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# No. 1

ON THE CHARTS

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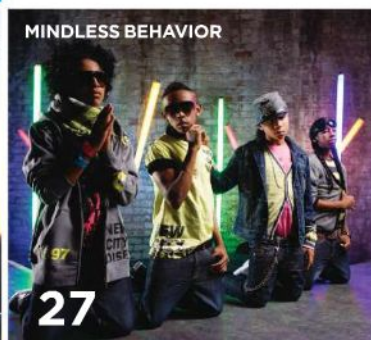
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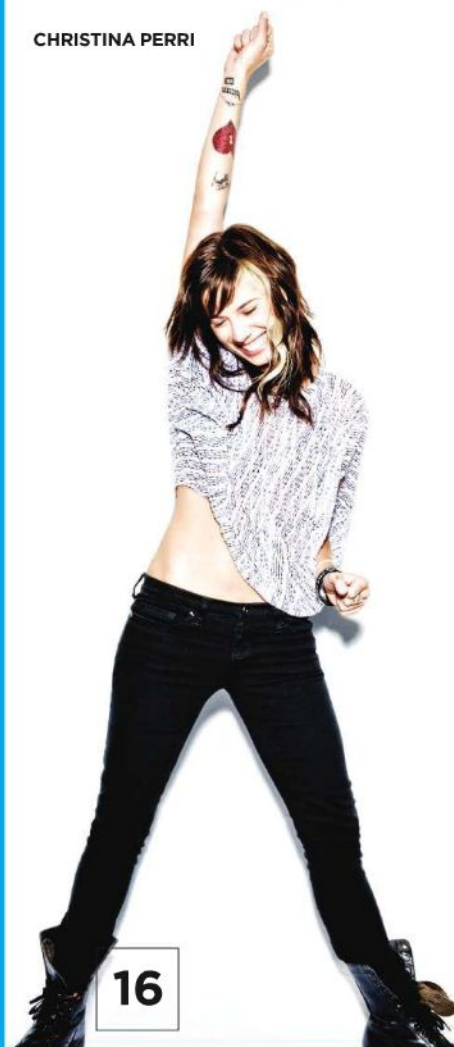
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ON THE COVER: Miranda Lambert photograph by Rande St. Nicolas

360 DEGREES OF BILLBOARD

**HOME FRONT**



**Online**

**.COM EXCLUSIVES** On [Billboard.com](http://Billboard.com), check out the archived video and unlock behind-the-scenes footage from our live Q&A with Ne-Yo. The R&B star answered fan tweets on camera the same day his new album, "Libra Scale," came out.

**Print**

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



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Strong first-week Beatles sales at iTunes



**ME AND THE MAJORS**  
eMusic transitions to broader catalog



**ALLIED FORCES**  
TAG, Gersh Agency form partnership



**BE HERE NOW**  
Take That scores best U.K. sales since 1997



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**>>>Groupon PROMOTES RIHANNA**

Social e-tailing discount service Groupon is now being used to sell recorded music. The Chicago-based startup is kicking off its holiday "Grouponicus" promotional deal initiative with a discount on Rihanna's new album, "Loud." Through Groupon, a digital download of the album is available for \$5, half off the full price. Groupon is promoting the deal through an e-blast and on Facebook, Twitter and its website.

**>>>Kobalt SIGNS PEARL JAM**

Kobalt Music Group signed Pearl Jam to a long-term, worldwide, exclusive administration deal. Kobalt will immediately begin administration of the band's forthcoming new material; the group's first two albums, "Ten" and "Vs"; and lead singer Eddie Vedder's solo catalog. In 2012, the rest of Pearl Jam's back catalog will move to Kobalt.

**>>>TICKETMASTER ADDS SOCIAL FEATURES**

Ticketmaster added new social features in hopes of better connecting fans with the concerts they want to see. The features are essentially an extension of the iLike service that lets anyone logged into the Ticketmaster system see what shows their friends are attending by clicking an "Attending" button. The features are integrated with artist profile pages on Ticketmaster and with Facebook.

Compiled by Chris M. Walsh. Reporting by Antony Bruno and Ed Christman.



DIGITAL BY MARIEL CONCEPCION

# FREE KANYE!

## Kanye West's Innovative 'G.O.O.D. Music Fridays' Giveaways Have Inspired Other Artists To Preach The Free-Music Gospel

Before he had even come up with a street date for his next album, Kanye West tweeted in August that he was going to give away a brand-new song, free of charge, every week until Christmas.

West worked hard to keep his pledge, and his "G.O.O.D. Music Fridays," named after his label imprint, generated enormous publicity ahead of the Nov. 22 release of his latest acclaimed effort, "My Beautiful Dark Twisted Fantasy."

West's unorthodox strategy of offering free MP3s in the weeks and months leading to his album release has inspired other prominent artists to embrace the concept, including Swizz Beatz, who is releasing new songs on "Monster Mondays"; the RZA, who is posting tracks on "Wu Wednesdays"; and Timbaland, who plans to put out music on "Timbo Thursdays."

While record companies have long maintained tight

control over the release of music by artists on their rosters, West's label, Island Def Jam, didn't interfere with "G.O.O.D. Music Fridays." IDJ senior VP of marketing Chris Atlas says the campaign had more pluses than minuses.

"At the end of the day we want to sell units," Atlas says. "The result was tremendous awareness and excitement for his upcoming album."

IDJ's hands-off approach appears to have paid off: West's new album is expected to sell at least 600,000 copies in its first week of release, according to industry sources. His previous album, 2008's "808s and Heartbreak," sold 450,000 units in its opening week.

Karen Civil, online marketing coordinator for Lil Wayne's Young Money label, hailed West's approach. "It's a genius idea," says Civil, who was behind Wayne's WeezyThankYou.com while the rapper served a jail term recently. "He did something no one had ever done before, and at a point when he was the most hated person in music, he brought excitement back with his Friday releases." Additionally, Civil says, "the label benefits because some of

the songs became album cuts."

Ten tracks were released in all, of which six turned up on "My Beautiful Dark Twisted Fantasy."

The program kicked off Aug. 20 with the release of the "Power" remix with Jay-Z. "Monster," with Nicki Minaj, Jay-Z and Rick Ross, came next, followed by "See Me Now," with West rhyming alongside Beyoncé and Charlie Wilson.

Other songs included "Devil in a New Dress"; "Good Friday," featuring Common, Pusha T, Kid Cudi and Big Sean; and "Lord, Lord, Lord," featuring Mos Def, Raekwon and Wilson. In between, West dropped "Runaway," which had a 35-minute-long film to support its release; "Christian Dior Denim," with John Legend, Kid Cudi, Pusha T, Lloyd Banks and Ryan Leslie; another Jay-Z collaboration titled "So Appalled"; and "Don't Stop!"

Tracking fan response to the songs, which were originally posted on KanyeWest.com, became an important piece of the label's marketing campaign. "Based on the amount of traffic and blog postings, we know that Kanye garnered millions of impressions from the songs he's put out," Atlas says.

OnSmash.com founder Hof, who posted West's "G.O.O.D. Music Friday" leaks on his popular hip-hop website, says the weekly releases significantly raised his site's traffic. "Not only did they increase traffic but they made great fodder for discussion on Twitter and in the blogosphere," he says. Hof also believes the campaign helped showcase other G.O.O.D. Music artists, like recent signees Pusha T and CyHi Da Prince. "G.O.O.D. Music now has a direct link to millions of Kanye fans, which they can leverage for their other artists and ventures."

While the strategy may have worked for West, Young Money's Civil expressed caution over the value of such a program for other acts. "It was effective for Kanye West, but for everyone else? Not so much," she says. "What works for one artist may not necessarily work for the next."

While hip-hop acts have long believed in the branding power of unofficial, often gratis mixtape tracks, Atlas advises potential West copycats to be careful about when and how they release their free MP3s. For example, posting songs for download on Thursday or Friday means music blogs may keep an item about the song posted on their main page through the weekend, he says.

And while an artist would need a sufficient number of tracks to share ahead of an official release, quality is as important as quantity. Of the 10 songs West gave away, Atlas says, "every one was hot." ●●●

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RETAIL BY ED CHRISTMAN

# BEATLES FOR SALE

The Fabs' Belated Bow At iTunes Generates Robust U.S. Sales

The Beatles' catalog debuted strongly at iTunes, demonstrating the continued pull of the band's music, regardless of format.

During the week ended Nov. 21, the Fab Four generated U.S. album sales of 119,000 units at iTunes, including 13,000 digital boxed sets, and individual digital track sales of 1.4 million, according to industry sources. Nielsen SoundScan data for the period wasn't available at press time.

Each digital boxed set includes 13 studio albums, the two-volume "Past Masters" compilation and the "Live at the Washington Coliseum, 1964" concert film. Sources say the U.S. album sales tally of 119,000 counts each boxed set as one unit.

Meanwhile, Apple said in a statement that the Beatles generated worldwide album sales of 450,000 and individual track sales of 2 million at iTunes, with the album tally counting each boxed set as multiple sales units, although it wasn't immediately clear how many units each set accounted for.

"We made a great start," EMI Group CEO Roger Faxon says. "iTunes has done a beautiful job of making people aware that they can experience the Beatles in a digital format."

The Beatles' debut on iTunes was accompanied by an extensive marketing campaign, including prominent home-page placement on iTunes and TV spots that aired during the Nov. 21 American Music Awards telecast on ABC, "Sunday Night Football" on NBC and other prime-time programming.

The media campaign is expected to kick into higher gear ahead of the Black Friday shopping blitz, with expanded TV advertising in the United States and full-page ads in the Wall Street Journal and the New York Times.

Sales of the Beatles' music "will only grow as the weeks unfold," Faxon says, adding that "each new offering, format and approach expands [the Beatles' fan base] and the way they enjoy music."

First-week digital track sales for superstar acts this year have typically ranged from 100,000 to 300,000, while digital album sales ranged anywhere from 40,000 to 278,000 for Taylor Swift's blockbuster third album, "Speak Now." Weekly U.S. digital track sales have averaged 21.7 million units so far in 2010, according to SoundScan. That means the Beatles' first-week track sales equaled about 6.4% of all U.S. track sales for an average week.

At the same time, these numbers suggest that consumers aren't necessarily rushing to their computers when digital holdouts finally join the fray. Eminem's "Not Afraid" generated digital track sales of 379,000 units in its debut week ended May 9, according to SoundScan. Put another way, that track's first-week sales equaled 27% of the combined total first-week digital track sales of one of the most storied catalogs

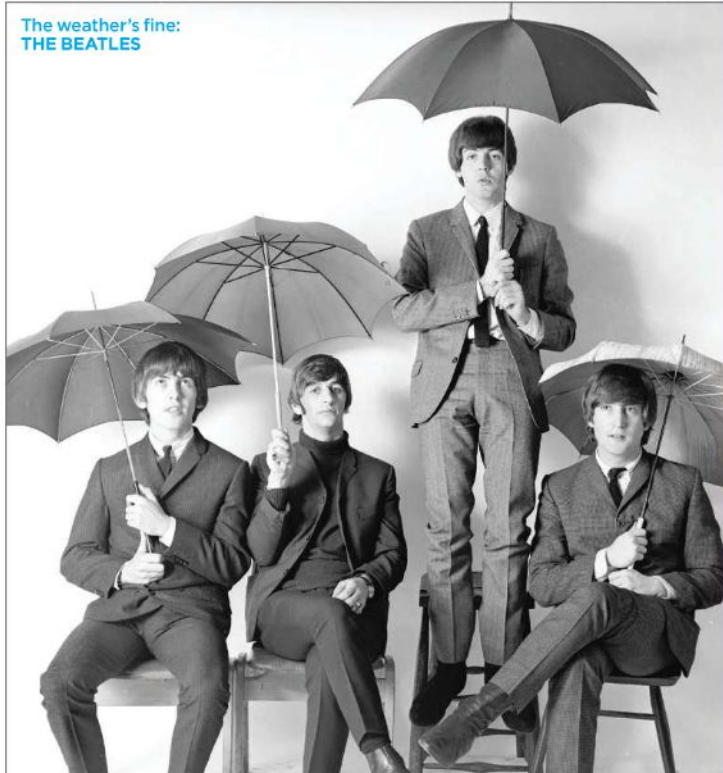
in popular music.

Martin Bandier, chairman/CEO of Sony/ATV Music Publishing, which controls the Beatles' song catalog, says the digital release of the group's music will reap long-term benefits.

"This is not a sprint, it's a marathon," Bandier says. "It's not what you sell in the first week . . . What will happen now is that more and more kids will discover them and more and more people will buy Beatles downloads as gifts."

The Fab Four's debut-week sales on iTunes compare favorably with the first-week sales of previous iTunes holdout Led Zeppelin. Since the dawn of the SoundScan era in 1991, the Beatles' total U.S. album sales have outpaced those of its fellow heritage act by a margin of 2.6-to-1. When Led Zeppelin's catalog made its digital debut in November 2007, the band generated total U.S. digital album sales of 47,000 units, according to SoundScan. But sales of "Mothership," a two-volume hits compila-

The weather's fine:  
THE BEATLES



tion released the same week, accounted for 33,000, or about 70% of those sales, while Led Zeppelin's first-week individual track sales totaled 300,000, according to SoundScan.

The iTunes marketing efforts likely helped boost physical sales of Beatles albums. Also helping lift sales of the band's titles was Amazon's aggressive discounting of all Beatles albums during the same week as their exclusive digital debut on iTunes. Amazon priced single-CD albums at \$7.99, the double-disc album known as "The White Album" at \$11.99 and EMI's stereo and mono boxed sets at \$130 each.

By contrast, iTunes is selling individual Beatles albums for \$12.99 each, "The White Album" for \$19.99 and the digital boxed set for \$150.

## Who Are You?

Sporting A New Look, eMusic Now Needs A New Identity

Makeovers can be tough. No matter how nicely you style your hair or touch up your lipstick, some people just want you to stay the way you are.

That's the challenge facing eMusic. With a revamped website, new pricing structure and music from three of the four major music labels, the digital retailer is walking a fine line of trying to win over new customers without alienating the old ones.

It hasn't been a smooth process. Already, longtime partners Beggars Group, Domino and Merge Records have pulled their music from the service, and a small but vocal minority of members have dropped their subscriptions in protest.

But frankly, eMusic has no choice but to ruffle some feathers. The digital music market has outpaced the usefulness of the service's original identity: It must either evolve with it or become a fondly remembered relic.

Back when digital music services like Virgin Digital and Yahoo Music Unlimited were shuttering left and right, unable to turn a profit in the long shadow of iTunes, eMusic was heralded as the sole bright

alternative. Three key elements set it apart from the pack. It provided MP3 downloads free of digital rights management restrictions at a time when DRM was the law of the land, its monthly fee for a set number of downloads enabled users to pay as little as half of what they'd pay at other digital retailers, and since the majors declined to license their music to a service that sold dis-

counted, DRM-free downloads, eMusic was able to position itself as an online refuge for indie music fans.

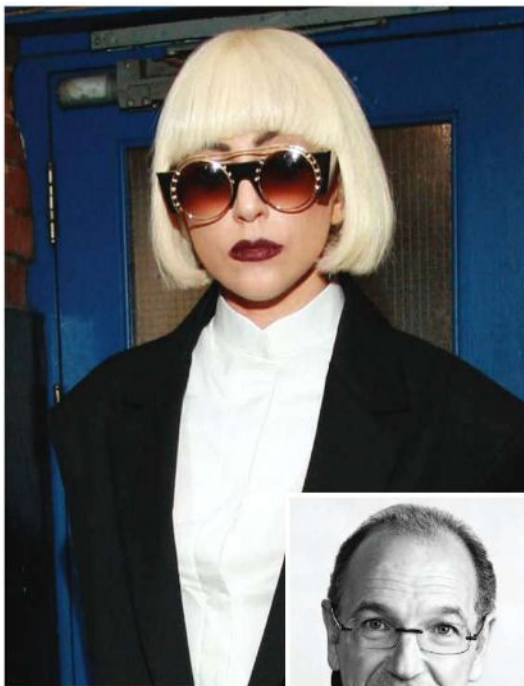
Today, those points of differentiation are either gone or greatly altered. Most significantly, DRM-free music is now the norm among services that have all the same content eMusic has and more. That includes Amazon's MP3 store, which regularly offers a large selection of indie and major-label albums for \$5 or less. As a result, eMusic's subscriber growth has flattened. The company estimates it has about 400,000 subscribers, roughly the same level it had three years ago.

"We really plateaued in size, primarily because we can't offer more," says CEO Adam Klein, the former EMI VP of global strategy who joined the company in August. "The marketplace has changed dramatically. If we don't change... that's the definition of a dinosaur. You become extinct."

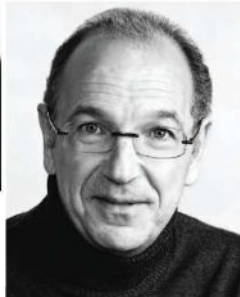
But through its efforts to achieve that growth, eMusic is dangerously close to losing its identity. By adding major-label titles, eMusic makes the argument that it can now provide more of the multi-

its members like without losing its "indie" cred. The company's stance is that there's plenty of music available from major labels that indie music fans will want.

"Being the indie music store online will remain an integral part of who eMusic is," Klein says. "We are not trying to become the top 40 site competing in the iTunes space."



Follow you until you love me: LADY GAGA is one of the major-label artists now available on eMusic; inset: eMusic CEO ADAM KLEIN.



[That's] absolutely not our business model."

To get the major labels onboard, eMusic had to make some changes in pricing. Previously, eMusic subscribers could get a set number of songs per month for a set price. Under the new model, they pay the same monthly fee, but that fee now represents a credit they can apply to purchase songs ranging in price from 50 to 90 cents.

It's not clear what protesting labels like Merge and Beggars have against this system, as they're not discussing details. They say the new pricing structure is "harmful" to their interests, even though they too benefit from the higher pricing. Perhaps they feel that eMusic is saying independent music is worth less than

major-label content by virtue of setting higher prices for the latter.

Either way, the loss of Beggars, Domino and Merge leaves eMusic in the awkward position of featuring albums by Britney Spears, Beyoncé and Lady Gaga, but none by the New Pornographers, She & Him or Arcade Fire.

Clearly, the actions of a few disgruntled labels are forcing eMusic to face a crucial question: How should it pitch its revamped service to consumers? Arguments that it will remain the indie store alternative to iTunes is a message crafted for its traditional base, not new customers. Meanwhile, pending improvements include a mobile app and a cloud-based locker service, but those are elements every digital music service will soon have and won't be much of a differentiator.

Complicating matters is the introduction of new digital music services from MOG, Rdio and (eventually) Spotify. Klein insists those services target a younger audience, while eMusic focuses more on the 25-55 affluent music collector. But that seems like an awfully fine hair to split when subscriber growth is the main motivator.

While eMusic has made admirable efforts to forge ahead with new features, music and a new pricing structure, it still needs to communicate a clear identity.

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

## BITS & BRIEFS

### YOUTUBE VIEWERS SHIFT TO MOBILE ACCESS

Not everyone is watching YouTube on their mobile devices. But those who do are quite fond of it. Google surveyed more than 16,000 YouTube mobile users and found that 78% of them say mobile is their primary way of accessing the site. Seventy percent of them access YouTube on their mobile device at least once per day, 58% visit for more than 20 minutes at a time, and 38% feel that mobile viewing is replacing their desktop YouTube viewing. But overall, mobile users aren't jumping into mobile video in large numbers just yet. Nielsen noted in May that videos and movies account for just 2% of mobile Internet time.

### GIRL TALK DROPS NEW ALBUM

Legal? Probably not. Popular? Most definitely. Mash-up artist Girl Talk (aka Greg Gillis), famous for not clear-

ing even one of his hundreds of samples, has created his fifth album, "All Day," which is available as a free download at the website of his label, Illegal Arts. The album can be downloaded as individual files or as a large, continuous audio track. Word of the new set spread so widely that Illegal Arts' site was unresponsive for days. As a result, it posted links to mirror sites where fans could download the album. None of the downloads result in royalties for rights-holders.

### AMAZON INTRODUCES 'MP3 GIFTING'

Amazon has rolled out a new "MP3 Gifting" feature that lets users buy any track at the online retailer and send it to a friend by entering his or her e-mail address. Recipients should be alerted within five minutes of the gift download of the track. If they don't like it, they can exchange the track for Amazon.com store credit instead.

### Digital Domain

ANTONY BRUNO



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its members like without losing its "indie" cred. The company's stance is that there's plenty of music available from major labels that indie music fans will want.



### SOUND THE HORN

An acoustic speaker for a digital media player? Hey, why not? The Bone Collection Horn Stand attaches to the speakers at the bottom of an iPhone to provide music with what it claims will be a 13-decibel boost in volume. Made of soft silicone, the battery-free, no-tech Horn Stand can hold an iPhone in portrait or landscape positions and has openings to enable users to charge the device while it's playing music.

The Horn Stand, which comes in black, white, beige and green, is available for \$25 at [cyberguys.com](http://cyberguys.com).

### HOT POLYPHONIC RINGTONES NOV 27, 2010

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ORIGINAL ARTIST
1	3	315	#1 PINK PANTHER	HENRY MANCINI
2	8	315	SUPER MARIO BROTHERS THEME	KOJI KONDO
3	7	39	NEED YOU NOW	LADY ANTEBELLUM
4	-	2	THIS IS OUR MOMENT	KENNY CHESNEY
5	-	42	MERRY GO ROUND BROKE DOWN (THEME FROM "LOONEY TUNES")	CLIFF FRIEND AND DAVE FRANKLIN
6	-	8	YOUR LOVE	NICKI MINAJ
7	-	22	HIT 'EM UP	2PAC (FEATURING THE OUTLAWZ)
8	22	12	I GOTTA FEELING	THE BLACK EYED PEAS
9	-	6	SUPER MARIO BROS TECHNO REMIX	DJ CAOS
10	-	9	FOREVER	DRAKE FEATURING KANYE WEST, LIL WAYNE & EMINEM
11	16	163	I AIN'T MAD AT CHA	2PAC
12	-	2	THE LEGEND OF ZELDA THEME SONG	KOJI KONDO
13	-	1	AIRPLANES	B.O.B FEATURING HAYLEY WILLIAMS
14	-	93	FRIENDS IN LOW PLACES	GARTH BROOKS
15	-	5	I LIKE IT	ENRIQUE IGLESIAS FEATURING PITBULL
16	19	24	YOUNG FOREVER	JAY-Z + MR. HUDSON
17	-	1	MOVE THE CROWD	ERIC B. & RAKIM
18	-	2	BILLIONAIRE	TRAVIS MCCOY FEATURING BRUNO MARS
19	18	275	MISSION-IMPOSSIBLE	LALO SCHIFRIN
20	-	22	BEST I EVER HAD	DRAKE

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



**BILLBOARD EXCLUSIVE**

## Access Hollywood

The Agency Group, Gersh Agency Form Strategic Alliance

As recording artists increasingly look for new revenue opportunities beyond touring, booking agencies are seeking to compete with larger, multifaceted rivals like William Morris Endeavor (WME) and Creative Artists Agency (CAA).

That's the thinking behind the new strategic alliance between the Agency Group and the Gersh Agency. Gersh is a literary agency particularly strong in the world of comedy. TAG is a global entertainment booking agency representing hundreds of clients, including **Nickelback**, **Paramore** and **Creed**.

Their partnership is aimed at helping music and entertainment clients generate additional revenue in the areas of TV, film, literary, theater and personal appearances.

Under the agreement, TAG will secure additional international tour bookings in select markets for Gersh's comedy clients, while Gersh will provide TAG artists with access to the services of its literary, Broadway, film and TV agents.

"We are looking at projects that are meaningful, and we're not wasting anybody's time,"

pursue as well. Would you also handle me there?," a large agency may have to go, "We want his film business. We're going to have to suck it up and do his music business." When they do that, they're not really passionate about it."

Greenstein says the Gersh/TAG cross-pollination will give each side a first look at what the other's clients might be interested

in pursuing. "We have the opportunity to evaluate that act and say, 'Do we feel the area we're going to work with them is a business unto itself?'" he says. "If it is, we jump in and take it on and bring in the appropriate senior agents who are going to work on behalf of those clients in the area we're bringing them on."

The two sides are already collaborating on projects. Gersh will represent TAG client **Ray Davies** of the **Kinks** in the development of a Broadway show based on Davies' extensive music catalog. Gersh's longtime client, **Bobcat Goldthwait**, has written a screenplay based on the Kinks' classic album "Schoolboys in Disgrace" for a movie he plans to direct.

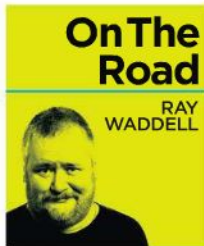
Indie electro-pop duo and TAG client **3OH!3**, whose album "Streets of Gold" debuted at No. 7 on the Billboard 200 in July, will work with Gersh to seek film and TV opportunities. Gersh has already booked a pilot for another TAG client, Universal Republic artist **Spose**, for new MTV show "Who's on Top."

Seeking these types of synergies has become increasingly common in the agency world, allowing personal appearance agencies to compete with multiservice talent, film/TV and literary agencies like WME, CAA and, more recently, Paradigm Talent Agency. Beginning in 2007, Paradigm acquired Monterey Peninsula Artists, Little Big Man and other firms to combine Paradigm's clout in the film, TV and literary worlds with the booking agencies' touring rosters.

With the success of Fox's "Glee," new TV shows are being developed around music and musicians, casting actors who have musical ability as well,

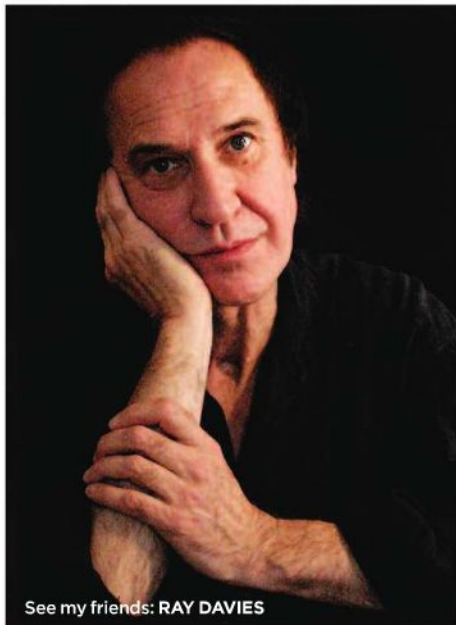
Greenstein says.

"A lot of these projects we obviously cover on the casting front, so we're introducing and getting the appropriate clients at the Agency Group out for these projects," he says. "And the same thing, potentially, with Broadway plays looking for somebody with vocal chops. The Agency Group represents many artists with tremendous catalogs that could be exploited for Broadway or for touring production shows, or for both."



**On The Road**

RAY WADDELL



See my friends: RAY DAVIES

TAG CEO **Neil Warnock** says. "The amalgamation of all of our talents is something we feel is a great driver for us."

Gersh senior partner/executive VP **Rick Greenstein**, who's headed the Gersh comedy division for 15 years and counts such names as **Dave Chappelle**, **Jamie Foxx** and **Drew Carey** among his clients, says this alliance will offer clients better service than larger competitors.

"When you are a larger company that has everything across the board, their interest may lie in one area of an artist's career," Greenstein says. "If the artist says, 'Hey, I'm a big film star and, by the way, I have a music side I'd like to

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

## BOXSCORE Concert Grosses

	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$5,421,440 (\$3,546.514 Australian) \$125.47/\$108.85	<b>METALLICA, LAMB OF GOD, BARONESS</b> Rod Laver Arena, Melbourne, Australia, Nov. 18, 20-21	45,117 Three sellouts	Michael Coppel Presents
2	\$4,353,760 (\$4,340,179 Australian) \$200.53/\$120.28	<b>ROBIN WILLIAMS, UMBILICAL BROTHERS</b> Sydney Entertainment Centre, Sydney, Nov. 11-12, 14, 16	30,016 30,080 four shows one sellout	Dainty Consolidated Entertainment
3	\$4,227,779 (7,398,613 reais) \$183.74/\$43.50	<b>THE BLACK EYED PEAS, DAVID GUETTA</b> Estadio do Morumbi, São Paulo, Nov. 4	56,329 sellout	Mundo Entretenimento, Concerts West/AEG Live
4	\$2,996,808 (38,778,690 pesos) \$98.92/\$19.32	<b>THE BLACK EYED PEAS, DAVID GUETTA</b> Estadio Azteca, Mexico City, Oct. 2	76,458 sellout	OCESA/CIE-Mexico, Concerts West/AEG Live
5	\$2,631,551 \$80.50/\$70.50	<b>DAVE MATTHEWS BAND, JOHN BUTLER TRIO</b> Madison Square Garden, New York, Nov. 12-13	36,878 two sellouts	Live Nation
6	\$2,216,826 (6,428,794 reais sales) \$227.22/\$17.27	<b>THE BLACK EYED PEAS, CHRISTIAN BERGER</b> Explanada del Estadio Monumental, Lima, Peru, Nov. 13	30,686 sellout	Fenix Entertainment Group, Concerts West/AEG Live
7	\$1,902,115 \$250/\$125/\$75/\$55	<b>ROGER WATERS</b> Madison Square Garden, New York, Nov. 6	12,498 sellout	Live Nation
8	\$1,784,297 \$187/\$77/\$47	<b>ROGER WATERS</b> St. Pete Times Forum, Tampa, Fla., Nov. 16	14,630 15,650	Live Nation
9	\$1,736,180 (482,783 nuevos soles) \$120.26/\$16.20	<b>GREEN DAY</b> Estadio Universidad San Marcos, Lima, Peru, Oct. 26	36,648 47,000	Evenpro/Water Brother
10	\$1,715,046 (3,001,330 reais) \$329.63/\$69.84	<b>THE BLACK EYED PEAS, TONY GARRIDO</b> Praça da Apoteose, Rio de Janeiro, Oct. 24	20,632 sellout	Mundo Entretenimento, Concerts West/AEG Live
11	\$1,697,902 (21,970,850 pesos) \$129.83/\$44.82	<b>THE BLACK EYED PEAS, DAVID GUETTA</b> Estadio Tres de Marzo, Guadalajara, Mexico, Oct. 6	25,379 sellout	OCESA/CIE-Mexico, Concerts West/AEG Live
12	\$1,658,070 (6,574,647 pesos) \$83.22/\$25.22	<b>GREEN DAY</b> Costanera Sur, Buenos Aires, Oct. 22	31,648 35,300	Evenpro/Water Brother, Pop Art Internacional
13	\$1,454,080 (2,453,790 reais) \$148.15/\$53.33	<b>GREEN DAY</b> Arena Anhembi, São Paulo, Oct. 20	17,805 20,000	Evenpro/Water Brother, Mondo Entretenimento
14	\$1,416,430 (2,352,244 reais) \$301.08/\$18.06	<b>ABOUT US FESTIVAL: JAMIROQUAI, SNOW PATROL, AIR &amp; OTHERS</b> Jockey Club, São Paulo, Oct. 16	18,966 20,000	Evenpro/Water Brother, Mondo Entretenimento
15	\$1,370,652 (17,818,475 pesos) \$96.15/\$33.03	<b>THE BLACK EYED PEAS, PLASTILINA MOSH</b> Estadio Tecnológico, Monterrey, Mexico, Sept. 30	27,743 sellout	Zignia, Concerts West/AEG Live
16	\$1,342,840 (678,134,250 pesos) \$108.91/\$39.60	<b>THE BLACK EYED PEAS, MOVIMIENTO ORIGINAL</b> Estadio Bicentenario Municipal de Florida, Santiago, Chile, Nov. 11	17,978 sellout	Bizzaro, Concerts West/AEG Live
17	\$1,275,583 (2,232,270 reais) \$571.43/\$74.29	<b>THE BLACK EYED PEAS, DJ ANDRE PULSE</b> Estadio Mane Garrincha, Brasília, Brazil, Oct. 22	13,122 sellout	Mundo Entretenimento, Concerts West/AEG Live
18	\$1,213,646 (2,123,880 reais) \$265.71/\$51.43	<b>THE BLACK EYED PEAS, DJ MENGA</b> Jockey Club, Recife, Brazil, Oct. 17	17,071 sellout	Mundo Entretenimento, Concerts West/AEG Live
19	\$1,187,840 (3,009,437 bolivares) \$156.92/\$89.50	<b>GREEN DAY</b> Estadio Futbol Universidad Simon Bolivar, Caracas, Venezuela, Oct. 8	7,728 11,900	Evenpro/Water Brother
20	\$1,181,485 \$125/\$85/\$49.50/\$29.50	<b>USHER, TREY SONGZ, MIGUEL</b> Staples Center, Los Angeles, Nov. 18	14,607 sellout	AEG Live
21	\$1,139,635 (1,994,360 reais) \$256.82/\$40.68	<b>THE BLACK EYED PEAS, DJ ELY YABU</b> Estadio Orlando Scarpelli, Florianopolis, Brazil, Nov. 1	20,656 sellout	Mundo Entretenimento, Concerts West/AEG Live
22	\$1,030,299 (1,803,023 reais) \$233.13/\$29.39	<b>THE BLACK EYED PEAS, TIMBALADA</b> Parque de Exposições, Salvador, Brazil, Oct. 19	14,065 sellout	Mundo Entretenimento, Concerts West/AEG Live
23	\$913,257 \$66/\$39.50	<b>JUSTIN BIEBER, BURNHAM, JASMINE VILLEGAS, SEAN KINGSTON</b> Wells Fargo Center, Philadelphia, Nov. 14	15,614 sellout	AEG Live
24	\$843,180 \$66/\$39.50	<b>JUSTIN BIEBER, BURNHAM, JASMINE VILLEGAS, SEAN KINGSTON</b> TD Garden, Boston, Nov. 16	14,080 sellout	AEG Live
25	\$828,749 (3,273,560 pesos) \$266.25/\$45.69	<b>THE BLACK EYED PEAS, YOLANDA BE COOL</b> Estadio GEBa, Buenos Aires, Nov. 6	17,108 sellout	Fenix Entertainment Group, Concerts West/AEG Live
26	\$809,160 \$55	<b>KINGS OF LEON, MANCHESTER ORCHESTRA</b> Madison Square Garden, New York, Nov. 16	14,712 sellout	Live Nation
27	\$808,411 (1,354,089 reais) \$89.55/\$35.82	<b>GREEN DAY</b> Gigantinho, Porto Alegre, Brazil, Oct. 13	11,335 sellout	Evenpro/Water Brother
28	\$789,880 (1,382,290 reais) \$323.35/\$46.90	<b>THE BLACK EYED PEAS, TOMATE</b> Mega Space, Belo Horizonte, Brazil, Oct. 27	14,490 sellout	Mundo Entretenimento, Concerts West/AEG Live
29	\$786,451 (1,305,500 reais) \$180.72/\$30.12	<b>GREEN DAY</b> HSBC Arena, Rio de Janeiro, Oct. 15	13,131 sellout	Evenpro/Water Brother, Mondo Entretenimento
30	\$774,638 \$56/\$36	<b>JUSTIN BIEBER, BURNHAM, JASMINE VILLEGAS, SEAN KINGSTON</b> KFC Yum! Center, Louisville, Ky., Nov. 10	15,943 sellout	AEG Live
31	\$767,819 (1,343,684 reais) \$195.43/\$55.07	<b>THE BLACK EYED PEAS</b> Fiergs, Porto Alegre, Brazil, Oct. 30	12,056 sellout	Mundo Entretenimento, Concerts West/AEG Live
32	\$713,619 (\$723,333 Australian) \$117.40/\$77.94	<b>SUMMERBEATZ: AKON, FLO RIDA, CIARA, TRAVIE MCCOY &amp; OTHERS</b> Acer Arena, Sydney, Nov. 20	6,796 8,241	Paperchase Touring & Entertainment
33	\$709,157 (5729,446 Canadian) \$57.92/\$38.45	<b>MUSE, METRIC</b> Colisee Pepsi, Quebec City, Oct. 21	13,467 sellout	Evenko
34	\$707,896 \$56/\$36	<b>JUSTIN BIEBER, BURNHAM, JASMINE VILLEGAS, SEAN KINGSTON</b> Scottrade Center, St. Louis, Nov. 8	14,471 sellout	AEG Live
35	\$690,978 \$126.50/\$36.50	<b>JONAS BROTHERS, DEMI LOVATO, CAMP ROCK 2 CAST</b> Coliseo de Puerto Rico, Hato Rey, Puerto Rico, Oct. 15	8,304 13,128	Jose Dueño Entertainment

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# Andean Trek

Peru Emerges As Key Touring Stop For International Acts

On Nov. 25, **Tokio Hotel** will perform at the Lima Hot 20,000-capacity Jockey Club in Lima, Peru.

That same evening, **the Smashing Pumpkins** will perform at the Lima Hot Festival alongside **Stereo-phonics** and other local bands at the city's San Marcos Stadium (capacity: 67,000). And less than three weeks later, on Dec. 16, **Stone Temple Pilots** will perform at the city's 35,000-capacity Estadio Monumental.

Peru, which at one time hosted major international music acts with about the same regularity as a solar eclipse, has become an important destination for touring bands in Latin America. It's not alone in the region: While Argentina, Brazil and, to a lesser degree, Chile remain the primary stomping grounds for international acts that tour South America, a rebounding

regional economy—along with beefed-up security, improved facilities and better ticketing services—has opened the floodgates to other neighboring countries in the past couple of years, including Ecuador, Bolivia and Paraguay.

"This was unthinkable five, six years ago," says **Jose Muniz**, senior VP for live entertainment company Time for Fun (T4F), which books many of the international acts that tour in Latin America. "But there is a world crisis and agents and artists are looking more seriously at Latin America."

Helping set the stage for Peru's eventual emergence as a touring destination was the Peruvian government's decision in 2007 to overturn a hefty local tax on non-sports-related events that made shows prohibitively expensive to stage.

T4F's first Lima show was **Roger Waters** in 2007. This year, the company has pro-

moted 13 shows for international acts ranging from **Guns 'N Roses** to **Moby**.

Local music fans "just went nuts with all the shows," says **Santiago Silva**, a Lima-based blogger who founded **ConciertosPeru.com.pe** in 2007, which covers the Peruvian concert industry.

As the market grows, concerts by international acts have attracted more sponsors and private investors, whose support is vital because of relatively low ticket prices. "Sponsorships are the only way to finance these [big] shows," says **Henry Cardenas**, president of Cardenas Marketing Network in Chicago and the exclusive worldwide promoter for **Marc Anthony**.

Latin American touring can be costly because acts have to fly their crew and their equipment to each destination due to the distances they must travel. As a result, "we don't go anywhere unless we've been paid 100% prior to travel," Cardenas says.

While it's still relatively rare for a big international act to



Check-in time: Tokio Hotel frontman **BILL KAULITZ**

play outside of Lima, Latin American acts are increasingly touring in secondary markets in Peru, Ecuador, Paraguay and Bolivia.

"At one time, the concert promoters that worked in the early 1990s disappeared," says **Angelo Medina**, a Puerto

Rico-based manager and concert promoter who has long worked in the region. "Now there's a new generation of promoters that's being successful with mass events."

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

## EN BREVE

### JENNI RIVERA REALITY SHOW TO RETURN

Regional Mexican diva Jenni Rivera will return to Telemundo's bilingual network mun2 for a second season of her reality show. The new season of "Jenni Rivera Presents" kicks off in the spring of 2011. The show's first season, when it was called "Jenni Rivera Presents Chiquis and Raq-C," aired between July and September. Mun2 says an average of 220,000 viewers saw the season finale, making it the most successful reality series for the network. Rivera's new album "La Gran Señora en Vivo" (Fonovisa) was released Nov. 23.

—Lella Cobo

### LOLLAPALOOZA TO LAUNCH IN CHILE

Lollapalooza is launching its first overseas festival in Santiago, Chile. Lollapalooza Chile will be held April 2-3, 2011, at Santiago's O'Higgins Park, organized by Lollapalooza owners C3 Presents, founder Perry Farrell, William Morris Endeavor Entertainment and Chile's Lotus Producciones. Similar to its Chicago home of Grant Park in North America, O'Higgins Park is a scenic locale in the middle of a bustling urban hub. The artist lineup, which is still being determined, will be a mix of international acts and local artists. "We are confident a massive music audience is awaiting us in Santiago," Farrell said in a statement. "What we are very interested to learn is how widely spread the demographic will be."

—Ray Waddell

### DADDY YANKEE'S ARGENTINA TOUR CANCELED

Icaro Booking Services, the booking agency for Daddy Yankee, has canceled the artist's 10-city Argentina tour, which had been scheduled to start Nov. 19. Icaro president Edgar Baldiri Martinez says the local promotion company had yet to pay Yankee's fees. "These shows have been in the planning stages for over six months," Baldiri Martinez says, noting that Yankee, like many other acts that tour Latin America, will not travel unless he's paid in full upfront. "These decisions are out of the artist's control and Daddy Yankee is very sorry for the cancellations."

—LC

## THE BILLBOARD **iQ&A?**

Nacional Records/Cookman Management president **Tomas Cookman** is doing his best to render the term "Latin crossover" obsolete. "I don't see us as having any borders," says Cookman, who's also co-founder of the annual Latin Alternative Music Conference (LAMC). Billboard caught up with him at the Latin Grammy Awards, where he was celebrating Nacional's fifth anniversary with some of his nominated artists.

**What have been the biggest obstacles to reaching new audiences?**

Convincing them that not all Latin music sounds the same.

**You have been able to do what larger Latin labels have not: successfully market music in Spanish to an Anglo audience.**

With the bigger traditional Latin labels, it is not always fair to take for granted that they should be able to know

how to work every genre with ease. We tend to hire people who are comfortable with jumping between thinking Latino and being "American."

**You've been responsible for making Latin alternative a recognized musical genre. What does the term mean to you?**

When the LAMC was established, there wasn't too much use of the term but it just felt like the right way to describe



what was going on. [We have] had the support of some incredible artists from all different genres but who are all "alternative" to what the Latino mainstream champions.

**Do you market differently to Spanish- and English-language audiences? Or is that an outmoded idea?**

There are some marked differences as to how you work an act to [Univision morning show] "Despierta America" as

you would to "Late Night With Jimmy Fallon" and thus to their respective audiences. We have had acts on both.

**What do you consider your greatest accomplishment in the last five years?**

Existing and prospering, and finding a never-ending pool of amazing talent.

**What is your biggest frustration?**

When some of the mainstream Latino media still don't get certain artists, more so based on how they look or dress as opposed to how they sound. It's also a bit frustrating that more mainstream Latin radio hasn't embraced more of these artists. Radio is a very difficult and compet-

itive world but you should give your listeners a little more credit.

**How did you start getting the attention of music supervisors?**

Having some great live shows has done a lot to open up new doors for many of our artists. Bomba Estereo, Los Amigos Invisibles, Manu Chao, Nortec Collective and Aterciopelados are perfect examples of that. It also helps that we control the master and publishing side of a lot of our songs.

**Nacional recently began working with Tom Tom Club. Is "Latin alternative" at this point becoming too narrow a description for Nacional?**

I am proudly Latino so whatever I do is by default a "Latino" company. But walls are built to be eventually torn down. —Judy Cantor-Navas

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GLOBAL BY RICHARD SMIRKE

## RELIGHT MY FIRE

Take That Scores Best U.K. Album Sales In 13 Years

LONDON—The U.K. recording industry enjoyed its own Taylor Swift moment when Take That's "Progress" (Polydor/Universal) recently racked up the sort of album sales that many in the biz thought were gone forever.

"Progress"—Take That's first album since the return of original member Robbie Williams—sold 519,000 copies in the week after its Nov. 15 release, according to the Official Charts Co., the highest one-week sales since Oasis' "Be Here Now" (Creation) sold 664,000 units in 1997. "Progress" also had the biggest ever single-week digital sales, selling 80,000 copies.

In 1997, however, "there was a very different retail landscape," says Universal Music U.K. chairman/CEO David Joseph, who describes Take That's feat as "a historic moment."

"We always knew it was going to be big," he adds, "but you can never plan for these types of numbers."

Polydor shipped 900,000 units of the album, and Joseph cites a carefully orchestrated campaign as key to capitalizing on huge public interest in the reunion.

From the July 15 announcement of the reunion to the Oct. 26 unveiling of summer 2011 stadium dates (Billboard, Nov. 13), the band has constantly been in the news, with the scheduled album release brought forward one week to capitalize on the Nov. 13 ITV1 broadcast of a documentary about the band, "Look Back, Don't Stare," and its appearance on "The X Factor" the following day. The show drew an average

audience of 14.5 million, while 4.8 million watched the documentary, according to the Broadcasters' Audience Research Board.

Retail promotion also played a major part in driving sales, with Universal making "Progress" available in nontraditional outlets, including BP gas stations and branches of department store BHS.

Nonetheless, traditional entertainment retail managed to grab a significant piece of the action as British mass merchants priced the standard album at about £9 (\$14.32), rather than selling it cheaply to increase foot traffic. Previous blockbuster entertainment releases, including Coldplay's 2008 album "Viva la Vida" (Parlophone/EMI) and "Harry Potter" book

launches, have often suffered from loss-leading promotions, while hit CDs are regularly sold for less than £5 (\$8) in some supermarkets.

"Retail believed the setup was so strong that sales volumes would be achieved without having to overinvest in price," says Brian Rose, managing director for Universal Music U.K.'s commercial division, who declined to disclose the set's wholesale price.

"On price we're certainly competitive," says Michael Mulligan, music buying manager for Tesco, which priced "Progress" at £8.95 (\$14.35). "But at this time of year, there are other factors that are just as important to the consumer, such as availability and convenience."

The retailer placed "Progress" in 600 Tesco Express stores, in addition to its regular 840 U.K. music outlets. Mean-

Back on the block: TAKE THAT; inset: HMV ad for the group's new album "Progress."



while HMV, the United Kingdom's market-leading entertainment retailer, gave "Progress" a reduced launch-day price of £7.99 (\$12.71), discounted from its regular £9.99 (\$16.02) pricing.

"We expected huge demand and wanted to direct as much of this as possible into our stores by having a really competitive day-one price," says HMV head of music and impulse Melanie Armstrong, who says new releases from Rihanna, Bruce Springsteen and P!nk received a sales boost from the increased foot traffic.

iTunes is selling "Progress" for £7.99, although Amazon was offering the album download for £3.99 (\$6.35) until Nov. 21.

Universal's Joseph expects the Take That sales juggernaut to keep rolling through Christmas and beyond—and believes its success will give a boost to the entire market.

"It shows the prize is still there to be had," he says. "Occasionally, there are records and artists that defy the odds."

Additional reporting by Rachel Pavlas and Mark Sutherland in London.

GLOBAL BY LARS BRANDLE

## Way Down Under

ARIA's TV Ratings Slide Sparks Calls For Revamp

SYDNEY—The Australian recording industry is calling for its flagship awards ceremony to get back to basics if it's to survive in the long-term future.

The live Nov. 7 telecast of the 2010 Australian Recording Industry Assn. Awards, known as the ARIAs, suffered another ratings disaster, pulling in just 624,000 viewers according to audience measurement firm OzTAM, down 12% from 708,000 in 2009 after plunging 35% last year from 1.1 million in 2008.

"They need a complete rethink," says Michael Harrison, tour coordinator at Frontier Touring, a division of ARIA member the Mushroom Group. "They need to work out whether it's going to be a TV show or an awards show. The ARIAs is about showcasing the best of our best. If TV is to be part of it, great. But it has to work around us, not the other way."

This year's broadcast returned to its traditional Sunday night slot on Network Ten after last year's move to a Thursday night on Channel 9. But in an attempt to broaden its appeal after last year's alarming drop in ratings, ARIA gave the ceremony itself a radical makeover, cutting the number of awards from 20 to 11 and trimming 60 minutes from the traditional three-hour broadcast.

Other changes included dropping the customary performance by a big-name international artist (Robbie Williams in 2009, P!nk in 2008) and determining the winners of most popular Australian single, album, artist and international artist by a public vote rather than an industry panel.

"Australian Idol" producer Fremantle Media developed and produced the revamped ARIAs show, which was held outdoors on the grounds of the Sydney Opera House. But presenters fluffed their lines, and some trophies were awarded offstage, confusing double-winner Powderfinger,

which had to ask what award it had just won.

Such incidents overshadowed the performances, according to Philip Mortlock, manager of repertoire and international at label/publisher Albert Music, resulting in a show that he says "failed to deliver on TV and at the venue." Shock Records man-

aging director David Williams agrees, saying the ceremony "sacrificed integrity" in pursuit of ratings. Both want to see a stronger focus on the performances next year.

But while the Sydney Morning Herald's next-day headline blared, "TV Future of Music Awards in Doubt," the ceremony's immediate future seems secure. Network Ten has a multi-year contract to broadcast the ceremony and, while executives declined to comment, a Ten representative says the ARIAs remain "a very important event in the Australian music landscape."

Major-label executives also declined to comment, deferring to ARIA itself, where new CEO Dan Rosen defends the show.

"Obviously some things worked, others didn't," says Rosen, who is conducting a review of the program. "But there was a lot of really positive stuff. Some performances were as good as we've seen."

Despite the ARIAs' TV ratings debacle, it retained its ability to provide winners and performers with sizable chart gains the following week. "Down the Way" (Capitol/EMI), by album and single of the year winners Angus & Julia Stone, rose 10-5 on the Australian albums chart, while best female artist and breakthrough artist winner Megan Washington's "I Believe You Liar" climbed 35-13 and triple-winner Sia's "We Are Born" (Monkey Puzzle/Inertia) rose 39-18. ARIA doesn't disclose sales data for individual titles.

Retailers are happy with such gains, although many note that no album caught the public's imagination in the same way as Geoffrey Gurrumul Yunupingu's "Gurrumul" (Skinnyfish/MGM) did when it rocketed 27-3 in the wake of his 2008 performance.

And executives say next year's ceremony must concentrate on the music if the glory days are to return.

"The ARIAs is our night of nights, the culmination of everything we've worked toward for the entire year," Harrison says. "But the profiling of the artists was lost. It's got to go back to basics and question what it's about."

**-12%**

Percentage drop in the number of viewers who watched the 2010 ARIAs telecast compared to 2009



Running in the red: Best female artist and breakthrough artist winner MEGAN WASHINGTON performs at the 2010 ARIAs.

# Allen Kovac

TENTH STREET  
ENTERTAINMENT  
CHAIRMAN/CEO

The longtime manager talks about multirights deals and why Steven Tyler joined 'American Idol.'



Tenth Street Entertainment chairman/CEO Allen Kovac reaches into his pocket and pulls out a copy of an interview he did with *Billboard* in 1998.

"Look at the end of the interview," he urges. There, in an answer to a question about the worst thing to happen to the music business, he decried the disastrous "quarterly billing system that has happened as the multinationals have consolidated the record business," and went on to predict that "the record business . . . will become marketing companies that work with content providers—the artists."

Pretty prescient stuff, and precisely the sort of tub-thumping that's earned Kovac a reputation as—take your pick—either a visionary or a bloviator. Back then, Kovac was running the Left Bank Organization and Beyond Records, a management/label mash-up not unlike Tenth Street that embodied many of Kovac's core business tenets: a belief in cross-platform marketing, in technology as a force for good, in long-term artist development and in the major-label system as hopelessly corrupted.

Today, Kovac and Tenth Street continue to enjoy significant success against a backdrop of industry contractions, offering a broad suite of management, label, tour production, marketing and branding services to a client roster (Mötley Crüe, Buckcherry, Papa Roach, Steven Tyler, Blondie) that stubbornly defies most current musical and cultural trends.

We spoke with Kovac about artist development, the "ecosystem" of rock and the Tenth Street artist who will be one of the newest judges on "American Idol."

## How come you haven't seemingly been plagued by the same issues tormenting your competitors?

When you make the artist a partner, as the content creator, you scale your model to one that can succeed. You make records for \$50,000-\$150,000, as opposed to \$500,000. You make videos for \$25,000 as opposed to \$250,000. You scale your business to a two-year cycle as opposed to a quarterly cycle. Our model is different than most, because we take known brands and artists and rebrand them. We build their touring, their merch and their record sales back up.

## Are you referring to Tenth Street clients like Mötley Crüe and Blondie?

I'm speaking more about Buckcherry and Papa Roach. The strategy is that you have to wrap other things around your music. Publishing is wrapped around records, merchandising is wrapped around your touring, touring is wrapped around your catalog and your performance. If you have great songs and you perform well, you sell a lot of tickets. So if you have a two-year cycle where you have multiple singles and you're not trying to sell records over a quarter or a year, you're able to build a strategy that's

much different than trying to have a top 10 single and top 10 album.

## Sales- and touring-wise, this has been a rough year for rock music. Hasn't that affected your client base?

If you're smart and playing the long game, then you sit down and you package well. Papa Roach has their most successful tour, in raw numbers. The idea is to get everyone to scale down and package up.

## What do you mean by "package up"?

We're in a bad economy and we need to add value to get people to come out because their dollars are limited, especially with kids. They're unemployed at a much higher rate and frankly, it was a big battle. I had to fight with the promoters to put four acts on a bill. Skillet and Papa Roach co-headlined, and My Darkest Days and Trapt supported. Promoters kept complaining, "Why do you have all those acts? I have to pay extra for that!" Drowning Pool could have headlined their own tour—they were coming off of a No. 2 single—but we chose to package with Godsmack and Five Finger Death Punch. So they made less money at the gate but

played in front of more people and made more money in merchandise.

The biggest issue for the music business right now is consolidation, whether it's radio stations, music managers, promoters or record companies. We've become so short term that the idea of developing artists is gone. How would a Bruce Springsteen develop out of New Jersey now, or Heart out of Vancouver and Seattle, or Bob Seger out of Detroit? Today we put our acts out on the road nationally before we even get a region. Record companies can't develop artists when they're fixated on quarterly earnings, and neither can promoters.

## Who do you think is doing things the right way?

[Glassnote founder/CEO] Daniel Glass. Daniel found artists like Phoenix and Mumford & Sons that are a little left of center and that he was willing to take a chance on. He rebooted his model from his former record company, Artemis, and he learned from his experience. And the independent managers—Cliff Bernstein and Peter Mensch, John Silva—these are guys who still believe in artist development, who are willing to fight until there are 12

great songs on an album, not two, who know how to market globally.

A young guy like Mathieu Drouin, too, who manages the band Metric. Everything they did was independent. The manager was independent, they had an independent label, they built themselves on the road, and they built a career.

## Most of the examples you've given are rock-related. Don't you think that rock has lost some of its cultural capital?

I think it's cyclical. A good rock band can tour around the world, it can transcend borders. The great thing about rock is that it developed itself, it has a whole ecosystem. It's not just about major markets like pop; you have hundreds of markets to play. And for me, rock is all about self-contained artists. One of the funny things about the 360 deals is that for them to work for the label, you have to know the artist can sell T-shirts, can sell tickets. If you're signing an act that doesn't have a charismatic frontman and a great guitar player, why are you making the 360 deal?

## Is a 360 deal beneficial for any act?

In my opinion, no. If, at their touring peak, Def Leppard had been

signed to a 360 deal, they would have given up anywhere from 30% to 60% of their net income to a record company. Would they still be in business? A great band isn't going to have the incentive to stay together under that structure.

## You manage Steven Tyler. Considerable money aside, why would he want to become an "American Idol" judge at this point in his career?

Steven felt like he was at a point in his life where he thought he could give back and bring a different kind of artist to that platform. He wants to find the next Janis Joplin, that's his mission. Randy [Jackson] is a producer, Jennifer [Lopez] is a singer/artist; they understand songs, audiences, projection. Fox and Fremantle also brought in Jimmy Iovine, and his team is going to mentor these artists, so it's a whole different show.

## Doesn't the "Idol" methodology of "artist development" go against some of the tenets you were just talking about, like building a regional base through touring?

It does and it doesn't. These are major-label artists, and clearly this is the only way they're going to break. Major labels don't break artists on the road regionally—they can't just by definition.

## Why is it important for fans to consume digitally?

Because Anderson Merchandisers might get out of the record business. Because right now we're selling records where people primarily sell dishwashers and microwaves. It would be better to move consumers to a platform through which they can be educated on what's new and what's good and read what other fans have to say, rather than going up to a guy who's selling tires and asking him what he thinks about Phoenix. . . .

We're selling records where people primarily sell dishwashers and microwaves. It would be better to move consumers to a platform through which they can be educated on what's new and what's good.





# Nashville Star

**COUNTRY SPITFIRE MIRANDA LAMBERT WAS ALREADY HAVING HER BEST YEAR EVER: HIT SINGLES, HEADLINING TOUR, HOT FIANCE. THEN SHE WON THREE CMA AWARDS, INCLUDING ALBUM OF THE YEAR AND TOP FEMALE VOCALIST. NOW, SHE SAYS, 'IT'S KIND OF CRAZY.'**

**BY RAY WADDELL**

**T**he conventional wisdom for artists performing on awards shows is that they should stick to playing and promoting their latest single. But on the 44th annual Country Music Assn. (CMA) Awards show on Nov. 10, out struts Miranda Lambert, dressed to kill on her 27th birthday, with a rocked-out, twangy version of John Prine's "That's the Way the World Goes 'Round," a track on her 2009 album, "Revolution." ★ Her performance, much like her career, was all about attitude, and Nashville's Bridgestone Arena crowd went wild, as did, apparently, many of the estimated 33 million viewers who tuned in.

Though the CMAs are billed as "country music's biggest night," it was most assuredly Lambert's biggest night as well. She was nominated for a record nine CMA Awards and picked up three, including album of the year for "Revolution" and top female vocalist honors. Additionally, her hit song "The House That Built Me" was named song of the year for songwriters Tom Douglas and Allen Shamblin, and her husband-to-be, Blake Shelton, took home the top male vocalist trophy. Lambert says it was probably her best birthday ever.

In the short term, the result of Lambert's big night at the CMAs was an increase in sales: "Revolution" moved from No. 12 to No. 6 on Billboard's Top Country Albums chart in the week following the CMAs, moving 29,000 units and up 137% from the week before. Her previous albums also jumped 50% or better in sales, and her digital song sales for the week were 93,000, up 136% from the previous week. Overall, Lambert has sold more than 5 million digital tracks.

But in the bigger picture, nights like these make stars. The combination of a knockout performance; winning big awards over such stars as Carrie Underwood, Taylor Swift and Lady Antebellum; and watching her betrothed also win big exponentially raised Lambert's profile and made the pair country's newly crowned power couple in the process.

Suddenly, on that CMA Awards night, all the promise of this Texas-born singer/songwriter who cut her teeth in roughhewn bars as a teenager and turned heads as a tough-as-nails firebrand on her first album, 2005's "Kerosene," was fulfilled.

"Everybody had said to me, 'This is your year,' and I was thinking, 'I hope you're right. I don't really know what that means,'" she says. "But 2010 has changed my world a lot. I turned 27. I have been playing music for a living for 10 years, and all of a sudden I can physically feel this jump in levels. Before, I had this slow, steady build, which is completely fine with me because I want to be here forever. But all of a sudden it kicked into gear. Ten years of work is showing up right now, and it's kind of crazy."

She may be rock'n'roll noisy, but few would question Lambert's country pedigree. "Loretta Lynn told me to my face, 'You're country than I am,' and I thought, 'This is coming from a woman who rhymes 'hard' with 'tired.'"

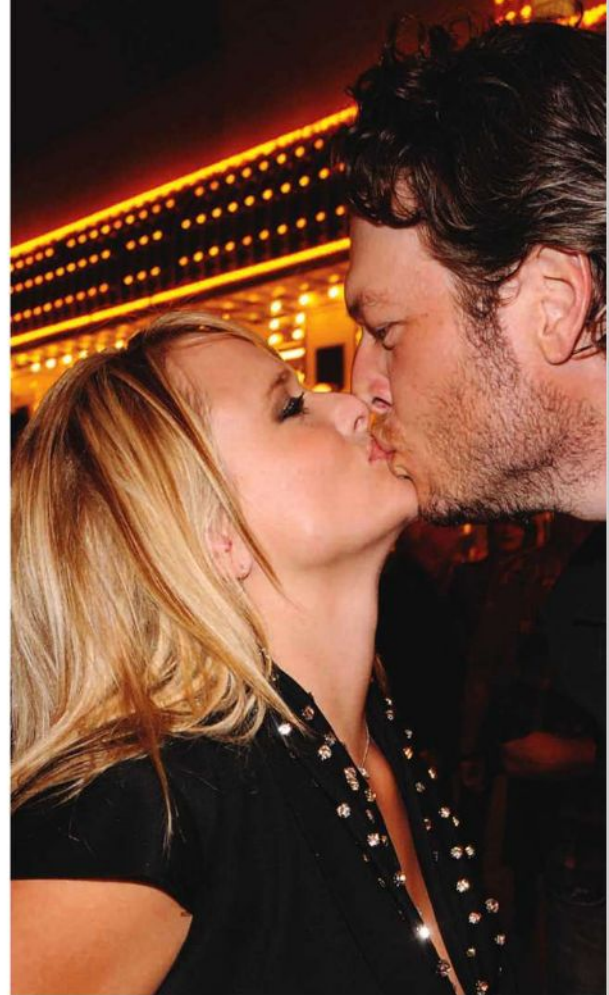
Lambert has been kicking up dust for a while. She finished third on the 2003 season of "Nashville Star," signed to Epic, then "Kerosene" came out of the box at No. 1 on the country chart and went on to sell 1 million copies in the United States, according to Nielsen SoundScan. Her follow-up, "Crazy Ex-Girlfriend," on which she made the move to Columbia, sold 929,000 units in the States and yielded her first top 10 hit, "Gunpowder & Lead."

Lambert signed with Dixie Chicks manager Simon Ren-

shaw in 2003, with Marion Kraft handling her day-to-day responsibilities. "It was a lot of grunt work, and we developed a relationship," Kraft says. When Kraft left Renshaw's firm in 2009 to form her own Shopkeeper Management, Lambert came along.

"Who knows if I would have been as good a manager with someone else, because she makes you be good," Kraft says. "You don't have a choice with her. You're not allowed to be wishy-washy, because she's so upfront and center. She was never willing to conform to what she thought the world wanted her to be."

It seems like everything fell into place with Lambert's third album, "Revolution," released in September 2009 and, like her previous efforts, produced by Frank Liddell and Mike Wrucke. "Revolution" included "The House That Built Me," a nostalgic ballad extolling



the country-music verities of hearth and hard work that showcased Lambert's tender side.

"House" became Lambert's first Hot Country Songs chart-topper in June and was universally loved by both fans and Music Row. In a Billboard spotlight earlier this year on four developing Nashville songwriters, "The House That Built Me" was their unanimous choice as the current song they wish they'd written.

But the treasures on "Revolution" are many,

## Girl On Top

Miranda Lambert is known for taking chances, and that applies to her touring as well.

After supporting most of country's biggest stars and playing her share of soft ticket dates at fairs, festivals and casinos, Lambert took the risky step of going out on her own as a headliner in spring 2010 with her Roadside Bars and Pink Guitars tour.

William Morris Endeavor agent Joey Lee, who began booking Lambert on \$500 club dates when she was 20, says the decision to strike out on her own was made early this year. The tour featured a different male support artist every weekend, including Eric Church, Luke Bryan, Josh Kelley and Chris Young.

Lee says that stepping into headlining waters for the first time is a gutsy move for an act. "An artist gets to that point where you have to take that step,"



he says. "We didn't know where we were—we had to go find out. So we started that spring run averaging 3,500-4,000, and now it's up to 5,000-5,500 a night."

Having her name at the top of the marquee changes the game, Lambert says. "It's scary, because I can't blame anybody else but myself if it doesn't work," she says. "But we've had a ton of people show up, and I think a lot of that has to do with the package. Josh Kelley is an awesome artist, and Eric Church kicks ass every night."

Lambert will play another 18-20 headlining dates next spring. She's in a pretty exclusive club as a female headliner, alongside such artists as Carrie Underwood and Taylor Swift.

"There's not that many female headliners, and there's not many like me that get up there and act like a complete fool and enjoy themselves doing it," Lambert says. "But I'm thankful that people spent \$23 to come see my show. I know that \$23 is a lot of money. I've sat in the back row plenty of times, so I appreciate people spending their money on me." —RW



**Sweethearts of the rodeo: MIRANDA LAMBERT lip-locks fiancée BLAKE SHELTON (opposite page); above: SHERYL CROW, LORETTA LYNN and Lambert (from left) performing "Coal Miner's Daughter" at the 2010 Country Music Assn. Awards.**

including Lambert's own "White Liar," the caustic "Only Prettier" and melancholy "Dead Flowers," as well as inspired covers of Fred Eaglesmith's "Time to Get a Gun" and the aforementioned Prine song.

Lambert has crafted a style perfectly in tune with a trend toward a less-sanitized, rougher-edged sound in contemporary country exemplified by Jamey Johnson, Dierks Bentley and Jason Aldean. Lambert believes "Revolution" is the most representative album so far of who she wants to be as an artist.

"I feel like I'll always keep moving forward, and I'll change, not only as a woman but as an artist," she says. "But 'Revolution' represented exactly who I was at 26 years old, who I had become. It was one of those records where, for the first time, I could say, in all truth, 'I want to hand this record to my heroes. I feel confident enough about it.'"

Asked who those heroes might be, Lambert replies, "Well, I did physically hand it to Patty Loveless. She looked at me like I was crazy. We're actually friends now. Merle Haggard, I know he had the record. John Prine; it's scary to cut John Prine's song and I hoped he would love it, and he did. That makes me feel validated as an artist."

So why did she break out the Prine cover at the CMAs? Lambert says the idea came from consulting producer Robert Deaton and she loved it. "Everybody does their single; it gets kind of predictable," she says. "It had been a while since I did a crazy performance like that on the CMAs. It was time to make my mark again."

Asked how the label can maximize a big night like the one Lambert had at the CMAs, Sony Music Nashville chief Gary Overton says, "I'm sure I'm supposed to have a great marketing answer for you, but when you have a network TV show and so much of it was about her, her fans pretty much know. Our biggest thing is to make sure we have enough product in the stores, because it's flying off the shelves."

From a management standpoint, Kraft says her job, now more than ever, "is saying 'no' to the wrong things and not getting overwhelmed by everything coming at us. My job is to cherry-pick things that will continue to highlight who she is as an artist and not put her everywhere. We need to stay consistent."

What Lambert will do is play the Grammy Award nominations event on Dec. 1 live on CBS, a high-profile gathering

featuring Katy Perry, Justin Bieber and Bruno Mars. Hopes are that Lambert will reel in a Grammy nom or two and perhaps be asked to perform on the 53rd Grammy Awards show in Los Angeles on Feb. 13.

### It's Miranda's World

If she does perform on the Grammys, there's really no telling what Lambert might play. And, by the way, her picking the Prine cover over her latest single on the CMAs was fine with Overton. "She asked me if I was OK with it, and maybe I wasn't being a good CEO of a label, but I'm like, 'Yeah, let's do it.' What matters is a great Miranda moment for the people in the crowd, as well as the millions watching," he says.

In his short tenure as head of Sony Nashville, Overton has learned a lot about Lambert, not the least of which is to trust her musical instincts.

"There are temptations to do more 'radio-friendly' things and she'll say, 'That's not why I do what I do.' She wants songs of substance, whether it's a song she's written or an incredible song like 'The House That Built Me,'" he says. "You could play her a song that would probably be a hit for 10 people on Music Row and she might say, 'That's definitely a hit, but that's really not a song I would do.' She knows that difference."

When it comes to covering other writers' songs, "it's got to hit me the right way, something like, 'Oh, my gosh, I wish I had written that myself,'" Lambert says. "When I heard 'The House That Built Me,' it came at me like a freight train. I'd never had a reaction like that to a song before—one I'd written or anybody else's."

As a songwriter, Lambert says inspiration can come from anywhere, or sometimes not at all. "Every day is different as a writer for me," she says. "I can hear something that somebody says and it can hit me in such a way that I'm like, 'Oh, my gosh, that's a line,'" she says. "Or I can get in these moods where my brain just won't turn on."

Lambert adds that "being tormented is great for songwriting," but she's not tormented these days. These are indeed good times for Lambert, who's planning for a May wedding with Shelton.

Being in a relationship with another country star has its advantages and challenges, Lambert says. "The good outweighs the bad," she observes. "The bad is being apart, and also we have way different music tastes, Blake and I. We don't listen to the same kind of music, and we don't record the same kind of music. But that's also kind of good in a way, because we each do our own thing and neither one of us tries to change the other."

And the best part? "When the red carpet and awards show were over, we went home and we're normal," Lambert says. "I made cookies and Blake burned a brush pile."

Lambert says fans' perceptions of her are probably pretty close to reality, though, which for some might be a little scary. "You hear songs like 'Kerosene' or 'Gunpowder & Lead,' you think, 'This girl's going to kick my ass if I say something wrong,'" Overton says. "But she's one of the sweetest women I've ever met in my life. Blake Shelton is a lucky dog."

### What's Next

As "Revolution" receives its post-CMA boost, all involved believe there's still life left in the album. "It's not like you have the three singles and it's three-and-out. It's one of those albums you really want to listen to all the way through," says Overton, who notes that he won't push for a quick follow-up. "She's not in that cookie-cutter mode. When she's comfortable, she'll start writing."

Still, Overton has a best-case scenario. "What I would like timing-wise? Another single would probably take us to August, so if the new album was ready, we could probably have a fourth-quarter [2011] album, which would be perfect for me, and the timing would be great for the marketplace." Kraft says a more likely timeline would be to start recording in September and then shoot for a first-quarter 2012 release.

Ultimately, all agree it's Lambert's call. Her ambitions as an artist are, as would be expected, straightforward. "I want to be true to real music and what I love," she says. "I want for my heroes to hear my records and love them, because that's where it all starts, where you get your inspiration." ●●●





In some ways, Christina Perri has one of the oldest stories in the book. Started playing music as a kid, dropped out of art school to travel and find herself, moved out to Los Angeles with a guitar and a dream, got her heart broken, wrote songs about it. It's a trope as old as the Sunset Strip is long.

But the 24-year-old's tale also possesses some decidedly modern qualities. Perri wasn't discovered when she handed her demo to a producer or when a label president saw her busking, but when a friend forwarded a YouTube clip of her performing in her bedroom to a manager. A few weeks later, another friend passed along her song "Jar of Hearts" to a choreographer on a reality TV show. The track was an instant hit when it appeared on "So You Think You Can Dance" on June 30. When another pop star with a homophonic surname (Katy Perry) pulled out of the show a few weeks later, Perri was tapped to play and her star rose even higher.

There was only one problem—"Jar of Hearts," which has sold more than 400,000 downloads, according to Nielsen SoundScan, was all Perri had. And while the EP "The Ocean Way Sessions" debuted last week at No. 1 on the Heatseekers Albums chart with 4,000 copies sold, and Perri is all over VH1 as the channel's current You Oughta Know artist, fans who want to buy a full-length record from her will have to wait until spring, at least.

In the meantime, Perri's managers, Tom Gates and Ryan Chisholm, both at Bill Silva Management, and her label, Atlantic, have to keep her in the spotlight while ensuring she also has time in the recording studio. It's a difficult balance that has felled many an emerging talent—the cut-out bins are filled with artists that never broke back through when their initial fire cooled.

Beyond her skills as a singer/songwriter,

Perri's personality might be what will carry her through. Cheerful and bubbly, with an intelligence that lights up after a few minutes of conversation, Perri lacks the manufactured gloss of many pop stars. The daughter of hairdressers, she grew up in Philadelphia and spent time on the road with older brother Nick, who played guitar with Shinedown and Silver Tide. She tried college and spent time in Italy, then moved to Los Angeles on her 21st birthday. After a stint producing music videos with her now-ex husband, Perri says she hit a breaking point in the fall of 2009.

"I left everything and moved into my own place," she says. "I made the decision to dedicate my life to music and focus on developing myself as a songwriter."

Shortly after that, Perri started posting videos of her songs to YouTube, one of which found its way to the inbox of Tom Gates. After spending nine years at Nettwerk, Gates had returned from an extended vacation and was looking for new clients. He says he was "blown away" when he saw the video. At the time Perri was unsigned, and the two, along with Chisholm, had just started working together when "Jar of Hearts" hit "So You Think You Can Dance."

At first listen, "Jar of Hearts" might not seem like a natural fit for a dance contest. The song, a rock-edged piano ballad about a failed relationship, sounds more like Evanescence unplugged than Lady Gaga. But Perri says the song's timeless "I Will Survive" message has resonated with listeners.

According to the show's celebrity talent producer, Steven Schillaci, choreographer Stacey Tookey hit up her friend Keltie Colleen for music, and Colleen passed along a demo by her friend Perri. On June 30, two dancers performed a routine to the song while Perri sat and watched in the audience.

Gates and Chisholm, meanwhile, scrambled to ensure the song was available on iTunes be-

fore the show aired, and they sat glued to their computers as they watched it climb that chart.

"When the show aired on the East Coast, it broke the top 100," Chisholm says, "and it just went higher and higher as the show aired in each time zone. We were in contact with iTunes, and by the time the show was on in the Pacific time zone, it was on the front page of the store."

Perri attracted immediate attention, both from other TV bookers (she appeared on CBS' "Early Show" on July 10) and from labels. Chisholm says Perri impressed him by being "totally prepared" for all the major-label wining and dining. "She holds herself well, and she's very poised," he says. "It all happened very fast—from initial interest to a deal took about two weeks."

Chisholm says they went with Atlantic because the label is "aggressive," adding, "We knew they could deliver and move quickly."

Atlantic senior VP of marketing Dane Venable says the label's first priority was to start working "Jar of Hearts" to radio again. "It was out, but it had dipped from the initial peak," he says. "We wanted to spend more time with it."

The song spent four weeks on the Billboard Hot 100 in July and August, peaking at No. 34 the week of July 31; it dropped off before returning the week of Nov. 13 at No. 96, rising 20 spots to No. 76 the next week and then to No. 75 the week after that. "Jar of Hearts" also hit No. 13 on the Hot Digital Songs chart and crowned the Heatseekers Songs tally the week of July 24. It has been building at adult top 40 radio since September and is No. 18 this week on the format chart.

Venable says he believes "Jar of Hearts" has staying power because of Perri's ability to connect with listeners. "There is a realness about her," he adds.

For her part, Perri makes it a priority to nurture that connection with her fans. "She'll set aside time every night and answer their e-mails

and really put time and thought into her responses," Gates says. "Everything she communicates is all her; we're never tweeting for her."

Gates adds that for Perri's fans, particularly her young female fan base, she presents a refreshing change from the overstylized pop stars they're used to. "She is someone who can act as a mentor to young girls," he says. "She's not airbrushed and she's open about her flaws. She's doing something new and original, and I think she could start a landslide."

One place that Perri has already made major inroads is VH1, which pegged her as a You Oughta Know artist for October and November. VH1 executive VP of talent and music programming Rick Krim says he first noticed her when "Jar of Hearts" came out of nowhere. "I was so excited, because she's right in our wheelhouse musically, and she's a real artist," he says. "As soon as she signed to Atlantic, we started talking to them, and we were thrilled when they delivered a great video."

Or, more accurately, Perri delivered a great video. "When we were flying back from all those meetings, she was all keyed up and I just wanted to sleep," Gates says. "I told her she should spend the flight writing a treatment for the video if she needed something to do, and when I woke up at LAX, she had done it."

The You Oughta Know campaign will feature the "Jar of Hearts" video in heavy rotation for an eight-week period, as well as a series of five "personality-driven" promos. The online component of the franchise features a session called "Live at VH1," which Perri recently recorded in the network's offices.

The live session is good practice for Perri, who has had almost no experience playing in front of an audience. One of her first shows was an opening spot for Jason Mraz, and she will play a series of radio shows around the holidays. Venable adds that label plans call for Perri to tour for much of 2011.

Videos from "The Ocean Way Sessions" are premiering on five different sites, including Hot Topic's website. Venable says Perri recently played for the store's managers convention and got a huge round of applause. Other outlets debuting the video include AOL, MTV, VH1 and one that Venable says is a surprise.

Courting everyone from the pop charts to Hot Topic might seem like a risky move, but Venable says that reaching out to a diverse audience doesn't dilute Perri's personality.

"She has a unique physical appearance and she's an amazing songwriter," he says. "As we go forward, I am totally confident all sorts of opportunities will present themselves." ●●●

# HEARTS ATTACK

LED BY A LEFT-FIELD SYNCH ON 'SO YOU THINK YOU CAN DANCE,' SINGER/SONGWRITER **CHRISTINA PERRI** HAS ALL THE PIECES IN PLACE FOR A BREAKTHROUGH DEBUT—EXCEPT ENOUGH SONGS FOR AN ALBUM

BY **CORTNEY HARDING**



# The Mau5 That Roared

**DEADMAU5 IS THE DJ ANTI-HERO—  
BUT CAN HE TRANSLATE A LIVE FOLLOWING  
TO RECORD SALES? BY KERRI MASON**

The story begins in Ontario, near Niagara Falls. Joel Zimmerman opens up his self-built nitrogen-cooled supercomputer to change a video card. Inside, he finds the source of the stench that has been permeating his sparsely furnished loft: a chemically frozen, very dead mouse.

Thus starts the tale of the man/rodent/brand who will go down as one of the biggest stars in dance music history.

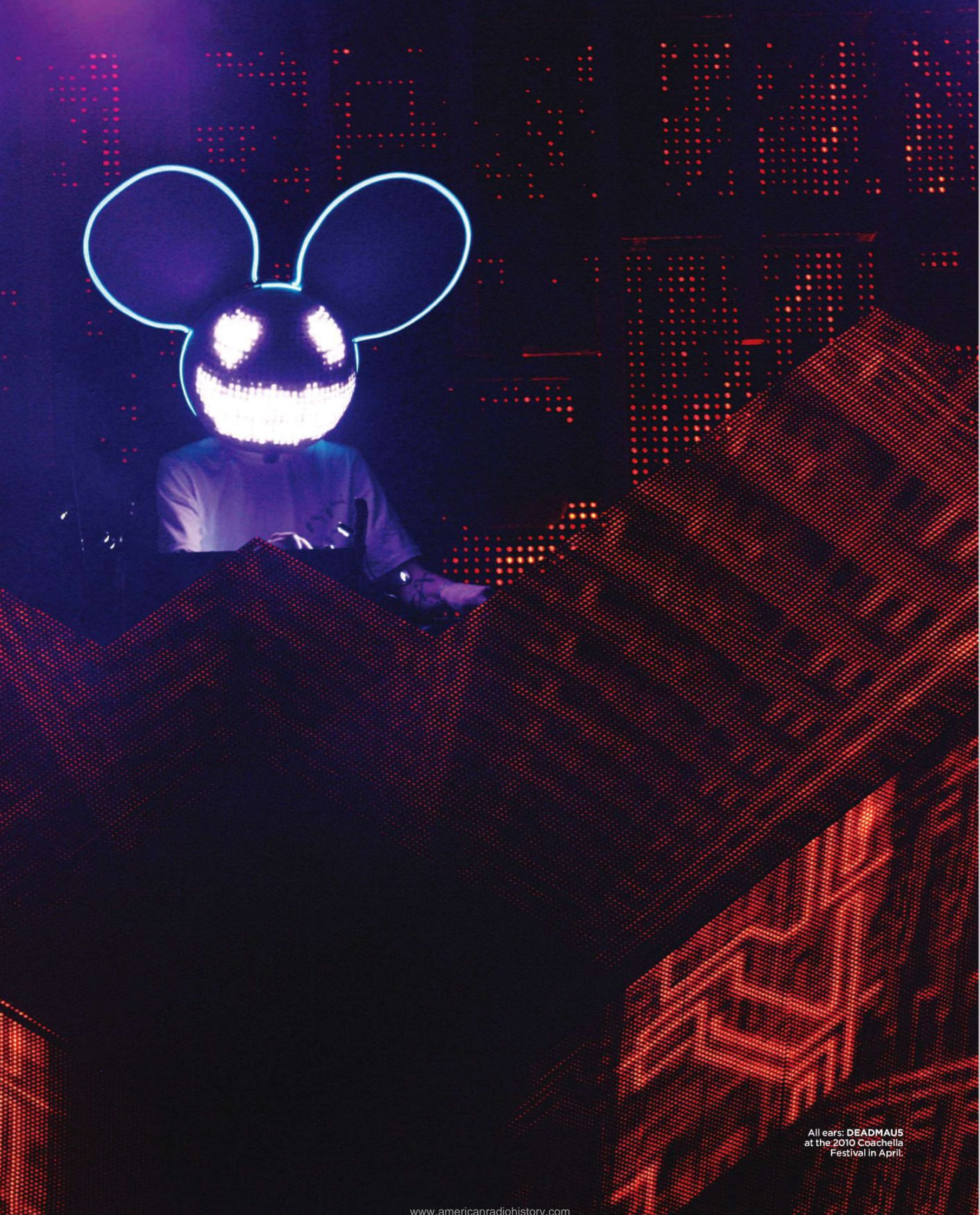
Twenty-nine-year-old Zimmerman, better-known as DJ/producer Deadmau5 (pronounced “dead mouse”), has made a mountain out of a mouse head. Since he first donned his signature costume in 2008—an oversized 3-D version of his acid-smiley-meets-Mickey logo, sometimes lit with candy-colored LEDs that stream images and graphics—he’s already accrued the spoils of a bubbling-up electronic music superstar: A guest spot on “Gossip Girl.” The coveted DJ position at the 2010 MTV Video Music Awards (VMAs). An in-game, playable character in Activision’s forthcoming “DJ Hero 2.” Sold-out, multinight stints at 5,000-plus-capacity venues, with tickets going for \$25 a pop.

His first two albums have sold a combined 350,000 units worldwide, according to his management. In the United States they’ve sold 91,000, according to Nielsen SoundScan. His third set, “4x4=12” (Ultra), is set for release Dec. 6.

But to focus on such measures of success is to miss the bigger point. Deadmau5 is a new kind of DJ hero: One who dodges press (though he made an exception for this story); avoids the traditional trappings of DJ-dom—like VIP parties, celebrity friends and exclusionary entourages—and sacrifices personal notoriety to hide behind a mask, literally. Many in the mainstream dance industry, needless to say, don’t particularly care for him.

“He has the purity of a metal or hip-hop artist, but in electronic dance music,” says Patrick Moxey, president of Ultra Records, which distributes his mau5trap imprint in the United States. “At the VMAs, we were sitting at the edge of our chairs, wondering what he was going to do. If they had asked him to do something that was against his artistic principles, he would have refused; he could care less that it was MTV. The kids know this, they can feel it. And that’s why he’s got their respect.”

In a banner year for dance music making the mainstream, Deadmau5 is even more of an anomaly. The Black Eyed Peas design sports-arena anthems and court corporate sponsors at every turn. Lady Gaga practices performance art while making music that 5- and 50-year-olds can dig. And David Guetta, who occasionally shares the same DJ bill as Deadmau5, launched a career by romancing pop stars while championing a models-and-bottles, high-flying lifestyle. When the mainstream comes calling, dance guys usually come running. >>>



All ears: DEADMAU5  
at the 2010 Coachella  
Festival in April.

But not the skinny, pale software developer from a small town who makes dominantly instrumental music, wore a “Your Ad Here” T-shirt (and blue mouse head) on the VMAs’ red carpet and would rather tell national press to look it up online than do an interview.

“Interviews make me feel awkward,” he says. “You catch me on a bad day and I don’t feel like answering the same question a million times. I just don’t want to do it. Half of the stuff they ask, they can Google it.”

## MAKINGS OF A MOUSE

Before he was Deadmau5, Zimmerman was a graphic designer and animator, and the mouse head was his shader test model. “At the beginning or end of TV shows is some weird little tag—that’s the visual guy’s inside joke,” he says. “Pixar uses the lamp; the mouse head was mine.”

He started “dabbling” in music using his technical know-how and developed a sound that became his signature: grittier than trance but still with energy and beauty, with a controlled squelch on the synths and humming chords that blanket a dancefloor, then burst like confetti. He adopted the mouse head as his artist logo. It’s on every piece of music he’s released.

Some people discovered him on blogs or from friends, but the majority first came across Deadmau5 on Beatport.com, dance music’s independent online retailer. “Normally Beatport licenses music from labels or distributors, but we still receive inquiries from countless self-published artists,” Beatport founding partner Brad Roulier says. “Out of that enormous pile of music, one of our content managers discovered Deadmau5 and made a case for getting him into the store.”

Throughout 2006 and 2007, expansive instrumental tracks like “Faxing Berlin” and “Not Exactly” became Beatport’s most downloaded ever, transcending any of dance’s numerous subtypes (trance, electro, progressive) and winning fans from across all—no small feat in the very tribal genre. Soon, young fans from throughout the musical spectrum got on the train too. “I’ll talk to hip-hop kids and they know about him, rock kids too,” Moxey says. “He’s larger than the dance and electronic niche.”

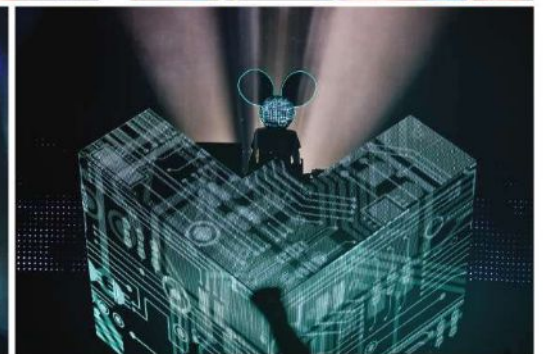
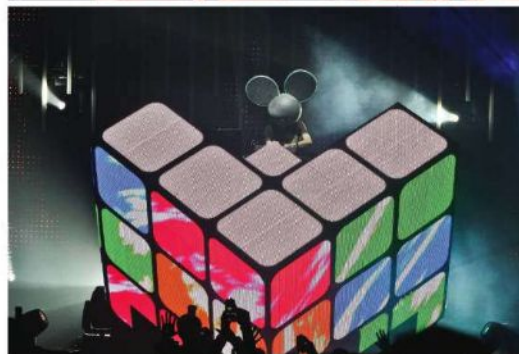
They’re responding not only to the music and the mouse, but to the man himself. “From day one we knew the power of Joel being Joel,” says manager Dean Wilson of Three Sixty Zero Group. “He’s funny, he’s dry, he says what he likes and doesn’t like.”

Deadmau5 fans have a direct line to that caustic humor. Through several Twitter (172,000 followers) and Facebook (more than 1.5 million fans) postings per day—which tend to garner 1,000-plus comments—they know his every mood; hear tracks he hasn’t even finished yet; interact with him on Ustream; check out his cat, Meowingtons, lounging in one of his mouse heads; and even meet his mom. (“Hello Mother, Thank you for the many years of patience, love. . . and cheap rent!” reads a signed album cover on her bookshelf, snapped and posted on Facebook.)

“I’m the most transparent artist you’ve ever heard of. You want to know what I’m doing? Read my Twitter or Facebook,” he says. “Not because I think that’s a good trick—it’s something that’s always come natural to me. I’ve always had circles of friends on the Internet and have been incredibly open with them. Only difference is now I have 1.5 million of them.”

Such unfiltered honesty has bred similarly pure adoration. One need only survey the crowd at any Deadmau5 show—from the 3,000-capacity Roseland in New York to the 10,000-plus crowd at San Francisco’s Treasure Island Festival—to see the depth of his fans’ devotion. Some sport homemade mouse heads: A video showing a dad making one as a Halloween costume for his young son went viral and got a Twitter response from the Mau5 himself. (“Dude!!! just saw your video. . . amazing work, best dad ever!”)

The idea of the mouse head becoming more than just a logo first came about when Zimmerman superimposed the image over an unflattering picture of his friend, Orgy’s Jay Gordon, passed out on a couch. “He said, ‘Dude, I’ll tell you, if you ever start playing live, you have got to get that made and wear it,’ so I guess it’s his idea actually,” Zimmerman says. “I performed for a while without it, when I was broke and playing for like



Mau5-keteers: Fans fill New York’s Roseland Ballroom in October (top); the ever-changing “cube” that houses DEADMAU5; JOEL ZIMMERMAN, sans headwear (near left).

\$40, which I drank. It took a while for me to have the money to go, ‘Hey, I want to make a mouse head.’ ”

The head debuted at a San Francisco gig in 2008. “The promoter called me the next day and said, ‘I don’t know what you did, but you’ve created a monster,’” says William Morris Endeavor booking agent Joel Zimmerman (no relation). “The next day in L.A., people went mental.”

As the mouse head evolved—going from a static character piece to a full digital studio, with inputs, outputs and LED light and video—so did the live show. “Joel didn’t want to just turn on the head and have lights flashing, he wanted to turn the show into a solid ticket act, which is pretty scary for a DJ,” manager Wilson says. “There’s no walkup like at a club; the only people who are going to come are the people who are going to buy a ticket.”

Now, the full-scale Deadmau5 experience includes a cast of six heads, some synched to a massive DJ booth/Rubik’s Cube structure created by audiovisual specialist Bionic League (which also worked on heavily visual tours like Nine Inch Nails’ Lights in the Sky and Kanye West’s Glow in the Dark). The giant neon-rimmed ears bob to the music, the Cube spews motion and color all over the room and the shows sell out nationwide.

“He’s never had a hit single, he hasn’t had even a top 40 Billboard record, and he sells more tickets than most of the top 10 Billboard acts,” Wilson says.

“[The head] is a simple idea; it’s marketing really,” Deadmau5 says. “I would love to be able to tell people I’m a marketing genius, but it’s only in hindsight that I’m able to see the brilliance. I’m really picky about all of my design stuff, my image, my brand. I’m a Nazi with my brand.”

Wait a minute. Deadmau5, who thrives on authenticity, using the dreaded b-word?

“You’d be a retard to say it isn’t a brand,” he says. “Brands can be used for purposes that aren’t evil. Take the Billboard logo: When I see those two circles at the end, I know what that is. If you typed it out in plain font, no one would know.”

“4x4=12” brings another dreaded word, the “m” one: mature. From the aptly named opener “Some Chords” to the time-stopping dubstep ballad “Raise Your Weapon” (featuring Picture Book singer Greta Svabo Bech), the collection employs the Deadmau5 sound in fresh ways, with more energy and more nuance—and three vocal tracks, the most of any previous albums. (Deadmau5’s two vocal hits, “I Remember” and “Move for Me,” were co-produced with melodic DJ/producer specialist Kaskade.) If his earlier material relished in the joy of sound, these tracks explore something deeper and more emotional.

So it’s not surprising, then, that Zimmerman dreams of a future in film. “I’m dying to do a score,” he says. “Not something that would be sold separately, and I don’t want to write a fuckload of music and license it to the film. I want to get in there with the film monitor. Clint Mansell [“Requiem for a Dream,” “Pi”] is one of my heroes.”

But for now, he’s not done being Deadmau5. “Our biggest problem in 2011 is finding venues that are big enough that have a flat floor space,” Wilson says. “Deadmau5 fans want to dance. We can’t go into a 15,000-capacity arena because the floor space is only 6,000, with 9,000 seats.”

For a DJ in a mouse head, that’s one hell of a good problem to have.



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# MUSIC

POP BY JASON LIPSHUTZ

## ALL BY HIMSELF

**Jesse McCartney Aims For Post-Holiday Shoppers With 'Have It All'**

The Tuesday after Christmas is typically one of the quietest album release dates of the calendar year, with most other titles out in time to become stocking stuffers. "Have It All," Jesse McCartney's fourth effort on Hollywood Records, is one of the only major releases slated to hit stores on Dec. 28—but the pop singer is comfortable having that week all to himself.

"Honestly, I don't think it really matters what week the album is released," McCartney says. "I'd rather have a nice, steady build than an immediate peak. I just want to keep saturating the market and radio with as many hit records as I can."

An album with consistent sales and slow-growing singles wouldn't be an anomaly for McCartney, who has become a steady pop presence after breaking out with boy band Dream Street in the early '00s. The title track to 2005 album "Beautiful Soul" peaked at No. 16 on the Billboard Hot 100, while his last effort, 2008's "Departure," has sold 257,000 copies, according to Nielsen SoundScan, and spawned two singles ("Leavin'" and "How Do You Sleep") that lingered in the top 40.

As bouncy new single "Shake" continues to grow at radio, McCartney has positioned himself to fill a void among male pop artists left by another boy band member-turned-solo star.

"[Jesse] has the ability to push himself into that Justin Timberlake world," says producer Sean Garrett, who worked on three album tracks. "Justin put out records that show his fearlessness, and Jesse has songs on this album that

give him that same validity."

After kicking off his career at age 12, the 23-year-old singer says that he wanted his fans to "hear the adulthood shining through" on his fourth album. McCartney started recording "Have It All" in Los Angeles at the beginning of last year, tapping producers like Ammo (Ke\$ha, Katy Perry) and Young Money artist Kevin Rudolf for a more mature sound.

McCartney recorded 50 songs for the album before whittling his collection to 11 tracks, which include possible second single "Have It All" and "Undo," a slow jam sung entirely in falsetto.

Aside from rapper Tyga on the track "I Don't Normally Do This," "Have It All" doesn't feature any vocal collaborators—a move that McCartney says let the album "not [have] a lot of fat and get straight to the point."

In September, "Shake" was the first song to premiere using the mobile music game Tap Tap Revenge, which lets fans familiarize themselves with beats using their fingers. "Have It All" was originally given a January release date, but Hollywood Records senior VP of marketing Ken Bunt says the label bumped up the release to Dec. 28 partially to

capitalize on the bevy of big-box gift cards given out during the holidays.

"We consulted with some retailers, including iTunes, and they're always seeing a lot of activity as a result of gift cards or an influx of cash given for the holidays," Bunt says. "It is an unusual time period, but to have something debut in the marketplace at that time, it's like, 'Oh, look, I've been waiting for this album and I have \$20 from grandma.'"

The sexy music video for "Shake" premiered exclusively on E! on Nov. 17, which

●●●●  
**'Justin Timberlake put out records that show his fearlessness, and Jesse has songs on this album that give him that same validity.'**

—SEAN GARRETT, PRODUCER



Gift card guru: JESSE MCCARTNEY

Bunt says helped "focus on the 18-34 consumer." McCartney will spend the time before the album release on a radio promo tour that has thus far included surprise visits and lounge performances at stations across the United States.

McCartney, who has starred on "All My Children" and "Greek," will also be mulling some new acting opportunities soon, although he says he doesn't yet have any confirmed projects.

As for his songwriting career, which thus far has included credits on Leona Lewis' "Bleeding Love" as well as tracks for Toni

Braxton and Jordin Sparks, McCartney says he has several projects in the works but not yet finalized. He won't confirm the rumor that he's writing for Justin Bieber, but says that he has been "working with some premier artists in the studio."

The singer is still trying to map out his plans for 2011, although two things are certain: McCartney plans to spend most of the year on the road, and he will be playing live for the first time. "That will be a new adrenaline rush that I haven't had yet as a [performer], and there aren't many of those," he says.

**>>>AMERICAN MUSIC AWARDS RATINGS DIVE**  
ABC's Nov. 21 telecast of the American Music Awards dropped in ratings as NBC's football coverage surged. The AMAs drew 11.6 million viewers and a 4.3 preliminary adults 18-49 rating, down 22% from 2009, according to Nielsen. Teen artist Justin Bieber swept the awards, taking home four statuettes including artist of the year. He bested Eminem, who had garnered the most nominations. The telecast stands as the lowest-rated AMAs yet, though ABC noted that the show was up 12% in teens and 19% among kids 2-11.

**>>>BEYONCÉ RELEASES 'I AM' TOUR DVD**  
Beyoncé is tired of the baby rumors: "At this point, they say that I've been pregnant like eight times, so I am kind of used to it," the 29-year-old singer said in an interview with the Associated Press. "I just hope that one day when I decide to be pregnant that people are happy for me . . . One day hopefully I will be. It's part of being a celebrity, I guess." For now, though, Beyoncé is delivering something else—the concert DVD "I Am . . . World Tour," available Nov. 26. Footage from the release aired Thanksgiving night as part of the artist's second prime-time special on ABC, "Beyoncé's I Am . . . World Tour."

**>>>WILCO SELLS COFFEE BEANS**  
Rock band Wilco recently introduced a "Wilco Selection" of coffee beans (both regular and decaf) for presale on its website. The beans, organic Ethiopia Sidama Homecho Waeno, are from Chicago's Intelligentsia brand and were taste-tested by band members John Stirratt and Patrick Sanson.

Reporting by James Hibberd, Jillian Mapes and Alicia Quarles.

ROCK BY GAIL MITCHELL

# Opening Up

Amos Lee Enriches His Sound On 'Mission Bell'

When Amos Lee recorded his last album, 2008's "Last Days at the Lodge," he got the chance to chat with one of his idols, singer/songwriter Bill Withers. During the conversation, Lee recalls Withers telling him, "Maybe [you] should get away from the strumming thing a bit and work in other ideas."

Lee took the advice to heart. After spending time reflecting on his craft and whether he even wanted to continue making records, he began envisioning moves beyond his guitar-based sound. The opportunity to start making progress arose when Lee was invited to Tucson, Ariz., to collaborate with Calexico members Joey Burns and John Convertino at the band's Wavelab Studio. The result: Lee's fourth album, "Mission Bell" (Blue Note, Jan. 25).

"Collaborating with Joey and John was truly a 'let go and learn' experience," Lee says. "Their music composition and soundtrack experience added subtle complexities and textures to the arrangements. There's a lot of spirit dancing around in the music."

"Mission Bell" reflects the themes of loss, redemption and hope, and Lee's talents still ring true on the album: soulful vocals and vivid, narrative-driven lyrics mixing folk, pop, R&B, rock, gospel, blues and country influences. His skills, fused with those of Burns and Convertino, spark the perfect synergy on lead single "Windows Are Rolled Down." (It was the No. 2 most-added track at triple A radio

the week of Nov. 15.) The spirit that Lee ascribes to "Mission Bell" is also due in part to the set's guest lineup, which includes Willie Nelson, Lucinda Williams, Priscilla Ahn and R&B drummer James Gadson, who adds vocals on "Jesus."

Though "Mission Bell" arrives Jan. 25, promotion kick-started in August with Lee performing showcases



Stretching his limits: AMOS LEE

in Los Angeles and New York. The early push, EMI senior VP of marketing Zach Hochkeppel says, was to re-engage media, music supervisors, retailers and fans while properly introducing Lee's new music.

"We didn't want to rush what is a career-defining album with great songs," Hochkeppel says. "A lot of folks were aware of his first album [2005's "Amos Lee"] and either missed the last two ["Supply and Demand," "Last Days at the Lodge"] or they didn't resonate with them. We felt we needed to have time for folks to catch up with Amos on their timetable rather than the label's. It's more about an album that will stand the test of time rather than crafting hit singles to get on radio."

To help lay out the welcome mat for "Mission Bell," a free MP3 download of the track "El Camino" was made available on Lee's website in October. In the works are album release tie-ins with iTunes and Amazon plus press and TV appearances. Another "Bell" track, "Flower," appeared in an episode of Fox's "Fringe" in September. (A popular presence on the sych front, Lee's music has previously been licensed to "Grey's Anatomy," "House" and an AT&T commercial.)

Lee has since performed at Farm Aid 25 and with Lady Antebellum at a New York benefit for nonprofit organization Musicians On Call. A series of headlining dates, plus support slots for Dave Matthews Band, launched Nov. 2 and includes Levon Helm's Midnight Ramble in Woodstock, N.Y. (Dec. 4). Then Lee will embark on the "Mission Bell" winter tour on Jan. 20 in Seattle. An eastern swing will commence in March.

Lee is meanwhile open to other collaborative possibilities, such as playing with a symphony. "I could never have come away on my own with what I did with Joey and John," Lee says. "Music for me is nothing but a reckoning, an exploration. The road is ever winding." ■■■

## GLOBAL PULSE

EDITED BY TOM FERGUSON

### >>>DANCE SIDE OF THE MOON

Veteran British electronic act the Orb is charting again thanks to a collaboration with Pink Floyd's David Gilmour. "Metallic Spheres" (Columbia/Sony), which combines guitar and vocals from Gilmour with the Orb's ambient/dance sound, debuted at No. 73 on the Billboard 200 in October and hit No. 3 on the Top Dance/Electronic Albums chart. It has sold 14,000, according to Nielsen SoundScan.

In the United Kingdom, "Metallic Spheres" debuted at No. 12

on the Oct. 23 albums listing and has sold 18,500, according to the Official Charts Co.

Columbia U.K. product manager Chris Dempsey calls the album a "brilliant piece of work" and suggests the collaboration between Gilmour and the Orb's Alex Paterson has "really captured people's attention."

A radio edit of "Hymns to the Sun (Reprise)" received spot plays on U.K. AC network BBC Radio 2. Pink Floyd fans were kept aware of the project through posts on Gilmour's Facebook page and website.

The Orb will play two U.K.

shows in December, billed as the Ambient Spheres Gala, booked by London-based EC1 Agency. Paterson is published by Kobalt Music and managed by London-based the Sunday Club. Gilmour is published by Pink Floyd Music Publishers.

—Richard Smirke

### >>>GETTING OUT

Dan Sultan appeared in the Australian feature film "Bran Nue Dae," which had a limited theatrical release in the United States in September. But it was a performance at the Australian Recording Industry Assn. Awards, held Nov. 7 in Sydney, that gave his profile a major boost.

Sultan fronted INXS at the ceremony, performing the band's early hit "Just Keep Walking," and won two ARIA Awards including best male artist. The Melbourne-based singer, who describes his style as "country soul, rock'n'roll," recorded the song for "Original Sin" (Petrol Electric), an album of reimagined INXS songs that was released Nov. 8. Sultan's independently released, MGM-distributed album "Get Out While You Can"

rose 260-99 on the ARIA chart after the ceremony.

Sultan's manager Buzz Thompson is mapping out an international plot for 2011, and talks are ongoing to release "Get Out" internationally. Sultan plans to base himself in London next summer, and he will also play Canadian Music Week in March and likely perform at South by Southwest.

"I just want to be able to record and tour and survive on my music for as long as I possibly can," Sultan says. "I'd like to do that all over the world."

Sultan is booked by the Harbour Agency and published by Mushroom Music Publishing.

—Lars Brandle

### >>>WAILING WITH THE WAILERS

Duane Stephenson, a rising star on Jamaica's contemporary reggae scene, is winning new fans thanks to the Wailers. He performed on the stalwart reggae act's recent U.S. tour, joined the group on a three-week South American trek that began Nov. 11 and will play seven dates in Brazil in January.

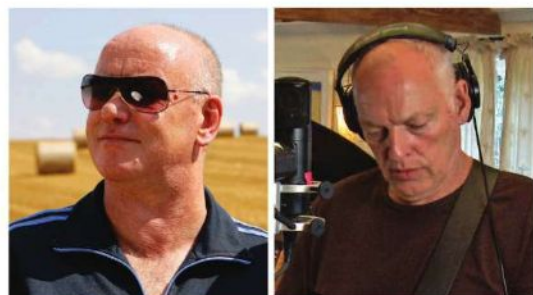
Stephenson made the connection when Wailers manager

Jennifer Miller, of Virginia Beach, Va.-based Back Bay Management, approached him to write a song that conveyed the band's support for eradicating global hunger. "A Step for Mankind," which features Stephenson alongside the Wailers, appeared on compilation album "Solutions for Dreamers: Season 3" (Oniric Records) in August to raise money for the United Nations' World Food Program.

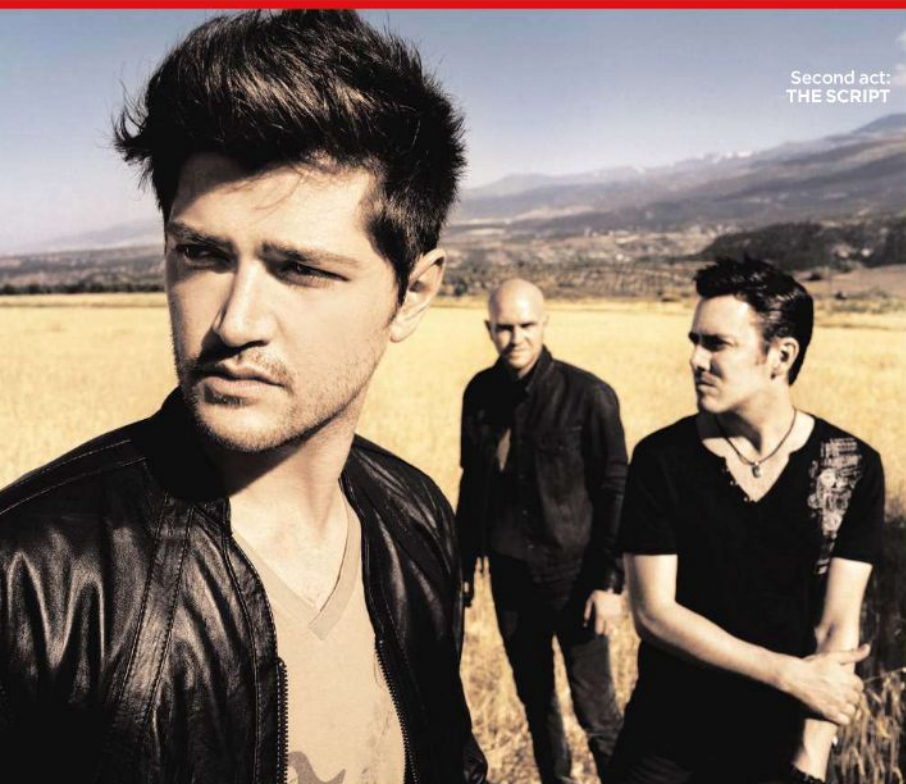
Stephenson's demo so impressed Wailers leader Aston "Family Man" Barrett that the band recruited him as its opening act. "I have been getting many hits on YouTube, so this has been great for me," says Stephenson, who performs songs from his two VP Records releases, 2007's "From August Town" and "Black Gold," released in September.

Stephenson is scheduled for a solo tour of California in March 2011. He's seeking representation for U.S. and international bookings. Caribbean bookings are through the Kingston, Jamaica/Montreal-based Montrevail Agencies. He's published by Raspir.

—Patricia Meschino



Colorful circles: ALEX PATERSON of the Orb (left) and Pink Floyd's DAVID GILMOUR



Second act:  
THE SCRIPT

POP BY CRAIG McLEAN

## THE SOPHOMORE SPRINT

### Second Helping From The Script Follows Slow-Burn Debut Success

Danny O'Donoghue and Mark Sheehan—frontman and guitarist with soulful Irish trio the Script—know how to hustle.

And not simply because their single "Breakeven" (Phonogenic/Epic) took 36 weeks—the longest climb ever—to hit the summit of Billboard's Adult Top 40 chart in May, moving 1.8 million downloads and propelling the Script's debut, self-titled album to 313,000 sales, according to Nielsen SoundScan.

As teenagers in Dublin, O'Donoghue and Sheehan were one-half of a boy band, MyTown, whose gift of gab and love of R&B brought moderate success in the United Kingdom and Ireland and a U.S. record deal with Universal. When MyTown imploded around the turn of the millennium, the two remained stateside, talking their way into writing and singing projects for Teddy Riley and working out of Orlando, Fla., as writers, producers and session players for hire.

By the time they returned to Dublin and formed the Script

in 2005—drummer Glen Power completes the lineup—they had a thorough understanding of how to write a radio-friendly, U.S.-oriented hit.

"The chance we got to cut our teeth in the American market has been invaluable," O'Donoghue says. "An English rock record would be produced with guitars and vocals really high up in the mix. Whereas in America, it's drum and bass first, then lyrics and melody on top. And that's really working out for us, even on a ballad."

"They know the American marketplace better than a lot of bands from the U.K. and Ireland," Epic Records VP of marketing Scott Carter says. "And they do the work. The Script don't take a lot of time off."

That work ethic is confirmed by the fact that—despite "Breakeven" recently hitting No. 1 on the Adult Contemporary chart in its 35th chart week—the band is prepping its second album, "Science & Faith," for a Jan. 18, 2011, U.S. release on Phonogenic/Epic. With highlights including the uplifting, opening slab of the U2-lite "You Won't Feel a Thing" and the irresistible singalong "Nothing," the album began rolling out in the rest of the world in September, hitting

No. 1 in Ireland and the United Kingdom, where it has sold 251,000 copies, according to the Official Charts Co. ("The Script" has moved 981,000.)

In the United States, however, things are just getting started. The album is preceded by the anthemic "For the First Time," which went to hot AC radio stations on Nov. 9, and the band will be stateside before and after Christmas for holiday radio shows and TV slots including NBC's "Today." The Script showcased songs from both albums on its U.S. tour that wrapped Nov. 7, and Creative Artists Agency is booking more dates for spring 2011.

"'Breakeven' wasn't a slow burn by design," Carter says. "Each single takes its own time. We're prepared for whatever 'For the First Time' does, fast or slow. We just know that it's getting a really great response."

"You have to be omnipresent," says O'Donoghue, who isn't worried about possibly confusing American audiences with overlapping album campaigns. "We're not burnt out, we're not tired, we're still champing at the bit for success. What America sees now is a very confident band, ready and willing to come over and give the country a good crack." ●●●

## 6 QUESTIONS

with CHUCHO VALDES

by JUDY CANTOR-NAVAS

Pianist Chucho Valdes will perform at the International Jazz Plaza Festival later this month in Havana, where recent events have prepped the stage for a new revolution in jazz—or at least the kind of memorable jam by renowned Cuban and American players thwarted in recent years by U.S. restrictions on travel to the island. Valdes, 69, has just left behind his longtime presidency of the festival to spend more time touring with his Afro-Cuban Messengers, heard on his latest album, "Chucho's Steps" (Four Quarters Entertainment).

The founder of pioneering group Irakere, son of former Tropicana house pianist Bebo Valdes and godfather of more than one generation of musicians in Cuba, Valdes will start the new year teaching at Havana's Instituto Superior de Arte, where a jazz curriculum that he initiated will premiere in 2011.

Billboard talked to Valdes before a recent concert in Los Angeles during his first U.S. visit in seven years.

**1 You were the director of the International Jazz Plaza Festival from 1996 until this year. Past performers included Dizzy Gillespie, and this year Arturo O'Farrill and other artists plan to make the trip from the United States. What else can people expect to experience in Havana?**

What's great is that you can hear some amazing young Cuban musicians as well as established artists from all over the world. There's a competition where students are chosen to play at the festival.

**2 Many musicians have left Cuba in the last 15 years and settled elsewhere. Has that absence affected the quality of education at Cuba's famous music schools, and Cuban music in general?**

Actually, in spite of that I think the young musicians in the conservatory today are even better than before. There are so many very talented, very young jazz groups. And now for the first time we are going to have an official jazz curriculum at the conservatory. My idea is that it be a course of study totally based on improvisation.

**3 How would you describe the Cuban approach to piano playing?**

It's always based on rhythm, Afro-Cuban polyrhythms with two hands. From there, it's whatever happens. In my improvisations I might introduce a phrase from Charlie Parker, or Debussy, but it's just a wink to them, starting with that harmonic structure on my way to somewhere else.

**4 What was the concept behind Irakere, which you formed in 1973?**

The kind of jazz we played, introducing Afro-Cuban roots music, [sacred] bata drums, the Yoruban and Lukumi languages into jazz, was groundbreaking. They say that in Cuba there is "before Irakere" and "after Irakere."

**5 The average age of the musicians in your current band, the Afro-Cuban Messengers, is around 30. How do they sound?**

We're working with new combinations, because it is a new generation of musicians with new ideas. For example, there's a great mix of congas and bata, and the drums have a different feeling that's fresher and more contemporary.

**6 Wynton Marsalis and the Jazz at Lincoln Center Orchestra recently performed and gave workshops in Havana. Is this the start of a new era in which more American artists perform in Cuba and vice versa?**

Wynton's visit to Havana was a historic event for musicians there. This could be the beginning of a greater exchange that will be very important not only for Cuban and American culture, but universally. Nevertheless, we have always had access to information in Cuba to keep up to date on what is happening musically. And we've had a chance to get together with American musicians when we go to festivals in Europe. So despite the obstacles, we've never been completely apart from one another. ●●●





# ALBUMS

## COUNTRY

### RASCAL FLATTS

#### Nothing Like This

**Producers:** Dann Huff, Rascal Flatts

*Big Machine Records*

**Release Date:** Nov. 16

Anyone who wondered what affect a label change might have on Rascal Flatts' particular blend of country and pop: Rest assured, the impact was practically nil. The genre-straddling virtues that have delivered five No. 1 albums and two dozen top 10 singles on the country charts are still intact throughout the group's new set, "Nothing Like This." The trio's harmonies remain as crisp as a fresh pair of Wranglers. There's a ringing pluck in the elopement proposition on "Why Wait" and the live-it-up anthem "Play," while "They Try" strikes a soulful chord. And "Summer Young" reincarnates vintage '80s MTV pop. The song "Sunday Afternoon" offers a reminder to recent crossover faves like Lady Antebellum that Flatts was there first, and "Red Camaro" is practically revving its engines for a ride up the singles charts next summer. Elsewhere, British pop diva



### DAFT PUNK

#### Tron: Legacy

**Producer:** Daft Punk  
*Walt Disney Records*

**Release Date:** Dec. 7

A-list superstars in their native electronic-music realm, the robot-masked men of France's Daft Punk have established a foothold among more mainstream listeners thanks to glittery disco-house jams like "Around the World," "One More Time" and "Harder, Better, Faster, Stronger," the last of which traveled farther still after Kanye West sampled it for his 2007 hit "Stronger." So for their highest-profile project to date, you might've expected Thomas Bangalter and Guy-Manuel de Homem-Christo to



flex that party-starting flair. No dice. This soundtrack to Walt Disney Pictures' upcoming "Tron" sequel is a determinedly moody affair, longer on minor-key strings and hushed synth burbles than on Daft Punk's revered throbbing beats. That's movie-music business as usual, of course, yet the

duo still surprises with the austere beauty of cuts like "Adagio for Tron" and its seamless fusion of organic and electronic elements. The artists' masks are designed precisely to keep us guessing about what's going on in their heads, but who knew it was this?—*MW*

shown, though, Jones' musical interests are more varied than they might appear, a fact that's demonstrated neatly on "... Featuring," which collects more than a dozen of her collaborations with a wide range of other acts, including Willie Nelson, Belle & Sebastian, OutKast and Foo Fighters. (There's also a song each by the Little Willies and El Madmo, two of Jones' side projects.) The singer is especially good on "Life Is Better," a sexy soul-rap track from Q-Tip's 2008 "The Renaissance," and on "Dear John," a bleary duet with Ryan Adams that reminds listeners that even multiplatinum prodigies can get the blues.—*MW*

## METAL

### UNDEROATH

#### O (Disambiguation)

**Producers:** Matt Goldman, Jeremy SH Griffith

*Tooth & Nail/Solid State*

**Release Date:** Nov. 9

The word "Disambiguation"—the title of Underoath's seventh album—refers to the clarity that occurs after a source of ambiguity is removed. It would be wrong to interpret the title as a jab at departed drummer/co-vocalist Aaron Gillespie, for the metalcore band's earnest mash-up of shouted and cleanly sung vocals (of which Gillespie provided the latter) never lacked perspective or style. But by using the lineup shift as a chance to explore different terrain—namely, eschewing pop choruses and traditional vocals—Underoath's sprawling, at-times disquieting music is newly realized. (New member Daniel Davidson sticks just to the drums.) Flashes of U2, Thrice and Dillinger Escape Plan are evident throughout the album, whose free-flowing grace is apparent even during throbbing, slightly off-kilter cuts like "In Division," "Illuminator" and "A Divine Eradication." That ambience becomes more striking when the sextet lets itself completely unfurl during the gentler "Paper Lung" and prog-jam closer "In Completion."—*CT*

## ROCK

### ATOMIC TOM

#### The Moment

**Producer:** Benjamin Romans  
*Universal Republic Records*

**Release Date:** Nov. 22

Atomic Tom scored a hit in the viral video world when the band used its iPhones to perform the song "Take Me Out" on a New York subway car. For its full-length debut, "The Moment," the group fuses electro-pop with classic British rock, revealing that it can be equally as captivating when holding actual instruments. The beginning of the track "This Is How We Like to End" features a timid guitar melody, but with the help of lead singer Luke White's husky, Chris Martin-esque vocals it later explodes with crunchy echoing guitars and a cinematic string arrangement. Elsewhere, the tune "I'm Coming After You" takes a vintage-punk route, centering on repetitive guitar rhythm in contrast to White's drawling lyrical flow. Although Atomic Tom made a name for itself with a stripped-down performance, "The Moment" showcases the band developing a full-bodied sound bound to carry it to venues that far exceed the confines of a subway car.—*MV*

## POP

### NORAH JONES

#### ... Featuring

**Producers:** various  
*Blue Note Records*

**Release Date:** Nov. 16

Throughout the course of her four studio albums, Norah Jones has honed in on a re-

markably well-defined jazz-folk sound; even last year's relatively dark "The Fall" was instantly identifiable as the work of the woman who gave brunch spots everywhere the gift of a lifetime with "Don't Know Why." As a series of off-the-cuff side projects have



### KE\$HA

#### Cannibal

**Producers:** various  
*RCA Records*

**Release Date:** Nov. 22

One thing's for sure: Ke\$ha knows the score. "Guess it worked out/Got here by runnin' my mouth," she declares on "Crazy Beautiful Life," one of nine tracks on the follow-up to her No. 1-debuting 2010 album, "Animal." The Cali-bred Ke\$ha's tonsils go full tilt on "Cannibal," riding a wave of synthesizers, electro grooves and club beats as she dishes out disses ("Sleazy," "Grow a Pear"). The singer also warns potential suitors about her carnivorous proclivities on the tongue-in-cheek title track and advocates getting "hot and dangerous" on the dancefloor (the chart-topping first single "We R Who We R," the aforementioned "Crazy Beautiful Life"). And for a few surprisingly tender moments during "The Harold Song" and "C U Next Tuesday" she laments lost and unrequited loves. This adjunct to "Animal" is unapologetically escapist and highly programmed fun. But the addition of producer Bangladesh for the martial "Sleazy" lets Ke\$ha sink her teeth into some fresh flavors on "Cannibal," which will certainly enhance her "Animal" attraction.—*GG*



### KANYE WEST

#### My Beautiful Dark Twisted Fantasy

**Producers:** various  
*G.O.O.D. Music/Def Jam*

**Release Date:** Nov. 22

Fresh off his media-storm-induced hiatus that followed his now-infamous hijacking of Taylor Swift's acceptance speech at the 2009 MTV Video Music Awards, Kanye West crashes back onto the scene to steal the spotlight with possibly the best album of the year. The rapper's last set, 2008's "808s & Heartbreak," was a drum-machine-and-electro experiment inspired by emotional instability. But on this go-around, he pushes his sound a few steps farther past hip-hop, R&B and pop by telling a story about his hopes, faults and brash beliefs. West has expanded his sonic palate by incorporating imprecise choir-like chants ("Power"), new accents and inflections ("Dark Fantasy"), epic horns ("All of the Lights"), prog-rock samples ("Lost in the World"), sinister guitar riffs ("Gorgeous") and spoken word ("Who Will Survive in America"), among many other bolts of newfound creativity. "My Beautiful Dark Twisted Fantasy" also features surprise guest appearances that range from Bon Iver to Fergie to an Elton John solo. Needless to say, West has proved once again that he is most on point in the face of adversity.—*MC*

# REVIEWS

## SINGLES

### T.I. FEATURING CHRIS BROWN

**Get Back Up (4:24)**

**Producers:** *The Neptunes*

**Writers:** *C.J. Harris Jr., P.L. Williams*

**Publishers:** *various*

*Grand Hustle/Atlantic*



As his ongoing legal troubles have forced him to release his next album from prison, T.I. offers a plea for public forgiveness on "Get Back Up," the first single from forthcoming set "No Mercy." The rapper adopts a disarmingly earnest tone for the song, which uses a mellow beat and rhythmic hook provided by another artist formerly steeped in controversy, Chris Brown. Unfortunately, the usually agile wordsmith flows awkwardly on the track, with his lines often sounding like talking points scripted by a publicist. "I admit it/Yeah, I done some dumb shit/Disappointed everybody, I know/Try not to hold that against me, though," T.I. raps. Instead of previewing his new album by dwelling on his problems, T.I. should have used "Get Back Up" to move past his mistakes.—JS

### COUNTRY

### GWYNETH PALTROW

**Country Strong (3:48)**

**Producer:** *Byron Gallimore*

**Writers:** *J. Hanson, T. Martin, M. Nesler*

**Publishers:** *Sony/ATV Acuff Rose, Chaylynn Music, Music of Stage Three (BMI) RCA Records*

At the recent Country Music Assn. Awards, Gwyneth Paltrow was given the chance to prove she could hold her own sharing the stage with the genre's elite. "Country Strong," the song Paltrow performed from the forthcoming film of the same name, allowed the Academy Award-winning actress to demonstrate a lovely voice and impressive command of the spotlight.

Paltrow might not have soared if she was paired with a weaker debut track, but songwriters Jennifer Hanson, Mark Nesler and Tony Martin have provided her with an excellent vehicle about strength in the face of adversity. The actress' delivery combines a sense of vulnerability and fiery resilience, as she sings, "I'm country strong/

### JOHN MELLENCAMP

**Save Some Time to Dream (4:30)**

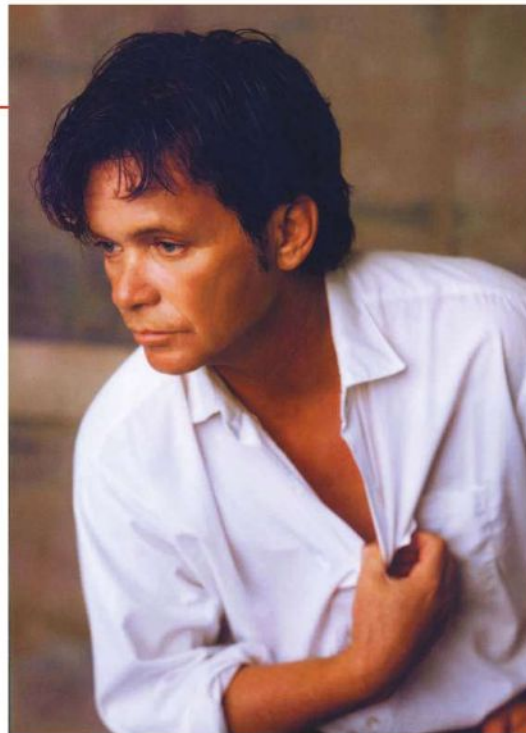
**Producer:** *T Bone Burnett*

**Writer:** *J. Mellencamp*

**Publisher:** *Belmont Mall Publishing (ASCAP)*

*Rounder Records*

For all of his studied recalcitrance—he did dub himself the Little Bastard, after all—John Mellencamp is at heart an optimist whose songwriting years for a better world. That hopeful sentiment kicks off his 25th album, "No Better Than This," as "Save Some Time to Dream" concludes that "your dream might save us all" amid a three-chord guitar pattern and gentle groove. Mellencamp works with a rustic sound that manipulates his vocals in a manner that is both lo-fi and immediate. "Try to keep your mind open," Mellencamp sings, "And accept your mistakes/Save some time for living/And always question your faith." Beyond encapsulating Mellencamp's own philosophy, the song also sets the tone for "No Better Than This," a sojourn into rootsy Americana produced by T Bone Burnett.—GG



### POP

### CHRIS BROWN

**Yeah 3x (4:01)**

**Producer:** *DJ Frank E*

**Writers:** *various*

**Publishers:** *various*

*Jive/JLG*

Chris Brown perfected his brand of R&B-flavored pop music with singles like "Forever" and "I Can Transform Ya," although his most recent hit, "Deuces," presented a more thoughtful pose. "Yeah 3x," his latest single from fourth album "F.A.M.E.," finds the singer returning to dance music without miss-

ing a step. The song is peppered with beats that sound as if they came straight from a "Super Mario Bros." videogame, and the track makes the most of its thick bassline. As kinetic as the backing beat is, Brown steps gracefully over the rhythm and forcefully advises the listener to "throw away all your problems/Cause right now it's party time." Brown's career has had its share of twists and turns, but "Yeah 3x" proves he can still turn out a speaker-bumping track.—MV



### JAMES BLUNT

**Stay the Night (3:25)**

**Producer:** *Steve Robson*

**Writers:** *various*

**Publishers:** *EMI Music Publishing/Stage Three Music Publishing/Write 2*

*Live Publishing*

*Custard/Atlantic Records*

James Blunt is done singing about heartbreak for now: The Englishman who held the top spot on the Billboard Hot 100 in 2006 with his tender single "You're Beautiful" is simply ready to have some fun on "Stay the Night." Written alongside OneRepublic's Ryan Tedder and producer Steve Robson, Blunt's latest single is loose, upbeat and propelled by catchy acoustic guitar riffs. The soft-rock tune hinges on its light lyrical content, which trades the choked-up emotion of songs like "You're Beautiful" for a genial toast to the simple things. Blunt croons, "The morning's on its way, our friends all say goodbye/There's nowhere else to go, I hope that you'll stay the night," in the sunny chorus. "Stay the Night" is a great new sound for Blunt, who'll return with new album "Some Kind of Trouble" in January.—EG



Hard to break, like the ground I grew up on." Backing vocals by Vince Gill and Patty Griffin make "Country Strong" a glorious record that gives Paltrow's musical talents the attention they deserve.—DEP

### ROCK

### THE PAINS OF BEING PURE AT HEART

**Heart in Your Heartbreak (3:47)**

**Producers:** *Flood, Alan Moulder*

**Writer:** *The Pains of Being Pure at Heart*

**Publisher:** *Painbow Music (ASCAP)*

*Slumberland Records*

Initially written off as another bunch of Britpop-biting New York hipsters, the members of the Pains of Being Pure at Heart prove they can ably ape even

more genres with "Heart in Your Heartbreak." On the first single from forthcoming sophomore album "Belong," the band blends Beach Boys harmonies, guitars that would fit in nicely on a Wire album and firmly tongue-in-cheek emo lyrics like "she was the heart in your heartbreak." With production help from '90s icons Flood and Alan Moulder, the band has the confidence to pull off the odd mash-up of influences, and stepping out from behind its usual wall of fuzz is a move in the right direction. With songs like "Heart in Your Heartbreak," the Pains of Being Pure at Heart could make hyper-harmony the hot new trend of 2011.—CH

## LEGEND & CREDITS

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CLASSICAL BY GAIL MITCHELL

# Pint-Sized Prodigy

Young Vocal Phenomenon Jackie Evancho Lands First Billboard 200 Hit

Jackie Evancho talks and acts like any 10-year-old—until she opens her mouth to sing. And then it's hard to believe that such a big, commanding voice is actually coming out of this tiny person.

But indeed it is, as millions of TV viewers witnessed during this summer's edition of NBC's "America's Got Talent." And though Evancho finished as runner-up in the contest's finale, she's chalking up a win this week. Her debut CD/DVD, "O Holy Night," enters the Billboard 200 at No. 2 with 239,000 copies sold, according to Nielsen SoundScan.

Released by Syco/Columbia Records—home to fellow vocal phenomenon Susan Boyle—Evancho's first commercial project features two holiday faves (the title track and "Silent Night") and new recordings of "Pie Jesu" and "Panis Angelicus," two classical songs she performed on "America's Got Talent." Packaged with the CD is a DVD of her TV performances, her audition video and an interview

with the Pittsburgh soprano.

Ask Evancho where her voice comes from, and she answers simply, "God. I mean, no one sings in our family. We're very musical with pianists, violinists such as me and drummers. But no singers."

Watching Andrew Lloyd Webber's "The Phantom of the Opera" in a movie theater and later singing along to a DVD version her mother purchased signaled the first step in the then-7-year-old's career. She later won a regional contest giving her the opportunity to be accompanied by Grammy Award-winning producer David Foster.

Evancho then auditioned twice for "America's Got Talent" in Philadelphia. The producers, however, passed on her both times. But things started to click when her parents submitted a YouTube audition for the show. Fan votes propelled her onto the slate for the series' fifth season, during which her penchant for classical crossover



The wedding singer: JACKIE EVANCHO

was revealed. In fact, her self-made indie project, "Prelude to a Dream," peaked at No 2 on Top Classical Crossover Albums.

So it's no surprise that the singer's first full-length album, which she'll begin recording in early 2011, will focus on classical crossover—a genre that lets you "show a lot of emotion," Evancho says. "With pop that's kind of difficult." And while she may not be whipping her hair like 10-year-old peer Willow Smith, Evancho says she

does listen to "everything from Josh Groban to Lady Gaga."

Groban producer Marius DeVries and Evancho took just three days to record the "O Holy Night" CD. "It was a short but amazing experience," Evancho says with a giggle. "It was a lot of fun working with him. He's a good producer and CD maker who taught me you have to work very hard to reach your goal."

Currently on Evancho's work schedule are performances at the Rocke-

efeller Center Christmas tree lighting ceremony in New York (Nov. 30) and on "The Martha Stewart Show" and "The Tonight Show With Jay Leno." The singer's performance for the tree festivities in Washington, D.C., will air before the end of the year.

Surprised that her first major-label release "has made such a big success," Evancho has a few more goals she'd like to accomplish. "I see myself singing for the president, the pope and for Simon Cowell's wedding." ■■■

## LET IT BE DIGITAL

The Beatles' much-ballyhooed arrival in the iTunes Store makes waves on Billboard's charts as a number of the Fab Four's singles and albums dot our tallies.

The group's top-selling song download of the week is its 1970 Billboard Hot 100 No. 1 "Let It Be." It moved 63,000, according to Nielsen SoundScan. In the runner-up slot is 1969's "Here Comes the Sun" with 55,000.

Half of the Beatles' top 10 sellers—including "Sun"—were never released as commercially available singles but have remained popular airplay-only album cuts. (Note that SoundScan and Billboard combine multiple versions of a song's tracks into one overall total, reflected on our Digital Songs chart.)

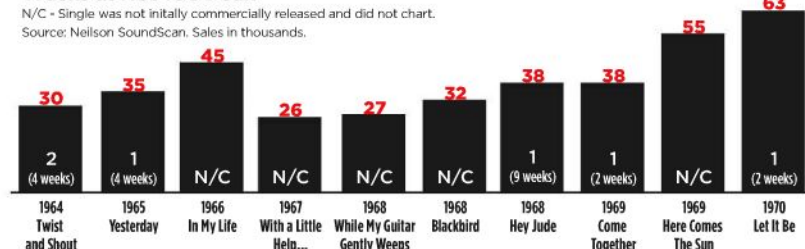
It's interesting to see that six songs out of the top 10 are also unavailable on the Beatles' greatest-hits collection "1." The 2000 release contains the group's 27 No. 1 singles from both the Billboard Hot 100 and the Official U.K. Singles chart. It has sold 11.7 million copies in the United States, making it the seventh-best-selling album since SoundScan began tracking sales in 1991. So perhaps casual fans—who likely already own "1"—cherry-picked tunes that they were lacking in their iTunes library.

As for the band's biggest digital album last week, that would be "Abbey Road," which moved 16,000 and debuts at No. 8 on Top Digital Albums. It's one of seven Beatles sets on the 25-position tally (see page 32).

—Keith Caulfield

### Weeks at Hot 100 Peak

N/C - Single was not initially commercially released and did not chart. Source: Nielsen SoundScan. Sales in thousands.



Download faves: THE BEATLES



EVANCHO: MIRANDA PENN; BEATLES: APPLE CORP/LTD.

ROCK BY LARS BRANDLE

# Working Like Dogs

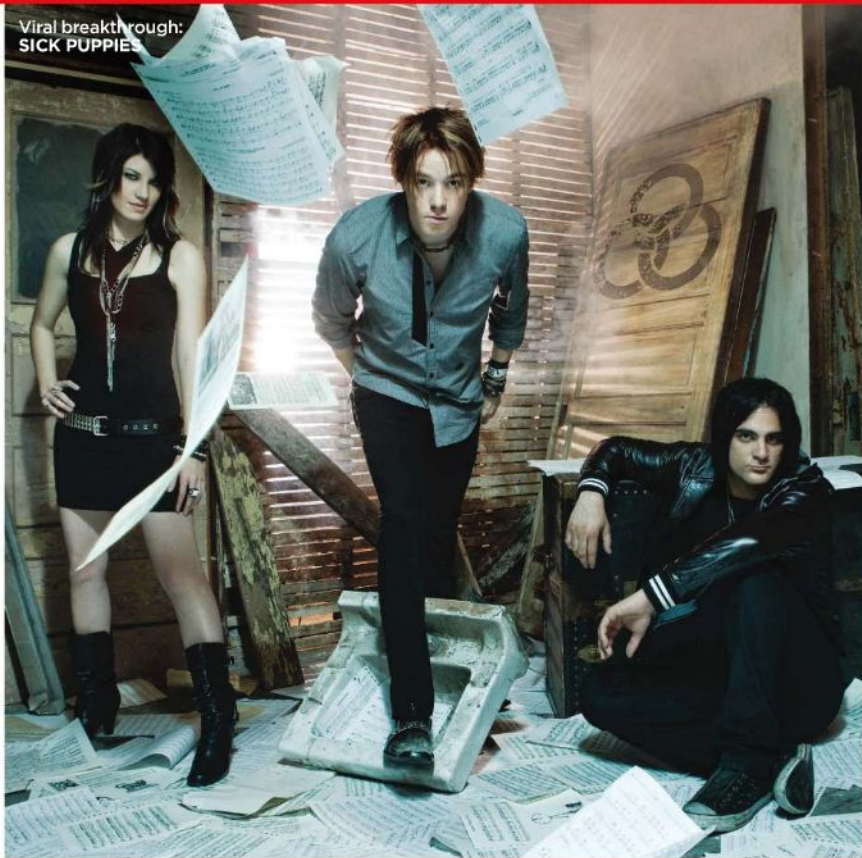
## 600 Shows Later, Sick Puppies Sniff Out Stateside Success

A combination of hard work and free hugs is helping Australian rockers Sick Puppies sniff out growing success in the United States.

The band has toured the United States relentlessly since relocating from Sydney to Los Angeles, playing more than 600 shows since its March 2007 domestic debut. "Maybe" (RMR/Virgin/Capitol), the band's latest single, has been omnipresent on Billboard's rock airplay charts during the last several weeks, peaking thus far at No. 11 on Alternative and No. 19 on Active Rock. The track has sold 64,000 downloads, according to Nielsen SoundScan.

"There are so many Australian bands with a great live reputation," Sick Puppies bassist Emma Anzai says. "But you've got to make a commitment to the territory. We just rolled our sleeves up and kept hammering."

Greg Thompson, EMI Music's New York-based executive VP of marketing and promotion, describes the group's slow-burn success as "a true story in artist development" and notes the song is now breaking at top 40 and hot AC radio. The song appears on "Tri-Polar," the band's third album overall after factoring in its Australia-only 2001 debut, "Welcome to the Real World" (BMG). "Tri-Polar" has moved 250,000 units since its U.S. release in July 2009, according to SoundScan. The set spawned a No. 1 on Active Rock with lead single "You're Going Down," which has scanned more than 401,000 copies.



Viral breakthrough: SICK PUPPIES

But the band owes its initial 2006 breakthrough to more viral means. At the time, Sick Puppies singer/guitarist Shimon Moore had struck up a friendship with Juan Mann, whom he'd spotted in a Sydney mall carrying a "Free Hugs" sign. Moore created a video of Mann's random embraces with the public, soundtracked by the Sick Puppies' song "All the Same" from the 2007 album "Dressed Up As Life." The clip has since racked up nearly 65 million views on YouTube.

Sick Puppies—whose lineup is rounded out by

drummer Mark Goodwin—wraps its current U.S. tour on Dec. 17. Then the next target is the United Kingdom, with a full-scale tour next year. The group made its initial U.K. live debut during a one-off gig at London's Barfly on Nov. 17.

"We've always wanted to play to as many people as possible," Anzai says, "all over the world."

EMI will release "All the Same" as a U.K. single on Dec. 20. A U.K. version of "Tri-Polar," featuring tracks from the U.S. album as well as songs from "Dressed Up," will follow in the spring. ●●●



Getting schooled: MINDLESS BEHAVIOR

# JUST THE BEGINNING

Mindless Behavior has yet to release an album. And the boy band counts only one song—"My Girl," a stylish ode to teenage texting—on iTunes. But thanks to hitmaking handlers and more than two years of training, this quartet of 13-year-olds has turned one single into eight tour dates opening for Justin Bieber. The run kicks off Dec. 9 in Manchester, N.H.

"We're a little nervous, because Justin Bieber has a lot of fans and plays big arenas," says Princeton, who sings and dances alongside Ray Ray, Prodigy and Roc Royal. "But we're really excited about showing all the fans what we've got."

The group is the brainchild of Conjunction Productions CEO Walter Millsap (Beyoncé, Timbaland), who worked with Streamline Records chief/producer Vincent Herbert (Lady Gaga, Toni Braxton) to find the foursome through auditions in Los Angeles two years ago. Since then, the act has spent eight-hour days learning dance moves and hitting the recording studio while squeezing in schoolwork.

Co-manager Kenneth Crear says Millsap wanted the members to hone their performing skills before introducing them to the world. "There's only one chance for a first impression," he says.

Mindless Behavior showcased its talents while opening on the Backstreet Boys' This Is Us tour last summer. Since its September release, the "My Girl" video has amassed 2.2 million views on YouTube. The act also performed the song on NBC's "Today" on Nov. 11.

The group's Streamline/Interscope debut album, "#1 Girl," will feature production by Polow Da Don and Boi-1da. It will be released in 2011. In the meantime, the act will continue promoting "My Girl" on its own Get Schooled trek, a pro-education mall tour wrapping Dec. 4.

Following the Bieber dates, Mindless Behavior hopes to kick off 2011 with more TV performances and a continued commitment to social media. (The group regularly tweets a dozen times per day.) Interscope co-CEO Steve Berman expects the act to stay focused on steadily building before breaking out with its debut set.

"There are a lot of smart, passionate people involved in this," Berman says, "and we haven't come close to what we want to accomplish. In our minds, we've only just begun."

—Jason Lipshutz

# PACKING A WALLOP

Five Finger Death Punch's first album, "The Way of the Fist" (Prospect Park), made a decent showing when it bowed on the Billboard 200 in summer 2007. The set debuted at No. 199 and moved 4,000 units, according to Nielsen SoundScan. But the story didn't end there.

The album has continued to sell at least 1,000 copies per week, racking up sales of 437,000 to date. Along the way, FFDP has become one of few metal bands in recent memory to achieve mainstream recognition.

Prospect Park product manager Mark Phillips, who also manages FFDP, cites three factors driving the act's perpetual sales. First, singles from "Fist"—such as breakthrough track "The Bleeding"—did well at radio and receive strong recurrent airplay. Guitarist Zoltan Bathory thinks the ongoing radio support stems from FFDP being "on the edge of hard rock and heavy metal," giving programmers something new to



Never enough: FIVE FINGER DEATH PUNCH

spin besides rock stalwarts like Nickelback and Three Days Grace.

Second, Phillips says, "This is a band that people can connect with. [It represents] a lifestyle" related to being true to yourself. And third, fans who discovered FFDP through its second album, 2009's "War Is the Answer," are now buying "Fist." During the group's 2008 Mayhem tour, the single "Never Enough" performed well at radio, peaking at No. 9 on Mainstream Rock. Both the tour

and single pushed sales for "Fist," which hit a weekly peak of 8,000 copies the week of Christmas 2008.

To keep fueling the discovery of "Fist," Prospect Park issued the boxed set "The Way of the Fist: Iron Fist Edition" on Nov. 23. It includes the original album, a CD of B-sides and rarities, a DVD documentary about the band's history, a poster, calendar and trading cards. It retails for \$20.

As much as the band appreciates the success of "Fist," it knows that

creating new music to attract more fans is key to its survival. Now that the touring cycle for "War" is finished (FFDP just wrapped a supporting slot with Godsmack), the band is ready to start writing again. Bathory hopes a new album will be ready to hit stores next April or May.

"We don't want to wait too long," he says. "Everybody's attention span is really short; a band can't afford to disappear [from view] for too long."

—Christa Titus

SICK PUPPIES: TRAVIS SHINN; FIVE FINGER DEATH PUNCH: HIRSHO SHINDOV; MINDLESS BEHAVIOR: MEEGO

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# THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



## TOMLIN'S TWO IN 20

>>Chris Tomlin becomes just the second Christian act (after Casting Crowns) to place two concurrent titles in the top 20 of the Billboard 200 in the Nielsen SoundScan era. Tomlin's "And If Our God Is for Us..." bows in the top 20, joining his 2009 holiday set "Glory in the Highest."

## DANCE DIVA

>>Singer Ultra Naté earns her 17th top 10 on the Dance Club Songs chart as "Destination," her collaboration with Tony Moran, steps 11-10. She ties Beyoncé for the sixth-most top 10s among all artists in the chart's 34-year history.



MATTHEW MORRISON (left) and PALTROW

## GWYNETH'S 'GLEE'

>>Actress Gwyneth Paltrow nets her second No. 1 on a music chart as she and the "Glee" cast debut atop Hot Digital Songs with "Forget You." She previously topped Adult Contemporary in 2000, duetting with Huey Lewis on "Cruisin'."

# CHART BEAT

>>It's an unforgettable week on the Billboard Hot 100, as "Forget You," the "Glee" cast's version of Cee Lo Green's "Fuck You," debuts at No. 11 while Green's original soars to a new peak (22-9). Last week, two songs similarly doubled up in the top 20, as the "Glee" ensemble's cover of "Teenage Dream" arrived at No. 8, five notches above Katy Perry's original. Prior to the past two weeks, two versions of a song hadn't shared space in the top 20 since Carrie Underwood's and Bo Bice's recordings of "Inside Your Heaven" ranked in that bracket simultaneously for three weeks in July 2005. In the first of those frames (July 9, 2005), Bice's version bowed at No. 2, while Underwood's placed at No. 3.

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

PALTROW: ADAM ROSE/FX

Billboard

# CHARTS

## Boyle's Still Tops; Eight Albums Arrive In Top 10

Wow. Go SuBo!

Susan Boyle's "The Gift" scores a rare second-week increase from a No. 1 debut as it shifts 335,000 (up 5%), according to Nielsen SoundScan, and holds atop the Billboard 200.

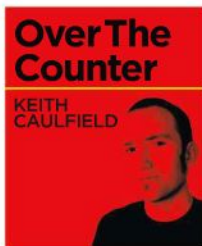
The last No. 1 debut to post a sales jump in its second week was Justin Bieber's "My World 2.0," which went from 283,000 to 291,000 (up 3%) in its sophomore frame (Billboard, April 17). Bieber had the Easter shopping holiday on his side in his second week, though his set was pushed down to No. 2 behind the No. 1 arrival of Usher's "Raymond V Raymond" (329,000).

Former "Britain's Got Talent" contestant Boyle is joined by a kindred TV spirit in the top two this week, as 10-year-old "America's Got Talent" runner-up Jackie Evancho sees her "O Holy Night" CD/DVD bow with 239,000 at No. 2 (see story, page 26).

Boyle's and Evancho's Christmas albums are two of three holiday efforts in the top 10; the "Glee" cast's holiday set starts at No. 8 with 161,000. We haven't had this many Christmas sets in the top 10 since the Jan. 2, 1993, tally when four sets populated the region.

Evancho and "Glee" are among the eight new entries in the top 10, tying a record set on the Oct. 17, 2009, tally when Barbra Streisand's "Love Is the Answer" bowed at No. 1, followed by arrivals at Nos. 2-5 and 7-9.

Finally, the top nine albums this week all sold more than 100,000, the first time that's happened since the Jan. 9 chart (for the sales week ending Dec. 27, 2009), when the top 16 all moved 100,000 copies.



## Over The Counter

KEITH CAULFIELD

**WEST HEADING NORTH:** Early prognostications from industry gurus are pointing to a very handsome first week for Kanye West's new "My Beautiful Dark Twisted Fantasy." Sources say the set could shift upwards of 600,000, easily securing it a No. 1 bow on the Billboard 200 next week.

Also gunning for a big entrance next issue is Nicki Minaj's debut effort, "Pink Friday," which is on target to begin with possibly 400,000-500,000. It could mark the best sales week for a female hip-hop artist since Nielsen SoundScan began tracking sales in 1991. Currently, that record is held by Lauryn Hill's "The Miseducation of Lauryn Hill," which launched with 423,000 in 1998.

## AND SPEAKING OF CHRISTMAS...

Anyone else notice how the track list on this year's "Now That's What I Call Christmas! 4" collection seems...

Of its 36 songs, 13 were previously featured on the series' first four installments (Vols. 1, 2 and 3, as well as the best-of "Essential" set in 2008).

Are we actually running out of holiday standards?

Vol. 4 boasts rereads of eight songs from Vol. 1, one from Vol. 2, four from Vol. 3 and one from "Essential." (Props to whomever is placing the Beach Boys' "Little Saint Nick" on these albums—it's now appeared on four out of the five "Now Christmas" offerings.)

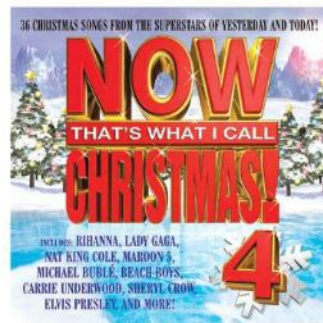
The rehashing is unusual for the "Now Christmas" sets, which have generally avoided repeat perform-

ances. Vols. 1 and 3 shared "Little Saint Nick" and Vols. 2 and 3 shared Louis Armstrong's "Winter Wonderland." We're omitting "Essential" from the comparison, since it was designed as an overview of the best material from Vols. 1-3.

Yet, it's understandable how this series is starting to reread familiar hits—there are only so many classic Christmas songs out there, and most were already released on Vols. 1-3. No wonder they sold 3.4 million, 1.4 million and 1.2 million, respectively. They were value-minded collections that gave consumers a lot of bang for their buck.

Still, with "Christmas 4" ostensibly competing against its own previously released siblings, it will be interesting to see how it reacts with consumers. This week, it jumps 38-30 (29,000, up 83%).

**THAT'S A (CHART) WRAP:** This issue marks the first week of Billboard's 2011 chart year. The just-finished 2010 year (Dec. 5, 2009-Nov. 27, 2010) will be recapped in our Dec. 18 Year in Music issue. It will begin reaching subscribers on Dec. 10 and hit newsstands on Dec. 11. All of our year-end charts will be available on [Billboard.com](http://Billboard.com) and [Billboard.biz](http://Billboard.biz) on Dec. 9.



## Market Watch A Weekly National Music Sales Report

### Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	8,116,000	1,901,000	22,468,000
Last Week	6,299,000	1,636,000	21,298,000
Change	28.8%	16.2%	5.5%
This Week Last Year	7,985,000	1,684,000	18,946,000
Change	1.6%	12.9%	18.6%

### Weekly Album Sales (Million Units)



### Year-To-Date

	2009	2010	CHANGE
<b>OVERALL UNIT SALES</b>			
Albums	300,982,000	261,778,000	-13.0%
Digital Tracks	999,551,000	1,000,622,000	0.1%
Store Singles	1,581,000	1,912,000	20.9%
<b>Total</b>	<b>1,302,114,000</b>	<b>1,264,312,000</b>	<b>-2.9%</b>
Albums w/TEA*	400,937,100	361,840,200	-9.8%

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

### DIGITAL TRACKS SALES

'09	999.6 million
'10	1 billion

### SALES BY ALBUM FORMAT

CD	233,670,000	186,388,000	-20.2%
Digital	65,171,000	73,020,000	12.0%
Vinyl	2,091,000	2,342,000	12.0%
Other	49,000	29,000	-40.8%

For week ending Nov. 21, 2010. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

nielsen SoundScan

	2009	2010	CHANGE
<b>YEAR-TO-DATE SALES BY ALBUM CATEGORY</b>			
Current	165,563,000	148,183,000	-10.5%
Catalog	135,419,000	113,595,000	-16.1%
Deep Catalog	101,705,000	86,616,000	-14.8%

### CURRENT ALBUM SALES

'09	165.6 million
'10	148.2 million

### CATALOG ALBUM SALES

'09	135.4 million
'10	113.6 million

Nielsen SoundScan counts as current only sales within the first 18 months of an album's release (12 months for classical and jazz albums). Titles that stay in the top half of the Billboard 200, however, remain as current. Titles older than 18 months are catalog. Deep catalog is a subset of catalog for titles out more than 36 months.

Main Billboard 200 chart table with columns for Rank, Artist, Title, and Peak Position. Includes entries for Susan Boyle, Jackie Evancho, Rihanna, Josh Groban, Kid Rock, Rascal Flatts, Keith Urban, Glee Cast, Taylor Swift, Nelly, A Day to Remember, Jason Aldean, Various Artists, Pink, Sugarland, Bruce Springsteen, Chris Tomlin, Bon Jovi, Lee DeWyze, Chris Tomlin, Kid Cudi, Mariah Carey, Eminem, Lady Antebellum, Various Artists, Bruce Springsteen, Andrea Bocelli, Norah Jones, Various Artists, Lil Wayne, Josh Groban, Reba, Katy Perry, Pink Martini, Justin Bieber, Kenny Chesney, Michael Buble, Cee Lo Green, Taylor Swift, Zac Brown Band, The Band Perry, Selena Gomez & The Scene, Mumford & Sons, Miranda Lambert, Annie Lennox, Kings of Leon, The Beatles, Trey Songz, Bruno Mars.



It's his first release since his No. 1 blockbuster 2007 Christmas set "Noel," and despite this set's title, it isn't a holiday album. It begins with 191,000 and grants the pop singer his sixth top 10.

The Boss' new archival set mines the recording sessions for his "Darkness on the Edge of Town." "The Promise" (47,000) contains only the unreleased material, while the more robustly titled collection at No. 27 (32,000) contains both the unreleased recordings and the original "Darkness" album.



The 2010 "American Idol" winner has the slowest start for an "Idol" champ's first post-show album, as it launches with 39,000 copies.



The act's album benefits (up 38%) not just from its performance on the Nov. 20 edition of "Saturday Night Live" but also the Amazon MP3 store's \$3.99 Daily Deal on the set that same day. Its download sales jump by 46%.

The seventh film in the series sees its companion album start with 11,000 copies and also bow at No. 4 on Top Soundtracks. All seven soundtracks have reached the top five on the latter list; their combined SoundScan sales stand at 1.3 million.

Continuation of the Billboard 200 chart table. Includes entries for Rod Stewart, Blake Shelton, Various Artists, Darius Rucker, Brad Paisley, Soundtrack, Florence + The Machine, Susan Boyle, Various Artists, Elton John / Leon Russell, The Beatles, Neil Diamond, Linkin Park, The Beatles, Zac Brown Band, The Beatles, The Beatles, Big Time Rush, Mannheim Steamroller, Michael W. Smith, Carrie Underwood, Taylor Swift, Various Artists, Soundtrack, The Beatles, Toby Keith, Trans-Siberian Orchestra, Lady Gaga, Maroon 5, Fantasia, Drake, Michael Buble, Faith Hill, Shakira, Elvis Presley, The Beatles, Rick Ross, Keshia, Third Day, Various Artists, Kidz Bop Kids, Celtic Woman, Elvis Presley, Billy Currington, The Chipmunks with David Seville, Michael Buble, The Black Keys, Waka Flocka Flame, Trans-Siberian Orchestra, KEM.

THE BILLBOARD 200 ARTIST INDEX table listing artists and their chart positions.

Continuation of THE BILLBOARD 200 ARTIST INDEX table.

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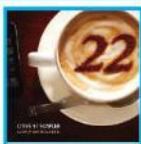




### TOP HOLIDAY ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	Title	CERT.
1	1	2	#1 <b>SUSAN BOYLE</b> SYCO/COLUMBIA 72077/SONY MUSIC (11.98)	The Gift	
2	<b>HOT SHOT REBUT</b>		<b>JACKIE EVANCHO</b> SYCO/COLUMBIA 81151/SONY MUSIC (9.99 CD/DVD) Ⓢ	O Holy Night	
3	<b>NEW</b>		<b>GLEE CAST</b> 20TH CENTURY FOX TV/COLUMBIA 78567/SONY MUSIC (11.09)	Glee: The Music, The Christmas Album	
4	3	21	<b>CHRIS TOMLIN</b> 143/REPRISE 93261/SPARROW (12.98)	Glory In The Highest: Christmas Songs Of Worship	
5	2	3	<b>MARIAH CAREY</b> ISLAND 014785/DJMG (13.98)	Merry Christmas II You	
6	6	6	<b>GREATEST GAINER</b> <b>LADY ANTEBELLUM</b> CAPITOL NASHVILLE 47670 EX (6.98)	A Merry Little Christmas (EP)	
7	4	17	<b>ANDREA BOCELLI</b> SUGAR 013437/DECCA (18.98) Ⓢ	My Christmas	2
8	5	6	<b>VARIOUS ARTISTS</b> EMI/UNIVERSAL/SONY MUSIC 09848/CAPITOL (19.98)	NOW That's What I Call Christmas! 4	
9	7	52	<b>JOSH GROBAN</b> 143/REPRISE 93261/SPARROW (12.98)	illuminations	5
10	<b>NEW</b>		<b>PINK MARTINI</b> HEINZ 007 (15.98)	Joy To The World	
11	10	57	<b>MICHAEL BUBLE</b> 143/REPRISE 27926/WARNER BROS. (7.98)	Let It Snow! (EP)	
12	8	29	<b>TAYLOR SWIFT</b> BIG MACHINE 0175 EX (6.98)	The Taylor Swift Holiday Collection (EP)	
13	<b>NEW</b>		<b>ANNIE LENNOX</b> LA LENNOX/UNIVERSAL-ISLAND 014992/DECCA (18.98)	A Christmas Cornucopia	
14	<b>NEW</b>		<b>VARIOUS ARTISTS</b> EMI SPECIAL MARKETS 06684 EX/STARBUCKS (12.98)	Sleigh Ride: Side By Side	
15	11	19	<b>MANNHEIM STEAMROLLER</b> AMERICAN GRAMMOPHONE 2525 (18.98)	Christmas: 25th Anniversary Collection	
16	9	35	<b>MICHAEL W. SMITH</b> REUNION 10123/SONY MUSIC (13.98)	It's A Wonderful Christmas	
17	14	80	<b>TRANS-SIBERIAN ORCHESTRA</b> LAVA 83146/AG (18.98)	The Lost Christmas Eve	
18	36	32	<b>FAITH HILL</b> WARNER BROS. (NASHVILLE) 511500/WMN (18.98) Ⓢ	Joy To The World	
19	15	51	<b>ELVIS PRESLEY</b> RCA/SONY STRATEGIC MARKETING GROUP 88908/SONY MUSIC (18.98)	Elvis Christmas	
20	16	62	<b>CELTIC WOMAN</b> MANHATTAN 70124/BIG (18.98)	A Christmas Celebration	
21	28	75	<b>ELVIS PRESLEY</b> RCA SPECIAL PRODUCTS/SONY STRATEGIC MARKETING GROUP 44931/SONY MUSIC (8.98)	It's Christmas Time	
22	17	28	<b>THE CHIPMUNKS WITH DAVID SEVILLE</b> CAPITOL 36588 (13.98)	Christmas With The Chipmunks	
23	22	136	<b>TRANS-SIBERIAN ORCHESTRA</b> LAVA 82736/AG (18.98)	Christmas Eve And Other Stories	
24	18	6	<b>CELTIC THUNDER</b> CELTIC THUNDER 014782/DECCA (16.98)	Christmas	
25	19	153	<b>MARTINA MCBRIDE</b> RCA NASHVILLE 15469/SMN (18.98)	White Christmas	
26	20	28	<b>VARIOUS ARTISTS</b> UNIVERSAL/EMI/SONY MUSIC 011941/UME (18.98)	The Essential NOW That's What I Call Christmas	
27	21	33	<b>AMY GRANT</b> AMY GRANT PRODUCTIONS 13781/SPARROW (17.98)	The Christmas Collection	
28	23	70	<b>IL DIVO</b> SYCO/COLUMBIA 97715/SONY MUSIC (18.98)	The Christmas Collection	
29	31	3	<b>VARIOUS ARTISTS</b> WALT DISNEY 005896 (7.98)	Disney Winter Wonderland	
30	24	178	<b>MARIAH CAREY</b> COLUMBIA/LEGACY 64222/SONY MUSIC (8.98) Ⓢ	Merry Christmas	
31	47	36	<b>CASTING CROWNS</b> BEACH STREET/REUNION 10129/SONY MUSIC (13.98)	Peace On Earth	
32	30	167	<b>CELINE DION</b> 550 MUSIC/EPIC 69523/SONY MUSIC (8.98)	These Are Special Times	
33	39	36	<b>KENNY G</b> ARISTA/SONY BMG CUSTOM MARKETING GROUP 86734/SONY MUSIC (8.98)	Holiday Collection	
34	38	17	<b>STRAIGHT NO CHASER</b> ATCO/ATLANTIC 520740/AG (18.98)	Christmas Cheers	
35	26	175	<b>VINCE GUARALDI TRIO</b> FANTASY 30886/CONCORD (15.98)	A Charlie Brown Christmas (Soundtrack)	
36	32	37	<b>KENNY G</b> ARISTA 72234/RMG (18.98)	The Greatest Holiday Classics	
37	29	14	<b>THE STARLITE ORCHESTRA AND SINGERS</b> MADACY SPECIAL PRODUCTS 54021 EX/MADACY (18.98 CD/DVD) Ⓢ	Christmas Holidays	
38	41	3	<b>VARIOUS ARTISTS</b> SONY MUSIC COMMERCIAL MUSIC GROUP 71686/SONY MUSIC (7.98)	Do You Hear What I Hear?: Women Of Christmas	
39	27	12	<b>VARIOUS ARTISTS</b> COMPASS 43735 EX (8.98)	Tis The Season: Kids Christmas Sing-Along	
40	12	3	<b>VARIOUS ARTISTS</b> XS DIGITAL EX (5.98)	The 99 Most Essential Christmas Masterpieces	
41	48	31	<b>KENNY ROGERS &amp; DOLLY PARTON</b> BMG SPECIAL PRODUCTS 45916/SONY MUSIC CUSTOM MARKETING GROUP (8.98)	Once Upon A Christmas	
42	42	5	<b>FRANK SINATRA, DEAN MARTIN &amp; SAMMY DAVIS JR.</b> CAPITOL 48843 (11.98)	Christmas With The Fat Pack	
43	<b>RE-ENTRY</b>		<b>VARIOUS ARTISTS</b> EMI/UNIVERSAL 56260/SONY MUSIC (19.98)	NOW That's What I Call A Country Christmas	
44	<b>RE-ENTRY</b>		<b>SUGARLAND</b> AMERICAN GRAMMOPHONE 1997 (10.98/15.98)	Christmas Live	
45	34	13	<b>MERCURY NASHVILLE 013326/UMGN (13.98)</b>	Gold And Green	
46	<b>RE-ENTRY</b>		<b>ALAN JACKSON</b> ARISTA NASHVILLE 16738/LASERLIGHT (8.98)	Honky Tonk Christmas	
47	45	7	<b>KIDZ BOP KIDS</b> RAZOR & TIE 89239 (9.98)	Kidz Bop Christmas Party	
48	35	126	<b>BURL IVES</b> MCA SPECIAL PRODUCTS 322177/UME (8.98)	Rudolph The Red-Nosed Reindeer	
49	37	8	<b>SOUNDTRACK</b> WALT DISNEY 006525 (9.98)	Phineas And Ferb: Holiday Favorites	
50	44	31	<b>ENYA</b> REPRISE 512383/WARNER BROS. (18.98)	And Winter Came...	

Triple A KTCZ Minneapolis' latest charity compilation, "Cities 97 Sampler 22: Live From Studio C," bows with 33,000, according to Nielsen SoundScan, at No. 2 on Top Compilation Albums and at No. 25 on the Billboard 200. The station reports that the set, available exclusively at local Target stores, has already sold out, so expect it to fall off the charts next issue—just as last year's volume did after debuting at Nos. 2 and 32, respectively, with 30,000.



### TOP DIGITAL™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	Title	BB 200 RANKING	CERT.
1	<b>NEW</b>		#1 <b>RIHANNA</b> SRP/DEF JAM ID/JMG Ⓢ	Loud	3	
2	<b>NEW</b>		<b>GLEE CAST</b> 20TH CENTURY FOX TV/COLUMBIA 78567/SONY MUSIC	Glee: The Music, The Christmas Album	8	
3	<b>NEW</b>		<b>RASCAL FLATTS</b> BIG MACHINE	Nothing Like This	6	
4	<b>NEW</b>		<b>A DAY TO REMEMBER</b> VICTORY	What Separates Me From You	11	
5	<b>NEW</b>		<b>KID ROCK</b> TOP DOG/ATLANTIC/AG	Born Free	5	
6	<b>NEW</b>		<b>KEITH URBAN</b> CAPITOL NASHVILLE	Get Closer	7	
7	2	4	<b>TAYLOR SWIFT</b> BIG MACHINE Ⓢ	Speak Now	9	
8	<b>NEW</b>		<b>THE BEATLES</b> APPLE/CAPITOL	Abbey Road	48	Ⓢ
9	<b>NEW</b>		<b>JOSH GROBAN</b> 143/REPRISE/WARNER BROS. Ⓢ	illuminations	4	
10	<b>NEW</b>		<b>LEE DEWYZE</b> 19/RCA/RMG	Live It Up	19	
11	1	2	<b>KID CUDI</b> MAN ON THE MOON II: THE LEGEND OF MR. RAGER DREAM ON/6.O.D./UNIVERSAL MOTOWN/UMRG Ⓢ	Man On The Moon II: The Legend Of Mr. Rager	21	
12	<b>NEW</b>		<b>THE BEATLES</b> APPLE/CAPITOL Ⓢ	The Beatles In Stereo	64	Ⓢ
13	3	2	<b>CEE LO GREEN</b> RADICULTURE/ELEKTRA	The Lady Killer	39	
14	<b>NEW</b>		<b>THE BEATLES</b> APPLE/CAPITOL	The Beatles	61	Ⓢ
15	<b>NEW</b>		<b>CHRIS TOMLIN</b> SIX STEPS/SPARROW Ⓢ	And If Our God Is For Us...	17	
16	7	24	<b>MUMFORD &amp; SONS</b> GENTLEMAN OF THE ROAD/GLASSNOTE	Sigh No More	44	
17	<b>NEW</b>		<b>THE BEATLES</b> APPLE/CAPITOL	Sgt. Pepper's Lonely Hearts Club Band	66	Ⓢ
18	<b>NEW</b>		<b>PINK</b> LAFACE/JLG	Greatest Hits... So Far!!!	14	
19	15	14	<b>FLORENCE + THE MACHINE</b> UNIVERSAL REPUBLIC/UMRG	Lungs	57	
20	<b>NEW</b>		<b>THE BEATLES</b> APPLE/CAPITOL	1967-1970	67	Ⓢ
21	<b>NEW</b>		<b>NELLY</b> DERRTY/UNIVERSAL MOTOWN/UNIVERSAL	Just a Dream	5.0	
22	4	3	<b>JASON ALDEAN</b> BROKEN BOW	My Kinda Party	12	
23	<b>NEW</b>		<b>THE BEATLES</b> APPLE/CAPITOL	1962-1966	75	Ⓢ
24	<b>NEW</b>		<b>THE BEATLES</b> APPLE/CAPITOL	Rubber Soul	86	Ⓢ
25	<b>NEW</b>		<b>SOUNDTRACK</b> WATERTOWER	Harry Potter And The Deathly Hallows: Part 1	74	

### TOP INTERNET™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	Title	BB 200 RANKING	CERT.
1	<b>NEW</b>		#1 <b>JACKIE EVANCHO</b> SYCO/COLUMBIA 81151/SONY MUSIC Ⓢ	O Holy Night	2	
2	<b>NEW</b>		<b>JOSH GROBAN</b> 143/REPRISE 93261/SPARROW (12.98)	illuminations	4	
3	1	2	<b>SUSAN BOYLE</b> SYCO/COLUMBIA 72077/SONY MUSIC	The Gift	1	
4	<b>NEW</b>		<b>BRUCE SPRINGSTEEN</b> COLUMBIA 76525/SONY MUSIC Ⓢ	The Promise: The Darkness On The Edge Of Town Story	27	
5	2	4	<b>TAYLOR SWIFT</b> BIG MACHINE 0300A* Ⓢ	Speak Now	9	
6	<b>NEW</b>		<b>KID ROCK</b> TOP DOG/ATLANTIC 521682/AG	Born Free	5	
7	<b>NEW</b>		<b>GLEE CAST</b> 20TH CENTURY FOX TV/COLUMBIA 78567/SONY MUSIC	Glee: The Music, The Christmas Album	8	
8	<b>NEW</b>		<b>KEITH URBAN</b> CAPITOL NASHVILLE 47695	Get Closer	7	
9	<b>NEW</b>		<b>BRUCE SPRINGSTEEN</b> COLUMBIA 761777/SONY MUSIC Ⓢ	The Promise	16	
10	<b>NEW</b>		<b>RASCAL FLATTS</b> BIG MACHINE RFD100A	Nothing Like This	6	
11	3	2	<b>BON JOVI</b> ISLAND 014903/DJMG	Greatest Hits	18	
12	<b>NEW</b>		<b>A DAY TO REMEMBER</b> VICTORY 603	What Separates Me From You	11	
13	<b>NEW</b>		<b>NORAH JONES</b> BLUE NOTE 096987/BLG	...Featuring	29	
14	<b>NEW</b>		<b>LEE DEWYZE</b> 19/RCA 74609/RMG	Live It Up	19	
15	<b>NEW</b>		<b>PINK</b> LAFACE 80657/JLG	Greatest Hits... So Far!!!	14	
16	<b>NEW</b>		<b>PINK MARTINI</b> HEINZ 007	Joy To The World	35	
17	<b>NEW</b>		<b>RIHANNA</b> SRP/DEF JAM 014927/DJMG Ⓢ	Loud	3	
18	6	3	<b>NEIL DIAMOND</b> COLUMBIA 79839/SONY MUSIC	Dreams	62	
19	<b>NEW</b>		<b>ANNIE LENNOX</b> LA LENNOX/UNIVERSAL-ISLAND 014992/DECCA	A Christmas Cornucopia	46	
20	8	5	<b>ELTON JOHN / LEON RUSSELL</b> ROCKET/MERCURY 014840/DECCA Ⓢ	The Union	60	
21	<b>NEW</b>		<b>LOREENA MCKENNTY</b> QUINLAN ROAD/VERVE 015015/VG	The Wind That Shakes The Barley	141	
22	11	5	<b>ROD STEWART</b> J 76839/RMG Ⓢ	Fly Me To The Moon... The Great American Songbook Volume V	51	
23	<b>NEW</b>		<b>JIMI HENDRIX</b> EXPERIENCE HENDRIX/LEGACY 78927/SONY MUSIC Ⓢ	West Coast Seattle Boy: The Jimi Hendrix Anthology	153	
24	<b>RE-ENTRY</b>		<b>MANNHEIM STEAMROLLER</b> AMERICAN GRAMMOPHONE	Christmas: 25th Anniversary Collection	69	
25	14	5	<b>SUGARLAND</b> MERCURY NASHVILLE 014758*/UMGN Ⓢ	The Incredible Machine	15	

### I LIKE PROFILES: MOST ADDED™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT/LABEL)
1	1	10	#1 <b>ONLY GIRL (IN THE WORLD)</b> 2 WKS RIHANNA (SRP/DEF JAM/ID/JMG)	Most added to social networking, primarily on Facebook, by iLike users. Data compiled by iLike.com.
2	2	15	<b>JUST THE WAY YOU ARE</b> BRUNO MARS (ELEKTRA/ATLANTIC)	
3	3	14	<b>JUST A DREAM</b> NELLY (DERRTY/UNIVERSAL MOTOWN)	
4	4	17	<b>TEENAGE DREAM</b> KATY PERRY (CAPITOL)	
5	5	4	<b>RAISE YOUR GLASS</b> PINK (LAFACE/JLG)	
6	8	21	<b>DYNAMITE</b> TAIO CRUZ (MERCURY/DJMG)	
7	-	1	<b>ALL I WANT</b> A DAY TO REMEMBER (VICTORY)	
8	7	4	<b>WE R WHO WE R</b> KESHA (KEMOSABE/RCA/RMG)	
9	9	3	<b>FIREWORK</b> KATY PERRY (CAPITOL)	
10	6	13	<b>MINE</b> TAYLOR SWIFT (BIG MACHINE)	
11	17	24	<b>LOVE THE WAY YOU LIE</b> EMINEM FEATURING RIHANNA (WEB/SHADY/AFTERMATH/INTERSCOPE)	
12	23	29	<b>NOT AFRAID</b> EMINEM (WEB/SHADY/AFTERMATH/INTERSCOPE)	
13	12	4	<b>RADIOACTIVE</b> KINGS OF LEON (RCA/RMG)	
14	-	1	<b>GRENADE</b> BRUNO MARS (ELEKTRA/ATLANTIC)	
15	10	5	<b>BACK TO DECEMBER</b> TAYLOR SWIFT (BIG MACHINE)	

### AOL RADIO SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT/LABEL)
1	1	18	#1 <b>ANIMAL</b> 2 WKS NEON THING (MERCURY/DJMG)	The week's most-streamed songs on Yahoo! Music.
2	2	11	<b>KING OF ANYTHING</b> SARA BAREILLES (EPIC)	
3	4	11	<b>JUST A DREAM</b> NELLY (DERRTY/UNIVERSAL MOTOWN)	
4	-	1	<b>BACK TO DECEMBER</b> TAYLOR SWIFT (BIG MACHINE)	
5	6	9	<b>ONLY GIRL (IN THE WORLD)</b> RIHANNA (SRP/DEF JAM/ID/JMG)	
6	3	6	<b>LIKE A G6</b> FAR*EAST MOVEMENT FEATURING CATARACS & DEV (CHERRYTREE/INTERSCOPE)	
7	14	2	<b>WE R WHO WE R</b> KESHA (KEMOSABE/RCA/RMG)	
8	9	3	<b>PLEASE DON'T GO</b> MIKE POSNER (JRMG)	
9	-	1	<b>BOTTOMS UP</b> TREY SONGZ FEATURING NICKI MINAJ (SONGBOOK/ATLANTIC)	
10	10	5	<b>LOVE LIKE WOE</b> THE READY SET (SIRE/DECAVANCE/REPRISE)	
11	-	1	<b>FIREWORK</b> KATY PERRY (CAPITOL)	
12	-	1	<b>SHAKE</b> JESSE MCCARTNEY (HOLLYWOOD)	
13	12	2	<b>STUTTERIN</b> FEFE DDBSON (21/ISLAND/DJMG)	
14	-	1	<b>WHO DAT GIRL</b> FLO RIDA FEATURING AKON (POE BOY/ATLANTIC)	
15	15	2	<b>A YEAR WITHOUT RAIN</b> SELENA GOMEZ & THE SCENE (HOLLYWOOD)	

### COMPILATION ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	1	2	#1 <b>NOW 36</b> 2 WKS VARIOUS ARTISTS (UNIVERSAL/EMI/SONY MUSIC/CAPITOL)	
2	-	1	<b>CITIES 97 SAMPLER 22: LIVE FROM STUDIO C</b> VARIOUS ARTISTS (CITIES 97)	
3	3	6	<b>NOW THAT'S WHAT I CALL CHRISTMAS! 4</b> VARIOUS ARTISTS (EMI/UNIVERSAL/SONY MUSIC/CAPITOL)	
4	4	2	<b>WOW HITS 2011</b> VARIOUS ARTISTS (PROVIDENT-INTEGRITY/WORD-CURB/EMI/CMG)	
5	-	1	<b>SLEIGH RIDE: SIDE BY SIDE</b> VARIOUS ARTISTS (EMI SPECIAL MARKETS/STARBUCKS)	
6	4	12	<b>NOW 35</b> VARIOUS ARTISTS (UNIVERSAL/EMI/SONY MUSIC/CAPITOL)	
7	5	2	<b>COAL MINER'S DAUGHTER: A TRIBUTE TO LORETTA LYNN</b> VARIOUS ARTISTS (COLUMBIA (NASHVILLE)/SMN)	
8	9	22	<b>THE ESSENTIAL NOW THAT'S WHAT I CALL CHRISTMAS</b> VARIOUS ARTISTS (UNIVERSAL/EMI	

**HEATSEEKERS ALBUMS™**

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	2	36	<b>#1 NEON TREES</b> SWMS MERCURY 013972*/IDJMG (10.98)	Habits	
2	13	21	<b>GREATEST GAINER THE LAURIE BERKNER BAND</b> TWO TOMATOES 23400/RAZOR & TIE (9.98)	The Best Of The Laurie Berkner Band	
3	9	36	<b>BRANTLEY GILBERT</b> AVERAGE JOE'S 215 (14.98)	Halfway To Heaven	
4	4	3	<b>AFROCUBISM</b> WORLD CIRCUIT/NONESUCH 525993/WARNER BROS. (18.98)	AfroCubism	
5	8	4	<b>THE TALLEST MAN ON EARTH</b> DEAD OCEANS 034* (10.98)	Sometimes The Blues Is Just A Passing Bird (EP)	
6	5	13	<b>WOMEN OF FAITH WORSHIP TEAM</b> WOMEN OF FAITH 11366/THOMAS NELSON (13.98)	Women Of Faith Worship Team	
7	<b>HOT SHOT DEBUT</b>		<b>ORLA FALLON</b> ELEVATION 009 (12.98)	Orla Fallon's Celtic Christmas	
8	16	6	<b>THE SECRET SISTERS</b> BELADROIT/UNIVERSAL REPUBLIC 014533*/UMRG (10.98)	The Secret Sisters	
9	<b>NEW</b>		<b>MASON JENNINGS</b> STATS AND BRACKETS DIGITAL EX (9.98)	The Flood	
10	11	50	<b>THE TEMPER TRAP</b> LIBERATION/GLASSNOTE 80022/COLUMBIA (12.98)	Conditions	
11	1	2	<b>CHRISTINA PERRI</b> ATLANTIC DIGITAL EX/AG (4.98)	Ocean Way Sessions (EP)	
12	<b>NEW</b>		<b>SOUL SEEKERS</b> SOVEREIGN/INY BLOCK 32100/MALACO (14.98)	Soul Seekers II	
13	12	3	<b>BLACK DUB</b> JIVE 74091 (13.98)	Black Dub	
14	<b>NEW</b>		<b>ROBERT GREENIDGE</b> MAILBOAT 4010 (13.98)	A Coral Reefer Christmas	
15	15	4	<b>THE ISAACS</b> GAITHER 46077 (17.98)	Christmas	
16	22	15	<b>WIZ KHALIFA</b> ROSTRUM 24/hiphop (17.98)	Deal Or No Deal	
17	3	2	<b>OCEANO</b> EARACHE 60402 (16.98)	Contagion	
18	14	4	<b>WARPAINT</b> ROUGH TRADE 580* (14.98)	The Fool	
19	19	5	<b>JJ HELLER</b> STONE TABLE 101 (13.98)	When I'm With You	
20	<b>NEW</b>		<b>STEREOLAB</b> DUOPHONIC ULTRA HIGH 430*/DRAG CITY (14.98)	Not Music	
21	20	3	<b>FITZ &amp; THE TANTRUMS</b> DANGERBIRD 051* (15.98)	Pickin' Up The Pieces	
22	26	8	<b>ALOE BLACC</b> STONES THROW 2245* (15.98)	Good Things	
23	30	5	<b>WESS MORGAN FEAT. THE CELEBRATION OF LIVE CHOIR</b> BOWTIE 0175/FLIPSIDE (12.98)	Under An Open Heaven	
24	40	13	<b>THE READY SET</b> SIRE/OCEANO/DANCE 523723/WARNER BROS. (10.98)	I'm Alive, I'm Dreaming	
25	36	53	<b>ASKING ALEXANDRIA</b> SUMERIAN 022 (13.98)	Stand Up And Scream	



The album crossed the 100,000 cumulative sales mark two weeks ago and has sold at least 1,000 copies every week since December 2009.

**16** While we await his Atlantic debut next year, his indie set continues to sell. It first charted in December 2009, but then disappeared from the list until August.



The act supported Dave Matthews Band on the final dates of its tour last week. In February, Shorty will hook up with Los Amigos Invisibles for a three-week jaunt.

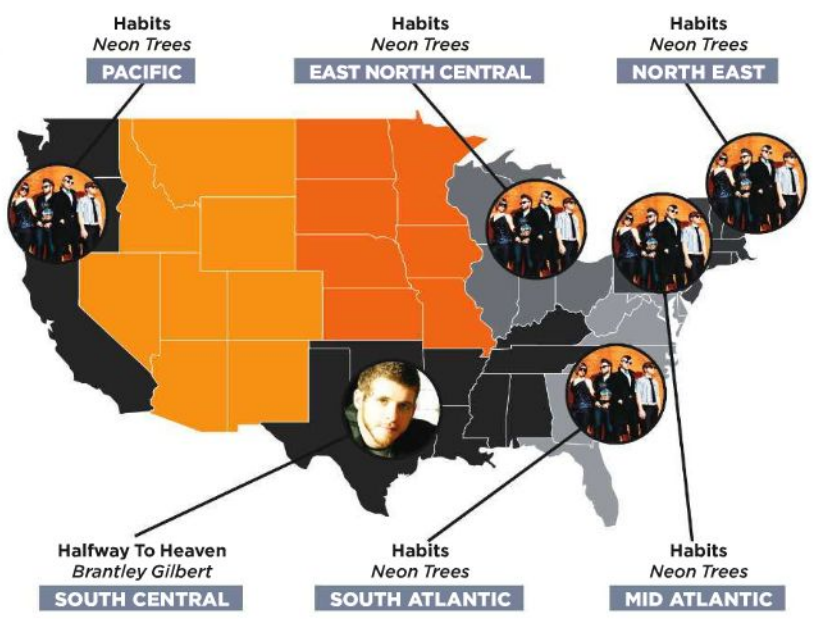
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
26	27	19	<b>DEADMAU5</b> MAUSTRAP 2174/ULTRA (15.98)	For Lack Of A Better Name	
27	34	13	<b>CHRIS AUGUST</b> FERVENT 888065/WARNER BROS. (11.98)	No Far Away	
28	37	7	<b>JUNIP</b> MUTE 8448* (15.98)	Fields	
29	33	28	<b>TROMBONE SHORTY</b> NERVE FORECAST 014194/VG (10.98)	Backatown	
30	7	2	<b>HELLOWEEN</b> THE END 178 (13.98)	7 Sinners	
31	21	2	<b>CASSANDRA WILSON</b> JAH/BLUE NOTE 29752/BLG (17.98)	Silver Pony	
32	<b>NEW</b>		<b>DAVE HOLLAND/PEPE HABICHUELA</b> DAREZ 006 (14.98)	Hands	
33	32	4	<b>SWEDISH HOUSE MAFIA</b> ASTRALWERKS 09666 (18.98)	Until One	
34	31	13	<b>KERRIE ROBERTS</b> REUNION 10147/SONY MUSIC (9.98)	Kerrie Roberts	
35	<b>NEW</b>		<b>JON LAJOIE</b> NORMAL GUY DIGITAL EX (9.98)	I Kill People	
36	<b>NEW</b>		<b>THE PUPPINI SISTERS</b> VERVE 014826/VG (10.98)	Christmas With The Puppini Sisters	
37	<b>RE-ENTRY</b>		<b>ABANDON ALL SHIPS</b> RISE 112 (12.98)	Geeving	
38	28	4	<b>MARK SALLING</b> PIPE DREAMS 301 (12.98)	Pipe Dreams	
39	<b>NEW</b>		<b>THE DAYLIGHTS</b> 87TH FLOOR DIGITAL/AZOFFMUSIC (9.98)	The Daylights	
40	<b>NEW</b>		<b>NICKI MINAJ</b> YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN 015021/UMRG (13.98)	Pink Friday	
41	39	6	<b>DIE ANTWOORD</b> CHERRYTREE/INTERSCOPE 014815/IGA (10.98)	\$O\$	
42	44	40	<b>LOCAL NATIVES</b> FRENCHKISS 042* (12.98)	Gorilla Manor	
43	6	18	<b>V V BROWN</b> CAPITOL 88235 (12.98)	Travelling Like The Light	
44	38	11	<b>AUDREY ASSAD</b> SPARROW 57075 (8.98)	The House You're Building	
45	29	4	<b>KYLESA</b> SEASON OF MIST 39220* (13.98) ⊕	Spiral Shadow	
46	<b>RE-ENTRY</b>		<b>KEITH &amp; KRISTYN GETTY</b> GETTYMUSIC 91958 EX (16.98 CD/DVD) ⊕	Awaken The Dawn	
47	<b>RE-ENTRY</b>		<b>PUNCH BROTHERS</b> NONESUCH 521980*/WARNER BROS. (15.98) ⊕	Antifogmatic	
48	41	14	<b>ESPERANZA SPALDING</b> HEADS UP 31810*/CONCORD (18.98)	Chamber Music Society	
49	10	2	<b>MIKE E. CLARK</b> HATCHET HOUSE 4603/PSYCHOPATHIC (10.98)	Murder Mix Volume 2	
50	35	4	<b>GHOSTLAND OBSERVATORY</b> TRASHY MOPED 01 (12.98)	Codename: Rondo	

HEATSEEKERS ALBUMS: The best-selling albums by new or developing acts, defined as those who have never appeared on the top 100 of the Billboard 200 or the top 10 of Top R&B/Hip-Hop Albums, Top Country Albums, Top Christian Albums, Top Gospel Albums, or Top Latin Albums. Top Christian Albums, Top Gospel Albums, and the act's subsequent subsequent albums are then ineligible to appear on Heatseeker Albums. Titles are ranked by radio airplay audience impressions as measured by Nielsen BDS, sales data as compiled by Nielsen BDS, and streaming activity data provided by online music sources (e.g., iTunes, Amazon.com, etc.). All rights reserved.

**HEATSEEKERS SONGS™**

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	17	<b>#1 LITTLE LION MAN</b> 3 WKS MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/GLASSNOTE)	
2	2	14	<b>ALL I WANT IS YOU</b> MIGUEL FEATURING J. COLE (BLACK ICE/BYSTORM/JIVE/JLG)	
3	3	11	<b>SMOKE A LITTLE SMOKE</b> ERIC CHURCH (EMI NASHVILLE)	
4	4	3	<b>SICK</b> NEW HOLLOW (NEC)	
5	5	13	<b>PORN STAR DANCING</b> MY DARKEST DAYS FEATURING ZAKK WYLDE (MVR/604/MERCURY/IDJMG)	
6	6	5	<b>MAYBE</b> SICK PUPPIES (RMR/VIRGIN/CAPITOL)	
7	8	8	<b>DANZA KUDURO</b> DOM OIMAR & LUCENZO (YAMIS/MACHETE/UNIVERSAL MUSIC LATINO)	
8	7	16	<b>TOOT IT AND BOOT IT</b> YG (DEF JAM/IDJMG)	
9	11	6	<b>YOU ARE</b> CHARLIE WILSON (P MUSIC/JIVE/JLG)	
10	9	10	<b>TIGHTEN UP</b> THE BLACK KEYS (NONESUCH/WARNER BROS.)	
11	10	7	<b>CORAZON SIN CARA</b> PRINCE ROYCE (TOP STOP)	
12	17	3	<b>FROM A TABLE AWAY</b> SUNNY SWEENEY (REPUBLIC NASHVILLE)	
13	16	3	<b>ARE YOU GONNA KISS ME OR NOT</b> THOMPSON SQUARE (STONE CREEK)	
14	13	15	<b>EL MALO</b> AVENTURA (PREMIUM LATIN)	
15	14	5	<b>I WILL FOLLOW</b> CHRIS TOMLIN (SIXSTEPS/SPARROW/EMI CMG)	
16	18	4	<b>LOVE LIKE THIS</b> DONELL JONES (CANDYMAN/EONE)	
17	21	4	<b>STARRY NIGHT</b> CHRIS AUGUST (FERVENT/WORD-CURB)	
18	20	4	<b>LIGHT UP THE SKY</b> THE AFTERS (INO)	
19	15	9	<b>NINA DE MI CORAZON</b> LA ARROLLADORA BANDA EL LIMON (DISA)	
20	19	16	<b>LEAD ME</b> SANCTUS REAL (SPARROW/EMI CMG)	
21	<b>NEW</b>		<b>SHARE MY LIFE</b> KEMI (UNIVERSAL MOTOWN/UMRG)	
22	<b>NEW</b>		<b>WILDFLOWER</b> THE JANEDEAR GIRLS (REPRISE/WMN)	
23	<b>RE-ENTRY</b>		<b>LISZTOMANIA</b> PHOENIX (LOYALTY/RED/GLASSNOTE)	
24	<b>NEW</b>		<b>NI LO INTENTES</b> JULION ALVAREZ & SU NORTENO BANDA (DISA/ASL)	
25	23	2	<b>YOUR LOVE</b> BRANDON HEATH (MONOMODE/REUNION/PLG)	

**REGIONAL HEATSEEKERS #1 ALBUMS**



**WEST NORTH CENTRAL**

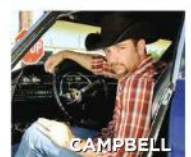
- 1 Cloud Cult  
Light Chasers
- 2 Mason Jennings  
The Flood
- 3 The Daylights  
The Daylights
- 4 Neon Trees  
Habits
- 5 Brantley Gilbert  
Halfway To Heaven
- 6 Orla Fallon  
Orla Fallon's Celtic Christmas
- 7 Dawes  
North Hills
- 8 Trampled By Turtles  
Palomino
- 9 The Laurie Berkner Band  
The Best Of The Laurie Berkner Band
- 10 One eskimO  
One eskimO

**MOUNTAIN**

- 1 Alex Boye  
My Christmas Wish
- 2 Neon Trees  
Habits
- 3 Steven Sharp Nelson  
Christmas Cello
- 4 Voice Male  
Christmas Live
- 5 Abandon All Ships  
Geeving
- 6 Stereo Skyline!  
Stuck On Repeat
- 7 The Ready Set  
I'm Alive, I'm Dreaming
- 8 Mason Jennings  
The Flood
- 9 The Tallest Man On Earth  
Sometimes The Blues Is Just A Passing Bird (EP)
- 10 Mike E. Clark  
Murder Mix Volume 2

**PROGRESS REPORT**

**Craig Campbell, "Family Man"**  
The Georgia native's first charting hit—a heartstring-tugging tune about a family man trying to make ends meet—breaks into the top 30 on Billboard's Hot Country Songs tally, moving 31-29.



THE BILLBOARD HOT 100

Chart listing for THE BILLBOARD HOT 100. Columns include: WEEK, LAST WEEK, 2 WEEKS AGO, AIRPLAY DEBUT, TITLE, PRODUCER (SONGWRITER), Artist, IMPRINT / PROMOTION LABEL, CERT., PEAK POSITION. Top entry: #1 ONLY GIRL (IN THE WORLD) by Rihanna.



The song, which recently topped out at No. 17, is lifted into the top 10 on the wings of the "Glee" cast's cover...

After topping Hot Digital Songs for the first time last week with its cover of "Teenage Dream," the ensemble, led by guest Gwyneth Paltrow...



Song improves by more than 50% in both sales (up 58% to 100,000) and audience (up 51% to 37.1 million impressions)...

Pop legend returns to the Hot 100 for a 48th time with track that sells 19,000 in less than three days of availability...

Continuation of THE BILLBOARD HOT 100 chart listing. Columns include: THIS WEEK, LAST WEEK, 2 WEEKS AGO, AIRPLAY DEBUT, TITLE, PRODUCER (SONGWRITER), Artist, IMPRINT / PROMOTION LABEL, CERT., PEAK POSITION. Top entry in this section: #17 ONLY GIRL (IN THE WORLD) by Rihanna.

BETWEEN THE BULLETS 'WORLD' RETURNS RIHANNA TO NO. 1. Two weeks after Rihanna topped the Billboard Hot 100 with "What's My Name?" featuring Drake, she returns to the top spot...

AIRPLAY MONITORED BY  
nielsen BDS

SALES DATA COMPILED BY  
nielsen SoundScan

# HOT 100

SALES DATA COMPILED BY  
nielsen SoundScan

Billboard

# DIGITAL SONGS

DEC 4 2010

HOT 100 AIRPLAY™			
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	<b>#1</b> JUST THE WAY YOU ARE	BRUNO MARS (ELEKTRA/ATLANTIC)
2	2	ONLY GIRL (IN THE WORLD)	RIHANNA (SRP/DEF JAM/IDJMG)
3	3	JUST A DREAM	NELLY (DERRTY/UNIVERSAL MOTOWN)
4	5	LIKE A G6	FAR*EAST MOVEMENT FEAT. CADRACAS & DEV (CHERRYTREE/INTERSCOPE)
5	4	DJ GOT US FALLIN' IN LOVE	USHER FEAT. PITBULL (LAFACE/JLG)
6	9	RAISE YOUR GLASS	PINK (LAFACE/JLG)
7	7	BOTTOMS UP	TREY SONGZ FEAT. NICKI MINAJ (SONGBOOK/ATLANTIC)
8	6	DYNAMITE	TAIO CRUZ (MERCURY/IDJMG)
9	8	TEENAGE DREAM	KATY PERRY (CAPITOL)
10	10	ANIMAL	NEON TREES (MERCURY/IDJMG)
11	12	WHAT'S MY NAME?	RIHANNA FEAT. DRAKE (SRP/DEF JAM/IDJMG)
12	11	I LIKE IT	ENRIQUE IGLESIAS FEAT. PITBULL (UNIVERSAL REPUBLIC)
13	13	CLUB CAN'T HANDLE ME	FLO RIDA FEAT. DAVID GUETTA (POE BOY/ATLANTIC)
14	14	DEUCES	CHRIS BROWN FEAT. TYGA & KEVIN MCCALL (JIVE/JLG)
15	19	FIREWORK	KATY PERRY (CAPITOL)
16	18	WE R WHO WE R	KESHA (KEMOSABE/RCA/RMG)
17	17	PLEASE DON'T GO	MIKE POSNER (J/RMG)
18	16	RIGHT ABOVE IT	LIL WAYNE FEAT. DRAKE (CASH MONEY/UNIVERSAL MOTOWN)
19	20	CAN'T BE FRIENDS	TREY SONGZ (SONGBOOK/ATLANTIC)
20	23	NO HANDS	WAKA FLOKIA FLAME (1017 BRICK SQUAD/ASYLUM/WARNER BROS.)
21	15	MINE	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
22	21	ASTON MARTIN MUSIC	RIHANNA FEAT. DRAKE & CHRISTIE MILCHE (SRP/DEF JAM/IDJMG)
23	26	WHIP MY HAIR	WILLOW (ROC NATION/COLUMBIA)
24	25	ANYTHING LIKE ME	BRAD PISNLEY (ARISTA NASHVILLE)
25	24	AS SHE'S WALKING AWAY	ZAC BROWN BAND FEAT. ALAN JACKSON (SOUTHERN)

ROCK™			
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	2	<b>#1</b> SECRETS	ONEREPUBLIC (MOSLEY/INTERSCOPE)
2	-	LET IT BE	THE BEATLES (APPLE/CAPITOL)
3	1	ANIMAL	NEON TREES (MERCURY/IDJMG)
4	-	HERE COMES THE SUN	THE BEATLES (APPLE/CAPITOL)
5	-	IN MY LIFE	THE BEATLES (APPLE/CAPITOL)
6	-	HEY JUDE	THE BEATLES (APPLE/CAPITOL)
7	-	COME TOGETHER	THE BEATLES (APPLE/CAPITOL)
8	-	YESTERDAY	THE BEATLES (APPLE/CAPITOL)
9	-	BLACKBIRD	THE BEATLES (APPLE/CAPITOL)
10	4	DOG DAYS ARE OVER	FLORENCE + THE MACHINE (UNIVERSAL REPUBLIC)
11	-	TWIST AND SHOUT	THE BEATLES (APPLE/CAPITOL)
12	3	LITTLE LION MAN	MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/CLASSIC)
13	-	WHILE MY GUITAR GENTLY WEEPS	THE BEATLES (APPLE/CAPITOL)
14	-	WITH A LITTLE HELP FROM MY FRIENDS	THE BEATLES (APPLE/CAPITOL)
15	-	I SAW HER STANDING THERE	THE BEATLES (APPLE/CAPITOL)

COUNTRY™			
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	<b>#1</b> STUCK LIKE GLUE	SUGARLAND (MERCURY)
2	2	IF I DIE YOUNG	THE BAND PERRY (REPUBLIC NASHVILLE)
3	4	AS SHE'S WALKING AWAY	ZAC BROWN BAND FEAT. ALAN JACKSON (SOUTHERN)
4	6	FELT GOOD ON MY LIPS	TIM MCGRAW (CURB)
5	9	SOMEWHERE WITH YOU	KENNY CHESNEY (BNA)
6	5	MINE	TAYLOR SWIFT (BIG MACHINE)
7	3	DON'T YOU WANNA STAY	JASON ALDEAN WITH KELLY CLARKSON (BROKEN BOW)
8	8	MY KINDA PARTY	JASON ALDEAN (BROKEN BOW)
9	7	BACK TO DECEMBER	TAYLOR SWIFT (BIG MACHINE)
10	13	WHO ARE YOU WHEN I'M NOT LOOKING	BLAKE SHELTON (REPRISE/WARN)
11	-	THERE'S A PLACE FOR US	CARRIE UNDERWOOD (19/ARISTA NASHVILLE)
12	14	SMOKE A LITTLE SMOKE	ERIC BURGER (EMI NASHVILLE)
13	12	HELLO WORLD	LADY ANTEBELLUM (CAPITOL NASHVILLE)
14	11	NEED YOU NOW	LADY ANTEBELLUM (CAPITOL NASHVILLE)
15	19	PAT YOU IN A SONG	KEITH URBAN (CAPITOL NASHVILLE)

R&B/HIP-HOP™			
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	4	<b>#1</b> F**K YOU (FORGET YOU)	CEE LO GREEN, RADICULTURE/ELEKTRA/ATLANTIC
2	1	WHAT'S MY NAME?	RIHANNA FEAT. DRAKE (SRP/DEF JAM/IDJMG)
3	2	JUST A DREAM	NELLY (DERRTY/UNIVERSAL MOTOWN/UMRG)
4	3	BOTTOMS UP	TREY SONGZ FEAT. NICKI MINAJ (SONGBOOK/ATLANTIC)
5	7	BLACK AND YELLOW	WIZ KHALIFA (ROSTRUM/ATLANTIC)
6	5	WHIP MY HAIR	WILLOW (ROC NATION/COLUMBIA)
7	6	DJ GOT US FALLIN' IN LOVE	USHER FEAT. PITBULL (LAFACE/JLG)
8	8	NO HANDS	WAKA FLOKIA FLAME (1017 BRICK SQUAD/ASYLUM/WARNER BROS.)
9	13	RIGHT THRU ME	NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG)
10	-	KUSH	DR. DRE FEAT. SNOOP DOGG & AKON (AFTERMATH/INTERSCOPE)
11	15	HEY BABY (DROP IT TO THE FLOOR)	PITBULL FEAT. T-PAIN (MR. 305/POLO GROUNDS/JRMG)
12	14	LOVE THE WAY YOU LIE	EMINEM FEAT. RIHANNA (WEB/SHADY/AFTERMATH/INTERSCOPE)
13	11	RIGHT ABOVE IT	LIL WAYNE FEAT. DRAKE (CASH MONEY/UNIVERSAL MOTOWN/UMRG)
14	21	DEUCES	CHRIS BROWN FEAT. TYGA & KEVIN MCCALL (JIVE/JLG)
15	-	LIV TONIGHT	NELLY (DERRTY/UNIVERSAL MOTOWN)

LATIN™			
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	<b>#1</b> LOCA	SHAKIRA FEAT. EL CATA (EPIC/SONY MUSIC LATIN)
2	2	BON BON	PITBULL (MR. 305/FAMOUS ARTISTS/SONY MUSIC LATIN)
3	3	WAKA WAKA (THIS TIME FOR AFRICA)	SHAKIRA FEAT. FRESHLYGROUND (EPIC/SONY MUSIC LATIN)
4	5	DANZA KUDURO	DON OMAR & LICORNE (R&B/MOCHETE/UNIVERSAL MUSIC LATIN)
5	8	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL (ULTRA)
6	7	HIPS DON'T LIE	SHAKIRA FEAT. WYCLEF JEAN (EPIC/SONY MUSIC LATIN)
7	10	CORAZON SIN CARA	PRINCE ROYCE (TOP STOF)
8	4	LO MEJOR DE MI VIDA EPES TU THE BEST THING ABOUT ME IS YOU	RICKY MARTIN FEAT. NATALIA JIMENEZ OR JOSS STONE (SONY MUSIC LATIN)
9	12	HEROE	ENRIQUE IGLESIAS (INTERSCOPE/UNIVERSAL MUSIC LATIN)
10	28	FELIZ NAVIDAD	JOSE FELICIANO (RCA/LEGACY/SONY MUSIC)
11	6	STAND BY ME	PRINCE ROYCE (TOP STOF)
12	14	LA DESPEDIDA	DADDY Yankee (EL CARTEL)
13	13	LOBA	SHAKIRA (EPIC/SONY MUSIC LATIN)
14	11	NINA BONITA	CHINO Y MACHO (MACHETE/UNIVERSAL MUSIC LATIN)
15	18	ESTOY ENAMORADO	WISN & YANDEL (WYMA/MCHETE/UNIVERSAL MUSIC LATIN)

HOT DIGITAL SONGS™			
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	<b>#1</b> FORGET YOU	CEE LO GREEN (RADICULTURE/ELEKTRA/ATLANTIC)
2	12	F**K YOU (FORGET YOU)	CEE LO GREEN (RADICULTURE/ELEKTRA/ATLANTIC)
3	2	WE R WHO WE R	KESHA (KEMOSABE/RCA/RMG)
4	4	FIREWORK	KATY PERRY (CAPITOL)
5	5	RAISE YOUR GLASS	PINK (LAFACE/JLG)
6	6	WHAT'S MY NAME?	RIHANNA FEAT. DRAKE (SRP/DEF JAM/IDJMG)
7	-	SINGING IN THE RAIN/UMBRELLA	GLEE CAST (20TH CENTURY FOX TV/COLUMBIA)
8	3	THE TIME (DIRTY BIT)	THE BLACK EYED PEAS (INTERSCOPE)
9	8	ONLY GIRL (IN THE WORLD)	RIHANNA (SRP/DEF JAM/IDJMG)
10	7	LIKE A G6	FAR*EAST MOVEMENT FEAT. CADRACAS & DEV (CHERRYTREE/INTERSCOPE)
11	9	JUST A DREAM	NELLY (DERRTY/UNIVERSAL MOTOWN)
12	10	BOTTOMS UP	TREY SONGZ FEAT. NICKI MINAJ (SONGBOOK/ATLANTIC)
13	27	GRENADE	BRUNO MARS (ELEKTRA/ATLANTIC)
14	11	JUST THE WAY YOU ARE	BRUNO MARS (ELEKTRA/ATLANTIC)
15	21	BLACK AND YELLOW	WIZ KHALIFA (ROSTRUM/ATLANTIC)
16	16	WHIP MY HAIR	WILLOW (ROC NATION/COLUMBIA)
17	13	STUCK LIKE GLUE	SUGARLAND (MERCURY NASHVILLE)
18	17	DYNAMITE	TAIO CRUZ (MERCURY/IDJMG)
19	1	TEENAGE DREAM	GLEE CAST (20TH CENTURY FOX TV/COLUMBIA)
20	14	TEENAGE DREAM	KATY PERRY (CAPITOL)
21	26	SECRETS	ONEREPUBLIC (MOSLEY/INTERSCOPE)
22	19	DJ GOT US FALLIN' IN LOVE	USHER FEAT. PITBULL (LAFACE/JLG)
23	28	NO HANDS	WAKA FLOKIA FLAME (1017 BRICK SQUAD/ASYLUM/WARNER BROS.)
24	25	PLEASE DON'T GO	MIKE POSNER (J/RMG)
25	18	IF I DIE YOUNG	THE BAND PERRY (REPUBLIC NASHVILLE)

HOLIDAY™			
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	<b>#1</b> O HOLY NIGHT	GLEE CAST (20TH CENTURY FOX TV/COLUMBIA)
2	1	ALL I WANT FOR CHRISTMAS IS YOU	MARIAH CAREY (COLUMBIA/LEGACY/SONY MUSIC)
3	-	IT'S SO COOL OUTSIDE	GLEE CAST (20TH CENTURY FOX TV/COLUMBIA)
4	3	CHRISTMAS EVE (SARAJEVO 12/24)	TRANS-SIBERIAN ORCHESTRA (LAVA/AG)
5	6	ROCKIN' AROUND THE CHRISTMAS TREE	BRENDA LEE (DECCA/UMG)
6	5	WHERE ARE YOU CHRISTMAS?	FAITH HILL (INTERSCOPE/DAI)
7	8	CHRISTMAS CANON	TRANS-SIBERIAN ORCHESTRA (LAVA/AG)
8	7	JINGLE BELL ROCK	BOB DYLAN (DECCA/MCA/UMG)
9	9	IT'S THE MOST WONDERFUL TIME OF THE YEAR	ANDY WILLIAMS (COLUMBIA/LEGACY/SONY MUSIC)
10	-	JINGLE BELLS	GLEE CAST (20TH CENTURY FOX TV/COLUMBIA)
11	-	DECK THE ROOFTOP	GLEE CAST (20TH CENTURY FOX TV/COLUMBIA)
12	-	O HOLY NIGHT	JACKIE EVANCHO (COLUMBIA)
13	21	PIE JESU	JACKIE EVANCHO (COLUMBIA)
14	11	A HOLLY JOLLY CHRISTMAS	BURL IVES (MCA NASHVILLE/UMG)
15	12	THE CHRISTMAS SONG (MERRY CHRISTMAS TO YOU)	NAT KING COLE (CAPITOL)

COMEDY™			
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	<b>#1</b> I'M ON A BOAT	THE LONELY ISLAND FEAT. T-PAIN (UNIVERSAL REPUBLIC/UMRG)
2	5	THE THANKSGIVING SONG	ADAM SANDLER (WARNER BROS.)
3	15	SHED A TEAR	CHESTER SEE-RYAN HIGA/KEVJUMBA (KEVIN WU)
4	10	THE CHANUKAH SONG	ADAM SANDLER (WARNER BROS.)
5	2	AMISH PARADISE	WEDD AL YANOVIC, RICKY W. ROLL, SOTTI BROS. ALL AMERICAN/LEGACY/SONY MUSIC
6	8	JUSTIN'S BEAVER	RUCKA RUCKA ALI (PINE GROVE)
7	7	LIKE A BOSS	THE LONELY ISLAND (UNIVERSAL REPUBLIC/UMRG)
8	4	OH BO	BO BURNHAM (COMEDY CENTRAL)
9	3	FURRY WALLS	INFANT SORROW (UNIVERSAL REPUBLIC/UMRG)
10	23	GRANDMA GOT RUN OVER BY A REINDEER	ELMO & PATSY (EPIC/LEGACY/SONY MUSIC)
11	9	J**Z IN MY PANTS	THE LONELY ISLAND (UNIVERSAL REPUBLIC/UMRG)
12	6	THE CLAP	INFANT SORROW (UNIVERSAL REPUBLIC/UMRG)
13	12	WHITE & NERDY	WEDD AL YANOVIC, WAY MOBY/VOLCANO/LEGACY/SONY MUSIC
14	-	TWELVE PAINS OF CHRISTMAS	BOB RIVERS COMEDY GROUP (ATLANTIC)
15	18	SHOW ME YOUR GENITALS	JON LAJOIE (NORMAL GUY)

HOT 100 AIRPLAY, R&B/HIP-HOP, COUNTRY, DIGITAL SONGS, and Latin Songs charts are electronically monitored 24 hours a day, 7 days a week by Nielsen Broadcast Data Systems. HOT DIGITAL SONGS, DIGITAL SONGS, and Latin Songs charts are compiled from Internet sales reports collected and provided by Nielsen SoundScan. Hot 100 Airplay and Hot Digital Songs data is used to compile the Billboard Hot 100. All charts © 2010, Prometheus Global Media, LLC. All rights reserved.

MAINSTREAM TOP 40™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	2	11	#1 ONLY GIRL (IN THE WORLD) RIHANNA (SRP/DEF. JAM/IDJMG)
2	1	15	JUST A DREAM NELLY (DEERTY/UNIVERSAL MOTOWN)
3	3	17	JUST THE WAY YOU ARE BRUNO MARS (ELEKTRA/ATLANTIC)
4	4	12	LIKE A G6 FAR EAST MOVEMENT FEAT. CATARACS & DEV (CHERRYTREE/INTERSCOPE)
5	6	7	RAISE YOUR GLASS PINK (LAFACE/JLG)
6	5	19	DJ GOT US FALLIN' IN LOVE USHER FEAT. PITBULL (LAFACE/JLG)
7	8	17	ANIMAL NEON TREES (MERCURY/DJMG)
8	13	5	WE R WHO WE R KESHA (KEMOSABE/RCA/RMG)
9	11	5	FIREWORK KATY PERRY (CAPITOL)
10	7	17	TEENAGE DREAM KATY PERRY (CAPITOL)
11	9	19	CLUB CAN'T HANDLE ME FLB RIDA FEAT. DAVID GUETTA (PDE BOY/ATLANTIC)
12	14	9	PLEASE DON'T GO MIKE POSNER (J/RMG)
13	10	24	DYNAMITE TAIO CRUZ (MERCURY/DJMG)
14	12	8	BOTTOMS UP TREY SONGZ FEAT. NICKI MINAJ (SONGBOOK/ATLANTIC)
15	16	14	LOVE LIKE WOE THE READY SET (SIRE/DECADANCE/REPRISE)
16	20	4	WHAT'S MY NAME? RIHANNA FEAT. DRAKE (SRP/DEF. JAM/IDJMG)
17	23	4	GRENADE BRUNO MARS (ELEKTRA/ATLANTIC)
18	17	8	SHAKE JESSE MCCARTNEY (HOLLYWOOD)
19	28	3	GREATEST GAINER THE TIME (DIRTY BIT) THE BLACK EYED PEAS (INTERSCOPE)
20	21	12	SEPTEMBER DAUGHTRY (19/RCA/RMG)
21	24	10	KING OF ANYTHING SARA BAREILLES (EPIC)
22	22	18	TAKE IT OFF KESHA (KEMOSABE/RCA/RMG)
23	33	3	STEREO LOVE EDWARD MANTA & VIKI JIGULINA (ULTRA)
24	30	7	MEMORIES DAVID GUETTA FEAT. KID CUDI (GUM/ASTRALWERKS/CAPITOL)
25	25	15	MINE TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
26	26	13	LETTING GO (DUTTY LOVE) SEAN KINGSTON FEAT. NICKI MINAJ (BELUGA HEIGHTS/EPIC)
27	31	6	WHAT IF JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
28	34	3	MAYBE SICK PUPPIES (RMR/VIRGIN/CAPITOL)
29	NEW		YEAH 3X CHRIS BROWN (JIVE/JLG)
30	38	2	WHIP MY HAIR WILLLOW (ROC NATION/COLUMBIA)
31	39	2	NO LOVE EMMEN FEAT. LIL WAYNE (WEB/SHADY/AFTERMATH/INTERSCOPE)
32	27	18	IF IT'S LOVE TRAIN (COLUMBIA)
33	37	5	LIKE IT'S HER BIRTHDAY GOOD CHARLOTTE (CAPITOL)
34	32	7	ANGEL AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)
35	NEW		TONIGHT ENRIQUE IGLESIAS FEAT. LUDACRIS (UNIVERSAL REPUBLIC)
36	NEW		HEY BABY (DROP IT TO THE FLOOR) PITBULL FEAT. T-PAIN (MR. 305/POLO GROUNDS/J/RMG)
37	NEW		WE NO SPEAK AMERICANO YOLANDA BE COOL & DCUP (ULTRA)
38	NEW		GIVE A LITTLE MORE MAROON 5 (A&M/OCTONE/INTERSCOPE)
39	29	9	CHECK IT OUT WILL I AM & NICKI MINAJ (WILL I AM/INTERSCOPE)
40	35	10	HOT TOTTIE USHER FEAT. JAY-Z (LAFACE/JLG)

As she crowns the Billboard Hot 100 (see page 34), Rihanna rewrites the mark for most No. 1s in the 18-year history of the Mainstream Top 40 radio airplay chart, as "Only Girl (In the World)" rises 2-1. The song is Rihanna's seventh leader, pushing her past Beyoncé, Mariah Carey and Lady Gaga, each with six. The song introduces Rihanna's fifth studio album, "Loud," which debuts at No. 3 on the Billboard 200 (see page 30).

Advancing 11-9 on Mainstream Top 40 with "Firework," Katy Perry is the third female artist to notch at least three top 10s from each of her first two major-label albums, joining Christina Aguilera and Lady Gaga. The first two singles from Perry's "Teenage Dream"—"California Gurls," featuring Snoop Dogg, and the title cut—led for seven and four weeks, respectively. Her Capitol Records debut, "One of the Boys," yielded the No. 2-peaking "I Kissed a Girl" and the No. 1 "Hot N Cold" and "Waking Up in Vegas."



ADULT CONTEMPORARY™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	2	37	#1 BREAKEVEN THE SCRIPT (PHONOGENIC/EPIC)
2	3	14	MINE TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
3	1	47	HEY, SOUL SISTER TRAIN (COLUMBIA)
4	4	45	NEED YOU NOW LADY ANTEBELLUM (CAPITOL NASHVILLE/CAPITOL)
5	5	60	SMILE UNCLE KRACKER (TOP DOG/ATLANTIC)
6	6	11	HOLLYWOOD MICHAEL BUBLE (143/REPRISE)
7	7	15	SEPTEMBER DAUGHTRY (19/RCA/RMG)
8	8	39	LIFE AFTER YOU DAUGHTRY (19/RCA/RMG)
9	11	7	JUST THE WAY YOU ARE BRUNO MARS (ELEKTRA/ATLANTIC)
10	9	47	SOMEDAY ROB THOMAS (EMBLEM/ATLANTIC)
11	10	22	HALF OF MY HEART JOHN MAYER (COLUMBIA)
12	15	9	TEENAGE DREAM KATY PERRY (CAPITOL)
13	14	18	MISERY MAROON 5 (A&M/OCTONE/INTERSCOPE)
14	13	21	KING OF ANYTHING SARA BAREILLES (EPIC)
15	12	22	CALIFORNIA GURLS KATY PERRY (CAPITOL)
16	16	18	SLICE FIVE FOR FIGHTING (PRECISION/WIND-UP)
17	18	18	IF IT'S LOVE TRAIN (COLUMBIA)
18	17	14	I RUN TO YOU LADY ANTEBELLUM (CAPITOL NASHVILLE/CAPITOL)
19	19	12	SECRET SEAL (143/REPRISE)
20	21	7	WHAT DO YOU GOT? BON JOVI (ISLAND/IDJMG)
21	20	8	HIDDEN AWAY JOSH GROBAN (143/REPRISE)
22	22	14	THANK YOU JIM BRICKMAN FEAT. MATT GIRAUD (SOMERSET)
23	24	4	ANIMAL NEON TREES (MERCURY/DJMG)
24	28	3	RAISE YOUR GLASS PINK (LAFACE/JLG)
25	23	9	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 JUST THE WAY YOU ARE BRUNO MARS (ELEKTRA/ATLANTIC)
2	2	22	ANIMAL NEON TREES (MERCURY/DJMG)
3	3	16	TEENAGE DREAM KATY PERRY (CAPITOL)
4	4	19	SECRETS ONEREPUBLIC (MOSLEY/INTERSCOPE)
5	6	7	GREATEST GAINER RAISE YOUR GLASS PINK (LAFACE/JLG)
6	5	25	SEPTEMBER DAUGHTRY (19/RCA/RMG)
7	7	25	ALL IN LIFEHOUSE (GEFFEN/INTERSCOPE)
8	10	16	DYNAMITE TAIO CRUZ (MERCURY/DJMG)
9	8	22	MISERY MAROON 5 (A&M/OCTONE/INTERSCOPE)
10	13	17	RHYTHM OF LOVE PLAIN WHITE T'S (HOLLYWOOD)
11	9	14	MINE TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
12	12	18	I LIKE IT ENRIQUE IGLESIAS (UNIVERSAL REPUBLIC)
13	14	7	MARRY ME TRAIN (COLUMBIA)
14	15	6	GIVE A LITTLE MORE MAROON 5 (A&M/OCTONE/INTERSCOPE)
15	19	10	DJ GOT US FALLIN' IN LOVE USHER FEAT. PITBULL (LAFACE/JLG)
16	18	13	JAR OF HEARTS CHRISTINA PERRI (MS. PERRI LANE/ATLANTIC/RRP)
17	16	10	WHAT DO YOU GOT? BON JOVI (ISLAND/IDJMG)
18	17	19	COOLER THAN ME MIKE POSNER (J/RMG)
19	21	4	FOR THE FIRST TIME THE SCRIPT (PHONOGENIC/EPIC)
20	24	8	ONLY GIRL (IN THE WORLD) RIHANNA (SRP/DEF. JAM/IDJMG)
21	25	4	MAYBE SICK PUPPIES (RMR/VIRGIN/CAPITOL)
22	23	7	JUST A DREAM NELLY (DEERTY/UNIVERSAL MOTOWN)
23	22	7	HOLLYWOOD MICHAEL BUBLE (143/REPRISE)
24	31	3	FIREWORK KATY PERRY (CAPITOL)
25	27	8	START A FIRE RYAN STAR (ATLANTIC/RRP)

ROCK SONGS™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	25	#1 TIGHTEN UP THE BLACK KEYS (NONESUCH/WARNER BROS.)
2	2	20	SAY YOU'LL HAUNT ME STONE SOUR (ROADRUNNER/RRP)
3	4	32	ANIMAL NEON TREES (MERCURY/DJMG)
4	3	24	LITTLE LION MAN MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/GLASSNOTE)
5	6	11	WAITING FOR THE END LINKIN PARK (MACHINE SHOP/WARNER BROS.)
6	5	11	RADIOACTIVE KINGS OF LEON (RCA/RMG)
7	9	16	WORLD SO COLD THREE DAYS GRACE (JIVE/JLG)
8	8	18	PORN STAR DANCING MY DARKEST DAYS FEAT. ZANK WYLDE (MVR/604/MERCURY/DJMG)
9	7	19	LOVE-HATE-SEX-PAIN GODSMACK (UNIVERSAL REPUBLIC)
10	13	41	LAY ME DOWN THE DIRTY HEADS FEAT. ROME (EXECUTIVE)
11	11	43	LISZTO MANIA PHOENIX (LOYALTY/RED/GLASSNOTE)
12	14	17	SHOOT IT OUT 10 YEARS (UNIVERSAL REPUBLIC)
13	12	11	THE SEX IS GOOD SIVING ABEL (SKIBIDCO/VIRGIN/CAPITOL)
14	15	8	SACK OF YOU CAKE (UPBEAT/JLG)
15	16	17	LIVING IN A DREAM FINGER ELEVEN (WIND-UP)
16	17	9	DOG DAYS ARE OVER FLORENCE + THE MACHINE (UNIVERSAL REPUBLIC)
17	10	15	MY BEST THEORY JIMMY EAT WORLD (DGC/INTERSCOPE)
18	18	27	NIGHTMARE AVENGED SEVENFOLD (HOPELESS/SIRE/WARNER BROS.)
19	20	18	IMPOSSIBLE ANBERLIN (UNIVERSAL REPUBLIC)
20	21	14	UNDISCLOSED DESIRES MUSE (HELIUM-3/WARNER BROS.)
21	23	20	MAYBE SICK PUPPIES (RMR/VIRGIN/CAPITOL)
22	24	3	NEW SING MY CHEMICAL ROMANCE (REPRISE)
23	26	11	CLOSER TO THE EDGE THIRTY SECONDS TO MARS (IMMORTAL/VIRGIN/CAPITOL)
24	27	6	THE ANIMAL DISTURBED (REPRISE)
25	25	5	ISOLATION ALTER BRIDGE (ALTER BRIDGE/CAPITOL)
26	28	14	SHAMEFUL METAPHORS CHEVELLE (EPIC)
27	30	7	FADER THE TEMPER TRAP (LIBERATION/GLASSNOTE/COLUMBIA)
28	32	4	WELCOME TO THE FAMILY AVENGED SEVENFOLD (HOPELESS/SIRE/WARNER BROS.)
29	31	7	ALL AMERICAN NIGHTMARE HINDER (UNIVERSAL REPUBLIC)
30	33	5	FAR FROM HOME FIVE FINGER DEATH PUNCH (PROSPECT PARK)
31	35	5	TURN SO COLD DROWNING POOL (EVEN SEVEN)
32	HOT SHOT DEBUT		GREATEST GAINER SHAKE ME DOWN CAKE (DSP/JIVE/JLG)
33	34	10	BORN FREE KID ROCK (TOP DOG/ATLANTIC/RRP)
34	39	5	ALL I WANT A DAY TO REMEMBER (VICTORY)
35	29	13	LIFE WON'T WAIT OZZY OSBOURNE (EPIC)
36	37	12	AT OR WITH ME JACK JOHNSON (BRUSHFIRE/UNIVERSAL REPUBLIC)
37	NEW		MACHINE GUN BLUES SOCIAL DISTORTION (EPI/TAP)
38	47	3	THE CAVE MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/GLASSNOTE)
39	40	3	1983 NEON TREES (MERCURY/DJMG)
40	38	3	ISSUES ESCAPE THE FATE (EPITAPH/DGC/INTERSCOPE)
41	41	6	STAND TALL THE DIRTY HEADS (EXECUTIVE)
42	49	14	MEMORIES WEEZER (EPI/TAP)
43	45	6	SOUND OFF TRAPT (EVEN SEVEN)
44	46	11	F**K YOU (FORGET YOU) CEE LO GREEN (RADIOCULTURE/ELEKTRA/RRP)
45	NEW		DEAD BUCKCHERRY (EVEN SEVEN)
46	NEW		NEW LOW MIDDLE CLASS RUT (BRIGHT ANTEHNA/JLG)
47	42	14	BEG STEAL OR BORROW RAY LAMONTAGNE AND THE PARIAH DOGS (RCA/RED)
48	NEW		AWAKE AND ALIVE SKILLET (ARDENT/INO/ATLANTIC)
49	36	15	READY TO START ARCADE FIRE (MERGE)
50	NEW		YOU'VE SEEN THE BUTCHER DEFONES (REPRISE)

Cage the Elephant previews its second album, "Thank You, Happy Birthday," due Jan. 11, as "Shake Me Down" blasts in as the Greatest Gainer on Alternative (No. 22) and Rock Songs (No. 32). The track enters the latter list with 2.3 million first-week audience impressions on 72 stations.



ALTERNATIVE™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	24	#1 TIGHTEN UP THE BLACK KEYS (NONESUCH/WARNER BROS.)
2	2	11	RADIOACTIVE KINGS OF LEON (RCA/RMG)
3	3	11	WAITING FOR THE END LINKIN PARK (MACHINE SHOP/WARNER BROS.)
4	5	26	LITTLE LION MAN MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/GLASSNOTE)
5	6	41	ANIMAL NEON TREES (MERCURY/DJMG)
6	9	8	SICK OF YOU CAKE (UPBEAT/JLG)
7	4	15	MY BEST THEORY JIMMY EAT WORLD (DGC/INTERSCOPE)
8	8	16	UNDISCLOSED DESIRES MUSE (HELIUM-3/WARNER BROS.)
9	7	19	IMPOSSIBLE ANBERLIN (UNIVERSAL REPUBLIC)
10	11	12	CLOSER TO THE EDGE THIRTY SECONDS TO MARS (IMMORTAL/VIRGIN/CAPITOL)
11	13	21	MAYBE SICK PUPPIES (RMR/VIRGIN/CAPITOL)
12	14	10	DOG DAYS ARE OVER FLORENCE + THE MACHINE (UNIVERSAL REPUBLIC)
13	10	20	SAY YOU'LL HAUNT ME STONE SOUR (ROADRUNNER/RRP)
14	12	41	LAY ME DOWN THE DIRTY HEADS FEAT. ROME (EXECUTIVE)
15	21	3	SING MY CHEMICAL ROMANCE (REPRISE)
16	16	13	FADER THE TEMPER TRAP (LIBERATION/GLASSNOTE/COLUMBIA)
17	17	13	WORLD SO COLD THREE DAYS GRACE (JIVE/JLG)
18	15	16	LIVING IN A DREAM FINGER ELEVEN (WIND-UP)
19	18	6	1983 NEON TREES (MERCURY/DJMG)
20	19	5	ALL I WANT A DAY TO REMEMBER (VICTORY)
21	22	9	SHOOT IT OUT 10 YEARS (UNIVERSAL REPUBLIC)
22	NEW		GREATEST GAINER SHAKE ME DOWN CAKE (DSP/JIVE/JLG)
23	26	9	STAND TALL THE DIRTY HEADS (EXECUTIVE)
24	25	14	SHAMEFUL METAPHORS CHEVELLE (EPIC)
25	27	8	PORN STAR DANCING MY DARKEST DAYS FEAT. ZANK WYLDE (MVR/604/MERCURY/DJMG)

TRIPLE A™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	3	10	#1 RADIOACTIVE KINGS OF LEON (RCA/RMG)
2	4	20	LITTLE LION MAN MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/GLASSNOTE)
3	2	18	AT OR WITH ME JACK JOHNSON (BRUSHFIRE/UNIVERSAL REPUBLIC)
4	1	16	ANGEL DANCE ROBERT PLANT (TROLCH/ARMES/PARANZA/ROUNDER)
5	6	13	LIGHT YOU UP SHAWN MULLINS (VANGLUARD)
6	5	22	BEG STEAL OR BORROW RAY LAMONTAGNE AND THE PARIAH DOGS (RCA/RED)
7	10	9	DOG DAYS ARE OVER FLORENCE + THE MACHINE (UNIVERSAL REPUBLIC)
8	9	10	DEAD AMERICAN WRITERS TIRED PONY (MOM + POP)
9	8	18	A MOMENT CHANGES EVERYTHING DAVID GRAY (JHT/MERCER STREET/DOWNTOWN)
10	11	15	DO YOU LOVE ME? GUSTER (AWAKE/UNIVERSAL REPUBLIC)
11	7	16	FADE LIKE A SHADOW KT TUNSTALL (RELENTLESS/VIRGIN/CAPITOL)
12	13	5	HEY HEY HEY MICHAEL FRANTI & SPEARHEAD (BOO BOO WAX/CAPITOL)
13	14	7	SICK OF YOU CAKE (UPBEAT/JLG)
14	15	26	KING OF ANYTHING SARA BAREILLES (EPIC)
15	12	27	HEAD FULL OF DOUBT THE AVENTY BROTHERS (AMERICAN/COLUMBIA)
16	19	6	ANIMAL NEON TREES (MERCURY/DJMG)
17	16	12	GLOW DOMANOV FRANKENREITER (LIQUID TAMBORINE/JLG)
18	17	20	IF IT'S LOVE TRAIN (COLUMBIA)
19	25	3	FOR THE SUMMER RAY LAMONTAGNE AND THE PARIAH DOGS (RCA/RED)
20	30	2	MONEY GRABBER FITZ & THE TANTRUMS (DANGERBIRD)
21	21	10	NOBODY (2010) THE DOOBIE BROTHERS (HOR)
22	20	8	I'D DO ANYTHING JOHN BUTLER TRIO (JARRAH/ATO)
23	18	4	SIGN YOUR NAME SHERYL CROW (A&M/INTERSCOPE)
24	22	6	AMAZING ONE ESKIMO (SHANGRI-LA)
25	23	11	MY SHADOW KEANE (CHERRYTREE/INTERSCOPE)

MAINSTREAM TOP 40, ADULT CONTEMPORARY, ADULT TOP 40, 100, 95, and 80 stations, respectively, are electronically monitored 24 hours a day, 7 days a week. ROCK SONGS: The all-format rock stations, including 57 TRIPLE A panels, are electronically monitored 24 hours a day, 7 days a week. See Charts Legend on billboard.biz for rules and explanations. © 2010, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

Hot Country Songs chart. Columns: This Week, Last Week, 2 Weeks Ago, Weeks on Chart, Title, Artist, Cert., Peak Position. Includes entries for Brad Paisley (#1), Taylor Swift (#26), and various other artists.

With her 13th top 10, singer is the only female artist in the Nielsen BDS era (since January 1990) to claim at least four top 10s from her first three albums. Other acts that have done so are Alan Jackson, Brooks & Dunn, Rascal Flatts, Garth Brooks and Tracy Lawrence.

Second radio single from "Speak Now" album draws 7 million listener impressions and gets Greatest Gainer nod in its third chart week (up 4.5 million). Lead single "Mine" peaked at No. 2 on the Nov. 13 chart. New track has moved 362,000 downloads in its four weeks of availability.

TOP COUNTRY ALBUMS

Top Country Albums chart. Columns: This Week, Last Week, 2 Weeks Ago, Weeks on Chart, Artist, Title, Cert., Peak Position. Includes entries for Rascal Flatts (#1), Taylor Swift (#3), and various other albums.

TOP BLUEGRASS ALBUMS

Top Bluegrass Albums chart. Columns: This Week, Last Week, 2 Weeks Ago, Weeks on Chart, Artist, Title, Cert., Peak Position. Includes entries for Dierks Bentley (#1), The Isaacs (#2), and various other albums.

BETWEEN THE BULLETS SIXES AROUND. Advertisement for Rascal Flatts' album. Includes photo of the band and text: 'Rascal Flatts and Keith Urban bring new sets to Top Country Albums. The trio's "Nothing Like This" is its sixth No. 1...' - Wade Jessen

TOP R&B/HIP-HOP ALBUMS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, TITLE, IMPRINT / DISTRIBUTING LABEL. Top entries include Rihanna's 'Loud' at #1 and Nelly's '5.0' at #2.

MAINSTREAM R&B/HIP-HOP

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST, IMPRINT / PROMOTION LABEL. Top entries include 'Can't Be Friends' by Nelly and 'Right Above It' by Lil Wayne.

RHYTHMIC

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST, IMPRINT / PROMOTION LABEL. Top entries include 'Just a Dream' by Nelly and 'Like a G6' by Far\*East Movement.

ADULT R&B

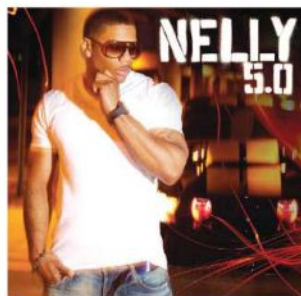
Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST, IMPRINT / PROMOTION LABEL. Top entries include 'Sometimes I Cry' by Epic Benet and 'You Are' by Charlie Wilson.

HOT RAP SONGS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST, IMPRINT / PROMOTION LABEL. Top entries include 'Right Above It' by Lil Wayne and 'Astun Martin Music' by Rick Ross.

BETWEEN THE BULLETS

RIHANNA, NELLY TAKE TOP TWO



Rihanna gets "Loud" at No. 1 on Top R&B/Hip-Hop Albums, securing her second chart-topper with 207,000 copies, according to Nielsen SoundScan.

Nelly also debuts this week with "5.0" coming in at No. 2 with 63,000 copies sold. His last studio release, 2008's "Brass Knuckles," opened at No. 2 on the list and at No. 3 on the Billboard 200 with 84,000.

Michael Jackson debuts at No. 16 on Adult R&B with "Hold My Hand" (featuring Akon), the chart's highest debut this year.



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





CHRISTIAN SONGS™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE
1	1	28	<b>#1</b> STARRY NIGHT CHRIS AUGUST FERVENT/WORD-CURB
2	2	23	LIGHT UP THE SKY THE AFTERS INO
3	4	22	JESUS SAVES JEREMY CAMP BEC/TOOTH & NAIL
4	6	40	BORN AGAIN NEWSBOYS INPOP
5	5	11	YOUR LOVE BRANDON HEATH MONOMODE/REUNION/PLG
6	3	32	LEAD ME SANCTUS REAL SPARROW/EMI CMG
7	7	17	MY OWN LITTLE WORLD MATTHEW WEST SPARROW/EMI CMG
8	8	14	I WILL FOLLOW CHRIS TOMLIN SIXSTEPS/SPARROW/EMI CMG
9	9	10	BEAUTIFUL MERCYME INO
10	10	38	OUR GOD CHRIS TOMLIN SIXSTEPS/SPARROW/EMI CMG
11	12	7	YOU ARE MORE TENTH AVENUE NORTH REUNION/PLG
12	13	18	LIFT UP YOUR FACE THIRD DAY ESSENTIAL/PLG
13	16	9	HOLD ON TOBYMAC FOREFRONT/EMI CMG
14	15	33	IF WE'VE EVER NEEDED YOU CASTING CROWNS BEACH STREET/REUNION/PLG
15	14	41	GET BACK UP TOBYMAC FOREFRONT/EMI CMG
16	17	16	ONLY YOU CAN SAVE CHRIS SLIGH WORD-CURB
17	18	14	WHAT LOVE REALLY MEANS JJ HELLER STONE TABLE
18	22	13	EVERYTHING I NEED KUTLESS BEC/TOOTH & NAIL
19	20	10	DANCING IN THE MINEFIELDS ANDREW PETERSON CENTRICITY
20	19	18	HALLELUJAH HEATHER WILLIAMS INO
21	21	5	YOU ARE JASON CASTRO ATLANTIC/WORD-CURB
22	23	17	HANGING ON BRITT NICOLE SPARROW/EMI CMG
23	27	3	CHILDREN OF GOD THIRD DAY ESSENTIAL/PLG
24	24	15	COME HOME LUMINATE SPARROW/EMI CMG
25	36	5	<b>GREATEST GAINER</b> I AM NEW JASON GRAY CENTRICITY
26	25	8	REACHING FOR YOU LINCOLN BREWSTER INTEGRITY
27	28	22	TO KNOW YOU CASTING CROWNS REUNION/PLG
28	29	11	I REFUSE JOSH WILSON SPARROW/EMI CMG
29	30	3	DAY AFTER DAY KRISTIAN STANFILL SIXSTEPS/SPARROW/EMI CMG
30	33	18	DEAR X (YOU DON'T OWN ME) DISCIPLE INO
31	31	12	HERE GOES BEBO NORMAN BEC/TOOTH & NAIL
32	34	11	HERO ABANDON FOREFRONT/EMI CMG
33	32	13	FORGIVEN SKILLET INO
34	38	8	REMEMBER ME KUTLESS BEC/TOOTH & NAIL
35	39	6	CRAZY LOVE HAWK NELSON BEC/TOOTH & NAIL
36	42	13	RESTLESS AUDREY ASSAD SPARROW/EMI CMG
37	44	4	NEVER LOOK AWAY THE MUSEUM BEC/TOOTH & NAIL
38	43	5	WAY BEYOND MYSELF NEWSBOYS INPOP
39	41	7	WHERE I WANNA GO 33MILES INO
40	50	9	IN MY LOVE PHIL WICKHAM INO
41	49	2	CLOSER SHAWN MCDONALD SPARROW/EMI CMG
42	40	15	HUMAN NATALIE GRANT CURB
43	NEW	1	<b>HOT SHOT DEBUT</b> ONE IN A MILLION CHASEN INO
44	NEW	1	SOMETHING GLORIOUS REVIVE ESSENTIAL/PLG
45	48	3	SAY WHAT YOU BELIEVE ECHOING ANGELS EONE
46	37	18	WALKING ON THE STARS GROUP 1 CREW FERVENT/WORD-CURB
47	RE-ENTRY	1	OUT OF MY HANDS JARS OF CLAY GRAY MATTERS/ESSENTIAL/PLG
48	46	4	STILL HERE SUPERCHICK INPOP
49	45	2	THE STAND JAIME JAMGOCHAN CENTRICITY
50	47	6	CHRIST IS RISEN MATT MAHER ESSENTIAL/PLG

Pop singer Jason Gray posts the Greatest Gainer on the audience-driven Christian Songs list as "I Am New" draws 1.4 million listener impressions (up 128%) and shoots 36-25. The track also starts at No. 28 on Hot Christian AC. (Complete chart viewable at [billboard.biz/charts](http://billboard.biz/charts).)



TOP CHRISTIAN ALBUMS™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST
1	HOT SHOT DEBUT	1	<b>#1</b> CHRIS TOMLIN AND FORTHRIGHT & FORTHRIGHT SIXSTEPS/SPARROW/EMI CMG
2	2	7	VARIOUS ARTISTS WOW HITS 2011 PROUDENT/INTEGRITY/WORD-CURB/EMI CMG
3	4	5	THIRD DAY MOVE ESSENTIAL 19921/PROVIDENT-INTEGRITY
4	1	2	UNDEROATH O DISAMBIGUATION SOLD STATE/TOOTH & NAIL 8256/EMI CMG
5	13	8	<b>GREATEST GAINER</b> MICHAEL W. SMITH WONDER REUNION 10153/PROVIDENT-INTEGRITY
6	10	29	MERCYME THE GENEROUS MR. LOVEWELL INO 4813/PROVIDENT-INTEGRITY
7	7	65	SKILLET AWAKE ARDENT/INO/ATLANTIC 2554/PROVIDENT-INTEGRITY
8	5	2	MARIE OSMOND I CAN DO THIS OSMOND 46220
9	8	8	LECRAE REHAB REACH 8161/INFINITY
10	17	12	ISRAEL HOUGHTON LOVE GOD, LOVE PEOPLE INTEGRITY 4816/PROVIDENT-INTEGRITY
11	11	41	TOBYMAC TONIGHT FOREFRONT 6321/EMI CMG
12	6	2	DAVE BARNES VERY MERRY CHRISTMAS RAZOR & TIE/PROVIDENT-INTEGRITY
13	NEW	1	VARIOUS ARTISTS SHARE THE WONDER LU/ICD 54246 EX
14	15	65	NEEDTOBREATHE THE OUTSIDERS ATLANTIC 519702/WORD-CURB
15	12	37	SANCTUS REAL PIECES OF A REAL HEART SPARROW 6506/EMI CMG
16	RE-ENTRY	1	POINT OF GRACE NO CHANGIN' US WORD-CURB 867924
17	9	7	MATTHEW WEST THE STORY OF YOUR LIFE SPARROW 6504/EMI CMG
18	28	3	THE PRIESTS NOEL RCA VICTOR 7529/SONY MUSIC
19	14	13	JEREMY CAMP WE CRY OUT: THE WORSHIP PROJECT BEC 7916/EMI CMG
20	20	28	TENTH AVENUE NORTH THE LIGHT MEETS THE DARK REUNION 10144/PROVIDENT-INTEGRITY
21	18	53	CASTING CROWNS UNTIL THE WHOLE BEACH STREET/SOLID 10139/PROVIDENT-INTEGRITY
22	25	4	POINT OF GRACE HOME FOR THE HOLIDAYS WORD-CURB 888087
23	23	3	NEWSBOYS CHRISTMAS A NEWSBOYS HOLIDAY INPOP 1570/EMI CMG
24	41	10	THE AFTERS LIGHT UP THE SKY INO 4863/PROVIDENT-INTEGRITY
25	26	6	THE BROOKLYN TABERNACLE CHOR A BROOKLYN TABERNACLE CHRISTMAS INTEGRITY 4939/PROVIDENT-INTEGRITY
26	19	19	NEWSBOYS BORN AGAIN INPOP 1521/EMI CMG
27	21	4	ERNIE HAASE & SIGNATURE SOUND A TRIBUTE TO THE CATHEDRAL QUARTET GATHER 6081/EMI CMG
28	22	38	VARIOUS ARTISTS WOW WORSHIP (PURPLE) PLG/EMI CMG 887989/WORD-CURB
29	RE-ENTRY	1	MATT MAHER ALIVE AGAIN ESSENTIAL 10806/PROVIDENT-INTEGRITY
30	27	59	VARIOUS ARTISTS WOW HITS 2010 WORD-CURB/PROVIDENT-INTEGRITY 4857/EMI CMG
31	16	13	WOMEN OF FAITH WORSHIP TEAM WOMEN OF FAITH WORSHIP TEAM WOMEN OF FAITH 11369/THOMAS NELSON
32	32	15	GATHER VOCAL BAND GREATLY BLESSED GATHER 6048/EMI CMG
33	RE-ENTRY	1	STEVEN CURTIS CHAPMAN BEAUTY WILL RISE SPARROW 6516/EMI CMG
34	30	7	JARS OF CLAY THE SHELTER COPY MATTERS/ESSENTIAL 10932/PROVIDENT-INTEGRITY
35	NEW	1	VARIOUS ARTISTS NORTH POINT CHRISTMAS NORTH POINT 6320/EMI CMG
36	34	10	DISCIPLE HORSESHOES & HANDGRENADES INO 4841/PROVIDENT-INTEGRITY
37	24	11	ANBERLIN DARK IS THE LIGHT UNIVERSAL REPUBLIC 9147/EMI CMG
38	33	3	DAVID PHELPS CHRISTMAS WITH DAVID PHELPS GATHER 6050/EMI CMG
39	RE-ENTRY	1	THE STATLER BROTHERS THE GOSPEL MUSIC OF THE STATLER BROTHERS VOLUME TWO GATHER 6030/EMI CMG
40	31	4	THE ISAACS CHRISTMAS GATHER 6077/EMI CMG
41	42	12	CASTING CROWNS UNTIL THE WHOLE BEACH STREET/SOLID 10139/PROVIDENT-INTEGRITY
42	RE-ENTRY	1	THE STATLER BROTHERS THE GOSPEL MUSIC OF THE STATLER BROTHERS VOLUME ONE GATHER 6028/EMI CMG
43	37	34	AMY GRANT SOMEWHERE DOWN THE ROAD AMY GRANT PROUD 3983/EMI CMG
44	36	7	BILL & GLORIA GATHER COUNT YOUR BLESSINGS GATHER 6097/EMI CMG
45	40	5	JJ HELLER WHEN I'M WITH YOU STONE TABLE 101
46	NEW	1	VARIOUS ARTISTS THE ESSENTIAL CHRISTMAS COLLECTION ESSENTIAL 1026/PROVIDENT-INTEGRITY
47	3	2	GATEWAY WORSHIP GOD BE PRAISED GATEWAY INTEGRITY 4838/PROVIDENT-INTEGRITY
48	35	4	HILLSONG CHAPEL: YAHWEH HILLSONG SPARROW 2682/EMI CMG
49	43	7	BILL & GLORIA GATHER GIVING THANKS GATHER 6094/EMI CMG
50	39	56	KUTLESS IT IS WELL BEC 7174/EMI CMG

Chicago native VaShawn Mitchell achieves his first No. 1 on Hot Gospel Songs, as "Nobody Greater" shifts 3-1. The worship leader/songwriter previously peaked at No. 20 in 1996 with "No Way" and rode to No. 8 in 2005 as the featured singer on the GMAW Mass Choir's "Only a Test."



HOT CHRISTIAN AC SONGS™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE
1	1	25	<b>#1</b> STARRY NIGHT CHRIS AUGUST FERVENT/WORD-CURB
2	3	21	LIGHT UP THE SKY THE AFTERS INO
3	2	24	LEAD ME SANCTUS REAL SPARROW/EMI CMG
4	4	21	JESUS SAVES JEREMY CAMP BEC/TOOTH & NAIL
5	5	16	MY OWN LITTLE WORLD MATTHEW WEST SPARROW/EMI CMG
6	6	10	YOUR LOVE BRANDON HEATH MONOMODE/REUNION/PLG
7	7	28	BORN AGAIN NEWSBOYS INPOP
8	8	12	I WILL FOLLOW CHRIS TOMLIN SIXSTEPS/SPARROW/EMI CMG
9	10	18	LIFT UP YOUR FACE THIRD DAY ESSENTIAL/PLG
10	9	9	BEAUTIFUL MERCYME INO
11	12	32	IF WE'VE EVER NEEDED YOU CASTING CROWNS BEACH STREET/REUNION/PLG
12	11	26	NO MATTER WHAT KERRIE ROBERTS REUNION/PLG
13	13	37	OUR GOD CHRIS TOMLIN SIXSTEPS/SPARROW/EMI CMG
14	14	38	GET BACK UP TOBYMAC FOREFRONT/EMI CMG
15	17	8	HOLD ON TOBYMAC FOREFRONT/EMI CMG
16	16	5	YOU ARE MORE TENTH AVENUE NORTH REUNION/PLG
17	15	15	ONLY YOU CAN SAVE CHRIS SLIGH WORD-CURB
18	18	12	EVERYTHING I NEED KUTLESS BEC/TOOTH & NAIL
19	21	6	<b>GREATEST GAINER</b> DANCING IN THE MINEFIELDS ANDREW PETERSON CENTRICITY
20	19	14	HALLELUJAH HEATHER WILLIAMS INO
21	20	9	WHAT LOVE REALLY MEANS JJ HELLER STONE TABLE
22	22	15	HANGING ON BRITT NICOLE SPARROW/EMI CMG
23	25	3	YOU ARE JASON CASTRO ATLANTIC/WORD-CURB
24	23	9	HERE GOES BEBO NORMAN BEC/TOOTH & NAIL
25	24	19	KEEP CHANGING THE WORLD MIKESCHAIR WITH LECRAE CURB

CHRISTIAN CHR™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE
1	1	16	<b>#1</b> FORGIVEN SKILLET INO
2	4	13	REMEMBER ME KUTLESS BEC/TOOTH & NAIL
3	5	11	WAY BEYOND MYSELF NEWSBOYS INPOP
4	3	19	DEAR X (YOU DON'T OWN ME) DISCIPLE INO
5	2	21	LIGHT UP THE SKY THE AFTERS INO
6	6	10	HOLD ON TOBYMAC FOREFRONT/EMI CMG
7	9	10	YOUR LOVE BRANDON HEATH MONOMODE/REUNION/PLG
8	11	17	HERO ABANDON FOREFRONT/EMI CMG
9	8	16	LIFT UP YOUR FACE THIRD DAY ESSENTIAL/PLG
10	10	16	HANGING ON BRITT NICOLE SPARROW/EMI CMG
11	15	7	CRAZY LOVE HAWK NELSON BEC/TOOTH & NAIL
12	7	19	JESUS SAVES JEREMY CAMP BEC/TOOTH & NAIL
13	16	14	LOOK AWAY THOUSAND FOOT KNUCK TOOTH & NAIL
14	18	5	YOU ARE MORE TENTH AVENUE NORTH REUNION/PLG
15	13	16	STARRY NIGHT CHRIS AUGUST FERVENT/WORD-CURB
16	12	15	MY OWN LITTLE WORLD MATTHEW WEST SPARROW/EMI CMG
17	21	4	<b>GREATEST GAINER</b> ONE IN A MILLION CHASEN INO
18	19	4	SOMETHING IN YOUR EYES SHONLOCK ARROW
19	17	12	STILL HERE SUPERCHICK INPOP
20	22	6	I WILL FOLLOW CHRIS TOMLIN SIXSTEPS/SPARROW/EMI CMG
21	23	19	THE GOD I KNOW ME IN MOTION CENTRICITY
22	20	20	KEEP CHANGING THE WORLD MIKESCHAIR WITH LECRAE CURB
23	27	3	WHAT I NEED DAVE BARNES FEAT. JONNY LANG RAZOR & TIE
24	NEW	1	OUTCAST KERRIE ROBERTS REUNION/PLG
25	29	4	NEVER LOOK AWAY THE MUSEUM BEC/TOOTH & NAIL

TOP GOSPEL ALBUMS™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST
1	1	8	<b>#1</b> LECRAE REHAB REACH 8161/INFINITY
2	4	11	<b>GG</b> ISRAEL HOUGHTON LOVE GOD, LOVE PEOPLE INTEGRITY/COLUMBA 7789/SONY MUSIC
3	HOT SHOT DEBUT	1	<b>HOT SHOT DEBUT</b> MICAH STAMLEY RELEASE ME (EP) MUSIC WORLD GOSPEL 5310/MUSIC WORLD
4	9	8	THE BROOKLYN TABERNACLE CHOR A BROOKLYN TABERNACLE CHRISTMAS INTEGRITY/COLUMBA 7789/SONY MUSIC
5	2	6	TYE TRIBETT FRESH COLUMBIA 59783/SONY MUSIC
6	6	37	MARVIN SAPP HERE I AM VERITY 53156/JLG
7	3	77	BRIAN COURTNEY WILSON JUST LOVE MUSIC WORLD GOSPEL 5917/MUSIC WORLD
8	7	15	VASHAWN MITCHELL TRIUMPHANT VMAN 0660/EMI GOSPEL
9	8	71	WILLIAM MCDOWELL AS WE WORSHIP: LIVE EONE 5103
10	11	44	VARIOUS ARTISTS WOW GOSPEL 2010 WORD-CURB/EMI CMG/VERITY 62442/JLG
11	NEW	1	<b>NEW</b> SOUL SEEKERS SOUL SEEKERS II SOVEREIGN/NOV BLOCK 32100/MALACO
12	12	10	MAVIS STAPLES YOU ARE NOT ALONE ANTI- 87076*/EPITAPH
13	13	7	VARIOUS ARTISTS ANTHONY GOSPEL 4 WEST/INTEGRITY/COLUMBA 7789/SONY MUSIC
14	16	5	WESS MORGAN FEAT. THE CELEBRATION OF LIFE CHOR UNDER AN OPEN HEAVEN BOWTIE 8175/FLIPSIDE
15	42	55	TAMELA MANN THE MASTER PLAN TILLYMANN 8135
16	32	17	VARIOUS ARTISTS LIFE IN THE WORD F HAMMOND 11720
17	15	24	FOREVER JONES GET READY EMI GOSPEL 94728
18	18	12	VARIOUS ARTISTS KERRY DOUGLAS PRESENTS: GOSPEL NEW IN BLACK/MAKE 3092/WORLDWIDE
19	10	2	AARON NEVILLE I KNOW I'VE BEEN CHANGED TELL IT 08510/EMI GOSPEL
20	14	10	SHEKINAH GLORY MINISTRY REFRESHED BY FIRE KINGDOM 3010
21	17	3	VARIOUS ARTISTS BISHOP MORTON CELEBRATES 25 YEARS OF MUSIC TELLHALL 7232/LGIT
22	21	60	BEBE & CECE WINANS STILL B&C 31105/MALACO
23	22	61	FRED HAMMOND LOVE UNSTOPPABLE F HAMMOND/VERITY 43341/JLG
24	20	62	DONNIE MCDURKIN PLAYLIST VERITY/LEGACY 57643/SONY MUSIC
25	33	2	VARIOUS ARTISTS WSPF CHRISTMAS SOUV MUSIC COMMERCIAL MUSIC GROUP 22044/SONY MUSIC

HOT GOSPEL SONGS™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE
1	3	18	<b>#1</b> NOBODY GREATER VASHAWN MITCHELL EMI GOSPEL
2	1	19	I BELIEVE JAMES FORTUNE & FIVA BLACKSMOKE/WORLDDWIDE
3	2	37	HE WANTS IT ALL FOREVER JONES EMI GOSPEL
4	4	36	I CHOOSE TO WORSHIP WESS MORGAN BOWTIE/FLIPSIDE
5	7	11	I GIVE MYSELF AWAY (LIVE) WILLIAM MCDOWELL EONE
6	5	49	THE BEST IN ME MARVIN SAPP VERITY/JLG
7	6	18	EXPECT THE GREAT JONATHAN NELSON INTEGRITY
8	10	85	ALL I NEED BRIAN COURTNEY WILSON MUSIC WORLD GOSPEL/MUSIC WORLD
9	8	45	I WANT TO SAY THANK YOU LISA PAGE BROOKS FEAT. ROYAL PRESTHOD SHOW/HABAKUK
10	9	12	IT'S ABOUT TIME FOR A MIRACLE BEVERLY CRAWFORD JDI
11	11	18	REBUILD: THE REMIX J MOSS PAJAMI/GOSPO CENTRICITY/VERITY/JLG
12	12	20	I FOUND LOVE (CINDY'S SONG) BEBE & CECE WINANS B&C/MALACO
13	13	17	I GIVE YOU PRAISE BYRON CAGE GOSPO CENTRICITY/VERITY/JLG
14	14	13	LORD YOU'RE MIGHTY YOUTHFUL PHASE FEAT. JJ HARRISON EVIDENCE GOSPEL/LIGHT
15	26	2	WALKING MARY MARY MY BLOCK/COLUMBIA
16	19	8	AWESOME GOD FRED HAMMOND F HAMMOND/VERITY/JLG
17	15	9	BLESSINGS JOHN P. KEE FEAT. RANCE ALLEN VERITY/JLG
18	17	13	IT'S ALL GOD THE SOUL SEEKERS WITH MARVIN WINANS SOVEREIGN/NOV BLOCK/MALACO
19	18	16	HOLY TO THE LAMB GENITA PUGH ETERNITY
20	16	8	

AIRPLAY MONITORED BY nielsen BDS  
SALES DATA COMPILED BY nielsen SoundScan

# Billboard DANCE

AIRPLAY MONITORED BY nielsen BDS  
SALES DATA COMPILED BY nielsen SoundScan

# JAZZ/ CLASSICAL/ WORLD

DEC 4 2010

## HOT DANCE CLUB SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	2	7	<b>#1</b> PEACOCK	KATY PERRY	CAPITOL
2	4	8	I LIKE THAT	WIZKID, RYAN REVEREND & STEVE ROYBEER	STROPPING/LUCIANA/SUMMIT/SCION/GEFFEN/INTERSCOPE
3	6	6	BARBRA STREISAND	DUCK SAUCE	FOOL'S GOLD/DOWNTOWN
4	7	9	SMACK YOU	KIMBERLY COLE	CRYSTAL SHIP
5	9	6	LIKE A G6	FAR*EAST MOVEMENT	FEAT. CATARACS & DEV CHERRYTREE/INTERSCOPE
6	10	7	C'MON GET FUNKY	RALPH ROSARIO & ABEL AGUILERA	VS. TAMARA WALLACE BLUE/PLATE
7	5	9	ONLY GIRL (IN THE WORLD)	RIHANNA	SRP/DEF JAM/IDJMG
8	13	5	LOCA	SHAKIRA	FEAT. DIZZEE RASCAL EPIC/SONY MUSIC LATIN
9	12	8	EVERYBODY WANTS TO RULE THE WORLD	STEVEN LEE & GRANITE	FEAT. ZANDER BULEK STAR 69
10	11	9	DESTINATION	TONY MORAN & ULTRA NATE	SUGAR HOUSE
11	1	9	IN FOR THE KILL	LA ROUX	BIG LIFE/POLYDOR/CHERRYTREE/INTERSCOPE
12	8	10	HANDS	THE TING TINGS	COLUMBIA
13	14	13	MEMORIES	DAVID GUETTA	FEAT. KID CUDI GUM/ASTRALWERKS/CAPITOL
14	15	7	HANG WITH ME	ROBYN	KONICHIWA/CHERRYTREE/INTERSCOPE
15	3	12	ABOVE ALL	SYLVIA TOSUN	SEA TO SUN
16	18	5	MIAMI 2 IBIZA	SWEDISH HOUSE MAFIA	VS. TIME TEMPH ASTRALWERKS/WIRGIN/CAPITOL
17	20	4	LOUDER (PUT YOUR HANDS UP)	CHRIS WILLIS	VENEEER/PEACE BISQUIT
18	17	11	DIRTY PICTURE	TAIO CRUZ	FEAT. KESHA MERCURY/IDJMG
19	22	5	OYE BABY	NICOLA FASANO	FEAT. PITBULL JOLLY ROGER
20	28	4	THE EMERGENCY	BT	NETTWERK
21	19	11	LET'S CELEBRATE	THE ONES	FEAT. NOMEI RUIZ BEAT CONGRESS
22	32	3	<b>POWER PICK</b> ONE HOT PLEASURE	EBIKA JAYNE	BRETT/MESS
23	24	6	TAKE OVER CONTROL	AFROJACK	FEAT. EVA SIMONS ROBBINS
24	26	5	SHUT THE FRONT DOOR (GOT MY GIRLS)	TIFFANY DUNN	EPIC
25	21	8	INTO THE LIGHT	SKI LIVE	MUSIC PLANT

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
26	30	5	SCRATCH	BEACH GIRL	& ROCK MAFIA
27	25	11	SUNGLASSES	DIVINE BROWN	DIVINE BROWN
28	37	3	TROUBLE	JUSTIN MICHAEL & KEMAL	FEAT. HEATHER BRIGHT ULTRA
29	27	10	AS GOOD AS SIN	CHRIS "THE GREEK" PANAGHI	FEAT. SOPHIA CRUZ DJG
30	29	11	GOING STRONG	NATALIA FLORES	CARRILLO
31	33	7	WHO'S MY BITCH?	PARADISO GIRLS	WILL I.A.M./INTERSCOPE
32	45	2	MR. ROMEO	EMII SLIPPERY EEL	
33	44	2	HEY SEXY LADY	ISQUARE	BAD BOY/INTERSCOPE
34	46	2	SECRETS	ONEREPUBLIC	MOSLEY/INTERSCOPE
35	41	3	HIT PLAY	JASON DOTTLEY	JD3
36	23	12	GET OUTTA MY WAY	KYLE MINOGUE	PARLOPHONE/ASTRALWERKS/CAPITOL
37	42	3	LOVE IS THE ANSWER	RAY GUELL	RG
38	35	4	GIVE A LITTLE MORE	MAROON 5	& A.M./OCTONE/INTERSCOPE
39			<b>HOT SHOT DEBUT</b> LAST DAYS OF DISCO	ROBBIE WILLIAMS	ASTRALWERKS/CAPITOL
40	16	12	TO PARIS WITH LOVE	DONNA SUMMER	DRIVEN BY THE MUSIC/CHALKBOARD
41	48	3	LOVE BATH	SMOKEY ROBINSON	ROBBO
42	38	6	OBSESSION	SKY FERREIRA	CAPITOL
43	34	10	SUCK MY KISS	ULTRAVIOLET SOUND	ODDS ON
44			<b>NEW</b> ROCK TONIGHT	J786	STARBUGS
45	31	13	CROSSFIRE	BRANDON FLOWERS	ISLAND/IDJMG
46	39	13	WE NO SPEAK AMERICANO	YOLANDA BE COOL & DCUP	ULTRA
47	43	6	IT DOESN'T MATTER	RON PERKOV	ARPEE
48	40	9	BELIEVER	GOLDFRAPP	MUTE
49	47	10	TAKE IT OFF	KESHA	KEMOSABE/RCA/RMG
50			<b>NEW</b> THE TIME (DIRTY BIT)	THE BLACK EYED PEAS	INTERSCOPE

## TOP DANCE/ELECTRONIC ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / PROMOTION LABEL
1	1	108	<b>#1</b> LADY GAGA	THE FINE LINE	STROPPING/REKORDS/CHERRYTREE/INTERSCOPE 011905/IGA
2	2	52	LADY GAGA	THE RAISE UP	MUSIC/REKORDS/CHERRYTREE/INTERSCOPE 013022/IGA
3	3	16	LADY GAGA	THE MAMMA MIA!	REKORDS/CHERRYTREE/INTERSCOPE 014633/IGA
4	4	6	VARIOUS ARTISTS	NEW TOWN	WINE & VINE/SONY MUSIC 17600/CAPITOL
5	6	3	BRIAN ENO	WITH JON HOPKINS & LEO ABRAHAM	SMALL CRAFT ON A MILK SEA 207/WARP
6	9	71	OWL CITY	OCEAN EYES	UNIVERSAL REPUBLIC 013141/UMRG
7	7	2	VARIOUS ARTISTS	ULTRA.2011	ULTRA 2661
8	8	21	3OH!3	STREETS OF GOLD	PHOTO FINISH 523412/AD@
9	11	65	DAVID GUETTA	ONE LOVE	GUM 86847*/ASTRALWERKS
10	10	6	LOUIE DEVITO	THE NEW DANCE MIX USA	PHASE ONE 1009
11	5	2	LCD SOUNDSYSTEM	LONDON SESSIONS	OFA/VIRGIN DIGITAL EX/CAPITOL
12	15	61	LA ROUX	LA ROUX	BIG LIFE/POLYDOR/CHERRYTREE/INTERSCOPE 013389*/IGA
13	13	6	THE ORB	FEATURING DAVID GILMOUR	METALLIC SPHERES COLUMBIA 76044*/SONY MUSIC
14	12	27	LCD SOUNDSYSTEM	THIS IS HAPPENING	OFA/VIRGIN 09903*/CAPITOL
15	16	54	DEADMAU5	FOR LACK OF A BETTER NAME	MAUSTRAP 2174/ULTRA
16	14	11	ROBYN	BODY TALK PT. 2	(EP) KONICHIWA/CHERRYTREE/INTERSCOPE 014780/GA
17	18	4	SWEDISH HOUSE MAFIA	UNTIL ONE	ASTRALWERKS 09666
18	20	6	DIE ANTWOOD	SOS	CHERRYTREE/INTERSCOPE 014815/IGA
19	17	18	ROBYN	BODY TALK PT. 1	(EP) KONICHIWA/CHERRYTREE/INTERSCOPE 014413/IGA
20	19	4	GHOSTLAND OBSERVATORY	CODENAME: RONDO	TRASHY MOPED 01
21	21	47	IMOGEN HEAP	ELLIPSE	MEGAPHONIC/RCA 50605/RMG
22	RE-ENTRY		M.I.A.	MAYA N.E.E.T./XLR/INTERSCOPE	014844*/IGA
23	RE-ENTRY		DJ ENFERNO	ULTRA DANCE 11	ULTRA 2317
24	22	16	KYLIE MINOGUE	APPRODITE	PARLOPHONE 42903*/ASTRALWERKS@
25	25	22	CRYSTAL CASTLES	CRYSTAL CASTLES	PICTURE LAST CHANGES/UNIVERSAL MOTOWN 014740/UMRG

## HOT DANCE AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	4	5	<b>#1</b> RAISE YOUR GLASS	PINK LAFACE	IDJMG
2	2	10	ONLY GIRL (IN THE WORLD)	RIHANNA	SRP/DEF JAM/IDJMG
3	3	8	TAKE OVER CONTROL	AFROJACK	FEAT. EVA SIMONS ROBBINS
4	1	14	SOMWHERE	DJ MOG	FEAT. SARAH LYNN NERVOUS
5	6	20	I'M IN LOVE (I WANNA DO IT)	ALEX GAUDINO	ULTRA
6	8	10	LIKE A G6	FAR*EAST MOVEMENT	FEAT. CATARACS & DEV CHERRYTREE/INTERSCOPE
7	10	5	HEY BABY (DROP IT TO THE FLOOR)	PITBULL	FEAT. T-PAIN RM 305/POLO GROUNDS/UMRG
8	5	34	STEREO LOVE	EDWARD MAYA & VIKI JIGULINA	ULTRA
9	14	19	MEMORIES	DAVID GUETTA	FEAT. KID CUDI GUM/ASTRALWERKS/CAPITOL
10	15	6	PLEASE DON'T GO	MIKE POSNER	JR/MG
11	17	7	FIRE IN YOUR NEW SHOES	KASKADEE	VS. DRAGONETTE ULTRA
12	16	2	THE TIME (DIRTY BIT)	THE BLACK EYED PEAS	INTERSCOPE
13	9	17	WE NO SPEAK AMERICANO	YOLANDA BE COOL & DCUP	ULTRA
14	13	8	JUST A DREAM	NELLY FURTADO	UNIVERSAL MOTOWN
15			<b>NEW</b> WHAT'S MY NAME?	RIHANNA	FEAT. DRAKE SRP/DEF JAM/IDJMG
16			<b>NEW</b> FIREWORK	KATY PERRY	CAPITOL
17	20	2	ONE LIFE STAND	LONG 8	& VANHORN/FEAT. CRAIG SMART ALL AROUND THE WORLD/PARKER NEXT PLATEAU
18	RE-ENTRY		NOTHING BUT LOVE	AKWEL	FEAT. ERROL REID ULTRA
19			<b>NEW</b> ALORS ON DANSE	STRANOE	KILOMATTRE/WE ARE MUSIC/MERCURY
20	19	8	HANG WITH ME	ROBYN	KONICHIWA/CHERRYTREE/INTERSCOPE
21	18	16	ONE (YOUR NAME)	SWEDISH HOUSE MAFIA	FEAT. PHARELL ASTRALWERKS/CAPITOL
22			<b>NEW</b> ABOVE ALL	SYLVIA TOSUN	SEA TO SUN
23	25	3	THE EMERGENCY	BT	NETTWERK
24			<b>NEW</b> WE R WHO WE R	KESHA	KEMOSABE/RCA/RMG
25	22	4	NOT GIVING UP ON LOVE	ARMIN VAN BUUREN	VS. SOPHIE ELLIS BEXTOR ULTRA

## TOP TRADITIONAL JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / PROMOTION LABEL
1	NEW		<b>#1</b> PINK MARTINI	JOY TO THE WORLD	HEINZ 007
2	2	59	MICHAEL BUBLE	CRAZY LOVE	1.43/REPRISE 520733/WARNER BROS. @
3	1	4	MICHAEL BUBLE	HOLLYWOOD: THE DELUDE	1.43/REPRISE 526144/WARNER BROS.
4	3	5	FRANK SINATRA, DEAN MARTIN & SAMMY DAVIS JR	CHRISTMAS WITH THE RAT PACK	CAPITOL 48843
5	6	62	HARRY CONNICK, JR.	YOUR SONGS	COLUMBIA 47228*/SONY MUSIC
6	4	2	CASSANDRA WILSON	SILVER PONY	OJAH/BLU NOTE 28752/BLG
7	RE-ENTRY		DAVE HOLLAND/PEPE HABICHEL	HANDS	DAREZ 006
8	11	7	THE PUPPINI SISTERS	CHRISTMAS WITH THE PUPPINI SISTERS	VERVE 014826/VG
9	9	56	PINK MARTINI	SPLENDOR IN THE GRASS	HEINZ 6*
10	7	8	SOUNDTRACK	TREME: SEASON 1	HBO/GEFFEN DIGITAL EX/IGA
11	8	9	BUKA CON LA COLABORACION DE CHUCHO VALDES	EL ULTIMO TRAGO	WARNER LATINA 522330
12	17	58	BARBRA STREISAND	LOVE IS THE ANSWER	COLUMBIA 43354/SONY MUSIC
13	16	9	JANE MONHEIT	HOME	EMARCY 014780/DECCA
14	12	26	KEITH JARRETT / CHARLIE HADEN	JASMINE	ECM 014231/UNIVERSAL CLASSICS GROUP
15	5	4	KERMIT RUFFINS	HAPPY TALK	BASIN STREET 01112

## TOP TRADITIONAL CLASSICAL ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / PROMOTION LABEL
1	1	14	<b>#1</b> VARIOUS ARTISTS	BETZ	CAROLINE SUEB/DECCA 014681/UNIVERSAL CLASSICS GROUP
2	2	7	VITTORIO GRIGOLO	THE ITALIAN TENOR	SONY CLASSICAL 76267/SONY MASTERWORKS
3	4	3	CHANTICLEER	A CHANTICLEER CHRISTMAS	WHITE TIE 2030/SONY CLASSICS 021226/G
4	3	4	SIMON RATTLE/BERLINER PHILHARMONIKER	TCHAIKOVSKY: THE NUTCRACKER	EMI CLASSICS 521226/G
5	RE-ENTRY		ELNA GARANCA/ORCH.	SINFONICA NAZIONALE DELLA RAI	HABANERA DG 014777/UNIVERSAL CLASSICS GROUP
6	NEW		MURRAY PERAHIA	BRAMHMS	SONY CLASSICAL 79468/SONY MASTERWORKS
7	7	6	ROBERT MCDFP/LONDON PHILHARMONIC ORCH.	GLASS: VIOLIN CONCERTO NO.2	ORANGE MOUNTAIN 0072
8	5	2	CECILIA BARTOLI	SOSPIRI	DECCA 014988
9	9	20	ANDRE RIEU & HIS JOHANN STRAUSS ORCH.	FOREVER VIENNA	ANDRE RIEU/POLO/DOR/HIP-0 014439/UMG @
10	13	45	THE PRIESTS	HARMONY	RCA VICTOR 59825/RMG
11	RE-ENTRY		ANONYMOUS 4	THE CHERRY TREE	HARMONIA MUNDI 807453
12	14	9	HILARY HAHN WITH ROYAL LIVERPOOL PHILHARMONIC	GLASS: VIOLIN CONCERTO NO.2	ORANGE MOUNTAIN 0072
13	6	5	ERIC WHITACRE	LIGHT & GOLD	DECCA 014850
14	10	42	EMANUEL AXYO-YO MAITZHAK PERLMAN	MENDELSSOHN	SONY CLASSICAL 52180/SONY MASTERWORKS
15	RE-ENTRY		ZUILL BAILEY	BACH: CELLO SUITES	TELARC 31978/CONCORD

## TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / PROMOTION LABEL
1	1	4	<b>#1</b> FOURPLAY	LET'S TOUCH THE SKY	HEADS UP 32030/CONCORD
2	2	6	DAVE KOZ	HELLO TOMORROW	CONCORD 31753
3	3	31	TROMBONE SHORTY	BACKTOWN	VERVE FORECAST 014184/VG
4	5	21	KENNY G	HEART AND SOUL	CONCORD 32048
5	4	14	ESPERANZA SPALDING	CHAMBER MUSIC SOCIETY	HEADS UP 31810*/CONCORD
6	7	14	BRIAN WILSON	REIMAGINES	GERSHWIN DISNEY PEARL SERIES 041261/WALT DISNEY
7	6	4	WAYMAN TISDAL	THE FUNK RECORD	MACK AVENUE 5144/RENDEZVOUS
8	9	18	BRIAN CULBERTSON	XII	GRP 014480/VG
9	RE-ENTRY		JESSY J	TRUE LOVE	PEAK 31282/CONCORD
10	8	8	LIZZ WRIGHT	FELLOWSHIP	VERVE FORECAST 014673/VG
11	11	22	HERBIE HANCOCK	THE IMAGINE PROJECT	HANCOCK 0001*
12	10	4	WALTER BEASLEY	BACKTOWN	SHANACHIE 5187
13	14	12	KIRK WHALUM	EVERYTHING IS EVERYTHING	MACK AVENUE 5145/RENDEZVOUS
14	13	18	JAZZMASTERS	JAZZMASTERS VI	TRIPPIN' N' RHYTHM 41
15	15	21	VARIOUS ARTISTS	LEE RITENOUR'S 6 STRING THEORY	CONCORD 31911

## TOP CLASSICAL CROSSOVER ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / PROMOTION LABEL
1	NEW		<b>#1</b> JACKIE EVANCHO	OH HOLY NIGHT	SOC/COLUMBIA 81151/SONY MUSIC @
2	1	7	THE CANADIAN TENORS	THE PERFECT GIFT	DECCA 014881
3	2	3	THE PRIESTS	NOEL	RCA VICTOR 75729/SONY MUSIC
4	3	7	MORMON TABERNACLE CHORUS WITH NATALIE COLE	THE MOST WONDERFUL TIME OF THE YEAR	WORLDWIDE 0860/SONY 014902001
5	4	56	THE CANADIAN TENORS	THE CANADIAN TENORS	DECCA 013509
6	5	20	STING	SYMPHONIES	CHERRYTREE DG 014887/UNIVERSAL CLASSICS GROUP
7	7	18	DAVID GARRETT	ROCK SYMPHONIES	DECCA 014442
8	6	7	JAN GARBAREK/THE HILLIARD ENSEMBLE	OFFICINUM	SONY CLASSICAL 52180/SONY MASTERWORKS
9	9	10	STEVEN SHARP NELSON	CHRISTMAS CELLO	STONE ANGEL 5051467
10	11	77	DAVID GARRETT	DAVID GARRETT DECCA	012872/UNIVERSAL CLASSICS GROUP
11	12	23	KATHERINE JENKINS	KATHERINE JENKINS	LET'S CELEBRATE 522190/WARNER BROS.
12	13	3	BRYN		



### JAPAN

#### BILLBOARD JAPAN HOT 100

THIS WEEK	LAST WEEK	(HANSHIN/SOUNDCAN JAPAN/ PLANTECH) NOVEMBER 23, 2010
1	NEW	RYUSEI KOBAYAKU WARNER
2	NEW	CHANGE UR WORLD KAT-TUN JSTORM
3	NEW	CHANGE UR WORLD [CD+DVD LTD EDITION] KAT-TUN JSTORM
4	NEW	CHANGE UR WORLD [FIRST PRESS LTD EDITION] KAT-TUN JSTORM
5	1	HATENAI SORA [CD+DVD LTD EDITION] ARASHI JSTORM
6	NEW	11.21 31.4 YOROSHIKU [CD+DVD LTD EDITION] SKE48 CROWN
7	2	HATENAI SORA ARASHI JSTORM
8	NEW	TATAKAE! SALARYMAN [LTD EDITION] KETSUMEISHI TOY'S FACTORY
9	NEW	ANYTHING GOES! [CD+DVD] MAKI OGURU AVEX TRAX
10	NEW	11.21 31.4 YOROSHIKU [CD+DVD LTD EDITION] SKE48 CROWN

### UNITED KINGDOM

#### SINGLES

THIS WEEK	LAST WEEK	(THE OFFICIAL UK CHARTS CO.) NOVEMBER 21, 2010
1	NEW	LOVE YOU MORE JLS EPIC
2	2	THE FLOOD TAKE THAT POLYDOR
3	39	YOUR SONG ELTON JOHN & ALESSANDRO SAFINA ROCKET
4	1	ONLY GIRL (IN THE WORLD) RIHANNA SRP/DEF JAM
5	3	FIREWORK KATY PERRY CAPITOL
6	51	LIKE A G6 FAR EAST MOVEMENT CHERRYTREE/INTERSCOPE
7	11	THE TIME (DIRTY BIT) THE BLACK EYED PEAS INTERSCOPE
8	5	HAPPINESS ALEXIS JORDAN STARROC/RONCATION
9	4	SHINE A LIGHT MCFLY FT. TAO CRUZ ISLAND/SUPER
10	NEW	SAFE WESTLIFE SYCO

### GERMANY

#### SINGLES

THIS WEEK	LAST WEEK	(MEDIA CONTROL) NOVEMBER 23, 2010
1	1	OVER THE RAINBOW ISRAEL KAMAKAWIWOOLE MOUNTAIN APPLE COMPANY
2	NEW	JUST THE WAY YOU ARE BRUNO MARS ELEKTRA
3	3	WE ARE THE PEOPLE EMPIRE OF THE SUN VIRGIN
4	2	ONLY GIRL (IN THE WORLD) RIHANNA SRP/DEF JAM
5	4	BARBRA STREISAND DUCK SAUCE X-MIX/THIS IS MUSIC/ETCETC/3BE
6	5	RAISE YOUR GLASS PINK JIVE/JLG
7	6	LOCA SHAKIRA FT. DIZZEE RASCAL EPIC
8	8	I NEED A DOLLAR ALOE BLACC STONES THROW
9	NEW	I'VE COME TO LIFE EDITA ABDESSEKI SONY MUSIC
10	7	STAY THE NIGHT JAMES BLUNT ATLANTIC

### EUROPEAN HOT 100 SINGLES

THIS WEEK	LAST WEEK	(PROMETHEUS GLOBAL MEDIA/BILLBOARD) NOVEMBER 17, 2010
1	1	ONLY GIRL (IN THE WORLD) RIHANNA SRP/DEF JAM
2	2	BARBRA STREISAND DUCK SAUCE X-MIX/THIS IS MUSIC/ETCETC/3BE
3	3	LOVE THE WAY YOU LIE EMINEM FT. RIHANNA WEB SHADY/AFTERMATH/INTERSCOPE
4	NEW	THE FLOOD TAKE THAT POLYDOR
5	4	DYNAMITE TAO CRUZ 4TH & BROADWAY/ISLAND
6	5	MIGNON MIGNON RENE LA TAUPE FOX MOBILE
7	20	LOCA SHAKIRA FT. DIZZEE RASCAL EPIC
8	10	OVER THE RAINBOW ISRAEL KAMAKAWIWOOLE MOUNTAIN APPLE COMPANY
9	17	FIREWORK KATY PERRY CAPITOL
10	NEW	RAISE YOUR GLASS PINK JIVE/JLG
11	14	STAY THE NIGHT JAMES BLUNT ATLANTIC
12	8	JUST THE WAY YOU ARE BRUNO MARS ELEKTRA
13	11	BUMPY RIDE MOHOMBI ISLAND
14	15	TU PARLES TROP RENE LA TAUPE FOX MOBILE
15	6	FORGET YOU (F**K YOU) CEE-LO GREEN ATLANTIC
16	18	WE NO SPEAK AMERICANO YOLANDA BE COOL & DCUP SWEAT IT OUT!
17	19	COOLER THAN ME MIKE POSNER J
18	9	WAKA WAKA (THIS TIME FOR AFRICA) SHAKIRA FT. FRESHLYGROUND EPIC
19	85	WE ARE THE PEOPLE EMPIRE OF THE SUN VIRGIN
20	NEW	SHINE A LIGHT MCFLY FT. TAO CRUZ ISLAND/SUPER

### EURO DIGITAL TRACKS

THIS WEEK	LAST WEEK	(NIELSEN SOUNDCAN INTERNATIONAL) DECEMBER 4, 2010
1	1	ONLY GIRL (IN THE WORLD) RIHANNA SRP/DEF JAM
2	NEW	YOUR SONG ELLIE GOULDING POLYDOR
3	4	THE FLOOD TAKE THAT POLYDOR
4	16	LOVE YOU MORE JLS EPIC
5	2	THE TIME (DIRTY BIT) THE BLACK EYED PEAS INTERSCOPE
6	3	JUST THE WAY YOU ARE BRUNO MARS ELEKTRA
7	17	LIKE A G6 FAR EAST MOVEMENT FT. GARRAMS & DIV CHERRYTREES/INTERSCOPE
8	6	FIREWORK KATY PERRY CAPITOL
9	5	COOLER THAN ME (SINGLE MIX) MIKE POSNER J
10	10	MAKE YOU FEEL MY LOVE ADELE XL
11	7	RAISE YOUR GLASS (EXPLICIT VERSION) PINK LAFACE/JLG
12	9	JUST A DREAM NELLY DERRITY/UNIVERSAL MOTOWN
13	11	SHINE A LIGHT MCFLY SUPER/POLYDOR
14	8	HAPPINESS ALEXIS JORDAN STARROC/RONCATION/COLUMBIA
15	NEW	WHAT'S MY NAME? RIHANNA FT. DRAKE SRP/DEF JAM/UMG

### FRANCE

#### SINGLES

THIS WEEK	LAST WEEK	(SNEP/IFOP/TITE-LIVE) NOVEMBER 23, 2010
1	1	MIGNON MIGNON RENE LA TAUPE FOX MOBILE
2	2	ONLY GIRL (IN THE WORLD) RIHANNA SRP/DEF JAM
3	NEW	DJ GOT US FALLIN IN LOVE USHER FT PITBULL LAFACE/JLG
4	3	TU PARLES TROP RENE LA TAUPE FOX MOBILE
5	NEW	HELLO MARTIN SOLVIEG FEAT. DRAGONETTE TEMPS D'AVANCE
6	4	BUMPY RIDE MOHOMBI ISLAND
7	5	LOVE THE WAY YOU LIE EMINEM FT. RIHANNA WEB SHADY/AFTERMATH/INTERSCOPE
8	NEW	WONDER WHY JULIAN PERRETTA POLYDOR
9	NEW	PUSH PUSH KAT DELUNA FEAT. AKON MERCURY
10	7	WE NO SPEAK AMERICANO YOLANDA BE COOL & DCUP SWEAT IT OUT!

### CANADA

#### BILLBOARD CANADIAN HOT 100

THIS WEEK	LAST WEEK	(NIELSEN BDS/SOUNDCAN) DECEMBER 4, 2010
1	1	THE TIME (DIRTY BIT) THE BLACK EYED PEAS INTERSCOPE/UNIVERSAL
2	2	ONLY GIRL (IN THE WORLD) RIHANNA SRP/DEF JAM/UNIVERSAL
3	3	RAISE YOUR GLASS PINK LAFACE/JIVE/SONY MUSIC
4	5	JUST THE WAY YOU ARE BRUNO MARS ELEKTRA/WARNER
5	4	FIREWORK KATY PERRY CAPITOL/EMI
6	7	JUST A DREAM NELLY DERRITY/UNIVERSAL MOTOWN/UNIVERSAL
7	6	WE R WHO WE R KESHA KEMOSABE/RCA/SONY MUSIC
8	9	DJ GOT US FALLIN' IN LOVE USHER FT. PITBULL LAFACE/JIVE/SONY MUSIC
9	11	TEENAGE DREAM KATY PERRY CAPITOL/EMI
10	14	WHAT'S MY NAME? RIHANNA FT. DRAKE SRP/DEF JAM/UNIVERSAL

### AUSTRALIA

#### SINGLES

THIS WEEK	LAST WEEK	(ARIA) NOVEMBER 21, 2010
1	10	THE TIME (DIRTY BIT) THE BLACK EYED PEAS INTERSCOPE
2	1	WE R WHO WE R KESHA RCA
3	2	LIKE A G6 FAR EAST MOVEMENT CHERRYTREE/INTERSCOPE
4	6	FIREWORK KATY PERRY CAPITOL
5	4	RAISE YOUR GLASS PINK JIVE/JLG
6	3	ONLY GIRL (IN THE WORLD) RIHANNA SRP/DEF JAM
7	7	JUST A DREAM NELLY UNIVERSAL
8	8	JUST THE WAY YOU ARE BRUNO MARS ELEKTRA
9	5	HEARTBEAT ENRIQUE IGLESIAS FT. NICOLE SCHERINGER UNIVERSAL REPUBLIC
10	NEW	F**K IN PERFECT PINK LAFACE/JLG

### EURO DIGITAL SONGS SPOTLIGHT

#### SPAIN

THIS WEEK	LAST WEEK	(NIELSEN SOUNDCAN INTERNATIONAL) NOVEMBER 27, 2010
1	1	LOCA SHAKIRA FT. EL CATA EPIC/SONY MUSIC
2	2	ONLY GIRL (IN THE WORLD) RIHANNA SRP/DEF JAM
3	3	LOVE THE WAY YOU LIE EMINEM FT. RIHANNA WEB SHADY/AFTERMATH/INTERSCOPE
4	NEW	QUIEN TE QUIERE COMO YO CARLOS BAUTE WARNER
5	5	ALEJANDRO LADY GAGA STREAMLINE/SONY/CHERRYTREE/INTERSCOPE
6	4	CRY CRY OCEANIA MINISTRY OF SOUND
7	6	16 ANITOS DANI MARTIN SONY MUSIC
8	8	WAKA WAKA (THIS TIME FOR AFRICA) SHAKIRA FT. FRESHLYGROUND EPIC
9	9	BLANCO Y NEGRO MALU SONY MUSIC
10	NEW	CON LA MANO LEVANTA MACACO FT. ESTOPA MUNDO ZURDO/EMI

### EUROPEAN ALBUMS

THIS WEEK	LAST WEEK	(PROMETHEUS GLOBAL MEDIA/BILLBOARD) NOVEMBER 17, 2010
1	1	BON JOVI GREATEST HITS - THE ULTIMATE COLLECTION ISLAND/MERCURY
2	NEW	JAMES BLUNT SOME KIND OF TROUBLE ATLANTIC
3	2	SHAKIRA SALE EL SOL/SUN COMES OUT EPIC
4	3	KINGS OF LEON COME AROUND SUNDOWN HAND ME DOWN/RCA
5	NEW	SUSAN BOYLE THE GIFT SYCO
6	NEW	DEPECHE MODE TOUR OF THE UNIVERSE (CD/DVD) VIRGIN
7	4	JAMIROQUAI ROCK DUST LIGHT STAR MERCURY
8	5	ROBBIE WILLIAMS IN AND OUT OF CONSCIOUSNESS-GREATEST HITS CHRYSALIS
9	6	ANDREA BERG SCHWERLOS STARWATCH
10	7	CHELY COLE MESSY LITTLE RAINDROPS FASCINATION/POLYDOR
11	12	MICHAEL BUBLE CRAZY LOVE 1.43/REPRISE
12	8	ROD STEWART FLY ME TO THE MOON - GREAT AM-SONGBOOK J
13	14	EMINEM RECOVERY WEB SHADY/AFTERMATH/INTERSCOPE
14	17	KATY PERRY TEENAGE DREAM CAPITOL
15	11	UNHEILIG GROSSE FREIHEIT INTERSTAR/FANSTATION

### ITALY

#### DIGITAL SONGS

THIS WEEK	LAST WEEK	(NIELSEN) NOVEMBER 12, 2010
1	1	LOCA SHAKIRA FT. DIZZEE RASCAL EPIC
2	2	LA NOTTE MODA ULTRASUONI
3	19	ONLY GIRL (IN THE WORLD) RIHANNA SRP/DEF JAM
4	3	STAY THE NIGHT JAMES BLUNT ATLANTIC
5	8	JUST THE WAY YOU ARE BRUNO MARS ELEKTRA
6	7	E' UN PECCATO MORIR ZUCCHERO UNIVERSAL
7	6	VIP IN TRIP FIBRA FABRI UNIVERSAL
8	5	LOVE THE WAY YOU LIE EMINEM FT. RIHANNA WEB SHADY/AFTERMATH/INTERSCOPE
9	25	LA VITA E' UNO SPECCHIO GHOST IDA
10	12	THE FLOOD TAKE THAT POLYDOR

### SPAIN

#### SINGLES

THIS WEEK	LAST WEEK	(PROMUSICAE/MEDIA) NOVEMBER 17, 2010
1	1	LOCA SHAKIRA FT. DIZZEE RASCAL EPIC
2	4	ONLY GIRL (IN THE WORLD) RIHANNA SRP/DEF JAM
3	2	LOVE THE WAY YOU LIE EMINEM FT. RIHANNA WEB SHADY/AFTERMATH/INTERSCOPE
4	3	ALEJANDRO LADY GAGA LAGOM & SWEDEN MUSIC/UNIVERSAL
5	5	WAKA WAKA (THIS TIME FOR AFRICA) SHAKIRA FT. FRESHLYGROUND EPIC
6	9	BLANCO Y NEGRO MALU SONY MUSIC
7	13	QUIEN TE QUIERE COMO YO CARLOS BAUTE WARNER MUSIC
8	6	WE NO SPEAK AMERICANO YOLANDA BE COOL & DCUP SWEAT IT OUT!
9	8	16 ANITOS DANI MARTIN SONY MUSIC
10	7	CLUB CAN'T HANDLE ME FLO RIDA FT. DAVID GUETTA POE BOY/ATLANTIC

### BRAZIL

#### ALBUMS

THIS WEEK	LAST WEEK	(APBD/NIELSEN) NOVEMBER 19, 2010
1	1	JUSTIN BIEBER MY WORLDS SCHOOLBOY/RAYMOND BRAUN/ISLAND
2	NEW	SOUNDTRACK ALELUIA SOM LIVRE
3	NEW	25 ANOS AO VIVO RADAR
4	5	BRUNO & MARRONE SONHANDO SONY MUSIC
5	6	ZECA PAGODINHO VIDA DA MINHA VIDA UNIVERSAL
6	4	VANESSA DA MATA BICICLETAS BOLOS E OUTRAS ALEGRIAS SONY MUSIC
7	2	SEU JORGE PEREIRA SOM LIVRE
8	10	RESTART RECORDED RADAR
9	7	RENATO TEIXEIRA/SERGIO REIS AMAZADE SINCRESA SOM LIVRE
10	3	KENNY G KENNY G CONNECTION SOM LIVRE

JLS' "Love You More," the official charity single benefiting the BBC's Children in Need, bows atop the U.K. Singles tally—the act's fourth chart-topper.



### EUROPEAN AIRPLAY

THIS WEEK	LAST WEEK	NOVEMBER 23, 2010
1	1	ONLY GIRL (IN THE WORLD) RIHANNA SRP/DEF JAM
2	2	JUST THE WAY YOU ARE BRUNO MARS ELEKTRA
3	3	LOCA SHAKIRA EPIC
4	8	RAISE YOUR GLASS PINK SRP/DEF JAM
5	7	STAY THE NIGHT JAMES BLUNT 143/ATLANTIC
6	10	FU CEE-LO GREEN ATLANTIC
7	9	DJ GOT US FALLIN IN LOVE USHER FT PITBULL LAFACE/JLG
8	4	DYNAMITE TAO CRUZ 4TH & BROADWAY/ISLAND
9	6	COOLER THAN ME MIKE POSNER J
10	5	TEENAGE DREAM KATY PERRY CAPITOL
11	11	AIRPLANES 8.08 FT. WILEY WILLIAMS REBEL ROCK/GROUNDMUSIC/ATLANTIC
12	16	THE TIME (THE DIRTY BIT) THE BLACK EYED PEAS INTERSCOPE
13	13	BARBRA STREISAND DUCK SAUCE X-MIX/THIS IS MUSIC/ETCETC/3BE
14	12	THE FLOOD TAKE THAT POLYDOR
15	18	FIREWORK KATY PERRY CAPITOL

### SWEDEN

#### SINGLES

THIS WEEK	LAST WEEK	(GLF) NOVEMBER 19, 2010
1	1	GUBBEN I LADEN DANIEL ADAMS-RAY UNIVERSAL
2	4	ONLY GIRL (IN THE WORLD) RIHANNA SRP/DEF JAM
3	5	LOVE THE WAY YOU LIE EMINEM FT. RIHANNA WEB SHADY/AFTERMATH/INTERSCOPE
4	3	JUST THE WAY YOU ARE BRUNO MARS ELEKTRA
5	6	WAKA WAKA (THIS TIME FOR AFRICA) SHAKIRA FT. FRESHLYGROUND EPIC

#### ALBUMS

1	NEW	BRUCE SPRINGSTEEN THE PROMISE DARKNESS ON THE EDGE OF TOWN COLUMBIA
2	3	BO KASPERIS ORKESTER NEW ORLEANS SONY MUSIC
3	5	ROD STEWART FLY ME TO THE MOON - GREAT AM-SONGBOOK J
4	1	BON JOVI GREATEST HITS - THE ULTIMATE COLLECTION ISLAND
5	4	HAKAN HELLSTROM 2 STEG FRAN PARADISE UNIVERSAL

### IRELAND

#### SINGLES

THIS WEEK	LAST WEEK	(IRMA/CHART TRACK) NOVEMBER 19, 2010
1	1	ONLY GIRL (IN THE WORLD) RIHANNA SRP/DEF JAM
2	2	FIREWORK KATY PERRY CAPITOL
3	8	THE FLOOD TAKE THAT POLYDOR
4	NEW	SAFE WESTLIFE SYCO
5	4	JUST THE WAY YOU ARE BRUNO MARS ELEKTRA

#### ALBUMS

1	NEW	TAKE THAT PROGRESS POLYDOR
2	NEW	RIHANNA LOUD SRP/DEF JAM
3	1	BON JOVI GREATEST HITS - THE ULTIMATE COLLECTION ISLAND
4	NEW	BRUCE SPRINGSTEEN THE PROMISE DARKNESS ON THE EDGE OF TOWN COLUMBIA
5	2	KINGS OF LEON COME AROUND SUNDOWN HAND ME DOWN/RCA

### NETHERLANDS

#### SINGLES

THIS WEEK	LAST WEEK	(ULTRATOP/GFK) NOVEMBER 21, 2010
1	1	BARBRA STREISAND DUCK SAUCE X-MIX/THIS IS MUSIC/ETCETC/3BE
2	11	THE TIME (DIRTY BIT) THE BLACK EYED PEAS INTERSCOPE
3	2	ONLY GIRL (IN THE WORLD) RIHANNA SRP/DEF JAM
4	4	JUST THE WAY YOU ARE BRUNO MARS ELEKTRA
5	3	'K HEB JE LEIF RENE FROGER EMI

#### ALBUMS

1	4	CARO EMERALD DELETED SCENES FROM THE CUTTING ROOM GRANDMOND
2	NEW	GUUS MEEUWIS HET BESTE VAN GUUS MEEUWIS EMI
3	NEW	PINK GREATEST HITS - SO FAR!! LAFACE/JLG
4	NEW	BRUCE SPRINGSTEEN THE PROMISE DARKNESS ON THE EDGE OF TOWN COLUMBIA
5	3	NICK & SIMON FIER ARTIST & COMPANY

### PORTUGAL

#### ALBUMS

THIS WEEK	LAST WEEK	(CAPIF) NOVEMBER 22, 2010
1	1	BON JOVI GREATEST HITS - THE ULTIMATE COLLECTION MERCURY
2	NEW	CARLOS DO CARMO & BERNARDO SASSETTI CARLOS DO CARMO & BERNARDO SASSETTI MERCURY
3	2	SHAKIRA SALE EL SOL/SUN COMES OUT EPIC
4	4	LEANDRO AO VIVO NO COLISEU DE LISBOA ESPACIAL
5	3	JOAO PEDRO PA'S OS COLISEUS I-PLAY
6	4	DELFINOS 25 ANOS, 25 EXITOS, 1 ABRACO VIDISCO
7	6	BRYAN ADAMS BARE BONES (BEST OF LIVE) A&M
8	18	PEDRO ABRUNHOSA & COMITE CAVIA LONGUE POLYDOR
9	5	MICHAEL BUBLE CRAZY LOVE 1.43/REPRISE
10	8	RUI VELOSO MINGOS & OS SAMURAI'S EMI

### EUROPEAN AIRPLAY

THIS WEEK	LAST WEEK	NOVEMBER 23, 2010
1	1	ONLY GIRL (IN THE WORLD) RIHANNA SRP/DEF JAM
2	2	JUST THE WAY YOU ARE BRUNO MARS ELEKTRA
3	3	LOCA SHAKIRA EPIC
4	8	RAISE YOUR GLASS PINK SRP/DEF JAM
5	7	STAY THE NIGHT JAMES BLUNT 143/ATLANTIC
6	10	FU CEE-LO GREEN ATLANTIC
7	9	DJ GOT US FALLIN IN LOVE USHER FT PITBULL LAFACE/JLG
8	4	DYNAMITE TAO CRUZ 4TH & BROADWAY/ISLAND
9	6	COOLER THAN ME MIKE POSNER J
10	5	TEENAGE DREAM KATY PERRY CAPITOL
11	11	AIRPLANES 8.08 FT. WILEY WILLIAMS REBEL ROCK/GROUNDMUSIC/ATLANTIC
12	16	THE TIME (THE DIRTY BIT) THE BLACK EYED PEAS INTERSCOPE
13	13	BARBRA STREISAND DUCK SAUCE X-MIX/THIS IS MUSIC/ETCETC/3BE
14	12	THE FLOOD TAKE THAT POLYDOR
15	18	FIREWORK KATY PERRY CAPITOL

\*Hits of the World is compiled by Billboard/Arcaha, Inc. on the basis of European countries. EUROPEAN ALBUMS: Compiled from the national singles and album sales charts, respectively, of 19 European countries. EUROPEAN AIRPLAY: Compiled from 18 European countries as monitored and tabulated by Nielsen Music Control.



# EXECUTIVE TURNTABLE

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

**RECORD COMPANIES:** Universal Music Group-owned classical music giant Deutsche Grammophon promotes **Ute Fesquet** to VP of A&R. She was director.

Integrity Music Label Group names **Douglas Mann** VP of sales and marketing. He was senior director of marketing for books and multimedia at David C. Cook Publishing.

Universal Music U.K. promotes **Paul Smernicki** to director of digital, effective Jan. 1., and **Selina Webb** to senior director of communications. Smernicki was director of digital and D2C at Universal's Polydor Records, and Webb was director of communications at Polydor.



**TOURING:** Concert promoter **Darin Lashinsky** launches **National Shows 2**, a full-service concert promotion company in Nashville. He was a senior VP at **Outback Concerts**.

Facility management company **VenuWorks** appoints **John Siehl** director of support services. He serves as chairman of the International Assn. of Venue Managers and recently retired as executive director of the **Ervin J. Nutter Center** in Dayton, Ohio.

**DIGITAL:** AOL Music taps **Jeff Bronikowski** as VP/head of music. He was head of Yahoo Music.

**RADIO:** Dial Global names **Lisa Strickland** affiliate sales manager. She was executive VP of promotion and marketing at **Golden Music Nashville**.

**RELATED FIELDS:** Licensing consulting company **RightsFlow** names **Lisa Tiver** senior VP of business development. She was senior VP of business affairs at **Ecast**.

—Edited by Mitchell Peters

## GOODWORKS

### AEG SETS ENVIRONMENTAL GOALS

As part of its recently launched environmental initiative AEG 1Earth, sports and entertainment company AEG has released a comprehensive sustainability report that details its plans to reduce greenhouse gas emissions, solid waste and water usage at its global network of venues by 2020.

"We're undertaking many different initiatives at each of our venues and we're even going to take initiatives at our festivals," AEG global sustainability manager Jennifer Regan says. "We have an unparalleled opportunity to inspire environmental change across an industry."

Through the years, AEG, parent company of concert promoter AEG Live, has implemented a number of environmentally friendly initiatives at its facilities, including the installation of solar panels at Los Angeles' Staples Center and Nokia Theatre L.A. Live, and retrofitting its Southern California venues with nearly 500 waterless urinals.

But AEG, which owns or manages more than 120 buildings worldwide, has even loftier goals for the future. For starters, it wants to see a 20% reduction in greenhouse gas emissions and 15% of all electricity usage derived from renewable energy sources by 2020.

AEG's environmental sustainability report contains metrics collected from 20 buildings. Next year, AEG hopes to collect data from 100 venues. "The purpose is to measure our success and progress and then share the challenges that we have with both our internal employees and our external guests," Regan says. "It's a success and challenge document that we will use to measure ourselves." —Mitchell Peters

# BACKBEAT



Roc Nation recording artist **Willow Smith** stopped by the Radio Disney studios on Nov. 4 to visit "Take Over With Ernie D" and discuss her first hit single "Whip My Hair." "I've got the butterflies," she said. "I'm like, 'What if I mess up onstage? What if I fall and drop the mic or something?'" Shown post-interview are (from left) Radio Disney director of music **Kelly Edwards**, Smith, Columbia Records VP of top 40 promotion **Aimie Vaughan-Fruehe** and Radio Disney senior VP/GM **Sean Cocchia**. PHOTO: RADIO DISNEY/TODD WAWRYCHUK



### THE SOUL TRAIN AWARDS

The Soul Train Awards, held Nov. 10 at Atlanta's Cobb Energy Center, paid tribute to the longstanding careers and musical influences of Anita Baker and Ron Isley. The event also honored best new artist Melanie Fiona, Centric Award winner Janelle Monáe and album of the year winner Usher for "Raymond v Raymond." The awards show airs Nov. 28 on both Centric and BET. PHOTOS: FRANK MICELOTTA/GETTY IMAGES

**ABOVE:** Making their way down the red carpet prior to showtime are (from left) CNN's **Wolf Blitzer**, BET chairman/CEO **Debra Lee** and Centric executive VP/GM **Paxton Baker**.

**RIGHT:** BET chairman/CEO **Debra Lee** congratulates **Bruno Mars** on taking home song of the year honors for his hit with B.o.B, "Nothin' on You."



The 18th annual American Society of Young Musicians Benefit Concert and Awards, held Oct. 27 in Los Angeles, honored some of the industry's brightest stars while benefiting the ASYM's Musician Development at Support Fund, which is committed to enriching and advancing young musicians. Pictured are the evening's honored guests (from left): Musician Advocate Award honoree **Izzy Chait**; Kool & the Gang's **George Brown**, winner of the best legend band award; ASYM national president **Jarvee Hutcherson**; TV/radio personality **Sam Phillips**; Music Legend Award winner **Engelbert Humperdinck**; All That Jazz Award recipient **David Longoria**; **Vincent di Pasquale**, winner of the favorite dance mix innovator award; and ASYM chairman **Dick Michaels**. PHOTO: JEFFKNIGHTPHOTOGRAPHY.COM

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On Nov. 10 Epic Records celebrated the No. 1 Billboard 200 debut of **Sara Bareilles'** sophomore album, "Kaleidoscope Heart," which arrived on Sept. 7. Celebrating Bareilles' achievement and continued success are (from left) Columbia Epic Label Group senior VP of international **Doneen Lombard**, Epic Records senior VP of A&R **Mike Flynn** and VP of marketing **Scott Carter**, Bareilles, Epic Records GM **Adam Granite** and executive VP of marketing **Lee Stimmel**, and Columbia Epic Label Group senior VP of sales **Steve Kennedy**. PHOTO: LAWRENCE LUCIER



On Nov. 3 **Elvis Costello** recorded a special treat for Sirius XM listeners when he played acoustic performances of songs from his new album "National Ransom." He joined fellow singer/songwriter and Sirius XM host **Steve Earle** on Earle's show "Hardcore Troubadour Radio," which airs on the Outlaw Country channel. Costello discussed his latest project and his collaborations with acoustic supergroups the Sugarcanes and the Imposters. PHOTO: JEREMY TEPPER



The 11th annual Latin Grammy Awards took place Nov. 11 in Las Vegas and celebrated the success of the year's premier Latin artists. Mun2, Hennessey and BMI hosted an after-party at the Mixx Lounge at the Mandalay Bay Hotel featuring best new artist winner Alex Cuba, best new artist nominee Koko, best rock song/best alternative music album nominee Banda De Turistas and best alternative music album nominee Perrozompopo. Celebrating are (from left) Identity CEO **Rick Marroquin**, mun2 GM **Diana Mogollon** and mun2 senior VP of programming and production **Flavio Morales**. PHOTO: ROBSON MUZEL



Jazz vocalist **Anna Wilson** made her Grand Ole Opry debut on Nov. 16 at Nashville's Ryman Auditorium, where she performed songs from her upcoming album "Countryopolitan Duets," due Feb. 1. The album will be released under Wilson and producer **Monty Powell's** new label, a joint venture between Music World Entertainment and Transfer Records. From left: Music World Entertainment president/CEO **Mathew Knowles**; country artist **Billy Dean**, who guests on "Countryopolitan Duets"; Wilson; "American Idol" finalist **Matt Giraud**; jazz vocalist **Larry Carlton**; and Powell. PHOTO: JOEL DENNIS



While participating in the Bambi Awards in Germany on Nov. 11, the Gossip received a plaque celebrating more than 1 million copies sold of its Columbia Records debut, "Music for Men." Taking part in the presentation are (from left) Columbia Records chairman **Steve Barnett**, Hard Land Management manager **Tara Perkins**, the Gossip's **Hannah Blilie**, **Nathan Howdeshell** and **Beth Ditto**, Sony Music Germany Switzerland & Austria CEO **Edgar Berger**, Columbia/Epic Records marketing manager **Mike Mathewson** and Sony Music/GSA senior VP of international **Stefan Goebel**. PHOTO: MICHAEL PETERSOHN



**Cee Lo Green** and W Hotels Group global music director **Michaelangelo L'Acqua** celebrated the release of Green's new album "The Lady Killer" during the W Hotels' Symmetry Live Concert Series on Nov. 11 at the W Hotel in New York. The Elektra Records album features the single "Fuck You," which reached No. 17 on the Billboard Hot 100. "The Lady Killer" is No. 39 on the Billboard 200 this week. PHOTO: A. SCOTT



# 2010 YEAR IN MUSIC

**WITH EXCLUSIVE YEAR-END  
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