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# CONGRATULATIONS TO OUR 2010 SESAC LATINA AWARD WINNERS!



**SONG OF THE YEAR**  
"Cinco Minutos"  
Writer: Erika Ender  
Publishers: Excelender Songs,  
Sony ATV Rhythm



**PUBLISHER OF THE YEAR**  
Alvani Music Publishing



**SONGWRITER OF THE YEAR**  
Jeronimo Sada

## PERFORMANCE AWARDS

"El Otro" (Palomo)  
Writer: Jeronimo Sada  
Publisher: Alvani Music Publishing

"Si Te Llame"(El Chapo de Sinaloa)  
Writer: Jeronimo Sada  
Publisher: Alvani Music Publishing

"Looking for Paradise"  
(Alejandro Sanz & Alicia Keys)  
Writer: Swizz Beatz  
Publishers: Monza Ronza, Universal Tunes

"Fui" (Reik)  
Writer: Jesus Navarro  
Publisher: Alvani Music Publishing

"Y Ahora Que" (Los Rieleros del Norte)  
Writer: Miguel Angel Romero  
Publisher: Editora de Ideas

"Virtual Diva" (Don Omar)  
Writer: Diesel  
Publishers: Sonic Ignition Publishing

"Cinco Minutos"  
(Gloria Trevi & Horoscopos de Durango)  
Writer: Erika Ender  
Publisher: Excelender Songs,  
Sony ATV Rhythm

"Dame Tu Amor" (Alacranes Musical)  
Writer: Guillermo Ibarra  
Publisher: Aguila Raid Publishing



**SESAC LEGACY AWARD**  
Aleks Syntek

"Caso Perdido" (Alicia Villareal)  
Writers: Claudia Brant, Noel Schajris (SACM)  
Publishers: Nana Maluca Music,  
Deeksha Publishing

"Ni Rosas Ni Juguetes" (Paulina Rubio)  
Writers: Claudia Brant, Noel Schajris (SACM)  
Publishers: Nana Maluca Music,  
Deeksha Publishing

"No Me Doy Por Vencido" (Luis Fonsi)  
Writer: Claudia Brant  
Publisher: Nana Maluca Music

"Aqui Estoy Yo" (Luis Fonsi, Aleks Syntek,  
Noel Schajris & David Bisbal)  
Writer: Claudia Brant  
Publisher: Nana Maluca Music

"Se Renta" (Cardenales de Nuevo Leon)  
Writer: Jeronimo Sada  
Publishers: Alvani Music Publishing,  
Super Huina Publishing

## #1'S OF THE DECADE (BILLBOARD YEAR-END CHARTS)

"No Me Conoces Aun" (Palomo)  
Writer: Alan Trigo  
Publisher: Universal Musica Latina

"No Me Doy Por Vencido" (Luis Fonsi)  
Writer: Claudia Brant  
Publisher: Nana Maluca Music

## SESAC AWARDS OF DISTINCTION

SESAC Latina Visionary Award: Echo

SESAC Latina Spirit of Mexico Award:  
German Montero

SESAC Latina Spirit of Mexico Award:  
Alacranes Musical

## #1 AWARDS

"El Doctorado" (Tony Dize)  
#1 Latin Rhythm Airplay Chart  
Writer: Chris Syler  
Publishers: Chris Syler Music Publishing,  
Sony ATV Sounds

"Guapa" (Diego Torres)  
#1 Hot Latin Songs & Latin Pop Airplay  
Writer: Noel Schajris  
Publishers: Deeksha Publishing

"Dime Que Me Quieres"  
(Banda El Recodo)  
#1 Latin Regional Mexican Airplay Chart  
Writer: Miguel Angel Romero  
Publisher: Editora de Ideas



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ON THE CHARTS

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ON THE COVER: Photograph by Rachel Been.

360 DEGREES OF BILLBOARD

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**.COM EXCLUSIVES**  
Take a visual tour of the hottest music stars' tattoos guided by celeb tat artist Kat Von D, as well as a photo gallery of Katy Perry's most outrageous outfits. Visit [billboard.com](http://billboard.com).

### Events

**MOBILE ENTERTAINMENT LIVE**  
Five companies will be selected to present their new technology, product or service. The application deadline is Aug. 3. Go to [mobileentertainmentlivefall.com](http://mobileentertainmentlivefall.com).

### MUSIC AND ADVERTISING

Billboard and Adweek host the Music & Advertising Conference Sept. 15-16 in Chicago. Catch panels with key execs from such brands as Dr Pepper, Converse and Ray-Ban. See: [musicandadvertisingfall.com](http://musicandadvertisingfall.com).

### FILM AND TV MUSIC CONFERENCE

Billboard and the Hollywood Reporter present the Film and TV Music Conference Oct. 27-28 at Los Angeles' Hyatt Regency Century Plaza. More at: [filmandtvmusicconference.com](http://filmandtvmusicconference.com).

The Hollywood Reporter. Billboard.

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**ME AND MY GANG**  
Big Machine Records signs Rascal Flatts



**MATH ROCK**  
Startups make sense of growing artist data



**ONCE BITTEN**  
Univision payola fines sting Latin radio



**IT CAME FROM OZ**  
Aussie hardcore bands climb the charts



**FIT FOR ROYALTY**  
Q&A: John Simson of SoundExchange

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**>>>TEEN CHOICE TO OFFER VIRTUAL PARTY**

The Teen Choice Awards has partnered with Planet Cazmo and Tommy Mottola to create the "Virtual Teen Choice Beach Party," which will be accessible to fans after they vote for the awards online. The awards will air on Fox Aug. 9 with host Katy Perry. For the four days leading up to the event, the "Virtual Teen Choice Beach Party" will host a concert by Jason Derülo, New Boyz, Kevin Rudolf and other special guests.

**>>>VH1 LINKS WITH FOURSQUARE**

Foursquare and VH1 have teamed for a sweepstakes running through Oct. 10. Foursquare users can now unlock the "VH1 Fanatic Badge" by simply "following" VH1 through a custom landing page at [foursquare.com/vh1](http://foursquare.com/vh1). Joining gives users access to the sweepstakes, which offers the chance to win VIP access to an unlimited number of concerts, from an as-yet unnamed participating venue.

**>>>CELEB SITE CAMBIO LAUNCHES**

A group of companies that include AOL, the Jonas Group and MGX Labs launched a new teen-oriented celebrity site called Cambio. The site includes such features as a daily show and news. Much of the content at launch is Jonas Brothers-focused, such as the show "Road Dogs," which follows the Jonas Brothers softball team competing around the country. The company says additional artists will be brought onboard as the site evolves.

# UP FRONT



**In memoriam:** A mourner at a memorial July 25 for Love Parade festival attendees who died when panic spread among thousands of people stuck in an entrance tunnel to the festival grounds; (inset) hundreds of thousands of music fans walk to the festival.

**GLOBAL** BY WOLFGANG SPAHR

## THE BLACK 'PARADE'

**After Deaths At German Dance Festival, Promoters Brace For Stricter Regulations**

The deaths of 21 concert-goers at the Love Parade dance festival in Duisburg, Germany, have spurred greater scrutiny of security measures at large, open-air music events.

In addition to those who died, more than 500 other attendees were injured after panic broke out July 24 in an entrance tunnel to the festival site by an abandoned train station. Official attendance figures for the free event haven't been released, but estimates suggest 1.4 million people turned up, when organizers had originally predicted 250,000.

The death toll was the worst associated with any major open-air concert event in recent memory. Previous events marred by fatalities include the 2001 Big Day Out festival in Sydney, where a 16-year-old fan was crushed to death near the stage during a Limp Bizkit show; the 2000 Danish rock festival Roskilde, where nine people died in similar fashion during a Pearl Jam performance; and the 1988 Monsters of Rock festival in the United Kingdom, where two fans died in a crowd surge.

The Love Parade tragedy is also the latest incident to raise questions about fan safety at dance-music festivals, following the June death of a 15-year-old girl due to a suspected drug overdose after she attended the Electric Daisy Car-

nival in Los Angeles.

Police have launched a criminal investigation of the Love Parade deaths, with extensive questions being asked about security and safety measures. Preliminary police findings were presented at a July 28 press conference, when Ralph Jaeger, interior minister for the state of North Rhine-Westphalia, claimed Love Parade organizer Rainer Schaller "did not fulfill the requirements of his security concept," referring to the document outlining safety and security measures for the concert.

Schaller couldn't be reached for comment by press time. But in an interview with the Bild newspaper, the managing director of Love Parade organizers Lopavent said the festi-

val's security plans had been approved by Duisburg's local government. "All our obligations . . . we fulfilled 100%," he told Bild.

Local promoters expect other, similar events to continue. But both the Assn. of German Concert Organizers and the German Federal Live Entertainment Assn. have called for the introduction of uniform, nationwide security regulations for live events, pledging to make themselves "available to policymakers for talks on these matters."

Although official guidelines for live events in Germany are strict on paper, in practice they are often relaxed during negotiations between promoters and local authorities. North Rhine-Westphalia's chief police controller Dieter Wehe says the Love Parade document allowed for narrower emergency exits than German law usually requires.

Peter Schwenkow, CEO of promoter DEAG, says that while safety standards are generally high in Germany, all free events may now have to be ticketed to restrict numbers.

"I expect more professionalism at mass events without tickets [in the future]," he says. "Each event has a maximum capacity, therefore it is important that you can always control whether this capacity has been exceeded."

Previous tragedies at European concerts have prompted new regulations. After nine fans died at the 2000 Roskilde festival, compulsory risk assessment procedures were established for festivals.

Stuart Galbraith, who promoted the 1988 Monsters of Rock festival for MCP, says the inquest into the Monsters of Rock deaths showed "that there

were no set guidelines, so the inquest had no points of reference on whether everything had been done correctly or not."

The inquest found that the event had been run on a safe basis and that the deaths were a tragic accident, but the incident ultimately prompted the U.K. government's Health and Safety Executive to publish an event safety guide.

Nonetheless, Galbraith—now promoter of Pan-European rock festival Sonisphere and chief executive of Kilimanjaro—hopes the Love Parade tragedy doesn't lead to new, Europe-wide regulations.

"It's right that each territory has its own guidance," he says. "The behavior of customers in each territory is markedly different. An audience in Istanbul responds very differently to Metallica than a U.K. audience."

Chris Boothman, director of London street festival the Notting Hill Carnival—an unticketed event that regularly attracts more than 1 million visitors—says promoters everywhere will have to learn lessons from the tragedy.

"Large open-air events have become a way of life," he says. "So I don't think it's question of them stopping, in the same way football matches haven't stopped since Heysel [the Brussels stadium disaster in 1985 where 39 soccer fans died]."

Promoters are already subject to "so many restrictions," Boothman adds. "Sometimes it's a pain—until you hear about instances like this and you realize, actually, it's all for a reason."

*Additional reporting by Tom Ferguson and Richard Smirke in London.*

## >>> SONY MUSIC POSTS GAINS

Sony Music Entertainment posted slight gains in the quarter ending June 30. The company's revenue increased 1.3% to 110.3 billion yen (\$1.27 billion) from 108.8 billion (\$1.25 billion) yen last year. Sony cited the impacts of such top sellers as AC/DC's "Iron Man 2" soundtrack, music from the TV show "Glee," Usher's "Raymond v Raymond" and Kana Nishino's "to LOVE." Operating income rose 39% to 7.5 billion yen (\$84 million) from 5.4 billion yen (\$62 million).

## >>> PRE-LOLLA CLUB GIG PLANNED IN CHICAGO FOR SOUNDGARDEN

Soundgarden will warm up for its Aug. 8 headlining performance at Lollapalooza in Chicago's Grant Park with an Aug. 5 show at the city's 1,400-capacity Vic Theatre. Tickets are exclusively available to members of Soundgarden's fan club. Sources say the group has been rehearsing throughout the spring and summer but no decision has yet been reached on how extensive the reunion will be.

## >>> 'MEDAL OF HONOR' TRAILER TO OFFER LINKIN PARK PREVIEW

Linkin Park will exclusively preview the first single from its upcoming album "A Thousand Suns," which is due Sept. 14, via a trailer for the upcoming videogame "Medal of Honor." The preview will be offered one day before the single, "The Catalyst," is scheduled to hit radio and other outlets. Linkin Park's Joe Hahn also directed the videoclip, which includes a mix of gameplay footage and live-action footage of actors playing as soldiers. The trailer goes live Aug. 1 and can be viewed at medalofhonor.com/linkinpark.

Compiled by Chris M. Walsh. Reporting by Antony Bruno, Monica Herrera, Gabriella Landman and Glenn Peoples.

# Button Your Lip

## Advertiser Pressure Will Limit Impact Of Court Ruling Against FCC Indecency Rules

Rock'n'roll is about flouting the rules, sticking it to the Man and driving parents insane.

The Federal Communications Commission is about issuing regulations, keeping unruly broadcasters in line and ensuring that the airwaves are safe for children.

On July 13, rock'n'roll won a round, as a New York federal appeals court told the FCC that, despite its mandate to keep the airwaves free from indecent material while kids may be watching or listening, it cannot ban so-called "fleeting expletives"—isolated outbursts of profanity—without making it very clear upfront what is allowed.

The case at hand involved TV broadcasts, not music. But it was related to musicians, and other participants in music awards shows, who have an amazing propensity to go on TV and say things they're not supposed to.

Like U2's Bono, who, during the live 2004 Golden Globe Awards telecast, reacted to winning an award by saying, "This is really, really fucking brilliant." Or Cher, who during the televised 2002 Billboard Music Awards, said, "People have been telling me I'm on the way out every year, right? So fuck 'em." And then, of course, there was Janet Jack-

son's "wardrobe malfunction" during the 2004 Super Bowl.

The FCC had determined that these incidents were indecent, which the commission defines as "language or material that, in context, depicts or describes, in terms patently offensive as measured by contemporary community standards for the broadcast medium, sexual or excretory organs or activities."

In its decision in Fox Television Stations v. FCC, the U.S. Court of Appeals for the Second

Circuit held that that standard is simply too vague, "result[ing] in a standard that even the FCC cannot articulate or apply consistently." And because this vague standard causes broadcasters to steer far clear of potentially offensive language whenever possible, they end up self-censoring even completely lawful speech.

How does the court's ruling affect the music industry? First, it will make the producers of awards shows and other live events breathe a bit easier, knowing that an errant four-letter word from a tipsy winner or presenter isn't likely to result in a massive fine.

Also, it may potentially give radio stations a bit more confidence that they can play some of the grittier ma-

terial by hip-hop artists and hard rock bands without having to bleep offending lyrics or air a clean version of a song.

But will the ruling unleash a torrent of profanity on the airwaves, causing parents to forbid their kids from listening to anything but Radio Disney? Hardly. The FCC indecency rules are certainly one reason that broadcast TV and radio remain relatively clean. But there's another force that's at least as powerful in keeping the most offensive material off the air: advertisers.

Even if the law will allow it, few mainstream advertisers will want their goods and services hawked in close proximity to a barrage of F-bombs, and it's radio station sales managers—not lawyers—who will likely be the first to get an earful if DJs start raunching it up between 6 a.m. and 10 p.m., when the indecency rules apply.

Indeed, the absence of dirty words on TV and radio even during the time frames when the FCC indecency regu-

lations don't apply is telling; broadcasters have their own policies and practices that are generally much more conservative than what the law permits.

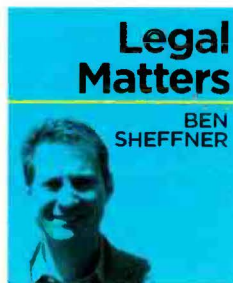
The FCC will likely appeal the Second Circuit's decision to the Supreme Court. And we may get the most important ruling on broadcast indecency since 1978's FCC v. Pacifica Foundation, in which the court, in a 5-4 decision, upheld the FCC's determination that comedian George Carlin's "Seven Dirty Words" routine was indeed indecent.

It's impossible to predict with certainty what the high court will do. But there is little doubt that the justices must acknowledge the profound technological and cultural changes that have occurred in the 32 years since the Pacifica case, including the advent of the profanity-saturated Internet and cable TV networks, as well as the general coarsening of the culture.

Whichever way the court rules, a desire to please advertisers will likely ensure that radio stations and awards show producers will keep a lid on profanity.

*Ben Sheffner is a copyright attorney who has represented movie studios, TV networks and record labels. Sheffner works as an attorney in the NBC Universal Television Group, which is 20% owned by Vivendi, the parent of Universal Music Group. He is the author of the Copyrights & Campaigns blog (copyrightsandcampaigns.blogspot.com).*

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



**Legal Matters**  
BEN SHEFFNER

**"Broadcasters have their own policies and practices that are generally much more conservative than what the law permits."**



I'm movin' on:  
RASCAL FLATTS

COUNTRY BY ED CHRISTMAN

## Take Me There

### Big Machine's Rascal Flatts Signing Pairs Two Leading Crossover Forces

The House That Taylor Built may soon need a bigger roof.

Big Machine Records' signing of Rascal Flatts (Billboard.biz, July 29) represents the coming together of one of country music's most successful crossover acts of the past decade with the label home of multiformat superstar Taylor Swift.

The combination of the two brings benefits to both: Big Machine gets an-

other act with substantial chart muscle, while Rascal Flatts will profit from the label's marketing savvy in catering to that sweet spot between the country and pop markets where Swift has enjoyed enormous success.

In a statement, Big Machine announced that it will release the band's seventh album, "Nothing Like This," Nov. 16. "Why Wait," the first single, was released to radio this week.

Rascal Flatts found itself without a label after Disney Music Group announced it April that it was closing Lyric Street Records. Disney indicated at the time that it still intended to release the band's final album under its Lyric Street contract. The entertainment giant offered the group a custom label deal where it would have hired an independent marketing staff to work the band's music to the appropriate country music marketing vehicles, sources say.

But to the surprise of no one in Nashville, the band opted to buy its way out of the contract and shop for a new label. Sources familiar with the situation say it paid Disney about \$2 million to exit its deal. Disney will keep Rascal Flatts' back catalog, which includes six albums that have sold a combined 19.8 million units in the United States, according to Nielsen SoundScan.

The band's final Lyric Street album, "Unstoppable," has sold 1.3 million units since its release in April 2009, according to SoundScan. That robust tally nonetheless represents a considerable decline from the band's commercial peak, which it achieved with its 2004 album "Feels Like Today." That album has sold 5.2 million units to date, while the 2006 follow-up "Me and My Gang" has racked up sales of 4.8 million and 2007's "Still Feels

Good" has sold 2.5 million, according to SoundScan.

According to sources, the sales total for "Unstoppable" included 225,000 units of a slightly modified edition of the album with a bonus track that was released exclusively through JCPenney.

Sources say the band has a two-album deal with JCPenney, which means the department store chain is expected to release an exclusive edition of "Nothing Like This" as well. Sales and distribution execs believe that the new album on Big Machine will likely ship somewhere between 600,000 and 700,000 units.

Rascal Flatts has been together for 10 years, what many observers in Nashville consider to be the typical shelf life for a superstar act. That suggests the band has a lot riding on the new album.

"'Unstoppable' got to 1.1 million and it didn't have any hits," a senior label executive familiar with the situation says, adding that since Rascal Flatts lacked a big hit on that album, "they probably felt like their backs were against the wall. They wouldn't want to be regarded as yesterday's news and just be another classic act making money through touring, so I would bet the new album is probably pretty good."

Additional reporting by Wade Jessen.

## The New Equation

Analytics Services Seek To Turn Fan Engagement Data Into Insight

The music industry is undergoing a data-driven revolution. Artists and labels now have a wealth of tools to track a growing amount of information that can help them communicate with fans, make better decisions and, ultimately, make more money.

In an industry where executives rely on gut instinct for multimillion-dollar decisions, scouring charts and statistics may not always come naturally. But artists and industry professionals are already using analytics to help demystify what their fans are doing online.

"Everybody's looking for the new equation," says Alex White, co-founder/CEO of Next Big Sound, which tracks everything from YouTube streams to Last.fm comments. The Boulder, Colo., company received

### Digital Domain

GLENN PEOPLES



\$1 million in funding last fall and is a graduate of startup incubator TechStars. The quantity of data that services like Next Big Sound track is staggering. Long gone are the days

of simply following recorded-music sales and radio spins. BigChampagne started measuring traffic on peer-to-peer file-sharing networks in 2000. Since then, MySpace, Facebook, Twitter, YouTube and blogs have added further layers of data regarding fan interaction surrounding music.

And the amount of information will continue to swell. Growth of social networking



services will add to the glut—Facebook just reached 500 million users globally. New services will appear over time, which means more data to track, analyze and interpret. Geolocation applications, like Foursquare and Gowalla, were

barely known six months ago but will eventually be tracked like Twitter is today.

Now that Lady Gaga has more than 13 million Facebook friends, the numbers have become big

enough to catch the industry's attention. "People are realizing they've been missing out on these things," White says.

But which data is worth following, and which matters most? "I think a lot of artists, managers and labels are struggling with that question," says Noah Dinkin, co-founder of FanBridge, a 4-year-old company that helps artists man-

age their fan relationships.

The challenge for analytics companies, therefore, is to help people weed out less important data and focus on what's most relevant to them, which will ultimately determine the value of their data crunching.

It's a lesson Next Big Sound has learned from David Cancel, founder of Compete and an angel investor in the fledgling company. "At the end of the day," White recounts Cancel as saying, "people want to know what are the top one, two or three things we should do today in order to move my business forward."

So Next Big Sound takes its many data sets and boils them down to actionable intelligence with an emphasis on visual elements. "The reason we've been able to get so far so quickly is the presentation layer," White says. So rather than present a series of numbers, the company can instantly give a record label a screen shot of a graphic that can be used in a marketing meeting to tell a story of an artist's project, for example.

Band Metrics founder Duncan Freeman agrees. "The holy grail is actionable data based on correlations," he says.

While they have different products and approaches to analytics, these companies agree that analytical tools need to be centered on measuring and interpreting fan engagement.

"We believe the number of engaged fans is the most important metric for anyone," FanBridge's Dinkin says. "It's the metric that is the best current and leading indicator of long-term potential of an artist's career."



I'll follow you until you love me: Next Big Sound's ALEX WHITE (top); social-network data on Lady Gaga at NextBigSound.com (left)

Engagement can be thought of as consistent involvement and interaction with an artist's e-mail campaign, website or social network pages. It's a reflection of the communication between an artist and a fan, and it can vary by stage of career or point in a release cycle. A young artist might look at Facebook activity as a key engagement metric, but a legacy artist may gauge engagement by tracking which e-mails led to a ticket purchase.

To that end, FanBridge lets artists segment their fans based on their involvement with e-mail campaigns. Recipients who rarely open e-mails and appear to be losing interest can be treated differently from those with a high open rate.

Band Metrics takes a similar approach. "We segment fans based on their engagement and interactions with the artist," Freeman says. That means noting how many times a fan tweets about an artist, for example, and ranking fans according to social influence.

To add greater context to its analysis, Band Metrics also considers the qualitative nature of fans' engagement with an artist. In other words, it examines what people are saying in addition to the fact that they are saying something.

The usefulness of analytics services is clear. But some in the music business don't have the skills to interpret reams of data. However, Freeman thinks analytics companies need to cater to people in the industry. "It's not so much a matter of education," he says. "It's a matter of all of us needing to build more compelling tools."

## BITS & BRIEFS

### AGING MILLENNIALS WILL STILL SHARE INFO ONLINE

A Pew Internet survey of technology experts concludes that millennials will exchange personal information online for the rest of their lives. Only 29% of the experts surveyed believe today's "digital natives," or people who have grown up not knowing life without the Internet, will spend less time sharing as they become busier adults. For the entertainment industry, it's important to anticipate such changes because social networks are becoming incredibly influential for promoting music and building relationships with fans. The degree to which people are willing to share their music interests will determine the value of social networks to artists.

### CLOUD-BASED PRODUCTS WILL HAVE 'ULTRAVIOLET' MONIKER

The Digital Entertainment Content Ecosystem consortium has embraced "UltraViolet" as the brand name its members will use to identify

products that enable consumers to access cloud-based digital content from multiple vendors across multiple devices. An UltraViolet logo will be attached to participating stores and devices. DECE's membership of nearly 60 companies includes Microsoft, Sony, Netflix, LG Electronics and RIAA.

### VIDEO STREAMING KEEPS RISING

A new study by market research firm Interpret finds online video streaming continues to grow. In first-quarter 2010, the number of U.S. consumers who streamed movies and TV shows rose by 12% and 5%, respectively, from the same period last year, the study found. By contrast, the number of consumers downloading movies and TV shows remained flat. Meanwhile, Netflix's share of the U.S. video streaming market reached 19% in the first quarter, up from 14% a year earlier. Interpret also observed that the portion of consumers pirating movies (9%) and TV shows (7%) is well below that of those pirating music (20%).

## HOT MASTER RINGTONES™ AUG 7 2010 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ORIGINAL ARTIST
1	1	3 WKS	#1 LOVE THE WAY YOU LIE	EMINEM FEATURING RIHANNA
2	2	10	NOT AFRAID	EMINEM
3	1	10	CALIFORNIA GURLS	KATY PERRY FEATURING SNOOP DOGG
4	4	14	AIRPLANES	B.O.B FEATURING HAYLEY WILLIAMS
5	6	7	RIDIN' SOLO	JASON DERULO
6	7	7	YOUR LOVE	NICKI MINAJ
7	5	16	OMG	USHER FEATURING WILL.I.A.M
8	9	9	BILLIONAIRE	TRAVIS MCCOY FEATURING BRUNO MARS
9	10	4	SMILE	UNCLE KRACKER
10	12	5	PRETTY BOY SWAG	SOULJA BOY TELLEM
11	8	15	UN-THINKABLE (I'M READY)	ALICIA KEYS
12	14	5	GOT YOUR BACK	T.I. FEATURING KERI HILSON
13	4	44	NEED YOU NOW	LADY ANTEBELLUM
14	24	3	DEUCES	CHRIS BROWN FEATURING TYGA & KEVIN MCCALL
15	11	9	FIND YOUR LOVE	DRAKE
16	26	5	I LIKE IT	ENRIQUE IGLESIAS FEATURING PITBULL
17	15	17	THERE GOES MY BABY	USHER
18	17	5	PRETTY GOOD AT DRINKIN' BEER	BILLY CURRINGTON
19	6	3	TEACH ME HOW TO DOUGIE	CALL SWAG DISTRICT
20	19	5	PRAY FOR YOU	JARON AND THE LONG ROAD TO LOVE

The first charted 'tone from Enrique Iglesias (and third from Pitbull), "I Like It," soars 10 spots (26-16) and is the second-greatest gainer of the week (plus 48%). The song also pushes to a new peak on the Billboard Hot 100 (8-6), and is the highest-charting song from Iglesias in nine years.



## STASH BOX

Hitachi's new LifeStudio Mobile Plus external drive has a few special features that separate it from other ways to store digital media collections. First, its software organizes a user's digital media on a "3D wall" for easier viewing of all of your music, video, photos and other content. That means there's no need to dig through folders one at a time. Second, the Mobile Plus has both local and online backup, which lets users access stored content from any Internet-enabled computer or smartphone. In addition, users can share content stored online by sending Web links.

The LifeStudio Mobile Plus is available with storage capacities of 320GB and 500GB for \$120 and \$140, respectively. Customers receive 3GB of online storage for free, with the option of paying \$49 per year for 250GB of online storage. —GP



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

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

# BOXSCORE Concert Grosses

	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$1,657,045 \$173/\$100.50/ \$57.50	<b>CAPITAL JAZZ FEST: GLADYS KNIGHT, LEDISI, KENNY G &amp; OTHERS</b> Merriweather Post Pavilion, Columbia, Md., June 4-6	15,000 three days	I.M.P.
2	\$1,602,537 (£1,046,726) \$153/\$99.45	<b>ROD STEWART</b> Tulloch Caledonian Stadium, Inverness, Scotland, July 17	19,229 sellout	Liz Hobbs Group, CK Events
3	\$1,522,450 \$50	<b>PHISH</b> Merriweather Post Pavilion, Columbia, Md., June 26-27	30,449 38,000 two shows	I.M.P.
4	\$1,110,587 \$275/\$125/\$75/ \$35	<b>JAMES TAYLOR &amp; CAROLE KING</b> Honda Center, Anaheim, Calif., July 20	12,793 17,279	Nederlander Concerts, Live Nation
5	\$971,339 (£636,380) \$107.10/\$91.80	<b>ROD STEWART</b> Sheffield Arena, Sheffield, England, July 20	9,488 sellout	AEG Live
6	\$941,254 (£616,670) \$107.10/\$91.80	<b>ROD STEWART</b> Echo Arena, Liverpool, England, July 21	9,205 sellout	AEG Live
7	\$903,038 \$275/\$125/\$80/ \$39.50	<b>JAMES TAYLOR &amp; CAROLE KING</b> Oracle Arena, Oakland, Calif., July 19	9,892 sellout	Another Planet Entertainment
8	\$829,973 \$139/\$39	<b>ELTON JOHN</b> Tucson Convention Center, Tucson, Ariz., July 22	8,498 sellout	Goldenvoice/AEG Live
9	\$818,456 (\$184,953 New Zealand) \$136.30/\$102.74	<b>YUSUF ISLAM, NOXSHI</b> CBS Canterbury Arena, Christchurch, New Zealand, July 2	7,791 8,013	Dainty Consolidated Entertainment
10	\$663,921 \$52/\$31	<b>JUSTIN BIEBER, SEAN KINGSTON, JESSICA JARRELL, THE STUNNERS</b> Oracle Arena, Oakland, Calif., July 17	14,555 sellout	AEG Live
11	\$656,446 \$54.80/\$34.80	<b>JUSTIN BIEBER, SEAN KINGSTON, JESSICA JARRELL, THE STUNNERS</b> Jobing.com Arena, Glendale, Ariz., July 25	13,818 sellout	AEG Live
12	\$612,960 \$75/\$30	<b>JUSTIN BIEBER, SEAN KINGSTON, JESSICA JARRELL, THE STUNNERS</b> California Mid-State Fair, Paso Robles, Calif., July 21	14,162 sellout	AEG Live, Jam Productions, SMG
13	\$555,598 \$49.50/\$29.50	<b>JUSTIN BIEBER, SEAN KINGSTON, JESSICA JARRELL, THE STUNNERS</b> Rose Garden, Portland, Ore., July 14	13,244 sellout	AEG Live
14	\$524,563 \$51.50/\$31.50	<b>JUSTIN BIEBER, SEAN KINGSTON, JESSICA JARRELL, THE STUNNERS</b> Qwest Center, Omaha, Neb., July 3	11,682 12,093	AEG Live
15	\$507,090 \$75/\$55/\$35	<b>M3 ROCK FESTIVAL: SCORPIONS, CINDERELLA, KIX &amp; OTHERS</b> Merriweather Post Pavilion, Columbia, Md., June 19	9,706 15,000	I.M.P.
16	\$505,545 \$52.50/\$32.50	<b>JUSTIN BIEBER, SEAN KINGSTON, JESSICA JARRELL, THE STUNNERS</b> U.S. Bank Arena, Cincinnati, June 26	10,758 sellout	AEG Live
17	\$493,090 \$52/\$32	<b>JUSTIN BIEBER, SEAN KINGSTON, JESSICA JARRELL, THE STUNNERS</b> I wireless Center, Moline, Ill., July 2	10,610 sellout	AEG Live
18	\$487,135 \$52.50/\$32.50	<b>JUSTIN BIEBER, SEAN KINGSTON, JESSICA JARRELL, THE STUNNERS</b> Maverik Center, West Valley City, Utah, July 10	10,362 sellout	AEG Live
19	\$474,092 (\$489,600 Canadian) \$76.98/\$47.93	<b>SANTANA, STEVE WINWOOD</b> Bell Centre, Montreal, July 15	6,414 8,023	Evenko, Live Nation
20	\$473,542 (£327,940) \$54.87	<b>WESTLIFE</b> Metro Radio Arena, Newcastle, England, May 31	8,630 9,043	Live Nation-U.K.
21	\$468,048 \$89.50/\$65	<b>MICHAEL BUBLÉ</b> Pensacola Civic Center, Pensacola, Fla., July 13	6,365 6,800	Beaver Productions
22	\$461,704 (€363,286) \$78.80/\$58.46	<b>ALICIA KEYS, MELANIE FIONA</b> O2 World, Hamburg, May 12	6,224 8,769	KPS, Marek Lieberberg Konzertagentur
23	\$456,632 \$76.50/\$56.50/ \$36.50	<b>CONAN O'BRIEN, REGGIE WATTS</b> Citi Wang Theatre, Boston, June 4-5	7,084 7,122 two shows	MSG Entertainment, Live Nation, in-house
24	\$454,511 \$151.50/\$71.50	<b>MAXWELL, JILL SCOTT, GUY TORRY</b> Quicken Loans Arena, Cleveland, May 21	5,187 8,319	Live Nation, in-house
25	\$447,376 \$191/\$22	<b>MAXWELL, ERYKAH BADU</b> Philips Arena, Atlanta, June 11	8,266 12,804	Live Nation
26	\$439,680 \$168/\$48	<b>S.H.E., GARY CHAW</b> Mohegan Sun Arena, Uncasville, Conn., June 19-20	4,015 6,712 two shows	in-house
27	\$437,046 \$76/\$56/\$36	<b>SUGARLAND, JAKE OWEN, DANNY GOKEY</b> Merriweather Post Pavilion, Columbia, Md., May 16	9,185 10,000	I.M.P.
28	\$436,925 \$195/\$85	<b>NEIL YOUNG, BERT JANSCH</b> DAR Constitution Hall, Washington, D.C., May 24	2,987 3,051	Live Nation
29	\$432,560 \$50.50/\$30.50	<b>JUSTIN BIEBER, SEAN KINGSTON, JESSICA JARRELL, THE STUNNERS</b> Wells Fargo Arena, Des Moines, Iowa, June 30	9,399 9,650	AEG Live
30	\$428,013 \$45/\$38.50	<b>KIWR ROCKFEST: GODSMACK, ROB ZOMBIE, PAPA ROACH &amp; OTHERS</b> Westfair Amphitheatre, Council Bluffs, Iowa, May 14	11,518 18,000	Live Nation, KIWR FM Radio, Mammoth
31	\$412,175 \$55/\$35	<b>CARRIE UNDERWOOD, CRAIG MORGAN, SONS OF SYLVIA</b> JQH Arena, Springfield, Mo., June 15	8,499 sellout	AEG Live
32	\$411,850 \$99/\$45	<b>JENNI RIVERA, PAQUITA LA DEL BARRIO</b> Allstate Arena, Rosemont, Ill., June 23	5,462 8,300	Goldenvoice/AEG Live
33	\$410,172 \$51.50/\$31.50	<b>JUSTIN BIEBER, SEAN KINGSTON, JESSICA JARRELL, THE STUNNERS</b> Comcast Arena, Everett, Wash., July 13	8,588 sellout	AEG Live
34	\$398,153 \$130.50/\$50.50	<b>NEIL YOUNG, BERT JANSCH</b> Toyota Presents the Oakdale Theatre, Wallingford, Conn., May 23	4,130 4,150	Live Nation
35	\$393,142 (\$401,650 Canadian) \$53.84/\$34.26	<b>CARRIE UNDERWOOD, CRAIG MORGAN, SONS OF SYLVIA</b> Credit Union Centre, Saskatoon, Saskatchewan, June 20	7,231 7,644	AEG Live

# UPFRONT

## Extreme Makeover

### Post-Merger Ticketmaster Restructures Its Operations

One of the more intriguing storylines heading into the 85th annual International Assn. of Assembly Managers (IAAM) convention and trade show in Houston was how Ticketmaster would position itself.

The company has been a high-profile exhibitor at the trade show for more than 20 years, but this would be its first IAAM trade show as part of Live Nation Entertainment.

The ticketing giant still had a massive booth. And despite expectations earlier this year that Live Nation would retire the Ticketmaster name (Billboard, Feb. 13), it remained a prominent feature of its branding at the convention, even though the videoscreens in the expansive, white-carpeted exhibit space displayed a Live Nation sizzle reel where it had once shown live clips from **the Rolling Stones** or **Bruce Springsteen**.

The company's pitch these days is about data, data, data—or more specifically, how Ticketmaster's unrivaled database married with Live Nation's analytical skills will wield unlimited potential to move tickets.

Beyond such trade-show niceties, Ticketmaster CEO **Nathan Hubbard** and the rest of the Ticketmaster brain trust have been busy behind the scenes blowing up the company's traditional operational infrastructure.

Ticketmaster operations and client servicing had historically been geographically based, with a GM in Houston, for example, in charge of all clients that market, from club to the arena/stadium level and everything in between.

But after the merger, Hubbard and his team analyzed the company and identified five distinct ticketing businesses under the Ticketmaster umbrella, each with its own set of competitive challenges and software and service needs. Rather than continue to operate Ticketmaster along geographic lines, Hubbard restructured and centralized Ticketmaster's entire client-facing business around these five segments, reducing fixed costs in the process.

These five areas are a "core" segment with clients who don't have any professional sports teams, but need a robust ticketing system to handle all manner of live events; an NHL/NBA arena segment mostly comprising arenas that also host large concerts and shows; an outdoor university sports segment, which includes venues that have season-ticket needs but don't host many music and other live events; an arts and theater segment, which includes performing arts centers that regularly mount fund-raising campaigns; and a clubs and small-venues segment.

Rather than GMs thinking provincially

about each geographic market, the new structure encourages deeper analysis of each vertical, which the company vows will lead to the development and marketing of event-specific products and services tailored to each market segment.

That's easier said than done—sometimes segments and clients won't fit neatly into one box, and there can be several client segments within one market, or even within one client. That's the challenge facing **Xen Riggs**, associate VP at the Schottenstein Center in Columbus, Ohio, where Ticketmaster handles the Center and the Nationwide Arena, as well as athletic and non-athletic events for Ohio State University.

"My understanding is we fit into four market segments," says Riggs, who admits he would prefer to deal with one Ticketmaster representative as opposed to four. "And I think they understand that. We're a unique situation. And they've asked us to be patient while [they] figure it out."

Riggs has heard the pitch about how Ticketmaster will dig deep in each segment and offer more efficient ticketing solutions through sophisticated use of data. "It sounds good," he admits, "but until it's proven out we won't really know."

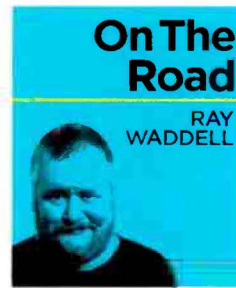
Hubbard, who was attending his first IAAM conference, declined an interview for this column, but he's clearly stoked about the potential. He told those attending a client-appreciation event at the House of Blues during the IAAM show that the company will look a very different a year from now.

In the meantime, as contracts expire, other companies will try to muscle in.

During the approximately five years that Houston-based ExtremeTix has been showcasing at the IAAM trade show, the exhibition floor has been populated by a growing number of upstart ticketing companies trying to break into IAAM-level accounts, says **Jonathan McCurley**, ExtremeTix director of Northeast sales.

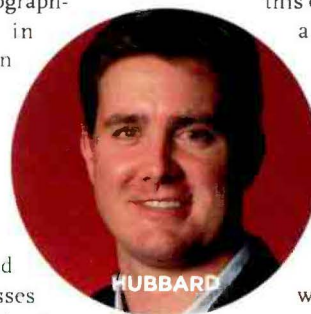
But this year, their numbers were clearly down. Why? McCurley says that some would-be ticketing rivals "just cannot sustain consistent growth or have the technology development to stay consistent with what these venues are looking for."

But McCurley says ExtremeTix sees an opportunity to make a move into more arena-level business as existing contracts expire. "We're knocking on all these guys' doors," he says.



**On The Road**

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# MONEY TALKS?

Despite DOJ Action, Payola Remains A Force In Latin Radio

An investigation into payola allegations by the Federal Communications Commission (FCC) and the Department of Justice (DOJ) that resulted in a \$1 million fine against Univision Radio and the now-defunct Univision Music Group (UMG) may have led the Latin music industry to tread more carefully when it comes to seeking airplay—but sources say it's unlikely to eliminate payola.

"At the end of the day, this isn't new," one executive says. "There have been other [cases], and from what I heard nothing changed."

In a statement released July 26, Univision Communications said the DOJ agreement "relates to a payola scheme by an isolated group of employees at UMG that took place from, in or around 2003 through September 2006. The actions of these employees were undertaken without the knowledge of anyone at Univision outside of UMG."

But the large fine, coupled with a very detailed—and public—plea agreement, brings new attention to an issue that often looms in Latin

less incentive to spend money at radio. Instead, "In the past year we've been telling stations and PDs over and over: 'Let's do a promotion, let's do a contest,'" one insider who works in radio promotion says. "That's what we are pushing for, marketing and promotion."

But FCC actions and scrutiny have made such promotional activities far more complex in the past few years. Multiple promoters, who all spoke off the record, talked about an environment that has grown increasingly more regulated, with strict limits set on what programmers can receive from labels. One promoter says he now only meets programmers in their offices, never in restaurants where he might pick up the tab, so as to avoid any appearance of impropriety.

Such change in attitudes can be traced back to the settlements reached by former New York Attorney General Eliot Spitzer with the four major labels and several radio networks beginning in 2005. A subsequent FCC investigation resulted in a consent decree signed by Clear Channel, CBS, Entercom and Citadel in 2007.

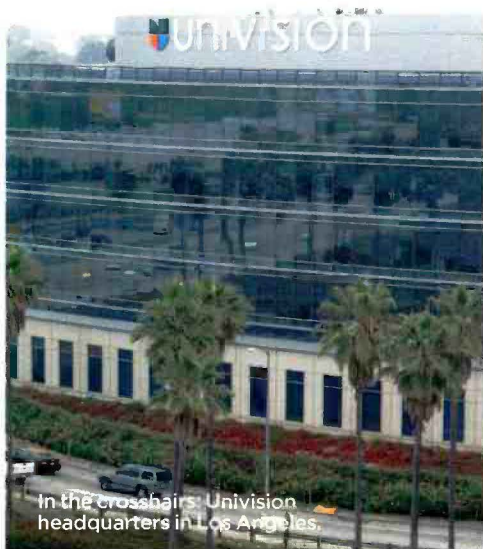
In the Latin realm, the last major payola enforcement took place in the '90s, when two Fonovisa executives pleaded guilty to payola-related charges. This time around, the FCC and DOJ actions are the culmination of an investigation that began in 2008, stemmed from a 2006 wrongful termination suit filed by ex-Fonovisa VP of promotions Daniel Mireles where he detailed payola practices. (In 2008, UMG, which owned Fonovisa, was sold to Universal Music Group and restructured. Universal is not part of the investigation.)

As part of the agreement announced July 26, the FCC and Univision Radio entered a consent decree that includes appointing a compliance officer and regional compliance contacts. On its end, Univision Services, the successor entity to UMG, pled guilty to one count of conspiracy to commit mail fraud by using such interstate carriers as FedEx to send money to radio stations.

The plea agreement filed in the U.S. District Court in Los Angeles between Univision Services and the DOJ and the U.S. Attorney's Office contains minute details of the scheme. Dozens of money-exchange instances are described, most amounting to just a few thousand dollars. One account describes \$157,000 in cash shuttled cross country, an amount that, many say, labels would be hard-pressed to justify spending today.

An FCC spokesperson would not confirm or deny other ongoing investigations into payola. But Frank Montero, an attorney based in Arlington, Va., represents about half a dozen broadcasters that received letters of inquiry from the FCC after the Mireles lawsuit. Montero says his clients responded to the letters denying any knowledge of impropriety and have not heard further.

In the end, one executive says, the FCC probes are "a good ace up our sleeves" when dealing with programmers. "We can say, 'We don't do this anymore.' "



In the crosshairs: Univision headquarters in Los Angeles.

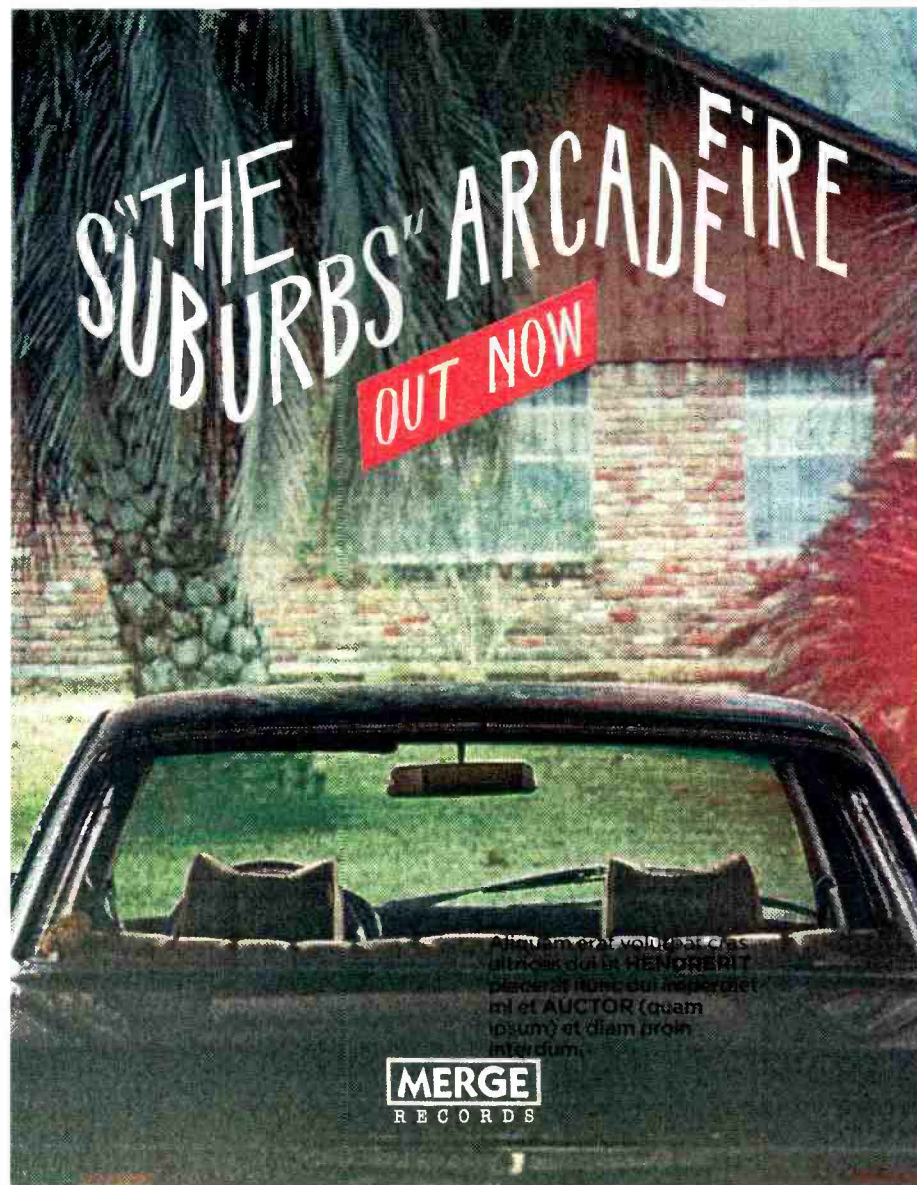
music industry discussions, including public forums and conferences. However, the word "payola" is never mentioned in these talks—and when it is, many in the industry bristle.

"People have the misconception that anything that hits requires money," one executive says. "That's just not true."

"I hate it that the perception out there is we're all a bunch of payola-receivers," one radio programmer laments.

Certainly, payola is not generalized, and by all accounts the practice has been declining for the past several years. But while proven hitmakers and superstars may not need an extra push to go into rotation—and then into heavy rotation—multiple sources say developing acts and intermediate acts will have a very tough time cracking top chart positions without those extra spins and placement that monetary incentive still provides in many stations throughout the country.

If financially motivating certain programmers to play certain songs is less common today, sources say, it's not due to government action, but simply to economics: The sharp downturn in record sales means that there's



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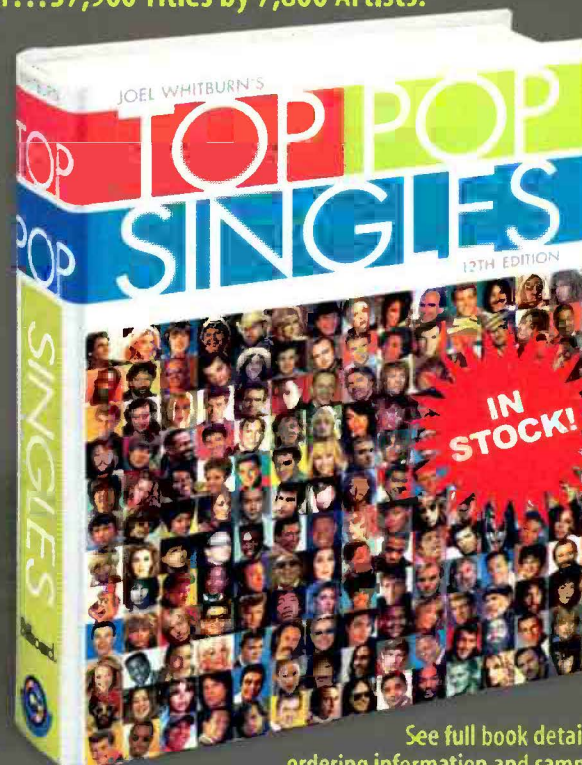
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>>>ITALIAN MUSIC SALES RISE

Italian labels body FIMI says recorded-music sales in Italy rose 7.7% in value during the first six months of 2010—the first such increase in 11 years. According to data collected on FIMI's behalf by auditors Deloitte, sales in Italy during the first six months of 2010 totaled €67.1 million (\$86.1 million), up from €62.3 million (\$79.9 million) during the same period in 2009. FIMI, whose members include all four major labels, reported that CD sales totaled nearly €50 million (\$64.1 million), up 11% from €45 million (\$57.7 million) in the same period last year. Digital music sales rose 15% from €9.6 million (\$12.3 million) to €11 million (\$14.1 million).

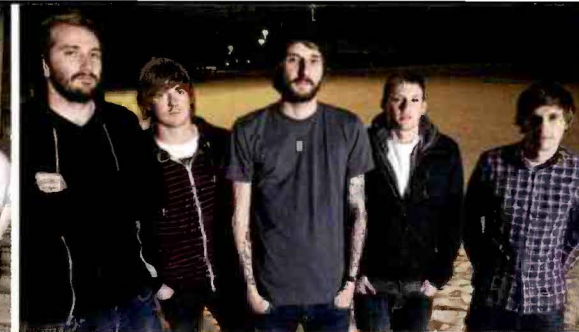
>>>COURT ORDERS U.K. PIRATE TO PAY

A U.K. court has ordered music distributor Farrah Nissa to pay £170,000 (\$263,000) in record-company compensation. Judge Inigo BIng made the ruling July 27 at Snaresbrook Crown Court in East London. Nissa was originally found guilty of conspiracy to infringe copyright law in March 2008 following a joint investigation by the IFPI and U.K. labels trade body the BPI. Her associates had sold an estimated 1.2 million counterfeit CDs that they had imported from the Czech Republic. The BPI will distribute the compensation to its members.

>>>BRIT AWARDS ON THE MOVE

Earls Court operator EC&O disclosed that next year's annual BRIT Awards show won't be staged at the west London venue, its home for 13 years, citing "the organizer's decision to change the format to an arena event." The announcement fueled industry speculation that the show will move to the O2 Arena in southeast London. The BPI, which organizes the BRIT Awards, hasn't commented. AEG Europe, which operates the O2 Arena, says nothing has been confirmed.

Reporting by Andre Paine, Richard Smirke and Mark Worden.



Hard drive (from left): Aussie hardcore bands AMITY AFFLICTION, PARKWAY DRIVE and MILES AWAY are all heading north for live shows this year.

GLOBAL BY LARS BRANDLE

# THUNDER FROM DOWN UNDER

## Australia's Hardcore Scene Makes Noise On The Charts

BRISBANE—Amid pop-oriented fare by Miley Cyrus, Scissor Sisters and the cast of "Glee," a recent top 10 entry in Australia's album chart was distinctly harder—and faster and louder—than the rest.

Parkway Drive's No. 2 debut on the July 4 ARIA chart with "Deep Blue" (Resist Records) confirmed Australia's hardcore scene's emergence as a commercial force to be reckoned with.

The breakthrough by the band from the New South Wales beach town Byron Bay followed Brisbane six-piece Amity Affliction's No. 6 entry in June with its sophomore effort, "Youngbloods" (Boomtown Records). Those are remarkable rankings for indie acts with national media support largely limited to hard-edged music monthly Blunt, whose publishers claim a circulation of 18,000, and state-owned radio network Triple J.

Their success comes from "hard work and constant touring over the years, not just of the [state] capital cities but well into the regional areas," says Stu Harvey, host of Triple J's weekly hardcore/punk show "Short Fast Loud."

"There's people all over the country listening to this music," agrees Amity Affliction's manager Luke Logemann from Staple Management. Emphasizing that point is the band's upcoming regional tour through Sept. 8 that will take in such bywaters as Wollongong, Dandenong and Ballarat.

Australia's hardcore scene has been building since pioneering acts Day of Contempt and Price of Silence emerged from Adelaide in the mid-1990s. Today, international outfits like Killswitch Engage (the United States) or Bring Me the Horizon (the United Kingdom) have mounted Australian tours playing 1,000- to 2,000-capacity venues. This fall, U.S. bands the Devil Wears Prada and the Ghost Inside will support Parkway Drive in theaters and arenas, including Brisbane's 9,000-capacity Riverstage.

Indie labels Resist Records in Sydney and Boomtown's parent Staple Group in Melbourne are hardcore's main players, with both specializing in multiservice deals.

Resist handles Parkway Drive's recordings, bookings and management. Such deals "were born through necessity," founder Graham Nixon says. "When these bands were starting out, there weren't really any agents who were interested."

Amity Affliction has a similar deal with Staple, whose concert promotion arm Destroy All Lines has organized hardcore package tour Boys of Summer each January since 2006, headlined this year by

U.S. act Every Time I Die.

Staple also runs regular hardcore club nights in cities and towns across the country. "All the scene kids go there," notes Nick O'Byrne, GM of indie labels trade body AIR. "It's the only place that caters specifically for them."

According to Staple Group co-founder/promoter Jaddan Comerford, "the Internet and live is where it all happens for these bands," with Amity Affliction particularly active online. Prior to the release of "Youngbloods," its MySpace page hosted a nine-part video diary by the band members and offered an iPhone application that provided free streams of the album, news, photos and videos.

Now, even as a new wave of bands like Break Even, Deez Nuts and Confession emerges around the country, their immediate predecessors are looking further afield. Nixon says four Resist hardcore acts—Parkway Drive, 50 Lions, Miles Away and Carpathian—are touring Europe this year, whereas "just a few years ago, you'd have had just one band in that genre making the trip abroad."

Parkway Drive, a regular U.S. visitor since 2007, plays the Vans Warped tour in the States through Aug. 15 before traveling around Europe, Australia and New Zealand for shows throughout the rest of 2010. And Amity Affliction has November European dates penciled in, followed by a North American push through 2011.

Already, there are encouraging signs in the United States, where "Deep Blue," released on Epitaph, bowed at No. 39 on the Billboard 200 dated July 17.

Back home, hardcore is "bigger now than it's ever been," Nixon says, "and it's not going to go away." ...

GLOBAL BY TOM FERGUSON

# Earning Interest

## European Banks Turn To Universal-Run Music Services To Draw Young Customers

LONDON—Some European banks are turning to an unusual partner to boost business among young consumers: Universal Music Group.

The major has created music download services for banking partners in Germany, France and Scandinavia, and has a similar initiative in Mexico with MasterCard. Olivier Robert-Murphy, head of international business development for Universal Music Group International in London, says he's negotiating additional deals in Europe and the Middle East.

"They want to recruit kids," Robert-Murphy says. "Nearly 60% of customers [in Europe] never change banks, so it's absolutely vital to recruit new ones."

Under an agreement in March with DSGV, Germany's

341-member national association of local savings banks, Universal has set up a download service called Soundaccount that targets 16- to 29-year-olds.

Customers can sign up for Soundaccount when they open an account or purchase a pre-paid MasterCard or Visa credit card at DSGV member banks. For an annual fee ranging from €12 (\$15) to €20 (\$26) (as set by each bank), Soundaccount subscribers can download up to 10 tracks of Universal repertoire per month at the Soundaccount.de website. The site also offers discounts on artist merchandise and contests for free concert tickets.

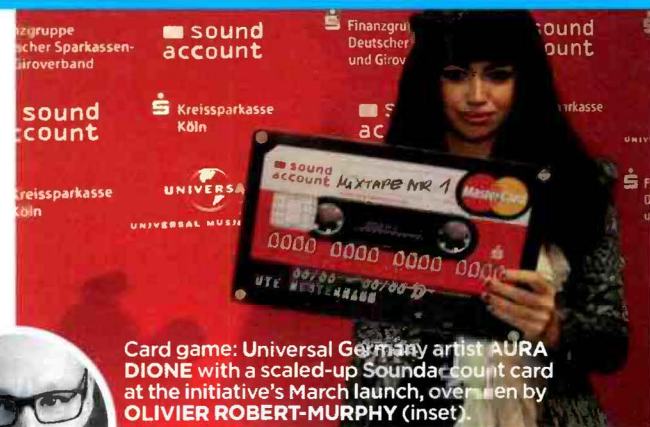
"Our motivation," DSGV CEO Bernd M. Fieseler says, "is to attract and keep customers—and make credit cards more attractive by combining [them] with music."

Robert-Murphy says the 200 DSGV member banks offering Soundaccount have signed up about 6,000 customers to the

service. Universal and DSGV declined to disclose how they split the annual Soundaccount fee.

The German deal followed Universal's May 2008 partnership with France's second-biggest savings bank, Société Générale, to create the So Music service. Those signing up for Société Générale's So Music-branded credit or debit card can purchase a la carte downloads from Universal's catalog through the So Music website (SoMusic.fr) for €0.99 (\$1.27) each on a "buy one, get one free" basis.

They can also pay a monthly subscription fee of €4.90 (\$6.30) to download unlimited tracks from the site. All card holders can also access exclusive club shows (Black Eyed Peas and Amy Macdonald played for So Music members last year) and can have Universal A&R executives critique demos they upload to the site at no added cost.



Card game: Universal Germany artist AURA DIONE with a scaled-up Soundaccount card at the initiative's March launch, overseen by OLIVIER ROBERT-MURPHY (inset).

Société Générale young client partnership manager

Séverin Groisne says the bank pays Universal an undisclosed portion of each credit-card customer's annual fee, which is €12 for those under the age of 30 and €24 (\$31) for customers 30 and older. Société Générale doesn't get a cut of So Music's subscription fees or a la carte download revenue.

Universal Music France strategic marketing partnership director Aymeric Beckmann describes revenue from So Music as "satisfactory," while declining to give details. But Robert-Murphy acknowledges that the number of customers who have

signed up for the unlimited download subscription service is "pretty low."

Nonetheless, Groisne says he expects Société Générale to renew its initial three-year contract with Universal when it expires May 2011, noting that it has issued 160,000 So Music cards to date. Robert-Murphy says that number has outstripped initial expectations, adding that the label anticipates further steady growth.

"In a difficult economic environment," Groisne says, "So Music has helped us get commendable results." ...

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# System Of Survival

## Despite Financial Challenges, Strong Balance Sheet Buys Trans World Time

Trans World Entertainment's ambitious gambit to recast the recording industry's pricing model is an essential element to its survival.

The chain has posted a net loss in each of its last three fiscal years: \$42.5 million in the 12 months ended Jan. 30, \$69 million in the prior year and \$99.4 million in the year before that.

Despite the narrowing losses, another troubling trend at the company raises concerns. During that three-year period, the spread between the ratio of gross profit to revenue and the ratio between selling, general and administrative (SG&A) expenses to revenue widened each year in the wrong direction.

In the fiscal year ended Jan. 30, gross profit was 32.1% of revenue and 38.2% of SG&A, a gap of 6.1 percentage points. That marked a significant widening from 5.1 percentage points in the previous fiscal year and 2 percentage points in the 12 months before that. For Trans World to survive, it has to close that gap completely so gross profit will finally outpace expenses.

How can it do that? That's a tough question, and company executives declined to comment for this column.

Let's look at some of Trans World's options. During the decade leading up to 2006, Trans World was a leading consolidator of music retailers, snapping up the Wall, Camelot Music, Strawberries, Disc Jockey and Musicland chains. That gave it the ability to cherry-pick the best stores and best employees and thus ensure profitability.

But with no more large traditional music retail chains left to acquire, Trans World can no longer pursue that consolidation strategy. Earlier this year in April, Trans World paid \$2 million to buy five stores during the liquidation of Marietta, Ga.-based Value Music, the only acquisition it has made since it acquired Musicland in 2006.

Without the ability to grow sales through store openings or acquisitions, Trans World needs to regain profitability by increasing sales per store and becoming more efficient.

In a move to boost sales and profit margins, Trans World will implement the second phase of its \$9.99 single-CD pricing strategy Aug. 1, with plans to roll it out to 250 stores (Billboard, July 24). But this phase will employ a hybrid pricing strategy, allowing labels to place new superstar titles in two new pricing buckets of \$12.99 and \$14.99 for the first four weeks of release when the highest proportion of sales accrue. Not only will that appease some labels that are reluctant to take part in the Trans World test, it's also designed to let the merchant capture a higher profit margin on music during the initial weeks following the release of a superstar title.

Currently, its \$9.99 business model leaves it with a 26% profit margin on major-label titles and a 30% profit margin on indie titles. For each unit sold, Trans World's wholesale cost is \$7.40 per unit for major-label

titles and \$7 for indie ones. But plans to achieve higher profit margins from increased music sales must be coupled with similarly creative initiatives in other product areas, too.

Meanwhile, the company continues to work on the expense side of the equation. In mid-June, Trans World closed its Carson, Calif., warehouse, cutting 138 jobs, which will save it \$5 million in annual expenses. That translates into about a half percentage point being shaved from the company's SG&A ratio and reduces the spread between profit and expenses to about 5.5%.

How else could Trans World cut expenses? One possibility: Sony Corp. now handles physical distribution for EMI and Universal, so if Trans World's systems can handle an invoice listing merchandise from multiple suppliers, the chain could probably achieve savings by receiving shelf-ready product at its stores from all three majors in one box. That would allow Trans World to cut staffing at the store level and

in its warehouse. Something else that could buy Trans World additional sales is if labels ignore Anderson Cos. CEO/president Charlie Anderson's recommendations to shore up CD sales (Billboard, July 17) through such methods as cutting CD prices to well below \$10 and releasing CDs more frequently with fewer tracks and at a discounted price. Anderson warns that failure to embrace such measures will lead to the complete exit of big-box retailers from physical music. Even as overall CD sales keep falling, Trans World could still benefit from this trend if it survives to be the last major-chain merchant still carrying a physical format.

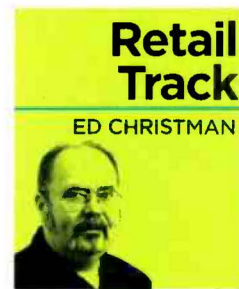
Can Trans World last until then? While it hasn't posted a quarterly net profit in three years, the company remains stable, thanks to a strong balance sheet. Trans World has aggressively shuttered unprofitable stores, going from 992 locations in early 2007 to 533 stores today. That has left the company flush in cash, with low levels of borrowing and zero drawn down on its revolving credit line at the end of its last fiscal year.

It also likely helped the retailer secure an extension in its revolving credit facility to 2013 at a time when banks are more likely to pull music retail loans, as happened in the case of Value Music. Thanks to the extended revolver, the overhang and the pricing initiative, Trans World may have bought a couple of years to carry out its much-needed turnaround.

The company closed out its first fiscal quarter ended May 1 with \$21.3 million in cash, while accounts payable stood at \$74.7 million and inventory totaled \$251.3 million. That inventory/accounts payable overhang is one of the main reasons why Trans World hasn't had a problem meeting its financial obligations during the last three years.

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## Retail Track

ED CHRISTMAN



The price is right: A Trans World FYE store participating in the chain's \$9.99 pricing experiment.

# Pay For Play

Sonora Expands Paid Subscriber Base

While U.S. subscription services have been slow to gather steam, in Latin America, Sonora is on an aggressive expansion path.

The company, which launched in Brazil in 2006, now has 1 million non-paying subscribers and 300,000 paying subscribers—23% of its total user base. (In contrast, Spotify has 7 million non-paying and 500,000 paying subscribers, or 14%.)

The success led to the launch of Sonora Argentina last October, followed by Chile in June and Colombia in July. Plans call for sites to open in four or five more countries by year's end.

Sonora offers different tiers of paid subscriptions, ranging from unlimited streaming to streaming plus downloads, and subscribers can choose to download via their mobile phones, the Web and Windows Media Player. Sonora is also available on BBTVs and other platforms.

The company is part of Terra, the giant portal and Internet access provider located in 17 Latin countries, Spain and the United States. In turn, Terra is owned by Telefonica, the telecommunications company that provides mobile and broadband service to much of Latin America.

The ability to offer services to its mobile and broadband subscribers makes Sonora's potential formidable. But the company's true success and appeal lies in its content and affordability.

Rampant digital piracy in South America, compounded with the absence of a major online digital store, would appear to render a paid subscription

service irrelevant. But Sonora, says **Seth Schachner**, Sony Music Entertainment VP of digital business for Latin America, is a compelling, well-thought-out proposition. He notes, "If you put something together that's reasonably well-priced and professional, people are willing to pay for it."

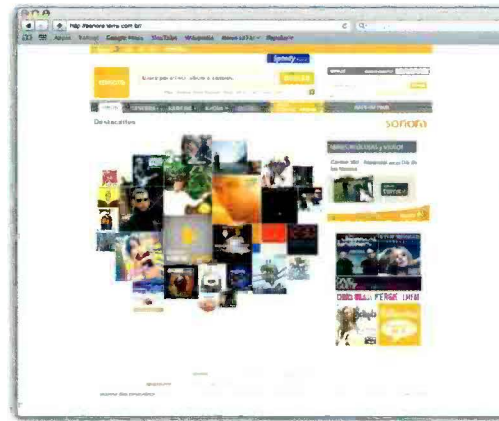
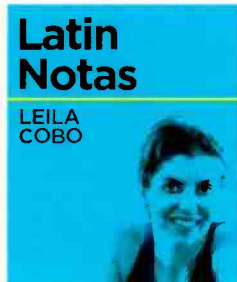
"It exemplifies that well-promoted, well-designed services do work," Universal Music Southern Cone managing director **Ana Clara Ortiz** says.

Sonora has deals in place with all the majors and offers more than 1.5 million tracks. The company emphasizes its local teams who work hand in hand with labels in multiple promotions. On the other hand, it has the enormous clout and good will of Terra.

The strength of Sonora and Terra as brands can be measured by the fact that Sonora originally launched in Brazil solely as a paid subscription service. Only after it was viable as such did it launch its ad-supported service last year, which translated into a jump in users.

In Brazil, paying subscribers spend an average of \$15 per month that allows them unlimited streaming and unlimited downloads, but that music is stamped with digital rights management (DRM) technology. Songs can be downloaded to mobile devices or computers, and users can stream songs from any location.

"We're happy with our million-user mark," says **Tiago Ramazzini**, Sonora director for Terra Latin America. But Sonora Brazil also has some 3 million



Click here: [Sonora home page](#)

unique users, in addition to 40 million-plus users who visit Terra every month.

Beyond Brazil, Sonora's expansion is directly linked to its deals with Telefonica, which offers the service to subscribers. In Argentina, for example, consumers can opt for Sonora Free, which allows up to 20 hours of free streaming each month. For \$5, they can get Sonora Plus, which is ad-free and offers unlimited streaming and up to 10 DRM-free downloads per month. Already, Sonora has 40,000 paid subscribers and 150,000 who use the free service.

The deals with the phone companies, Ramazzini says, are key. "We can offer it to the thousands of clients that they already have in our countries," he says. However, he adds that Sonora believes in the subscription model. "And if we can't reach deals [with the phone company] in certain markets we don't discard the option of expanding Sonora independently as part of the Terra brand."

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

## THE BILLBOARD **Q&A?**

SESAC Latina named Jeronimo Sada its songwriter of the year at its 2010 awards gala July 21 on the strength of his regional Mexican repertoire. The 30-year-old former medical student spoke to Billboard about taking his career from the classroom to the café to the radio.

### How did you start your songwriting career?

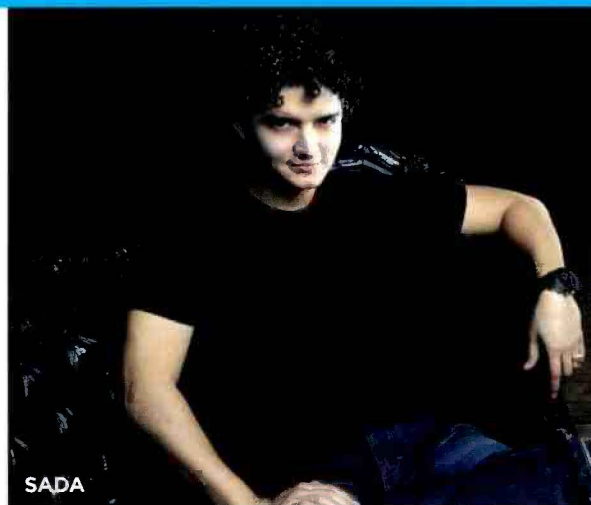
I had studied classical guitar, flamenco and things like that before I studied medicine. In my third year of medical school I started playing in a café, covers of trova and sometimes ballads, as well as my own songs. The people who went there liked my songs, and that encouraged me to keep writing. The café was called Central Park, in an imitation of the coffeehouse from "Friends." It was in Monterrey.

I met the drummer of a band called La Firma there.

They're popular in Monterrey and he was the one who said, "Come to the studio and bring some of your songs with you." That's how I recorded my first song ["Déjame"] for a regional Mexican group. I worked as a doctor for a while, but since I had a lot of interest in the songwriting world, I decided to dedicate more time to it.

### What's been the key moment in your career so far?

The key for me was moving to Miami, but nothing happened in Miami. It's more bluff than work. The songwriters who



SADA

are there, are there because they arrived with a [career] trajectory already; they weren't born there. But when I left and came back [to Monterrey], I realized that I could do it all right where I was.

The key was when El Chapo recorded "Si Te Lleme," because after that a lot of people took notice of my work. Máximo Aguirre was the publisher who sent it to El Chapo. The first conversation I had had with [Máximo], after I sent him songs, happened four years before they were recorded.

### Why did it take so long?

In the beginning we couldn't agree on a contract because I wanted to put a time limit on things, because otherwise publishers don't give a lot of importance to the song. So I wanted a short-term [contract]. The way I saw it, if you have just a little time with a song, you'll try to promote that song and you'll get results. We came to an agreement for less time and it worked, fortunately.

**.com** EN ESPAÑOL: All the great Latin music coverage you've come to expect from Billboard—in Spanish! [Billboardenespanol.com](http://Billboardenespanol.com).

### So you sent him your demo without personal connections, and he called you?

I know he had heard of my name, with all the promotion I'd done. He went to Monterrey one time and I said hi to him. So I sent him material and the relationship continued from there. Palomo recorded what's been my most successful song so far ["El Otro"], and that was because Germán Chávez from Disa liked my song. He's from Monterrey too and we have friends in common. I got to him and said, "I have songs for you to listen to," and he liked that song for Palomo and he gave it to them personally.

### What are you working on now?

Bachata. I am taking up my contacts in Miami again to open that door. Bachata has very sensitive romantic songs that are compatible with regional Mexican.

## EN BREVE

### MOBILE GROWTH EXPECTED IN NICARAGUA

Nicaragua, the country with the lowest mobile penetration in Central America, will exceed 80% mobile penetration by 2015, according to a new report from Pyramid Research. The country's current mobile usage rate is nearly 54%. Nicaragua's growth in mobile use will be propelled by an increase in the availability of mobile broadband connections and prepaid subscriptions, according to Pyramid senior analyst Jose Magana. "In Central America, the growth rate in Nicaragua will be the fastest of all countries due to its still-early stage of penetration in mobile services and our expectation for growth even in the fixed sector," Magana said in a report abstract. "Experiences in Africa with mobile payments and health initiatives prove that there are opportunities for operators if services targeting the bottom of the pyramid succeed."

### PRINCE ROYCE SETS SPAIN TREK

New York-based pop-bachata artist Prince Royce, whose bilingual reworking of Ben E. King's "Stand by Me" has spent 25 weeks on Billboard's Hot Latin Songs chart, will perform nine shows in Spain this summer. The tour began July 23 in Madrid and wraps Aug. 15 in Barcelona. Royce's self-titled debut album, which Top Stop/Sony Music Latin released in the United States, is licensed by Big Moon in Europe and distributed in Spain by EMI. Madrid-based Big Moon Records is promoting the tour, which will take the artist to clubs, which have been playing remixes of "Stand by Me," according to Big Moon president Antonio Luna.

### JENNI RIVERA TO KEYNOTE NCADV CONVENTION

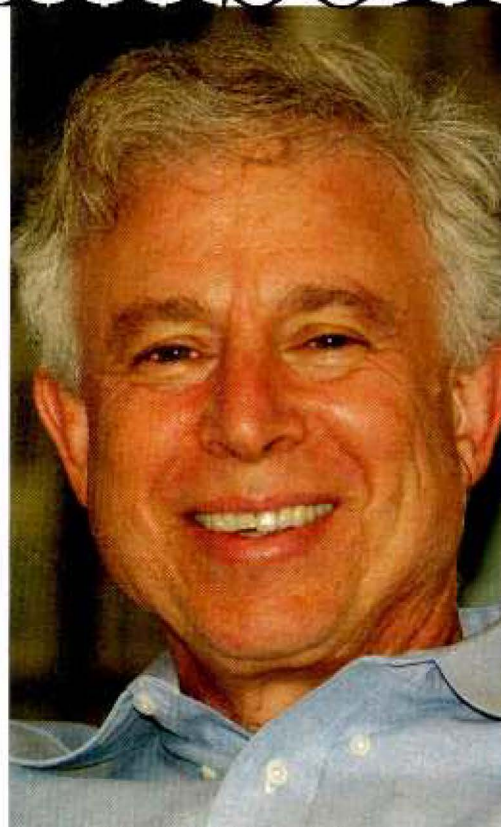
Jenni Rivera has been named a national spokeswoman for the National Coalition Against Domestic Violence. She will speak about her experiences as a victim of domestic abuse at the organization's Aug. 4 convention in Anaheim, Calif., where she will deliver the closing keynote address.

—Ayala Ben-Yehuda

SOUNDEXCHANGE  
EXECUTIVE  
DIRECTOR

# John Simson

The outgoing head of the U.S. digital performing rights organization talks about how its royalty collection efforts have evolved.



**A**fter a decade at the helm of SoundExchange, John Simson recently announced he is stepping down by the end of 2010. During his time there, Simson has grown SoundExchange from a one-person shop within the RIAA to an independent nonprofit with a full-time staff of 57. Its first royalty distribution in 2003 (representing payments covering 1996 to 2001) totaled \$6.3 million. Last year, SoundExchange distributed \$147.5 million, and it has already doled out \$106.5 million in the first half of 2010.

Simson's tenure hasn't always been smooth. Some copyright owners accused SoundExchange of sloppy accounting and paying the wrong artists and owners. Simson acknowledges the system's flaws, but says bad data and unregistered artists account for many of the problems.

The organization also drew the ire of webcasters, who claimed the high rates SoundExchange advocated for made it impossible for them to turn a profit. But that controversy dissipated after the organization reached a settlement with Internet radio companies.

SoundExchange could also extend its reach beyond digital royalties. Simson says it would be well-placed to distribute performance royalties from U.S. terrestrial radio broadcasters if Congress passes the Performance Rights Act.

Simson cautions that observers should keep SoundExchange's relative youth in mind. "One of the things I keep forgetting because we've grown so quickly is we're 9 years old," he says. "ASCAP will be 100 in 2014, BMI is 70 this year, so we're babes in the woods."

In an interview with *Billboard*, he reviews his tenure at the digital performing rights organization.

## What have been some of the highlights of your tenure?

When we were still part of the RIAA, I was going to the RIAA and saying, "Look, ASCAP and BMI pay the writers directly and they pay the publishers directly." So in the initial two years of distribution, it was done experimentally. Then it became part of the law that artists [receive] direct payment. That's something that I feel very proud of, making sure that artists were paid directly.

We got some very good rates [at our first rate proceeding in 2002] that reflected a market price. I know there was a huge storm that it was too much and I think it's kind of interesting because the rates are just slightly higher right now. [Artists] were worried that the rates were going to be too high when all of a sudden they realized 400,000 plays on a pure-play server like Last.fm or Pandora is under \$400. Another way to look at it is that 7,200 plays is equal to the sale of one CD—if you own all the rights.

We were really careful and pragmatic about this. [Webcasters] were complaining about the rates being too high, but really the monetization was too low. They were not selling ads unless they were forced to sell ads to make money. People were just willing to give their music away and that was something that was untenable to me and my team. We really need to make sure this isn't free. This has to become a meaningful source of revenue because it will be a substitution for sales.

## Do you feel like you've reached the point with webcasters where you've got a rate that's tenable and works for everyone involved?

Yeah. We have the rates settled through 2015 with over 90% of the constituents on the licensing side, and to me that's a terrific accomplishment. I'm really proud of the fact that the U.S. is the only country that has this kind of webcasting business. Pandora and Slacker

and other sites can't launch in other countries because it's too onerous for them, but they are streaming in the U.S.

## Some people have criticized SoundExchange, charging you with not paying artists correctly and sending payments to the wrong people. What steps have you taken to address this?

First, I think that some of the criticisms were unfair. I understand where they came from and some of it was us trying to be transparent. We are in a different situation than any collection society in the world and that's been one of the problems. Remember, we don't issue licenses. Congress gave everybody a license to stream and then directed, "If you want to take this license you have two choices: You can make a deal with every single artist and label that's out there, or you can send all [your data] to SoundExchange and they'll figure it out for you." So of course that's what everybody does; it's the one, easy button.

Sometimes what accompanies that check is pretty bad data. If you look at other PROs, they know who their members are. Their members sign up with them and say, "Here's what I own, collect on this for me," and that's what they do.

For us, it's basically [music services] saying, "This is everything I played, go out and find them." So it's a very different job. I've often said it's easy to find 80% of the people because they're pretty much the usual suspects in some ways, and then 20% is much harder to find.

The industry has never had a database of who owns what. People realize that all of these pennies and nickels and dimes that are now amounting to hundreds of millions of dollars are really critical and that we need to figure out a better way to identify who owns what. I think that finding or building that global database is really, really critical going forward.

## What's behind SoundExchange's sharply higher pay-

## outs during the last couple of years—more artists registering with you? Better data?

Cleaning up data is certainly a big part of it. Independent labels are doing more and more as well. [Early on] they would essentially send an e-mail out to all of their constituents saying, "Hey, we found money for you at SoundExchange, you really should go register." Now what's happening is that some of those same partners are saying, "Wait a minute, we want to do even more than that. We're going to make a phone call to those who are owed, let's say, more than X number of dollars." Obviously having a phone call is that much more effective than getting an e-mail.

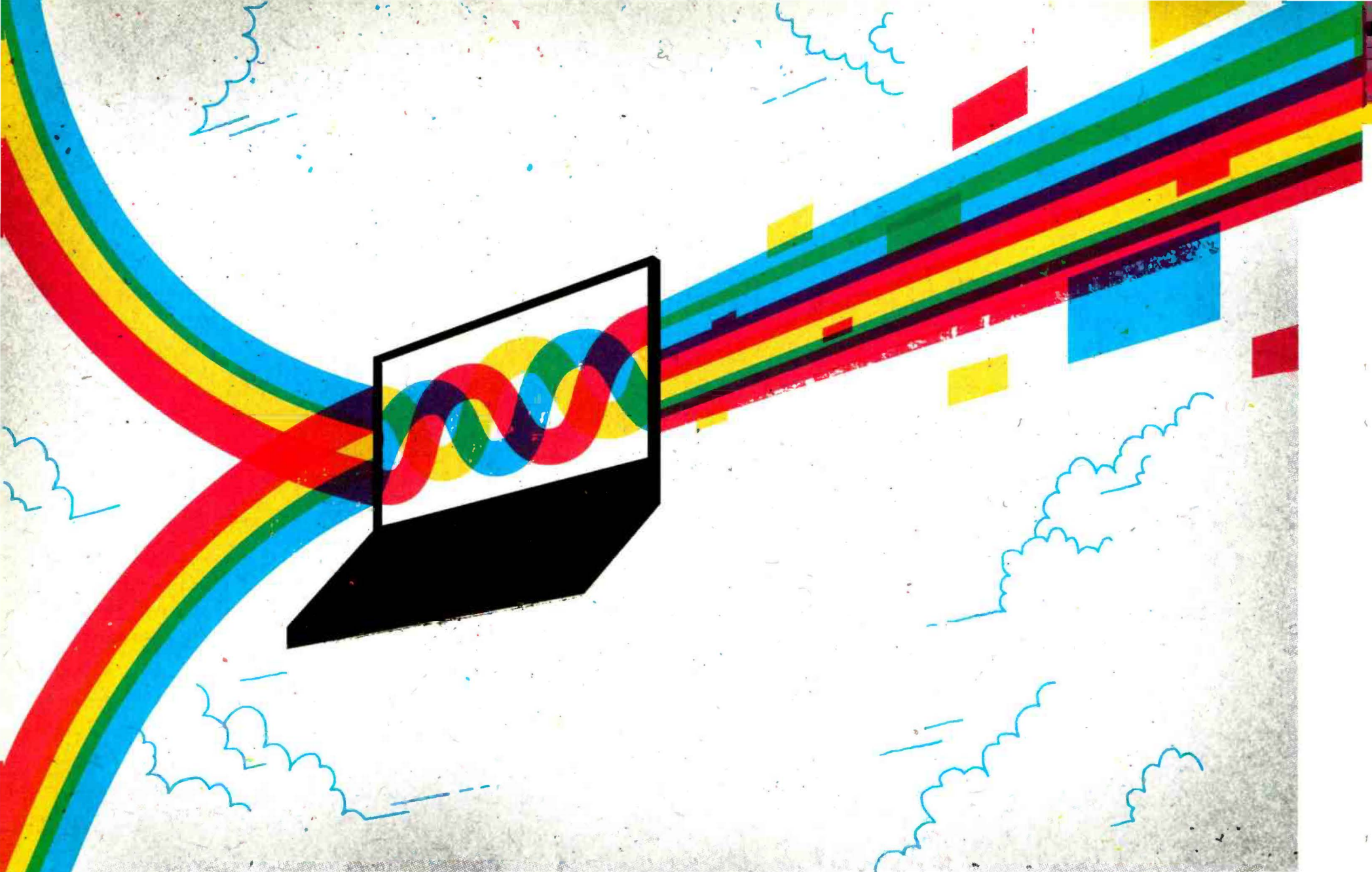
## Do you think the Performance Rights Act will pass this year? If it does, what would that mean for SoundExchange?

I'd love to see it happen this year, and I think we're closer now than we have ever been, but I don't have a crystal ball and I can't predict the future.

I think it needs to happen, first of all, just for parity's sake. And I think we are the best organization to distribute those royalties, should it pass. We're already getting the data from those stations that are simulcasting, and I think it would be the easiest money we'd have to distribute. Those playlists are so much more limited and we're well-positioned to do it.

But it's not a done deal or anything, and certainly other people could come in and pitch their services as well. But it would make sense for SoundExchange to do it—we've shown that we're the most efficient society in the world at what we do. ....

People were just willing to give their music away and that was something that was untenable to me and my team. [Music streaming] has to become a meaningful source of revenue because it will be a substitution for sales.



# Tasting The Rainbow

**YOUTUBE REMIX AUTEURS LIKE THE GREGORY BROTHERS TURN ORDINARY UPLOADED VIDEOS INTO POP MUSIC HITS** *By Jason Lipschutz*



Totally tubular:  
**THE GREGORY BROTHERS**

“Double rainbow! Oh my God, it’s a double rainbow all the way!”

Viral video fans can instantly trace these words to Paul “Yosemite Bear” Vasquez, who, while hiking in January, witnessed the unusual natural phenomenon known as a “double rainbow” and, wonderstruck by its beauty, broke out his camcorder and recorded his wide-eyed epiphany for posterity.

“Yosemite Mountain Giant Double Rainbow 1-8-10,” better-known as the “Double Rainbow” video, can be viewed as poignantly innocent or ridiculously emotional—Vasquez sobs in between exclamations of joy—but either way the clip has struck a chord with YouTube users during the last month and earned 7.2 million views.

Double rainbow mania reached a new level when “Double Rainbow Song,” a “remix” of Vasquez’ video by alt-rock quartet the Gregory Brothers, premiered in early July on YouTube. Mixing percussion, a gentle piano line and backing vocals with Vasquez’ Auto-Tuned hosanna, the 90-second song has been heard 4.2 million times on YouTube and become a sensation in its own right.

The Brooklyn-based group started tinkering with YouTube last April and created “Auto-Tune the News,” a 12-part video series that turned TV news broadcasts into T-Pain-esque jams and has earned more than 10 million views collectively. Although the Gregory Brothers also release straightforward rock albums, they see just as much artistic merit in their viral video work.

“A candid moment like ‘Double Rainbow’ can be more genuine and emotional than something manufactured by studio executives and producers,” keyboardist Evan Gregory says. “It was totally real, and when it’s turned into music you can feel that effect.”

“Double Rainbow Song” is the latest success story of an original track cut from the cloth of a viral video. Incorporating stylized production techniques with ubiquitous pieces of pop culture has proven an effective combination because it offers something both familiar and novel: videos that people know and love but flipped into a new musical format.

With YouTube exceeding 2 billion views per day since May, the site’s popularity and accessibility has prompted veteran artists to experiment with a new medium.

“I started remixing videos because I was hungry to do something different, and YouTube seemed like a fresh outlet for my music,” Massachusetts DJ/producer Steve Porter says. After issuing standard dance remixes to little fanfare for a decade, Porter started remaking videos in 2008 and created “Slap Chop Rap,” a techno take on the popular cooking infomercial with Vince Offer. The clip has received 10.7 million views on YouTube since its April 2009 premiere.

For DJs like Porter, the creative process of chopping a video into an original song comes as naturally as remixing a pop track, but it doesn’t require a club-ready beat. Yet the biggest benefit for these artists is the instant identification that comes with retooling recognizable clips for mass consumption. And what better place to post the finished product than YouTube, the site that spawned the original video’s success?

“I’ve been doing similar [video] remixes for years,” says San Francisco producer Mike Relm, who has made songs out of dialogue from the film “Office Space” and a clip of President Barack Obama swatting a fly with his hand. “But there was never a great forum. Now, YouTube is the perfect avenue for what I do.”

## TURNING CLIPS INTO CAREERS

The Gregory Brothers released “Double Rainbow Song” as a single on iTunes after the YouTube video gained momentum,

and the track arrived with 4,000 downloads sold in its first week, according to Nielsen SoundScan. While that sales figure is impressive for a YouTube-spawned track, similar artists have had trouble translating a viral clip into paid downloads. Although Porter's "Slap Chop" video currently has more views than "Double Rainbow Song," for example, the DJ has only totaled 3,000 downloads throughout his career.

In concert, the YouTube mixes have quickly become fan favorites. The Gregory Brothers recently started incorporating "Double Rainbow Song" into their live show, and after "having shows where we know everyone in the crowd," they now see sizable audiences singing along to "Rainbow," according to Evan Gregory.

Meanwhile, Porter's DJ set at Coachella last April included a video screen and an inaugural live performance of "Slap Chop Rap" that capped the set.

"It was an unforgettable moment when Vince [Offer] appeared on the screen," Porter says. "This was an infomercial remix at a major festival, and the crowd went bonkers."

Porter has also turned his YouTube mixes into lucrative corporate partnerships. In June 2009, he released a clip called "Press Hop," which spliced together and Auto-Tuned the press conferences of professional athletes and coaches. The video, currently at 2.6 million YouTube views, led to a call from the National Basketball Assn., which commissioned Porter to create four TV promos using the same editing technique.

Although Porter won't reveal how much the NBA paid for the ads, he says that the deal was more profitable than anything else he has done in the music industry. "And it's still my music," Porter says. "With a slight tweak you're speaking the same language as corporate sponsors."

Similarly, Relm posted a musical remix of the "Iron Man 2" trailer on YouTube last March. Days after uploading it, film director Jon Favreau contacted Relm on Twitter and asked him to make an official TV spot for the film.

The opportunity helped refocus Relm's professional goals: Instead of only sending out press releases about his current projects, the producer now sends releases with video links to a long list of corporations.

"These days, we're trying to keep Mike active live, but also have a broad range of filmmakers and ad agencies that are aware of what he's doing," says Robert Bennett, Relm's manager. Relm recently remixed an Old Spice TV ad and is about to work on commissioned projects from Lionsgate Films and Fox.

As well, the actual YouTube videos also generate profits. An artist signed to a record label or publishing deal can use Content ID, a program that tracks the use of copyrighted material on YouTube and places an ad on an unauthorized video to generate revenue for the copyright holder. YouTube head of music partnerships Glenn Brown says that the site has more than 1,000 partners using Content ID, including every major record label.

If an unsigned artist wants to monetize a single YouTube clip, however, he or she can sign up for the Individual Video Partnership Program with the site. Although Brown says that the amount of advertising revenue a video can earn is "totally the function of the performance of the video," he points out that the creators of "David After Dentist," a two-minute clip that has 63 million views on the site, have made \$30,000 from their original video.

## COPYRIGHT CONCERNS

Out of the hundreds of videos whose makers have asked their footage to be linked to the "Double Rainbow" clip on YouTube, the Gregory Brothers' "Double Rainbow Song" was one of only three or four videos that Vasquez approved. Although the group did not receive permission from Vasquez when it originally reworked his vocals into "Double Rainbow Song," Vasquez says that he "got a big kick out of [the song]... it had a catchy tune

and used my words in a nice way."

The Gregory Brothers did get Vasquez' consent before releasing the song as a single on iTunes, and the band credited Vasquez as a co-writer to split the proceeds, a move he calls "incredibly generous." Generous, perhaps, and legally necessary: The group—as well as other acts turning viral videos into songs—needed the permission of the original YouTube clip's creator before putting a new spin on his work.

YouTube considers anyone with a video camera to be a copyright owner, even if the uploaded video has not been registered with a copyright office, according to attorney Nancy Prager. Therefore, a remix of a video like "Double Rainbow" has the same legal merit as an unapproved sample in a song, and is considered copyright infringement. Although some clips are protected as fair use/parody, such cases are content-specific.

"The remix is an unauthorized derivative work," says Peter Brodsky, executive VP of business and legal affairs at Sony/ATV Music Publishing, "and so the person who created the original video not only deserves compensation, he or she has the right to say yes or no to its existence."

Brown says that YouTube respects the ownership of its individual users and complies with any requests to remove material. Although the artists interviewed for this article said that they respected the authors of their music's source material, they didn't see a problem with rehashing a viral clip into an original work.

"I didn't contact anyone before remixing ["Slap Chop"], because I wasn't the first person to remix it," Porter says. "There was no thought about it, since it was already being done."

The damages that can result from this type of copyright infringement depend on the copyright owner, the specific infringement and who is infringing it, according to Prager. However, she advises anyone looking to remix a viral clip to check if the original video uses a Creative Commons license, which allows users to share and download their video and is easily searchable on YouTube.

## LEAVING YOUR MARK

While artists who concoct original songs out of viral videos are exploring uncharted artistic territory, the most successful ones have abided by clear-cut strategies to have their voices heard on YouTube. For starters, they experience YouTube as users first before immersing themselves in the site as artists.

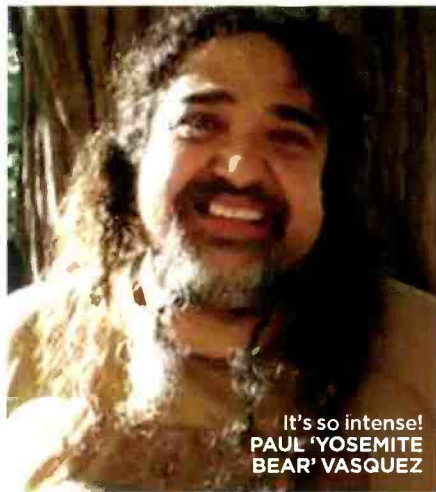
"The best thing I did to understand the YouTube community was to be a part of it," Relm says. The producer says that he learned to provide download links to his MP3s directly from his video, as well as tighten his video descriptions for optimum keyword searches. Relm also varies his audience by affiliating his videos with different YouTube channels, including humor site Barely Political and his own DJ-centric Radio Fried Films page.

Artist management has also adapted to the rules of YouTube to raise its client's profile. Bennett has replaced Relm's electronic press kits with links to his artist's YouTube videos, and he has stressed the importance of social networks like Twitter and Facebook.

However, Bennett insists that consistency separates the legitimate YouTube artists from the flash-in-the-pan pretenders. After Relm stopped "putting stuff up whenever he felt like it" and uploaded work at regular intervals, Bennett says that a solid fan base started to form.

The Gregory Brothers believe that artists of their ilk will soon become more prominent, since the process of making music out of video clips isn't disappearing soon. In fact, guitarist Andrew Gregory can easily envision a world where songs like "Auto-Tune the News" are topping the charts.

"There are plenty of comments that quote funny lines from the song," Andrew Gregory says, "but one of the comments I see most often on our videos is, 'I can't get this out of my head.' "



# Cut Ups

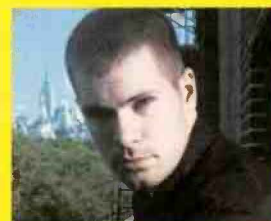
The most successful 'remixes' of video clips have relied on inventive musical concepts and pinpoint production. Here are four videos that have managed to turn interesting visuals into memorable songs:



## The Gregory Brothers "DOUBLE RAINBOW SONG"

**YouTube Views:** 4.3 million

Paul Vasquez' gobsmacked reaction to nature in his "Double Rainbow" viral video was transformed into a tender, Auto-Tuned anthem by the Gregory Brothers. The last 30 seconds of their "Double Rainbow Song" clip features the four-piece performing the song with full instrumentation and vocal harmonies.



## Steve Porter "SLAP CHOP RAP"

**YouTube Views:** 10.7 million

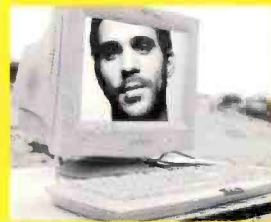
The addition of a techno beat and doctored vocals turns this food-appliance infomercial featuring spokesman Vince Offer into a hip-hop jam. Porter, who played the song live at Coachella in April, says that Offer is a big fan of the video.



## Mike Relm "MIKE RELM X IRON MAN 2"

**YouTube Views:** 103,000

Treating the "Iron Man 2" trailer like a record on a turntable, Relm edits booming percussion into clips of the movie superhero. The video led to an official TV spot helmed by the San Francisco DJ for the film.



## Kutiman "MOTHER OF ALL FUNK CHORDS"

**YouTube Views:** 1 million

Israeli musician Kutiman specializes in chopping up YouTube videos from aspiring musicians and turning their talents into singular rock tracks. "Mother of All Funk Chords" is the first and most popular video in his eight-part series of musical collages.—JL

# DRAMA KINGS

## EVEN AFTER 10 YEARS AND 9 MILLION ALBUMS, METAL BAND **DISTURBED** TAKES NOTHING FOR GRANTED

BY CORTNEY HARDING

PHOTOGRAPH BY TRAVIS SHINN

Dave Draiman should be relaxed.

After all, he's calling from sunny San Francisco, where he's enjoying a beautiful summer day with his girlfriend before he embarks on a yearlong tour with his band, Disturbed. The group's last three albums have all debuted at No. 1 on the Billboard 200, and unless Susan Boyle drops a surprise last-minute record Aug. 31, its fifth album, "Asylum" (Reprise), will probably do the same.

Disturbed has sold 9 million albums domestically in the last 10 years, and almost half that number can be attributed to its breakthrough record, 2000's "The Sickness," which has sold 4.2 million copies, according to Nielsen SoundScan. But the band has been remarkably consistent, even as sales have trended downward: 2002's "Believe" sold 1.8 million, 2005's "Ten Thousand Fists" sold 1.9 million, and 2008's "Indestructible" sold 1.1 million.

The act has built a solid tour following during its long career, and has a fan base renowned for its loyalty and longevity. Disturbed fans are known for not only sticking with the band, but for passing fan-dom along, as evidenced by the crowd-surfing elementary schoolers who attend shows with their parents and appear in the forthcoming DVD, "Decade of Disturbed."

But despite all of this, Draiman is not mellow. "I'm always worried," he says. "About everything."

Part of this neurosis could just be his natural state. While he's funny and friendly on the phone, a quick read of his lyrics reveals that his band's name is appropriate. Topics tackled on the new record include "being trapped in the prison of your own mind," losing a lover, religion serving as a catalyst for war and the Holocaust. The album's lightest track—if you can call it that—"The Animal," is about becoming a werewolf, though don't expect it to show up in any "Twilight" fan videos anytime soon.

Worrywart nature aside, though, Draiman has a right to be concerned. While metal is considered one of the last genres not beset by fair-weather fans and an over-before-it-begins blog hype cycle, that doesn't mean it's not without its fair share of problems. For an astute businessman and long-timer like Draiman, the challenges are very real.

### FLYOVER ZONES

Disturbed manager Jeff Battaglia still believes in the power of the transistor. "Radio is still the single most important driver for a band like this," he says. "And the changes at alternative radio have impacted us in a real way."

According to Mike Rittberg, senior VP of promotion at Reprise, "In the early part of the decade, the alternative format played more rock, but recently we've seen a shift, and there is less crossover between the active rock format and alternative." For a band like Disturbed, "this has resulted in lost exposure and less audience reach."

The band is still a monster presence at active rock radio. It has lodged seven No. 1s, the same as Metallica, and only Linkin Park and Creed have topped the chart more times (nine and eight, respectively). Disturbed has also had 15 tracks in the top 10, tying with the Foo Fighters and Nickelback, and trailing only Godsmack (which has 18).

But the shift in programming at alternative has hurt the band, according to Battaglia. "When we started, there were more opportunities at radio," he says. "There were more opportunities in general—MTV still played videos by hard rock bands, there were more magazines that would cover a band like Disturbed. It still takes radio support to get people to come out in many markets."

Battaglia won't name specific markets where lack of radio has hurt, but says it's a concern. "When we do package tours, like Ozzfest or this summer's Uproar tour, radio will talk about it and that'll get people out," he says. But Battaglia is also concerned that touring is no longer the sure bet it once was.

"There is too much traffic right now," he says. "More bands are depending on touring and merch to make all their money, and this summer has been tough for a lot of people."

Because the band still has relatively strong album sales, Battaglia says its revenue tends to be split fairly equally among record sales, touring and merchandise.

"Disturbed's base is everything between New York and Los Angeles," Reprise senior VP of marketing Rob Gordon says, and he's only half-kidding. "Minneapolis is a huge town for us, as is most of the Midwest. Seattle and Boston are both great

rock markets, too. This is definitely a band for the masses."

Gordon says markets like New York and L.A. are harder for the band to crack. "They'll come to the New York area and play Jones Beach or Saratoga or Buffalo," he says. "They'll play Irvine rather than Los Angeles and Sacramento rather than the Bay Area."

### MEET ME IN THE MIDDLE

If the hipsters in Silverlake and Brooklyn don't dig the group, so be it. At this point, it knows its base, Disturbed knows what its base likes, and it'll be damned if it's going to mess with the formula. "There are many ways the new record isn't really different from the previous ones," Draiman says. "It's more complex in terms of composition, and I think the storytelling aspect of the lyrics is better. But while we always want to grow, we never want to deviate from what we fundamentally do. We make rhythmic, aggressive rock. All killer, no filler."

Battaglia says many of the band's early fans have stuck with it, and as other metal acts from the scene have broken up or fallen by the wayside, some of their fans have joined Team Disturbed. But Gordon says there are still plenty of potential converts out there, and the band and Reprise will be going after them hard.

"We want to reach out to teens, because we feel like that's the demo we're not getting as much as we'd like," Gordon says. "The base is 18- to 35-year-olds."

Gordon says the band is planning on doing more with gaming for "Asylum."

"They are the Xbox artist of the month, and we have created a game called 'Escape From the Asylum,' which will launch online in August," he says. "They've done tons of synchs in videogames, and we are releasing a three-pack for 'Rock Band' on Aug. 24, and working on something with 'Guitar Hero,' too." He says Disturbed was often synched in World Wrestling Entertainment events or ultimate fighting shows, but those outlets have recently decided they want music that's "more PG."

Disturbed will be doing a partnership with acclaimed FX TV show "Sons of Anarchy," a "Sopranos"-like drama about a motorcycle club, that includes a chance to win airfare and tickets to the band's Seattle show. It will also kick off its upcoming tour by playing the Sturgis motorcycle rally in South Dakota.

"We played Sturgis before, with the Scorpions, and it's like playing 'Mad Max,'" Draiman says. "People sit on their bikes and instead of applauding, they rev their engines." Draiman says he and some of his bandmates are Harley enthusiasts, and refutes the notion that it's odd that a Yeshiva High School graduate likes hauling around on a hog. "There are lots of us in the tribe who ride," he says with a laugh.

After Sturgis, Disturbed will co-headline the Uproar tour with Avenged Sevenfold before heading overseas. Draiman says the band has a strong base in Australia, New Zealand, Germany and Scandinavia despite having a late start abroad.

"We were initially held back in other territories because our first album was on BMG internationally, and because of some label transition issues, [breakthrough single] 'Down With the Sickness' wasn't worked overseas," he says. "But we kept working at it and caught up."

The new tour will also feature some of the most elaborate staging of the band's career, although they're quick to point out that fans expecting a Muse-style laser show will be disappointed. "They will have big screens and videos," Gordon says. "The visuals for the new album were all shot by the same person, and the shot that opens the show ties to the music video, and that ties to the online game."

As a special incentive for fans the band is including the DVD "Decade of Disturbed," a 60-plus-minute documentary chronicling the group's first 10 years, with every album purchase. The disc features concert footage, as well as a section called "Disturbed Dissected," where guitarist Dan Donegan and bassist John Moyer teach fans how to play their songs.

Hot Topic is working with the band to turn select outlets into "Asylum stores," and Gordon says he is working on partnerships with Best Buy, Target and Walmart. Rockstar Energy Drink, one of the sponsors of the Uproar tour, is also hosting a "rock star for a day" contest with Disturbed that will feature posters in Rockstar outlets.

"This is a band with an incredible work ethic," Gordon says. "We can fly them out to do meet-and-greets and they'll talk to people for ages. These guys are not complacent." ♦♦♦





Guys in the attic (from left): Disturbed's JOHN MOYER, DAN DONEGAN, DAVID DRAIMAN and MIKE WENGREN



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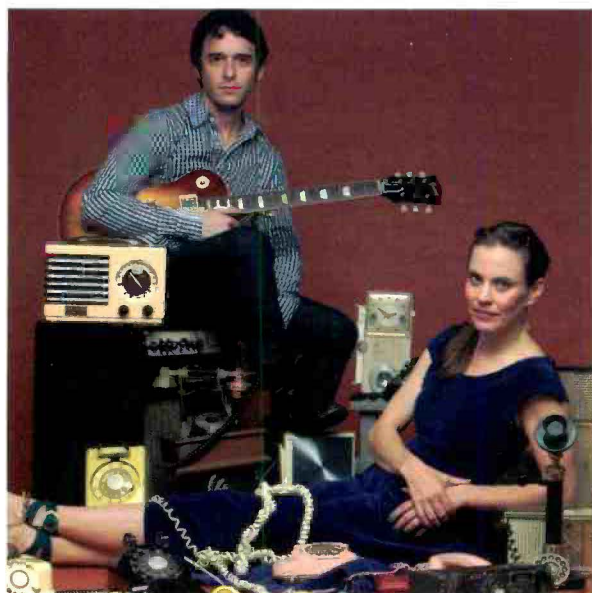


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# ARTIST SPOTLIGHT

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



## ACTION AT A DISTANCE

**Location:** New York and San Francisco  
**Influences:** David Poe and Aimee Mann  
**Dream brand partnership/ad campaign:** Virgin Galactic  
**Next up:** Back in Pro Tools and iChat to finish up a few more songs for our first full-length CD. Then our EP release party on Aug. 28 in San Francisco.



## CASEY DESMOND

**Location:** Allston, Mass.  
**Influences:** David Bowie, Cyndi Lauper and Lady Gaga  
**Dream brand partnership/ad campaign:** Mini Cooper, MAC, Moog or Roland  
**Next up:** Currently co-writing with Robert Ellis Orrall (Ke\$ha, Taylor Swift, Lindsay Lohan) and composing the music for a World Bank commercial. On the Diesel/Sonicbids tour this fall.



## FIO!

**Location:** New York  
**Influences:** The Beatles, Billy Joel and Ben Kweller  
**Dream brand partnership/ad campaign:** Chevy trucks, Levi's jeans and Coke  
**Next up:** Booking shows around the Northeast and releasing our new EP in the coming months.



## GRACE WEBER

**Location:** New York  
**Influences:** Adele, Norah Jones and Chrisette Michele  
**Dream brand partnership/ad campaign:** An airline  
**Next up:** Writing and in preproduction for my first solo album with Grammy Award-winning producer Mike Mangini (Joss Stone, Diane Birch).



## LUIS FEDERICO & JOHN DAVID THOMAS/ MUSICMIND TRACKS

**Location:** Miami  
**Influences:** Trevor Horn, Jimi Hendrix, Stevie Wonder and Prince  
**Dream brand partnership/ad campaign:** Super Bowl, Apple and Rockstar Games  
**Next up:** Recording.



## THE STRINGS

**Location:** Medellin, Colombia, and Mexico City  
**Influences:** John Mayer, Sting, the Killers, Rascal Flatts and the Beatles.  
**Dream brand partnership/ad campaign:** An airline  
**Next up:** Writing the songs for our second album and recording for a release around March/April 2011.





# THE ROAD LESS TRAVELED

LAST SUMMER, THE CONCERT INDUSTRY WAS HAILED AS A RARE BRIGHT SPOT IN A BRUTAL MUSIC BUSINESS ECONOMY. A YEAR LATER, TOURING BELLWETHER LIVE NATION ENTERTAINMENT IS COPING WITH SLUMPING TICKET SALES, NEGATIVE PRESS AND A FALLING STOCK PRICE. IS THIS A TEMPORARY SETBACK—OR A PORTENT OF MORE GRUELING TIMES AHEAD?

BY RAY WADDELL  
ILLUSTRATIONS BY ALEKS SENNWALD



IN THE WEEKS AND DAYS leading up to the 2010 relaunch of the all-female Lilith Fair tour, promoted by Live Nation Entertainment, Lilith co-founder Terry McBride knew all too well that this summer was fated to be a depressed touring season.

"We would look at ticket sales every day," McBride says. "We would have discussions about certain shows that were weak, and we would put more marketing monies toward them to try to get them going."

However, he says, "you reach a certain point where you go, 'Look, no matter what we've done in the marketplace we can't seem to ignite it. We don't know what it's going to end up being, but right now we just can't take that risk.' It's better to take a smaller loss versus moving ahead with the show."

Ernest Hemingway once wrote that financial ruin comes "slowly, then all at once." A similar pattern led up to the cancellation of 13 of the 36 shows on this year's Lilith tour, which has, fairly or not, become emblematic of the woes facing the concert business, and in particular facing the recently merged touring conglomerate Live Nation Entertainment.

A perfect storm of a down economy, congested touring traffic, inconsistent ticket pricing, poorly conceived tours and consumer skepticism has rained down on the live music industry. And, while most promoters are dealing with a tough market, as the world's largest and only publicly traded promoter, Live Nation Entertainment is taking the brunt of negative coverage from a media that heretofore had often focused on touring as the savior of the music business.

For McBride, having to cancel those Lilith shows was a particularly "painful" experience. He co-founded the tour in 1997 with headliner Sarah McLachlan, and all involved had high expectations for its return after an 11-year absence. Canceling shows was a last resort.

"We talked to a number of artists about taking reductions based on what's happening—not just with us, but what's happening with almost every single tour out there," McBride says. "Artists never like to do that, we never like to ask, but we tried to look at all the different options before realizing our last option was to cancel those shows. We didn't want to do it. It has obviously hurt us all financially, but we made that hard decision."

## SUMMER OF DISCONTENT

If last year the prevailing storyline about the concert industry focused on its resilience in the face of recession, this year is being characterized quite differently, as report after report brings news of slow ticket sales, postponements and out-and-out cancellations. For various reasons, a diverse group of acts—including U2, Christina Aguilera, Jonas Brothers, American Idols Live!, the Eagles, Simon & Garfunkel, Rhianna and Limp Bizkit—have postponed, canceled or reconfigured tours or concerts. All of the above-mentioned tours are promoted entirely or in part by Live Nation.

Touring is a business filled with executives that, while generally guarded with the press, talk a lot among themselves. And for the past few months, they've been talking bloodbath. Live Nation and the industry have its blockbusters this year for sure: U2, Lady Gaga, Bon Jovi, Roger Waters and James Taylor/Carole King among them. But an unusual number of normally reliable ticket sellers in a wide range of genres are struggling.

Numbers reported to Billboard Boxscore show North American box-office dollars down almost \$250 million January-June from the same period a year ago, a decrease of nearly 22%. Attendance is down nearly 30% year to year.

"It's a summer where everything is really off," says artist manager Allen Kovac, president of Tenth Street Entertainment. "The tours that are winning are doing so because they stacked the deck with marketing, with integrated campaigns, with songs, with timing. It's hard for people to part with their money right now.

You've got to figure out a way to cut through the clutter or you're going to fail."

Live Nation faced the music July 15 in a presentation to investors for a packed house at New York's Irving Plaza, and many more through a webcast and conference call. Designed to make a case for their future and reassure investors about immediate challenges, the nearly three-hour presentation seems to have had the opposite effect, with stock plummeting and the media and blogs having a field day at Live Nation's expense.

Hosted mainly by executive chairman Irving Azoff and CEO Michael Rapino, much of the presentation centered on the North American concert industry's poor summer performance. Due to a disclosure about poor first-half ticket sales (Rapino gallows humor: "Slide nine was a buzz kill"), Live Nation shares dropped more than 16% that day and closed down nearly 11%. They fell another 12% to \$8.83 the following day and have since fluctuated between \$9 and \$9.75.

The data that sent the stock price into a tailspin? Unit sales for Live Nation Entertainment division Ticketmaster in the year's first half were down 11% (down 12% in the concert segment), and Live Nation unit sales were down 3% (excluding stadium shows). Live Nation's midyear adjusted operating income (AOI) was down 9%.

The numbers were tough to spin, and they don't look to improve anytime soon. According to the Live Nation Entertainment execs, negative press coverage has scared artists out of touring in the fourth quarter, and the company warned investors that second-half industry ticket sales could be down 15%. In such a scenario, Live Nation sales could be off by 5 million tickets (1 million for Live Nation, 4 million for Ticketmaster), creating a \$40 million drag on AOI.

AOI for 2010 is expected to be \$405 million, down from \$445 million last year, despite the benefits of Live Nation's merger this year with Ticketmaster. AOI could be down as much as \$80 million this year.

Despite the power of video cameos from U2 and Shakira, and an appearance by Jay-Z in the green room, investors had numbers in their eyes, not stars. Perhaps frustrated by the audience's questions, and probably by the drop in the stock price, Live Nation executives insisted the company was well-positioned for long-term value.

Azoff, who presented via video conference, called Live Nation stock "ridiculously cheap" and took investors to task for bailing. "I'm hoping that what I'm seeing as all you guys e-mail back to your offices to dump the stock isn't indicative of the fact that we have a group of investors that are so shortsighted," he said with his trademark bravado. "If you believe there is going to be a music business—and there has only been one since the beginning of time—there is no other play than this company."

Miller Tabak cable/media analyst David Joyce attended the presentation, and says that one thing that "walloped investors" was "the quick and confusing" stream of financial figures presented by CFO Kathy Willard, much of it having to do with the merger financials.

Investors also cited Azoff's tone as aggressive for the occasion. "That's not the typical decorum for a public company executive," Joyce says. "People took it as being un-shareholder-friendly."

While a wealth of interesting information was presented, the performance by and large left shareholders unconvinced. Live Nation spent much of the time criticizing the media and placing most of the blame for ticket prices on artists and expensive productions. The executives appeared defensive and uneasy, and were surely less effective in projecting the vitality of both the live business and their future in it than they had hoped.

Live Nation officials declined to comment for this story.

## HOW WE GOT HERE

The tableau that played out that day at Irving Plaza was surreal to long-time observers of the business: suited



**AZOFF IS KNOWN FOR WALKING THROUGH FIRE FOR HIS ACTS. IF A PAY CUT IS THE MESSAGE HE'S SENDING SOME ARTISTS, IT WILL BE HEARD.**

executives attempting to explain the concert industry to a room full of other suited executives, against a backdrop of charts and graphs. Had this business founded by a scruffy group of jeans-clad pirate entrepreneurs turned into a cadre of buttoned-down, buzz phrase-dropping Wall Streeters?

This drastically changed marketplace ruled by Live Nation Entertainment obviously did not happen overnight. It all began quietly in the fall of 1996 with SFX's acquisition of leading New York promoter Delsener-Slater Presents. Stunner after stunner followed, as SFX rolled up such legendary regional companies as Cellar Door, PACE Concerts, Bill Graham Presents, Electric Factory, Don Law Presents, Sunshine Promotions, Contemporary Productions, Evening Star and Avalon Productions.

SFX paid big multiples of annual earnings, putting millions of dollars and financial security into the hands of a group of gutsy gamblers who built the business. Some held out longer than others, but "the money got stupid," Cellar Door founder Jack Boyle said at the time.

In building SFX, Robert F.X. Sillerman and his backers spent about \$2.5 billion acquiring promoters in North America and Europe, most of which (particularly in North America) had a real estate component in the form of amphitheaters, clubs or both in the case of House of Blues. What had been a decentralized business, where regional overlords fiercely protected their fiefdoms and were totally immersed in their respective markets, became a corporation, where tours were booked and promoted nationally and hard-won brand equity was forfeited.

Sillerman sold SFX to radio conglomerate Clear Channel Communications in 2000 for about \$4 billion, with Clear Channel forming Clear Channel Entertainment in hopes of synergizing its live and radio businesses. That synergy never happened. Several departed executives, disgruntled stockholders and one big write-down later, Clear Channel spun off its live entertainment division to form the freestanding, publicly traded Live Nation, directed by Rapino.

Then, after a public stare-down with another live entertainment giant, Ticketmaster (itself aggressive in building the world's largest ticketing company), Live Nation launched its own ticketing business. Finally, after an exhaustive Department of Justice examination amid consumer and competitor protest, Live Nation officially merged with Ticketmaster in late January.

Despite the macro synergies and savings promised to stockholders whenever companies merge, actualizing these efficiencies in the trenches is often tougher than it would seem on paper.

AMERICAN IDOL: LIVE; BILL PUGLIANO/GETTY IMAGES; JONAS BROTHERS: ROB HOFFMAN/BE/GETTY IMAGES; LILITH FAIR: DAVID BEGHMAN/GETTY IMAGES; BEACH BALLS: RACHIEL BEEN; SURVEY ICON: ELLIE SUNAGAWA



"Rolling up individual businesses into one is, at its heart, a struggle among the personalities involved," says Miller Tabak's Joyce. "New management wants to get rid of old management and change the way business is done, and employees become fearful and distrustful of how their day-to-day life might change. People are displaced; suppliers lose bargaining power and confidence; consumers may lose quality customer service interaction, customized local flavor and choice, [which was] particularly evident during the radio industry rollups that resulted in more nationally programmed playlists and syndicated talk shows; and talent may have fewer choices of who to work with to attract their audience, [as with] the record-label mergers and perhaps LNE."

## SEARCH FOR A SUPER MODEL

Live Nation Entertainment is far bigger, more multifaceted and more ambitious than the sum of its individual promoter and ticketing company parts. LNE is a comprehensive, vertically integrated live entertainment behemoth with its hands in virtually all aspects of the business, adding ticketing, artist management, merchandising, licensing, branding, digital rights, recorded music, sponsorships and other services to its concert promotion and venue businesses. Under its Artist Nation division before the merger, Live Nation wrangled huge multirights deals with such acts as Madonna, U2, Jay-Z, Shakira, Nickelback and the Jonas Brothers. A key component of the merged company is the inclusion of Front Line management with Ticketmaster, the Azoff-headed mega-firm that includes 95 managers and 250 artists that earn 82% of their revenue from touring, according to Azoff.

As it stands, Live Nation Entertainment is the No. 1

**Summer in the summer:** Attendance is down this season for a number of big-budget tours, among them (clockwise from top left) American Idols Live!, Lilith Fair and THE JONAS BROTHERS.



promoter, the No. 1 ticketing and the No. 3 e-commerce site in the world, with some 10,000 shows promoted and \$6.5 billion in ticketing transactions annually. With the exception of some softness on this year's Jonas Brothers tour, the artists signed to long-term deals have performed exceptionally well. LNE's global touring division, headed by Arthur Fogel (producer of four of the five top-grossing tours of all time) is widely considered the elite international tour promotion unit in the world.

Last year, Live Nation Entertainment reported to Billboard Boxscore nearly \$2.5 billion in grosses (almost three times that of its closest competitor in AEG Live) and 41 million in attendance to more than 9,000 shows worldwide. It should be noted that, while it has posted a profitable quarter here and there, Live Nation has not turned an annual profit since its spinoff from Clear Channel in 2005. Ticketmaster, on the other hand, has been hugely profitable, but the Live Nation side is basically running Ticketmaster now, with former Live Nation Ticketing president Nathan Hubbard named Ticketmaster CEO.

Investors can be, and some would say have been, patient. "As long as you have a path to [earnings-per-share] profitability, you don't necessarily have to be there soon," says Joyce, citing the volatility in earnings based on the seasonality of the business. Even so, while Live Nation Entertainment is a company valued on earnings before interest, taxes, depreciation and amortization, Joyce says there is still some "cloudiness" in investors' minds as to what the true liquidity of the company is.

"The working capital changes, the cash flows in and out are very difficult if not impossible to model, and that's an uncertainty factor that gives some investors pause," Joyce says. "I do believe they're going to be generating positive free cash flow, and they did a deal to stretch out the maturity so they don't have any credit crunch facing them, but we were hoping for some clarity about how to model out and think about free cash flow."

Tenth Street Entertainment's Kovac isn't sure if a quarterly billing public company ever makes sense in the live music business. "Maybe it takes a little time before it works, or maybe it never works," he says. "It has to play out and we have to see if people rise to the occasion."

Obviously, Live Nation Entertainment can't be blamed for the economic woes that have hammered the United States and much of the world for the past two years. With the nation still gripped in nearly double-digit unemployment, a \$100 Jonas Brothers ticket would hardly seem a priority.

Still, concerts are escapist entertainment, and the word "recession-proof" was bandied about more than a few times last year. In paying what it does for tours, Live Nation must accept some accountability for pushing ticket prices in such a fragile market, and perhaps last year's strong touring performance led to a false sense of security as tours were being conceived, bid on, purchased and routed. But with the biggest, baddest promotional toolbox the industry has ever seen and a mix

of some of the sharpest and most experienced executives in the live entertainment industry, should the company have been able to a) see this coming, and b) do something about it?


In the July 15 presentation, Jason Garner, CEO of Live Nation Entertainment's concerts division, admitted "the economy snuck up on us." To its credit, LNE reacted aggressively in slashing prices, eliminating fees and promoting like hell. Thousands of Live Nation amphitheater tickets have been discounted to prices of \$10-\$20. Garner said the company's No Service Fee June promotion took shed attendance from tracking 8% down to 2.5% down and provided a \$3 million revenue pickup. To this day, discounts abound, but the company says it's only discounting 10% of its tickets, up from 6% last year.

Like any business, Live Nation is trying to move inventory. The LNE amphitheater model, in a nutshell, calls for the company to capture as many quality tours as possible, run them through the sheds and make money off ancillaries like ticketing, concessions, parking and sponsorships. This ancillary revenue is why promoters, tired of watching beer money at their events slip away, got into the real estate business in the first place with the shed boom more than 20 years ago. In turn, artist reps started counting promoters' money from ancillaries and adjusted their fees accordingly, eroding the amphitheater promoters' percentage of the box office from the traditional 15% to less than zero in many cases.

This is a tradeoff Live Nation can afford—when concerts are well-attended. Rapino asserted that the company can make more money from 600 amphitheater shows than off 900, "if they're good shows." Simply put, LNE needs touring traffic and attendance to trigger the ancillaries. One sure-fire way to acquire tours is to pay artists lots of money; artists, facing a decline in other revenue streams related to the recording industry free fall, have been more than happy to cash these checks. The combination of Live Nation's need for shows and the artists' need to make money leads to some tours that simply shouldn't go out, at least at the price they're asking.

But the gold rush may be ending. Live Nation Entertainment execs repeatedly stated that they get fans' message about ticket pricing, and ticket prices begin with what the artist is earning and what they spend on production. When tickets are discounted reactively to sales, the projected gross potential is reduced, meaning the cost of the talent likely won't be recouped in ancillaries. How widespread discounting plays out against LNE's talent costs is unclear, but the rash of cancellations could be seen as an attempt to let artist representatives know that LNE means business in trying to rein in those costs.

Garner intimated as much in the presentation, adding that the problem is not with superstars like U2 and Lady GaGa. "There is a space in the middle that's being affected, where those artists have simply charged too much for too long," he said. "Those artists will have to correct [their prices], because they only have two choices: play

  
**2010 CONCERT-GOER SURVEY**  
BILLBOARD.COM POLLED ITS USERS ON A NUMBER OF HOT BUTTON TOPICS FACING THE TOURING INDUSTRY. HERE, THEIR NOT-SUCH-BAD-NEWS-AFTER-ALL RESPONSES

**1. This summer I will attend:**

- a) More concerts than I did last year: **38%**
- b) Some concerts: **25%**
- c) Fewer concerts than last year: **23%**
- d) No concerts: **14%**

**2. The main reason I don't see my favorite acts in concert is:**

- a) Ticket price: **72%**
- b) Didn't hear about it: **15%**
- c) Don't like the venue: **9%**
- d) Saw them last year: **4%**

**3. My favorite place to see a concert:**

- a) An arena: **35%**
- b) A club: **28%**

**c) An amphitheater: 23%**

- d) A festival: **14%**

**4. I learn about upcoming concerts from:**

- a) Online/social networks: **63%**
- b) Friends: **13%**
- c) The radio: **13%**
- d) Magazines or newspapers: **11%**

**5. I usually buy my tickets:**

- a) Online, through the primary ticket site: **76%**
- b) At the box office: **15%**
- c) Via a secondary online seller like eBay or StubHub: **6%**
- d) Via a ticket reseller: **3%**

**6. The ticket-buying experience is:**

- a) Easy and convenient: **33%**
- b) Easy enough: **42%**
- c) A hassle, but worth it: **25%**

**7. The concertgoing experience is:**

- a) Enjoyable: **63%**
- b) A hassle, but worth it: **32%**
- c) Barely worth the trouble: **5%**

**8. When I go to concerts, I usually buy:**

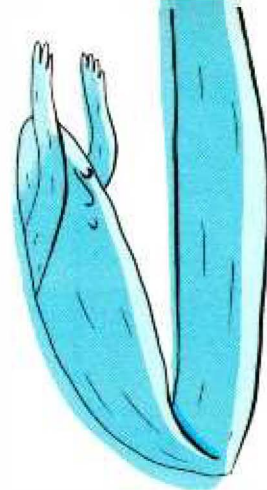
- a) Food: **31%**
- b) Merchandise: **17%**
- c) Both: **29%**
- d) Neither: **23%**

**9. My view of the concert business is:**

- a) Very positive: **28%**
- b) Generally positive: **49%**
- c) Generally negative: **18%**
- d) Very negative: **5%**

**THE FINE PRINT**

Billboard.com received 642 responses to its online summer touring survey, posted between July 19-26. We thank everyone who participated.



to an empty house—which we won't allow because we won't pay the guarantee—or correct their ticket price in order to fill their house.”

A pay cut is on the horizon for many touring artists, it seems. “We ran some \$10 [ticket price] testing on 10 shows,” Garner said. “The pre-offer daily sales were 300 tickets, [and] the day we ran the \$10 day for those tickets we sold 24,000. Those shows obviously did not nail the pricing right. Now we have the press, we have the economy, and we have the data to sit with the artists for next year and say, ‘Ticket prices need to come down. Your guarantees are going to have to come down a bit.’ This is not a problem across the entire platform. It’s a select group of shows that simply have out-priced themselves for the market, and now we have all the evidence in the world to correct that.”

At the presentation, Azoff said, “It will be easier to get artists to drop prices than anyone thinks,” and, indeed, if there ever was a summer for LNE to bite the bullet and press the issue, this is it. Azoff is an artist manager at heart, and though he is known for walking through fire for his acts and bringing them top dollar, if a pay cut is the message he’s sending artists, both Front Line’s clients and others’ will hear him.

Cash flow help could be on the way. Rapino predicted 2011 would be “robust” for touring, and Azoff said Front Line clients Neil Diamond, Kenny Chesney, Van Halen, Fleetwood Mac and Journey would tour in 2011, worth \$25 million–\$30 million to the Front Line division. How much of that is moving money from the promoter pocket to the manager pocket is unclear.

Live Nation has already become more selective in the tours it buys (as evidenced by a reduced show count the last two years), and Garner indicated it will be even more so going forward. On the ticketing front, LNE has restructured its North American Ticketmaster operations, and will be aggressive in rolling out consumer-friendly initiatives like all-in and dynamic pricing. It will also end print-at-home fees and service fees to canceled shows and initiate a “cold feet” policy for ticket buyers. The industry overall is moving to all-in pricing, and Live Nation estimates it can increase ticket sales by 3.3% by offering a single ticket price early in the transaction rather than a face value followed by add-on fees that fans despise.

Finally, though much has been made of the “multi-rights” angle of Live Nation’s long-term deals, only a few include recording rights, and Live Nation has yet to release a record. “We’re not going to be a traditional record company,” Azoff said. “However, we have great relationships with three of the four label groups. I think we’re going to come to a deal shortly.”

The overall Live Nation model seeks to expand the artist/promoter relationship and its razor-thin margins from one night or tour to a more complex and diversified fan-centric revenue producer. In a sense, the Live Nation/Ticketmaster merger was a marketing deal, with sales points and synergies (music, bundling, VIP, merch, sponsorship opportunities) all along the fan-band pipeline, with the concert experience as the driver and consumer data as the fuel.

“There are a lot of ways to make money around the core ticket, and some of the financial and industry press that have been hounding on the poor concert season and Live Nation’s business model are only looking at the concert economics itself,” Miller Tabak’s Joyce points out. “To just look at the 3%–5% margin concert is rather specious, because there are a lot of other higher-margin revenue streams that emanate from that core concert.”

That may be true, but most of those ancillaries are dependent on attendance, and amphitheater attendance is challenged right now. Still, while amphitheaters are clearly a focus, as Live Nation owns them and can control most of the revenue streams, many of the company’s top-grossing tours play non-LNE venues, including Madonna, U2 and Lady GaGa. Live Nation Entertainment also has a thriving club business with solid brands like House of Blues and the Fillmore that the company says it will expand upon.

Live Nation’s competitors have surely enjoyed watching the company squirm, and the media has been relentless in singling out LNE when discussing the overall industry slump. But when the world’s largest live entertainment firm struggles, it begs the question: With all their resources, if these guys can’t do it, who can? At best, the Live Nation model remains unproven. For all its high profile in the industry and consumers’ consciousness, LNE is still in its infancy as a merged company.

Most industry professionals do not believe that this summer’s slump is an indictment of the overall concert business. “Some of this stuff is just marketing mistakes, timing issues and venue choices,” says manager Jim Guerinet, who guides the careers of Gwen Stefani and Trent Reznor, among others. “There are plenty of people out there who are still willing to pay for the [concert] experience.”

There is often a price/value issue with concerts. “When people pay \$100 or more, they have an expectation, and if you don’t fulfill it, they’re going to be disappointed,” Guerinet says. “I don’t think anybody is let down by what they see when they go to ‘The Wall.’ It’s selling tickets, and they’re not cheap. The concert thing isn’t broken.

If it was broken, then it wouldn’t work for Roger Waters, or James Taylor and Carole King, or Lady Gaga.”

Touring is a cyclical business, one of “rumor and innuendo,” as Azoff puts it, and great performances and popular headliners at the right price can save every show and every season. Live Nation says much of its future growth potential is in its expanding international business (where talent costs are 20% less than in North America, it says), and geographic diversity helps deflect economic slumps in specific territories.

Joyce believes the recent investor reaction is indeed shortsighted, “but investors need to be shown more near-term performance,” he says. “I do have a ‘buy’ rating on the stock because the stock fell so much, but I did reduce my target price for the next year to \$13 from \$15. Long term, if you discount the cash flows over the next five years, I think it’s still worth \$19, but clearly there is near-term pain we have to get through.”

Despite the current problems, Azoff spoke confidently about LNE’s future. “We never said this was going to happen in a day,” he pointed out. “We just completed the integration of these companies and we’re just at the beginning stages of running the businesses together. In my 40 years in the business I’ve never felt more positive and excited that we will be able to do good things and create that business model that the decline of the record labels has left open. If you’re taking a hard look at our company you need to think about not what’s going on in the last 30 days, but what’s really going on for the future. When artists walk into our office, they know that Live Nation Entertainment is the future of the business. And at the end of the day, it’s that artist support which will spell the success of Live Nation.”

Meanwhile, Lilith soldiers on, and not so badly, all things considered. McBride says that the remaining 23 Lilith dates will average about 10,000 per in attendance, but he’s not sure how much of the sales can be attributed to discounting. “One thing for sure, when we bring back Lilith next year, we’re going to come with a set ticket price and there will be no discounting,” he says. “I am not going to go through that again.”

McBride says it’s “too early to say” whether Lilith will go out as a Live Nation tour next year, but doesn’t rule it out. “Overall, they have been good partners and they have good amphitheaters,” he says. “If you go into a grass field [as opposed to an amphitheater] you’ll add another \$200,000 to the cost of doing the concert. That has to be put into the ticket price. You really can’t win then.” ♦♦♦

Additional reporting by Glenn Peoples.

## JOIN THE CLUB

**ATTENDANCE MAY BE DOWN FOR A TROUBLING NUMBER OF TOP ACTS, BUT INDIE-ORIENTED BUSINESS AT CLUBS AND AT FESTIVALS REMAINS STEADY**

While many large-venue tours in the United States have struggled, several touring execs working with indie artists, festivals and smaller venues say the summer of 2010 hasn’t been a bummer for them.

However, this season has ushered in a few changes. “Things are selling much later, and there is much more nail biting,” says Billions president David Vieceili, who books the Arcade Fire, Pavement and Joanna Newsom, among others. “We booked Antibalas at the Great American Music Hall in San Francisco,

and a week out we’d sold less than 100 tickets. But by the time the show happened, we had almost sold the place out.”

Vieceili says big festivals featuring indie acts have been strong. “Sasquatch sold out, Coachella sold out, and Lollapalooza will likely sell out,” he says. “Some less established festivals have struggled, but I think that was a response to that fact there was such a glut of them.”

And even though festivals have flourished, clubs haven’t taken a hit. “Most clubs don’t do well in the summer, and that’s been true for a long time,” says Windish Agency head Tom Windish, who books Animal Collective and Neon Indian. “And these big festivals do a lot for the clubs in the long run. A club wanted to book Miike Snow last summer and we couldn’t do it because they were doing Lollapalooza, and at the time, they probably



No big hair: PAVEMENT performs May 30 at the Sasquatch Music Festival.

would have gotten 250 people to turn out. They did a Lolla set for 20,000 people and then came back and sold out the Metro, which was a pivotal moment for them.”

The summer has also been slow for clubs out West, says Adam Zacks, senior director of programming at STG Presents, which books Sasquatch as well as Seattle’s Moore Theater and Paramount Theater. “Anything that goes on sale in June or after is struggling,” he says. “It’s mostly due to competing interests, es-

pecially out here where we only have a few months of good weather. But it’s not a new problem, and year on year it hasn’t declined.”

The promoters cited several reasons why they have escaped the summer slump. “The state of the economy and the high ticket prices are certainly two factors in the decline of some of these tours,” Zacks says. “I also think that some tours came together too quickly, or there was no fresh product, or the on-sale dates were timed badly. It’s a tough time to relaunch or rebrand a tour.”

Vieceili says ill-conceived tours do themselves in. “Lilith was a horrible idea,” he says. “It comes across as really dated.”

The fact that Lilith was gone for more than a decade probably hurt the festival too, according to Windish. “It’s not like the Warped tour, where people buy tickets before they even see the lineup because they go every year and know it will be good,” he says. “You can’t really get away with booking bands that were exciting 10 years ago. —Cortney Harding





**GENRE HOPPER**  
Esperanza Spalding  
blends sounds



**HIGH CONCEPT**  
One Ring Zero blasts off  
into outer space



**NAME CHANGER**  
Bun B tries out  
a new moniker



**SUMMER LOVIN'**  
Early media blitz for  
'Camp Rock 2'



**HAIR RAISING**  
'Jersey Shore' teases  
up a soundtrack

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# MUSIC

**COUNTRY** BY DEBORAH EVANS PRICE

## GOIN' TO THE CONCERT

Little Big Town Builds Its Own Little White Church

Wedding proposals at concerts are nothing new, but country act Little Big Town took things a step further on its recent tour, setting up a space for lucky fans to tie the knot at one of its shows.

"We propped up a little white tent that had church windows and put candelabras inside with red carpet and white chairs," LBT's Kimberly Schlapman says. "There were some special couples. One was a soldier and his wife who hadn't been able to have a real wedding because every time they'd planned a ceremony, he had to go off to war."

The promotion served to highlight the band's first single, "Little White Church," from new album "The Reason Why," out Aug. 24 on Capitol Nashville. The single is No. 14 on Billboard's Hot Country Songs chart. The band hopes to continue the momentum when it hits the road with Sugarland at the end of July.

"'Little White Church' is the fastest-rising single of their career," Capitol Records Nashville senior VP of marketing Cindy Mabe says. LBT has charted 10 singles on the country chart, with "Boondocks" and "Bring It On Home" from 2005 album "The Road to Here" peaking at Nos. 9 and 4, respectively. The band's previous album, "A Place to Land," yielded "I'm With the Band," "Fine Line" and "Good Lord Willing," which peaked at Nos. 32, 31 and 43, respectively.

The success of "Little White Church" could be attributed in part to the band's new label—its fourth in a 10-year career. LBT, which also includes Jimi Westbrook, Karen Fairchild and Phillip Sweet, started on Mercury Records, then moved to Monument Records, releasing a self-titled debut album before jumping to now-defunct Equity Records. While on Equity,



Preacher men (and women):  
LITTLE BIG TOWN

the group released two albums, the last of which, "A Place to Land," was rereleased by Capitol Nashville in October 2008.

"We felt like there was music on there to be heard," Westbrook says of the rerelease. "We had worked so hard on that record for so long and wanted to get the opportunity for people to hear it."

The group members say the label changes weren't easy, but they persevered. "The band has never been about one label, obviously," Fairchild says. "Little Big Town is about the music the four of us make together. We look at the journey as a blessing in a way. One thing has led us to the next. If we hadn't parted ways with the first couple of labels, we

would never have made the 'Road to Here' record on our own with no one looking over our shoulders. It launched a fantastic career and we're grateful."

"The Reason Why" is the first album the group has recorded since becoming part of the Capitol roster. "They were such a highly sought-after band when we signed them that we all believed we won the lottery when they decided to join our label," Mabe says. "Little Big Town is so fresh-sounding with such incredible four-part harmonies. There is no one in this format that does what they do. Any one of the four of them could be a solo artist, but what they do together is just magical."

Sweet says the group "approached things

differently" on the new record. "We worked with engineer Jeff Balding. He was part of the recording and mixing. We wanted a strong sound. It's a little more aggressive."

The band co-produced the album with Wayne Kirkpatrick and co-wrote eight of the 12 tracks. Though country fans battling tough economic times will likely embrace the album-closing ballad "Lean Into It" as their own mantra, the group's members definitely feel a personal connection to the lyric about persevering and overcoming adversity.

"It was Wayne's lyrical idea, his hook," Fairchild says of Kirkpatrick initiating "Lean Into It," which the band co-wrote. "He said he was thinking about us and our story." ...

## LATEST BUZZ

### >>>WILL WYCLEF RUN?

Wyclef Jean is considering a run for president of Haiti but has not decided whether to seek a five-year term as leader of the earthquake-ravaged nation, the musician's family said Monday. There have been rumors the Haitian-born entertainer might enter the 2010 presidential contest, since his 2007 appointment as ambassador-at-large for the Caribbean nation by President Rene Preval. In a statement e-mailed to reporters, the family said, "Wyclef's commitment to his homeland and its youth is boundless, and he will remain its greatest supporter regardless of whether he is part of the government moving forward . . . If and when a decision is made, media will be alerted immediately."

### >>>'IDOL' PURSUES JOHN, TIMBERLAKE

Reality producer Nigel Lythgoe is near a deal to to executive-produce Fox's "American Idol"—and that could spell trouble for the current judges panel. Fox is seeking to bring back Lythgoe to work on the hit series as part of a plan to reboot the show following the exit of top judge Simon Cowell. In addition, "Idol" fans can add pop star Justin Timberlake to the list of potential Cowell replacements. Timberlake, along with legendary singer Elton John, is on "Idol" producer 19 Entertainment chief Simon Fuller's wish list.

### >>>JARREAU RECOVERING

Hospital authorities said July 26 that Grammy Award-winning singer Al Jarreau will stay hospitalized in the French city of Marseille for three or four more days after being admitted for breathing problems. On July 25, the Marseille Hospital Authority said that Jarreau is getting better and is in good spirits but will stay in La Timone hospital for monitoring.

Reporting by the Associated Press, James Hibberd and Kim Masters.

JAZZ BY GAIL MITCHELL

# Classical Jazz

Esperanza Spalding Keeps Bending The Rules

Most people wouldn't associate the term "modern" with classical chamber music. But if anyone can pull off the pairing, it's Esperanza Spalding.

"Chamber Music Society" (Aug. 17, Heads Up International/Concord Music Group) draws from the same wellspring that inspired the bassist/vocalist/composer's 2008 debut, "Esperanza." It's the second chapter in the evolving career of the 26-year-old touted as a breath of fresh air within the contemporary jazz establishment—and a telling example of an artist who harbors no qualms about following wherever her muse leads.

"I might have felt pressure," Spalding says about emulating the jazz, funk and Brazilian rhythms—accented by multilingual vocals and scatting—that propelled her 2008 breakthrough, "Esperanza." The album spent 78 weeks on Top Contemporary Jazz Albums, debuting at No. 3 and ultimately peaking at No. 2. "But I didn't respond to it. My objective is to evolve and grow. After my first album, I was feeling this and that's what I answered to."

What Spalding felt this time is the music she first gravitated to growing up: classical. The self-taught violinist and later graduate/faculty member of the Berklee College of Music spent 10 years with the Chamber Music Society of Oregon in her native Portland where she became concertmaster at 15. That training provides the foundation for the musical prodigy's modernized take on chamber music: accenting the intuitive spontaneity of improvisation with string trio arrangements combining elements of jazz, folk and world music.

Drummer Terri Lyne Carrington, pianist Leo Genovese, guitarist Ricardo Vogt and percussionist Quintino Cinalli are the core group backing Spalding, who co-produced the set

with Gil Goldstein. Legendary vocalist Milton Nascimento also guests.

Spalding says, "I'm emulating something that chamber music used to do: Bring friends together to play music or listen to others play and enjoy the experience in an intimate setting."

How that will translate in today's marketplace is another story. Concord senior VP of Marketing/Label Manager-Jazz and Classics Group Mark Wexler, however, points out the basic element that initially attracted both regular and high-profile fans like David Letterman and President Barack Obama is still in place: Spalding's versatile talent.

"We're marketing the brand Esperanza," Wexler explains of the artist who has appeared in a Banana Republic campaign, won several jazz awards and performed at the White House, the Newport Jazz Festival and the 2010 BET Awards tribute to Prince at the request of the Purple One himself. "As people heard with her first album, she's a very talented woman who can play the bass and sing like a bird," Wexler continues. "Esperanza transcends what people think jazz is. She makes it accessible, and people—both younger and more adult—respond to the uniqueness of that."

Spalding switches to the electric bass for her upcoming third album, "Radio Music Society." Originally intended as the second half of a double-CD with "Chamber Music Society," the upbeat set is slated for next year. "I wanted to find a way to incorporate jazz elements I find appealing into fun songs that could make it on the radio," Spalding says.

Currently performing overseas, the artist returns to the United States in August, and will tour intimate venues this fall to support "Chamber Music Society."

"I don't want to be pigeonholed," she adds. "My job is to do justice to the music that's speaking through me."

Crossing over:  
ESPERANZA SPALDING



ROCK BY JILL MENZE

# ALL THE RINGS OF SATURN

One Ring Zero Gets Spaced Out

When a rock band talks about "reinventing itself," it usually means one of two things: Either the guitars are going to be a shade louder, or the next album will herald an ill-conceived addition of, say, a zither solo on every track. But Brooklyn indie duo One Ring Zero has managed to avoid reinventing itself straight into the ground, largely due to the members' ability to build albums upon seemingly simple concepts.

Making a record about food or ice cream trucks might seem like a fool's errand, but for principal band members Michael Hearst and Joshua Camp, the concepts have led to opportu-

nities to play live at events from book award ceremonies to children's festivals.

"The fun thing about One Ring Zero is we manage to step into these different worlds straight-ahead rock bands don't get to step into," Hearst says, referring to such past projects as 2004 literary-themed release "As Smart As We Are," which features lyrics from authors like Jonathan Ames, Margaret Atwood and Dave Eggers. Following its release, the band played high-profile art and literary festivals across the globe.

"They never just make a new album," says Claudia Gonson, a longtime member of the act and manager of the Magnetic Fields, who also helps co-manage One Ring Zero. "Instead they find

Buzzing: TWO DOOR CINEMA CLUB



>>>PICTURE THIS

Having scored with North American tastemakers, Northern Ireland alt-rock act Two Door Cinema Club is looking to make further inroads with its biggest U.S. tour to date this fall.

Beginning Oct. 7 in Houston, the Creative Artists Agency-booked 20-date trek wraps Nov. 6 in Seattle. It's an attempt to build on an encouraging start for debut album "Tourist History" (Glassnote), which hit No. 10 on Billboard's Heatseekers chart May 1, with sales of 11,000 copies to date, according to Nielsen SoundScan.

"We're excited for the band to return in the fall and grow," Glassnote president Daniel Glass says, citing online support from blogs Brooklyn Vegan and Stere-

ogum plus backing from alternative, speciality and college radio airplay as key factors in the U.S. breakthrough. The band, published by Transgressive Music/Warner/Chappell, made its U.S. network TV debut May 3 on ABC's "Jimmy Kimmel Live!"

The album rolled out in early March on French-based indie Kitsune/Co-Operative Music across Europe; a deluxe reissue of "Tourist History" will hit U.K. stores Sept. 13. Co-manager Colin Schaverien of London-based Prolifica Management describes the band as "a natural grass-roots success," adding that the album campaign so far "has really been word-of-mouth-driven."

European summer festival dates precede a U.K. tour com-



Space cadets: ONE RING ZERO

specific, inventive themes around which to stage their projects. Each album's theme provides a door for them to enter."

One Ring Zero's latest album, "Planets," due Sept. 7 on the band's own Urban Geck Records with digital distribution through Virtual Label, opens the door to a new galaxy of opportunity, with 13 tracks working together to construct a song cycle of the solar system.

"The project started when the International Astronomical Union demoted Pluto in 2006, and 'Pluto' was the first track we wrote," Hearst says. "From there, we thought it would be fun to do the whole album on the planets, basically." He adds that the concept was also inspired by Gustav Holst's orchestral suite "The Planets," which musically documented the planets almost a century ago.

Unlike One Ring Zero's past seven albums, on which Hearst

and Camp played all the instruments, the duo brought in outside players for "Planets," including the group's extended five-piece lineup as well as guest spots by violinist Mark Feldman, Vampire Weekend's Hamilton Berry on cello and author Rick Moody, who contributed lyrics and sang on one song.

The recording was split between Hearst's and Camp's apartments from spring 2007 through April 2010, a decision both felt was necessary to produce the elaborate sounds and song structures of One Ring Zero's music, which "would drive any engineer crazy," according to Hearst.

The result is a collection of prog-influenced, heavily instrumentally based music, with touches of Eastern European flair and '80s synth rock, giving the effort an otherworldly sound indicative of the album's concept.

Hearst hopes the instrumen-

tal nature of the new songs will bring about more synch licensing in TV and movies. But the biggest draw is the album's theme, which lends itself to involvement in the science world, a new direction for One Ring Zero and one it embraces. "We're almost chameleons in many senses with what we do," Hearst says. "We're very much a band and have a sound... but I won't be surprised when we get e-mails from planetariums or the Natural History Museum."

While Hearst and Camp are currently working on additional ventures outside the band—everything from Christmas music for an Italian cooking show to Hearst's next solo effort to a kids' record, "Songs for Unusual Creatures"—they are already prepping One Ring Zero's next project: a food-themed album with music set to recipes of such celebrity chefs as Mario Batali and David Chang, slated for release on Black Balloon Publishing in 2011.

While the forthcoming recipe collection should showcase yet another example of One Ring Zero's creativity, Hearst sees it a slightly different way: "Basically, we're in it to play food festivals." ...

menting Sept. 15, booked through London-based Primary Talent. —Richard Smirke

### >>>SKYE HIGH

British trip-hop act Morcheeba has returned to its chillout roots on seventh album "Blood Like Lemonade," released in the United States July 13 by PIAS America following a June 14 international release on PIAS Recordings.

The album reunites founding members Paul and Ross Godfrey with original vocalist Skye Edwards, who exited after fourth album "Charango" (Warner Bros.) in 2002. Brussels-based PIAS Recordings international marketing manager Ineke Daans says Edwards' return has helped create a "trademark Morcheeba-style album."

"[There's] no more flirting with other genres as on the last two albums," she says. "This is pure Morcheeba. [Edwards] is so much more than the voice of Morcheeba, and everyone is thrilled to have her back. The first live show they did together was in front of 150,000 people in Rome in April for Earth Day and they sounded like they had never been away!"

Daans cites France, Germany, Austria and Switzerland as being among Morcheeba's key markets, but says it will tour worldwide in support of the release. European dates kicked off in June, followed by three shows in San Francisco (July 28) and Los Angeles (July 30-31).

Daans adds that there are plans for a "very long touring period in Europe, the U.S., South America and Australia," booked by William Morris Endeavor Entertainment. Morcheeba is published by Chrysalis Music Publishing. —Steve Adams

### >>>STRONG FINNISH

Finnish female pop/rock group Indica has been enjoying success home and away with a little help from compatriot band Nightwish.

Indica signed to Warner Music-distributed German label Nuclear Blast—home to Nightwish—in December 2009 after four studio albums for Sony Music Finland. Its Nuclear Blast debut, "A Way Away," was released June 24 across Europe and reached No. 8 in Finland and No. 20 in Germany, while also charting in Switzer-

land and Austria.

It contains English-language rerecordings of Indica's Warner/Chappell-published material from its earlier releases, three of which shipped gold (10,000) in Finland, with 2004 debut "Ikuinen Virta" certified platinum (20,000).

The album's poppier overtones differentiate it from Nuclear Blast's usual metal/hard rock output, managing director Markus Staiger says. "The romantic and melancholic form of [Indica's] music is something new for us," he says. "[But] these five extraordinary girls have completely captivated us."

Staiger says Nuclear Blast is seeking a major-label U.S. deal for "A Way Away," which was produced by Nightwish's Tuomas Holopainen. Indica toured with Nightwish in 2007 and 2009, while its singer Johanna "Jonsu" Salomaa guested on Nightwish's 2007 album, "Dark Passion Play."

Indica will play a 12-date German tour in October, booked by Bochum-based Contra Promotion. Finnish bookings and management are through King Foo Entertainment in Helsinki. —Wolfgang Spahr

# 6 QUESTIONS

with BUN B

by MARIEL CONCEPCION

Rappers have a propensity for christening themselves with royal titles to promote their standing in hip-hop (e.g., King of the South, Prince of Rap). But for rapper Bun B, "Trill OG," while less regal than most, was the most fitting.

"My plan is just to ignite the fire that speaks to the issues that go on in the streets," Bun B (born Bernard Freeman) says about the moniker, which stands for "true and real original gangster."

To do so, the 37-year-old rapper joined forces with Young Jeezy, the late Pimp C (partner to Bun B in the duo UGK), Yo Gotti and Gucci Mane, among others, for "Trill OG" the album, out Aug. 3 on Rap-a-Lot/Fontana. J.U.S.T.I.C.E. League, Drumma Boy and Boi-1da are among the set's producers.

#### 1 You have a song with 2Pac, Pimp C and Trey Songz on "Trill OG" called "Right Now." How did that come together?

We had these verses that Pimp and I had already recorded for a 2Pac tribute album. We had submitted the music but it wasn't accepted, for some reason. But it recently came out of the archives and I was able to put a new verse on there and some new sounds and voices to really bring new life out of it. The song is incredible and the subject matter is something that Pimp C and 2Pac were known for: the ladies. So it made sense to bring in Trey Songz to tie it all together.

#### 2 There are a lot of Texas-bred artists on the album, including Slim Thug, LeToya and Play-N-Skillz. How important is it still to rep your hometown?

Texas has had incredible moments in the history of hip-hop. But there is a misconception that because we aren't at the forefront that we aren't here at all. But we're still making music, going on tour and getting in front of and connecting with the people.

#### 3 How was recording this album different from your last one, especially considering this is your first solo release since Pimp C's death?

There was no anxiety behind this one, actually. There was no dealing with Pimp C being locked up, or Pimp C passing away. There wasn't that kind of pressure. We took up to a year to record this album and allowed everyone working on it to put their best foot forward. No one had to rush. If we didn't like something, we scrapped it and tried it again. Because of that, this is a really strong album.

#### 4 You've shot a number of videos recently for your own album and for others, including Sean Garrett and Rick Ross. Is this a conscious move on your part?

Most definitely. It's important for me to keep myself in the public eye. For a person like myself that's been around so many years, I need to let the new music fans that know me from my last album that there is a history and there is a story behind what I represent. For those that know me already, it's reinforcement.

#### 5 You have a lot of interesting partnerships for the promotion of this album.

Boost Mobile will help with ad placement and sponsoring parties. I've also recently become brand ambassador for Ludacris' Conjure liquor—they will also buy ads and sponsor parties. In addition, I designed a Bun B watch with Meister watches, a T-shirt with Amongst Friends and Crooks and Castles, a key chain with GoodWood NYC, an apparel and footwear line with Cadillac and a T-shirt and skateboard with Stevie Williams. What we're trying to do is use brands with bigger pushes in different markets to help them expose their brands to our market and help us by exposing our music to their people.

#### 6 What is the goal you want to achieve with "Trill OG"?

It's time for Texas to move back to the top and in order for that to happen, someone has to take charge. Since I call myself the Trill OG, the first thing I have to do is round up the troops. That's what this album is—to show that Texas is back. I'm just taking the lead and bringing everyone else with me. ...



# ALBUMS

## ROCK

### BRET MICHAELS

#### Custom Built

**Producers:** Bret Michaels, Pete Evick  
*Poor Boy*

**Release Date:** July 6

"Custom Built," the Poison frontman's first solo album since 2005's "Freedom of Sound," is a mixed-bag affair, with songs from his various reality TV pursuits sprinkled among new tunes, covers, remixes and a handful of previously released tracks. The fresh material isn't likely to expand your idea of who Bret Michaels is. The songs "Lie to Me" and "Wasted Time" adhere to Poison's familiar hair-metal style, while "Nothing to Lose" (with an admittedly unlikely Miley Cyrus cameo) is the kind of midtempo power ballad the singer has been using to seduce leather-clad ladies for more than two decades. But a bizarre grunge-rap take on Sublime's "What I Got" suggests that Michaels dreams of one day becoming a kind of trailer park Tom Waits. And a synth-heavy club mix of "Go That Far," the theme song from Michaels' hit VH1 series "Rock of Love," is just straight-up weird.—*MW*

### WOLF PARADE

#### Expo 86

**Producer:** Howard Bilerman  
*Sub Pop Records*

**Release Date:** June 29

Montreal rock outfit Wolf Parade received critical acclaim for its 2005 debut, "Apologies to the Queen Mary," and three years later for follow-up "At Mount Zoomer." For its third album, "Expo 86," the band tempers the musical diversity of its predecessors and focuses more on standard rock fare. The track "Two Men in New Tuxedos" features Wolf Parade singer Spencer Krug (who splits lyrical duties with guitarist Dan Boeckner) musing over upbeat guitar strums and peppered-in synth, while "What Did My Lover Say? (It Always Had to Go This Way)" utilizes a Jack White-inspired guitar line. Elsewhere, prog rock à la Muse dominates the song "Ghost Pressure," and the hint of new wave heard on "Little Golden Age" and "Yulia" brings a welcome breath of fresh air to the

album. Wolf Parade may have defined its own sound with its past two releases, but sometimes a more straightforward approach is a nice change of pace.—*EC*

### 3OH!3

#### Streets of Gold

**Producers:** various  
*Photo Finish/Atlantic*

**Release Date:** June 29

Following the release of its much buzzed-about 2008 breakout album, "Want," electro-rap duo 3OH!3 returns with more fast-paced, catchy digital-pop beats on its latest set, "Streets of Gold." The single "My First Kiss" (featuring Ke\$ha) displays 3OH!3's knack for bracketing cheeky lyrics with a thumping bassline ("Kisses like whiskey/It gets me drunk/And I wake up in the morning with the taste of your tongue"), and "House Party" could be the 2010 version of the Beastie Boys' 1986 hit "(You Gotta) Fight for Your Right (To Party)." Amid a barrage of drumbeats and horns, the track urges listeners to "fuck the clubs" and stay indoors. And in a move that reveals a vulnerable side that hasn't been heard on past efforts, vocalist Sean Foreman trades rapping



### BLAKE SHELTON

#### All About Tonight

**Producer:** Scott Hendricks  
*Warner Bros. Nashville*

**Release Date:** Aug. 10

We know that Blake Shelton can make a solid full-length album, but he's definitely onto something with these "Six Pak" EPs. Like his album "Hillbilly Bone" earlier this year, which reached No. 2 on Billboard's Top Country Albums chart and launched the hit title track, the singer's latest set, "All About Tonight," is a satisfying sprint without fat or filler but packs plenty of fun. The title track is a spirited party anthem with a "tomorrow can wait 'til tomorrow" refrain that would make Jimmy Buffett proud, while "Got a Little Country" and "Draggin' the River"—a sly murder fantasy duet with fiancée Miranda Lambert—are boot-scootin' honky-tonk fare. On the more poignant tip is "Suffocating," a heart-wringing lost-love paean written by Lambert and Lady Antebellum's Hillary Scott, and "Who Are You When I'm Not Looking" mixes humor and pathos with a sweet melody and a wry attitude. The EP concept behind "All About Tonight" may seem small, but like its predecessor, it delivers big.—*GG*



for a heartfelt delivery on "R.I.P." "The house has burned to ashes/I'm no longer in between/R.I.P., R.I.P., you and me," he sings.—*MV*

## R&B

### DWELE

#### W.ants W.orld W.omen (W.W.W.)

**Producers:** various  
*RT Music Group/E1 Music*  
**Release Date:** June 29

Dwele—Kanye West's vocal wingman ("Power," "Flashing Lights") and McDonald's McCafe pitchman—thematically expands his horizons on "W.ants W.orld W.omen (W.W.W.)" Dividing his fourth album into three distinct sections, the Grammy Award-nominated singer/songwriter explores his desires, shares socio-political views and croons to the ladies against an artful, mood-evoking backdrop of R&B and hip-hop. He also ups the guest ante on this ambitious outing, drawing inspiration from rapper David Banner, DJ Quik, R&B singer Raheem DeVaughn and fellow Detroit act Slum Village. The result finds Dwele channeling the storytelling yet soulful grooves of griots Marvin Gaye, Donny Hathaway and Roy Ayers on such tracks as "I Wish," "My People," "Detroit Sunrise" and "What's Not to Love." Tying together this contemporary nod to the past is Dwele's mesmerizing tenor that can shift from commanding to soothing in nothing flat. One quibble: At 17 tracks (including intros and interludes), the album stretches a bit long. But too much of a good thing isn't all bad.—*GM*

## JAZZ

### KENNY G

#### Heart and Soul

**Producers:** Walter Afanasieff, Kenny G  
*Concord Records*

**Release Date:** June 29

During his nearly 30-year career, Grammy Award-winning saxophonist Kenny G has become one of the

most celebrated artists in contemporary jazz. On his 13th studio album, "Heart and Soul," the artist returns to his R&B roots following 2008's "Rhythm and Romance," which featured takes on Latin jazz. The opening title track begins with a flighty melody line backed by a bouncy, two-

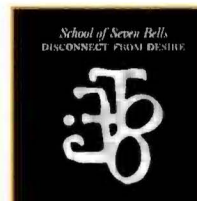


### KELIS

#### Flesh Tone

**Producers:** various  
*Will.i.am/Interscope*  
**Release Date:** July 6

Buoyed by a favorable divorce settlement, a baby boy and a newly released high-energy dance album, "Flesh Tone," the recently single Kelis is ready to bring the boys back to the yard. Backed by an elevating electro beat on the David Guetta-produced first single, "Acapella," the raspy-voiced New Yorker proclaims, "Before you, my whole life was acapella/Now a symphony's the only song to sing." And accompanied by a thumping bassline and an intergalactic-style production on second single "4th of July (Fireworks)," Kelis sings about an intoxicating love ("Nothing I'll ever say or do will be as good as loving you/You make me high"). During the song "Scream" she confesses to being in a love rut, but gets it all out over a soothing piano line. And alongside a throbbing dance beat on "Emancipate," the singer finds a healthy, balanced love ("Let me tell you what love is/It's when you meet each other halfway/I'm en route").—*MC*



### SCHOOL OF SEVEN BELLS

#### Disconnect From Desire

**Producer:** Benjamin Curtis  
*Vagrant/Ghostly International*  
**Release Date:** July 13

It's hard to imagine School of Seven Bells turning to Brian Eno's list of "Oblique Strategies" for inspiration. Because from the sound of its new album, it used his "disconnect from desire" suggestion in title alone. This kinetic collection of delectable dream pop and dance-inflected art rock follows through and then some on the band's 2008 debut, "Alpinisms." Opener/single "Windstorm" is aptly titled, the guitars and synths whirling and twirling as singer/guitarist Alejandra Deheza takes the lead in lieu of the band's usual, literal twin-voice approach with her sister, keyboardist Claudia. Still, there's no resisting their entwined voices; they're an ethereal force singing of farewells both devastating (the gorgeous My Bloody Valentine nod "I L U") and dismissive (the freestyle-esque "Bye Bye Bye"). Ex-Secret Machines guitarist Benjamin Curtis infuses the tracks with subtle, hypnotic parts ("Babelonia" and "Dust Devil" in particular), and they're paired with heartfelt lyrics that speak to one's inner self. For the listener, disconnecting will be all but impossible.—*CWW*

# THE BILLBOARD REVIEWS

## SINGLES

step track. And with the aid of colorful percussion and chompy organ fills, the cut "Déjà Vu" brings an engaging R&B drive with much more punch than the saxophonist's usual fare. Delicate strings of trilled melody hover above the surface on "Fall Again," which also features the reverberant chime of nylon-string guitars and the syrupy crooning of R&B singer Robin Thicke. Babyface adds to the seduction, lending his vocals to the sentimental "No Place Like Home."—*CM*

### ELECTRONIC

#### DELPHIC

##### Acolyte

**Producers:** Delphic, Ewan Pearson  
*Dangerbird Records*

**Release Date:** June 29

British electronic act Delphic's debut album, "Acolyte," is a seamless fusion of electro beats and despondent vocals that serve as the backdrop to a lyrical theme about dealing with the end of a relationship. Singer James Cook pleads with a former lover throughout the set—it's most apparent on wistful track "Red Lights," where he admits, "If you were to call/I'd risk a second broken heart for you." And on the frenzied "Counterpoint" he realizes his relationship has finally ended ("And you just don't come back around/It seems to me that we will never be"). The album's two instrumental tracks—"Ephemera" and "Acolyte," which feature distorted synths and wordless chants—sound fittingly religious, given the set's title. But Delphic is at its best on the pop-leaning cut

"Doubt" and the captivating "Halcyon," which features a cold vocal delivery and scattershot synths.—*GL*

### REISSUES

#### A-HA

##### Hunting High and Low/Scoundrel Days (Remastered Deluxe Edition)

**Producers:** a-ha, Tony Mansfield, Alan Tarney, John Ratcliff  
*Rhino/Warner Bros.*

**Release Date:** July 6

Having announced their disbandment after 25 years, the members of iconic Norwegian pop band a-ha conclude their farewell with reissues of 1985 debut "Hunting High and Low" and 1986 follow-up "Scoundrel Days" that brim with demos and remixes. The simultaneous release reinforces how the abrupt tonal shift from the shining, animated "Hunting" and the moodier, more isolated "Days" killed the massive U.S. success a-ha grasped with smash hit "Take On Me." But the trio doesn't regret it, as substantial liner notes outline how "Days" was a determined sidestep to avoid pop star straight-jacketing. (Amazing fact: "Take On Me" originally flopped. A streamlined version rerecorded with producer Alan Tarney is the one that triumphed worldwide.) The 13 rarities also found on "Hunting" reflect that the aural cream was correctly skimmed from those sessions; "Days" holds snapshots of a-ha's live chemistry. Hands down, the extended remix to title track "Hunting High and Low"—whose cinematic orchestral backing puts the song soaring—is the sweetest find among this trove.—*CT*

### COUNTRY

#### THE BAND PERRY

##### If I Die Young (3:43)

**Producer:** Paul Worley  
**Writer:** K. Perry  
**Publishers:** Pearlfeather Publishing/Rio Bravo Music (BMI)

*Republic Nashville*

The Nashville siblings who make up the Band Perry—Reid, Neil and Kimberly Perry—are on the verge of stardom thanks to their poignant, and mildly controversial, new single. An acoustic guitar, banjo and fiddle set the foundation for "If I Die Young," as Kimberly's fearless vocal is colored by harmonies from her brothers that should attract Lady Antebellum fans. As the band sings about "the sharp knife of a short life," Kimberly's lyrics express wonderment with an undertone of dark humor: "And maybe then you'll hear the words I been singin'/Funny when you're dead how people start listenin'." "If I Die Young" follows the Band Perry's first offering, "Hip to My Heart," which reached No. 20 on Hot Country Songs. Both songs are from the group's eponymous debut, due Oct. 5.—*MM*

### POP

#### CHRISTINA PERRI

##### Jar of Hearts (4:06)

**Producer:** Barrett Yeretsian  
**Writers:** C. Perri, B. Yeretsian, D. Lawrence  
**Publishers:** Miss Perri Lane Publishing (BMI), Barrett



#### BUSH

##### Afterlife (4:43)

**Producer:** Bob Rock  
**Writer:** G. Rossdale  
**Publisher:** Mad Dog Winston Music Interscope

After nine years of side projects and solo albums in between stretches of silence, Gavin Rossdale has finally recorded new material with his breakout alt-rock group Bush. The band will return with a full album this October, but the first taste of the disc is radically different than the grunge-influenced rock of its '90s heyday. While the verses of "Afterlife" use an angular guitar riff and rumbling bassline instead of power chords, the chorus bursts into a towering hook reminiscent of early Foo Fighters. The biggest change in Bush's approach is the use of Rossdale's vocals, which earnestly attack the song's melody instead of utilizing his "Glycerine" growl. "Afterlife" has the well-produced catchiness to find legs on modern rock radio, but the song lacks the charisma that distinguished the band back in the day. We hope the rest of the forthcoming "Everything Always Now" finds Rossdale embracing his vocal personality more wholeheartedly.—*JL*

#### JEEZY FEATURING LIL JON

##### Jizzle (3:45)

**Producers:** Shawty Redd, D. Rich  
**Writers:** various  
**Publishers:** various  
*CTE/Def Jam/IDJMG*

Jeezy is one of the more commercially successful rappers to keep his street cred fully intact. But a couple of elements from his latest single, "Jizzle"—the title, for starters—are dated and less gully than one would expect from the self-proclaimed greatest trapper alive. The loaded Shawty Redd production, with its double-speed marching band drums and ceremonial organs, is engaging all on its own. But Lil Jon's pervasive "Yeeeah" and "Whaaat" ad-libs seem a bit unnecessary—not to mention odd, especially considering there's hardly anything "street" about him. Still, Jeezy's patterned, sing-song rhymes are appealing ("Don't let that rich shit fool ya, still come through ya/Panoramic ass nigga, yeah, I'll shoot straight through ya," he raps) and his raspy voice is always welcome. "Jizzle" makes for great album filler, but not necessarily the best lead single from a highly anticipated album.—*MC*



*Yeretsian/Drew Lawrence (ASCAP)*

*Ms. Perri Lane*

"So You Think You Can Dance" host Cat Deeley said, "I think we've discovered another future superstar," when Christina Perri performed her premiere single, "Jar of Hearts," during the July 15 results show—and she may be on to something. The tattooed Philadelphia native is making quite a name for herself with the piano ballad, which is an emotive warning

to Perri's ex-lover who wishes to go for round two of "tearing love apart." The gentle, winding piano melody is blended beautifully with Perri's raspy A Fine Frenzy-esque vocals that hauntingly spill her broken heart out to the world with lines like, "I wish I had missed the first time that we kissed, because you broke all of your promises." The single sets up eager

anticipation for her debut album that will be released via her brand-new deal with Atlantic Records.—*MV*

### ROCK

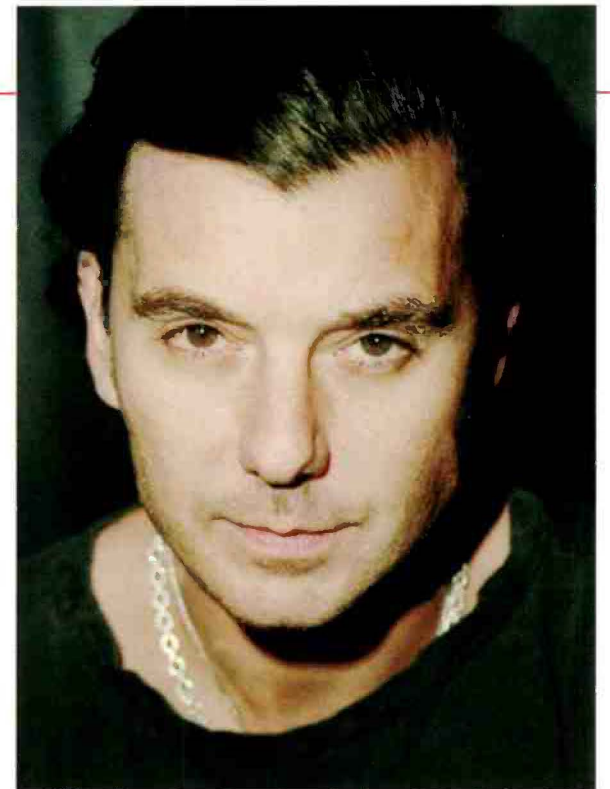
#### JOHN MELLENCAMP

##### No Better Than This (3:13)

**Producer:** T. Bone Burnett  
**Writer:** J. Mellencamp  
**Publisher:** Belmont Mall Publishing (ASCAP)

*Rounder*

With his 21st studio album on the way, John Mellencamp once again mixes his rock roots with cowboy boots on the title track from "No Better Than This," an Americana track full of heartland guitar and summery lyrics. Mellencamp basks in his idea of life's greatest joys on a feel-good tune abundant with nostalgia and a foot-stomping rhythm. "Give me good lovin'/ And seal it with a kiss/Then drop me off where the music's loud/But it won't get no better than this," Mellencamp sings insistently. Considering what fans have come to know about Mellencamp during his 30-plus-year career, none of the joys of which he sings are altogether surprising. Unfortunately, though, neither is the instrumentation, which makes for a somewhat predictable affair.—*CB*



## LEGEND & CREDITS

**EDITED BY MITCHELL PETERS (ALBUMS) AND MONICA HERRERA (SINGLES)**

**CONTRIBUTORS:** Courtney Baldasare, Erin Clendaniel, Mariel Concepcion, Gary Graff, Gabriella Landman, Jason Lipshutz, Connor McKnight, Michael Menachem, Gail Mitchell, Christa Titus, Megan Vick, Mikael Wood, Chris W. Woods

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SOUNDTRACKS BY JASON LIPSHUTZ

# Let It Rock

## 'Camp Rock 2' Soundtrack Debuts A Month Before TV Movie

Before Demi Lovato and the Jonas Brothers once again invade tween TVs with "Camp Rock 2: The Final Jam," fans of the Disney franchise can sing along with the "Camp Rock 2" soundtrack, due Aug. 10 on Walt Disney Records.

With the follow-up to the 2008 musical—which debuted to 8.9 million viewers, the second-most for a TV movie in Disney Channel history—set to premiere Sept. 3, the soundtrack aims to unveil its 14 tunes to mainstream audiences through a mix of radio airplay and heavy touring.

The soundtrack to the original "Camp Rock," which followed aspiring stars during a summer at music camp, peaked at No. 3 on the Billboard 200 and has sold 1.3 million copies since its June 2008 release, according to Nielsen SoundScan. Walt Disney Records hopes to repeat that success by offering more ambitious pop tracks tailored to an established cast.

"We now have the benefit of people having seen the first one and knowing what 'Camp Rock' is," says songwriter Adam Anders, who serves as the music producer for "Glee" and penned the gentle ballad "Wouldn't

Change a Thing" performed by Lovato and Joe Jonas. "Last time we had to shape the main characters, but this time we were able to take the songs to the next level."

As the script for "Camp Rock 2" was being finalized in spring 2009, a variety of songwriters, including Toby Gad (Beyoncé, Fergie) and Jamie Houston (Santana, Miley Cyrus), were recruited and given snippets of the plot to base their songs on, according to Anders. The original songs had to be recorded before cameras started rolling, but the Jonas Brothers' and Lovato's 2009 summer tours made it difficult to block out studio time.

"It was a process of recording in different cities when they had days off," Disney Channels Worldwide VP of music and marketing Steven Vincent says. Once the Jonases and Lovato wrapped their contributions, the rest of the cast recorded in Los Angeles immediately before shooting began in Toronto last fall.

With infectious tracks like the fist-pumping "It's On" and the slow-burning "This Is Our Song," the soundtrack offers the same diverse pop that Vincent hopes can connect with the whole family. The Lovato-led "Can't Back Down," which finds the Camp Rock kids accepting a challenge from a rival camp, was chosen as the first single



'Camp' classic: THE JONAS BROTHERS and DEMI LOVATO

because it samples the film's spirit without giving away its plot.

"It'll be one experience to hear it on the radio, but when you see 50 people dancing to it and the main character becoming a leader, it can be much more powerful," Vincent says.

At least two other "Camp Rock 2" songs will be rolled out on Radio Disney this summer, while the station played "Can't Back Down" 44 times during the week ending July 27, according to Nielsen BDS. The Disney Channel

has also teamed with the Grammy Museum to host an exclusive screening of the film, followed by a panel featuring some of the soundtrack's songwriters, Aug. 2 in Los Angeles.

Fans can hear the songs live at the "Camp Rock 2" tour, which will feature the Jonas Brothers, Lovato and a handful of other cast members performing in U.S. amphitheaters. The trek kicks off Aug. 7 in Chicago and will run until Sept. 19 before heading overseas in October.

Vincent points to the synergy between Radio Disney airplay and TV promos on the Disney Channel as the main platform for the soundtrack's marketing. However, the impending success of "Camp Rock 2" and its soundtrack may be chalked up to the recent revival of original musicals like "Glee" and "High School Musical."

"The musical kind of went away for a while," Anders says, "and stuff like this is proving that it shouldn't have."



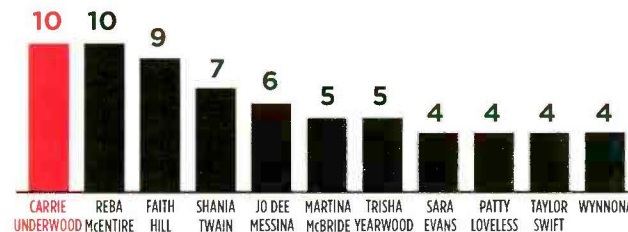
On target: CARRIE UNDERWOOD

## UNDERWOOD OVERWHELMS

Carrie Underwood collects her 10th No. 1 on Hot Country Songs (see page 41), as "Undo It" lifts 2-1. The song is the third leader from the singer's "Play On" album, following "Cowboy Casanova" and "Temporary Home." ¶ Underwood tallied three Hot Country Songs No. 1s from her debut set, "Some Hearts," in 2006-07 and four from "Carnival Ride" in 2007-08. In addition to her 10 toppers, Underwood's two other singles promoted to country radio—"Don't Forget to Remember Me" and "I Told You So," the latter featuring Randy Travis—each peaked at No. 2. ¶ With 10 No. 1s, Underwood matches Reba McEntire for most leaders among women since the survey converted to Nielsen BDS-monitored airplay data as of Jan. 20, 1990. Among all artists in that span, the pair trails nine solo males and one duo for most No. 1s; George Strait leads with 26 chart champions in that stretch. ¶ Underwood additionally becomes just the ninth female soloist to total at least 10 No. 1 titles since Hot Country Songs premiered in the Jan. 8, 1944, issue. —Gary Trust

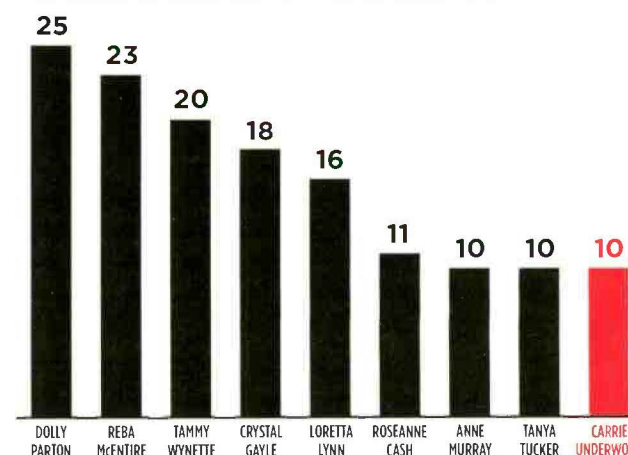
### LADIES FIRST

Most Hot Country Songs No. 1s among women since the chart adopted Nielsen BDS-monitored data as of Jan. 20, 1990.



### ALONE AT THE TOP

Most Hot Country Songs No. 1s among solo women since the chart's Jan. 8, 1944, inception. (The list excludes female duo the Judds, who tallied 14 No. 1s between 1984 and 1989):



# Ridin' Solo

After Disappointing Album Sales Last Year, Ciara Returns With A Hit Single

After Ciara's 2009 album "Fantasy Ride" failed to meet expectations—selling a meager 195,000 copies in the United States, according to Nielsen SoundScan—following the success of 2006's "Ciara: The Evolution," which sold 1.3 million copies, and her "Goodies" debut, which sold 2.7 million—many counted her out.

But with the help of lead single "Ride" from "Basic Instincts," her fourth studio album due Oct. 5 on Jive Records, the R&B singer/dancer/actress is back with a vengeance.

The single, produced by Christopher "Tricky" Stewart and written by the-Dream—who together helmed the entire album—is No. 5 on the Hot R&B/Hip-Hop Songs chart and No. 42 on the Billboard Hot 100 after 13 weeks on each. The track has sold 250,000 downloads to date, according to Nielsen SoundScan.

"The track has caught on because it's infectious, memorable and returns Ciara to her fan base," Stewart says. "The last album we had a number of people in our ears not believing in our vision. This time Ciara drew the line and really fought for what she believed in."

Another reason: Sex sells. Ciara

takes that adage a step further than she did on her "Love Sex Magic" song and video with Justin Timberlake from her last album. Her limber writhing in a bodysuit in the videoclip seems demure compared with "Ride." The highly sexified, push-the-envelope track finds Ciara boasting about her sexual prowess ("I can do it up and down, I can do circles/To him I'm a gymnast, this room is my circus," she sings in a breathy tenor) atop a thumping, slinky beat.

The accompanying video, directed by Diane Martel, is just as explicit as the lyrics. The clip features Ciara provocatively gliding and bouncing atop a mechanical bull while wearing a wet T-shirt, among other highly sexualized visuals—so much so that BET Networks banned the video from its channel.

"Ride" isn't the only promising track gleaned from "Basic Instinct" so far; "Gimme Dat," a more up-tempo but equally brash song was released as a buzz track. "I've been gone for too long, now it's time I take it back," she confidently opens the song over a lively, bass-driven dance beat. Additionally, a remix to "Ride," featuring OutKast rapper André



Giddyup:  
CIARA

3000, was released on the Internet.

While Ciara's album was pushed back a number of times and an official second single hasn't been released yet, her recent chart successes have many rooting for her

and the future of her music career.

"I am grateful to work with such a talented artist as Ciara," the-Dream told Billboard via e-mail. "I've never doubted her talents or her will to succeed." ...



The wild, the innocent and the GTL shuffle: 'Jersey Shore'

## SHORE THING

Our national obsession with the tanned, gelled, fist-pumping cast of MTV's "Jersey Shore" doesn't look like it will end anytime soon—and Universal Republic plans on taking full advantage of that trend as it continues to market the "Jersey Shore Soundtrack." Released last week, the album sold 8,000 copies, according to Nielsen SoundScan, and is No. 55 on the Billboard 200.

"MTV was a great partner in all of this," says Lynn Scott, senior VP of urban music at Universal Republic. "They provided crawls and credit squeezes and played tracks from the record." The label also had access to exclusive scenes and created webisodes to promote the album, which may also benefit from the general "Jersey Shore" buzz as the second season debuted July 29.

Scott says the label rolled out the album—which features such acts as Enrique Iglesias, 3OH!3 and Lil Jon, along with DJs like Steve Aoki, Paul Oakenfold and Diplo—with "gym-tanning-laundry parties." "We threw listening parties at tanning salons and hair salons across the country," she says. "If we were near a beach, we threw a beach party and had beach balls and towels that promoted the album. We took the 'Jersey Shore' nationwide."

While the album's 16 tracks can be purchased individually, Scott says the record is mixed together as one long track and meant to be listened to as a party mix. The cast just shot a video for the track "Hey," which features Lil Jon and 3OH!3, and all six "Shore" residents prepared their own playlists.

One cast member takes particular pride in the album: DJ Pauly D, whose track "Beat Dat Beat (It's Time To)" closes the soundtrack. While he DJ'd frequently prior to the show's launch, he says that because he's now a reality-TV star, he's had opportunities to show off his skills in Vegas, Boston and Chicago, among other cities, and is planning to DJ internationally soon.

"It's been totally amazing," he says. "I've met so many cool people and I'm going to start working on my own album at some point."

—Cortney Harding

## 'STR8' UP

Freddie Gibbs has nothing against rap artists who embrace catchy hooks to land on pop radio, but that's not his style. He didn't need a hit single to draw attention to both of his 2009 mixtapes, and he's about to delve deeper into hardcore street rap on his new EP, "Str8 Killa," due Aug. 3 on Decon Records.

"I'm not trying to obey the rules of radio," the MC says. "I'm trying to bring gangster rap back to the forefront, like in the early '90s."

Growing up in crime-ridden Gary, Ind., Gibbs was too preoccupied "in sports and in the streets" to consider a rap career until his early 20s, when a few friends brought him to a nearby studio. Gibbs started issuing mixtapes within his neighborhood, and in 2006 the rapper signed to Interscope and packed his bags for Southern California.

While Gibbs actively recorded throughout 2007, disagreements with Interscope forced him to leave the label before releasing any material. Gibbs saved his work from his Interscope tenure and self-released some of the material on a pair of 2009 mixtapes,

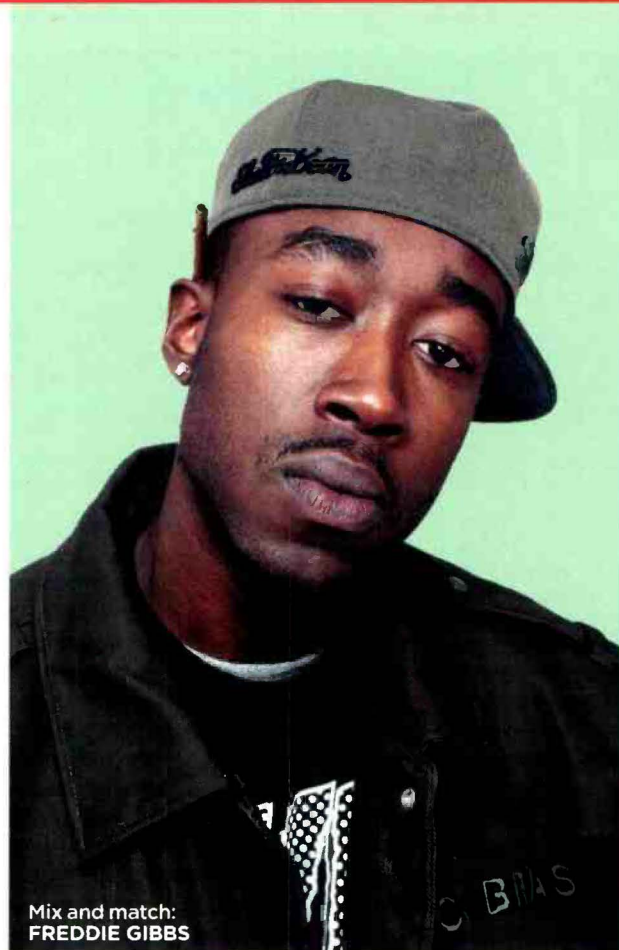
"The Miseducation of Freddie Gibbs" and "Midwestgangstaboxframecadillacmuzik."

The references to Lauryn Hill and OutKast in the mixtape titles suggest that Gibbs' gravelly flow is influenced by more than just genre touchstones like Dr. Dre and 2Pac. "My core thing is gangster rap, but a lot of my music is melodic and carries a message of survival," Gibbs says.

The eight-track "Str8 Killa" features appearances by Bun B, the Cool Kids' Chuck Inglish and the Black Keys' Dan Auerbach—and that's just on one song, the head-knocking "Oil Money." Gibbs will release the album on Decon as a one-off and remains unsigned as an artist.

The rapper is currently hard at work on his debut full-length, "Baby Faced Killa," and hopes to find a label for a possible 2011 release. Following a July 17 set at Pitchfork Music Festival, Gibbs has lined up a handful of summer dates, including a set at SOB's in New York Aug. 3.

"I'll probably be doing be clubs and festivals," Gibbs says. "It doesn't really matter to me. Just give me a mic and I'll rock it."  
—Jason Lipshutz



Mix and match:  
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# THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



## STUNG BY STING

>> David Garrett earns his best sales week as "Rock Symphonies" bows at No. 2 on Top Classical Crossover Albums with 10,000. The violinist, who is famous for classically reinterpreting pop songs, is stuck behind Sting on the Crossover list with his own reinvention album, "Symphonicles."

## JAZZY HIGH

>> With the arrival of multi-instrumentalist Brian Culbertson's "XII" at No. 82 on the Billboard 200, the jazz musician notches his highest-charting album yet. Over on Contemporary Jazz, it nets him his fourth No. 1.



## KIDDING AROUND

>> As Jonas Brothers' soundtrack to their Disney Channel TV show "Jonas L.A.," enters the Billboard 200 at No. 7, the album's tracks overwhelm the Kid Digital Songs chart, as the JoBros take over the entire top eight slots (see page 39).

# CHART BEAT

>> Marc Cohn notches his highest career rank on the Billboard 200, as "Listening Booth: 1970" debuts at No. 28. The 1991 best new artist Grammy Award winner previously peaked as high as No. 38 with his self-titled debut album on the strength of the No. 13 Billboard Hot 100 hit "Walking in Memphis."

>> Pop veterans storm the Smooth Jazz Songs chart this week. Rod Stewart and guest Stevie Wonder make their first visits to the list with a cover of the latter's "My Cherie Amour" at No. 28. One rung below, Herbie Hancock's update of John Lennon's "Imagine" grants Pink her first entry on the chart. Fellow featured acts on the song include Jeff Beck, India.Arie and Seal.

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

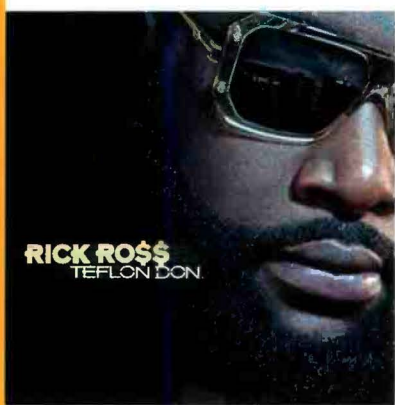
JONAS BROTHERS: DISNEY CHANNEL/RICK ROWELL

# CHARTS

## Rick Ross Settles For No. 2 Bow Behind Eminem

**Eminem** makes it five weeks in a row at No. 1 on the Billboard 200 as "Recovery" sells another 187,000 (down just 4%), according to Nielsen SoundScan.

**Rick Ross'** "Teflon Don" arrives in the runner-up spot with 176,000. Ross' last three studio albums all debuted at No. 1, with his last set, 2009's "Deeper



Than Rap," arriving with 158,000. The opener for "Teflon" is Ross' best sales week since 2008's "Trilla" arrived with 198,000.

The day after the release of "Teflon," industry prognosticators initially projected that Ross had a good shot at a No. 1 debut with an entry in the range of 150,000 to 180,000. "Teflon" did perform to expectations (and outsold the first week of his last album), but "Recovery"

held in there like a champ.

Em's album profited from a small weekly sales decline owed in part to its sale pricing at Target and Best Buy and the continued popularity of its single "Love the Way You Lie." It reigns atop the Digital Songs chart for a fifth straight week (332,000 downloads; down 6%).

Eminem thus becomes the first artist since SoundScan began tracking downloads in 2003 to concurrently hold the No. 1 spot on the Billboard 200 and Digital Songs for five consecutive weeks.

Next week on the Billboard 200, rock band **Avenged Sevenfold** is gunning for a possible No. 1 debut with its new "Nightmare" set.

Initial sales projections from sources suggest that the album could sell 160,000 to 180,000 by week's end on Sunday, Aug. 8. While "Recovery" of course could retain the pole position, it's likely that it will see a sizable drop after the glow of last week's sale pricing wears off. That drop could be enough to let **Avenged** enter at No. 1.

**FIVE FOR FIGHTING:** Since the Billboard 200 began employing Nielsen

SoundScan sales data to power its rankings starting with the May 25, 1991, chart, there have been 488 albums that reached No. 1—and only 44 of them

racked up at least five weeks there, including **Eminem's** "Recovery." The bulk of those sets—27—were released in the '90s, while only 17 dropped in the '00s.

After the monster year that was 2000, where five albums each earned at least five weeks atop the tally, there have been a dearth of multiple-week chart-toppers. Between 2001 and 2010, only '02, '03 and '04 had more than one five-weeker. (Each had two.) Every other year had just one five-week title, save for 2006, which had none.

Eminem is one of just two artists to have released at least three albums that each spent five weeks at No. 1 in the SoundScan era. Aside from "Recovery," both his "The Marshall Mathers LP" in 2000 (eight weeks) and "The Eminem Show" in 2002 (six) managed the feat.

**Garth Brooks** is the other member of the exclusive club, and he trumps Em by having six titles with five weeks at No. 1 each.

**MUSICAL NOTES:** Back in March we reported how for possibly the first time, a student-produced college musical's cast recording had debuted on a Billboard chart. The cheekily titled "Me and My Dick," from a theater group at the University of Michigan, saw its original cast recording enter at No. 11 on Top Cast Albums (March 27).

This week, some of the guys behind that show are back on the charts, but not with a musical. **Darren Criss**, who co-wrote the show's music and lyrics, debuts at No. 30 on Heatseeker Albums with his "Human" EP, while the various-artists set "A Very StarKid Album" enters at No. 19 on Top Compilations (viewable at [billboard.biz/charts](http://billboard.biz/charts)). Each album, available only as a download, sold about 1,000 copies last week.

The latter effort is named after the StarKid production group behind the "Dick" show and the more popular—at least in terms of YouTube views—"Harry Potter" spoof "A Very Potter Musical" and its recently released sequel, appropriately named "A Very Potter Sequel."

Moreover, Criss' 18 tracks are available for individual downloads (among them are the five on his EP and another seven on the "StarKid" set). All together, they shifted more than 5,000 downloads last week.

## Over The Counter

KEITH CAULFIELD



## Market Watch A Weekly National Music Sales Report

### Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	5,292,000	1,480,000	21,042,000
Last Week	5,214,000	1,526,000	20,995,000
Change	1.5%	-3.0%	0.2%
This Week Last Year	6,253,000	1,350,000	21,359,000
Change	-15.4%	9.6%	-1.5%

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

### Weekly Album Sales (Million Units)



### Year-To-Date

	2009	2010	CHANGE
<b>OVERALL UNIT SALES</b>			
Albums	193,245,000	169,709,000	-12.2%
Digital Tracks	663,892,000	660,565,000	-0.5%
Store Singles	961,000	1,124,000	17.0%
<b>Total</b>	<b>858,098,000</b>	<b>831,398,000</b>	<b>-3.1%</b>
Albums w/TEA*	259,634,200	235,765,500	-9.2%

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

### ALBUM SALES



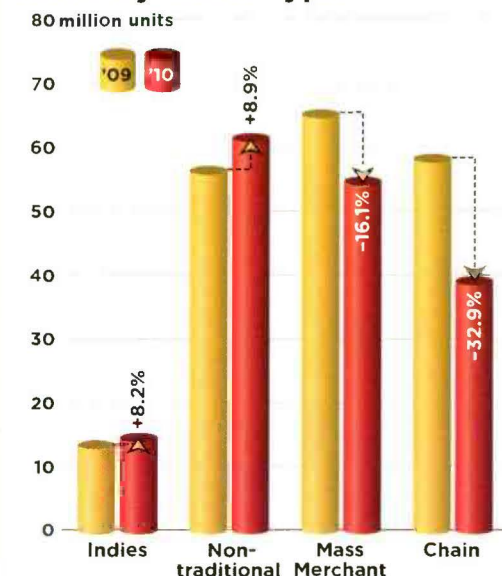
### SALES BY ALBUM FORMAT

	2009	2010	CHANGE
CD	150,589,000	121,516,000	-19.3%
Digital	41,260,000	46,700,000	13.2%
Vinyl	1,359,000	1,473,000	8.4%
Other	36,000	20,000	-44.4%

For week ending July 25, 2010. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

nielsen  
SoundScan

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







THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
101	106	90	ZAC BROWN BAND	Pass The Jar: Live From the Fabulous Fox Theater In Atlanta		17
102	65	53	SOUNDTRACK	Glee: Season One: The Music Volume 2		3
103	NEW	1	12 STONES	The Only Easy Day Was Yesterday (EP)		103
104	NEW	1	BIG HEAD TODD AND THE MONSTERS	Rock Steady		104
105	101	94	BOB MARLEY AND THE WAILERS	Legend: The Best Of Bob Marley And The Wailers		59
106	95	96	ADAM LAMBERT	For Your Entertainment		1
107	82	95	BULLET FOR MY VALENTINE	Fever		1
108	96	99	PHOENIX	Wolfgang Amadeus Phoenix		37
109	143	129	MUSE	The Resistance		1
110	84	67	CREEDEEN CLEARWATER REVIVAL	Chronicle The 20 Greatest Hits		67
111	146	153	EDWARD SHARPE & THE MAGNETIC ZEROES	Up From Below		111
112	123	184	ONEREPUBLIC	Waking Up		21
113	109	121	SOUNDTRACK	Hannah Montana: The Movie		7
114	169	178	CASTING CROWNS	Until The Whole World Hears		1
115	97	80	MARC ANTHONY	Iconos		11
116	112	126	COLT FORD	Chicken & Biscuits		28
117	131	131	EMINEM	Curtain Call: The Hits		2
118	122	117	MOTLEY CRUE	Greatest Hits		94
119	125	118	KID CUDI	Man On The Moon: The End Of Day		4
120	106	82	SOUNDTRACK	Twilight		2
121	115	107	MARVIN SAPP	Here I Am		1
122	NEW	1	LIGHTS	Acoustic (EP)		122
123	24	2	DANGER MOUSE & SPARKLEHORSE	Danger Mouse & Sparklehorse Present: Dark Night Of The Soul		24
124	117	86	GORILLAZ	Plastic Beach		2
125	192	174	PAGE SETTER	COURT YARD HOUNDS		7
126	71	106	COLBIE CAILLAT	Breakthrough		1
127	NEW	1	SERGIO VEGA: EL SHAKA	Millonario De Amor		127
128	111	110	DARIUS RUCKER	Learn To Live		1
129	135	114	TOBYMAC	Tonight		6
130	136	13	THE DIRTY HEADS	Any Port In A Storm		55
131	152	176	FLORENCE + THE MACHINE	Lungs		130
132	40	2	IN THIS MOMENT	A Star-Crossed Wasteland		40
133	NEW	1	STEREO SKYLINE!	Stuck On Repeat		133
134	NEW	1	IMPENDING DOOM	There Will Be Violence		134
135	58	2	PAUL WALL	Heart Of A Champion		58
136	173	195	TENTH AVENUE NORTH	The Light Meets The Dark		15
137	134	125	ERYKAH BADU	NEW AMERYKAH: Part Two: Return Of The Ankh		17
138	117	19	MERCYME	The Generous Mr. Lovewell		12
139	138	140	LIL WAYNE	Tha Carter III		3
140	174	172	THE SCRIPT	The Script		64
141	128	122	UNCLE KRACKER	Happy Hour: The South River Road Sessions (EP)		66
142	116	101	THE NATIONAL	High Violet		11
143	141	147	JOSH TURNER	Haywire		5
144	70	126	BAND OF HORSES	Infinite Arms		10
145	120	77	PLIES	Goon Affiliated		5
146	99	118	SUSAN BOYLE	I Dreamed A Dream		4
147	152	170	GUNS N' ROSES	Greatest Hits		4
148	119	88	SOUNDTRACK	The Twilight Saga: New Moon		1
149	101	87	THE ROLLING STONES	Exile On Main St.		2
150	94	108	SADE	Soldier Of Love		1

**102**  
As "Season One: Volume Two" tumbles, "Journey to Regionals" leaps to No. 32, thanks to a \$5.99 deal at Target last week.



The album was offered as the Amazon MP3 store daily deal July 23 for \$3.99. In turn, it motors with a 39% increase in overall sales and a 429% jump in downloads.

**165**  
The pop duo earns its first chart hit as the set also bows at No. 5 on Heatseekers Albums. The act's fourth release benefits from press coverage on NPR.org and in the New York Times and Los Angeles Times.

**168**  
At No. 5, the "Kidz Bop" line notches its highest-charting set since 2008's "Kidz Bop 13" debuted and peaked at No. 4. And with a 43,000-unit start, "18" has the best sales week for a "Bop" title since "14" opened with 58,000.



The title—which sells 3,000 this week—is part of a promotion at Walmart, which leads to its overall 34% gain, with a 61% jump at mass merchants.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
151	140	139	JANELLE MONAE	The ArchAndroid: Suites II And III		17
152	127	115	LEE BRICE	Love Like Crazy		44
153	147	148	CAGE THE ELEPHANT	Cage The Elephant		63
154	137	112	JAY-Z	The Blueprint 3		46
155	126	102	MICHAEL JACKSON	The Essential Michael Jackson		2
156	114	130	MIRANDA COSGROVE	Sparks Fly		13
157	181	132	MARY J. BLIGE	STRONGER with Each Tear		31
158	148	98	HILLSONG	A Beautiful Exchange: Live		4
159	162	165	PASSION	Passion: Awakening		165
160	157	192	ORIGINAL BROADWAY CAST RECORDING	Jersey Boys		55
161	132	142	EMINEM	The Marshall Mathers LP		72
162	50	2	CROWDED HOUSE	Intriguer		2
163	150	164	GARY ALLAN	Get Off On The Pain		20
164	175	10	SLEIGH BELLS	Treats		10
165	NEW	1	THE BOOKS	The Way Out		165
166	105	74	KEITH SWEAT	Ridin' Solo		5
167	160	168	ALLSTAR WEEKEND	Suddenly (EP)		168
168	102	103	KIDZ BOP KIDS	Kidz Bop 17		25
169	131	133	JAHEIM	Another Round		23
170	151	120	THREE DAYS GRACE	Life Starts Now		44
171	155	150	ORIGINAL BROADWAY CAST RECORDING	Wicked		66
172	45	2	NORMA JEAN	Meridional		2
173	178	186	FRANK SINATRA	Nothing But The Best		186
174	149	146	KENNY CHESNEY	Greatest Hits II		61
175	163	131	MICHAEL JACKSON	Thriller		151
176	154	100	YOUNG MONEY	We Are Young Money		31
177	176	161	MGMT	Oracular Spectacular		106
178	164	154	KEITH URBAN	Defying Gravity		68
179	165	141	DRAKE	So Far Gone (EP)		45
180	RE-ENTRY	98	KID ROCK	Rock N Roll Jesus		98
181	139	135	DEFTONES	Diamond Eyes		12
182	144	124	SAVING ABEL	Miss America		7
183	171	159	BOB SEGER & THE SILVER BULLET BAND	Greatest Hits		140
184	184	156	GRACE POTTER & THE NOCTURNALS	Grace Potter & The Nocturnals		7
185	130	68	KENNY G	Heart And Soul		68
186	NEW	1	GYPTIAN	Hold You		186
187	188	200	NICKELBACK	All The Right Reasons		165
188	90	109	CLAY WALKER	She Won't Be Lonely Long		7
189	170	175	OWL CITY	Ocean Eyes		54
190	89	19	KYLIE MINOGUE	Aphrodite		3
191	161	181	LED ZEPPELIN	Motherhip		98
192	182	169	TAYLOR SWIFT	Taylor Swift		196
193	145	138	PINK FLOYD	Dark Side Of The Moon		768
194	186	41	VARIOUS ARTISTS	WOW Hits 2010		41
195	198	69	RASCAL FLATTS	Greatest Hits Volume 1		69
196	191	172	DAUGHTRY	Daughtry		172
197	166	105	THE GASLIGHT ANTHEM	American Slang		6
198	183	180	VAMPIRE WEEKEND	Contra		28
199	RE-ENTRY	27	THIRTY SECONDS TO MARS	This Is War		27
200	179	182	BREAKING BENJAMIN	Dear Agony		43

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BOB MARLEY AND THE WAILERS	105	MUMFORD & SONS	58	ONEREPUBLIC	112	PASSION WORSHIP BAND	94	STING	23	GLEE: THE MUSIC, VOLUME 3	32	THE TWILIGHT SAGA: NEW MOON	148	TRAIN	37	SERGIO VEGA	127	VANS WARPED TOUR 2010 COMPILATION	62	
JOHN MAYER	63	NAS & DAMIAN "JR. GONG"	38	ORIGINAL CAST	150	PURENRG	159	KEITH SWEAT	166	GLEE: THE MUSIC, VOLUME 2	102	THE TWILIGHT SAGA: ECLIPSE	18	TREY SONGZ	85	VARIOUS ARTISTS	194	CLAY WALKER	183	
SARAH McLACHLAN	138	MARLEY	74	JERSEY BOYS	160	SADE	150	TAYLOR SWIFT	46, 192	GLEE: THE MUSIC, VOLUME 1	64	THE TWILIGHT SAGA: BREAKING DAWN - PART 1	148	JOSH TURNER	143	BACK IN THE DAY A SUMMERTIME HIP-HOP MIX	61	YOUNG MONEY	176	
MERCYME	138	THE NATIONAL	142	WICKED	171	MARVIN SAPP	121	GLEE: SEASON ONE: THE MUSIC VOLUME 1	64	GLEE: SEASON ONE: THE MUSIC VOLUME 2	102	THE TWILIGHT SAGA: NEW MOON	148	UNCLE KRACKER	141	NOW 33	57			
MGMT	177	NEW BOYS	35	PHOENIX	108	SAVING ABEL	182	GLEE: SEASON ONE: THE MUSIC VOLUME 3	43	GLEE: SEASON ONE: THE MUSIC VOLUME 3	102	THE TWILIGHT SAGA: NEW MOON	148	CARRIE UNDERWOOD	39	NOW 34	8			
M.J.A.	34	NICKELBACK	45, 187	PINK FLOYD	193	TOM PETTY AND THE HEARTBREAKERS	70	GLEE: SEASON ONE: THE MUSIC VOLUME 1	64	GLEE: SEASON ONE: THE MUSIC VOLUME 2	102	THE TWILIGHT SAGA: NEW MOON	148	KEITH URBAN	178	SWEET HOME ALABAMA: THE COUNTRY MUSIC TRIBUTE TO LYNRYD SKYNYRD (EP)	80			
BRET MICHAELS	69	JERROD NIEMANN	17	THE ROLLING STONES	149	THE SCRIPT	140	GLEE: SEASON ONE: THE MUSIC VOLUME 1	64	GLEE: SEASON ONE: THE MUSIC VOLUME 2	102	THE TWILIGHT SAGA: NEW MOON	148	USHER	11					
KYLIE MINOGUE	190	NORMA JEAN	172	THE ROOTS	47	SHINEDOWN	89	GLEE: SEASON ONE: THE MUSIC VOLUME 1	64	GLEE: SEASON ONE: THE MUSIC VOLUME 2	102	THE TWILIGHT SAGA: NEW MOON	148							
JANELLE MONAE	151			RICK ROSS	2	BULLET BAND	183	GLEE: SEASON ONE: THE MUSIC VOLUME 1	64	GLEE: SEASON ONE: THE MUSIC VOLUME 2	102	THE TWILIGHT SAGA: NEW MOON	148							
MONICA	96			LA ROUX	59	BOB SEGER & THE SILVER BULLET BAND	183	GLEE: SEASON ONE: THE MUSIC VOLUME 1	64	GLEE: SEASON ONE: THE MUSIC VOLUME 2	102	THE TWILIGHT SAGA: NEW MOON	148							
MOTLEY CRUE	118			PLIES	145	FRANK SINATRA	173	GLEE: SEASON ONE: THE MUSIC VOLUME 1	64	GLEE: SEASON ONE: THE MUSIC VOLUME 2	102	THE TWILIGHT SAGA: NEW MOON	148							
				GRACE POTTER & THE NOCTURNALS	184	SKILLET	68	GLEE: SEASON ONE: THE MUSIC VOLUME 1	64	GLEE: SEASON ONE: THE MUSIC VOLUME 2	102	THE TWILIGHT SAGA: NEW MOON	148							
						SLEIGH BELLS	164	GLEE: SEASON ONE: THE MUSIC VOLUME 1	64	GLEE: SEASON ONE: THE MUSIC VOLUME 2	102	THE TWILIGHT SAGA: NEW MOON	148							
						STEREO SKYLINE!	133	GLEE: SEASON ONE: THE MUSIC VOLUME 1	64	GLEE: SEASON ONE: THE MUSIC VOLUME 2	102	THE TWILIGHT SAGA: NEW MOON	148							

### TOP INDEPENDENT

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	NEW	1	<b>BLACK VEIL BRIDES</b> IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE) STANDBY 026 (13.98)	We Stitch These Wounds	
2	NEW	1	<b>SOUNDTRACK</b> COLUMBIA PICTURES/MONKEYWRENCH 34793/MADISON GATE (12.98)	Eat Pray Love	
3	3	23	<b>GREATEST GAINER</b> <b>MUMFORD &amp; SONS</b> GENTLEMAN OF THE ROAD 0109*/GLASSNOTE (12.98)	Sigh No More	
4	NEW	1	<b>VARIOUS ARTISTS</b> RHINO CUSTOM PRODUCTS 8493 EX/STARBUCKS (12.98)	Back In The Day A Summertime Hip-Hop Mix	
5	4	4	<b>VARIOUS ARTISTS</b> SIDEONEUMMY 1420 (8.98)	Vans Warped Tour 2010 Compilation	
6	NEW	1	<b>THE ACACIA STRAIN</b> PROSTHETIC 10088* (13.98)	Wormwood	
7	2	1	<b>BRET MICHAELS</b> B**B 6520/POOR BOY (11.98)	Custom Built	
8	5	34	<b>FIVE FINGER DEATH PUNCH</b> PROSPECT PARK 50100* (13.98)	War Is The Answer	
9	9	68	<b>JASON ALDEAN</b> BROKEN BOW 7637 (18.98)	Wide Open	
10	NEW	1	<b>BIG HEAD TODD AND THE MONSTERS</b> BIG 1325/ILG (15.98)	Rock Steady	
11	6	12	<b>BULLET FOR MY VALENTINE</b> JIVE (16.98)	Fever	
12	8	63	<b>PHOENIX</b> LOYAUTE 0105*/GLASSNOTE (11.98)	Wolfgang Amadeus Phoenix	
13	18	30	<b>EDWARD SHARPE &amp; THE MAGNETIC ZEROES</b> COMMUNITY/FAIRFAX 542*/VAGRANT (13.98)	Up From Below	
14	12	14	<b>COLT FORD</b> AVERAGE JOE'S 216 (14.98)	Chicken & Biscuits	
15	15	36	<b>MOTLEY CRUE</b> MOTLEY 380*/ELEVEN SEVEN (13.98)	Greatest Hits	
16	17	13	<b>THE DIRTY HEADS</b> EXECUTIVE MUSIC GROUP 1243 (13.98)	Any Port In A Storm	
17	1	2	<b>IN THIS MOMENT</b> CENTURY MEDIA 8723 (16.98)	A Star-Crossed Wasteland	
18	NEW	1	<b>IMPENDING DOOM</b> FACEDOWN 095 (12.98)	There Will Be Violence	
19	13	11	<b>THE NATIONAL</b> 4AD 3X03* (14.98)	High Violet	
20	19	66	<b>CAGE THE ELEPHANT</b> DSP 49658*/JIVE (13.98)	Cage The Elephant	
21	24	11	<b>SLEIGH BELLS</b> N.E.E.T. 016*/MOM + PDP (12.98)	Treats	
22	NEW	1	<b>THE BOOKS</b> TEMPORARY RESIDENCE 183* (14.98)	The Way Out	
23	11	5	<b>KEITH SWEAT</b> KEDAR 00008 (18.98)	Ridin' Solo	
24	NEW	1	<b>GYPTIAN</b> VP 1867 (15.98)	Hold You	
25	7	6	<b>THE GASLIGHT ANTHEM</b> SIDEONEUMMY 1418* (13.98)	American Slang	
26	27	28	<b>VAMPIRE WEEKEND</b> XL 429* (14.98)	Contra	
27	NEW	1	<b>SOUNDTRACK</b> ESL 165 (15.98 CD/DVD)	Babylon Central	
28	NEW	1	<b>PAUL HARDCASTLE PRESENTS: JAZZMASTERS</b> TRIPPIN' N' RHYTHM 41 (18.98)	Jazzmasters VI	
29	26	5	<b>CYNDI LAUPER</b> MERCER STREET 70166*/DOWNTOWN (13.98)	Memphis Blues	
30	23	27	<b>SOUNDTRACK</b> FOX/FOX SEARCHLIGHT 6184/NEW WEST (17.98)	Crazy Heart	
31	16	4	<b>SCISSOR SISTERS</b> POLYDOR 70179/DOWNTOWN (13.98)	Night Work	
32	10	2	<b>CAPONE -N- NOREAGA</b> ICE H2O 28022 (18.98)	The War Report 2	
33	25	4	<b>DWELE</b> RT 5149/E1 (17.98)	W.ants W.orld W.omen	
34	4	4	<b>SOUNDTRACK</b> SUMMIT 2313*/E1 (18.98)	The Twilight Saga: Eclipse: The Score	
35	47	1	<b>THE XX</b> YOUNG TURKS 450* (14.98)	xx	
36	28	14	<b>JIMMY BUFFETT</b> MAILBOAT 2120 EX (14.98)	Encores	
37	NEW	1	<b>AS I LAY DYING</b> METAL BLADE 14907 (13.98)	Powerless Rise	
38	32	1	<b>ATTACK ATTACK!</b> RISE 102 (12.98)	Attack Attack!	
39	31	4	<b>PARKWAY DRIVE</b> EPITAPH 87095* (15.98)	Deep Blue	
40	38	16	<b>SLASH</b> DIK HAYD 31433* (17.98)	Slash	
41	33	18	<b>SHE &amp; HIM</b> MERGE 354* (15.98)	Volume Two	
42	NEW	1	<b>LYDIA</b> LYDIA DIGITAL EX (6.98)	Assailants	
43	NEW	1	<b>JOAN JETT AND THE BLACKHEARTS</b> BLACKHEART 5370* (12.98)	Greatest Hits	
44	42	5	<b>HERBIE HANCOCK</b> HANCOCK 0001* (16.98)	The Imagine Project	
45	45	41	<b>PEARL JAM</b> MONKEYWRENCH 9274* (18.98)	Backspacer	
46	NEW	1	<b>JIMMY WEBB</b> E1 2058 (17.98)	Just Across The River	
47	29	2	<b>SCHOOL OF SEVEN BELLS</b> GHOSTLY INTERNATIONAL 597*/VAGRANT (10.98)	Disconnect From Desire	
48	NEW	1	<b>ABOVE &amp; BEYOND</b> ULTRA 2483 (19.98)	Anjunabeats Volume 8	
49	7	2	<b>SOILWORK</b> NUCLEAR BLAST 2256 (16.98)	The Panic Broadcast	
50	34	4	<b>WOLF PARADE</b> SUB POP 870* (13.98)	Expo 86	

Paul Hardcastle achieves his 11th top 10 set on Top Contemporary Jazz Albums with the arrival of "Jazzmasters VI" at No. 3 (see page 45). The title also arrives on Top Independent Albums at No. 28. Hardcastle's string of top 10s on the Contemporary Jazz tally reaches back to "The Jazzmasters" in 1993, which peaked at No. 4.



### TOP DIGITAL

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	BB 200 RANKING	CERT.
1	1	5	<b>EMINEM</b> WEB/SHADY/AFTERMATH/INTERSCOPE /IGA	Recovery	1	
2	2	1	<b>RICK ROSS</b> MAYBACH/SLIP-N-SLIDE/DEF JAM /DJJMG	Teflon Don	2	
3	3	1	<b>SHERYL CROW</b> A&M /IGA	100 Miles From Memphis	3	
4	4	1	<b>JONAS BROTHERS</b> WALT DISNEY	Jonas L.A. (Soundtrack)	7	
5	8	6	<b>DRAKE</b> YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN /UMRG	Thank Me Later	4	
6	11	2	<b>SOUNDTRACK</b> WATEROWER/REPRISE /WARNER BROS.	Inception	44	
7	21	5	<b>TOM PETTY AND THE HEARTBREAKERS</b> REPRISE /WARNER BROS.	Mojo	22	
8	10	8	<b>JACK JOHNSON</b> BRUSHFIRE /UMRG	To The Sea	12	
9	12	87	<b>LADY GAGA</b> STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE /IGA	The Fame	10	3
10	18	10	<b>THE BLACK KEYS</b> NONESUCH /WARNER BROS.	Brothers	31	
11	17	13	<b>B.O.B</b> B.O.B Presents: The Adventures Of Bobby Ray REBELROCK/GRAND HUSTLE/ATLANTIC /AG	27		
12	9	1	<b>SOUNDTRACK</b> SUMMIT/CHOP SHOP/ATLANTIC /AG	The Twilight Saga: Eclipse	18	
13	19	1	<b>ZAC BROWN BAND</b> ROAR/BIGGER PICTURE/HOME GROWN/ATLANTIC /AG	The Foundation	14	2
14	NEW	1	<b>KATY PERRY</b> CAPITOL	One Of The Boys	70	
15	22	1	<b>MUMFORD &amp; SONS</b> GENTLEMAN OF THE ROAD /GLASSNOTE	Sigh No More	58	
16	NEW	1	<b>LIGHTS</b> LIGHTS MUSIC/SIRE /WARNER BROS.	Acoustic (EP)	122	
17	NEW	1	<b>DAVID GARRETT</b> DECCA	Rock Symphonies	41	
18	NEW	1	<b>KIDZ BOP KIDS</b> RAZOR & TIE	Kidz Bop 18	5	
19	14	3	<b>BIG BOI</b> Sir Lucious Left Foot: The Son Of Chico Dusty DEF JAM /DJJMG	15		
20	NEW	1	<b>SOUNDTRACK</b> MTV/UNIVERSAL REPUBLIC /UMRG	Jersey Shore	55	
21	23	26	<b>LADY ANTEBELLUM</b> CAPITOL NASHVILLE	Need You Now	9	2
22	5	2	<b>M.I.A.</b> N.E.E.T./XL/INTERSCOPE /IGA	MAYA	34	
23	24	12	<b>BROKEN BELLS</b> COLUMBIA /SONY MUSIC	Broken Bells	93	
24	NEW	1	<b>12 STONES</b> WIND-UP	The Only Easy Day Was Yesterday (EP)	103	
25	NEW	1	<b>BLACK VEIL BRIDES</b> STANDBY	We Stitch These Wounds	36	

### TOP INTERNET

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	BB 200 RANKING	CERT.
1	NEW	1	<b>KIDZ BOP KIDS</b> RAZOR & TIE 89234	Kidz Bop 18	5	
2	2	1	<b>SHERYL CROW</b> A&M 014507/IGA	100 Miles From Memphis	3	
3	5	5	<b>EMINEM</b> WEB/SHADY/AFTERMATH/INTERSCOPE 014411*/IGA	Recovery	1	
4	4	12	<b>CAROLE KING &amp; JAMES TAYLOR</b> HEAR 32053	Live At The Troubadour	19	
5	3	2	<b>STING</b> CHERRYTREE/DG 014464/UNIVERSAL CLASSICS GROUP	Symphonicities	23	
6	NEW	1	<b>TOKIO HOTEL</b> CHERRYTREE/INTERSCOPE /IGA	Humanoid City: Live	—	
7	7	1	<b>RICK ROSS</b> MAYBACH/SLIP-N-SLIDE/DEF JAM 014366*/DJJMG	Teflon Don	2	
8	NEW	1	<b>BIG HEAD TODD AND THE MONSTERS</b> BIG 1325/ILG	Rock Steady	04	
9	NEW	1	<b>BRIAN CULBERTSON</b> GRP 014460/VG	XII	82	
10	10	1	<b>DAVID GARRETT</b> DECCA 014442	Rock Symphonies	41	
11	NEW	1	<b>THE ACACIA STRAIN</b> PROSTHETIC 10088*	Wormwood	6	
12	1	6	<b>TOM PETTY AND THE HEARTBREAKERS</b> REPRISE 523971*/WARNER BROS.	Mojo	22	
13	NEW	1	<b>PAUL HARDCASTLE PRESENTS: JAZZMASTERS</b> TRIPPIN' N' RHYTHM 41	Jazzmasters VI	—	
14	14	1	<b>SARAH McLACHLAN</b> ARISTA 55367*/RMG	Laws Of Illusion	38	
15	NEW	1	<b>IMPENDING DOOM</b> FACEDOWN 095	There Will Be Violence	134	
16	18	34	<b>LADY GAGA</b> STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE 011805*/IGA	The Fame	10	3
17	13	7	<b>SOUNDTRACK</b> SUMMIT/CHOP SHOP/ATLANTIC 523836/AG	The Twilight Saga: Eclipse	18	
18	NEW	1	<b>MARC COHN</b> SAGUARO ROAD 25594	Listening Booth: 1970	28	
19	19	10	<b>SOUNDTRACK</b> 20TH CENTURY FOX TV/COLUMBIA 70611/SONY MUSIC	Glee: The Music, Volume 3: Showstoppers	40	
20	21	8	<b>JACK JOHNSON</b> BRUSHFIRE 014266*/UMRG	To The Sea	12	
21	NEW	1	<b>THE BOOKS</b> TEMPORARY RESIDENCE 183*	The Way Out	165	
22	NEW	1	<b>LADY ANTEBELLUM</b> CAPITOL NASHVILLE 97702	Need You Now	9	2
23	16	2	<b>DANGER MOUSE &amp; SPARKLEHORSE</b> PARLOPHONE 48136*/CAPITOL	Danger Mouse & Sparklehorse Present: Dark Night Of The Soul	123	
24	NEW	1	<b>KORN</b> ROADRUNNER 617757	Korn III: Remember Who You Are	13	
25	24	6	<b>DRAKE</b> YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN 014325/UMRG	Thank Me Later	4	

### ILIKE PROFILES: MOST ADDED

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/LABEL)	Most added to social networking, primarily on Facebook, by iLike users. Data compiled by iLike.com.
1	1	11	<b>NOT AFRAID</b> 7 WKS	EMINEM (WEB/SHADY/AFTERMATH/INTERSCOPE)	
2	2	12	<b>ALEJANDRO</b> LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)		
3	3	19	<b>BABY</b> JUSTIN BIEBER FEATURING LUDACRIS (SCHOOLBOY/RAYMOND BRAUN/ISLAND/DJMG)		
4	4	37	<b>BAD ROMANCE</b> LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)		
5	5	23	<b>TODAY WAS A FAIRYTALE</b> TAYLOR SWIFT (BIG MACHINE)		
6	6	45	<b>YOU BELONG WITH ME</b> TAYLOR SWIFT (BIG MACHINE)		
7	7	9	<b>AIRPLANES</b> B.O.B FEATURING HAYLEY WILLIAMS (REBELROCK/GRAND HUSTLE/ATLANTIC)		
8	8	93	<b>IF I WERE A BOY</b> BEYONCE (MUSIC WORLD/COLUMBIA)		
9	9	89	<b>LOVE STORY</b> TAYLOR SWIFT (BIG MACHINE)		
10	10	20	<b>DYNAMITE</b> TAIO CRUZ (MERCURY/DJMG)		
11	11	3	<b>LOVE THE WAY YOU LIE</b> EMINEM FEATURING RIHANNA (WEB/SHADY/AFTERMATH/INTERSCOPE)		
12	12	2	<b>I LIKE IT</b> ENRIQUE IGLESIAS FEATURING PITBULL (UNIVERSAL REPUBLIC)		
13	13	79	<b>POKER FACE</b> LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)		
14	14	70	<b>IN THE END</b> LINKIN PARK (WARNER BROS.)		
15	15	32	<b>ONE TIME</b> JUSTIN BIEBER (RAYMOND BRAUN/ISLAND/DJMG)		

### YAHOO! SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/LABEL)	The week's most-streamed songs on Yahoo! Music.
1	1	12	<b>OMG</b> 6 WKS	USHER FEATURING WILLI AM (LAFACE/JLG)	
2	2	9	<b>CALIFORNIA GURLS</b> KATY PERRY FEATURING SNOOP DOGG (CAPITOL)		
3	3	4	<b>COOLER THAN ME</b> MIKE POSNER (J/RMG)		
4	4	19	<b>BREAK YOUR HEART</b> TAIO CRUZ FEATURING LUDACRIS (MERCURY/DJMG)		
5	5	7	<b>BILLIONAIRE</b> TRAVIS MCCOY FEAT. BRUNO MARS (NAPPY BOY/DECA/DANCE/FUELED BY RAMEN/RRP)		
6	6	7	<b>AIRPLANES</b> B.O.B FEATURING HAYLEY WILLIAMS (REBELROCK/GRAND HUSTLE/ATLANTIC)		
7	7	9	<b>YOUR LOVE IS MY DRUG</b> KESHA (KEMOSABE/RCA/RMG)		
8	8	6	<b>FIND YOUR LOVE</b> DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)		
9	9	6	<b>SOMEBODY TO LOVE</b> JUSTIN BIEBER (SCHOOLBOY/RAYMOND BRAUN/ISLAND/DJMG)		
10	10	17	<b>BREAKEYEN</b> THE SCRIPT (PHONOGENIC/EPIC)		
11	11	17	<b>NOTHIN' ON YOU</b> B.O.B FEATURING BRUNO MARS (REBELROCK/GRAND HUSTLE/ATLANTIC)		
12	12	11	<b>CAN'T BE TAMED</b> MILEY CYRUS (HOLLYWOOD)		
13	13	8	<b>BULLETPROOF</b> LA ROUX (BIG LIFE/POLYDOR/CHERRYTREE/INTERSCOPE)		
14	14	9	<b>ALEJANDRO</b> LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)		
15	15	21	<b>IN MY HEAD</b> JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)		

### TOP ROCK ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	1	1	<b>100 MILES FROM MEMPHIS</b> 1 WK	SHERYL CROW (A&M/IGA)
2	2	8	<b>TO THE SEA</b> JACK JOHNSON (BRUSHFIRE/UMRG)	
3	3	1	<b>KORN III: REMEMBER WHO YOU ARE</b> KORN (ROADRUNNER)	
4	4	1	<b>THE TWILIGHT SAGA: ECLIPSE</b> SOUNDTRACK (SUMMIT/CHOP SHOP/ATLANTIC/AG)	
5	5	1	<b>MOJO</b> TOM PETTY AND THE HEARTBREAKERS (REPRISE/WARNER BROS.)	
6	6	2	<b>SYMPHONICITIES</b> STING (CHERRYTREE/DG/UNIVERSAL CLASSICS GROUP)	
7	7	1	<b>SCREAM</b> DZZY OSBOURNE (EPIC/SONY MUSIC)	
8	8	1	<b>LISTENING BOOTH: 1970</b> MARC COHN (SAGUARO ROAD)	
9	9	12	<b>BROTHERS</b> THE BLACK KEYS (NONESUCH/WARNER BROS.)	
10	10	1	<b>WE STITCH THESE WOUNDS</b> BLACK VEIL BRIDES (STANDBY)	
11	11	1	<b>SAVE ME, SAN FRANCISCO</b> TRAIN (COLUMBIA/SONY MUSIC)	
12	12	1	<b>LAWS OF ILLUSION</b> SARAH McLACHLAN (ARISTA/RMG)	
13	13	1	<b>ROCK SYMPHONIES</b> DAVID GARRE	

HOT 100 AIRPLAY™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
1	1	11	<b>#1 CALIFORNIA GURLS</b> KATY PERRY FEAT. SNOOP DOGG (CAPITOL)
2	2	17	OMG USHER FEAT. WILL.I.AM (LAFACE/JLG)
3	1	12	FIND YOUR LOVE DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
4	3	13	AIRPLANES B.O.B FEAT. HALEY WILLIAMS (REBELROCK/GRAND HUSTLE/ATLANTIC)
5	6	6	LOVE THE WAY YOU LIE EMINEM FEAT. RIHANNA (WEB/SHADY/AFTERMATH/INTERSCOPE)
6	5	14	BILLIONAIRE TRAVIS MCCOY FEAT. BRUNO MARS (NIPPY BOY/DECA/DANCE/FUELED BY RAMEN/RRP)
7	7	12	COOLER THAN ME MIKE POSNER (J/RMG)
8	16	6	DYNAMITE TAIO CRUZ (MERCURY/DJMG)
9	10	9	YOUR LOVE NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
10	8	17	UN-THINKABLE (I'M READY) ALICIA KEYS (M/BK/J/RMG)
11	18	8	RIDIN' SOLO JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
12	14	16	THERE GOES MY BABY USHER (LAFACE/JLG)
13	9	22	BREAK YOUR HEART TAIO CRUZ FEAT. LUDACRIS (MERCURY/DJMG)
14	12	15	BULLETPROOF LA ROUX (BIG LIFE/POLYDOR/CHERRYTREE/INTERSCOPE)
15	15	34	HEY, SOUL SISTER TRAIN (COLUMBIA)
16	11	16	ALEJANDRO LADY GAGA (STREAMELINE/KONLIVE/CHERRYTREE/INTERSCOPE)
17	19	45	NEED YOU NOW LADY ANTEBELLUM (CAPITOL NASHVILLE/CAPITOL)
18	13	17	YOUR LOVE IS MY DRUG KESHA (KEMOSABE/RCA/RMG)
19	22	8	I LIKE IT ENRIQUE IGLESIAS FEAT. PITBULL (UNIVERSAL REPUBLIC/UNIVERSAL)
20	17	25	NOTHIN' ON YOU B.O.B FEAT. BRUNO MARS (REBELROCK/GRAND HUSTLE/ATLANTIC)
21	2	2	DJ GOT US FALLIN' IN LOVE USHER FEAT. PITBULL (LAFACE/JLG)
22	20	11	IMPOSSIBLE SHONTELLE (SRP/SRC/UNIVERSAL MOTOWN)
23	23	10	NOT AFRAID EMINEM (WEB/SHADY/AFTERMATH/INTERSCOPE)
24	21	26	BREAKEVEN THE SCRIPT (PHONOGENIC/EPIC)
25	25	25	RIDE CIARA FEAT. LUDACRIS (LAFACE/JLG)

HOT DIGITAL SONGS™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
1	1	5	<b>#1 LOVE THE WAY YOU LIE</b> EMINEM FEAT. RIHANNA (WEB/SHADY/AFTERMATH/INTERSCOPE)
2	2	8	DYNAMITE TAIO CRUZ (MERCURY/DJMG)
3	11	11	CALIFORNIA GURLS KATY PERRY FEAT. SNOOP DOGG (CAPITOL)
4	5	9	I LIKE IT ENRIQUE IGLESIAS FEAT. PITBULL (UNIVERSAL REPUBLIC)
5	15	15	AIRPLANES B.O.B FEAT. HALEY WILLIAMS (REBELROCK/GRAND HUSTLE/ATLANTIC)
6	6	12	COOLER THAN ME MIKE POSNER (J/RMG)
7	7	11	BILLIONAIRE TRAVIS MCCOY FEAT. BRUNO MARS (NIPPY BOY/DECA/DANCE/FUELED BY RAMEN/RRP)
8	8	17	RIDIN' SOLO JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
9	9	12	NOT AFRAID EMINEM (WEB/SHADY/AFTERMATH/INTERSCOPE)
10	10	17	OMG USHER FEAT. WILL.I.AM (LAFACE/JLG)
11	1	11	TEENAGE DREAM KATY PERRY (CAPITOL)
12	12	12	DJ GOT US FALLIN' IN LOVE USHER FEAT. PITBULL (LAFACE/JLG)
13	11	13	IMPOSSIBLE SHONTELLE (SRP/SRC/UNIVERSAL MOTOWN)
14	12	12	FIND YOUR LOVE DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG)
15	20	42	HEY, SOUL SISTER TRAIN (COLUMBIA)
16	19	5	ROUND & ROUND SELENA GOMEZ & THE SCENE (HOLLYWOOD)
17	15	12	MY FIRST KISS 3OH3 FEAT. KESHA (PHOTO FINISH/ATLANTIC/RRP)
18	10	20	BULLETPROOF LA ROUX (BIG LIFE/POLYDOR/CHERRYTREE/INTERSCOPE)
19	25	4	SECRETS ONEREPUBLIC (MOSLEY/INTERSCOPE)
20	24	5	MISERY MADONN 5 (A&M/OCTONE/INTERSCOPE)
21	21	22	BREAK YOUR HEART TAIO CRUZ FEAT. LUDACRIS (MERCURY/DJMG)
22	18	24	YOUR LOVE IS MY DRUG KESHA (KEMOSABE/RCA/RMG)
23	35	4	MAGIC B.O.B FEAT. RIVERS CUOMO (REBELROCK/GRAND HUSTLE/ATLANTIC)
24	16	17	ALEJANDRO LADY GAGA (STREAMELINE/KONLIVE/CHERRYTREE/INTERSCOPE)
25	26	8	YOUR LOVE NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)

ROCK™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
1	1	29	<b>#1 HEY, SOUL SISTER</b> TRAIN (COLUMBIA)
2	2	10	SECRETS ONEREPUBLIC (MOSLEY/INTERSCOPE)
3	12	12	IN MY HEAD PARAMORE (FUELED BY RAMEN/ATLANTIC/RRP)
4	9	9	IF IT'S LOVE TRAIN (COLUMBIA)
5	4	18	THIS AFTERNOON NICKELBACK (ROADRUNNER/RRP)
6	8	8	HALF OF MY HEART JOHN MAYER (COLUMBIA)
7	7	29	I'M IN UNCLE KRACKER (TOP DOG/ATLANTIC)
8	5	14	ANIMAL NEON TREES (MERCURY/DJMG)
9	8	20	I NEVER TOLD YOU COLBIE CAILLAT (UNIVERSAL REPUBLIC)
10	10	29	BREAKEVEN THE SCRIPT (PHONOGENIC/EPIC)
11	11	29	DON'T STOP BELIEVIN' JOURNEY (COLUMBIA/LEGACY)
12	12	29	FIREFLIES OWL CITY (UNIVERSAL REPUBLIC)
13	33	2	DOG DAYS ARE OVER FLORENCE + THE MACHINE (UNIVERSAL REPUBLIC)
14	13	29	ALL THE RIGHT MOVES ONEREPUBLIC (MOSLEY/INTERSCOPE)
15	18	6	BAD COMPANY FIVE FINGER DEATH PUNCH (PROSPECT PARK)

R&B/HIP-HOP™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
1	1	5	<b>#1 LOVE THE WAY YOU LIE</b> EMINEM FEAT. RIHANNA (WEB/SHADY/AFTERMATH/INTERSCOPE)
2	2	15	AIRPLANES B.O.B FEAT. HALEY WILLIAMS (REBELROCK/GRAND HUSTLE/ATLANTIC)
3	3	12	NOT AFRAID EMINEM (WEB/SHADY/AFTERMATH/INTERSCOPE)
4	17	17	OMG USHER FEAT. WILL.I.AM (LAFACE/JLG)
5	1	17	DJ GOT US FALLIN' IN LOVE USHER FEAT. PITBULL (LAFACE/JLG)
6	5	12	FIND YOUR LOVE DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG)
7	10	12	MAGIC B.O.B FEAT. RIVERS CUOMO (REBELROCK/GRAND HUSTLE/ATLANTIC)
8	8	8	YOUR LOVE NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG)
9	23	23	ALL I DO IS WIN DJ KHALED (WE THE BEST/E1)
10	9	17	HELLO GOOD MORNING DIDDY - DIRTY MONEY FEAT. T.I. (BAD BOY/INTERSCOPE)
11	11	10	TEACH ME HOW TO DOUGIE CALI SWAG DISTRICT (CAPITOL)
12	13	11	PRETTY BOY SWAG SOULJA BOY TEL'EM (COLLIPARK/INTERSCOPE)
13	17	8	GOT YOUR BACK T.I. FEAT. KERI HILSON (GRAND HUSTLE/ATLANTIC)
14	14	7	BEAUTIFUL MONSTER NE-YO (DEF JAM/DJMG)
15	17	17	RUN THIS TOWN JAY-Z, RIHANNA & KANYE WEST (ROC NATION)

JAZZ™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
1	1	29	<b>#1 HAVEN'T MET YOU YET</b> MICHAEL BUBLE (143/REPRISE)
2	2	29	WAKA WAKA (THIS TIME FOR AFRICA) SHAKIRA FEAT. FRESHLYGROUND (EPIC)
3	4	4	EVERYTHING MICHAEL BUBLE (143/REPRISE)
4	4	29	SAVE THE LAST DANCE FOR ME MICHAEL BUBLE (143/REPRISE)
5	5	29	PUR YOUR RECORDS ON CORINNE BAILEY RAE (CAPITOL)
6	6	29	FEELING GOOD MICHAEL BUBLE (143/REPRISE)
7	12	3	ALL I DO IS DREAM OF YOU MICHAEL BUBLE (143/REPRISE)
8	29	29	COME AWAY WITH ME NORAH JONES (BLUE NOTE/CAPITOL)
9	8	29	DON'T KNOW WHY NORAH JONES (BLUE NOTE/CAPITOL)
10	9	29	SWAY MICHAEL BUBLE (143/REPRISE)
11	10	29	THE WAY YOU LOOK TONIGHT MICHAEL BUBLE (143/REPRISE)
12	11	29	SOLDIER OF LOVE SADE (EPIC/SONY MUSIC)
13	14	29	BY YOUR SIDE SADE (EPIC)
14	13	29	CRAZY LOVE MICHAEL BUBLE (143/REPRISE)
15	36	7	SKIES WIDE OPEN BRIAN CULBERTSON FEAT. AVANT (GRP/VERVE)

COUNTRY™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
1	2	12	<b>#1 UNDO IT</b> CARRIE UNDERWOOD (19/ARISTA NASHVILLE)
2	1	22	PRAY FOR YOU JASON AND THE LONG ROAD TO LOVE (PHONOGENIC/UNIVERSAL REPUBLIC/BIG MACHINE)
3	3	16	LOVER, LOVER JERROD NIEMANN (SEA GAYLE/ARISTA NASHVILLE)
4	5	12	FREE ZAC BROWN BAND (HOME GROWN/SOUTHERN GROUND/ATLANTIC/BIGGER PICTURE)
5	4	29	NEED YOU NOW LADY ANTEBELLUM (CAPITOL NASHVILLE)
6	6	8	PRETTY GOOD AT DRINKIN' BEER BILLY CURRINGTON (MERCURY)
7	7	6	IF I DIE YOUNG THE BAND PERRY (REPUBLIC NASHVILLE)
8	9	18	LOVE LIKE CRAZY LEE BRICE (Curb)
9	18	18	SMILE UNCLE KRACKER (TOP DOG/ATLANTIC/BIGGER PICTURE)
10	19	19	THE HOUSE THAT BUILT ME MIRANDA LAMBERT (COLUMBIA)
11	11	21	RAIN IS A GOOD THING LUKE BRYAN (CAPITOL NASHVILLE)
12	14	16	FARMER'S DAUGHTER RODNEY ATKINS (Curb)
13	15	11	LITTLE WHITE CHURCH LITTLE BIG TOWN (CAPITOL NASHVILLE)
14	13	15	WATER BRAD PAISLEY (ARISTA NASHVILLE)
15	16	6	OUR KIND OF LOVE LADY ANTEBELLUM (CAPITOL NASHVILLE)

LATIN™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
1	1	11	<b>#1 WAKA WAKA (THIS TIME FOR AFRICA)</b> SHAKIRA FEAT. FRESHLYGROUND (EPIC/SONY MUSIC LATIN)
2	3	13	CUANDO ME ENAMORO ENRIQUE IGLESIAS FEAT. JUAN LUIS GUERRA (UNIVERSAL MUSIC LATIN)
3	2	19	GITANA SHAKIRA (EPIC/SONY MUSIC LATIN)
4	4	29	I KNOW YOU WANT ME (CALLE OCHO) PITBULL (ULTRA)
5	5	29	HIPS DON'T LIE SHAKIRA FEAT. WYCLEF JEAN (EPIC/SONY MUSIC LATIN)
6	6	29	HEROE ENRIQUE IGLESIAS (INTERSCOPE/UNIVERSAL MUSIC LATIN)
7	7	29	LOBA SHAKIRA (EPIC/SONY MUSIC LATIN)
8	8	24	MI NINA BONITA CHINO Y NACHO (MACHETE/UNIVERSAL MUSIC LATIN)
9	9	23	STAND BY ME PRINCE ROYCE (TOP STDP)
10	10	29	DIMELO ENRIQUE IGLESIAS (INTERSCOPE/UNIVERSAL MUSIC LATIN)
11	12	5	LA VIDA ES ASI IVY QUEEN (MACHETE/UNIVERSAL MUSIC LATIN)
12	11	9	ALEJATE DE MI CAMILA (SONY MUSIC LATIN)
13	14	29	SUERTE SHAKIRA (EPIC/SONY MUSIC LATIN)
14	15	29	DILE AL AMOR AVENTURA (PREMIUM LATIN)
15	15	29	ESCAPAR ENRIQUE IGLESIAS (INTERSCOPE/UNIVERSAL MUSIC LATIN)

KID™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
1	1	1	<b>#1 LA BABY (WHERE DREAMS ARE MADE OF)</b> JONAS BROTHERS (WALT DISNEY)
2	2	1	INVISIBLE JONAS BROTHERS (WALT DISNEY)
3	3	1	HEY YOU JONAS BROTHERS (WALT DISNEY)
4	4	1	FEELIN' ALIVE JONAS BROTHERS (WALT DISNEY)
5	5	1	MAKE IT RIGHT JONAS BROTHERS (WALT DISNEY)
6	6	1	FALL JONAS BROTHERS (WALT DISNEY)
7	7	1	CRITICAL JONAS BROTHERS (WALT DISNEY)
8	8	1	YOUR BIGGEST FAN JONAS BROTHERS & CHINA MCCLAIN (WALT DISNEY)
9	9	1	BREAK YOUR HEART KIDZ BOP KIDS (RAZOR & TIE)
10	10	1	CALIFORNIA GURLS KIDZ BOP KIDS (RAZOR & TIE)
11	11	1	HEY SOUL SISTER KIDZ BOP KIDS (RAZOR & TIE)
12	12	1	THINGS WILL NEVER BE THE SAME JONAS BROTHERS (WALT DISNEY)
13	13	1	THE HAMPSTER DANCE SONG HAMPTON THE HAMPSTER (KOCH/E1)
14	14	1	SUMMER RAIN JONAS BROTHERS (WALT DISNEY)
15	15	1	TELEPHONE KIDZ BOP KIDS (RAZOR & TIE)

HOT 100 AIRPLAY: 1233 stations, encompassing pop, adult, rock, country, R&B/hip-hop, Christian, gospel, dance, jazz and Latin formats, are electronically monitored 24 hours a day, 7 days a week by Nielsen Broadcast Data Systems. HOT DIGITAL SONGS: The top-selling overall and genre-specific, downloaded tracks, as compiled from internet sales reports collected and provided by Nielsen SoundScan. Hot 100 Airplay and Hot Digital Songs data is used to compile the Billboard Hot 100. All charts © 2010, by Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

## MAINSTREAM TOP 40™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	11	<b>#1</b> CALIFORNIA GURLS 6 WKS KATY PERRY FEAT. SNOOP DOGG (CAPITOL)	
2	2	13	AIRPLANES B.O.B FEAT. HAYLEY WILLIAMS (REBELROCK/GRAND HUSTLE/ATLANTIC)	
3	3	17	BILLIONAIRE TRAVIS MCDYD FEAT. BRUNO MARS (NAPPY BOY/DECA/DANCE/FUELED BY RAMEN/RRP)	
4	4	13	COOLER THAN ME MIKE POSNER (JRMG)	
5	8	5	<b>#5</b> LOVE THE WAY YOU LIE EMINEM FEAT. RIHANNA (WEB SHADY/AFTERMATH/INTERSCOPE)	
6	5	16	OMG USHER FEAT. WILL.I.A.M (LAFACE/JLG)	
7	10	9	RIDIN' SOLO JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)	
8	6	24	BULLETPROOF LA ROUX (BIG LIFE/POLYDOR/CHERRYTREE/INTERSCOPE)	
9	12		DYNAMITE TAIO CRUZ (MERCURY/IDJMG)	
10	15		IMPOSSIBLE SHONTELLE (SRP SRC/UNIVERSAL MOTOWN)	
11	11	8	FIND YOUR LOVE DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)	
12	17		YOUR LOVE IS MY DRUG KESHA (KEMOSABE/RCA/RMG)	
13	15	9	I LIKE IT ENRIQUE IGLESIAS FEAT. PITBULL (UNIVERSAL REPUBLIC)	
14	13	23	BREAK YOUR HEART TAIO CRUZ FEAT. LUDACRIS (MERCURY/IDJMG)	
15	16	10	MY FIRST KISS 3OH3 FEAT. KESHA (PHOTO FINISH/ATLANTIC/RRP)	
16	14	17	ALEJANDRO LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	
17	19	11	THE ONLY EXCEPTION PARAMORE (FUELED BY RAMEN/ATLANTIC/RRP)	
18	28	2	DJ GOT US FALLIN' IN LOVE USHER FEAT. PITBULL (LAFACE/JLG)	
19	17	26	HEY, SOUL SISTER TRAIN (COLUMBIA)	
20	23	4	MISERY MAROON 5 (A&M/OCTONE/INTERSCOPE)	
21	21	10	NOT AFRAID EMINEM (WEB SHADY/AFTERMATH/INTERSCOPE)	
22	22	11	GETTIN' OVER YOU DAVID GUETTA & CHRIS WILLIS (GUM/ASTRALWORKS/CAPITOL)	
23	24	14	WE'LL BE A DREAM WE THE KINGS FEAT. DEMI LOVATO (S-CURVE)	
24	25	7	KISSIN U MIRANDA COSGROVE (COLUMBIA)	
25	32	3	MAGIC B.O.B FEAT. RIVERS Cuomo (REBELROCK/GRAND HUSTLE/ATLANTIC)	
26	26	6	BEAUTIFUL MONSTER NE-YO (DEF JAM/IDJMG)	
27	20	13	SOMEBODY TO LOVE JUSTIN BIEBER (SCHOLBOY/RAYMOND BRAUN/ISLAND/IDJMG)	
28	34	2	YOUR LOVE NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)	
29	29	5	IF I HAD YOU ADAM LAMBERT (19/RCA/RMG)	
30	15		HAVEN'T MET YOU YET MICHAEL BUBLE (143/REPRISE)	
31	35	5	THE MAN WHO CAN'T BE MOVED THE SCRIPT (PHONOGENIC/EPIC)	
32	36	5	SECRETS ONEREPUBLIC (MOSLEY/INTERSCOPE)	
33	31	6	TAKE IT OFF KESHA (KEMOSABE/RCA/RMG)	
34	39	2	CLUB CAN'T HANDLE ME FLO RIDA FEAT. DAVID GUETTA (POE BOY/ATLANTIC)	
35	30	15	THIS AFTERNOON NICKELBACK (ROADRUNNER/RRP)	
36	38	2	LA LA LA AUBURN FEAT. IYAZ (BELUGA HEIGHTS/WARNER BROS.)	
37	37	3	HALF OF MY HEART JOHN MAYER (COLUMBIA)	
38	4	14	ROCK THAT BODY THE BLACK EYED PEAS (INTERSCOPE)	
39	33	20	YOUNG FOREVER JAY-Z + MR. HUDSON (ROC NATION)	
40	39	20	IF IT'S LOVE TRAIN (COLUMBIA)	

Maroon 5 collects its eighth Adult Top 40 top 10, as "Misery" charges 11-8 with Greatest Gainer honors for the fifth consecutive week. The band had not totaled five such awards with a title since "This Love" took the trophy five times in 2004.

Among groups in the chart's 14-year history, only Goo Goo Dolls (13), Matchbox Twenty (12) and Nickelback (11) have tallied more top 10s than Maroon 5. Train has also notched eight top 10s. "Misery" concurrently debuts on Adult Contemporary at No. 30 (view the list in its entirety at [billboard.biz/charts](http://billboard.biz/charts)) and becomes the group's first top 20 entry on Mainstream Top 40 (23-20) since 2007.

"Misery" introduces Maroon 5's third studio album, "Hands All Over," due Sept. 21. The group previewed the set, and revisited its catalog, July 27 at the Beacon Theatre in New York. The concert was broadcast live without commercial interruptions exclusively on Fuse.



MAROON 5

## ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	30	<b>#1</b> HEY, SOUL SISTER 4 WKS TRAIN (COLUMBIA)	
2	2	28	NEED YOU NOW LADY ANTEBELLUM (CAPITOL NASHVILLE/CAPITOL)	
3	43		SMILE UNCLE KRACKER (TOP DOG/ATLANTIC)	
4	30		SOMEDAY ROB THOMAS (EMBLEM/ATLANTIC)	
5	42		ALREADY GONE KELLY CLARKSON (19/RCA/RMG)	
6	47		HAVEN'T MET YOU YET MICHAEL BUBLE (143/REPRISE)	
7	22		LIFE AFTER YOU DAUGHTRY (19/RCA/RMG)	
8	9	20	BREAKEVEN THE SCRIPT (PHONOGENIC/EPIC)	
9	10	23	LIVE LIKE WE'RE DYING KRIS ALLEN (19/JIVE/JLG)	
10	51		FALLIN' FOR YOU COLBIE CAILLAT (UNIVERSAL REPUBLIC)	
11	19		WHATAYA WANT FROM ME ADAM LAMBERT (19/RCA/RMG)	
12	13	10	I NEVER TOLD YOU COLBIE CAILLAT (UNIVERSAL REPUBLIC)	
13	12	18	HALFWAY GONE LIFEHOUSE (GEFFEN/INTERSCOPE)	
14	11		LOVING YOU IS EASY SARAH MCCLACHLAN (ARISTA/RMG)	
15	17	5	<b>GREATEST GAINER</b> CALIFORNIA GURLS KATY PERRY (CAPITOL)	
16	16	5	HALF OF MY HEART JOHN MAYER (COLUMBIA)	
17	15	6	ALEJANDRO LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	
18	21	4	KING OF ANYTHING SARA BAREILLES (EPIC)	
19	11		FEARLESS LOVE MELISSA ETHERIDGE (ISLAND/IFEAT.MG)	
20	19	8	GOING BACK PHIL COLLINS (ATLANTIC)	
21	20	14	LEAVE RIGHT NOW WILL YOUNG (19/JIVE/JLG)	
22	23	16	BAD ROMANCE LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	
23	24	7	BEAUTY IN THE WORLD MAGY GRAY (CONCORD/CMG)	
24	22	14	ALL THE RIGHT MOVES ONEREPUBLIC (MOSLEY/INTERSCOPE)	
25	NEW		SLICE FIVE FOR FIGHTING (PRECISION/WIND-UP)	

## ADULT TOP 40™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	11	<b>#1</b> CALIFORNIA GURLS 4 WKS KATY PERRY (CAPITOL)	
2	3	14	HALF OF MY HEART JOHN MAYER (COLUMBIA)	
3	15		IF IT'S LOVE TRAIN (COLUMBIA)	
4	46		BREAKEVEN THE SCRIPT (PHONOGENIC/EPIC)	
5	19		THIS AFTERNOON NICKELBACK (ROADRUNNER/RRP)	
6	14		MOCKINGBIRD ROB THOMAS (EMBLEM/ATLANTIC)	
7	25		I NEVER TOLD YOU COLBIE CAILLAT (UNIVERSAL REPUBLIC)	
8	11	5	<b>GREATEST GAINER</b> MISERY MAROON 5 (A&M/OCTONE/INTERSCOPE)	
9	7	30	WHATAYA WANT FROM ME ADAM LAMBERT (19/RCA/RMG)	
10	9	49	HEY, SOUL SISTER TRAIN (COLUMBIA)	
11	12	10	KING OF ANYTHING SARA BAREILLES (EPIC)	
12	13	16	GLITTER IN THE AIR PINK (LAFACE/JLG)	
13	14	11	ALEJANDRO LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	
14	15	8	SEPTEMBER DAUGHTRY (19/RCA/RMG)	
15	17	20	BREATHE RYAN STAR (ATLANTIC/RRP)	
16	4	8	HOME GOD GOO DOLLS (WARNER BROS.)	
17	13		YOUR LOVE IS MY DRUG KESHA (KEMOSABE/RCA/RMG)	
18	19	19	LIKE YOU DO ANGEL TAYLOR (BLUE REVOLUTION/AWARE/COLUMBIA)	
19	22		ALL IN LIFEHOUSE (GEFFEN/INTERSCOPE)	
20	25	7	BULLETPROOF LA ROUX (BIG LIFE/POLYDOR/CHERRYTREE/INTERSCOPE)	
21	24	10	THE TRUTH KRIS ALLEN FEAT. PAT MONAHAN (19/JIVE/JLG)	
22	11	17	BREAK YOUR HEART TAIO CRUZ (MERCURY/IDJMG)	
23	1		ANIMAL NEON TREES (MERCURY/IDJMG)	
24	28	4	I RUN TO YOU LADY ANTEBELLUM (CAPITOL NASHVILLE/CAPITOL)	
25	21	5	THE ONLY EXCEPTION PARAMORE (FUELED BY RAMEN/ATLANTIC/RRP)	

## ROCK SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	16	<b>#1</b> THE CROW AND THE BUTTERFLY SHINEDOWN (ATLANTIC)	
2	2	24	LAY ME DOWN THE DIRTY HEADS FEAT. ROME (EXECUTIVE)	
3	16		IN ONE EAR CAGE THE ELEPHANT (OSP/JIVE/JLG)	
4	5	6	ANOTHER WAY TO DIE DISTURBED (REPRISE)	
5	25		THE GOOD LIFE THREE DAYS GRACE (JIVE/JLG)	
6	7	10	NIGHTMARE AVENGED SEVENFOLD (HOPELESS/WARNER BROS.)	
7	11	26	LISZTOMANIA PHOENIX (LOYALTY/RED/GLASSNOTE)	
8	4		THIS IS WAR THIRTY SECONDS TO MARS (IMMORTAL/VIRGIN/CAPITOL)	
9	51		UPRISING MUSE (HELIUM-3/WARNER BROS.)	
10	10	58	SAVIOR RISE AGAINST (DGC/INTERSCOPE)	
11	15	6	CROSSFIRE BRANDON FLOWERS (ISLAND/IDJMG)	
12	13	9	BAD COMPANY FIVE FINGER DEATH PUNCH (PROSPECT PARK)	
13	12	15	LET ME HEAR YOU SCREAM OZZY OSBOURNE (EPIC)	
14	14	15	ANIMAL NEON TREES (MERCURY/IDJMG)	
15	21	3	SAY YOU'LL HAUNT ME STONE SOUR (ROADRUNNER/RRP)	
16	16	26	THE HIGH ROAD BROKEN BELLS (COLUMBIA)	
17	17	29	RESISTANCE MUSE (HELIUM-3/WARNER BROS.)	
18	20	6	LESSON LEARNED ALICE IN CHAINS (VIRGIN/CAPITOL)	
19	23	6	KICK IN THE TEETH PAPA ROACH (ELEVEN SEVEN)	
20	19	50	I WILL NOT BOW BREAKING BENJAMIN (HOLLYWOOD)	
21	18	17	DIAMOND EYES DEFTONES (REPRISE)	
22	22	13	STUPID GIRL (ONLY IN HOLLYWOOD) SAVING ABEL (SKIIDCO/VIRGIN/CAPITOL)	
23	28	10	AMONGST THE WAVES PEARL JAM (MONKEYWRENCH)	
24	25	5	TAKE A LOAD OFF STONE TEMPLE PILOTS (ATLANTIC)	
25	32	7	HELL OF A TIME HELLYEAH (EPIC)	
26	29	8	TIGHTEN UP THE BLACK KEYS (NONESUCH/WARNER BROS.)	
27	4		LIGHTS OUT BREAKING BENJAMIN (HOLLYWOOD)	
28	33	9	THE SOUND (JOHN M. PERKINS' BLUES) SWITCHFOOT (LOWERCASE PEOPLE/CREDENTIAL/ATLANTIC)	
29	26	20	LETTERS FROM THE SKY CIVIL TWILIGHT (WIND-UP)	
30	35		LITTLE LION MAN MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/GLASSNOTE)	
31	24	18	YOUR BETRAYAL BULLET FOR MY VALENTINE (JIVE/JLG)	
32	30	4	END OF ME APOCALYPTICA FEAT. GAVIN ROSSDALE (20-20/JIVE/JLG)	
33	33		WILD AND YOUNG AMERICAN BANG (SIRE/REPRISE)	
34	34		ALL NIGHT LONG BUCKCHERRY (ELEVEN SEVEN)	
35	35		AFTERLIFE BUSH (INTERSCOPE)	
36	41	14	HERO SKILLET (ARDENT/INO/ATLANTIC)	
37	26	17	YOU AND YOUR HEART JACK JOHNSON (BRUSHFIRE/UNIVERSAL REPUBLIC)	
38	46	2	LOVE-HATE-SEX-PAIN GODSMACK (UNIVERSAL REPUBLIC)	
39	NOT SHOT REBUT		IMPOSSIBLE ANBERLIN (UNIVERSAL REPUBLIC)	
40	39	4	THE SOUND OF SUNSHINE MICHAEL FRANTI & SPEARHEAD (BOO BOO WAX/CAPITOL)	
41	38	14	I WAS A TEENAGE ANARCHIST AGAINST ME! (SIRE/REPRISE)	
42	42		HOME EDWARD SHARPE & THE MAGNETIC ZEROS (FAIRFAX/AVAGRANT/UNIVERSAL REPUBLIC)	
43	NEW		PORN STAR DANCING MY DARKEST DAYS (MERCURY/IDJMG)	
44	RE-ENTRY		TAKE BACK THE FEAR HAIL THE VILLAIN (ROADRUNNER/RRP)	
45	41	8	I SHOULD HAVE KNOWN IT TOM PETTY AND THE HEARTBREAKERS (REPRISE)	
46	47	3	MAYBE SICK PUPPIES (RMR/VIRGIN/CAPITOL)	
47	48		HALF OF MY HEART JOHN MAYER (COLUMBIA)	
48	50	8	LAREDO BAND OF HORSES (BROWN/FAT POSSUM/COLUMBIA)	
49	49		YEAH YEAH YEAH NEW POLITICS (RCA/RMG)	
50	RE-ENTRY		BETWEEN THE LINES STONE TEMPLE PILOTS (ATLANTIC)	

Rush makes its 41st visit to the Mainstream Rock survey (viewable at [billboard.biz/charts](http://billboard.biz/charts)), as "Caravan"—the lead single from the band's new album, due next year—debuts at No. 40. Rush appeared on the maiden Mainstream Rock chart, dated March 21, 1981, with "Limeight" and "Tom Sawyer."



## ACTIVE ROCK™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	6	<b>#1</b> ANOTHER WAY TO DIE DISTURBED (REPRISE)	
2	4	10	NIGHTMARE AVENGED SEVENFOLD (HOPELESS/WARNER BROS.)	
3	11		BAD COMPANY FIVE FINGER DEATH PUNCH (PROSPECT PARK)	
4	3	16	THE CROW AND THE BUTTERFLY SHINEDOWN (ATLANTIC)	
5	1	24	THE GOOD LIFE THREE DAYS GRACE (JIVE/JLG)	
6	10	8	HELL OF A TIME HELLYEAH (EPIC)	
7	14		STUPID GIRL (ONLY IN HOLLYWOOD) SAVING ABEL (SKIIDCO/VIRGIN/CAPITOL)	
8	11	7	LESSON LEARNED ALICE IN CHAINS (VIRGIN/CAPITOL)	
9	15		LET ME HEAR YOU SCREAM OZZY OSBOURNE (EPIC)	
10	18		DIAMOND EYES DEFTONES (REPRISE)	
11	21		YOUR BETRAYAL BULLET FOR MY VALENTINE (JIVE/JLG)	
12	17		SAY YOU'LL HAUNT ME STONE SOUR (ROADRUNNER/RRP)	
13	13		KICK IN THE TEETH PAPA ROACH (ELEVEN SEVEN)	
14	16	7	LIGHTS OUT BREAKING BENJAMIN (HOLLYWOOD)	
15	12	10	ALL NIGHT LONG BUCKCHERRY (ELEVEN SEVEN)	
16	14	19	HERO SKILLET (ARDENT/INO/ATLANTIC)	
17	18	13	FRACTURED (EVERYTHING I SAID WAS TRUE) TAPROOT (VICTORY)	
18	25	4	<b>GREATEST GAINER</b> LOVE-HATE-SEX-PAIN GODSMACK (UNIVERSAL REPUBLIC)	
19	19	5	END OF ME APOCALYPTICA FEAT. GAVIN ROSSDALE (20-20/JIVE/JLG)	
20	21	15	WILD AND YOUNG AMERICAN BANG (SIRE/REPRISE)	
21	23		SHOOT IT OUT 10 YEARS (UNIVERSAL REPUBLIC)	
22	26		PORN STAR DANCING MY DARKEST DAYS (MERCURY/IDJMG)	
23	24	12	TAKE BACK THE FEAR HAIL THE VILLAIN (ROADRUNNER/RRP)	
24	22	14	IN ONE EAR CAGE THE ELEPHANT (OSP/JIVE/JLG)	
25	27	17	SHAKE ME TADDY PORTER (PRIMARY WAVE/EMI/CAPITOL)	

## HERITAGE ROCK™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	15	<b>#1</b> LET ME HEAR YOU SCREAM 6 WKS OZZY OSBOURNE (EPIC)	
2	1	17	THE CROW AND THE BUTTERFLY SHINEDOWN (ATLANTIC)	
3	3	24	CRYIN' LIKE A BITCH! GODSMACK (UNIVERSAL REPUBLIC)	
4	5	6	ANOTHER WAY TO DIE DISTURBED (REPRISE)	
5	4	24	THE GOOD LIFE THREE DAYS GRACE (JIVE/JLG)	
6	13		STUPID GIRL (ONLY IN HOLLYWOOD) SAVING ABEL (SKIIDCO/VIRGIN/CAPITOL)	
7	8		CARAVAN RUSH (ANTHEM/ATLANTIC)	
8	7	34	YOUR DECISION ALICE IN CHAINS (VIRGIN/CAPITOL)	
9	8	11	I SHOULD HAVE KNOWN IT TOM PETTY AND THE HEARTBREAKERS (REPRISE)	
10	12	8	BAD COMPANY FIVE FINGER DEATH PUNCH (	

**HOT COUNTRY SONGS™**

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	2	3	15	<b>UNDO IT</b> M. BRIGHT (C. UNDERWOOD, K. DIOGUARDI, M. FRÉDERIKSEN, L. LAIRD)	Carrie Underwood 19/ARISTA NASHVILLE	1	1
2	5	8	15	<b>FREE</b> K. STEGALL, Z. BROWN (Z. BROWN)	Zac Brown Band HOME GROWN/ATLANTIC/BIGGER PICTURE	2	2
3	3	7	23	<b>LOVER, LOVER</b> D. BRAINARD, J. NIEMANN (D. PRITZKER)	Jerrod Niemann SEA GAYLE/ARISTA NASHVILLE	3	3
4	1	1	29	<b>RAIN IS A GOOD THING</b> J. STEVENS (L. BRYAN, D. DAVIDSON)	Luke Bryan CAPITOL NASHVILLE	4	1
5	4	9	13	<b>I'M IN</b> D. HUFF, K. URBAN (R. FOSTER, G. MIDDLEMAN)	Keith Urban CAPITOL NASHVILLE	5	5
6	9	10	17	<b>ALL ABOUT TONIGHT</b> S. HENDRICKS (R. AKINS, B. HAYSLIP, D. DAVIDSON)	Blake Shelton REPRISE WMN	6	6
7	10	11	40	<b>LOVE LIKE CRAZY</b> D. JOHNSON (D. JOHNSON, T. JAMES)	Lee Brice CURB	7	7
8	11	12	16	<b>PRETTY GOOD AT DRINKIN' BEER</b> C. CHAMBERLAIN, B. CURRINGTON (T. JONES)	Billy Currington MERCURY	8	8
9	4	2	28	<b>WATER</b> F. ROGERS (B. PAISLEY, C. DUBOIS, K. LOVELACE)	Brad Paisley ARISTA NASHVILLE	9	1
10	12	13	10	<b>OUR KIND OF LOVE</b> P. WORLEY, L. ADY ANTEBELLUM (D. HAYWOOD, C. KELLEY, H. SCOTT, B. BUSBEE)	Lady Antebellum CAPITOL NASHVILLE	10	10
11	13	14	40	<b>SMILE</b> R. CAVALLIO (M. SHAFER, B. DALY, J. HARDING, J. BOSE)	Uncle Kracker TOP DOG/ATLANTIC/BIGGER PICTURE	11	11
12	15	16	10	<b>ALL OVER ME</b> F. ROGERS (B. HAYSLIP, D. DAVIDSON, R. AKINS)	Josh Turner MCA NASHVILLE	12	12
13	17	2	2	<b>AIR POWER</b> <b>THE BOYS OF FALL</b> B. CANNON, K. CHESNEY (C. BEATHARD, D. TURNBULL)	Kenny Chesney BNA	13	13
14	14	15	71	<b>LITTLE WHITE CHURCH</b> W. KIRKPATRICK, LITTLE BIG TOWN (K. FAIRCHILD, W. KIRKPATRICK, K. SCHALPMAN, P. SWEET, J. WESTBROOK)	Little Big Town CAPITOL NASHVILLE	14	14
15	16	17	26	<b>THIS AIN'T NOthin'</b> P. O'DONNELL, C. MORGAN (C. DUBOIS, K. K. PHILLIPS)	Craig Morgan MERCURY	15	15
16	18	18	15	<b>ROLL WITH IT</b> C. CHAMBERLAIN (T. LANE, D. LEE, J. PARK)	Easton Corbin MERCURY	16	16
17	20	26	5	<b>AIR POWER</b> <b>GREATEST COME BACK SONG</b> F. ROGERS (D. RUCKER, C. STAPLETON, C. BEATHARD)	Darius Rucker CAPITOL NASHVILLE	17	17
18	19	19	15	<b>HARD HAT AND A HAMMER</b> K. STEGALL (A. JACKSON)	Alan Jackson ARISTA NASHVILLE	18	18
19	21	20	18	<b>AIR POWER</b> <b>GET OFF ON THE PAIN</b> M. WRIGHT, G. ALLAN, G. DROMAN (B. LUTHER, B. JAMES, J. WEAVER)	Gary Allan MCA NASHVILLE	19	19
20	24	24	77	<b>FARMER'S DAUGHTER</b> T. HEWITT, R. ATKINS (M. GREEN, B. HAYSLIP, R. AKINS)	Rodney Atkins CURB	20	20
21	22	22	26	<b>TURNING HOME</b> F. LIDDELL (K. CHESNEY, S. CARUSOE)	David Nail MCA NASHVILLE	21	21
22	25	25	20	<b>WAY OUT HERE</b> M. KNOX (J. THOMPSON, C. BEATHARD, D. L. MURPHY)	Josh Thompson COLUMBIA	22	22
23	23	21	16	<b>UP ON THE RIDGE</b> J. R. STEWART (A. PETRAGLIA, D. BENTLEY)	Dierks Bentley CAPITOL NASHVILLE	23	23
24	27	27	11	<b>IF I DIE YOUNG</b> P. WORLEY (K. PERRY)	The Band Perry REPUBLIC NASHVILLE	24	24
25	30	34	7	<b>TRAILERHOOD</b> T. KEITH (T. KEITH)	Toby Keith SHOW DOG-UNIVERSAL	25	25



Singer claims his fourth straight top 10, and ninth overall, arriving in the upper tier at his quickest pace to date (10 weeks). On Country Digital Songs, the track is his best rank (No. 6) and biggest sales week yet (31,000 downloads).



With 1.7 million impressions at 59 of the 125 stations monitored for the chart, duo arrives as the Hot Shot Debut at No. 44 with the lead single from "The Incredible Machine," due Oct. 19. Song is also the highest debut on Country Digital Songs at No. 17 (15,000 downloads).

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
26	33	38	7	<b>THE BREATH YOU TAKE</b> T. BROWN, G. STRAIT (D. DILLON, J. J. DILLON, C. BEATHARD)	George Strait MCA NASHVILLE	26	26
27	28	28	29	<b>GROOVY LITTLE SUMMER SONG</b> J. OTTO, P. WORLEY (J. OTTO, A. ANDERSON, C. CHAMBERLAIN)	James Otto WARNER BROS. WMN	27	27
28	31	33	9	<b>HOW I GOT TO BE THIS WAY</b> J. STOVER (J. S. STOVER, J. MOORE, R. RUTHERFORD)	Justin Moore VALDREY	28	28
29	29	29	22	<b>SUNSHINE (EVERYBODY NEEDS A LITTLE)</b> S. AZAR, J. NEIBANK (S. AZOR, J. YOUNG)	Steve Azar RIDE	29	29
30	32	30	11	<b>THIS AIN'T NO LOVE SONG</b> M. KNOX (T. LANE, MARGEL D. LEE)	Trace Adkins SHOW DOG-UNIVERSAL	30	30
31	34	31	14	<b>MAKIN' ME FALL IN LOVE AGAIN</b> C. LINDSEY (K. ROCHELLE, J. T. SLATER, S. STEVENS)	Kellie Pickler 19 BNA	31	31
32	41	54	3	<b>TURN ON THE RADIO</b> D. HUFF (J. P. TWANG, M. OAKLEY, C. OAKLEY)	Reba STARSTRUCK/VALDREY	32	32
33	26	23	18	<b>A FATHER'S LOVE (THE ONLY WAY HE KNEW HOW)</b> M. A. MILLER, D. OLIVER (L. HENGBER, T. SHEPHERD, S. J. WILLIAMS)	Bucky Covington LYRIC STREET	33	23
34	35	14	14	<b>WHILE YOU'RE STILL YOUNG</b> M. KNOX (J. COLLINS, T. MARTIN, W. MOBLEY)	Montgomery Gentry COLUMBIA	34	32
35	38	37	4	<b>ONLY PRETTIER</b> F. LIDDELL, M. WRUCKE (M. LAMBERT, N. HEMBY)	Miranda Lambert COLUMBIA	35	35
36	36	35	15	<b>POUND SIGN (#?)!</b> D. L. MURPHY (D. L. MURPHY, J. COLLINS, T. MARTIN)	Kevin Fowler LYRIC STREET	36	34
37	39	39	10	<b>SMOKE A LITTLE SMOKE</b> J. JOYCE (E. CHURCH, J. HYDE, D. WILLIAMS)	Eric Church EMI NASHVILLE	37	37
38	37	36	19	<b>AIN'T MUCH LEFT OF LOVIN' YOU</b> J. JOYCE (R. MONTANA, J. RAGSDALE)	Randy Montana MERCURY	38	36
39	40	40	13	<b>SUMMER THING</b> T. OLSEN (T. OLSEN, B. HAYSLIP, J. YEARY)	Troy Olsen EMI NASHVILLE	39	39
40	42	41	8	<b>JUST BY BEING YOU (HALO AND WINGS)</b> D. HUFF (B. CAMERON, P. CONROY)	Steel Magnolia BIG MACHINE	40	40
41	43	42	4	<b>I WILL NOT SAY GOODBYE</b> M. BRIGHT (L. WHITE, C. CANNON, V. MCGHEE)	Danny Gokey 19/RCA	41	41
42	44	45	13	<b>WILDFLOWER</b> J. RICH (S. BROWN, V. MCGHEE, J. S. STOVER)	The JaneDear Girls REPRISE WMN	42	42
43	45	43	10	<b>HOLD THAT THOUGHT</b> M. KNOX (C. WICKS, C. DUBOIS, D. TURNBULL)	Chuck Wicks RCA	43	42
44	<b>HOT SHOT DEBUT</b>	1	1	<b>STUCK LIKE GLUE</b> B. GALLIMORE, K. BUSH, J. NETTLES (J. D. NETTLES, K. BUSH, K. GRIFFIN, S. CARTER)	Sugarland MERCURY	44	44
45	53	56	24	<b>VOICES</b> J. STROUD (C. YOUNG, C. TOMPKINS, C. WISEMAN)	Chris Young RCA	45	37
46	50	48	7	<b>FROM A TABLE AWAY</b> B. BEAVERS (S. SWEENEY, B. DIPIERO, K. ROCHELLE)	Sunny Sweeney REPUBLIC NASHVILLE	46	46
47	47	49	8	<b>TOO LATE FOR GOODBYE</b> P. WORLEY (R. ROGERS, S. MCCONNELL)	Randy Rogers Band MCA NASHVILLE	47	47
48	51	47	8	<b>REAL</b> D. FRIZSELL, R. CLAWSON (N. COTY, J. MELTON)	James Wesley BROKEN BOW	48	47
49	49	50	9	<b>TELL ME YOU GET LONELY</b> M. KNOX (M. DODSON, D. DAVIDSON)	Frankie Ballard REPRISE WMN	49	49
50	46	10	10	<b>KEEP THE CHANGE</b> J. BROWN, K. GRANTT (J. BROWN, D. WORLEY, P. O'DONNELL)	Darryl Worley STROUD/AVARIDUS	50	4

**TOP COUNTRY ALBUMS™**

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	2	1	26	<b>LADY ANTEBELLUM</b> 26 WKS CAPITOL NASHVILLE 97702 (18.98)	Need You Now	2	1
2	3	2	88	<b>ZAC BROWN BAND</b> BIG BROTHER PICTURE/FOXE ARCHIVE/ATLANTIC 518931/AG (13.98)	The Foundation	2	2
3	4	3	40	<b>JERROD NIEMANN</b> SEA GAYLE/ARISTA NASHVILLE 66720/SMN (9.98)	Judge Jerrod & The Hung Jury	3	1
4	5	4	38	<b>MIRANDA LAMBERT</b> COLUMBIA 46854/SMN (12.98)	Revolution	4	1
5	6	5	39	<b>CARRIE UNDERWOOD</b> ARISTA NASHVILLE 49923/SMN (13.98)	Play On	5	1
6	7	6	89	<b>TAYLOR SWIFT</b> BIG MACHINE 0200 (18.98)	Fearless	6	1
7	8	7	8	<b>DIERKS BENTLEY</b> CAPITOL NASHVILLE 85410 (12.98)	Up On The Ridge	7	2
8	9	8	5	<b>JARON AND THE LONG ROAD TO LOVE</b> JARON AND THE LONG ROAD TO LOVE/REPUBLIC 01402/JRIC (6.98)	Getting Dressed In The Dark	8	2
9	10	9	42	<b>LUKE BRYAN</b> CAPITOL NASHVILLE 65833 (18.98)	Doin' My Thing	9	1
10	11	10	56	<b>BRAD PAISLEY</b> ARISTA NASHVILLE 47352/SMN (13.98)	American Saturday Night	10	1
11	9	8	8	<b>JEWEL</b> VALORY JK0200A (9.98)	Sweet And Wild	11	3
12	<b>HOT SHOT DEBUT</b>	1	1	<b>VARIOUS ARTISTS</b> MCA 014525/EXL/ME (7.98)	Sweet Home Alabama: The Country Music Tribute To Lynyrd Skynyrd (EP)	12	12
13	14	12	21	<b>EASTON CORBIN</b> MERCURY 013644/UMGN (10.98)	Easton Corbin	13	13
14	15	11	48	<b>BROOKS &amp; DUNN</b> ARISTA NASHVILLE 49922/SMN (13.98)	#1s ... And Then Some	14	1
15	13	13	119	<b>LADY ANTEBELLUM</b> CAPITOL NASHVILLE 03206 (12.98)	Lady Antebellum	15	1
16	16	14	86	<b>JASON ALDEAN</b> BROKEN BOW 7637 (18.98)	Wide Open	16	1
17	17	15	12	<b>ZAC BROWN BAND</b> SOUTHERN SKYLINE/ATLANTIC 52375/AG (25.98 CD/DVD)	Pass The Jar: Live	17	2
18	18	20	16	<b>SOUNDTRACK</b> WALT DISNEY 003701 (18.98)	Hannah Montana: The Movie	18	1
19	19	22	14	<b>COLT FORD</b> AVERAGE JOE 216 (14.98)	Chicken & Biscuits	19	8
20	21	21	9	<b>UNCLE KRACKER</b> TOP DOG/ATLANTIC 524613/AG (8.98)	Happily Hour: The South River Road Sessions (EP)	20	9
21	22	25	24	<b>JOSH TURNER</b> MCA NASHVILLE 013363/UMGN (13.98)	Haywire	21	2
22	20	19	7	<b>LEE BRICE</b> CURB 78977 (18.98)	Love Like Crazy	22	1
23	24	28	20	<b>GARY ALLAN</b> MCA NASHVILLE 013362/UMGN (10.98)	Get Off On The Pain	23	1
24	23	24	42	<b>KENNY CHESNEY</b> BNA 65555/SMN (11.98)	Greatest Hits II	24	1
25	25	26	80	<b>KEITH URBAN</b> CAPITOL NASHVILLE 35751* (18.98)	Defying Gravity	25	1

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	12	17	7	<b>CLAY WALKER</b> CURB 79182 (18.98)	She Won't Be Lonely Long	26	26
27	28	29	47	<b>CHRIS YOUNG</b> RCA 22618/SMN (18.98)	The Man I Want To Be	27	6
28	26	23	27	<b>UNSTOPPABLE</b> FOX/FOX SEARCHLIGHT 6184/NEW WEST (17.98)	Crazy Heart	28	1
29	29	33	68	<b>RASCAL FLATTS</b> LYRIC STREET 002604 (18.98)	Unstoppable	29	1
30	31	31	21	<b>BLAKE SHELTON</b> REPRISE/WARNER BROS. 52264/WMN (8.98)	Hillbilly Bone (EP)	30	1
31	30	27	9	<b>WYNONNA</b> CRACKER BARREL 79183/EXL/AG (11.98)	Love Heals: A Tribute to Our Wounded Warriors	31	6
32	36	38	50	<b>JUSTIN MOORE</b> VALORY 0100 (10.98)	Justin Moore	32	6
33	35	38	70	<b>ERIC CHURCH</b> CAPITOL NASHVILLE 20810* (12.98)	Carolina	33	4
34	37	39	22	<b>JOSH THOMPSON</b> COLUMBIA 56858/SMN (9.98)	Way Out Here	34	1
35	39	41	50	<b>GEORGE STRAIT</b> MCA NASHVILLE 013173*/UMGN (13.98)	Twang	35	1
36	38	32	17	<b>ALAN JACKSON</b> ARISTA NASHVILLE 62560/SMN (11.98)	Freight Train	36	1
37	33	30	44	<b>REBA</b> STARSTRUCK M0100/VALORY (18.98)	Keep On Loving You	37	1
38	27	18	6	<b>VARIOUS ARTISTS</b> MERCURY 013644/UMGN (10.98)	NOW That's What I Call The USA	38	1
39	40	50	22	<b>JOHNNY CASH</b> AMERICAN LEGACY 013591/UMGN (11.98)	American VI: Aint No Grave	39	1
40	54	57	13	<b>THE BAND PERRY</b> REPUBLIC NASHVILLE DIGITAL EXL/UMGN (4.98)	The Band Perry (EP)	40	40
41	34	35	10	<b>TIM MCGRAW</b> CURB 79152 (18.98)	Southern Voice	41	1
42	40	48	48	<b>VARIOUS ARTISTS</b> MCA NASHVILLE 96599/SMN (18.98)	NOW That's What I Call Country Vol. 2	42	1
43	41	37	15	<b>LAURA BELL BUNDY</b> MERCURY 013968/UMGN (11.98)	Achin' And Shakin'	43	5
44	58	66	38	<b>PACE SETTER</b> <b>RODNEY ATKINS</b> CURB 79132 (18.98)	It's America	44	3
45	42	34	47	<b>TOBY KEITH</b> SHOW DOG-UNIVERSAL 027 (18.98)	American Ride	45	1
46	45	44	40	<b>DAVID NAIL</b> MCA NASHVILLE 011003/UMGN (10.98)	I'm About To Come Alive	46	19
47	32	16	3	<b>TRAILER CHOIR</b> SHOW DOG-UNIVERSAL 014267 (8.98)	Tailgate	47	16
48	51	54	14	<b>MERLE HAGGARD</b> HAG/VANGUARD 78035*/WELK (17.98)	I Am What I Am	48	18
49	44	43	8	<b>DIXIE CHICKS</b> COLUMBIA LEGACY 010101/UMGN (7.98)	Playlist: The Very Best Of The Dixie Chicks	49	27
50	53	48	21	<b>DANNY GOKEY</b> 19/RCA 60554/SMN (11.98)	My Best Days	50	1

**TOP BLUEGRASS ALBUMS™**

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	8	7	<b>DIERKS BENTLEY</b> 7 WKS CAPITOL NASHVILLE 85410	Up On The Ridge	1	1
2	2	23	8	<b>CAROLINA CHOCOLATE DROPS</b> NONESUCH 516995/WARNER BROS.	Genuine Negro Jig	2	2
3	4	3	40	<b>PUNCH BROTHERS</b> NONESUCH 521980*/WARNER BROS.	Antifogmatic	3	1
4	7	7	10	<b>TIM O'BRIEN</b> HOWDY SKIES 832100	Chicken & Egg	4	1
5	8	15	15	<b>TRAMPLED BY TURTLES</b> BANJODAD 07*	Palomino	5	1
6	3	2	2	<b>CHATHAM COUNTY LINE</b> YEP ROC 2221*	Wildwood	6	1

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / PROMOTION LABEL
1	1	6	EMINEM	RECOVERY	WEB/SHADY/AFTERMATH/INTERSCOPE 014411*/IGA
2			RICK ROSS	TEFLON DON	MAYBACH/SLIP-N-SLIDE/DEF JAM 014366*/DJJMG
3			DRAKE	THANK ME LATER	YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN 014325*/UMRG
4	4	18	USHER	RAYMOND V	RAYMOND LAFACE/JIVE 61552*/JLG
5			BIG BOI	SIR LUCIOUS LEFT FOOT: THE SON OF CHOD	DUSTY DEF JAM 014377*/DJJMG
6	59		THE BLACK EYED PEAS	THE E.N.D.	INTERSCOPE 012887*/YGA
7	13		B.O.B	B.O.B PRESENTS REBEL ROCK/GRAND HUSTLE	ATLANTIC 518903*/AG
8			THE-DREAM	LOVE KING RADIO	KILLA/DEF JAM 014218*/DJJMG
9	8	5	THE ROOTS	HOW I GOT OVER	DEF JAM 013085*/DJJMG
10	10	33	ALICIA KEYS	THE ELEMENT OF FREEDOM	MBK/J 46571*/RMG
11			VARIOUS ARTISTS	BACK IN THE DAY: A SUMMERTIME PARK	CUSTOM PRODUCTS 9483 8X5/STARBUCKS
12	13	20	LUDACRIS	BATTLE OF THE SEXES	DTP/DEF JAM 014030*/DJJMG
13	12	52	EMINEM	RELAPSE	WEB/SHADY/AFTERMATH/INTERSCOPE 012863*/YGA
14	14	10	NAS & DAMIAN MARLEY	DISTANT RELATIVES	GHEETO YOUTH/DEF JAM/UNIVERSAL REPUBLIC 014136*/UMRG
15			BRIAN CULBERTSON	XII	GRP 014460*/VG
16	15	47	TREY SONGZ	READY	SONGBOOK/ATLANTIC 518794*/AG
17	9	2	CURRENSY	PILOT TALK	DD172 02030
18	35		RIHANNA	RATED R	SRP/DEF JAM 013736*/DJJMG
19	16	25	LIL WAYNE	REBIRTH	CASH MONEY/UNIVERSAL MOTOWN 012737*/UMRG
20	18	19	MONICA	STILL STANDING	J 40398*/RMG
21	24	45	KID CUDI	MAN ON THE MOON	DREAM ONV.CDD/UNIVERSAL MOTOWN 013195*/UMRG
22	21	20	MARVIN SAPP	HERE I AM	VERITY 53156*/JLG
23			PAUL WALL	HEART OF A CHAMPION	SMASHHOUSE/ASYLUM 523855*/WARNER BROS.
24	25	17	ERYKAH BADU	NEW AMERYKA	PART TWO CONTROL FREQ/UNIVERSAL MOTOWN 014023*/UMRG
25	22	7	PLIES	GOON	AFFILIATED BIG GATES/SLIP-N-SLIDE/ATLANTIC 522495*/AG
26	23	25	SADE	SOLDIER OF LOVE	EPIC 63933*/SONY MUSIC
27	28	10	JANELLE MONAE	THE ARCHANGELS	SUITES II AND III WONDERLAND/ABOY 512256*/WARNER BROS.
28	46		JAY-Z	THE BLUEPRINT 3	ROC NATION 520856*/AG
29	31	32	MARY J. BLIGE	STRONGER WITH EACH TEAR	MATRIARCH/GEFFEN 013722*/YGA
30	10		KEITH SWEAT	RIDIN' SOLO	KEDAR 0008
31	25	24	JAHEIM	ANOTHER ROUND	ATLANTIC 522763*/AG
32	29	31	YOUNG MONEY	WE ARE YOUNG	MONEY/CASH MONEY/UNIVERSAL MOTOWN 013795*/UMRG
33	32	46	DRAKE	30 FAR GOING	EP/ YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN 013459*/UMRG
34			GYPTIAN	HOLD YOU VP	1867
35	30	40	MICHAEL JACKSON	MICHAEL JACKSON'S THIS IS IT	MJ/EPIC 76067*/SONY MUSIC
36	19	2	CAPONE -N- NOREAGA	THE WAR REPORT 2	ICE H2O 28022
37	33	4	DWELE	WANTS W.O.R.L.D. W.OMEN	RT 5149*/E1
38	34	55	MAXWELL	BLACKSUMMERS	NIGHT COLUMBIA 89142*/SONY MUSIC
39	36	12	TONI BRAXTON	PULSE	ATLANTIC 520269*/AG
40	37	32	ROBIN THICKE	SEX THERAPY: THE SESSION	STAR TRAK/INTERSCOPE 013708*/YGA
41	33		GUCCI MANE	THE STOKE	V.S. RAP/IC DAWG 1017 BRICK SQUAD/ASYLUM 520540*/WARNER BROS.
42	38	12	8BALL & MJG	TEN TOES DOWN	GRAND HUSTLE 5128*/E1
43	41	2	SAM ADAMS	BOSTON'S BOY	1ST ROUND 150
44	45	15	DJ HOLIDAY + GUCCI MANE	BURRRPRINT(2)	HD 1017 BRICK SQUAD/ASYLUM 523890*/WARNER BROS.
45	54	26	CORINNE BAILEY RAE	THE SEA	CAPITOL 09378
46	46	21	RAHEEM DEVAUGHN	THE LOVE & WAR	MASTERPEACE 1228/JIVE 55959*/JLG
47	44	7	LIL JON	CRUNK ROCK	UNIVERSAL REPUBLIC 013715*/UMRG
48	48	47	PITBULL	REBELLION	MR. 305/POLO GROUNDS/J 51991*/RMG
49	35	3	JUVENILE	BEAST MODE	UTP 2069*/E1
50	0	0	TRINA	AMAZIN'	SLIP-N-SLIDE 32567

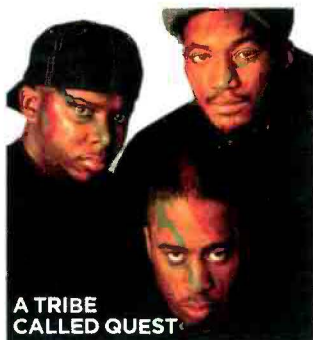
Powered by its title track "Hold You," which has sold 169,000 downloads to date, reggae star Gyptian bows at No. 34 on Top R&B/Hip-Hop Albums and No. 2 on Top Reggae Albums with 3,000 units sold, according to Nielsen SoundScan.



THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / PROMOTION LABEL
1	1	12	DRAKE	FIND YOUR LOVE	YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG
2	4	14	USHER	THERE GOES MY BABY	(LAFACE/JLG)
3			ALICIA KEYS	UN-THINKABLE (I'M READY)	(MBK/J/RMG)
4			OMG	USHER FEAT. WILL.I.A.M.	(LAFACE/JLG)
5			RIDE	CIARA FEAT. LUDACRIS	(LAFACE/JLG)
6			NICKI MINAJ	YOUR LOVE	(YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG)
7			SOULJA BOY	PRETTY BOY SWAG	(COLLIPARK/INTERSCOPE)
8	8	12	CALI SWAG DISTRICT	TEACH ME HOW TO DOUGIE	(CAPITOL)
9	6	18	YOUNG JEEZY	LOSE MY MIND	FEAT. PLIES (CTE/DEF JAM/DJMG)
10			LUDACRIS	SEX ROOM	FEAT. TREY SONGZ (DTP/DEF JAM/DJMG)
11			DIDDY	HELLO GOOD MORNING	DIRTY MONEY FEAT. T.I. (BAD BOY/INTERSCOPE)
12	12		DRAKE	MISS ME	FEAT. LIL WAYNE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG)
13	19	3	MONICA	B.M.F. (BLOWIN' MONEY FAST)	BACK ROSS FEAT. STYLES P (MAYBACH/SLIP-N-SLIDE/DEF JAM/DJMG)
14	14	6	MONICA	LOVE ALL OVER ME	(J/RMG)
15	16	10	FANTASIA	BITTERSWEET	(J/RMG)
16	20	5	NE-YO	CHAMPAGNE LIFE	(DEF JAM/DJMG)
17	13	20	DRAKE	OVER	(YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG)
18	18	4	KANYE WEST	POWER	(ROC-A-FELLA/DEF JAM/DJMG)
19	15	19	DJ KHALED	ALL I DO IS WIN	(WE THE BEST/E1)
20	17	12	ROBIN THICKE	IT'S IN THE MORNING	FEAT. SNOOP DOGG (STAR TRAK/INTERSCOPE)
21	8		THE-DREAM	MAKE UP BAG	FEAT. T.I. (RADIO KILLA/DEF JAM/DJMG)
22	24	5	J. COLE	WHO DAT	(ROC NATION/COLUMBIA)
23	29	3	CHRIS BROWN	DEUCES	FEAT. TYGA & KEVIN MCCALL (JIVE/JLG)
24	22	7	WAKA FLOCKA FLAME	HARD IN DA PAINT	(1017 BRICK SQUAD/ASYLUM/WARNER BROS.)
25	23	6	T.I.	GOT YOUR BACK	FEAT. KERI HILSON (GRAND HUSTLE/ATLANTIC)
26	25	10	LYFE JENNINGS	STATISTICS	(JESUS SWINGS/ASYLUM/WARNER MUSIC GROUP)
27	30	6	ROCKO	MAYBE	(A-1/ROCKY ROAD/DEF JAM/DJMG)
28	31	4	DORROUGH	GET BIG	(NGENIUS/E1)
29	28	5	TREY SONGZ	ALREADY TAKEN	(SONGBOOK/ATLANTIC)
30	20		T.I.	I'M BACK	(GRAND HUSTLE/ATLANTIC)
31	12		RICK ROSS	SUPER HIGH	FEAT. NE-YO (MAYBACH/SLIP-N-SLIDE/DEF JAM/DJMG)
32	36	2	JEREMIH	I LIKE	FEAT. LUDACRIS (MICK SCHULTZ/DEF JAM/DJMG)
33	35	3	IF IT AIN'T ABOUT MONEY	FEAT. JOE FEAT. TREY SONGZ (TERROR SQUAD/E1)	
34	32	8	LIL WAYNE	I'M SINGLE	(CASH MONEY/UNIVERSAL MOTOWN/UMRG)
35	37	3	TREY SONGZ	BOTTOMS UP	FEAT. NICKI MINAJ (SONGBOOK/ATLANTIC)
36	33	13	MARY J. BLIGE	WE GOT HOOD LOVE	FEAT. TREY SONGZ (MATRIARCH/GEFFEN/INTERSCOPE)
37	38	2	BOBBY V	PHONE #	FEAT. PLIES (BLU KOLLA DREAMS/CAPITOL)
38			MARQUES HOUSTON	PULLING ON HER HAIR	FEAT. RICK ROSS (MUSICWORKS/TUG/CAPITOL)
39	37	3	GYPTIAN	HOLD YOU (HOLD YUH)	(VP)
40	39	2	JAZMINE SULLIVAN	HOLDING YOU DOWN	(GOIN IN CIRCLES) (J/RMG)

## BETWEEN THE BULLETS

# STARBUCKS PERCOLATES HIP-HOP



A TRIBE CALLED QUEST

Starbucks Entertainment serves its first rap set on Top R&B/Hip-Hop Albums as "Back in the Day: A Summertime Hip-Hop Mix" bows at No. 11 with 7,000, according to Nielsen SoundScan. The compilation, which houses classic hip-hop from such acts as A Tribe Called Quest, Beastie Boys and Queen Latifah, is the third debut for the coffeehouse chain since the chart converted from a core store format to its all-retailer-based tally in December. The rule change opened the door for retailer exclusives to earn chart placement. In June, Starbucks' "Philly Soul: The Sound of Philadelphia: 1967-1980" debuted at No. 21 with 6,000, and "Mardi Gras in New Orleans" checked in at No. 16 with 9,000 in February. "Back in the Day" is the first debut for Starbucks on Top Rap Albums at No. 7, viewable on billboard.biz/charts. —Raphael George

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / PROMOTION LABEL
1	1	12	DRAKE	FIND YOUR LOVE	YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN
2	5	6	EMINEM	LOVE THE WAY YOU LIE	FEAT. RIHANNA (WEB/SHADY/AFTERMATH/INTERSCOPE)
3	13		B.O.B	AIRPLANES	FEAT. HAYLEY WILLIAMS (REBEL ROCK/GRAND HUSTLE/ATLANTIC)
4	10		KATY PERRY	CALIFORNIA GURLS	FEAT. SNOOP DOGG (CAPITOL)
5			OMG	USHER FEAT. WILL.I.A.M.	(LAFACE/JLG)
6			TRAVIS MCCOY	BILLIONAIRE	FEAT. BRUNO MARS (NAPPY BOY/DECADE/DANCE FUELED BY RAIN/FRP)
7			NICKI MINAJ	YOUR LOVE	(YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
8	8	15	MIKE POSNER	COOLER THAN ME	(J/RMG)
9	13	6	TAIO CRUZ	DYNAMITE	(MERCURY/DJMG)
10	11		JASON DERULO	RIDIN' SOLO	(BELUGA HEIGHTS/WARNER BROS.)
11			T.I.	GOT YOUR BACK	FEAT. KERI HILSON (GRAND HUSTLE/ATLANTIC)
12	12	12	EMINEM	NOT AFRAID	(WEB/SHADY/AFTERMATH/INTERSCOPE)
13	22	3	NEW BOYZ	BREAK MY BANK	FEAT. IYAZ (SHOTTY/ASYLUM/WARNER BROS.)
14	27		B.O.B	NOTHIN' ON YOU	FEAT. BRUNO MARS (REBEL ROCK/GRAND HUSTLE/ATLANTIC)
15	10	14	ALICIA KEYS	UN-THINKABLE (I'M READY)	(MBK/J/RMG)
16	16		CIARA	RIDE	FEAT. LUDACRIS (LAFACE/JLG)
17	33	2	USHER	GREATEST GAINER DJ GOT US FALLIN' IN LOVE	FEAT. PITBULL (LAFACE/JLG)
18	19	12	BOBBY BRACKINS	143	FEAT. RAY J (TYCOON STATUS/UNIVERSAL REPUBLIC)
19	21	15	CALI SWAG DISTRICT	TEACH ME HOW TO DOUGIE	(CAPITOL)
20	15	26	TAIO CRUZ	BREAK YOUR HEART	FEAT. LUDACRIS (MERCURY/DJMG)
21	27	4	KANYE WEST	POWER	(ROC-A-FELLA/DEF JAM/DJMG)
22	18	20	DRAKE	OVER	(YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
23	21	15	DIDDY	HELLO GOOD MORNING	DIRTY MONEY FEAT. T.I. (BAD BOY/INTERSCOPE)
24	16		KESHA	YOUR LOVE IS MY DRUG	(KEMOSABE/RCA/RMG)
25	28		USHER	THERE GOES MY BABY	(LAFACE/JLG)
26	25	10	YOUNG JEEZY	LOSE MY MIND	FEAT. PLIES (CTE/DEF JAM/DJMG)
27	26	13	DJ KHALED	ALL I DO IS WIN	(WE THE BEST/E1)
28	38	2	SOULJA BOY	PRETTY BOY SWAG	FEAT. TELL'EM (COLLIPARK/INTERSCOPE)
29	3		SHONTELLE	IMPOSSIBLE	(SRP/SRC/UNIVERSAL MOTOWN)
30	23	10	JUSTIN BIEBER	SOMEBODY TO LOVE	(SCHOOLBOY/RAYMOND BRAUN/ISLAND/DJMG)
31	32	7	GYPTIAN	HOLD YOU (HOLD YUH)	(VP)
32	30	20	LUDACRIS	MY CHICK BAD	FEAT. NICKI MINAJ (DTP/DEF JAM/DJMG)
33	29	8	LA ROUX	BULLETPROOF	(BIG LIFE/POLYDOR/CHERRYTREE/INTERSCOPE)
34	24	7	NE-YO	BEAUTIFUL MONSTER	(DEF JAM/DJMG)
35	37	3	YG	TOOT IT AND BOOT IT	(DEF JAM/DJMG)
36	36	5	J. COLE	WHO DAT	(ROC NATION/COLUMBIA)
37	35	12	THE BLACK EYED PEAS	ROCK THAT BODY	(INTERSCOPE)
38			DRAKE	MISS ME	FEAT. LIL WAYNE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
39	37	3	SEAN KINGSTON	LETTING GO	(DUTTY LOVE) (BELUGA HEIGHTS/EPIC)
40	39	2	LUDACRIS	LA LA LA	FEAT. IYAZ (BELUGA HEIGHTS/WARNER BROS.)

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / PROMOTION LABEL
1	2	17	ALICIA KEYS	UN-THINKABLE (I'M READY)	(MBK/J/RMG)
2			USHER	THERE GOES MY BABY	(LAFACE/JLG)
3			KEM	WHY WOULD YOU STAY?	(UNIVERSAL MOTOWN/UMRG)
4			FANTASIA	BITTERSWEET	(J/RMG)
5			JAHEIM	FINDING MY WAY BACK	(ATLANTIC)
6			MAXWELL	FISTFUL OF TEARS	(COLUMBIA)
7	6	23	ERYKAH BADU	WINDOW SEAT	(CONTROL FREQ/UNIVERSAL MOTOWN/UMRG)
8	9		DWELE	WHAT'S NOT TO LOVE	(RT/E1)
9	10	26	CORINNE BAILEY RAE	CLOSER	(CAPITOL)
10			TONI BRAXTON	HANDS TIED	(ATLANTIC)
11			MONICA	EVERYTHING TO ME	(J/RMG)
12	12	8	MONICA	GREATEST GAINER LOVE ALL OVER ME	(J/RMG)
13	15	25	MARVIN SAPP	THE BEST IN ME	(VERITY/JLG)
14	13	16	SADE	BABYFATHER	(EPIC/COLUMBIA)
15	17	9	DOANELL JONES	LOVE LIKE THIS	(CANDYMAN)
16	14	9	LYFE JENNINGS	STATISTICS	(JESUS SWINGS/ASYLUM/WARNER MUSIC GROUP)
17	16		BRIAN CULBERTSON	SKIES WIDE OPEN	FEAT. AVANT (GRP/VERVE)
18	19	14	MARY J. BLIGE	WE GOT HOOD LOVE	FEAT. TREY SONGZ (MATRIARCH/GEFFEN/INTERSCOPE)
19	20	8	ELISABETH WITHERS	NO REGRETS	(PURPOSE/E1)
20	21	14	DONDRIA	YOU'RE THE ONE	(SH SO DEF/MALACO)
21	31	5	NE-YO	CHAMPAGNE LIFE	(DEF JAM/DJMG)
22	23	10	ERYKAH BADU	TURN ME AWAY (GET MUNNY)	(CONTROL FREQ/UNIVERSAL MOTOWN/UMRG)
23	24	4	KELLY ROWLAND	GROWN WOMAN	(UNIVERSAL MOTOWN/UMRG)
24	32	2	GERALD LEVERT	CAN IT STAY	(RHINO/ATLANTIC)
25	22	6	R. KELLY	SIGN OF A VICTORY	FEAT. SOWETO SPIRITUAL SINGERS (JIVE/JLG)

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / PROMOTION LABEL
1	1	11	NICKI MINAJ	YOUR LOVE	YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN
2	4	5	EMINEM	LOVE THE WAY YOU LIE	FEAT. RIHANNA (WEB/SHADY/AFTERMATH/INTERSCOPE)
3			B.O.B	AIRPLANES	FEAT. HAYLEY WILLIAMS (REBEL ROCK/GRAND HUSTLE/ATLANTIC)
4			YOUNG JEEZY	LOSE MY MIND	FEAT. PLIES (CTE/DEF JAM/DJMG)
5			SOULJA BOY	PRETTY BOY SWAG	FEAT. TELL'EM (COLLIPARK/INTERSCOPE)
6	12	8	DRAKE	MISS ME	FEAT. LIL WAYNE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
7			CALI SWAG DISTRICT	TEACH ME HOW TO DOUGIE	(CAPITOL)
8			DRAKE	OVER	



**HOT DANCE CLUB SONGS™**

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	3	7	<b>#1</b> YOUR LOVE IS MY DRUG	KESHA	KEMOSABE/RCA/RMG
2	2	8	ROCKSTAR 101	RIHANNA	SRP/DEF JAM/IDJMG
3	1	11	ALL THE LOVERS	KYLIE MINOGUE	PARLOPHONE/ASTRALWERKS/CAPITOL
4	5	6	CALIFORNIA GURLS	KATY PERRY FEAT. SNOOP DOGG	CAPITOL
5	7	7	STROBELIGHT	KIMBERLEY LOCKE	DREAM MERCHANT 21
6	8	8	FIRE WITH FIRE	SCISSOR SISTERS	DOWNTOWN
7	1	9	ALIVE	GOLDFRAPP	MUTE
8	15	6	I TOLD YOU SO	SOLANGE	MUSIC WORLD
9	12	13	HAPPINESS	ALEXIS JORDAN	STARRROC/RDC NATION/COLUMBIA
10	11	12	DIRTY TALK	WYNTER GORDON	BIG BEAT/ATLANTIC
11	14	11	DIARY	TINO COURY	ELEVANT
12	17	11	4TH OF JULY (FIREWORKS)	KELIS	WILL.I.AM/INTERSCOPE
13	22	3	I LIKE IT	ENRIQUE IGLESIAS FEAT. PITBULL	UNIVERSAL REPUBLIC
14	8	8	FEELS LIKE A PRAYER	MECK FEAT. QINO	NAPITH
15	16	1	NEED YOU NOW	LADY ANTEBELLUM	CAPITOL NASHVILLE/CAPITOL
16	10	10	DANCING ON MY OWN	ROBYN	KONICHIWA/CHEERRYTREE/INTERSCOPE
17	18	6	LOVE DEALER	ESMEE DENTERS FEAT. JUSTIN TIMBERLAKE	TENNYMAN/INTERSCOPE
18	26	4	FIGURE IT OUT	DAVE AUDE FEAT. ISHA COCO	AUDACIOUS
19	23	11	LATELY	MACY GRAY	CONCORD/CMG
20	21	7	I FEEL BETTER	HOT CHIP	ASTRALWERKS/CAPITOL
21	9	11	COMMANDER	KELLY ROWLAND FEAT. DAVID GUETTA	UNIVERSAL MOTOWN
22	34	3	<b>PICK</b> POWER DYNAMITE	TAO CRUZ	MERCURY/IDJMG
23	29	4	FUERTE	NELY FURTADO FEAT. CONCHA BUIKA	UNIVERSAL/UMRG
24	20	10	I BELIEVE IN YOU	HANNAH SNOWDOG	
25	28	5	V.I.P.	ZAYRA BRANDO	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
26	13	14	OMG	USHER FEAT. WILL.I.AM	LAFACE/JLG
27	30	5	VERTIGO	GIULIETTA	INTERSCOPE
28	19	11	ALEJANDRO	LADY GAGA	STREAMLINE/KONLIVE/CHEERRYTREE/INTERSCOPE
29	27	9	KILLING TIME	INFECTED MUSHROOM FEAT. PERRY FARRELL	HOM-MEGA
30	35	6	POP GOES THE WORLD	THE GOSSIP	COLUMBIA
31	36	4	HEAVEN	JOHN LEPAPE FEAT. DEBBY HOLIDAY & LFB	GROOVE
32	48	2	WOULD'N'T I (I'M A STAR)	OHIO TWISTED	
33	24	10	RICH (FAKE IT TIL YOU MAKE IT)	LOLENE	CAPITOL
34	37	4	JUST A MAN	GEORGE HODOS FEAT. SNOOP DOGG	DAUMAN
35	41	3	HOT-N-FUN	N.E.R.D. FEAT. NELLY FURTADO	STAR TRAK/INTERSCOPE
36	39	8	HOLD ON	RUSKO	MAD DECENT/DOWNTOWN
37	32	5	WILL YOU BE THERE?	ANDY BELL	MUTE
38	45	4	ETERNITY	GURU JOSH & DJ IGOR BLASKA	MOVANCE
39	25	12	SHARK IN THE WATER	V V BROWN	CAPITOL
40	47	2	ONE (YOUR NAME)	SWEDISH HOUSE MAFIA FEAT. PHARRELL	ASTRALWERKS/VIRGIN/CAPITOL
41	46	2	BREATHE	ERIC REDD	CARRILLO
42	43	6	WARNING	ANABEL ROMERO	TS
43	42	15	GETTIN' OVER YOU	DAVID GUETTA & CHRIS WILLIS FEAT. FERGIE & LMFAO	GLMA/ASTRALWERKS/CAPITOL
44	NEW	1	<b>HOT SHOT DEBUT</b> RIDIN' SOLO	JASON DERULO	BELUGA HEIGHTS/WARNER BRDS.
45	31	9	THE MORNING AFTER	STONEBRIDGE & DAYEENE	NAPITH
46	NEW	1	<b>NEW</b> SPACESHIP	BENNY BENASSI FEAT. KELIS, APL. DE AP & JEAN BAPTISTE	ULTRA
47	NEW	1	<b>NEW</b> SAY I LOVE YOU	TABORAH D	
48	40	13	NOT MYSELF TONIGHT	CHRISTINA AGUILERA	RCA/RMG
49	38	14	ROCK THAT BODY	THE BLACK EYED PEAS	INTERSCOPE
50	33	12	DEEP N LUV	SARIAH SARIAH	

**TOP DANCE/ELECTRONIC ALBUMS™**

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / PROMOTION LABEL
1	2	91	<b>#1</b> LADY GAGA	THE FAME	STREAMLINE/KONLIVE/CHEERRYTREE/INTERSCOPE 011803/IGA
2	3	35	LADY GAGA	THE FAME MONSTER (EP)	STREAMLINE/KONLIVE/CHEERRYTREE/INTERSCOPE 013872/IGA
3	1	2	M.I.A.	MAYA N.E.T./XL/INTERSCOPE	014344/IGA
4	4	4	3OH!3	STREETS OF GOLD	PHOTO FINISH 523412/AG
5	NEW	1	<b>NEW</b> SOUNDTRACK	JERSEY SHORE	MTV/UNIVERSAL REPUBLIC 014556/UMRG
6	5	44	LA ROUX	LA ROUX	BIG LIFE/POLYDOR/CHEERRYTREE/INTERSCOPE 013389/IGA
7	8	54	OWL CITY	OCEAN EYES	UNIVERSAL REPUBLIC 013141/UMRG
8	6	3	KYLIE MINOGUE	APHRODITE	PARLOPHONE 42903*/ASTRALWERKS
9	NEW	1	<b>NEW</b> SOUNDTRACK	BABYLON CENTRAL	ESL 165
10	7	4	SCISSOR SISTERS	NIGHT WORK	POLYDOR 70179/DOWNTOWN
11	11	10	LCD SOUNDSYSTEM	THIS IS HAPPENING	DEFA/VIRGIN 09903*/CAPITOL
12	12	48	DAVID GUETTA	ONE LOVE	GUM 86847*/ASTRALWERKS
13	9	9	SCHOOL OF SEVEN BELLS	DISCONNECT FROM DESIRE	GHOSTLY INTERNATIONAL 597*/MAGNANT
14	18	6	ROBYN	ROBYN TALK PT. 1 (EP)	KONICHIWA/CHEERRYTREE/INTERSCOPE 014413/IGA
15	NEW	1	<b>NEW</b> ABOVE & BEYOND	ANJUNABEATS VOLUME 8	ULTRA 2483
16	10	3	KELIS	FLESH TONE	WILL.I.AM/INTERSCOPE 014376/IGA
17	NEW	1	<b>NEW</b> MAJOR LAZER	LAZERS NEVER DIE (EP)	DOWNTOWN/INTERSCOPE 014552/IGA
18	16	26	DJ ENFERNO	ULTRA DANCE 11	ULTRA 2317
19	13	7	RATATAT	LP4 XL	465*
20	20	55	LMFAO	PARTY ROCK PARTY	ROCKWILL.I.AM/CHEERRYTREE/INTERSCOPE 012932/IGA
21	14	5	THE CHEMICAL BROTHERS	FURTHER FREESTYLE	DUST/ASTRALWERKS/VIRGIN 32530*/CAPITOL
22	NEW	1	<b>NEW</b> ZERO 7	RECORD	ATLANTIC 525014/AG
23	21	7	TIESTO	MAGICAL JOURNEY: THE HITS COLLECTION	MAGIK MLDZK 2426/ULTRA
24	15	13	CRYSTAL CASTLES	CRYSTAL CASTLES	FICTON/LAST GANG/ES/UNIVERSAL MOTOWN 014374/UMRG
25	RE-ENTRY	1	<b>RE-ENTRY</b> DEADMAU5	FOR LACK OF A BETTER NAME	MAU5TRAP 2174/ULTRA

**HOT DANCE AIRPLAY™**

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	9	10	<b>#1</b> DYNASTY	KASKADEE FEAT. HALEY ULTRA	
2	2	10	CALIFORNIA GURLS	KATY PERRY FEAT. SNOOP DOGG	CAPITOL
3	1	8	COOLER THAN ME	MIKE POSNER	J/RMG
4	4	11	BETTER THAN HER	MATISSE JIVE/JLG	
5	5	5	THE RADIO	GET FAR	NEXT PLATEAU
6	6	6	DANCING ON MY OWN	ROBYN	KONICHIWA/CHEERRYTREE/INTERSCOPE
7	3	17	STEREO LOVE	EDWARD MAYA & VIKI JIGULINA	CAT/ULTRA
8	11	7	DIRTY TALK	WYNTER GORDON	BIG BEAT/ATLANTIC
9	10	5	COMMANDER	KELLY ROWLAND FEAT. DAVID GUETTA	UNIVERSAL MOTOWN
10	8	13	HAPPINESS	ALEXIS JORDAN	STARRROC/RDC NATION/COLUMBIA
11	15	15	GETTIN' OVER YOU	DAVID GUETTA & CHRIS WILLIS FEAT. FERGIE & LMFAO	GLMA/ASTRALWERKS/CAPITOL
12	12	10	RESTLESSNESS	BASTIEN LAVAL FEAT. LAYLA ROBBINS	
13	14	8	WON'T GO QUIETLY	EXAMPLE	DATA
14	15	4	BEAUTIFUL MONSTER	NE-YO	DEF JAM/IDJMG
15	16	8	ALL THE LOVERS	KYLIE MINOGUE	PARLOPHONE/ASTRALWERKS/CAPITOL
16	13	9	JUST LET GO	REINA ROBBINS	
17	17	8	HIGHER STATE	BAILEY FEAT. JOJOE CONNOR	NEXT PLATEAU
18	20	2	I LIKE IT	ENRIQUE IGLESIAS FEAT. PITBULL	UNIVERSAL REPUBLIC/UNIVERSAL
19	17	3	I'M IN LOVE	ALEX GAUBINO	ULTRA
20	NEW	1	<b>NEW</b> DYNAMITE	TAO CRUZ	MERCURY/IDJMG
21	18	13	NEVER FORGET YOU	MANACAL FEAT. LALA RED STICK	STRICTLY RHYTHM
22	NEW	1	<b>NEW</b> PYROMANIA	CASCADE	ZOOLAND/ROBBINS
23	RE-ENTRY	1	<b>RE-ENTRY</b> KEEP UP	HYPER CRUSH	UNIVERSAL MOTOWN
24	NEW	1	<b>NEW</b> FEEL IT IN MY BONES	TIESTO FEAT. TEGAN & SARA	ULTRA
25	NEW	1	<b>NEW</b> TOUCH	NATASHA BEDINGFIELD	PHONOGENIC/EPIC

**TOP TRADITIONAL JAZZ ALBUMS™**

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / PROMOTION LABEL
1	1	42	<b>#1</b> MICHAEL BUBLE	42 WEEKS CRAZY LOVE	143/REPRISE 520733/WARNER BRDS.
2	2	45	HARRY CONNICK, JR.	YOUR SONGS	COLUMBIA 47228*/SONY MUSIC
3	3	9	KEITH JARRETT / CHARLIE HADEN	JASMINE	ECM 014231/UNIVERSAL CLASSICS GROUP
4	4	12	NIKKI YANOFSKY	NIKKI	DECCA 014138
5	5	65	MELODY GARDOT	MY ONE AND ONLY	THRILL VERVE 012563*/VGM
6	6	58	MICHAEL BUBLE	MEETS MADISON SQUARE GARDEN	143/REPRISE 51753/WARNER BRDS.
7	7	70	DIANA KRALL	QUIET NIGHTS	VERVE 012433*/VGM
8	RE-ENTRY	1	<b>RE-ENTRY</b> FRANK SINATRA	COME FLY AWAY	FRANK SINATRA ENTERPRISES/REPRISE 5951/WARNER BRDS.
9	8	12	FRANCIS ALBERT SINATRA	ANTONIO CARLOS JOBIM	THE COMPLETE REPRISE. FRANK SINATRA ENTERPRISES 32026/CONCORD
10	12	39	PINK MARTINI	SPLENDOR IN THE GRASS	HEINZ 6*
11	11	11	VARIOUS ARTISTS	THE JAZZ & BLUES COLLECTOR VOLUME 1	WHITEHOUSE 1703/NEW LATIN/ARTIST
12	14	23	MICHAEL BUBLE	SPECIAL DELIVERY (EP)	143/REPRISE DIGITAL EX/WARNER BRDS.
13	13	13	JASON MORAN	TEN BLUE	NOTE 57186/BLG
14	16	41	BARBRA STREISAND	LOVE IS THE ANSWER	COLUMBIA 43354/SONY MUSIC
15	10	13	NINA SIMONE	FRIENDS	FAMILY FRENCH LESSONS ASI 2546

**TOP CONTEMPORARY JAZZ ALBUMS™**

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / PROMOTION LABEL
1	NEW	1	<b>NEW</b> BRIAN CULBERTSON	XII	GHP 014460/VGM
2	1	4	KENNY G	HEART AND SOUL	CONCORD 32048
3	NEW	1	<b>NEW</b> PAUL HARCOSTLE PRESENTS: JAZZMASTERS	JAZZMASTERS VI	TRIPPIN' 'N' RHYTHM 41
4	2	5	HERBIE HANCOCK	THE IMAGINE PROJECT	HANCOCK 0001*
5	5	14	TROMBONE SHORTY	BACKTOWN	VERVE FJRECAST 014194/VGM
6	4	4	VARIOUS ARTISTS	LEE RITENOUR'S 6 STRING THEORY	CONCORD 31911
7	3	2	VARIOUS ARTISTS	UNWRAPPED VOL. 7: BACK TO BASICS	HIDDEN BEACH 00098
8	RE-ENTRY	1	<b>RE-ENTRY</b> MINDI ABAIR	IN HI-FI STEREO	HEADS UP 31837/CONCORD
9	6	5	NORMAN BROWN	SENDING MY LOVE	PEAK 31327/CONCORD
10	10	6	GERALD ALBRIGHT	PUSHING THE ENVELOPE	HEADS UP 31976/CONCORD
11	7	21	JAMIE CULLUM	THE PURSUIT	VERVE FORECAST/DECCA 013655*/VGM
12	1	44	KENNY G	SUPER HITS	SONY MUSIC CUSTOM MARKETING GROUP 46252
13	14	11	JONATHAN BUTLER	SO STRONG	MAVENS 5143/RENDEZVOUS
14	17	77	BONEY JAMES	SEND ONE YOUR LOVE	CONCORD 30815
15	8	4	ERIC DARIUS	ON A MISSION	SHANACHIE 5182

**SMOOTH JAZZ SONGS™**

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	2	26	<b>#1</b> BOSSA BLUE	CHRIS STANDING	ULTIMATE VIBE
2	1	15	FUN IN THE SUN	STEVE OLIVER	SOM
3	6	23	<b>GREATEST GAINER</b> CHRISTIANE	RICK BRAUN	ARTISTRY
4	3	19	OH YEAH	WALTER BEASLEY	HEADS UP
5	5	13	BE BEAUTIFUL	MINDI ABAIR	CONCORD/CMG
6	7	17	MAKE ROOM FOR ME	JONATHAN BUTLER	RENDEZVOUS
7	4	26	WHAT CHA GONNA DO FOR ME	BARREN RAIN FEAT. WAYMAN TISDALE	MUGROOVE
8	11	4	HEART AND SOUL	KENNY G	CONCORD/CMG
9	8	8	FALL AGAIN	KENNY G FEAT. ROBIN THICKE	CONCORD/CMG
10	10	16	WILL'S CHILL	DAVID BENJIT	HEADS UP
11	12	11	TOUCH AND GO	JAZZMASTERS	TRIPPIN' 'N' RHYTHM
12	9	39	TILL YOU COME TO ME	SPENCER DAY	YONAS MEDIA/CONCORD JAZZ/CMG
13	13	35	TAKE ME THERE	JACKIEF JOYNER	ARTISTRY
14	15	15	BABYFATHER	SADE	EPIC/COLUMBIA
15	16	6	SENDING MY LOVE	NORMAN BROWN	PEAK/CMG

**TOP TRADITIONAL CLASSICAL ALBUMS™**

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / PROMOTION LABEL	
1	1	4	<b>#1</b> ANDRE RIEU & HIS JOHANN STRAUSS ORCH.	4 WEEKS FOREVER YOUNG	ANDRE RIEU/POLO/SONY 014429/BLG	
2	2	25	EMANUEL AX-YO-YO	MAITZHAK PERLMAN	MENDELSSOHN: PIANO TRIOS	SONY CLASSICAL 52192/SONY MASTERWORKS
3	3	23	JENNY OAKS BAKER	THEN SINGS MY SOUL	SHADOW MOUNTAIN 5035941	
4	4	24	ZUILL BAILEY	BACH: CELLO SUITES	TELARC 31978/CONCORD	
5	5	35	THE PRIESTS	HARMONY	RCA VICTOR 59825/RMG	
6	7	2	ALEXANDER MELNIKOV	SHOSTAKOVICH	HARMONIA MUNDI 902019	
7	RE-ENTRY	1	<b>RE-ENTRY</b> SARAH CHANG	BRUCH	BRACHMS: VIOLIN CONCERTOS	EMI CLASSICS 67004/BLG
8	6	59	ANDRE RIEU	GREATEST HITS	DENON 17764/SLG	
9	RE-ENTRY	1	<b>RE-ENTRY</b> LIBERA	ETERNAL: THE BEST OF LIBERA	EMI CLASSICS 42696/BLG	
10	NEW	1	<b>NEW</b> ST. GEORGES CANZONA (SOTHCOTT)	MERRY IT IS WHILE SUMMER LASTS	CRD 3412	
11	RE-ENTRY	1	<b>RE-ENTRY</b> GUSTAVO DUDAMEL	SIMON BOLIVAR YOUTH ORCH.	STRAVINSKY: RITE (CD)	014281/UNIVERSAL CLASSICS GROUP
12	15	38	BELA FLECK	ZAKIR HUSSAIN	EDGAR MEYER	
13	12	7	CANADIAN BRASS	STARS & STRIPES	OPENING DAY 7382	
14	8	13				

**HOT LATIN SONGS™**

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	13	<b>#1</b> CUANDO ME ENAMORO	ENRIQUE IGLESIAS FEAT. JUAN LUIS GUERRA (UNIVERSAL MUSIC LATIN)
2	2	14	DIME QUE ME QUIERES	BANDA EL RECODO (FONOVISA)
3	4	26	AL MENOS	LA ORIGINAL BANDA EL LIMON (FONOVISA)
4	3	17	NO PUEDO VOLVER	INTOCABLE (CAPITOL LATIN)
5	7	6	YERBATERO	JUANES (UNIVERSAL MUSIC LATIN)
6	6	8	WAKA WAKA (THIS TIME FOR AFRICA)	SHAKIRA FEAT. FRESHLYGROUND (EPIC/SONY MUSIC LATIN)
7	5	27	NINA BONITA	CHINO Y NACHO (MACHETE/UNIVERSAL MUSIC LATIN)
8	9	18	TE RECORDARE	EL TRONO DE MEXICO (FONOVISA/MUSIVISA)
9	10	9	ALEJATE DE MI	CAMILA (SONY MUSIC LATIN)
10	8	16	BACHATA EN FUKUOKA	JUAN LUIS GUERRA Y 440 (CAPITOL LATIN)
11	15	25	STAND BY ME	PRINCE ROYCE (10P STOP)
12	11	23	EL ENAMORADO	LOS TITANES DE DURANGO (DISA)
13	12	12	AMARTE A LA ANTIGUA	PEDRO FERNANDEZ (FONOVISA)
14	14	27	TE PIDO PERDON	TITO "EL BAMBINO" SIENIE
15	13	22	LA PEINADA	CHUY LIZARRAGA Y SU BANDA TIERRA SINALOENSE (DISA)
16	17	11	EL MALO	AVENTURA (PREMIUM LATIN)
17	20	15	QUIERE PA' QUE TE QUIERAN	DYLAND Y LENNY (SONY MUSIC LATIN)
18	16	15	Y COMO ES EL	MARC ANTHONY (SONY MUSIC LATIN)
19	21	9	LA VIDA ES ASI	IVY QUEEN (MACHETE/UNIVERSAL MUSIC LATIN)
20	18	29	ANDO BIEN PEDO	BANDA LOS RECODITOS (DISA)
21	22	7	NINA DE MI CORAZON	LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO (DISA)
22	25	19	LOCO	JOWELL & RANDY WY/MACHETE/UNIVERSAL MUSIC LATIN)
23	26	16	POR QUE ME HACES LLORAR?	JUAN GABRIEL (FONOVISA)
24	24	5	AL DIABLO LO NUESTRO	ESPINOZA PAZ (DISA/ASL)
25	23	19	GITANA	SHAKIRA (EPIC/SONY MUSIC LATIN)
26	27	10	TU BOCA	CHAYANNE (SONY MUSIC LATIN)
27	30	6	NUESTRO AMOR SERA LEYENDA	ALEJANDRO SANZ (WARNER LATINA)
28	28	14	MAS ADELANTE	LA ARROLLADORA BANDA EL LIMON (DISA)
29	29	8	OMG	USHER FEAT. WILL.I.AM (LAFACE/JLG)
30	36	2	LA DESPEDIDA	DADDY YANKEE (EL CARTEL/SONY MUSIC LATIN)
31	34	9	CUANDO CUANDO ES?	J-KING & MAXIMIAN LANA/MACHETE/UNIVERSAL MUSIC LATIN)
32	44	2	<b>GREATEST GAINER</b> I LIKE IT	ENRIQUE IGLESIAS FEAT. PITBULL (UNIVERSAL REPUBLIC)
33	32	16	DIME UNA Y OTRA VEZ	EL CHAPO DE SINALOA (DISA)
34	31	10	EN PREPARACION	GERARDO ORTIZ (DEL/SONY MUSIC LATIN)
35	37	6	MI AMOR ES POBRE	TONY DIZE FEAT. KEN-Y & ARCANGEL (SONY MUSIC LATIN)
36	35	7	ALEJANDRO	LADY GAGA (STREAMLINE/CONLIVE/CHERRYTREE/INTERSCOPE)
37	47	2	NI EL DIABLO TE VA A QUERER	LOS RIELEROS DEL NORTE (FONOVISA)
38	38	12	BREAK YOUR HEART	TAIO CRUZ FEAT. LUDACRIS (MERCURY/IDJMG)
39	37	7	QUIERO QUE SEPAS	PESADO (DISA/ASL)
40	48	2	ARRASTRANDO LAS PATAS	LARRY HERNANDEZ (FONOVISA)
41	49	3	MILLONARIO DE AMOR	SERGIO VEGA "EL SHAKA" (DISA)
42	33	20	SOY COMO NO SOY	DUELO (FONOVISA/MUSIVISA)
43	42	3	TE COMENCE A QUERER	TITO "EL BAMBINO" SIENIE
44	RE-ENTRY		GUAPA	DIEGO TORRES (UNIVERSAL MUSIC LATIN)
45	41	13	LA MARIA	JULION ALVAREZ (DISA/ASL)
46	45	10	DIME LA RAZON	ALEX RIVERA (SERCA)
47	39	8	TU NO SABES QUE TANTO	CARLOS BAUTE (WARNER LATINA)
48	46	14	EL ALAMO	LOS CUATES DE SINALOA (SONY MUSIC LATIN)
49	HOT SHOT DEBUT		EL BUCHON	LOS DE SONORA (SONY MUSIC LATIN)
50	RE-ENTRY		EMPAKA TUS COSAS	CONJUNTO PRIMAVERA (FONOVISA)

**TOP LATIN ALBUMS**

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	3	<b>#1</b> ENRIQUE IGLESIAS	ENRIQUE IGLESIAS (UNIVERSAL REPUBLIC/UNIVERSAL MUSIC LATIN)
2	2	9	MARC ANTHONY	ICONSOS SONY MUSIC LATIN 67402
3	3	1	SERGIO VEGA	MILLONARIO DE AMOR DISA 721564/UMLE
4	6	7	JUAN LUIS GUERRA Y 440	A SON DE GUERRA CAPITOL LATIN 42483
5	1	2	IVY QUEEN	DRAMA QUEEN MACHETE 014536/UMLE
6	4	24	CAMILA	DEJARTE DE AMAR SONY MUSIC LATIN 59881
7	5	28	PEDRO FERNANDEZ	AMARTE A LA ANTIGUA FONOVISA 354085/UMLE
8	7	59	AVENTURA	THE LAST PREMIUM LATIN 20800/SONY MUSIC LATIN
9	4	4	CONJUNTO ATARDECER	SOLO JUNTO A TI DISA 721556/UMLE
10	NEW		VICENTE FERNANDEZ	UN MEXICANO EN LA MEXICO SONY MUSIC LATIN 73056
11	6	6	PESADO	DESDE LA CANTINA: VOLUMEN II DISA 726538/UMLE
12	9	12	JUAN GABRIEL	JUAN GABRIEL FONOVISA 354514/UMLE
13	12	18	EL TRONO DE MEXICO	QUIERO DECIRTE QUE TE AMO FONOVISA 354484/UMLE
14	13	16	CHINO Y NACHO	MI NINA BONITA MACHETE 014142/UMLE
15	14	21	PRINCE ROYCE	PRINCE ROYCE TOP STOP 30020/SONY MUSIC LATIN
16	11	4	GILBERTO SANTA ROSA	IRREPETIBLE SONY MUSIC LATIN 42868
17	15	6	GERARDO ORTIZ	NI HOY NI MANANA DEL 68924/SONY MUSIC LATIN
18	NEW		PLAN B	HOUSE OF PLEASURE PINA 02022/SONY MUSIC LATIN
19	18	61	WISIN & YANDEL	LA REVOLUCION WY/MACHETE 012967/UMLE
20	16	9	LARRY HERNANDEZ	LARRYMANIA MENDIETA/FONOVISA 570052/UMLE
21	17	13	DADDY YANKEE	MUNDIAL EL CARTEL 80030/SONY MUSIC LATIN
22	19	72	TITO "EL BAMBINO"	EL PATRON SIENIE 653883/UMLE
23	20	22	CHAYANNE	NO HAY IMPOSIBLE SONY MUSIC LATIN 61972
24	21	8	JULION ALVAREZ Y SU NORTEÑO BANDA	NI LO INTENTES DISA 721551/UMLE
25	64	4	<b>GREATEST GAINER</b> SERGIO VEGA	LOS ORIGINALES DE SAN JUAN (MI PADRE QUERIDO SONY MUSIC LATIN 67194)
26	23	62	ESPINOZA PAZ	YO NO CANTO, PERO LO INTENTAMOS ASL/DISA 730251/UMLE
27	25	34	PESADO	DESDE LA CANTINA: VOLUMEN I DISA 726533/UMLE
28	22	16	TIERRA CALI	MALDITO AMOR VENEZUELA/UNIVERSAL MUSIC LATIN 653773/UMLE
29	31	36	LARRY HERNANDEZ	EN VIVO DESDE CUAUJACAN MENDIETA/FONOVISA 570050/UMLE
30	28	4	EL TIGRILLO PALMA	20 CORRIOS PODEROSO FONOVISA 354544/UMLE
31	24	34	JENNI RIVERA	LA GRAN SENORA FONOVISA 354398/UMLE
32	29	17	LOS TITANES DE DURANGO	LOS LOCOS DEL CORRIDO DISA 729565/UMLE
33	25	8	VARIOUS ARTISTS	SUPER ESTRELLAS CON LOS DOS DEL MOMENTO FONOVISA 354511/UMLE
34	27	2	SIGGNO	QUE HARIAS FREDDIE 3061
35	39	38	MARCO ANTONIO SOLIS	MAS DE MARCO ANTONIO SOLIS FONOVISA 354216/UMLE
36	32	23	LOS INQUIETOS DEL NORTE	FEBRERO 14 ROMANTICAS CATAPULT DIGITAL EX
37	34	11	LOS BUKIS	SERIE DIAMANTE FONOVISA 354239/UMLE
38	30	16	DUELO	SOLOAMENTE TU FONOVISA 354471/UMLE
39	33	8	INDIA	UNICA TOP STOP 30020/SONY MUSIC LATIN
40	RE-ENTRY		SERGIO VEGA	PURAS ROMANTICAS SONY MUSIC LATIN 57448
41	44	34	THALIA	PRIMERA FILA SONY MUSIC LATIN 56091
42	55	16	<b>PAGE SETTER</b> LOS ORIGINALES DE SAN JUAN	MI PADRE QUERIDO SONY MUSIC LATIN 67194
43	50	3	LOS BONDADOSOS	20 DEL RECUERDO DASHI 028
44	40	30	ROCIO DURCAL	MIS FAVORITAS SONY MUSIC LATIN 70909
45	36	69	LARRY HERNANDEZ	16 MARCO CORRIDOS MENDIETA/FONOVISA 570037/UMLE
46	39	39	LOS TEMERARIOS	SERIE DIAMANTE: 30 SUPER EXITOS DISA 721347/UMLE
47	35	11	VOZ DE MANDO	CON LA NUEVA FEDERACION DISA 721553/UMLE
48	RE-ENTRY		SERGIO VEGA	COLECCION PRIVADA: LAS 20 EXCLUSIVAS DISA 729503/UMLE
49	17	17	EL GRAN COMBO DE PUERTO RICO	SIN SALSA NO HAY PARAISO SONY MUSIC LATIN 60758
50	38	12	LOS AMOS	LOS CREADORES... SOLO VENEZUELA/UNIVERSAL MUSIC LATIN 653780/UMLE

**REGIONAL MEXICAN AIRPLAY**

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	16	<b>#1</b> DIME QUE ME QUIERES	BANDA EL RECODO FONOVISA
2	2	20	NO PUEDO VOLVER	INTOCABLE CAPITOL LATIN
3	3	28	AL MENOS	LA ORIGINAL BANDA EL LIMON FONOVISA
4	4	21	TE RECORDARE	EL TRONO DE MEXICO FONOVISA/MUSIVISA
5	5	26	EL ENAMORADO	LOS TITANES DE DURANGO DISA
6	7	17	AMARTE A LA ANTIGUA	PEDRO FERNANDEZ FONOVISA
7	6	25	LA PEINADA	CHUY LIZARRAGA Y SU BANDA TIERRA SINALOENSE DISA
8	8	32	ANDO BIEN PEDO	BANDA LOS RECODITOS DISA
9	10	10	NINA DE MI CORAZON	LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO DISA
10	9	26	COMANDOS DEL M.P. (500 BALAZOS)	VOZ DE MANDO DISA
11	12	9	AL DIABLO LO NUESTRO	ESPINOZA PAZ DISA/ASL
12	11	37	CARITA DE ANGEL	LARRY HERNANDEZ MENDIETA/FONOVISA/MUSIVISA
13	14	18	POR QUE ME HACES LLORAR?	JUAN GABRIEL FONOVISA
14	13	20	MAS ADELANTE	LA ARROLLADORA BANDA EL LIMON DISA
15	16	20	DIME UNA Y OTRA VEZ	EL CHAPO DE SINALOA DISA
16	15	12	EN PREPARACION	GERARDO ORTIZ DEL SONY MUSIC LATIN
17	23	4	NI EL DIABLO TE VA A QUERER	LOS RIELEROS DEL NORTE FONOVISA
18	18	9	QUIERO QUE SEPAS	PESADO DISA/ASL
19	10	10	ARRASTRANDO LAS PATAS	LARRY HERNANDEZ FONOVISA
20	25	5	MILLONARIO DE AMOR	SERGIO VEGA "EL SHAKA" DISA

**LATIN POP AIRPLAY™**

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	13	<b>#1</b> CUANDO ME ENAMORO	ENRIQUE IGLESIAS FEAT. JUAN LUIS GUERRA (UNIVERSAL MUSIC LATIN)
2	2	12	ALEJATE DE MI	CAMILA SONY MUSIC LATIN
3	3	9	WAKA WAKA (THIS TIME FOR AFRICA)	SHAKIRA FEAT. FRESHLYGROUND (EPIC/SONY MUSIC LATIN)
4	4	6	YERBATERO	JUANES UNIVERSAL MUSIC LATIN
5	6	16	BACHATA EN FUKUOKA	JUAN LUIS GUERRA Y 440 CAPITOL LATIN
6	7	11	TU BOCA	CHAYANNE SONY MUSIC LATIN
7	5	15	Y COMO ES EL	MARC ANTHONY SONY MUSIC LATIN
8	8	9	NUESTRO AMOR SERA LEYENDA	ALEJANDRO SANZ WARNER LATINA
9	9	28	NINA BONITA	CHINO Y NACHO MACHETE/UNIVERSAL MUSIC LATIN
10	16	7	I LIKE IT	ENRIQUE IGLESIAS FEAT. PITBULL (UNIVERSAL REPUBLIC)
11	15	14	EL MALO	AVENTURA PREMIUM LATIN
12	11	21	GITANA	SHAKIRA EPIC/SONY MUSIC LATIN
13	10	27	TE PIDO PERDON	TITO "EL BAMBINO" SIENIE
14	12	10	ALEJANDRO	LADY GAGA (STREAMLINE/CONLIVE/CHERRYTREE/INTERSCOPE)
15	13	35	MIENTES	CAMILA SONY MUSIC LATIN
16	20	6	LA VIDA ES ASI	IVY QUEEN MACHETE/UNIVERSAL MUSIC LATIN
17	22	20	GUAPA	DIEGO TORRES UNIVERSAL MUSIC LATIN
18	14	9	OMG	USHER FEAT. WILL.I.AM LAFACE/JLG
19	10	13	LOCO	JOWELL & RANDY WY/MACHETE/UNIVERSAL MUSIC LATIN
20	18	13	QUIERE PA' QUE TE QUIERAN	DYLAND Y LENNY SONY MUSIC LATIN

**TROPICAL AIRPLAY™**

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	17	<b>#1</b> GREATEST GAINER 24 HORAS	24 HRS. M.P./JUN./J. & S.
2	3	27	TE PIDO PERDON	TITO "EL BAMBINO" SIENIE
3	4	13	CUANDO ME ENAMORO	ENRIQUE IGLESIAS FEAT. JUAN LUIS GUERRA (UNIVERSAL MUSIC LATIN)
4	2	16	BACHATA EN FUKUOKA	JUAN LUIS GUERRA Y 440 CAPITOL LATIN
5	1	1	VIVIR SIN TI	GILBERTO SANTA ROSA SONY MUSIC LATIN
6	6	31	NINA BONITA	CHINO Y NACHO MACHETE/UNIVERSAL MUSIC LATIN
7	12	11	LOCO	JOWELL & RANDY WY/MACHETE/UNIVERSAL MUSIC LATIN
8	5	4	YERBATERO	JUANES UNIVERSAL MUSIC LATIN
9	19	19	TE SIENIO	WISIN & YANDEL WY/MACHETE/UNIVERSAL MUSIC LATIN
10	10	36	STAND BY ME	PRINCE ROYCE TOP STOP
11	7	7	LAUDANO	ELVIS MARTINEZ UNIVERSAL MUSIC LATIN
12	13	24	EL MALO	AVENTURA PREMIUM LATIN
13	8	9	MALA CONDUCTA	ALEXIS & FIDO FEAT. FRANCO EL GORILA SONY MUSIC LATIN
14	9	8	LA VIDA ES ASI	IVY QUEEN MACHETE/UNIVERSAL MUSIC LATIN
15	15	5	CAFECITO	CARLOS Y ALEJANDRA MACHETE/UNIVERSAL MUSIC LATIN
16	18	11	QUIERE PA' QUE TE QUIERAN	DYLAND Y LENNY SONY MUSIC LATIN
17	16	7	MI AMOR ES POBRE	TONY DIZE FEAT. KEN-Y & ARCANGEL SONY MUSIC LATIN
18	17	7	WAKA WAKA (THIS TIME FOR AFRICA)	SHAKIRA FEAT. FRESHLYGROUND (EPIC/SONY MUSIC LATIN)
19	37	7	CUANDO CUANDO ES?	J-KING & MAXIMIAN LANA/MACHETE/UNIVERSAL MUSIC LATIN
20	20	13	ABRAZAME AMOR	LUIS MIGUEL DEL AMARQUE FIRE LATIN/ROCK & ROLL/SONY MUSIC LATIN

**LATIN RHYTHM AIRPLAY™**

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	19	<b>#1</b> QUIERE PA' QUE TE QUIERAN	DYLAND Y LENNY SONY MUSIC LATIN
2	1	11	CUANDO ME ENAMORO	ENRIQUE IGLESIAS FEAT. JUAN LUIS GUERRA (UNIVERSAL MUSIC LATIN)
3	4	6	YERBATERO	JUANES UNIVERSAL MUSIC LATIN
4	2	12	LA VIDA ES ASI	IVY QUEEN MACHETE/UNIVERSAL MUSIC LATIN
5	2	2	LA DESPEDIDA	DADDY YANKEE EL CARTEL/SONY MUSIC LATIN
6	13	26	STAND BY ME	PRINCE ROYCE TOP STOP
7	5	21	LOCO	JOWELL & RANDY WY/MACHETE/UNIVERSAL MUSIC LATIN
8	6	5	TE COMENCE A QUERER	TITO "EL BAMBINO" SIENIE
9	28	28	TE PIDO PERDON	TITO "EL BAMBINO" SIENIE
10	10	27	DESCONTROL	DADDY YANKEE EL CARTEL/SONY MUSIC LATIN
11	8	16	BREAK YOUR HEART	TAIO CRUZ FEAT. LUDACRIS MERCURY/IDJMG
12	16	11	BACHATA EN FUKUOKA	JUAN LUIS GUERRA Y 440 CAPITOL LATIN
13	8	16	OMG	USHER FEAT. WILL.I.AM LAFACE/JLG
14	11	25	NINA BONITA	CHINO Y NACHO MACHETE/UNIVERSAL MUSIC LATIN
15	12	13	GITANA	SHAKIRA EPIC/SONY MUSIC LATIN
16	25	6	COOLER THAN ME	MIKE POSNER JRMG
17	19	34	DILE AL AMOR	AVENTURA PREMIUM LATIN
18	14	7	WAKA WAKA (THIS TIME FOR AFRICA)	SHAKIRA FEAT. FRESHLYGROUND (EPIC/SONY MUSIC LATIN)
19	20	20	MI AMOR ES POBRE	TONY DIZE FEAT. KEN-Y & ARCANGEL SONY MUSIC LATIN
20	9	11	EL MALO	AVENTURA PREMIUM LATIN

The act 24 Hrs catapults to the top of Tropical Airplay as its debut single, "24 Horas," jumps 14-1. The 13-position leap to the summit is the biggest on the list since Makano's "Te Amo" shot 34-1 in the May 23, 2009, issue.



JAPAN		
BILLBOARD JAPAN HOT 100		
THIS WEEK	LAST WEEK	(HANSHIN/SOUNSCAN JAPAN/PLANTECH) JULY 28, 2010
1	42	THIS IS LOVE SMAP VICTOR
NEW		KOKORO NO HANE TEAM DRAGON FROM AKB48 COLUMBIA
3	16	OFUTARI SUMMER KETSUMEISHI TOY'S FACTORY
4	15	BREAK YOUR HEART TAIO CRUZ UNIVERSAL
5	6	SUBARASHIKI NICHUJO YU TAKAHASHI WARNER
NEW		SHIVER THE GAZETTE SONY
7	28	EMERALD BECKY EMI
8	14	MY BABY LEFT ME ROX HOSTLESS
9	1	TO BE FREE ARASHI J-STORM
10	5	PYRAMID CHARICE WARNER

UNITED KINGDOM		
SINGLES		
THIS WEEK	LAST WEEK	(THE OFFICIAL UK CHARTS CO.) JULY 25, 2010
1	2	WE NO SPEAK AMERICANO YOLANDA BE COOL & DCUP SWEAT IT
2	3	LOVE THE WAY YOU LIE EMINEM FEAT. RIHANNA WEB/SHADY/AFTERMATH/INTERSCOPE
3	1	AIRPLANES B.O.B FT. HAYLEY WILLIAMS REBEL ROCK/GRAND HUSTLE/ATLANTIC
4	4	CALIFORNIA GURLS KATY PERRY FT. SNOOP DOGG CAPITOL
5	8	PACK UP ELIZA DOOLITTLE PARLOPHONE
6	6	BANG BANG BANG MARK RONSON & THE BUSINESS INTERNATIONAL COLUMBIA
7	5	JUST BE GOOD TO GREEN PROFESSOR GREEN FT. LILLY ALLEN VIRGIN
8	9	I LIKE IT ENRIQUE IGLESIAS FEAT. PITBULL INTERSCOPE
9	7	THE CLUB IS ALIVE JLS EPIC
10	10	MY FIRST KISS 3OH3 FT. KESHA PHOTO FINISH

GERMANY		
SINGLES		
THIS WEEK	LAST WEEK	(MEDIA CONTROL) JULY 27, 2010
1	1	WAKA WAKA (THIS TIME FOR AFRICA) SHAKIRA FT. FRESHLYGROUND EPIC
2	2	ALEJANDRO LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
3	4	CALIFORNIA GURLS KATY PERRY FT. SNOOP DOGG CAPITOL
4	4	GLOW MADCON COLUMBIA
5	3	HELELE VELILE & SAFRI DUO POLYDOR
6	8	STEREO LOVE EDWARD MAYA FT. VIKI JIGULINA MAYAVIN
7	6	MARCHIN' ON ONEREPUBLIC UNIVERSAL
8	NEW	WE NO SPEAK AMERICANO YOLANDA BE COOL & DCUP SWEAT IT OUT!
9	5	WAVIN' FLAG K'NAAN A&M/OCTONE
10	9	NOT AFRAID EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE

EUROPEAN HOT 100 SINGLES		
THIS WEEK	LAST WEEK	(€5 GLOBAL MEDIA/BILLBOARD) JULY 28, 2010
1	4	WAKA WAKA (THIS TIME FOR AFRICA) SHAKIRA FT. FRESHLYGROUND EPIC
2	1	CALIFORNIA GURLS KATY PERRY FT. SNOOP DOGG CAPITOL
3	5	WE NO SPEAK AMERICANO YOLANDA BE COOL & DCUP SWEAT IT OUT!
4	2	ALEJANDRO LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
5	3	WAVIN' FLAG K'NAAN A&M/OCTONE
6	9	LOVE THE WAY YOU LIE EMINEM FEAT. RIHANNA WEB/SHADY/AFTERMATH/INTERSCOPE
7	6	ALL THE LOVERS KYLIE MINOGUE PARLOPHONE
8	8	ALLEZ OLA OLE JESSY MATADOR WAGRAM/EMI
9	7	AIRPLANES B.O.B FT. HAYLEY WILLIAMS REBEL ROCK/GRAND HUSTLE/ATLANTIC
10	11	GETTIN' OVER YOU DAVID GUETTA & CHRIS WILLIS FT. FERGI & LMFAO GUM/VIRGIN
11	10	DEBOUT POUR DANSEUR COLLECTIF METISSE AIRPLAY
12	12	ALORS ON DANSE STROMAE VERTIGO/MOSAERT
13	15	STEREO LOVE EDWARD MAYA FT. VIKI JIGULINA MAYAVIN
14	14	NOT AFRAID EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE
15	23	HEY SOUL SISTER TRAIN COLUMBIA
16	27	GLOW MADCON COLUMBIA
17	18	I LIKE IT ENRIQUE IGLESIAS FEAT. PITBULL INTERSCOPE
18	21	BANG BANG BANG MARK RONSON & THE BUSINESS INTERNATIONAL COLUMBIA
19	16	AMAZING INNA AIRPLAY
20	28	PACK UP ELIZA DOOLITTLE PARLOPHONE

EURO DIGITAL SONGS		
THIS WEEK	LAST WEEK	(NIELSEN SOUNSCAN INTERNATIONAL) AUGUST 7, 2010
1	1	WE NO SPEAK AMERICANO YOLANDA BE COOL & DCUP SWEAT IT OUT!
2	2	LOVE THE WAY YOU LIE EMINEM FEAT. RIHANNA WEB/SHADY/AFTERMATH/INTERSCOPE
3	3	CALIFORNIA GURLS KATY PERRY FT. SNOOP DOGG CAPITOL
4	2	WAKA WAKA (THIS TIME FOR AFRICA) SHAKIRA FT. FRESHLYGROUND EPIC
5	5	AIRPLANES B.O.B FT. HAYLEY WILLIAMS REBEL ROCK/GRAND HUSTLE/ATLANTIC
6	6	ALEJANDRO LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
7	9	I LIKE IT ENRIQUE IGLESIAS FEAT. PITBULL UNIVERSAL REPUBLIC
8	12	PACK UP ELIZA DOOLITTLE PARLOPHONE
9	7	BANG BANG BANG MARK RONSON & THE BUSINESS INT'L FT. Q-TIP & MNDR ALLDO/COLUMBIA
10	15	STEREO LOVE EDWARD MAYA & VIKI JIGULINA CAT
11	13	ALL THE LOVERS KYLIE MINOGUE PARLOPHONE
12	8	JUST BE GOOD TO GREEN PROFESSOR GREEN FT. LILLY ALLEN VIRGIN
13	11	NOT AFRAID EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE
14	10	WAVIN' FLAG K'NAAN A&M/OCTONE
15	16	GETTIN' OVER YOU DAVID GUETTA & CHRIS WILLIS FT. FERGI & LMFAO GUM/VIRGIN

FRANCE		
SINGLES		
THIS WEEK	LAST WEEK	(SNEP/IFOP/TITE-LIVE) JULY 27, 2010
1	NEW	WAKA WAKA (THIS TIME FOR AFRICA) SHAKIRA FT. FRESHLYGROUND EPIC
2	1	DEBOUT POUR DANSEUR COLLECTIF METISSE AIRPLAY
3	2	ALLEZ OLA OLE JESSY MATADOR WAGRAM
4	3	WAVIN' FLAG K'NAAN A&M/OCTONE
5	4	AMAZING INNA AIRPLAY
6	5	CALIFORNIA GURLS KATY PERRY FT. SNOOP DOGG CAPITOL
7	7	ALEJANDRO LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
8	6	ALL THE LOVERS KYLIE MINOGUE PARLOPHONE
9	8	GETTIN' OVER YOU DAVID GUETTA & CHRIS WILLIS FT. FERGI & LMFAO GUM/VIRGIN
10	11	BABY JUSTIN BIEBER FT. LUDACRIS MERCURY

CANADA		
BILLBOARD CANADIAN HOT 100		
THIS WEEK	LAST WEEK	(NIELSEN BDS/SOUNSCAN) AUGUST 7, 2010
1	1	LOVE THE WAY YOU LIE EMINEM FEAT. RIHANNA WEB/SHADY/AFTERMATH/INTERSCOPE/UNIVERSAL
2	2	CALIFORNIA GURLS KATY PERRY FT. SNOOP DOGG CAPITOL/EMI
3	4	DYNAMITE TAIO CRUZ MERCURY/UNIVERSAL
4	3	AIRPLANES B.O.B FT. HAYLEY WILLIAMS REBEL ROCK/GRAND HUSTLE/ATLANTIC/WARNER
5	6	COOLER THAN ME MIKE POSNER J SONY MUSIC
6	20	I LIKE IT ENRIQUE IGLESIAS FT. PITBULL UNIVERSAL REPUBLIC/UNIVERSAL
7	5	OMG USHER FT. WILL I AM LA FACE/JIVE/SONY MUSIC
8	10	IF I HAD YOU ADAM LAMBERT 19/RCA/SONY MUSIC
9	7	NOT AFRAID EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE/UNIVERSAL
10	8	ALEJANDRO LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE/UNIVERSAL

AUSTRALIA		
SINGLES		
THIS WEEK	LAST WEEK	(ARIA) JULY 25, 2010
1	1	LOVE THE WAY YOU LIE EMINEM FEAT. RIHANNA WEB/SHADY/AFTERMATH/INTERSCOPE
2	2	I LIKE IT ENRIQUE IGLESIAS FEAT. PITBULL INTERSCOPE
3	3	CALIFORNIA GURLS KATY PERRY FT. SNOOP DOGG CAPITOL
4	8	IF I HAD YOU ADAM LAMBERT RCA
5	4	AIRPLANES B.O.B FT. HAYLEY WILLIAMS REBEL ROCK/GRAND HUSTLE/ATLANTIC
6	5	BILLIONAIRE TRAVIS MCCOY FT. BRUNO MARS ATLANTIC
7	6	SMILE UNCLE KRACKER ATLANTIC
8	NEW	I HATE MONDAYS NEWTON FAULKNER RCA
9	10	NOT AFRAID EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE
10	NEW	DJ GOT US FALLIN IN LOVE USHER FT. PITBULL LA FACE/JLG

EURO DIGITAL SONGS SPOTLIGHT		
SPAIN		
THIS WEEK	LAST WEEK	(NIELSEN SOUNSCAN INTERNATIONAL) AUGUST 7, 2010
1	1	WAKA WAKA (THIS TIME FOR AFRICA) SHAKIRA FT. FRESHLYGROUND EPIC
2	3	WE NO SPEAK AMERICANO YOLANDA BE COOL & DCUP SWEAT IT OUT!
3	2	WAVIN' FLAG K'NAAN A&M/OCTONE
4	1	SICK OF LOVE ROBERT RAMIREZ GLOBOMEDIA
5	NEW	ALEJANDRO LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
6	6	EL RUN RUN ESTOPA SONY MUSIC
7	5	I LIKE IT ENRIQUE IGLESIAS FT. PITBULL UNIVERSAL REPUBLIC
8	8	CUANDO ME ENAMORO ENRIQUE IGLESIAS FT. JUAN LUIS GUERRA UNIVERSAL
9	7	STEREO LOVE EDWARD MAYA & VIKI JIGULINA CAT
10	NEW	NUESTRO AMOR SERA LEYENDA ALEJANDRO SANZ WARNER

EUROPEAN ALBUMS		
THIS WEEK	LAST WEEK	(€5 GLOBAL MEDIA/BILLBOARD) JULY 28, 2010
1	1	EMINEM RECOVERY WEB/SHADY/AFTERMATH/INTERSCOPE
2	3	LADY GAGA THE FAME STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
3	2	KYLIE MINOGUE APHRODITE PARLOPHONE
4	5	DAVID GUETTA ONE LOVE GUM/VIRGIN
5	8	UNHEILIG GROSSE FREIHEIT INTERSTAR FANSATION
6	15	STING SYMPHONICITIES UMG/UNIVERSAL
7	18	SOUNDTRACK THE TWILIGHT SAGA: ECLIPSE CHOP SHOP/ATLANTIC
8	9	MUSE THE RESISTANCE A&E/HELIUM 3/WARNER
9	14	PLAN B THE DEFORMATION OF STRICKLAND BANKS 679
10	NEW	PROFESSOR GREEN ALIVE TILL I'M DEAD VIRGIN
11	7	MILEY CYRUS CAN'T BE TAMED HOLLYWOOD
12	6	ENRIQUE IGLESIAS EUPHORIA POLYDOR
13	13	THE BLACK EYED PEAS THE E.N.O INTERSCOPE
14	16	ZAZ ZAZ PLAY ON
15	12	KATIE MELUA THE HOUSE DRAMATICO

ITALY		
DIGITAL SONGS		
THIS WEEK	LAST WEEK	(NIELSEN) JULY 26, 2010
1	1	WAKA WAKA (THIS TIME FOR AFRICA) SHAKIRA FT. FRESHLYGROUND EPIC
2	2	ALEJANDRO LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
3	3	CALIFORNIA GURLS KATY PERRY FT. SNOOP DOGG CAPITOL
4	1	WE NO SPEAK AMERICANO YOLANDA BE COOL & DCUP SWEAT IT OUT
5	8	MONDO CESARE CREMONINI WARNER
6	6	ALORS ON DANSE STROMAE VERTIGO/MOSAERT
7	5	WAVIN' FLAG K'NAAN A&M/OCTONE/INTERSCOPE
8	7	FIGHT FOR THIS LOVE CHERYL COLE FASCINATION POLYDOR
9	17	BEAUTIFUL MONSTER NE-YO DEF JAM
10	16	YOU'RE NOT ALONE MADS LANGER TIME

SPAIN		
SINGLES		
THIS WEEK	LAST WEEK	(PRMUSICAE/MEDIA) JULY 28, 2010
1	1	WAKA WAKA (THIS TIME FOR AFRICA) SHAKIRA FT. FRESHLYGROUND EPIC
2	3	WE NO SPEAK AMERICANO YOLANDA BE COOL & DCUP SWEAT IT OUT!
3	2	WAVIN' FLAG K'NAAN A&M/OCTONE/INTERSCOPE
4	4	SICK OF LOVE ROBERT RAMIREZ GLOBOMEDIA
5	5	RUN RUN ESTOPA SONY MUSIC
6	7	STEREO LOVE EDWARD MAYA FT. VIKI JIGULINA MAYAVIN
7	6	I LIKE IT ENRIQUE IGLESIAS FEAT. PITBULL INTERSCOPE
8	11	ALEJANDRO LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
9	8	CUANDO ME ENAMORO ENRIQUE IGLESIAS INTERSCOPE
10	9	GYPSY SHAKIRA SONY MUSIC LATIN/EPIC

MEXICO		
ALBUMS		
THIS WEEK	LAST WEEK	(BIMSA) JULY 27, 2010
1	1	ENRIQUE IGLESIAS EUPHORIA POLYDOR
2	4	THALIA PRIMERA FILA SONY MUSIC
3	2	PESADO DESDE LA CANTINA VOL2 DISA/UNIVERSAL
4	4	MARC ANTHONY ICONOS SONY MUSIC
5	5	CAMILA DEJARTE DE AMAR SONY MUSIC
6	6	JUSTIN BIEBER MY WORLDS SCHOOL BOY RAYMOND BRAUN/ISLAND
7	7	VICENTE FERNANDEZ UN MEXICANO EN LA MEXICO SONY MUSIC
8	9	SOUNDTRACK (MEX) TOY STORY 3 WALT DISNEY
9	8	PESADO DESDE LA CANTINA UNIVERSAL
10	15	LADY GAGA THE FAME STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE

Newton Faulkner debuts at No. 8 on Australia Singles with "I Hate Mondays." It was recorded live on and hyped by that country's "Hamish & Andy" radio show.



SWITZERLAND		
SINGLES		
THIS WEEK	LAST WEEK	(MEDIA CONTROL) JULY 27, 2010
1	1	WAKA WAKA (THIS TIME FOR AFRICA) SHAKIRA FT. FRESHLYGROUND EPIC
2	2	WE NO SPEAK AMERICANO YOLANDA BE COOL & DCUP SWEAT IT OUT!
3	4	ALEJANDRO LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
4	8	LOVE THE WAY YOU LIE EMINEM FEAT. RIHANNA WEB/SHADY/AFTERMATH/INTERSCOPE
5	6	CALIFORNIA GURLS KATY PERRY FT. SNOOP DOGG CAPITOL

ALBUMS		
THIS WEEK	LAST WEEK	(MEDIA CONTROL) JULY 27, 2010
1	1	EMINEM RECOVERY WEB/SHADY/AFTERMATH/INTERSCOPE
2	3	PETER REBER ES LABE VOLL LIEDER UNIVERSAL
3	20	UNHEILIG GROSSE FREIHEIT INTERSTAR/FANSATION
4	2	KYLIE MINOGUE APHRODITE PARLOPHONE
5	4	ENRIQUE IGLESIAS EUPHORIA POLYDOR

DENMARK		
SINGLES		
THIS WEEK	LAST WEEK	(IFPI FINLAND) JULY 27, 2010
1	1	WE NO SPEAK AMERICANO YOLANDA BE COOL & DCUP SWEAT IT OUT!
2	2	WAKA WAKA (THIS TIME FOR AFRICA) SHAKIRA FT. FRESHLYGROUND EPIC
3	6	DANCING ON MY OWN ROBYN KONICHIWA
4	4	ALEJANDRO LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
5	3	VI TO MEDINA LABELMADE/A.LARM

ALBUMS		
THIS WEEK	LAST WEEK	(IFPI FINLAND) JULY 27, 2010
1	1	RASMUS SEEBACH RASMUS SEEBACH ARTPEOPLE
2	2	MEDINA VELKOMMEN TIL MEDINA LABELMADE/A.LARM
3	15	LISA NILSSON 20 - EN JUBILEUMSSAMLING SONY MUSIC
4	3	KIM LARSEN MINE DAMER OG HERRER EMI
5	5	HELENE FISCHER BEST OF CAPITOL

WALLONIA		
SINGLES		
THIS WEEK	LAST WEEK	(ULTRATOP/GFK) JULY 28, 2010
1	1	WAKA WAKA (THIS TIME FOR AFRICA) SHAKIRA FT. FRESHLYGROUND EPIC
2	4	WE NO SPEAK AMERICANO YOLANDA BE COOL & DCUP SWEAT IT OUT!
3	6	ALEJANDRO LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
4	2	ALORS ON DANSE STROMAE VERTIGO/MOSAERT
5	5	TE QUIERO STROMAE VERTIGO/MOSAERT

ALBUMS		
THIS WEEK	LAST WEEK	(ULTRATOP/GFK) JULY 28, 2010
1	1	STROMAE CHEESE VERTIGO/MOSAERT
2	2	ZAZ ZAZ PLAY ON
3	9	STING SYMPHONICITIES UMG
4	3	KATIE MELUA THE HOUSE DRAMATICO
5	7	LADY GAGA THE FAME MONSTER STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE

PORTUGAL		
ALBUMS		
THIS WEEK	LAST WEEK	(ZWI.ZEK PRODUCENTOW AUDIO VIDEO) JULY 27, 2010
1	2	STING SYMPHONICITIES CAPITOL
2	1	MILEY CYRUS CAN'T BE TAMED HOLLYWOOD
3	7	ESCOLINHA DE MUSICA TODA A ESCOLINHA DE MUSICA FAROL
4	15	PEDRO ABRUNHOSA & COMITE CAVIA LONGE POLYDOR
5	4	PAOLO GONZO BY REQUEST COLUMBIA
6	NEW	JOSE CARRERAS ENERGIA HOMEBASE
7	16	ANA MOURA LEVA-ME AOS FADOS MERCURY
8	9	LADY GAGA THE FAME STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
9	NEW	RITA RED SHOES LIGHTS & DARKS IPLAY
10	11	MICKAEL CARREIRA AO VIVO NO COLISEU DE LISBOA FAROL

EUROPEAN AIRPLAY		
THIS WEEK	LAST WEEK	(NIELSEN MUSIC CONTROL) JULY 28, 2010
1	1	CALIFORNIA GURLS KATY PERRY FT. SNOOP DOGG CAPITOL
2	2	ALEJANDRO LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
3	3	WAKA WAKA (THIS TIME FOR AFRICA) SHAKIRA FT. FRESHLYGROUND EPIC
4	4	TE AMO RIHANNA SRP/DEF JAM
5	8	WE NO SPEAK AMERICANO YOLANDA BE COOL & DCUP SWEAT IT OUT!
6	5	WAVIN' FLAG K'NAAN A&M/OCTONE
7	6	HEY SOUL SISTER TRAIN COLUMBIA
8	7	ALL THE LOVERS KYLIE MINOGUE PARLOPHONE
9	9	BREAK YOUR HEART TAIO CRUZ ISLAND
10	11	OMG USHER FT. WILL I AM LA FACE/JLG
11	10	SHE SAID PLAN B 679

143 Ticoon Status Publishing, BM/Bobby Brakins Publishing...

A

AIN'T LEAVIN WITHOUT YOU (WB Music Corp., ASCAP/Universal Music...)

B

BALENTINE (Sony/ATV Music, ASCAP/Universal Music...)

C

CANT GET ENOUGH (EMI Blackwood Music, Inc., BMF/Hud-son Music...)

D

DEUCES (Songs Of Universal, Inc., BM/Culture Beyond It Experience...)

E

ENEE MEENEE (Matza Ball Music, BM/Where Da Kasz At...)

F

FANCY (EMI Blackwood Music, Inc., BM/Write Music...)

G

GET HIM (Dorrough Music Publishing Company, ASCAP/Universal Music...)

H

HALF OF MY HEART (Sony/ATV Music, ASCAP/Specific Harm Music...)

HANDS TIED (T And Me Music Publishing, ASCAP/Universal Music...)

I

I AM (Universal Music Corporation, ASCAP/Mary J Blige Music...)

J

JAR OF HEARTS (Mess Penn Lane Publishing, BM/Garett Yerebian...)

K

KEEP THE CHANGE (House Of Sea Gayle Music, ASCAP/Universal Music...)

L

LA MAMA (Not Listed) LT 45

M

MAGIC (Kazs Money Publishing, ASCAP/O Smith Music, BM/Ham Squad Music...)

N

NEED YOU NOW (Warner-Tamerlane Publishing Corp., BM/Write Music...)

O

ONE THING (Cherry River Music Co., BM/Write Music...)

P

PHONE # (Aligning The Stars, BM/First N Gold Publishing, BM/Bunga Gae Music...)

POWER (Pleasure Gemme My Publishing, Inc., BM/EMI Blackwood Music...)

Q

QUERIE PA QUE TE QUIERAN (EMI April Music, Inc., ASCAP) LT 17

R

RAIN IS A GOOD THING (Planet Peanut Music, BM/Murrah Corporation...)

S

SECRETS (Akonite Mirac Music, ASCAP/Sony/ATV Music...)

T

TAKE UP THE CROSS (Singer in The Pulpit, BM/White Traders...)

U

UNDO IT (Came-Okie Music, BM/Sunshine Terrace Music...)

V

VOICES (Runners Behind Publishing, ASCAP/EMI April Music...)

W

WAKA WAKA (THIS TIME FOR AFRO) (Aniw Music LLC, BM/Ensign Music...)

Y

YA HEAR ME (Crown Club Publishing, BM/Warner-Tamerlane Publishing...)

YOUNG LOVE (Sony/ATV Music, ASCAP/Universal Music...)

Z

ZITZ (Cherry River Music Co., BM/Write Music...)

ZEITUNG (Cherry River Music Co., BM/Write Music...)

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# EXECUTIVE TURNTABLE

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

**RECORD COMPANIES:** The Big Machine Label Group appoints **Ashley Heron** director of strategic marketing and **Karen Light** administration analyst. Heron was senior manager of marketing at Lyric Street Records, and Light was copyright and licensing administrator at Sussman & Associates.



**PUBLISHING:** Universal Music Publishing Group promotes **Cyndi Forman** to senior creative director, Nashville. She was creative director.

**TOURING:** MSG Entertainment names **Alan Simkowski** senior VP of marketing partnerships. He was VP of integrated sales and marketing at mobile marketing company Vibes Media.

Facility management company Global Spectrum promotes **Matthew Herpich** to GM of the 3,500-seat University of South Carolina (USC) Aiken Convocation Center in Aiken. He was operations manager.

**Tim Neece** has been named GM of the new 3,000-capacity Austin City Limits venue, opening this December in downtown Austin's \$300 million W Austin Hotel & Residences project. He was the assistant director in talent buying and business negotiations at the University of Texas at Austin's Texas Performing Arts.

—Edited by Mitchell Peters

# GOODWORKS

## DANGEROUS RECORDS' CASTELAZ CYCLING FOR CANCER

In the second week of their 6-year-old son Pablo's treatment for cancer last year at Childrens Hospital Los Angeles, Dangerbird Records president Jeff Castelaz and his wife, Jo Ann Thrailkill, became aware that the hospital staff and families around them could use some help.

"It just seemed like we were in an environment that was really, really stressed out," Castelaz recalls. "And we thought we could help."

Although Pablo lost his yearlong battle with bilateral Wilms' tumor on June 27, 2009, his parents vowed to ease the suffering of other families dealing with the pain of childhood cancer by starting the Pablove Foundation (PabLove.org). To date, the nonprofit has raised more than \$500,000 through benefit concerts and last fall's inaugural cross-country bike ride, Pablove Across America (PabLoveAcrossAmerica.com).

In addition to giving money to children's hospitals in Arizona, California, Texas and Wisconsin, the Pablove Foundation has assembled a scientific advisory board that will assist the organization in finding cutting-edge cancer pediatric research to donate to. Later this year, the Pablove Foundation will also host its first Wilms' Tumor Symposium in Los Angeles and launch the Pablove Shutterbugs program, which aims to teach photography to children with cancer.

"Anything we can do to help get people together and get them out of that lonely, isolated place that cancer puts you in, we're doing that," Castelaz says.

Castelaz is currently gearing up for the second Pablove Across America ride, which begins Oct. 1 in Seattle and ends Oct. 21 in Los Angeles. To participate in the 1,425-mile trek, cyclists must raise \$10,000 per week for the foundation. "All you have to do is show up with your bike after you've raised a ton of money for the charity's mission," he says. —Mitchell Peters

# BACKBEAT



## SESAC LATINA AWARDS

The SESAC Latina Awards Gala took place at the Beverly Hills Hotel in Beverly Hills, Calif. July 21. The celebration of the organization's biggest Latin songs of the year—as well as the past decade—included performances by Jencarlos Canella, Debi Nova and German Montero. PHOTOS: TEAL MOSS

- 1 Mexican pop star **Aleks Syntek** won the SESAC Latina Legacy Award. From left: producer **Aureo Baqueiro**, senior VP of Capitol Latin **Diana Rodriguez**, producer **Sebastian Kryz**, Syntek and SESAC associate VP, Latina, **J.J. Cheng**.
- 2 SESAC Latina affiliate **Erika Ender** received the song of the year honor for co-writing "Cinco Minutos." From left: Sony/ATV Music Publishing senior VP, Latin America and U.S. Latin **Jorge Mejia**; Ender; Sony/ATV Music Publishing VP of A&R **Eddy Perdomo**; and SESAC senior VP of writer/publisher relations **Trevor Gale**.
- 3 SESAC senior VP of writer/publisher relations **Trevor Gale** (right) with **Jeronimo Sada**. Sada won the songwriter of the year award for the hits he's written for Mexican acts Palomo ("El Otro"), El Chapo de Sinaloa ("Si Te Llame") and Cardenales de Nuevo Leon ("Se Renta").
- 4 **German Montero** received the Spirit of Mexico Award at the ceremony. With prize in hand, he is shown with SESAC associate director, Latina, **Celeste Zendejas**.
- 5 From left: SESAC associate VP, Latina, **J.J. Cheng** and VP of writer/publisher relations **Linda Lorence**, Carlos Baute's manager **Franklin Rivero** and Billboard executive director of content and programming for Latin music and entertainment **Leila Cobo**.
- 6 **Maximo Aguirre** (center), president of Alvani Music Publishing, which won for publisher of the year, is pictured with SESAC associate VP, Latina, **J.J. Cheng** (left) and senior VP of writer/publisher relations **Trevor Gale**.





## NEW MUSIC SEMINAR

The New Music Seminar took place July 19-21 at Webster Hall in New York. It hosted artists, industry entrepreneurs and technologists who participated in focused panel discussions, mentoring sessions and nightly musical performances from Kat DeLuna, Naughty by Nature, Rob Cantrell and Margaret Cho. PHOTOS: JEN MALER/NEW MUSIC SEMINAR

**ABOVE:** Event participants helped lead discussions about the changing music industry and opportunities for new artists. Standing (from left): Recording artist **Jesse Malin**; record producer **Swizz Beatz**; E Street Band guitarist **Little Steven Van Zandt**; People's Revolution founder/fashion publicist/reality TV personality **Kelly Cutrone**; producer **Nile Rodgers**; comedian/actress/musician **Margaret Cho**; Billboard editorial director **Bill Werde**; **Dave Lory**, Worldwide Entertainment Group chairman/CEO and New Music Seminar executive director/producer; Tom Jackson Productions owner **Tom Jackson**; and

Cobra Starship bassist **Alex Suarez**. Kneeling are **Tom Silverman**, Tommy Boy Records chairman/CEO and New Music Seminar founder/executive producer (left) and Naughty by Nature rapper **Vinnie Brown**.

**BELOW:** During "The Second Movement: The Future of Media," panelists discussed how changes in technology have altered the ways in which artists break into the business. The panel featured (from left) Pandora CEO **Joe Kennedy**; MySpace Music president **Courtney Holt**; GroupM Entertainment Sports and Partnerships president/CEO **Richard Yaffa**; CBS Interactive Group president **David Goodman** and Emmis N.Y. senior VP/market manager **Alex Cameron**. Not pictured are Pepsi-Cola North America Beverages VP of portfolio brands Frank Cooper and All Things Digital senior editor Peter Kafka, who moderated.



On July 22, some of the biggest names in film and TV music gathered for "Behind the Music: Composing for Sci-Fi, Horror and Fantasy Film & Television" at Comic-Con in San Diego. The panel was moderated by BMI director of film/TV relations **Anne Cecere**, who discussed the panelists' past and current projects, how they got their break into the music composing industry and behind-the-scenes insights regarding composing for the sci-fi/fantasy genre. The entire panel consisted of (from left) "True Blood" composer **Nathan Barr**, "Heroes" composer **Lisa Coleman**, "Avatar: The Last Airbender" TV series composer **Jeremy Zuckerman**, "Superman Returns" composer **John Ottman**, Cecere, "Lost" composer **Michael Giacchino**, "Heroes" composer **Wendy Melvoin** and "Pushing Daisies" composer **Jim Dooley**. PHOTO: FITZ CARLILE



Live Nation celebrated the release of **Dave Stewart** and **Mark Simmons'** new book, "The Business Playground: Where Creativity and Commerce Collide." July 22. The event, held at Live Nation's Beverly Hills, Calif., headquarters, featured a Q&A with the authors and a discussion with Live Nation president/CEO **Michael Rapino**. From left: Live Nation president **Steve Herman**, Billboard director of special features and West Coast sales **Aki Kaneko**, Stewart and Rapino.



On July 7, Epic Records recognized **Charlie Strobel's** 30-plus years of service as regional promotion manager. The label presented Strobel with a plaque commemorating his dedication and his time spent with the company. From left: Epic senior VP of promotions **Jacqueline Saturn**, GM **Adam Granit**, Strobel and president **Amanda Ghost**. PHOTO: LAWRENCE LUCIER



Bon Jovi celebrated four sold-out shows in the New Meadowlands Stadium in East Rutherford, N.J., July 9. Standing (from left): Bon Jovi drummer **Tico Torres** and guitarist **Richie Sambora**; Bon Jovi manager **Paul Korzilius**; AEG Live senior VP of touring **Doug Clouse**; Island Def Jam president/COO **Steve Bartels** (in green shirt); singer **Jon Bon Jovi**; New Meadowlands Stadium CEO **Mark Lamping**; AEG Live senior VP **Debra Rathwell**; New Meadowlands Stadium senior VP of events and guest experiences **Ron VanDeVeen** and Bon Jovi keyboardist **David Bryan**. Kneeling is AEG Live president/CEO **Randy Phillips**.



RCA artist **Ke\$ha** (in sunglasses) participated in a Grammy SoundChecks event July 21 at Staples Center in Los Angeles, presented in partnership with the Recording Academy's Los Angeles chapter. Ke\$ha took time to answer questions and offer advice to Grammy U members and high school students. She is pictured here with Grammy U members. PHOTO: JASON SHELDON

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**JACK ISQUITH**  
SVP Digital Music  
Warner Bros Records



**DEV KHARE**  
VP  
Venrock



**JORDAN KURLAND**  
Owner  
Zeitgeist Artist  
Management



**JIM LUCCHESE**  
CEO  
The Echo Nest



**MATT MURPHY**  
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### NEW



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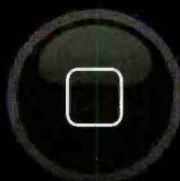
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