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OF COOL

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CAN TRANSFORM
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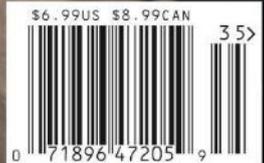
MAROON 5

On Working With Mutt Lange,
Competing With Lady Gaga
And Their Frustrating
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the trumpet was as a guest in a correctional home for wayward boys. If only today's schools were as enlightened and informed as that reformatory was.

Alas, the arts are dismissed as extravagant in today's schools. This, despite all the studies that show parents believe music and dance and art and drama make their children much better students and better people.

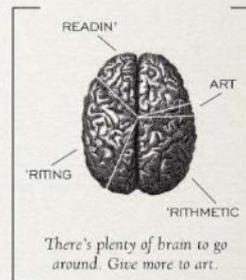


Armstrong left his footprints on the jazz world, wearing lace-up oxfords.

But as the jazz musician of the 20th century, giant leaps were simply a matter of course for Satchmo. For no one has ever embodied the art form the way he did. It was he who helped make virtuoso solos a part of the vocabulary. It was he who was honored with the title "American goodwill ambassador" by the State Department. It was he who was the last jazz musician to hit #1 on the Billboard pop chart.

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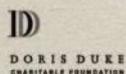


Photo used with permission, Louis Armstrong Educational Foundation.

No. 1

ON THE CHARTS

ALBUMS		
	PAGE	ARTIST / TITLE
THE BILLBOARD 200	34	EMINEM / RECOVERY
TOP INDEPENDENT	36	RAY LAMONTAGNE AND THE PARIAH DOGS / GOD WILLIN' & THE CREEK DON'T RISE
TOP DIGITAL	36	RAY LAMONTAGNE AND THE PARIAH DOGS / GOD WILLIN' & THE CREEK DON'T RISE
TOP INTERNET	36	IRON MAIDEN / THE FINAL FRONTIER
HEATSEEKERS ALBUMS	37	ESPERANZA SPALDING / CHAMBER MUSIC SOCIETY
TOP COUNTRY	41	TRACE ADKINS / COWBOY'S BACK IN TOWN
TOP BLUEGRASS	41	DERKS BENTLEY / UP ON THE RIDGE
TOP R&B/HIP-HOP	42	EMINEM / RECOVERY
TOP CHRISTIAN	44	FRANCESCA BATTISTELLI / MY PAPER HEART
TOP GOSPEL	44	MARVIN SAPP / HERE I AM
TOP DANCE/ELECTRONIC	45	LADY GAGA / THE FAME
TOP TRADITIONAL JAZZ	45	MICHAEL BUBLE / CRAZY LOVE
TOP CONTEMPORARY JAZZ	45	BRIAN WILSON / BRIAN WILSON REIMAGINES GERSHWIN
TOP TRADITIONAL CLASSICAL	45	VARIOUS ARTISTS / BIET: CARMEN, DUETS & ARIAS
TOP CLASSICAL CROSSOVER	45	STING / SYMPHONICITIES
TOP WORLD	45	GAELIC STORM / CABRAGE
TOP LATIN	46	ENRIQUE IGLESIAS / EUPHORIA
SONGS		
	PAGE	ARTIST / TITLE
THE BILLBOARD HOT 100	38	EMINEM FEATURING RIHANNA / LOVE THE WAY YOU LIE
HOT 100 AIRPLAY	39	EMINEM FEATURING RIHANNA / LOVE THE WAY YOU LIE
HOT DIGITAL SONGS	39	LIL WAYNE / RIGHT ABOVE IT
HEATSEEKERS SONGS	37	AUBURN FEATURING IYAZ / LA LA LA
MAINSTREAM TOP 40	40	TAIO CRUZ / DYNAMITE
ADULT CONTEMPORARY	40	TRAIN / HEY, SOUL SISTER
ADULT TOP 40	40	KATY PERRY / CALIFORNIA GURLS
ROCK SONGS	40	LINKIN PARK / THE CATALYST
ACTIVE ROCK	40	DISTURBED / ANOTHER WAY TO DIE
HERITAGE ROCK	40	SHINEDOWN / THE CROWN AND THE BUTTERFLY
HOT COUNTRY SONGS	41	BLAKE SHELTON / ALL ABOUT TONIGHT
MAINSTREAM R&B/HIP-HOP	42	CHRIS BROWN F/ TYPA & KEVIN MCCALL / DEUCES
RHYTHMIC	42	EMINEM FEATURING RIHANNA / LOVE THE WAY YOU LIE
ADULT R&B	42	FANTASIA / BITTERSWEET
HOT RAP SONGS	42	EMINEM FEATURING RIHANNA / LOVE THE WAY YOU LIE
HOT R&B/HIP-HOP SONGS	43	USHER / THERE GOES MY BABY
CHRISTIAN SONGS	44	CHRIS TOMLIN / OUR GOD
HOT CHRISTIAN AC SONGS	44	CHRIS TOMLIN / OUR GOD
CHRISTIAN CHR	44	STELLAR KART / SOMETHING HOLY
HOT GOSPEL SONGS	44	MARVIN SAPP / THE BEST IN ME
HOT DANCE CLUB SONGS	45	SCISSOR SISTERS / FIRE WITH FIRE
HOT DANCE AIRPLAY	45	GET FAR FEATURING H-BOOGIE / THE RADIO
SMOOTH JAZZ SONGS	45	STEVE OLIVER / FUN IN THE SUN
HOT LATIN SONGS	46	JUANES / YERBATERO
HOT MASTER RINGTONES	10	EMINEM FEATURING RIHANNA / LOVE THE WAY YOU LIE
THIS WEEK ON .biz		
		ARTIST / TITLE
TOP POP CATALOG	#1	KATY PERRY / ONE OF THE BOYS
TOP MUSIC VIDEO SALES	#1	RUSH / BEYOND THE LIGHTED STAGE
HOT VIDEOCLIPS	#1	NICKI MINAJ / YOUR LOVE
TOP DVD SALES	#1	DATE NIGHT

CONTENTS

VOLUME 122, NO. 35



7



26



31



UPFRONT

5 DIRECT CONNECT
Social media channels loom larger in album promotion campaigns.

6 Legal Matters

7 6 Questions: Gabe McDonough

8 On The Road

10 Digital Entertainment

11 Retail Track

12 Latin

13 Global

15 Q&A: Rachelle Friedman

FEATURES

COVER STORY

16 PARTY OF FIVE Maroon 5's glossy, blue-eyed pop-rock has earned it huge airplay and success, if not the respect it feels it deserves. Enter "Mutt" Lange, famously eccentric superstar producer. Can he transform Maroon 5 from mere hitmakers into rock stars?

20 HOW TO MAKE IT IN AMERICA On the eve of his new album, big-in-England producer/artist Mark Ronson tries to figure out how to replicate that success here at home.

22 SARA SMILE Mainstream success came suddenly to Sara Bareilles in the wake of "Love Song." For her new album, "Kaleidoscope Heart," she's learning to enjoy it.

MUSIC

25 FACING THE MUSIC
El DeBarge gets ready to take his second chance.

26 Global Pulse

28 Reviews

30 Happening Now

IN EVERY ISSUE

32 Marketplace

33 Over The Counter

33 Market Watch

34 Charts

49 Executive Turntable, Good Works, Backbeat

20

ON THE COVER: Maroon 5 photograph by Davis Factor

360 DEGREES OF BILLBOARD

HOME FRONT

Online

.COM EXCLUSIVES
Grace Potter & the Nocturnals kick off our new Tastemakers video series featuring interviews and performances from hot artists who've hit Billboard's Tastemakers chart. Visit billboard.com today.

Events

MOBILE ENTERTAINMENT LIVE
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MUSIC & ADVERTISING

Billboard and Adweek take the Music & Advertising Conference to Chicago Sept. 15-16, featuring a keynote with Zac Brown of the Zac Brown Band. For more details, go to musicandadvertisingfall.com.

TOURING

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KEYNOTE: ZAC BROWN OF THE ZAC BROWN BAND

Join this Grammy-winning frontman as he discusses the band's massive partnership with **RAM Truck Brand**, their new album "You Get What You Give," and more.

SPEAKERS:



KID SISTER
Artist



JEDD KATRANCHA
VP, Creative Services,
Downtown Music
Publishing

CASE STUDY:

Hear how **Bud Light Lime** has embraced new artists and helps launch music careers.

MODERATOR:

GABE MCDONOUGH
Senior Producer of Music & Integration, DDB

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The Sex Pistols roll out
branded perfume



PENNY SAVER
Online startup Groupon
eyes concert tickets



HIGH-END AUDIO
Super-premium boxed
sets target flush fans



CHANGE RIGHT NOW
Dancehall artists move
away from violent lyrics



ON THE 6
J&R's co-CEO on why
it's sticking with music

7

8

11

13

15

**>>> HARRISON
EXITING
CLEAR
CHANNEL
RADIO**

Clear Channel Radio digital guru Evan Harrison is exiting the company at the end of the year. For the past six years, Harrison, in his position as executive VP of online music and radio, helped shape the radio giant's digital strategy. The news that Harrison was leaving to pursue other opportunities was revealed Aug. 24 in an internal memo to employees from Clear Channel Radio president/CEO John Hogan.

**>>> 'WHAT A
WONDERFUL
WORLD'
SONGWRITER
DIES**

Songwriter George David Weiss, who penned Louis Armstrong's "What a Wonderful World," died Aug. 23. He was 89. The hit compositions that he wrote or co-wrote include "Can't Help Falling in Love," recorded by Elvis Presley; "Surrender" by Perry Como; and "Oh! What It Seemed to Be" by Frank Sinatra. He was inducted into the Songwriters Hall of Fame in 1984.

**>>> 9:30 CLUB
LAUNCHES
RECORD
LABEL**

Washington, D.C.'s 1,200-capacity 9:30 Club, one of the nation's top-grossing venues of its size, is launching a record label. The first artist to put out music on 9:30 Records will be Justin Jones, whose "The Little Fox EP" is scheduled for release Sept. 14. Thirty Tigers in Nashville will distribute the set. To help promote Jones' release, the 9:30 Club will host an invitation-only concert Sept. 16.

UPPER FRONT

LABELS BY MARIEL CONCEPCION and MITCHELL PETERS

DIRECT CONNECT

Social Media Channels Loom Larger In Album Promotion Campaigns

Ticked off by a rash of fake Twitter accounts created in his name, Kanye West turned to his blog in May 2009 to unleash an expletive-laden rant against the microblogging site.

"I DON'T HAVE A FUCKING TWITTER," West wrote. "WHY WOULD I USE TWITTER???"

But with a new album scheduled to drop this fall, West has done an abrupt about-face, opening a Twitter account in July and embracing that and other social networking platforms with surprising fervor.

The hip-hop star visited the respective headquarters of Twitter and Facebook in July to perform new material, with footage of both appearances winding up on YouTube. He used webcasting service Ustream on Aug. 6 to hold a live chat with fans and announce that his album will be released in November. And on Aug. 22, the Twitter convert used his account to disclose that he plans to release a new song every week until Christmas.

"Y'all know every Friday y'all gone have a new joint from our family," he tweeted. "We look at the game completely different now."

Allison Schlueter, VP of digital marketing for West's label Island Def Jam, couldn't have put it better herself.

"It is really important for an artist to engage in social media," Schlueter says. "And thankfully, for the most part, they get that."

While many recording artists have long used services like Facebook and Twitter, these platforms never played as central a role in album promotion campaigns as they do now. Driving these trends are the continued rise in the number of con-

sumers using social networks, the emergence of newer services like Ustream and location-based networking site Foursquare and the expanding popularity of the Apple iPhone and other smart phones, which enable consumers to access the Web from anywhere.

"It's not enough to say, 'Hey, this is for sale,'" says David Marcus, senior VP of strategic initiatives at Warner Bros. Records. "You have to really communicate with those fans in a way that they're open to. Injecting commercial messages into the social media stream isn't going to get you very far. You need to get fans participating and talking to each other."

Warner Bros. embraced social media to help push limited-edition deluxe versions of new albums, which range in price from \$20 to \$100. A recent example: Avenged Sevenfold's "Nightmare," released in late July as a single CD, digital album and \$50 limited edition that included the CD, an expanded booklet and other extras.

By promoting the limited-edition preorder through Facebook, MySpace and Twitter, the label was able to spark online chatter among those who had purchased it and those who lamented they couldn't afford it, Marcus says.

"You want to get communities of fans actively engaged and excited about what the artist is doing," he says. "One of the ways they demonstrate their excitement is buying things and then sharing that with their friends."

Efforts by labels to optimize artist websites for viewing on mobile phones has become more important as more consumers check their social network accounts on the go. To promote Trey Songz' Passion, Pain and Pleasure tour and forthcoming album of the same name, Atlantic Records posted a U.S. map on his website marked with every city on the tour. Fans can click on each city to send



Late registration: New Twitter convert **KANYE WEST**.

out a tweet about the show or to "check in" to the venue through Foursquare.

A couple of years ago, "it was MySpace, then Facebook, then this, then that," says Paul Sinclair, senior VP of digital media and business development at Atlantic. "Everything was on top of the other thing. Now we feel differently—it's not just about another destination... a lot of these things now allow us to reach so many more people in a measurable way than we could before."

But enabling artists to have a direct line of communication with fans also comes with added risks. Katy Perry created a minor stir in June when she tweeted that "Using blasphemy as entertainment is as cheap as a comedian telling a fart joke." The blogosphere interpreted that as a pot shot at Lady Gaga for her "Alejandro" video, prompting Perry to clarify that she wasn't singling her out.

Greg Thompson, executive VP of marketing and promotion at EMI Music North America, says Perry has been a savvy and instinctive user of social media channels. The pop starlet boasts more than 3.5 million followers on Twitter and 7.4 million "likes" on Facebook, where Capitol streamed her new album, "Teenage Dream," in its entirety before its Aug. 24 release.

"The most successful artists have the clearest artistic vision, how their journey should unravel," Thompson says. "You can see vulnerability in an artist because they might say something that a publicist wouldn't have said. But that's the world we live in now and you have to embrace it and figure out how to do the most with it."

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>>> TECH INDUSTRY RAMPS UP FM CHIP OPPOSITION

A coalition of six technology industry associations dispatched letters to the chairmen and ranking members of the U.S. House and Senate Judiciary Committees urging them not to craft legislation that would mandate FM receivers in mobile devices. The groups, which include CTIA-The Wireless Assn. and the Consumers Electronics Assn., argued that such a mandate would be bad policy because it would lead to higher prices for consumers.

>>> TIMBALAND, DAVID GRAY, SHAGGY JOIN GUINNESS EVENT

Timbaland will headline an outdoor concert in Malaysian capital Kuala Lumpur as part of the global Arthur's Day Guinness brewery celebrations, set to take place Sept. 23-24 across the world. The live event is part of a simultaneous worldwide concert series held in honor of Arthur Guinness, founder of the Guinness brewery. Shaggy, Lady Saw, Beenie Man, Mavado and Bounty Killer have been confirmed for the Caribbean leg, while David Gray, Manic Street Preachers and Biffy Clyro have been added to the Ireland leg.

>>> COLUMBIA TO RELEASE SPRINGSTEEN'S 'DARKNESS' AS BOXED SET

Columbia Records is set to release "The Promise: The Darkness on the Edge of Town Story," a three-CD/three-DVD boxed set detailing the making of Bruce Springsteen's landmark album. The set, due Nov. 16, will include the 1978 album, 21 unreleased songs and a 90-minute documentary on the making of the record.

Compiled by Chris M. Walsh. Reporting by Katy Bachman, Jason Lipshutz, Mitchell Peters, Richard Smirke and Chris M. Walsh.

RADIO BY GARY TRUST

Wish You The Best

Already A Hit On YouTube, Cee-Lo Green's 'Fuck You' Heads To Radio

Cee-Lo Green's exuberantly profane "Fuck You" is making its way to radio, albeit in edited form.

The infectious first single off the soul/pop singer/songwriter/producer's forthcoming solo album, "The Lady Killer" is hitting the airwaves after becoming an immediate viral video smash on YouTube. The clip has generated about 2.8 million views since it was uploaded to the video portal Aug. 20, despite featuring nothing more than the song's lyrics on the screen.

Still, Elektra/Roadrunner Records could face challenges for airplay due to the song's risqué title and lyrical content, even though it has serviced a

profanity-free edit of the song to radio stations.

Roadrunner plans to let radio discover Green's song at its own pace, rather than aggressively work it, feeling that the song's "incredibly explosive" viral popularity makes for the best promotional tool, Roadrunner senior VP of promotion Mike Easterlin says.

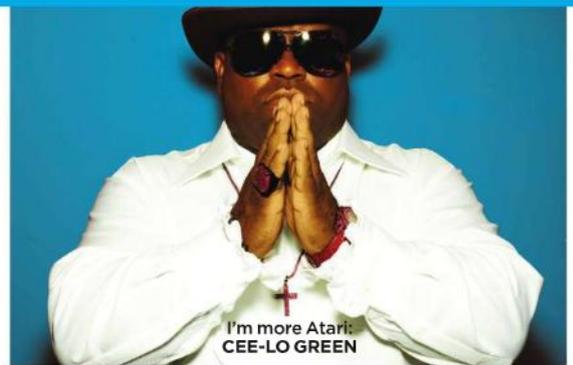
"The great thing about the song is that it can play on all kinds of formats," Easterlin says. "We already have top 40, adult top 40, alternative, rhythmic and R&B/hip-hop playing it. We have sent two versions to radio. One has the [title] changed to 'Forget You' and the other is the explicit version, which radio is editing."

Since Nielsen BDS first detected airplay on the song Aug. 23, it has received 20 plays through Aug. 25 on 10 stations (among the 1,239 stations mon-

itored for the Billboard Hot 100). Five of those 10 outlets are mainstream top 40 stations.

"We were playing a bleeped edit of the song until [Aug. 25], when we received the official edit from [Roadrunner]," says Tommy Chuck, PD at mainstream top 40 WFLZ (93.3) Tampa, Fla. "We now have that version in regular rotation and think it will be a big pop hit. Early [listener] reaction has been great."

Co-written and produced by the Smeezingtons and featuring Green's Elektra labelmate Bruno Mars, "Fuck You" is on sale at CeeloGreen.com as a \$1.29 MP3 download and as part of a \$20 bundle featuring the download and a "Cee Lo Says Fuck You" T-shirt. The song will be available at all digital retailers Aug. 27, with a CD single to follow exclusively at independent record stores



I'm more Atari:
CEE-LO GREEN

Sept. 21 and a clean version arriving at retail later this fall.

Proper videos for both versions of the song are in production, with the first clip due to premiere next week.

Pop radio has struggled before with precarious titles, although some songs have overcome such barriers. Thanks to an edit, Eamon's "F**k It (I Don't Want You Back)" reached No. 9 on Mainstream Top 40 and No. 16 on the Hot 100 in 2004. In 1997, Meredith Brooks' No. 2 Hot 100 hit "Bitch" managed a No. 14 peak on Adult Top 40, although some programmers playing the track wouldn't allow their air talent to repeat its title. Green has enjoyed his most

notable success with Gnarl's Barkley, whose "Crazy," like his new song, blurred format boundaries. The song reached No. 2 on the Hot 100 in 2006 and the top 10 on Adult Top 40 (No. 1), Hot Dance Airplay (No. 2), Mainstream Top 40 (No. 6), Adult Contemporary (No. 7) and Alternative (No. 7). "Crazy" has sold 2.8 million downloads, according to Nielsen SoundScan. The track's parent album, "St. Elsewhere," has sold 1.4 million copies and spent 39 weeks at No. 1 on Billboard's Top Dance/Electronic Albums chart.

Additional reporting by Keith Caulfield.

Don't Know Much

File Sharer Seeks Supreme Court Ruling On 'Innocent Infringer' Defense

A peer-to-peer infringement case may force the U.S. Supreme Court to decide: Just what is an "innocent infringer" in the age of the Internet?

The case, Maverick Recordings v. Whitney Harper, began like thousands of others that the major labels have brought against individuals suspected of downloading and "sharing" songs over the Internet without paying for them. The RIAA's investigators discovered a Time Warner Cable subscriber in San Antonio sharing 544 digital audio files over the iMesh P2P network. They eventually brought suit against **Whitney Harper**, then a 16-year-old high school cheerleader.

The labels sought summary judgment, contending that Harper's infringement wasn't in doubt. And a U.S. District Court in Texas agreed. But the amount of damages she would have to pay was sharply disputed. The labels argued they were entitled to \$750 in statutory damages for each of the 37 works on which they focused in the case—the minimum allowed under the U.S. Copyright Act, but all they could get under the law if they wanted to avoid a full-blown jury trial. But Harper's attorneys countered that the maximum the labels could collect was \$200 per song under the so-called "innocent infringer" provision of the Copyright Act.

That clause in Section 504(c)(2) says that a court "may" reduce a statutory damages award to \$200 if it finds that

the "infringer was not aware and had no reason to believe that his or her acts constituted an infringement of copyright." The provision is meant to allow courts to give a break to defendants who inadvertently infringe copyrights without realizing what they're doing.

That's exactly what Harper told the judge. She "had no knowledge or understanding of file trading, online distribution networks or copyright infringement," she swore, and thought file-sharing networks were "similar to online radio stations." But the labels argued that Harper, whatever her knowledge, was categorically disentitled to the innocent infringer defense because of another provision in the law, which says it doesn't apply where the copyright owner had placed "a notice of copyright . . . on the published phonorecord . . . to which a defendant had access." She owned CDs that had copyright notices printed right on them and certainly had "access" to others at the store, the labels pointed out.

The district court didn't quite buy the

labels' argument, saying it would be up to a jury to decide whether she was indeed an "innocent infringer." But the Court of Appeals for the Fifth Circuit overturned the decision, siding with the labels in concluding that it was undisputed that Harper did have "access" to the CDs containing the songs at issue—

CDs that bore copyright notices that negate the innocent infringer defense.

And so Harper's attorneys—including **Kiwi Camara**, who defended **Jammie Thomas-Rasset** in a similar case last year—have asked the Supreme Court to take the case and rule that she is

indeed an innocent infringer entitled to a reduced-damages award.

"If this court adopts the recording companies' rule, that copyright notices on CDs in the record store suffice without more to defeat a defense of innocent infringement, then downloading music on the Internet can never be innocent infringement," Harper's petition to the Supreme Court argues.

Conversely, the labels say, Harper's



Legal Matters
BEN SHEFFNER

The provision is meant to allow courts to give a break to defendants who inadvertently infringe copyrights.

reading of the statute would result in virtually every Internet infringer claiming "innocence," since the infringing copies they download and "share" don't come with proper warnings. The pirates who seed the networks, of course, don't bother with such formalities.

Harper's Supreme Court petition is supported by an amicus brief filed by academics and lawyers critical of the RIAA. But the High Court won't decide whether to take up the case until the fall. And it's worth noting the only other appellate court that confronted the same issue agreed that putting proper notices on CDs (as the major labels routinely do) obviates the innocent infringer defense.

Harper's attorneys can't be faulted for pointing out that this issue involves a "statute that was not designed to address a new technology, here, a Copyright Act that long predates the advent of file sharing, or even the Internet."

This case is yet another example of the courts doing their best to apply decades-old law to circumstances that the statute's drafters never even dreamed about. The courts muddle through, usually getting it right. But Congress won't be able to put off forever the monumentally difficult task of updating the Copyright Act for the day when the Internet is the dominant mode of distribution for music and, indeed, all creative works.

Ben Sheffner is an attorney for 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).

6 QUESTIONS

with GABE McDONOUGH
by CORTNEY HARDING

DDB senior producer of music and integration Gabe McDonough is responsible for some of the more groundbreaking TV advertising synchs in recent years, including using Os Mutantes in a McDonald's ad and helping break Santigold through a Bud Light Lime spot.

McDonough joined DDB in 2004 after serving as promotions director for Chicago's famed Empty Bottle venue and working in sales, licensing and touring at Thrill Jockey Records. In an interview with Billboard, he talks about building campaigns around emerging bands and leading consumer brands.

1 The deal you struck in 2008 with Santigold and Bud Light Lime gave her career a big boost. Are you hoping Kid Sister will enjoy a similar lift?

The Kid Sister ad has been running since Aug. 1. The Santigold ad ran for a good two years and if everything goes according to plan, Kid Sister should run for a year or so. When I first started working with Santigold, she had something of a profile—she wasn't really known to mainstream America, but she'd been on the cover of the Fader and bloggers knew about her. What I wanted to do again was find someone who was an underground phenomenon but had the potential to cross over with a bit of exposure. With Kid Sister, I think she's a really talented artist and the type of artist a lot of people would love if they had the chance to hear her.

2 What are some of the broader trends you're seeing in the music supervision space? Is indie rock still king?

The indie sound is still, by and large, the sound of advertising at the moment. That music works for advertising on a lot of levels; obviously, price-wise, but also because it's a lot more interesting instrumentally than some other genres. Even if you pull the vocal out of an indie rock song, there is still a lot going on musically. But I am starting to see some other things pop up—some people who are more on the cutting edge looking for stuff that's classical or more minimal.

3 Does this represent a shift away from indie rock? Licensing already represents a significant income stream for many bands.

I don't see a massive sea change anytime soon, honestly. Indie rock is kind of pop right now—I mean, Arcade Fire had a No. 1 record, and indie is the popular guitar rock format. Advertising is always going to want something that sounds contemporary. And as long as that represents the sound of contemporary America, then it's going to be fine as far as licensing opportunities.

4 What other projects are you working on? Are you being asked to work on online video campaigns or other non-TV partnerships?

It's funny to me because when I approach artists, they are still the most excited about getting a license for a big TV spot. I guess it's so grandma can hear the song on her TV or something. And TV has a huge reach, obviously. But last year I did something neat with the label Stones Throw—I had the producer Oh No do a track for a Bud Light viral video and the track didn't work at first, but we were able to have him tweak it and it ended up sounding great.

5 Are there any recent acts you thought would blow up in terms of licensing but didn't?

Best Coast is an interesting case. The album was produced by Black Iris, which is a commercial music house, and I thought for sure it would be all over the place. But aside from the track [the band] did with Converse, I haven't seen anything. That really speaks to how much of a crapshoot this all is.

6 What's one game-changing moment in the music and advertising world that influenced the way you think?

A big watershed moment for me was when LCD Soundsystem did the 45:33 Nike Original Run track. It's my favorite piece of music they've ever made, and so much more experimental than anything they'd done. That represented one of the best things you can do in my position, which is allow an artist to have the creative freedom and financial backing to do something they'd never be able to do on their own.

MCDONOUGH will join Kid Sister and Downtown Music Publishing VP of creative services Jedd Katranca at the Billboard/Adweek Music & Advertising Conference in Chicago to discuss Bud Light Lime's music branding initiatives. For information about the conference, set for Sept. 15-16, go to billboardevents.com.



England's dreaming: THE SEX PISTOLS in 1977 and their new branded perfume (Inset) from Etat Libre d'Orange.

BRANDING BY MARK SUTHERLAND and AYMERIC PICHEVIN

Pretty Fragrant

The Sex Pistols Turn To Perfume For Their Latest Brand Extension

PARIS—The Sex Pistols' latest attempt to get up people's noses comes in the form of their own branded perfume.

While fragrance launches from music stars like Britney Spears, Sean "Diddy" Combs and Avril Lavigne have become commonplace, it's still an eyebrow-raising move from the legendary punk band, which has been better-known for making cash from chaos than cologne.

The unisex scent, which comes in a striking, tartan-topped bottle featuring the band's classic "God Save the Queen" imagery, is a collaboration with Paris-based perfume brand Etat Libre d'Orange, which licensed the Sex Pistols name from the band's merchandising partner Live Nation Merchandise.

Etat Libre launched the perfume in France in mid-July through an exclusive deal with the Sephora chain of beauty shops, which has 150-plus stores across France. It retails for €40 (\$51). The scent is expected to launch in the United States Sept. 10, initially in the Henri Bendel store in New York.

Etat Libre CEO Etienne de Swardt says the company also hopes to launch a "Never Mind the Bollocks"-branded soap by year's end and a second Pistols-themed perfume in 2011, subject to the band's agreement.

The group declined requests for comment. But Michael Krassner, executive VP of worldwide retail and licensing for Live Nation Merchandise, says frontman Johnny Rotten (aka John Lydon) and other band members are "closely involved" with all licensing decisions.

"They know who they are better than we do," Krassner says. "That's difficult in some respects, as opposed to someone who just approves everything. But ultimately, if you want your brand to endure, you have to have a level of consistency and quality over time."

Krassner says Pistols-branded merchandise has proved to be a consistent seller, despite lingering resistance from some retailers over the band's name. He cites its January 2010 partnership with skate-wear brand Vans on a Pistols-branded range of shoes, shirts and denim as helping the band reach a younger demographic.

And the perfume will be far from the only quirky Pistols product on the market. Officially licensed alarm clocks, refrigerator magnets and removable laptop skins are already available, as is virtual Pistols merch for characters in computer game "The Sims."

Many Pistols-branded products are produced by Bath, England-based Half Moon Bay, which says its top-selling Pistols item is a "Never Mind the Bollocks" coffee mug. "The fans are older now and might be less inclined to wear their heart on a sleeve with a T-shirt," Half Moon Bay entertainment brand product manager Rachel Carpenter says.

Krassner says opening up new merch revenue streams has become particularly important for heritage acts, as income from recorded-music sales continues to shrink. Indeed, while the Sex Pistols have sold 1.2 million albums in the United States since 1991, according to Nielsen SoundScan, they've moved just 13,000 albums year to date, compared with 27,000 in full-year 2009 and 35,000 in full-year 2008 (when the band last reformed for live shows).

Meanwhile, Rotten has proved to be a surprisingly marketable commodity for a man who was once the scourge of proper British society. Butter brand Country Life credited the punk rocker with driving an 85% increase in sales in fourth-quarter 2008 (Billboard, June 6, 2009) when he first appeared in TV spots in his ongoing role as the face of the brand.

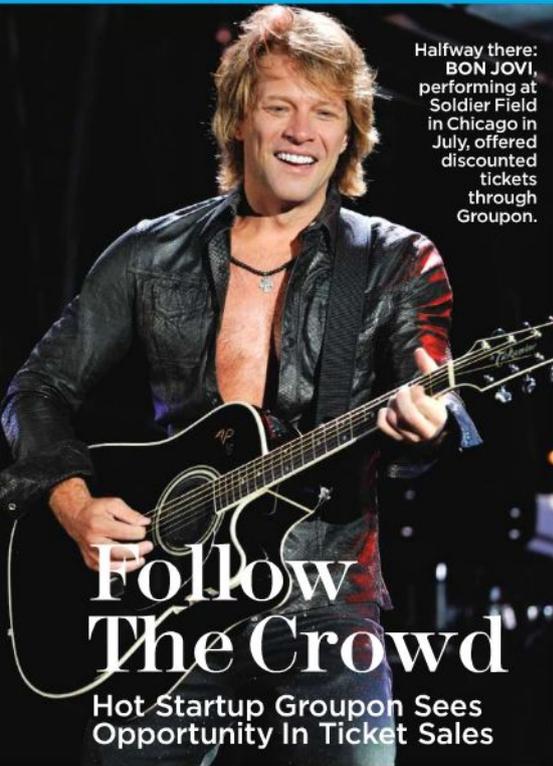
Still, the perfume launch could have a "negative impact on the Pistols' cultural currency," says Snowy Hanbury, joint head of planning at advertising/creative agency Anomaly London, which worked the recent Kasabian/Umbro deal for the World Cup (Billboard, May 29).

"The Sex Pistols brand has no tenable association to fragrance," Hanbury says. "As with any brand or celebrity partnership, it's all about relevance and understanding your audience—I cannot see who the audience is here."

But Half Moon Bay's Carpenter denies that the growing list of Pistols paraphernalia risks creating a stink with the band's fan base.

"Bands are a commercial venture and licensing is just another extension of that," she says. "With the Sex Pistols, they're doing TV commercials for butter, so I don't really think a mug is selling out."

Additional reporting by Richard Smirke in London.



Halfway there: **BON JOVI**, performing at Soldier Field in Chicago in July, offered discounted tickets through Groupon.

Follow The Crowd

Hot Startup Groupon Sees Opportunity In Ticket Sales

With an estimated 40% of U.S. concert tickets regularly going unsold, artists and promoters are always hunting for new ways to move inventory. Social commerce startup company Groupon is beginning to prove itself a logical partner.

Less than two years after its November 2008 launch, Chicago-based Groupon has become a leader in harnessing the power of collective buying. The concept is deceptively simple: On a market-by-market basis, Groupon offers its subscribers one discount deal every day—like, say, \$13 for a men's haircut that normally costs \$27, or \$50 worth of Gap apparel for \$25. The deal becomes valid when a predetermined minimum number of people say they want it.

The company now operates in more than 230 markets worldwide, including 85 U.S. cities. Groupon says it has processed more than 9 million discount deals and claims to have 13 million subscribers in 29 countries. The company estimates it has saved consumers in North America about \$400 million since launching and says about 97% of the businesses it works with want to come back.

Given the passionate, community-centric nature of music fans and the chronic need to move unsold tickets, marrying Groupon with concerts seems like a natural fit.

"If you think about what we're doing in our overall business, we're kind of this local city guide; we curate and find the best thing for people to do in each city," Groupon president **Rob Solomon** says. "And if you think about live events, a lot of those tickets go unsold. We can introduce our users to a great performer and it's a magical combination."

When it works with restaurants, the company splits the resulting revenue 50-50 with participating locations. With tickets, "it's a very similar model, depending on the type of event we're talking about," says Solomon, previously a venture partner at Technology Crossover Ventures in Palo Alto, Calif., and former CEO of travel search engine Sidestep One.

Groupon started out in Chicago and is now

in other major cities like New York, Boston, Los Angeles and San Francisco, as well as such markets as Austin, Seattle and Lincoln, Neb. Solomon describes the subscriber base as "very hip, youngish, but also, across the board, 25- to 50-year-olds, higher-income-bracket type of audience. But as we get bigger and bigger, we become more and more mainstream."

Its most successful foray into live music was a July 31 **Bon Jovi/Kid Rock** concert at Soldier Field in Chicago. Groupon offered \$66 tickets for \$30 each, selling out an allocation of 2,000 tickets. Groupon also sold 7,000 half-price tickets for the North Coast Music Festival in Chicago.

Prospective Groupon partners in live music include venues, promoters and whoever else is seeking to boost sales and has access to inventory. For the right act, it's not a stretch to see how a Groupon partnership could help move a couple of thousand tickets in each market across a 50-date tour.

"We like to have a really great mix [of offers], so we wouldn't do seven shows in Chicago," Solomon says. "But we would do a show in Chicago, San Francisco, Los Angeles, Boise [Idaho], you name it."

In addition to providing another way to move distressed inventory, Groupon's appeal as a live music partner is rooted in the fact that it offers a smart, targeted way to reach consumers. "In Chicago, we have about 600,000 subscribers to our list," Solomon says. "A bunch of them would know that Bon Jovi is coming to town with Kid Rock, a bunch of them didn't... [Promoters] could have spent \$200,000-\$500,000 on local TV to get that kind of coverage, and I doubt it would have come close to selling the level of tickets that we did."

For Groupon subscribers, who are e-mailed the deal of the day, a concert ticket offer can be a pleasant surprise, Solomon says. "Normally, they'll get a restaurant or a really cool Pilates class," he says. "But when you surprise them with Bon Jovi, they say, 'Hey, wait a minute, I like Bon Jovi. For \$30, I'm in.' We think it's the kind of thing our user base wants to see, and it helps out the venues, promoters and artists themselves."

Groupon originally reached out to the live entertainment community but now the business is coming to them, Solomon says. The flexibility of the discount parameters is a big plus. "When you create a solution that solves a problem for the business side of the music industry and creates value for the consumers, you can't go wrong," he says.

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

ROB SOLOMON will appear on the "New Media and Touring: Finding the Fan" panel at Billboard's Touring Conference Nov. 3-4 in New York. For more information and to register, go to billboardtouringconference.com.

BOXSCORE Concert Grosses

	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$3,476,779 \$89/\$39	BRAD PAISLEY, JASON ALDEAN, DARIUS RUCKER & OTHERS Gillette Stadium, Foxboro, Mass., Aug. 21	51,107 sellout	Gillette Stadium, Live Nation
2	\$2,358,940 (\$2704.368 Australian) \$173.58/\$103.80	YUSUF, NOXSHI Sydney Entertainment Centre, Sydney, June 21, 23	19,757 20,000 two shows	Dainty Consolidated Entertainment
3	\$1,363,671 \$250/\$175/\$140/ \$95	CHER The Colosseum at Caesars Palace, Las Vegas, June 29-30, July 3-4	12,121 15,968 four shows	Concerts West/AEG Live
4	\$886,531 (\$587,095) \$64.18	PENN & TELLER HMV Hammersmith Apollo, London, July 14-16	13,814 15,678 five shows	Live Nation-U.K.
5	\$804,255 (\$949,978 Australian) \$124.28/\$80.51	WE LOVE SOUNDS: UNDERWORLD, CROOKERS & OTHERS Hordern Pavilion, Sydney, June 12	8,421 14,017	We Love Sounds
6	\$756,490 \$250/\$35.75	JONAS BROTHERS, DEMI LOVATO Hersheypark Stadium, Hershey, Pa., Aug. 14	15,607 28,262	Live Nation
7	\$743,141 \$95/\$65/\$48	POWERHOUSE: SNOOP DOGG, DRAKE, NE-YO & OTHERS Honda Center, Anaheim, Calif., June 19	14,188 15,847	Live Nation
8	\$736,300 \$50	PHISH Blossom Music Center, Cuyahoga Falls, Ohio, June 12	14,726 20,351	Live Nation
9	\$732,543 \$65/\$25	BRAD PAISLEY, DARIUS RUCKER, JUSTIN MOORE & OTHERS Blossom Music Center, Cuyahoga Falls, Ohio, July 23	21,312 sellout	Live Nation
10	\$723,807 (\$751,782 Canadian) \$144.90/\$53.92	STING Bell Centre, Montreal, July 24	7,212 9,192	Evenko, Live Nation
11	\$722,353 \$73.25/\$23	TIM MCGRAW, LADY ANTEBELLUM, LOVE AND THEFT Susquehanna Bank Center, Camden, N.J., July 9	18,449 23,976	Live Nation
12	\$722,045 \$69.50/\$25	IRON MAIDEN, DREAM THEATER First Midwest Bank Amphitheatre, Tinley Park, Ill., July 18	15,071 28,630	Live Nation
13	\$721,944 \$73/\$27.50	IRON MAIDEN, DREAM THEATER AT&T Center, San Antonio, June 12	12,524 sellout	Live Nation
14	\$721,872 (\$751,678 Canadian) \$76.35/\$28.33	BRAD PAISLEY, DARIUS RUCKER, JUSTIN MOORE & OTHERS Molson Canadian Amphitheatre, Toronto, July 22	14,978 15,887	Live Nation
15	\$714,890 \$65/\$25	BRAD PAISLEY, DARIUS RUCKER, JUSTIN MOORE & OTHERS Darien Lake Performing Arts Center, Darien Center, N.Y., June 18	18,991 21,800	Live Nation
16	\$713,050 \$50	PHISH Hersheypark Stadium, Hershey, Pa., June 13	14,261 30,223	Live Nation
17	\$703,434 \$99/\$30	RASCAL FLATTS, KELLIE PICKLER, CHRIS YOUNG Verizon Wireless Amphitheater, Virginia Beach, Va., July 30	14,699 19,847	Live Nation
18	\$702,008 \$52.50/\$32.50	JUSTIN BIEBER, SEAN KINGSTON, JESSICA JARRELL, VITA CHAMBERS Palace of Auburn Hills, Auburn Hills, Mich., Aug. 15	15,667 sellout	AEG Live
19	\$699,665 \$175/\$125/\$95/ \$75	LIONEL RICHIE The Colosseum at Caesars Palace, Las Vegas, July 30-31	5,975 8,196 two shows	AEG Live
20	\$695,155 \$65/\$25	BRAD PAISLEY, DARIUS RUCKER, JUSTIN MOORE & OTHERS Superpages.com Center, Dallas, Aug. 7	18,467 sellout	Live Nation
21	\$691,784 \$65/\$25	TIM MCGRAW, LADY ANTEBELLUM, LOVE AND THEFT Comcast Theatre, Hartford, Conn., July 16	18,222 23,003	Live Nation
22	\$690,021 \$65/\$25	TIM MCGRAW, LADY ANTEBELLUM, LOVE AND THEFT Darien Lake Performing Arts Center, Darien Center, N.Y., Aug. 6	18,494 20,604	Live Nation
23	\$685,160 \$65/\$25	TIM MCGRAW, LADY ANTEBELLUM, LOVE AND THEFT Blossom Music Center, Cuyahoga Falls, Ohio, Aug. 5	16,799 19,281	Live Nation
24	\$683,168 (\$708,097 Canadian) \$240.72/\$63.19	NEIL YOUNG, BERT JANSCH Centennial Concert Hall, Winnipeg, Manitoba, July 26-27	4,594 two sellouts	The Union
25	\$681,118 (\$705,468 Canadian) \$86.41/\$43.45	IRON MAIDEN, DREAM THEATER Pengrowth Saddledome, Calgary, Alberta, June 27	8,743 12,644	Live Nation
26	\$678,425 \$65/\$25	TIM MCGRAW, LADY ANTEBELLUM, LOVE AND THEFT USANA Amphitheatre, West Valley City, Utah, July 30	17,666 18,931	Live Nation
27	\$671,170 \$75/\$40	DAVE MATTHEWS BAND, AMOS LEE Toyota Pavilion at Montage Mountain, Scranton, Pa., July 14	12,682 17,528	Live Nation
28	\$665,700 \$65/\$25	TIM MCGRAW, LADY ANTEBELLUM, LOVE AND THEFT Sprint Center, Kansas City, Mo., June 27	10,668 13,022	Live Nation
29	\$660,219 \$65/\$25	TIM MCGRAW, LADY ANTEBELLUM, LOVE AND THEFT InTrust Bank Arena, Wichita, Kan., June 11	10,438 10,655	Live Nation
30	\$657,900 \$99/\$30	RASCAL FLATTS, KELLIE PICKLER, CHRIS YOUNG Time Warner Cable Music Pavilion, Raleigh, N.C., June 25	17,890 19,000	Live Nation
31	\$656,795 \$51.50/\$31.50	JUSTIN BIEBER, SEAN KINGSTON, JESSICA JARRELL, VITA CHAMBERS Time Warner Cable Arena, Charlotte, N.C., Aug. 8	15,263 sellout	AEG Live
32	\$655,572 \$84/\$39	RASCAL FLATTS, KELLIE PICKLER, CHRIS YOUNG Indiana State Fair, Indianapolis, Aug. 7	9,497 15,337	Live Nation
33	\$654,164 \$150/\$97/\$67/ \$47	MAXWELL, JILL SCOTT, GUY TORRY American Airlines Center, Dallas, June 8	6,967 7,984	Live Nation
34	\$648,820 \$52.50/\$32.50	JUSTIN BIEBER, SEAN KINGSTON, JESSICA JARRELL, VITA CHAMBERS Schottenstein Center, Columbus, Ohio, Aug. 14	14,056 sellout	AEG Live
35	\$646,195 \$52.50/\$32.50	JUSTIN BIEBER, SEAN KINGSTON, JESSICA JARRELL, THE STUNNERS The Cajundome, Lafayette, La., Aug. 1	10,438 sellout	AEG Live

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DJ Culture

Despite Prior Legal Problems, Long-Form Mixes Proliferate Online

In an era of algorithm-driven music discovery, a new breed of websites is making long-form mixes easier to find, creating exciting ways to discover new music.

One of the best sites for DJ mixes is London-based startup Mixcloud. Launched in September 2009, the site is a buffet for lovers of underground and progressive music. Mixcloud offers everything from house and dubstep mixes to hip-hop, world and jazz. Recently, Mixcloud has even branched out into nonmusic content by offering business podcasts from well-known media brands like the Economist and the BBC.

"Our ultimate vision is to be a content-agnostic platform for anybody who wants to listen to radio content on demand," co-founder Nikhil Shah says.

Mixcloud addresses some issues that frustrated its founders, who both make DJ mixes and use them to discover new music. Finding mixes wasn't easy. And while file size isn't a problem for hosting sites like MegaUpload, those sites are unrefined repositories that lack the structure of a music portal. Music blogs often link to mixes hosted at these file-hosting sites, but any single blog lacks

the scale and resources to host thousands of mixes while also helping users sift through them all. And because mixes aren't commercial releases, fans can't find them at popular download stores.

Discovery capabilities are especially important for genres that can be difficult to find online. As an example, Shah cites the popularity of dubstep at Mixcloud. It's an underground sensation with little mainstream visibility. But dubstep, a mix of dub and two-step that rose out of South London, is one of Mixcloud's most popular genres.

A collection of hour-long DJ mixes takes up a lot of hard drive space, so a music fan who values discovery over ownership needs another option. Mixcloud opts for the practicality of streaming, enabling users to listen to a number of mixes instantly without the hassle of downloading.

That's not to say that downloads have completely fallen out of favor among mix fans. U.K.-based FACT magazine's biweekly FACT mix series downloads feature mixes by guest artists/DJs, hosting them on its website for three weeks, after which they appear at Mixcloud. "Our mixes are the single most popular feature on FACT and have been crucial in

establishing the brand as the United Kingdom's leading new music champion," FACT editor Sean Bidder says. Each mix draws between 40,000 and 60,000 downloads, he says, helping the site become a go-to place to discover new music. In the United States, mixtapes have long been a part of hip-hop culture. Launched in 2005, DatPiff has become a popular place to download and stream mixtapes by a wide range of DJs. The site has amassed more than 65,000 titles, says Marcus Frasier, CEO of DatPiff owner Idle Media. Unlike CD mixtapes, the online version isn't limited by physical distribution, so the site gets visitors from all around the world.

Because of their popularity, DJ mixes have a history of legal problems—especially in hip-hop. DJ Drama's 2007 arrest for possession of 81,000 bootleg CDs and copying equipment exemplifies the dangers of profiting from noncommercial releases. Yet DJs and many artists still use mixtapes as promotional vehicles for their latest releases.

Mixcloud and DatPiff take steps to be on the right side of the law. Mixcloud pays performance royalties on the songs streamed at the site. The site's upload process includes fields for DJs to include complete information on the artist and title. That high level of scrutiny lets



Two turntables and a website: Mixcloud.com page for Belgian DJ Azer; inset: Mixcloud co-founder NIKHIL SHAH.

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Mixcloud be certain that royalties will go to the correct rights-holders. DatPiff plays music for promotional purposes only and doesn't pay royalties, Frasier says. However, it does employ Audible Magic's ContentID system to filter infringing content.

Because anyone can upload a mix to Mixcloud and DatPiff, the sites need to be concerned with volume as much as piracy. To deal with their glut of content, the sites are built to help users find music they will like. For example, Mixcloud lets users befriend creators and track their recently uploaded mixes. It also highlights hot, popular and new mixes and allows for searching by category.

DatPiff employs a ranking system based on number of plays. Bigger names can pay for placement on the main page, with the artwork for such mixes carrying a "sponsored" banner. "The more serious DJs always rise to the top," he says. On the day Frasier spoke with Billboard, 120 mixes had been uploaded to DatPiff. He estimates about 20 of them are probably top quality and will eventually find their way to listeners.

FACT's Bidder agrees that as more DJs, producers and bands turn to online mixes to break through to a larger audience, "only the very best and most creative and inventive will succeed."

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BITS & BRIEFS

U2 MANAGER AGAIN CALLS OUT ISPs

U2 manager Paul McGuinness has made more pointed comments about Internet service providers. His remarks at MIDEM in 2008 were among the first—and most forceful—critiques of ISPs from a prominent music industry figure. Now, in GQ's U.K. edition, he has again called for ISPs to take responsibility for the illegal traffic on their networks. In the last two years, support for ISP-level sanctions has grown, due in part to the debate that McGuinness sparked. "Governments, not just in France and Britain, but also in South Korea, Taiwan and New Zealand, are tackling piracy and adopting new laws," he said. "The mind-set regarding free music is changing."

TALENTMAVEN LAUNCHES SOCIAL NETWORK

The newly launched TalentMaven.com looks to become a social network for musicians and actors. The site already counts William Morris Endeavor Entertainment, United

Talent Agency, ICM and Creative Artists Agency as members. Rather than list favorite bands, members note their management and agent representation. TalentMaven says it's already responsible for at least one record deal: singer Rosette Luve's signing with Timbaland Productions.

STANFORD PROF SEES FUTURE FOR MUSIC BIZ

In a paper titled "Is the Sky Falling on the Content Industries?" Stanford Law School professor Mark Lemley argues that content industries should embrace rather than fight technological innovations. To prove his point, he traces how seemingly threatening innovations—player pianos, gramophones, copying machines, VCRs—have benefited content businesses. Overall, he's sure of recordable media's future. "I don't know exactly how it will turn out, what the future of [the] content industry will be," he writes. "But I am quite confident that there will, in fact, be one."

Digital Domain

GLENN PEOPLES



PLUMBING THE DEPTHS

Want to blast your tunes through a pair of PVC pipes? Handmade by Ikyaudio, these speakers manage to look futuristic, even though they're made of material found under your bathroom sink. Each unit sports a 3-inch magnesium/aluminum driver at one end of the pipe and a bass port on the other. They're available in four colors: black mambas, white sea cucumber, yellow sea horses and red lobster. A related model, also made from PVC pipes, features a metallic finish that makes them look like steam pipes and 20-millimeter textile dome tweeters.

The speakers are available at Etsy.com for \$199 per pair, except for the steam-pipe set, which costs \$299. —GP



HOT MASTER RINGTONES™ SEP 4 2010 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ORIGINAL ARTIST
1	1	9	#1 LOVE THE WAY YOU LIE	EMINEM FEATURING RIHANNA
2	2	14	NOT AFRAID	EMINEM
3	3	9	I LIKE IT	ENRIQUE IGLESIAS FEATURING PITBULL
4	5	7	DEUCES	CHRIS BROWN FEATURING TYGA & KEVIN MCCALL
5	10	3	TEENAGE DREAM	KATY PERRY
6	4	14	CALIFORNIA GURLS	KATY PERRY FEATURING SNOOP DOGG
7	7	11	YOUR LOVE	NICKI MINAJ
8	8	9	GOT YOUR BACK	T.I. FEATURING KERI HILSON
9	9	11	RIDIN' SOLO	JASON DERULO
10	6	18	AIRPLANES	B.O.B FEATURING HAYLEY WILLIAMS
11	15	3	STUCK LIKE GLUE	SUGARLAND
12	24	3	JUST THE WAY YOU ARE	BRUNO MARS
13	12	48	SMILE	UNCLE KRACKER
14	11	5	B.M.F. (BLOWIN' MONEY FAST)	RICK ROSS FEATURING STYLES P
15	13	21	THERE GOES MY BABY	USHER
16	16	7	TEACH ME HOW TO DOUGIE	CALL SWAG DISTRICT
17	17	9	PRETTY GOOD AT DRINKIN' BEER	BILLY CURRINGTON
18	22	48	NEED YOU NOW	LADY ANTEBELLUM
19	28	3	IF I DIE YOUNG	THE BAND PERRY
20	20	8	DYNAMITE	TAIO CRUZ

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



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Outside The Box

Legacy's Pending Release Of Pricy Davis, Presley Collections Shines Spotlight On High-End Boxed Sets

At a time when consumers and merchants are clamoring for lower CD prices, Sony Music Entertainment is swinging for the fences.

In September, the major's Legacy imprint is planning to release a 43-CD Miles Davis collection packed in a trumpet case that lists for a staggering \$1,199. Legacy will follow up that mammoth release with a slightly more modest 30-CD Elvis Presley collection that carries a list price of \$750.

"The Genius of Miles Davis," which is being presold directly to consumers through Sony's GeniusofMilesDavis.com site, will be available for sale Sept. 14. One of the most expensive boxed sets ever released in the United States, it consists of eight previously issued Davis boxed sets released between 1996 and 2007, including "The Complete Bitches Brew Sessions," "The Complete In a Silent Way" and the artist's complete Columbia recordings with Gil Evans and John Coltrane. The set also features a replica of Miles' trumpet mouthpiece, a lithograph by Davis and a Davis T-shirt.

"The Complete Elvis Presley Masters" is being presold at [Sony's CompleteElvis.com](http://Sony'sCompleteElvis.com) site and will be shipped for an Oct. 19 delivery. The set features 711 master recordings, including songs Presley released during his life, as well as an additional 103 tracks. It also contains a 240-page hardbound book.

Both sets will be made available only through Sony websites. A Legacy spokesman confirmed information about the two releases but declined to comment further.

Direct-to-consumer sales through a website makes sense for such pricy collections, according to Ish Cuebas, VP of music and new media at retail chain Trans World Entertainment. Trans World stocks expensive boxed sets in some of its stores, but "at that price, I would sell it only on the Internet, and you don't really have to stock the inventory," Cuebas says.

Alliance Entertainment, a leading music wholesaler and the largest U.S. supplier of fulfillment services for music and video retail websites, sees promise in super-premium boxed sets. The company carries about 450 music titles that list for between \$150 and \$750 and about 10 other titles that retail for more than \$750, according to VP of purchasing and marketing Laura Provenzano.

Provenzano says that most releases at that latter price point are collections of classical music, a genre that retail and label executives say tends to dominate the top end of the boxed set market.

Most independent music retailers tell Billboard that they would rather special order such sets than stock them. But Alliance is trying to persuade some independent music retailers to start stocking high-end boxed sets because it thinks it would be a lucrative niche market for them, Provenzano says.

Lavish boxed sets are "a sweet spot for us," she says. "We carry them and stock them deeply."

Boxed sets are a big part of online classical retailer ArkivMusic.com's business, company president Eric Feidner says, although he acknowledges that boxed sets that cost more than \$750 are a tough sell. "Price is the key factor," he says. "Sets that are \$150 or less with a per-disc price of \$3-\$5 are the key to success."

ArkivMusic's price-conscious customers tend to go for boxed sets, mostly originating from Europe, that eschew elaborate packaging and instead feature slim-line boxes, paper



Blue in green: Legacy's 'The Genius of Miles Davis.'

sleeves and small booklets, Feidner says.

"Complete sets of Chopin, Mahler and Schumann have been very popular this year on Deutsche Grammophon and EMI, as these are anniversary years [for the artists]," he says. "We also have sold large quantities on specially priced sets from Harmonia Mundi, Chandos and BIS."

But not all music suppliers are convinced there's a marketplace for high-end boxed sets. Allegro Music, an independent distributor that still carries classical titles, has labels that occasionally put out expensive boxed sets, "but you don't sell many of them," Allegro chairman/CEO Joe Micallef says. "It is more of a publicity stunt than anything else."

Kevin Gore, newly appointed president/CEO of Warner Music Group's reissue special-interest division, Rhino Entertainment, says that while he won't rule out eventually entering the super-premium boxed set market, he doesn't see an immediate need to be there.

"Given the economic times and the value proposition, I hesitate to say that we can justify that \$750-\$1,000 cost for that one experience," he says. "That consumer is elusive and hard to find."

Legacy says it will produce 1,955 units of "The Genius of Miles Davis," in honor of the year that the artist signed with Columbia. If Sony manages to sell out its production run, it would pull in \$2.3 million in revenue.

But doing so could prove challenging, considering that the individual boxed sets it includes have already sold well. According to Nielsen SoundScan, "The Complete Bitches Brew Sessions" has sold 31,000 units in the United States, while "The Complete In a Silent Way Sessions" and "The Complete Jack Johnson Sessions" have sold nearly 23,000 and 13,000 units, respectively. All three of those titles carried a list price of \$49.98, while "The Miles Davis Quintet 1965-'68: The Complete Columbia Studio Recordings," which listed for \$129.98, has sold nearly 4,000 units, according to SoundScan.

Of course, preorders help mitigate manufacturing risks. Another factor to consider is that the list price of the boxed sets totals only \$679.48, when sold separately. That leaves about \$519 to cover the cost of the horn case, mouthpiece and lithograph, which would no doubt enable Sony to pocket an impressive profit on each sale.

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

Brand In Hand

Mexican Artists Embrace Corporate Partnerships To Release Music

In late 2009, the members of Mexican electro/pop group Moenia found themselves at a crossroads.

A veteran act with seven albums to its name, the group was without a label contract after stints with BMG and EMI. While the Mexico City-based trio was a hugely popular touring act, labels didn't view it as a hot commodity because it didn't sell a lot of music. And Moenia didn't feel like sacrificing a large chunk of its ancillary touring and merchandise

revenue to get signed.

So the group's management company, the joint venture OCESA Sei Track, proposed an entirely different strategy: look for a brand partner and release new music under the auspices of that company.

With backing from Mexican beer company Cerveza Sol, Moenia recorded a live CD and DVD that was given to Sol buyers as a gift with the purchase of a 15-pack of beer. Sol paid Moenia a sponsorship fee and

the band retains ownership of the master recordings.

More than 100,000 albums later—including 30,000 sold in stores with distribution through Sony—Sei Track founder Alex Mizrahi felt he was onto something.

"It was a mainstream success without a label," says Mizrahi, whose 18-act roster also includes Sony artist Alejandra Guzman, rock band Motel and singer/songwriter Ximena Sarinana (the latter

two on Warner). "Brands today have a role in promoting not just an image but also music."

Buoyed by Moenia's success, Mizrahi sought out other partnerships, and on Aug. 23, he released new music by Mexican pop star Benny Ibarra as part of a partnership between Sei Track and Coca-Cola Mexico. The venture includes a label, tentatively called Happy Records, which will release music downloads exclusively on Coca-Cola Mexico's website. Two other acts—alt-rock group Kinky and newcomer Flor Amargo—will also release music on the site later this year.

Ibarra will initially release his new album, "La Marcha de la Vida," exclusively on Coca-Cola Mexico's home page, where fans can download the tracks through a rewards program. The deal also includes incorporating the artist into an advertising campaign that's still in development, product placement in videos and tour sponsorship, with every Ibarra concert billed as "Coca Cola Presents."

Under the deal with Ibarra, Coca-Cola has an 18-month window during which it can exploit all music content and a 30-day exclusivity

window in which to have the music on its website. Following that period, Sei Track's own Sei Track Music label will release the physical album with distribution through Sony Music Mexico.

The Mexico-based company, which also has offices in Miami, launched in 2002 and later joined forces with concert/event promotion giant OCESA, a subsidiary of CIE, to create their current joint venture company.

OCESA Sei Track, which employs 42 people, signs artists to multirights deals that cover recordings, publishing, concert promotion and booking, and merchandising. OCESA Sei Track pays its clients advances and splits profits 50-50 with artists once it recoups its investment. For acts with traditional label deals, the company pockets 25%-30% of the profits.

"Seeing brands be so proactive makes me think there is a tomorrow," Mizrahi says. "We are working toward a self-sustaining model that doesn't require multinational labels to develop artists."

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

Latin Notas

LEILA COBO



Will play for beer: MOENIA



Viva Mexico

Music To Play Big Role In Country's Bicentennial Celebration

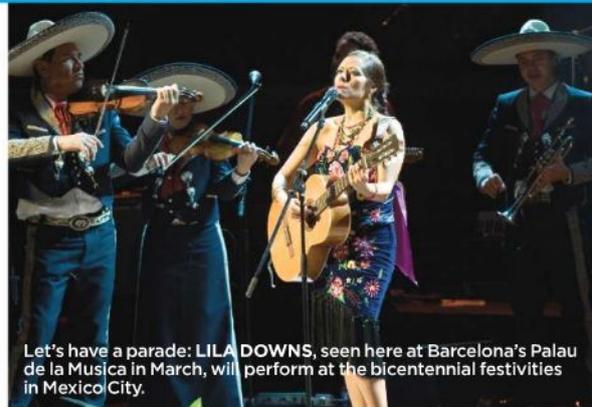
For participating music acts, Mexico's Sept. 15 bicentennial festivities will be more about exposure opportunities than pesos.

The main event in Mexico City will consist of a 2.2-mile-long parade with dozens of floats and three stages featuring musical performers. The day will culminate with pyrotechnics and a musical finale in the Zocalo main square. While celebrations will be held around the country, all of Mexico's broadcasters (as well as U.S. Spanish-language TV networks) will be focused on coverage of events in the capital.

That will provide great exposure for artists, even if the federal government's talent

budget can't compete with what an A-list artist would command for a similar concert in the United States.

Luis Miguel, for example, is marking the occasion with three nights at Las Vegas' Caesars Palace Sept. 15-18. Still, such stars as Los Tigres del Norte and Aleks Syntek are slated to perform in Mexico City, as are Daniela Romo and Lila Downs, who will sing from floats honoring different types of Mexican music, from danzon to ranchero. The parade's music was composed by noted Mexican musicians ranging from Caifanes' Diego Herrera to pop producer Memo Gil to EMI Mexico chairman/head of A&R for Latin America Camilo Lara.



Let's have a parade: LILA DOWNS, seen here at Barcelona's Palau de la Musica in March, will perform at the bicentennial festivities in Mexico City.

The official celebration will be "more about finding memorable moments than a commercial opportunity," Autonomy Entertainment co-founder Adam Burke says. His company is producing the event with Australian Ric Birch, whose credits include Olympics ceremonies in Beijing, Sydney and Turin, Italy.

Burke and his partner Phil Green were given wide leeway to book artists for the

event under a Mexican corporation set up for that purpose, Instantia Producciones. The participating artists "are doing it for much less than they would receive elsewhere," Green says. "It was a long process getting them to understand the scope of the event."

The party includes a theme song, "El Futuro es Mile-

nario," written by Syntek and Jaime Lopez. The song, which fuses pop and traditional huapango, will be performed in several different arrangements and is currently sold on iTunes. But media and fan criticism of the song's lyrics ("We were born to sing/ We were born to dance") prompted Syntek to stop updating his Twitter account, which has about 412,000 followers. While the composition was a work for hire, the composers are still entitled to their publishing rights under Mexican law and stand to collect on the song's sales, since the government can't profit from its use.

—Ayala Ben-Yehuda

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EN BREVE

MTV HITS SELLING ADS IN MEXICO

MTV Networks has begun selling advertising surrounding the Mexico feed of its all-video channel MTV Hits. The English-language channel has aired commercial-free in Latin America since 2005. The Mexico signal reaches 2.2 million viewers in Mexico, according to MTV, which also cites IBOPE ratings service figures that show Hits is seen by one in five viewers aged 12-24 at least once per week.

UMLE EXPANDS MYSPACE PROMOS

Universal Music Latin Entertainment has stepped up its promotional efforts on MySpace, particularly for its regional Mexican and urban acts. The label group offered exclusive full-album streams of new releases by Ivy Queen and Espinoza Paz before their respective release dates July 13 and Aug. 10, and each garnered more than 100,000 streams, according to the label. While digital retailers often don't share conversion rates, UMLE has tracked high click-throughs to retailers, with digital downloads accounting for 10% of first-week sales for Paz's album "Del Rancho Para el Mundo," compared with 3% during the debut week of Paz's last album. UMLE premiered Don Omar's new single, "Danza Kuduro," on MySpace last week and will debut Akwid's full album, which goes on sale Aug. 24, on the social network.

DON OMAR BOWS ON DIGITAL SONGS LIST

After weeks of little movement in the upper rungs of Billboard's Latin Digital Songs chart, Don Omar's new single "Danza Kuduro," featuring Lucenzo, bows at No. 10, thanks to debut-week sales of nearly 3,000 downloads, according to Nielsen SoundScan (see chart, page 39). The track is the first single from Don Omar's upcoming Machete release, "Don Omar Presents Meet the Orphans." The track has yet to enter the Hot Latin Songs airplay chart, an indication of Don Omar's online marketing strength.

Reporting by Ayala Ben-Yehuda and Leila Cobo.

Coming clean: **BOUNTY KILLER** at Sumfest in July.

GLOBAL BY PATRICIA MESCHINO

GIVE PEACE A CHANCE

Jamaican Dancehall Stars Embrace 'Conscious' Lyrics

MONTEGO BAY, Jamaica—With reputed drug kingpin Christopher "Dudus" Coke finally in custody and Jamaica's state of emergency officially over, many dancehall stars are also turning their backs on the violent lyrics that have characterized the genre in recent years.

The trend has been bubbling under the surface since before the state of emergency but received its biggest boost in late July at Jamaica's 35,000-capacity Reggae Sumfest festival, when veteran dancehall star Bounty Killer—best-known for blood-spattered anthems like "Coppershot" (Uncle T/VP) and "Gun Down" (Jammy's/VP)—publicly renounced violent lyrics.

Other artists have followed suit, with popular Jamaican radio stations like Irie FM, Fame 95 FM and Hot 102 FM spinning "conscious" anthems from formerly gangster-friendly artists, including Mavado's "Change Right Now" (Di Genius), Vybz Kartel's ver-

sion of the Beatles' "Let It Be" (Adidjahiem/Notnice) and Bounty Killer's own "Mi Tired" (Romeich).

"My nation is going backward," says Bounty Killer, aka Rodney Price. "So instead of prostituting my fans by singing foolishness, it's time to enlighten and educate. I think they will embrace my transition."

That transition will be heard in full on his next album, "Anger Management," due in early 2011 in the United States on New York-based indie VP Records. VP director of A&R Neil "Diamond" Edwards is convinced it won't harm Bounty Killer's commercial potential. "He's balanced commentaries with hardcore tunes before," Edwards says, "so his real fans will accept it."

Bounty Killer's best-selling U.S. album is 1996's "My Xperience" (VP), which has sold 141,000 copies, according to Nielsen SoundScan. While Shaggy and Sean Paul racked up huge international success in the '90s and '00s, dancehall's reputation for violent, homophobic and sexually explicit lyrics has made crossover success more difficult in recent times. That's led some to suggest the current conversion may have more to do with financial concerns than social consciousness.

"There's pressure throughout society for artists to clean up their music so I hope their changes are genuine," says Tony Rebel, promoter of January's 20,000-capacity conscious reggae festival Rebel Salute in St.

Elizabeth, who says he will consider true converts for slots at future festivals.

Others, however, insist the 80 deaths resulting from the authorities' attempts to capture Coke (Billboard, June 26), plus the May murder of O'Neil Edwards of dancehall trio Voicemail, have contributed to a genuine change of heart from local acts.

"Artists must cater to the demands of the populace," says Ainsworth "Big A" Higgins, senior presenter on Irie FM. "And there is clearly an outcry: We need a break from the violence."

Graphic sexual content is also off many artists' lyrical agendas after a 2009 clampdown by the Jamaica Broadcasting Commission. And many are hopeful the new, cleaned-up approach could lead to increased commercial opportunities, at home and abroad.

Kacy "G City" Rankine, promoter of the New Jersey Reggae Festival, held Aug. 15 at Newark's Edison Park Complex, says his event struggled to book dancehall artists after Bounty Killer, Mavado and Beenie Man had their U.S. visas suddenly revoked March 31.

"We don't know why these artists' visas were seized," Rankine says. "But singing positive lyrics can only help get them back."

Back in Jamaica, Diageo-owned beer brand Red Stripe returned as a Sumfest sponsor in 2010—a deal worth \$150,000, according to the festival. Red Stripe withdrew as a sponsor in 2008, citing disapproval of "performers who propagate violent, antisocial lyrics."

Now, however, Jomo Cato—Red Stripe head of marketing for Northern Latin America and the Caribbean—says the constructive atmosphere at this year's festival "signals a new day for dancehall."

"If we continue to make positive music," he adds, "our artists will receive positive reactions at home and abroad." ●●●

GLOBAL BY RICHARD SMIRKE and AHIR BHAIKAR BORTHAKUR

India Gets 'Louder'

Veteran U.K. Manager Teams With Mumbai Promoter For Alt-Rock Festival

The team behind India's first alternative rock festival hopes the event will help the genre gain a foothold in the Bollywood-dominated subcontinent.

The 20,000-capacity NH7 Weekender will take place Dec. 11-12 in the Western India city of Pune, with tickets costing £20 (\$31) per day. Although its lineup remains to be announced, organizers promise a 40-act bill comprising "big name" artists from the United Kingdom, India and North America and hope to establish it as an annual event.

U.K.-based artist manager

Stephen Budd, co-founder of HMV-owned Supervision Management—which represents Franz Ferdinand and Kaiser Chiefs—and Vijay Nair, managing director of Mumbai-based promoters and artist management company Only Much Louder (OML), came up with the idea for an Indian alt-rock festival.

The British Council brought Budd to Mumbai in May 2009 to judge its international young music entrepreneur award, which Nair won. That night, the pair went to the 500-capacity Blue Frog club to watch a packed gig by New Delhi-based

alternative act Indigo Children.

"It suddenly dawned on me," Budd says. "There was enormous interest in rock and indie music, which really wasn't being catered to in India."

Their first attempt at the event—originally branded the Holy Cow festival and scheduled for February—was postponed due to problems with its proposed site in Bangalore. But the team plans to raise awareness for the new festival by staging 25 NH7-branded gigs, featuring U.K. and Indian acts, in 12 Indian cities between Oct. 1 and Dec. 19. NH7 derives its name from National Highway 7, which

runs through the heart of India.

While few alternative acts have played India, Nair cites OML's promotion of six Indian shows in December 2009 by U.K. alt-folk acts Mumford & Sons and Laura Marling as proof of the genre's growing popularity. Those gigs, in venues ranging from the 200-capacity Pune High Spirits to the 700-capacity Mumbai Bandra Amphitheatre, generated an "incredible" reaction, Nair says. "Alternative rock in India has passed its adolescent phase," he says.

Domestic English-language alternative acts like Them Clones and Pentagram, both signed to OML's label Counter Culture Records, are starting to build a local touring circuit in the subcontinent's major cities, Nair says. Pentagram has sold 7,000 copies of its 2007 album, "It's OK, It's All Good," according to the label—a decent tally in a market where Bollywood accounted for \$135 million of the total \$174 million recorded-music market in 2009, according to trade group the Indian Music Industry.

Meanwhile, executives hope the new "cultural agreement" between British and Indian governments—signed July 29 during U.K. Prime Minister David Cameron's visit to In-

dia—will also boost U.K. music in the subcontinent.

"India can be a country where there are obstacles in the way," says Adam Pushkin, British Council head of arts and creative industries for India and Sri Lanka, who says the agreement will assist U.K. companies in navigating India's notoriously labyrinthine bureaucracy.

However, there aren't any contractual obligations on either side, and Achille Forler, managing director of New Delhi-based Deep Emotions Publishing, suggests such agreements usually have "no lasting impact because they are administration-driven, not industry-driven."

Forler also notes that an agreement with national government will not help when most "unreasonable administrative and fiscal obstacles to the organization of live events" occur at the local government level.

But Budd remains optimistic that a successful NH7 will encourage more booking agents to include India on their touring schedules.

"It may not bring in the same money as, say, Australia," Budd says. "But as a stop-off, you can break even and have artists open up a new market that's growing rather than diminishing." ●●●



BOUNTY KILLER: SUKI MACDONALD/KAPPAH

>>> FRANCE ROLLS OUT 'THREE STRIKES' PUBLIC INFORMATION CAMPAIGN

HADOPI, the independent agency in charge of implementing France's "three strikes" anti-piracy law, has launched a public information campaign about the new law. The agency has distributed more than 500,000 leaflets this month explaining that it will issue two warnings to persistent infringers before referring their case to a judge. The judge can order that their Internet access be suspended after the third offense and fine them €1,500 (\$1,900). HADOPI hasn't yet disclosed when it will begin sending warning letters.

>>> LIVE NATION TAKES U2, JAY-Z DOWN UNDER

Newly launched Live Nation Australia's first assignment is a big one—the upcoming U2 360° tour, which will head Down Under in November, with special guest Jay-Z. U2 will play Auckland, New Zealand's Mount Smart Stadium Nov. 25, then move on to Australian open-air venues in Melbourne, Brisbane and Sydney before concluding Dec. 18 at Perth's Subiaco Oval. The shows are produced by Live Nation Global Touring in association with Michael Coppel Presents and Live Nation Australia. Live Nation Australia is based in Melbourne and opened for business July 1.

>>> EMI BUYS DIGITAL STORES

EMI Music has acquired London-based Digital Stores, a European online retail service provider for artists and brands. CEO Russel Coulter and his team will join EMI's merchandise division, which includes retail music and entertainment merch distributor Loudclothing. The move by EMI is designed to strengthen its merch and direct-to-consumer services to artists. Digital Stores will continue to be based in North London. Terms of the deal weren't disclosed.

Reporting by Lars Brandle, Andre Paine and Aymeric Pichevin.

GLOBAL BY ROB SCHWARTZ

NIPPON EXPRESS

TV Appearances, Retail Discounts Help Universal Music Stars Score In Japan

TOKYO—Universal Music artists Lady Gaga, Taylor Swift and Justin Bieber are offering fresh hope that international releases can still achieve blockbuster sales in Japan.

According to SoundScan Japan, Swift's album "Fearless" has sold 115,000 units in Japan since its June 2009 release, with the "platinum edition" of the album peaking in March at No. 22 on the Billboard Japan Top Albums chart. Since its release May 19, Bieber's "My World" has sold 52,000 and peaked at No. 3 on the album chart.

Gaga's "The Fame," "The Fame Monster" and "The Remix" have sold a combined 700,000 since May 2009. That would make the various editions of "The Fame" the best-selling debut album in Japan by an international artist since Avril Lavigne's "Let Go" (BMG Japan) in 2002. That album has sold 1.3 million units, according to SoundScan Japan.

Those results suggest Japan may be rediscovering its taste for international repertoire, which has been accounting for a declining share of the Japanese music market. International titles accounted for 22% of music shipments by trade value in 2009 and 2008, down from 26% in 2005, according to the Record Industry Assn. of Japan. The overall market's value fell to ¥249.6 billion (\$2.8 billion) in

2009, down 16% from the prior year.

Universal helped spark early interest in Lady Gaga, Swift and Bieber through a price-cutting deal with Tower Records Japan. "We worked with Universal to initially offer their import CDs at the low price of ¥1,500 [\$17.50]," Tower sales promotion manager Yoshifumi Watanabe says. "This way we could build a fan base for them." Retail prices for domestic releases generally start at ¥2,700 (\$31.60).

Media appearances also played a key role in generating sales, according to Kimi Kato, managing director of international at Universal Music Japan. "It was crucial for us to bring these artists to Japan at the right time to promote their releases," he says.

Gaga, for example, performed Japanese concerts in April, but her first visit came 10 months earlier, with June 2009 appearances on NTV's influential "Sukkiri!" morning TV show and leading music programs "Mezamashii TV" on Fuji TV and Asahi TV's "Music Station."

Universal followed the TV blitz with efforts to drum up print media coverage of the artist. "I wanted to get Lady Gaga's face in front of people who wouldn't normally see it," Universal product manager Masaya Inokuchi says. "Gaga's strong image allowed us to get her fashion and



gossip magazines." Those included a July 2009 spread in leading fashion monthly ViVi, which claims an average circulation of about 450,000.

While Gaga first attracted attention in Japan with her outlandish sense of fashion, Kato says that "then they listened to her music, and its accessibility and pop nature hooked people."

Universal also carefully planned high-profile TV and press appearances during Swift's and Bieber's initial visits.

To coincide with Swift's February promo jaunt, Universal also ran promotional campaigns with local companies ranging from mobile music store RecoChoku to Tokyo's Ritz Carlton Hotel. In June, the latter offered couples holding their wedding ceremonies at the hotel with a "Love Story" wedding cake to promote Swift's then-current single.

Universal also translated Swift's online journal for local fans. "We targeted young girls," Universal product manager Eri Sasano says. "These



Sign here please: JUSTIN BIEBER at Tower Records in Tokyo in May; inset: TAYLOR SWIFT arrives at Narita International Airport in February.

campaigns were successful in creating a romantic image for Swift, allowing girls to identify with her beyond the language barrier."

Swift recently returned to Japan to play the Summer Sonic Festival in Osaka Aug. 7 and in Tokyo Aug. 8.

The third wave of Universal's Japanese assault came this May with Bieber. "The unique part of Bieber's campaign is his image as the 'Prince of Twitter,'" Universal Japan product manager Kyoto Asaka says, noting that Universal translated his tweets into Japanese through a separate Twitter feed.

In Bieber's case as well, TV appearances were crucial to generating buzz around the teen heartthrob. In Japan, Universal's Kato says, "TV is essential for that."

I see trees of green... red roses too.
I see them bloom... for me and you.
And I think to myself...

What a wonderful world.



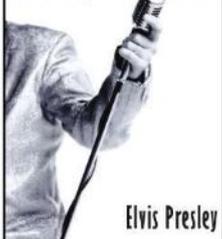
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J&R MUSIC &
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Rachelle Friedman

The co-CEO of the New York retail institution talks about its continued commitment to CDs and vinyl sales.



Every town in America has a unique, one-of-a-kind retailer. In New York, that store is J&R Music & Computer World.

Located downtown across the street from City Hall and taking up nearly an entire block of Park Row, J&R was founded in 1971 by Joe and Rachelle Friedman as a consumer electronics store. Within months, the couple began selling music and through the years, the store grew in size and breadth of product selection. It's now an electronics superstore that takes up 300,000 square feet of retail and warehouse space.

J&R also runs a successful online store, with an Internet fulfillment operation and store warehouse in Queens. While company executives decline to reveal revenue, Billboard estimates J&R generated total sales of about \$300 million in 2009, of which about \$10 million-\$15 million was music.

Even as it expanded into computers, cameras and home appliances, J&R never pulled away from its original interest in selling music. With the demise of Tower Records and Virgin Megastore, it is New York's last remaining music superstore, with more than 200,000 active SKUs. "There are the big-box stores," says J&R president/co-CEO Rachelle Friedman, who still owns the business with her husband. "But they don't carry the selection that a real music customer expects."

Rachelle Friedman also serves as chairman of the National Assn. of Recording Merchandisers. With J&R approaching its 40th anniversary in 2011, Billboard sat down with her to get her take on the state of music retail in general and J&R in particular.

As other large retailers scale back floor space devoted to music, why hasn't J&R done the same?

Music is part of our lives. No matter how many people buy it, they still want to hear music. We have to continually change our store to make it more exciting to customers. [Labels and distributors] are a lot more appreciative of indie retailers than before and realize that even though we don't move giant numbers that big-box guys do, we are still the tastemakers who push new, up-and-coming artists and are still very supportive.

Some critics have suggested that record labels should have responded sooner to consumer demands for lower CD prices.

That is probably true, but you don't know. We are selling deluxe packages and that's even more expensive. I think prices have come down, which is very important. The industry still has the music aficionados who buy the obscure stuff, but they lost the consumers who make million-sellers. We have so many dif-

ferent people from other countries and all these tourists. They bring a suitcase—they shop and fill up a suitcase with CDs. There is still a consumer for CDs.

Do you agree with criticisms that the majors were too slow to embrace digital sales?

In hindsight, maybe yes, but at the time, who knew that piracy would take over?

How do you think labels are managing the transition from CDs to digital downloads?

[CD sales] aren't as big a business as they used to be. But even a smaller business is still a huge business. I hope they don't do what they did with the LP. We were still selling an awful lot of LPs when they cut them out. We never gave up on it, and we were the last ones to have a huge selection. But now it's great again. We have a lot of customers who come in and buy two of everything on vinyl because they want to have one sealed and one to play.

What do you make of the continued growth in vinyl sales?

We were talking about vinyl years ago. I just had the CEO of Panasonic here in my office and he said, "All of these years, you were one of the biggest purchasers of our turntables and we always scratched our heads, wondering why you are selling so many." It's because so many people still love vinyl and don't want to give up their collections. Now, it's even more so because there is new vinyl coming out, and then you have the USB turntable, which really changed the industry because you can actually burn your vinyl and listen to your music on your iPod as well. We are selling both types of turntables now.

Will J&R ever launch a digital download store?

If you can find a way to make a profit, give me a call. We do keep looking at it. Even iTunes, don't forget, really makes money off their iPods. Of course, it is a terrific service.

Unlike other big retailers, which grow by rolling out a store formula across different locations, J&R has spawned new lines of business at the same location on Park Row. What's your latest venture?

We just went into the musical instrument business about a year ago and that has been fantastic. It's been like going back into the electronics business in the 1970s. Vendors are very protective of the small retailer. They have very old-fashioned ways of doing business and in a way it's charming.

We have 10 stores on this block and have another J&R-branded store at Macy's on Herald Square. They would like us to go into other stores, but I like New York. If we have to expand, we do it on the Web.

Best Buy, which has put almost every other electronics retailer in the country out of business, has been opening new locations in Manhattan.

Being in the business for close to 40 years, we have seen the big chains come and go. [Best Buy is] a very

strong and wonderful company, with a terrific store. But we are very different. We are an indie store and we know our customer. We are nimble and change things quickly. We have live music events or in-store signings about once a week. We have a "lunch and learn" series, where people come and learn how to use their new gizmos. They don't have to buy from us but we encourage them to and give them a coupon.

The Sept. 11 World Trade Center attacks hurt all downtown businesses, including J&R. How's the area faring economically?

We were closed for six weeks because they used our store as a command center. We lost everything at the time. Store volume was impacted severely and still is. There are still 60,000 fewer people working in lower Manhattan, but it has become a lot more residential. Customers started coming in for coffee makers, heaters and air conditioners, so we put in a housewares department.

Because of the reconstruction work at ground zero, sometimes you go up one street and the next time a customer comes that street is closed. We used to get a lot of business from Chinatown because Park Row extends into that neighborhood. But they closed it off, so you can't come through there by car.

It's been challenging but I am optimistic because some of the buildings are finally going to go up. Conde Nast is moving here and Bank of America is thinking about locating here. They are building a big [public transit] center here, which will really help. When ground zero gets rebuilt, it will be an amazing area.

But it sounds like that will still be five to 10 years away.

It is, but J&R will still be here. ♦♦♦

CD sales aren't as big a business as they used to be. But even a smaller business is still a huge business. I hope they don't do what they did with the LP.

Party of

5





Maroon 5's Glossy, Blue-Eyed Pop-Rock Has Earned It Huge Airplay And Success, If Not The Respect It Feels It Deserves. Enter 'Mutt' Lange, Famously Eccentric Superstar Producer. Can He Transform Maroon 5 From Mere Hitmakers Into Rock Stars? By Mikael Wood



The hunger artists: Maroon 5's MATT FLYNN, MICKEY MADDEN, ADAM LEVINE, JESSE CARMICHAEL and JAMES VALENTINE (from left).

Adam Levine doesn't want to sound like he's complaining. He recognizes that Maroon 5, the Los Angeles-based outfit he's led for the better part of a decade, has consistently enjoyed the kind of success most bands only dream of: millions of albums sold, multiple Grammy Award wins. Yet on the eve of the release of Maroon 5's third studio album, "Hands All Over" (due Sept. 21 from A&M/Octone), Levine can't help but gripe a little.

"The general perception of our band," he says, "still needs work."

The 31-year-old frontman is talking about an image issue that's dogged Maroon 5 since the group's earliest days, when it broke out with the sleek top five single "This Love." "On paper we're really no different than any other rock band," he says. "We're a group of guys who've been friends for years who write songs and release them. But there's definitely this strange disconnect over who we are and what roles we play in making our music." Levine remembers once catching wind of a rumor that Maroon 5—which also includes guitarist James Valentine, keyboardist Jesse Carmichael, bassist Mickey Madden and drummer Matt Flynn—started out as a boy band.

"I have to admit that's very frustrating for me," he says. "I do a lot of work and write the lion's share of our music. As much as the band plays a huge role in helping me put it together and writing certain parts, it's all done in-house. No one has ever written a note for this band who wasn't in the inner circle. I'm not sure people know that."

It's suggested to Levine that perhaps what fuels the misunderstanding about Maroon 5 is his place in young Hollywood's glittery firmament. "That's probably true to a certain extent," he acknowledges. "I do feel like if I had long, shaggy hair and wore a hat with a feather in it and refused to do interviews I'd probably have a different reputation. But I look kind of like an architect, so people get confused. I upset their rock'n'roll norms."

Those architect looks aren't all that upsetting to people's rock'n'roll norms. Maroon 5's music, a constantly undulating mixture of rock, soul, funk and pop, does the job pretty effectively as well.

"We've always gone through different stylistic phases ever since we started playing music together in seventh grade," says Carmichael, who formed a group called Kara's Flowers with Levine, Madden and original Maroon 5 drummer Ryan Dusick when they were still students at L.A.'s Brentwood School. (That group released an album on Reprise in 1997 before morphing into Maroon 5 with the addition of Valentine; Flynn replaced Dusick in 2006.) "One day it'd be Green Day meets Fugazi, then the next Oasis meets the Black Crowes," Carmichael continues. "It was all over the place, just anything



Before they were stars: Kara's Flowers in 1997. From left: MICHAEL 'MICKY' MADDEN, JESSE CARMICHAEL, RYAN DUSICK and ADAM LEVINE.



Where's Mutt? MAROON 5 spent summer 2009 recording its new album in Vevey, Switzerland.

we felt like writing. And that's still the way it is."

"It's the difference between Nirvana and Prince," Levine adds. "Nirvana is awesome but you sort of know what it is. Whereas with Prince it's brilliant but you're not sure what's going on. You're like, 'What the fuck is this?' It's a little more abstract."

The follow-up to 2007's "It Won't Be Soon Before Long" (which has sold 2.1 million copies, according to Nielsen SoundScan), "Hands All Over" hardly nails down that abstraction: Lead single "Misery" is an uptempo disco-rock number streaked with trebly Nile Rodgers-style guitar, while "Stutter" rides a stomping glam-pop groove. Elsewhere, "Don't Know Much" exudes a dusty retro-soul vibe and the rootsy "Out of Goodbyes" features a cameo by Lady Antebellum. Still, Levine says, there's a focus to the new set that eluded the band last time out.

"Coming off a massively successful first album, I think we couldn't help but be trapped in our own heads on the second record," the singer says. ("Songs About Jane," Maroon 5's 2002 debut, is at 4.7 million copies sold.) "We worked with a lot of different producers; there were a lot of cooks in the kitchen. All the songs were good, but there was no central thesis behind the album. It was more just a collection of songs we recorded with people."

For "Hands All Over"—which will arrive in a standard 12-track edition, as well as a deluxe package with five additional songs—the band elected to hire a single producer, Robert John "Mutt" Lange, a choice that A&M/Octone president James Diener says emphasizes Maroon 5's identity as a "very successful mainstream pop act that writes and performs its own material." Diener calls the record a reminder of the days when the Police, Fleetwood Mac and the Eagles ruled the top 40. "With a lot of the pop records flourishing in the marketplace today, it's more of a producer's medium than an artist's medium," he says. "Maroon 5 is a musical alternative to that."

Jordan Feldstein, the band's manager at Career Artist Management, says the time was right to recruit Lange, who's best-known for his multiplatinum work with AC/DC, Def Leppard and his

ex-wife, Shania Twain. "He's been able to take bands who've already had success to another level, where they really make their most pivotal and classic records," he says. "I think Mutt saw in the band a lot of potential as songwriters and musicians."

"He really felt that the group was poised to make a career album," Diener adds. "They made an impression on Mutt when they met him, and he realized that the band's ambition matched his own. Artists always say, 'Every song has a place on the record,' but it doesn't always happen. To have 11 or 12 songs and each one be worthy enough to release as a single or an emphasis track, that's always been Mutt's methodology. I'd imagine it's difficult to find an artist with an equivalent determination."

"He helped make the songs more straightforward," Levine says of the Mutt Lange experience, which found Maroon 5 trading L.A. for Switzerland, where the reclusive producer operates his studio on the shores of Lake Geneva. (Lange declined requests for an interview.) "What we do is very simple, and he helped us narrow it down a little bit and make it more cohesive. He said, 'Listen, you guys need to make sure you're writing the best material you can.' He pushes you hard. It made me realize that no one has ever really pushed me before. He was the first guy who was unafraid to say, 'This isn't good enough. Try again.'"

The singer remembers presenting the album's title track to Lange. "He said, 'I like the drums and the riff; strip it down to that and start over.' I wanted to tell him to go fuck himself, but I didn't. I started over, and then a new, much more amazing song came out."

"It wasn't always fun," Carmichael admits. "For sure, there were moments that required you to bang your head up against the wall. But I like to think that all the energy and the time and the effort we put into the songs translates into something that has the ability to affect somebody." He laughs. "Adam got into a Twitter fight recently with Deepak Chopra about a tweet of Deepak's where he said something like, 'All true good work

flows effortlessly.' And Adam was like, 'That's not true, bro. Some work requires serious blood, sweat and tears.'"

"Mutt got some amazing stuff out of the band," says Mike Shipley, who mixed "Hands All Over" and has worked with Lange for more than 30 years. "There are some phenomenal vocals from Adam, and the musicianship and songwriting hit a new level all the way around. Everything was just upped."

Despite that insistence on Lange's brand of sonic perfection, Sam Farrar of Phantom Planet, who co-wrote "Misery" with Levine and Carmichael, says "Hands All Over" returns to "the everyday-person vibe they had on the first album." "It Won't Be Soon Before Long" presented a slicker image, with the musicians wearing tailored suits and precision-crafted haircuts. "They're back to having fun, acting like college students," Farrar continues. "People like that. We want to put artists on a pedestal, but we also want to relate to them, and I think this record gets back some of that."

"The aesthetic on the second album was maybe a little inaccessible," A&M/Octone executive VP/head of promotion Ben Berkman says. "But now I think they've got that thing where actors hit their 30s and they're actually hipper and hotter than ever. Think about how young girls freak out about Brad Pitt. I think Adam's kind of becoming that guy." Berkman spoke to Billboard from Miami, where the band had just completed an in-studio Q&A with listeners of that city's top 40 station WHYI. "It was a huge success," he says, "and it definitely represented the young end of the station's audience."

Showcasing the humans behind the hits is central to the rollout of "Hands All Over." Last month Fuse televised a concert the band played at New York's Beacon Theatre, "and we used that as an opportunity to do an old-fashioned junket," Berkman says. "We brought in a lot of programmers and took them to dinner and the show and then to a party with the band. And that wasn't to stroke their egos. It was about, 'Hey, guys, you may not remember how many big songs this band has and how unbelievable they are live,



King Diamond

For four decades, Mutt Lange has been among the most successful and sought-after producers in the world. Here are Lange's top 10 best-selling albums in the United States.

—KEITH CAULFIELD

- | | |
|---|-----------------------|
| 1. AC/DC, "Back in Black" (1980) | 22 times platinum |
| 2. Shania Twain, "Come on Over" (1997) | 15.5 million |
| 3. Def Leppard, "Hysteria" (1987) | 12 times platinum |
| 4. Def Leppard, "Pyromania" (1983) | 10 times platinum |
| 5. Shania Twain, "The Woman in Me" (1995) | 7.6 million |
| 6. AC/DC, "Highway to Hell" (1979) | 7 times platinum |
| 7. Foreigner, "4" (1981) | 6 times platinum |
| 8. Shania Twain, "Up!" (2002) | 5.4 million |
| 9. Shania Twain, "Greatest Hits" (2004) | 4 million |
| 10. (tie) AC/DC, "For Those About to Rock We Salute You" (1981) | |
| Cars, "Heartbeat City" (1984) | both 4 times platinum |

Source: Nielsen SoundScan. Albums released previous to 1991 are ranked by their sales certification award level by the RIAA.



so we want you to see it for yourself.' All I heard all night was, 'Dude, we forgot how exciting Maroon 5 is.'

Berkman admits he faced initial resistance getting the band back on top 40 radio following the three years since "It Won't Be Soon Before Long." "There's been some skepticism from PDs who are unsure how to program 'Misery' in a set with Ke\$ha and Jason Derulo and Lady Gaga," he says. "Or who are unsure if they even want to."

"Maroon 5 presents a big challenge to certain rhythmic-leaning pop stations that are used to playing club-oriented records," Diener adds. "But once the records do go on, they seem to stick out like a sugar-coated sore thumb. If we can get them to take a chance—and it seems odd to say 'take a chance' with an act that's sold 10 million records—the band does connect, which suggests that maybe the audience has a thirst for more variety than stations are inclined to presume."

"Misery" is No. 19 on the Billboard Hot 100, and follow-up track "Give a Little More" debuts at No. 86 this week. "All that skepticism eventually went out the window," Berkman says. "And those people who were like, 'Yeah, we're not sure,' became converts. Radio needs hits from stars, from bands people know. You look at the chart right now and it's like, 'Sure, this artist has hits, but does anyone know who he is?' Everyone knows who Adam Levine is."

To keep the band's profile high, Feldstein says the act will be on the road for much of the next year. Its current U.S. headlining tour hits Indianapolis Sept. 1, after which a break is planned for promotional duties around the album's release next month; another round of American shows begins Oct. 6 in Santa Barbara, Calif. Next year the band will play Europe, the Middle East, Asia and Australia, then head back to the States for another run, according to Feldstein. Release-week TV engagements are scheduled for "Today," "Late Show With David Letterman," "The Ellen DeGeneres Show," "Jimmy Kimmel Live!," "Chelsea Lately" and "Tavis Smiley."

The message throughout these appearances? That not unlike Blondie 30-something years ago, Maroon 5 is a band. "It's the reason we make a point of having them do some sort of performance in their videos," Feldstein says, "and why their Rolling Stone cover had all five members on it, and why we've never gone out to the third-party writers du jour. We've really tried to maintain the idea that this is a self-contained unit."

New York Times music critic Jon Caramanica says hiring Lange should help get that point across, though not necessarily to the broad base that Diener and Berkman say they're courting. "It's been a while since Mutt Lange had a real trademark sound that people got behind," he says. "So to go back and choose him, rather than choosing someone more of the moment, that to me is a real signifier to AOR fans, people who are into late-'70s/early-'80s stuff. You're basically sending a smoke signal to that audience: 'We like what you like. We like the songs that you like. We're interested in being a band that's like the bands you used to like.'"

If that turns out to be the case, Feldstein acknowledges that there are certain advantages to Maroon 5's in-between status among younger listeners. "I don't think our fan base minds if we license music," the manager says. "Kings of Leon didn't license their music to 'Glee,' but we can do stuff like that and reach people we might not normally reach."

However far "Hands All Over" goes toward solving Maroon 5's perception problem, Levine feels the band's longevity is already beginning to pay off. "You get to a point where you can outlive your criticism, and I think we're starting to turn that corner now," he says. "People are saying, 'Wow, this isn't a flash in the pan—this is a band that's been around through other bands' rising and falling.'"

"At the end of the day it's about whether or not the music resonates with people," he continues. "Are people showing up to our concerts? Are they buying our records? That's all that matters."



How To Make It In America

On The Eve Of
His New Album,
Big-In-England
Producer/Artist
MARK RONSON
Tries To Figure Out
How To Replicate
That Success
Here At Home

By Jason Lipshutz

At the age of 34, Mark Ronson already knows what his epitaph will read. It's not that he's a morbid guy; he's just wryly aware of his musical legacy.

"At the end of the day, it will say 'producer' before it says 'artist,'" says Ronson, who has released two solo albums but is best-known for his turntable and production skills. "I was once known as a DJ and that will stick forever. I will always play in the dance tent at a festival—it doesn't matter if I start making polka or classical music."

Ronson's flashiest achievements—his production work with Lily Allen and Adele, his 2009 "Britain's best dressed man" trophy courtesy of GQ and the throwback vibe of Amy Winehouse's "Back to Black," which helped him earn the 2008 Grammy Award for producer of the year—have pigeonholed him as a stylish DJ who makes stylish, U.K.-friendly beats. The Brooklyn-based artist doesn't care if that perception never changes, but third album "Record Collection," hitting the United States Sept. 28 on RCA Records, is a conscious decision by Ronson to leave his comfort zone.

Gone are the jazzy horn sections and all-Brit collaborators, replaced by futuristic synths, Ghostface Killah verses and Ronson's first foray into singing. The disc is also being billed as "Mark Ronson and the Business Intl.," which refers to a revolving cast of five to seven musicians on the record and tour.

The shifts could ultimately lead to a bigger presence in the United States, where Ronson has yet to make an impact as a solo artist. It wouldn't be the first time he engineers a surprising takeover of the U.S. pop charts.

"I was shocked when [Winehouse's single] 'Rehab' became a hit here," Ronson says, "because I had basically resigned myself to believe that I was never going to make anything that was going to be more than a niche record here. And if something on this record changes that again, great. And if it doesn't, I'll still be thrilled to sell out [New York's] Webster Hall and the El Rey [in Los Angeles]."

VERSION 2.0

Ronson's 2003 debut, "Here Comes the Fuzz," peaked at No. 84 on Billboard's Top R&B/Hip-Hop Albums chart and has sold 18,000 U.S. copies, according to Nielsen SoundScan. Elektra Records dropped him two weeks after the album was released—a move so sudden that Ronson says he had to pay for his own appearance on "The Craig Kilborn Show" during the album's promotional run.

After signing to Columbia U.K. in 2006, Ronson completed "Version," a 2007 album of cover songs that features chic riffs on cuts by the Smiths, Coldplay and the Kaiser Chiefs. Ronson says he got lucky with the timing of the album, which was released right when his production work with Winehouse and Allen was beginning to blow up on both sides of the Atlantic. "Version" peaked at No. 2 on the Official Charts Co. albums tally, and Ronson toured the record for a year-and-a-half, stopping to pick up a 2008 BRIT Award for best male solo artist and three Grammys for his "Back to Black" work.



The mod squad (from left): Q-TIP, MARK RONSON and AMANDA WARNER of MNDR.

While Ronson opted to produce discs by Wale, the Rumble Strips and the Like before starting on album No. 3, he also needed time to figure out his next move. "I put off going back into the studio for at least a year," he says. "I didn't really know what I was going to do, and I knew that I had to switch up the sound somewhat, because the soul arrangements were becoming played out."

No matter what type of music he released, Columbia U.K. (which will handle the U.K. release of "Record Collection") believed that Ronson could become a singular solo artist. "It was always important to establish him as more than just a producer or DJ," Columbia U.K. managing director Mike Smith says. "We felt strongly that this had to be an entirely original album. The key step was trying to find a new, authentic voice for Mark."

Ronson recruited a handful of his favorite musicians, including Phantom Planet's Alex Greenwald and the Dap-Kings' Tommy Brenneck, and headed to Brooklyn's Dunham Studios to "just play and write and leave the tape running" for nearly a month last summer. His production work on the next Duran Duran

'I was shocked when "Rehab" became a hit. I had resigned myself that I was never going to make anything that would be more than a niche record here.'

—MARK RONSON

album, which he began in the spring of 2009, also inspired Ronson to bring in some vintage keyboards he had purchased on eBay.

"Mark is the first to say that, when he saw all my analog synthesizers, he virtually went out and replicated my rig," Duran Duran keyboardist Nick Rhodes says. "Working with us influenced the direction Mark went in, but at [the same time] he knew what he was doing."

The Brooklyn writing sessions led to Ronson reaching out to an eclectic mix of veteran and fresh-faced collaborators. Boy George lends vocals to the disco-baiting "Somebody to Love Me," while New York electro-pop group MNDR signed on for lead single "Bang Bang Bang" after meeting Ronson at one of his East Village Radio shows. Reclusive R&B singer D'Angelo, who shared the same manager as Ronson, also delivers a powerhouse performance on the synth-heavy "Glass Mountain Trust."

MNDR's Amanda Warner, who admits that she had never heard of Ronson before she met him, believes his production style is so effective due to a mix of his affable personality and precise musical vision. "He would send me an e-mail politely asking if Q-Tip could rap on our song," Warner says. "But he's also challenging in the studio, where there were many parts that he wanted me to re-sing. Mark knows exactly what he wants."

One thing Ronson never thought he wanted was to add his own vocals to one of his songs, but he contributed to two album tracks: "Lose It (In the End)," alongside Ghostface Killah, and the title track with Duran Duran's Simon Le Bon. Ronson says that he didn't approach the album with the intent to sing, but that failing to find a vocalist for "Lose It" made him consider lending a "soft, '60s, Zombies-esque" hook for the song.

As for the title track, the Kaiser Chiefs' Nick Hodgson penned a set of sarcastic lyrics that gently mocked Ronson's jet-setting lifestyle: "I just got in from somewhere really cool . . . I'm not as clever as I thought I was." Ronson felt it was only right to handle the song himself.

"It wasn't like, 'Yeah, I'm going to sing two on this record, then five on the next, then you can file me under Ray LaMontagne,'" Ronson says. "It was more of a happy accident."

CROSSING THE POND

A peak at Ronson's chart history reveals the divide between his pop-star profile in the United

Kingdom and the United States. "Stop Me," a Smiths cover on "Version" that features Daniel Merriweather, peaked at No. 2 on the U.K. chart but could only muster No. 44 on the Billboard's Hot Dance Club Songs chart. "Bang Bang Bang," from "Record Collection," sold 50,000 copies in its first week and hit No. 6 in the United Kingdom, but has yet to make a dent on U.S. radio.

Ronson, who splits his time between London and New York, says he isn't sure why his appeal has been limited to England but thinks his material might be "too weird or idiosyncratic for a massive American market." However, Smith says that "RCA is very serious about breaking Mark in the U.S. this time around," with TV and radio spots lined up for the fall and appearances at independent retail stores expected to coincide with the record release.

In the United Kingdom, Ronson performed "Bang Bang Bang" on British chat show "Friday Night With Jonathan Ross" last June and was spotlighted on the cover of NME magazine in August. Meanwhile, second single "The Bike Song," featuring the View's Kyle Falconer and Spank Rock, is being used as the theme for Transport for London's "Get Cycling" transportation campaign.

The Business Intl. will also bring a new twist to Ronson's live show, replacing the brass mainstays with a heavy dosage of synthesizer. MNDR, Greenwald, ex-Pipette Rose Elinor Douglal and Spank Rock will all be part of the first few shows on Ronson's tour, which kicks off Sept. 27 at Bristol's O2 Academy.

Aside from supporting his own material, Ronson will mix Duran Duran's album in September for a possible holiday release, while he hints that he might help out with D'Angelo's long-awaited third album. Allido Records, Ronson's record imprint/production company under Interscope Records, is also keeping busy with artists including Wale and Rhymefest.

Even if "Record Collection" doesn't help him rule the Billboard Hot 100, Ronson is fine with being pegged as a producer first, artist second in the United States for now. Just don't expect him to stay in the background forever.

"I felt like I made it when I was playing to 300 kids in hole-in-the-wall clubs, so I don't have any grand or outlandish dreams," Ronson says. "But the other thing is, I didn't have any real success until I was 31 or 32. Each little [achievement] might just be a baby step." ●●●



Sara Smile

MAINSTREAM SUCCESS CAME IN SUDDENLY TO SARA BAREILLES IN THE WAKE OF 'LOVE SONG.' FOR HER NEW ALBUM, 'KALEIDOSCOPE HEART,' SHE'S LEARNING TO ENJOY IT
BY ANN DONAHUE
PHOTOGRAPH BY HEIDI ROSS

Sara Bareilles is a very nice woman who broke through to music's mainstream by writing songs that sweetly and eloquently tell people to fuck right off.

Don't be fooled by the video to "King of Anything," the lead single off her sophomore album for Epic, "Kaleidoscope Heart," due Sept. 7. Sure, that's Bareilles, 31, wandering through a park in a gauzy tutu and singing with a generous smile; she's already attracted upwards of 1 million views on Vevo. But much like the monster success of "Love Song," a track off her first Epic album, "Little Voice," "King of Anything" is an anthem to sassy assertiveness dressed in a lilting singer/songwriter sheen.

"It was the last song I wrote before we went into the studio, and I was at the point where I started sharing the music with my inner circle and started getting feedback," she says. "I remember having a very vivid realization of, 'Oh, I forgot that this was a part of it. Everybody gets to tell you what they think about what you do.' I could tell I was getting defensive. That song was a little bit of a pep-talk song—and that's exactly what 'Love Song' was."

"Love Song," released in 2007, sold 3.2 million digital downloads, earned two Grammy Award nominations—one for song of the year and another for best female pop vocal performance—and bolstered sales of "Little Voice" to 985,000, according to Nielsen SoundScan.

Mainstream success came to Bareilles swiftly, and she's the first to admit she was unprepared. "I was so precious about every choice," she says. "I was so guarded, and I don't know that I enjoyed it as much as I could have. There were times where I was so fearful and so anxious about the process: 'Am I doing too much? Am I selling out? Do I look all right?' All those things swirl around in your

brain. What I'm here to do is play my music, and I want to be able to enjoy the process this time."

Bareilles' grace under the onslaught of stardom and her personality—part sugar, part spice that has attracted 1.8 million followers on Twitter—are two virtues that Epic is using to promote her second album. "She made a lot of friends with the last album and she's got a lot of partners who love her and go the extra mile for her," says Scott Carter, Bareilles' product manager for "Kaleidoscope Heart" at the label.

OLD FRIENDS

Two of those key partners are iTunes and VH1, which began promoting Bareilles' second album more than a month ago. iTunes is deploying a controlled rollout of Bareilles tunes and retail offers, including a preorder of "Kaleidoscope Heart" for \$9.99 that includes an immediate download of "King of Anything." Those who preorder get a bonus track, "Carolina."

VH1, which named Bareilles as a You Oughta Know up-and-coming artist before "Love Song" blew up, re-

turned to feature her as part of its "Posted" campaign in July. A Posted artist receives play both on TV and online; "King of Anything" went into heavy rotation on the network, while VH1.com offers exclusive Bareilles interviews, performances and playlists. The video is No. 8 on the network's "Top 20 Countdown."

While the campaign with VH1 is an example of overt promotion, one critical element to the success of "Love Song" was more subtle: its usage in advertisements—including campaigns for Rhapsody and movie trailers for films like "Made of Honor"—as well as TV synchs on shows like MTV's "The Hills."

The strategy has already started for songs from "Kaleidoscope Heart," with ABC shows "Brothers and Sisters" and "Scoundrels" debuting the track "Uncharted" from the album.

"Most of everything we do touches on the emotions that's happened between the characters," says Whirly Girl Music's Frankie Pine, music supervisor for "Brothers and Sisters." Pine has also used Bareilles' music extensively in Lifetime's "Army Wives" after meeting the singer when Sony



Purple reign: **SARA BAREILLES** performs at Lilith Fair's Aug. 4 tour stop at the Merriweather Post Pavilion in Columbia, Md.

arranged for her to play Pine's baby shower. "It just seems to fall so perfectly into hitting those emotional cues—it brings tears to your eyes just synching it with the storyline."

(It's not that uncommon for a label to book a performer for a private music supervisor event, Pine says. "They know how many people we know," she says. "It's a great tool for them. I lucked out and got one of the people that got really big.")

In addition, Bareilles is slated for a flurry of TV appearances, including "The Tonight Show With Jay Leno" (Sept. 3), a performance on "Today" (Sept. 7) followed by an interview (Sept. 8), and "The Late Late Show With Craig Ferguson" (Sept. 21).

The TV circuit is an awkward but necessary part of the promotional whirl, Bareilles says. "It's a lot of hurry up and wait, but that's just TV in general because there are so many mechanical factors they are trying to take care of and coordinate," she says. "I mean, the audience is sitting there waiting to be told that they can applaud."

Bareilles was a fixture on the Los Angeles bar and club scene for years after she graduated from the University of California Los Angeles—the Fairfax area's premier kosher Chinese restaurant, Genghis Cohen, was a frequent stop—and she's still most invigorated by playing live. The Obamas are fans—Bareilles performed at both the G20 Summit and the White House Easter Egg Roll—and she was on the roster for six Lilith Fair shows this summer, an experience she treasures.

"That was so magical—I feel like I went to female songwriter school," she says. "There was so much negative press about Lilith Fair and it makes me a little angry. The essence was totally intact. The crowds were small in some of the markets, but we played huge shows of 10,000-15,000 people."

On Sept. 25, Bareilles will start a 30-city headlining tour in Portland, Ore., including stops at the Orpheum Theatre in Los Angeles, Ryman Auditorium in Nashville and Webster Hall in New York. The size of the venues gives Bareilles a chance to have a full band backing her—her previous headlining tour was acoustic—and include some theatrical stage design elements, she says.

Fans who preordered the album on her website, SaraBMusic.com, automatically received priority access to presale concert tickets on Aug. 3, three days before the dates went on sale to the general public.

Bareilles' live show has also spawned several releases: Her iTunes-exclusive "Live Sessions EP" has sold 30,000 copies, according to Nielsen SoundScan, and she released the CD/DVD "Between the Lines: Sara Bareilles Live at the Fillmore" in 2008.

For now, Bareilles' touring is confined to the continental United States. "Internationally, Canada and Australia is going [day and date] with us," Scott says. "She's just so busy in the U.S. that we're staggering some of the countries because we can't have her at the same place at the same time. Those are some of her biggest supporters where it makes the most sense."

Besides gabbing on Twitter—a recent tweet from Bareilles reads, "At home, sick, watching Oprah talk about hoarding. Feeling sicker by the moment. Gotta go buy more stuff"—she's been documenting the making of "Kaleidoscope Heart" in a video blog on her website (see story, right). Several of the videos have rolled out to partners, including AOL and Amazon.

In addition, for two weeks MySpace sponsored a contest for users to submit a video of themselves karaoke-ing to either "Love Song" or "King of Anything" in order to win prizes, including a trip to one of Bareilles' concerts and go backstage for a meet-and-greet.

All the seeds of early promotion are coming to fruition: "King of Anything" is No. 6 on Billboard's Adult Top 40 airplay chart this week. "Love Song" held the chart's No. 1 post for nine weeks, while "Bottle It Up" from "Little Voice" peaked at No. 15. "King" is also seeing traction on the Triple A tally, where it rises 8-7 this week.

The airplay numbers are boosting the placement of "King of Anything" on the Billboard Hot 100; this week it moves 53-58, making it her second-highest song on the tally. ("Love Song" peaked at No. 4, and "Come Home," a

song by One Republic that featured Bareilles, hit No. 80.)

IN TUNE

Coming off the success of "Love Song" was daunting for Bareilles, who says that she took procrastination to an art form while preparing to write "Kaleidoscope Heart." (In her bio for the album, she admits that she spent a significant amount of time shopping for throw pillows at Target in lieu of putting notes on paper.)

"I am the tortoise of the 'Tortoise and the Hare' story," she says. "It definitely takes me a little while to process things and make decisions about what I like and what I don't like."

But everything clicked once she sat down with producer Neal Avron, who has previously worked with Fall Out Boy, Linkin Park and Weezer. "I looked at his discography, and I was like, 'Fall Out Boy? I don't see how I fit into this at all,'" she says. "But Neal and I met and it felt like a good fit. He really listened. He has no ego, and I love that quality in someone."

Avron encouraged Bareilles to stay true to her instincts and make "Kaleidoscope Heart" as personal as "Little Voice." Bareilles says the centerpiece song on the album is the second track, "Uncharted." "I was worrying [to a friend] about how I was never going to be able to write another song, and I

was starting a lot of songs but I couldn't finish any of them," she says. "I was really worried about stepping into the unknown and I didn't know what to expect the second time around... and that afternoon, I sat down and wrote 'Uncharted.'" The title of the album, in fact, comes from a lyric in that song.

For Bareilles, "Kaleidoscope Heart" is another album where the personal becomes public—but this time around, she's prepared. "Nothing is brand-new to me anymore," she says. "I don't have to be so consumed with learning how to get through it. I'm just like, 'Oh, I've been here before, so now let's just see how today can be a great day.'" ♦♦♦

Video Thrilled The Radio Star

Sara Bareilles is a queen of expanding her fan base online with fun, quick-hit videos. Here are the three best and where to find them.



1. VIDEO BLOG ON SARAB-MUSIC.COM

In the buildup to "Kaleidoscope Heart," Bareilles recorded webisodes about making the album and posted them on her website. They offer behind-the-scenes peeks at everything from working at the Village recording studios in Los Angeles to being baffled by the accelerator on a golf cart. "If you were to stitch them all together, it would be a great 30- to 40-minute documentary of the making of the album," says Scott Carter, Bareilles' product manager at Epic. "She so funny and personable that it really helps sell them."



2. 'JERSEY SHORE SONG' ON SARABMUSIC.COM AND IN PERPETUITY ON YOUTUBE

Inspired by MTV's auteurs of gym, tan and laundry, Bareilles performed a tribute to "Jersey Shore" at the Hotel Cafe last Christmas using the melody from Rihanna's "Umbrella." Sample lyrics: "I have perfect abs/ They're right above my crabs." For the record, Bareilles says she hasn't yet tuned in to the second season of "Jersey Shore." "My theory is that something is going to be missing because now they are aware," she says. "You kind of lose the innocence of it—if there was innocence in any of that."



3. 'SINGLE LADIES' ON BILLBOARD.COM

We would be remiss to not point out Bareilles' contribution to our Mashup Monday feature: a slowed-down take on Beyoncé's "Single Ladies (Put a Ring on It)." "One thing I love about covers is when people do songs that you are confused about why they chose it," she says. "I can't sing like Beyoncé, but I think she is incredible and I actually look up to her a lot."

—AD



KEEP IT SECRET
Stone Sour
keeps on rocking

26



ALL MY FRIENDS
Jerry Lee Lewis brings
along new stars

26



SING IT SISTER
Mavis Staples returns
with a new partner

27



GOING DIRECT
Los Inquietos del Norte
distributes via Walmart

30



VIRAL LAMPOON
Ted Leo eyes Broadway
in Funny or Die video

31

MUSIC

R&B BY GAIL MITCHELL

FACING THE MUSIC

El DeBarge Gets Ready To Take His Second Chance

The last time El DeBarge released an album, it was 1994. The Internet was starting to come into its own. Nielsen SoundScan was just 3 years old. YouTube, iTunes, Facebook and Twitter weren't even blips on anyone's radar. Not to mention that R&B and its fan base have changed radically since then.

None of that is fazing DeBarge, who's busy reintroducing himself to R&B radio and TV gatekeepers in support of his first album in 16 years, "Second Chance" (Geffen, Sept. 28). "You name it, I'm going there," says the singer/songwriter, whose current itinerary includes stops in New York, Chicago, Houston, Dallas, Philadelphia and Washington, D.C. "I've got a lot of catching up to do."

DeBarge's first major reintroduction was a surprise performance in June at the BET Awards. It was his first public appearance after a series of legal run-ins, including a two-year term in California state prison following a 2008 bust for drug possession. An enthusiastic audience at Los Angeles' Shrine Auditorium sang along with him on a medley of '80s hits, including "All This Love" and pop crossover dance jam "Rhythm of the Night," by former family group DeBarge, which he fronted as the lead singer. He later returned to the stage to perform his new album's title track, the video for which premiered last week on AOL.

Following his well-received performances, DeBarge became a top Google trend the night of the show. The next morning, his return to the stage prompted a wave of positive reaction ranging from MTV ("2010 could end up being the year of El DeBarge") to Reuters ("El DeBarge wowed the audience").

But can Google and critical acclaim help DeBarge re-engage with today's R&B fan base? Music Choice executive Lamonda Williams says DeBarge has as fair a shot as anyone.

"I think about Chaka Khan, Sade, Lionel Richie, Maxwell—people who span decades and can still step out into the arena and compete in the contemporary market," says Williams, who is director of programming for video on demand. "And El is no different. He did an amazing job on the BET Awards: He sounded just like he did earlier in his career and showed new-schoolers what pure R&B is all about."

DeBarge enlisted both new- and old-schoolers to co-write and co-produce "Second Chance." The former contingent includes producers Michael Angelo and Mischke; the latter boasts such names as Jimmy Jam & Terry Lewis, Kenneth "Babyface" Edmonds and Geffen chief Ron Fair, who executive-produced the project. In addition to the lead single, on which DeBarge unleashes his still formidable three-octave range, the album features the club track "Switch Up the Formats" with 50 Cent, the



Guess who's back?
EL DeBARGE

sexy ballad "Lay With You" with Faith Evans and the uptempo "Five Seconds" with rapper Fabolous.

"I wasn't tripping about whether the songs were fast or slow," says DeBarge, whose back catalog has been covered or sampled by such artists as the Notorious B.I.G., Mariah Carey and Patti LaBelle. "I just wanted them to feel good. When something comes from the heart, then it will reach fans' hearts."

And that will be the reason why DeBarge's new project will work, BET Networks president of music and specials Stephen Hill says. "El understands what his strengths are. He's not trying to be 21 and still knows his way around strong lyrics," Hill says of the 49-year-old artist. "He's allowing himself and his music to be grown. Everybody deserves a second chance, and this is his."

"He's not hiding behind any kind of marketing ploy," adds Williams, who met with DeBarge during his New York promo-

tion run. "He has the sheen and energy of a new artist but is also humbled by his past experiences, as he shows in the inspirational first single."

DeBarge, who logged several hits on his own in the '80s and '90s ("Who's Johnny," "Love Always") and as a guest artist (Fourplay's "After the Dance," Quincy Jones' "The Secret Garden"), recently appeared on BET's "106 & Park" and Steve Harvey's syndicated morning show. Noting that he's grateful for a second chance, the singer says he's not worried about making up for lost time.

"I'm too glad to be sad," DeBarge says. "I feel like I have something to offer the world, which is easier to get to now through Facebook, Twitter and the rest of the Internet."

"You can't miss me," he adds with a laugh. "I'm back in the house, baby."

LATEST BUZZ

>>>GEORGE MICHAEL PLEADS GUILTY

George Michael admitted on Aug. 24 that he had been under the influence of cannabis when he crashed his car into a north London shop in July. The judge at the magistrate's court who heard the 47-year-old star's guilty plea warned Michael that he could face time in jail when he returns to be sentenced Sept. 14. Michael, who became famous as part of the group Wham! before launching a successful solo career, was banned from driving for two years in 2007 and sentenced to 100 hours of community service after admitting to driving when unfit due to drugs.

>>>CEE-LO POSTS NEW SONG ON YOUTUBE

Gnarls Barkley frontman Cee-Lo may have finally found the perfect follow-up to the chart-topping "Crazy." The expletive-laden "Fuck You," which riffs on classic soul while dissing a "gold digger" ex, was posted online Aug. 19 and has already garnered 1.4 million YouTube views. The song, co-written and produced by Bruno Mars, is set to be released as a single Oct. 4 as well as appear on the singer's upcoming album, "The LadyKiller."

>>>LADY GAGA KISSES UP

With their shared love of stage theatrics and wild costumes, it's no surprise that Lady Gaga and Kiss hit it off when the singer dropped by the legendary rock band's show in Holmdel, N.J., on Aug. 20. "They hung out with me and my friends . . . just shooting the shit backstage like they don't have anything better to do . . . That's going to be me in 30 years," said Gaga, who posted two pictures of the gathering, including a shot of herself with the band, to her Twitter account.

Reporting by Jason Lipshutz and Reuters.



ROCK BY MIKAEL WOOD

Haunting The Airwaves

Stone Sour Maintains Radio Presence With New Single

Stone Sour frontman Corey Taylor isn't impressed by what he hears when he turns on the radio these days—if he turns on the radio, that is.

"People ask me, 'Do you listen to new music?' and I'm like, 'Fuck, no, unless it's my own,'" he says. "Everything's so boring. It's all the same monotonous drone where somebody's bummed because he had to share a locker with some asshole in high school. Dude, live in the moment."

Living in the moment is more than a creative approach for Taylor; it's also a practical one. In addition to his role in Stone Sour, Taylor leads Slipknot, the masked metal outfit whose four studio albums have sold a combined 5.7 million copies, according to Nielsen SoundScan. Splitting his time between the two groups, the singer admits, is a balancing act. "It's just about prioritizing and focusing on the task at hand," he says. "I try to get the most out of every hour of every day of every year."

Right now that task is supporting "Audio Secrecy," Stone Sour's third full-length, due Sept. 7 from Roadrunner Records. The album's first single, "Say You'll Haunt Me," is No. 6 on Billboard's Active Rock chart.

Taylor calls the 14-track set—which follows up 2006's "Come What(ever) May"—the band's most diverse effort yet, with a greater dynamic range between the group's hard-rock tunes and introspective ballads. And it reflects a heightened level of participation within the act, whose other members include Slipknot guitarist Jim Root. "On this record everyone has a hero moment where they really shine," Taylor says.

"Corey and Jim have never approached Stone Sour as a side project," says 5B Artist Management president Cory Brennan, who

manages both acts. Still, Brennan adds, Stone Sour does allow Taylor and Root to "let their guard down a little bit and be more casual." The two musicians are willing to do "interviews and acoustic radio sessions and webisodes they probably wouldn't do with Slipknot."

Among those promotional elements, according to Roadrunner senior VP of marketing and creative services Madelyn Scarpulla, is a series of 15 in-studio video clips that began running on the label's website in May and will continue through release date; a Hot Topic campaign featuring in-store images of Taylor wearing the chain's clothes; and a contest in which the finders of 30 golden tickets tucked inside the vinyl edition of "Audio Secrecy" will win the opportunity to attend a Stone Sour show anywhere in the world and hang with the band backstage. (A special-edition CD/DVD is also available with three bonus tracks and a making-of documentary.) Additionally, the band is doing signings in the Best Buy tent on this summer's Uproar festival, which also features Disturbed and Avenged Sevenfold.

"The mix on Uproar makes a lot of sense," Brennan says. "Each band brings in a unique set of fans, but there is an overlap."

Following the tour's Oct. 4 wrap in Madison, Wis., Stone Sour is scheduled to play Loud Park in Japan, then begin a U.K. co-headlining tour with Avenged Sevenfold. Next year the group will play Australia's Soundwave Festival, and Brennan says another U.S. headlining run is in the works.

"It's hard to do anything past August of 2011," he adds, referring to the demands on Taylor's and Root's time, "before seeing where the record takes us." ■■■

ROCK BY MIKAEL WOOD

STILL SHAKIN' IT UP

Jerry Lee Lewis Keeps On Rocking With A New Group Of Friends

Jerry Lee Lewis wants to make one thing clear: The title of his new album, "Mean Old Man," isn't a reference to the Killer himself.

"No, it has nothing to do with me whatsoever," the 74-year-old rock'n'roll legend says. "It's named for the Kris Kristofferson song [that opens the set], which I flipped out over when I heard it. I thought it was a hit piece of material, so I cut it."

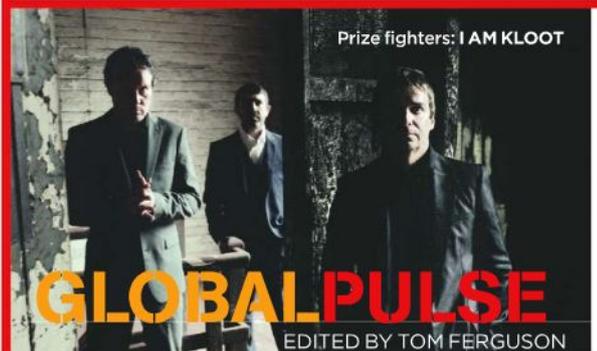
Kristofferson isn't the only celebrity guest who contributed to "Mean Old Man," due Sept. 7 on Verve/Universal Music Enterprises (UME). It also features appearances by Eric Clapton, Keith Richards and Willie Nelson, plus a handful of younger stars including John Mayer and Sheryl Crow.

"It's just a collection of peo-

ple who really love Jerry and wanted to be part of the album," says Lewis' daughter, Phoebe, who manages her father's career and served as the set's executive producer. "The fact that they bring their own notoriety is just a plus. They're like the ultimate sidemen and women."

"The record goes by quick, which is a good sign," says Jim Keltner, who produced the album with Steve Bing. "The chops that Jerry Lee had as a young man, he's lost a lot of that. But now there's a depth and richness to the music. When he sits down to play, you just want to listen."

"Mean Old Man" follows up 2006's "Last Man Standing," which similarly paired Lewis with an all-star cast and has sold 194,000 copies, according to Nielsen SoundScan. Yet Verve/UME president Bruce Resnikoff says the new set—the artist's first for Verve—demonstrates Lewis' "strength and



>>>SKY HIGH

The Mercury Prize connection has been sparking U.K. interest in Manchester-based alt-rock trio I Am Kloot. The act has been nominated for the Barclaycard-sponsored U.K./Irish album of the year award with its latest effort, "Sky at Night," released July 5 throughout Europe on the act's own EMI Label Services-distributed Shepherd Moon imprint. It debuted at No. 24 on the U.K. albums chart July 11, selling more than 6,000 copies in its first week, according to the Official Charts Co.

The album—the band's fifth in 10 years—was produced by Craig Potter and Guy Garvey, longtime friends of I Am Kloot and the keyboardist/vocalist

of 2008 Mercury winner Elbow, respectively.

EMI Label Services Europe VP Michael Roe says the combination has delivered an album he "instantly fell in love with" after I Am Kloot's manager Ian MacAndrew played a track for him.

"Everybody here has completely embraced it and worked hard to give it the best-ever launch to an album in their career," he adds.

Hefty U.K. and European touring activity in the summer and fall booked by Free Trade Agency is lined up. The band is published by Chrysalis Music.

While a U.S. label deal is still to be negotiated, Roe believes the Mercury nomination can

power as a performer" more vividly than did its predecessor.

And, he adds, it stands a better chance of attracting a multi-generational audience. "Jerry Lee's performance [at the Rock and Roll Hall of Fame's 25th

Anniversary Concert last October] exposed him to younger fans and created an interest that had been bubbling before."

To capture those fans, Verve senior VP/GM Nate Herr says, the label began releasing one

album track on iTunes every week beginning Aug. 3. The first was "Rockin' My Life Away" featuring Kid Rock and Slash.

Still, he adds, "the sweet spot for this record is an older demographic," one Verve intends to reach through a release-week media blitz that includes appearances on "The View," "Today," "Imus in the Morning," NPR's "Weekend Edition" and Fox News' "Huckabee." Lewis is also scheduled to perform with the cast of Broadway's "Million Dollar Quartet" Sept. 10 and at B.B. King Blues Club & Grill in New York Sept. 13.

In addition to the 10-track standard edition, "Mean Old Man" will arrive in an 18-track deluxe package that includes collaborations with Shelby Lynne and Gillian Welch. "My daddy likes singing with girls," Phoebe Lewis says.

"We're approaching this record as a project to which we're committed for the next year," Resnikoff says. "It's such a thrill to work with Jerry Lee Lewis, and we're hoping this serves as a steppingstone to more opportunities with him." ■■■



Kindly gent:
JERRY LEE
LEWIS

only help. "At the very least," he says, "it might make people pick up the record and give it a listen—which everyone should." —Steve Adams

>>>MEXICAN EVOLUTION

Already one of the genre's leading stars, Mexican tenor Rolando Villazon has become the new public face of opera in the United Kingdom, thanks to his role as a judge on ITV1 reality show "Popstar to Operastar," which aired earlier this year. Now he's going back to his roots with a new album of music inspired by his homeland.

Decca will release "iMéxico!"—which features such classic Mexican songs as "Besame Mucho" and "Perfidia" performed with chamber music quartet the Bolivar Soloists—Aug. 30 in the United Kingdom and Sept. 3 in the United States and Europe.

In July, Villazon became the first classical artist to perform at Apple's iTunes festival in London's Roundhouse, joining a lineup that included Ozzy Osbourne, Pixie Lott and Faithless.

"He's had support from iTunes in a way that other classical artists haven't and this shows his broad appeal," Universal Music Classics & Jazz managing director Dickon Stainer says. "If anyone was going to turn the iPod generation [on to classical music], it's him."

While the album—which coincides with the bicentennial of Mexican independence and the centennial of the Mexican Revolution—is a departure from his usual operatic material, Villazon often finishes his recitals with Mexican songs.

The singer is touring Europe again from Nov. 8 through Dec. 6, including dates in Paris, Munich, Vienna and London, booked by Universal's Classical Management & Productions arm. —Hazel Davis

>>>CHARACTER BUILDING

Its sound harks back to the '80s, but Belgian "retro-futurist" quartet Customs is enjoying some very modern success.

The band's debut album, "Enter the Characters" (Noise-some/EMI Music Belgium),

takes inspiration from gloomy '80s bands like Echo & the Bunnymen and the Cocteau Twins, selling more than 10,000 units in Belgium since its October 2009 release, according to the label. After a March release in the Netherlands, EMI rolled out the album July 31 in Germany, Switzerland and Austria (G/S/A).

"It was clear that this band would make its way into other territories," says Andre Recke, senior VP of A&R for EMI Continental Europe & G/S/A. "They delivered a fantastic debut album and their energetic live show speaks for itself. I'm sure this is only the beginning of an extraordinary international adventure."

With new single "Shut Up Narcissus" heating up the charts in Belgium, the Netherlands and Luxembourg, Customs will play German dates in September. Booking is handled by Busker (Belgium), MOJO/Live Nation (Holland), FKP Scorpio (Germany) and Just Because (Switzerland). The band is signed to Noise-some Publishing worldwide.

—Marc Maes



Still rocking:
MAVIS
STAPLES

ROCK BY EVIE NAGY

ONE LESS LONELY WOMAN

Mavis Staples Prepares To Meet A New Generation

Sixty years into her career, Mavis Staples overflows with enthusiasm for music, family and food. At 71, the voice of civil rights gospel group the Staples Singers is converting a new generation of fans, thanks not only to her energy and talent, but to collaborations with artists like Wilco's Jeff Tweedy, who produced her new studio release, "You Are Not Alone," due Sept. 14 on Anti-

Tweedy wrote the contemplative title track, but the set is a diverse collection of traditional spirituals, classic compositions by Staples' late father, Pops, and covers of jazz and pop tunes by artists including Allen Toussaint ("Last Train"), Randy Newman ("Losing You") and Creedence Clearwater Revival ("Wrote a Song for Everyone").

Pitchfork.com debuted the title track in July, and the John Fogerty-penned Creedence anthem is being worked at triple A radio.

"I'm back to what I've always been doing—singing meaningful, positive messages," says Staples, whose previous album, 2007's Ry Cooder-produced "We'll Never Turn Back," focused on civil rights-era freedom songs.

Some of the new tracks are also some of the earliest that Staples ever performed, like Pops' "Downward Road." "[Tweedy] said, 'I have all the Staples' Singers music from the '50s and '60s on my iPod,' and I said, 'Oh, you're jiving me.' And he put them on and I said, 'Tweedy, this was the best music of our lives.'"

Staples still maintains plenty of that youthful appeal, and Anti- Records president Andy Kauklin says that marketing plans for the album take into account the fact that Staples' existing and potential audiences span generations. "We're doing a lot of social networking, and for older fans there's a heavy concentration on press," he says. "The fact that an outlet like Pitchfork has been involved puts people in a

different mind-set about her."

Kauklin says there won't be any retail exclusives or deluxe editions, but the label is paying a lot of attention to independent retailers. "We didn't create extra content for this record because it works as a piece—it feels like it doesn't need all that," he says. Staples also did a "Tiny Desk" set on NPR, in addition to playing Lollapalooza and Wilco's own Solid Sound festival in August.

These festivals are another way that Staples, who also played Bonnaroo in 2007, has been successful with a new generation of fans.

●●●●
'When Tweedy started tuning up, and I heard Pops' licks, I said, "This is going to be fine."'

—MAVIS STAPLES

"There are a lot of young kids out there, and they attach to you—'Oh, Ms. Staples, is it alright if I e-mail you?' They really want to keep in touch. And that makes me feel good," she says. "I remember when we were kids with Pops, we were inquisitive about the older artists who were Pops' age, so it's a good thing."

Part of Staples' connection to Tweedy and Wilco, and in turn their audience, is in fact a result of her family-oriented career beginnings. "The sessions were more like family reunion love fests, because all the guys in Wilco are family guys," she says, adding that the band members would visit sessions with their children.

Staples notes that it was Tweedy's own admiration for Pops that also helped make the collaboration natural. "He came to my home and asked if I had any of my father's guitars or amplifiers, and I said, 'No, but I can get one.' I hollered over to my brother and he brought one. And when Tweedy started tuning up, and I heard Pops' licks, I sat back and said, 'This is going to be fine.'"

But it wasn't just Tweedy's musical sensibility that kept Staples in her comfort zone. "Listen," she says, "he had a caterer there every day." ■■■

THE BILLBOARD REVIEWS

SINGLES

"Right Now" begins with a cheerleader-type clap that quickly dissolves into a Jimi Hendrix-style guitar lick, and Star's low, raspy vocals add an unexpected edge. The singer's voice throughout the set has a rocker-gruff quality that often stretches into melodic overtones, as displayed on the track "This Could Be the Year." Heavy guitars dominate most of "11:59," but the pace changes toward the end of the set with "Losing Your Memory," which features a gentle piano intro and a surprise bagpipe accompaniment. Star gives an impressive delivery on the emotional track, belting about the loss of his place in a loved one's heart. ("Wake up, it's time/Little girl, wake up/Just remember who I am in the morning/You're losing your memory now.")—*MV*

SECONDHAND SERENADE

Hear Me Now

Producers: Aaron Johnson, John Vesely, Tom Breyfogle
Glassnote Records

Release Date: Aug. 3

Secondhand Serenade, helmed by California native John Vesely, delivers another package of tortured-love ballads on the group's third studio album, "Hear Me Now." Driven by piano and a drum machine, the midtempo single "Something More" (one of three tracks produced by Vesely and drummer Tom Breyfogle) chronicles the aftermath of a shattered relationship. The title track—which features beautiful backup vocals by Automatic Loveletter's Juliet Simms—expounds upon a fuller, electric guitar-based sound that Secondhand Serenade dabbled with on previous releases.

Vesely also expands vocally on the song "You and I," where his usual screech-like notes are thinly coated with Auto-Tune, creating an unexpected digital demeanor. Fans of the group's heart-wrenching acoustic numbers will feel at home when listening to "World Turns," on which Vesely croons earnestly, "You showed me that I need change/To know how it feels to be alone."—*MV*

NEW & NOTEWORTHY

USHER

Versus

Producers: various

LaFace/JLG

Release Date: Aug. 24

"Raymond v Raymond" may be the title of Usher's latest album, but it also mirrors what's happening on the R&B/hip-hop charts. The singer is competing with himself thanks to four songs—three of which (No. 1 hit "There Goes My Baby," "DJ Got Us Fallin' in Love" and "Hot Tottie") appear on this sequel to "R v R." Comprising eight new songs plus "There Goes My Baby," the new set alternately bumps and throbs as a reinvigorated Usher further paves his comeback path. The release opens with the rhythm-drenched declaration "Love 'Em All," followed by Usher's top 10 pop/club jam with Pitbull, "DJ Got Us Fallin' in Love." Adding their own special flavor to the proceedings are Jay-Z on "Hot Tottie," Bun B riding shotgun on "Get In My Car" and Usher protégé Justin Bieber featured on a remix of his own hit "Somebody to Love." The real standout after "There Goes My Baby" and "DJ Got Us Fallin' in Love" is the shimmering, sexy groove "Lingerie," co-produced by the legendary Jimmy Jam & Terry Lewis.—*GM*

R&B

LLOYD

Lay It Down (4:01)

Producers: Awesome Jones, Veronika "V" Bozeman

Writers: J. Jones, E. Dean, V. Bozeman

Publishers: My Diet Starts Tomorrow/Songs of Universal/Dat Dam

Dean/2412 Songs/peermusic/V. Bozeman (BMI)

Zone 4/Interscope

Lloyd has never been bashful about his self-proclaimed sexual prowess (his most recent album is titled "Lessons in Love"), and his latest single, "Lay It Down," is no different. "Tonight girl Imma show you how much I love you, let the party begin/Imma do something I never did to you girl, Imma turn you out, I'll show you I know you girl," he boasts on the Polow Da Don production. After requesting that she "wrap her hair up," insinuating there will be lots of sweating taking place, he asks his lady to lay her head on his pillow so he can "lay it down" and "work it good." The only difference here is that Lloyd's falsetto is much more high-pitched than usual—so much so, it's almost hard to imagine him seducing anyone. Just take his word for it.—*MC*

POP

B.O.B

FEATURING

RIVERS CUOMO

Magic (3:16)

Producer: Lukasz "Dr. Luke" Gottwald

Writers: various

Publishers: various

RebelRock/Grand

Hustle/Atlantic

B.o.B continues his reign as the rap/rock prince of the year, inching toward his third consecutive top 10 with "Magic" after hitting the mark with "Nothin' on You" and "Airplanes." The song's strongest force is an infectious, throbbing synth-guitar hook from Dr. Luke, who seamlessly fuses B.o.B's verses with a chorus by Weezer frontman Rivers Cuomo that demands a singalong. The result is stellar. B.o.B confidently coasts through his equally catchy and humorous verses ("I sing just like Aretha, so respect me like I'm Caesar/I kick it like Adidas, flowin' sticky like adhesive"). The rapper's career has magically kicked into high gear—and so has the footwear brand he speaks of, which currently features "Magic" in a commercial.—*MM*

KENNY CHESNEY

The Boys of Fall (4:32)

Producer: Kenny Chesney

Writers: C. Beathard, D. Turnbull

Publishers: various

BNA Records

This first single from Kenny Chesney's new album, "Hemingway's Whiskey," is rocketing up the charts like a touchdown pass thrown by Brett Favre. Penned by Casey Beathard and Dave Turnbull, the well-crafted ballad is a tribute to every guy who has ever worn a football jersey, and Chesney connects with the lyric as only someone who has himself suited up and played the game can. There's a respect and affection in his voice that comes from having been one of the "boys of fall" during his high school days. The song also spurred the four-time Country Music Assn. entertainer of the year to make a football documentary that was an obvious labor of love. When one of a musician's passions collides with his full-time pursuit, the results are generally something special, and with his latest hit Chesney scores big time.—*DEP*



BC JEAN

Just a Guy (2:50)

Producers: Ryan Tedder,

Noel Zancanella, Jerrod

"Skins" Bettis

Writers: various

Publishers: various

J

Clive Davis signed pop upstart BC Jean to J Records after the Los Angeles singer/songwriter sparked label interest for copenning Beyoncé's "If I Were a Boy." For her debut single, "Just a Guy," Jean has lined up a dream team of collaborators,

including co-writers the Matrix and producer Ryan Tedder. The 21-year-old mixes a Euro-tech beat with her raspy vocals as she blames the hardships of a relationship on the difference between guys and girls. Alanis Morissette's influence shows in the sardonic opening verse: "You can wake up thinking nothing's wrong, but my bags are packed." By the end of the song, though, Jean admits that she's "just a girl" and all she needs is for him to "just be mine."—*MV*



SOUNDGARDEN

Black Rain (5:25)

Producers: Kim Thayil, Ben Shepherd

Writer: C. Cornell

Publishers: In One Ear and Out Your Mother/Noyes Innerouter/Sony/ATV

Tunes/Disappearing One (ASCAP)

A&M/Ume

After treating fans to a raucous, career-spanning set at Lollapalooza, the recently reunited Soundgarden is back with its first single in 13 years—only "Black Rain" isn't a new song. The lone unreleased cut on the band's recent greatest-hits compilation, "Telephantasm," is an outtake from Soundgarden's 1991 album, "Badmotorfinger." As such, the band is in trademark form: Kim Thayil provides the backbone with a meaty, driving guitar riff while Cornell—who might not be able to hit these notes nowadays—proves why he was one of the most popular vocalists of the '90s as he sings, "You can't stutter when you're talking with your eyes/By cutting out your tongue, you save face." Although it's doubtful that a new song from Soundgarden in its current state would sound anything like this track, the release of "Black Rain" is akin to unearthing a buried time capsule, one that will surely delight fans of the band's glory days.—*EL*



LEGEND & CREDITS

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

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LATIN BY LEILA COBO

Direct Connection

Los Inquietos Del Norte Drive Sales Through Exclusive Walmart Deal

If you're searching on the iTunes or Amazon websites for "Vamos a Darle Con Todo: Coleccion de Corridos," the new album by Los Inquietos del Norte, you won't find it—yet.

That's because the set, which debuted at No. 3 on Billboard's Top Latin Albums chart, is being distributed exclusively to Latin mom-and-pop stores and to Walmart through a deal between Los Inquietos' label—Eagle Music—and Anderson Merchandisers.

The arrangement, which grants exclusivity to Anderson for two weeks, is unusual in the Latin realm. But it's par for the course for Los Inquietos, who had deals in place with several labels before launching Eagle Music in 2002. Since then, Los Inquietos' brand of aggressive, fast-paced corridos has gained a loyal following, beginning with California, where the quintet—anchored by brothers Jose, Felipe and Rosalio Meza—is based.

The sizable fan base that Los Inquietos has accumulated resulted in the group's last two albums—"La Bor-

rachera" and "La Klika, Edicion Especial"—being licensed by Venemusic and distributed through Universal. "La Borrachera," released in December 2008, debuted at No. 8 on Top Latin Albums, the group's highest showing up to that point.

But "Vamos a Darle con Todo" bests that milestone. And that's despite the fact that the album isn't available at other mainstream retailers like Target or Best Buy and didn't initially involve a major radio push.

Instead, the album's sales are a direct result of positioning and the product itself. "Vamos a Darle" is a collection of previously recorded corridos plus two new tracks and is being sold as a CD/DVD package retailing for a suggested price of \$12.98. The DVD is a recording of a concert the group performed in San Jose, Calif., one of the stops on its 90 Millas tour.

Lead singer/bassist Jose Meza attributes the album's success in part to it being the band's first all-corrido compilation. "We've done all kinds of collections before," he says. "But the songs that we consider 100% aggressive are included in this album."

One of those songs is "Locos Desde Ayer," a previously recorded track that only now is being promoted to radio.



Eagle-eyed: LOS INQUIETOS DEL NORTE

It's No. 30 on the Regional Mexican Airplay chart.

But in distribution partners Anderson and Walmart, Los Inquietos have found a direct connection to consumers. The group, founded by Meza and his two brothers, signed with Anderson after the distributor offered to carry Eagle Music's entire catalog, including titles by other groups like Hal-

de la Sierra. Under the current agreement, the label records and prints the albums, then sells them directly to Anderson, which in turn gives them store positioning.

Long before corridos became commercially viable, Los Inquietos were well-known for their particularly quick-tempo take on the genre. Major labels tended to be skeptical of a style of

music that, until recently, had little traction at radio. That's why the Meza brothers established their own label. Aside from Eagle Music, Los Inquietos also operate their own publishing division, Music & Whisky.

"We saw how our audiences were reacting to our live shows," Meza says. "And at that moment, we decided we would do everything ourselves." ■■■

IRON AGE

Veteran hard rock act Iron Maiden celebrates its second top 10 album and best rank on the Billboard 200 with the arrival of its new studio set, "The Final Frontier," at No. 4.

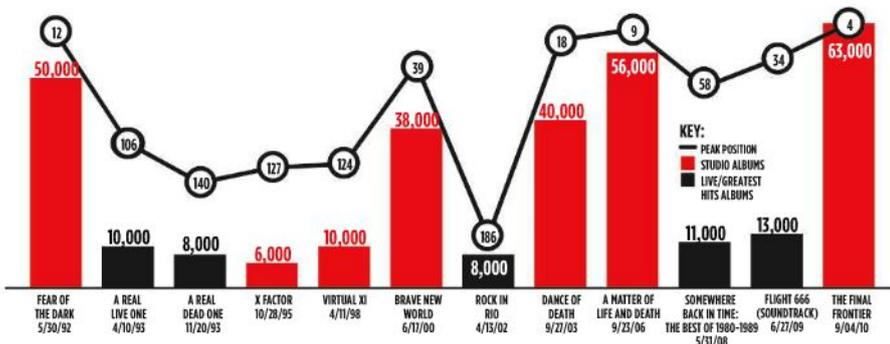
With 63,000 sold in its first week, it's the group's best sales frame since Nielsen SoundScan started tracking sales in 1991. The act's previous SoundScan-era sales high was when its only other top 10 set, 2006's "A Matter of Life and Death," bowed at No. 9 with 56,000. "Death" was the band's previous studio effort and has sold 213,000.

"Death" was followed by greatest-hits package "Somewhere Back in Time: The Best of 1980-1989" in 2008 and the "Flight 666" soundtrack and live video in 2009. The latter's album version has shifted 51,000, while the DVD has moved 86,000.

The sales fortune for "Frontier" was enhanced by its digital download sum. While 85% of its first-week total (63,000) were physical albums (54,000), 15% were downloads (9,000). That compares to the first week of "Death" (56,000), whose physical sales claimed 97% (54,000) while digital took 3% (1,000). —Keith Caulfield

MAIDEN VOYAGE

Here's a look at the Iron Maiden albums that have charted on the Billboard 200 during the Nielsen SoundScan era along with each title's debut (and peak) sales week.



Gotta Have Heart

Sisters Ann & Nancy Wilson Push Their 'Red Velvet Car'

Currently on the road, Nancy Wilson of Heart says the travel aspect of touring remains "just as hard. But the sweeter thing is to still be doing it."

She and sister Ann Wilson are touring in support of their first studio album in six years, "Red Velvet Car" (Sony Legacy, Aug. 31). Written on the road and featuring the act's signature rock sound with deep acoustic currents, the album is gaining traction at AC radio with "Hey You." Bubbling under Billboard's Adult Contemporary chart, the song logged 81 plays (up 23%) on 16 reporting stations in this issue's chart tracking week (Aug. 16-22), according to Nielsen BDS.

"The heat at radio reminds me of the old days," Nancy says. "It's good to see stations adding it and people requesting a simple love song I've had in my back pocket for quite a while."

Guitarist Nancy and singer Ann have quite a few previous hits in their back pockets. Co-founders of '70s-spawned Seattle band Heart, the sibling frontwomen/songwriters forged a gateway for female rockers. Among the act's memorable 21 top 40 hits: "Magic Man," "Barracuda," "These Dreams" and 1987's "Alone," which has become a favorite of "American Idol" contestants.

"American Idol,' Fergie doing 'Barracuda,' 'Guitar Hero' . . . all the different imprints of the songs we did in the '70s and '80s are connecting the dots, bringing a new generation to our live shows," Nancy says. "We've even seen people showing up with kids 10 years and younger."



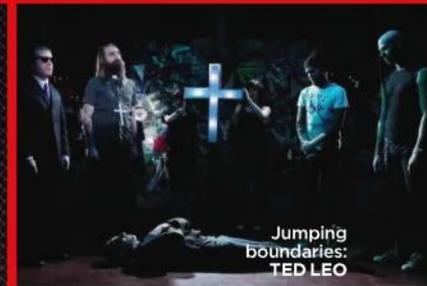
Rocking forward: HEART

In addition to several earlier Lilith Fair dates and a headlining tour through September, Heart is set to guest on "ShopNBC" (Aug. 29), "Today" (Aug. 31), "Fox & Friends" (Sept. 1), "Late Night With Jimmy Fallon" (Sept. 2) and NPR's "Weekend Edition" (Sept. 4). Sony Legacy began talking to AC, triple A and classic rock stations in April, servicing them with two one-hour specials featuring interviews with the Wilsons as well as artists influenced by Heart. The label is simultaneously

working fierce rocker "WTF," a second single from "Car," which was produced and co-written by Ben Mink (k.d. lang, Ann Wilson's 2007 solo CD, "Hope & Glory").

"We used the summer as an opportunity to warm up their fan base," says Mandy Eidgah, senior director of marketing for Sony Legacy, which also houses Heart's catalog. "Idol" and other usage has kept Heart in the forefront of pop culture. But it's still about a slow build and creatively capturing fans' interest through multiple impressions."

Heading back on the road in November and December, Heart is eyeing an international push in 2011. "We have to get this baby born and on the map," Nancy says. "It's our calling." ■■■



Jumping boundaries: TED LEO

BOTTLED IN HUMOR

Ted Leo & the Pharmacists' video for "Bottled in Cork" chronicles the act's hilarious quest to launch an "American Idiot"-esque stage production based on its indie-leaning guitar rock. The band engages in ridiculous dance moves and sports outlandish costumes while Leo undergoes a melodramatic stage death—only to earn "Pharmacists' Phlop!" headlines the next day.

The video is a smart satire on artists repurposing their work for over-the-top stage shows. However, the clip's true genius may be how the band presented it to the public. "Bottled in Cork" premiered Aug. 23 on comedy video website Funny or Die and has since been featured on its home page and picked up by most music sites. While "The Brutalist Bricks," the group's fifth album featuring "Cork," has moved only 16,000 copies since its March release, according to Nielsen SoundScan, the clip already has more than 73,000 views on Funny or Die.

Leo and director Tom Sharpling were kicking around music video ideas when they began crafting a lampoon of modern musicians presenting their work on the theatrical stage. "The more we talked about it, the more we were cracking up," Leo says. The band recruited comedian Paul F. Tompkins to play an off-kilter promoter while "The Daily Show" contributor John Hodgman and comedy writer Julie Klausman pop up in cameos. Sharpling shot "Cork" in Brooklyn last June, with scenes from the "musical" taking place at the Bell House theater.

Sharpling says the band realized it could attract a larger audience by reaching beyond music sites. He contacted Adam McKay, who has helmed features like "Step Brothers" and "The Other Guys" and founded Funny or Die with actor Will Ferrell. While the site normally doesn't run music videos, Sharpling says McKay thought "Cork" was "funny and . . . had some familiar faces" that would appeal to the site's fans.

"Cork" clearly riffs on the current Broadway production of Green Day's "American Idiot." Although Leo hasn't seen the musical, he says he wanted to "take a swipe" at how that type of show forces a narrative into an artist's music. "Of course," he adds, "everything this is lampooning is meant to be taken with good humor." —Jason Lipshutz

RAPPING THE TRUTH

Missy Elliott says she was 14 when she did it the first time. Eve was 11. Diamond was 14, while Yo-Yo and Lady of Rage were 15 and 12.

Reminiscing about the first time they reeled off rhymes is one of several topics these and other female MCs—including MC Lyte, Trina, the Poetess and Salt-N-Pepa—give testimony to in "My Mic Sounds Nice: A Truth About Women in Hip-Hop." Premiering at 10 p.m. EDT on Aug. 30 on BET, the hourlong film is the network's first original music documentary.

The film covers everything from artistry, imaging and the thin ranks of female MCs (from more than 40 in the early '90s to a handful on major labels now) to whether there's still a place for women in hip-hop. Ava DuVernay, who directed and executive-produced "Mic" through her Forward Movement Films, says she was most surprised by the ladies' vulnerability.

"These great MCs are seen as invincible. But when you sit down and talk to them about their lives in a

male-dominated field, being bruised and maybe not as appreciated as they would have liked, their great voices stifled by a change in tide . . . I saw a vulnerability I wouldn't have expected."

"Females in hip-hop made a big mistake by becoming Robin to Bat-

man when they fought to be Batman," says Roxanne Shante, another rap pioneer who appears in the film. "There's absolutely still a place for female MCs. But now it seems like it's being built on lipstick and eye shadow, which can be washed away. We have to go back to the talent and skills, how it was originally built."

In addition to emerging solo rap-

pers Diamond (ex-Crime Mob) and Tiye Phoenix, the film features comments from musician Ahmir "Questlove" Thompson, producer Swizz Beatz and industry vets Kevin Liles and Russell Simmons. Noticeably absent in the film are such faces as Queen Latifah and rising star Nicki Minaj. DuVernay says, "Everyone that you think should be in the film was asked." —Gail Mitchell



Giving testimony: Rappers TIYE PHOENIX (left) and YO-YO (right) flank director AVA DUVERNAY at the New York premiere of BET's "My Mic Sounds Nice: A Truth About Women in Hip-Hop."

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DOMAIN NAMES

For print and online contact Jeff Serrette: 800-223-7524 or jserrette@billboard.com

THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS

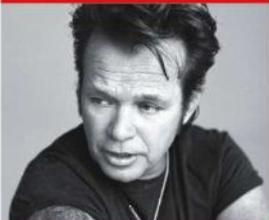


WHOA, NELLY

>>Nelly earns his highest Billboard Hot 100 chart rank since "Grillz" topped the list in January 2006 as "Just a Dream" debuts at No. 12 with the rapper's best single-week download total (135,000, according to Nielsen SoundScan). "Grillz" was his prior-best sales week (128,000, Jan. 14, 2006).

COFFEE TALK

>>Cat Stevens' Starbucks-exclusive set, "Opus Collection: A Journey," starts at No. 38 on the Billboard 200, giving the singer/songwriter his best rank on the chart (as Cat Stevens or Yusuf) since "Back to Earth" reached No. 33 in 1979.



TO THE 10TH

>>John Mellencamp earns his 10th top 10 on the Billboard 200 as "No Better Than This" starts at No. 10 with 24,000. Next week marks the 28th anniversary of his first top 10 effort, "American Fool," hitting No. 1.

CHART BEAT

>>After logging five top 10s on Alternative, Paramore earns its first top 10 on a different format airplay tally, as "The Only Exception" rises 12-10 on Adult Top 40. Paramore lead singer Hayley Williams also reached the top 10 on multiple radio surveys as a featured artist on B.o.B's "Airplanes."

>>"And, now you find yourself in '82," Asia frontman John Wetton sings on the band's 1982 No. 4 Billboard Hot 100 hit "Heat of the Moment." The song's lyrics prove to be timeless 28 years later, as Steven Lee and Gaby Dershin debut at No. 47 on Hot Dance Club Songs with "Heat aka Heat of the Moment," featuring Asia. The rock group makes its first appearance on a Billboard songs chart since 1990.

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

MELLENBAMP: STEPHANIE PEREGRINER/STYLANDER

Billboard

CHARTS

Lucky Seven For Eminem; Ray's 'Willin' ' And Able

While the Billboard 200's top 10 welcomes six debuts, none can push **Eminem's** "Recovery" out of the top slot (116,000 sold, according to Nielsen SoundScan; down 12%).

The set thus spends its seventh non-consecutive week at No. 1—the most weeks atop the list since **Taylor Swift's** "Fearless" spent 11 such frames in the penthouse in late 2008 and early 2009. "Recovery" also notches the most weeks at No. 1 for a male artist's album since **Usher's** "Confessions" spent nine weeks in the top slot in 2004 and the most for a hip-hop effort since **OutKast's** "Speakerboxxx/The Love Below" spent seven in late 2003 and early 2004.

Since SoundScan started powering the Billboard 200 in May 1991, just 21 albums have lodged seven weeks atop the list. Only **Garth Brooks** and **Eminem** have earned multiple seven-week runs at the top. Brooks has three while Em has two.

"Recovery" will likely relinquish the No. 1 position next week to **Katy Perry's** new "Teenage Dream." Industry prognosticators suggest it will sell in the 170,000-200,000 range by week's end (Aug. 29).

Former "American Idol" champ **Fantasia** is looking for a big week too.

Her third set, "Back to Me," is on track for a record-high No. 2 debut with a number somewhere in the range of 120,000-140,000.

AMAZON VS. ITUNES? Singer/songwriter **Ray LaMontagne** nabs his second top 10 album on the Billboard 200 as "God Willin' & the Creek Don't Rise" floats in at No. 3 with a career-high sales week of 64,000. His last studio effort, "Gossip in the Grain," bowed at No. 3 with 60,000 in 2008.



"God" also starts at No. 1 on Top Folk Albums (see page 36), with the chart's best sales total since its launch on Dec. 5, 2009. Its sales best the 47,000 sold by **She & Him's** "Volume Two," which debuted atop Folk on April 4.

LaMontagne's record sales week was

likely enhanced by its selection as the Amazon MP3 store's \$3.99 daily deal on its release date, Aug. 17. Sources suggest a healthy amount of download sales were generated from Amazon that day, and 49% of its first week were downloads (31,000).

It didn't benefit, however, from much promotion in Apple's iTunes store. While it earned front-of-store placement on street date, that promotion had vanished by Aug. 18. Most new releases are hyped throughout the week in the iTunes store, so this one-day-only placement is unusual. According to Apple, the selection and placement of promoted titles in the iTunes store are editorial decisions made by staff.

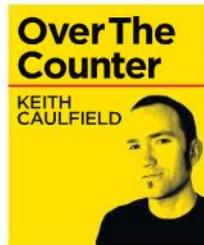
But one can't help speculate that the store's sudden lack of promotion for "God Willin'" on Aug. 18 may have had something to do with its Amazon "daily deal" status on Aug. 17.

Curiously, when **Arcade Fire's** "The Suburbs" garnered much attention a few weeks ago when it was sale-priced at \$3.99 for its entire debut week in Amazon's MP3 store, the set retained high-visibility placement

within the iTunes store.

A bit off topic, but isn't \$3.99 just too low of a price for a full album? We know everyone is scrambling for sales any-

where they can get them. And yes, Amazon is trying to compete against the 800-pound digital gorilla known as iTunes. But aren't consumers being taught to accept an extremely low standard price for an album? At what point will \$3.99 be replaced by \$2.99? Will we even see the day where the "daily deal" involves customers getting a hot new album for \$0.00 plus get a gift credit toward their next album "purchase"?



MY OH MYSPEACE: Billboard expands its menu of streaming and social networking charts as a ranking of MySpace Music's top streamed songs debuts this week (see page 36). Topping the list is **Eminem's** "Love the Way You Lie," featuring **Rihanna**.

The MySpace Music chart will appear on a rotating basis in print, joining streaming charts from AOL, Yahoo Music and iLike's social network charts. It will also run weekly on Billboard.com at an expanded depth.

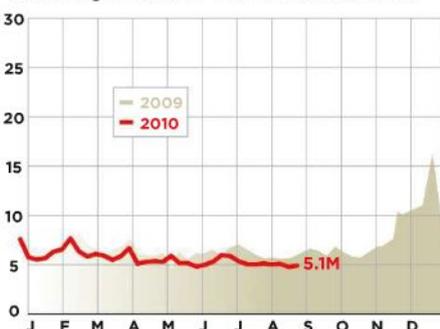
Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	5,076,000	1,492,000	20,333,000
Last Week	4,950,000	1,427,000	20,176,000
Change	2.5%	4.6%	0.8%
This Week Last Year	5,707,000	1,284,000	20,659,000
Change	-11.1%	16.2%	-1.6%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2009	2010	CHANGE
OVERALL UNIT SALES			
Albums	216,853,000	190,208,000	-12.3%
Digital Tracks	747,374,000	742,489,000	-0.7%
Store Singles	1,123,000	1,312,000	16.8%
Total	965,350,000	934,009,000	-3.2%
Albums w/TEA*	291,590,400	264,456,900	-9.3%

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

ALBUM SALES

'09	216.9 million
'10	190.2 million

SALES BY ALBUM FORMAT

CD	168,893,000	135,868,000	-19.6%
Digital	46,382,000	52,628,000	13.5%
Vinyl	1,539,000	1,690,000	9.8%
Other	39,000	22,000	-43.6%

For week ending Aug. 22, 2010. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

nielsen SoundScan

	2009	2010	CHANGE
YEAR-TO-DATE SALES BY ALBUM CATEGORY			
Current	116,517,000	105,801,000	-9.2%
Catalog	100,336,000	84,406,000	-15.9%
Deep Catalog	74,520,000	64,130,000	-13.9%

CURRENT ALBUM SALES

'09	116.5 million
'10	105.8 million

CATALOG ALBUM SALES

'09	100.3 million
'10	84.4 million

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

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
101	91	80	66	EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE 012863*/JGA (13.98)	Relapse		1
102	69	77	5	SOUNDTRACK MTV/UNIVERSAL REPUBLIC 014556/UMRG (13.98)	Jersey Shore		55
103	93	79	20	PRINCE/BRIA VALENTE NPG 09549 EX (11.98)	Lotus Flow3r/MPLSoUND/Elix3r		2
104	82	75	6	HELLYEAH EPIC 64918/SONY MUSIC (11.98) ⊕	Stampede		8
105	66	-	2	ESPINOZA PAZ DISA 721593/UMLE (12.98)	Del Rancho Para El Mundo		66
106	102	101	37	SOUNDTRACK 20TH CENTURY FOX TV/COLUMBIA 61705/SONY MUSIC (11.98)	Glee: Season One: The Music Volume 2	●	3
107	NEW	1	1	ESPERANZA SPALDING HEADS UP 31810/CONCORD (18.98)	Chamber Music Society		107
108	95	71	8	THE-DREAM RADIO KILLA/DEF JAM 014218/UMG (9.98)	Love King		4
109	112	110	72	JASON ALDEAN BROKEN BOW 7537 (18.98)	Wide Open		4
110	98	111	20	LA ROUX BIG LIFE/POLYDOR/CHERRYTREE/INTERSCOPE 013389*/JGA (10.98)	La Roux		70
111	106	104	47	BROOKS & DUNN ARISTA NASHVILLE 49922/SMM (13.98)	#1 ... And Then Some		5
112	89	69	8	3OH3 PHOTO FINISH 523412/AG (13.98) ⊕	Streets Of Gold		7
113	88	74	9	JARON AND THE LONG ROAD TO LOVE JARNWOOD/BIG MACHINE/UNIVERSAL REPUBLIC 014402/UMRG (9.98)	Getting Dressed In The Dark		16
114	110	113	30	MOTLEY CRUE MOTLEY 380*/ELEVEN SEVEN (13.98) ⊕	Greatest Hits		94
115	104	96	71	MICHAEL JACKSON MJJ/EPIC 88998/SONY MUSIC (14.98)	Number Ones	3	13
116	150	161	32	ONEREPUBLIC MOSLEY/INTERSCOPE 013607/JGA (13.98)	Waking Up		21
117	173	188	30	THIRTY SECONDS TO MARS NMORTAL/VIRGIN 65111*/CAPITOL (18.98)	This Is War		19
118	83	50	6	STING CHERRYTREE/DG 014464/UNIVERSAL CLASSICS GROUP (16.98)	Symphonies		6
119	108	94	51	TREY SONGZ SONGBOOK/ATLANTIC 51879/AG (18.98)	Ready	●	3
120	123	135	65	CREDENCE CLEARWATER REVIVAL FANTASY 2*/CONCORD (17.98/12.98)	Chronicle The 20 Greatest Hits	8	67
121	113	109	100	KINGS OF LEON RCA 32712/RMG (13.98)	Only By The Night		4
122	109	108	149	BOB MARLEY AND THE WAILERS LUFF 608/ISLAND 422-845-216/UMG (13.98/8.98) ⊕	Legend: The Best Of Bob Marley And The Wailers	◆	54
123	107	93	14	NAS & DAMIAN MARLEY GHE'TO VOZ/THIS/DJ JAM/UNIVERSAL REPUBLIC 014136/UMRG (13.98)	Distant Relatives		5
124	105	64	11	VARIOUS ARTISTS SIDEDOWN/UMY 1420 (8.98)	Vans Warped Tour 2010 Compilation		44
125	103	107	16	ZAC BROWN BAND SOUTHERN GROUND/ATLANTIC 523726/AG (25.98 CD/DVD) ⊕	Pass The Jar: Live From The Fabulous Fox Theater In Atlanta		17
126	84	83	11	CHRISTINA AGUILERA RCA 60867*/RMG (13.98)	Bionic		3
127	111	122	82	EMINEM SHADY/AFTERMATH/INTERSCOPE 005881*/JGA (13.98/8.98)	Curtain Call: The Hits	2	1
128	129	128	101	DARIUS RUCKER CAPITOL NASHVILLE 85506 (18.98)	Learn To Live		5
129	117	106	70	CHRIS TOMLIN SIXSTEPS 12359/SPARROW (17.98)	Hello Love		9
130	140	143	110	LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 011977*/UMRG (13.98)	Tha Carter III	3	1
131	134	119	17	BULLET FOR MY VALENTINE JIVE 63497* (16.98)	Fever		3
132	128	133	17	THE DIRTY HEADS EXECUTIVE MUSIC GROUP 1243 (13.98)	Any Port In A Storm		55
133	118	114	18	COLT FORD AVERAGE JOE'S 216 (14.98)	Chicken & Biscuits		28
134	NEW	1	1	MANNY MANUEL UNIVERSAL MUSIC LATINO 013344/UMLE (10.98)	Rayando El Sol		134
135	101	78	39	SUSAN BOYLE SYCO/COLUMBIA 39829/SONY MUSIC (11.98)	I Dreamed A Dream	4	1
136	177	179	200	TAYLOR SWIFT BIG MACHINE 079012 (18.98) ⊕	Taylor Swift	4	5
137	125	129	15	EDWARD SHARPE & THE MAGNETIC ZEROES COMMUNITY/FAIRFAX 542*/VAGRANT (13.98)	Up From Below		111
138	152	167	100	SUGARLAND MERCURY NASHVILLE 011273*/UMGN (13.98)	Love On The Inside	2	1
139	141	130	23	MARVIN APP VERITY 53156/JLG (11.98)	Here I Am		2
140	138	150	70	ORIGINAL BROADWAY CAST RECORDING DECCA BROADWAY 001682/DECCA (18.98)	Wicked		125
141	160	154	67	CAGE THE ELEPHANT DSP 49658*/JIVE (13.98)	Cage The Elephant		67
142	185	199	10	SAVING ABEL SKIDCO/VIRGIN 84602/CAPITOL (18.98)	Miss America		24
143	132	123	24	GORILLAZ VIRGIN 27547/CAPITOL (18.98) ⊕	Plastic Beach		2
144	126	139	49	MUSE HELIUM-3 521130*/WARNER BROS. (18.98) ⊕	The Resistance	●	3
145	131	145	44	THE SCRIPT PHONOGENIC/EPIC 33450/SONY MUSIC (12.98)	The Script		64
146	133	142	24	BROKEN BELLS COLUMBIA 55865*/SONY MUSIC (11.98)	Broken Bells		7
147	119	124	40	CASTING CROWNS BEACH STREET/REUNION 10135/SONY MUSIC (11.98)	Until The Whole World Hears		4
148	137	125	7	CRAIG MORGAN BNA 53808/SMM (12.98)	That's Why		39
149	148	138	67	SOUNDTRACK WALT DISNEY 003101 (18.98)	Hannah Montana: The Movie		1
150	127	158	28	SADE EPIC 63933*/SONY MUSIC (13.98)	Soldier Of Love		1



116
iTunes' Back to School special (where a number of sets are sale-priced at \$7.99 or less) lifts this album by 21%. The promotion also aids the titles at Nos. 19, 23, 27 and 42 (among a number of others).



121
The album fetes its 100th week on the chart as it inches closer to the 2 million sales mark. As its current weekly sales rate, it'll cross that threshold in a month.



136
It's the best sales week for her self-titled album since June (up 19%) as new single "Wine" improves 12 slots to No. 18 on Hot 100 Airplay.



166
Andrea Bocelli is one of four featured vocalists on this set (3,000), which also includes the Orchestre Philharmonique de Radio France (conducted by Myung-whun Chung).



179
No surprise that with the artist's new set bowing at No. 3 with 64,000, his earlier works post increases. This one is up 73%, while "Gossip in the Grain" re-enters at No. 46 on Catalog Albums (viewable at billboard.biz/charts) with an 87% gain.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
151	169	172	21	ERKAH BADU CONTROL FREQU/UNIVERSAL MOTOWN 014023*/UMRG (13.98)	NEW AMERYKAH: Part Two: Return Of The Ankh		4
152	145	141	52	COLBIE CAILLAT UNIVERSAL REPUBLIC 013194/UMRG (13.98) ⊕	Breakthrough	●	1
153	115	98	6	M.I.A. N.E.E./XL/INTERSCOPE 014344*/JGA (9.98)	MAYA		9
154	143	146	174	GUNS N' ROSES Geffen 001714/INTERSCOPE (16.98)	Greatest Hits	4	3
155	136	148	13	MARC ANTHONY SONY MUSIC LATIN 67402 (14.98)	Iconos		11
156	76	63	5	MARC COHN SAGUARD ROAD 25584 (17.98)	Listening Booth: 1970		28
157	116	115	15	THE NATIONAL 4AD 3X03* (14.98)	High Violet		3
158	153	177	97	JAMEY JOHNSON MERCURY NASHVILLE 01237*/UMGN (13.98)	That Lonesome Song	●	28
159	146	140	72	KEITH URBAN CAPITOL NASHVILLE 35751* (18.98)	Defying Gravity	●	1
160	151	160	45	VARIOUS ARTISTS WDRD-CURB/PROVIDENT-INTEGRITY 14857/EMI CMG (17.98)	WOW Hits 2010	●	33
161	124	149	28	JOSH TURNER MCA NASHVILLE 013363/UMGN (13.98)	Haywire		5
162	130	117	5	DAVID GARRETT DECCA 014442 (9.98)	Rock Symphonies		41
163	187	185	35	MARY J. BLIGE MTRMARCH/GEFFEN 013722*/JGA (13.98)	STRONGER with Each Tear		2
164	157	155	100	FRANK SINATRA REPRISE 43862*/WARNER BROS. (18.98)	Nothing But The Best	●	2
165	149	159	24	GARY ALLAN MCA NASHVILLE 013362/UMGN (10.98)	Get Off On The Pain		5
166	NEW	1	1	VARIOUS ARTISTS SUGAR/DECCA 014591/UNIVERSAL CLASSICS GROUP (9.98)	Bizet: Carmen: Duets & Arias		166
167	181	-	34	YOUNG MONEY CASH MONEY/UNIVERSAL MOTOWN 013795/UMRG (13.98)	We Are Young Money	●	9
168	144	121	11	JEWEL VALORY JK0200A (9.98)	Sweet And Wild		11
169	166	171	73	RASCAL FLATTS LYRIC STREET 002764 (13.98)	Greatest Hits Volume 1		6
170	161	156	9	UNCLE KRACKER TOP DOG/ATLANTIC 524613/AG (6.98)	Happy Hour: The South River Road Sessions (EP)		66
171	155	144	102	KID ROCK TOP DOG/ATLANTIC 29055*/AG (18.98) ⊕	Rock N Roll Jesus	3	1
172	200	192	175	DAUGHTRY 19/TRA 85850/RMG (9.98) ⊕	Daughtry	4	1
173	182	193	6	SANCTUS REAL SPARROW 26506 (10.98)	Pieces Of A Real Heart		110
174	RE-ENTRY	34	34	ERIC CHURCH CAPITOL NASHVILLE 20810* (12.98)	Carolina		17
175	158	153	65	KENNY CHESNEY BNA 65555/SMM (11.98)	Greatest Hits II	●	3
176	156	195	110	MGMT COLUMBIA 19512*/SONY MUSIC (9.98)	Oracular Spectacular	●	38
177	193	163	28	JAHEIM ATLANTIC 522783/AG (18.98)	Another Round		3
178	159	131	28	TOBYMAC FOREFRONT 26371 (13.98) ⊕	Tonight		6
179	RE-ENTRY	3	3	RAY LAMONTAGNE RCA 63458*/RMG (11.98)	Trouble		179
180	174	176	144	BOB SEGER & THE SILVER BULLET BAND CAPITOL 30334* (16.98)	Greatest Hits	2	8
181	171	165	46	MICHAEL JACKSON EPIC/LEGACY 94287/SONY MUSIC (19.98)	The Essential Michael Jackson	2	53
182	RE-ENTRY	57	57	ORIGINAL BROADWAY CAST RECORDING RHINO 73271 (18.98)	Jersey Boys		85
183	122	120	14	JANELLE MONAE WDRD/REUNION/BAO BOY 512256*/WARNER BROS. (13.98)	The ArchAndroid: Suites II And III		17
184	100	47	3	LOS LOBOS SHOUT! FACTORY 12110 (15.98)	Tin Can Trust		47
185	164	174	50	JAY-Z ROC NATION 52085*/AG (18.98) ⊕	The Blueprint 3		1
186	189	189	32	VAMPIRE WEEKEND XL 429* (14.98)	Contra		1
187	183	166	76	EMINEM WEB/AFTERMATH 490629*/INTERSCOPE (13.98)	The Marshall Mathers LP	9	1
188	168	164	17	MIRANDA COSGROVE COLUMBIA 31649/SONY MUSIC (9.98)	Sparks Fly		8
189	RE-ENTRY	7	7	HILLSONG HILLSONG 31350/SPARROW (13.98)	A Beautiful Exchange: Live		40
190	190	181	102	LED ZEPPELIN SWAN SONG 313148*/ATLANTIC (19.98) ⊕	Motherhip		7
191	120	97	6	SOUNDTRACK WATER/TOWER/REPRISE 524667/WARNER BROS. (13.98)	Inception		44
192	154	49	3	GOV'T MULE EVIL TEEN 12100 (16.98)	Mulennium		49
193	165	162	11	LEE BRICE CURB 79577 (18.98)	Love Like Crazy		44
194	184	112	16	MERCYME INDI/COLUMBIA 67708/SONY MUSIC (13.98)	The Generous Mr. Lovewell		3
195	RE-ENTRY	769	769	PINK FLOYD HARVEST 46061*/CAPITOL (18.98)	Dark Side Of The Moon	◆	1
196	RE-ENTRY	48	48	CHRIS YOUNG RCA NASHVILLE 23838/SMM (10.98)	The Man I Want To Be		19
197	RE-ENTRY	56	56	THE ROLLING STONES ROLLING STONES/UNIVERSAL REPUBLIC 014130*/UMRG/UMG (29.98)	Exile On Main St.		2
198	170	157	94	SOUNDTRACK SUMMIT/CHOP SHOP/ATLANTIC 515923*/AG (18.98) ⊕	Twilight		2
199	RE-ENTRY	30	30	GEORGE STRAIT MCA NASHVILLE 013173*/UMGN (13.98)	Twang	●	1
200	RE-ENTRY	14	14	TENTH AVENUE NORTH REUNION 10144/SONY MUSIC (11.98)	The Light Meets The Dark		15

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LOS LOBOS184	M.I.A.153	THE NATIONAL157	BRAD PASKLEY93	RASCAL FLATTS169	SANCTUS REAL173	SUFJAN STEVENS48	GLEE: SEASON ONE: THE MUSIC VOLUME 2106	SCOTT PILGRIM VS. THE WORLD24	CHRIS TOMLIN129	VAMPIRE WEEKEND186	VANS WARPED TOUR 2010 COMPILATION124
LUDACRIS85	MISS MAY I76	NEWSBOYS73	PARADISE80	RIHANNA169	SAVING ABEL142	STING118	STEP UP 3D57	TRAIN40	TREY SONGZ119	WICKED140	WONK! HITS 2010160
M	JANELLE MONAE163	NICKELBACK56	KATY PERRY83	THE ROLLING STONES197	THE SCRIPT145	GEORGE STRAIT198	JOURNEY TO REGIONALS (EP)198	TREY SONGZ119	JOSH TURNER161	VARIOUS ARTISTS	W
MANNY MANUEL134	CRAIG MORGAN148	JERROD NICHAMAN44	TOM PETTY AND THE HEARTBREAKERS32	THE ROOTS71	BOB SEGER & THE SILVER BULLET BAND180	TAYLOR SWIFT53, 136	GLEE: THE MUSIC, VOLUME 3: SHOWSTOPPERS59	THE TWILIGHT SAGA: ECLIPSE69	UNCLE KRACKER170	BIZET: CARMEN: DUETS & ARIAS166	BRIAN WILSON26
BOB MARLEY AND THE WAILERS122	MUMFORD & SONS114	ONEREPUBLIC116	PHOENIX55	R							

TOP INDEPENDENT™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	Title	CERT.
1	1	1	#1 RAY LAMONTAGNE AND THE PARIKH DOGS RCA 65066* (16.99)	God Willin' & The Creek Don't Rise	
2	1	3	ARCADE FIRE MERGE 385* (15.99)	The Suburbs	
3	NEW	1	DAVID GRAY IHT/MERCER STREET 76193/DOWNTOWN (13.98)	Foundling	
4	4	27	GREATEST GAINER MUMFORD & SONS GENTLEMAN OF THE ROAD 0109*/GLASSNOTE (12.98)	Sigh No More	
5	5	5	SOUNDTRACK COLUMBIA PICTURES/MONKEYWRENCH 34793/MADISON GATE (12.98)	Eat Pray Love	
6	3	3	BUN-B TRILL/J PRINCE/RAP-A-LOT 4 LIFE 1014/RAP-A-LOT (17.98)	Trill O.G.	
7	2	2	BLACK LABEL SOCIETY PANWORKZ 2301*/E1 (17.98)	Order Of The Black	
8	NEW	1	CAT STEVENS UNIVERSAL SPECIAL MARKETS 014589 EX/STARBUCKS (12.98)	Opus Collection: A Journey	
9	NEW	1	SUFJAN STEVENS ASTHMATIC KITTY DIGITAL EX (4.98)	All Delighted People (EP)	
10	NEW	1	DONDRIA SD SD DEF 3801/MALACO (14.98)	Dondria Vs Phatffat	
11	9	67	PHOENIX LOYALTE 0165*/GLASSNOTE (11.98)	Wolfgang Amadeus Phoenix	
12	NEW	1	FILTER ROCKET SCIENCE VENTURES 2808 (13.98)	The Trouble With Angels	
13	8	38	FIVE FINGER DEATH PUNCH PROSPECT PARK 50100* (13.98) ⊕	War Is The Answer	
14	6	3	BUCKCHERRY ELEVEN SEVEN 770 (13.98)	All Night Long	
15	NEW	1	MISS MAY I RISE 109 (12.98)	Monument	
16	NEW	1	VARIOUS ARTISTS RHINO CUSTOM PRODUCTS 8275 EX/STARBUCKS (12.98)	Let's Go! That Rockabilly Rhythm	
17	7	3	THE BLACK CROWES SILVER ARROW 03* (14.98)	Croweology	
18	10	34	PRINCE/BRIA VALENTE NPG 09549 EX (11.98)	Lotus Flow3r/MPLSOUND/Elix3r	
19	13	72	JASON ALDEAN BROKEN BOW 7637 (18.98)	Wide Open	
20	12	40	MOTLEY CRUE MOTLEY 380*/ELEVEN SEVEN (13.98) ⊕	Greatest Hits	
21	11	11	VARIOUS ARTISTS SIDEONEQUIMY 1420 (6.98)	Vans Warped Tour 2010 Compilation	
22	20	16	BULLET FOR MY VALENTINE JIVE (16.98)	Fever	
23	19	17	THE DIRTY HEADS EXECUTIVE MUSIC GROUP 1243 (13.98)	Any Port In A Storm	
24	16	18	COLT FORD AVERAGE JOE'S 216 (14.98)	Chicken & Biscuits	
25	18	34	EDWARD SHARPE & THE MAGNETIC ZEROES COMMUNITY/FAIRFAX 542*/VAGRANT (13.98)	Up From Below	
26	24	70	CAGE THE ELEPHANT DSP 49658*/JIVE (13.98)	Cage The Elephant	
27	15	15	THE NATIONAL 4AD 3X03* (14.98)	High Violet	
28	29	32	VAMPIRE WEEKEND XL 428* (14.98)	Contra	
29	23	3	GOV'T MULE EVIL TEEN 12100 (16.98)	Mulennium	
30	30	9	CYNDI LAUPER MERCER STREET 70166*/DOWNTOWN (13.98)	Memphis Blues	
31	22	4	BEST COAST MEXICAN SUMMER 052*/KEMADO (12.98)	Crazy For You	
32	21	2	LOS INQUIETOS DEL NORTE CATAPULT 3812 (12.98 CD/DVD) ⊕	Vamos A Darle Con Todo: Coleccion de Corridos	
33	NEW	1	NOFX FAT WRECK CHORDS 758* (11.98)	The Longest (EP)	
34	NEW	1	LISSIE FAT POSSUM 1230 (12.98)	Catching A Tiger	
35	27	4	TECH N9NE COLLABOS STRANGE 79/RBC (18.98)	The Gates Mixed Plate	
36	31	51	THE XX YOUNG TURKS 450* (14.98)	xx	
37	41	11	ATTACK ATTACK! RISE 102 (12.98)	Attack Attack!	
38	NEW	1	WOMEN OF FAITH WORSHIP TEAM WOMEN OF FAITH 11366/THOMAS NELSON (13.98)	Women Of Faith Worship Team	
39	25	7	BRET MICHAELS B*M*B 6520/POOR BOY (11.98)	Custom Built	
40	43	31	SOUNDTRACK FOX/FOX SEARCHLIGHT 6184/NEW WEST (17.98)	Crazy Heart	
41	35	4	FAT JOE TERROR SQUAD 2101/E1 (17.98)	The Darkside: Vol. 1	
42	44	22	SHE & HIM MERGE 354* (15.98)	Volume Two	
43	34	9	KEITH SWEAT KEDAR 0008 (18.98) ⊕	Ridin' Solo	
44	45	15	SLEIGH BELLS N.E.E.T. 016*/MOM + POP (12.98)	Treats	
45	42	4	VARIOUS ARTISTS FRED HAMMOND Family Entertainment Presents: Life In The Word F HAMMOND 11720 (13.98 CD/DVD) ⊕	Life In The Word	
46	RE-ENTRY	1	METRIC METRIC 80019*/LAST GANG (14.98)	Fantasies	
47	NEW	1	KOTTONMOUTH KINGS PRESENT: D-LOC SUBURBAN NOIZE 174 (14.98)	Made For Kings	
48	14	5	VARIOUS ARTISTS RHINO CUSTOM PRODUCTS 8493 EX/STARBUCKS (12.98)	Back In The Day A Summertime Hip-Hop Mix	
49	RE-ENTRY	1	SLASH DIK HAYD 31433* (17.98)	Slash	
50	36	5	BLACK VEIL BRIDES STANDBY 026 (13.98)	We Stitch These Wounds	

Sufjan Stevens surprised his fans by announcing and releasing his new EP, "All Delighted People," on Friday, Aug. 20. It became immediately available for download purchase on the Bandcamp merch site. The set enters at No. 10 on Top Digital Albums with 9,000 copies and also bows at No. 43 on the Billboard 200. On the latter chart, it becomes his highest-ranking album, surpassing the No. 71 peak of "The Avalanche" in 2006.



TOP DIGITAL™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	Title	BB 200 RANKING	CERT.
1	NEW	1	#1 RAY LAMONTAGNE AND THE PARIKH DOGS RCA	God Willin' & The Creek Don't Rise	3	
2	1	9	EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE /IGA	Recovery	1	
3	NEW	1	LADY ANTEBELLUM CAPITOL NASHVILLE	iTunes Session (EP)	17	
4	2	3	ARCADE FIRE MERGE	The Suburbs	7	
5	NEW	1	DAVID GRAY IHT/MERCER STREET /DOWNTOWN	Foundling	9	
6	4	11	MUMFORD & SONS GENTLEMAN OF THE ROAD /GLASSNOTE	Sigh No More	19	
7	RE-ENTRY	1	LADY ANTEBELLUM CAPITOL NASHVILLE	Need You Now	6	2
8	NEW	1	KEM UNIVERSAL MOTOWN /UMRG ⊕	Intimacy: Album III	2	
9	NEW	1	IRON MAIDEN UMG /SONY MUSIC	The Final Frontier	4	
10	NEW	1	SUFJAN STEVENS ASTHMATIC KITTY	All Delighted People (EP)	48	
11	NEW	1	HEY MONDAY DECAYDANCE/COLUMBIA /SONY MUSIC	Beneath It All (EP)	25	
12	RE-ENTRY	1	TOM PETTY AND THE HEARTBREAKERS REPRISE /WARNER BROS.	Mojo	32	
13	7	2	SOUNDTRACK ABKCO	Scott Pilgrim Vs. The World	24	
14	NEW	1	TRACE ADKINS SHOW DOG-UNIVERSAL	Cowboy's Back In Town	5	
15	17	14	THE BLACK KEYS NONESUCH /WARNER BROS.	Brothers	28	
16	25	26	KESHA KEMOSABE/RCA /RMG	Animal	23	
17	RE-ENTRY	1	PHOENIX LOYALTE /GLASSNOTE	Wolfgang Amadeus Phoenix	55	
18	NEW	1	JOHN MELLENCAMP ROUNDER /CONCORD	No Better Than This	10	
19	22	2	SOUNDTRACK COLUMBIA PICTURES/MONKEYWRENCH /MADISON GATE	Eat Pray Love	30	
20	12	10	DRAKE YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN /UMRG	Thank Me Later	12	1
21	13	91	LADY GAGA STREAMLINE/KONLIVE/CHERYTREE/INTERSCOPE /IGA	The Fame	16	3
22	15	17	B.O.B REBEL/ROCK/GRAND HUSTLE/ATLANTIC /AG ⊕	The Adventures Of Bobby Ray	34	
23	5	2	BLAKE SHELTON REPRISE /NASHVILLE /MMN	All About Tonight (EP)	18	
24	10	47	ZAC BROWN BAND ROAR/BIGGER PICTURE/HOME GROWN/ATLANTIC /AG	The Foundation	20	2
25	RE-ENTRY	1	TAIO CRUZ MERCURY /DJMGM	Rokstarr	54	

TOP INTERNET™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	Title	BB 200 RANKING	CERT.
1	NEW	1	#1 IRON MAIDEN UMG /SONY MUSIC	The Final Frontier	4	
2	NEW	1	BRIAN WILSON DISNEY PEARL SERIES 004289/WALT DISNEY	Brian Wilson Reimagines Gershwin	26	
3	NEW	1	KEM UNIVERSAL MOTOWN 014469/UMRG ⊕	Intimacy: Album III	2	
4	NEW	1	RAY LAMONTAGNE AND THE PARIKH DOGS RCA 65066*	God Willin' & The Creek Don't Rise	3	
5	NEW	1	TRACE ADKINS SHOW DOG-UNIVERSAL 014268	Cowboy's Back In Town	5	
6	1	3	ARCADE FIRE MERGE 385*	The Suburbs	7	
7	NEW	1	JOHN MELLENCAMP ROUNDER 613284*/CONCORD	No Better Than This	10	
8	NEW	1	DAVID GRAY IHT/MERCER STREET 76193/DOWNTOWN	Foundling	9	
9	3	9	EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE 014411*/IGA	Recovery	1	
10	6	16	CAROLE KING & JAMES TAYLOR HEAR 32053 ⊕	Live At The Troubadour	27	
11	5	5	KIDZ BOP KIDS RAZOR & THE 89234	Kidz Bop 15	18	
12	NEW	1	NOFX FAT WRECK CHORDS 758*	The Longest (EP)	—	
13	NEW	1	BRAD MONKEYWRENCH 1519 EX	Best Friends?	—	
14	NEW	1	TAKING BACK SUNDAY WARNER BROS. 523501	Live From Orensanz	—	
15	NEW	1	FILTER ROCKET SCIENCE VENTURES 2808	The Trouble With Angels	64	
16	NEW	1	HEY MONDAY DECAYDANCE/COLUMBIA 64846/SONY MUSIC	Beneath It All (EP)	25	
17	12	5	SHERYL CROW A&M 014507/IGA	100 Miles From Memphis	33	
18	16	10	TOM PETTY AND THE HEARTBREAKERS REPRISE 523871*/WARNER BROS.	Mojo	32	
19	10	38	LADY GAGA STREAMLINE/KONLIVE/CHERYTREE/INTERSCOPE 011805*/IGA	The Fame	16	3
20	2	2	BLACK LABEL SOCIETY PANWORKZ 2301*/E1	Order Of The Black	37	
21	8	3	LOS LOBOS SHOUT! FACTORY 1211D	Tin Can Trust	184	
22	24	2	MUMFORD & SONS GENTLEMAN OF THE ROAD 0109*/GLASSNOTE	Sigh No More	19	
23	NEW	1	SOMEONE STILL LOVES YOU BORIS YELTSIN POLYVINYL 197*	Let It Sway	—	
24	11	24	LADY ANTEBELLUM CAPITOL NASHVILLE 97702	Need You Now	6	2
25	21	3	GOV'T MULE EVIL TEEN 12100	Mulennium	192	

MYSPACE SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT/LABEL)
1	1	2	#1 LOVE THE WAY YOU LIE 2 WKS	EMINEM FEATURING RIHANNA (WEB/SHADY/AFTERMATH/INTERSCOPE)
2	2	2	MISS ME	DRAKE FEATURING LIL WAYNE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
3	7	2	JUST THE WAY YOU ARE	BRUNO MARS (ELEKTRA/ATLANTIC)
4	6	2	SHUT IT DOWN	DRAKE FEAT. THE-DREAM (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG)
5	3	2	SPACE BOUND	EMINEM (WEB/SHADY/AFTERMATH/INTERSCOPE)
6	4	2	NO LOVE	EMINEM FEATURING LIL WAYNE (WEB/SHADY/AFTERMATH/INTERSCOPE)
7	5	2	NOT AFRAID	EMINEM (WEB/SHADY/AFTERMATH/INTERSCOPE)
8	8	2	I LIKE IT	ENRIQUE IGLESIAS FEATURING PITBULL (UNIVERSAL REPUBLIC)
9	9	2	YOUR LOVE	NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
10	10	2	DEUCES	CHRIS BROWN FEATURING TYGA & KEVIN MCCALL (JIVE/JLG)
11	12	2	BEAUTIFUL	EMINEM (WEB/SHADY/AFTERMATH/INTERSCOPE)
12	13	2	PURSUIT OF HAPPINESS (NIGHTMARE)	KID CUDI FEATURING MGMT & RATATAT (DREAM ON/G.O.O.D./UNIVERSAL MOTOWN)
13	11	2	25 TO LIFE	EMINEM (WEB/SHADY/AFTERMATH/INTERSCOPE)
14	14	2	RIDIN' SOLO	JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
15	18	2	THERE GOES MY BABY	USHER (LAFACE/JLG)

AOL VIDEOS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT/LABEL)
1	1	2	#1 BACK FROM CALI 2 WKS	SLASH FEATURING MYLES KENNEDY (DIK HAYD/CAPITOL)
2	6	9	NOT AFRAID	EMINEM (WEB/SHADY/AFTERMATH/INTERSCOPE)
3	—	1	SECOND CHANCE	EL DEBARGE (GEFFEN/INTERSCOPE)
4	10	18	ONE LESS LONELY GIRL	JUSTIN BIEBER (SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG)
5	11	12	NEVER SAY NEVER	JUSTIN BIEBER FEAT. JADEN SMITH (SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG)
6	5	10	CALIFORNIA GURLS	KATY PERRY FEATURING SNOOP DOGG (CAPITOL)
7	7	2	TEENAGE DREAM	KATY PERRY (CAPITOL)
8	12	11	SOMEBODY TO LOVE	JUSTIN BIEBER (SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG)
9	15	11	ALEJANDRO	LADY GAGA (STREAMLINE/KONLIVE/CHERYTREE/INTERSCOPE)
10	—	5	FEARLESS	TAYLOR SWIFT (BIG MACHINE)
11	—	8	YOU BELONG WITH ME	TAYLOR SWIFT (BIG MACHINE)
12	—	12	NEED YOU NOW	LADY ANTEBELLUM (CAPITOL NASHVILLE)
13	—	1	YOU TAKE YOURSELF WITH YOU	BO BICE (SAGUARO ROAD/LFTON CREEK)
14	—	4	HARD	RIHANNA FEATURING JEEZY (SRP/DEF JAM/IDJMG)
15	—	10	NEVER LET YOU GO	JUSTIN BIEBER (SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG)

TOP FOLK ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	—	1	#1 GOD WILLIN' & THE CREEK DON'T RISE 1 WK	RAY LAMONTAGNE AND THE PARIKH DOGS (RCA)
2	1	27	SIGH NO MORE	MUMFORD & SONS (GENTLEMAN OF THE ROAD/GLASSNOTE)
3	—	1	OPUS COLLECTION: A JOURNEY	CAT STEVENS (UNIVERSAL SPECIAL MARKETS/STARBUCKS)
4	—	1	ALL DELIGHTED PEOPLE (EP)	SUFJAN STEVENS (ASTHMATIC KITTY)
5	—	1	CATCHING A TIGER	LISSIE (FAT POSSUM)
6	3	39	I AND LOVE AND YOU	THE AVETT BROTHERS (AMERICAN/COLUMBIA/SONY MUSIC)
7	2	28	THE LIST	ROSANNE CASH (MANHATTAN/BLG)
8	4	22	VOLUME TWO	SHE & HIM (MERGE)
9	5	8	THE BEST OF THE LAURIE BERKNER BAND	THE LAURIE BERKNER BAND (TWO TOMATOES/RAZOR & TIE)
10	9	19	LEAVE YOUR SLEEP	NATALIE MERCHANT (BIG CITY SISTERS/NONESUCH/WARNER BROS.)
11	—	23	STRICT JOY	THE SWELL SEASON (ANTI-/EPITAPH)
12	6	9	BROKEN HEARTS & DIRTY WINDOWS: SONGS OF JOHN PRINE	VARIOUS ARTISTS (OH BOY)
13	—	5	SAFE ABOUT THE SHORE	GREAT BIG SEA (GREAT BIG SEA)
14	—	2	OBIDIAH	FRAZEEY FORD (NETTWERK)
15	14	17	THE AGE OF MIRACLES	MARY CHAPIN CARPENTER (ZOE/ROUNDER)

TOP INDEPENDENT™: Titles sold via independent distribution, including those self-distributed via major brick-and-mortar distributors. TOP DIGITAL™: Reflects releases that are available for digital download services. TOP INTERNET™: Reflects releases that are available for digital download services. TOP FOLK ALBUMS™: Reflects releases that are available for digital download services. All charts © 2010 by Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved. STEVENS: DENNY RENSHAW

THE BILLBOARD HOT 100

WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	IMPRINT / PROMOTION LABEL	CERT.	PEAK POSITION
1	1	1	9	#1 LOVE THE WAY YOU LIE ALEX DA KID (M. MATHERS, A. GRANT, J. HAFFERMAN)	Eminem Featuring Rihanna	WEB/SHADY/AFTERMATH/INTERSCOPE	●	1
2	2	2	12	DYNAMITE LUKE, B. BLANCO (L. GOTTWALD, K. S. MARTIN, B. LEVIN, B. MCKEE, T. CRUZ)	Taio Cruz	MERCURY/IDJMG	●	2
3	5	9	5	TEENAGE DREAM LUKE, B. BLANCO, MAX MARTIN (K. PERRY, L. GOTTWALD, K. S. MARTIN, B. LEVIN, B. MCKEE)	Katy Perry	CAPITOL	●	3
4	4	5	15	GREATEST GAINER/AIRPLAY I LIKE IT REDONE (N. KHAYATE, IGLESIAS, L. RICHE, A. C. PEREZ)	Enrique Iglesias Featuring Pitbull	UNIVERSAL REPUBLIC	●	4
5	7	8	6	DJ GOT US FALLIN' IN LOVE MAX MARTIN, SHELLBACK (K. S. MARTIN, SHELLBACK, S. KOTECHE, A. C. PEREZ)	Usher Featuring Pitbull	CASH MONEY/UNIVERSAL MOTOWN	●	5
6	HOT SHOT DEBUT		1	RIGHT ABOVE IT KANE (D. CARTER, A. GRAHAM, D. A. JOHNSON)	Lil Wayne Featuring Drake	CASH MONEY/UNIVERSAL MOTOWN	●	6
7	6	7	17	COOLER THAN ME M. POSNER (M. POSNER, E. HOLLIES)	Mike Posner	JRMG	●	7
8	3	4	15	CALIFORNIA GURLS DR. LUKE, MAX MARTIN, B. BLANCO (K. PERRY, L. GOTTWALD, K. S. MARTIN, B. LEVIN, B. MCKEE, C. C. BROADUS, JR.)	Katy Perry Featuring Snoop Dogg	CAPITOL	●	8
9	16	20	5	GREATEST GAINER/DIGITAL JUST THE WAY YOU ARE THE SMOEZZINGTIONS, NEEDLEZ, B. MARS, PLAWRENCE, A. LEVINE, K. CAIN, K. WALTON	Bruno Mars	ATLANTIC	●	9
10	11	15	11	MAGIC DR. LUKE (L. GOTTWALD, R. CUOMO, B. R. SIMMONS, JR.)	B.o.B Featuring Rivers Cuomo	REBEL ROCK/GRAND HUSTLE/ATLANTIC	●	10
11	9	6	19	AIRPLANES ALEX DA KID, FRANK E. (B. R. SIMMONS, JR., J. FRANKS, A. GRANT, J. DUSSOLLIET, SOMMERFELD)	B.o.B Featuring Hayley Williams	REBEL ROCK/GRAND HUSTLE/ATLANTIC	●	11
12	NEW		1	JUST A DREAM JIM JONSON, RICO LOVE (C. HAYNES, JR., J. G. SCHEFFER, RICO LOVE, FROMANO)	Nelly	DEERY/JANISAL MOTOWN	●	12
13	10	10	21	RIDIN' SOLO J.R. ROTEM (J. DESROULEAUX, J. R. ROTEM)	Jason Derulo	BELUGA HEIGHTS/WARNER BROS.	●	13
14	8	3	3	MINE N. CHAPMAN, T. SWIFT (T. SWIFT)	Taylor Swift	BIG MACHINE	●	14
15	14	14	16	NOT AFRAID BOI-1DA (M. MATHERS, L. E. RESTO, M. SAMUELS, J. EVANS, M. BURNETTE)	Eminem	WEB/SHADY/AFTERMATH/INTERSCOPE	●	15
16	20	27	6	TAKE IT OFF DR. LUKE (K. SEBERT, L. GOTTWALD, C. KELLY)	Ke\$ha	KEMOSABE/RCA/RMG	●	16
17	12	11	21	BILLIONAIRE THE SMOEZZINGTIONS (T. MCCOY, B. MARS, PLAWRENCE, A. LEVINE)	Travis McCoy Featuring Bruno Mars	NAPPY BOY/DECAVANCE/RUELED BY RAMEN/RRP	●	17
18	13	12	16	FIND YOUR LOVE K. WEST, B. HASKER, NO. 1 (A. GRAHAM, K. WEST, WILSON, PREWOLDS, J. BHASKER)	Drake	YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN	●	18
19	19	17	9	MISERY R. J. LANGE (A. LEVINE, J. CARMICHAEL, S. FARRAR)	Maroon 5	A&M/OCTONE/INTERSCOPE	●	19
20	15	13	21	OMG WILL I.A.M. (W. ADAMS)	Usher Featuring will.i.am	LAFACE/JLG	●	20
21	18	24	8	CLUB CAN'T HANDLE ME D. GUETTA (D. LILLARD, C. KEV, C. L. WINGSTON, M. CAREN, D. GUETTA, FRIESTEFER, G. TUMFORT)	Flo Rida Featuring David Guetta	POE BOY/ATLANTIC	●	21
22	17	16	12	YOUR LOVE A. WANSEL (D. MARAJ, A. WANSEL, D. FREEMAN, J. PHUGHES, W. FELDER)	Nicki Minaj	YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN	●	22
23	33	32	54	NEED YOU NOW PWORLEY, LADY ANTEBELLUM (D. HAYWOOD, C. KELLEY, H. SCOTT, J. KEAR)	Lady Antebellum	CAPITOL NASHVILLE/CAPITOL	●	23
24	24	26	13	THE ONLY EXCEPTION R. CAVALLIO, PARAMORE (M. WILLIAMS, J. FARRAD)	Paramore	FUELED BY RAMEN/ATLANTIC/RRP	●	24
25	26	30	4	STUCK LIKE GLUE B. GALLIMORE, K. BUSH, J. NETTLES (J. D. NETTLES, K. BUSH, K. GRIFFIN, S. CARTER)	Sugarland	MERCURY NASHVILLE	●	25
26	21	19	47	HEY, SOUL SISTER M. TEREFE, ESPIONAGE, G. WATTENBERG (P. MONAHAN, E. LIND, A. B. JORKLUND)	Train	COLUMBIA	●	26
27	22	-	2	BOTTOMS UP KANE BEATZ, TRACK DEALER (T. NEVISON, T. SCALES, E. MILES, D. A. JOHNSON, M. JAMES, O. T. MARAJ)	Trey Songz Featuring Nicki Minaj	SONGBOOK/ATLANTIC	●	27
28	31	31	13	TEACH ME HOW TO DOUGIE C. FOWLER, E. WEST (C. FOWLER, C. GLEE, C. CHILDS, E. WEST)	Cali Swag District	CAPITOL	●	28
29	39	56	8	DEUCES K. MCCALL (K. MCCALL, M. STEVENSON, C. BROWN)	Chris Brown Featuring Tyga & Kevin McCall	JIVE/JLG	●	29
30	23	21	26	BREAK YOUR HEART T. CRUZ, F. T. SMITH (T. CRUZ, F. T. SMITH, C. BRIDGES)	Taio Cruz Featuring Ludacris	MERCURY/IDJMG	●	30
31	29	18	4	THE BOYS OF FALL B. CANNON, K. CHESNEY (C. BEATHARD, D. TURNBULL)	Kenny Chesney	BNA	●	31
32	42	54	9	IF I HAD YOU MAX MARTIN, SHELLBACK, K. LUNDIN (K. S. MARTIN, SHELLBACK, S. KOTECHE)	Adam Lambert	19/RCA/RMG	●	32
33	27	28	23	THERE GOES MY BABY JIM JONSON, RICO LOVE (RICO LOVE, J. G. SCHEFFER, F. ROMANO, D. MORRIS)	Usher	LAFACE/JLG	●	33
34	35	40	13	HALF OF MY HEART J. MAYER, S. JORDAN (J. MAYER)	John Mayer	COLUMBIA	●	34
35	32	33	29	SMILE R. CAVALLIO (M. SHAFER, B. DALY, J. HARDING, J. BOSE)	Uncle Kracker	TOP DOG/ATLANTIC	●	35
36	41	51	9	SECRETS R. TEDDER (R. TEDDER)	OneRepublic	MOSLEY/INTERSCOPE	●	36
37	30	25	18	IMPOSSIBLE ARNTHOR (A. BIRGISON, I. WROLDSEN)	Shontelle	SRP/SRC/UNIVERSAL MOTOWN	●	37
38	28	22	21	ALEJANDRO REDONE, LADY GAGA (N. KHAYAT, S. G. GERMANOTTA)	Lady Gaga	STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE	●	38
39	25	23	25	BULLETPROOF L. LANGMAID, E. JACKSON (E. JACKSON, B. LANGMAID)	La Roux	BIG LIFE/PRYDOR/CHERRYTREE/INTERSCOPE	●	39
40	49	55	12	MISS MAID BOI-1DA, S. SHEBIB (A. GRAHAM, M. SAMUELS, N. SHEBIB, D. CARTER, D. EDWARDS, D. RICHARDSON)	Lil Wayne	YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN	●	40
41	34	34	10	PRETTY BOY SWAG YOUNG SHAY, GSKIDMURPH (D. WAY, O. BYRD, J. MURPHY)	Soujia Boy Tell'em	COLLIPARK/INTERSCOPE	●	41
42	NEW			E.T. DR. LUKE, MAX MARTIN (K. PERRY, L. GOTTWALD, J. COLEMAN, K. S. MARTIN)	Katy Perry	CAPITOL	●	42
43	54	59	12	ANIMAL T. PAGNOTTA (T. GLENN, T. PAGNOTTA, B. CAMPBELL)	Neon Trees	MERCURY/IDJMG	●	43
44	48	45	12	PRETTY GOOD AT DRINKIN' BEER C. CHAMBERLAIN, B. CURRINGTON (T. JONES)	Billy Currington	MERCURY NASHVILLE	●	44
45	40	41	12	GOT YOUR BACK DJ TOOMP (C. J. HARRIS, JR., A. DAVIS, T. NASH)	T.I. Featuring Keri Hilson	GRAND HUSTLE/ATLANTIC	●	45
46	36	29	28	YOUR LOVE IS MY DRUG DR. LUKE, B. BLANCO, AMMO (K. SEBERT, P. SEBERT, J. COLEMAN)	Ke\$ha	KEMOSABE/RCA/RMG	●	46
47	51	58	7	IF I DIE YOUNG PWORLEY (K. PERRY)	The Band Perry	REPUBLIC NASHVILLE	●	47
48	NEW			WHY WAIT D. HUFF, RASCAL FLATTS (N. THRASHER, T. SHAPIRO, J. YEARY)	Rascal Flatts	BIG MACHINE	●	48
49	46	47	16	LOVE LIKE CRAZY D. JOHNSON (D. JOHNSON, T. JAMES)	Lee Brice	CURB	●	49
50	44	43	38	BREAK EVEN O. DONOGHUE, M. SHEEHAN, A. FRAMPTON, S. A. KIPNER (O. DONOGHUE, M. SHEEHAN, A. FRAMPTON, S. A. KIPNER)	The Script	PHONOGENIC/EPIC	●	50
51	43	38	20	UN-THINKABLE (I'M READY) A. KEYS, K. BROTHERS, N. SHEBIB (A. KEYS, A. GRAHAM, K. BROTHERS, JR., N. SHEBIB)	Alicia Keys	MBK/JRMG	●	51
52	37	30	10	ALL ABOUT TONIGHT S. HENDRICKS (R. AKINS, B. HAYS, LIPD, DAVIDSON)	Blake Shelton	REPRISE (NASHVILLE)/WMN	●	52
53	38	37	14	FREE K. STEGALL, Z. BROWN (Z. BROWN)	Zac Brown Band	HOME GROWN/ATLANTIC/BIGGER PICTURE	●	53
54	50	52	11	IF IT'S LOVE G. WATTENBERG, M. TEREFE (P. MONAHAN, G. WATTENBERG)	Train	COLUMBIA	●	54
55	55	60	6	LA LA LA J.R. ROTEM (J.R. ROTEM, K. JONES, J.D. WALKER, A. CHRISTENSEN, KROENEMANN, A. POTERKINS, Z. DRUKOV)	Auburn Featuring Iyaz	BELUGA HEIGHTS/WARNER BROS.	●	55



After appearing on two top 10s this year as a featured vocalist (B.o.B's "Nothin' on You" and Travis McCoy's "Billionaire"), newcomer scores first top 10 as a lead artist. Downloads improve by 55% to 144,000.

10

Rapper scores the third top 10 from his debut album two months after Jason Derulo accomplished the same feat. Prior to these instances, it had been four years (Chris Brown in 2006) since a male artist could make that claim.

24

Release of "iTunes Session EP" spurs a rebound for this track, as 30% of its 45,000 downloads are of the new acoustic version.

48

After 27 chart entries as a Lyric Street Records act, including two top 10s, the band makes its first chart appearance as part of the Big Machine family and scores the highest debut of its career.



The reunited group, which placed its first Billboard chart entry in 1990, makes its inaugural Hot 100 appearance. The band's prior radio hits, including "Black Hole Sun," occurred in an era when a physical single was required to enter the list.

BETWEEN THE BULLETS

LIL WAYNE LOCKS UP TOP DEBUT

Lil Wayne snares his highest Billboard Hot 100 debut as a lead artist as "Right Above It" starts at No. 6 on the strength of 225,000 first-week downloads, according to Nielsen SoundScan. It's also the incarcerated rapper's best sales week with one of his own tracks. Wayne's new single, allegedly part of an EP scheduled for release this fall, bests the No. 10 arrival of "Got Money," featuring T-Pain, in September 2008. The download sum for "Right" also surpasses the 194,000 he shifted with "Lollipop" in June 2008. In turn, "Right" earns him his first No. 1 on Hot Digital Songs as either a lead or featured artist.

—Silvio Pietrolungo

The most popular songs, according to all-format audience impressions measured by Nielsen Broadcast Data Systems and sales data compiled by Nielsen SoundScan, are listed on this chart. See www.billboard.com for details and explanations. © 2010, ASCAP, BMI, Global Music, LLC and Nielsen SoundScan, Inc. All rights reserved.

HOT 100 AIRPLAY™				HOT 100 AIRPLAY™					
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	10	#1 LOVE THE WAY YOU LIE	EMINEM FEAT. RIHANNA (WEB/SHADY/AFTERMATH/INTERSCOPE)	26	25	13	ALL ABOUT TONIGHT	BLAKE SHELTON (REPRISE (NASHVILLE)/WMN)
2	3	10	DYNAMITE	TAIO CRUZ (MERCURY/IDJMG)	27	28	13	I'M IN	KEITH URBAN (CAPITOL, NASHVILLE)
3	2	15	CALIFORNIA GURLS	KATY PERRY FEAT. SNOOP DOGG (CAPITOL)	28	32	7	THE ONLY EXCEPTION	PARAMORE (FUELED BY RAMEN/ATLANTIC/RRP)
4	8	12	I LIKE IT	ENRIQUE IGLESIAS FEAT. PITBULL (UNIVERSAL REPUBLIC/UNIVERSAL)	29	33	6	MAGIC	B.O.B FEAT. RIVERS CUOMO (REBELROCK/GRAND HUSTLE/ATLANTIC)
5	6	16	COOLER THAN ME	MIKE POSNER (J/RMG)	30	42	3	TAKE IT OFF	KESHA (KEMOSABE/RCA/RMG)
6	4	17	AIRPLANES	B.O.B FEAT. HALEY WILLIAMS (REBELROCK/GRAND HUSTLE/ATLANTIC)	31	24	26	BREAK YOUR HEART	TAIO CRUZ FEAT. LUDACRIS (MERCURY/IDJMG)
7	9	6	DJ GOT US FALLIN' IN LOVE	USHER FEAT. PITBULL (LAFACE/JLG)	32	37	9	PRETTY GOOD AT DRINKIN' BEER	BILLY CURRINGTON (MERCURY NASHVILLE)
8	5	16	FIND YOUR LOVE	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)	33	44	6	LOVE ALL OVER ME	MONICA (J/RMG)
9	7	21	OMG	USHER FEAT. WILL.I.A.M. (LAFACE/JLG)	34	38	11	HALF OF MY HEART	JOHN MAYER (COLUMBIA)
10	12	12	RIDIN' SOLO	JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)	35	39	13	LOVE LIKE CRAZY	LEE BRICE (C/URB)
11	15	5	TEENAGE DREAM	KATY PERRY (CAPITOL)	36	40	10	OUR KIND OF LOVE	LADY ANTEBELLUM (CAPITOL, NASHVILLE)
12	10	13	YOUR LOVE	NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)	37	26	13	RIDE	CIARA FEAT. LUDACRIS (LAFACE/JLG)
13	11	18	BILLIONAIRE	TWAIN MCZEY FEAT. BRUNO MARS (HAPPY BOY/DECAJAZZ/FUELED BY RAMEN/RRP)	38	27	20	ALEJANDRO	LADY GAGA (STREAMLINE/KONJUNE/CHERRYTREE/INTERSCOPE)
14	23	4	JUST THE WAY YOU ARE	BRUNO MARS (ELEKTRA/ATLANTIC)	39	36	15	IMPOSSIBLE	SHONTELLA (SRP/SRC/UNIVERSAL MOTOWN)
15	14	14	NOT AFRAID	EMINEM (WEB/SHADY/AFTERMATH/INTERSCOPE)	40	34	6	B.M.F. (BLOWIN' MONEY FAST)	RICK ROSS FEAT. STYLES P (MAYBACH/VSUPN/SIDEDEF JAM/IDJMG)
16	16	8	MISERY	MARON 5 (A&M/OCTONE/INTERSCOPE)	41	29	19	BULLETPROOF	LA ROUX (BIG LIFE/POLYDOR/CHERRYTREE/INTERSCOPE)
17	13	20	THERE GOES MY BABY	USHER (LAFACE/JLG)	42	45	11	FREE	ZAC BROWN BAND (HOME GROWN/ATLANTIC/PICTURE)
18	30	3	MINE	TAYLOR SWIFT (BIG MACHINE)	43	31	12	BITTERSWEET	FANTASIA (19/J/RMG)
19	21	8	MISS ME	DRAKE FEAT. LL WYNNE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)	44	47	9	HOT TOTTIE	USHER FEAT. JAY-Z (LAFACE/JLG)
20	20	19	SMILE	UNCLE KRACKER (TOP DOG/ATLANTIC)	45	55	2	BOTTOMS UP	TREY SONGZ FEAT. NICKI MINAJ (SONGBOOK/ATLANTIC)
21	18	21	UN-THINKABLE (I'M READY)	ALICIA KEYS (M&M/J/RMG)	46	53	4	THE BOYS OF FALL	KENNY CHESNEY (BNA)
22	35	4	DEUCES	CHRIS BROWN FEAT. TYGA & KEVIN MCCALL (JIVE/JLG)	47	49	5	TEACH ME HOW TO DOUGIE	CALI SWAG DISTRICT (CAPITOL)
23	17	38	HEY, SOUL SISTER	TRAIN (COLUMBIA)	48	41	12	IF IT'S LOVE	TRAIN (COLUMBIA)
24	19	49	NEED YOU NOW	LADY ANTEBELLUM (CAPITOL, NASHVILLE/CAPITOL)	49	52	8	CLUB CANT HANDLE ME	FLO RIDA FEAT. DAVID GUETTA (POE BOY/ATLANTIC)
25	22	30	BREAKEVEN	THE SCRIPT (PHONOGENIC/EPIC)	50	61	2		

ROCK™				ROCK™					
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	16	#1 THE ONLY EXCEPTION	PARAMORE (FUELED BY RAMEN/ATLANTIC/RRP)	2	3	14	SECRETS	ONEREPUBLIC (MOSLEY/INTERSCOPE)
2	3	14	HEY, SOUL SISTER	TRAIN (COLUMBIA)	3	2	33	HEY, SOUL SISTER	TRAIN (COLUMBIA)
4	4	18	ANIMAL	NEON TREES (MERCURY/IDJMG)	4	4	18	HALF OF MY HEART	JOHN MAYER (COLUMBIA)
5	5	12	IF IT'S LOVE	TRAIN (COLUMBIA)	6	6	13	IF IT'S LOVE	TRAIN (COLUMBIA)
7	7	33	SMILE	UNCLE KRACKER (TOP DOG/ATLANTIC)	7	7	33	SMILE	UNCLE KRACKER (TOP DOG/ATLANTIC)
8	10	5	LITTLE LION MAN	MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/CLASSMATE)	8	10	5	BLACK RAIN	SOUNDGARDEN (A&M/UMI)
9	9	1	THE CATALYST	LINCOLN PARK (WARNER BROS.)	9	9	1	THE CATALYST	LINCOLN PARK (WARNER BROS.)
10	11	33	SAY HEY (I LOVE YOU)	NICKELBACK (MCA/REPRISE)	10	9	3	THE MAN WHO CAN'T BE MOVED	THE SCRIPT (PHONOGENIC/EPIC)
12	15	7	SEPTEMBER	DAUGHTRY (19/RCA/RMG)	12	15	7	SEPTEMBER	DAUGHTRY (19/RCA/RMG)
13	22	5	I NEVER TOLD YOU	COLBIE CAILLAT (UNIVERSAL REPUBLIC)	13	22	5	I NEVER TOLD YOU	COLBIE CAILLAT (UNIVERSAL REPUBLIC)
14	11	24	BREAKEVEN	THE SCRIPT (PHONOGENIC/EPIC)	14	11	24	BREAKEVEN	THE SCRIPT (PHONOGENIC/EPIC)
15	14	33			15	14	33		

COUNTRY™				COUNTRY™					
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	3	#1 MINE	TAYLOR SWIFT (BIG MACHINE)	2	2	5	STUCK LIKE GLUE	SUGARLAND (MERCURY)
2	2	5	NEED YOU NOW	LADY ANTEBELLUM (CAPITOL, NASHVILLE)	3	13	33	NEED YOU NOW	LADY ANTEBELLUM (CAPITOL, NASHVILLE)
3	3	33	IF I DIE YOUNG	THE BAND PERRY (REPUBLIC NASHVILLE)	4	4	10	IF I DIE YOUNG	THE BAND PERRY (REPUBLIC NASHVILLE)
4	4	10	THE BOYS OF FALL	KENNY CHESNEY (BNA)	5	3	3	THE BOYS OF FALL	KENNY CHESNEY (BNA)
5	5	3	WHY WAIT	RASCAL FLATTS (BIG MACHINE)	6	-	1	WHY WAIT	RASCAL FLATTS (BIG MACHINE)
6	6	1	FREE	ZAC BROWN BAND (HOME GROWN/SOUTHERN GROUND/ATLANTIC/PICTURE)	7	5	16	FREE	ZAC BROWN BAND (HOME GROWN/SOUTHERN GROUND/ATLANTIC/PICTURE)
7	7	16	LEARNING TO FLY	LADY ANTEBELLUM (CAPITOL, NASHVILLE)	8	-	1	LEARNING TO FLY	LADY ANTEBELLUM (CAPITOL, NASHVILLE)
8	8	1	UNDO IT	CARIE UNDERWOOD (19/ARISTA NASHVILLE)	9	8	16	UNDO IT	CARIE UNDERWOOD (19/ARISTA NASHVILLE)
9	9	8	LOVER, LOVER	JERROD NIEMAN (SEA GAYLE/ARISTA NASHVILLE)	10	6	20	LOVER, LOVER	JERROD NIEMAN (SEA GAYLE/ARISTA NASHVILLE)
10	10	11	PRETTY GOOD AT DRINKIN' BEER	BILLY CURRINGTON (MERCURY)	11	11	12	PRETTY GOOD AT DRINKIN' BEER	BILLY CURRINGTON (MERCURY)
11	11	12	LOVE LIKE CRAZY	LEE BRICE (C/URB)	12	10	22	LOVE LIKE CRAZY	LEE BRICE (C/URB)
12	12	22	SMILE	UNCLE KRACKER (TOP DOG/ATLANTIC/PICTURE)	13	12	22	SMILE	UNCLE KRACKER (TOP DOG/ATLANTIC/PICTURE)
13	13	22	LITTLE WHITE CHURCH	LITTLE BIG TOWN (CAPITOL, NASHVILLE)	14	17	15	LITTLE WHITE CHURCH	LITTLE BIG TOWN (CAPITOL, NASHVILLE)
14	14	20	FARMER'S DAUGHTER	RODNEY ATKINS (C/URB)	15	14	20	FARMER'S DAUGHTER	RODNEY ATKINS (C/URB)

R&B/HIP-HOP™				R&B/HIP-HOP™					
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	1	#1 RIGHT ABOVE IT	LL WYNNE FEAT. DRAKE (CASH MONEY/UNIVERSAL MOTOWN/JRG)	26	23	10	THE ONLY EXCEPTION	PARAMORE (FUELED BY RAMEN/ATLANTIC/RRP)
2	1	9	LOVE THE WAY YOU LIE	EMINEM FEAT. RIHANNA (WEB/SHADY/AFTERMATH/INTERSCOPE)	27	65	53	NEED YOU NOW	LADY ANTEBELLUM (CAPITOL, NASHVILLE)
3	2	6	DJ GOT US FALLIN' IN LOVE	USHER FEAT. PITBULL (LAFACE/JLG)	28	29	5	IF I DIE YOUNG	THE BAND PERRY (REPUBLIC NASHVILLE)
4	-	1	JUST A DREAM	NELLY (DEBERTY/UNIVERSAL MOTOWN/UMRG)	29	31	8	SECRETS	ONEREPUBLIC (MOSLEY/INTERSCOPE)
5	3	16	MAGIC	B.O.B FEAT. RIVERS CUOMO (REBELROCK/GRAND HUSTLE/ATLANTIC)	30	36	7	IF I HAD YOU	ADAM LAMBERT (19/RCA/RMG)
6	4	16	NOT AFRAID	EMINEM (WEB/SHADY/AFTERMATH/INTERSCOPE)	31	24	3	THE BOYS OF FALL	KENNY CHESNEY (BNA)
7	5	19	AIRPLANES	B.O.B FEAT. HALEY WILLIAMS (REBELROCK/GRAND HUSTLE/ATLANTIC)	32	-	1	WHY WAIT	RASCAL FLATTS (BIG MACHINE)
8	6	2	BOTTOMS UP	TREY SONGZ FEAT. NICKI MINAJ (SONGBOOK/ATLANTIC)	33	26	46	HEY, SOUL SISTER	TRAIN (COLUMBIA)
9	9	14	TEACH ME HOW TO DOUGIE	CALI SWAG DISTRICT (CAPITOL)	34	27	26	BREAK YOUR HEART	TAIO CRUZ FEAT. LUDACRIS (MERCURY/IDJMG)
10	8	12	YOUR LOVE	NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG)	35	33	7	PRETTY GOOD AT DRINKIN' BEER	BILLY CURRINGTON (MERCURY/IDJMG)
11	7	21	OMG	USHER FEAT. WILL.I.A.M. (LAFACE/JLG)	36	28	4	ROCKSTAR 101	RIHANNA FEAT. SLASH (SRP/DEF JAM/IDJMG)
12	12	11	PRETTY BOY SWAG	SOUJIA BOY TELL'EM (COLLIPARK/INTERSCOPE)	37	45	8	ANIMAL	NEON TREES (MERCURY/IDJMG)
13	10	4	ROCKSTAR 101	RIHANNA FEAT. SLASH (SRP/DEF JAM/IDJMG)	38	30	16	FIND YOUR LOVE	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG)
14	11	16	FIND YOUR LOVE	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG)	39	39	5	LA LA LA	AUBURN FEAT. IYAZ (BELUGA HEIGHTS/WARNER BROS.)
15	17	8	DEUCES	CHRIS BROWN FEAT. TYGA & KEVIN MCCALL (JIVE/JLG)	40	55	5	DEUCES	CHRIS BROWN FEAT. TYGA & KEVIN MCCALL (JIVE/JLG)

LATIN™				LATIN™					
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	15	#1 WAKA WAKA (THIS TIME FOR AFRICA)	SHAKIRA FEAT. FRENCH MONTANA (EPIC/SONY MUSIC LATIN)	2	2	33	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL (ULTRA)
2	2	33	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL (ULTRA)	3	3	33	HIPS DON'T LIE	SHAKIRA FEAT. WYCLEF JEAN (EPIC/SONY MUSIC LATIN)
3	3	33	HIPS DON'T LIE	SHAKIRA FEAT. WYCLEF JEAN (EPIC/SONY MUSIC LATIN)	4	4	23	GITANA	SHAKIRA (EPIC/SONY MUSIC LATIN)
4	4	23	GITANA	SHAKIRA (EPIC/SONY MUSIC LATIN)	5	6	33	HEROE	ENRIQUE IGLESIAS (INTERSCOPE/UNIVERSAL MUSIC LATIN)
5	5	33	HEROE	ENRIQUE IGLESIAS (INTERSCOPE/UNIVERSAL MUSIC LATIN)	6	5	17	CUANDO ME ENAMORO	ENRIQUE IGLESIAS FEAT. JUAN LUIS SUERVA (UNIVERSAL MUSIC LATIN)
6	6	17	CUANDO ME ENAMORO	ENRIQUE IGLESIAS FEAT. JUAN LUIS SUERVA (UNIVERSAL MUSIC LATIN)	7	7	33	LOBA	SHAKIRA (EPIC/SONY MUSIC LATIN)
7	7	33	LOBA	SHAKIRA (EPIC/SONY MUSIC LATIN)	8	8	28	MI NINA BONITA	CHINO Y NACHO (MACHETE/UNIVERSAL MUSIC LATIN)
8	8	28	MI NINA BONITA	CHINO Y NACHO (MACHETE/UNIVERSAL MUSIC LATIN)	9	9	33	DIMELO	ENRIQUE IGLESIAS (INTERSCOPE/UNIVERSAL MUSIC LATIN)
9	9	33	DIMELO	ENRIQUE IGLESIAS (INTERSCOPE/UNIVERSAL MUSIC LATIN)	10	-	1	DANZA KUDURO	DON OMAR & LUCIANO (MACHETE/UNIVERSAL MUSIC LATIN)
10	-	1	DANZA KUDURO	DON OMAR & LUCIANO (MACHETE/UNIVERSAL MUSIC LATIN)	11	10	27	STAND BY ME	PRINCE ROYCE (TOP STOP)
11	10	27	STAND BY ME	PRINCE ROYCE (TOP STOP)	12	11	13	ALEJATE DE MI	CAMILA (SONY MUSIC LATIN)
12	11	13	ALEJATE DE MI	CAMILA (SONY MUSIC LATIN)	13	12	10	EL MALO	AVENTURA (PREMIUM LATIN)
13	12	10	EL MALO	AVENTURA (PREMIUM LATIN)	14	13	33	SUERTE	SHAKIRA (EPIC/SONY MUSIC LATIN)
14	13	33	SUERTE	SHAKIRA (EPIC/SONY MUSIC LATIN)	15	15	9	LA VIDA ES ASI	IVY QUEEN (MACHETE/UNIVERSAL MUSIC LATIN)
15	15	9	LA VIDA ES ASI	IVY QUEEN (MACHETE/UNIVERSAL MUSIC LATIN)					

GOSPEL™				GOSPEL™					
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	32	#1 THE BEST IN ME	MARVIN SAPP (VERITY/JLG)	2	2	33	OOH AHH	GRITS FEAT. TOBYMAC (GOTTE)
2	2	33	OOH AHH	GRITS FEAT. TOBYMAC (GOTTE)	3	3	22	HE WANTS IT ALL	FOREVER JONES (EMI GOSPEL)
3	3	22	HE WANTS IT ALL	FOREVER JONES (EMI GOSPEL)	4	4	4	NOBODY GREATER	VASHAUN MITCHELL (EMI GOSPEL)
4	4	4	NOBODY GREATER	VASHAUN MITCHELL (EMI GOSPEL)	5	4	33	NEVER WOULD HAVE MADE IT	MARVIN SAPP (VERITY/JLG)
5	5	33	NEVER WOULD HAVE MADE IT	MARVIN SAPP (VERITY/JLG)	6	8	33	GOD FAVORED ME	HEZKUNIA WALKER & LEE FEAT. MARVIN SAPP & DJ ROGERS (VERITY/JLG)
6	6	33	GOD FAVORED ME	HEZKUNIA WALKER & LEE FEAT. MARVIN SAPP & DJ ROGERS (VERITY/JLG)	7	7	6	I GIVE MYSELF AWAY	WILLIAM MCDOWELL (E1)
7	7	6	I GIVE MYSELF AWAY	WILLIAM MCDOWELL (E1)	8	6	14	LIFE	BECKAH SHAE (SHAE SHOC)
8	6	14	LIFE	BECKAH SHAE (SHAE SHOC)	9	-	1	THE PROMISE	YANINA CRAWLEY (IMAGO DEI)
9	-	1	THE PROMISE	YANINA CRAWLEY (IMAGO DEI)	10	12	33	SHACKLES (PRAISE YOU)	MARY MARY (C2/COLUMBIA)
10	12	33	SHACKLES (PRAISE YOU)	MARY MARY (C2/COLUMBIA)	11	9	33	THEY THAT WAIT	FRED HAMMOND FEAT. JOHN P. KEE (IF HAMMOND/VERITY/JLG)
11	9	33	THEY THAT WAIT	FRED HAMMOND FEAT. JOHN P. KEE (IF HAMMOND/VERITY/JLG)	12	11	28	FAR AWAY	LEGRAE (REACH)
12	11	28	FAR AWAY	LEGRAE (REACH)	13	14	33	HERE IN THIS MOMENT	BECKAH SHAE (SHAE SHOC)
13	14	33	HERE IN THIS MOMENT	BECKAH SHAE (SHAE SHOC)	14	18	33	CLOSE TO YOU	BEBE & CECE WINANS (B&C/MALACCD)
14	18	33	CLOSE TO YOU	BEBE & CECE WINANS (B&C/MALACCD)	15	13	25	DON'T WASTE YOUR LIFE	LEGRAE (REACH)
15	13	25	DON'T WASTE YOUR LIFE	LEGRAE (REACH)					

REGGAE™				REGGAE™					
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)

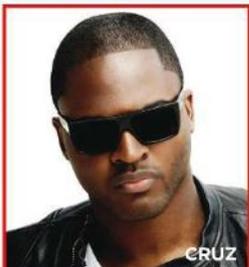
MAINSTREAM TOP 40™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	2	11	#1 DYNAMITE TAIO CRUZ (MERCURY/IDJMG)
2	1	9	LOVE THE WAY YOU LIE EMINEM FEAT. RIHANNA (WEB/SHADY/AFTERMATH/INTERSCOPE)
3	3	17	COOLER THAN ME MIKE POSNER (J/RMG)
4	6	13	GREATEST GAINER I LIKE IT ENRIQUE IGLESIAS FEAT. PITBULL (UNIVERSAL REPUBLIC)
5	4	15	CALIFORNIA GURLS KATY PERRY FEAT. SNOOP DOGG (CAPITOL)
6	5	17	AIRPLANES B.O.B FEAT. HAYLEY WILLIAMS (REBELROCK/GRAND HUSTLE/ATLANTIC)
7	7	13	RIDIN' SOLO JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
8	10	6	DJ GOT US FALLIN' IN LOVE USHER FEAT. PITBULL (LAFACE/JLG)
9	11	4	TEENAGE DREAM KATY PERRY (CAPITOL)
10	8	21	BILLIONAIRE THAIE MCCOY FEAT. BRUNO MARS (JUPPY HOP/DECA/DANCE FUELED BY RAMEN/RRP)
11	13	8	MISERY MARDON 5 (A&M/OCTONE/INTERSCOPE)
12	12	15	THE ONLY EXCEPTION PARAMORE (FUELED BY RAMEN/ATLANTIC/RRP)
13	17	5	TAKE IT OFF KESHA (MEMOSABE/RCA/RMG)
14	9	12	FIND YOUR LOVE DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
15	18	4	JUST THE WAY YOU ARE BRUNO MARS (ELETRA/ATLANTIC)
16	15	14	NOT AFRAID EMINEM (WEB/SHADY/AFTERMATH/INTERSCOPE)
17	16	7	MAGIC B.O.B FEAT. RIVERS Cuomo (REBELROCK/GRAND HUSTLE/ATLANTIC)
18	14	20	OMG USHER FEAT. WILLIAM (LAFACE/JLG)
19	21	11	KISSIN U MIRANDA COSGROVE (COLUMBIA)
20	23	9	IF I HAD YOU ADAM LAMBERT (19/RCA/RMG)
21	24	9	SECRETS ONEREPUBLIC (MOSLEY/INTERSCOPE)
22	20	19	IMPOSSIBLE SHONTELE (SRP/SRC/UNIVERSAL MOTOWN)
23	22	6	YOUR LOVE NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
24	26	6	CLUB CAN'T HANDLE ME FLO RIDA FEAT. DAVID GUETTA (POE BOY/ATLANTIC)
25	33	2	MINE TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
26	27	7	HALF OF MY HEART JOHN MAYER (COLUMBIA)
27	28	6	LA LA LA AUBURN FEAT. IYAZ (BELUGA HEIGHTS/WARNER BROS.)
28	29	9	THE MAN WHO CAN'T BE MOVED THE SCRIPT (PHONOGENIC/EPIC)
29	31	5	IF IT'S LOVE TRAIN (COLUMBIA)
30	32	4	ANIMAL NEON TREES (MERCURY/IDJMG)
31	38	2	JUST A DREAM NELLY (DERRITY/UNIVERSAL MOTOWN)
32	30	15	GETTIN' OVER YOU DAVID GUETTA & CHRIS WILLIS (GUM/ASTRALWERKS/CAPITOL)
33	36	3	BLEED HOT CHELLE RAE (IMO/JIVE/JLG)
34	40	2	2012 (IT AIN'T THE END) JAY SEAN FEAT. NICKI MINAJ (CASH MONEY/UNIVERSAL REPUBLIC)
35	34	14	MY FIRST KISS JONIS FEAT. KESHA (PHOTO FINISH/ATLANTIC/RRP)
36	NEW		ROUND & ROUND SELENA GOMEZ & THE SCENE (HOLLYWOOD)
37	NEW		LOVE LIKE WOE THE READY SET (SIRE/DECA/DANCE/REPRISE)
38	37	19	HAVEN'T MET YOU YET MICHAEL BUBLE (143/REPRISE)
39	35	18	WE'LL BE A DREAM WE THE KINGS FEAT. DEMI LOVATO (S-CURVE)
40	39	19	THIS AFTERNOON NICKELBACK (ROADRUNNER/RRP)

After no solo male artists had begun their discographies with a pair of No. 1 entries on Billboard's Mainstream Top 40 chart between its inception in 1992 and last year, two such singers have achieved the feat this year.

Taio Cruz becomes just the second male soloist to top the survey with his first two charted tracks, as "Dynamite" ascends 2-1. The British singer/songwriter/producer spent three weeks at No. 1 with his debut single "Break Your Heart," featuring Ludacris, beginning in May.

Cruz joins Jason Derulo, whose "Whatcha Say" began a four-week

reign on the tally in November. His "In My Head" followed with a two-week rule beginning in April. Derulo is aiming for an unprecedented third consecutive career-opening leader on the list with "Ridin' Solo," which bullets at No. 7 for a fifth consecutive week.



ADULT CONTEMPORARY™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	34	#1 HEY SOUL SISTER TRAIN (COLUMBIA)
2	2	32	NEED YOU NOW LADY ANTEBELLUM (CAPITOL NASHVILLE/CAPITOL)
3	3	47	SMILE UNCLE KRACKER (TOP DOG/ATLANTIC)
4	4	24	BREAKEVEN THE SCRIPT (PHONOGENIC/EPIC)
5	5	34	SOMEDAY ROB THOMAS (EMBLEM/ATLANTIC)
6	6	51	HAVEN'T MET YOU YET MICHAEL BUBLE (143/REPRISE)
7	7	26	LIFE AFTER YOU DAUGHTRY (19/RCA/RMG)
8	8	46	ALREADY GONE KELLY CLARKSON (19/RCA/RMG)
9	10	23	WHATAYA WANT FROM ME ADAM LAMBERT (19/RCA/RMG)
10	9	27	LIVE LIKE WE'RE DYING KRIS ALLEN (19/JIVE/JLG)
11	11	9	CALIFORNIA GURLS KATY PERRY (CAPITOL)
12	12	9	HALF OF MY HEART JOHN MAYER (COLUMBIA)
13	13	14	I NEVER TOLD YOU COLBIE CAILLAT (UNIVERSAL REPUBLIC)
14	14	22	ALWAYS GONE LIFEHOUSE (Geffen/INTERSCOPE)
15	15	10	ALEJANDRO LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
16	16	15	LOVING YOU IS EASY SARAH McLACHLAN (ARISTA/RMG)
17	17	8	KING OF ANYTHING SARA BAREILLES (EPIC)
18	18	5	SLICE FIVE FOR FIGHTING (PRECISION/WIND-UP)
19	19	9	GLITTER IN THE AIR PINK (LAFACE/JLG)
20	20	5	MISERY MARDON 5 (A&M/OCTONE/INTERSCOPE)
21	21	15	FEARLESS LOVE MELISSA ETHERIDGE (ISLAND/IDJMG)
22	NEW		GREATEST GAINER MINE TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
23	22	5	IF IT'S LOVE TRAIN (COLUMBIA)
24	24	20	BAD ROMANCE LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
25	23	18	LEAVE RIGHT NOW WILL YOUNG (19/JIVE/JLG)

ADULT TOP 40™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	15	#1 CALIFORNIA GURLS KATY PERRY (CAPITOL)
2	2	19	IF IT'S LOVE TRAIN (COLUMBIA)
3	4	9	MISERY MARDON 5 (A&M/OCTONE/INTERSCOPE)
4	3	18	HALF OF MY HEART JOHN MAYER (COLUMBIA)
5	5	18	MOCKINGBIRD ROB THOMAS (EMBLEM/ATLANTIC)
6	6	14	KING OF ANYTHING SARA BAREILLES (EPIC)
7	9	12	SEPTEMBER DAUGHTRY (19/RCA/RMG)
8	7	50	BREAKEVEN THE SCRIPT (PHONOGENIC/EPIC)
9	8	20	GLITTER IN THE AIR PINK (LAFACE/JLG)
10	12	9	THE ONLY EXCEPTION PARAMORE (FUELED BY RAMEN/ATLANTIC/RRP)
11	13	6	GREATEST GAINER COOLER THAN ME MIKE POSNER (J/RMG)
12	11	12	HOME GOD DOLL DOLLS (WARNER BROS.)
13	10	23	THIS AFTERNOON NICKELBACK (ROADRUNNER/RRP)
14	14	12	ALL IN LIFEHOUSE (Geffen/INTERSCOPE)
15	15	9	ANIMAL NEON TREES (MERCURY/IDJMG)
16	19	8	I RUN TO YOU LADY ANTEBELLUM (CAPITOL NASHVILLE/CAPITOL)
17	18	14	THE TRUTH KRIS ALLEN FEAT. PAT MONAHAN (19/JIVE/JLG)
18	17	11	BULLETPROOF LA ROUX (BIG LIFE/POLYDOR/CHERRYTREE/INTERSCOPE)
19	16	15	ALEJANDRO LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
20	23	3	TEENAGE DREAM KATY PERRY (CAPITOL)
21	22	6	SECRETS ONEREPUBLIC (MOSLEY/INTERSCOPE)
22	20	17	YOUR LOVE IS MY DRUG KESHA (MEMOSABE/RCA/RMG)
23	24	5	I LIKE IT ENRIQUE IGLESIAS (UNIVERSAL REPUBLIC)
24	25	4	RHYTHM OF LOVE PLAIN WHITE T'S (HOLLYWOOD)
25	28	3	IF I HAD YOU ADAM LAMBERT (19/RCA/RMG)

ROCK SONGS™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	3	#1 THE CATALYST LINKIN PARK (WARNER BROS.)
2	2	10	ANOTHER WAY TO DIE DISTURBED (REPRISE)
3	3	28	LAY ME DOWN THE DIRTY HEADS FEAT. ROME (EXECUTIVE)
4	5	14	NIGHTMARE AVENGED SEVENFOLD (HOPELESS/SIRE/WARNER BROS.)
5	6	62	SAVIOR RISE AGAINST (DGC/INTERSCOPE)
6	7	30	LISZTOMANIA PHOENIX (LOYALTY/RED/GLASSNOTE)
7	4	20	THE CROW AND THE BUTTERFLY SHINEDOWN (ATLANTIC)
8	10	19	ANIMAL NEON TREES (MERCURY/IDJMG)
9	8	13	BAD COMPANY FIVE FINGER DEATH PUNCH (PROSPECT PARK)
10	9	20	IN ONE EAR CAGE THE ELEPHANT (DSP/JIVE/JLG)
11	12	7	SAY YOU'LL HAUNT ME STONE SOUR (ROADRUNNER/RRP)
12	11	10	CROSSFIRE BRANDON FLOWERS (ISLAND/IDJMG)
13	13	10	LESSON LEARNED ALICE IN CHAINS (VIRGIN/CAPITOL)
14	18	11	LITTLE LION MAN MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/GLASSNOTE)
15	16	23	THIS IS WAR THIRTY SECONDS TO MARS (IMMORTAL/VIRGIN/CAPITOL)
16	14	2	BLACK RAIN SOUNDGARDEN (A&M/UME)
17	17	10	KICK IN THE TEETH PAPA ROACH (ELEVEN SEVEN)
18	15	29	THE GOOD LIFE THREE DAYS GRACE (JIVE/JLG)
19	22	12	TIGHTEN UP THE BLACK KEYS (MONESUCH/WARNER BROS.)
20	24	6	LOVE-HATE-SEX-PAIN GODSMACK (UNIVERSAL REPUBLIC)
21	20	11	HELL OF A TIME HELLYEAH (EPIC)
22	21	8	LIGHTS OUT BREAKING BENJAMIN (HOLLYWOOD)
23	19	13	THE SOUND (JOHN M. PERKINS' BLUES) SWITCHFOOT (LOWERCASE PEOPLE/CREDENTIAL/ATLANTIC)
24	23	5	IMPOSSIBLE ANBERLIN (UNIVERSAL REPUBLIC)
25	27	2	MY BEST THEORY JIMMY EAT WORLD (DGC/INTERSCOPE)
26	25	8	END OF ME APOCALYPTICA FEAT. GAVIN ROSSDALE (20-20/JIVE/JLG)
27	33	7	MAYBE SICK PUPPIES (RMR/VIRGIN/CAPITOL)
28	50	2	GREATEST GAINER READY TO START ARCADE FIRE (MERCURY)
29	26	19	LET ME HEAR YOU SCREAM OZZY OSBOURNE (EPIC)
30	28	13	ALL NIGHT LONG BUCKCHERRY (ELEVEN SEVEN)
31	36	2	MEMORIES WEEZER (EPITAPH)
32	35	5	PORN STAR DANCING MY DARKEST DAYS FEAT. ZANK WYLDE (MERCURY/IDJMG)
33	30	9	TAKE A LOAD OFF STONE TEMPLE PILOTS (ATLANTIC)
34	40	4	LIVING IN A DREAM FINGER ELEVEN (WIND-UP)
35	29	7	AFTERLIFE BUSH (INTERSCOPE)
36	37	7	TAKE BACK THE FEAR HAIL THE VILLAIN (ROADRUNNER/RRP)
37	42	3	WORLD SO GOLD THREE DAYS GRACE (JIVE/JLG)
38	39	8	THE SOUND OF SUNSHINE MICHAEL FRANTI & SPEARHEAD (BOO BOO WAX/CAPITOL)
39	41	4	SHOOT IT OUT 10 YEARS (UNIVERSAL REPUBLIC)
40	43	4	FREAK THE SMASHING PUMPKINS (MARTHA'S MUSIC)
41	32	17	STUPID GIRL (ONLY IN HOLLYWOOD) SAVING ABEL (SKIDCO/VIRGIN/CAPITOL)
42	47	2	SUMMER DAY SHERYL CROW (A&M/INTERSCOPE)
43	34	14	AMONGST THE WAVES PEARL JAM (MONKEYWRENCH)
44	49	16	HOME EDWARD SHARPE & THE MANGROVE SWAMP (PARASAX/VAPANT/UNIVERSAL REPUBLIC)
45	48	7	HALF OF MY HEART JOHN MAYER (COLUMBIA)
46	38	3	THE DEVIL IN STITCHES BAD RELIGION (EPITAPH)
47	HOT SHOT DEBUT		UNDISCLOSED DESIRES MOUSE (HELIUM-3/WARNER BROS.)
48	NEW		SHAMEFUL METAPHORS CHEVELLE (EPIC)
49	NEW		BEG STEAL OR BORROW RAY LA MONTAGNE & THE PARIAH DOGS (RCA/RED)
50	45	12	I SHOULD HAVE KNOWN IT TOM PETTY AND THE HEARTBREAKERS (REPRISE)

Linkin Park logs its ninth No. 1 on Alternative (viewable at billboard.biz/charts), as "The Catalyst" climbs 3-1. The band ties Green Day for second-most leaders in the chart's 22-year history after Red Hot Chili Peppers' 11. Next in line is U2 with eight No. 1s, followed by Foo Fighters (seven) and R.E.M. (six).



ACTIVE ROCK™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	10	#1 ANOTHER WAY TO DIE DISTURBED (REPRISE)
2	3	14	NIGHTMARE AVENGED SEVENFOLD (HOPELESS/SIRE/WARNER BROS.)
3	2	15	BAD COMPANY FIVE FINGER DEATH PUNCH (PROSPECT PARK)
4	4	12	HELL OF A TIME HELLYEAH (EPIC)
5	5	11	LESSON LEARNED ALICE IN CHAINS (VIRGIN/CAPITOL)
6	6	7	SAY YOU'LL HAUNT ME STONE SOUR (ROADRUNNER/RRP)
7	8	8	LOVE-HATE-SEX-PAIN GODSMACK (UNIVERSAL REPUBLIC)
8	7	10	KICK IN THE TEETH PAPA ROACH (ELEVEN SEVEN)
9	10	11	LIGHTS OUT BREAKING BENJAMIN (HOLLYWOOD)
10	12	3	THE CATALYST LINKIN PARK (WARNER BROS.)
11	13	9	END OF ME APOCALYPTICA FEAT. GAVIN ROSSDALE (20-20/JIVE/JLG)
12	11	14	ALL NIGHT LONG BUCKCHERRY (ELEVEN SEVEN)
13	9	20	THE CROW AND THE BUTTERFLY SHINEDOWN (ATLANTIC)
14	14	10	SHOOT IT OUT 10 YEARS (UNIVERSAL REPUBLIC)
15	15	2	BLACK RAIN SOUNDGARDEN (A&M/UME)
16	16	10	PORN STAR DANCING MY DARKEST DAYS FEAT. ZANK WYLDE (MERCURY/IDJMG)
17	23	3	GREATEST GAINER WORLD SO GOLD THREE DAYS GRACE (JIVE/JLG)
18	19	16	TAKE BACK THE FEAR HAIL THE VILLAIN (ROADRUNNER/RRP)
19	28	2	LIVING IN A DREAM FINGER ELEVEN (WIND-UP)
20	20	9	TAKE A LOAD OFF STONE TEMPLE PILOTS (ATLANTIC)
21	18	19	LET ME HEAR YOU SCREAM OZZY OSBOURNE (EPIC)
22	21	7	MAYBE SICK PUPPIES (RMR/VIRGIN/CAPITOL)
23	27	3	TURN SO GOLD DROWNING POOL (ELEVEN SEVEN)
24	24	15	THE WAY YOU MOVE SINCE OCTOBER (TOOTH & NAIL)
25	25	7	PARADE OF THE DEAD BLACK LABEL SOCIETY (E1)

HERITAGE ROCK™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	21	#1 THE CROW AND THE BUTTERFLY SHINEDOWN (ATLANTIC)
2	3	10	ANOTHER WAY TO DIE DISTURBED (REPRISE)
3	2	19	LET ME HEAR YOU SCREAM OZZY OSBOURNE (EPIC)
4	7	12	BAD COMPANY FIVE FINGER DEATH PUNCH (PROSPECT PARK)
5	4	17	STUPID GIRL (ONLY IN HOLLYWOOD) SAVING ABEL (SKIDCO/VIRGIN/CAPITOL)
6	5	28	CRYIN' LIKE A BITCH! GODSMACK (UNIVERSAL REPUBLIC)
7	9	13	ALL NIGHT LONG BUCKCHERRY (ELEVEN SEVEN)
8	8	28	THE GOOD LIFE THREE DAYS GRACE (JIVE/JLG)
9	14	10	LESSON LEARNED ALICE IN CHAINS (VIRGIN/CAPITOL)
10	6	12	CARAVAN RUSH (ANTHEM/ATLANTIC)
11	10	38	YOUR DECISION ALICE IN CHAINS (VIRGIN/CAPITOL)
12	15	7	SAY YOU'LL HAUNT ME STONE SOUR (ROADRUNNER/RRP)
13	17	2	GREATEST GAINER BLACK RAIN SOUNDGARDEN (A&M/UME)
14	11	10	KICK IN THE TEETH PAPA ROACH (ELEVEN SEVEN)
15	13	15	I SHOULD HAVE KNOWN IT TOM PETTY AND THE HEARTBREAKERS (REPRISE)
16	12	14	NIGHTMARE AVENGED SEVENFOLD (HOPELESS/SIRE/WARNER BROS.)
17	18	4	LOVE-HATE-SEX-PAIN GODSMACK (UNIVERSAL REPUBLIC)
18	16	7	BACK FROM CALI SLASH FEAT. MYLES KENNEDY (DIK HAYD/CAPITOL)
19	19	9	HELL OF A TIME HELLYEAH (EPIC)
20	20	3	THE CATALYST LINKIN PARK (WARNER BROS.)
21	22	6	LIGHTS OUT BREAKING BENJAMIN (HOLLYWOOD)
22	26	2	LIVING IN A DREAM FINGER ELEVEN (WIND-UP)
23	NEW		LIFE WON'T WAIT OZZY OSBOURNE (EPIC)
24	24	17	WILD AND YOUNG AMERICAN BANG (SIRE/REPRISE)
25	25	4	AFTERLIFE BUSH (INTERSCOPE)

MAINSTREAM TOP 40, ADULT CONTEMPORARY, ADULT TOP 40, ROCK SONGS, and ACTIVE ROCK charts are electronically monitored 24 hours a day, 7 days a week. ROCK SONGS, 18 all-format rock stations, including 57 ACTIVE ROCK and 22 HERITAGE ROCK stations, are electronically monitored 24 hours a day, 7 days a week. See Charts Legend on billboard.biz for rules and explanations. © 2010, 45 Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

HOT COUNTRY SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	IMPRINT & NUMBER / PROMOTION LABEL	CERT.	PEAK POSITION
1	1	3	#1 ALL ABOUT TONIGHT <small>2 WKS. S. HENDRICKS, (R. AKINS, B. HAYS/SLIP, D. DAVIDSON)</small>	Blake Shelton	REPRISE/WMN		1
2	2	2	17 IM IN <small>D. HUFF, K. URBAN, (R. FOSTER, G. MIDDLEMAN)</small>	Keith Urban	CAPITOL NASHVILLE		2
3	4	7	14 PRETTY GOOD AT DRINKIN' BEER <small>C. CHAMBERLAIN, B. CURRINGTON, (T. JONES)</small>	Billy Currington	MERCURY		3
4	5	5	53 LOVE LIKE CRAZY <small>D. JOHNSON, (D. JOHNSON, T. JAMES)</small>	Lee Brice	CURB		4
5	6	8	14 OUR KIND OF LOVE <small>P. WORLEY, LADY ANTEBELLUM, (D. HAYWOOD, C. KELLEY, H. SCOTT, BUSBEE)</small>	Lady Antebellum	CAPITOL NASHVILLE		5
6	3	1	19 FREE <small>K. STEGALL, Z. BROWN, (Z. BROWN)</small>	Zac Brown Band	HOME GROWN/ATLANTIC/BIGGER PICTURE		1
7	8	9	44 SMILE <small>R. CAVALLI, (M. SHAFER, B. DALY, J. HARDING, J. BOSE)</small>	Uncle Kracker	TOP DOG/ATLANTIC/BIGGER PICTURE		7
8	9	11	6 THE BOYS OF FALL <small>B. CANNON, K. CHESNEY, (C. BEATHARD, D. TURNBULL)</small>	Kenny Chesney	BNA		8
9	12	13	20 ALL OVER ME <small>F. ROGERS, (B. HAYS/SLIP, D. DAVIDSON, R. AKINS)</small>	Josh Turner	MCA NASHVILLE		9
10	11	12	19 ROLL WITH IT <small>C. CHAMBERLAIN, (T. LANE, D. LEE, J. PARK)</small>	Easton Corbin	MERCURY		10
11	13	14	25 LITTLE WHITE CHURCH <small>W. KIRKPATRICK, LITTLE BIG TOWN, (K. FARR, J. D. WILSON, K. SCHALFMAN, S. WEE, J. WESTBROOK)</small>	Little Big Town	CAPITOL NASHVILLE		11
12	14	15	9 COME BACK SONG <small>F. ROGERS, (D. RUCKER, C. STAPLETON, C. BEATHARD)</small>	Darius Rucker	CAPITOL NASHVILLE		12
13	15	16	32 THIS AIN'T NOTHIN' <small>ROY DONNELL, C. MORGAN, (C. DUBOIS, K. K. PHILLIPS)</small>	Craig Morgan	BNA		13
14	17	26	3 AIR MINE <small>N. CHAPMAN, T. SWIFT, (T. SWIFT)</small>	Taylor Swift	BIG MACHINE		14
15	16	17	5 STUCK LIKE GLUE <small>B. GALLAGHER, K. BUSH, J. NETTLES, (J. O. NETTLES, K. BUSH, K. GRIFFIN, S. CARTER)</small>	Sugarland	MERCURY		15
16	18	27	4 AIR WHY WAIT <small>D. HUFF, R. SCALF, (N. THRASHER, T. SHAPIRO, J. YEARY)</small>	Rascal Flatts	BIG MACHINE		16
17	19	20	21 FARMER'S DAUGHTER <small>T. HEWITT, R. ATKINS, (M. GREEN, B. HAYS/SLIP, R. AKINS)</small>	Rodney Atkins	CURB		17
18	21	21	10 THE BREATH YOU TAKE <small>T. BROWN, G. STRAIT, (D. DILLON, J. J. DILLON, C. BEATHARD)</small>	George Strait	MCA NASHVILLE		18
19	22	22	24 AIR WAY OUT HERE <small>M. KNOX, (J. THOMPSON, C. BEATHARD, D. L. MURPHY)</small>	Josh Thompson	COLUMBIA		19
20	23	24	15 AIR IF I DIE YOUNG <small>P. WORLEY, (K. PERRY)</small>	The Band Perry	REPUBLIC NASHVILLE		20
21	25	25	11 TRAILERHOOD <small>T. KEITH, (T. KEITH)</small>	Toby Keith	SHOW DOG-UNIVERSAL		21
22	27	28	7 TURN ON THE RADIO <small>D. HUFF, (J. P. T. WANG, M. OAKLEY, C. OAKLEY)</small>	Reba	STARSTRUCK/VALORY		22
23	28	29	13 HOW I GOT TO BE THIS WAY <small>J. STOVER, (J. S. STOVER, J. MOORE, R. RUTHERFORD)</small>	Justin Moore	VALORY		23
24	35	42	3 GREATEST ANYTHING LIKE ME <small>F. ROGERS, (B. PAISLEY, C. DUBOIS, D. TURNBULL)</small>	Brad Paisley	ARISTA NASHVILLE		24
25	32	-	2 AS SHE'S WALKING AWAY <small>K. STEGALL, Z. BROWN, (Z. BROWN, W. DURRETTE)</small>	Zac Brown Band Featuring Alan Jackson	SOUTHERN GROUND/ATLANTIC/BIGGER PICTURE		25

16
Up 2.2 million listener impressions to 15 million, lead single from album "Nothing Like This" (due Nov. 5) crosses Airpower threshold in its fourth chart week. Track also bows at No. 6 with 40,000 downloads on Country Digital Songs (see chart, page 39).

50
After scoring a pair of top 10s on the Adult Top 40 list last decade, singer embarks on his first country chart run with Hot Shot Debut at No. 50 (693,000 impressions). Prior top 10 pop achievements include "Amazing" in 2003 and "Only You" in 2005.



TOP COUNTRY ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	CERT.	PEAK POSITION
1	1	1	#1 TRACE ADKINS <small>SHOW DOG-UNIVERSAL 014268 (9.98)</small>	Cowboy's Back In Town	1		1
2	2	1	GREATEST GAINER LADY ANTEBELLUM <small>CAPITOL NASHVILLE 07702 (18.98)</small>	Need You Now	2		1
3	NEW	1	LADY ANTEBELLUM <small>CAPITOL NASHVILLE DIGITAL EX (6.98)</small>	iTunes Session (EP)	3		3
4	1	-	BLAKE SHELTON <small>REPRISE 524497/WMN (7.98)</small>	All About Tonight (EP)	1		1
5	3	2	ZAC BROWN BAND <small>HOME GROWN/ATLANTIC/BIGGER PICTURE (13.98)</small>	The Foundation	2		2
6	4	4	MIRANDA LAMBERT <small>COLUMBIA 46854/SMN (12.98)</small>	Revolution	1		1
7	5	3	JERROD NIEMANN <small>SEA GRACE/ARISTA NASHVILLE 63750/W (9.98)</small>	Judge Jerrod & The Hung Jury	1		1
8	7	5	CARRIE UNDERWOOD <small>19/ARISTA NASHVILLE 49823/SMN (13.98)</small>	Play On	1		1
9	6	6	TAYLOR SWIFT <small>BIG MACHINE 0290 (18.98)</small>	Fearless	1		1
10	12	12	LADY ANTEBELLUM <small>CAPITOL NASHVILLE 03296 (12.98)</small>	Lady Antebellum	1		1
11	9	9	EASTON CORBIN <small>MERCURY 013644/UMGN (10.98)</small>	Easton Corbin	4		4
12	11	10	BRAD PAISLEY <small>ARISTA NASHVILLE 47352/SMN (13.98)</small>	American Saturday Night	1		1
13	8	7	DIERKS BENTLEY <small>CAPITOL NASHVILLE 05410 (12.98)</small>	Up On The Ridge	2		2
14	10	11	LUKE BRYAN <small>CAPITOL NASHVILLE 05833 (18.98)</small>	Doin' My Thing	2		2
15	16	15	JASON ALDEAN <small>BROKEN BOW 7637 (18.98)</small>	Wide Open	2		2
16	15	13	BROOKS & DUNN <small>ARISTA NASHVILLE 49222/SMN (13.98)</small>	#1s ... And Then Some	1		1
17	13	8	JARON AND THE LONG ROAD TO LOVE <small>SHOW DOG-UNIVERSAL 014268 (9.98)</small>	Getting Dressed In The Dark	2		2
18	14	14	ZAC BROWN BAND <small>SOUTHERN GROUND/ATLANTIC 52373/WG (25.98) (CD/DVD)</small>	Pass The Jar: Live	2		2
19	17	16	COLT FORD <small>AVERAGE JONES 216 (14.98)</small>	Chicken & Biscuits	8		8
20	19	18	CRAIG MORGAN <small>BNA 53808/SMN (12.98)</small>	That's Why	8		8
21	22	19	SOUNDTRACK <small>WALT DISNEY 003101 (18.98)</small>	Hannah Montana: The Movie	1		1
22	21	20	KEITH URBAN <small>CAPITOL NASHVILLE 35751* (18.98)</small>	Defying Gravity	1		1
23	18	21	JOSH TURNER <small>MCA NASHVILLE 013363/UMGN (13.98)</small>	Haywire	2		2
24	23	24	GARY ALLAN <small>MCA NASHVILLE 013362/UMGN (10.98)</small>	Get Off On The Pain	2		2
25	20	17	JEWEL <small>VALORY JK0290A (9.98)</small>	Sweet And Wild	3		3

TOP BLUEGRASS ALBUMS™

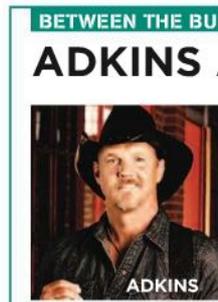
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	CERT.	PEAK POSITION
1	1	12	#1 DIERKS BENTLEY <small>11 WKS. CAPITOL NASHVILLE 05410</small>	Up On The Ridge	1		1
2	2	10	PUNCH BROTHERS <small>NONESUCH 521980*/WARNER BROS.</small>	Antifogmatic			
3	3	27	CAROLINA CHOCOLATE DROPS <small>NONESUCH 516995/WARNER BROS.</small>	Genuine Negro Jig			
4	4	19	TRAMPLED BY TURTLES <small>BAIJOJAD 07*</small>	Palomino			
5	6	79	STEVE MARTIN <small>40 SHARE 610647*/ROUNDER</small>	The Crow: New Songs For The Five-String Banjo			
6	RE-ENTRY		THE WALIN JENNYNS <small>RED HOUSE 220</small>	Live At The Mauch Chunk Opera House			
7	8	29	DAILEY & VINCENT <small>CRACKER BARREL 610648/ROUNDER</small>	Dailey & Vincent Sing The Statler Brothers			
8	7	6	CHATHAM COUNTY LINE <small>YEP! ROC 2221*</small>	Wildwood			
9	5	49	THE ISAACS <small>GATHER 46014</small>	The Isaacs ... Naturally: An Almost A Cappella Collection			
10	14	2	SOUNDTRACK <small>ROUNDER 619100/CONCORD</small>	Get Low			

BETWEEN THE BULLETS

ADKINS AT NO. 1

Trace Adkins scores his fourth No. 1 on Top Country Albums as "Cowboy's Back In Town" snares the Hot Shot Debut with 50,000 copies, according to Nielsen SoundScan. His last effort, 2008's "X: Ten," debuted and peaked at No. 7 with 37,000. Adkins previously hit No. 1 with "Greatest Hits" (2003), "Songs About Me" (2005) and "Dangerous Man" (2006). The new set (his first for Show Dog-Universal) also sees lead single "This Ain't No Love Song" shoot 41-28 on the Country Digital Songs tally (10,000) while climbing 30-27 on the airplay-based Hot Country Songs chart.

—Wade Jessen



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—Wade Jessen

TOP R&B/HIP-HOP ALBUMS™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST / TITLE (IMPRINT / PROMOTION LABEL)
1	1	10	#1 EMINEM RECOVERY (WEB/SHADY/AFTERMATH/INTERSCOPE) 014411* (GA)
2	95	2	GG KEM INTIMACY: ALBUM III (UNIVERSAL/MOTOWN) 014460 (UMRG) ⊕
3	2	5	RICK ROSS TRIFLON DON (MAYBACH/SUP-4-SLIDE/DEF JAM) 014366 (UMRG)
4	3	11	DRAKE THANK ME LATER (YOUNG MONEY/CASH MONEY/UNIVERSAL/MOTOWN) 014235 (UMRG)
5	5	63	THE BLACK EYED PEAS THE E.N.D. (INTERSCOPE) 012687** (GA)
6	6	22	USHER RAYMOND V RAYMOND (LAFACE/JIVE) 61552 (JLG)
7	8	17	B.O.B B.O.B PRESENTS REBEL ROCK (GRAND HUSTLE/ATLANTIC) 518903** (AG) ⊕
8	4	3	BUN-B TRILL O.G. TRILL J.J. PRINCE RAP-A-LOT 4 LIFE 1014RAP-A-LOT
9			HOT SHOT DEBUT DONDRIA DONDRIA VS PHATFFAT SO SO DEF 3801 (MALACO)
10	9	7	BIG BOI SIR LUCIOUS LEFT FOOT DEF JAM 014377** (DJJMG)
11	7	4	SOUNDTRACK STEP UP 3D ATLANTIC 524395 (AG)
12	10	37	ALICIA KEYS THE ELEMENT OF FREEDOM (M&K/J) 46571** (RMG)
13	12	9	THE ROOTS HOW I GOT OVER DEF JAM 013885** (DJJMG)
14	11	39	RIHANNA RATED R (SRP/DEF JAM) 013736 (DJJMG)
15	13	24	LUDACRIS BATTLE OF THE SEXES (DTP/DEF JAM) 014030** (DJJMG)
16	14	29	LIL WAYNE REBIRTH (CASH MONEY/UNIVERSAL/MOTOWN) 012737 (UMRG)
17	19	49	KID CUDI MAN ON THE MOON (DEAN G.O.O.D./UNIVERSAL/MOTOWN) 013198** (UMRG) ⊕
18	18	23	MONICA STILL STANDING J 40398 (RMG)
19	15	66	EMINEM RELAPSE (WEB/SHADY/AFTERMATH/INTERSCOPE) 012663** (GA)
20	16	62	PRINCE & DAMIAN VALENTE LOTUS FLOWER (MPLSOUND/ELIXSR) NPG 09548 EX
21	17	8	THE-DREAM LOVE KING RADIO KILLA/DEF JAM 014218 (DJJMG)
22	21	51	TREY SONGZ READY (SONGBOOK/ATLANTIC) 518794 (AG)
23	20	14	NAS & DAMIAN MARLEY DISTANT RELATIVES (E1) (YOUTHS OF JAM/UNIVERSAL/REPUBLIC) 014130 (UMRG)
24	25	24	MARVIN SAPP HERE I AM (VERITY) 53156 (JLG)
25	24	29	SADE SOLDIER OF LOVE (EPIC) 63933** (SONY MUSIC)
26	28	21	ERYKAH BADU NEW AMERICAN (P&W) (CONTROL) (REAG) (UNIVERSAL/MOTOWN) 014023** (UMRG)
27	31	36	MARY J. BLIGE STRONGER WITH EACH TEAR (MTRIA/RCA/JEFFEN) 013722 (AGA)
28	30	35	YOUNG MONEY WE ARE YOUNG MONEY (CASH MONEY/UNIVERSAL/MOTOWN) 013755 (UMRG)
29	32	28	JAHEIM ANOTHER ROUND (ATLANTIC) 522783 (AG)
30	23	14	JANELLE MONAE THE ARCHANHOID: SUITS I AND II (HOLLYWOOD) 50152257 (WARNER BROS.)
31	26	50	JAY-Z THE BLUEPRINT 3 (ROC NATION) 520856** (YG) ⊕
32	33	50	DRAKE 30 FAR 606 (EP) (YOUNG MONEY/CASH MONEY/UNIVERSAL/MOTOWN) 013650 (UMRG)
33	27	4	TECH N9NE COLLABOS THE GATES MIXED PLATE (STRANGE) 79/RBC
34	35	4	FAT JOE THE DARKSIDE: VOL. 1 (TERROR SQUAD) 2101/E1
35	37	44	MICHAEL JACKSON'S THIS IS IT MICHAEL JACKSON'S THIS IS IT (M&K/J) 76067** (SONY MUSIC)
36	39	11	PLIES SOON AFFILIATED (BIG GATES/SUP-4-SLIDE/ATLANTIC) 522485 (AG)
37	34	9	KEITH SWEAT RIDIN' SOLO (KEDAR) 00008 ⊕
38	22	5	VARIOUS ARTISTS BOX IN THE OIL (A SUPERHERO HIP-HOP) (HARD) (HOLLYWOOD) 50152257 (WARNER BROS.)
39	41	59	MAXWELL BLACKSUMMERS NIGHT (COLUMBIA) 89142 (SONY MUSIC) ⊕
40	56	47	PACE SETTER BEBE & CECE WINANS STILL B&C 31105 (MALACO)
41	43	37	GUCCI MANE THE STATE VS. RADIC DAVIS (1017 BRICK SQUARE/ASYLUM/WARNER BROS.)
42	40	30	CORINNE BAILEY RAE THE SEA (CAPITOL) 09378*
43	44	5	BRIAN CULBERTSON XII (GRP) 011460 (VG)
44	38	4	DRU HILL INDEPENDENCE DAY (KEDAR) 00008
45	42	6	CURRENT95 PILOT TALK (DD) 172 02030
46	48	19	DJ HOLIDAY + GUCCI MANE BURBAPRINTZ (HD) (1017 BRICK SQUARE/ASYLUM/WARNER BROS.)
47	46	8	DWELE I WANTS W. ORLD W. OMEN (RT) 5149/E1
48	NEW		MESSY MARV AND BERNER BLOW: BLOCKS AND BOAT DOCKS (BERN) ONE 4458
49	45	16	TONI BRAXTON PULSE (ATLANTIC) 520268 (AG) ⊕
50	53	20	SHARON JONES & THE DAP-KINGS I LEARNED THE HARD WAY (DAPTONE) 019*

At No. 13 on Top R&B/Hip-Hop Albums with 6,000 sold, the Roots' "How I Got Over" is the only title in the top 20 to not chart a single on the Billboard Hot 100 or Hot R&B/Hip-Hop Songs. The set, which bowed at No. 3 in July, tallies a ninth consecutive week in the region, the longest such streak for the act.



MAINSTREAM R&B/HIP-HOP™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)
1	7	7	#1 GG DEUCES CHRIS BROWN FEAT. TYGA & KEVIN MCCALL (JIVE/JLG)
2	1	14	YOUR LOVE NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL/MOTOWN) (UMRG)
3	3	11	MISS ME DRAKE FEAT. LIL WAYNE (YOUNG MONEY/CASH MONEY/UNIVERSAL/MOTOWN) (UMRG)
4	2	18	THERE GOES MY BABY USHER (LAFACE/JLG)
5	10	10	LOVE ALL OVER ME MONICA (J/RMG)
6	6	7	B.M.F. (BLOWIN' MONEY FAST) RICK ROSS FEAT. STYLES P (MAYBACH/SUP-4-SLIDE/DEF JAM) (DJJMG)
7	5	11	PRETTY BOY SWAG SOULJA BOY TELLEM (COLLIPARK/INTERSCOPE)
8	8	16	TEACH ME HOW TO DOUGIE CALL SWAG DISTRICT (CAPITOL)
9	4	15	RIDE CIARA FEAT. LUDACRIS (LAFACE/JLG)
10	9	16	FIND YOUR LOVE DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL/MOTOWN) (UMRG)
11	11	23	UN-THINKABLE (I'M READY) ALICIA KEYS (M&K/J/RMG)
12	18	4	FANCY DWELE FEAT. L & SWIZZ BEATZ (YOUNG MONEY/CASH MONEY/UNIVERSAL/MOTOWN) (UMRG)
13	19	10	GOT YOUR BACK T.I. FEAT. KERI HILSON (GRAND HUSTLE/ATLANTIC)
14	12	9	CHAMPAGNE LIFE NE-YO (DEF JAM) (DJJMG)
15	17	5	BOTTOMS UP TREY SONGZ FEAT. NICKI MINAJ (SONGBOOK/ATLANTIC)
16	14	14	BITTERSWEET FANTASIA (J/RMG)
17	20	12	STATISTICS LYFE JENNING (JESUS SWINGS/ASYLUM/WARNER MUSIC GROUP)
18	13	22	LOSE MY MIND YOUNG JEEZY FEAT. PLIES (CTE/DEF JAM) (DJJMG)
19	21	5	HOLDING YOU DOWN (GIRIN IN CIRCLES) JAZMINE SULLIVAN (J/RMG)
20	26	3	HOT TOTTIE USHER FEAT. JAY-Z (LAFACE/JLG)
21	16	15	OMG USHER FEAT. WILL I AM (LAFACE/JLG)
22	15	18	SEX ROOM LUDACRIS FEAT. TREY SONGZ (DTP/DEF JAM) (DJJMG)
23	24	8	GET BIG DORROUSH (NGENIUS/E1)
24	29	3	LOVE THE WAY YOU LIE EMINEM FEAT. RIHANNA (WEB/SHADY/AFTERMATH/INTERSCOPE)
25	22	8	POWER KANYE WEST (ROC-A-FELLA/DEF JAM) (DJJMG)
26	28	6	I LIKE JEREMIH FEAT. LUDACRIS (MICK SCHULTZ/DEF JAM) (DJJMG)
27	23	11	HARD IN DA PAINT WAKA FLOCKA FLAME (1017 BRICK SQUARE/ASYLUM/WARNER BROS.)
28	34	4	SEX MUSIC TANK (SOUNDBASE/MOGAME/ATLANTIC)
29	27	17	HELLO GOOD MORNING DIDDY - DIRTY MONEY FEAT. T.I. (BAD BOY/INTERSCOPE)
30	25	9	WHO DAT J. COLE (ROC NATION/COLUMBIA)
31	31	6	PHONE # BOBBY V FEAT. PLIES (BLU KOLLA DREAMS/CAPITOL)
32	32	5	GROWN WOMAN KELLY ROWLAND (UNIVERSAL/MOTOWN) (UMRG)
33	30	5	PULLING ON HER HAIR MARQUEE HONSTON FEAT. RICK ROSS (M&K/J/RMG)
34	33	3	I JUST CAN'T DO THIS K. MICHELLE (NITZ COMMITTEE/JIVE/JLG)
35	NEW		GUCCI TIME GUCCI MANE FEAT. SWIZZ BEATZ (1017 BRICK SQUARE/ASYLUM/WARNER BROS.)
36	36	3	SHAWTY WUS UP DONDRIA FEAT. JONITA AUSTIN & DIAMOND (SO SO DEF) (MALACO)
37	37	11	I'M SINGLE LIL WAYNE (CASH MONEY/UNIVERSAL/MOTOWN) (UMRG)
38	39	2	LOYALTY BRIAN FEAT. TYGA & LIL WAYNE (CASH MONEY/UNIVERSAL/MOTOWN) (UMRG)
39	35	9	ALREADY TAKEN TREY SONGZ (SONGBOOK/ATLANTIC)
40	38	2	LETTING GO (DUTTY LOVE) SEAN KINGSTON FEAT. NICKI MINAJ (BELUGA HEIGHTS/EPIC/COLUMBIA)

BETWEEN THE BULLETS

KEM'S 'INTIMACY' IGNITES AT NO. 2



Kem earns the Greatest Gainer trophy on Top R&B/Hip-Hop Albums as "Intimacy: Album III" roars 95-2 with 74,000, according to Nielsen SoundScan. Landing behind Eminem (after its early bow last issue with street date violations), the set is Kem's second top 10 following his sophomore release, "Album II," which began at No. 1 in 2005. First album "Kemistry" entered at No. 29 in March 2003 and peaked at No. 14 that August. On the Billboard 200, "Intimacy" becomes his highest-peaking set, coming in at No. 2, but "Album II" gave Kem his best sales week when it debuted at No. 5 with 140,000. "Kemistry" peaked at No. 90 and never sold more than 13,000 in any period during its 46-week chart run.

Meanwhile, newcomer Dondria earns the Hot Shot Debut on Top R&B/Hip-Hop Albums as "Dondria vs. Phatffat" bows at No. 9 with 8,000.

—Raphael George

RHYTHMIC™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)
1	1	10	#1 LOVE THE WAY YOU LIE EMINEM FEAT. RIHANNA (WEB/SHADY/AFTERMATH/INTERSCOPE)
2	3	10	DYNAMITE TAIO CRUZ (MERCURY/DJJMG)
3	2	16	FIND YOUR LOVE DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL/MOTOWN) (UMRG)
4	4	17	AIRPLANES B.O.B FEAT. HAYLEY WILLIAMS (REBEL ROCK/GRAND HUSTLE/ATLANTIC)
5	7	6	GG DJ GOT US FALLIN' IN LOVE USHER FEAT. PITBULL (LAFACE/JLG)
6	6	12	RIDIN' SOLO JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
7	5	14	CALIFORNIA GURLS KATY PERRY FEAT. SNOOP DOGG (CAPITOL)
8	9	14	YOUR LOVE NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL/MOTOWN) (UMRG)
9	12	7	BREAK MY BANK NEW BOYZ FEAT. IYAZ (SHOTTY/ASYLUM/WARNER BROS.)
10	8	22	OMG USHER FEAT. WILL I AM (LAFACE/JLG)
11	10	20	BILLIONAIRE TRAVIS MCDONAY FEAT. BRUNO MARS (A&P) (20/20/CAPITOL/RELEBY) (M&K/J/RMG)
12	11	19	COOLER THAN ME NICKI MINAJ (J/RMG)
13	14	19	TEACH ME HOW TO DOUGIE CALL SWAG DISTRICT (CAPITOL)
14	15	13	RIDE CIARA FEAT. LUDACRIS (LAFACE/JLG)
15	18	4	JUST THE WAY YOU ARE BRUNO MARS (ELKTRA/ATLANTIC)
16	16	16	NOT AFRAID EMINEM (WEB/SHADY/AFTERMATH/INTERSCOPE)
17	13	12	GOT YOUR BACK T.I. FEAT. KERI HILSON (GRAND HUSTLE/ATLANTIC)
18	17	16	143 BOBBY BRACKINS FEAT. RAY J. (TYCOON STATUS/UNIVERSAL/REPUBLIC)
19	22	4	BOTTOMS UP TREY SONGZ FEAT. NICKI MINAJ (SONGBOOK/ATLANTIC)
20	19	6	PRETTY BOY SWAG SOULJA BOY TELLEM (COLLIPARK/INTERSCOPE)
21	25	3	I LIKE IT ENRIQUE IGLESIAS FEAT. PITBULL (UNIVERSAL/REPUBLIC)
22	24	5	MISS ME DRAKE FEAT. LIL WAYNE (YOUNG MONEY/CASH MONEY/UNIVERSAL/MOTOWN) (UMRG)
23	21	7	TOOT IT AND BOOT IT YG (DEF JAM) (DJJMG)
24	23	9	THERE GOES MY BABY USHER (LAFACE/JLG)
25	20	8	POWER KANYE WEST (ROC-A-FELLA/DEF JAM) (DJJMG)
26	26	5	LETTING GO (DUTTY LOVE) SEAN KINGSTON FEAT. NICKI MINAJ (BELUGA HEIGHTS/EPIC)
27	27	4	CLUB CAN'T HANDLE ME FLO RIDA FEAT. DAVID GUETTA (POE BOY/ATLANTIC)
28	31	2	JUST A DREAM NELLY (DEBTR/UNIVERSAL/MOTOWN)
29	29	2	TEENAGE DREAM KATY PERRY (CAPITOL)
30	NEW		HOT TOTTIE USHER FEAT. JAY-Z (LAFACE/JLG)
31	36	3	CHAMPAGNE LIFE NE-YO (DEF JAM) (DJJMG)
32	32	3	B.M.F. (BLOWIN' MONEY FAST) RICK ROSS FEAT. STYLES P (MAYBACH/SUP-4-SLIDE/DEF JAM) (DJJMG)
33	NEW		DEUCES CHRIS BROWN FEAT. TYGA & KEVIN MCCALL (JIVE/JLG)
34	28	7	IMPOSSIBLE SHONTELL (SRP/SRC/UNIVERSAL/MOTOWN)
35	30	4	MAGIC B.O.B FEAT. RIVERS Cuomo (REBEL ROCK/GRAND HUSTLE/ATLANTIC)
36	NEW		FANCY DRAKE FEAT. T.I. & SWIZZ BEATZ (YOUNG MONEY/CASH MONEY/UNIVERSAL/MOTOWN) (UMRG)
37	34	11	HOLD YOU (HOLD YUH) GYPTIAN (VP)
38	RE-ENTRY		LA LA LA ALBUM! FEAT. IYAZ (BELUGA HEIGHTS/WARNER BROS.)
39	NEW		LIKE A G6 FAN-EAST MOVEMENT FEAT. CAJUNACS & DEV (CHERRY TREE/INTERSCOPE)
40	33	18	UN-THINKABLE (I'M READY) ALICIA KEYS (M&K/J/RMG)

ADULT R&B™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)
1	1	17	#1 BITTERSWEET FANTASIA (J/RMG)
2	4	17	WHY WOULD YOU STAY? KEM (UNIVERSAL/MOTOWN) (UMRG)
3	3	21	UN-THINKABLE (I'M READY) ALICIA KEYS (M&K/J/RMG)
4	2	32	THERE GOES MY BABY USHER (LAFACE/JLG)
5	5	29	FINDING MY WAY BACK JAHEIM (ATLANTIC)
6	9	12	GREATEST GAINER LOVE ALL OVER ME MONICA (J/RMG)
7	6	18	WHAT'S NOT TO LOVE DWELE (RT/E1)
8	7	27	WINDOW SEAT ERYKAH BADU (CONTROL) (FREQ/UNIVERSAL/MOTOWN) (UMRG)
9	10	6	CAN IT STAY GERALD LEVERT (RHINO/ATLANTIC)
10	8	40	FISTFUL OF TEARS MAXWELL (COLUMBIA)
11	13	5	SOMETIMES I CRY ERIC BENET (FRIDAY/REPRISE/WARNER BROS.)
12	11	13	STATISTICS LYFE JENNING (JESUS SWINGS/ASYLUM/WARNER MUSIC GROUP)
13	12	13	LOVE LIKE THIS DONELL JONES (CANDYMAN/E1)
14	14	9	CHAMPAGNE LIFE NE-YO (DEF JAM) (DJJMG)
15	16	4	WAKE UP EVERYBODY JOHN LEGEND & THE ROOTS FEAT. COMMON & MELANIE LYNN (GOOD/COLUMBIA)
16	17	12	NO REGRETS ELISABETH WITHERS (PURPOSE/E1)
17	19	18	WE GOT HOOD LOVE MARY J. BLIGE FEAT. TREY SONGZ (MTRIA/RCA/JEFFEN/INTERSCOPE)
18	18	15	SKIES WIDE OPEN BRIAN CULBERTSON FEAT. AVANT (GRP/VERVE)
19	20	6	HERE WITH ME ARIKA KANE (85/THOMPSON MEDIA GROUP)
20	21	7	YOU'RE SO AMAZING CALVIN RICHARDSON (WJ MO/SHANACHIE)
21	24	2	GONE ALREADY FAITH EVANS (PROLIFIC/E1)
22	22	5	SHARE MY LIFE KEM (UNIVERSAL/MOTOWN) (UMRG)
23	23	5	SEX MUSIC TANK (SOUNDBASE/MOGAME/ATLANTIC)
24	35	2	GLAD I MET YOU TONIGHT WILL DOWNING (PEAK/CMG)
25	27	3	NO MORE RONALD ISLEY (DEF JAM) (DJJMG)

HOT RAP SONGS™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)
1	2	9	#1 GG LOVE THE WAY YOU LIE EMINEM FEAT. RIHANNA (WEB/SHADY/AFTERMATH/INTERSCOPE)
2	1	15	YOUR LOVE NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL/MOTOWN) (UMRG)
3	3	12	MISS ME DRAKE FEAT. LIL WAYNE (YOUNG MONEY/CASH MONEY/UNIVERSAL/MOTOWN) (UMRG)
4	4	9	B.M.F. (BLOWIN' MONEY FAST) RICK ROSS FEAT. STYLES P (MAYBACH/SUP-4-SLIDE/DEF JAM) (DJJMG)
5	5	17	AIRPLANES B.O.B FEAT. HAYLEY WILLIAMS (REBEL ROCK/GRAND HUSTLE/ATLANTIC)
6	6	17	TEACH ME HOW TO DOUGIE CALL SWAG DISTRICT (CAPITOL)

CHRISTIAN SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	1	25	#1 OUR GOD	CHRIS TOMLIN	SIXSTEPS/SPARROW/EMI CMG
2	2	27	BORN AGAIN	NEWSBOYS	IN/OP
3	4	19	LEAD ME	SANCTUS REAL	SPARROW/EMI CMG
4	3	28	GET BACK UP	TOBYMAC	FOREFRONT/EMI CMG
5	6	30	ALL OF CREATION	MERCYME	INO
6	7	20	IF WE'VE EVER NEEDED YOU	CASTING CROWNS	REUNION/PLG
7	5	24	HEALING BEGINS	TENTH AVENUE NORTH	REUNION/PLG
8	8	32	HOLD US TOGETHER	MATT MAHER	ESSENTIAL/PLG
9	10	15	STARRY NIGHT	CHRIS AUGUST	FERVENT/WORD-CURB
10	13	9	JESUS SAVES	JEREMY CAMP	BEC/TOOTH & NAIL
11	9	34	BEFORE THE MORNING	JOSH WILSON	SPARROW/EMI CMG
12	11	25	BEAUTIFUL, BEAUTIFUL	FRANCESCA BATTISTELLI	FERVENT/WORD-CURB
13	12	25	MY HELP COMES FROM THE LORD	THE MUSEUM	BEC/TOOTH & NAIL
14	14	13	NO MATTER WHAT	KERRIE ROBERTS	REUNION/PLG
15	15	21	GOD GAVE ME YOU	DAVE BARNES	RAZOR & TIE
16	16	10	LIGHT UP THE SKY	THE AFTERS	INO
17	17	5	LIFT UP YOUR FACE	THIRD DAY	ESSENTIAL/PLG
18	21	4	GREATEST GAINER MY OWN LITTLE WORLD	MATTHEW WEST	SPARROW/EMI CMG
19	18	18	FIGHT ANOTHER DAY	ADDISON ROAD	INO
20	19	17	YOU CAN HAVE ME	SIDEWALK PROPHETS	FERVENT/WORD-CURB
21	20	16	YOUR LOVE IS A SONG	SWITCHFOOT	LOWERCASE PEOPLE/CREDENTIAL/EMI CMG
22	27	9	KEEP CHANGING THE WORLD	MIKESCHAIR	WITH LEGRAC/EMI CMG
23	23	16	GREAT ARE YOU LORD	PHILLIPS, CRAIG & DEAN	INO
24	22	13	UNDONE	FFH	62/CATAPULT
25	24	14	SOMETHING HOLY	STELLAR KART	INO
26	26	2	HUMAN	NATALIE GRANT	CURB
27	30	4	HANGING ON	BRITT NICOLE	SPARROW/EMI CMG
28	34	3	ONLY YOU CAN SAVE	CHRIS SLIGH	WORD-CURB
29	29	5	WALKING ON THE STARS	GROUP 1 CREW	FERVENT/WORD-CURB
30	32	8	LET US LOVE	NEEDTOBREATHE	ATLANTIC/WORD-CURB
31	25	15	COME AS YOU ARE	POCKET FULL OF ROCKS	MYRRH/WORD-CURB
32	37	19	HERE IN THIS MOMENT	BECKAH SHAE	SHAE SHOC
33	35	11	SING ALONG	SIXTEEN CITIES	CENTRICITY
34	31	16	CASTAWAY	CHASEN	INO
35	33	9	TO KNOW YOU	CASTING CROWNS	REUNION/PLG
36	36	5	HALLELUJAH	HEATHER WILLIAMS	INO
37	38	2	COME HOME	LUMINATE	SPARROW/EMI CMG
38	41	3	OUT OF MY HANDS	JARS OF GLAY	GRAY MATTERS/ESSENTIAL/PLG
39	HOT SHOT DEBUT		WHAT LOVE REALLY MEANS	JJ HELLER	STONE TABLE
40	44	4	CLOSER	LARA LONDON	WHIPLASH
41	40	4	TEMPORARY HOME	CARRIE UNDERWOOD	19/ARISTA NASHVILLE
42	45	21	ALREADY HOME	THOUSAND FOOT	KRUTCH TOOTH & NAIL
43	39	5	DEAR X (YOU DON'T OWN ME)	DISCIPLE	INO
44	47	9	BEAUTY WILL RISE	STEVEN CURTIS CHAPMAN	SPARROW/EMI CMG
45	46	8	FOR THOSE WHO WAIT	FIREFLIGHT	FLICKER/PLG
46	49	6	YOU'RE NOT ALONE	DOWNHERE	CENTRICITY
47	NEW		ATTENTION	KNOW HOPE	COLLECTIVE INTEGRITY
48	42	14	AVALANCHE	MANIFEST	BEC/TOOTH & NAIL
49	NEW		RESTLESS	AUDREY ASSAD	SPARROW/EMI CMG
50	NEW		I WILL FOLLOW	CHRIS TOMLIN	SIXSTEPS/SPARROW/EMI CMG

BET's "Sunday Best" 2009 talent show winner Y'Anna Crawley gets her first Billboard chart ink as "The Promise" debuts at No. 9 (1,000 downloads) on Gospel Digital Songs (see page 39). The song is the lead single and title track from the artist's debut album, which was released Aug. 24.



TOP CHRISTIAN ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	IMPRINT / DISTRIBUTING LABEL	CEAT.
1	1	96	#1 FRANCESCA BATTISTELLI	MY PAPER HEART	FERVENT/WORD-CURB	
2	4	52	SKILLET	AWAKE	PROVIDENT/INTEGRITY	●
3	3	6	NEWSBOYS	BORN AGAIN	IN/OP	
4	5	40	CASTING CROWNS	UNTIL THE WHOLE WORLD HEARS	REACH STREET/REUNION/PLG	●
5	6	46	VARIOUS ARTISTS	WOW HITS 2010	WORD-CURB/PROVIDENT/INTEGRITY	●
6	8	24	SANCTUS REAL	PIECES OF A REAL HEART	SPARROW/EMI CMG	
7	7	28	TOBYMAC	TONIGHT	FOREFRONT/EMI CMG	⊕
8	13	8	HILLSONG	A BEAUTIFUL EXCHANGE	LIVE/HILLSONG/SPARROW/EMI CMG	
9	9	16	MERCYME	THE GENEROUS MR. LOVEWELL	INO	
10	11	15	TENTH AVENUE NORTH	THE LIGHT MEETS THE DARK	REUNION/PLG	
11	2	2	GAITHER VOCAL BAND	GREATLY BLESSED	GAITHER/EMI CMG	
12	10	25	VARIOUS ARTISTS	WOW WORSHIP	PLG/EMI CMG	
13	RE-ENTRY		WOMEN OF FAITH WORSHIP TEAM	WOMEN OF FAITH WORSHIP TEAM	WOMEN OF FAITH/11866/EX/10454/NEILSON	
14	16	41	SWITCHFOOT	HELLO	NORMAN/EVERCASTE/PEOPLE/ATLANTIC/OXFORD/EMI CMG	⊕
15	14	24	PASSION	PASSION: AWAKENING	SIXSTEPS/SPARROW/EMI CMG	
16	17	52	NEEDTOBREATHE	THE OUTSIDERS	ATLANTIC/EMI CMG	
17	12	4	TOM JONES	PHASE & BLAME	SECONDS OUT/ISLAND/LOST HIGHWAY/EMI CMG	
18	15	21	AMY GRANT	SOMEWHERE DOWN THE ROAD	AMY GRANT/SPARROW/EMI CMG	
19	24	28	FIREFLIGHT	FOR THOSE WHO WAIT	FLICKER/EMI CMG	
20	20	41	FLYLEAF	MEMENTO MORI	A&M/OXFORD/EMI CMG	
21	23	28	MATT MAHER	ALIVE AGAIN	ESSENTIAL/EMI CMG	
22	22	44	KUTLESS	IT IS WELL	BEC/EMI CMG	
23	40	44	GG SIDEWALK PROPHETS	THESE SIMPLE THINGS	FERVENT/WORD-CURB	
24	25	21	ELVIS PRESLEY	AN EVILING POWER	SUN/EMI CMG	
25	19	6	NORMA JEAN	MERIDIONAL	RAZOR & TIE/EMI CMG	
26	21	6	AUDREY ASSAD	THE HOUSE YOU'RE BUILDING	SPARROW/EMI CMG	
27	30	46	VARIOUS ARTISTS	SONGS 4 WORSHIP	50 INTEGRITY/EMI CMG	
28	26	48	DAVID CROWDER BAND	CHURCH MUSIC	SIXSTEPS/SPARROW/EMI CMG	
29	HOT SHOT DEBUT		VARIOUS ARTISTS	WOMEN OF FAITH & FRIENDS	WOMEN OF FAITH/11866/EX/10454/NEILSON	
30	33	13	VARIOUS ARTISTS	TOP 25 PRAISE SONGS 2011	COLLUM/AR/WORD-CURB	
31	RE-ENTRY		GUY PENROD	BREATHE DEEP	SERVANT/GAITHER/EMI CMG	
32	28	27	THE CANADIAN TENORS	THE CANADIAN TENORS	DECCA/EMI CMG	
33	45	5	JOHN MARK MCMILLAN	THE MEDICINE	INTEGRITY/EMI CMG	
34	36	54	BRITT NICOLE	THE LOST GET FOUND	SPARROW/EMI CMG	
35	50	38	STEVEN CURTIS CHAPMAN	BEAUTY WILL RISE	SPARROW/EMI CMG	
36	29	9	TRIP LEE	BETWEEN TWO WORLDS	REACH/EMI CMG	
37	35	9	ROBERT RANDOLPH & THE FAMILY BAND	WE WALK THIS ROAD	WARNER BROS./EMI CMG	
38	18	44	GAITHER VOCAL BAND	REUNITED	GAITHER/EMI CMG	
39	31	3	HOUSE OF HEROES	SUBURBA	GOTE/EMI CMG	
40	27	11	MORMON TABERNAACLE CHOIR	100 YEARS	MORMON TABERNAACLE CHOIR/EMI CMG	
41	39	68	MERCYME	10	INO/EMI CMG	
42	RE-ENTRY		THE MUSEUM	LET LOVE WIN	BEC/EMI CMG	
43	RE-ENTRY		TRAVIS COTTRELL	JESUS SAVED	LIVE/INDELE/CREATIVE GROUP/EMI CMG	
44	47	3	POCKET FULL OF ROCKS	MORE THAN NOISE	MYRRH/EMI CMG	
45	48	9	REVIVE	BLINK	CONSILING/REPRESENTATIONAL/EMI CMG	
46	32	5	IMPENDING DOOM	THERE WILL BE VIOLENCE	FACEDOWN/EMI CMG	
47	RE-ENTRY		THE DEVIL WEARS PRADA	WITH ROOTS ABOVE AND BRANCHES BELOW	REVEAL/EMI CMG	
48	RE-ENTRY		ADDISON ROAD	STORIES	INO/EMI CMG	
49	43	25	POINT OF GRACE	NO CHANGIN'	US/WORD-CURB/EMI CMG	
50	37	13	THE STATLER BROTHERS	THE GOSPEL MUSIC OF THE STATLER BROTHERS	VOLUME TWO/GAITHER/EMI CMG	

With a 13-10 climb for "Jesus Saves" on Christian Songs, Jeremy Camp ties Chris Tomlin for most solo top 10s (13 apiece) in the seven-year history of the chart. They trail only Casting Crowns and MercyMe for most overall (14 each). Tomlin, meanwhile, spends a ninth week at No. 1 with "Our God."



HOT CHRISTIAN AC SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	1	24	#1 OUR GOD	CHRIS TOMLIN	SIXSTEPS/SPARROW/EMI CMG
2	4	11	LEAD ME	SANCTUS REAL	SPARROW/EMI CMG
3	5	15	BORN AGAIN	NEWSBOYS	IN/OP
4	3	19	IF WE'VE EVER NEEDED YOU	CASTING CROWNS	REUNION/PLG
5	2	25	GET BACK UP	TOBYMAC	FOREFRONT/EMI CMG
6	6	29	ALL OF CREATION	MERCYME	INO
7	7	23	BEAUTIFUL, BEAUTIFUL	FRANCESCA BATTISTELLI	FERVENT/WORD-CURB
8	10	12	STARRY NIGHT	CHRIS AUGUST	FERVENT/WORD-CURB
9	9	15	GOD GAVE ME YOU	DAVE BARNES	RAZOR & TIE
10	8	24	HEALING BEGINS	TENTH AVENUE NORTH	REUNION/PLG
11	13	13	NO MATTER WHAT	KERRIE ROBERTS	REUNION/PLG
12	11	28	HOLD US TOGETHER	MATT MAHER	ESSENTIAL/PLG
13	16	8	JESUS SAVES	JEREMY CAMP	BEC/TOOTH & NAIL
14	12	33	BEFORE THE MORNING	JOSH WILSON	SPARROW/EMI CMG
15	14	15	MY HELP COMES FROM THE LORD	THE MUSEUM	BEC/TOOTH & NAIL
16	17	5	GREATEST GAINER LIFT UP YOUR FACE	THIRD DAY	ESSENTIAL/PLG
17	15	18	BLINK	REVIVE	ESSENTIAL/PLG
18	20	8	LIGHT UP THE SKY	THE AFTERS	INO
19	21	13	GREAT ARE YOU LORD	PHILLIPS, CRAIG & DEAN	INO
20	18	13	FIGHT ANOTHER DAY	ADDISON ROAD	INO
21	19	14	YOU CAN HAVE ME	SIDEWALK PROPHETS	FERVENT/WORD-CURB
22	23	3	MY OWN LITTLE WORLD	MATTHEW WEST	SPARROW/EMI CMG
23	22	6	KEEP CHANGING THE WORLD	MIKESCHAIR	WITH LEGRAC/EMI CMG
24	25	2	ONLY YOU CAN SAVE	CHRIS SLIGH	WORD-CURB
25	26	5	SOMETHING HOLY	STELLAR KART	INO

CHRISTIAN CHR™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	3	11	#1 SOMETHING HOLY	STELLAR KART	INO
2	4	8	LIGHT UP THE SKY	THE AFTERS	INO
3	2	22	LEAD ME	SANCTUS REAL	SPARROW/EMI CMG
4	10	16	AVALANCHE	MANIFEST	BEC/TOOTH & NAIL
5	5	18	FIGHT ANOTHER DAY	ADDISON ROAD	INO
6	1	17	CASTAWAY	CHASEN	INO
7	11	9	LET US LOVE	NEEDTOBREATHE	ATLANTIC/WORD-CURB
8	6	10	WALKING ON THE STARS	GROUP 1 CREW	FERVENT/WORD-CURB
9	9	10	FOR THOSE WHO WAIT	FIREFLIGHT	FLICKER/PLG
10	15	7	GREATEST GAINER KEEP CHANGING THE WORLD	MIKESCHAIR	WITH LEGRAC/EMI CMG
11	16	6	GREATEST GAINER JESUS SAVES	JEREMY CAMP	BEC/TOOTH & NAIL
12	7	7	NO MATTER WHAT	KERRIE ROBERTS	REUNION/PLG
13	12	11	LIFE	BECKAH SHAE	SHAE SHOC
14	8	27	BORN AGAIN	NEWSBOYS	IN/OP
15	17	3	LIFT UP YOUR FACE	THIRD DAY	ESSENTIAL/PLG
16	13	12	YOUR LOVE IS A SONG	SWITCHFOOT	LOWERCASE PEOPLE/CREDENTIAL/EMI CMG
17	14	6	DEAR X (YOU DON'T OWN ME)	DISCIPLE	INO
18	18	6	THE GOD I KNOW	ME IN MOTION	CENTRICITY
19	24	3	HANGING ON	BRITT NICOLE	SPARROW/EMI CMG
20	20	5	NY2LA	PRESS PLAY	DREAM
21	23	19	MY HELP COMES FROM THE LORD	THE MUSEUM	BEC/TOOTH & NAIL
22	22	4	HERO	ABANDON	FOREFRONT/EMI CMG
23	26	4	YOU'RE NOT ALONE	DOWNHERE	CENTRICITY
24	19	15	THERAPY	RELENT K/JIVE/JLG	
25	25	3	FORGIVEN	SKILLET	INO

TOP GOSPEL ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	IMPRINT / DISTRIBUTING LABEL	CEAT.
1	1	24	#1 MARVIN SAPP	HERE I AM	VERITY/EMI CMG	
2	3	31	VARIOUS ARTISTS	WOW GOSPEL 2010	WORD-CURB/EMI CMG/VERITY/EMI CMG	
3	2	2	VASHAWN MITCHELL	TRUMPHTANT	VMAN/EMI CMG	
4	4	4	VARIOUS ARTISTS	LIFE IN THE WORD	F/EMI CMG	
5	10	47	GREATEST GAINER BEBE & CECE WINANS	STILL	B&C/EMI CMG	
6	8	48	FRED HAMMOND	LOVE UNSTOPPABLE	F/EMI CMG/VERITY/EMI CMG	
7	6	91	HEZEKIAH WALKER & LFC	SOUL'D OUT	VERITY/EMI CMG	
8	5	11	FOREVER JONES	GET READY	EMI GOSPEL	
9	11	49	DONNIE MCCLURKIN	PLAYLIST	VERITY/EMI CMG	
10	7	64	BRIAN COURTNEY WILSON	JUST LOVE	SPIRIT RISING/EMI GOSPEL	
11	9	9	TRIP LEE	BETWEEN TWO WORLDS	REACH/EMI CMG	
12	15	30	JAMES FORTUNE & FIYA	ENCORE	BLACKSMOKE/EMI GOSPEL	
13	12	14	CECE WINANS	SONGS OF EMOTION	HEALING/EMI GOSPEL	
14	16	59	VARIOUS ARTISTS	THE GOSPEL MUSIC CELEBRATION	PL 1	WORLD CLASS GOSPEL/EMI CMG
15	25	42	TAMELA MANN	THE MASTER PLAN	T/LY/MANN	8135
16	14	16</				

HOT DANCE CLUB SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
1	2	12	#1 FIRE WITH FIRE	SCISSOR SISTERS DOWNTOWN
2	3	7	DYNAMITE	TAIO CRUZ MERCURY/IDJMG
3	6	8	FIGURE IT OUT	DAVE AUDE FEAT. ISHA COCO AUDACIOUS
4	4	10	4TH OF JULY (FIREWORKS)	KELIS WILL.I.AM/INTERSCOPE
5	1	7	I LIKE IT	ENRIQUE IGLESIAS FEAT. PITBULL UNIVERSAL REPUBLIC
6	12	8	FUERTE	NELLY FURTADO FEAT. CONCHA BUIKA UNIVERSAL/UMRG
7	8	11	ALL THE LOVERS	KYLIE MINOQUE PARLOPHONE/ASTRALWERKS/CAPITOL
8	15	6	WOULDNIT (I'M A STAR)	ONO MIND TRAIN/TWISTED
9	7	10	CALIFORNIA GURLS	KATY PERRY FEAT. SNOOP DOGG CAPITOL
10	13	8	LATELY	MACY GRAY CONCORD/CMG
11	14	9	V.I.P.	ZAYRA BRANDO
12	19	4	BEAUTIFUL MONSTER	ME-YO DEF JAM/IDJMG
13	5	10	I TOLD YOU SO	SOLANGE MUSIC WORLD
14	11	12	ROCKSTAR 101	RIHANNA FEAT. SLASH SRP/DEF JAM/IDJMG
15	20	6	ONE (YOUR NAME)	SWEDISH HOUSE MAFIA FEAT. PHARRELL ASTRALWERKS/VIRGIN/CAPITOL
16	17	9	VERTIGO	GIULIETTA INTERSCOPE
17	18	7	POP GOES THE WORLD	THE GOSSIP COLUMBIA
18	9	10	LOVE DEALER	ESMEE DENTERS FEAT. JUSTIN TIMBERLAKE TEMN/AM/INTERSCOPE
19	16	11	STROBELIGHT	KIMBERLEY LOCKE DREAM MERCHANT 21
20	25	3	YOU LOST ME	CHRISTINA AGUILERA RCA/RMG
21	21	8	HEAVEN	JOHN LEPAPE FEAT. DEBBY HOLIDAY & LFB GROOVE
22	22	6	ETERNITY	GURU JOSH & DJ IGOR BLASKA MOUNVAINE
23	28	4	COULD YOU BELIEVE	ATB HARSH
24	31	4	POWER PICK	KACI BARTASIA FEAT. LUDACRIS CURB
25	30	4	REBOUND	LORI MICHAELS MONITOR SOUND/LMP

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
26	10	11	YOUR LOVE IS MY DRUG	KESHA KEMOSABE/RCA/RMG
27	34	5	SAY I LOVE YOU	TABORAH D1
28	37	4	BOYS OR GIRLS	L2 L2
29	38	4	YOU LOOK BETTER WHEN I'M DRUNK	THE WHITE TIE AFFAIR SLIGHTLY DANGEROUS/EPIC
30	29	5	RIDIN' SOLO	JASON DERULO BELUGA HEIGHTS/WARNER BROS.
31	NOT SHOT	DEBUT	ROUND & ROUND	SELENA GOMEZ & THE SCENE HOLLYWOOD
32	36	5	SPACESHIP	BENNY BENASSI FEAT. KELIS, APL. DE AP & JEAN BAPTISTE ULTRA
33	41	3	HABIT	MARGO DAUMAN
34	47	2	DJ GOT US FALLIN' IN LOVE	USHER FEAT. PITBULL LAFACE/JLG
35	24	8	JUST A MAN	GEORGE HOODS FEAT. SNOOP DOGG DAUMAN
36	35	7	HOT-N-FUN	N.E.R.D FEAT. NELLY FURTADO STAR TRAK/INTERSCOPE
37	48	2	KICK ASS	MIKA VS REDDIE CASABLANCA/UNIVERSAL REPUBLIC
38	40	8	HOLD ON	RUSKO FEAT. AMBER COFFMAN MAD DECENT/DOWNTOWN
39	32	6	BREATHE	ERIC REDD CARRILLO
40	45	3	DO FOR LOVE	VINNY TRIOA FEAT. JAIDENE VEDA CURVVE
41	26	13	ALIVE	GOLDFRAPP MUTE
42	23	11	NEED YOU NOW	LADY ANTEBELLUM CAPITOL NASHVILLE/CAPITOL
43	46	3	FLAT FOOT	MARTIN CLANCY & THE WITNESS PROTECTION PROGRAMME SEAFORT
44	27	13	DIARY	TINO COURTY ELEVENTH
45	33	11	I FEEL BETTER	HOT CHIP ASTRALWERKS/CAPITOL
46	NEW		THE FLOOD	KATE MELUA DRAMATICO
47	NEW		HEAT AKA HEAT OF THE MOMENT	STEVEN LEE & GABY DERSHIN FEAT. ASIA PACHA
48	42	16	DIRTY TALK	WYNTER GORDON BIG BEAT/ATLANTIC
49	NEW		SWOON	THE CHEMICAL BROTHERS FREESTYLE/DUST/ASTRALWERKS/VIRGIN/CAPITOL
50	43	15	COMMANDER	KELLY ROWLAND FEAT. DAVID GUETTA UNIVERSAL MOTOWN

TOP DANCE/ELECTRONIC ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE / IMPRINT / NUMBER / DISTRIBUTING LABEL
1	1	95	#1 LADY GAGA	THE FAME STRIP TO BEYONCE/CHERRYTREE/INTERSCOPE 014867/IGA
2	2	3	LADY GAGA	THE BEMIX STREAMLINE/KOJANE/CHERRYTREE/INTERSCOPE 0146387/IGA
3	3	39	LADY GAGA	THE FAME MONSTER (EP)/STREAMLINE/KOJANE/CHERRYTREE/INTERSCOPE 030822/IGA
4	4	5	SONDRACKT	JERSEY SHORE MTV/UNIVERSAL REPUBLIC 0144566/UMRG
5	6	48	LA ROUX	LA ROUX BIG LIFE/POLYDOR/CHERRYTREE/INTERSCOPE 0133889*/IGA
6	5	8	3OH!3	STREETS OF GOLD PHOTO FINISH 523412/AG
7	7	6	M.I.A.	MAYA N.E.E.T./XL/INTERSCOPE 0143444*/IGA
8	9	58	OWL CITY	OCEAN EYES UNIVERSAL REPUBLIC 0131411*/UMRG
9	8	14	LCD SOUNDSYSTEM	THIS IS HAPPENING DFA/VIRGIN 09903*/CAPITOL
10	11	8	SCISSOR SISTERS	NIGHT WORK POLYDOR 78129/DOWNTOWN
11	10	52	DAVID GUETTA	ONE LOVE GUM 86847*/ASTRALWERKS
12	12	7	KYLIE MINOQUE	APPRODITE PARLOPHONE 42903*/ASTRALWERKS
13	14	59	LMFAO	SHUT UP AND DRIVE ROCKWILL/LAMA/CHERRYTREE/INTERSCOPE 0128202/IGA
14	13	30	DJ ENFERNO	ULTRA DANCE 11 ULTRA 2317
15	RE-ENTRY		DEADMAU5	FOR LACK OF A BETTER NAME MAUSTRAP 2174/ULTRA
16	17	17	CRYSTAL CASTLES	CRYSTAL CASTLES PUPPET ON A STRING UNIVERSAL MOTOWN 014374/UMRG
17	NEW		MATTHEW DEAR	BLACK CITY GHOSTLY INTERNATIONAL 120*
18	15	11	RATATAT	LP4 XL 465*
19	16	10	ROBYN	DOODY TALK PT. 1 (EP) KOJANE/CHERRYTREE/INTERSCOPE 014413/IGA
20	20	48	MIKE SNOW	MIKE SNOW DOWNTOWN 70085*
21	21	9	THE CHEMICAL BROTHERS	FURTHER FREESTYLE/DUST/ASTRALWERKS/VIRGIN 32530*/CAPITOL
22	19	6	SCHOOL OF SEVEN BELLS	DISCONNECT FROM DESIRE GHOSTLY INTERNATIONAL 507*/MAEPRINT
23	NEW		CAMU TAO	KING OF HEARTS DEFINITIVE JUJ 1214/FAV POSSUM
24	18	11	TIESTO	MAGICAL JOURNEY: THE HITS COLLECTION W&K MILK 2426/ULTRA
25	24	12	RIHANNA	RATED R: REMIXED SRP/DEF JAM 014375/IDJMG

HOT DANCE AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
1	1	9	#1 THE RADIO	2 WKS. GET FAR FEAT. H-BOODIE NEXT PLATEAU
2	2	5	DYNAMITE	TAIO CRUZ MERCURY/IDJMG
3	3	4	DJ GOT US FALLIN' IN LOVE	USHER FEAT. PITBULL LAFACE/JLG
4	5	12	COOLER THAN ME	MIKE POSNER JRMG
5	6	4	WE NO SPEAK AMERICANO	YOLANDA BE COOL & DCUP SWEAT IT OUT/ULTRA
6	8	6	I LIKE IT	ENRIQUE IGLESIAS FEAT. PITBULL UNIVERSAL REPUBLIC/UNIVERSAL
7	14	21	STEREO LOVE	EDWARD MAYA & VIKI JIGULINA CAT/ULTRA
8	10	11	DIRTY TALK	WYNTER GORDON BIG BEAT/ATLANTIC
9	7	14	RESTLESSNESS	BASTIEN LAVAL FEAT. LAYLA ROBBINS
10	9	9	COMMANDER	KELLY ROWLAND FEAT. DAVID GUETTA UNIVERSAL MOTOWN
11	16	3	ONE (YOUR NAME)	SWEDISH HOUSE MAFIA FEAT. PHARRELL ASTRALWERKS/VIRGIN/CAPITOL
12	12	7	I'M IN LOVE	ALEX GAUDINO ULTRA
13	15	15	BETTER THAN HER	MATTISE JIVE/JLG
14	11	10	DANCING ON MY OWN	ROBYN KOJANE/CHERRYTREE/INTERSCOPE
15	18	2	TEENAGE DREAM	KATY PERRY CAPITOL
16	13	17	HAPPINESS	ALEXIS JORDAN STARROCK/ROC NATION/COLUMBIA
17	4	14	CALIFORNIA GURLS	KATY PERRY FEAT. SNOOP DOGG CAPITOL
18	17	2	CLUB CAN'T HANDLE ME	FLO RIDA FEAT. DAVID GUETTA POE BOY/ATLANTIC
19	20	4	LOVE THE WAY YOU LIE	EMINEM FEAT. RIHANNA WEB/SHADY/AFTERMATH/INTERSCOPE
20	NEW		SOMEWHERE	DJ MOG FEAT. SARAH LYNN NERVOUS
21	22	4	FEEL IT IN MY BONES	TIESTO FEAT. TEGAN & SARA ULTRA
22	NEW		RIDE	CIARA FEAT. LUDACRIS LAFACE/JLG
23	NEW		LETTING GO (DUTTY LOVE)	SEAN KINGSTON FEAT. NICKI MINAJ BELUGA HEIGHTS/EPIC
24	23	8	BEAUTIFUL MONSTER	NE-YO DEF JAM/IDJMG
25	21	2	GOLD	ANTOINE CLAMARAN NEXT PLATEAU

TOP TRADITIONAL JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE / IMPRINT / NUMBER / DISTRIBUTING LABEL
1	1	46	#1 MICHAEL BUBLE	4 WKS. CRAZY LOVE 1.5/REPRISE 520733/WARNER BROS.
2	2	49	HARRY CONNICK, JR.	YOUR SONGS COLUMBIA 472287/SONY MUSIC
3	4	13	KEITH JARRETT / CHARLIE HADEN	JASMINE ECM 014331/UNIVERSAL CLASSICS GROUP
4	6	69	MELODY GARDOT	MY ONE AND ONLY THRILL VERVE 012563*/VG
5	3	16	NIKKI YANOFSKY	NIKKI DECCA 014138
6	5	74	DIANA KRALL	QUIET NIGHTS VERVE 012433/VG
7	7	62	MICHAEL BUBLE	MEETS MADSON SQUARE GARDEN 1.5/REPRISE 017760/WARNER BROS.
8	9	43	PINK MARTINI	SPLENDOR IN THE GRASS HEINZ 6*
9	RE-ENTRY		JOHN PIZZARELLI	ROCKIN' IN RHYTHM TELARC 31921
10	11	19	FRANK SINATRA	COME FLY WITH ME SAMPA ENTERTAINMENT REFRESH 8901/WARNER BROS.
11	8	45	BARBRA STREISAND	LOVE IS THE ANSWER COLUMBIA 43354/SONY MUSIC
12	13	16	FRANCIS ALBERT SINATRA/ANTONIO CARLOS JOBIM	THE COMPLETE REPRISE RECORDINGS FROM 1947-1955 3235/CONCORD
13	19	27	MICHAEL BUBLE	SPECIAL DELIVERY (EP) 1.5/REPRISE DIGITAL EX/WARNER BROS.
14	NEW		FRANK SINATRA	THE BEST OF FRANK SINATRA CRAZE DIGITAL EX
15	10	6	VARIOUS ARTISTS	THE JAZZ & BLUES VOL. 1 WHITEHOUSE 1703/NOW LATIN/QUARTER

TOP TRADITIONAL CLASSICAL ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE / IMPRINT / NUMBER / DISTRIBUTING LABEL
1	NEW		#1 VARIOUS ARTISTS	4 WKS. BACH: SONATAS & PARTITAS 1004-1006/HARPOON MUNDI 90269
2	1	8	ANDRE RIEU & HIS JOHANN STRAUSS ORCHESTRA	FOREVER VIENNA ANDRE RIEU/OLYMPIA 014439/UMG
3	2	29	EMANUEL AX-YO-YO MAITZKACH PERLMAN	MELODY OF RHYTHM E1 2024
4	10	3	ISABELLE FAUST	J.S. BACH: SONATAS & PARTITAS 1004-1006/HARPOON MUNDI 90269
5	NEW		THE SILK ROAD ENSEMBLE	OFF THE MAP WORLD VILLAGE 4680395
6	5	4	STEPHEN HOUGH	CHOPIN: LATE MASTERPIECES HYPERION 67764
7	3	42	BELA FLECK/ZAKIR HUSSAIN/EDGAR MEYER	THE MELODY OF RHYTHM E1 2024
8	4	27	JENNY OAKS BAKER	THEN SINGS MY SOUL SHADOW MOUNTAIN 5035941
9	13	39	THE PRIESTS	HARMONY RCA VICTOR 59825/RMG
10	7	3	ALONDRA DE LA PARRA/PHILHARMONIC ORCHESTRA OF THE AMERICAS	MI ALMA MEDIANA SONY CLASSICAL 7555/SONY MASTERWORKS
11	RE-ENTRY		RICHARD GALLIANO	BACH DG 014448/UNIVERSAL CLASSICS GROUP
12	9	3	PAUL LEVITS/BBC SYMPHONY ORCH.	BETHOVEN: COMPLETE PIANO CONCERTOS/HARPOON MUNDI 90269
13	NEW		CHRISTINE BREWER/ECM	ATLANTA SYMPHONY ORCH. GREAT STRAUSS SCENES TELARC 31755/CONCORD
14	RE-ENTRY		ANDRE RIEU	GREATEST HITS DEMON 17764/SLG
15	NEW		PATRICIA PETIBON/VENICE BAROQUE ORCH.	ROSSO DG 014516/UNIVERSAL CLASSICS GROUP

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE / IMPRINT / NUMBER / DISTRIBUTING LABEL
1	NEW		#1 BRIAN WILSON	1 WK. BRIAN WILSON FEATURING GREGG ROBINSON/DEE DEE DISCO/DEE DEE
2	NEW		ESPERANZA SPALDING	CHAMBER MUSIC SOCIETY HEADS UP 31810/CONCORD
3	1	8	KENNY G	HEART AND SOUL CONCORD 32048
4	3	5	BRIAN CULBERTSON	XII GRP 014460/VG
5	4	9	HERBIE HANCOCK	THE IMAGINE PROJECT HANCOCK 0001*
6	2	18	TROMBONE SHORTY	BACKTOWN VERVE FORECAST 014194/VG
7	6	8	VARIOUS ARTISTS	LEE RITENOUR'S & STRING THEORY CONCORD 31911
8	5	5	JAZZMASTERS	JAZZMASTERS VI TRIPPIN' W RHYTHM 41
9	8	4	INCOGNITO	TRANSATLANTIC R.P.M. SHANACHIE 5183
10	7	2	GEORGE DUKE	DEJA VU BPM/HEADS UP 23081/CONCORD
11	12	9	NORMAN BROWN	SENDING MY LOVE PEAK 31327/CONCORD
12	13	48	KENNY G	SUPER HITS SONY MUSIC CUSTOM MARKETING GROUP 46252
13	15	4	MARCUS JOHNSON	THIS IS HOW I ROCK THREE KEYS 2093
14	9	10	GERALD ALBRIGHT	PUSHING THE ENVELOPE HEADS UP 31976/CONCORD
15	10	4	MIKE PHILLIPS	M.P.S HIDDEN BEACH 00099

TOP CLASSICAL CROSSOVER ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE / IMPRINT / NUMBER / DISTRIBUTING LABEL
1	1	7	#1 STING	6 WKS. SYMPHONIES CHERRYTREE/01464/UNIVERSAL CLASSICS GROUP
2	3	5	DAVID GARRETT	ROCK SYMPHONIES DECCA 014442
3	2	2	JACKIE EVANCHO	PRELUDE TO A DREAM MKE USA AND JACKIE EVANCHO DIGITAL EX
4	6	11	RENEE FLEMING	DARK HOPE DECCA 014186
5	5	64	DAVID GARRETT	DAVID GARRETT DECCA 01287/UNIVERSAL CLASSICS GROUP
6	4	43	THE CANADIAN TENORS	THE CANADIAN TENORS DECCA 013509
7	13	8	ZOE KEATING	INTO THE TREES ZOE KEATING 03 EX
8	7	10	KATHERINE JENKINS	BELIEVE 143/REPRISE 522190/WARNER BROS.
9	10	5	MAX RICHTER	INFRA FATCAT 1311
10	11	76	SARAH BRIGHTMAN	SYMPHONY: LIVE IN VIENNA MANHATTAN 21681/BLG
11	9	16	MIKE PATTON WITH ORCH. FILARMONICA A TOSCANINI	MONDO CANE IPFCAC 119
12	8	11	DUE VOCI	DUE VOCI TUNOTONES 014271/UMG
13	14	35	MORMON TABERNACLE CHOIR ORCH. AT TEMPLE SQUARE	HEAVENSONG MORMON TABERNACLE CHOIR 5035260
14	15	43	STING	FROM A WINTER NIGHT... CHERRYTREE/01323/UNIVERSAL CLASSICS GROUP
15	12	7	ZADE WITH THE ROYAL PHILHARMONIC ORCH.	ONE NIGHT IN JORDAN: A CONCERT FOR PEACE 20 008

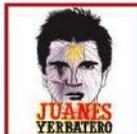
SMOOTH JAZZ SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
1	2	19	#1 FUN IN THE SUN	6 WKS. STEVE OLIVER SOM
2	1	17	BE BEAUTIFUL	MINDI ABAIR CONCORD/CMG
3	4	27	CHRISTIANE	TRICK BRAUN ARTISTRY
4	3	15	TOUCH AND GO	JAZZMASTERS TRIPPIN' W RHYTHM
5	5	30	BOSSA BLUE	CHRIS STANDING ULTIMATE VIBE
6	6	8	HEART AND SOUL	KENNY G CONCORD/CMG
7	7	21	MAKE ROOM FOR ME	JOHANNAN BUTLER RENDEZVOUS
8	8	23	OH YEAH	WALTER BEASLEY HEADS UP
9	12	6	THAT'S LIFE	BRIAN CULBERTSON FEATURING EARL KLUGH GRP/VERVE
10	11	12	FALL AGAIN	KENNY G FEATURING ROBIN THICKE CONCORD/CMG
11	10	20	WILL'S CHILL	DAVID

HOT LATIN SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	10	#1 YERBATERO	JUANES (UNIVERSAL MUSIC LATIN)
2	3	18	DIME QUE ME QUIERES	BANDA EL RECCODO (FONOVISA)
3	1	17	CUANDO ME ENAMORO	ENRIQUE IGLESIAS FEAT. JUAN LUIS GUERRA (UNIVERSAL MUSIC LATIN)
4	4	13	ALEJATE DE MI	CAMILA (SONY MUSIC LATIN)
5	8	15	GREATEST GAINER EL MALO	AVENTURA (PREMIUM LATIN)
6	5	30	AL MENOS	ORIGINAL BANDA EL LIMON DE SALVADOR LIZARRAGA (FONOVISA)
7	12	11	NINA DE MI CORAZON	LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO (DISA)
8	9	22	TE RECORDARE	EL TRONO DE MEXICO (FONOVISA/MUSIVISA)
9	6	21	NO PUEDO VOLVER	INTOCABLE (CAPITOL LATIN)
10	10	16	AMARTE A LA ANTIGUA	PEDRO FERNANDEZ (FONOVISA)
11	7	31	NINA BONITA	CHINO Y NACHO (MACHETE/UNIVERSAL MUSIC LATIN)
12	19	6	I LIKE IT	ENRIQUE IGLESIAS FEAT. PITBULL (UNIVERSAL REPUBLIC/UNIVERSAL)
13	18	6	LA DESPEDIDA	DADDY YANKEE (EL CARTEL/SONY MUSIC LATIN)
14	11	13	LA VIDA ES ASI	IVY QUEEN (MACHETE/UNIVERSAL MUSIC LATIN)
15	16	20	BACHATA EN FUKUOKA	JUAN LUIS GUERRA Y 440 (CAPITOL LATIN)
16	15	26	LA PEINADA	CHUY LIZARRAGA Y SU BANDA TIERRA SINALOENSE (DISA)
17	13	29	STAND BY ME	PRINCE ROYCE (TOP STOP)
18	14	12	WAKA WAKA (THIS TIME FOR AFRICA)	SHAKIRA FEAT. FRESHLYGROUND (EPIC/SONY MUSIC LATIN)
19	20	9	AL DIABLO LO NUESTRO	ESPIÑOZA PAZ (DISA/ASL)
20	17	27	EL ENAMORADO	LOS TITANES DE DURANGO (DISA)
21	22	6	ARRASTRANDO LAS PATAS	LARRY HERNANDEZ (FONOVISA)
22	23	7	MILLONARIO DE AMOR	SERGIO VEGA "EL SHAKA" (DISA)
23	21	12	OMG	USHER FEAT. WILL LAM (LAFACE/JLG)
24	26	7	TE COMENCE A QUERER	TITO "EL BAMBINO" SIENTE
25	24	20	POR QUE ME HACES LLORAR?	JUAN GABRIEL (FONOVISA)
26	25	10	NUESTRO AMOR SERA LEYENDA	ALEJANDRO SANZ (WARNER LATINA)
27	32	6	NI EL DIABLO TE VA A QUERER	LOS RIELEROS DEL NORTE (FONOVISA)
28	29	10	MI AMOR ES POBRE	TONY DIZE FEAT. KEN-Y & ARCANGEL (SONY MUSIC LATIN)
29	35	3	LOVE THE WAY YOU LIE	EMINEM FEAT. RIHANNA (WEBB/SHADY/AFTERMATH/INTERSCOPE)
30	30	13	CUANDO, CUANDO ES?	J-KING & MAXIMIAN (LANA/MACHETE/UNIVERSAL MUSIC LATIN)
31	31	19	Y COMO ES EL	MARC ANTHONY (SONY MUSIC LATIN)
32	36	4	CORAZON SIN CARA	PRINCE ROYCE (TOP STOP)
33	45	2	IRRESISTIBLE	WISIN & YANDEL (WY/MACHETE/UNIVERSAL MUSIC LATIN)
34	42	4	ESTOY ENAMORADO	THALIA FEAT. PEDRO CAPO (SONY MUSIC LATIN)
35	28	18	MAS ADELANTE	LA ARROLLADORA BANDA EL LIMON (DISA)
36	43	3	TUS OJOS NO ME VEN	JOEY MONTANA (CAPITOL LATIN)
37	33	19	QUIERE PA' QUE TE QUIERAN	DYLAND Y LENNY (SONY MUSIC LATIN)
38	49	2	LA GUAGUA	JUAN LUIS GUERRA Y 440 (CAPITOL LATIN)
39	37	17	LA MARIA	JULION ALVAREZ Y SU NORTEÑO BANDA (DISA/ASL)
40	27	14	EN PREPARACION	GERARDO ORTIZ (DEL/SONY MUSIC LATIN)
41	47	4	CALIFORNIA GURLS	KATY PERRY FEAT. SNOOP DOGG (CAPITOL)
42	HOT SHOT DEBUT	24 HORAS	DAVID BISRAL FEAT. ESPIÑOZA PAZ (VALE/UNIVERSAL MUSIC LATIN)	
43	38	11	QUIERO QUE SEPAS	PESADO (DISA/ASL)
44	NEW	MI NECESIDAD	GRUPO MONTEZ DE DURANGO (DISA)	
45	40	4	EL BUCHON	LOS DE SONORA (SONY MUSIC LATIN)
46	39	16	BREAK YOUR HEART	TAIO CRUZ FEAT. LUDACRIS (MERCURY/IDJMG)
47	50	3	LA FUERZA DE UN TE QUIERO	EDNITA NAZARIO (SONY MUSIC LATIN)
48	46	4	LA COMPLICIDAD	CULTURA PROFETICA (L.A. MUFAFA)
49	34	11	ALEJANDRO	LADY GAGA (STREAMLINE/KONIVIVE/CHERRYTREE/INTERSCOPE)
50	NEW	SOLO JUNTO A TI	CONJUNTO ATARDECER (DISA/ASL)	

Juanes scores his seventh chart-topper on Hot Latin Songs as "Yerbatero" steps 2-1 with 15.3 million listener impressions (up 12%). Since 2000, only Enrique Iglesias, with 10, has picked up more No. 1s on the list. "Yerbatero" also ranks at No. 2 on the Pop, Tropical and Rhythm charts.



TOP LATIN ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT / PROMOTION LABEL)	CERT.
1	1	7	#1 ENRIQUE IGLESIAS	7 WKS. RAYANDO EL SOL (UNIVERSAL MUSIC LATIN/4010/UMILE)	
2	2	2	ESPIÑOZA PAZ	DEL RANCHO PARA EL MUNDO DISA 721593/UMILE	
3	HOT SHOT DEBUT	MANNY MANUEL	RATANDO EL SOL (UNIVERSAL MUSIC LATIN) 013344/UMILE		
4	4	13	MARC ANTHONY	ICONOS SONY MUSIC LATIN 67402	
5	3	2	LOS INQUIETOS DEL NORTE	VAMOS A DARLE CON TODO COLECCION DE CORRIDOS CATAPLET 3612	
6	7	4	LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO	TODO DEPENDE DE TI DISA 721616/UMILE	
7	6	5	SERGIO VEGA	MILLONARIO DE AMOR DISA 721564/UMILE	
8	5	2	LOS RIELEROS DEL NORTE	NI EL DIABLO TE VA A QUERER FONOVISA 354484/UMILE	
9	9	28	CAMILA	DEJARTE DE AMAR SONY MUSIC LATIN 59881	
10	13	25	GREATEST GAINER PRINCE ROYCE	PRINCE ROYCE TOP STOP 30020/SONY MUSIC LATIN	
11	8	11	JUAN LUIS GUERRA Y 440	A SON DE GUERRA CAPITOL LATIN 42483	
12	11	63	AVENTURA	THE LAST PREMIUM LATIN 20800/SONY MUSIC LATIN	2
13	10	32	PEDRO FERNANDEZ	AMARTE A LA ANTIGUA FONOVISA 354085/UMILE	
14	12	6	IVY QUEEN	DRAMA QUEEN MACHETE 014536/UMILE	
15	21	42	MARCO ANTONIO SOLIS	MAS DE MARCO ANTONIO SOLIS FONOVISA 354216/UMILE	
16	17	10	PESADO	DESDE LA CANTINA: VOLUMEN II DISA 726538/UMILE	
17	20	22	EL TRONO DE MEXICO	QUIERO DECIRTE QUE TE AMO FONOVISA 354484/UMILE	
18	14	5	VICENTE FERNANDEZ	UN MEXICANO EN LA MEXICO SONY MUSIC LATIN 73056	
19	15	4	PEDRO FERNANDEZ	HASTA QUE EL DINERO NOS SEPARA FONOVISA 354504/UMILE	
20	18	65	WISIN & YANDEL	LA REVOLUCION WY/MACHETE 012867/UMILE	
21	24	12	GERARDO ORTIZ	NI HOY NI MANANA DEL 68924/SONY MUSIC LATIN	
22	27	40	LARRY HERNANDEZ	EN VIVO DESDE CULIACAN MENDIETA/FONOVISA 570050/UMILE	
23	19	8	GILBERTO SANTA ROSA	IRREPETIBLE SONY MUSIC LATIN 42868	
24	23	20	CHINO Y NACHO	MI NINA BONITA MACHETE 014142/UMILE	
25	16	16	JUAN GABRIEL	JUAN GABRIEL FONOVISA 354514/UMILE	
26	22	8	CONJUNTO ATARDECER	SOLO JUNTO A TI DISA 721555/UMILE	
27	28	17	DADDY YANKEE	MUNDIAL EL CARTEL 80030/SONY MUSIC LATIN	
28	25	13	LARRY HERNANDEZ	LARRYMANIA MENDIETA/FONOVISA 570052/UMILE	
29	31	38	PESADO	DESDE LA CANTINA: VOLUMEN I DISA 726533/UMILE	
30	29	3	LOS HURACANES DEL NORTE	EN VIVO DESDE MONTERREY DISA 726541/UMILE	
31	26	4	A.B. QUINTANILLA'S ALL STARZ	LA VIDA DE UN GENIO CAPITOL LATIN 29847	
32	36	66	ESPIÑOZA PAZ	YO NO CANTO, PERO LO INTENTAMOS ASL/DISA 730251/UMILE	
33	34	76	TITO "EL BAMBINO"	EL PATRON SIENTE 653883/UMILE	2
34	44	7	LOS BONDADOSOS	20 DEL REQUERIDO DASHI 028	
35	NEW	VOZ DE MANDO	IMPACTOS DE AIRMANUE DISA 721583/UMILE		
36	53	3	PACE FUEGO	LA MUSICA DEL RITMO D'ORFEN/EMERALD DTD	
37	33	12	JULION ALVAREZ Y SU NORTEÑO BANDA	NI LO INTENTES DISA 721551/UMILE	
38	NEW	VARIOUS ARTISTS	ENFIESTADOS Y DE LOQUERA DISA 729581/UMILE		
39	39	20	TIERRA CALI	MALDITO AMOR VERMILION UNIVERSAL MUSIC LATIN 653773/UMILE	
40	43	4	LOS TITANES DE DURANGO	20 CORRIDOS PA' LA PLEVADA ATLAS 1036	
41	NEW	SERGIO VEGA	SUS PRIMEROS EXITOS CON LOS HERMANOS VEGA SONY MUSIC LATIN 7699		
42	41	38	THALIA	PRIMERA FILA SONY MUSIC LATIN 56091	
43	32	3	EL CHAPO	APASIONADO DISA 721588/UMILE	
44	37	38	JENNI RIVERA	LA GRAN SEÑORA FONOVISA 354388/UMILE	
45	42	43	LOS BUKIS	SERIE DIAMANTE: 30 SUPER EXITOS FONOVISA 354230/UMILE	
46	58	10	EL TRONO DE MEXICO	REUNION ENTRE AMIGOS SKALONA 8900	
47	38	8	SERGIO VEGA	EXITOS SHAKAS, CORRIDOS Y PANCHERAS SONY MUSIC LATIN 5278	
48	52	12	VARIOUS ARTISTS	SUPER ESTRELLAS CON LOS EXITOS DEL MONDO FONOVISA 354511/UMILE	
49	46	21	LOS TITANES DE DURANGO	LOS LOCOS DEL CORRIDO DISA 729585/UMILE	
50	35	3	VOZ DE MANDO	DIA D'CONCIERTO SONY MUSIC LATIN 75112	

Manny Manuel debuts atop Tropical Albums with "Rayando el Sol," moving nearly 4,000 copies, according to Nielsen SoundScan. In Manuel's 15-year chart history, the title is only his second No. 1 on the list, following "Autentico," which spent four weeks at the summit in 1996.



REGIONAL MEXICAN AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	20	#1 DIME QUE ME QUIERES	12 WKS. BANDA EL RECCODO FONOVISA
2	2	32	AL MENOS	ORIGINAL BANDA EL LIMON DE SALVADOR LIZARRAGA FONOVISA
3	4	25	TE RECORDARE	EL TRONO DE MEXICO FONOVISA/MUSIVISA
4	3	24	NO PUEDO VOLVER	INTOCABLE CAPITOL LATIN
5	5	21	AMARTE A LA ANTIGUA	PEDRO FERNANDEZ FONOVISA
6	6	14	NINA DE MI CORAZON	LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO DISA
7	9	13	AL DIABLO LO NUESTRO	ESPIÑOZA PAZ DISA/ASL
8	7	29	LA PEINADA	CHUY LIZARRAGA Y SU BANDA TIERRA SINALOENSE DISA
9	8	30	EL ENAMORADO	LOS TITANES DE DURANGO DISA
10	10	14	ARRASTRANDO LAS PATAS	LARRY HERNANDEZ FONOVISA
11	13	9	MILLONARIO DE AMOR	SERGIO VEGA "EL SHAKA" DISA
12	14	41	CARITA DE ANGEL	LARRY HERNANDEZ MENDIETA/FONOVISA/MUSIVISA
13	11	30	COMANDOS DEL M.P. (500 BALAZOS)	VOZ DE MANDO DISA
14	12	36	ANDO BIEN PERO	BANDA LOS RECCODITOS DISA
15	18	8	NI EL DIABLO TE VA A QUERER	LOS RIELEROS DEL NORTE FONOVISA
16	16	24	MAS ADELANTE	LA ARROLLADORA BANDA EL LIMON DISA
17	17	22	POR QUE ME HACES LLORAR?	JUAN GABRIEL FONOVISA
18	19	18	LA MARIA	JULION ALVAREZ Y SU NORTEÑO BANDA DISA/ASL
19	15	16	EN PREPARACION	GERARDO ORTIZ DEL/SONY MUSIC LATIN
20	20	13	QUIERO QUE SEPAS	PESADO DISA/ASL

TROPICAL AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	28	#1 EL MALO	2 WKS. AVENTURA PREMIUM LATIN
2	5	8	YERBATERO	JUANES UNIVERSAL MUSIC LATIN
3	3	20	BACHATA EN FUKUOKA	JUAN LUIS GUERRA Y 440 CAPITOL LATIN
4	7	15	LOCO	JOWELL & RANDY WY/MACHETE/UNIVERSAL MUSIC LATIN
5	4	35	NINA BONITA	CHINO Y NACHO MACHETE/UNIVERSAL MUSIC LATIN
6	2	13	QUE BUENA TU TA	FUEGO CHOSEN FEW EMERALD
7	12	6	TE COMENCE A QUERER	TITO "EL BAMBINO" SIENTE
8	9	11	CUANDO, CUANDO ES?	J-KING & MAXIMIAN LANA/MACHETE/UNIVERSAL MUSIC LATIN
9	10	40	STAND BY ME	PRINCE ROYCE TOP STOP
10	6	17	CUANDO ME ENAMORO	ENRIQUE IGLESIAS FEAT. JUAN LUIS GUERRA UNIVERSAL MUSIC LATIN
11	11	12	LA VIDA ES ASI	IVY QUEEN MACHETE/UNIVERSAL MUSIC LATIN
12	14	21	24 HORAS	24 HRS M.P./JUNJ & N
13	13	23	TE SIENTO	WISIN & YANDEL WY/MACHETE/UNIVERSAL MUSIC LATIN
14	15	11	LAUDANO	ELVIS MARTINEZ UNIVERSAL MUSIC LATIN
15	8	15	VIVIR SIN TI	GILBERTO SANTA ROSA SONY MUSIC LATIN
16	33	3	GREATEST RAPIDO GAINER	LA BANDA GORDA MORE MUSIC
17	16	6	LA DESPEDIDA	DADDY YANKEE EL CARTEL/SONY MUSIC LATIN
18	21	20	TUS PROMESAS DE AMOR	TITO NIEVES ZMG/SONY MUSIC LATIN
19	17	9	CAFECITO	CARLOS Y ALEJANDRA MACHETE/UNIVERSAL MUSIC LATIN
20	29	2	I LIKE IT	ENRIQUE IGLESIAS FEAT. PITBULL UNIVERSAL REPUBLIC

LATIN POP AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	16	#1 ALEJATE DE MI	3 WKS. CAMILA SONY MUSIC LATIN
2	3	10	YERBATERO	JUANES UNIVERSAL MUSIC LATIN
3	2	17	CUANDO ME ENAMORO	ENRIQUE IGLESIAS FEAT. JUAN LUIS GUERRA UNIVERSAL MUSIC LATIN
4	5	11	I LIKE IT	ENRIQUE IGLESIAS FEAT. PITBULL UNIVERSAL REPUBLIC
5	4	13	WAKA WAKA (THIS TIME FOR AFRICA)	SHAKIRA FEAT. FRESHLYGROUND EPIC/SONY MUSIC LATIN
6	8	18	EL MALO	AVENTURA PREMIUM LATIN
7	7	13	NUESTRO AMOR SERA LEYENDA	ALEJANDRO SANZ WARNER LATINA
8	6	32	NINA BONITA	CHINO Y NACHO MACHETE/UNIVERSAL MUSIC LATIN
9	12	5	ESTOY ENAMORADO	THALIA FEAT. PEDRO CAPO SONY MUSIC LATIN
10	10	10	LA VIDA ES ASI	IVY QUEEN MACHETE/UNIVERSAL MUSIC LATIN
11	13	6	LA DESPEDIDA	DADDY YANKEE EL CARTEL/SONY MUSIC LATIN
12	21	4	LA GUAGUA	JUAN LUIS GUERRA Y 440 CAPITOL LATIN
13	11	13	OMG	USHER FEAT. WILL LAM LAFACE/JLG
14	9	20	BACHATA EN FUKUOKA	JUAN LUIS GUERRA Y 440 CAPITOL LATIN
15	19	31	TE PIDO PERDON	TITO "EL BAMBINO" SIENTE
16	17	10	LA FUERZA DE UN TE QUIERO	EDNITA NAZARIO SONY MUSIC LATIN
17	14	5	LA COMPLICIDAD	CULTURA PROFETICA LA MUFAFA
18	16	25	GITANA	SHAKIRA EPIC/SONY MUSIC LATIN
19	20	19	Y COMO ES EL	MARC ANTHONY SONY MUSIC LATIN
20	23	7	MI AMOR ES POBRE	TONY DIZE FEAT. KEN-Y & ARCANGEL SONY MUSIC LATIN

LATIN RHYTHM AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	4	6	#1 GREATEST GAINER LA DESPEDIDA	DADDY

JAPAN			
ALBUMS			
THIS WEEK	LAST WEEK	(HANSHI/SOUNDSCAN JAPAN/PLANTECH)	AUGUST 23, 2010
1	NEW	KOSHI INABA HADDU (CD/DVD LTD EDITION) VERMILION	
2	1	ARASHI BOKU NO MITERU FUKU! J-STORM	
3	3	RIP SLYME GOOD TIMES WARNER	
4	5	KANA NISHINO TO LOVE SONY MUSIC	
5	4	MILYAH KATO HEAVEN SONY MUSIC	
6	14	CHARICE CHARICE (LTD EDITION) WARNER	
7	6	SOUNDTRACK HAGANE NO RENKIN/JUTSUSHI AMIPLEX	
8	NEW	NOA NOA/ISM HUDSON	
9	NEW	SOUNDTRACK KATEYO HITMAN REBORNI - RIVALE PONY CANYON	
10	9	SMAP WE ARE SMAPI VICTOR	

UNITED KINGDOM			
ALBUMS			
THIS WEEK	LAST WEEK	(THE OFFICIAL UK CHARTS CO.)	AUGUST 22, 2010
1	NEW	IRON MAIDEN THE FINAL FRONTIER EMI	
2	1	EMINEM RECOVERY WEB/SHADDOY/AFTERMATH/INTERSCOPE	
3	NEW	THE SATURDAYS HEADLINES FASCINATION/GEFFEN	
4	3	PLAN B THE DEFACTION OF STRICKLAND BANKS 679	
5	2	ARCADE FIRE THE SUBURBS MERGE	
6	6	MICHAEL BUBLE CRAZY LOVE 143/REPRISE	
7	8	PAOLO NUTINI SUNNY SIDE UP ATLANTIC	
8	4	ELIZA DOOLITTLE ELIZA DOOLITTLE PARLOPHONE	
9	5	LADY GAGA THE FAME STREAMLINE/KONJUNE/CHERRYTREE/INTERSCOPE	
10	NEW	HOOSIERS THE ILLUSION OF SAFETY RCA	

GERMANY			
ALBUMS			
THIS WEEK	LAST WEEK	(MEDIA CONTROL)	AUGUST 24, 2010
1	NEW	IRON MAIDEN THE FINAL FRONTIER EMI	
2	1	UNHEILIG GROSSE FREIHEIT INTERSTAR/FANSATION	
3	2	A-HA 25 RHINO	
4	3	EMINEM RECOVERY WEB/SHADDOY/AFTERMATH/INTERSCOPE	
5	6	LENA MEYER-LANDRUT THE FAME STREAMLINE/KONJUNE/CHERRYTREE/INTERSCOPE	
6	4	BLIND GUARDIAN AT THE EDGE OF TIME NUCLEAR BLAST	
7	14	U2 U2 360 AT THE ROSE BOWL (DVD) UNIVERSAL	
8	5	LADY GAGA THE FAME STREAMLINE/KONJUNE/CHERRYTREE/INTERSCOPE	
9	90	ZUSHIDO ZEITEN AENDERN DICH ERSGUTER/JUNGE	
10	9	HELENE FISCHER BEST OF CAPITOL	

EUROPEAN HOT 100 SINGLES			
THIS WEEK	LAST WEEK	(65 GLOBAL MEDIA/BILLBOARD)	AUGUST 25, 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	3	LOVE THE WAY YOU LIE EMINEM FT. RIHANNA WEB/SHADDOY/AFTERMATH/INTERSCOPE	
4	24	I LIKE IT ENRIQUE IGLESIAS FEAT. PITBULL INTERSCOPE	
5	7	CLUB CANT HANDLE ME FLO RIDA FT. DAVID GUETTA POE BOY/ATLANTIC	
6	4	ALEJANDRO LADY GAGA STREAMLINE/KONJUNE/CHERRYTREE/INTERSCOPE	
7	5	CALIFORNIA GURLS KATY PERRY FT. SNOOP DOGG CAPITOL	
8	6	WAVIN' FLAG K'NAAN A&M/OCTONE	
9	NEW	GREEN LIGHT ROLL DEEP RELENTLESS	
10	11	AMAZING INNA ROTON/3 BEAT/ALL AROUND THE WORLD/ARPLAY	
11	9	ALL THE LOVERS KYLIE MINOGUE PARLOPHONE	
12	13	WONDERFUL LIFE HURTS SONY MUSIC	
13	8	GETTIN' OVER YOU DAVID GUETTA & CHRIS WILLIS FT. ERIC NERI/MP40 GUM VIRGIN	
14	10	STEREO LOVE EDWARD MAYA FT. VIKI JIGULINA MAYA/IN	
15	17	BEAUTIFUL MONSTER NE-YO ISLAND/DEF JAM	
16	16	DEBOUT POUR DANSE COLLECTIF METISSE AIRPLAY	
17	15	ALLEZ OLA OLE JESSY MATADOR WAGRAM	
18	19	BILLIONAIRE TRAVE MCCOY FT. BRUNO MARS WAPPY BOY/DCAR/ONCE/RELEBY BY RAVEI	
19	18	AIRPLANES 8.08 FT. HANLEY WILLIAMS REBEL ROCK/GRAND HUSTLE/ATLANTIC	
20	14	ALORS ON DANSE STROMAE VERTIGO/MOSAERT	

EURO DIGITAL SONGS			
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	SEPTEMBER 4, 2010
1	1	WE NO SPEAK AMERICANO YOLANDA BE COOL & DCUP SWEAT IT OUT!	
2	2	LOVE THE WAY YOU LIE EMINEM FT. RIHANNA WEB/SHADDOY/AFTERMATH/INTERSCOPE	
3	3	CLUB CANT HANDLE ME FLO RIDA FT. DAVID GUETTA POE BOY/ATLANTIC	
4	NEW	GREEN LIGHT ROLL DEEP JAYDOND/VIRGIN	
5	20	DYNAMITE TAO CRUZ 4TH & BROADWAY/ISLAND	
6	4	WAKA WAKA (THIS TIME FOR AFRICA) SHAKIRA FT. FRESHLYGROUND EPIC	
7	5	BEAUTIFUL MONSTER NE-YO DEF JAM	
8	7	BILLIONAIRE TRAVE MCCOY FT. BRUNO MARS WAPPY BOY/DCAR/ONCE/RELEBY BY RAVEI	
9	9	AIRPLANES 8.08 FT. HANLEY WILLIAMS REBEL ROCK/GRAND HUSTLE/ATLANTIC	
10	8	CALIFORNIA GURLS KATY PERRY FT. SNOOP DOGG CAPITOL	
11	10	ALEJANDRO LADY GAGA STREAMLINE/KONJUNE/CHERRYTREE/INTERSCOPE	
12	6	MISSING YOU THE SATURDAYS FASCINATION/POLYDOR	
13	11	ONE (YOUR NAME) SWEDISH HOUSE MAFIA FT. PHARRELL SIM/POSITIVA	
14	14	I LIKE IT ENRIQUE IGLESIAS FT. PITBULL UNIVERSAL REPUBLIC	
15	13	PACK UP ELIZA DOOLITTLE PARLOPHONE	

FRANCE			
ALBUMS			
THIS WEEK	LAST WEEK	(SNEP/IFOP/TITE-LIVE)	AUGUST 24, 2010
1	NEW	IRON MAIDEN THE FINAL FRONTIER EMI	
2	1	ZAZ ZAZ PLAY ON	
3	3	LES PRETRES SPIRITUS DEI TF1 MUSIQUE	
4	2	MUSE THE RESISTANCE A&E/HELIUM 3/WARNER	
5	5	CHRISTOPHE MAE ON TRACE LA ROUTE WARNER	
6	7	BEN L'ONCLE SOUL BEN L'ONCLE SOUL MOTOWN	
7	4	DAVID GUETTA ONE LOVE GUM/VIRGIN	
8	6	SEKSHA DASSAULT L'ECOLE DES POINTS VITAUX JIVE	
9	8	LADY GAGA THE FAME STREAMLINE/KONJUNE/CHERRYTREE/INTERSCOPE	
10	9	THE BLACK EYED PEAS THE E.N.D INTERSCOPE	

CANADA			
ALBUMS			
THIS WEEK	LAST WEEK	(NIELSEN BDS/SOUNDSCAN)	SEPTEMBER 4, 2010
1	NEW	IRON MAIDEN THE FINAL FRONTIER EMI	
2	1	EMINEM RECOVERY WEB/SHADDOY/AFTERMATH/INTERSCOPE/UNIVERSAL	
3	2	ARCADE FIRE THE SUBURBS MERGE	
4	NEW	RAY LAMONTAGNE AND THE PARIAS DOGS GOD WILLIN & THE CREEK-DONT-RISE RCA/SONY MUSIC	
5	3	AVENGED SEVENFOLD NIGHTMARE HOPELESS/SIRE/WARNER BROS./WARNER	
6	6	JUSTIN BIEBER MY WORLD 2.0 SCHOOLBOY/RAYMOND BRAUN/ISLAND/UNIVERSAL	
7	11	ADAM LAMBERT FOR YOUR ENTERTAINMENT 19/RCA/SONY MUSIC	
8	12	KESHA ANIMAL KEMOSABE/RCA/SONY MUSIC	
9	7	VARIOUS ARTISTS Z103.5: SUMMER RUSH 2010 SPQ/DEP	
10	5	MICHAEL BUBLE CRAZY LOVE 143/REPRISE/WARNER	

AUSTRALIA			
ALBUMS			
THIS WEEK	LAST WEEK	(ARIA)	AUGUST 22, 2010
1	1	EMINEM RECOVERY WEB/SHADDOY/AFTERMATH/INTERSCOPE	
2	NEW	IRON MAIDEN THE FINAL FRONTIER EMI	
3	2	BLISS N ESO RUNNING ON AIR UNIVERSAL	
4	3	FLORENCE + THE MACHINE LUNGS ISLAND	
5	4	WASHINGTON I BELIEVE YOU LIAR MERCURY	
6	5	BIRDS OF TOKYO BIRDS OF TOKYO CAPITOL	
7	NEW	SLASH SLASH SONY MUSIC	
8	8	KYLIE MINOGUE APHRODITE PARLOPHONE	
9	7	ANGUS & JULIA STONE DOWN THE WAY CAPITOL	
10	NEW	CLARE BOWDITCH MODERN DAY ADDICTION ISLAND	

EURO DIGITAL SONGS SPOTLIGHT			
AUSTRIA			
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	SEPTEMBER 4, 2010
1	2	DYNAMITE TAO CRUZ 4TH & BROADWAY/ISLAND	
2	3	TEENAGE DREAM KATY PERRY CAPITOL	
3	1	LOVE THE WAY YOU LIE EMINEM FT. RIHANNA WEB/SHADDOY/AFTERMATH/INTERSCOPE	
4	4	CLUB CANT HANDLE ME FLO RIDA FT. DAVID GUETTA POE BOY/ATLANTIC	
5	5	I LIKE IT ENRIQUE IGLESIAS FT. PITBULL UNIVERSAL REPUBLIC	
6	6	DJ GOT US FALLIN' IN LOVE USHER FT. PITBULL LAFACE/JLG	
7	9	IF I HAD YOU ADAM LAMBERT 19/RCA	
8	7	CALIFORNIA GURLS KATY PERRY FT. SNOOP DOGG CAPITOL	
9	NEW	TAKE IT OFF KESHA KEMOSABE/RCA	
10	10	BILLIONAIRE TRAVE MCCOY FT. BRUNO MARS WAPPY BOY/DCAR/ONCE/RELEBY BY RAVEI	

EUROPEAN ALBUMS			
THIS WEEK	LAST WEEK	(65 GLOBAL MEDIA/BILLBOARD)	AUGUST 25, 2010
1	NEW	IRON MAIDEN THE FINAL FRONTIER EMI	
2	1	EMINEM RECOVERY WEB/SHADDOY/AFTERMATH/INTERSCOPE	
3	2	ARCADE FIRE THE SUBURBS MERGE	
4	4	DAVID GUETTA ONE LOVE GUM/VIRGIN	
5	3	LADY GAGA THE FAME STREAMLINE/KONJUNE/CHERRYTREE/INTERSCOPE	
6	5	PLAN B THE DEFACTION OF STRICKLAND BANKS 679	
7	6	UNHEILIG GROSSE FREIHEIT INTERSTAR/FANSATION	
8	8	A-HA 25 RHINO	
9	7	MUSE THE RESISTANCE A&E/HELIUM 3/WARNER	
10	NEW	THE SATURDAYS HEADLINES FASCINATION/GEFFEN	
11	9	STING SYMPHONICITIES UNIVERSAL/UMG	
12	11	ZAZ ZAZ PLAY ON	
13	20	MUMFORD & SONS SIGH NO MORE ISLAND	
14	18	MICHAEL BUBLE CRAZY LOVE 143/REPRISE	
15	23	LENA MEYER-LANDRUT MY CASSETTE PLAYER USFO	

ITALY			
ALBUMS			
THIS WEEK	LAST WEEK	(NIELSEN)	AUGUST 20, 2010
1	1	SHAKIRA SHE WOLF SONY MUSIC LATIN/EPIC	
2	2	LIGABUE ARRIVEDERCI, MOSTROI! WARNER BROS.	
3	3	VASCO ROSSI VASCO LONDON INSTANT LIVE 04.05.2010 CAPITOL	
4	4	LITFIBA STATO LIBERO DI LITFIBA T.E.G	
5	6	BIAGIO ANTONACCI INASPETTATA IRIS	
6	8	GIGI D'ALESSIO SEMPLICEMENTE SAI GDD	
7	7	CESARE CREMONINI 1999 - 2010 THE GREATEST HITS WARNER BROS.	
8	5	LADY GAGA THE FAME MONSTER STREAMLINE/KONJUNE/CHERRYTREE/INTERSCOPE	
9	11	DAVID GUETTA ONE LOVE GUM/VIRGIN	
10	15	EMINEM RECOVERY WEB/SHADDOY/AFTERMATH/INTERSCOPE	

SPAIN			
ALBUMS			
THIS WEEK	LAST WEEK	(PROMUSICAE/MEDIA)	AUGUST 25, 2010
1	NEW	IRON MAIDEN THE FINAL FRONTIER EMI	
2	1	DAVID GUETTA ONE LOVE GUM/VIRGIN	
3	3	DAVID BISBAL SIN MIRAR ATRAS VALE	
4	2	ALEJANDRO LADY GAGA STREAMLINE/KONJUNE/CHERRYTREE/INTERSCOPE	
5	4	LADY GAGA THE FAME STREAMLINE/KONJUNE/CHERRYTREE/INTERSCOPE	
6	11	ESTOPA X ANIVERSARIUM SONY MUSIC	
7	6	MARC ANTHONY ICONOS SONY MUSIC	
8	7	CHAYANNE NO HAY IMPOSIBLES SONY MUSIC	
9	10	FITO & FITIPALDIS ANTES DE QUE CUENTE DIEZ D.R.O.	
10	12	JUSTIN BIEBER MY WORLDS SCHOOLBOY/RAYMOND BRAUN/ISLAND	

PORTUGAL			
ALBUMS			
THIS WEEK	LAST WEEK	(RIM)	AUGUST 24, 2010
1	NEW	IRON MAIDEN THE FINAL FRONTIER EMI	
2	2	BETO O MELHOR DE BETO FAROL	
3	1	CHAVE DIURO PAI DA CRIANCA ESPACIAL	
4	5	MUSE THE RESISTANCE A&E/HELIUM 3/WARNER	
5	11	DEOLINDA CANCAO DO LADO IPLAY	
6	9	DAVID GUETTA ONE LOVE GUM/VIRGIN	
7	8	TONY CARREIRA O HOMEM QUE SOU FAROL	
8	7	SANTAMARIA PLAY ESPACIAL	
9	4	ARCADE FIRE ANTES DE QUE CUENTE DIEZ D.R.O.	
10	6	MICKAEL CARREIRA AO VIVO NO COLISEU DE LISBOA FAROL	

Dutch alt-rock band Go Back to the Zoo announces its arrival as debut album "Benny Blisto" bows at No. 3 on the Netherlands Albums chart.



EUROPEAN AIRPLAY			
THIS WEEK	LAST WEEK	(65 GLOBAL MEDIA/BILLBOARD)	AUGUST 25, 2010
1	1	CALIFORNIA GURLS KATY PERRY FT. SNOOP DOGG CAPITOL	
2	4	WE NO SPEAK AMERICANO YOLANDA BE COOL & DCUP SWEAT IT OUT!	
3	2	ALEJANDRO LADY GAGA STREAMLINE/KONJUNE/CHERRYTREE/INTERSCOPE	
4	9	LOVE THE WAY YOU LIE EMINEM FT. RIHANNA WEB/SHADDOY/AFTERMATH/INTERSCOPE	
5	10	CLUB CANT HANDLE ME FLO RIDA FT. DAVID GUETTA POE BOY/ATLANTIC	
6	5	WAKA WAKA (THIS TIME FOR AFRICA) SHAKIRA FT. FRESHLYGROUND EPIC/SONY MUSIC LATIN	
7	7	AIRPLANES 8.08 FT. HANLEY WILLIAMS REBEL ROCK/GRAND HUSTLE/ATLANTIC	
8	19	DYNAMITE TAO CRUZ 4TH & BROADWAY/ISLAND	
9	3	TE AMO RIHANNA SP/DEF JAM	
10	11	AMAZING INNA ROTON/3 BEAT/ALL AROUND THE WORLD/ARPLAY	
11	12	I LIKE IT ENRIQUE IGLESIAS FT. PITBULL INTERSCOPE	
12	8	WAVIN' FLAG K'NAAN A&M/OCTONE	
13	16	THE SAID PLAN B 679	
14	6	HEY, SOUL SISTER TRAIN COLUMBIA	
15	19	BILLIONAIRE TRAVE MCCOY FT. BRUNO MARS WAPPY BOY/DCAR/ONCE/RELEBY BY RAVEI	

NETHERLANDS			
SINGLES			
THIS WEEK	LAST WEEK	(MEGA CHARTS BV)	AUGUST 20, 2010
1	1	ALLEN DOOR JOU DRIES ROELVINK VISCO	
2	2	WE NO SPEAK AMERICANO YOLANDA BE COOL & DCUP SWEAT IT OUT!	
3	4	WAKA WAKA (THIS TIME FOR AFRICA) SHAKIRA FT. FRESHLYGROUND EPIC	
4	3	ONE SWEDISH HOUSE MAFIA VIRGIN	
5	6	BORN AGAIN RICKY L FT. M.C.K 541 LABEL/NEWS	

ALBUMS			
THIS WEEK	LAST WEEK	(MEGA CHARTS BV)	AUGUST 20, 2010
1	1	CARO EMERALD DELETED SCENES FROM THE CUTTING ROOM GRANDMONDO	
2	NEW	IRON MAIDEN THE FINAL FRONTIER EMI	
3	NEW	GO BACK TO THE ZOO BENNY BLISTO UNIVERSAL	
4	2	JOHN MAYER BATTLE STUDIES COLUMBIA	
5	3	EMINEM RECOVERY WEB/SHADDOY/AFTERMATH/INTERSCOPE	

AUSTRIA			
SINGLES			
THIS WEEK	LAST WEEK	(AUSTRIAN IFPI/AUSTRIA TOP 40)	AUGUST 23, 2010
1	1	WE NO SPEAK AMERICANO YOLANDA BE COOL & DCUP SWEAT IT OUT!	
2	6	LOVE THE WAY YOU LIE EMINEM FT. RIHANNA WEB/SHADDOY/AFTERMATH/INTERSCOPE	
3	NEW	CLUB CANT HANDLE ME FLO RIDA FT. DAVID GUETTA POE BOY/ATLANTIC	
4	2	STEREO LOVE EDWARD MAYA FT. VIKI JIGULINA MAYA/IN	
5	4	ALEJANDRO LADY GAGA STREAMLINE/KONJUNE/CHERRYTREE/INTERSCOPE	

ALBUMS			
THIS WEEK	LAST WEEK	(AUSTRIAN IFPI/AUSTRIA TOP 40)	AUGUST 23, 2010
1	NEW	IRON MAIDEN THE FINAL FRONTIER EMI	
2	1	EMINEM RECOVERY WEB/SHADDOY/AFTERMATH/INTERSCOPE	
3	3	DAVID GUETTA ONE LOVE GUM/VIRGIN	
4	4	AMIGOS WEISS DU, WAS DU FUR MICH BIST VITO/MCP	
5	5	SEER WOHLFUEHLGUEHL SONY MUSIC	

NORWAY			
SINGLES			
THIS WEEK	LAST WEEK	(VERDENS GANG NORWAY)	AUGUST 24, 2010
1	1	LOVE THE WAY YOU LIE EMINEM FT. RIHANNA WEB/SHADDOY/AFTERMATH/INTERSCOPE	
2	3	WAKA WAKA (THIS TIME FOR AFRICA) SHAKIRA FT. FRESHLYGROUND EPIC	
3	2	GLOW MADCON BONNIER AMIGO	
4	4	ALEJANDRO LADY GAGA STREAMLINE/KONJUNE/CHERRYTREE/INTERSCOPE	
5	5	DYNAMITE TAO CRUZ 4TH & BROADWAY/ISLAND	

ALBUMS			
THIS WEEK	LAST WEEK	(VERDENS GANG NORWAY)	AUGUST 24, 2010
1	NEW	IRON MAIDEN THE FINAL FRONTIER EMI	
2	1	HELLBILLIES LEITE ETTER LYKKA CAPITOL	
3	2	EMINEM RECOVERY WEB	

EXECUTIVE TURNTABLE

Send submissions to: exec@billboard.com

RECORD COMPANIES: Razor & Tie promotes **Tim Foisset** to VP of digital marketing. He was senior director of digital marketing.

PUBLISHING: Peermusic names **Michael Knox** senior creative director. He was VP of artist/writer development.

TOURING: MSG Entertainment names **Don Simpson** executive VP of productions. He was senior VP of business development for venues and festivals.

The recently launched Live Nation Australia in Melbourne taps **Marcus Seal** as head of marketing and communications. He was managing director and a board member of Australia's Shock Group.

Facility management company Global Spectrum names **Ron Rideout** assistant GM of the UCF Arena in Orlando, Fla. He was director of operations at the Colonial Life Arena in Columbia, S.C.



DIGITAL: eMusic names **Adam Klein** president/CEO. He previously ran his own own consultancy, Media Leader, and will continue as an adjunct professor at Columbia University's Journalism School.

TouchTunes Interactive Networks appoints **Patrick Barry** senior VP/CFO. He was CFO at OberonMedia.com.

MANAGEMENT: Red Light Management in Nashville taps **Fletcher Foster** as a manager. He was senior VP/GM at Universal Records South.

RELATED FIELDS: The Country Music Assn. board of directors appoints industry veteran **Steve Moore** CEO. He had been the CMA's interim leader since January.

Viacom Brand Solutions International in London names **Dave Sibley** executive VP/managing director, effective Sept. 1. He was managing director at MTV Networks Australia & New Zealand.

—Edited by Mitchell Peters

GOODWORKS

NEWTON-JOHN FIGHTING BREAST CANCER THROUGH COMIC BOOK

As National Breast Cancer Awareness Month (October) approaches, Vancouver, Wash.-based publishing house Bluewater Productions is raising awareness of the disease by publishing a comic book that traces the career of breast cancer survivor/activist Olivia Newton-John.

"I personally have always respected her," Bluewater founder/president Darren Davis says of the actress/singer. "And when we were thinking of doing something in October for Breast Cancer Awareness Month, she was always the one person in my mind who I wanted to hit, because of all the activism she's done with this disease."

Written by Sandra Ruckdeschel, the 32-page comic will be available Oct. 27 for \$3.99 at national comic book shops, Amazon and other retailers. Breast cancer awareness group Susan G. Komen for the Cure is providing a two-page breast cancer resource guide to accompany the comic. The Olivia Newton-John Cancer and Wellness Center will receive portion of the sales proceeds.

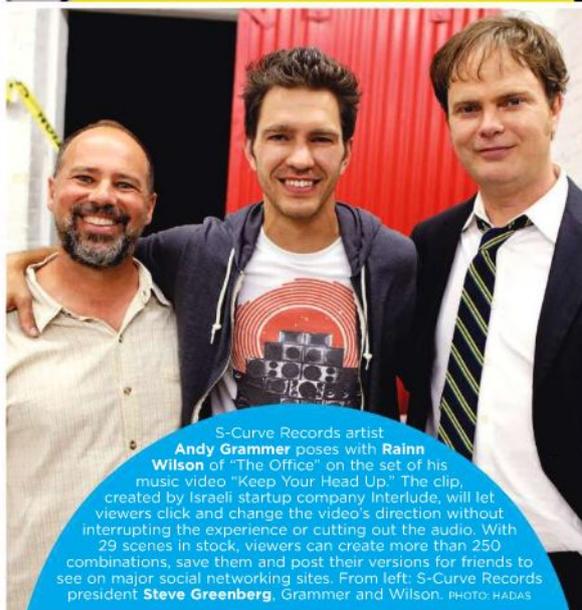
The comic book is part of Bluewater's Female Force series, which has included female empowerment comics about Ellen DeGeneres, Anne Rice and Hillary Clinton. —Mitchell Peters

BACKBEAT

biz Additional photos online this week at billboard.biz. To submit your photos for consideration, please send images to backbeat@billboard.com.



The new "Glee" apparel line launched Aug. 21 at Macy's at the Beverly Center in Los Angeles. Stars from the show gathered to promote the new line, which will be carried in more than 600 Macy's retail locations. From left: "Glee" cast members **Heather Morris**, **Kevin McHale** and **Jenna Ushkowitz**. PHOTO: TWENTIETH CENTURY FOX CONSUMER PRODUCTS



S-Curve Records artist **Andy Grammer** poses with **Rainn Wilson** of "The Office" on the set of his music video "Keep Your Head Up." The clip, created by Israeli startup company Interlude, will let viewers click and change the video's direction without interrupting the experience or cutting out the audio. With 29 scenes in stock, viewers can create more than 250 combinations, save them and post their versions for friends to see on major social networking sites. From left: S-Curve Records president **Steve Greenberg**, Grammer and Wilson. PHOTO: NADAR

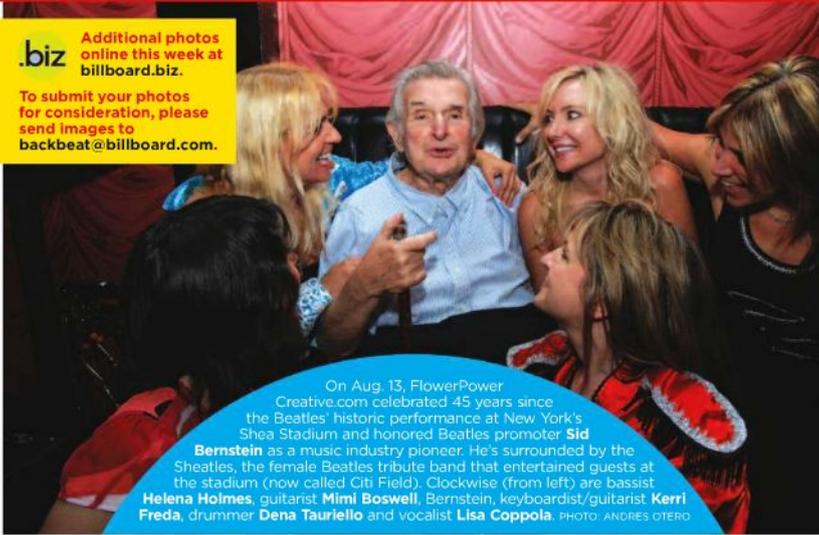


Young Money recording artist **Drake** entertained the crowd at AT&T's Aug. 11 launch party—which included "Glee" cast member **Lea Michele** and Good Charlotte's **Joel Madden**—for the new BlackBerry Torch in Los Angeles. Drake is flanked by AT&T senior director of mobile devices **Chris Hall** (left) and VP of mobile device portfolio **Mike Woodward**. PHOTO: JOHN SHEARER/WIREIMAGE



The 10th annual Bloodstock Open Air gathering, the United Kingdom's largest heavy metal festival, took place Aug. 13-15 in Derby, England, and hosted more than 11,600 fans. A plethora of bands performed, including headliners **Opeth**, **Children of Bodom** and **Fear Factory**. New York group **Twisted Sister** closed the fest on the **Ronnie James Dio** main stage. From left: Twisted Sister drummer **AJ Pero**, Bloodstock Open Air director/festival organizer **Paul Gregory**, Twisted Sister lead singer **Dee Snider**, Bloodstock director of concessions, contractors and traders **Rachael Gregory**, Twisted Sister guitarist **Eddie "Fingers" Ojeda**, Ronnie James Dio main stage director **Vicky Gregory**, Twisted Sister bassist **Mark "the Animal" Mendoza** and guitarist **Jay Jay French**, and Bloodstock director of marketing and new business ventures **Adam Gregory**. PHOTO: CHRISTIE GOODWIN

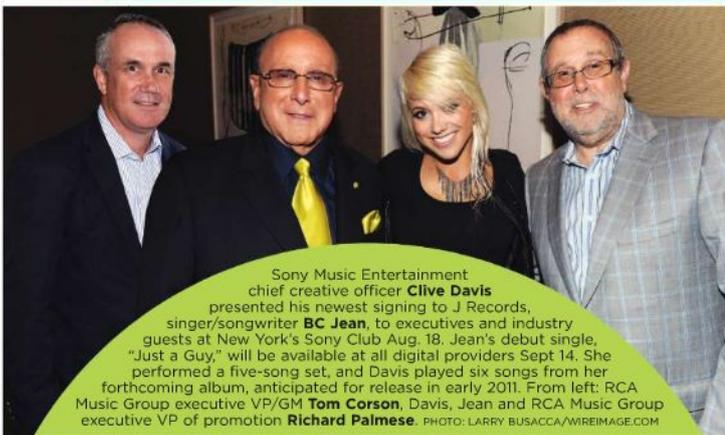
.biz Additional photos online this week at billboard.biz. To submit your photos for consideration, please send images to backbeat@billboard.com.



On Aug. 13, FlowerPower Creative.com celebrated 45 years since the Beatles' historic performance at New York's Shea Stadium and honored Beatles promoter **Sid Bernstein** as a music industry pioneer. He's surrounded by the Sheatles, the female Beatles tribute band that entertained guests at the stadium (now called Citi Field). Clockwise from left are bassist **Helena Holmes**, guitarist **Mimi Boswell**, Bernstein, keyboardist/guitarist **Kerri Freda**, drummer **Dena Tauriello** and vocalist **Lisa Coppola**. PHOTO: ANDRES OTERO



The third annual Outside Lands Music Festival took place Aug. 14-15, showcasing 65 bands including Kings of Leon and Phoenix. As part of the festival's eco-friendly theme, Chase Freedom donated \$30,000 to help the San Francisco Parks Trust replace some vandalized trees in Golden Gate Park. Presenting the check are (from left) San Francisco Parks Trust executive director **Karen Kidwell**, Chase Freedom marketing director **Kristen Boudoin**, Wondaland Arts Society/Bad Boy Recordings/Atlantic Records recording artist **Janelle Monáe** and San Francisco Recreation & Parks Department GM **Phil Ginsburg**. PHOTO: STEVE JENNINGS/WIREIMAGE



Sony Music Entertainment chief creative officer **Clive Davis** presented his newest signing to J Records, singer/songwriter **BC Jean**, to executives and industry guests at New York's Sony Club Aug. 18. Jean's debut single, "Just a Guy," will be available at all digital providers Sept. 14. She performed a five-song set, and Davis played six songs from her forthcoming album, anticipated for release in early 2011. From left: RCA Music Group executive VP/GM **Tom Corson**, Davis, Jean and RCA Music Group executive VP of promotion **Richard Palmese**. PHOTO: LARRY BUSACCA/WIREIMAGE.COM



Human rights activist **Dolores Huerta** celebrated her 80th birthday at the Greek Theatre in Los Angeles Aug. 13 with the Weaving Movements Together benefit concert, featuring performances by Carlos Santana, Pete Escovedo, Lila Downs and Zack de la Rocha. Here, Nederlander Concerts executives congratulate Huerta on her achievements. From left: Greek Theatre GM/Nederlander Concerts VP of operations **Rena Wasserman**, Nederlander Concerts COO **Alex Hodges**, Los Angeles Mayor **Antonio Villaraigosa**, Nederlander Concerts talent buyer **Paola Palazon**, Huerta, **Nick Chavez**, nephew of Cesar Chavez and Dolores Huerta, Nederlander Concerts talent buyer **Ken Scher** and CEO **Adam Friedman**. PHOTO: RANDALL MICHELSON/GREEK THEATRE



WELCOME BACK TO DEF JAM
Island Def Jam presented a Welcome Back to Def Jam extravaganza Aug. 12 at Atlanta's Opera Nightclub to celebrate its newest signee, Jevon "Vawn" Sims. His first single, "She Don't Mind," featuring Gucci Mane and Roscoe Dash, is at radio now. PHOTOS: DJ BING

LEFT: From left are producer/artist **Jazze Pha**, Uptown Records founder **Andre Harrell**, Uprfront Megatainment/Konvict Muzik CEO **Devyne Stephens** and **Ryan Glover**, executive consultant for program planning acquisitions and Peachtree TV, Turner Entertainment Networks.

RIGHT: The evening's honoree, **Vawn** (left), and Uprfront Megatainment/Konvict Muzik CEO **Devyne Stephens**.



The 135th Street Agency celebrated five years of business Aug. 21 with a barbecue and fish fry at El Patio of Talay Lounge in Harlem. A mix of 600-plus media members, industry tastemakers and artists attended the fourth annual gathering, which was hosted by Vibe editorial director **Datwon Thomas** and radio/TV personality **Free**. From left: Thomas, Free and 135th Street Agency founder/CEO **Shante Bacon**. PHOTO: STEPHEN KNIGHT FOR KNIGHT VISION



Billboard stopped by ad agency McCann Erickson's New York office Aug. 18 for an acoustic performance by the Plain White T's. The band played four songs, including new single "Rhythm of Love" (released Aug. 10) and "Hey There Delilah," which topped the Billboard Hot 100 for two weeks in 2007. From left: Plain White T's band manager **Jeff Varner**, McCann Erickson production coordinator **Mike Ladman**, Plain White T's guitarist **Tim Lopez**, McCann Erickson senior VP/executive music producer **Mike Boris**, Plain White T's lead singer **Tom Higgenson** and bassist **Mike Retondo**, Disney Music Group director of strategic marketing and promotions **Dana Baccino**. PHOTO: COURTNEY BALDASARE

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