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TRIGGER RATINGS  
BOOM AT TOP 40

**THAT'S ALL, FOLKS**  
WHALLEY EXITS,  
CAVALLO TO HELM  
WARNER BROS.

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GOOGLE'S  
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DETHRONE  
ITUNES

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JAMEY JOHNSON'S  
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Song of the Year  
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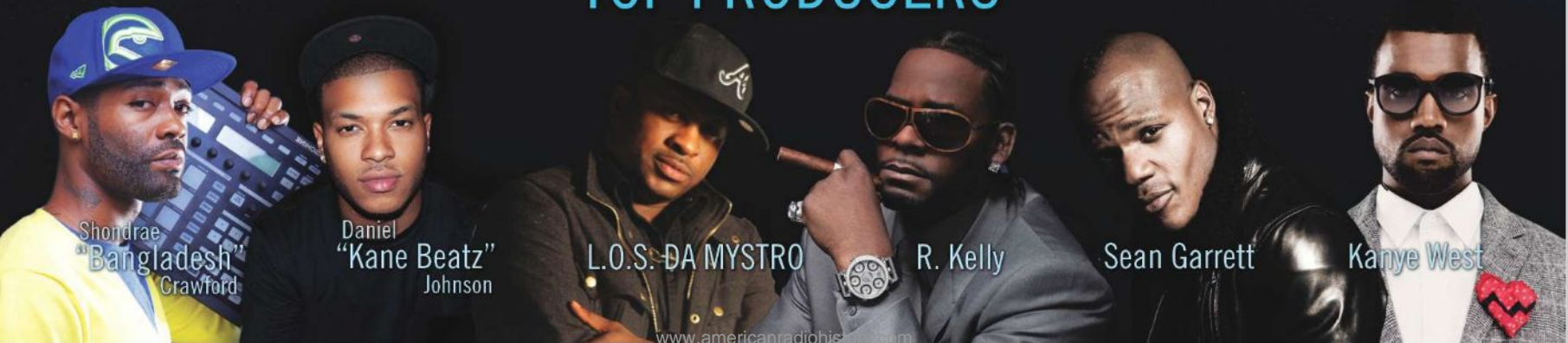
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Ann Hamilton  
Antonio "TopcaT" Randolph  
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Bert Keyes  
Big Zak Wallace  
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Bryan "Baby" Williams  
Chris Wongwon  
Dan Hamilton  
David "Hawk" Wolinski  
David Siegel  
David Hobbs  
Dawaun Parker  
DJ Montay  
Drake (SOCAN)  
Eddie Montilla  
Eminem  
Elvis Williams  
Ernest "No I.D." Wilson  
Espen Lind (PRS)  
Fink (PRS)  
Graham Wilson (PRS)  
Harold Lilly, Jr.  
Howard "MC Assault" Simmons  
James "Pharoah" Brown  
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Justin "Henny" Henderson  
Kanye West  
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Keri Hilson  
Kevin Cossom  
Kinfolk Kia Shine  
Korey "Big Oomp" Roberson  
Luther Campbell  
Makeba Riddick  
Marcello "Cool" Valenzano  
Marcus Cooper  
Mark Batson  
Mark Ross  
Mick Schultz  
Nile Rodgers  
Pitbull  
Poke  
Polow Da Don  
Rex Zamor  
Rihanna  
Ron-Browz  
Sean Garrett  
Shondrae "Bangladesh" Crawford  
Soulja Boy  
Sylvia Robinson  
T-Pain  
T.I.  
The Game  
Trevor "TrevBeats" Lawrence, Jr.  
Trey Songz  
Yung L.A.

## TOP PRODUCERS





# No. 1

ON THE CHARTS

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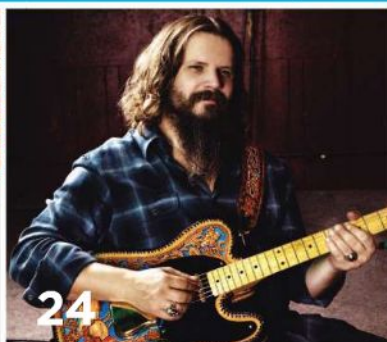
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360 DEGREES OF BILLBOARD

## HOME FRONT

### Online

**.COM EXCLUSIVES**  
 Watch the archived video of our live Q&A with multiple MTV Video Music Award nominee B.o.B, and check out our coverage of all the music at New York's Fashion Week. Visit [billboard.com](http://billboard.com) today.

### Events

**MOBILE ENTERTAINMENT LIVE**  
 Find out which are the best music apps being used on smart phones today at the Music App Summit, set for Oct. 5 in San Francisco and sponsored by MOTODEV. For details, go to [mobileentertainmentlivefall.com](http://mobileentertainmentlivefall.com).

### FILM & TV MUSIC

This conference, set for Oct. 27-28 in Los Angeles, will feature Q&As with producer Lukasz "Dr. Luke" Gottwald and Billboard/Hollywood Reporter Maestro Award recipient Tom Newman. For more, go to [filmandtvmusicconference.com](http://filmandtvmusicconference.com).

### TOURING

ShowClix presents Billboard's Touring Conference & Awards, in association with Music Networx. Join today's top promoters, agents and managers Nov. 3-4 at the Sheraton New York. More at [billboardtouringconference.com](http://billboardtouringconference.com).





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**WMG: WHAT'S NEXT?**  
Whalley exits, Cavallo rises in reshuffle



**ADS 'N APPS**  
Mobile app developers eye new revenue



**BRAND IT OVER**  
Music & Advertising Conference highlights



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'Last Call With Carson Daly' to focus on music



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**>>> CITIGROUP FACES TRIAL OVER EMI**

Terra Firma can proceed to trial against Citigroup in their dispute over the former's 2007 acquisition of EMI, a federal judge ruled. Terra Firma alleges in its lawsuit that Citigroup inflated the price of EMI by not revealing that the only remaining bidder had withdrawn from the auction. On Sept. 15, U.S. District Judge Jed Rakoff allowed Terra Firma's claims for fraudulent misrepresentation and concealment to proceed to a jury. Rakoff granted judgment in favor of Citibank on two of Terra Firma's claims.

**>>> LOCATION-BASED APPS FAR FROM MAINSTREAM**

Despite their hype, location-based applications like Foursquare are far from crossing over into the mainstream, based on a new study conducted by mobile technology firm Myxer. According to the report, just 11% of 1,500 respondents have used location-based social networks. As for why 89% of respondents don't use location-based apps, 56% claimed a lack of interest.

**>>> BMI REVENUE UP SLIGHTLY**

BMI collected \$917 million in revenue in its 2010 fiscal year ended June 30, a 1.3% increase from the \$905 million generated during the prior year. During that period, BMI distributed \$789 million, up slightly from the \$788 million it doled out to its 475,000 member songwriters, composers and music publisher affiliates in fiscal 2009.

# UP FRONT

**DIGITAL** BY ED CHRISTMAN and ANTONY BRUNO

## STEPPING INTO THE RING

### Google's Proposed Music Service Faces Uphill Climb To Challenge iTunes

Can Google take on iTunes?

Before it can begin to answer that question, the search giant must work through a thicket of licensing issues and usage terms to get labels and music publishers onboard.

But even if it succeeds in doing so, it will then face an even stiffer challenge: pitching a hybrid digital download, streaming and cloud-based locker service to consumers accustomed to the elegant simplicity of iTunes. Despite the recent proliferation of new streaming services and Web-connected smart phones—like those using Google's Android operating system—that promises to be a tough sell.

Larry Kenswil, former executive VP of business strategy at Universal Music Group and now an attorney at entertainment law firm Loeb & Loeb in Los Angeles, says he's disappointed that Google apparently isn't planning to enter the increasingly competitive market for on-demand streaming music subscriptions.

"I don't understand why people need a locker," Kenswil says, "or why there'll be big demand for it."

As Billboard reported (Billboard.biz, Sept. 14), industry sources familiar with Google's plans say the company has proposed charging consumers about \$25 per year to store digital songs in an online locker, from which they could access their music on mobile phones and other Web-connected devices by either streaming or downloading them.

Google also wants to open an a la carte download store with the option of automatically adding purchases to a customer's locker. And sources say the

company is seeking the right to provide each customer with the ability to listen to a full-track stream of any song at the store once, before reverting to 30-second samples, much as Lala.com did before it was acquired last year by Apple. The store would also include social networking features like playlist sharing. Google representatives didn't respond to requests for comment.

The central element of the service is the digital locker, something that fits with Google's focus on Web-based applications and services. It also meshes well with the recent success of Android, which the company has shown a keen interest in beefing up as a base from which to challenge Apple. In one such move earlier this year, it acquired Simplify Media, which enables Android users to access music stored on a remote computer.

But services offering online music storage and streaming have yet to spark the excitement of the mainstream consumer market, although some companies continue to try.

Mobile entertainment company mSpot introduced a streaming/storage service in June as an Android app, which has been downloaded more

than 400,000 times, according to CEO Darren Tsui. MP3.com founder Michael Robertson's MP3Tunes service claims to have more than 550,000 users for its online music storage locker. Both have free and paid tiers, but neither would break out how many paying users they have.

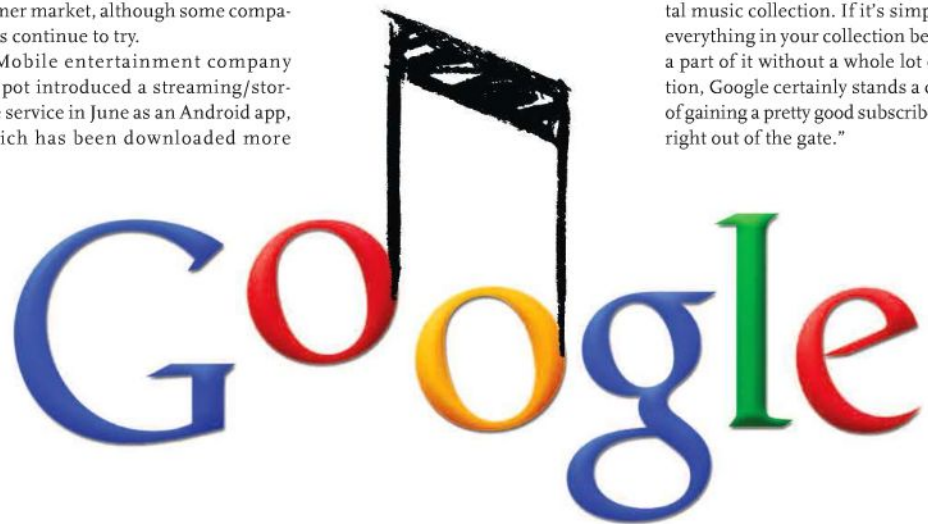
Google would enter this emerging market niche with the advantages of bottomless pockets and a global brand. But the company has limited experience selling directly to consumers. And the few instances when it has have been widely publicized failures. In August 2007, the company ended a lackluster 20-month effort to sell video downloads, angering customers who learned that digital rights management restrictions would render their download purchases unplayable. And earlier this year, Google pulled the plug on direct-to-consumer sales of its Nexus One Android handset after only months in the market.

Still, the company retains formidable tools to drive awareness of a new music service, including the countless music searches it processes every day and a large base of active Gmail users. Then there's the rapid growth of An-

droid, which already claims 16% of the global smart-phone market and is expected to grab more than 24% of the market by 2014, according to market research firm IDC.

Many issues remain to be worked out. Payment terms to rights-holders could vary depending on whether consumers opt to stream or download songs from their lockers, how many devices consumers can use to access their music and whether the music they wish to store in their lockers is licensed by Google. It isn't yet clear whether Google would be able to compensate all rights-holders and still keep its annual locker fee to about \$25. Publishers may push back against full-track streaming. Labels may demand a greater share of the locker fee, although some sources say Google's proposed 50-50 revenue split with the labels may suffice if the fee were higher.

"Google solves complicated problems," says Syd Schwartz, a music industry consultant and former senior VP of digital strategy at EMI Music North America. "In this particular instance, the question is whether Google can solve the problem of repurposing a consumer's commerce relationship and existing investment in their digital music collection. If it's simple and everything in your collection becomes a part of it without a whole lot of friction, Google certainly stands a chance of gaining a pretty good subscriber base right out of the gate." ...





**LABELS** BY ED CHRISTMAN

## THREE'S COMPANY

As Tom Whalley Departs, Warner Bros. Turns Over A New Leaf

### >>> AEG LIVE SUED OVER JACKSON DEATH

Michael Jackson's mother and his three children filed a wrongful death lawsuit against AEG Live, the promoter of a series of planned concerts by the singer before his death last year. The civil lawsuit, filed Sept. 15 in Los Angeles Superior Court by Katherine Jackson, accuses AEG Live of negligence, breach of contract and fraud. A spokesman for the privately held company, a subsidiary of Anschutz Entertainment Group, said he hadn't seen the lawsuit and couldn't comment.

### >>> VMA RATINGS UP 27% OVER 2009 SHOW

MTV's 2010 Video Music Awards telecast drew the biggest audience of any of its VMA shows since 2002. The program had 11.4 million viewers, up 27% from 2009, according to Nielsen. In the network's 12-34 demo, the show pulled a 10.0 rating, up 33%. Recent VMA telecasts have shown marked improvement from the show's ratings slump a few years ago, such as when the 2006 VMAs drew only 5.8 million viewers. Last year's audience (9 million) made it the most-watched VMAs since 2004.

### >>> MARLEY FAMILY LOSES CASE OVER ALBUM RIGHTS

Bob Marley's family lost a lawsuit seeking the copyrights to several of the reggae singer's best-known recordings. U.S. District Judge Denise Cote in New York said the UMG Recordings unit of Vivendi's Universal Music Group is the rightful owner of the copyrights to five albums—"Catch a Fire," "Burnin'," "Natty Dread," "Rastaman Vibrations" and "Exodus"—that Marley recorded between 1973 and 1977 for Island Records.

Compiled by Chris M. Walsh. Reporting by Ed Christman, James Hibberd, Mike Shields and Reuters.

The Warner Bros. Records management changeover from longtime chairman/CEO Tom Whalley to a management triumvirate stems from shifting priorities in major-label economics, according to Warner Music Group insiders.

Replacing Whalley will be WMG chief creative officer Rob Cavallo, who has been named Warner Bros. chairman, and two executives closely aligned with WMG vice chairman Lyor Cohen: Todd Moscovitz, Warner Bros. executive VP, CEO of WMG's Independent Label Group and Asylum president, who's been promoted to Warner Bros. co-president/CEO; and Atlantic Records executive VP/GM Livia Tortella, who has been appointed Warner Bros. co-president/COO.

Cavallo established himself as a talented record producer who manned the boards for hit albums by Green Day, My Chemical Romance, Kid Rock, Goo Goo Dolls and Paramore. The reshuffle leaves Warner Bros. in the hands of an executive with a strong track record on the creative side of the business, complemented by sound operators, like Moscovitz, who's strong in urban music, and Tortella, a talented digital marketer.

Whalley, who became chairman/CEO of Warner Bros. in 2001, brought stability to the West Coast label after several turbulent years following the departure of legendary record executive Mo Ostin at the end of 1994. During that time, the label's share of U.S. album sales dipped from 8.9% in 1994 to 5.7% at the end of 2000, according to Nielsen SoundScan. The label's market share stabilized during Whalley's reign, ranging from 6.5% in 2002 before Sound-



Rising to the top (from left): Warner Bros.' **ROB CAVALLO**, **LIVIA TORTELLA** and **TODD MOSCOWITZ**

Scan started tracking digital downloads to 5.6% in 2008 of albums plus TEA (or track equivalent albums, where 10 track downloads equal one album), according to SoundScan. Year to date through Sept. 12, the label's share of albums plus TEA stood at 6.2%, up from 5.5% in the corresponding period last year, according to SoundScan.

But some industry pundits suggest that Whalley was vulnerable because music sales appear to be moving away from his core strengths—artist development, rock A&R and working with album-oriented artists—to a greater focus on singles-oriented pop and R&B hitmakers.

Whalley did enjoy some big successes

of the latter type, including chart-topping singles like Daniel Powter's 2005 hit "Bad Day" and Jason Derülo's "Whatcha Say" in 2009. But a recording industry executive familiar with Whalley's track record notes that while he "is a very good record man, he didn't break anything black... his heart is into rock'n'roll—the heavier, the better. That kind of music mostly happens as album sales."

Some Whalley allies say his dismissal was the end result of long-simmering discord between him and Cohen. Sources say the two executives never got along after Edgar Bronfman Jr. hired Cohen away from Island Def Jam and made him WMG's head of U.S. recorded music in 2004, the year a Bronf-

man-led investment group acquired WMG from Time Warner. One source says Whalley ran Warner Bros. Records as if he was impervious to Cohen's higher position in the company, while another says that "Lyor left him alone, but he didn't like it."

A WMG insider counters that the management realignment had nothing to do with personalities. "Whalley had a nine-year career at Warner Bros. and six of them were under Lyor," the insider says. "That's a lifetime in the music industry. If this change was about the two of them never getting along, it could have happened a lot sooner."

Amid the recent rounds of cost-cutting at all the major labels, the departure of a senior executive like Whalley has typically signaled the end of a career working for the majors. But industry sources aren't counting Whalley out yet.

Some sources suggest he could wind up a contender for the top job at Sony Music Entertainment, which is believed to be looking for a replacement for CEO Rolf Schmidt-Holtz, whose contract will be up early next year. Others wonder whether EMI Music might hire him for a senior A&R post, despite a recent trimming of the executive ranks at the company, which included the departure of Nick Gatfield, president of new music for North America, the United Kingdom & Ireland, and Billy Mann, president of new music for international.

"Whalley is a very smart man and has great business chops," says one former Warner Music executive, while another says, "No question, he can run a major." ...

Whalley was vulnerable because music sales appear to be moving away from his core strengths—artist development, rock A&R and working with album-oriented acts.

## HOME FRONT

360 DEGREES OF BILLBOARD

### BILLBOARD'S MUSIC APP SUMMIT TO SPOTLIGHT INNOVATORS

Some of the most creative developers of mobile music applications will present their latest creations during the Innovators Showcase at Billboard's Mobile Entertainment Live: The Music App Summit Oct. 5 in San Francisco.

Setting up the showcase will be former Eurythmics star Dave Stewart, who will make a keynote presentation on the need for fresh, innovative thinking in mobile music. The highly sought-

after producer/songwriter has been a shrewd, forward-thinking technologist who serves as an adviser to Nokia, where he has been involved in many of its mobile music initiatives, including the Dance Fabulous app and an online music collaboration contest with Indaba Music. In his presentation, Stewart will challenge developers to create new ways of integrating music into the mobile entertainment experience.

Following Stewart, four emerging mobile software companies selected by Billboard's advisory board of

judges will present their most recent products and technologies, some for the first time. It's a must-attend panel for anyone who wants to get the inside scoop on which new technologies will be making a difference in the year ahead. The presenting companies:

**Bln.kr:** A service that helps artists on Twitter and Facebook share songs by uploading them to Bln.kr to generate a short link they can share.

**SongBloom:** An online audition and collaboration platform for musicians that enables artists to upload individual parts (e.g., bass, vocals) for use in a song.

**Zoove:** Enables businesses to generate a mobile "StarStar code" like \*\*BRANDNAME that

consumers can call to learn about a product or an event.

**Songza Media:** A personalized streaming radio service from the founders of AmieStreet.

Each company will have 10 minutes to make the case for its technology. A panel of mobile experts (Billboard, July 31) will then critique the companies' plans "American Idol" style.

For more information and to register for the summit, go to [mobileentertainmentlivefall.com](http://mobileentertainmentlivefall.com).

### JOHN LENNON PHOTOS

Do you have a photo of yourself with John Lennon? If so, we want to feature it in our user-generated Lennon photo gallery, which Bill-



LENNON

board is creating as part of a commemorative package marking what would've been the Beatle's 70th birthday in October. E-mail [Billboard.biz](mailto:Billboard.biz) editor Chris M. Walsh at [cmwalsh@billboard.com](mailto:cmwalsh@billboard.com) for more details. ...





# BACK TO RIO.

Rock in Rio, the greatest music festival of the world is back in Brazil.

After gathering an audience of over 5 million people with 656 bands performing; After the success in Europe, where it is Top of Mind in Portugal and Spain; After being Top of Mind in Brazil despite being away for 10 years, the greatest music festival of the world is back at its home town, for a great celebration. In September 2011, in a brand new 150 thousand m<sup>2</sup> space - The City of Rock - Rock in Rio will make it's come back with over 100 artists in 6 days of music and many other attractions. And it's back on a very special moment for the city, while it is preparing to host the Olympic Games and the World Cup. Every 2 years the festival will rock the Brazilian audience, as it does in Portugal, Spain and wherever it goes. Because the next 25 years are only starting.

Take a virtual tour around the new City of Rock at [www.rockinrio.com](http://www.rockinrio.com) Booking: Paulo Fellin - [paulo.fellin@rockinrio.com](mailto:paulo.fellin@rockinrio.com)

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# Money Walks

## Mobile Advertising Draws Attention Of Smart-Phone App Developers

Smart-phone app developers haven't made advertising a significant part of their business models. But that may soon change in the year ahead as the two largest smart-phone app platforms—Apple's iPhone and Google's Android—go to war over mobile ads.

Google fired the first salvo last November when it acquired mobile advertising network AdMob for \$750 million, beating out other bidders that included Apple.

Apple then returned fire in January with the \$275 million acquisition of competing ad network Quattro Wireless. Four months later, Apple CEO Steve Jobs introduced iAd, an advertising network designed to let iPhone app developers insert advertising into their apps.

Tap Tap Revenge developer Tapulous, recently acquired by Walt Disney, is bullish about the potential for mobile advertising as an income source.

"Advertising is an important part of our revenue stream," says Tim O'Brien, VP of business development at Disney Mobile. "Advertising is going to play a strong role going forward, particularly for us, as we're focused on the free-to-play model."

The company has used

AdMob since late 2008, placing banner ads in its free music-rhythm game. The game also makes money from selling new songs that users can add to the game in various bundles from 99 cents to \$3. It's likely that Tapulous makes far more from the in-app music sales than from ads at this time because the mobile advertising experience has been poor, featuring unattractive banner ads that, when clicked, take users out of the app to the advertiser's mobile website.

Apple's iAd promises to fix these problems. The platform integrates directly into an app so that it stays open when users click on an ad. Additionally, Apple is creating the ads itself and applying its quality-control oversight over that process. Finally, it'll target which ads it serves based on the types of apps that users download from the App Store.

In theory, the result should be better-looking, better-functioning ads. But as good as Apple might be at making ads, it hasn't succeeded at selling them. Developers are already complaining about iAd's paltry inventory of ads.

"The problem is the kid that spends time on 20 apps a day is seeing the



same ad on each," one developer says. "He's already clicked on it. By the time he gets to my app, he's not going to click on that ad anymore and I don't get paid for it. I can monetize better through other ad networks."

It's one of the reasons why Smule, developer of the I Am T-Pain and "Glee" apps, has so far not incorporated ad networks into its products. Another reason is that Smule makes apps focused on creating and manipulating music, and as such banner ads would be disruptive to that experience.

But that's not to say that Smule is ignoring the potential of advertising. Earlier this month, it launched a campaign with Glamour magazine through which the publication is sponsoring 100,000 free downloads of the \$1 "Glee" app to its readers, covering both the cost of the app and the cost of licensing the music the app contains.

"That is more interesting to us and more profitable to us because it's really integrated with the experience," Smule CEO Jeff Smith says. "It's not this disruptive banner ad floating across the bottom of the app that

changes every 10 seconds." That said, Smith expects to one day incorporate the iAd platform in Smule apps that will be designed with mobile advertising in mind. He and other app developers won't have much of a choice given recent growth forecasts for the market.

According to eMarketer, U.S. mobile advertising spending will rise 43% in 2010 to \$593 million, an encouraging rate of growth, albeit a drop in the bucket compared to eMarketer's estimate of 2010 U.S. Internet advertising spending of \$25.1 billion, up a projected 10.8% from last year.

With Apple offering developers 60% of the revenue generated by the iAd platform, that could add up to serious cash—enough to fund the next stage in mobile music app development. ...

Both Tapulous and Smule will appear at **BILLBOARD'S MOBILE ENTERTAINMENT LIVE: THE MUSIC APP SUMMIT**, taking place Oct. 5 in San Francisco, where issues like mobile advertising and app development will be discussed. For more information and to register, go to [mobileentertainmentlive.com](http://mobileentertainmentlive.com).

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

## BITS & BRIEFS

### MXP4 ROLLS OUT FACEBOOK APPS

Interactive social music firm MXP4 has introduced a suite of entertainment apps for artists using Facebook. One of the apps adds a "Play With It" tab to artists' pages, allowing fans who "like" the artist to remix any music the artist adds to the app, add in their own vocals and record their work to post for other friends to hear. David Guetta, Enrique Iglesias, Big Boi, Hot Chip and DJ Tiësto are among the acts using the app.

### GETGLUE PARTNERS WITH MAROON 5

GetGlue, which bills itself as the "Foursquare of social entertainment," is working with Maroon 5 to provide fans with its first set of branded rewards in conjunction with the band's tour and upcoming new album. Fans who "check in" with Maroon 5 using either GetGlue apps on Facebook or GetGlue.com will earn Maroon 5-branded "stickers" (similar to Foursquare's badges), including a basic sticker, a

super-fan sticker, a tour sticker and the "Hands All Over" sticker named after the album. The band will leave hints about how to acquire the stickers through its Twitter and Facebook accounts, as well onstage. This is GetGlue's first partnership with a recording artist, and the company says it expects to announce deals with other artists soon.

### BUZZNET, SPRITE TO STREAM LIVE PERFORMANCES

Buzznet.com will be hosting live in-studio performances this fall from select artists in conjunction with sponsor Sprite as part of a new promotion called "Fresh Sound Studio." Fans who want to access the streaming event can unlock access by retrieving a special code either online or under caps of 20-ounce bottles of Sprite. Participating acts include Good Charlotte and N'E'R'D. Fans will be able to request songs, chat about the performance with other viewers and download exclusive photos and videos.

## HOT MASTER RINGTONES™ SEP 25 2010 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ORIGINAL ARTIST
1	1	12	#1 LOVE THE WAY YOU LIE	10 WEEKS EMINEM FEATURING RIHANNA
2	2	17	NOT AFRAID	EMINEM
3	8	3	JUST A DREAM	NELLY
4	4	10	DEUCES	CHRIS BROWN FEATURING TYGA & KEVIN MCCALL
5	3	6	TEENAGE DREAM	KATY PERRY
6	5	6	JUST THE WAY YOU ARE	BRUNO MARS
7	7	6	STUCK LIKE GLUE	SUGARLAND
8	11	3	BOTTOMS UP	TREY SONGZ FEATURING NICKI MINAJ
9	6	12	I LIKE IT	ENRIQUE IGLESIAS FEATURING PITBULL
10	10	12	GOT YOUR BACK	T.I. FEATURING KERI HILSON
11	9	17	CALIFORNIA GURLS	KATY PERRY FEATURING SNOOP DOGG
12	13	14	RIDIN' SOLO	JASON DERULO
13	12	14	YOUR LOVE	NICKI MINAJ
14	15	51	SMILE	UNCLE KRACKER
15	14	11	DYNAMITE	TIAO CRUZ
16	16	21	AIRPLANES	B.O.B FEATURING HAYLEY WILLIAMS
17	19	12	PRETTY GOOD AT DRINKIN' BEER	BILLY CURRINGTON
18	24	6	IF I DIE YOUNG	THE BAND PERRY
19	17	4	MINE	TAYLOR SWIFT
20	18	10	TEACH ME HOW TO DOUGIE	CALI SWAG DISTRICT



"Bottoms Up" grabs a spot in the top 10, affording Trey Songz his fourth top 10 and featured artist Nicki Minaj her third. Songz' new album, "Passion, Pain & Pleasure," was released this week.

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



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### Q&A WITH DR. LUKE

The superstar songwriter-producer behind hits like Ke\$ha's "Tik Tok," Katy Perry's "California Gurls," and Miley Cyrus's "Party in the U.S.A." talks about his secrets to synch success.



### Q&A WITH TOM NEWMAN

Top composer known for his work on "American Beauty," "Six Feet Under," and "Wall-E" and the recipient of the 2010 Hollywood Reporter/Billboard Maestro Award

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## NEW AD-ITUDE

Artists, Executives Share Ideas At The Billboard/Adweek Music & Advertising Conference In Chicago

The Billboard/Adweek Music & Advertising Conference, in association with Music Dealers, brought together artists, music supervisors, ad executives and decision-makers from top consumer brands to discuss opportunities in music branding. Held Sept. 15-16 at the Westin Michigan Avenue Chicago, it marked the conference's first Midwest appearance. Echoing the sentiments of other attendees, Bryan Ray Turcotte, partner/creative director at music supervision/production company Beta Patrol, said that relationships can be more important in striking branding deals than an artist's music. "I can go to a big record store and buy records all day," Turcotte said, "but it's not going to tell me the story of the band or their friends."



### LOOKING BEYOND TV AD SYNCHS

Rapper/producer **David Banner**, who had a song featured in a Gatorade TV commercial this year, emphasized the importance of staying in steady contact with branding executives. "With Gatorade, I had kept myself in their peripherals for a year," he says. "I let them know I may not have a million friends on Twitter, but I am really talented and I'm always on time." From left: Banner, Music Dealers president **Eric Sheinkop**, William Morris Endeavor agent **Todd Jacobs**, Cornerstone senior VP of strategic marketing and creative **Jeff Tammes**, Smirnoff Experience global brand director **Annabel Rawson**, Common Ground Marketing Agency event supervisor **Marc Glanville** and Unbundled LLC chairman/writer **Cheryl Berman**.



### BUD LIGHT LIME CASE STUDY

**Kid Sister** (center) with DDB senior producer of music and integration **Gabe McDonough** (left) and Downtown Music Publishing VP of creative services **Jedd Katrancha** discussed the Chicago rapper's campaign with the Anheuser-Busch beer brand. "If I don't use the brand or if I don't want to sell it, I'm not going to sell it," she said, adding, "The stars aligned... Summer, beer, song, boom." McDonough urged artists to be "a person of your word: cooperative, honest and upfront."



### ZAC BROWN KEYNOTE

**Zac Brown** sat for an interview with ROAR founder/partner **Bernard Cahill** and Dodge Ram Truck head of advertising **Marissa Hunter**. "I've been very blessed to be both a businessman and an artist in the music world," he said. "I know artists who are amazing and yet they can't tie their own shoes." From left: Billboard publisher **Lisa Ryan Howard**; Brown; **Ray Waddell**, Billboard executive director of content and programming for touring and live entertainment; Hunter; and Cahill.



### BRANDS AND TOURING

A panel of sponsorship experts discussed the vital role that brand partners play in providing artists with touring dollars. Creative Artists Agency sponsorship agent **Laura Hutfless** recalled how she secured a multiplatform branding deal for country star **Martina McBride** with **Sunny D**. "I went directly to Sunny D and pitched a campaign to them," she said. "It was going in with a specific plan, from tour to print to TV and selling it that way. If you do the work for them, they're more likely to partner with you." From left: IEG Sponsorship Report senior editor **William Chipps**; Billboard's **Ray Waddell**; emerging artist **Thomas Fiss**; MAC Presents senior sponsorship coordinator **Jessica Beutler**; Hutfless; Hello Music president **John Boyle**; and **Jonathan Azu**, executive VP of business development and marketing at Superfly Marketing Group.

—Reporting by Lou Carolo

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TV BY ANN DONAHUE

# A Little Night Music

**'Last Call With Carson Daly' Revamps Format To Focus On Recording Artists**

With the debut of its 10th season on Sept. 20, NBC's "Last Call With Carson Daly" is overhauling its format to become predominantly focused on music, offering live performances, behind-the-scenes artist segments and spotlights dedicated to emerging acts.

"Before we ditched the studio,

we'd been locked into that kind of late-night feel: monologue, then a desk thing, then the lead guest," says Daly, who started out as a VJ on MTV's "TRL" and as a DJ at KROQ Los Angeles. "Music has always been kind of an afterthought in the world of late night, which was a dumb thing for me since it's the epicenter of who I am. This new format enables us to include music wherever we want."

Among the acts that will be featured on upcoming episodes are Alberta Cross, the Walkmen,

Japandroids and Broken Bells. "Carson's like, 'If we can do an entire half hour on music, that's what we want to do,'" says Davis Powers, music booker for "Last Call." "Certainly we'll program it where if it's a big-name act, they can take the whole half hour. But our main goal is to program our half hours as music-heavy as possible so you're getting variety and different types of content."

Aside from reality TV shows, music-centered programming is almost nonexistent on network

TV. While IFC's "360 Sessions" and select episodes of Sundance Channel's "Iconoclasts" provide cable viewers an in-depth look at recording artists and their work, this sort of programming rarely appears on the broadcast networks.

The music-centric format was tested during the show's ninth season, under the auspices of new executive producer Stewart Bailey, who previously worked on Comedy Central's "The Daily Show With Jon Stewart." Guy Oseary also remains as "Last Call" co-executive producer.

"I have to give [Bailey] a lot of credit for this—I feel much more comfortable and in my element, and not like I'm playing the part of a late-night host," Daly says. "I'm out in the real world and I get to organically talk about music."

Besides taking "Last Call" into its 10th season, Daly also serves as DJ for KAMP-FM Los Angeles. In addition, Daly will continue to host NBC's "New Year's Eve With Carson Daly." Alex Coletti, formerly of MTV's "Unplugged," was recently named

executive producer of the special.

So how can artists get on "Last Call"? Pitch early on as part of the development of a band's media plan, Powers says. "Now with this new format, artists should have a willingness to talk to us on the ground floor and come to us with new ideas," he says. "The No. 1 thing we have to do as a television show is respect our audience, and that comes with reassuring them that we know their taste, and also gaining their trust that we're going to open their eyes to new talent."

And while he's open to any and all genres and artists at all stages of their careers, Powers says it's particularly important that artists who pitch him for "Last Call" take enough time to incubate and develop their live shows. "I find that a lot—you'll hear a great CD and you show up at the venue and it's a laptop and a drummer," he says. A segment of the show, "Spotlight," focuses on emerging or underexposed artists; among those to be featured include Jay Electronica, Big Freedia and Tift Merritt.

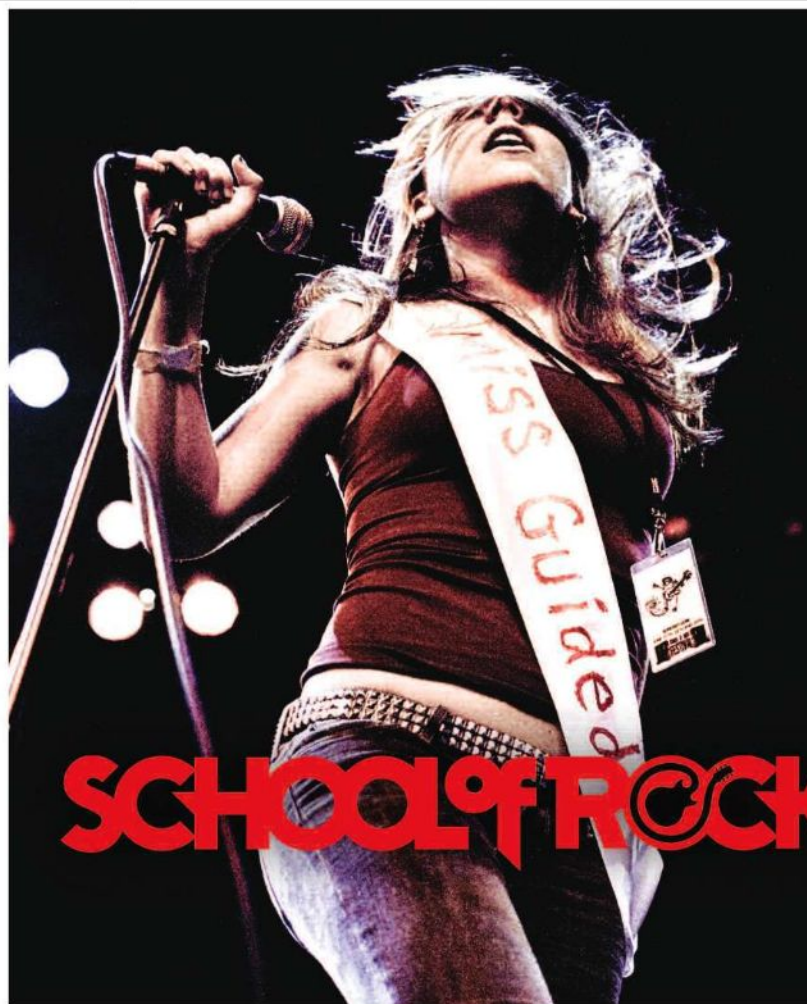
"All the other traditional late-night shows are feeling the pressure of booking what is on the charts—the top 10 acts—and

they all fight for it," Daly says. "We have a young staff that's passionate about music. To me, the power is in the diversity."

Powers says he's working with all the major Los Angeles music venues, including the Coliseum, to set up live shoots to incorporate into the "Last Call" slate. "Our approach to shooting artists in a live setting is ambitious," he says. "[We've already] featured Lily Allen at the Wiltern and the xx at the Palladium."

While the promotional power of a 1:35 a.m.-2:05 a.m. time slot is obviously more limited than a show airing in prime time or during the traditional late-night slots, ratings for the show average 873,000 viewers per night, according to Nielsen Media Research, compared with 1.6 million on average for the season to date for "Late Night With Jimmy Fallon," which precedes "Last Call" on NBC.

Powers says that "Last Call" extends its audience by being available through on-demand cable systems and online. "That's how we have to look at the content we're creating—as snapshots of these artists that you can always come back to," he says.



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>>> POPKOMM TO RETURN IN 2011

Popkomm's return this month after a one-year absence was successful enough for organizers to confirm that the annual music business confab will take place Sept. 7-9, 2011, in Berlin. Popkomm 2010 was staged Sept. 8-10 in the now-decommissioned Berlin Tempelhof airport and featured a trade fair, conference and music festival. Organizers said it attracted 7,500 visitors to the B2B area in the first two days before opening to the public on the final day. The 2009 event was canceled when it appeared to face a 50% drop in attendance from the 14,000 reported in 2008. This year's Popkomm was incorporated into the newly launched Berlin Music Week (Sept. 6-12).

>>> WORLD CUP HURTS HMV SUMMER SALES

HMV is hoping a fourth-quarter sales revival will compensate for a disappointing summer. During the 19-week period ended Sept. 4, comparable-store sales at HMV U.K. & Ireland fell 14.9% from the same period last year, the company said in a statement. HMV didn't disclose a precise sales total for the period. According to HMV Group chief executive Simon Fox, the FIFA World Cup "disrupted the pipeline for new entertainment product, and the games market continued to be weak" during the period.

>>> KOBALT OPENING DOWN UNDER

Kobalt Music Publishing is opening an Australasian affiliate in Sydney. The U.K. music publisher will begin administering its own works in the region Jan. 1, replacing a nine-year subpublishing deal with Mushroom Music Publishing. Helming Kobalt Music Publishing Australia & New Zealand will be managing director Simon Moor, previously head of A&R/creative at Sony/ATV Music Publishing Australia. Moor will report to Kobalt founder/CEO Willard Ahdriz.

Reporting by Lars Brandle, Andre Paine and Mark Sutherland.



Leaders of the new school (from left): N-DUBZ, BBC 1/Xtra's BEN COOPER and TINCHY STRYDER.



GLOBAL BY TOM FERGUSON

# URBAN RENEWAL

## BBC 1Xtra Seeks A Larger Listening Audience In Step With Its Influence

LONDON—Influential BBC digital radio station 1Xtra is looking to use the growth of the U.K. urban scene to reach a larger audience.

The lineup for 1Xtra's biggest live event to date, set for Sept. 25 at London's 12,000-capacity Wembley Arena, reflects its key role in breaking successful U.K. urban acts. Tinie Tempah, Tinchy Stryder and N-Dubz all enjoyed early exposure on 1Xtra, which launched in August 2002.

The station's commitment to new talent helped develop the domestic urban music market, says Jonathan Shalit, manager of N-Dubz, which has scored 10 U.K. top 40 singles and two top 20 albums since November 2007.

Before 1Xtra, "we'd only take U.S. urban music seriously," Shalit says. "Now we're actually in a place where being a U.K. urban superstar is a viable career path."

Airplay on 1Xtra "acts as a litmus test for new U.K. urban records," he says. "We've seen the likes of N-Dubz, Taio Cruz, Tinchy Stryder and Chipmunk break directly as a response to 1Xtra support."

According to radio audience research group RAJAR, 1Xtra averaged 600,000 weekly listeners in second-quarter 2010. That was down from 634,000 a year earlier, but still more than double the average weekly audience of 284,000 it had during second-quarter 2005.

"Those 600,000 are hardcore listeners who will go out and buy those records," Island Records U.K. co-president Darcus Beese says, citing Cruz as a key Island artist who benefited from 1Xtra airplay of his single "I Just Wanna Know."

"For a label like mine with a U.K. urban roster as well as a U.S. urban roster, 1Xtra's vital," Beese adds. "They come very early on records—as early as the street starts to hear them."

Conceding that being digital-only limits 1Xtra's reach, BBC Radio 1/Xtra deputy controller Ben Cooper says he still hopes it will top 1 million average weekly listeners within the next year.

The station can draw some encouragement from the experience of fellow BBC digital station 6 Music, which had 1.2 million average weekly listeners in the second quarter, up from 595,000 a year earlier, albeit after its threatened closure drove listenership higher (Billboard.biz, July 5).

1Xtra's cross-promotional relationship with Radio 1 could help attract more listeners. The station's Saturday night programming, featuring high-profile hosts Trevor Nelson, Tim Westwood and Jam, has been simulcast 7 p.m.-7 a.m. on Radio 1 since October 2009.

That's "a 12-hour advert," Cooper says. He adds that 1Xtra is also looking into offering a mobile app to enable smart-phone users to listen to the station.

1Xtra airplay is seen as a key step for an urban act to crack the Radio 1 playlist through specialist shows feeding off 1Xtra's playlist. Cooper confirms that station personnel are in regular contact with each other, although Beese notes that "there's a lot of records there that won't make the [Radio 1] playlist."

Cooper says he's planning to make programming changes in the coming months, including a weekly "My Top 10" slot where artists choose and discuss their favorite tunes. Meanwhile, he's focused on the free Wembley show which—unlike its smaller predecessors in 2008 and 2009—will include U.S. acts, namely B.o.B and Jason Derülo.

"There was a stage in its history where you had to fight with the music industry to get big American artists [to perform on] 1Xtra," Cooper says. "I don't think that's a problem any longer. Look at the fact that Jason Derülo and B.o.B are there—they get 1Xtra; they see what it can do for them."

Additional reporting by Richard Smirke.

GLOBAL BY LARS BRANDLE

# 'Shock' Treatment

## Aussie Indie Distributors' Woes Force Labels To Strike New Deals

BRISBANE, Australia—Financial woes at two of Australia's four leading independent distributors have left more than 100 labels scrambling to find new deals.

During the summer, Melbourne-based Shock Group and Stomp Entertainment entered administration—the equivalent of Chapter 11 bankruptcy protection in the United States. Both found new owners, but labels are having to strike fresh distribution deals.

"You hope they haven't left too many people in their wake, which would [reflect badly on] the two brands," says David Vodicka, chairman of the Australian Independent Record Labels Assn. Shock, in particular, "had a solid name, nationally and internationally," he adds. "You may see that name diminish to some respect."

Meanwhile, EMI Australia chairman Mark Poston says the majors are well-positioned to pick up disenchanted interna-

tional labels. "That's something that will happen," he says. "The majors have had to become more independent-facing with the changing marketplace."

Shock, launched in 1988, worked with international labels, especially those in alt-rock, while 15-year-old Stomp targeted dance and metal. Australia's two other main indie distributors—MGM Distribution and Inertia, both in Sydney—focus on domestic talent and international product, respectively.

The Australian Recording Industry Assn. (ARIA) doesn't break out market-share figures, but indie-label sources estimate that Shock accounts for about 5% of annual album sales, the largest of the four leading indie distributors.

"Australia's a very small market with plenty of competition and players," MGM founder Sebastian Chase says. "You have to be careful of the scale of your enterprise."

Chase declines to say

whether it will pick up ex-Shock/Stomp labels, but insists "we're in good shape." Inertia declined to comment.

Shock was undermined by losses at its wholesaling arm, which it shuttered in June (Billboard.biz, June 8). According to ARIA, physical music sales totaled \$366.9 million Australian (\$339.9 million) in 2009, down just 1.2% from the prior year. But five previous years of far steeper declines hurt Shock and Stomp.

Shock's lenders eventually pulled its credit line, and on July 30 DVD/CD duplicator Regency Media acquired Shock's assets from its co-founders David Williams and Frank Falvo for an undisclosed sum. A creditors report shows Shock owed \$4.2 million Australian (\$3.8 million); it's unclear how much creditors will receive from the administrators.

The collapse ended Shock's distribution deals, says former chairman Williams, now CEO



Shuffling the deck: Australian Independent Record Labels Assn. chairman DAVID VODICKA (top); Shock CEO DAVID WILLIAMS.



of Shock Entertainment. He reports to Regency managing director Fiona Horman.

"We've had to strike new deals with everybody," he says, insisting Regency wants to "invest further in extending our roster in music and DVD." Williams says V2/Cooperative Music, Epitaph, Cooking Vinyl and Eagle Rock have already re-signed with Shock, as have domestic labels Boomtown and Resist.

London-based Cooking Vinyl managing director Martin Goldschmidt says Regency's

acquisition of Shock ends the financial uncertainty that had surrounded the distributor and "brings other strengths and business synergies to Shock, while preserving their label management, sales and promo teams."

Stomp's administrators report the distributor owed \$11.6 million Australian (\$10.6 million) when its assets were acquired in August for an undisclosed sum by Surreal, a holding company owned by Franchise Entertainment Group directors Paul Uniacke and Edward Nedelko. The debts left behind include six-figure sums owed to U.S. indies Sub Pop and Victory Records. Executives from both declined to comment.

Plans to stock more CDs at FEG's video rental franchises could help drive Stomp's music sales, Uniacke says, noting that only about 50 of its 430 Video Ezy stores and just a handful of its 285 Blockbuster stores carry music.

The new owners are now renegotiating Stomp's distribution deals. "We've got a fair bit of work to do mending bridges," Uniacke says, "but it's still a sound business."



GLOBAL BY MARK SUTHERLAND

## INTO THE NIGHT

After Moving Into Mallorca, Ibiza Rocks Eyes Further Expansion

LONDON—Live promoter/travel company Ibiza Rocks is exploring further expansion opportunities in Europe and the United States after a successful summer season taking live music to the Spanish Balearic islands of Ibiza and Mallorca.

The 2010 15-gig Ibiza season wrapped Sept. 14 with a show by the Specials at the 2,000-capacity Ibiza Rocks Hotel in San Antonio. Florence & the Machine and the Prodigy also played this year, while the brand staged five 2,500-capacity concerts during its inaugural season on Mallorca, including performances by Pendulum and the Kooks, at the Mallorca Rocks Hotel in Magaluf.

Sales of vacation packages through the Ibiza Rocks website are up 68% year to date by volume from the same period last year, with about 40,000 people in total expected to stay at the two hotels during the summer, according to Ibiza Rocks CEO Andy McKay.

The company plans an expanded 17-gig concert season at both sites next year and is discussing expanding to additional European sites and launching in the United States (most likely in 2012) with potential partners.

"There's an awful lot of places we could open this," McKay says. "But we don't want to do the obvious and pick the next British-led youth destination."

It's a far cry from the company's 2005 founding in a backroom at McKay's leg-

endary Ibiza club night Manumission. Back then, live performances on the island were rare, but by the time McKay ended Manumission in 2008, Ibiza Rocks had outgrown its parent and was staging regular shows in the former Club Paraiso Hotel, now rebranded as the Ibiza Rocks Hotel. Ibiza Rocks began selling vacation packages for the hotel through its Brand Rocks Travel agency that year.

Today, 55% of the guests at the Ibiza Rocks Hotel—and 45% of those at the Mallorca Rocks Hotel—book through the company's own site. It shares revenue with its partner hotels, which remain independently owned, while also earning money through corporate sponsorships, merch sales and guests who book through other companies.

While such revenue streams now dwarf what the company generates from the gigs themselves, McKay insists live performances remain the core of the brand. While many bands could play to larger audiences elsewhere, he says Ibiza Rocks gigs remain attractive, as they can be scheduled between festival appearances, are filmed by MTV and effectively offer artists a free holiday as well as a guaranteed audience. All hotel bookings include gig tickets, accounting for around 50% of concert capacity at full occupancy, with remaining tickets sold for €35-€45 (\$45-\$58).

"We can't compete on fees,"

McKay says, "but we over-deliver in every other area. Being on the road can be a slog—we're the oasis in the desert."

U.K. urban artist Tinie Tempah played both sites this summer and his manager, Dumi Oburota of London-based D 1st Management, agrees that the appearances weren't about money.

"It's more for profile," Oburota says. "The fact he played Ibiza Rocks and really rocked it definitely helps us [get bookings] next year on the festival circuit."

Ministry of Sound Recordings urban artist Example played Ibiza Rocks in July. Ministry of Sound Group CEO Lohan Presencer praises the company for targeting a "hugely uncatered-for market."

"There's a young audience that wants to go out and party," Presencer says. "They've worked out the different marketing opportunities for that audience and hit them bang on."

He warns that a move to the United States, where most U.K. tourists are families rather than young clubbers, would be a tricky proposition. But McKay says any U.S. launch would target young Americans rather than British vacationers.

"I don't think we can crack America without the right partner," McKay says. "But with the right partner, we've got a hell of a chance." ■■■

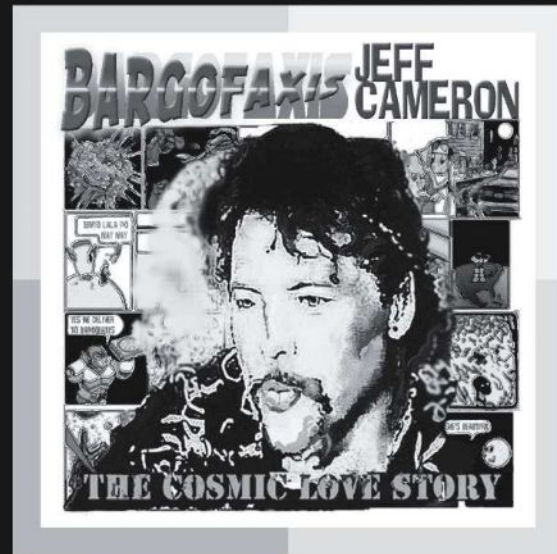
Additional reporting by Richard Smirke and Sarah Williams in London.



Happy holidays: example performs at Ibiza Rocks in July.

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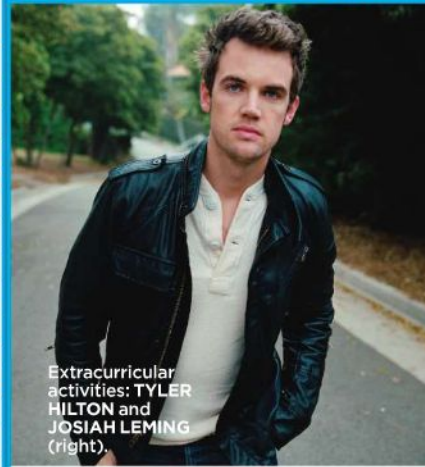
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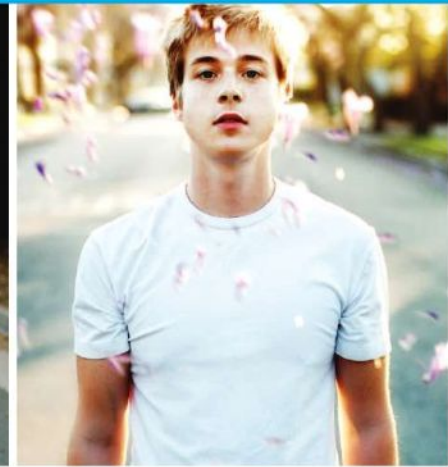
# BOXSCORE Concert Grosses

	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$23,090,100 (\$15,782,500) \$78.27	<b>DOWNLOAD FESTIVAL</b> Donington Park, Castle Donington, England, June 11-13	295,000 300,000 three days	Live Nation-U.K.
2	\$11,439,200 (\$7,644,000) \$77.82	<b>HARD ROCK CALLING FESTIVAL</b> Hyde Park, London, June 25-27	147,000 150,000 three days	Live Nation-U.K.
3	\$6,330,950 (\$4,214,000) \$64.60	<b>WIRELESS FESTIVAL</b> Hyde Park, London, July 2-4	98,000 105,000 three days	Live Nation-U.K.
4	\$5,165,700 (\$4,079,045) \$101.31/\$69.65	<b>ANDRÉ RIEU</b> Vrijthof, Maastricht, Netherlands, July 9-13, 16-18	59,032 61,600 eight shows	André Rieu Productions
5	\$2,794,870 (\$2,968,092 Canadian) \$164.79/\$46.61	<b>LADY GAGA, SEMI PRECIOUS WEAPONS</b> Rexall Place, Edmonton, Alberta, Aug. 26-27	28,282 two sellouts	Live Nation Global Touring
6	\$1,990,370 (\$254,294 Australian) \$85.92	<b>POWDERFINGER, JET, THE VASCO ERA</b> Rod Laver Arena, Melbourne, Australia, Sept. 10-11	23,009 23,178 two shows	Village Sounds
7	\$1,379,561 \$151/\$51	<b>SANTANA</b> The Joint, Hard Rock Hotel, Las Vegas, Aug. 25, 27-29, Sept. 1, 3-5	14,722 21,529 eight shows	AEG Live
8	\$1,223,520 (\$1,287,000 francs) \$175.88/\$79.86	<b>TIËSTO, DAVID GUETTA</b> Hallenstadion, Zürich, Aug. 14	14,500 sellout	Glamourama Sarl
9	\$1,175,600 \$89.50/\$69.50	<b>GEORGE STRAIT, REBA, LEE ANN WOMACK</b> Bridgestone Arena, Nashville, Sept. 11	14,240 14,900	The Messina Group/AEG Live, Varnell Enterprises
10	\$1,033,260 (\$1,384,789 pesos) \$35.90	<b>AVENTURA</b> Auditorio Nacional, Mexico City, June 2-3, 6	28,782 29,049 three shows	Westwood Entertainment
11	\$965,137 \$139.50/\$89.50/ \$69.50/\$39.50	<b>IVETE SANGALO</b> Madison Square Garden, New York, Sept. 4	14,577 sellout	Metropolitan Talent Presents, Caco de Telha Entertainment
12	\$932,581 \$89.50/\$69.50/ \$20	<b>GEORGE STRAIT, REBA, LEE ANN WOMACK</b> Nationwide Arena, Columbus, Ohio, Sept. 9	13,301 15,300	The Messina Group/AEG Live
13	\$837,275 \$55/\$45	<b>JUSTIN BIEBER, SEAN KINGSTON, JESSICA JARRELL, VITA CHAMBERS</b> New York State Fair, Syracuse, N.Y., Sept. 1	16,787 sellout	AEG Live, New York State Fair
14	\$778,946 \$69.50/\$29.50	<b>JUSTIN BIEBER, SEAN KINGSTON, JESSICA JARRELL, VITA CHAMBERS</b> Madison Square Garden, New York, Aug. 31	14,529 sellout	AEG Live
15	\$765,464 (\$802,153 Canadian) \$94.95/\$28.15	<b>JONAS BROTHERS, DEMI LOVATO</b> Bell Centre, Montreal, Sept. 4	9,162 12,462	Evenko, Live Nation
16	\$727,672 (\$758,955 Canadian) \$135.28/\$64.99	<b>ALAN JACKSON</b> Festival Western de St-Tite, Quebec, Sept. 9	7,064 sellout	Evenko
17	\$676,455 \$65/\$25	<b>BRAD PAISLEY, DARIUS RÜCKER, JUSTIN MOORE &amp; OTHERS</b> Time Warner Cable Music Pavilion, Raleigh, N.C., Aug. 28	19,890 sellout	Live Nation
18	\$598,889 \$59/\$25	<b>BRAD PAISLEY, DARIUS RÜCKER, JUSTIN MOORE &amp; OTHERS</b> Verizon Wireless Amphitheater, Charlotte, N.C., Aug. 27	17,501 sellout	Live Nation
19	\$595,650 \$47.50	<b>JUSTIN BIEBER, SEAN KINGSTON, JESSICA JARRELL</b> Maryland State Fair, Timonium, Md., Sept. 5	12,540 sellout	AEG Live, 24-7 Entertainment, Paul Manna
20	\$505,760 \$70/\$40	<b>DAVE MATTHEWS BAND, RAPHAEL SAADIQ</b> Sleep Train Pavilion, Concord, Calif., Aug. 25	8,417 12,500	Live Nation
21	\$505,711 \$54/\$26	<b>JACK JOHNSON, G. LOVE, ALO</b> Amway Arena, Orlando, Fla., Aug. 24	11,000 11,295	Live Nation
22	\$503,456 \$59/\$39	<b>BRAD PAISLEY, DARIUS RÜCKER, JUSTIN MOORE &amp; OTHERS</b> I wireless Center, Moline, Ill., July 17	9,456 10,234	Live Nation
23	\$499,975 \$69/\$49	<b>BRAD PAISLEY, EASTON CORBIN, STEEL MAGNOLIA</b> Delaware State Fair, Harrington, Del., July 25	8,433 8,533	Live Nation
24	\$495,309 \$45	<b>SCORPIONS, RATT</b> AT&T Center, San Antonio, July 23	10,405 18,000	Live Nation
25	\$489,858 \$49/\$39	<b>JUSTIN BIEBER, SEAN KINGSTON, JESSICA JARRELL, VITA CHAMBERS</b> Great Allentown Fair, Allentown, Pa., Sept. 4	10,242 sellout	AEG Live, in-house
26	\$488,983 \$65/\$25	<b>TIM MCGRAW, LADY ANTEBELLUM, LOVE AND THEFT</b> First Niagara Pavilion, Burgettstown, Pa., July 8	14,376 21,064	Live Nation
27	\$487,935 \$65/\$25	<b>TIM MCGRAW, LADY ANTEBELLUM, LOVE AND THEFT</b> Idaho Center, Nampa, Idaho, July 29	7,670 8,542	Live Nation
28	\$485,080 \$135/\$115/\$75	<b>ALEJANDRO SANZ, TAXI AMARILLO</b> Radio City Music Hall, New York, Aug. 5	5,398 5,888	NYK Productions
29	\$477,436 (\$5,993,350 pesos) \$35.94	<b>DRAKE BELL</b> Auditorio Nacional, Mexico City, June 20	13,284 19,366 two shows	OCESA/CIE-Mexico
30	\$476,447 (\$498,393 Canadian) \$57.36/\$54.97	<b>GREEN DAY, AFI</b> Jacques-cartier Pier in the Old Port, Montreal, Aug. 21	8,651 9,612	Evenko, Live Nation
31	\$469,285 \$94.75/\$34.75	<b>RIHANNA, KESHA</b> Hersheypark Stadium, Hershey, Pa., Aug. 21	11,400 14,567	Live Nation
32	\$461,852 \$99/\$30	<b>RASCAL FLATTS, KELLIE PICKLER, CHRIS YOUNG</b> InTrust Bank Arena, Wichita, Kan., July 22	9,565 11,787	Live Nation
33	\$455,986 (\$2,260,000) \$131.03/\$52.41	<b>TIËSTO</b> La Jolie Plage Beach, Alexandria, Egypt, Aug. 5	7,500 sellout	Amazon Entertainment
34	\$452,692 \$91/\$59	<b>SEAN HANNITY FREEDOM CONCERT: LYNZYD SKYNYRD &amp; OTHERS</b> UCF Arena, Orlando, Fla., Aug. 14	6,367 7,854	Premiere Marketing
35	\$441,009 \$51.50/\$31.50	<b>JUSTIN BIEBER, SEAN KINGSTON, JESSICA JARRELL, VITA CHAMBERS</b> Dunkin' Donuts Center, Providence, R.I., Aug. 27	9,679 sellout	AEG Live

# UPFRONT



Extracurricular activities: TYLER HILTON and JOSIAH LEMING (right).



## Schoolhouse Rock

### Warner Bros. Artists Josiah Leming And Tyler Hilton Prep For High School Tour

In an innovative artist development initiative, Warner Bros. Records is working with the Agency for the Performing Arts (APA) and Variety Artists International to send two emerging pop singer/songwriters on a tour of high schools.

This week, Warner released "Come On Kid," the debut album of former "American Idol" contestant **Josiah Leming**. The label is also preparing for the early 2011 release of the first full-length album from **Tyler Hilton** since his 2004 major-label debut, "The Tracks of Tyler Hilton" (Maverick), which has sold 87,000 units in the United States, according to Nielsen SoundScan.

To help promote both artists, APA's **Jaime Kelsall**, who represents Hilton, and Variety's **Zach Mullinax**, who works with Leming, have booked a 25-city tour of clubs and high schools for both artists. Hilton and Leming will each play free afternoon sets at different high schools in each market, which they will use to promote a local evening club show featuring both performers. Nearly all of the clubs are all-ages, 300- to 500-capacity venues that suit singer/songwriters well.

Kelsall and Mullinax, who are working with high school marketing professional **Jimmy Cantillon** of Cantillon Entertainment Group, estimate Hilton and Leming will play for 116,000 students during the tour, which starts Oct. 6 in Upland, Calif.

"All of us thought that we need to get these acts on the road," Mullinax says, "so it was a great way to lay a foundation, with Jimmy's idea for the high school daytime stuff to promote the bands and get kids out to the nighttime shows."

The label is providing tour support, with the artists sharing transportation, some production and backing bands to contain costs. Hilton and Leming will also sell merch at the schools and keep 100% of the proceeds.

So far, the artists are scheduled to play gigs at 28 clubs, as well as two college dates and charity events in at least three cities. APA and Variety split up the booking.

"They took the East Coast and I took the West Coast and we were able to book this thing in a week," Mullinax says. "That's pretty impressive for young groups, because usually it's a little bit more of a grind. We each knocked out about 15 dates. We got the club tour on the books quickly, and now we can set up the promo on

the high school stuff."

Mullinax says this is the first time he's booked a tour like this. "I've had other acts that are out there on the road grinding away and doing high school stuff," he says, "but nothing near as formal as having a high school point person, almost a high school agent, strictly focusing on the high schools to supplement what we're doing at night."

In 2000, when Warner Bros. senior VP of A&R **Perry Watts-Russell** was at Capitol Records, he put four emerging female artists on the road for what was dubbed the Girls Room tour. While that trek didn't include high school gigs like the Hilton/Leming jaunt, it shared "a similar concept of, rather than have people being competitive with each other, be supportive of each other, traveling together . . . [sharing] musicians and that kind of thing," Watts-Russell says.

With Hilton and Leming, "we're taking advantage of the fact that they appeal probably to the same audience," he says, adding, "I've been encouraging Josiah to tour as much as possible,

so this is just another mechanism for him to get out in front of people. Then it's down to him and Tyler to really make converts, impress and have an effect on the high school kids, as well as whoever comes to the evening shows."

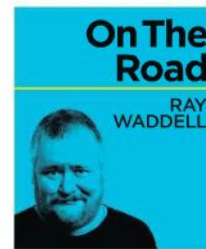
By kicking in cash to make it happen, Warner Bros. is helping prove that the rumors of the death of tour support are greatly exaggerated.

"We do cut down on costs because of shared musicians and stuff like that, but it still requires tour support," Watts-Russell says. "It's a significant amount to stage something like this, but we think it's a worthwhile endeavor."

According to Mullinax, "the best case scenario is we create awareness, we create the buzz, bring in more fans, and the nighttime shows wind up doing good. The bottom line is also that other groups and the industry see that these two acts are working hard."

Mullinax says the Hilton/Leming tour would present "a perfect opportunity for a sponsor," but he adds, "That's a little bit easier said than done."

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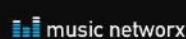
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Universal's Movihits Subscription Service Eyes Untapped Market

Although ringtone sales have been declining in the United States, Universal Music Latin Entertainment (UMLE) is betting on a new service to rev up the marketplace.

Movihits, a subscription service marketed to Spanish-speaking and bilingual consumers, launched in August in partnership with mobile content technology company m-Wise. Customers are charged \$10 per month to download up to five ringtones, while new customers can download up to 10 ringtones in their first month. Subscribers can also use their credits to download wallpapers.

Although UMLE declines to disclose subscriber levels after the first month of operation, executives say they're pleased with the results and feel confident they can grow the business by reaching out to an untapped consumer base.

"The [ringtone] market is declining, but it's still a very big market," UMLE senior VP of digital Skander Goucha says. "And we're creating a

new channel and marketing to an audience that wasn't being marketed to."

The ringtone business has never made a concerted effort to target the Spanish-speaking market. Even leading mobile carriers that profess to serve Latino consumers often offer only a limited selection of Latin music ringtones.

"We believe these consumers weren't necessarily buying in the first place," Goucha says.

UMLE is running TV ads on Univision and Telemundo to promote Movihits. The current spot features **Enrique Iglesias** and regional Mexican stars **Los Recoditos** and includes a direct call to action: Text a code from your cell phone to Movihits, agree to subscribe and immediately get the ringtone you just saw advertised.

Subscribers can download ringtones through their cell phone or at Movihits' online store at its website (movihits.com). Because the service is billed by the carrier, consumers don't have to use a credit card, removing a potential obstacle for many



Mobile moves: The home page of Movihits.

Latino consumers.

Because Movihits includes ringtones from Universal's entire catalog, the TV spots also promote mainstream acts, working under the assumption that Spanish-speaking music fans will want ringtones by **Eminem** and **Lady Gaga** as much as they would those by **Juanes** and **Don Omar**.

UMLE is also running banner ads

for Movihits on artist websites and is considering other promotional platforms as well. "We need to find out what are the best outlets and what gives us the best response," Goucha says.

So far, the top-selling ringtones are those promoted in the current TV spot—Iglesias' "I Like It," featuring **Pitbull**, and Los Recoditos' "Ando Bien Pedo." Goucha says that acts not featured in the TV spots get far less traction, even when consumers eventually make

it to the site. Still, he says, it's a "win-win" for the label and its artists.

"No one else is going to the Hispanic consumer via Latin television [to sell ringtones]," Goucha says. "And we are targeting them but with an interesting mix of Latin and Anglo music."

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

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

Los Lobos are currently on a North American tour to promote their new album, "Tin Can Trust" (Shout! Factory). Singer/guitarists Cesar Rosas and David Hidalgo, guitarist/drummer Louie Perez and bassist Conrad Lozano formed the band in 1973 in East Los Angeles. They returned to their old stomping grounds to record "Tin Can Trust" with longtime saxophonist/keyboardist Steve Berlin and drummer Cougar Estrada.

In an interview, Rosas talks about making the album.

**The band went back to East L.A. to record "Tin Can Trust." How did that feel?** It was a very humbling experience; we got a kick out of it. We were right there in the old neighborhood. There were a lot of good eats and stuff. We went into the studio and we didn't have too many songs. We pretty much wrote everything when we were there.

**How did being in the neighborhood influence the three songs that you wrote on the album?**

I wrote a cumbia ["Yo Canto"]. The cumbias that I write are not very traditional-sounding. In the '50s, the cumbia was very popular in Mexico, and then came over to L.A. I intended to write a song more in that vein, sort of like East L.A. style, you could say.

**The Spanish songs on the album are the most upbeat.** The thing I bring to the table is to brighten things up. Not intentionally, it's just the way it goes. You've got the darker Los Lobos; Louie and David seem



Del este de Los Angeles: LOS LOBOS and singer/guitarist **CESAR ROSAS** (center).

to write that way. [But] people may not want to just hear the social commentary; they may just want to dance, so that's cool. I also wrote a rock song ["All My Bridges Burning"] with Robert Hunter, the lyricist who wrote a great percentage of the Grateful Dead catalog. It seems we've adopted a sort of Dead-head following here and there, and thought it would be fun to contact him and do something along those lines.

**On Sept. 28 you'll be playing a mariachi festival at Los**

**Angeles' Gibson Amphitheatre with Los Tigres del Norte. What's the secret to maintaining such a diverse fan base?**

We just do what we do and it just comes out OK. I think musically, the Latin part of Los Lobos plays a big part. We try to keep the old traditions that attract a certain group of people, while the other rock 'n' roll stuff touches other people. The lyrics are something a lot of

different people can relate to.

**"Tin Can Trust" is your first album on Shout! Factory.** Some of the other labels we were on the past 10 years or so, they just weren't doing the job. They weren't performing on behalf of the band. That kind of bummed us out. We said we'd never go on a label again, but we did it. These guys seem to be doing very well with it.

—Judy Cantor-Navas

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

## EN BREVE

### 'MACHETE' MUSIC RELEASED ON DIGITAL-ONLY ALBUM

Four previously unreleased tracks from Robert Rodriguez's new movie, "Machete," are featured on a digital reissue of the album "Mexican Spaghetti Western" by Chingon, Rodriguez's Austin-based "electric mariachi" band. It's the only available recording of music featured in the film and is the first digital-only release by Rodriguez's label, Rocket Racing Rebels Publishing.

Tracks featured in "Machete" include Rodriguez's version of the mariachi standard "El Rey," amplified with rock guitar and gunshots; the "Machete Deluxe Theme," featuring longtime Rodriguez collaborators Tito & Tarantula; and the ominous "1-800-HITMAN," which combines the suspense of melodramatic retro spaghetti-western scores and speed guitar.

Rodriguez brought Austin musicians together to form Chingon (which translates as "badass" and record songs for his 2003 film, "Once Upon a Time in Mexico." Musicians include drummer Rafael Gayol, and Rick and Mark Del Castillo and singer Alex Ruiz from local Austin favorite Del Castillo. "Mexican Spaghetti Western" was originally released on CD in 2004. In addition to the "Machete" tracks, the digital rerelease includes "Malaguena Salerosa," which was featured in Quentin Tarantino's "Kill Bill 2." Salma Hayek contributes guest vocals on "Siente Mi Amor."

### GUCCI OUTFITS MARC ANTHONY DURING U.S. TOUR

Marc Anthony has announced that Gucci will provide his wardrobe for the U.S. leg of his 2010 tour, which kicked off Sept. 10 at Madison Square Garden in New York. Anthony is touring in support of his new album, "Iconos." Fresh from playing Latin America, he will play 12 North American dates through Oct. 30. His tour is presented by CMN.

Reporting by Judy Cantor-Navas and Leila Cobo.



# Michael Eisner

FOUNDER,  
TORNANTE

The former Disney chief talks about his new book and how entertainment companies should approach online opportunities.



During Michael Eisner's 21 years as CEO of the Walt Disney Co., he transformed it from a rudderless operator of theme parks and a family-friendly film studio into a diversified media conglomerate.

Since stepping down as Disney's chief executive in 2005, Eisner has kept busy through Tornante, a firm he founded to invest in media and entertainment startup companies, including Internet video content studio Vuguru, trading card company Topps and now-shuttered streaming video site Veoh.

After spending decades as a highly visible top executive at entertainment companies like Disney and Paramount Pictures, Eisner says he enjoys developing ideas in the relative seclusion of Tornante. "Doing stuff that I don't have to talk about because I'm not in a public company is fantastic," he says.

Now Eisner is back in the public eye with his new book, "Working Together: Why Great Partnerships Succeed" (HarperBusiness), which hit bookstores this week. In the book, Eisner and co-author Aaron R. Cohen examine the factors that contributed to 10 celebrated business tandems, ranging from Studio 54 co-founders Ian Schrager and Steve Rubell and former New York Yankees manager Joe Torre and bench coach Don Zimmer to Bill and Melinda Gates and film producer Brian Grazer and director Ron Howard.

The latest media scuttlebutt says Eisner could become the next chairman of the Tribune Co. In an interview with Billboard, Eisner declines to comment on Tribune, but is eager to discuss his book and the challenges facing entertainment companies as they move online.

## Why write a book about business partnerships?

I had never read a book about partnerships. Everybody is taught individuality—take that football across the goal line and do a dance; you're alone celebrating your individual victory. You start off as a little kid and your parents tell you to share. By the time you're in the fourth grade, they're telling you, "Succeed on your own." I think sharing is actually more important to a 40-year-old than a 4-year-old.

## What did you take away from the interviews and research you did for the book?

If I had read it when I was 20, I would have sought partners more aggressively and appreciated them better. I thought this would be good for other people going into business. I believe in synergy—I made it a business strategy for Disney. I didn't see it at some of the other companies I worked at. Synergy really is about being able to be partners with other people in the organization. Maybe somebody will read this and say, "This

is for me. I think it works."

One thing that stood out was how selfless all these partners were in how they shared profits, in how they were able to get rid of the petty things, the jealousies. Warren Buffett practically became an agent for this project because he so much wanted [longtime associate] Charlie Munger to get the credit he thought he deserved after all these years of working together.

## In creative industries, how can artists and businesspeople benefit from partnerships?

It's much more than complementary skills. It's being able to share. Some people can and some people can't. I love where Warren Buffett talks about the seven deadly sins and how the only one you feel badly about would be envy. Envy is never good.

## You invested in Veoh, which Universal Music Group unsuccessfully sued for copyright infringement. What did you like about that company?

I'm glad I invested in that. I did it to introduce myself to Internet

video. It was very early. YouTube was already positioned as the first mover. I was hopeful that we could do it in a slightly different way. We got extremely wide distribution.

[Record labels] were trying to put their finger in a dam that was unstoppable. They went after Veoh, which was completely legal in all areas. I think they probably went after the wrong company, but they went after every company. I think that was quite silly of them. Litigation was a profit center for them in the old days, and that culture was probably still [there].

[Veoh] may have not worked anyway. Who knows? But it was a very good, relatively inexpensive education which we're now benefiting from in other things we're doing.

## How should media companies approach online video?

Not only can you not run away from it, there's a fantastic opportunity. You have to be a forward-thinking executive who understands the economics and protects, to a degree, [traditional] pieces of the industry.

If you look at all these media com-

panies, they're still making all their cash flow from their "rust belt" assets—movie companies, theme park companies, broadcast companies, even newspaper companies—record companies to a lesser degree. So, the production of television series that find their way onto television, cable, satellite and streaming networks is great. You just have to make sure the model you're working on does not undersell your product.

There's a fine line between what would characterize you as a troglodyte and what would characterize you as a brilliant, avant-garde, forward-thinking genius. There's some middle ground. If you're going to run with these companies, you've got to be smart about it.

## What do you think about the NBC-Fox-ABC streaming video joint venture Hulu?

I think they've done a great job. The interface is great, the look is great. They certainly have a lot of product on there. Their instinct to go to a paid model is good.

Here's a partnership between three studios that is going to hinge

on the very nature of agreeing in that partnership. As we all know from growing up as kids, three is not a great number. So I hope they're able not to have two of them gang up on the third, beat him up on the playground and have the whole thing disintegrate. It's got to be a good partnership to make that work.

## Can online entertainment ventures move forward without government regulation or changes in copyright law? Or will the market eventually take care of itself?

I certainly believe in net neutrality, if that's where you're going. I've never liked the idea of a gatekeeper being able to exclude people dealing in a creative marketplace. That's been a concern of mine for my entire career. So I'd hate to see telephone companies or cable companies being able to favor one service over another. On the opposite side of that, I don't think that these companies should be allowed to say, "We have no responsibility for what travels over our distribution. The First Amendment made me do it."

It's a complicated issue as to what the government's role is, but I believe a government role is important to keep a level playing field and not allow a financial interest in a certain service to dominate the thinking of a ubiquitous distributor. I believe the present administration agrees with that, and I hope that prevails.

## How should the industry fight piracy?

Piracy has always been dealt with. If you supply a quality product at a fair price, piracy is generally limited, at least in the developed world, to 5% or 10%. If you preclude content from appearing on accessible technology and you think you're going to be able to hold back the future, you tend to be shortsighted. It's intelligent compromise. ♦♦♦

There's a fine line between what would characterize you as a troglodyte and what would characterize you as a brilliant, avant-garde, forward-thinking genius. If you're going to run with these companies, you've got to be smart about it.





"AMERICA SEEMS TO ALWAYS BE AT WAR," John Legend muses as he casually plinks the keys of his piano at Brooklyn's Music Hall of Williamsburg. "While politicians go home safe to their families, we've got a government willing to sacrifice people's lives every day."

Backed by four members of the hardest-working band in hip-hop, the Roots, Legend then launches into a kinetic, 12-minute cover of Bill Withers' "I Can't Write Left Handed," about a young soldier shot during the Vietnam War. The song was originally recorded in 1973, but its message still resonates in 2010, which is precisely the point. "I Can't Write" is one of 11 socially conscious '60s and '70s soul songs covered on Legend and the Roots' collaborative album, "Wake Up!," due Sept. 21 on Columbia. (Common and Melanie Fiona make guest appearances on the set's lead single, "Wake Up Everybody.")

The Sept. 7 concert in Brooklyn marked the second time in eight days that Legend and the Roots played gratis in New York thanks to American Airlines, which sponsored the gigs

as part of an initiative to promote BlackAtlas.com, a new social networking site geared toward African Americans. "Nothin' like a free show," Legend cracked. "Don't get used to it."

Earlier, Billboard sat down with Legend and Roots and "Late Night With Jimmy Fallon" drummer Ahmir "Questlove" Thompson to talk about "Wake Up!," President Barack Obama, Twitter, where they buy music and more.

#### How did "Wake Up!" come to fruition?

**John Legend:** I reached out to the Roots in 2008, when I was just finishing my album "Evolver." I was in the middle of campaigning for Barack Obama and feeling inspired by the atmosphere in the country at the time, so I wanted to do something musically that reflected that moment. The original idea was to do some sort of covers EP, but the more I got into it with the Roots, it felt like something that should be heard and marketed on its own. So I put out "Evolver" and toured for it, and then we came back to "Wake Up!" in 2010 and finished it up.

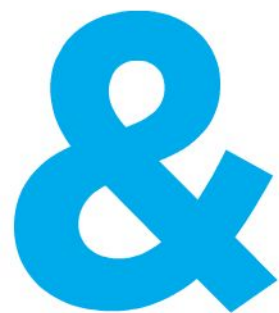
# QUEST

#### What's your first memory of seeing the Roots live as a student at the University of Pennsylvania?

**Legend:** I believe it was at Penn Relays, or one of our spring fling concerts at Penn. In Philadelphia they were the kings of hip-hop, so it was a source of pride that one of the coolest groups was coming out of there at the time. Me and my friend Dave Tozer, who I wrote a lot with on the last three albums, used to go to open mics in Philadelphia and just watch and take notes. We would see people like Ahmir, of course, but also Jill Scott, Erykah Badu, D'Angelo—all these people would come through Philadelphia and jam with the Roots. It made me want to push harder to start my own solo career.



# JOHN LEGEND



ON THE EVE OF THEIR COVERS  
COLLABORATION, JOHN LEGEND  
AND THE ROOTS' QUESTLOVE  
TALK AFROS, THE PRESIDENT  
AND THE FINE ART OF TWEETING  
BY MONICA HERRERA

# LOVE

Questlove, the Roots sound much looser on "Wake Up!" than on the band's most recent album, "How I Got Over," released in June. What approach did you take in the studio?

**Ahmir "Questlove" Thompson:** The Roots haven't been this raw since our very first record. It's not overproduced; it's just us jamming together, and it's got a grass-roots feel to it. It was actually liberating to not overthink it. With each album that we've made I tend to progressively lose more sleep over the tiniest detail, whereas with this it was about letting go and not second-guessing myself. Sometimes it's hard to have fun with something that's also your livelihood, because you're so serious about it.

How did you go about selecting the songs to cover on the album?

**Thompson:** I wanted to choose songs that wouldn't overshadow the project and that would give John a fair chance, sort of keep him out of the line of fire of critics who would instantly gun him down if he did a song that didn't hold up to a particular standard. So a lot of the artists we chose are really under the radar, like Baby Huey & the Babysitters, Michael James Kirkland and Prince Lincoln & the Royal Rasses.

There's definitely a link between the era that you're harking back to on "Wake Up!" and the "Yes We Can" fervor of 2008, but the political climate has changed a lot in







**the past two years. Can this album still resonate with people?**

**Legend:** It is a different climate, but I think it makes the album even more relevant now. You would think now that we have a black president, everything's all good, but there has been more racial tension than ever before. A lot of people feel like they're losing grip of what America used to be. They long for a bygone era when America was whiter, when it was more Christian, when it was more this, more that—they long for a more traditional America. You see that conversation, that battle, being had in America right now, so it feels like these songs are super relevant, even more so than in 2008.

**Thompson:** Absolutely. There's a song that deals with patriotism, which connects to what's going on in New York with the mosque near ground zero. "Hang on in There" deals specifically with the definition of an American: "Do you consider me an African American like you consider yourself an American?" Every day, new subjects and ideas are being raised that make this album relevant.

**What was it like meeting President Obama?**

**Thompson:** Every time I saw him, he ragged on me about my hair. The first words that came out of his mouth to me were, "Man, you haven't cut that thing yet?" I'm almost certain that at the end of this project, a performance at the White House is in order. I'm putting that out there.

**Legend:** He's a fan of hip-hop and R&B. He's made that pretty clear in some of the conversations he's had about his iPod, and he knew how to wipe the dirt off his shoulder, so clearly he's pop culture aware. I think President Obama will dig this album.

**Aside from our commander in chief, who do you think is the audience for this album?**

**Legend:** I want everybody to hear it. I think it will find the right audience. The label is doing a great job marketing it. Not everybody's going to buy it, but the people that are supposed to hear it and are longing for this kind of music are going to hear it, and hopefully they expose it to some of their friends.

**What are you doing now to promote "Wake Up!" that you wouldn't have had to do five years ago?**

**Legend:** There are a lot more alliances with

brands. We're doing this American Airlines thing with BlackAtlas.com, and we're doing an online streaming concert with American Express and Vevo. Radio isn't going to sell all your records—particularly with a project like this that isn't really built for urban and pop radio, except for urban adult to some extent.

**What about performing at the Miss Universe pageant?**

**Legend:** The principal reason we did it wasn't for America, actually—it was because it's watched by so many people overseas, and it's a way to get the music to them without traveling to their home countries. We were told it's only below the World Cup in international viewership. It was a weird juxtaposition, especially when this album is really socially conscious, but musically it felt good.

**Questlove, were you always so great at using Twitter or did you go through an awkward beginner phase like everyone else?**

**Thompson:** There are a lot of stages to Twitter. Of course everybody's first tweet is like, "OK, trying to figure this whole tweet thing out." I'd say for the first 100 tweets, I was just

being obnoxious—"Taking a left step, taking a right step, taking a shit." If you look at my earliest tweets, I was highly obnoxious. It wasn't until I got 10,000 followers that I started to be quasi-serious about it.

**How many tech devices do you have on you at any given moment?**

**Thompson:** I have three phones, but I carry all four of my computers wherever I go. I carry around 80 pounds of technology.

**John, has being around ?uestlove and seeing your friend Kanye West dive headfirst into Twitter changed your approach to it?**

**Legend:** I've always been active on Twitter. I'm just not naturally funny. It's not my gift. If I follow somebody that posted something really funny, I retweet it, but don't expect a lot of original humor coming out of the John Legend Twitter.



The Roots + 1 (from left): JAMES POYSER, "CAPTAIN" KIRK DOUGLAS, TARIQ "BLACK THOUGHT" TROTTER, JOHN LEGEND, AHMIR "QUESTLOVE" THOMPSON and OWEN BIDDLE



**How do you get your music these days?**

**Legend:** I never take free albums from the label. They always offer them to me and I'm like, "If I want to listen to somebody, I'll go buy it." It's funny how undervalued music is right now. For people to balk at paying \$10 for a great album is amazing to me. I think a good album is worth at least \$20, compared to what you would spend \$20 on for any other type of entertainment.

**Questlove, as a vinyl junkie, do you stay away from buying music digitally?**

**Thompson:** No, I kind of dig the fact that I can dig in the crates at three in the morning. I've always dreamed of a 24-hour record store that wasn't Walmart. I do all my iTunes shopping between midnight and 6 a.m. I still try to buy records when I get the opportunity—I have a 70,000-plus record collection. But I will say that 60%-70% of my buying activity is with the click of a mouse. I see buying a record like voting for the president.

**You both seem focused on making albums at a time when most people are**

**just buying singles. Why?**

**Legend:** We're going against the grain sometimes. Trying to make great albums is the only way to do it, as far as I'm concerned. Clearly people buy albums less than they used to, but they still do, and I feel like people who fall in love with artists really fall in love with an album and not just a song. That makes them buy concert tickets. It makes them buy merchandise and all those other things. I still think every artist who aspires to be great and meaningful and have a lasting impact should try to make great albums from front to back.

**Thompson:** I've never seen record sales as a way of life or as a means of support. I see it as like those people who hand out fliers in the night when you're done clubbing. For the Roots, records have always been an advertisement for the show. The show has always been the most important thing.

**Legend:** That's not a bad thing, because the margins for touring are a lot better than making records anyway.

**Thompson:** Yeah, not being available as much as we used to be and being on television is like the sweetest payoff ever.

**Is "Wake Up!" a one-off project, or will you collaborate again?**

**Legend:** Who knows? I loved working with them and I can imagine we'll maybe work on another recording project. We didn't know each other very well before but we're friends now, and we've played live together many times to support this album. We both enjoy the collaboration a lot and I see it happening again at some point.

**What's next for you both?**

**Legend:** I'm starting the next solo album now. Kanye and I are executive producers together. I also worked on Kanye's album a little bit, on the "Power" remix and other stuff. But God only knows what Kanye is actually going to put on the album and what's going to be on the other five-song album he's putting out.

**Thompson:** We're actually considering doing a children's record next, with "Yo Gabba

Gabba!" Kirk [Douglas], our guitarist, was a kindergarten teacher before he joined the group and he has at least 200 songs in his arsenal—great, noncondescending kid songs like the real smart stuff that came from "The Electric Company." Kirk's a genius about making kids songs.

**Between that and "Wake Up!," it seems like the Roots are consciously reaching out to a younger generation.**

**Thompson:** When I was a kid listening to the stuff we cover on "Wake Up!," I was 2 or 3 years old. My mom and dad and sister constantly fed me music, and that planted the seed. So I hope there's a parent out there that takes to this record and plays it a lot for their kid, and that this becomes the soundtrack to some 3-year-old in 2010 who will be a 23-year-old in 2030 and say, "Man, I grew up on this record." ●●●

ANTHONY MANDLER



# Hop On Pop

**WHAT DO LADY GAGA AND THE PORTABLE PEOPLE METER HAVE IN COMMON? THEY'RE TWO REASONS WHY TOP 40 RADIO STATIONS NATIONWIDE ARE ENJOYING THEIR HIGHEST RATINGS IN YEARS**

BY PAUL HEINE

ILLUSTRATION BY PETER HOEY

Spring brought KDWB Minneapolis something to celebrate other than the end of the city's infamously cold winter weather. The Clear Channel top 40 in May notched its first No. 1 ratings in the station's 33-year history on FM.

KDWB isn't the only top 40 making ratings history these days. One month later, KSLZ St. Louis nailed its first No. 1 ever. In July, KIIS topped Los Angeles with a 6.7—its highest share in more than a decade. (Clear Channel also owns those stations.)

From Philadelphia to Pittsburgh to Seattle, top 40 is on a ratings roll like it hasn't experienced in years. Mainstream top 40 ranked first in listeners aged 18-34 in 10 of the 33 markets measured by Arbitron's Portable People Meter (PPM) electronic ratings service from January to March. Rhythmic top 40 was right behind with No. 1 stations in six markets.

A combination of factors is fueling top 40's renaissance. A steady supply of monster hits from big pop stars, such as Katy Perry, Ke\$ha and Lady Gaga, is drawing listeners and keeping them tuned in. Meanwhile, electronic ratings based on actual listener behavior are showing top 40's audience to be larger and demographically wider than what was reported by the old, recall-based diary system. In addition, the Internet is giving programmers a faster, more accurate read on listener musical tastes, while the increasing use of outside songwriters and producers is helping acts craft bigger hits.

The format's resurgence has caused CBS Radio, Cumulus Media and other large radio chains to collectively sign on more than a dozen new top 40s since early 2009, ushering in a new round of top 40 radio wars not seen since the '80s.

The airplay chart confirms the widely held belief among programmers and label promotion execs that pop music hasn't been this hot in a long while. Ke\$ha's "TiK ToK" and Perry's "California Gurls" rewrote the record for most weekly plays in the history of Billboard's Mainstream Top 40 chart, in early February and early July, respectively.

"Sometimes you go through a period where you have one of those big gigantic hits a quarter that's everyone's favorite song," KIIS PD John Ivey says. "This spring and summer, we had three or four of those rolling at a time. That's very unusual."





"Pop's in a very healthy, balanced cycle," Capitol Records VP of pop promotion and marketing Joe Rainey says. "The music is good and there are superstars that the format owns."

The music currently in strongest favor at top 40 is electro-pop/dance, as performed by such artists as Gaga, Perry, Mike Posner and Taio Cruz. "It's upbeat, feel-good music, which programmers have a lot of faith in right now," RCA Music Group senior VP of pop promotion Peter Gray says.

After years of leaning on hip-hop and R&B, top 40 is living up to its "All the hits" slogan with a broader musical palette, ranging from country crossovers (Lady Antebellum, Taylor Swift) to pop-rock (Train, Maroon 5) to dance (Gaga, David Guetta), rhythmic pop (Cruz, Jason Derülo) to hip-hop (Usher, Eminem). Even an occasional AC crooner (Michael Bublé) has found his way onto playlists.

"We used to have more of a rhythmic lean but we've gotten more mass appeal," KDWB PD Rob Morris says. "The driving sound continues to be Lady Gaga, Jason Derülo, Katy Perry and Eminem. But songs that come in from the other side, like Taylor Swift, John Mayer or the Script, allow us to be a little broader."

The widespread use of portable MP3 players has expanded consumer tastes, according to Dom Theodore, VP of top 40 programming at CBS Radio, which launched new top 40s in New York, Los Angeles and Detroit last year. "People have everything from country to rock to rap on their iPods and that's made music tastes a little broader," he says.

"Top 40's always been about putting great songs from different genres together in a cohesive way," Ivey says. Programmers say that's easier to do nowadays than during "extreme" phases of the pop music cycle, as witnessed in the early '90s, when a dearth of good pop music forced stations to mix edgy hip-hop and alternative songs. "There are a number of genres today that are very easy to marry together to create a mass appeal format," Theodore says.

It's doubtful that two years ago, with the format largely focused on hip-hop and rhythmic music, it would have embraced an overtly pop song with a ukulele as the lead instrument. But top 40 took "Hey, Soul Sister" to No. 3, making Train a contender for comeback of the year. "Before, it was more about fit than hit," says Columbia Records senior VP of pop promotion Lee Leipsner, who orchestrated the song's promotion at the format. "Top 40's not so niche anymore. It's exciting because now you can walk in with anything and you're going to have a chance."

The return of a more balanced sound is making top 40 friendlier to older demographics. KDWB and other stations have improved their ratings among listeners aged 25-54. "The People Meter has enabled us to become a little broader and a little more accepting of some songs, like the Michael Bublé record ["Haven't Met You Yet"]." Morris says. "We're seeing what people actually do when they listen to radio."

## Meter Made

Programmers say they long believed top 40 had larger audiences and a better mix of young and old demos than what paper-and-pencil diary ratings showed. The old recall-based system turned the ratings into a popularity contest, researchers say, where diary-keepers "voted" for their favorite stations. Top 40 stations often didn't receive credit from listeners for whom it was a third, fourth or fifth choice on the dial.

"A mass appeal top 40 station probably has a preset on most everyone's radio, even if it's not their favorite music," Theodore says. "Now we're getting credit with that classic-rock listener who would have never written down in the diary that he listened to us, even as a guilty pleasure."

In general, the PPM detects listening to twice as many stations as the average diary-keeper wrote down, according to Arbitron. "The old system was flawed," Ivey says of Arbitron's diary-based ratings, which have been replaced by meters in the nation's 33 largest markets with 15 more scheduled to convert by the end of the year. "PPM has shown what top 40's true listenership is."

An arsenal of research tools is helping programmers fine-tune their stations to match changing audience tastes. Unlike monthly diary-based ratings, PPM ratings are released weekly, allowing programmers to more quickly size up how listeners are reacting to music and other programming changes. In addition to traditional call-out research, most current music-based stations conduct weekly online music tests, track digital music



Players club: B.O.B (top) and KATY PERRY



downloads and monitor what's hot online. For the first time, Clear Channel programmers now have online access to each other's music research.

Morris says the ability to review music research from similar-sounding stations helps him make a decision on a song he's not sure about. "If somebody leads on a record and has some data that shows that it might potentially be very good, we may give it a shot," he says.

Ivey says the ability to track digital song sales makes it easier for KIIS to spot the hits. "For years, we couldn't see single sales," he says. "Digital single sales have brought us back to the period where top 40 was 30-35 years ago where people went out and bought singles."

Texting and social media have replaced the request line for gauging active listeners' musical preferences. Some stations are making progress in developing a meaningful social media presence. Clear Channel's WHTZ New York has more than 56,000 Facebook followers while sister station WKSC Chicago has in excess of 46,000.

Theodore says CBS stations track the music habits of tastemakers through online music databases, such as those from sister company Last.fm, and keep an eye on what music is being consumed on various websites. "I look at YouTube

views," he says. "You have to pay attention to all these corners. What starts off as a little noise on the fringe can eventually end up right inside the center."

Many recent top 40 hits, including ones by Ke\$ha, Posner, Swift and Justin Bieber, had high online profiles before radio came onboard. "We found out about Taylor Swift from kids telling us about her before we played her," Ivey says. "It's all about being aware and going where the hits are."

"There are cases where you must have an online profile long before you're wise to make your way to radio," RCA's Gray says. "But every once in a while, you've got a song that can just walk on. They're few and far between these days but it can happen."

That the majority of the titles on Billboard's Hot Digital Songs chart are current or former top 40 hits suggests that the format is either doing a good job of creating hits or jumping on them at the right time and making them even bigger.

"Radio sells the bulk of our music," Capitol's Rainey says, noting a "clear connection" between airplay and sales on Perry's "California Gurls," with download peaks generally matching top 40 chart peaks. When Lady Antebellum's "Need You Now" crossed over from country and debuted on the Mainstream Top 40 chart, it had sold 1.5 million downloads, according to Nielsen SoundScan. Once top 40 embraced the song, it went on to sell more than 4 million.

Gray says radio is "the most consistent, most quantifiable music sales driver," while Columbia's Leipsner maintains that Ke\$ha and Train's comeback single "were completely broken on radio first."

A portion of top 40's current hot streak can be attributed to a group of in-demand songwriter/producers, such as Lukasz "Dr. Luke" Gottwald, RedOne, Kara DioGuardi, Linda Perry and Will.i.am. Indeed, much of top 40 is dominated by the sonic signature of Gottwald, who produced several of the year's biggest hit songs, including Perry's "California Gurls," Cruz's "Dynamite" and Ke\$ha's "TiK ToK."

After years of writing songs just with his bandmates, Train frontman Pat Monahan turned to Espionage, the New York-based Norwegian songwriting and music production team of Espen Lind and Amund Bjørklund, to co-write "Hey, Soul Sister" and other songs on the band's "Save Me San Francisco" album. "Artists are somewhat more open to that now and that has set the bar higher," Leipsner says.

After riding a crest that began early last year with the return of the Black Eyed Peas and Lady Gaga's debut, some say top 40's wave may be ready to crash. "Without a doubt, we are headed for a shift," Gray says.

Acknowledging that top 40 is at the peak of pop's rebirth cycle, Guy Zapoleon, a top programming consultant, says there are signs of change in the air. "Hip-hop and R&B stars are coming back," he says, pointing to Jay-Z, Eminem and Usher. "It's all signs of a rebirth of R&B and hip-hop and the extremes of the music cycle on the horizon."

Theodore believes that the ingredients in top 40's current music recipe "will become more and more extreme and less compatible, and then we'll have another down cycle. But unlike the past, where the down cycle could go on for years, this might go on for six months. The cycles are evolving a lot faster now." ◆◆◆

## Runaway Train

Want to sell loads of digital singles? As the chart below shows, you best rack up some serious top 40 radio airplay. All of the top 10 most-detected mainstream top 40 songs also rank among the top 20 best-selling digital songs of the year.

—Keith Caulfield

### YEAR-TO-DATE MOST-PLAYED MAINSTREAM TOP 40 SONGS (JAN. 4-SEPT. 5)

RANK	ARTIST	TITLE	DETECTIONS	RANK AMONG TOP-SELLING DIGITAL SONGS	SALES
1	Ke\$ha	"TiK ToK"	183,288	8	2.7 million
2	Jason Derülo	"In My Head"	180,100	16	2.3 million
3	Taio Cruz featuring Ludacris	"Break Your Heart"	171,228	6	2.9 million
4	Lady Gaga featuring Beyoncé	"Telephone"	162,275	18	2.2 million
5	Lady Gaga	"Bad Romance"	159,939	19	2.1 million
6	Train	"Hey, Soul Sister"	156,266	1	3.8 million
7	Katy Perry featuring Snoop Dogg	"California Gurls"	153,442	2	3.7 million
8	B.o.B featuring Hayley Williams	"Airplanes"	151,522	3	3.5 million
9	Ke\$ha	"Your Love Is My Drug"	147,869	12	2.4 million
10	B.o.B featuring Bruno Mars	"Nothin' on You"	147,762	11	2.5 million

SOURCE: Nielsen BDS and Nielsen SoundScan







# The In Outlaw

**COUNTRY SINGER/  
SONGWRITER  
JAMEY JOHNSON  
DOESN'T LIKE  
A LOT OF THINGS:  
INTERVIEWS,  
SCHMOOZING,  
SHAVING.  
LUCKILY, HE LIKES  
PUTTING OUT  
GREAT ALBUMS,  
AND HIS NEW,  
TWO-CD SET IS HIS  
GREATEST YET**

**BY RAY WADDELL  
PHOTOGRAPH  
BY JAMES MINCHIN**

The setting is Music Row, RCA Studio A, on the last day of August, and country artist Jamey Johnson is getting ready to do something he really doesn't like to do.

A few industry folks hang out in the control room, entertaining Johnson's young brindle pitbull, Hank, and tossing around friendly small talk. But when Johnson enters, dressed in black T-shirt, jeans, non-Western boots and trucker cap turned backward over his long hippie hair, the mood darkens noticeably. The room clears out, save the imposing presence of producer/engineer T.W. Cargile, who looms silently in the background.

With his sprawling, two-CD set, "The Guitar Song," set for release Sept. 14, Johnson is aware that talking to the press is necessary. But that doesn't mean he enjoys it. In fact, the 35-year-old former Marine reserve corporal with a biker's presence looks as if he'd just as soon kick an interviewer's ass as answer his questions. Overused as it is, the term "outlaw" immediately springs to mind.

Things start out shaky when, asked how he got to this point (meaning the release of his current project), Johnson brusquely responds, "What point are we at?"

Oh, hell. But the mood lightens and Johnson gives it a shot, providing quietly measured, steely responses, sometimes preceded by as much as 30 seconds of thought, stroking his lengthy beard with a right hand adorned with a large skull ring. Understated laughs come infrequently, but they do occasionally come. Johnson is stone serious about his work and isn't real high on discussing it.

For example, he declines to explain whether "Between Jennings and Jones" on his breakthrough 2008 album, "That Lonesome Song"—which takes a shot or two at record executives who "shelved all my songs"—is autobiographical in nature.

"When it comes to the songs, my feeling is to let them speak for themselves," Johnson says. "I can tell you about the recording process or whatever, but as far as diving into fact, I'm not going to do that. When you look at a piece of art and you don't have the painter to stand there and answer all the questions, it's the questions that become the art. I appreciate the questions."

In a contemporary country music world where true rebels are hard to find, Johnson has emerged as a throwback iconoclast, armed with serious songwriting chops and savvy musical instincts. He's country music's crazy, maybe even dangerous, cousin who can't be ignored as he sings about such matters as cocaine and whores. And with "The Guitar Song," he just might have released the most important country album in a decade.

Johnson came to Nashville from Montgomery, Ala., at the turn of the millennium without having "any particular expectations," he says. "I still don't, for that matter. I knew that I wanted to write songs and sing them for the people."

Johnson soon became immersed in a scene of like-minded quality songwriters and pickers. "The guys I make music with are some of the finest musicians that I've ever met. Some of the worst people, but some of the finest musicians," he says. "This town is loaded with talent. You can go door-knocking around here and put together a better band than what's out there touring and making six figures a year. I was particularly humbled one time to find out the guy that was delivering pizzas was also singing demos and making more than I was."

Before cutting his own records, Johnson placed his songs on albums by George Strait ("Give It Away") and Trace Adkins ("Honky Tonk Badonkadonk," a co-write with Dallas Davidson and Randy Houser that became a hit in 2005). "That's the best joke me and Randy and Dallas ever told," Johnson says of "Badonkadonk." "We had a lot of fun with that. I'm glad that it did what it did. It gave my little girl something to dance to."

Johnson signed to RCA imprint BNA Records and his Buddy Cannon-produced album, "The Dollar," was released in 2006. The title cut from the album reached No. 14 on Billboard's Hot Country Songs chart, but second single "Rebelicious" failed to chart and Johnson was released from BNA, though the record has sold 211,000 copies in the United States, according to Nielsen SoundScan. Along the way it appears Johnson learned that some of the "grip and grin" glad-handing that goes along with releasing a major-label album in Nashville didn't much agree with him.

"There's a type of personality that works really well in that environment of"—he pauses—"overdriven press. The red carpets, the high-dollar dinners. Looking good is way more important than being intelligent. Nobody cares what you have to say or what you think, just stand there, look good and keep signing those autographs. That's not what I signed up for. That's never been on my agenda, trying to get to somebody's VIP party or look big and rich."

Presumably falling into that category was Johnson's stint on the short-lived Fox TV reality show "Nashville" in 2007. "They first started talking to me about doing a documentary, but we found out the day we started shooting that it was a 'docu-soap,' and that didn't work so well with me," he says.

The plug was pulled on "Nashville" after two episodes. "I was done with it before they were," Johnson says.

Asked if being dropped from BNA was frustrating, Johnson says, "When things like that happen, it's not just frustrating, it's all kinds of different feelings that come into play. The main lesson I learned was to calm down first, let everything settle and then figure it out."

Johnson says songwriter/producer Cannon gave him some good advice during that period. "He said, 'If you sit and focus, you can write your way out of this. I've seen it happen to people hundreds of times, where you just sit down and write the song the way you feel the emotion.' And so far, he's pretty well accurate on that," Johnson says.

During this period, Johnson immersed himself in writing, coming up with the bulk of "That Lonesome Song," recorded with a scruffy Nashville collective now known as the Kent Hardly Playboys. ("The nicest bunch of assholes I've ever met," according to Johnson.) Johnson released the critically acclaimed album, which contains the chart-topping single "In Color," independently over the Internet before signing with Mercury Records. He says he had already turned down two label offers before going with Mercury.

"Both of them said they wanted me to make records for them, but neither one of them said they wanted *that* record. So neither one of them got it," he says. "I sat down and talked with [Mercury Nashville chairman/CEO] Luke Lewis,

and one of the first things he said was, 'I don't know what you guys are doing in that studio. Just don't mess with that sound.' I said, 'Hell, I came here to tell you that.' Since then it's been a great union of artist and label."

Lewis says he was already well-aware of Johnson when he heard "That Lonesome Song." "He had a bit of a reputation that preceded him, particularly in radio land," Lewis says. "I guess he had a couple of rough experiences when he was at RCA. But I love that shit. That's a badge of honor, as far as I'm concerned."

While Lewis says he was "hopeful" that radio would play singles from "That Lone-

**'Creative freedom is not something that was granted to me. It's something that has always been mine.'**

**—JAMEY JOHNSON**





Beard papa (clockwise, from left): JAMEY JOHNSON and band performing in February; Johnson with label boss LUKE LEWIS; a less furry Johnson in 2006.

some Song," the label surely didn't count on it. In fact, Lewis says he initially considered putting Johnson on Universal Music Group's (UMG) Lost Highway imprint, "because my sense of it was that he was an album artist more than somebody cutting radio singles," he says. "One of the reasons we didn't was there'd be a bit of a stigma with having him on Lost Highway, because people perceive it as a place that doesn't ever have radio singles. Maybe I overthink it, but the last thing you want to do is hang any negatives on an artist when you're trying to expose them to the world."

In the end, "That Lonesome Song" had an ace in the hole with "In Color," a gritty, nostalgic ballad that cracked the top 10 of Hot Country Songs. "A bunch of us at the company had fallen in love with 'In Color.' We thought it was a huge hit," Lewis says. "But we didn't know if we could get it played, because it certainly sounded different than everything else, and it wasn't easy. Did I ever dream of selling 800,000 records? No, not really."

Though subsequent singles failed to make much noise at radio, "That Lonesome Song" went on to sell 815,000 U.S. copies, according to SoundScan, and Johnson had suddenly arrived. "That Lonesome Song" has been a consistent seller and is still moving 3,000 units per week.

On that record and surely on "The Guitar Song," Johnson and his Playboys controlled their own creative destiny in the recording process, which Johnson sees as a birthright.

"Creative freedom is not something that was granted to me, it's something that has always been mine," he says. "I'm the one that chooses whether or not I give that up. Nobody comes and demands that I give it up. You can demand all you want to. You'll be met with the same result everybody else has been met with so far."

When it's pointed out that, theoretically, such unflinching resolve could potentially limit opportunities to get his music out there, Johnson says, "Says who? That's the attitude we deal with all the time: 'You want to be successful, you do what I say.' And what I say is, 'I'll just disregard you altogether and you're the one that goes away.'"

Even so, Johnson recognizes that being associated with a major increases the opportunities for exposure of the music. "It helps. I won't say it don't," he says. "But I was ready to do it on my own before we did the label thing. I'd already made up my mind that it was going to be hard and it was going to take me the rest of my life."



## Black And White

The collection of 25 songs that became "The Guitar Song" were culled from numerous recording sessions in Nashville, Los Angeles and Key West, Fla., that began before the previous album ever took off. Johnson says his initial thinking was to release several albums per year—"just let them go," he says—but as "That Lonesome Song" gained momentum and Johnson's scheduled filled, songs began piling up.

"Ol' T.W. and I would be sitting in the mixing room listening to these songs and trying to make our way through them," Johnson says. "There were songs that seemed to work together really well and songs that didn't seem to fit this particular album at all. But working on a mix one night we just kind of sat back and dreamt up this idea about having an album that takes you on an emotional journey."

The result is a "Black Album" CD and a "White Album" CD, both populated with stark ballads and rambunctious uptempo songs that examine despair, heartache and redemption in ways rarely heard in contemporary country music. Johnson's sturdy baritone propels the music, a mix of rough-hewn traditional country in the mold of Merle Haggard, Waylon Jennings and David Allan Coe, with elements of gospel, blues and soul that spring from Johnson's Alabama roots.

Compelling Johnson compositions, sometimes with co-writers including Bill Anderson, Bobby Bare, James Otto and Rivers Rutherford, are spiced with choice covers from the likes of Vern Gosdin, Mel Tillis, Kris Kristofferson and even a little-known Keith Whitley song, "Lonely at the Top."

Extended codas abound and ambient noise or ambling musical interludes connect various songs. This isn't the world of Auto-Tune and synchronizing click tracks. "It was all tracked the way that you hear it," Johnson says. "We just go in there and play." Lewis adds, "I think Jamey would shoot somebody if they tried to put a click track on him."

While artists like Blake Shelton are releasing "Six Pak" mini albums, here come Mercury and Johnson with a double CD. "I don't buy into this 'the album is dead' supposition that everybody's throwing around. I think that's bullshit,"

Lewis says. "It's not like the singles business is new to the music industry. There have been many periods when there was a huge singles business, and I think it helped create album consumers. A true fan of an artist wants to hear everything they do."

Ken Levitan, Johnson's manager at Vector (Arlis Albritton handles day-to-day duties), says he has no hesitancy releasing a double album when the business seems to be scaling back. "That's kind of what I loved about it," he says. "It's another thing that makes it stand out."

UMG executive VP/GM Ken Robold says retail accounts also wondered if the record could be split up, given the price sensitivity of the marketplace.

"The artist's vision and our vision is that this is one comprehensive piece of work that all flows together, and trying to get that message across to retail was a little challenging," he says. "As time went on, discussion continued. Everyone pretty much got the message that this is different, this isn't one of those six-for-six things, this guy had a vision for the record. We articulated that vision. And, ultimately, while it had its challenges, we'll be really pleased with the numbers that we have in the marketplace."

Asked how many units UMG would initially ship on "The Guitar Song," Robold says, "The simple answer is we won't be shipping as many as, say, Sugarland, but we'll have over 130,000 in the marketplace, which we think is where we need to be."

"The Guitar Song" will be released under UMG's JumpStart discount pricing platform and will be priced essentially as a deluxe album.

"We're trying to drive home the message that we're pricing a 25-song record as you would see other superstar acts price a 12- to 13-song album with some bonus content," Robold says. "We're trying to drive home the value proposition that, yes, this is a more expensive record than what is out in the marketplace generally, but this is a tremendous value for 25 songs. And damn good songs, while we're at it."

The tracks "Playing the Part," "Front Porch Swing" and "That's Why I Write Songs" are part of iTunes' Countdown promotion. "On iTunes, you pretty much can't get away from the fact that there's a Jamey Johnson record coming," Robold says. In the physical world, Walmart is the priority, having sold 56% of Johnson's last record, according to Robold.

Radio, obviously, would help. "We would love to have radio, but it wasn't a key driver in the launch of this album," Robold says. "There are country programmers that are fans of Jamey yet have a hard time playing him on their station. I don't know that we'll get Jamey's songs to the top of the charts, but if we can get some penetration on radio, it will spread the message." Right now, leadoff single "Playing the Part" is No. 43 on the country chart, skipping up three places since last week.


Johnson, booked by Rick Shipp, Joey Lee and Lane Wilson at William Morris Endeavor Entertainment, will tour extensively in support of the album, augmenting headlining dates with supporting slots for such artists as Hank Williams Jr. Levitan says Johnson's touring base is building. "Jamey's one of those guys when people go to see him, the next time they bring a friend."

Regarding Johnson's trepidation with the media, Lewis says perhaps gatekeepers in country music have been "spoiled a little bit" by their access to media-friendly acts.

"Artists are accustomed to making themselves available to gatekeepers and there's sort of a protocol, if you will, that's been established," Lewis says. "I don't know that Jamey's entirely comfortable doing press and meet-and-greets. He's a bit of a private guy, and he's got his demons like everyone does. I don't think he's trying to buck the system. I think the system's a little tough for him to adapt to. Maybe he is a little bit difficult, but I don't think he's walking around trying to play a part."

And as for this particular interview? "We did good here today," Johnson concedes. "Nobody got yelled at or fussed at." ■■■





STARS | SPECIAL FEATURE

# ROCKIN' DOWN THE HIGHWAY

Creative spark: "It's the best thing we've done musically in forever," Doobie Brothers founding vocalist **TOM JOHNSTON** says of the group's new album, "World Gone Crazy," arriving Sept. 28 on HOR Entertainment. The band's lineup includes (from left) drummer **MICHAEL HOSSACK**, Johnston, multi-instrumentalist **JOHN McFEE** and founding guitarist **PAT SIMMONS**.

**AN ENDURING LIVE DRAW, THE DOOBIE BROTHERS RETURN ON RECORD WITH 'WORLD GONE CRAZY' AS THE BAND APPROACHES ITS 40TH ANNIVERSARY**

BY MELINDA NEWMAN

One August night a few weeks ago, as the Doobie Brothers were playing before 18,000 ardent fans in Montana, founding guitarist Pat Simmons looked out into the audience. "I see this guy in dreads; he's probably 18 years old. He's got his fist up in the air and he's shaking his head. And right beside him is a bald guy, probably 65 years old, and he's got his fist in the air and he's shaking his head. It's all the same; we're making a connection," Simmons says. He skips a beat before adding, "They were right in front of the girl who was pulling her blouse off."

■ Long live rock'n'roll, and long live the Doobie Brothers.

continued on >>p30





# Doobie Brothers

HOR Entertainment Group Congratulates The Doobie Brothers on 40 years of making music history! We are honored to be a part of the next chapter and we wish The Doobie Brothers continued success on the release of *World Gone Crazy*, on HOR Records.

Larry Lee  
CEO | HOR Entertainment Group

Curt Cuomo  
President | HOR Entertainment Group

Bob Divney  
VP | HOR Entertainment Group

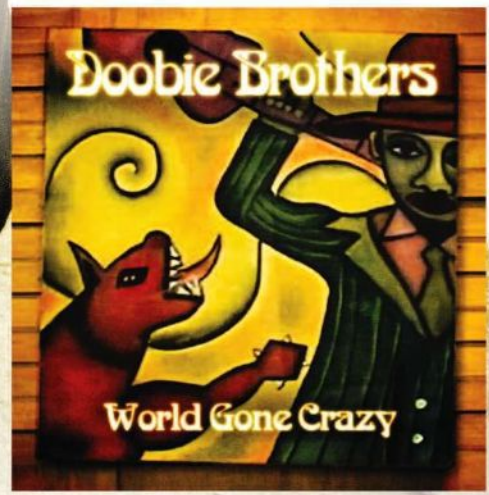


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New Album In Stores September 28th



from >>p27 For nearly 40 years the Northern California band has been rocking down the highway, selling some 40 million albums worldwide, according to its management, and delivering more than two dozen charting singles, including such classics as "Black Water," "Listen to the Music," "China Grove" and "Long Train Runnin'."

And the band—which also includes founding vocalist Tom Johnston and two other longtime members, multi-instrumentalist John McFee and drummer Michael Hossack—is far from done. The Doobies remain a tremendously strong live draw and, now, they're releasing their first album since 2000's "Sibling Rivalry."

"World Gone Crazy" arrives Sept. 28 on HOR Entertainment, a new independent company launched by industry veterans. The set not only features such classic Doobie-style songs as "Nobody" (a remake of a tune that appeared on the group's 1971 self-titled debut) but also sees the band stretching out musically in a new way, such as on the gospel-inflected "A Brighter Day" or the New Orleans brass of the title track.

"It's the best thing we've done musically in forever," Johnston says of the album.

The set was recorded during a three-year period. It was co-produced by the band with Ted Templeman, the producer behind all of the group's classic hits, who was with the band in the beginning. It features guest appearances by Willie Nelson and former Doobie Michael McDonald.

"We'd been talking about some other people and then Ted came in," Simmons says. "We knew that would be a good partnership and just fun for us to return to our roots."

To release "World Gone Crazy," the Doobies turned to HOR Entertainment. Although initially leery of signing with an indie after the band's long career on major labels, longtime Doobies manager Bruce Cohn says, "HOR just surfaced as people who seemed to have genuine interest in bringing the band back into the forefront of their audience and gaining a new audience and seemed to really have the fire."

The HOR deal also includes a live CD/DVD package, as well as a concept album with the band recreating its hits with special guests.

HOR CEO/president of A&R Larry Lee wanted to sign a legacy group to the label. When he learned from HOR VP of marketing and promotion Bob Divney that Cohn was shopping a new Doobies set, the label got an advance of the album "and listened to it... then listened again," and decided to check out the band in concert.

"So we traveled to Chicago, saw them live and [were] completely blown away," Lee said in an e-mail interview.

Still a staple at classic rock formats, the band is going to radio with new tracks for the first time in more than a decade. The opening salvo is the rollicking "Nobody," which has been serviced to classic rock, mainstream rock and triple A. Plans call for taking up to four singles to various radio formats, including, Cohn says, possibly remixing "Far From Home" for country radio.

However, all involved know the radio game has changed since the band's last top 10 hit, 1989's "The Doctor," and that some reintroduction is in order.

"The challenge before us will be to remind older fans—and educate new ones, of course—about the amazing history this band has and what their music has meant and will continue to mean to our culture," Lee says. "Radio will be an especially important element to the marketing mix of this project."

To that end, the band is visiting radio programmers and even appeared at trade magazine FMQB's triple A conference in Boulder, Colo., in August (and received two standing ovations for its set). The group has also played for Apple's staff.

In concert, the Doobies perform three of the new songs—"No-



Taking it to the streets: The Doobie Brothers' lineup in 1976. Back row, from left: PAT SIMMONS, JEFF "SKUNK" BAXTER, TOM JOHNSTON and MICHAEL McDONALD; front row, from left: JOHN HARTMAN, TIRAN PORTER and KEITH KNUDSEN.

body," "Chateau" and "World Gone Crazy"—and are finding the material blends in perfectly with the classics. "I was shocked" by the reception, Johnston says. "In the old days, when we'd start playing new songs, [the audience] would just sit around and stare at you. [Now], they've been very accepting and it's very rewarding."

With the new album come new touring opportunities. In October, the Doobies start their most expansive tour of Europe in a decade, headlining on their own and touring with ZZ Top in a three-week outing booked by ITB.

Even when they haven't had new material to showcase, the Doobies have long kept their loyal concert audience on the strength of their catalog and their tight live show, which is bumper-to-bumper hits. They still play with the verve of a band just starting out, albeit with much better chops.

In booking the band's average of 90 domestic shows per year, Paradigm Talent Agency's Dan Weiner comes up with a blend of solo dates in 2,000- to 4,000-seaters; co-headlining situations, such as this summer's tour with longtime cohort Chicago; and festival gigs that get the band in front of new fans.

"Whenever younger audiences get to see them, they get turned on because they know it's a rock 'n' roll **continued on >>p32**

RB/PREFFERS/GETTY IMAGES

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# DOOBIE BROTHERS

## Congratulations

40 Years of Ground Breaking Hits and  
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WORLD GONE CRAZY

# PARADIGM



from >>p30 show," Weiner says. "That was one of the reasons we've done so much mix and match for the bands they perform with." For example, the Doobies played the Allman Brothers' Wanece Festival this year, alongside such acts as the Black Keys, as well as Louisville, Ky.'s Hullabalou Festival, which also featured Dave Matthews Band and Kenny Chesney.

At the end of this record cycle, Cohn says he'd like to see the band be able to fill amphitheatres on its own without having to co-headline.

Johnston hopes songs from the new album get significant airplay, but, if nothing else, he wants it to build enough awareness for the band that he no longer has to answer one specific question:

"One of the things that's really bugged me is the crowd goes crazy, [then] you hear after the show, 'You guys are great. When did you get back together?' That drives me nuts. You're out there doing 90 shows a year and they say that. It makes you wonder, 'What do I have to do to make people aware you're out doing this?'"

To be sure, the band has been back together for 17 consecutive years, but it's understandable that its somewhat fractured history could lead to some confusion among its more casual fans.

The group's earliest days are filled with memories of many laughs, but also hard times. "We were [living] on food stamps and brown rice," Cohn says. "I was taking guns and knives from Hell's Angels." His initial prediction for the band was that "they were going to go five years or so and we'd all be broke at the end," he says with a laugh.

The success of the 1972 single "Listen to the Music," on the band's second Warner Bros. album, "Toulouse Street," signaled an end to the struggles. "When we started getting songs on the radio, that changed everything," Johnston says. "Pretty soon we were always closing [shows]. We went from vans to a plane, a 1944 Martin. It's not like we were flying in Gulfstreams. We took the seats out and sat on the floor a lot. We played poker and played music. It was a blast."

And there were some odd stage pairings along the way, including touring with T-Rex, whose lead singer, the late Marc Bolan, Johnston and Simmons both remember fondly as "quite the character,"

Johnston says. "We were kind of this biker band, all in leather. And Marc was all in lace and a satin suit," Simmons recalls with a laugh. "It didn't take us long to have the satin suits and platform shoes."

The band was an unstoppable force, experiencing massive success at radio and selling out its 200 shows per year. The schedule wreaked havoc on Johnston's health and by 1976, the self-avowed "homebody" had to pull off the road.

McDonald joined the band in the mid-'70s, replacing Johnston, and led the band into a more soulful era—as well as a critically acclaimed one: The Doobies' 1978 album, "Minute by Minute," captured an album of the year Grammy Award nomination, while "What a Fool Believes" won the record of the year award.

"I loved Michael's sensibility. I love his voice and what he brought to everything," says Simmons, the only member to have worked with every incarnation of the band. "For me, personally, it was just an enjoyable experience all around. I know the two styles are different, but in a certain sense, it held some of the same qualities."

Despite its success, the McDonald iteration of the band fell apart and the Doobies called it quits in 1982. Various members played an annual charity concert but it wasn't until 1987, when drummer Keith Knudsen (who died in 2005) wanted to reunite the band for a veterans charity, did it re-form for good.

"Keith called me and asked if we could get them together for a benefit and I told him who to call first; one at a time to get them to say 'yes,'" Cohn says.

The demand for the reunion, which included both Johnston and



Giving back: THE DOOBIE BROTHERS took the stage at the Starkey Hearing Foundation's 10th annual "So the World May Hear" gala on July 25 at the RiverCenter in St. Paul, Minn. After the group disbanded in 1982, a benefit show for a veterans' charity in 1987 led to its reunion, which has lasted to the present day.

McDonald, was so great, that instead of one show, the group played 13, most of them for charity. "When they first came out onstage for the Sports Arena show in San Diego, they got a five-minute standing ovation," Cohn says. "The Hollywood Bowl sold out in 20 minutes, and I'm like, 'Do you think no one wants to see you now?'"

After that successful outing (and with McDonald enjoying a strong solo career), the group decided to go forward with Johnston as lead singer again. The Doobies signed with Capitol Records and returned with the successful "Cycles." Another brief hiatus and change of some secondary personnel occurred in the early '90s, but the band—with Simmons, Johnston, McFee and Haddock (who's now on medical leave)—has been touring continuously since 1993.

Neither Simmons nor Johnston sees any end in sight. "I think we play better than we ever did," Johnston says. "I can't recall hardly any nights where I've walked off stage and felt it didn't work."

Through it all, the band has stayed true to its roots without regard for fads or trends. "We weren't a disco band during the disco era; we weren't a punk band during the punk era," Simmons says. "We've always been who we are and I think that's been important to our fans. It's always been important to us." ■■■

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# TEAM DOOBIE

## HOR ENTERTAINMENT EXECS JOIN LONGTIME SUPPORTERS

Behind the Doobie Brothers is a solid team of executives, some of whom have worked with the band since the beginning. The longtime colleagues have been joined by the veteran players who have launched HOR Entertainment. Here's a guide at a glance to Team Doobie.



Dependin' on you: The Doobie Brothers and their team members include (from left) guitarist PAT SIMMONS, HOR Entertainment CEO LARRY LEE, manager BRUCE COHN, HOR marketing and promotion VP BOB DIVNEY, multi-instrumentalist JOHN McFEE and vocalist TOM JOHNSTON.

### HOR ENTERTAINMENT

**Larry Lee, CEO/president of A&R:** A former RCA and EMI Records recording artist, and a previous member of Badfinger, Lee has also worked with artists ranging from Meatloaf and Roger Daltrey to Academy Award-winning composer Giorgio Moroder. He heads HOR Entertainment, an artist development-oriented company that includes a record label, publishing, film and TV and merchandise division.

**Curt Cuomo, president/head of A&R:** A Grammy Award-nominated writer and music producer, Cuomo has worked with such acts as Kiss, Eddie Money, Slash and Clint Black.

**Scott Bradford, business and legal affairs/A&R:** Bradford has formerly represented Panic! at the Disco, the Shins and Plain White T's, among others.

**Hab Haddad, VP of new media:** With more than 20 years' experience, Haddad was previously director of new media and business development at McGhee Entertainment.

**Bob Divney, VP of marketing/promotion:** Promotion and marketing vet Divney comes to HOR following stints at Reprise Records, the Firm and CO5 Music, and he most recently ran Adrenaline Music Group.

### BRUCE COHN MANAGEMENT

Bruce Cohn has managed the Doobie Brothers since 1970.

### PARADIGM TALENT AGENCY

Dan Weiner has represented the band for 40 years.

### DOOBRO ENTERTAINMENT

Edward Ryan, tour manager

### WARNER/CHAPPELL

Warner/Chappell controls the band's past songwriting catalog. (Rhino controls its past masters.) Tom Johnston and Patrick Simmons own their own publishing for "World Gone Crazy." —MN

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# LISTEN TO THE MUSIC

## THE DOOBIE BROTHERS AND THEIR COLLEAGUES NAME FAVORITE TRACKS

They wouldn't seem like fighting words, but ask the Doobie Brothers and the key members of their camp to name their favorite song by the band, and prepare for some push-back. ■ Like the famous Lay's potato chip ad states, it's impossible to have just one. Their qualified answers (and objections) follow.

**Bruce Cohn, manager:** "That's like asking, 'Which is your favorite child?' 'South City Midnight Lady' because it just hits me. It strikes something inside of me that's special. They're doing 'Clear As the Driven Snow' live and that's another one that's fantastic."

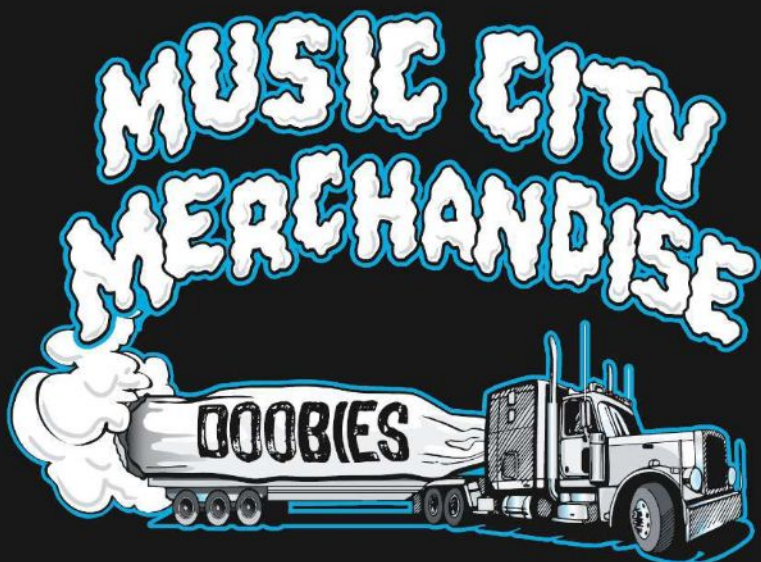
**Tom Johnston:** "I'd be a liar if I said that I had a favorite. My favorite is one that gets [the audience] up. 'Long Train Runnin' will get people up, but you can also say that about 'China Grove' and 'Listen to the Music.' But pound-for-pound energy, it's 'Long Train Runnin'. It's more of a show tune."

**Larry Lee, HOR Entertainment CEO/president of A&R:** "There's not just one, but if I had to pick, 'Jesus Is Just Alright' is one of my favorites

from the Doobies. Why? The harmonies."

**Pat Simmons:** "I have a favorite song from this new album: 'Far From Home.' I love the track, the way it moves. The song's about your loved ones. Mainly I wrote it about my kids; it could be about anyone in your family who's going away. It's about staying connected to the people that move on. It's a true expression for me."

**Dan Weiner, Paradigm Talent Agency agent:** "It's hard to pick a favorite because I love so many of them. I would have to say that very high on my list are 'Blackwater'—because I love the song, because it was their first No. 1 single and because I was given a gold single for sales of 1 million—[and] 'China Grove' because it's 'China Grove.' I love the song in concert." —MN



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Long train runnin': The Doobie Brothers had scored their first five top 40 hits on the Billboard Hot 100 by the time they played this show in Amsterdam in 1974. Onstage, from left: PAT SIMMONS, TIRAN PORTER and TOM JOHNSTON.



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Drift Away/**Uncle Kracker**/RRP  
Bubbly/**Colbie Caillat**/Universal Republic  
All Summer Long/**Kid Rock**/Top Dog/Atlantic

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Umbrella/**Rihanna Feat. Jay-Z**/SRP/Def Jam/IDJMG  
TiK ToK/**Ke\$ha**/Kemosabe/RCA/RMG  
Poker Face/**Lady GaGa**/Streamline/KonLive/Cherrytree/Interscope  
Down/**Jay Sean Feat. Lil Wayne**/Cash Money/Universal Republic  
Crazy/**Gnarls Barkley**/Downtown/Atlantic/RRP  
Because Of You/**Kelly Clarkson**/RCA/RMG

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Replay/**Iyaz**/Time Is Money/Beluga Heights/Reprise  
Please Don't Leave Me/**Pink**/LaFace/JLG  
Nothin' On You/**B.o.B Feat. Bruno Mars**/RebelRock/Grand Hustle/Atlantic  
Mr. Brightside/**The Killers**/Island  
It's Not Over/**Daughtry**/RCA/RMG  
Dead And Gone/**T.I. Feat. Justin Timberlake**/Grand Hustle/Atlantic  
Already Gone/**Kelly Clarkson**/19/RCA/RMG

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All The Right Moves/**OneRepublic**/Mosley/Interscope

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Dynamite/**Taio Cruz**/Mercury/IDJMG

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Our Kind Of Love/**Lady Antebellum**/Capitol Nashville  
Misery/**Maroon 5**/A&M/Octone/Interscope  
If It's Love/**Train**/Columbia  
Got Your Back/**T.I. Feat. Keri Hilson**/Grand Hustle/Atlantic  
Esclavo De Sus Besos/**David Bisbal**/Universal Music Latino  
Bittersweet/**Fantasia**/19/J/RMG  
Animal/**Neon Trees**/Mercury/IDJMG

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**TECH TALK**  
Jimmy Eat World unveils 'Invented' digital plan



**GET UP AND GO-GO**  
Chuck Brown returns with 'We Got This'



**'SWAN' SONG**  
Antony Hegarty on Björk and Dylan



**WINNING BOOST**  
The xx and life after the Mercury Prize



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Newcomer Miguel makes music history

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# MUSIC



**COUNTRY** BY DEBORAH EVANS PRICE

## COUNTRY STRONG

Darius Rucker Aims To Extend His Win Streak With Sophomore Set

Doing the 'Charleston': DARIUS RUCKER

**D**arius Rucker admits that the pressure's on, but he doesn't mind. The first three singles from his 2008 Capitol Records Nashville debut, "Learn to Live," hit No. 1 on Billboard's Hot Country Songs chart. The album itself debuted at No. 1 on Top Country Albums and was certified platinum by the RIAA. And Rucker's hot streak continued as he won the Country Music Assn. new artist of the year award last November.

As a result, expectations are high for his follow-up Capitol set, "Charleston, SC 1966," due Oct. 12. "I took the same approach as I did with the first one: Don't try to force it, just write, write and write until you have the songs you like—until you are happy," the longtime Hootie & the Blowfish frontman says about crafting his second country album. "I'm not trying to reinvent the wheel. I felt pressure, but it wasn't like I could do anything else than what I already do."

When his first Capitol single, "Don't Think I Don't Think About It," debuted in May 2008, few would have predicted Rucker would enjoy such success in the country format. Rucker overcame both the race barrier and the stigma against pop/rock acts trying to break into country.

Though there have been others who scored minor hits, Charley Pride has been the only African-American artist to achieve major success in the country format until Rucker crossed over.

When it comes to the dearth of African-American acts in country music, Rucker says, "I definitely don't think it's as big of an issue as it used to be. I really believe that if you can get a president at the label who believes in you and you have a few great songs, then you can have a career in country music. I'm doing it."

Rucker approached his entry into the country format like a newcomer to the industry, doing extensive radio promotional visits and winning over programmers with his knowledge of and obvious love for country music.

"When I was in the biggest band in the world, I didn't know the radio people in my town. I didn't know the program director of the pop station because it wasn't a relationship like that," he says of the difference in how the rock and country formats operate. "[Now] I pretty much know somebody at every radio station . . . We text each other. We're friends. We hang out."

"This guy wears his heart on his sleeve," Capitol Records Nashville senior VP of marketing Cindy Mabe says of Rucker's accessibility. "He sold nearly 30 million records before he ever got here, but he passionately wants to do this. He was going to do it with or without a record label. He was going to make a country record because it's who he is."

The title of Rucker's new record is a nod to singer/songwriter Radney Foster. "He came out with 'Del Rio, Texas 1959' back in '92 and it was a huge record for me," Rucker says of the album

named for Foster's birthplace and year. "I've always been a fan of country music, and when Radney came along was when I first started saying, 'I want to sing that music some day.'"

In recording "Charleston, SC 1966," the South Carolina native again turned to producer Frank Rogers. Overall, Rucker penned 77 songs for the new album, then culled it down to 13.

Among the new tracks is "Things I'd Never Do," written with Rogers and Clay Mills, which Rucker jokes "wasn't written about Tiger Woods." He and Rogers co-wrote "This" with former "American Idol" judge Kara DioGuardi, and Rucker says the traditional "Whiskey and You," penned with Rogers, is as close to Merle Haggard and George Jones as he gets. The lead single from the new album, "Come Back Song," is No. 9 on Hot Country Songs.

Rucker is touring as part of Brad Paisley's H20 trek, which he'll continue through November. He feels that such high-profile touring—and support from CMT on his videos—has helped him gain fans. Next year, he'll kick off his own headlining tour supported by Coca-Cola.

In promoting the album, Mabe says the label is holding a national radio contest in which winners will "come back" home with Rucker, scoring a trip to Charleston where Rucker will show them around his hometown and do a private concert.

In addition, Rucker, a football fanatic, is the official spokesman for the NCAA's College Colors Day promoting the NCAA football season. He's also running a "Darius End Zone Obsession Game" on his website and offering prizes. "I'm doing a great football picking pool with the fans that will be a lot of fun," he says. "You do everything you can."



**'I felt pressure, but it wasn't like I could do anything else than what I already do.'**

—DARIUS RUCKER



## LATEST BUZZ

### >>>WAINWRIGHT TO REVISIT JUDY GARLAND SONGS

When Rufus Wainwright returns to New York's Carnegie Hall Dec. 6, he'll perform selections from his 2007 live album, "Rufus Does Judy at Carnegie Hall," his tribute to Judy Garland's celebrated 1961 concert at the venue. Wainwright will also perform his latest album, "All Days Are Nights: Songs for Lulu," in its entirety. Tickets for the show go on sale Sept. 17.

### >>>GUCCI MANE'S SECOND ALBUM DUE SEPT. 28

Atlanta rapper Gucci Mane has announced that his second major-label album, "The Appeal: Georgia's Most Wanted," will be released Sept. 28 on 1017/Bricksquad/Asylum/Warner Bros. Records. The set will include guest appearances by Bun B, Swizz Beatz, Ray J and Nicki Minaj. First single "Gucci Time" is No. 30 on Billboard's Hot R&B/Hip-Hop Songs chart this week, while several of the other tracks will be released as part of iTunes' Complete My Album program prior to the set's release. The rapper is touring the United States, making stops in New York, Detroit and Atlanta.

### >>>STARS TO PLAY LENNON BIRTHDAY TRIBUTE

Jackson Browne, Patti Smith and Taj Mahal will be among the artists to perform at a Nov. 12 benefit concert to honor John Lennon's 70th birthday. The show will be held at the Beacon Theatre in New York. Proceeds will go to the Playing for Change Foundation, which provides funding and support for music education programs. Other performers will include Meshell Ndegeocello, Shelby Lynne, Aimee Mann and Alejandro Escovedo. The show will be the 30th annual Lennon tribute concert to be organized by Theatre Within, a nonprofit producer of charity events. Lennon, who was murdered in 1980, would have turned 70 Oct. 9.

Reporting by Mariel Concepcion, Jillian Mapes and the Associated Press.



Digital underground: JIMMY EAT WORLD

ROCK BY JILLIAN MAPES

# Jimmy E-Mail World

'Invented' Marks 10 Years Of The Band's Digital Development

Jimmy Eat World is what one might call a triple threat: consistent radio airplay, a strong licensing presence—particularly in the gaming world—and tech savviness.

As the band prepares for the release of its seventh studio album, "Invented," on Sept. 28, Jimmy Eat World and its team at Interscope depend on all three legs of this tripod—but its most innovative approaches emerge from the band's digital endeavors.

Going back a decade, Jimmy Eat World was the first band that Luke Wood, president of DGC Records and chief strategy officer of Interscope Geffen A&M, worked with that embraced a digital approach. "Bleed American," the band's 2001 mainstream breakthrough album, was an enhanced CD with extra digital content, and even then nearly 250,000 fans registered to access the CD's viral goodies.

Jimmy Eat World's digital initiatives obviously advanced since this first foray 10 years ago. When the band heads out on tour later this month, it's looking to launch a location-based social networking portal that unites fans worldwide, Wood says.

In addition, the band's recently launched Unlock "Invented" website rewards fans who hype Jimmy Eat World on Facebook and Twitter by giving them access to unreleased tracks from "Invented."

"Our strategy with Jimmy Eat World is al-

ways to engage and inform the band's core audience first," Wood says. "Hopefully, at the same time, we'll re-engage past fans, and later gain new fans from television appearances and success at radio." At radio, Jimmy Eat World is faring well, with "My Best Theory," the lead single off "Invented," reaching No. 4 on Billboard's Alternative chart this week.

"Invented" is the product of the band's reunion with producer Mark Trombino, who worked with the band on earlier records including "Bleed American." "We don't waste a lot of time explaining to Mark where we're coming from with our creative ideas," vocalist/guitarist Jim Adkins says. "He just knows."

Coming from a tech-embracing band like Jimmy Eat World, it comes as no surprise that exchanging MP3s over e-mail served as the lifeline to its producer. Instead of going into the studio for a week or two, Jimmy Eat World spent nearly two years, off and on, writing and recording songs in its Arizona rehearsal space. Along the way, the band sent songs to Trombino, who would mix and tinker before sending them back.

"I could definitely see our approach being a standard working method in the future for a lot of people," Adkins says. "It frees up a lot of our geographic restrictions for both the producer and the band—it's not just someone next door."

R&B BY GAIL MITCHELL

# WHO NEEDS A DJ?

## Go-Go Godfather Chuck Brown Still Gets The Party Started

Chuck Brown charted his first and only R&B No. 1—"Bustin' Loose Part 1"—in 1978. While time has marched on, the seemingly ageless godfather of go-go still knows how to get a party started.

"I just turned 74, but I'm always ready to go play some more," says Brown, who recently celebrated his birthday at his hometown stomping grounds: Washington, D.C.'s famed 9:30 Club. "I love to see people party and dance."

That same energy permeates Brown's latest—and most ambitious—project, the three-disc "We Got This." The Sept. 21 Raw Venture/Liaison Records release encompasses a CD of five new songs plus a live CD/DVD recorded at the 9:30 Club. The package is the follow-up to Brown's "We're About the Business," the 2007 studio

album that gave the singer/guitarist his highest first-week chart and sales debuts to date: No. 2 on Billboard's Hot R&B/Hip-Hop Songs list and No. 37 on the Billboard 200 with 17,000 copies sold, according to Nielsen SoundScan. Total "Business" sales stand at 66,000.

For the uninitiated, go-go grew out of Brown's fascination with Latin percussion grooves, the funk of James Brown and the church beats he used to "jump and shout on as a kid." Mixing that energetic concoction with between-song breakdowns integrating percussion and lively audience call and response, Brown perfected how to keep the music going—and the dancefloor packed.

Neophytes can get a feel for Brown's go-go spirit by listening to "Funky Stuff," featuring Ledisi, and "Love," featuring Jill Scott and bassist Marcus Miller. Those are two of the five songs on the studio CD, produced by Chucky Thompson (Raheem DeVaughn, Faith Evans). But

## GLOBALPULSE

EDITED BY TOM FERGUSON

### >>>HOT RUMER

Anglo-Pakistani vocalist Rumer's assured, AC style has given her a debut top 20 U.K. hit with "Slow" (Atlantic)—and drawn media comparisons to the late Karen Carpenter.

The track, which debuted at No. 16 on the Official Charts Co.'s Sept. 4 list, previews the Nov. 1 release of Rumer's first album, "Seasons of My Soul."

Rumer (real name Sarah Joyce) isn't convinced by the Carpenter comparison. "There are massive distinctions," says the singer, who grew up in an expatriate British community in Pakistan. "But I think what people are picking up on is the clarity with which I sing, and perhaps some of my diction. It's a great compliment."

Atlantic U.K. chairman Max Lousada adds: "We're all extremely encouraged by the first phase of Rumer's artist development. 'Slow' is the only single this year to chart [in the] top 20 without the initial support of [BBC] Radio 1 or a TV 'driver,' so she really has resonated with an audience early on."

Atlantic will start its international campaign early next year, with France and Germany among the first targets, followed by the United States. Chrysalis-published Rumer is booked by 13 Artists in the United Kingdom and the Agency Group in the United States. Her next U.K. single, "Aretha," is due Oct. 18. —Paul Sexton

Slow build: RUMER





it's the live CD/DVD—produced by Tom Goldfogle—that seals the deal, offering an inside look at Brown's marathon of a live show and the diverse age and ethnic mix of the audience getting their party on. In addition to performing "Bustin' Loose"—currently featured in a Chips Ahoy national TV ad campaign—Brown works his go-go magic on everything from Duke Ellington's "I Don't Mean a Thing" to Beyoncé's "Single Ladies (Put a Ring on It)."

"Chuck just loves to stay fresh and new. He's also a giver onstage; for him it's the people out front who matter," Thompson says. "That energy is why

he has 18-year-olds coming to his shows."

And also youngsters playing in his band. In fact, producer Thompson's relationship with the artist dates back to 1989 when he played and toured with Brown.

"You've got to have a young band; that's where the energy is," Brown says with a laugh, adding that he can still go as long as two-and-a-half hours onstage without stopping. "No offense, but sometimes older musicians sound that way. I can teach the youngsters, and at the same time I'm learning from them."

Brown will no doubt feel at home when he sits in with the

Roots on "Late Night With Jimmy Fallon" on Sept. 28. The next night, the tireless frontman will join his band in a performance at the B.B. King Blues Club & Grill in New York. He can also be heard as a guest on several artists' new projects, including contemporary jazz musician Brian Culbertson's latest, "XII."

While the adage "age ain't nothing but a number" fits Brown perfectly, so does another: "If it ain't broke, don't fix it." Asked why he's never tired of his longtime affair with go-go, Brown says simply, "I knew the groove would work—and it still is." ■■■

When I'm 74:  
CHUCK  
BROWN



## >>>ROCK'N'MOLE

Five years after the Crazy Frog phenomenon, another animated animal is on the march in Europe.

Meet a mole named Rene. The furry mammal is the creation of News Corp.'s Germany-based Fox Mobile Group, which, in its previous incarnation as Jamba, developed Crazy Frog. Invented as a character to voice ringtones, Rene le Taupe topped the SNEP/IFOP/Tite Live singles chart with "Mignon Mignon" (Cute Cute) on Sept. 7. EMI France handles physical distribution; downloads are through Believe Digital.

The song, featuring such lyrics as, "You are really cute, even if you are fat," sung in a high-pitched voice, was written by Fox Mobile's production team and published by Famties Music. Fox issued it as a ringtone throughout Europe in English, German, Spanish, Italian and French in May and is planning a U.S. launch. The character is renamed Maui outside France.

"Mignon Mignon" has logged more than 7 million views on YouTube, not including the numerous parodies it has spawned. Fox Mobile France marketing director Severine Thomazo says that so far, Fox isn't too concerned about those, "as long as they don't go too far. After all, kids could watch this."

The song has been released as a commercial single only in France, where Fox is prepping an album for a fall release. The company ran an ad for the single and ringtone on French TV, Thomazo adds, and "the success was like lightning." —Aymeric Pichevin

## >>>TOKYO ROSE

After three independent album releases, Australian alt-rock quartet Birds of Tokyo has been flying high at its new major-label home, EMI Australia. The band's self-titled fourth album debuted at No. 2 on the Australian Recording Industry Assn. albums chart in early August, held off from the top spot by Eminem's "Recovery" (Interscope).

Now international release plans are shaping up, with the album's release in the United Kingdom, Europe and the United States "imminent," EMI Australia VP of A&R labels for Australasia Craig Hawker says.

Streaming the album through Facebook three days ahead of release "created massive excitement and chatter among the fans," Hawker says. Those fans then "spread that message far and wide."

Strong support has come from commercial radio networks Nova, Sea FM and Austereo, along with influential state-owned broadcaster Triple J.

Birds of Tokyo's fans have also been involved in promoting the band, with 40 who attended a June showcase being invited to film it with hand-held cameras. The edited results appear on a bonus DVD with the deluxe version of the CD.

A national tour will kick off Sept. 22, booked by No Dice. U.S. bookings are through the Primary Agency. The band is published by Mushroom Music.

—Lars Brandle

# 6 QUESTIONS

with ANTONY HEGARTY  
by JASON LIPSHUTZ

Antony Hegarty, the otherworldly leader of chamber pop collective Antony & the Johnsons, released the emotionally draining album "The Crying Light" last year but is already prepared to release an expansive follow-up. "Swanlights," due Oct. 6 on Secretly Canadian, features a duet with Björk (who previously tapped Hegarty for 2007 album "Volta") as well as a 144-page supplemental book full of the singer's artwork, photography and writing.

The release was preceded by "Thank You for Your Love," an EP of covers including John Lennon's "Imagine" and Bob Dylan's "Pressing On," as well as a smile-inducing title track that will also appear on the full-length. Hegarty spoke to Billboard about covering a Beatie, making disco music and what he hopes to accomplish with his new multimedia release.

**1 This is the second time in a row you've released a five-song EP a few months before a full-length. Do you see these releases as previews of your albums?**

"Thank You for Your Love" really is more like a single, but then you end up putting a few extra songs on it since you're releasing it on a CD. With the last EP, it very much held the central theme of the record. There isn't necessarily one theme song for this record, so I just wanted to put forth something open-hearted.

**2 What inspired the Bob Dylan and John Lennon covers?**

The Dylan cover I had recorded at the same time as the cover of "Knocking on Heaven's Door" for [2007 film "I'm Not There"], and I didn't know the song, but once I got into it, I thought it turned out pretty. And "Imagine" was an audacious choice, since it's sort of hallowed ground. But I changed it to the first person to give it a different resonance. It's obviously not an improvement, but in a way, it foreshadows the themes of this album, which are about changing ecology and grappling with a sense of hopelessness about the future.

**3 Why was the break between "Swanlights" and last year's "The Crying Light" so much shorter than the four-year hiatus following 2005's "I Am a Bird Now"?**

Well, some of this material was recorded at the same time as "The Crying Light." Even after we finished "Crying Light," I stayed in the studio and was mixing other tracks that would lead to this piece. In a way, it's a companion piece, but it's very different. It didn't seem like a long time to hold off on releasing these songs separately, because I have a long gestation process. I could write

a song 10 years before I release it, which is more often the case.

**4 What led to the decision to release an art book with "Swanlights"?**

I've always been visually engaged and enjoyed delving into my notebooks in the privacy of my own process. This is the first time I'm putting forward my visual ideas in such a defined way. I certainly had a lot of insecurity about doing it but I've kind of gotten over it . . . and the work feels authentic to me. I want the opportunity to pursue my creative muse in a bunch of different mediums. It's a luxurious position to be in.

**5 How did the song "Flétta" come together with Björk?**

We recorded the song in Jamaica at the same time we recorded the "Volta" stuff. She rented a big piano, came in and improvised some vocals, and I stayed up all night and edited them into a structure. It's exciting to watch her in the studio, because she's uninhibited when she's in her environment. Also, singing next to her live is really challenging, because she's such an expansive singer, and I always felt like I was just trying to keep up.

**6 You've guested on electronic and disco projects for acts like Hercules & Love Affair and Oneohtrix Point Never. Do you ever see yourself exploring these areas on your own?**

It's funny—it's easier for me to imagine doing theater under the name Antony & the Johnsons than doing a disco record. I think I would want to be true to some kind of acoustic parameter in it. Johnsons for me is also about making work in a community. As far as [a solo album], I'd consider anything, but I don't know what the future holds. ■■■



# ALBUMS

## ROCK

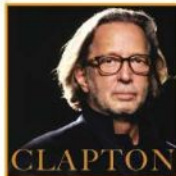
### INTERPOL

#### Interpol

**Producer:** *Interpol*  
*Matador Records*

**Release Date:** *Sept. 7*

Interpol's self-titled fourth album suffers from everything the band did right on its first three albums. With the members' slick guitar interplay, taut production and Paul Banks' weirdly engrossing lyrics, the New York indie rock titans created a vehicle for success that seems to have run out of steam on "Interpol," the group's return to Matador Records. After the effortless grit of opener "Success" jolts listeners awake, the band noodles around with half-formed hooks on tracks like "Memory Serves" and "Always Malaise (The Man I Am)." Lead single "Barricade" showcases Banks' best vocal ticks and an inspired bassline courtesy of now-departed member Carlos D, but the song can't help but pale in comparison to the pinpoint guitar rock of past achievements "Obstacle 1" and "Slow Hands." "Interpol" is undoubtedly a solid effort, but solid shouldn't be satisfying for a band that has proved to possess the talent of indie rock's elite class.—*JL*



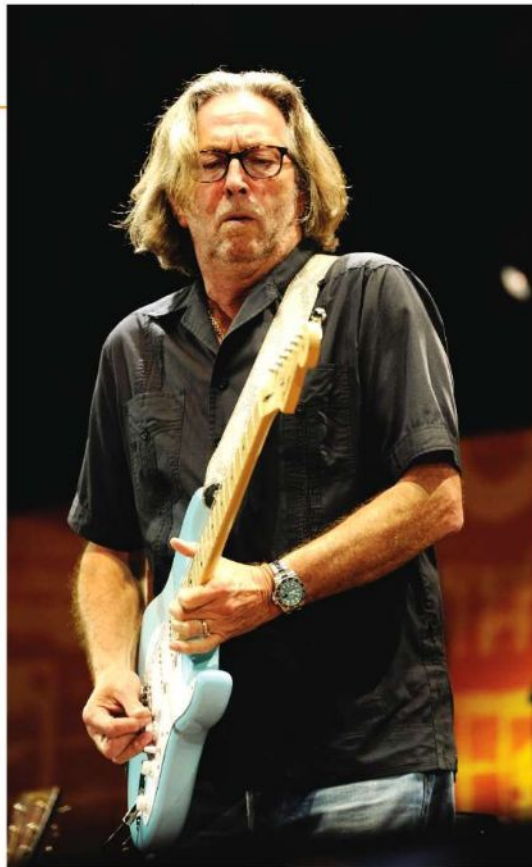
### ERIC CLAPTON

#### Clapton

**Producers:** *Eric Clapton, Doyle Bramhall II, Justin Stanley*  
*Reprise Records*

**Release Date:** *Sept. 28*

Consider Eric Clapton's 19th solo album a largely successful bid to be all things to all people, including himself. The broadly eclectic, guest-filled "Clapton"—his first studio outing since 2006's Grammy Award-winning "The Road to Escondido" collaboration with J.J. Cale—stretches from a hip-swiveling blues-rock original ("Run Back to Your Side") to rural gospel-blues ("Judgment Day"). The 14-song set also includes a relaxed rendition of Hoagy Carmichael's "Rocking Chair" and lush treatments of Johnny Mercer's "Autumn Leaves" and Irving Berlin's "How Deep Is the Ocean." Standouts are the Fats Waller tunes "My Very Good Friend the Milkman" and "When Somebody Thinks You're Wonderful," performed here with Allen Toussaint, Wynton Marsalis and members of the Preservation Hall Jazz Band. And other noteworthy tracks include the New Orleans-flavored version of Robert Wilkins' "That's No Way to Get Along" and the loping treatment of Lil' Son Jackson's "Travelin' Alone," which opens the album. Clapton's playing is characteristically tasteful throughout, and his vocal performances are among the most flexible and confident of his career. Not bad for a guy who routinely dismisses his singing skills.—*GG*



### JERRY LEE LEWIS

#### Mean Old Man

**Producers:** *Jim Keltner, Steve Bing*  
*Verve/Universal Music Enterprises*

**Release Date:** *Sept. 7*

"If I look like a mean old man," 74-year-old Jerry Lee Lewis informs listeners at the start of his first album in four years, "that's what I am." He will always be the Killer, enveloped by the legends of his past. But one only need hear his bluesy solo piano version of "Miss the Mississippi and You" to appreciate that Lewis still has his chops after 50 years. And he's still a hero to the legion of all-stars who join him on "Mean Old Man." The Rolling Stones' Mick Jagger, Keith Richard and Ron Wood appear on three separate tracks, while Sheryl Crow joins in on "You Are My Sunshine." Ringo Starr and John Mayer romp with Lewis through "Roll Over Beethoven," and Kid Rock and Slash rock out on "Rockin' My Life Away." Mavis Staples chimes in on "Will the Circle Be Unbroken," while John Fogerty and Willie Nelson re-create "Bad Moon Rising" and "Whisky River," respectively. The album, which comes in 10- and 18-track editions, sounds better on paper than in reality. But there is the odd moment—such as "Railroad to Heaven," with Solomon Burke at his God-fearing best—that rises above its credible but decidedly rote surroundings.—*GG*

### THE THERMALS

#### Personal Life

**Producer:** *Chris Walla*  
*Kill Rock Stars*

**Release Date:** *Sept. 7*

It's hard to believe the Thermals haven't produced a hit single in their eight-year career. After all, the Portland,

Ore., trio's alt-rock tracks are packed with more hooks than a Justin Bieber song. Even if the band never reaches the mainstream, "Personal Life" is a breathlessly enjoyable attempt at finding a larger audience. Aside from repeating its title 15 times, "I Don't Be-



### THE VASELINES

#### Sex With an X

**Producer:** *Jamie Watson*  
*Sub Pop Records*

**Release Date:** *Sept. 14*

Glasgow, Scotland, indie-pop duo

the Vaselines have finally released the follow-up to their much-revered debut, "Dum Dum"—21 years after its original release. Not that the decades-long layoff has dulled Frances McKee and Eugene Kelly's understanding of simple, direct hooks, which make up the gooey interior of "Sex With an X." Working with "Dum Dum" producer Jamie Watson, the Vaselines crank up the guitar power on "Mouth to Mouth" and recall fellow Scots Belle & Sebastian on the whimsical "Turning It On." The voices of McKee and Kelly have obviously matured, but the band's use of playful lyrics is just as effective here as in its early days. The track "Overweight but Over You," for example, hurls culinary lines like "You twist me 'round like some old spaghetti" and "On a diet I've called rejection/I got sick with no affection" at the listener with a winning touch of screwball charm. Even those too young—or not yet born—for the Vaselines' heyday can appreciate the earnest fun of "Sex With an X."—*JL*

lieve You" uses a "whoa oh oh" refrain and sugary verses to reach a raw pop simplicity akin to the Ramones. Elsewhere, frontman Hutch Harris lets his distinctly sanguine vocals simmer on "Only for You," and "You Changed My Life" ends the affair with a melody as optimistic as it is catchy. "Personal Life" would seem listless if its 10 tracks were all up-tempo anthems, but back-to-back triumphs "Never Listen to Me" and "Not Like Any Other Feeling" slow the pace and let Kathy Foster's bass take the lead. The Thermals may not "change your life," as Harris promises on the opener, but they keep on issuing front-to-back fun albums like few other bands.—*JL*

## POP

### SARA BAREILLES

#### Kaleidoscope Heart

**Producer:** *Neal Avron*  
*Epic Records*

**Release Date:** *Sept. 7*

Sara Bareilles returns with more bouncy and intricate piano melodies on her sophomore album, "Kaleidoscope Heart." The set mirrors several older periods, ranging from the '20s Southern gospel a cappella title track to the mid-century piano parlor ditty "Gonna Get Over You." And "Not Alone" sounds like it could've been a standard in a '30s jazz club. With "Uncharted," Bareilles puts a syn-copated two-step beat to a heartbreak anthem as she belts out about being unable to deal with a failed relationship. Later, on the acoustic "Basket Case," she pens the words of another scorned lover who can't make sense of life after a significant other leaves. The album slows down again with such tunes as "Breathe Again" and "Blue Bird," where Bareilles' soft jazzy voice coats somber piano tracks. The first single, "King of Anything," reintroduces listeners to the singer's tongue-in-cheek lyrical sass as she protests against any potential partner that expects her to play the damsel in distress: "You just expect me to/ Jump up onboard with you/ And ride off into your delusional sunset."—*MV*

### LINKIN PARK

#### A Thousand Suns

**Producers:** *Rick Rubin, Mike Shinoda*

*Machine Shop Recordings/Warner Bros.*

**Release Date:** *Sept. 14*

Linkin Park has certainly tinkered with its sound during the course of its previous three albums. But on its latest release, "A Thousand Suns," the six-piece rock act truly breaks the habit of everything we've heard from it before. The set is solemn; at times more of an industrial tone poem that puts Brad Delson's guitar decidedly on the back burner (and barely even in the oven) in favor of keyboards, samples and rhythm loops that frame these nine songs and six interludes. And though it may initially be hard to know what to make of such a drastic reinvention, as well as such heretofore unfamiliar affirmations as, "When life leaves us blind/Love keeps us kind," it does work. The fresh sound is fueled by the chill vibe of "Burning in the Skies," the hymn-like sensibilities of "Iridescent," "Robot Boy" and single "The Catalyst," as well as such aggressive, rap-style throwdowns as "When They Come for Me," "Waiting for the End" and "Wretches and Kings." The structures give vocalists Chester Bennington and Mike Shinoda plenty of emotive space—and both deliver. Bennington, in fact, boasts the performance of a lifetime on album closer "The Messenger."—*GG*



# THE BILLBOARD REVIEWS

## SINGLES

### SHAKIRA FEATURING DIZZEE RASCAL

**Loca (3:10)**

**Producers:** Various

**Writers:** Various

**Publishers:** Various

*Epic*

On last year's enigmatic but underselling "She Wolf," Shakira created some of the most eccentric dance- and hip-hop-influenced pop of the moment, and with her World Cup song "Waka Waka (This Time for Africa)," the Colombian star tapped the sound of an entirely new continent with help from Cape Town, South Africa's Freshlyground. Shakira places more emphasis on tropical music with her new single, "Loca," which opens with a throbbing, slow-burn merengue beat over which she seductively whispers a stark ultimatum: "Dance or die." The strengths of her most recent work aren't discarded completely, though. Shakira taps U.K. rapper Dizzee Rascal for a verse brimming with playboy boasts and cheeky Spanglish. While the duet isn't necessarily a home run—Dizzee and merengue make quite the jarring combination—it's just the latest evidence of Shakira's ability to make unexpected choices that widen her base and require repeat listening, without which one might not unpack her music's many pleasures.—MH



burgh rapper a loyal following. "Black & Yellow," Wiz's first single since signing with Atlantic Records earlier this year, represents a fresh start for the MC, and he delivers admirably. Backed by a dramatic Euro club beat from Swedish production duo Stargate, Wiz makes up for the song's pedestrian theme ("I put it down from the whip to my diamonds") with a winning delivery and undeniable charisma. "Black & Yellow" isn't highbrow material, but the song is several cuts above the generic club rap he might have cranked out had his first deal come to fruition.—JS

### POP

#### KE\$HA

**Take It Off (3:35)**

**Producer:** Lukasz "Dr. Luke"

*Gottwald*

**Writers:** K. Sebert,

L. Gottwald, C. Kelly

**Publishers:** Dynamite Cop

*Music/Where Da Kasz At/*

*Studio Beast Music/*

*Warner-Tamerlane*

*Publishing (BMI), Kasz*

*Money Publishing (ASCAP)*

For better or worse, no one

else sounds quite like Ke\$ha:

The singer's electro-brat deli-

very, unabashed hedonism

and hot-pink dance-rock pro-

duction are all her own. On

"Take It Off," the fourth single

off debut album "Animal"

(and the third produced by



#### KINGS OF LEON

**Radioactive (3:26)**

**Producers:** Angelo Petraglia, Jacquire King

**Writers:** Kings of Leon

**Publisher:** not listed

*RCA*

Kings of Leon were U.K. darlings long before singles like "Sex on Fire"

and "Use Somebody" helped them find success in the American modern

rock realm. However, the Tennessee band's Southern roots are front and center on

"Radioactive," the first single from its upcoming fifth studio album, "Come Around

Sundown." The Kings scale back their instrumentation on the song, relying on the

straightforward rock of their older albums instead of the stadium-sized sound of 2008's

"Only by the Night." The band's inventive percussion choices are matched by Caleb

Followill's gritty vocals and a gospel choir that sings, "It's in the water/It's in the story,

where you came from." The refrain's spiritual quality gives the song an old-world feel that

separates "Radioactive" from most of today's rock radio staples.—EL



### HIP-HOP

#### WIZ KHALIFA

**Black & Yellow (3:41)**

**Producer:** Stargate

**Writers:** C. Thomaz, M.S.

Eriksen, T.E. Hermanson

**Publishers:** PGH Sound/WB

*Music/EMI Music Publishing*

*(ASCAP)*

*Rostrum/Atlantic*

Wiz Khalifa has found greater success working outside the major-label system than within it. "Say Yeah," his Warner Bros.-backed 2007 debut single, was something of a commercial and artistic bust, but mixtapes like 2009's "Flight School" have earned the marijuana-obsessed Pitts-



#### RIHANNA

**Only Girl (In the World) (3:56)**

**Producer:** Stargate

**Writers:** various

**Publishers:** various

*Island Def Jam*

While Rihanna presented a provocative inner glimpse with "Russian Roulette," the first single off last year's "Rated R," the pop star has taken a more crowd-pleasing approach for the first offering from forthcoming album "Loud." Fortunately, "Only Girl (In the World)" is just as stylish and thoughtfully constructed as "Don't Stop the Music" and "Rude Boy," two of the singer's previous collaborations with white-hot production duo Stargate. As the sweaty techno beat of the verses segues into abrasive synth stabs, Rihanna's coy come-ons turn into forceful declarations and create a dynamic push-pull. "Only Girl" may crib a few moves from European electro acts like Cascada and La Roux, but Rihanna owns the track in the stunning bridge, with only a pounding beat supporting her measured vocals. "Only Girl (In the World)" is exactly the type of savvy pop gift fans have been waiting for her to deliver to the Billboard Hot 100.—JL



Lukasz "Dr. Luke" Gottwald), she refashions a nursery rhyme to fit her style. Ke\$ha interpolates "Place in France," making the naughty children's rhyme even naughtier: "There's a place downtown/Where the freaks all come

around/It's a hole in the wall/It's a dirty free-for-all." Like the rest of her work, "Take It Off" is Auto-Tuned, speak-sung and semi-rapped, but the track remains disruptive in its total uniqueness. However, it might be time for Ke\$ha to reveal another side of herself by releasing one of her ballads, which have a more Avril Lavigne feel.—KM

#### 2AM CLUB

**Worry About You (3:12)**

**Producers:** Jerry Harrison,

Eric "ET" Thorngren

**Writers:** various

**Publishers:** various

*RCA*

2AM Club's debut album,

"What Did You Think Was

Going to Happen?," blurs the

lines among pop, rock, funk and R&B, all of which are on display in lead single "Worry About You." A head-bobbing organ and danceable rhythm come courtesy of producers Eric "ET" Thorngren and former Talking Head Jerry Harrison. Meanwhile, Marc Griffin's soul crooning and MC Tyler Cordy's cool rhymes serve as dueling vocals and provide texture to the composition. The upbeat mood of the song nicely contrasts with its lyrics, which capture a man's incessant thoughts of a girl after their relationship has crumbled. The undeniably catchy tune brings to mind the classic harmonies of '80s pop/rock acts like Hall & Oates.—MM

## LEGEND & CREDITS

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**CONTRIBUTORS:** Gary Graff, Monica Herrera, Jason Lipshutz, Evan Lucy, Kerri Mason, Michael Menachem, Jesse Serwer, Megan Vick

All albums commercially available in the United States are eligible. Send album review copies to Mitchell Peters at Billboard, 5055 Wilshire Blvd., Seventh Floor, Los Angeles, CA 90036 and singles review copies to Jason Lipshutz at Billboard, 770 Broadway, Seventh Floor, New York, N.Y. 10003, or to the writers in the appropriate bureaus.



ROCK BY ANDRE PAINE

# The XX Factor

Mercury Prize Win Seals Crossover Success For Minimalist British Trio

Less has always been more for U.K. alt-rock act the xx. And the group aims to continue its subtle album campaign following its 2010 Barclaycard Mercury Prize victory.

"There is no master plan," singer/bassist Oliver Sim said at the band's victory press conference. "We'll just take things slowly and see what happens."

However, the band—Sim, singer/guitarist Romy Madley Croft and producer/programmer Jamie Smith—received an immediate sales boost after debut set "xx" (Young Turks/XL Recordings) scooped up the £20,000 (\$31,000) U.K./Irish album of the year prize.

After the ceremony screened live on BBC 2 Sept. 7, the album jumped 16-3 on the Sept. 12 U.K. albums chart with a 269% sales increase (29,000), according to the Official Charts Co. (OCC). Total U.K. sales now stand at 213,000. It was another step up for a record that has sold steadily since its August 2009 release and which finally broke into the U.K. top 20 following the mid-July Mercury nominations.

"We tried to maneuver the record into a position where it was crossing over whether it won or not," London-based XL managing director Ben Beardsworth says.

After the nominations, Radio 1 promoted the xx's current U.K. single, "Islands," to its A-list. In turn, the album was stocked by mass merchants for the first time, and XL rolled out a TV and billboard campaign featuring the band's iconic "x" logo. Plans are to further accelerate the outdoor and TV marketing campaign as the label gears up to take album track "VCR" to radio in November.

Beardsworth describes the advertising campaign as "slightly subversive," adding, "The last thing we want to do now is make the whole thing feel pushed or commercial. This is a very cool record, and we need to retain that."

XL says the album has moved 600,000 copies worldwide, with strong sales in France, Belgium, Germany, Japan, Australia and the United States, where the album has so far peaked at No. 92 on the Billboard 200 and has



Eyes on the prize: THE XX

sold 192,000 copies, according to Nielsen SoundScan.

Although the Mercury doesn't possess the same high profile stateside as in Britain, New York-based XL senior VP of A&R Kris Chen believes the win will have an impact on the band's U.S. success. "It just cements the feeling that this is the best new artist and the best new album of the last year," he says.

Chen anticipates "sold-out shows across the board," when the band kicks off the final 12 dates of its promo campaign Sept. 22 at the Hollywood Palladium in Los Angeles. The label is confirming radio sessions and TV ap-

pearances and also plans some billboard and press advertising. The steady build for the band in the United States began with "Crystalised." It was first serviced to radio last fall but only added to playlists this summer by alternative stations WFNX Boston, KNDD Seattle and KROQ Los Angeles.

Back home, Peter Thompson, managing director of U.K. distributor PIAS, is hopeful that U.K. sales will hit 400,000 this year. PIAS also worked last year's winner, "Speech Therapy" (Big Dada) by female rapper Speech Debelle. Her project, however, is the lowest-selling Mercury winner with

sales of just 15,000 copies, according to the OCC. Noting that "Speech Therapy" was more of a "difficult" record because it lacked the crossover appeal of "xx," Thompson praises XL for successfully creating sales momentum with its campaign.

Meanwhile, the xx plans to spend its prize money on building a recording studio and hopes to begin work on a new album soon. "We are all definitely looking forward to October," Madley Croft says. "When we finish our touring schedule, we can go back to what we love and what we know—just being creative." ■■■

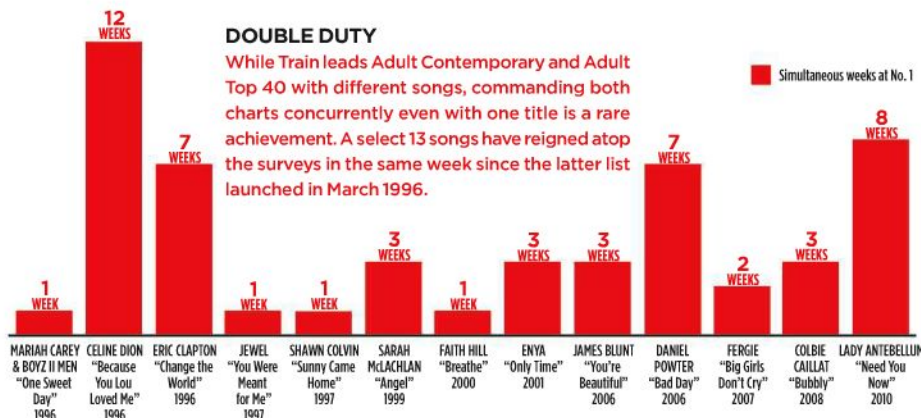
## TRAIN TRACKS

With "Hey, Soul Sister" perched atop Billboard's Adult Contemporary chart and follow-up "If It's Love" ruling Adult Top 40 for a second issue, Train is the first act to command the sister radio airplay tallies simultaneously with different titles.

"Having different No. 1s at two formats at the same time truly shows the power of Train's new music," says Columbia Records senior VP of promotion for adult formats Pete Cosenza, who also credits Jim Burruss, Columbia senior VP of promotion/operations, for the song's double domination. "We have a tremendous promotion staff that has fostered deep relationships with adult programmers," Cosenza adds.

Kelly Clarkson previously came closest to topping the charts concurrently with different songs when "Breakaway" led Adult Contemporary and "Behind These Hazel Eyes" crowned Adult Top 40 three weeks apart in 2005.

Fueled by its twin chart leaders, Train's fifth studio album, "Save Me, San Francisco," counts total sales of 463,000, according to Nielsen SoundScan. On the Billboard Hot 100, the singles rank back to back: "Hey, Soul Sister" logs a 50th week (No. 33), and "If It's Love" enters the top 40 (No. 34) in its 14th frame. —Gary Trust



Twice the power: TRAIN





# Just Getting Started

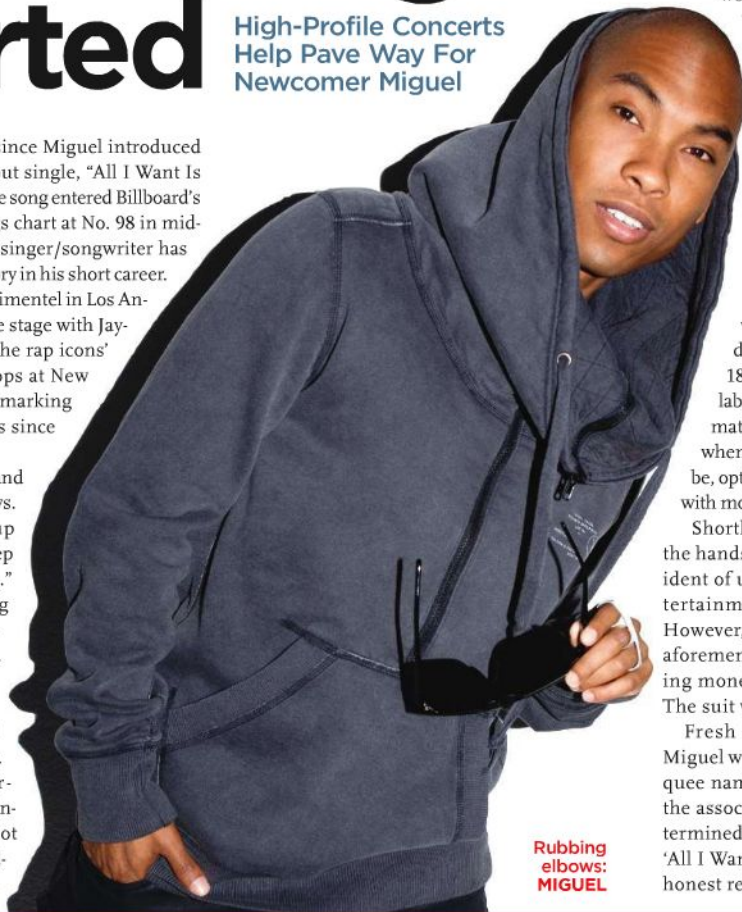
## High-Profile Concerts Help Pave Way For Newcomer Miguel

It's been just 10 weeks since Miguel introduced himself through his debut single, "All I Want Is You." Featuring J. Cole, the song entered Billboard's Hot R&B/Hip-Hop Songs chart at No. 98 in mid-July. But the 23-year-old singer/songwriter has already made music history in his short career.

Miguel, born Miguel Pimentel in Los Angeles, recently shared the stage with Jay-Z and Eminem during the rap icons' Home & Home tour stops at New York's Yankee Stadium, marking the venue's first concerts since it opened last year.

"It was so humbling and unbelievable," Miguel says. "I got so overzealous up there; I just wanted to keep going. It was so addicting."

Now Miguel is hoping listeners will become addicted to his first album. "All I Want Is You" is slated for a December/January release on Black It/Bystorm/Jive Records. Salaam Remi masterminded the catchy first single, which is No. 27 on Hot R&B/Hip-Hop Songs. Additional album produc-



Rubbing elbows: MIGUEL

ers include State of Emergency, Happy Perez and Dre and Vidal.

The Bystorm Entertainment artist describes the set as "dub-step, dance, electronic, hip-hop fusion" with classic rock and funk influences. Other noteworthy tracks include the self-explanatory "Quickie" and the infectious "Pay Me." The front-runner for second single is "Sure Thing."

"I don't place boundaries on myself," Miguel says. "Every song on the album sounds different from the next. What is consistent is the delivery; what makes it concise is the idea that the grass is not always greener on the other side. The album is my journey of coming to that realization."

That journey began almost 10 years ago when Miguel signed his first production deal at 14. He walked away from the deal at 18 and by 19 was signed to an independent label. After unsuccessfully trying to release material, Miguel left after two years. That's when he began to redefine who he wanted to be, opting "to make the kind of music I connect with most: hip-hop, classic rock and funk."

Shortly after that, Miguel's music landed in the hands of Mark Pitts, Jive Label Group president of urban music and CEO of Bystorm Entertainment, who signed the singer in 2007. However, a three-year holdup ensued when the aforementioned indie label sued Miguel, claiming monetary rights to his newfound success. The suit was settled earlier this year.

Fresh off his stint with Jay and Eminem, Miguel will be touring soon with two more marquee names: Mary J. Blige and Usher. Despite the associated glitz and glamour, Miguel is determined to remain true to himself. "That's why 'All I Want Is You' is working," he says. "It's an honest record."



Going deluxe: BRIAN COURTNEY WILSON

## MUSIC WORLD'S AMBASSADOR

After riding Billboard's Top Gospel Albums chart for more than a year with his Music World Gospel debut, "Just Love," Brian Courtney Wilson can't believe he's made the leap from Houston church singer to the national charts.

"I was just hoping I wouldn't embarrass myself," he says of the album. "It was songs from my heart that I knew sounded good in the studio. But you never know how people are going to respond."

Since Music World founder and president/CEO Mathew Knowles discovered him at St. John's Downtown Church in Houston, Wilson has become gospel music's hottest new artist. "Just Love" debuted at No. 2 on Top Gospel Albums—where it has resided for 66 weeks—and at No. 6 on Top Christian Albums. First single "All I Need" climbed to No. 6 on Gospel Songs and has stayed on that chart for 75 weeks. Subsequent singles "Already Here" and the title track peaked at Nos. 13 and 14, respectively.

Music World Gospel will release a deluxe edition of the 2009 album Oct. 5. The package will include five new songs and 40 minutes of bonus content. One of those new tracks, "Awesome God," will be the next single going to radio. It's also the catalyst for the label's next step: further expanding Wilson's reach in the contemporary Christian and urban AC arenas.

"Since we already have traction at urban AC, we're going to work 'Awesome' there and at gospel," label senior VP Nichelle Poindexter says. " 'Already Here' is now being worked at contemporary Christian."

In the meantime, Wilson has begun recording his next studio album. "I'm not nervous about it because you can't be," the former pharmaceutical sales rep says about following up his debut success. "If you get nervous and anxious, it will just stifle the process."

Chosen as the ambassador for the American Heart Assn.'s "The Power to End Stroke" campaign, Wilson will visit eight cities in support of the health issue.

"It's one of the leading causes of death in the black community," he says. "This is an opportunity to use music to gather people in one spot and inspire them to make the right choices." Wilson will also headline church concerts across the country, with 40-plus dates booked between now and the end of the year. —Deborah Evans Price

## NETWORK EXPOSURE

This summer, the Thermals' title track from their 2009 album, "Now We Can See," was featured in a commercial for the Cartoon Network's new live-action adventure dramedy, "Unnatural History."

Mixing the song's official video with promotional clips of the show—about a young man adjusting to life at an American high school after traveling the world with his anthropologist parents—the commercial widened the Thermals' audience by introducing them to the youth demographic. "Now You Can See" has racked up close to half a million views on YouTube.

The "Unnatural" exposure is also rubbing off on the group's second album for indie label Kill Rock Stars, "Personal Life." Released Sept. 8, the set debuts at No. 1 on Billboard's Heatseekers Albums chart this week. The group's last project debuted at No. 5 on the same chart.

With roughly 27,000 views on YouTube in just a few weeks, the video for the set's first single, "I Don't Believe You," is also building buzz.

The clip features appearances from Modest Mouse's Isaac Brock and Sleater-Kinney's Carrie Brownstein.

Originally established in 2002 and hailing from Portland, Ore., the punk-meets-power-pop trio comprises vocalist/guitarist Hutch Harris, bassist Kathy Foster and drummer Westin Glass, who joined last year. "Personal Life," the Thermals' fifth album overall, reunites the band with producer/Death Cab for Cutie guitarist Chris Walla.

"Personal Life" embraces straightforward songwriting and lo-fi recording methods designed to fully capture the band's live sound. "To make a record that serves as a photograph of what a band does onstage, everybody has to be onboard together," Walla says. "And everybody definitely has to speak up when they're not feeling it."

"With Westin, we finally feel like a band again," Harris adds. "We just wanted to make a record the three of us could play live. We didn't want to do anything in the studio that

would take away from that. Just drums, guitar and bass."

Kill Rock Stars hopes the Cartoon Network placement will translate into wider interest in "Personal Life." Label VP Maggie Vail says that other "big prime-time" licensing deals are in the works. ("Now We Can See" was also previously placed in NBC's "Chuck" and ABC's "Castle," among other shows.)

To further underscore those efforts, the Thermals will be touring the United States this month through October. —Jillian Mapes



Warming up: THE THERMALS



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VENUES  
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MUSIC VIDEO  
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# THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



## 'FOLLOW' UP

>>With the first No. 1 debut on Christian Digital Songs since the chart launched in January, Chris Tomlin replaces himself atop the list (see page 51) as "I Will Follow" starts with 10,000 sold, according to Nielsen SoundScan. The new single interrupts an 11-week run at No. 1 by his song "Our God."

## LFO REMEMBERED

>>Sales of LFO's singles surged last week following the death of the trio's Rich Cronin. The biggest seller was the act's No. 3 Billboard Hot 100 hit, "Summer Girls" (up 502% to 4,000 downloads).



## CAROSONE

## CLUB ITALIA

>>As "We No Speak Americano" by Yolanda Be Cool & DCUP rises to No. 32 on Hot Dance Club Songs, its inspiration makes chart waves. "We No" samples the 1956 song "Tu Vuole Fa' l'Americano" by late Italian singer Renato Carosone; it moves 19-9 in its third week on World Digital Songs (see page 51).

# Billboard CHARTS

## Album Sales Dip; VMAs Impact; Gaga Is 'Titanic'

**Sara Bareilles** scores her first No. 1 album—and best sales week—as her second album, "Kaleidoscope Heart," bows atop the chart with 90,000 sold, according to Nielsen SoundScan.

Bareilles' first set, "Little Voice," peaked at No. 7 in 2008. It has sold 997,000 in the United States.

Though Bareilles is one of four new entries in the top 10, expect the chart to get a lot more exciting in a week's time. That's when the biggest albums of the fall season will start hitting the chart. We're expecting big debuts from **Linkin Park's** "A Thousand Suns" and **Trey Songz's** "Passion, Pain & Pleasure," but there may be up to six new entries in the top 10.

Industry prognosticators suggest that "Suns" could sell as much as 250,000-260,000, which would normally be enough to lock down a No. 1 debut. However, Songz is nipping at Linkin Park's heels; his "Passion" album is looking to move between 230,000 and 250,000.

And those albums can't arrive any faster, either. Overall album sales for the chart week ending Sept. 12 totaled 4.8 million units—the lowest weekly sales figure since SoundScan began tracking sales in 1991. Last week's sum falls below the record low of 4.9 million, set only a month ago in the week ending Aug. 15.

**YOU STILL WANT YOUR MTV:** Outside the top 10 of the Billboard 200, **Florence & the Machine's** "Lungs" vaults from No. 100 to No. 44 with 8,000 sold (up 70%—the chart's largest percentage gain).

The act was nominated for a number of MTV Video Music Awards (VMA) for its video "Dog Dogs Are Over" and performed the song on the Sept. 12 show. "Dog Days" also debuts at No. 52 on Hot Digital Songs, shifting 27,000 downloads (up 276%). Its sizable sales sum enables the tune to also bow at No. 93 on the Billboard Hot 100.

This isn't the first time Florence & the Machine have caused sales ripples after a buzzed-about awards show performance. On Feb. 16 at the BRIT Awards in London, the act's principal

performer, **Florence Welch**, duetted with **Dizzee Rascal** on a mash-up of her "You Got the Love" and his "Dirtee Cash" titled "You Got the Dirtee Love." (Florence & the Machine's "Lungs" won the BRIT Award for best British album while Rascal took home the best British male prize.) The performance was so well-received that it was digitally released the next day and entered the Official Charts Co. singles tally at No. 2 the following week.

Because the VMAs took place on a Sunday night, and since SoundScan's sales tracking week ends at the close of business the same day, the show's impact on the charts is muted. Thus, any boost from the VMAs will be seen this week and next.

And it could be a very hearty boost, too. The VMAs attracted 11.4 million viewers, according to Nielsen, making it the most-watched show on the network since the 2002 awards show. Last year's VMAs brought in 9 million.

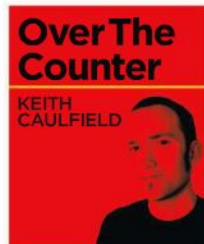
While perhaps comedian **Chelsea Handler** increased the eyeball count this year as host, I'm betting the real draw was **Lady Gaga**. The artist, who won

eight VMAs, has single-handedly made people care about music videos again.

That might sound hyperbolic, but according to video site Vevo, Gaga's 10 official clips (including featured turns on **Beyoncé's** "Video Phone" and **Wale's** "Chillin' ") have been viewed 726 million times. "Bad Romance" alone, which won video of the year, accounts for 278 million of those plays.

Gaga's impact on the show's ratings is similar to a blockbuster film reaping a bevy of Academy Award nominations and in turn boosts the ratings of the Oscars telecast. (The film awards earned their highest ratings in 1998—55.2 million—when "Titanic" won best picture.)

**CHRISTMAS COMES EARLY?** At No. 27 on the Billboard 200, **Celtic Thunder's** "Christmas/Celtic Thunder" debuts with 12,000 sold, according to Nielsen SoundScan. The set, released exclusively through QVC last week, packages the group's upcoming "Christmas" album (Oct. 12) with its self-titled 2008 release. This unique set will track separately from the forthcoming standalone "Christmas" album.



## Over The Counter

KEITH CAULFIELD



## CHART BEAT

>>John Lennon and widow Yoko Ono each reach chart summits. The Beatles enter at No. 1 on Top Music Video Sales (see page 48) with "The 4 Complete Ed Sullivan Shows Starring the Beatles," while Ono notches her seventh, and fifth consecutive, leader on Hot Dance Club Songs with "Wouldn't I'm a Star."

>>When is a title cut not a title cut? When an artist tucks an album title in the lyrics of a song bearing a different name. Daughtry offers the latest such example, with the band nestling the title of its sophomore set, "Leave This Town," in current hit "September." Acts from Nirvana to Britney Spears have previously slipped in album names so stealthily.

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

## Market Watch A Weekly National Music Sales Report

### Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	4,832,000	1,483,000	20,028,000
Last Week	5,219,000	1,525,000	19,439,000
Change	-7.4%	-2.8%	3.0%
This Week Last Year	6,714,000	1,422,000	20,099,000
Change	-28.0%	4.3%	-0.4%

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

### Weekly Album Sales (Million Units)



### Year-To-Date

	2009	2010	CHANGE
<b>OVERALL UNIT SALES</b>			
Albums	235,685,000	205,384,000	-12.9%
Digital Tracks	807,747,000	801,840,000	-0.7%
Store Singles	1,248,000	1,468,000	17.6%
<b>Total</b>	<b>1,044,680,000</b>	<b>1,008,692,000</b>	<b>-3.4%</b>
Albums w/TEA*	316,459,700	285,568,000	-9.8%

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

### DIGITAL TRACKS SALES

'09	807.7 million
'10	801.8 million

### SALES BY ALBUM FORMAT

CD	183,378,000	146,357,000	-20.2%
Digital	50,594,000	57,163,000	13.0%
Vinyl	1,671,000	1,840,000	10.1%
Other	41,000	24,000	-41.5%

For week ending Sept. 12, 2010. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

nielsen  
SoundScan

	2009	2010	CHANGE
<b>YEAR-TO-DATE SALES BY ALBUM CATEGORY</b>			
Current	126,794,000	114,218,000	-9.9%
Catalog	108,892,000	91,166,000	-16.3%
Deep Catalog	81,195,000	69,281,000	-14.7%

### CURRENT ALBUM SALES

'09	126.8 million
'10	114.2 million

### CATALOG ALBUM SALES

'09	108.9 million
'10	91.2 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	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	<b>#1</b> SARA BAREILLES Epic 55035/Sony Music (11.98)	Kaleidoscope Heart		1
2	3	12	EMINEM WE/SHADY/AFTERMATH/INTERSCOPE 014411*/JGA (13.98)	Recovery		1
3	2	2	VARIOUS ARTISTS UNIVERSAL/EMI/SONY MUSIC 09847/CAPITOL (18.98)	NOW 35		2
4	4	1	KATY PERRY CAPITOL 84601 (18.98)	Teenage Dream		1
5	1	2	DISTURBED REPRISE 524038/WARNER BROS. (18.98) ⊕	Asylum		1
6	NEW	1	STONE SOUR ROADRUNNER 617870 (18.98) ⊕	Audio Secrecy		6
7	NEW	1	INTERPOL MATADOR 845* (14.98)	Interpol		7
8	8	7	<b>GREATEST GAINER</b> JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND 014063/IDJMG (10.98) ⊕	My World 2.0		1
9	NEW	1	ANBERLIN UNIVERSAL REPUBLIC 014710*/UMRG (9.98) ⊕	Dark Is The Way, Light Is A Place		9
10	9	22	SOUNDTRACK WALT DISNEY 605169 (13.98)	Camp Rock 2: The Final Jam		3
11	5	2	FANTASIA 5/19/J 85528/RMG (11.98)	Back To Me		2
12	12	33	LADY ANTEBELLUM CAPITOL NASHVILLE 87702 (18.98)	Need You Now		2
13	16	13	DRAKE YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN 014325/UMRG (13.98)	Thank Me Later		1
14	11	6	KEM UNIVERSAL MOTOWN 014469/UMRG (13.98) ⊕	Intimacy: Album III		2
15	13	4	USHER LAFACE 76535/JG (9.98)	Versus (EP)		4
16	26	25	MUMFORD & SONS GENTLEMAN OF THE ROAD 0109*/GLASSNOTE (12.98)	Sigh No More		16
17	14	6	ARCADE FIRE MERGE 385* (15.98)	The Suburbs		1
18	15	9	RAY LAMONTAGNE AND THE PARIAH DOGS RCA 85086* (16.98)	God Willin' & The Creek Don't Rise		3
19	20	23	LADY GAGA STREAMLINE/KOHLIVE/CHERRYTREE/INTERSCOPE 018005*/JGA (12.98)	The Fame		2
20	22	26	ZAC BROWN BAND ROAD/BIIGGER PICTURE/HOME GROWN/ATLANTIC 516931/AG (13.98)	The Foundation		2
21	18	24	AVENGED SEVENFOLD HOPELESS/SIRE 524026/WARNER BROS. (18.98)	Nightmare		1
22	6	2	LYFE JENNINGS JESUS SWINGS 520477/WARNER BROS. (18.98)	I Still Believe		6
23	21	13	KIDZ BOP KIDS RAZOR & THE 89234 (18.98)	Kidz Bop 18		5
24	24	17	RICK ROSS MAYBACH/SUP-1N-SLIDE/DEF JAM 014366*/IDJMG (9.98)	Teflon Don		2
25	29	29	MIRANDA LAMBERT COLUMBIA (NASHVILLE) 48854/SMN (12.98)	Revolution		8
26	25	5	LITTLE BIG TOWN CAPITOL NASHVILLE 88755 (18.98)	The Reason Why		5
27	NEW	1	CELTIC THUNDER CELTIC THUNDER 014705 EX/DCECCA (10.98)	Christmas/Celtic Thunder		27
28	41	44	TRAIN COLUMBIA 87736/Sony Music (12.98)	Save Me, San Francisco		17
29	30	19	USHER LAFACE/JIVE 61552/JG (13.98)	Raymond V Raymond		1
30	NEW	1	JERRY LEE LEWIS SHANGRI-LA/VERVE FORECAST 014674/VG (9.98)	Mean Old Man		30
31	28	11	TRACE ADKINS SHOW DOG-UNIVERSAL 014258 (9.98)	Cowboy's Back In Town		5
32	33	26	KESHA KEMOSABE/RCA 49209*/RMG (11.98)	Animal		1
33	7	2	GOO GOO DOLLS WARNER BROS. 524501 (13.98)	Something For The Rest Of Us		7
34	36	84	CASTING CROWNS BEACH STREET/10117/REDUNION (17.98)	The Altar And The Door		2
35	31	25	VARIOUS ARTISTS UNIVERSAL/EMI/SONY MUSIC 42171/CAPITOL (16.98)	NOW 34		4
36	10	2	HEART LEGACY 73900/Sony Music (9.98)	Red Velvet Car		10
37	38	30	THE BLACK KEYS NONESUCH 520266*/WARNER BROS. (15.98)	Brothers		3
38	NEW	1	ATMOSPHERE RHYMESAYERS 0123 EX (14.98)	To All My Friends, Blood Makes The Blade Holy: The Atmosphere EPs		38
39	39	34	THE BLACK EYED PEAS INTERSCOPE 012887*/JGA (13.98)	The E.N.D.		2
40	56	47	ENRIQUE IGLESIAS UNIVERSAL REPUBLIC/UNIVERSAL MUSIC LATINO 014448/UMRG/UMLE (10.98)	Euphoria		10
41	NEW	1	ROBYN KONICHIWA/CHERRYTREE/INTERSCOPE 014788/JGA (7.98)	Body Talk Pt. 2 (EP)		41
42	46	39	B.O.B REBEL/ROCK/GRAND HU\$TLE/ATLANTIC 619903*/AG (13.98) ⊕	B.o.B Presents: The Adventures Of Bobby Ray		1
43	47	57	JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND 013719/IDJMG (9.98)	My World (EP)		5
44	100	96	<b>PACE SETTER</b> FLORENCE + THE MACHINE UNIVERSAL REPUBLIC 013170/UMRG (13.98)	Lungs		44
45	49	60	SOUNDTRACK 20TH CENTURY FOX TV/COLUMBIA 70611/Sony Music (11.98)	Glee: The Music, Volume 3: Showstoppers		1
46	35	20	IRON MAIDEN UMC 71855*/Sony Music (11.98)	The Final Frontier		4
47	42	62	CARRIE UNDERWOOD 19/ARISTA NASHVILLE 49923/SMN (13.98)	Play On		1
48	48	56	TAYLOR SWIFT BIG MACHINE 6200 (18.98) ⊕	Fearless		1
49	44	37	JACK JOHNSON BRUSHFIRE 014268*/UMRG (13.98)	To The Sea		1
50	50	40	CAROLE KING & JAMES TAYLOR HEAR 32053 (19.98 CD/DVD) ⊕	Live At The Troubadour		4



The band released its "iTunes Session" set last week (No. 83 with 5,000), which was promoted both in iTunes' weekly e-mail blast and prominently in the store. The "Save Me, San Francisco" album was also sale-priced for \$7.99, and it's up 24% overall to 12,000 (see story, page 42).



Four years after the 74-year-old legend came back with the star-studded duets set "Last Man Standing," he returns with another all-star collaboration. This time he's joined by Kid Rock, Tim McGraw, John Mayer and Sheryl Crow.



She easily bests the peak performance of "Body Talk, Pt. 1," which spent one week on the list at No. 97 in July, with 5,000 sold in its first frame. "Pt. 2" starts with 8,000.



After she performed the album's "Forgiveness" on both "America's Got Talent" and "The Tonight Show With Jay Leno" last week, her set jumps with a 51% increase.



Venue sales from a church event held in Houston lift the compilation album by 99% in its second week of release. It rises to No. 2 on Top Gospel Albums (see page 56). The album includes contributions from Earnest Pugh and James Fortune.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
51	40	15	JEREMY CAMP BEC 07915 (13.98) ⊕	We Cry Out: The Worship Project		15
52	58	68	JOHN MAYER COLUMBIA 53087*/Sony Music (13.98)	Battle Studies		1
53	45	46	LADY GAGA STREAMLINE/KOHLIVE/CHERRYTREE/INTERSCOPE 014633*/JGA (9.98)	The Remix		6
54	52	45	LADY GAGA STREAMLINE/KOHLIVE/CHERRYTREE/INTERSCOPE 013872*/JGA (10.98)	The Fame Monster (EP)		5
55	19	2	RYAN BINGHAM & THE DEAD HORSES LOST HIGHWAY 014540*/UMGN (9.98)	Junky Star		19
56	NEW	1	YOUNG BUCK REAL TALK 05 (14.98)	The Rehab		56
57	17	2	10 YEARS UNIVERSAL REPUBLIC 014636*/UMRG (9.98)	Feeding The Wolves		17
58	72	65	SELENA GOMEZ & THE SCENE HOLLYWOOD 002831 (18.98) ⊕	Kiss And Tell		9
59	73	95	BRAD PAISLEY ARISTA NASHVILLE 47352/SMN (13.98)	American Saturday Night		2
60	NEW	1	VARIOUS ARTISTS XS DIGITAL EX (2.98)	The 99 Most Essential Classical Pieces For Your Mind		60
61	67	66	RICKELBACK ROADRUNNER 618028 (18.98)	Dark Horse		2
62	32	2	FABOLOUS DESERT STORM/DEF JAM 014622/IDJMG (9.98)	There Is No Competition 2: The Grieving Music Mixtape		32
63	55	38	BLAKE SHELTON REPRISE (NASHVILLE) 524497/WNNI (7.98)	All About Tonight (EP)		6
64	NEW	1	RODNEY ATKINS CRACKER BARREL 79205 EX/CURB (11.98)	Rodney Atkins		64
65	27	2	ISRAEL HOUGHTON INTEGRITY/COLUMBIA 73897/Sony Music (13.98)	Love God. Love People.: The London Sessions		27
66	68	49	BIG BOI DEF JAM 014377*/IDJMG (13.98)	Sir Lucious Left Foot: The Son Of Chico Dusty		3
67	64	67	FIVE FINGER DEATH PUNCH PROSPECT PARK 50100* (13.98) ⊕	War Is The Answer		7
68	NEW	1	DORROUGH INGENIUS 5148/E1 (17.98)	Get Big		68
69	65	35	SHERYL CROW A&M 014507/JGA (13.98)	100 Miles From Memphis		3
70	60	48	JERROD NIEMANN SEA GAYLE/ARISTA NASHVILLE 65720/SMN (9.98)	Judge Jerrod & The Hung Jury		7
71	61	61	GODSMACK UNIVERSAL REPUBLIC 014236/UMRG (9.98) ⊕	The Oracle		1
72	NEW	1	LUDO REDBIRDS/ISLAND 014565/IDJMG (8.98)	Prepare The Preparations		72
73	23	2	PAPA ROACH ELEVEN SEVEN 780 (13.98)	Time For Annihilation ... On The Record & On The Road		23
74	77	71	MICHAEL BUBLE 143/REPRISE 520733/WARNER BROS. (18.98) ⊕	Crazy Love		1
75	154	75	SARAH MCLACHLAN ARISTA 55367*/RMG (13.98)	Laws Of Illusion		3
76	66	55	BUN-B TRILL/J PRINCE/RAP-A-LOT 4 LIFE 1014/RAP-A-LOT (17.98)	Trill O.G.		4
77	79	85	SOUNDTRACK 20TH CENTURY FOX TV/COLUMBIA 54090/Sony Music (11.98)	Glee: Season One: The Music Volume 1		4
78	53	50	CAT STEVENS UNIVERSAL SPECIAL MARKETS 014589 EX/STARBUCKS (12.98)	Opus Collection: A Journey		38
79	63	58	MILEY CYRUS HOLLYWOOD 004224 (13.98) ⊕	Can't Be Tamed		3
80	62	2	GERALD LEVERT ATLANTIC 525451/RHINO (18.98)	The Best Of Gerald Levert		62
81	85	69	TAIO CRUZ MERCURY 014330/IDJMG (9.98)	Rokstarr		8
82	86	63	PARAMORE FUELED BY RAMEN 518250*/AG (18.98)	Brand New Eyes		2
83	84	93	SOUNDTRACK 20TH CENTURY FOX TV/COLUMBIA 72878/Sony Music (6.98)	Glee: The Music, Journey To Regionals (EP)		1
84	NEW	1	TRAIN COLUMBIA DIGITAL EX/SONY MUSIC (6.98)	iTunes Session (EP)		84
85	NEW	1	VARIOUS ARTISTS BLACKSMOKE 3082/WORLDBUDE (14.98)	Kerry Douglas Presents: Gospel Mix IV		85
86	90	78	PINK LAFACE 38759/JG (13.98)	Funhouse		2
87	87	91	EMINEM WE/SHADY/AFTERMATH/INTERSCOPE 012863*/JGA (13.98)	Relapse		2
88	51	10	THE DEVIL WEARS PRADA FERRET 138* (7.98)	Zombie (EP)		10
89	99	81	KID CUDI DREAM ON/6 D O D/UNIVERSAL MOTOWN 013195*/UMRG (13.98) ⊕	Man On The Moon: The End Of Day		4
90	96	92	DAUGHTRY 19/RCA 53744/RMG (18.98) ⊕	Leave This Town		1
91	69	41	SOUNDTRACK ABKCO 0343* (15.98)	Scott Pilgrim Vs. The World		24
92	75	51	SOUNDTRACK COLUMBIA PICTURES/MONKEYWRENCH 34793/MADISON GATE (12.98)	Eat Pray Love		21
93	NEW	1	BRENDAN JAMES DECCA 014323 (11.98)	Brendan James		93
94	71	33	JOHN MELLENCAMP ROUNDER 613284*/GMCORFD (18.98)	No Better Than This		10
95	94	79	ALICIA KEYS BMG/J 45571*/RMG (13.98)	The Element Of Freedom		2
96	70	52	TOM PETTY AND THE HEARTBREAKERS REPRISE 523817*/WARNER BROS. (18.98)	Mojo		2
97	106	104	JOURNEY COLUMBIA 44493 (13.98) ⊕	Journey's Greatest Hits		10
98	37	2	JENNY AND JOHNNY WARNER BROS. 525078* (13.98)	I'm Having Fun Now		37
99	103	123	JASON ALDEAN BROKEN BOW 7637 (18.98)	Wide Open		4
100	92	82	SKILLNET ARDENT/INO/ATLANTIC 519927/AG (13.98)	Awake		2

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THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION	THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
101	91	126	LADY ANTEBELLUM CAPITOL NASHVILLE 63206 (12.98)	Lady Antebellum	■	4	151	155	137	MUSE HELIUM-3 521130*/WARNER BROS. (18.98) ⊕	The Resistance	●	3
102	82	102	NEWSBOYS INPOP 71521 (13.98)	Born Again	■	4	152	RE-ENTRY	28	THE XX YOUNG TURKS 450* (14.98)	xx	●	92
103	57	31	APOCALYPTICA DRAGMET 63590/JIVE (13.98) ⊕	7th Symphony	■	31	153	150	136	ZAC BROWN BAND SOUTHERN GROUND/ATLANTIC 523726/AG (25.98 CD/DVD) ⊕	Pass The Jar: Live From The Fabulous Fox Theater In Atlanta	■	17
104	109	112	SOUNDTRACK 20TH CENTURY FOX TV/COLUMBIA 61705/SONY MUSIC (11.98)	Glee: Season One: The Music Volume 2	●	3	154	142	141	COLT FORD AVERAGE JOE 5 216 (14.98)	Chicken & Biscuits	■	28
105	108	90	ADAM LAMBERT 19/RCA 54801/RMG (13.98)	For Your Entertainment	●	3	155	RE-ENTRY	8	FOREIGNER ATLANTIC 521324 EX/RHINO (18.98 CD/DVD) ⊕	Can't Slow Down	●	29
106	115	125	KINGS OF LEON RCA 32712/RMG (13.98)	Only By The Night	■	4	156	133	99	LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 012737/UMRG (13.98)	Rebirth	●	2
107	105	130	DARIUS RUCKER CAPITOL NASHVILLE 85506 (18.98)	Learn To Live	■	5	157	152	76	EDWARD SHARPE & THE MAGNETIC ZEROES COMMUNITY/FAIRFAX 542*/NAGRANT (13.98)	Up From Below	■	76
108	110	115	TAYLOR SWIFT BIG MACHINE 079012 (18.98) ⊕	Taylor Swift	■	5	158	164	146	MOTLEY CRUE MOTLEY 380*/ELEVEN SEVEN (13.98) ⊕	Greatest Hits	■	94
109	104	101	EASTON CORBIN MERCURY NASHVILLE 012644/UMGN (10.98)	Easton Corbin	■	10	159	157	154	ORIGINAL BROADWAY CAST RECORDING DECCA BROADWAY 001682/DECCA (18.98)	Wicked	■	125
110	76	177	SANCTUS REAL SPARR0W 25506 (10.98)	Pieces Of A Real Heart	■	76	160	148	152	LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 011977*/UMRG (13.98)	Tha Carter III	■	1
111	122	124	MICHAEL JACKSON MJJ/EPIC 88998/SONY MUSIC (14.98)	Number Ones	■	13	161	NEW	1	MEGADETH SHOUT! FACTORY 31221 (13.98)	Rust In Peace: Live	■	161
112	138	155	JAMEY JOHNSON MERCURY NASHVILLE 011237*/UMGN (13.98)	That Lonesome Song	●	28	162	166	158	FRANK SINATRA REPRISE 43852*/WARNER BROS. (18.98)	Nothing But The Best	●	2
113	101	88	MONICA J 40398/RMG (11.98)	Still Standing	●	2	163	151	127	VAMPIRE WEEKEND XL 429* (14.98)	Contra	■	1
114	127	128	BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND 422-846-21/NOJMG (13.98/8.98) ⊕	Legend: The Best Of Bob Marley And The Wailers	◆	54	164	159	150	SADE EPIC 83933*/SONY MUSIC (13.98)	Soldier Of Love	■	1
115	95	73	JONAS BROTHERS WALT DISNEY 003681 (13.98)	Jonas L.A. (Soundtrack)	■	7	165	153	173	RASCAL FLATTS LYRIC STREET 002764 (13.98)	Greatest Hits Volume 1	■	6
116	59	8	RANDY ROGERS BAND MCA NASHVILLE 014217*/UMGN (9.98)	Burning The Day	■	8	166	145	77	THE ROOTS DEF JAM 013085*/NOJMG (9.98)	How I Got Over	■	6
117	114	118	AC/DC COLUMBIA 80652*/SONY MUSIC (17.98 CD/DVD) ⊕	Iron Man 2 (Soundtrack)	■	4	167	175	198	GEORGE STRAIT MCA NASHVILLE 013173*/UMGN (13.98)	Twang	●	1
118	135	139	SUGARLAND MERCURY NASHVILLE 011273*/UMGN (13.98)	Love On The Inside	■	1	168	149	-	THE AVETT BROTHERS AMERICAN/COLUMBIA 35099/SONY MUSIC (12.98)	I and Love and You	■	16
119	137	142	EMINEM SHADY/AFTERMATH/INTERSCOPE 005881*/JGA (13.98/8.98)	Curtain Call: The Hits	■	1	169	134	106	VARIOUS ARTISTS RHINO CUSTOM PRODUCTS 8275 EX/STARBUCKS (12.98)	Let's Go!: That Rockabilly Rhythm	■	81
120	118	126	CREDENCE CLEARWATER REVIVAL FANTASY 2*/CONCORD (17.98/12.98)	Chronicle The 20 Greatest Hits	■	67	170	180	147	BROKEN BELLS COLUMBIA 55865*/SONY MUSIC (11.98)	Broken Bells	■	7
121	74	14	NEVER SHOUT NEVER LOVEWAYS/SIRE 522438*/WARNER BROS. (13.98)	Harmony	■	14	171	165	105	ONEREPUBLIC MOSLEY/INTERSCOPE 013607/AGA (13.98)	Waking Up	■	21
122	136	70	FRANCESCA BATTISTELLI FERMENT 887378*/WARNER BROS. (11.98)	My Paper Heart	■	35	172	RE-ENTRY	15	JANELLE MONAE WONDERLAND/BAD BOY 512256*/WARNER BROS. (13.98)	The ArchAndroid: Suites II And III	■	17
123	111	98	SOUNDTRACK SUMMIT/CHOP SHOP/ATLANTIC 523836/AG (18.98)	The Twilight Saga: Eclipse	■	2	173	178	132	THE SCRIPT PHONOGENIC/EPIC 33450/SONY MUSIC (12.98)	The Script	■	64
124	107	117	LUKE BRYAN CAPITOL NASHVILLE 85833 (18.98)	Doin' My Thing	■	6	174	171	157	SUSAN BOYLE SYCO/COLUMBIA 59829/SONY MUSIC (11.98)	I Dreamed A Dream	■	1
125	123	113	PHOENIX LOXAUTE 0105*/GLASSNOTE (11.98)	Wolfgang Amadeus Phoenix	●	37	175	190	159	COLBIE CAILLAT UNIVERSAL REPUBLIC 013194/UMRG (13.98) ⊕	Breakthrough	●	1
126	121	133	TREY SONGZ SONGBOOK/ATLANTIC 518794/AG (18.98)	Ready	●	3	176	173	138	3OH!3 PHOTO FINISH 523412/AG (13.98) ⊕	Streets Of Gold	■	7
127	80	53	BRIAN WILSON DISNEY PEARL SERIES 004289/WALT DISNEY (13.98)	Brian Wilson Reimagines Gershwin	■	26	177	139	100	ESPINOZA PAZ DISA 721593/UMLE (12.98)	Del Rancho Para El Mundo	■	66
128	89	114	NAS & DAMIAN MARLEY GHETTO YOUTHS/DEF JAM/UNIVERSAL REPUBLIC 014138/UMRG (13.98)	Distant Relatives	■	5	178	RE-ENTRY	104	LED ZEPPELIN SWAN SONG 313148*/ATLANTIC (18.98) ⊕	Motherhip	■	7
129	88	54	DAVID GRAY BHT/MERCER STREET 70193/DOWNTOWN (13.98)	Founding	■	9	179	43	-	MURDERDOLLS ROADRUNNER 617783 (18.98) ⊕	Women And Children Last	■	43
130	78	27	SUFJAN STEVENS ASTHMATIC KITTY DIGITAL EX (4.98)	All Delighted People (EP)	■	27	180	NEW	1	THE THERMALS KILL ROCK STARS 519* (18.98)	Personal Life	■	180
131	93	80	OZZY OSBOURNE EPIC 38113/SONY MUSIC (10.98)	Scream	■	4	181	179	165	BREAKING BENJAMIN HOLLYWOOD 002398* (18.98) ⊕	Dear Agony	●	4
132	140	172	ERIC CHURCH CAPITOL NASHVILLE 20810* (12.98)	Carolina	■	17	182	184	195	TOBYMAC FOREFRONT 26371 (13.98) ⊕	Tonight	■	6
133	102	131	HELLYEAH EPIC 54918/SONY MUSIC (11.98) ⊕	Stampede	■	8	183	199	176	GORILLAZ VIRGIN 27547/CAPITOL (18.98) ⊕	Plastic Beach	■	2
134	113	188	KID ROCK TOP DOGS/ATLANTIC 290556*/AG (18.98) ⊕	Rock N Roll Jesus	■	1	184	81	43	RICARDO ARJONA WARNER LATINA 525524 (17.98)	Poquita Ropa	■	43
135	125	103	RIHANNA SRP/DEF JAM 013736/NOJMG (19.98)	Rated R	■	4	185	177	170	MARVIN SAPP VERITY 53158/JLG (11.98)	Here I Am	■	2
136	98	64	BLACK LABEL SOCIETY PAINWORKZ 2301*/E1 (17.98)	Order Of The Black	■	4	186	167	166	KEITH URBAN CAPITOL NASHVILLE 35751* (18.98)	Defying Gravity	●	1
137	120	143	JOSH TURNER MCA NASHVILLE 013363/UMGN (13.98)	Haywire	■	5	187	182	156	MARC ANTHONY SONY MUSIC LATIN 87402 (14.98)	Iconos	■	11
138	126	97	JASON DERULO BELUGA HEIGHTS 519657/WARNER BROS. (10.98)	Jason Derulo	■	11	188	188	149	CAGE THE ELEPHANT DSP 49858*/JIVE (13.98)	Cage The Elephant	■	67
139	117	122	KORN ROADRUNNER 617757 (18.98) ⊕	Korn III: Remember Who You Are	■	2	189	141	109	BUCKCHERRY ELEVEN SEVEN 770 (13.98)	All Night Long	■	10
140	131	89	LUDACRIS DTP/DEF JAM 014030*/NOJMG (13.98)	Battle Of The Sexes	●	1	190	186	185	BOB SEGER & THE SILVER BULLET BAND CAPITOL 30334* (16.98)	Greatest Hits	■	8
141	112	110	DIERKS BENTLEY CAPITOL NASHVILLE 85410 (12.98)	Up On The Ridge	■	9	191	RE-ENTRY	2	NEON TREES MERCURY 013972*/NOJMG (10.98)	Habits	■	113
142	34	-	THE WEEPIES NETTWERK 30990* (12.98)	Be My Thrill	■	34	192	196	-	VARIOUS ARTISTS PLG/EMI CMG 887998/WCRD-CURB (17.98)	WOW Worship (Purple)	■	88
143	116	192	UNCLE KRACKER TOP DOGS/ATLANTIC 524613/AG (6.98)	Happy Hour: The South River Road Sessions (EP)	■	66	193	200	187	SOUNDTRACK WALT DISNEY 003101 (18.98)	Hannah Montana: The Movie	■	1
144	132	129	BROOKS & DUNN ARISTA NASHVILLE 499222/SMM (13.98)	#1s ... And Then Some	■	5	194	RE-ENTRY	9	RODNEY ATKINS CURB 79132 (18.98)	It's America	■	15
145	158	144	THIRTY SECONDS TO MARS IMMORTAL/VIRGIN 65111*/CAPITOL (18.98)	This Is War	■	19	195	RE-ENTRY	52	JAY-Z ROC NATION 520856*/AG (18.98) ⊕	The Blueprint 3	■	1
146	128	119	SHINEDOWN ATLANTIC 511244/AG (18.98)	The Sound Of Madness	■	8	196	144	111	THE BLACK CROWES SILVER ARROW 63* (14.98)	Croweology	■	13
147	119	72	MIKE POSNER J 57146/RMG (9.98)	31 Minutes To Takeoff	■	8	197	172	163	CHRISTINA AGUILERA RCA 60867*/RMG (13.98)	Bionic	■	3
148	169	164	GUNS N' ROSES GEFFEN 001714/INTERSCOPE (16.98)	Greatest Hits	■	3	198	RE-ENTRY	42	CASTING CROWNS BEACH STREET/REUNION 10135/SONY MUSIC (11.98)	Until The Whole World Hears	●	4
149	129	107	VARIOUS ARTISTS UNIVERSAL/EMI/SONY MUSIC 09844/CAPITOL (18.98)	NOW 33	■	3	199	RE-ENTRY	47	VARIOUS ARTISTS WORD-CURB/PROVIDENT-INTEGRITY 14857/EMI CMG (17.98)	WOW Hits 2010	●	33
150	143	148	THE DIRTY HEADS EXECUTIVE MUSIC GROUP 1243 (13.98)	Any Port In A Storm	■	55	200	RE-ENTRY	55	SARA BAREILLES EPIC 94821*/SONY MUSIC (11.98)	Little Voice	●	7

**152**  
This album won the coveted Mercury Music Prize last week, likely sparking its 20% gain (see story, page 42).

**155**  
It's the fourth straight weekly gain for the album, which picks up an increase of 45% this week. The uptick is due to venue sales, as the act returned to the road at the end of August.

**161**  
The album, recorded earlier this year at the Hollywood Palladium, debuts nearly 20 years after its inspiration, "Rust in Peace," bowed on the list. It entered the tally on Oct. 20, 1990, at No. 51, before peaking at No. 23 the following week.

**172**  
The Amazon MP3 store's Twitter account noted on Sept. 11 that the set was among those priced at \$5 for the month of September, perhaps aiding its 17% jump. It's also up 28% in downloads.

**194**  
His self-titled Cracker Barrel-exclusive set enters at No. 64 with 6,000 sold and also bows at No. 10 on Top Country Albums. It contains the 10 songs found on his "If You're Going Through Hell" set plus two bonus tracks.



JERRY LEE LEWIS . . . . .30	JOHN MELLENCAMP . . . . .94	NEVER SHOUT NEVER . . . . .121	BRAD PASKLEY . . . . .59	RASCAL FLATTS . . . . .165	SANCTUS REAL . . . . .110	GEORGE STRAIT . . . . .167	GLEE: THE MUSIC, JOURNEY TO REGIONALS (EP) . . . . .83	THE THERMALS . . . . .180	CARRIE UNDERWOOD . . . . .47	KERRY DOUGLAS PRESENTS: GOSPEL MIX IV . . . . .85	THE WEEPIES . . . . .142
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### TOP POP CATALOG™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	Title	CERT.
1	1	15	<b>#1</b> CASTING CROWNS 3 WKS BEACH STREET 10117/REUNION (17.98)	The Altar And The Door	■
2	3	787	JOURNEY COLUMBIA/LEGACY 85889/SONY MUSIC (13.98) ⊕	Journey's Greatest Hits	◆
3	6	15	KINGS OF LEON RCA 32712/RMG (13.98)	Only By The Night	■
4	2	22	DARIUS RUCKER CAPITOL NASHVILLE 85506 (18.98)	Learn To Live	■
5	4	27	TAYLOR SWIFT BIG MACHINE 079012 (18.98) ⊕	Taylor Swift	4
6	8	148	MICHAEL JACKSON MJJ/EPIC 88996/SONY MUSIC (14.98)	Number Ones	3
7	13	32	<b>GREATEST GAINER</b> JAMEY JOHNSON MERCURY NASHVILLE 011237*/UMGN (13.98)	That Lonesome Song	●
8	9	946	BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND 548994*/JME (13.98/8.98) ⊕	Legend: The Best Of Bob Marley And The Wailers	◆
9	11	36	SUGARLAND MERCURY NASHVILLE 011273*/UMGN (13.98)	Love On The Inside	2
10	12	42	EMINEM SHADY/AFTERMATH/INTERSCOPE 005881*/JGA (13.98/8.98)	Curtain Call: The Hits	2
11	7	699	CREDENCE CLEARWATER REVIVAL FANTASY 2*/CONCORD (17.98/12.98)	Chronicle The 20 Greatest Hits	8
12	5	22	KID ROCK TOP DDOG/ATLANTIC 290556*/AG (18.98) ⊕	Rock N Roll Jesus	3
13	19	196	GUNS N' ROSES GEFFEN 001714/JGA (18.98)	Greatest Hits	4
14	17	241	ORIGINAL BROADWAY CAST RECORDING DECCA BROADWAY 901682/DECCA (18.98)	Wicked	■
15	14	38	LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 01977*/UMRG (13.98)	Tha Carter III	3
16	18	37	FRANK SINATRA REPRISE 438652/WARNER BROS. (18.98)	Nothing But The Best	●
17	15	11	RASCAL FLATTS LYRIC STREET 002764 (13.98)	Greatest Hits Volume 1	■
18	25	61	LED ZEPPELIN SWAN SONG 313148*/ATLANTIC (19.98) ⊕	Motherhip	2
19	20	695	BOB SEGER & THE SILVER BULLET BAND CAPITOL 30334 (18.98)	Greatest Hits	8
20	RE-ENTRY		SARA BAREILLES EPIC 94821*/SONY MUSIC (11.98)	Little Voice	●
21	29	129	EMINEM WEB/AFTERMATH/INTERSCOPE 490629*/JGA (13.98)	The Marshall Mathers LP	9
22	24	2	THIRD DAY ESSENTIAL 10838/SONY MUSIC (18.98 CD/DVD) ⊕	Chronology: Volume One: 1996-2000	■
23	27	45	DAUGHTY 19/RCA 88868/RMG (9.98) ⊕	Daughtry	4
24	30	976	PINK FLOYD HARVEST 46001*/CAPITOL (18.98)	Dark Side Of The Moon	◆
25	21	15	KATY PERRY CAPITOL 04249* (12.98)	One Of The Boys	■
26	40	41	MGMT COLUMBIA 19512*/SONY MUSIC (9.98)	Oracular Spectacular	●
27	RE-ENTRY		THE BEATLES APPLE 82468*/CAPITOL (18.98)	Abbey Road	◆
28	28	203	MICHAEL JACKSON EPIC/LEGACY 17966*/SONY MUSIC (17.98)	Thriller	◆
29	RE-ENTRY		THE BEATLES APPLE 29325/CAPITOL (18.98/12.98)	1	◆
30	45	39	JASON MRAZ ATLANTIC 448508*/AG (18.98) ⊕	We Sing...We Dance...We Steal Things.	■
31	22	71	MICHAEL JACKSON EPIC/LEGACY 94267/SONY MUSIC (19.98)	The Essential Michael Jackson	2
32	43	182	MICHAEL BUBLE 143/REPRISE 48946/WARNER BROS. (18.98) ⊕	It's Time	■
33	HOT SHOT DEBUT		THE COUNTDOWN SINGERS MADACY SPECIAL PRODUCTS 54321/MADACY (5.98)	Monster Mash & Other Terrifying Hits	■
34	26	3	DISTURBED REPRISE 41132*/WARNER BROS. (18.98) ⊕	Indestructible	■
35	39	20	SOUNDTRACK SUMMIT/CHOP SHOP/ATLANTIC 515923*/AG (18.98) ⊕	Twilight	2
36	46	448	ABBA POLAR/POLYDOR 517607/UMG (18.98/12.98)	Gold - Greatest Hits	6
37	38	635	METALLICA ELEKTRA 61113*/AG (18.98)	Metallica	◆
38	33	9	TRACE ADKINS CAPITOL NASHVILLE 76927 (18.98)	American Man: Greatest Hits Volume II	●
39	37	95	NICKELBACK ROADRUNNER 618300 (18.98) ⊕	All The Right Reasons	8
40	49	37	JOHN MAYER AWARE/COLUMBIA 27976*/SONY MUSIC (18.98)	Continuum	2
41	RE-ENTRY		LINKIN PARK WARNER BROS. 47755 (18.98/12.98)	[Hybrid Theory]	◆
42	34	55	GARTH BROOKS PEARL 213 (25.98 CD/DVD) ⊕	The Ultimate Hits	◆
43	RE-ENTRY		NEIL YOUNG REPRISE 48935*/WARNER BROS. (18.98) ⊕	Greatest Hits	●
44	31	13	CHRIS TOMLIN SIX STEPS 12359/SPARROW (17.98)	Hello Love	●
45	RE-ENTRY		EMINEM WEB/AFTERMATH/INTERSCOPE 493290*/JGA (13.98/8.98)	The Eminem Show	8
46	NEW		7TH HEAVEN HTD 0005 EX (9.98)	U.S.A. - U.K.	■
47	41	116	EAGLES WARNER STRATEGIC MARKETING 73871 (25.98)	The Very Best Of The Eagles	5
48	44	15	MIRANDA LAMBERT COLUMBIA (NASHVILLE) 78932/SMN (18.98)	Crazy Ex-Girlfriend	●
49	35	26	THE ROLLING STONES ROLLING STONES/UNIVERSAL REPUBLIC 014130*/UMRG/UMG (29.98)	Exile On Main St.	■
50	RE-ENTRY		USHER LAFACE 63982/JLG (9.98)	Confessions	◆

Do you like Tegan & Sara? Do you like vinyl? Well, you're in luck, as the duo's "Official Vinyl Collection" debuts at No. 22 on Top Internet Albums with nearly 1,000 sold, according to Nielsen SoundScan. The set, which carries a list price of \$99 and contains all of the act's albums on vinyl, also debuts at No. 2 on the LP Vinyl Albums chart, available only to SoundScan subscribers.



### TOP DIGITAL™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	Title	BB 200 RANKING	CERT.
1	NEW		<b>#1</b> SARA BAREILLES 1 WK EPIC /SONY MUSIC	Kaleidoscope Heart	1	■
2	NEW		ANBERLIN UNIVERSAL REPUBLIC /UMRG ⊕	Dark Is The Way, Light Is A Place	9	■
3	3	12	EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE /JGA	Recovery	2	■
4	NEW		INTERPOL MATADOR	Interpol	7	■
5	NEW		STONE SOUR ROADRUNNER ⊕	Audio Secrecy	6	■
6	1	2	DISTURBED REPRISE /WARNER BROS. ⊕	Asylum	5	■
7	2	3	KATY PERRY CAPITOL	Teenage Dream	4	■
8	7	14	MUMFORD & SONS GENTLEMAN OF THE ROAD /GLASSNOTE	Sigh No More	16	■
9	NEW		ATMOSPHERE To All My Friends, Blood Makes The Blade Holy: The Atmosphere EPs RHYMESAYERS		38	■
10	5	6	ARCADE FIRE MERGE	The Suburbs	17	■
11	9	3	SOUNDTRACK WALT DISNEY	Camp Rock 2: The Final Jam	10	■
12	NEW		ROBYN KONICHIWA/CHERRYTREE/INTERSCOPE /JGA	Body Talk Pt. 2 (EP)	41	■
13	RE-ENTRY		FLORENCE + THE MACHINE UNIVERSAL REPUBLIC /UMRG	Lungs	44	■
14	RE-ENTRY		TRAIN COLUMBIA /SONY MUSIC	Save Me, San Francisco	28	■
15	NEW		VARIOUS ARTISTS X5	The 99 Most Essential Classical Pieces For Your Mind	60	■
16	10	4	RAY LAMONTAGNE AND THE PARIAH DOGS RCA	God Willin' & The Creek Don't Rise	18	■
17	14	49	ZAC BROWN BAND ROAR/BIGGER PICTURE/HOME GROWN/ATLANTIC /AG	The Foundation	20	2
18	NEW		TRAIN COLUMBIA /SONY MUSIC	iTunes Session (EP)	84	■
19	22	13	DRAKE YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN /UMRG	Thank Me Later	13	■
20	21	94	LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE /JGA	The Fame	19	3
21	NEW		BRENDAN JAMES DECCA	Brendan James	93	■
22	19	17	THE BLACK KEYS NONESUCH /WARNER BROS.	Brothers	37	■
23	12	4	SUFJAN STEVENS ASTHATIC KITTY	All Delighted People (EP)	130	■
24	24	19	B.O.B REBEL ROCK/GRAND HUSTLE/ATLANTIC /AG ⊕	B.O.B Presents: The Adventures Of Bobby Ray	42	■
25	RE-ENTRY		JOHN MAYER COLUMBIA /SONY MUSIC	Battle Studies	52	■

### TOP INTERNET™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	Title	BB 200 RANKING	CERT.
1	3	6	<b>#1</b> JUSTIN BIEBER 2 WKS SCHOOLBOY/RAYMOND BROWN/ISLAND 014063/UMG ⊕	My World 2.0	8	■
2	1	2	DISTURBED REPRISE 524030/WARNER BROS. ⊕	Asylum	5	■
3	NEW		SARA BAREILLES EPIC 55035*/SONY MUSIC	Kaleidoscope Heart	1	■
4	NEW		INTERPOL MATADOR 945*	Interpol	7	■
5	NEW		STONE SOUR ROADRUNNER 617870 ⊕	Audio Secrecy	6	■
6	NEW		ANBERLIN UNIVERSAL REPUBLIC 014710*/UMRG ⊕	Dark Is The Way, Light Is A Place	9	■
7	8	6	ARCADE FIRE MERGE 385*	The Suburbs	17	■
8	2	2	HEART LEGACY 73800/SONY MUSIC	Red Velvet Car	36	■
9	NEW		JERRY LEE LEWIS SHANGRI-LA/VERVE FORECAST 014674/VG	Mean Old Man	30	■
10	12	4	RAY LAMONTAGNE AND THE PARIAH DOGS RCA 65068*	God Willin' & The Creek Don't Rise	18	■
11	14	12	EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE 014411*/JGA	Recovery	2	■
12	5	3	KATY PERRY CAPITOL 84601	Teenage Dream	4	■
13	4	2	GOO GOO DOLLS WARNER BROS. 524501	Something For The Rest Of Us	33	■
14	6	4	BRIAN WILSON DISNEY PEARL SERIES 004289/WALT DISNEY	Brian Wilson Reimagines Gershwin	127	■
15	11	2	VARIOUS ARTISTS UNIVERSAL/EMI/SONY MUSIC 09847/CAPITOL	NOW 35	3	■
16	23	4	KEM UNIVERSAL MOTOWN 014460/UMRG ⊕	Intimacy: Album III	14	■
17	22	8	KIDZ BOP KIDS RAZOR & TIE 89234	Kidz Bop 18	23	■
18	20	4	JOHN MELLENCAMP ROUNDER 613284*/CONCORD	No Better Than This	94	■
19	13	2	RYAN BINGHAM & THE DEAD HORSES LOST HIGHWAY 014548*/UMGN	Junky Star	55	■
20	RE-ENTRY		MUMFORD & SONS GENTLEMAN OF THE ROAD 0109*/GLASSNOTE	Sigh No More	16	■
21	NEW		MEGADETH SHOUT! FACTORY 31221	Rust In Peace: Live	161	■
22	NEW		TEGAN AND SARA VAPOR/SIRE 523558*/EX/WARNER BROS.	The Official Vinyl Collection	—	■
23	25	19	CAROLE KING & JAMES TAYLOR HEAR 32053 ⊕	Live At The Troubadour	50	●
24	9	2	RICHARD THOMPSON BEE SWING 31211/SHOUT! FACTORY	Dream Attic	—	■
25	15	3	FANTASIA S/19/1 66328/RMG	Back To Me	11	■

### I LIKE LIBRARIES: MOST ADDED™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT/LABEL)
1	2	14	<b>#1</b> LOVE THE WAY YOU LIE 1 WK EMINEM FEATURING RIHANNA (WEB/SHADY/AFTERMATH/INTERSCOPE)	
2	1	7	TEENAGE DREAM KATY PERRY (CAPITOL)	
3	3	11	DYNAMITE TAIO CRUZ (MERCURY/IDJMG)	
4	5	19	NOT AFRAID EMINEM (WEB/SHADY/AFTERMATH/INTERSCOPE)	
5	4	5	JUST THE WAY YOU ARE BRUNO MARS (ELEKTRA/ATLANTIC)	
6	6	5	TAKE IT OFF KESHA (KEMOSABE/RCA/RMG)	
7	7	4	JUST A DREAM NELLY (DERRTY/UNIVERSAL MOTOWN)	
8	9	24	ALEJANDRO LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	
9	10	10	I LIKE IT ENRIQUE IGLESIAS FEATURING PITBULL (UNIVERSAL REPUBLIC)	
10	13	16	FIND YOUR LOVE DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)	
11	8	6	MINE TAYLOR SWIFT (BIG MACHINE)	
12	19	14	SPACE BOUND EMINEM (WEB/SHADY/AFTERMATH/INTERSCOPE)	
13	—	13	CINDERELLA MAN EMINEM (WEB/SHADY/AFTERMATH/INTERSCOPE)	
14	23	14	25 TO LIFE EMINEM (WEB/SHADY/AFTERMATH/INTERSCOPE)	
15	—	13	COLD WIND BLOWS EMINEM (WEB/SHADY/AFTERMATH/INTERSCOPE)	

### MYSPACE SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT/LABEL)
1	4	3	<b>#1</b> JUST A DREAM 1 WK NELLY (DERRTY/UNIVERSAL MOTOWN)	
2	1	5	MISS ME DRAKE FEATURING LIL WAYNE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)	
3	3	5	JUST THE WAY YOU ARE BRUNO MARS (ELEKTRA/ATLANTIC)	
4	2	5	LOVE THE WAY YOU LIE EMINEM FEATURING RIHANNA (WEB/SHADY/AFTERMATH/INTERSCOPE)	
5	5	5	DEUCES CHRIS BROWN FEATURING TYGA & KEVIN MCCALL (JIVE/JLG)	
6	6	3	RIGHT ABOVE IT LIL WAYNE FEATURING DRAKE (CASH MONEY/UNIVERSAL MOTOWN)	
7	7	5	SPACE BOUND EMINEM (WEB/SHADY/AFTERMATH/INTERSCOPE)	
8	10	5	NOT AFRAID EMINEM (WEB/SHADY/AFTERMATH/INTERSCOPE)	
9	8	5	SHUT IT DOWN DRAKE FEAT. THE DREAM (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)	
10	11	5	I LIKE IT ENRIQUE IGLESIAS FEATURING PITBULL (UNIVERSAL REPUBLIC)	
11	9	5	NO LOVE EMINEM FEATURING LIL WAYNE (WEB/SHADY/AFTERMATH/INTERSCOPE)	
12	12	5	FANCY DRAKE FEAT. TI & SWIZZ BEATZ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)	
13	13	5	YOUR LOVE NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)	
14	14	5	BEAUTIFUL EMINEM (WEB/SHADY/AFTERMATH/INTERSCOPE)	
15	15	5	PURSUIT OF HAPPINESS (NIGHTMARE) KID CUDI FEATURING MGMT & RATATAT (DREAM ON/G.O.O.D./UNIVERSAL MOTOWN)	

### TOP MUSIC VIDEO SALES™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	LABEL/DISTRIBUTING LABEL (PRINCIPAL PERFORMER)
1	—	1	<b>#1</b> THE 4 COMPLETE ED SULLIVAN SHOWS STARRING THE BEATLES 1 WK SOFA/HP-Q/UMG/UNIVERSAL MUSIC & VIDEO DIST. (THE BEATLES)	
2	—	1	RUST IN PEACE: LIVE SHOUT! FACTORY (MEGADETH)	
3	1	11	BEYOND THE LIGHTED STAGE BANGER FILMS/ZOE ROUNDER (RUSH)	
4	2	15	360 DEGREES AT THE ROSE BOWL ISLAND/INTERSCOPE/UNIVERSAL MUSIC & VIDEO DIST. (U2)	
5	—	11	THE BEST OF GUY PENROD GATHER/EMM MUSIC VIDEO (GUY PENROD)	
6	11	12	STONES IN EXILE ROLLING STONES/EAGLE ROCK (THE ROLLING STONES)	
7	3	12	LONDON CALLING: LIVE IN HYDE PARK COLUMBIA/SONY MUSIC VIDEO (BRUCE SPRINGSTEEN & THE E STREET BAND)	
8	4	2	THE BEST OF SOUL TRAIN SOUL TRAIN/TIME LIFE (VARIOUS ARTISTS)	
9	5	106	LIVE IN BUCHAREST: THE DANGEROUS TOUR EPIC/SONY MUSIC VIDEO (MICHAEL JACKSON)	
10	8	18	LIVE AT MADISON SQUARE GARDEN ISLAND/UMG/UNIVERSAL MUSIC & VIDEO DIST. (BON JOVI)	
11	9	325	NUMBER ONES MJJ/EPIC MUSIC VIDEO/SONY MUSIC VIDEO (MICHAEL JACKSON)	
12	10	11	WHEN YOU'RE STRANGE DMC/RHINO/EAGLE LIVE/EAGLE ROCK (THE DOORS)	
13	13	3	EN VIVO DESDE LA TIERRA QUE LOS VIO NACER VENEMUSIC/UNIVERSAL MUSIC LATINO/UNIVERSAL MUSIC & VIDEO DIST. (TIERRA CALI)	
14	12	18	CELINE: TAKING CHANCES WORLD TOUR: THE CONCERT COLUMBIA/SONY MUSIC (CELINE DION)	
15	21	2	LIVE VODOO EAGLE LIVE/EAGLE ROCK (JANE'S ADDICTION)	







**THE BILLBOARD HOT 100**

WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
1	1	8	<b>#1 TEENAGE DREAM</b> DR. LUKE, B. BLANCO, MAX MARTIN, K. PERRY, L. GOTTLWALD, MAX MARTIN, B. LEVIN, B. MCKEE	Katy Perry CAPITOL	1
2	2	12	<b>LOVE THE WAY YOU LIE</b> ALEX DA KID, M. MATHERS, A. GRANT, H. HAFFERMAN	Eminem Featuring Rihanna WEB/SHADY/AFTERMATH/INTERSCOPE	1
3	4	8	<b>GREATEST GAINER/ JUST THE WAY YOU ARE</b> THE S.M.E.E.Z.I.N.G.T.O.N.S., REEZE, @ MARS, P.L.A.W.R.E.N.C.E., A. LEVINE, K. C.A.R.N.I.K, W.A.L.T.O.N.	Bruno Mars ELECTRA/ATLANTIC	3
4	3	15	<b>DYNAMITE</b> DR. LUKE, B. BLANCO, L. GOTTLWALD, MAX MARTIN, B. LEVIN, B. MCKEE, T. CRUZ	Taio Cruz MERCURY/IDJMG	2
5	5	18	<b>I LIKE IT</b> REDONE, N. KHAYAT, E. IGLESIAS, L. RICHE, A. C. PEREZ	Enrique Iglesias Featuring Pitbull UNIVERSAL REPUBLIC	4
6	6	9	<b>DJ GOT US FALLIN' IN LOVE</b> MAX MARTIN, SHELLBACK, MAX MARTIN, SHELLBACK, S. KOTECHE, A. C. PEREZ	Usher Featuring Pitbull LAFACE/JLG	5
7	9	13	<b>JUST A DREAM</b> JIM JONSON, RICO LOVE, C. HAYNES, JR., J. G. SCHEFFER, RICO LOVE, FROMANO	Nelly DERRY/UNIVERSAL MOTOWN	7
8	8	10	<b>TAKE IT OFF</b> DR. LUKE, K. SEBERT, L. GOTTLWALD, K. KELLY	Ke\$ha KEMOSABE/RCA/RMG	8
9	13	11	<b>CLUB CAN'T HANDLE ME</b> D. GUETTA, T. DILLARD, C. KEY, C. LIVINGSTON, M. CAREN, D. GUETTA, F. RIESTERER, G. TUINFORT	Flo Rida Featuring David Guetta POE BOY/ATLANTIC	9
10	7	9	<b>MINE</b> N. CHAPMAN, T. SWIFT, T. SWIFT	Taylor Swift BIG MACHINE	3
11	12	11	<b>MAGIC</b> DR. LUKE, L. GOTTLWALD, R. CUOMO, B. R. SIMMONS, JR.	B.o.B Featuring Rivers Cuomo REBEL ROCK/GRAND HUSTLE/ATLANTIC	10
12	10	7	<b>CALIFORNIA GURLS</b> DR. LUKE, MAX MARTIN, B. BLANCO, K. PERRY, L. GOTTLWALD, MAX MARTIN, B. LEVIN, B. MCKEE, C. C. BROADUS, JR.	Katy Perry Featuring Snoop Dogg CAPITOL	3
13	11	8	<b>COOLER THAN ME</b> M. POSNER, M. POSNER, E. HOLLJES	Mike Posner JRMG	6
14	14	22	<b>AIRPLANES</b> ALEX DA KID, FRANK E, B. R. SIMMONS, JR., J. FRANKS, A. GRANT, J. DUSSOLLET, T. SOMMERS	B.o.B Featuring Hayley Williams REBEL ROCK/GRAND HUSTLE/ATLANTIC	3
15	16	15	<b>NOT AFRAID</b> BOI-1DA, M. MATHERS, L. E. RESTO, M. SAMUELS, J. EVANS, M. BURNETTE	Eminem WEB/SHADY/AFTERMATH/INTERSCOPE	1
16	21	41	<b>LIKE A G6</b> THE C.A.T.A.R.A.C.S, K. NISHIMURA, J. ROH, J. CHOUNG, D. SINGER, VINE, N. HOLLOWELL-DHAR	Far*East Movement Featuring Cataracs & Dev CHERRYTREE/INTERSCOPE	16
17	20	27	<b>BOTTOMS UP</b> 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	17
18	15	14	<b>RIDIN' SOLO</b> J.R. ROTEM, J. DESROULEAUX, J.R. ROTEM	Jason Derulo BELUGA HEIGHTS/WARNER BROS.	9
19	17	12	<b>MISERY</b> R. J. LANGE, E. A. LEVINE, J. CARMICHAEL, S. FARRAR	Maroon 5 A&M/OCTONE/INTERSCOPE	17
20	19	11	<b>DEUCES</b> K. MCCALL, K. MCCALL, M. STEVENSON, C. BROWN	Chris Brown Featuring Tyga & Kevin McCall JIVE/JLG	19
21	22	20	<b>OMG</b> WILL I.A.M. (W. ADAMS)	Usher Featuring will.i.am LAFACE/JLG	1
22	24	26	<b>STUCK LIKE GLUE</b> GALLIMORE, K. BUSH, J. NETTLES, J. D. NETTLES, K. BUSH, K. GRIFFIN, S. CARTER	Sugarland MERCURY NASHVILLE	20
23	18	18	<b>BILLIONAIRE</b> THE S.M.E.E.Z.I.N.G.T.O.N.S., T. MCCOY, B. MARS, P.L.A.W.R.E.N.C.E., A. LEVINE	Travis McCoy Featuring Bruno Mars NAPPY BOY/DECA/DANCE/REUEBY RAMEY/RRP	2
24	30	33	<b>ANIMAL</b> T. PAGONOTTA, T. GLENN, T. PAGONOTTA, B. CAMPBELL	Neon Trees MERCURY/IDJMG	24
25	23	21	<b>FIND YOUR LOVE</b> K. WEST, J. BHASKER, N. D. A. GRAMHAM, K. WEST, E. WILSON, P. REYNOLDS, J. BHASKER	Drake YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN	5
26	29	35	<b>SECRETS</b> R. TEDDER, R. TEDDER	OneRepublic MOSLEY/INTERSCOPE	26
27	25	23	<b>YOUR LOVE</b> A. WANSEL, D. T. MARAJ, A. WANSEL, D. FREEMAN, J. PHUGHES, W. FELDER	Nicki Minaj YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN	14
28	26	19	<b>RIGHT ABOVE IT</b> KANE, D. CARTER, A. GRAHAM, D. A. JOHNSON	Lil Wayne Featuring Drake CASH MONEY/UNIVERSAL MOTOWN	6
29	28	29	<b>THE BOYS OF FALL</b> B. CANNON, K. CHESNEY, C. BEATHARD, D. TURNBULL	Kenny Chesney BNA	18
30	27	25	<b>HOT TOTTIE</b> POLOW DA DON, J. JONES, P. DAWSON, E. DEAN, S. C. CARTER	Usher Featuring Jay-Z LAFACE/JLG	25
31	35	32	<b>IF I HAD YOU</b> MAX MARTIN, SHELLBACK, K. LUNDIN, MAX MARTIN, SHELLBACK, S. KOTECHE	Adam Lambert 19/RCA/RMG	31
32	51	58	<b>KING OF ANYTHING</b> N. AVRIQ, S. BAREILLES	Sara Bareilles EPIC	32
33	32	30	<b>HEY, SOUL SISTER</b> M. TEREFE, E. ESPIONAGE, G. WATTENBERG, P. MONAHAN, E. LIND, A. BJORKLUND	Train COLUMBIA	4
34	44	47	<b>IF IT'S LOVE</b> G. WATTENBERG, M. TEREFE, P. MONAHAN, G. WATTENBERG	Train COLUMBIA	34
35	<b>HOT SHOT DEBUT</b>	1	<b>A YEAR WITHOUT RAIN</b> T. GAD, T. GAD, A. ROBBINS	Selena Gomez & The Scene HOLLYWOOD	35
36	33	96	<b>F**K YOU (FORGET YOU)</b> THE S.M.E.E.Z.I.N.G.T.O.N.S., C. GREEN, B. MARS, P.L.A.W.R.E.N.C.E., A. LEVINE, B. BROWN	Cee Lo Green ELEKTRA/RRP	33
37	40	53	<b>LETTING GO (DUTTY LOVE)</b> STARGATE, K. ANDERSON, M. S. ERIKSEN, T. E. HERMANSEN, E. DEAN, T. HALE, O. T. MARAJ	Sean Kingston Featuring Nicki Minaj BELUGA HEIGHTS/EPIC	37
38	31	31	<b>TEACH ME HOW TO DOUGIE</b> C. FOWLER, E. WEST, C. GLEEC, C. CHILDS, E. WEST	Cali Swag District CAPITOL	28
39	43	43	<b>IF I DIE YOUNG</b> P. WORLEY, K. PERRY	The Band Perry REPUBLIC NASHVILLE	39
40	36	36	<b>HALF OF MY HEART</b> J. MAYER, S. JORDAN, J. MAYER	John Mayer COLUMBIA	25
41	49	60	<b>2012 (IT AIN'T THE END)</b> J. REMY, BOBBY BASS, J. SEAN, J. COTTER, R. LAROW, J. SKALLER, J. PERKINS, O. T. MARAJ	Jay Sean Featuring Nicki Minaj CASH MONEY/UNIVERSAL REPUBLIC	41
42	39	39	<b>MISS ME</b> BOI-1DA, N. SHEBB, A. GRAHAM, M. SAMUELS, N. SHEBB, D. CARTER, D. EDWARDS, D. RICHARDSON	Drake Featuring Lil Wayne YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN	15
43	34	28	<b>THE ONLY EXCEPTION</b> R. CAVALLI, P. PARAMORE, H. WILLIAMS, J. FARRO	Paramore FUELED BY RAMEN/ATLANTIC/RRP	24
44	37	38	<b>SMILE</b> R. CAVALLI, N. SHAFFER, B. DALY, J. HARDING, J. BOSE	Uncle Kracker TOP DOG/ATLANTIC	31
45	<b>NEW</b>	1	<b>NO HANDS</b> Waka Flocka Flame Featuring Roscoe Dash & Wade D'Drumma Boy, J. JONES, J. L. JOHNSON, O. AKINTIMEHIN, C. GHOLSON	Waka Flocka Flame Featuring Roscoe Dash & Wade D'Drumma Boy 1017 BRICK SQUAD/ASYLUM/WARNER BROS.	45
46	38	34	<b>NEED YOU NOW</b> P. WORLEY, L. ADY, ANTEBELLUM, D. HAYWOOD, C. KELLEY, H. SCOTT, J. KEAR	Lady Antebellum CAPITOL NASHVILLE/CAPITOL	4
47	41	42	<b>PRETTY GOOD AT DRINKIN' BEER</b> C. CHAMBERLAIN, B. CURRINGTON, T. JONES	Billy Currington MERCURY NASHVILLE	41
48	42	37	<b>BREAK YOUR HEART</b> T. CRUZ, F. T. SMITH, T. CRUZ, F. T. SMITH, C. BRIDGES	Taio Cruz Featuring Ludacris MERCURY/IDJMG	2
49	57	63	<b>FANCY</b> SWITZ BEATZ, N. SHEBB, A. GRAHAM, N. SHEBB, M. SAMUELS, K. DEAN, A. JOHNSON, S. ZART	Drake Featuring T.I. & Swizz Beatz YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN	49
50	47	50	<b>BREAK EVEN</b> D. O. DONOGHUE, M. SHEEHAN, A. FRAMPTON, S. A. KIPNER	The Script PHONOGENIC/EPIC	12
51	52	56	<b>OUR KIND OF LOVE</b> P. WORLEY, L. ADY, ANTEBELLUM, D. HAYWOOD, C. KELLEY, H. SCOTT, BUSBEE	Lady Antebellum CAPITOL NASHVILLE	51
52	54	46	<b>GOOT YOUR BACK</b> DJ TOOMP, C. J. HARRIS, JR., A. DAVIS, T. NASH	T.I. Featuring Keri Hilson GRAND HUSTLE/ATLANTIC	38
53	58	66	<b>COME BACK SONG</b> F. ROGERS, D. RUCKER, C. STAPLETON, C. BEATHARD	Darius Rucker CAPITOL NASHVILLE	53
54	48	48	<b>LOVE LIKE CRAZY</b> D. JOHNSON, D. JOHNSON, T. JAMES	Lee Brice CURB	45
55	<b>NEW</b>	1	<b>HOLLYWOOD</b> B. ROCK, M. BUBLE, R. G. SCOTT	Michael Buble 143/REPRISE	55

**9** Song is the rapper's fifth top 10 in less than three years and first since "Sugar" in May 2009. Guetta, in his first turn as a featured artist, scores his second top 10, following the Akon-voiced "Sexy Chick" earlier this year.



**35** Led by Disney Channel star Gomez, the act starts with 69,000 downloads for title track from its latest set, due Sept. 21. It's the third straight entry from the group this year to debut in the top 40.



**45** Rapper immediately bypasses the peak position of his only other chart effort from earlier this year ("O Let's Do It," No. 62). Song also debuts at No. 21 on Hot Rap Songs and No. 7 on Rap Digital Songs (53,000), the latter viewable at billboard.biz/charts.

**75** Song also opens at No. 42 on Hot 100 Airplay, the singer's best start on that list. Expect a huge jump into the top five of the Hot 100 next week as first-week download sales are factored into its ranking.

**84** As his most recent single hits a new peak at No. 37 he opens at No. 34 with a new track that samples the Dell-Vikings' No. 4 hit from 1957, "Come Go With Me" (see billboard.com/chartbeat).

**BETWEEN THE BULLETS**  
**MARS LANDS ATOP DIGITAL SONGS**



Bruno Mars reaches the top of Hot Digital Songs (2-1) with his debut solo single, "Just the Way You Are," which moves 209,000 downloads, according to Nielsen SoundScan (up 19%), and is the chart's top Digital Gainer. The song displaces Katy Perry's "Teenage Dream," which falls to No. 2 with 197,000 (down 11%), though it holds its place atop the Billboard Hot 100. It's Mars' first No. 1 on the Digital Songs chart as a lead artist. He previously guested on B.o.B's chart-topper "Nothin' on You," which led for two weeks in May. "Just" also nabs the Airplay Gainer tag with an increase of 16 million impressions (to 91.2 million), according to Nielsen BDS, while jumping 8-6 on Hot 100 Airplay. —Silvio Pietrolungo







MAINSTREAM TOP 40™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	14	<b>#1</b> DYNAMITE TAID CRUZ (MERCURY/IDJMG)
2	3	16	I LIKE IT ENRIQUE IGLESIAS FEAT. PITBULL (UNIVERSAL REPUBLIC)
3	4	7	TEENAGE DREAM KATY PERRY (CAPITOL)
4	2	12	LOVE THE WAY YOU LIE EMINEM FEAT. RIHANNA (WEB/SHADY/AFTERMATH/INTERSCOPE)
5	5	9	DJ GOT US FALLIN' IN LOVE USHER FEAT. PITBULL (LAFACE/JLG)
6	7	7	JUST THE WAY YOU ARE BRUNO MARS (ELEKTRA/ATLANTIC)
7	8	8	TAKE IT OFF KESHA (KEMOSABE/RCA/RMG)
8	6	20	COOLER THAN ME MIKE POSNER (J/RMG)
9	10	11	MISERY MARON 5 (A&M/OCTONE/INTERSCOPE)
10	9	16	RIDIN' SOLO JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
11	11	20	AIRPLANES B.O.B FEAT. HINERYS CUOMO (REBEL/ROCK/GRAND HUSTLE/ATLANTIC)
12	13	10	MAGIC B.O.B FEAT. HINERYS CUOMO (REBEL/ROCK/GRAND HUSTLE/ATLANTIC)
13	14	9	CLUB CAN'T HANDLE ME FLO RIDA FEAT. DAVID GUETTA (POE BOY/ATLANTIC)
14	12	18	CALIFORNIA GURLS KATY PERRY FEAT. SNOOP DOGG (CAPITOL)
15	15	5	MINE TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
16	21	5	JUST A DREAM NELLY (DERRITY/UNIVERSAL MOTOWN)
17	16	12	SECRETS ONEREPUBLIC (MOSLEY/INTERSCOPE)
18	18	12	IF I HAD YOU ADAM LAMBERT (19/RCA/RMG)
19	17	24	BILLIONAIRE TRAVIS MCCOY FEAT. BRUNO MARS (WAPPY BOY/DECAVANCE/PUELED BY RAMEN/RRP)
20	20	17	NOT AFRAID EMINEM (WEB/SHADY/AFTERMATH/INTERSCOPE)
21	25	7	ANIMAL NEON TREES (MERCURY/IDJMG)
22	24	10	HALF OF MY HEART JOHN MAYER (COLUMBIA)
23	19	18	THE ONLY EXCEPTION PARAMORE (PUELED BY RAMEN/ATLANTIC/RRP)
24	22	15	FIND YOUR LOVE DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
25	26	9	LA LA LA LUBA LA FEAT. IYAZ (BELUGA HEIGHTS/WARNER BROS.)
26	27	8	IF IT'S LOVE TRAIN (COLUMBIA)
27	31	2	LIKE A G6 FAR*EAST MOVEMENT FEAT. CATAPACS & DEV (CHERRYTREE/INTERSCOPE)
28	29	5	2012 (IT AIN'T THE END) JAY SEAN FEAT. NICKI MINAJ (CASH MONEY/UNIVERSAL REPUBLIC)
29	30	3	U SMILE JUSTIN BIEBER (SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG)
30	28	12	THE MAN WHO CAN'T BE MOVED THE SCRIPT (PHONOGENIC/EPIC)
31	NEW		<b>GREATEST GAINER</b> ONLY GIRL (IN THE WORLD) RIHANNA (SRP/DEF. JAM/IDJMG)
32	23	14	KISSIN U MIRANDA COSGROVE (COLUMBIA)
33	32	6	BLEED HOT CHELLE RAE (IMQ/JIVE/JLG)
34	33	4	LOVE LIKE WOE THE READY SET (SIRE/DECAVANCE/REPRISE)
35	NEW		<b>F**K YOU (FORGET YOU)</b> CEE LO GREEN (ELEKTRA/RRP)
36	35	3	LETTING GO (DUTTY LOVE) SEAN KINGSTON FEAT. NICKI MINAJ (BELUGA HEIGHTS/EPIC)
37	34	4	ROUND & ROUND SELENA GOMEZ & THE SCENE (HOLLYWOOD)
38	36	3	I LIKE THAT RICHARD VISION & STATIC REVENGER STARRING LUCIANA (GFFN/INTERSCOPE)
39	38	2	SEPTEMBER DAUGHTRY (19/RCA/RMG)
40	39	2	SO OBVIOUS RUNNER RUNNER (CAPITOL)

The launch of the fourth-quarter retail blitz affects multiple air-play charts, where three notable acts debut with lead singles from new albums.

Santana enters Adult Contemporary at No. 25 with "While My Guitar Gently Weeps," featuring India.Arie and Yo-Yo Ma. The Beatles cover introduces Santana's "Guitar Heaven: The Greatest Guitar Classics of All Time," due Sept. 21.

Two spots below, Michael BublÉ bows with "Hollywood," which also starts on the Billboard Hot 100 at No. 55 and Hot Digital Songs at No. 29 (46,000 downloads). The track ushers in the deluxe "Crazy Love Hollywood Edition," out Oct. 25. (View the Adult Contemporary list in full at billboard.biz/charts.)

Kings of Leon preview their fifth studio set, "Come Around Sundown," due Oct. 19, as "Radioactive" roars onto Alternative at No. 16 and Rock Songs at No. 19. On the latter list, the song arrives with 5.2 million in first-week audience on 75 stations.



BUBLÉ

ADULT CONTEMPORARY™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	37	<b>#1</b> HEY, SOUL SISTER LADY ANTEBELLUM (CAPITOL NASHVILLE/CAPITOL)
2	2	35	NEED YOU NOW LADY ANTEBELLUM (CAPITOL NASHVILLE/CAPITOL)
3	3	50	SMILE UNCLE KRACOR (TOP DOG/ATLANTIC)
4	4	27	BREAKEVEN THE SCRIPT (PHONOGENIC/EPIC)
5	5	37	SOMEDAY ROB THOMAS (EMBLEM/ATLANTIC)
6	6	29	LIFE AFTER YOU DAUGHTRY (19/RCA/RMG)
7	7	49	ALREADY GONE KELLY CLARKSON (19/RCA/RMG)
8	9	26	WHATAYA WANT FROM ME ADAM LAMBERT (19/RCA/RMG)
9	10	12	HALF OF MY HEART JOHN MAYER (COLUMBIA)
10	11	12	CALIFORNIA GURLS KATY PERRY (CAPITOL)
11	12	17	I NEVER TOLD YOU COLBIE CAILLAT (UNIVERSAL REPUBLIC)
12	13	25	HALFWAY GONE LIFEHOUSE (GFFEN/INTERSCOPE)
13	15	13	ALEJANDRO LADY GAGA (STREAMLINE/KONJIVE/CHERRYTREE/INTERSCOPE)
14	19	4	<b>GG MINE</b> TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
15	16	8	SLICE FIVE FOR FIGHTING (PRECISION/WIND-UP)
16	14	11	KING OF ANYTHING SARA BAREILLES (EPIC)
17	18	8	MISERY MARON 5 (A&M/OCTONE/INTERSCOPE)
18	17	18	LOVING YOU IS EASY SARAH McLACHLAN (ARISTA/RMG)
19	20	12	GLITTER IN THE AIR PINK (LAFACE/JLG)
20	23	5	I RUN TO YOU LADY ANTEBELLUM (CAPITOL NASHVILLE/CAPITOL)
21	21	4	IF IT'S LOVE TRAIN (COLUMBIA)
22	22	8	THANK YOU JIM BRICKMAN FEAT. MATT GIBAUD (SOMERSET)
23	24	4	SECRET SEAL (1143/REPRISE)
24	27	2	WHILE MY GUITAR GENTLY WEEPS SANTANA FEAT. INDIA ARIE & YO-YO MA (ARISTA/RMG)
25	NEW		

ADULT TOP 40™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	22	<b>#1</b> IF IT'S LOVE #1 WKS TRAIN (COLUMBIA)
2	2	12	MISERY MARON 5 (A&M/OCTONE/INTERSCOPE)
3	3	18	CALIFORNIA GURLS KATY PERRY (CAPITOL)
4	5	15	<b>GREATEST GAINER</b> SEPTEMBER DAUGHTRY (19/RCA/RMG)
5	6	17	KING OF ANYTHING SARA BAREILLES (EPIC)
6	4	21	HALF OF MY HEART JOHN MAYER (COLUMBIA)
7	8	9	COOLER THAN ME MIKE POSNER (J/RMG)
8	7	21	MOCKINGBIRD ROB THOMAS (EMBLEM/ATLANTIC)
9	9	12	THE ONLY EXCEPTION PARAMORE (PUELED BY RAMEN/ATLANTIC/RRP)
10	13	6	TEENAGE DREAM KATY PERRY (CAPITOL)
11	11	15	HOME GOD 600 DOLLS (WARNER BROS.)
12	14	12	ANIMAL NEON TREES (MERCURY/IDJMG)
13	12	23	GLITTER IN THE AIR PINK (LAFACE/JLG)
14	15	15	ALL IN LIFEHOUSE (GFFEN/INTERSCOPE)
15	16	11	I RUN TO YOU LADY ANTEBELLUM (CAPITOL NASHVILLE/CAPITOL)
16	18	9	SECRETS ONEREPUBLIC (MOSLEY/INTERSCOPE)
17	17	8	I LIKE IT ENRIQUE IGLESIAS (UNIVERSAL REPUBLIC)
18	21	4	MINE TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
19	20	6	IF I HAD YOU ADAM LAMBERT (19/RCA/RMG)
20	22	7	RHYTHM OF LOVE PLAIN WHITE T'S (HOLLYWOOD)
21	19	17	THE TRUTH KRIS ALLEN FEAT. PAT MONAHAN (19/JIVE/JLG)
22	26	6	DYNAMITE TAID CRUZ (MERCURY/IDJMG)
23	23	14	BULLETPROOF LA ROUX (BIG LIFE/POLYDOOR/CHERRYTREE/INTERSCOPE)
24	25	20	YOUR LOVE IS MY DRUG KESHA (KEMOSABE/RCA/RMG)
25	24	18	ALEJANDRO LADY GAGA (STREAMLINE/KONJIVE/CHERRYTREE/INTERSCOPE)

ROCK SONGS™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	2	13	<b>#1</b> ANOTHER WAY TO DIE #1 WKS DISTURBED (REPRISE)
2	1	6	THE CATALYST LINKIN PARK (WARNER BROS.)
3	3	17	NIGHTMARE AVENGED SEVENFOLD (HOPELESS/SIRE/WARNER BROS.)
4	5	10	SAY YOU'LL HAUNT ME STONE SOUR (ROADRUNNER/RRP)
5	4	31	LAY ME DOWN THE DIRTY HEADS FEAT. ROME (EXECUTIVE)
6	6	65	SAVIOR RISE AGAINST (DGC/INTERSCOPE)
7	8	22	ANIMAL NEON TREES (MERCURY/IDJMG)
8	10	14	LITTLE LION MAN MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/GLASSNOTE)
9	9	33	LISZTOMANIA PHOENIX (LOYALTY/RED/GLASSNOTE)
10	13	13	LESSON LEARNED ALICE IN CHAINS (VIRGIN/CAPITOL)
11	7	16	BAD COMPANY FIVE FINGER DEATH PUNCH (PROSPECT PARK)
12	18	15	TIGHTEN UP THE BLACK KEYS (NONESUCH/WARNER BROS.)
13	14	26	THIS IS WAR THIRTY SECONDS TO MARS (IMMORTAL/VIRGIN/CAPITOL)
14	15	13	KICK IN THE TEETH PAPA ROACH (ELEVEN SEVEN)
15	17	9	LOVE-HATE-SEX-PAIN GODSMACK (UNIVERSAL REPUBLIC)
16	19	5	MY BEST THEORY JIMMY EAT WORLD (DGC/INTERSCOPE)
17	11	23	THE CROW AND THE BUTTERFLY SHINEDOWN (ATLANTIC)
18	16	13	CROSSFIRE BRANDON FLOWERS (ISLAND/IDJMG)
19	HOT SHOT DEBUT		<b>GREATEST RADIOACTIVE GAINER</b> KINGS OF LEON (RCA/RMG)
20	12	23	IN ONE EAR CAGE THE ELEPHANT (DSP/JIVE/JLG)
21	23	8	IMPOSSIBLE ANBERLIN (UNIVERSAL REPUBLIC)
22	24	16	THE SOUND (JOHN M. PERKINS' BLUES) SWITCHFOOT (LOWERCASE PEOPLE/CREDENTIAL/ATLANTIC)
23	21	11	LIGHTS OUT BREAKING BENJAMIN (HOLLYWOOD)
24	20	14	HELL OF A TIME HELLYEAH (EPIC)
25	25	11	END OF ME APOCALYPTICA FEAT. GAVIN ROSSDALE (20-20/JIVE/JLG)
26	22	5	BLACK RAIN SOUNDGARDEN (A&M/UMe)
27	27	7	LIVING IN A DREAM FINGER ELEVEN (WIND-UP)
28	26	10	MAYBE SICK PUPPIES (RMR/VIRGIN/CAPITOL)
29	28	5	READY TO START ARCADE FIRE (MERGE)
30	29	8	PORN STAR DANCING MY DARKEST DAYS FEAT. ZAKK WYLDE (MVR/MERCURY/IDJMG)
31	30	5	MEMORIES WEEZER (EPITAPH)
32	31	6	WORLD SO COLD THREE DAYS GRACE (JIVE/JLG)
33	32	7	SHOOT IT OUT 10 YEARS (UNIVERSAL REPUBLIC)
34	41	4	UNDISCLOSED DESIRES MUZE (HELIUM-3/WARNER BROS.)
35	35	3	LIFE WON'T WAIT OZZY OSBOURNE (EPIC)
36	33	11	THE SOUND OF SUNSHINE MICHAEL FRANTI & SPEARHEAD (BOO BOO WAX/CAPITOL)
37	34	4	BEG STEAL OR BORROW RAY LAMONTAGNE AND THE PARIAH DOGS (RCA/RED)
38	36	10	TAKE BACK THE FEEL HAIL THE VILLAIN (ROADRUNNER/RRP)
39	39	4	SHAMEFUL METAPHORS CHEVELLE (EPIC)
40	NEW		<b>WAITING FOR THE END</b> LINKIN PARK (MACHINE SHOP/WARNER BROS.)
41	48	2	F**K YOU (FORGET YOU) CEE LO GREEN (ELEKTRA/RRP)
42	40	7	FREAK THE SMASHING PUMPKINS (MARTHA'S MUSIC)
43	NEW		<b>CLOSER TO THE EDGE</b> THIRTY SECONDS TO MARS (IMMORTAL/VIRGIN/CAPITOL)
44	47	2	AT OR WITH ME JACK JOHNSON (BRUSHFIRE/UNIVERSAL REPUBLIC)
45	42	5	SUMMER DAY SHERYL CROW (A&M/INTERSCOPE)
46	NEW		<b>THE SEX IS GOOD</b> SAVING ABEL (SKIDD/IRVING/CAPITOL)
47	37	16	ALL NIGHT LONG BUCKCHERRY (ELEVEN SEVEN)
48	44	3	IF IT'S LOVE TRAIN (COLUMBIA)
49	45	10	HALF OF MY HEART JOHN MAYER (COLUMBIA)
50	46	19	HOME EDWARD SHARPE & THE MAGNETIC ZONES (PARKWOOD/UNIVERSAL REPUBLIC)

Ray LaMontagne & the Pariah Dogs score their first Triple A No. 1, as "Beg Steal or Borrow" rises 2-1. Previously billed as a solo artist, LaMontagne peaked at No. 5 with each of his three prior entries: "Trouble" (2005), "Three More Days" (2006) and "You Are the Best Thing" (2008).



ALTERNATIVE™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	6	<b>#1</b> THE CATALYST #1 WKS LINKIN PARK (WARNER BROS.)
2	2	31	ANIMAL NEON TREES (MERCURY/IDJMG)
3	4	31	LAY ME DOWN THE DIRTY HEADS FEAT. ROME (EXECUTIVE)
4	10	5	MY BEST THEORY JIMMY EAT WORLD (DGC/INTERSCOPE)
5	3	23	IN ONE EAR CAGE THE ELEPHANT (DSP/JIVE/JLG)
6	9	9	IMPOSSIBLE ANBERLIN (UNIVERSAL REPUBLIC)
7	5	35	LISZTOMANIA PHOENIX (LOYALTY/RED/GLASSNOTE)
8	8	16	LITTLE LION MAN MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/GLASSNOTE)
9	7	65	SAVIOR RISE AGAINST (DGC/INTERSCOPE)
10	11	14	TIGHTEN UP THE BLACK KEYS (NONESUCH/WARNER BROS.)
11	12	19	THE SOUND (JOHN M. PERKINS' BLUES) SWITCHFOOT (LOWERCASE PEOPLE/CREDENTIAL/ATLANTIC)
12	6	13	CROSSFIRE BRANDON FLOWERS (ISLAND/IDJMG)
13	14	10	SAY YOU'LL HAUNT ME STONE SOUR (ROADRUNNER/RRP)
14	15	17	NIGHTMARE AVENGED SEVENFOLD (HOPELESS/SIRE/WARNER BROS.)
15	13	27	THIS IS WAR THIRTY SECONDS TO MARS (IMMORTAL/VIRGIN/CAPITOL)
16	NEW		<b>GREATEST RADIOACTIVE GAINER</b> KINGS OF LEON (RCA/RMG)
17	16	13	ANOTHER WAY TO DIE DISTURBED (REPRISE)
18	17	11	MAYBE SICK PUPPIES (RMR/VIRGIN/CAPITOL)
19	18	6	READY TO START ARCADE FIRE (MERGE)
20	20	6	UNDISCLOSED DESIRES MUZE (HELIUM-3/WARNER BROS.)
21	22	6	LIVING IN A DREAM FINGER ELEVEN (WIND-UP)
22	19	12	KICK IN THE TEETH PAPA ROACH (ELEVEN SEVEN)
23	21	5	MEMORIES WEEZER (EPITAPH)
24	23	15	YOU GOT ME CRASH KINGS (CUSTARD/UNIVERSAL MOTOWN)
25	25	11	END OF ME APOCALYPTICA FEAT. GAVIN ROSSDALE (20-20/JIVE/JLG)

TRIPLE A™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	2	12	<b>#1</b> BEG STEAL OR BORROW #1 WKS RAY LAMONTAGNE AND THE PARIAH DOGS (RCA/RED)
2	1	17	THE SOUND OF SUNSHINE MICHAEL FRANTI & SPEARHEAD (BOO BOO WAX/CAPITOL)
3	3	14	SUMMER DAY SHERYL CROW (A&M/INTERSCOPE)
4	5	8	AT OR WITH ME JACK JOHNSON (BRUSHFIRE/UNIVERSAL REPUBLIC)
5	4	17	HALF OF MY HEART JOHN MAYER (COLUMBIA)
6	6	16	KING OF ANYTHING SARA BAREILLES (EPIC)
7	7	6	ANGEL DANCE ROBERT PLANT (TROJ/CHARM/ROUNDER)
8	9	8	A MOMENT CHANGES EVERYTHING DAVID GRAY (JHT/MERCER STREET/DOWNTOWN)
9	10	10	IF IT'S LOVE TRAIN (COLUMBIA)
10	11	17	HEAD FULL OF DOUBT THE AVEST BROTHERS (AMERICAN/COLUMBIA)
11	8	11	CROSSFIRE BRANDON FLOWERS (ISLAND/IDJMG)
12	14	10	LITTLE LION MAN MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/GLASSNOTE)
13	13	18	TIGHTEN UP THE BLACK KEYS (NONESUCH/WARNER BROS.)
14	12	40	KANDI ONE ESKIMO (SHANGRI-LA)
15	15	24	YOU AND YOUR HEART JACK JOHNSON (BRUSHFIRE/UNIVERSAL REPUBLIC)
16	16	17	LAREDO BAND OF HORSES (BROWN/FAT POSSUM/COLUMBIA)
17	18	6	FADE LIKE A SHADOW KT TUNSTALL (RELENTLESS/VIRGIN/CAPITOL)
18	22	3	RUN BACK TO YOUR SIDE ERIC CLAPTON (DUCK/REPRISE)
19	20	3	LIGHT YOU UP SHAWN MULLINS (VANGUARD)
20	17	14	LAY ME DOWN THE DIRTY HEADS FEAT. ROME (EXECUTIVE)
21	19	13	BEAUTIFUL BIG HEAD TODD AND THE MONSTERS (BIG/LG)
22	21	5	DO YOU LOVE ME? BUSTER (UNIVERSAL REPUBLIC)
23	23	4	HIGH IN THE MORNING TOM PETTY AND THE HEARTBREAKERS (REPRISE)
24	26	2	GLOW DONAVON FRANKENREITER (LIQUID TAMBORINE/LG)
25	25	20	LOVING YOU IS EASY SARAH McLACHLAN (ARISTA/RMG)



**HOT COUNTRY SONGS™**

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	2	4	17	<b>#1</b> <b>OUR KIND OF LOVE</b> P.WORLEY, LADY ANTEBELLUM (D. HAYWOOD, C. KELLEY, H. SCOTT, BUSBEE)	Lady Antebellum CAPITOL NASHVILLE		1
2	1	2	17	<b>PRETTY GOOD AT DRINKIN' BEER</b> C. CHAMBERLAIN, B. CURRINGTON (T. JONES)	Billy Currington MERCURY		1
3	5	7	9	<b>THE BOYS OF FALL</b> B. CANNON, K. CHESNEY (C. BEATHARD, D. TURNBULL)	Kenny Chesney BNA		3
4	4	1	24	<b>ALL ABOUT TONIGHT</b> S. HENDRICKS (R. AKINS, B. HAYS/SLIP, D. DAVIDSON)	Blake Shelton REPRISE/WMN		1
5	8	8	23	<b>ALL OVER ME</b> F. ROGERS (B. HAYS/SLIP, D. DAVIDSON, R. AKINS)	Josh Turner MCA NASHVILLE		5
6	9	9	22	<b>ROLL WITH IT</b> C. CHAMBERLAIN (T. LANE, D. LEE, J. PARK)	Easton Corbin MERCURY		6
7	6	6	47	<b>SMILE</b> R. CAVALLI (M. SHAFER, B. DALY, J. HARDING, J. BOSE)	Uncle Kracker TOP DOG/ATLANTIC/BIGGER PICTURE		6
8	3	5	56	<b>LOVE LIKE CRAZY</b> D. JOHNSON (D. JOHNSON, T. JAMES)	Lee Brice CURB		3
9	11	12	12	<b>COME BACK SONG</b> F. ROGERS (D. RUCKER, C. STAPLETON, C. BEATHARD)	Darius Rucker CAPITOL NASHVILLE		9
10	10	10	28	<b>LITTLE WHITE CHURCH</b> W. KIRKPATRICK, LITTLE BIG TOWN (K. FARR, J. L. DILLON, J. J. DILLON, C. BEATHARD)	Little Big Town CAPITOL NASHVILLE		10
11	12	11	6	<b>MINE</b> N. CHAPMAN, T. SWIFT (T. SWIFT)	Taylor Swift BIG MACHINE		11
12	13	14	8	<b>STUCK LIKE GLUE</b> B. GALLIMORE, K. BUSH, J. NETTLES (J. D. NETTLES, K. BUSH, K. GRIFFIN, S. CARTER)	Sugarland MERCURY		12
13	15	15	7	<b>WHY WAIT</b> D. HUFF, RASCAL FLATTS (N. THRASHER, T. SHAPIRO, J. YEARY)	Rascal Flatts BIG MACHINE		13
14	16	16	24	<b>FARMER'S DAUGHTER</b> T. HEDGECOCK, R. ATKINS (M. GREEN, B. HAYS/SLIP, R. AKINS)	Rodney Atkins CURB		14
15	17	17	13	<b>THE BREATH YOU TAKE</b> T. BROWN, G. STRAIT (D. DILLON, J. J. DILLON, C. BEATHARD)	George Strait MCA NASHVILLE		15
16	19	21	5	<b>AIR POWER</b> <b>AS SHE'S WALKING AWAY</b> K. STEGALL, Z. BROWN, Z. BROWN, W. DURRETTE (SOUTHERN GROUND/ATLANTIC/BIGGER PICTURE)	Zac Brown Band Featuring Alan Jackson SOUTHERN GROUND/ATLANTIC/BIGGER PICTURE		16
17	18	18	18	<b>IF I DIE YOUNG</b> P. WORLEY (K. PERRY)	The Band Perry REPUBLIC NASHVILLE		17
18	21	22	6	<b>AIR POWER</b> <b>ANYTHING LIKE ME</b> F. ROGERS (B. PAISLEY, C. DUBOIS, D. TURNBULL)	Brad Paisley ARISTA NASHVILLE		18
19	20	19	27	<b>WAY OUT HERE</b> M. KNOX (J. THOMPSON, C. BEATHARD, D. L. MURPHY)	Josh Thompson COLUMBIA		19
20	22	23	10	<b>AIR POWER</b> <b>TURN ON THE RADIO</b> D. HUFF (J. P. TWANG, M. OAKLEY, C. OAKLEY)	Reba STARSTRUCK/VALORY		20
21	23	20	14	<b>TRAILERHOOD</b> T. KEITH (T. KEITH)	Toby Keith SHOW DOG/UNIVERSAL		20
22	24	24	16	<b>HOW I GOT TO BE THIS WAY</b> J. STOVER (J. S. STOVER, J. MOORE, R. RUTHERFORD)	Justin Moore VALORY		22
23	25	27	6	<b>MY KINDA PARTY</b> M. KNOX (G. GILBERT)	Jason Aldean BROKEN BOW		23
24	26	26	11	<b>ONLY PRETTIER</b> FLIDDELL, M. WURCKE (M. LAMBERT, N. HEMBY)	Miranda Lambert COLUMBIA		24
25	27	25	18	<b>THIS AIN'T NO LOVE SONG</b> M. KNOX (T. LANE, MARCEL, D. LEE)	Trace Adkins SHOW DOG/UNIVERSAL		25



Song hits the top tier with the chart's second-biggest audience gain (up 2.8 million impressions), becoming the artist's fifth top 10 on this list. Track also posts its best rank so far on Country Digital Songs (9-6). New album "Charleston, S.C., 1966" arrives Oct. 12.



Lead single from the band's second album (due Sept. 21), "Get What You Give," crosses Airpower threshold in fifth chart week. Track will also appear on featured artist Jackson's new hits package, "34 Number Ones," due Nov. 23.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
26	31	39	4	<b>GREATEST GAINER</b> <b>MAMA'S SONG</b> M. BRIGHT (C. UNDERWOOD, K. DIOGUARDI, M. FREDERIKSEN, L. LAIRD)	Carrie Underwood ARISTA NASHVILLE		26
27	28	28	30	<b>SUNSHINE (EVERYBODY NEEDS A LITTLE)</b> S. AZAR, J. NEIBANK (S. AZAR, J. YOUNG)	Steve Azar RIDE		27
28	33	32	7	<b>SOMEONE ELSE CALLING YOU BABY</b> J. STEVENS (L. BRYAN, J. STEVENS)	Luke Bryan CAPITOL NASHVILLE		28
29	30	29	30	<b>VOICES</b> J. STROUD (C. YOUNG, C. TOMPKINS, C. WISEMAN)	Chris Young RCA		29
30	32	31	17	<b>SMOKE A LITTLE SMOKE</b> J. JOYCE (E. CHURCH, J. HYDE, D. WILLIAMS)	Eric Church BIG MACHINE		30
31	29	30	13	<b>JUST BY BEING YOU (HALO AND WINGS)</b> D. HUFF (B. CAMERON, P. CONROY)	Steel Magnolia BIG MACHINE		29
32	34	33	11	<b>I WILL NOT SAY GOODBYE</b> M. BRIGHT (L. WHITE, C. CANNON, W. MCGEEHEE)	Danny Gokey 18/RCA		32
33	35	34	20	<b>WILDFLOWER</b> J. RICH (S. BROWN, V. MCGEEHEE, J. S. STOVER)	The JaneDear Girls REPRISE/WMN		33
34	36	36	14	<b>FROM A SWEETENED AWAY</b> B. REAVERS (S. TWENEY, B. DIPIERO, K. ROCHELLE)	Sunny Sweeney REPUBLIC NASHVILLE		34
35	38	37	15	<b>REAL</b> D. FRIZSELL, B. CLAWSON (N. COTY, J. MELTON)	James Wesley BROKEN BOW		35
36	37	38	8	<b>THE SHAPE I'M IN</b> M. WRIGHT (B. AKINS, D. DAVIDSON, B. HAYS/SLIP)	Joe Nichols SHOW DOG/UNIVERSAL		36
37	39	40	16	<b>TELL ME YOU GET LONELY</b> M. KNOX (M. DOBSON, D. DAVIDSON)	Frankie Ballard REPRISE/WMN		37
38	44	42	7	<b>FAMILY MAN</b> K. STEGALL (C. CAMPBELL, J. HENDERSON, J. SHEWMAKE)	Craig Campbell BIGGER PICTURE		38
39	40	43	4	<b>GEORGIA CLAY</b> C. LAGERBERG (J. KELLEY, C. LAGERBERG, C. KELLEY)	Josh Kelley MCA NASHVILLE		39
40	42	41	11	<b>COUNTRY DONE COME TO TOWN</b> J. RICH (J. RICH, V. MCGEEHEE)	John Rich REPRISE/WMN		40
41	43	44	4	<b>DRAW ME A MAP</b> J. R. STEWART (J. RANDALL, D. BENTLEY)	Dierks Bentley CAPITOL NASHVILLE		41
42	45	46	8	<b>ARE YOU GONNA KISS ME OR NOT</b> NEW VOICE ENTERTAINMENT (J. COLLINS, D. L. MURPHY)	Thompson Square STONEY CREEK		42
43	46	52	4	<b>PLAYING THE PART</b> THE KENT HARDLEY PLAYBOYS (J. JOHNSON, S. MINOR)	Jamey Johnson MERCURY		43
44	47	47	6	<b>WHERE DO I GO FROM YOU</b> K. STEGALL (D. COOK, C. DANIELS, R. TYNDALL)	Clay Walker CURB		44
45	48	45	9	<b>GOOD TO BE ME</b> KID ROCK (M. SHAFER, B. JAMES, J. HARDING, R. J. RITCHIE)	Uncle Kracker Featuring Kid Rock TOP DOG/ATLANTIC/BIGGER PICTURE		45
46	50	59	4	<b>COUNTRY STRONG</b> B. GALLIMORE (J. HANSON, T. MARTIN, M. NESLER)	Gwyneth Paltrow RCA		46
47	52	49	5	<b>LEAVIN'</b> J. RITCHIE (D. BRANDT)	Blaine Larsen TREEHOUSE/STROUD/VALORY		47
48	49	50	5	<b>DROP ON BY</b> N. CHAPMAN (B. LONG, R. ROGERS)	Laura Bell Bundy MERCURY		48
49	55	-	2	<b>READY FOR LOVE</b> R. LANDIS (BUSBEE, T. MEADOWS, B. TERRY)	Adam Brand ARISTA NASHVILLE		49
50	54	48	9	<b>HE BETTER BE DEAD</b> P. WORLEY (T. LYNN, C. CUTBIRTH, J. WAYNE, L. SATCHER)	Stealing Angels SKYVILLE/NINE NORTH		48

**TOP COUNTRY ALBUMS™**

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	4	33	<b>#1</b> <b>LADY ANTEBELLUM</b> WKS CAPITOL NASHVILLE 97702 (18.98)	Need You Now	2	1
2	3	5	95	<b>ZAC BROWN BAND</b> ROUNDER PICTURE HOME GROWN/VALORY 518931/18 (13.98)	The Foundation	2	2
3	6	6	50	<b>MIRANDA LAMBERT</b> COLUMBIA 46654/SMN (12.98)	Revolution	1	1
4	4	1	3	<b>LITTLE BIG TOWN</b> CAPITOL NASHVILLE 88755 (18.98)	The Reason Why	1	1
5	5	3	4	<b>TRACE ADKINS</b> SHOW DOG/UNIVERSAL 014068 (9.98)	Cowboy's Back In Town	1	1
6	7	10	45	<b>CARRIE UNDERWOOD</b> 18/ARISTA NASHVILLE 48923/SMN (13.98)	Play On	1	1
7	8	9	96	<b>TAYLOR SWIFT</b> BIG MACHINE 0200 (18.98)	Fearless	3	1
8	2	-	2	<b>RYAN BINGHAM &amp; THE DEAD HORSES</b> LOST HIGHWAY 014540*/UMGN (9.98)	Junky Star	2	2
9	12	12	63	<b>BRAD PAISLEY</b> ARISTA NASHVILLE 47352/SMN (13.98)	American Saturday Night	1	1
10	9	7	5	<b>BLAKE SHELTON</b> REPRISE 524497/WMN (7.98)	All About Tonight (EP)	1	1
11	<b>HOT SHOT DEBUT</b>	1	1	<b>RODNEY ATKINS</b> CRACKER BARREL 79206 EX/CURB (11.98)	Rodney Atkins	11	11
12	11	8	9	<b>JERROD NIEMANN</b> SEA GALE/ARISTA NASHVILLE 65720/SMN (9.98)	Judge Jerrod & The Hung Jury	1	1
13	14	16	75	<b>JASON ALDEAN</b> BROKEN BOW 7637 (18.98)	Wide Open	2	2
14	13	11	126	<b>LADY ANTEBELLUM</b> CAPITOL NASHVILLE 03206 (12.98)	Lady Antebellum	1	1
15	15	13	28	<b>EASTON CORBIN</b> MERCURY 01364/UMGN (10.98)	Easton Corbin	4	4
16	10	2	3	<b>RANDY ROGERS BAND</b> MCA NASHVILLE 014217*/UMGN (9.98)	Burning The Day	2	2
17	16	15	49	<b>LUKE BRYAN</b> CAPITOL NASHVILLE 65833 (18.98)	Doin' My Thing	2	2
18	21	24	77	<b>ERIC CHURCH</b> CAPITOL NASHVILLE 20810* (12.98)	Carolina	4	4
19	19	20	31	<b>JOSH TURNER</b> MCA NASHVILLE 013363/UMGN (13.98)	Haywire	2	2
20	17	14	15	<b>DIERKS BENTLEY</b> CAPITOL NASHVILLE 85410 (12.98)	Up On The Ridge	2	2
21	18	28	12	<b>UNCLE KRACKER</b> TOP DOG/ATLANTIC 524613/18 (6.98)	Happy Hour: The South River Road Sessions (EP)	9	9
22	20	17	53	<b>BROOKS &amp; DUNN</b> ARISTA NASHVILLE 48922/SMN (13.98)	#1s ... And Then Some	1	1
23	23	18	19	<b>ZAC BROWN BAND</b> SOUTHERN GROUND/ATLANTIC 523706/25 (38.98)	Pass The Jar: Live	2	2
24	22	19	21	<b>COLT FORD</b> AVERAGE JOE'S 216 (14.98)	Chicken & Biscuits	8	8
25	26	30	57	<b>GEORGE STRAIT</b> MCA NASHVILLE 013173*/UMGN (13.98)	Twang	1	1
26	24	23	76	<b>KEITH URBAN</b> CAPITOL NASHVILLE 35751* (18.98)	Defying Gravity	1	1
27	30	27	73	<b>SOUNDTRACK</b> WALT DISNEY 008101 (18.98)	Hannah Montana: The Movie	1	1
28	34	39	45	<b>RODNEY ATKINS</b> CURB 79132 (18.98)	It's America	3	3
29	25	34	57	<b>JUSTIN MOORE</b> VALORY 0100 (10.98)	Justin Moore	3	3
30	32	35	54	<b>CHRIS YOUNG</b> RCA 22818/SMN (10.98)	The Man I Want To Be	6	6
31	29	26	69	<b>KENNY CHESNEY</b> BNA 65555/SMN (11.98)	Greatest Hits II	1	1
32	28	22	12	<b>JARON AND THE LONG ROAD TO LOVE</b> JRON/DOG/UNIVERSAL 013382/UMGN (9.98)	Getting Dressed In The Dark	2	2
33	38	33	14	<b>LEE BRICE</b> CURB 78977 (18.98)	Love Like Crazy	9	9
34	33	29	27	<b>GARY ALLAN</b> MCA NASHVILLE 013382/UMGN (10.98)	Get Off On The Pain	2	2
35	37	32	20	<b>THE BAND PERRY</b> REPUBLIC NASHVILLE DIGITAL EX/UMGN (4.98)	The Band Perry (EP)	32	32
36	36	36	75	<b>RASCAL FLATTS</b> LYRIC STREET 002604 (18.98)	Unstoppable	1	1
37	27	25	55	<b>CRAIG MORGAN</b> BNA 53808/SMN (12.98)	That's Why	8	8
38	31	31	15	<b>JEWEL</b> VALORY JK0200A (9.98)	Sweet And Wild	3	3
39	39	38	29	<b>JOSH THOMPSON</b> COLUMBIA 56858/SMN (9.98)	Way Out Here	9	9
40	40	40	34	<b>SOUNDTRACK</b> FOX FOX SEARCHLIGHT 6184/NEW WEST (17.98)	Crazy Heart	6	6
41	60	68	7	<b>GREATEST GUY PENROD</b> SERVANT 46052/GAITHER (17.98)	Breathe Deep	41	41
42	41	37	28	<b>BLAKE SHELTON</b> REPRISE/WMN/RCA 52554/2/SMN (8.98)	Hillbilly Bone (EP)	2	2
43	46	43	55	<b>VARIOUS ARTISTS</b> BIV/UMGN 26253/SMN (16.98)	NOW That's What I Call Country Vol. 2	4	4
44	48	42	26	<b>BRANTLEY GILBERT</b> AVERAGE JOE'S 215 (14.98)	Halfway To Heaven	19	19
45	43	53	47	<b>TIM MCGRAW</b> CURB 79152 (18.98)	Southern Voice	1	1
46	47	44	24	<b>ALAN JACKSON</b> ARISTA NASHVILLE 62560/SMN (11.98)	Freight Train	2	2
47	52	-	2	<b>PATSY CLINE</b> MCA NASHVILLE 014526/UME (7.98)	Icon: Patsy Cline	47	47
48	45	45	49	<b>TOBY KEITH</b> SHOW DOG/UNIVERSAL 027 (18.98)	American Ride	1	1
49	50	47	15	<b>DIXIE CHICKS</b> COLLIER/REBA 61991/SMN (15.98)	Playlist: The Very Best Of The Dixie Chicks	27	27
50	42	41	56	<b>REBA</b> STARSTRUCK MD/10/VALORY (18.98)	Keep On Loving You	1	1

**TOP BLUEGRASS ALBUMS™**

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	15	<b>#1</b> <b>DIERKS BENTLEY</b> 14 WKS CAPITOL NASHVILLE 85410	Up On The Ridge	1	1
2	<b>NEW</b>	1	<b>THE STEELDRIVERS</b> ROUNDER 610624/CONCORD	Reckless	2	2
3	2	30	<b>CAROLINA CHOCOLATE DROPS</b> NONESUCH 516995/WARNER BROS.	Genuine Negro Jig	3	3
4	3	22	<b>TRAMPLED BY TURTLES</b> BAJ/JOAD 07*	Palomino	4	4
5	5	32	<b>DAILEY &amp; VINCENT</b> CRACKER BARREL 61064/ROUNDER	Dailey & Vincent Sing The Statler Brothers	5	5
6	4	52	<b>THE ISAACS</b> MCA NASHVILLE 46014	The Isaacs ... Naturally: An Almost A Cappella Collection	6	6
7	<b>NEW</b>	1	<b>PETER ROWAN BLUEGRASS BAND</b> COMPASS 4548	Legacy	7	7
8	6	13	<b>PUNCH BROTHERS</b> NONESUCH 521980*/WARNER BROS.	Antifogmatic	8	8
9	8	5	<b>SOUNDTRACK</b> ROUNDER 619100/CONCORD	Get Low	9	9
10	7	82	<b>STEVE MARTIN</b> 40 SHARE 610647*/ROUNDER	The Crow: New Songs For The Five-String Banjo	10	10

**BETWEEN THE BULLETS**  
**LADY 'LOVE' AT NO. 1**





TOP R&B/HIP-HOP ALBUMS™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST / TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	13	<b>#1</b> <b>EMINEM</b> 11 WEEKS RECOVERY (WEB/SHADY/AFTERMATH/INTERSCOPE) 014411*GA
2	2	3	<b>FANTASIA</b> BACK TO ME 5/19/J 66528/RMG
3	6	14	<b>DRAKE</b> THANK ME LATER (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN) 01425/UMG
4	4	5	<b>KEM</b> INTIMACY: ALBUM III (UNIVERSAL MOTOWN) 01446B/UMG
5	5	3	<b>USHER</b> VERSUS (EP) LAFACE 76535/JLG
6	3	2	<b>LYFE JENNINGS</b> I STILL BELIEVE JESUS SWINGS 520417/WARNER BROS.
7	7	8	<b>RICK ROSS</b> TEFLON DON (MAYBACH SLIP-N-SLIDE/DEF JAM) 014366*/IDJMG
8	8	25	<b>USHER</b> RAYMOND V RAYMOND LAFACE/JIVE 61552/JLG
9	NEW		<b>ATMOSPHERE</b> TO ALL MY FRIENDS... RHIMESAYERS 0123
10	10	66	<b>THE BLACK EYED PEAS</b> THE E.N.D. INTERSCOPE 012867*GA
11	11	20	<b>B.O.B</b> B.O.B PRESENTS REBEL ROCK (GRAND HUSTLE/ATLANTIC) 51893*AG
12	NEW		<b>YOUNG BUCK</b> THE REHAB REAL TALK 05
13	9	2	<b>FABOLOUS</b> THERE IS NO COMPETITION 2 (DESSERT STORM/DEF JAM) 014622/UMG
14	14	10	<b>BIG BOI</b> SIR LUCIOUS LEFT FOOT DEF JAM 014737*/IDJMG
15	NEW		<b>DORROUGH</b> GET BIG (GENIUS) 5148/E1
16	13	6	<b>BUN-B</b> TRILL O.G. TRILL J PRINCE RAP 4 LOT 4 LIFE 1014 RAP 4 LOT
17	12	2	<b>GERALD LEVERT</b> THE BEST OF GERALD LEVERT ATLANTIC 525461/RHINO
18	15	69	<b>EMINEM</b> RELAPSE (WEB/SHADY/AFTERMATH/INTERSCOPE) 012868*AGA
19	18	52	<b>KID CUDI</b> MAN ON THE MOON (DECA) 010000/UNIVERSAL MOTOWN 01319*/UMG
20	17	40	<b>ALICIA KEYS</b> THE ELEMENT OF FREEDOM (MCA) 46571*/RMG
21	19	26	<b>MONICA</b> STILL STANDING J 40398/RMG
22	20	54	<b>TREY SONGZ</b> READY (SONGBOOK/ATLANTIC) 518794/AG
23	16	17	<b>NAS &amp; DAMIAN MARLEY</b> DISTANT RELATIVES (EPT) (KUTS/DEF JAM/UNIVERSAL REPUBLIC) 014136/UMG
24	21	42	<b>RIHANNA</b> RATED R (SRP/DEF JAM) 013736/IDJMG
25	22	27	<b>LUDACRIS</b> BATTLE OF THE SEXES (DTP/DEF JAM) 014030*/IDJMG
26	23	32	<b>LIL WAYNE</b> REBIRTH (CASH MONEY/UNIVERSAL MOTOWN) 012737/UMG
27	25	32	<b>SADE</b> SOLDIER OF LOVE (EPIC) 63933*/SONY MUSIC
28	24	12	<b>THE ROOTS</b> HOW I GOT OVER (DEF JAM) 013805*/IDJMG
29	33	17	<b>GG</b> <b>JANELLE MONAE</b> THE ARCHANGEL (WOLFE) (L.A. BOY) 01236*/WARNER BROS.
30	26	27	<b>MARVIN SAPP</b> HERE I AM (VERITY) 53156/JLG
31	30	53	<b>JAY-Z</b> THE BLUEPRINT 3 (ROC-A-FELLA) 520856*/AG
32	28	7	<b>SOUNDTRACK</b> STEP UP 3D (ATLANTIC) 524395/AG
33	27	39	<b>MARY J. BLIGE</b> STRONGER WITH EACH TEAR (MCA/ATLANTIC) 013722/AGA
34	29	11	<b>THE-DREAM</b> LOVE KING RADIO (KILLA/DEF JAM) 014218/IDJMG
35	34	53	<b>DRAKE</b> SIBIR GONE (EP) (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN) 013056/UMG
36	31	31	<b>JAHEIM</b> ANOTHER ROUND (ATLANTIC) 522783/AG
37	35	38	<b>YOUNG MONEY</b> WE ARE YOUNG MONEY (CASH MONEY/UNIVERSAL MOTOWN) 013765/UMG
38	32	2	<b>ERYKAH BADU</b> ICON: ERYKAH BADU (MOTOWN) 014744/UMG
39	36	24	<b>ERYKAH BADU</b> NEW AMERIKAN PART TWO (CONTRAST) (REAL) (UNIVERSAL MOTOWN) 014033/UMG
40	45	40	<b>GUCCI MANE</b> THE STATE VS. RADIC DAVIS (1017 BRICK SQUARE/ASYLUM) 52640*/WARNER BROS.
41	39	62	<b>MAXWELL</b> BLACKSUMMERS'NIGHT (COLUMBIA) 891422/SONY MUSIC
42	48	2	<b>THE TEMPTATIONS</b> ICON: THE TEMPTATIONS (MOTOWN) 014607/UMG
43	42	7	<b>TECH N9NE COLLABS</b> THE GATES MIXED TAPE (STRANGE) 79/RBC
44	44	14	<b>PLIES</b> GOON AFFILIATED (BIG GATES/SLIP-N-SLIDE/ATLANTIC) 522406/AG
45	40	2	<b>JANET JACKSON</b> ICON: JANET JACKSON. NUMBER ONES (A&M) 014577/UMG
46	43	47	<b>MICHAEL JACKSON</b> MICHAEL JACKSON'S THIS IS IT (MCA/EPIC) 76067*/SONY MUSIC
47	38	2	<b>CALVIN RICHARDSON</b> AMERICA'S MOST WANTED (NU MO) 5783/SHANACHEE
48	46	12	<b>KEITH SWEAT</b> RIDIN' SOLO (KEDAR) 00008
49	37	4	<b>DONDRIA</b> DONDRIA VS PHATFFAT (SO SO) DEF 3801/MALACO
50	41	2	<b>KIRK WALUM</b> EVERYTHING IS EVERYTHING (MACK AVENUE) 5145/RENDEZVOUS

Hip-hop act Atmosphere nets its highest-charting set on Top R&B/Hip-Hop Albums as "To All My Friends..." bows at No. 9. The 12-track double-EP was widely available digitally, though the physical version is exclusively sold on tour and through the website of the act's label, Rhymesayers.



MAINSTREAM R&B/HIP-HOP™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)
1	1	10	<b>#1</b> <b>DEUCES</b> 4 WEEKS CHRIS BROWN FEAT. TYGA & KEVIN MCCALL (JIVE/JLG)
2	2	13	<b>LOVE ALL OVER ME</b> MONICA (J/RMG)
3	8	8	<b>GG</b> <b>BOTTOMS UP</b> TREY SONGZ FEAT. NICKI MINAJ (SONGBOOK/ATLANTIC)
4	3	14	<b>MISS ME</b> DRAKE FEAT. LIL WAYNE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMG)
5	4	10	<b>B.M.F. (BLOWIN' MONEY FAST)</b> RICK ROSS FEAT. STYLES P (MAYBACH SLIP-N-SLIDE/DEF JAM/IDJMG)
6	6	7	<b>FANCY</b> DRAKE FEAT. TI & SWIZZ BEATZ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMG)
7	7	13	<b>GOT YOUR BACK</b> T.I. FEAT. KERI HILSON (GRAND HUSTLE/ATLANTIC)
8	5	17	<b>YOUR LOVE</b> NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMG)
9	11	6	<b>LOVE THE WAY YOU LIE</b> EMINEM FEAT. RIHANNA (WEB/SHADY/AFTERMATH/INTERSCOPE)
10	9	21	<b>THERE GOES MY BABY</b> USHER (LAFACE/JLG)
11	12	8	<b>HOLDING YOU DOWN (GOIN IN CIRCLES)</b> JAZMINE SULLIVAN (J/RMG)
12	13	6	<b>HOT TOTTIE</b> USHER FEAT. JAY-Z (LAFACE/JLG)
13	10	14	<b>PRETTY BOY SWAG</b> SOULJA BOY TELL'EM (COLLIPARK/INTERSCOPE)
14	14	17	<b>BOTTOMS UP</b> FANTASIA (19/J/RMG)
15	15	26	<b>UN-THINKABLE (I'M READY)</b> ALICIA KEYS (MCA/J/RMG)
16	16	19	<b>FIND YOUR LOVE</b> DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMG)
17	20	11	<b>GET BIG</b> DORROUGH (GENIUS/E1)
18	17	18	<b>RIDE</b> CIARA FEAT. LUDACRIS (LAFACE/JLG)
19	18	12	<b>CHAMPAGNE LIFE</b> NE-YO (DEF JAM/IDJMG)
20	19	19	<b>TEACH ME HOW TO DOUGIE</b> CALLI SWAG DISTRICT (CAPITOL)
21	22	9	<b>NO HANDS</b> JEREMIH FEAT. LUDACRIS (MICK SCHULTZ/DEF JAM/IDJMG)
22	26	3	<b>WAKA FLOCKA FAME (PART 2) (1017 BRICK SQUARE/ASYLUM/WARNER BROS.)</b>
23	23	3	<b>RIGHT ABOVE IT</b> LIL WAYNE FEAT. DRAKE (CASH MONEY/UNIVERSAL MOTOWN/UMG)
24	21	15	<b>STATISTICS</b> LYFE JENNINGS (JESUS SWINGS/ASYLUM/WARNER BROS.)
25	25	4	<b>GUCCI TIME</b> GUCCI MANE FEAT. SWIZZ BEATZ (1017 BRICK SQUARE/ASYLUM/WARNER BROS.)
26	27	7	<b>SEX MUSIC</b> TANK (SOUNDBASE/MOGAME/ATLANTIC)
27	30	3	<b>CANT BE FRIENDS</b> TREY SONGZ (SONGBOOK/ATLANTIC)
28	29	9	<b>PHONE #</b> BOBBY V FEAT. PLIES (BLU KOLLA DREAMS/CAPITOL)
29	24	18	<b>OMG</b> USHER FEAT. WILL I AM (LAFACE/JLG)
30	34	2	<b>ALL I WANT IS YOU</b> MIGUEL FEAT. J. COLE (BLACK IT BYSTORM/JIVE/JLG)
31	40	2	<b>HOPE SHE CHEATS ON YOU (WITH A BASKETBALL PLAYER)</b> MARSHA AMBROSIOUS (J/RMG)
32	36	2	<b>WHERE YOU ARE</b> CALLI SWAG DISTRICT (CAPITOL)
33	33	5	<b>LETTING GO (DUTTY LOVE)</b> SEAN KINGSTON FEAT. NICKI MINAJ (BELUGA HEIGHTS/EPIC/COLUMBIA)
34	32	6	<b>I JUST CANT DO THIS</b> K. MICHELLE (NITZ COMMITTEE/JIVE/JLG)
35	NEW		<b>LAY IT DOWN</b> LLOYD (YOUNG-GOLDIE/ZONE 4/INTERSCOPE)
36	31	14	<b>HARD IN DA PAINT</b> WAKA FLOCKA FAME (1017 BRICK SQUARE/ASYLUM/WARNER BROS.)
37	37	2	<b>ANY GIRL</b> LLOYD BANKS FEAT. LLOYD (G UNIT)
38	RE-ENTRY		<b>I'M SINGLE</b> LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN/UMG)
39	NEW		<b>JIZZLE</b> YOUNG JEZTY FEAT. LIL JON (CTE/DEF JAM/IDJMG)
40	RE-ENTRY		<b>LOVEALTY</b> BRIAN FEAT. TYGA & LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN/UMG)

## BETWEEN THE BULLETS YOUNG BUCK BOWS, MINUS G-UNIT



There's been no shortage of drama surrounding rapper Young Buck lately. The G-Unit artist has been wrangling with label chief 50 Cent to exit his recording contract while also dealing with his own declaration of bankruptcy. However, at least for the moment, the hip-hop star can celebrate his latest chart success: the arrival of mixtape "The Rehab" at No. 12 on Top R&B/Hip-Hop Albums and No. 6 on Top Rap Albums (see [billboard.biz/charts](http://billboard.biz/charts)) with 6,000 sold, according to Nielsen SoundScan. "The Rehab," released through Real Talk Entertainment, consists of archival tracks with updated production.

Meanwhile, three steps above Buck at No. 9 on Top R&B/Hip-Hop Albums, hip-hop act Atmosphere nets its first top 10 set.

—Keith Caulfield

RHYTHMIC™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)
1	1	13	<b>#1</b> <b>LOVE THE WAY YOU LIE</b> 7 WEEKS EMINEM FEAT. RIHANNA (WEB/SHADY/AFTERMATH/INTERSCOPE)
2	3	9	<b>DJ GOT US FALLIN' IN LOVE</b> USHER FEAT. PITBULL (LAFACE/JLG)
3	2	13	<b>DYNAMITE</b> TAIO CRUZ (MERCURY/IDJMG)
4	7	7	<b>JUST THE WAY YOU ARE</b> BRUNO MARS (ELEKTRA/ATLANTIC)
5	6	10	<b>BREAK MY BANK</b> NEW BOYZ FEAT. IYAZ (SHOTTY/ASYLUM/WARNER BROS.)
6	9	6	<b>I LIKE IT</b> ENRIQUE IGLESIAS FEAT. PITBULL (UNIVERSAL REPUBLIC)
7	4	15	<b>RIDIN' SOLO</b> JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
8	5	19	<b>FIND YOUR LOVE</b> DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
9	11	4	<b>GG</b> <b>DEUCES</b> CHRIS BROWN FEAT. TYGA & KEVIN MCCALL (JIVE/JLG)
10	10	7	<b>BOTTOMS UP</b> TREY SONGZ FEAT. NICKI MINAJ (SONGBOOK/ATLANTIC)
11	8	20	<b>AIRPLANES</b> B.O.B FEAT. HAYLEY WILLIAMS (REBEL ROCK/GRAND HUSTLE/ATLANTIC)
12	20	5	<b>JUST A DREAM</b> NELLY (DERRTY/UNIVERSAL MOTOWN)
13	19	4	<b>HOT TOTTIE</b> USHER FEAT. JAY-Z (LAFACE/JLG)
14	21	5	<b>TEENAGE DREAM</b> KATY PERRY (CAPITOL)
15	24	4	<b>LIKE A G6</b> FAR*EAST MOVEMENT FEAT. CATARACS & DEV (CHERRYTREE/INTERSCOPE)
16	22	10	<b>TOOT IT AND BOOT IT</b> YG (DEF JAM/IDJMG)
17	15	25	<b>OMG</b> USHER FEAT. WILL I AM (LAFACE/JLG)
18	12	17	<b>YOUR LOVE</b> NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
19	13	19	<b>NOT AFRAID</b> EMINEM (WEB/SHADY/AFTERMATH/INTERSCOPE)
20	23	8	<b>MISS ME</b> DRAKE FEAT. LIL WAYNE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
21	17	17	<b>CALIFORNIA GURLS</b> KATY PERRY FEAT. SNOOP DOGG (CAPITOL)
22	25	7	<b>CLUB CANT HANDLE ME</b> FLO RIDA FEAT. DAVID GUETTA (POE BOY/ATLANTIC)
23	26	4	<b>FANCY</b> DRAKE FEAT. TI & SWIZZ BEATZ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
24	27	8	<b>LETTING GO (DUTTY LOVE)</b> SEAN KINGSTON FEAT. NICKI MINAJ (BELUGA HEIGHTS/EPIC)
25	28	15	<b>GOT YOUR BACK</b> T.I. FEAT. KERI HILSON (GRAND HUSTLE/ATLANTIC)
26	34	3	<b>TAKE IT OFF</b> KESHA (KEMOSABE/RCA/RMG)
27	30	19	<b>143</b> BOBBY BRACKINS FEAT. RAY J (TYCOON STATUS/UNIVERSAL REPUBLIC)
28	32	6	<b>B.M.F. (BLOWIN' MONEY FAST)</b> RICK ROSS FEAT. STYLES P (MAYBACH SLIP-N-SLIDE/DEF JAM/IDJMG)
29	33	3	<b>2012 (IT AIN'T THE END)</b> JAY SEAN FEAT. NICKI MINAJ (CASH MONEY/UNIVERSAL REPUBLIC)
30	31	9	<b>PRETTY BOY SWAG</b> SOULJA BOY TELL'EM (COLLIPARK/INTERSCOPE)
31	29	16	<b>RIDE</b> CIARA FEAT. LUDACRIS (LAFACE/JLG)
32	NEW		<b>RIGHT ABOVE IT</b> LIL WAYNE FEAT. DRAKE (CASH MONEY/UNIVERSAL MOTOWN)
33	37	14	<b>HOLD YOU (HOLD YUH)</b> EGYPTIAN (V.P.)
34	38	2	<b>ALL I WANT IS YOU</b> MIGUEL FEAT. J. COLE (BLACK IT BYSTORM/JIVE/JLG)
35	35	12	<b>THERE GOES MY BABY</b> USHER (LAFACE/JLG)
36	NEW		<b>ONLY GIRL (IN THE WORLD)</b> RIHANNA (SRP/DEF JAM/IDJMG)
37	NEW		<b>CHECK IT OUT</b> WILL I AM & NICKI MINAJ (WILL I AM/INTERSCOPE)
38	36	7	<b>LA LA LA</b> AUBURN FEAT. IYAZ (BELUGA HEIGHTS/WARNER BROS.)
39	NEW		<b>U SMILE</b> JUSTIN BIEBER (SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG)
40	RE-ENTRY		<b>ALL I DO IS WIN</b> DJ KHALED (WE THE BEST/E1)

ADULT R&B™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)
1	2	20	<b>#1</b> <b>WHY WOULD YOU STAY?</b> 1 WEEK KEM (UNIVERSAL MOTOWN/UMG)
2	1	20	<b>BITTERSWEET</b> FANTASIA (19/J/RMG)
3	4	15	<b>LOVE ALL OVER ME</b> MONICA (J/RMG)
4	5	35	<b>THERE GOES MY BABY</b> USHER (LAFACE/JLG)
5	7	9	<b>CAN IT STAY</b> GERALD LEVERT (RHINO/ATLANTIC)
6	3	24	<b>UN-THINKABLE (I'M READY)</b> ALICIA KEYS (MCA/J/RMG)
7	6	32	<b>FINDING MY WAY BACK</b> JAHEIM (ATLANTIC)
8	9	8	<b>SOMETIMES I CRY</b> ERIC BENET (FRIDAY/REPRISE/WARNER BROS.)
9	8	21	<b>WHAT'S NOT TO LOVE</b> DWLE (RT/E1)
10	10	16	<b>STATISTICS</b> LYFE JENNINGS (JESUS SWINGS/ASYLUM/WARNER BROS.)
11	12	12	<b>CHAMPAGNE LIFE</b> NE-YO (DEF JAM/IDJMG)
12	11	16	<b>LOVE LIKE THIS</b> DONELL JONES (CANDYMAN/E1)
13	14	5	<b>GONE ALREADY</b> FAITH EVANS (PROLIFIC/E1)
14	13	15	<b>NO REGRETS</b> ELISABETH WITHERS (PURPOSE/E1)
15	15	7	<b>WAKE UP EVERYBODY</b> JOHN LEGEND & THE ROOTS (G.O.O.D./COLUMBIA)
16	17	3	<b>WHEN A WOMAN LOVES</b> R. KELLY (JIVE/JLG)
17	16	9	<b>HERE WITH ME</b> ARIKA KANE (BSE/THOMPSON MEDIA GROUP)
18	24	3	<b>GREATEST CHANCE</b> EL DEBARGE (GEMINI/INTERSCOPE)
19	21	10	<b>YOU'RE SO AMAZING</b> CALVIN RICHARDSON (NU MO/SHANACHEE)
20	22	6	<b>NO MORE</b> RON ISLEY (DEF JAM/IDJMG)
21	20	8	<b>SEX MUSIC</b> TANK (SOUNDBASE/MOGAME/ATLANTIC)
22	18	5	<b>GLAD I MET YOU TONIGHT</b> WILL DOWNING (PEAK/CMG)
23	26	5	<b>THE MOON AND THE SKY</b> SADE (EPIC/COLUMBIA)
24	23	8	<b>SHARE MY LIFE</b> KEM (UNIVERSAL MOTOWN/UMG)
25	33	2	<b>LAY YOU DOWN</b> USHER (LAFACE/JLG)

HOT RAP SONGS™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)
1	1	12	<b>#1</b> <b>LOVE THE WAY YOU LIE</b> 4 WEEKS EMINEM FEAT. RIHANNA (WEB/SHADY/AFTERMATH/INTERSCOPE)
2	2	15	<b>MISS ME</b> DRAKE FEAT. LIL WAYNE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
3	4	8	<b>FANCY</b> DRAKE FEAT. TI & SWIZZ BEATZ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
4	3	18	<b>YOUR LOVE</b> NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
5	6	15	<b>GOT YOUR BACK</b> T.I. FEAT. KERI HILSON (GRAND HUSTLE/ATLANTIC)
6	5	12	<b>B.M.F. (BLOWIN' MONEY FAST)</b> RICK ROSS FEAT. STYLES P (MAYBACH SLIP-N-SLIDE/DEF JAM/IDJMG)
7	8	14	<b>PRETTY BOY SWAG</b> SOULJA BOY TELL'EM (COLLIPARK/INTERSCOPE)
8	7	20	<b>TEACH ME HOW TO DOUGIE</b> CALLI SWAG DISTRICT (CAPITOL)
9	10	19	<b>NOT AFRAID</b> EMINEM (WEB/SHADY/AFTERMATH/INTERSCOPE)
10	9	20	<b>AIRPLANES</b> B.O.B FEAT. HAYLEY WILLIAMS (REBEL ROCK/GRAND HUSTLE/ATLANTIC)
11	11	9	<b>BREAK MY BANK</b> NEW BOYZ FEAT. IYAZ (SHOTTY/ASYLUM/WARNER BROS.)
12			



**HOT R&B/HIP-HOP SONGS**

WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	IMPRINT / PROMOTION LABEL	CERT.	PEAK POSITION
1	1	11	<b>#1</b> <b>DEUCES</b> K. MCCALL, M. MCCALL, M. STEVENSON, C. BROWN	Chris Brown Featuring Tyga & Kevin McCall	JIVE/JLG		1
2	2	17	<b>LOVE ALL OVER ME</b> J. DUPRI, B. M. COX (J. DUPRI, B. M. COX, C. JOHNSON)	Monica	JRMG		2
3	3	36	<b>THERE GOES MY BABY</b> JIM JONSON, RICO LOVE (RICO LOVE, J.G. SCHEFFER, F. ROMANO, D. MORRIS)	Usher	LAFACE/JLG		1
4	4	17	<b>MISS ME</b> BOI-1DA, N. SHEBIB (A.GRAHAM, M. SAMUELS, N. SHEBIB, D. CARTER, D. EDWARDS, D. ROYALSON)	Drake Featuring Lil Wayne	YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG		3
5	9	12	<b>BOTTOMS UP</b> KANE BEATZ, TRACK DEALER (T.NEVERSON, T.SCALES, E. MILES, D.A. JOHNSON, M. JAMES, O. TAMARA)	Trey Songz Featuring Nicki Minaj	SONGBOOK/ATLANTIC		5
6	5	36	<b>UN-THINKABLE (I'M READY)</b> A. KEYS, K. BROTHERS, N. SHEBIB (A. KEYS, A. GRAHAM, K. BROTHERS, JR., N. SHEBIB)	Alicia Keys	MBK/JRMG		1
7	8	14	<b>FANCY</b> SMIZZ BEATZ, N. SHEBIB (A. GRAHAM, N. SHEBIB, M. SAMUELS, K. DEAN, A. JOHNSON, H. ZANTI)	Drake Featuring T.I. & Swizz Beatz	YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG		7
8	14	8	<b>GG/AIRPLAY LOVE THE WAY YOU LIE</b> ALEX DA KID, (M. MATHERS, A. GRANT, H. HAFFERMAN)	Eminem Featuring Rihanna	WEB/SHADY/AFTERMATH/INTERSCOPE		8
9	7	20	<b>BITTERSWEET</b> C. HARMONY (C. HARMONY, C. KELLY)	Fantasia	19/JRMG		7
10	11	16	<b>GOT YOUR BACK</b> DJ TOOMP (C. J. HARRIS, JR., A. DAVIS, T. NASH)	T.I. Featuring Keri Hilson	GRAND HUSTLE/ATLANTIC		10
11	6	14	<b>B.M.F. (BLOWIN' MONEY FAST)</b> LEX LUGER (W. ROBERTS II, L. A. LEWIS, D. STYLES)	Rick Ross Featuring Styles P	MAYBACK/SUP-N-SLIDE/DEF JAM/JMG		6
12	10	6	<b>YOUR LOVE</b> A. WINSSEL, (O. TAMARA, J. WINSSEL, D. FREEMAN, J. HUGHES, W. FELDER)	Nicki Minaj	YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG		4
13	15	11	<b>HOLDING YOU DOWN (GOIN IN CIRCLES)</b> JAZMINE SULLIVAN	Jazmine Sullivan	YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG		13
14	13	13	<b>HOT TOTTIE</b> POLOW DA DON (J. JONES, P. DAWSON, E. DEAN, S. C. CARTER)	Usher Featuring Jay-Z	LAFACE/JLG		13
15	12	11	<b>CHAMPAGNE LIFE</b> D. GOUGH (S. C. SMITH, D. GOUGH)	Ne-Yo	DEF JAM/JMG		11
16	16	20	<b>FIND YOUR LOVE</b> K. WEST, J. BHASKER, (D. A. GRAHAM, K. WEST, WILSON, PREYLOUIS, J. BHASKER)	Drake	YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG		3
17	20	18	<b>WHY WOULD YOU STAY?</b> KEM, R. RIDEOUT (K. OWENS)	Kem	UNIVERSAL MOTOWN/UMRG		17
18	22	31	<b>FINDING MY WAY BACK</b> I. BARIAS, C. HAGGINS (I. BARIAS, C. HAGGINS, M. JONTEL, C. CHAMBERS, J. HOAGLAND)	Jahel	ATLANTIC		12
19	17	14	<b>RIDE</b> C. STEWART, T. NASH (C. PHARRIS, T. NASH, C. A. STEWART, C. BRIDGES)	Clara Featuring Ludacris	LAFACE/JLG		3
20	19	20	<b>STATISTICS</b> T. MINUS (C. JENNINGS)	Lyfe Jennings	JESUS SWINGS/ASYLUM/WARNER BROS.		19
21	31	30	<b>CANT BE FRIENDS</b> M. WINANS, (M. WINANS, M. JONES, C. Q. FORBES)	Trey Songz	SONGBOOK/ATLANTIC		6
22	18	17	<b>PRETTY BOY SWAG</b> YOUNG SHAY, G. KID MURPHY (D. WAY, D. BYRD, J. MURPHY)	Soulja Boy Tellem	COLLIPARK/INTERSCOPE		6
23	26	36	<b>RIGHT ABOVE IT</b> KANE, (D. CARTER, A. GRAHAM, D. A. JOHNSON)	Lil Wayne Featuring Drake	CASH MONEY/UNIVERSAL MOTOWN/UMRG		23
24	21	23	<b>LOSE MY MIND</b> DRUMMA BOY (J. W. JENKINS, C. GHOLSON, A. WASHINGTON)	Young Jeezy Featuring Pile	CTE/DEF JAM/JMG		5
25	33	43	<b>NO HANDS</b> WAKA FLOKA FLAME FEATURING ROSCOE DASH & WALE	Waka Flocka Flame Featuring Roscoe Dash & Wale	1017 BRICK SQUAD/ASYLUM/WARNER BROS.		25
26	30	29	<b>CAN IT STAY</b> E. NICHOLAS (G. LEVETT, E. T. NICHOLAS)	Gerald Levert	RHINO/ATLANTIC		26
27	35	45	<b>ALL I WANT IS YOU</b> S. REMI (S. REMI, M. PIMENTEL, J. COLE)	Miguel Featuring J. Cole	BLACK IT/BYSTORM/JIVE/JLG		27
28	24	15	<b>GET BIG</b> NITTI (D. DORROUGH, C. MOORE)	Dorrough	INGENIUS/E1		24
29	25	28	<b>SOMETIMES I CRY</b> E. BENET, G. NASH, JR. (E. BENET, G. NASH, JR.)	Eric Benet	FRIDAY/REPRISE/WARNER BROS.		25
30	29	33	<b>GUCCI TIME</b> SMIZZ BEATZ (R. DAVIS, K. DEAN, G. AUSEX, D. ROSARIO, J. A. MORANTE, P. GONATELLI, SIMONETTI)	Gucci Mane Featuring Swizz Beatz	1017 BRICK SQUAD/ASYLUM/WARNER BROS.		29
31	28	27	<b>SEX ROOM</b> KAJUN (C. BRIDGES, T. NEVERSON, T. SCALES, T. TAYLOR, K. JOHNSON)	Ludacris Featuring Trey Songz	DTF/DEF JAM/JMG		5
32	23	22	<b>TEACH ME HOW TO DOUGIE</b> C. FOWLER, E. WEST (C. FOWLER, C. GLEE, C. CHILDS, E. WEST)	Cali Swag District	CAPITOL		9
33	40	32	<b>SEX MUSIC</b> TANK SONGS (M. STYVIMASON, JR. (THANK, STEPHENS, R. NEWY, J. RAWLIN, J. VALENTINE, H. J. MASON, JR.)	Tank	SOUNDBASE/MOGAM/ATLANTIC		32
34	36	37	<b>I LIKE</b> M. SCHULTZ (J. FELTON, K. JAMES, M. SCHULTZ, C. BRIDGES)	Jeremiah Featuring Ludacris	MICK SCHULTZ/DEF JAM/JMG		34
35	32	25	<b>WHAT'S NOT TO LOVE</b> MIKE CITY (M. FLOWERS)	Dwele	ATLANTIC		25
36	37	34	<b>NEIGHBORS KNOW MY NAME</b> T. TAYLOR, PHAYES, J. MCGEE (T. NEVERSON, T. TAYLOR, PHAYES)	Trey Songz	SONGBOOK/ATLANTIC		4
37	27	24	<b>OMG</b> WILL I. AM (W. ADAMS)	Usher Featuring will.i.am	LAFACE/JLG		3
38	39	47	<b>N I SINGLE</b> N. SHEBIB (D. CARTER, N. SHEBIB)	Lil Wayne	CASH MONEY/UNIVERSAL MOTOWN/UMRG		38
39	50	58	<b>HOPE SHE CHEATS ON YOU (WITH A BASKETBALL PLAYER)</b> M. AMBROSIOUS, C. FINCH (M. AMBROSIOUS, C. FINCH)	Marsha Ambrosius	JRMG		39
40	45	40	<b>FISTFUL OF TEARS</b> H. DAVID, MUSZE (MUSZE, H. DAVID)	Maxwell	COLUMBIA		11
41	49	59	<b>SECOND CHANCE</b> R. FAIR (E. DEBARGE, M. BUTLER)	EI DeBarge	GEFFEN/INTERSCOPE		41
42	43	39	<b>AIN'T LEAVIN WITHOUT YOU</b> KAYCEE, K. GISTE, LAUREN, B. SPALFORD, B. M. H. H. M. M. D. J. S. CARTER, J. BROOKHOUSE, M. DRUMMOND, S. GLENN, L. THORP, VOLPELIER)	Jahel	ATLANTIC		12
43	48	44	<b>EVERYTHING TO ME</b> M. ELLIOTT, LAMB (M. ELLIOTT, C. LAMB, J. SULLIVAN, F. BASKETT, C. MCDONALD, J. D. WILLIAMS)	Monica	JRMG		4
44	57	78	<b>LAY IT DOWN</b> AWESOME JONES III, B. BOZEMAN (J. JONES, E. DEAN, V. BOZEMAN)	Lloyd	YOUNG-GOLDIE/ZONE 4/INTERSCOPE		44
45	44	50	<b>LOVE LIKE THIS</b> D. JONES (D. JONES)	Donell Jones	CANDYMAN/E1		44
46	53	49	<b>BEAT IT UP</b> DRUMMA BOY (R. DAVIS, C. GHOLSON, T. NEVERSON)	Gucci Mane Featuring Trey Songz	1017 BRICK SQUAD/ASYLUM/WARNER BROS.		46
47	34	35	<b>HARD IN DA PAINT</b> LEX LUGER (J. MALPHURS)	Waka Flocka Flame	1017 BRICK SQUAD/ASYLUM/WARNER BROS.		28
48	46	42	<b>HOLD YOU (HOLD YUH)</b> FIRE PETER (W. EDWARDS, R. JOHNSON)	Gyptian	VP		31
49	47	38	<b>OVER</b> BOI-1DA, A. KHAALIQ (A. GRAHAM, M. SAMUELS, N. BROTHERS)	Drake	YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG		2
50	41	48	<b>ALL I DO IS WIN</b> DJ Khaled, Feat. T-Pain, Ludacris, Snoop Dogg & Rick Ross	DJ Khaled Feat. T-Pain, Ludacris, Snoop Dogg & Rick Ross	WE THE BEST/E1		8
51	55	66	<b>GONE ALREADY</b> I. BARIAS, C. HAGGINS, E. EVANS (E. EVANS, C. HAGGINS, I. BARIAS, R. TOBY, C. WILLIAMS, J. SMITH)	Faith Evans	PROLIFIC/E1		51
52	52	51	<b>PHONE #</b> JAZZE PHA, PHAYES (PALEXANDER, B. WALSON, A. L. WASHINGTON, J. SIMS, PHAYES)	Bobby V Featuring Pile	BLU KOLLA DREAMS/CAPITOL		51
53	54	56	<b>ANY GIRL</b> DREARY (C. LLOYD, K. DANIEL)	Lloyd Banks Featuring Lloyd	G UNIT		53
54	65	70	<b>WHERE YOU ARE</b> SANCHEZ, MICO WAVE (C. FOWLER, C. GLEE, C. CHILDS, W. DILLON, K. MEJIA, M. HOLMES, M. LANE)	Cali Swag District	CAPITOL		54
55	61	-	<b>HURT (LOVING YOU NO MORE)</b> NOT LISTED (NOT LISTED)	Diddy - Dirty Money Featuring Drake	BAD BOY/INTERSCOPE		55

**5 & 21**  
Ahead of his expected bow atop Top R&B/Hip-Hop Albums next week (see page 45), the singer makes gains of 27% (to 29.3 million in audience) and 61% (to 11.3 million), respectively.



The song becomes the soul singer's third No. 1 on Adult R&B (2-1). "Love Calls" spent two weeks on top in 2003, and "I Can't Stop Loving You" reigned for seven weeks in 2005.

**44**  
Airplay for the song (4.9 million impressions, up 66%), which enters Mainstream R&B/Hip-Hop at No. 39, is led by WZMT Montgomery, Ala. (86 plays).



Will Smith's 9-year-old daughter makes her Billboard chart debut. Her big brother, 12-year-old Jaden, reached No. 33 on the Billboard Hot 100 in June as a featured artist on Justin Bieber's "Never Say Never."



The song marks Usher's 45th chart entry. Since his first appearance in the Sept. 18, 1993, issue, he, Diddy and Nas are tied for eighth-most chart visits; Jay-Z leads in that span with 99 charted titles.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	IMPRINT / PROMOTION LABEL	CERT.	PEAK POSITION
56	51	55	<b>LETTING GO (DUTTY LOVE)</b> STARGLATE (K. ANDERSON, M. S. ERIKSEN, T. E. HERMANSEN, E. DEAN, T. HALE, O. TAMARA)	Sean Kingston Featuring Nicki Minaj	BELUGA HEIGHTS/EPIC/COLUMBIA		51
57	38	31	<b>POWER</b> KANYE WEST, (A. GRAHAM, M. SAMUELS, N. SHEBIB, D. CARTER, D. EDWARDS, D. ROYALSON, J. WINSSEL, D. FREEMAN, J. HUGHES, W. FELDER)	Kanye West	ROC-A-FELLA/JMG		22
58	59	53	<b>I JUST CANT DO THIS</b> R. KELLY (R. KELLY)	K. Michelle	HITZ COMMITTEE/JIVE/JLG		53
59	76	90	<b>WHEN A WOMAN LOVES</b> R. KELLY (R. KELLY)	R. Kelly	JIVE/JLG		59
60	HOT SHOT DEBUT	1	<b>WHIP MY HAIR</b> JUKEBOX, D. BANGA (R. JACKSON)	Willow	ROC NATION/COLUMBIA		60
61	58	75	<b>ASTON MARTIN MUSIC</b> J.U.S.T.I.C.E. LEAGUE (W. ROBERTS II, K. CROWE, E. ORTIZ, A. GRAHAM, C. PAYNE)	Rick Ross Featuring Drake & Christette Michele	MAYBACK/SUP-N-SLIDE/DEF JAM/JMG		58
62	99	82	<b>MAKE A MOVIE</b> THE LEGENDARY TRAXSTER (C. T. MITCHELL, S. LINDLEY, T. PAINE)	Twista Featuring Chris Brown	GMG/CAPITOL		62
63	62	62	<b>UP ALL NIGHT</b> BOI-1DA, M. BURNETT (A. GRAHAM, M. SAMUELS, M. BURNETT, O. TAMARA)	Drake Featuring Nicki Minaj	YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG		62
64	75	64	<b>NO REGRETS</b> B.J. EASTMOND, E. WITHERS (E. WITHERS, B. J. EASTMOND, G. CHAMBERS)	Elisabeth WITHERS	PURPOSE/E1		64
65	64	60	<b>WAKE UP EVERYBODY</b> J. LEGEND, ZUSTLOVE, J. POYSER (V. CARSTARPHEN, G. MCFADDEN, J. WHITEHEAD)	John Legend & The Roots Feat. Common & Melanie Fiona	G.O.D./COLUMBIA		53
66	56	52	<b>ALREADY TAKEN</b> POLOW DA DON (J. JONES, E. DEAN, T. NEVERSON, A. JACKSON)	Trey Songz	SONGBOOK/ATLANTIC		39
67	80	74	<b>SKIES WIDE OPEN</b> B. CULBERTSON, R. RIDEOUT (B. CULBERTSON, M. AVANT, R. RIDEOUT)	Brian Culbertson Featuring Avant	GRP/VERVE		58
68	74	73	<b>SHARE MY LIFE</b> KEM, R. RIDEOUT, A. BLACKSTONE (K. OWENS)	Kem	UNIVERSAL MOTOWN/UMRG		68
69	88	-	<b>ONE IN A MILLION</b> C. HARMONY (S. C. SMITH, C. HARMONY)	Ne-Yo	DEF JAM/JMG		69
70	93	-	<b>BLOWING ME KISSES</b> NOT LISTED (NOT LISTED)	Soulja Boy	COLLIPARK/INTERSCOPE		70
71	82	84	<b>FALL IN LOVE</b> NOT LISTED (NOT LISTED)	Estelle Featuring Nas	HOME SCHOOL/ATLANTIC		71
72	89	-	<b>BAD (THAT'S HER)</b> ZAYTOVEN (D. RICHARDSON, E. MOORMAN, J. NICKS, X. DOTSON)	Lil Scrappy Featuring Stuey Rock	DTF/DEF JAM/JMG		72
73	83	96	<b>YOU'RE SO AMAZING</b> C. RICHARDSON (C. RICHARDSON)	Calvin Richardson	NU MO/SHANACHIE		73
74	78	86	<b>GLAD I MET YOU TONIGHT</b> W. DOWNING, C. DAVIS (W. DOWNING, C. DAVIS)	Will Downing	PEAK/CMG		74
75	90	67	<b>WHO DAT</b> J. COLE, A. PARRINO (J. COLEMAN, A. BENJAMIN, A. A. PATTON, P. BROWN)	J. Cole	ROC NATION/COLUMBIA		32
76	91	-	<b>SPEECHLESS</b> C. STEWART, T. NASH (C. PHARRIS, T. NASH, C. A. STEWART)	Clara	LAFACE/JLG		76
77	66	54	<b>GROWN WOMAN</b> TRIGGARE, NE-YO (S. C. SMITH, M. S. ERIKSEN, T. E. HERMANSEN, M. BEITE, B. R. STRAY)	Kelly Rowland	UNIVERSAL MOTOWN/UMRG		51
78	81	77	<b>STILLIONAIRE</b> J.U.S.T.I.C.E. LEAGUE (B. FREEMAN, T. PAIN, K. CROWE, E. ORTIZ, M. PRIMOUS)	Bun-B Featuring T-Pain	TRILL/J. PRINCE/RAP-A-LOT 4 LIFE/RAP-A-LOT		77
79	71	-	<b>MONSTER</b> KANYE WEST FEATURING JAY-Z, RICK ROSS, BON IVER & NICKI MINAJ	Kanye West Featuring Jay-Z, Rick Ross, Bon Iver & Nicki Minaj	ROC-A-FELLA/DEF JAM/JMG		71
80	63	65	<b>LOYALTY</b> KANE (M. STEVENSON, B. WILLIAMS, D. CARTER, D. A. JOHNSON)	Birdman Featuring Tyga & Lil Wayne	CASH MONEY/UNIVERSAL MOTOWN/UMRG		61
81	84	71	<b>AIRPLANES</b> ALEX DA KID, FRANK (B. SIMMONS, JR., J. FRANKS, A. GRANT, J. DULSS, L. SOTTI, M. SOTTI)	B.o.B Featuring Hayley Williams	REBELROCK/GRAND HUSTLE/ATLANTIC		65
82	87	91	<b>TIRE</b> S. CRAWFORD, W. CAMPBELL, K. PRICE (K. PRICE, S. CRAWFORD)	Kelly Price	MY BLOCK/SANG GIRL/MALACO		82
83	72	94	<b>TOOT IT AND BOOT IT</b> T. GRIFFIN (K. D. R. JACKSON, T. GRIFFIN, M. NEWMAN, N. LEE, JR., T. BLUCHEL)	YG	DEF JAM/JMG		72
84	67	68	<b>BREAK MY BANK</b> M. SQUIRE, D. SHARPE (D. A. THOMAS, E. H. BENJAMIN, V. D. SHARPE, M. SQUIRE)	New Boyz Featuring Iyaz	SHOTTY/ASYLUM/WARNER BROS.		68
85	77	63	<b>DJ GOT US FALLIN' IN LOVE</b> MAX MARTIN, SHELLBACK (MAX MARTIN, SHELLBACK, S. KOTICHA, A. C. PEREZ)	Usher Featuring Pitbull	LAFACE/JLG		51
86	100	-	<b>BITCH</b> V. TOLAN (E. STEVENS, V. TOLAN, T. A. SHAW)	E-40 Featuring Too Short	HEAVY ON THE GRIND		86
87	NEW	1	<b>BREAKING POINT</b> TIMBALAND, JROC (T. V. MOSLEY, J. HARMON, K. L. HILSON, T. CLAYTON)	Keri Hilson	MOSLEY/ZONE 4/INTERSCOPE		87
88	73	-	<b>NO MORE</b> F. G. M. G. G. S. S. (R. ISLEY, A. PALMER, C. C. BATTEYS, A. B. BATTEY, M. POWELL, M. G. G. S. S.)	Ron Isley	DEF JAM/JMG		73
89	98	-	<b>GANGSTA</b> NOT LISTED (NOT LISTED)	Slim Thug Featuring Z-Ro	BOSS HOGG/OUTLAWZ/E1		89
90	NEW	1	<b>LAY YOU DOWN</b> RICO LOVE, D. NESMITH (RICO LOVE, D. NESMITH, U. RAYMOND IV)	Usher	LAFACE/JLG		90
91	69	72	<b>JIZZLE</b> S. REDD, D. RICH (J. W. JENKINS, D. STEWART, D. RICHARDSON, J. H. SMITH)	Young Jeezy Featuring Lil Jon	CTE/DEF JAM/JMG		69
92	96	98	<b>HERE WITH ME</b> L. HUMPHREY, A. KANE, C. MELLERS (A. KANE, L. HUMPHREY, C. MELLERS)	Arika Kane	BSE/THOMPSON MEDIA GROUP		92
93	NEW	1	<b>LOTTA MONEY</b> RECKA (B. CARPENTER, T. DARNELL)	Diamond	JIVE/BATTERY		93
94	RE-ENTRY	4	<b>THE MOON AND THE SKY</b> SADE, M. PELA (H. F. ADU, A. HALE, S. MATTHEWMAN)	Sade	EPIC/COLUMBIA		89
95	RE-ENTRY	8	<b>YO SIDE OF THE BED</b> T. TAYLOR, PHAYES (T. NEVERSON, T. TAYLOR, PHAYES, T. SCALES)	Trey Songz	SONGBOOK/ATLANTIC		72
96	70	69	<b>JUST YOU AND I</b> RICKY BLAZE (R. JOHNSON)	Ricky Blaze	FME/ATLANTIC		68
97	NEW	1	<b>THROWED OFF</b> MR. HONEY MONEY, M. MONEY (C. DENARD, D. CROOMS, A. T. ABUL, KARIM, K. SCOTT, M. LEE, R. HARRIS)	Treal Lee & Prince Rick	COLLIPARK/MALACO		97
98	68	99	<b>MONEY MONEY MONEY</b> JAHIL, BEATS (J. DENNY, J. JACKSON, D. TUCKER)	Red Cafe Featuring Diddy & Fabolous	SHAKEDOWN/KOVI/CIT/BAD BOY		68
99	95	93	<b>MY OWN STEP (THEME FROM STEP UP 3D)</b> POLOW DA DON, P. D. JONES, D. PRINCE, J. L. JOHNSON, T. PAIN, L. WILLIAMS)	Roscoe Dash & T-Pain Feat. Fabo	MM/MUSIC LINE/ZONE 4/INTERSCOPE		89
100	NEW	1	<b>IT COULDA BEEN WORSE</b> C. JENNINGS (C. JENNINGS)	Life Jennings	JESUS SWINGS/WARNER BROS.		



## CHRISTIAN SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
1	1	22	#1 LEAD ME 3 WKS	SANCTUS REAL SPARROW/EMI CMG
2	2	30	BORN AGAIN	NEWSBOYS INPOP
3	3	28	OUR GOD	CHRIS TOMLIN SIXSTEPS/SPARROW/EMI CMG
4	5	18	STARRY NIGHT	CHRIS AUGUST FERVENT/WORD-CURB
5	7	12	JESUS SAVES	JEREMY CAMP BEC/TOOTH & NAIL
6	4	31	GET BACK UP	TOBYMAC FOREFRONT/EMI CMG
7	6	23	IF WE'VE EVER NEEDED YOU	CASTING CROWNS REUNION/PLG
8	8	33	ALL OF CREATION	MERCYME INO
9	11	16	NO MATTER WHAT	KERRIE ROBERTS REUNION/PLG
10	9	35	HOLD US TOGETHER	MATT MAHER ESSENTIAL/PLG
11	10	27	HEALING BEGINS	TENTH AVENUE NORTH REUNION/PLG
12	13	13	LIGHT UP THE SKY	THE AFTERS INO
13	12	37	BEFORE THE MORNING	JOSH WILSON SPARROW/EMI CMG
14	16	7	MY OWN LITTLE WORLD	MATTHEW WEST SPARROW/EMI CMG
15	17	8	LIFT UP YOUR FACE	THIRD DAY ESSENTIAL/PLG
16	18	20	YOU CAN HAVE ME	SIDEWALK PROPHETS FERVENT/WORD-CURB
17	21	4	I WILL FOLLOW	CHRIS TOMLIN SIXSTEPS/SPARROW/EMI CMG
18	20	19	YOUR LOVE IS A SONG	SWITCHFOOT LOWERCASE PEOPLE/CREDENTIAL/EMI CMG
19	22	19	GREAT ARE YOU LORD	PHILLIPS, CRAIG & DEAN INO
20	26	16	UNDONE	FFH 62/CATAPULT
21	27	6	ONLY YOU CAN SAVE	CHRIS SLIGH WORD-CURB
22	24	5	HUMAN	NATALIE GRANT CURB
23	23	12	KEEP CHANGING THE WORLD	MIKESHAIR WITH LECRAE CURB
24	25	7	HANGING ON	BRITT NICOLE SPARROW/EMI CMG
25	28	17	SOMETHING HOLY	STELLAR KART INO
26	29	5	COME HOME	LUMINATE SPARROW/EMI CMG
27	30	6	OUT OF MY HANDS	JARS OF CLAY GRAY MATTERS/ESSENTIAL/PLG
28	31	11	LET US LOVE	NEEDTOBREATHE ATLANTIC/WORD-CURB
29	32	14	SING ALONG	SIXTEEN CITIES CENTRICITY
30	35	8	HALLELUJAH	HEATHER WILLIAMS INO
31	33	8	WALKING ON THE STARS	GROUP 1 CREW FERVENT/WORD-CURB
32	36	3	EVERYTHING I NEED	KUTLESS BEC/TOOTH & NAIL
33	42	12	TO KNOW YOU	CASTING CROWNS REUNION/PLG
34	NEW		GREATEST GAINER YOUR LOVE	BRANDON HEATH REUNION/PLG
35	38	19	CASTAWAY	CHASEN INO
36	34	7	TEMPORARY HOME	CARRIE UNDERWOOD 19/ARISTA NASHVILLE
37	39	3	FORGIVEN	SKILLET INO
38	41	4	WHAT LOVE REALLY MEANS	JJ HELLER STONE TABLE
39	43	7	CLOSER	LARA LONDON WHIPLASH
40	37	18	COME AS YOU ARE	POCKET FULL OF ROCKS MYRRH/WORD-CURB
41	45	3	RESTLESS	AUDREY ASSAD SPARROW/EMI CMG
42	40	8	DEAR X (YOU DON'T OWN ME)	DISCIPLE INO
43	44	2	HERE GOES	BEBO NORMAN BEC/TOOTH & NAIL
44	NEW		HERO	ABANDON FOREFRONT/EMI CMG
45	NEW		I REFUSE	JOSH WILSON SPARROW/EMI CMG
46	48	14	WAITING ROOM	JOHNNY DIAZ INO
47	46	17	AVANLACHE	MANAFEST BEC/TOOTH & NAIL
48	47	12	BEAUTY WILL RISE	STEVEN CURTIS CHAPMAN SPARROW/EMI CMG
49	49	9	YOU'RE NOT ALONE	DOWNHERE CENTRICITY
50	NEW		DANCING IN THE MINEFIELDS	ANDREW PETERSON CENTRICITY

With spins logged at 34 of the 94 stations monitored for the audience-based Christian Songs chart, Brandon Heath's "Your Love" opens at No. 34 with 884,000 impressions. The track introduces the artist's as-yet-untitled third studio set, tentatively slated for release in January.



## TOP CHRISTIAN ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE / IMPRINT / DISTRIBUTING LABEL	CERT.
1	HOT SHOT DEBUT		#1 ANBERLIN	DAY IS THE NEW NIGHT / UNIVERSAL REPUBLIC/410/EMI CMG	
2	2	3	JEREMY CAMP	WE CRY OUT: THE WORSHIP PROJECT BEC 7916/EMI CMG	
3	1	2	ISRAEL HOUGHTON	LOVE GOD: LOVE PEOPLE INTEGRITY 4816/PROVIDENT-INTEGRITY	
4	6	55	SKILLET	AWAKE ARIENT/INO/ATLANTIC 2654/PROVIDENT-INTEGRITY	
5	5	9	NEWSBOYS	BORN AGAIN INPOP 1521/EMI CMG	
6	4	27	SANCTUS REAL	PIECES OF A REAL HEART SPARROW 6506/EMI CMG	
7	7	99	FRANCESCA BATTISTELLI	MY PAPER HEART FERVENT 887378/WORD-CURB	
8	12	31	TOBYMAC	TONIGHT FOREFRONT 6371/EMI CMG	
9	13	28	VARIOUS ARTISTS	WOW WORSHIP (PURPLE) PLG/EMI CMG 887909/WORD-CURB	
10	16	43	CASTING CROWNS	UNTIL THE WINDS HOWL (HEAR) BEC/3 SPECTRUM 10136/PROVIDENT-INTEGRITY	
11	15	49	VARIOUS ARTISTS	WOW HITS 2010 WORD-CURB/PROVIDENT-INTEGRITY 4862/EMI CMG	
12	9	2	CASTING CROWNS	UNTIL THE WINDS HOWL (HEAR) BEC/3 SPECTRUM 10136/PROVIDENT-INTEGRITY	
13	8	44	SWITCHFOOT	HELLO MORNINGS (OVERCAST) PEOPLE/CREDENTIAL 4827/EMI CMG	
14	21	19	MERCYME	THE GENEROUS MR. LOWELL/EMI INO 4913/PROVIDENT-INTEGRITY	
15	3	2	FOR TODAY	BREAKER FACE/DOWN 097	
16	10	3	NATALIE GRANT	LOVE REVOLUTION CURB 79188	
17	NEW		ELEVATION WORSHIP	KINGDOM COME ELEVATION WORSHIP DIGITAL EX	
18	RE-ENTRY		WOMEN OF FAITH WORSHIP TEAM	WOMEN OF FAITH WORSHIP TEAM WOMEN OF FAITH 11369/THOMAS NELSON	
19	24	55	NEEDTOBREATHE	THE OUTSIDERS ATLANTIC 519702*/WORD-CURB	
20	39	20	GREATEST GAINER TENTH AVENUE NORTH	THE LIGHT MEETS THE DARK PULMON 10144/PROVIDENT-INTEGRITY	
21	25	18	HUMAN	A BEAUTIFUL EXCHANGE LIVE/HILLSONG/SPARROW 1350/EMI CMG	
22	29	11	PRESS PLAY	NYZLA DREAM 2010/EMI CMG	
23	11	3	MATT MAHER	ALIVE AGAIN ESSENTIAL 10806/PROVIDENT-INTEGRITY	
24	14	31	GAITHER VOCAL BAND	GREATLY BLESSED GAITHER 6942/EMI CMG	
25	19	5	CHRIS AUGUST	NO FAR AWAY FERVENT 688065/WORD-CURB	
26	27	3	PASSION	PASSION: AWAKENING SIXSTEPS/SPARROW 7175/EMI CMG	
27	31	27	BRITT NICOLE	ACOUSTIC (EP) SPARROW 07072/EMI CMG	
28	28	3	BRITT NICOLE	THE LOST GET FOUND SPARROW 2358/EMI CMG	
29	22	57	AMY GRANT	SOMEWHERE DOWN THE ROAD AMY GRANT PROD. SPARROW 3883/EMI CMG	
30	32	24	FLYLEAF	MENTEMO MORI A&M/OCTONE 013512/EMI CMG	
31	33	44	SIDEWALK PROPHETS	THESE SIMPLE TRUTHS FERVENT 887909/WORD-CURB	
32	20	47	POINT OF GRACE	NO CHANGIN' US WORD-CURB 887924	
33	18	27	STEVEN CURTIS CHAPMAN	BEAUTY WILL RISE SPARROW 6516/EMI CMG	
34	30	41	CANTON JONES	KINGDOM BUSINESS 3 CAJO 8167	
35	26	2	VARIOUS ARTISTS	WOMEN OF FAITH & FRIENDS WOMEN OF FAITH 11365/THOMAS NELSON	
36	RE-ENTRY		KERRIE ROBERTS	KERRIE ROBERTS REUNION 10147/PROVIDENT-INTEGRITY	
37	37	3	PHILLIPS, CRAIG & DEAN	FEARLESS INO 4506/PROVIDENT-INTEGRITY	
38	23	40	ELVIS PRESLEY	AN EVENING PRAYER SONY MUSIC CUSTOM MARKETING GROUP 61293	
39	35	24	FIREFLIGHT	FOR THOSE WHO WAIT FLICKER 10805/PROVIDENT-INTEGRITY	
40	43	31	KUTLESS	IT IS WELL BEC 7174/EMI CMG	
41	40	47	TOM JONES	PRaise & BLAME SECONDS OUT/IN/LOST HIGHWAY 014555/UMGN	
42	36	7	THOUSAND FOOT KRUTCH	WELCOME TO THE MASQUERADE TOOTH & NAIL 4783/EMI CMG	
43	34	49	TRIP LEE	BETWEEN TWO WORLDS REACH 8153/INFINITY	
44	44	12	PHIL WICKHAM	HEAVEN & EARTH INO 3303/PROVIDENT-INTEGRITY	
45	38	31	MORMON TABERNAACLE CHOIR	100 YEARS MORMON TABERNAACLE CHOIR 5038992	
46	45	14	VARIOUS ARTISTS	SONGS 4 WORSHIP 50 INTEGRITY 24702/TIME LIFE	
47	42	49	DAVID CROWDER BAND	CHURCH MUSIC SIXSTEPS/SPARROW 6515/EMI CMG	
48	49	51	MERCYME	16 INO 4626/PROVIDENT-INTEGRITY	
49	46	71	AUDREY ASSAD	THE HOUSE YOU'RE BUILDING SPARROW 7075/EMI CMG	
50	RE-ENTRY				

Camden, N.J., native Tye Tribbett makes his first appearance on Gospel Digital Songs (viewable at billboard.biz/charts), as "Fresh" pops on at No. 5 with 1,000 downloads, according to Nielsen SoundScan. The song is the lead single and title track to the singer's fourth album, due Oct. 19.



## HOT CHRISTIAN AC SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
1	1	14	#1 LEAD ME 3 WKS	SANCTUS REAL SPARROW/EMI CMG
2	2	18	BORN AGAIN	NEWSBOYS INPOP
3	3	27	OUR GOD	CHRIS TOMLIN SIXSTEPS/SPARROW/EMI CMG
4	4	22	IF WE'VE EVER NEEDED YOU	CASTING CROWNS REUNION/PLG
5	5	15	STARRY NIGHT	CHRIS AUGUST FERVENT/WORD-CURB
6	9	16	NO MATTER WHAT	KERRIE ROBERTS REUNION/PLG
7	6	28	GET BACK UP	TOBYMAC FOREFRONT/EMI CMG
8	7	32	ALL OF CREATION	MERCYME INO
9	10	11	JESUS SAVES	JEREMY CAMP BEC/TOOTH & NAIL
10	8	26	BEAUTIFUL, BEAUTIFUL	FRANCESCA BATTISTELLI FERVENT/WORD-CURB
11	11	18	GOD GAVE ME YOU	DAVE BARNES RAZOR & TIE
12	13	8	LIFT UP YOUR FACE	THIRD DAY ESSENTIAL/PLG
13	14	11	LIGHT UP THE SKY	THE AFTERS INO
14	12	27	HEALING BEGINS	TENTH AVENUE NORTH REUNION/PLG
15	15	18	MY HELP COMES FROM THE LORD	THE MUSEUM BEC/TOOTH & NAIL
16	16	6	MY OWN LITTLE WORLD	MATTHEW WEST SPARROW/EMI CMG
17	17	17	YOU CAN HAVE ME	SIDEWALK PROPHETS FERVENT/WORD-CURB
18	19	16	GREAT ARE YOU LORD	PHILLIPS, CRAIG & DEAN INO
19	20	16	FIGHT ANOTHER DAY	ADDISON ROAD INO
20	21	9	KEEP CHANGING THE WORLD	MIKESHAIR WITH LECRAE CURB
21	22	5	ONLY YOU CAN SAVE	CHRIS SLIGH WORD-CURB
22	23	3	HUMAN	NATALIE GRANT CURB
23	27	2	I WILL FOLLOW	CHRIS TOMLIN SIXSTEPS/SPARROW/EMI CMG
24	30	2	EVERYTHING I NEED	KUTLESS BEC/TOOTH & NAIL
25	24	8	SOMETHING HOLY	STELLAR KART INO

## CHRISTIAN CHR™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
1	1	14	#1 SOMETHING HOLY 4 WKS	STELLAR KART INO
2	2	11	LIGHT UP THE SKY	THE AFTERS INO
3	6	9	JESUS SAVES	JEREMY CAMP BEC/TOOTH & NAIL
4	4	12	LET US LOVE	NEEDTOBREATHE ATLANTIC/WORD-CURB
5	7	13	WALKING ON THE STARS	GROUP 1 CREW FERVENT/WORD-CURB
6	3	10	KEEP CHANGING THE WORLD	MIKESHAIR WITH LECRAE CURB
7	9	6	LIFT UP YOUR FACE	THIRD DAY ESSENTIAL/PLG
8	5	10	NO MATTER WHAT	KERRIE ROBERTS REUNION/PLG
9	10	9	DEAR X (YOU DON'T OWN ME)	DISCIPLE INO
10	8	14	LIFE	BECKAH SHAE SHAE SHOC
11	16	9	THE GOD I KNOW	ME IN MOTION CENTRICITY
12	11	13	FOR THOSE WHO WAIT	FIREFLIGHT FLICKER/PLG
13	15	20	CASTAWAY	CHASEN INO
14	12	19	AVANLACHE	MANAFEST BEC/TOOTH & NAIL
15	14	15	YOUR LOVE IS A SONG	SWITCHFOOT LOWERCASE PEOPLE/CREDENTIAL/EMI CMG
16	20	6	GREATEST GAINER FORGIVEN	SKILLET INO
17	18	6	HANGING ON	BRITT NICOLE SPARROW/EMI CMG
18	17	7	HERO	ABANDON FOREFRONT/EMI CMG
19	22	7	YOU'RE NOT ALONE	DOWNHERE CENTRICITY
20	21	8	NYZLA	PRESS PLAY DREAM
21	23	6	STARRY NIGHT	CHRIS AUGUST FERVENT/WORD-CURB
22	26	4	LOOK AWAY	THOUSAND FOOT KRUTCH TOOTH & NAIL
23	28	3	REMEMBER ME	KUTLESS BEC/TOOTH & NAIL
24	24	5	MY OWN LITTLE WORLD	MATTHEW WEST SPARROW/EMI CMG
25	29	2	STILL HERE	SUPERCHECK INPOP

## TOP GOSPEL ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE / IMPRINT / DISTRIBUTING LABEL	CERT.
1	1	2	#1 ISRAEL HOUGHTON	LOVE GOD: LOVE PEOPLE INTEGRITY/COLUMBIA TRISTAR MUSIC	
2	4	2	GG VARIOUS ARTISTS	WOW WORSHIP PRESENTS WOW HITS 2010 WORD-CURB/EMI CMG/VERITY 62442/JLG	
3	3	27	MARVIN SAPP	HERE I AM VERITY 53156/JLG	
4	2	45	TAMELA MANN	THE MASTER PLAN TILLYMANN 8135	
5	5	34	VARIOUS ARTISTS	WOW GOSPEL 2010 WORD-CURB/EMI CMG/VERITY 62442/JLG	
6	7	5	VASHAWN MITCHELL	TRUMPHANT VMAN 06601/EMI GOSPEL	
7	6	2	CANTON JONES	KINGDOM BUSINESS 3 CAJO 8167	
8	10	94	HEZEKIAH WALKER & LFC	GET READY VERITY 23487/JLG	
9	11	51	FRED HAMMOND	LOVE UNSTOPPABLE F HAMMOND/VERITY 43341/JLG	
10	12	14	FOREVER JONES	GET READY EMI GOSPEL 94728	
11	8	7	VARIOUS ARTISTS	LIFE IN THE WORD F HAMMOND 11720	
12	15	61	WILLIAM MCDOWELL	AS WE WORSHIP LIVE E1 5102	
13	14	67	BRIAN COURTNEY WILSON	JUST LOVE MUSIC WORLD GOSPEL 066/MUSIC WORLD	
14	9	3	YANNA	THE PROMISE BET 37902/IMAGO DEI	
15	13	50	BEBE & CECE WINANS	STILL B&C 31105/MALACO	
16	16	52	DONNIE MCCLURKIN	PLAYLIST VERITY/LEGACY 57643/SONY MUSIC	
17	25	19	JAMES HALL PRESENTS VOICES OF CITADEL	WONT IT BE WONDERFUL MUSIC BLEND 1864	
18	17	12	TRIP LEE	BETWEEN TWO WORLDS REACH 8153/INFINITY	
19	22	33	JAMES FORTUNE & FIVA	ENCORE BLACKSMOKE 3073/WORLDWIDE	
20	18	17	CECE WINANS	SONGS OF EMOTIONAL HEALING (EP) PURESPRINGS GOSPEL 3119/EMI GOSPEL	
21	19	2	LEE WILLIAMS AND THE SPIRITUAL QCS	THROUGH THE YEARS MCG 7874	
22	26	62	VARIOUS ARTISTS	THE GOSPEL MUSIC CELEBRATION PT 1 WORLD CLASS GOSPEL 0022	
23	HOT SHOT DEBUT		YOUNG JOSHUA	THINKING OUT LOUD CROSS MOVEMENT 30341/SONY MUSIC	
24	21	19	JUANITA BYNUM	MORE PASSION FLOW 8158	
25	20	77	ISRAEL HOUGHTON	THE POWER OF ONE INTEGRITY/COLUMBIA 42584/SONY MUSIC	

## HOT GOSPEL SONGS™

THIS WEEK	LAST WEEK
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**HOT DANCE CLUB SONGS™**

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
1	2	9	<b>#1</b> <b>WOULDN'T I (I'M A STAR)</b>	<b>#1</b> DND MIND TRAIN/TWISTED
2	4	7	<b>BEAUTIFUL MONSTER</b>	ME-YO DEF JAM/IDJMG
3	3	11	<b>FUERTE</b>	NELLY FURTADO FEAT. CONCHA BUENA NELSTAR/UNIVERSAL MUSIC LATIN
4	9	6	<b>YOU LOST ME</b>	CHRISTINA AGUILERA RCA/RMG
5	6	9	<b>ONE (YOUR NAME)</b>	SWEDISH HOUSE MAFIA FEAT. PHARRELL ASTRALWERKS/SVRGN/CAPITOL
6	10	7	<b>BODY SHOTS</b>	KACI BATTAGLIA FEAT. LUDACRIS CURB
7	7	10	<b>DYNAMITE</b>	TAIO CRUZ MERCURY/IDJMG
8	12	7	<b>COULD YOU BELIEVE</b>	ATR NAPHIT
9	19	3	<b>TEENAGE DREAM</b>	KATY PERRY CAPITOL
10	15	4	<b>ROUND &amp; ROUND</b>	SELENA GOMEZ & THE SCENE HOLLYWOOD
11	1	11	<b>FIGURE IT OUT</b>	DAVE AUDE FEAT. ISHA COCO AUDACIOUS
12	14	9	<b>ETERNITY</b>	GURU JOSH & DJ IGOR BLASKA MOUVANCE
13	11	15	<b>FIRE WITH FIRE</b>	SCISSOR SISTERS DOWNTOWN
14	17	7	<b>REBOUND</b>	LORI MICHAELS MONITOR SOUND/LMP
15	5	12	<b>V.I.P.</b>	ZAYRA BRANDO
16	13	13	<b>4TH OF JULY (FIREWORKS)</b>	KELVIS WILLIAMS/INTERSCOPE
17	22	7	<b>BOYS OR GIRLS</b>	L2 L2
18	21	8	<b>SAY I LOVE YOU</b>	TABORAH D1
19	32	2	<b>TO PARIS WITH LOVE</b>	DONNA SUMMER DRIVEN BY THE MUSIC/CHALKBOARD
20	29	3	<b>MISERY</b>	MARON 5 A&M/OCTONE/INTERSCOPE
21	24	5	<b>DJ GOT US FALLIN' IN LOVE</b>	USHER FEAT. PITBULL LAFACE/JLG
22	26	5	<b>KICK ASS</b>	MIKA VS REDDIE CASABLANCA/UNIVERSAL REPUBLIC
23	8	10	<b>I LIKE IT</b>	ENRIQUE IGLESIAS FEAT. PITBULL UNIVERSAL REPUBLIC
24	35	2	<b>POWER PICK GET OUTTA MY WAY</b>	KYLIE MINOGUE PARLOPHONE/EMI
25	16	11	<b>LATELY</b>	MACY GRAY CONCORD/CMG

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
26	20	10	<b>POP GOES THE WORLD</b>	THE GOSSIP COLUMBIA
27	25	12	<b>VERTIGO</b>	GIULIETTA INTERSCOPE
28	33	3	<b>CROSSFIRE</b>	BRANDON FLOWERS ISLAND/IDJMG
29	38	3	<b>CLUB CAN'T HANDLE ME</b>	FLO RIDA FEAT. DAVID GUETTA POE BOY/ATLANTIC
30	27	7	<b>YOU LOOK BETTER WHEN IM DRUNK</b>	THE WHITE TIE AFFAIR SLIGHTLY DANGEROUS/EPIC
31	43	3	<b>LEAVE IT ALL BEHIND</b>	JASON WALKER JASON WALKER
32	44	3	<b>WE NO SPEAK AMERICANO</b>	YOLANDA BE COOL & DCUP SWEAT IT OUT/ULTRA
33	31	11	<b>HEAVEN</b>	JOHN LEPAGE FEAT. DEBBY HOLIDAY & LFB GROOVE
34	37	6	<b>DO FOR LOVE</b>	VINNY TRDIA FEAT. JAIDENE VEDA CURVVE
35	48	2	<b>ABOVE ALL</b>	SYLVIA TOSUN SEA TO SUN
36	28	6	<b>HABIT</b>	MARGO DALMAN
37	42	4	<b>THE FLOOD</b>	KATIE MELUA DRAMATICO
38	<b>HOT SHOT DEBUT</b>		<b>DIRTY PICTURE</b>	TAIO CRUZ FEAT. KESHA MERCURY/IDJMG
39	30	13	<b>CALIFORNIA GURLS</b>	KATY PERRY FEAT. SNOOP DOGG CAPITOL
40	49	2	<b>MONSTER</b>	LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
41	34	6	<b>FLAT FOOT</b>	MARTIN CLANCY & THE WITNESS PROTECTION PROGRAMME SEAFORT
42	36	8	<b>SPACESHIP</b>	BENNY BENASSI FEAT. KEUS, APL DEAP & JEAN BAPTISTE ULTRA
43	18	13	<b>I TOLD YOU SO</b>	SOLANGE MUSIC WORLD
44	39	8	<b>RIDIN' SOLO</b>	JASON DERULO BELUGA HEIGHTS/WARNER BROS.
45	<b>NEW</b>		<b>SUNGLASSES</b>	DYING BROWN BROWN
46	41	4	<b>HEAT AKA HEAT OF THE MOMENT</b>	STEVEN LEE & GABY DERESHIN FEAT. ASIA PACHA
47	<b>NEW</b>		<b>LET'S CELEBRATE</b>	THE ONES FEAT. NOMI RUZ BEAT CONGRESS
48	46	4	<b>SWOON</b>	THE CHEMICAL BROTHERS FRESHLY DUST/ASTRALWERKS/SVRGN/CAPITOL
49	23	13	<b>LOVE DEALER</b>	ESMEE DENTERS FEAT. JUSTIN TIMBERLAKE TEN/AM/INTERSCOPE
50	<b>NEW</b>		<b>GOING STRONG</b>	NATALIA FLORES CARRILLO

**TOP DANCE/ELECTRONIC ALBUMS™**

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE / IMPRINT / NUMBER / DISTRIBUTING LABEL
1	1	98	<b>#1</b> <b>LADY GAGA</b>	<b>#1</b> THE FLOOD/EMI/INTERSCOPE 011883/IGA 3
2	<b>NEW</b>		<b>ROBYN</b>	BODY TALK PT. 2 (EP) KONCHWA/CHERRYTREE/INTERSCOPE 014780/IGA
3	2	6	<b>LADY GAGA</b>	THE REMIX/STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE 014633/IGA
4	3	42	<b>LADY GAGA</b>	THE NAME MONSTER (EP) STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE 013802/IGA
5	4	11	<b>3OH3</b>	STREETS OF GOLD PHOTO FINISH 523412/AG
6	5	55	<b>DAVID GUETTA</b>	ONE LOVE GUM 86847*/ASTRALWERKS
7	7	61	<b>OWL CITY</b>	OCEAN EYES UNIVERSAL REPUBLIC 013141*/UMRG
8	<b>NEW</b>		<b>ARMIN VAN BUUREN</b>	MIRAGE ARMADA 2424/ULTRA
9	13	11	<b>SCISSOR SISTERS</b>	NIGHT WORK POLYDOR 70179/DOWNTOWN
10	8	8	<b>SOUNDTRACK</b>	JERSEY SHORE MTV/UNIVERSAL REPUBLIC 014556/UMRG
11	6	51	<b>LA ROUX</b>	LA ROUX BIG LIFE/POLYDOR/CHERRYTREE/INTERSCOPE 013989/IGA
12	10	9	<b>M.I.A.</b>	MAYA N.E.E.T./XL/INTERSCOPE 014344*/IGA
13	11	17	<b>LCD SOUNDSYSTEM</b>	THIS IS HAPPENING DFA/VRGIN 09803*/CAPITOL
14	9	2	<b>TIESTO</b>	KALEIDOSCOPE: REMIXED MUSICAL FREEDOM 2517/ULTRA
15	15	62	<b>LMFAO</b>	PRITY ROCK PARTY ROCK/WILLIAMS CHERRYTREE/INTERSCOPE 012582/IGA
16	22	13	<b>ROBYN</b>	BODY TALK PT. 1 (EP) KONCHWA/CHERRYTREE/INTERSCOPE 014113/IGA
17	12	10	<b>KYLIE MINOGUE</b>	APHRODITE PARLOPHONE 42903*/ASTRALWERKS
18	18	44	<b>DEADMAU5</b>	FOR LACK OF A BETTER NAME MAU5TRAP 2174/ULTRA
19	19	14	<b>RATATAT</b>	LP4 XL 465*
20	21	33	<b>DJ ENFERNO</b>	ULTRA DANCE 11 ULTRA 2317
21	23	51	<b>MIKE SNOW</b>	MIKE SNOW DOWNTOWN 70085*
22	16	3	<b>!!! (CHK CHK CHK)</b>	STRANGE WEATHER ISN'T IT? WARP 10197*
23	24	20	<b>CRYSTAL CASTLES</b>	CRYSTAL CASTLES FLOODING CAMEL/UNIVERSAL MOTOWN 014574/UMRG
24	17	12	<b>THE CHEMICAL BROTHERS</b>	FURTHER FRESHLY DUST/ASTRALWERKS/SVRGN/CAPITOL
25	14	3	<b>ANAMANAGUCHI</b>	SCOTT PLAGIARISE THE WORLD (ORIGINAL VIDEOGAME SOUNDTRACK) 09021/DOTL EX

**HOT DANCE AIRPLAY™**

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
1	1	24	<b>#1</b> <b>STEREO LOVE</b>	<b>#1</b> 4 WKS EDWARD MAYER & VIKI AIGULINA CAT/ULTRA
2	2	7	<b>WE NO SPEAK AMERICANO</b>	YOLANDA BE COOL & DCUP SWEAT IT OUT/ULTRA
3	8	5	<b>TEENAGE DREAM</b>	KATY PERRY CAPITOL
4	4	12	<b>THE RADIO</b>	GET FAR FEAT. H-BOOGIE NEXT PLATEAU
5	3	9	<b>I LIKE IT</b>	ENRIQUE IGLESIAS FEAT. PITBULL UNIVERSAL REPUBLIC/UNIVERSAL
6	5	8	<b>DYNAMITE</b>	TAIO CRUZ MERCURY/IDJMG
7	6	7	<b>DJ GOT US FALLIN' IN LOVE</b>	USHER FEAT. PITBULL LAFACE/JLG
8	10	14	<b>DIRTY TALK</b>	WYNTER JORDAN BIG BEAT/ATLANTIC
9	7	17	<b>RESTLESSNESS</b>	BASTIEN LAVAL FEAT. LAYLA ROBBINS
10	12	6	<b>ONE (YOUR NAME)</b>	SWEDISH HOUSE MAFIA FEAT. PHARRELL ASTRALWERKS/SVRGN/CAPITOL
11	9	12	<b>COMMANDER</b>	KELLY ROWLAND FEAT. DAVID GUETTA UNIVERSAL MOTOWN
12	13	13	<b>DANCING ON MY OWN</b>	ROBYN KONCHWA/CHERRYTREE/INTERSCOPE
13	11	10	<b>I'M IN LOVE (I WANNA DO IT)</b>	ALEX GAUDINO ULTRA
14	19	3	<b>JUST THE WAY YOU ARE</b>	BRUNO MARS ELEKTRA/ATLANTIC
15	17	4	<b>SOMEWHERE</b>	DJ MOG FEAT. SARAH LYNN NERVOUS
16	14	5	<b>CLUB CAN'T HANDLE ME</b>	FLO RIDA FEAT. DAVID GUETTA POE BOY/ATLANTIC
17	15	15	<b>COOLER THAN ME</b>	MIKE POSNER JRMG
18	22	4	<b>LETTING GO (DUTTY LOVE)</b>	SEAN KINGSTON FEAT. NICKI MINAJ BELUGA HEIGHTS/EPIC
19	16	7	<b>LOVE THE WAY YOU LIE</b>	EMINEM FEAT. RIHANNA WEB/SHADY/AFTERMATH/INTERSCOPE
20	24	3	<b>TAKE IT OFF</b>	KESHA KEMOSABE/RCA/RMG
21	20	7	<b>FEEL IT IN MY BONES</b>	TIESTO FEAT. TEGAN & SARA ULTRA
22	21	14	<b>HIGHER STATE</b>	BAILEY FEAT. JODIE CONNOR NEXT PLATEAU
23	18	20	<b>HAPPINESS</b>	ALEXIS JORDAN STARROCK/ROC NATION/COLUMBIA
24	<b>NEW</b>		<b>LIKE A G6</b>	PAR-EAST MOVEMENT FEAT. CATARACS & DEV CHERRYTREE/INTERSCOPE
25	<b>NEW</b>		<b>F**K YOU (FORGET YOU)</b>	CEE LO GREEN ELEKTRA/RAP

**TOP TRADITIONAL JAZZ ALBUMS™**

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE / IMPRINT / NUMBER / DISTRIBUTING LABEL
1	1	49	<b>#1</b> <b>MICHAEL BUBLE</b>	<b>#1</b> 49 WKS CRAZY LOVE (4 CD REPRISSE) 502733/WARNER BROS. 4
2	2	52	<b>HARRY CONNICK, JR.</b>	YOUR SONGS COLUMBIA 47222*/SONY MUSIC
3	4	46	<b>PINK MARTINI</b>	SPLENDOR IN THE GRASS HEINZ 6*
4	21	2	<b>ISSAC DELGADO</b>	L-O-D-E CALLE SANMARTINWORKS 67144/SONY/MASTERWORKS
5	5	72	<b>MELODY GARDOT</b>	MY ONE AND ONLY THRILL VERVE 012563*/VJG
6	6	77	<b>DIANA KRALL</b>	QUIET NIGHTS VERVE 012433/VJG
7	16	30	<b>MICHAEL BUBLE</b>	SPECIAL DELIVERY (EP) 143/REPRISSE DIGITAL EX/WARNER BROS.
8	3	2	<b>BILL FRISELL</b>	BEAUTIFUL DREAMERS SAVOY JAZZ 17799/SLG
9	8	16	<b>KEITH JARRETT/CHARLIE HADEN</b>	JASMINE ECM 014231/UNIVERSAL CLASSICS GROUP
10	10	19	<b>NIKKI YANOFSKY</b>	NIKKI DECCA 014138
11	7	3	<b>THE MARSALIS FAMILY</b>	MUSIC REDEEMS MARSALIS 0813
12	9	65	<b>MICHAEL BUBLE</b>	...MEETS MADISON SQUARE GARDEN (4 CD REPRISSE) 017750/WARNER BROS. 4
13	12	2	<b>VIJAY IYER</b>	SOLD ACT = VISION 9497
14	14	19	<b>FRANCIS ALBERT SNIATRA/ANTONIO CARLOS JOBIM</b>	THE COMPLETE REPRISSE RECORDINGS: FRANK SNIATRA CD 3029/CONCORD
15	24	6	<b>VARIOUS ARTISTS</b>	WHERE YA? MARDI GRAS 1123

**TOP TRADITIONAL CLASSICAL ALBUMS™**

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE / IMPRINT / NUMBER / DISTRIBUTING LABEL
1	1	4	<b>#1</b> <b>VARIOUS ARTISTS</b>	<b>#1</b> 4 WKS BRET SUGAR DECCA 014501/UNIVERSAL CLASSICS GROUP
2	2	3	<b>LANG LANG</b>	LANG LANG IN VENICE SHANGHAI SONNY CLASSICAL 52192/SONY/MASTERWORKS 4
3	4	2	<b>JULIA FISCHER</b>	PAGANINI DECCA DIGITAL EX/UNIVERSAL CLASSICS GROUP
4	<b>NEW</b>		<b>ARVO PART</b>	FINN SYMPHONY NO. 4 (CD) NEW SPRES/SONY/UNIVERSAL CLASSICS GROUP
5	3	11	<b>ANDRE RIEU &amp; HIS JOHANN STRAUSS ORCHESTRA</b>	FOREVER VIENNA ANDRE RIEU/CD/DOR/HIP-0 014438/UMG 4
6	6	3	<b>LANG LANG</b>	BEST OF LANG LANG DG 014660/UNIVERSAL CLASSICS GROUP
7	5	32	<b>EMANUEL AX-YO-YO MA/ITZHAK PERLMAN</b>	MENDLSOHN SO NY CLASSICAL 52192/SONY/MASTERWORKS
8	10	6	<b>ALONDRA DE LA PARRA/PHILHARMONIC ORCH. OF THE AMERICAS</b>	MI ALMA MEXICANA SO NY CLASSICAL 75560/SONY/MASTERWORKS
9	9	42	<b>THE PRIESTS</b>	HARMONY RCA VICTOR 59825/RMG
10	<b>RE-ENTRY</b>		<b>CHRISTINE BREWER/ECM OWENS/ATLANTA SYMPHONY ORCH.</b>	GREAT STRAUSS SCENES TELARC 31755/SONY/CONCORD
11	12	30	<b>JENNY OAKS BAKER</b>	THEN SINGS MY SOUL SHAHROUD MOUNTAIN 5035941
12	7	7	<b>STEPHEN HOUGH</b>	CHOPIN: LATE MASTERPIECES HYPERION 67764
13	<b>RE-ENTRY</b>		<b>GOLDMUND</b>	FAMOUS PLACES WESTERN VINYL 77
14	<b>RE-ENTRY</b>		<b>LIBERA</b>	ETERNAL: THE BEST OF LIBERA EMI CLASSICS 42696/BLG
15	15	4	<b>SCOTT &amp; LARA ST. JOHN/THE KNIGHTS</b>	MOZART ANCALAGON DIGITAL EX

**TOP CONTEMPORARY JAZZ ALBUMS™**

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE / IMPRINT / NUMBER / DISTRIBUTING LABEL
1	1	4	<b>#1</b> <b>BRIAN WILSON</b>	<b>#1</b> 4 WKS REWINDS GEMINIUM (CD) PEARL SERIES 00026/NOVA MUSIC
2	4	11	<b>KENNY G</b>	HEART AND SOUL CONCORD 32048
3	2	4	<b>ESPERANZA SPALDING</b>	CHAMBER MUSIC SOCIETY HEADS UP 31810*/CONCORD
4	3	2	<b>KIRK WHALUM</b>	EVERYTHING IS EVERYTHING HEADS UP 5145/PENDEZVOUS
5	7	21	<b>TROMBONE SHORTY</b>	BACKTOWN VERVE FORECAST 014194/VG
6	5	12	<b>HERBIE HANCOCK</b>	THE IMAGINE PROJECT HANCOCK 0001*
7	6	8	<b>BRIAN CULBERTSON</b>	XII GRP 014460/VG
8	9	8	<b>JAZZMASTERS</b>	JAZZMASTERS VI TRIP/TIN T. RHYTHM 41
9	8	11	<b>VARIOUS ARTISTS</b>	LEE RITENOUR'S 6 STRING THEORY CONCORD 31911
10	11	51	<b>KENNY G</b>	SUPER HITS SO NY MUSIC CUSTOM MARKETING GROUP 46252
11	14	77	<b>CHRIS BOTTI</b>	CHRIS BOTTI IN BOSTON COLUMBIA 38735/SONY MUSIC 4
12	10	2	<b>BRIAN SIMPSON</b>	SOUTH BEACH SHANACHIE 5185
13	13	7	<b>INCOGNITO</b>	TRANSATLANTIC R.P.M. SHANACHIE 5183
14	15	12	<b>NORMAN BROWN</b>	SENDING MY LOVE PEAK 31327/CONCORD
15	21	28	<b>JAMIE CULUM</b>	THE PURSUIT VERVE FORECAST/DECCA 013655*/VJG

**TOP CLASSICAL CROSSOVER ALBUMS™**

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE / IMPRINT / NUMBER / DISTRIBUTING LABEL
1	2	8	<b>#1</b> <b>DAVID GARRETT</b>	<b>#1</b> 1 WK ROCK SYMPHONIES DECCA 014442
2	1	10	<b>STING</b>	SYMPHONICITIES 2 ERY/TRE/06 014664/UNIVERSAL CLASSICS GROUP
3	3	46	<b>THE CANADIAN TENORS</b>	THE CANADIAN TENORS DECCA 013509
4	4	67	<b>DAVID GARRETT</b>	DAVID GARRETT DECCA 012827/UNIVERSAL CLASSICS GROUP
5	5	14	<b>RENEE FLEMING</b>	DARK HOPE DECCA 014186
6	6	13	<b>KATHERINE JENKINS</b>	BELIEVE 143/REPRISSE 522180/WARNER BROS.
7	7	2	<b>TURTLE ISLAND QUARTET</b>	HAVE YOU EVER BEEN...? TELARC 32094/CONCORD
8	<b>RE-ENTRY</b>		<b>JACKIE EVANCHO</b>	PRELUDE TO A DREAM LINE USA AND JACKIE EVANCHO DIGITAL EX
9	10	11	<b>ZOE KEATING</b>	INTO THE TREES ZOE KEATING 03 EX
10	14	14	<b>DUE VOCE</b>	DUE VOCE TUNETONES 014271/UMG 4
11	12	38	<b>MORMON TABERNAACLE CHORUS AT TEMPLE SQUARE</b>	HEAVENSONG MORMON TABERNAACLE CHOR 5039296
12	13	8	<b>MAX RICHTER</b>	INFRA FATCAT 1311
13	15	19	<b>MIKE PATTON WITH ORCH. FILARMONICA A. TOSCANINI</b>	MONDO CANE IPECA 119
14	<b>RE-ENTRY</b>		<b>JOSHUA BELL</b>	AT HOME WITH FRIENDS SO NY CLASSICAL 52716/SONY/MASTERWORKS
15	<b>RE-ENTRY</b>		<b>JESSYE NORMAN</b>	ROOTS: MY LIFE, MY SONG SO NY CLASSICAL 61023/SONY/MASTER



**HOT LATIN SONGS™**

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)	CERT.
1	1	20	#1 <b>CUANDO ME ENAMORO</b> 16 WEEKS	ENRIQUE IGLESIAS FEAT. JUAN LUIS GUERRA (UNIVERSAL MUSIC LATIN)	
2	2	21	<b>DIME QUE ME QUIERES</b>	BANDA EL RECODO (FONOVISA)	
3	4	16	<b>ALEJATE DE MI</b>	CAMILA (SONY MUSIC LATIN)	
4	5	14	<b>NINA DE MI CORAZON</b> LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO (DISA)		
5	3	13	<b>YERBATERO</b>	JUANES (UNIVERSAL MUSIC LATIN)	
6	6	18	<b>EL MALO</b>	AVENTURA (PREMIUM LATIN)	
7	8	9	<b>LA DESPEDIDA</b>	DADDY YANKEE (EL CARTEL/SONY MUSIC LATIN)	
8	9	9	<b>I LIKE IT</b>	ENRIQUE IGLESIAS FEAT. PITBULL (UNIVERSAL REPUBLIC/UNIVERSAL)	
9	7	33	<b>AL MENOS</b>	ORIGINAL BANDA EL LIMON DE SALVADOR LIZARRAGA (FONOVISA)	
10	15	10	<b>GREATEST GAINER MILLONARIO DE AMOR</b> SERGIO VEGA "EL SHAKA" (DISA)		
11	12	19	<b>AMARTE A LA ANTIGUA</b>	PEDRO FERNANDEZ (FONOVISA)	
12	10	25	<b>TE RECORDARE</b>	EL TRONO DE MEXICO (FONOVISA/MUSIVISA)	
13	18	7	<b>CORAZON SIN CARA</b>	PRINCE ROYCE (TOP STOP)	
14	11	34	<b>NINA BONITA</b>	CHINO Y NACHO (MACHETE/UNIVERSAL MUSIC LATIN)	
15	16	12	<b>AL DIABLO LO NUESTRO</b>	ESPINOZA PAZ (DISA/ASL)	
16	13	24	<b>NO PUEDO VOLVER</b>	INTOCABLE (CAPITOL LATIN)	
17	20	29	<b>LA PEINADA</b>	CHUY LIZARRAGA Y SU BANDA TIERRA SINALDENSE (DISA)	
18	14	16	<b>LA VIDA ES ASI</b>	IVY QUEEN (MACHETE/UNIVERSAL MUSIC LATIN)	
19	19	9	<b>ARRASTRANDO LAS PATAS</b>	LARRY HERNANDEZ (FONOVISA)	
20	22	3	<b>DANZA KUDURO</b>	DON OMAR & LUZENDO (YANIS/MACHETE/UNIVERSAL MUSIC LATIN)	
21	21	15	<b>WAKA WAKA (THIS TIME FOR AFRICA)</b>	SHAKIRA FEAT. FRESHLYGROUND (EPIC/SONY MUSIC LATIN)	
22	33	4	<b>MI NECESIDAD</b>	GRUPO MONTEZ DE DURANGO (DISA)	
23	28	5	<b>LA GUAGUA</b>	JUAN LUIS GUERRA Y 440 (CAPITOL LATIN)	
24	27	13	<b>MI AMOR ES POBRE</b>	TONY DIZE FEAT. KEN-Y & ARCANDEL (SONY MUSIC LATIN)	
25	23	9	<b>NI EL DIABLO TE VA A QUERER</b>	LOS RIELEROS DEL NORTE (FONOVISA)	
26	34	6	<b>TUS OJOS NO ME VEN</b>	JOEY MONTANA (CAPITOL LATIN)	
27	36	4	<b>24 HORAS</b>	DAVID BISBAL FEAT. ESPINOZA PAZ (RAE/UNIVERSAL MUSIC LATIN)	
28	29	7	<b>ESTOY ENAMORADO</b>	THALIA FEAT. PEDRO CAPO (SONY MUSIC LATIN)	
29	31	15	<b>OMG</b>	USHER FEAT. WILL.I.A.M. (LAFACE/JLG)	
30	26	6	<b>LOVE THE WAY YOU LIE</b>	EMINEM FEAT. RIHANNA (WEB/SHADY/AFTERMATH/INTERSCOPE)	
31	HOT SHOT DEBUT		<b>LOCA</b>	SHAKIRA FEAT. EL CATA (EPIC/SONY MUSIC LATIN)	
32	25	16	<b>CUANDO, CUANDO ES?</b>	J-KING & MAXIMIAN (ANA/MACHETE/UNIVERSAL MUSIC LATIN)	
33	30	17	<b>EN PREPARACION</b>	GERARDO ORTIZ (DEB/SONY MUSIC LATIN)	
34	37	3	<b>LABIOS DE MIEL</b>	LUIS MIGUEL (WARNER LATINA)	
35	32	5	<b>IRRESISTIBLE</b>	WISIN & YANDEL (MVM/MACHETE/UNIVERSAL MUSIC LATIN)	
36	35	13	<b>NUESTRO AMOR SERA LEYENDA</b>	ALEJANDRO SANZ (WARNER LATINA)	
37	39	2	<b>DYNAMITE</b>	TAIO CRUZ (MERCURY/UMJMG)	
38	24	10	<b>TE COMENCE A QUERER</b>	TITO "EL BAMBINO" (SIENIE)	
39	48	2	<b>ADONDE VAMOS A PARAR</b>	MARCO ANTONIO SOLIS (FONOVISA)	
40	NEW		<b>MIEDO</b>	VICENTE FERNANDEZ (SONY MUSIC LATIN)	
41	45	20	<b>LA MARIA</b>	JULION ALVAREZ Y SU NORTENO BANDA (DISA/ASL)	
42	43	2	<b>DJ GOT US FALLIN' IN LOVE</b>	USHER FEAT. PITBULL (LAFACE/JLG)	
43	40	2	<b>LA ESCUELITA</b>	BANDA LOS RECODITOS (DISA)	
44	38	2	<b>ABRAZAME MUY FUERTE</b>	MARC ANTHONY (SONY MUSIC LATIN)	
45	NEW		<b>ESTAR CONTIGO</b>	ALEX, JORGE Y LENA (WARNER LATINA)	
46	46	14	<b>QUIERO QUE SEPAS</b>	PESADO (DISA/ASL)	
47	42	3	<b>GENTE DE ARRANQUE</b>	VOZ DE MANDO (DISA)	
48	NEW		<b>ESTOY ENAMORADO</b>	WISIN & YANDEL (MVM/MACHETE/UNIVERSAL MUSIC LATIN)	
49	NEW		<b>INCREIBLE</b>	BANDA SINALDENSE MIS DE SERGIO LIZARRAGA (DISA/ASL)	
50	41	4	<b>SOLO JUNTO A TI</b>	CONJUNTO ATARDECER (DISA/ASL)	

Shakira lands her 31st title on Latin Pop Airplay as "Loca" opens at No. 21 with Greatest Gainer honors (up 150%). The track is a remake of featured artist El Cata's Dominican hit "Loca Por Su Tiguere" and sets the stage for Shakira's new set "Sale el Sol," due Oct. 19.



**TOP LATIN ALBUMS™**

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	CERT.
1	1	10	#1 <b>ENRIQUE IGLESIAS</b> 66 WEEKS	DEL RANCHO PARA EL MUNDO DISA 721593/UMLE	
2	3	5	<b>ESPINOZA PAZ</b>	LA BATALLA FONOVISA 354554/UMLE	
3	2	3	<b>RICARDO ARJONA</b>	POQUITA ROPA WARNER LATINA 525524	
4	4	16	<b>MARC ANTHONY</b>	ICONGOS SONY MUSIC LATIN 67402	
5	8	28	<b>PRINCE ROYCE</b>	TOP STOP 30920/SONY MUSIC LATIN	
6	5	5	<b>LOS INQUIETOS DEL NORTE</b>	VAMOS A DARLE CON TODO: COLECCION DE COPRODUCIONES SAGLE MUSIC 2012	
7	9	14	<b>JUAN LUIS GUERRA Y 440</b>	A SON DE GUERRA CAPITOL LATIN 42483	
8	HOT SHOT DEBUT		<b>ROBERTO TAPIA</b>	LA BATALLA FONOVISA 354554/UMLE	
9	11	31	<b>CAMILA</b>	DEIARTE DE AMAR SONY MUSIC LATIN 59881	
10	10	8	<b>SERGIO VEGA</b>	MILLONARIO DE AMOR DISA 721564/UMLE	
11	7	7	<b>LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO</b>	TODO DEPENDE DE TI DISA 721568/UMLE	
12	12	66	<b>AVENTURA</b>	THE LAST PREMIUM LATIN 20800/SONY MUSIC LATIN	
13	NEW		<b>GRUPO EXTERMINADOR</b>	LA FIESTA SKALONA 6913	
14	6	5	<b>LOS RIELEROS DEL NORTE</b>	NI EL DIABLO TE VA A QUERER FONOVISA 354546/UMLE	
15	13	4	<b>MANNY MANUEL</b>	RAYANDO EL SOL UNIVERSAL MUSIC LATIN 013344/UMLE	
16	15	3	<b>CULTURA PROFETICA</b>	LA DULZURA LA MAFafa 8771	
17	14	35	<b>PEDRO FERNANDEZ</b>	AMARTE A LA ANTIGUA FONOVISA 354085/UMLE	
18	17	45	<b>MARCO ANTONIO SOLIS</b>	MAS DE MARCO ANTONIO SOLIS FONOVISA 354216/UMLE	
19	35	41	<b>JENNI RIVERA</b>	LA GRAN SEÑORA FONOVISA 354398/UMLE	
20	NEW		<b>LOS TITANES DE DURANGO</b>	15 EXITOS DISA 721552/UMLE	
21	16	3	<b>GRUPO MONTEZ DE DURANGO</b>	CON ESTILO...CHICAGO STYLE DISA 721568/UMLE	
22	18	9	<b>IVY QUEEN</b>	DRAMA QUEEN MACHETE 014538/UMLE	
23	19	23	<b>CHINO Y NACHO</b>	MI NINA BONITA MACHETE 014142/UMLE	
24	20	43	<b>LARRY HERNANDEZ</b>	EN VIVO DESDE COLAJAN MENDIETA FONOVISA 570052/UMLE	
25	23	68	<b>WISIN &amp; YANDEL</b>	LA REVOLUCION WY/MACHETE 012967/UMLE	
26	21	15	<b>GERARDO ORTIZ</b>	NI HOY NI MANANA DEL 68924/SONY MUSIC LATIN	
27	NEW		<b>LOS DE SONORA</b>	MI NEGOCIO AL MILLON SONY MUSIC LATIN 75328	
28	NEW		<b>BANDA EL RECODO</b>	LAS NUMERO UNO FONOVISA 354562/UMLE	
29	71	2	<b>PAGE SETTER BANDA LA PIRINOLA</b>	20 EXITOS BAILABLES DISCOS DCO 6500	
30	28	6	<b>LOS HURACANES DEL NORTE</b>	EN VIVO DESDE MONTERREY DISA 726541/UMLE	
31	26	11	<b>GILBERTO SANTA ROSA</b>	IRREPETIBLE SONY MUSIC LATIN 42868	
32	24	13	<b>PESADO</b>	DESDE LA CANTINA: VOLUMEN II DISA 726538/UMLE	
33	27	25	<b>EL TRONO DE MEXICO</b>	QUIERO DECIRTE QUE TE AMO FONOVISA 354484/UMLE	
34	22	7	<b>PEDRO FERNANDEZ</b>	HASTA QUE EL DINERO NOS SEPARE FONOVISA 354504/UMLE	
35	31	8	<b>VICENTE FERNANDEZ</b>	UN MEXICANO EN LA MEXICO SONY MUSIC LATIN 73056	
36	34	41	<b>PESADO</b>	DESDE LA CANTINA: VOLUMEN I DISA 726535/UMLE	
37	29	19	<b>JUAN GABRIEL</b>	JUAN GABRIEL FONOVISA 354514/UMLE	
38	33	69	<b>ESPINOZA PAZ</b>	YO NO CANTO, PERO LO INTENTAMOS ASL/DISA 73025/UMLE	
39	NEW		<b>ISSAC DELGADO</b>	L-O-V-E CALLE 5/MASTERSWORKS 67144/SONY MASTERSWORKS	
40	30	11	<b>CONJUNTO ATARDECER</b>	SOLO JUNTO A TI DISA 721558/UMLE	
41	36	41	<b>THALIA</b>	PRIMERA FILA SONY MUSIC LATIN 56091	
42	32	20	<b>DADDY YANKEE</b>	MUNDIAL EL CARTEL 80630/SONY MUSIC LATIN	
43	38	78	<b>TITO "EL BAMBINO"</b>	EL PATRON SIENIE 653888/UMLE	
44	25	3	<b>AKWID</b>	CLASIFICADO R MACHETE 014583/UMLE	
45	39	4	<b>VARIOUS ARTISTS</b>	AMANEER BAILANDO PLATINO 11097	
46	37	16	<b>LARRY HERNANDEZ</b>	LARRYMANIA MENDIETA/FONOVISA 570052/UMLE	
47	43	4	<b>VARIOUS ARTISTS</b>	ENFIESTADOS Y DE LOQUERA DISA 729591/UMLE	
48	46	10	<b>LOS BONDADOSOS</b>	20 DEL RECUERDO D/ASMI 028	
49	41	13	<b>EL TRONO DE MEXICO</b>	REUNION ENTRE AMIGOS SKALONA 6900	
50	49	23	<b>LOS ORIGINALES DE SAN JUAN</b>	MI PADRE QUERIDO SONY MUSIC LATIN 67194	

Roberto Tapia marks his best sales week as "La Batalla" moves 2,000 copies, according to Nielsen SoundScan, to open at No. 8 on Top Latin Albums. His only other charted set, "El Nino de la Tuna," debuted at No. 60 in June 2009 with one-third of the sales that "La Batalla" earned.



**REGIONAL MEXICAN ALBUMS™**

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	CERT.
1	1	5	#1 <b>ESPINOZA PAZ</b> 5 WEEKS	DEL RANCHO PARA EL MUNDO DISA 721593/UMLE	
2	2	5	<b>LOS INQUIETOS DEL NORTE</b>	VAMOS A DARLE CON TODO: COLECCION DE COPRODUCIONES SAGLE MUSIC 2012	
3	NEW		<b>ROBERTO TAPIA</b>	LA BATALLA FONOVISA 354554/UMLE	
4	5	8	<b>SERGIO VEGA</b>	MILLONARIO DE AMOR DISA 721564/UMLE	
5	4	7	<b>LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO</b>	TODO DEPENDE DE TI DISA 721568/UMLE	
6	NEW		<b>GRUPO EXTERMINADOR</b>	LA FIESTA SKALONA 6913	
7	3	5	<b>LOS RIELEROS DEL NORTE</b>	NI EL DIABLO TE VA A QUERER FONOVISA 354546/UMLE	
8	6	28	<b>PEDRO FERNANDEZ</b>	AMARTE A LA ANTIGUA FONOVISA 354085/UMLE	
9	8	31	<b>MARCO ANTONIO SOLIS</b>	MAS DE MARCO ANTONIO SOLIS FONOVISA 354216/UMLE	
10	20	38	<b>JENNI RIVERA</b>	LA GRAN SEÑORA FONOVISA 354398/UMLE	
11	NEW		<b>LOS TITANES DE DURANGO</b>	15 EXITOS DISA 721552/UMLE	
12	7	3	<b>GRUPO MONTEZ DE DURANGO</b>	CON ESTILO...CHICAGO STYLE DISA 721568/UMLE	
13	9	40	<b>LARRY HERNANDEZ</b>	EN VIVO DESDE COLAJAN MENDIETA FONOVISA 570052/UMLE	
14	10	15	<b>GERARDO ORTIZ</b>	NI HOY NI MANANA DEL 68924/SONY MUSIC LATIN	
15	NEW		<b>LOS DE SONORA</b>	MI NEGOCIO AL MILLON SONY MUSIC LATIN 75328	
16	NEW		<b>BANDA EL RECODO</b>	LAS NUMERO UNO FONOVISA 354562/UMLE	
17	NEW		<b>BANDA LA PIRINOLA</b>	20 EXITOS BAILABLES DISCOS DCO 6500	
18	14	5	<b>LOS HURACANES DEL NORTE</b>	EN VIVO DESDE MONTERREY DISA 726541/UMLE	
19	12	13	<b>PESADO</b>	DESDE LA CANTINA: VOLUMEN II DISA 726538/UMLE	
20	13	25	<b>EL TRONO DE MEXICO</b>	QUIERO DECIRTE QUE TE AMO FONOVISA 354484/UMLE	

**TROPICAL ALBUMS™**

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	CERT.
1	1	28	#1 <b>PRINCE ROYCE</b> 2 WEEKS	PRINCE ROYCE TOP STOP 30920/SONY MUSIC LATIN	
2	2	14	<b>JUAN LUIS GUERRA Y 440</b>	A SON DE GUERRA CAPITOL LATIN 42483	
3	3	66	<b>AVENTURA</b>	THE LAST PREMIUM LATIN 20800/SONY MUSIC LATIN	
4	4	4	<b>MANNY MANUEL</b>	RAYANDO EL SOL UNIVERSAL MUSIC LATIN 013344/UMLE	
5	5	12	<b>GILBERTO SANTA ROSA</b>	IRREPETIBLE SONY MUSIC LATIN 42868	
6	17	2	<b>ISSAC DELGADO</b>	L-O-V-E CALLE 5/MASTERSWORKS 67144/SONY MASTERSWORKS	
7	6	2	<b>24 HORAS</b>	LOS INOLVIDABLES MACHETE 014614/UMLE	
8	7	75	<b>VARIOUS ARTISTS</b>	30 TROPICALES DE AYER, HOY Y SIEMPRE DISCOS BAILABLES 610/VNA	
9	9	15	<b>INDIA</b>	UNICA TOP STOP 30920/SONY MUSIC LATIN	
10	8	24	<b>EL GRAN COMBO DE PUERTO RICO</b>	SIN SALSA NO HAY PARAISO SONY MUSIC LATIN 60758	
11	11	27	<b>HECTOR ACOSTA EL TORITO</b>	THE ULTIMATE BACHATA COLLECTION UNIVERSAL MUSIC LATIN 65770/UMLE	
12	16	59	<b>OMEGA</b>	EL DUENO DEL FLOW PLANET 90118/SONY MUSIC LATIN	
13	10	17	<b>TITO NIEVES</b>	ENTRE FAMILIA ZMG 30821/SONY MUSIC LATIN	
14	14	70	<b>LUIS ENRIQUE</b>	CICLOS TOP STOP 89310	
15	12	5	<b>GILBERTO SANTA ROSA</b>	MIS FAVORITAS SONY MUSIC LATIN 74217	
16	13	68	<b>HECTOR ACOSTA</b>	SIMPLAMENTE EL TORITO PLANET 90118/SONY MUSIC LATIN 66361/UMLE	
17	15	20	<b>VARIOUS ARTISTS</b>	BACHATA #1 2010 ZMG & N 30021/SONY MUSIC LATIN	
18	18	63	<b>VARIOUS ARTISTS</b>	30 BACHATAS PARA TI UNO A UNO REUNION DE LOS BACHATAS SONY MUSIC LATIN	
19	20	24	<b>VARIOUS ARTISTS</b>	BACHATA #1: VOL. 3 MACHETE 014056/UMLE	
20	RE-ENTRY		<b>VARIOUS ARTISTS</b>	I LOVE BACHATA PLANET 90125/SONY MUSIC LATIN	

**BETWEEN THE BULLETS**

## VEGA GOES TOP FIVE, WITH 'AMOR'

Late regional Mexican star Sergio "El Shaka" Vega picks up his fourth top five title on Regional Mexican Airplay as "Millonario de Amor" jumps 7-3 with Greatest Gainer honors (9.7 million listener impressions, up 24%, according to Nielsen BDS). Despite last reaching the top five with 2009's "Quien Es Usted," Vega hasn't conquered the coveted No. 1 position on the chart since his debut single, "Dueno de Ti," reached the summit in the July 23, 2005, issue.

—Raully Ramirez



BILLBOARD JAPAN HOT 100		(HANSI/SOUNDSCAN JAPAN/PLANTIC) SEPTEMBER 14, 2010	
THIS WEEK	LAST WEEK		
1	39	LOVE RAINBOW	ARASHI JOHNNY'S
2	1	WILDFLOWER	SUPERFLY WARNER
3	RE	PRECIOUS	GLAY FOR LIFE
4	41	GENIE	SHOJO JIDAI NAYUTAWAVE
5	NEW	ZUTTO MAE KARA	FRENCH KISS AVE-X-J-MORE
6	NEW	GOHAN WA OKAZU	HOUKAGO TEA TIME PONY CANYON
7	49	I LOVE AI	OTSUKA AVE-X-J-MORE
8	19	MISERY	MARON 5 A&M/OCTONE
9	38	METRO FILM	MOTOHRO HATA ARIOLA
10	18	EVER	LOOP CHILD IMPERIAL

SINGLES		(THE OFFICIAL UK CHARTS CO.) SEPTEMBER 12, 2010	
THIS WEEK	LAST WEEK		
1	NEW	START WITHOUT YOU	ALEXANDRA BURKE FT. LAZA MORGAN SYCO
2	2	TEENAGE DREAM	KATY PERRY CAPITOL
3	3	DYNAMITE	TAIO CRUZ 4TH & BROADWAY/ISLAND
4	1	PLEASE DON'T LET ME GO	OLLY MURS SYCO
5	NEW	FOR THE FIRST TIME	THE SCRIPT PHONOGENIC/RCA
6	NEW	PARTY GIRL	MCFLY ISLAND/SUPER/ISLAND
7	4	LOVE THE WAY YOU LIE	EMINEM FT. RHIANNA WEB-SHADDY/AFTERMATH/INTERSCOPE
8	8	KATY ON A MISSION	KATY B RINSE/ I HAVE AS AMMUNITION
9	5	CLUB CAN'T HANDLE ME	FLO RIDA FT. DAVID GUETTA POE BOY/ATLANTIC
10	NEW	THIS DAY	EMMA'S IMAGINATION MUST BE THE MUSIC

SINGLES		(MEDIA CONTROL) SEPTEMBER 14, 2010	
THIS WEEK	LAST WEEK		
1	1	WE NO SPEAK AMERICANO	YOLANDA BE COOL & DCUP SWEAT IT OUT!
2	2	LOVE THE WAY YOU LIE	EMINEM FEAT. RHIANNA WEB-SHADDY/AFTERMATH/INTERSCOPE
3	3	TEARS	THE PICTURES RCA
4	5	DYNAMITE	TAIO CRUZ 4TH & BROADWAY/ISLAND
5	4	CLUB CAN'T HANDLE ME	FLO RIDA FT. DAVID GUETTA POE BOY/ATLANTIC
6	NEW	TEENAGE DREAM	KATY PERRY CAPITOL
7	10	NEIN, MANN!	LASERKRAFT 3D SONY MUSIC
8	7	GLOW	MADCON COLUMBIA
9	6	WAKA WAKA (THIS TIME FOR AFRICA)	SHAKIRA FT. FRESHLYGROUND EPIC
10	NEW	OVER THE RAINBOW	ISRAEL KAMAKAWIWOOLE BIG BOY MOUNTAIN APPLE

EUROPEAN HOT 100 SINGLES		(G5 GLOBAL MEDIA/BILLBOARD) SEPTEMBER 15, 2010	
THIS WEEK	LAST WEEK		
1	1	WE NO SPEAK AMERICANO	YOLANDA BE COOL & DCUP SWEAT IT OUT!
2	2	LOVE THE WAY YOU LIE	EMINEM FEAT. RHIANNA WEB-SHADDY/AFTERMATH/INTERSCOPE
3	3	WAKA WAKA (THIS TIME FOR AFRICA)	SHAKIRA FT. FRESHLYGROUND EPIC
4	4	DYNAMITE	TAIO CRUZ 4TH & BROADWAY/ISLAND
5	10	TEENAGE DREAM	KATY PERRY CAPITOL
6	5	CLUB CAN'T HANDLE ME	FLO RIDA FT. DAVID GUETTA POE BOY/ATLANTIC
7	NEW	START WITHOUT YOU	ALEXANDRA BURKE FT. LAZA MORGAN SYCO
8	9	I LIKE IT	ENRIQUE IGLESIAS FEAT. PITBULL UNIVERSAL REPUBLIC
9	11	MIGNON MIGNON	RENE LA TAUPE FOX MOBILE
10	12	TEARS	THE PICTURES RCA
11	7	ALEJANDRO	LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
12	6	CALIFORNIA GURLS	KATY PERRY FT. SNOOP DOGG CAPITOL
13	13	WAVIN' FLAG	K'NAAN A&M/OCTONE
14	8	PLEASE DON'T LET ME GO	OLLY MURS SYCO
15	NEW	FOR THE FIRST TIME	THE SCRIPT PHONOGENIC/RCA
16	22	BILLIONAIRE	TRAVIS MCCOY FT. BRUNO MARS WIPPIYON/DECATON/RELEBY BY PHAROS
17	15	AMAZING	INNA ROTO/N/3 BEAT/ALL AROUND THE WORLD
18	19	ALORS ON DANSE	STROMAE VERTIGO/MOSAERT
19	14	BEAUTIFUL MONSTER	NE-YO DEF JAM
20	NEW	PARTY GIRL	MCFLY SUPER/ISLAND

EURO DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL) SEPTEMBER 25, 2010	
THIS WEEK	LAST WEEK		
1	2	DYNAMITE	TAIO CRUZ 4TH & BROADWAY/ISLAND
2	1	TEENAGE DREAM	KATY PERRY CAPITOL
3	3	LOVE THE WAY YOU LIE	EMINEM FT. RHIANNA WEB-SHADDY/AFTERMATH/INTERSCOPE
4	NEW	START WITHOUT YOU	ALEXANDRA BURKE FT. LAZA MORGAN SYCO
5	4	WE NO SPEAK AMERICANO	YOLANDA BE COOL & DCUP SWEAT IT OUT!
6	NEW	FOR THE FIRST TIME	THE SCRIPT PHONOGENIC/RCA
7	6	CLUB CAN'T HANDLE ME	FLO RIDA FT. DAVID GUETTA POE BOY/ATLANTIC
8	5	PLEASE DON'T LET ME GO	OLLY MURS SONY MUSIC
9	7	WAKA WAKA (THIS TIME FOR AFRICA)	SHAKIRA FT. FRESHLYGROUND EPIC
10	20	DJ GOT US FALLIN' IN LOVE	USHER FT. PITBULL LAFACE/JLG
11	14	KATY ON A MISSION	KATY B AMMUNITION
12	8	AIRPLANES	8.08 FT. WILEY WILLIAMS REBEL ROCK/GRAND HUSTLE/ATLANTIC
13	9	BILLIONAIRE	TRAVIS MCCOY FT. BRUNO MARS WIPPIYON/DECATON/RELEBY BY PHAROS
14	19	CROSSFIRE	BRANDON FLOWERS ISLAND
15	17	WONDERFUL LIFE	HURTS KITSUNE/MAJOR LABEL/SONY MUSIC

SINGLES		(SNEP/IFOP/TITE-LIVE) SEPTEMBER 14, 2010	
THIS WEEK	LAST WEEK		
1	1	MIGNON MIGNON	RENE LA TAUPE FOX MOBILE
2	2	WAKA WAKA (THIS TIME FOR AFRICA)	SHAKIRA FT. FRESHLYGROUND EPIC
3	3	WE NO SPEAK AMERICANO	YOLANDA BE COOL & DCUP SWEAT IT OUT!
4	4	WAVIN' FLAG	K'NAAN A&M/OCTONE
5	5	I LIKE IT	ENRIQUE IGLESIAS FEAT. PITBULL UNIVERSAL REPUBLIC
6	NEW	DEJA VU	INNA FT. BOB TAYLOR SPINNIN/ROKTON/KONTOR/A&TW
7	NEW	MY LOVE IS OVER	JEAN-ROCH AZ
8	7	AMAZING	INNA SPINNIN/ROKTON/KONTOR/A&TW
9	6	CALIFORNIA GURLS	KATY PERRY FT. SNOOP DOGG CAPITOL
10	8	ALLEZ OLA OLE	JESSY MATADOR WAGRAM

BILLBOARD CANADIAN HOT 100		(NIELSEN BDS/SOUNDSCAN) SEPTEMBER 25, 2010	
THIS WEEK	LAST WEEK		
1	4	I LIKE IT	ENRIQUE IGLESIAS FT. PITBULL UNIVERSAL REPUBLIC/UNIVERSAL
2	1	DYNAMITE	TAIO CRUZ MERCURY/UNIVERSAL
3	3	TEENAGE DREAM	KATY PERRY CAPITOL/EMI
4	2	LOVE THE WAY YOU LIE	EMINEM FT. RHIANNA WEB-SHADDY/AFTERMATH/INTERSCOPE/UNIVERSAL
5	5	DJ GOT US FALLIN' IN LOVE	USHER FT. PITBULL LAFACE/SONY MUSIC
6	7	JUST THE WAY YOU ARE	BRUNO MARS ELEKTRA/WARNER
7	6	CLUB CAN'T HANDLE ME	FLO RIDA FT. DAVID GUETTA POE BOY/ATLANTIC/WARNER
8	10	TAKE IT OFF	KESHA KEMOSABE/RCA/SONY MUSIC
9	8	CALIFORNIA GURLS	KATY PERRY FT. SNOOP DOGG CAPITOL/EMI
10	11	AIRPLANES	8.08 FT. WILEY WILLIAMS REBEL ROCK/GRAND HUSTLE/ATLANTIC/WARNER

SINGLES		(ARIA) SEPTEMBER 12, 2010	
THIS WEEK	LAST WEEK		
1	1	DYNAMITE	TAIO CRUZ 4TH & BROADWAY/ISLAND
2	2	TEENAGE DREAM	KATY PERRY CAPITOL
3	3	LOVE THE WAY YOU LIE	EMINEM FT. RHIANNA WEB-SHADDY/AFTERMATH/INTERSCOPE
4	4	CLUB CAN'T HANDLE ME	FLO RIDA FT. DAVID GUETTA POE BOY/ATLANTIC
5	6	DJ GOT US FALLIN' IN LOVE	USHER FT. PITBULL LAFACE/JLG
6	5	TAKE IT OFF	KESHA KEMOSABE/RCA
7	NEW	LIKE IT'S HER BIRTHDAY	GOOD CHARLOTTE CAPITOL
8	10	JUST THE WAY YOU ARE	BRUNO MARS ELEKTRA
9	NEW	F U	CEE-LO GREEN ELEKTRA
10	9	IF I HAD YOU	ADAM LAMBERT RCA

EURO DIGITAL SONGS SPOTLIGHT		(NIELSEN SOUNDSCAN INTERNATIONAL) SEPTEMBER 25, 2010	
THIS WEEK	LAST WEEK		
1	1	LOVE THE WAY YOU LIE	EMINEM FT. RHIANNA WEB-SHADDY/AFTERMATH/INTERSCOPE
2	5	TAMA ON TOTTA	LAURA NARHI WARNER
3	3	WAKA WAKA (THIS TIME FOR AFRICA)	SHAKIRA FT. FRESHLYGROUND EPIC
4	4	WE NO SPEAK AMERICANO	YOLANDA BE COOL & DCUP SWEAT IT OUT!
5	6	JIPPIKAYJEI	CHEEK RAHINA
6	2	MISSA MURSENI ON	JENNI VARTAINEN WARNER
7	RE	AIRPLANES	8.08 FT. WILEY WILLIAMS REBEL ROCK/GRAND HUSTLE/ATLANTIC
8	9	DJ GOT US FALLIN' IN LOVE	USHER FT. PITBULL LAFACE/JLG
9	NEW	HELSINKI SHANGRI-LA	PALEFACE XO
10	10	IF I HAD YOU	ADAM LAMBERT 19/RCA

EUROPEAN ALBUMS		(G5 GLOBAL MEDIA/BILLBOARD) SEPTEMBER 15, 2010	
THIS WEEK	LAST WEEK		
1	1	KATY PERRY	TEENAGE DREAM CAPITOL
2	3	EMINEM	RECOVERY WEB-SHADDY/AFTERMATH/INTERSCOPE
3	2	IRON MAIDEN	THE FINAL FRONTIER EMI
4	NEW	BRANDON FLOWERS	FLAMINGO ISLANDS
5	NEW	STONE SOUR	AUDIO SECREY ROADRUNNER
6	10	HURTS	HAPPINESS MAJOR LABEL/RCA
7	5	LADY GAGA	THE FAME STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
8	6	DAVID GUETTA	ONE LOVE GUM/VIRGIN
9	11	UNHEILIG	GROSSE FREIHEIT INTERSTAR/FANSATION
10	4	ARCADE FIRE	THE SUBURBS MERGE/SONOVOX
11	18	A-HA	25 WARNER
12	50	THE XX	XX YOUNG TURKS
13	NEW	TARJA	WHAT LIES BENEATH VERTIGO
14	13	YANNICK NOAH	FRONTIERS COLUMBIA
15	7	DISTURBED	ASYLUM WARNER BROS.

DIGITAL SONGS		(NIELSEN) SEPTEMBER 10, 2010	
THIS WEEK	LAST WEEK		
1	1	WAKA WAKA (THIS TIME FOR AFRICA)	SHAKIRA FT. FRESHLYGROUND EPIC
2	NEW	LA MIA STORIA CON TE	ALESSANDRA AMOROSO EPIC
3	3	ALEJANDRO	LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
4	8	LOVE THE WAY YOU LIE	EMINEM FT. RHIANNA WEB-SHADDY/AFTERMATH/INTERSCOPE
5	5	KICK ASS	MIKA VS. REDONE CASSABLANCA/ISLAND
6	4	BEAUTIFUL MONSTER	NE-YO DEF JAM
7	2	SONO GIA' SOLO	MODA CAROSELLO
8	7	CALIFORNIA GURLS	KATY PERRY FT. SNOOP DOGG CAPITOL
9	29	VIP IN TRIP	FIBRA FABRI UNIVERSAL
10	11	AIRPLANES	8.08 FT. WILEY WILLIAMS REBEL ROCK/GRAND HUSTLE/ATLANTIC

SINGLES		(PROMUSICAE/MEDIA) SEPTEMBER 15, 2010	
THIS WEEK	LAST WEEK		
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	ALEJANDRO	LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
4	6	CLUB CAN'T HANDLE ME	FLO RIDA FT. DAVID GUETTA POE BOY/ATLANTIC
5	13	LOVE THE WAY YOU LIE	EMINEM FT. RHIANNA WEB-SHADDY/AFTERMATH/INTERSCOPE
6	7	GYPSY	SHAKIRA EPIC
7	5	I LIKE IT	ENRIQUE IGLESIAS FEAT. PITBULL UNIVERSAL REPUBLIC
8	4	TEMA BUB ESPONJA	SPONGEBOB SQUAREPANTS SONY MUSIC
9	22	ALORS ON DANSE	STROMAE VERTIGO/MOSAERT
10	12	16 ANITOS	DANI MARTIN SONY MUSIC

ALBUMS		(RIM) SEPTEMBER 14, 2010	
THIS WEEK	LAST WEEK		
1	1	BETO O MELHOR DE BETO FAROL	
2	2	CHAVE DIOURO	PAI DA CRIANCA ESPECIAL
3	3	LADY GAGA	THE FAME STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
4	5	MUSE	THE RESISTANCE A&E/HELIUM 3/WARNER
5	10	ESCOLINHA DE MUSICA	TODA A ESCOLINHA DE MUSICA FAROL
6	7	DEOLINDA	CANCAO DO LADO IPLAY
7	29	ALICIA KEYS	THE ELEMENT OF FREEDOM BMK/J
8	8	DAVID GUETTA	ONE LOVE GUM/VIRGIN
9	9	ANA MOURA	LEVA-ME AOS FADOS MERCURY
10	13	DEOLINDA	DOIS SELDOS E UM CARIMBO CAPITOL

On the U.K. Singles chart, McFly captures its sweet 16th top 10 hit with the debut of "Party Girl" at No. 6.



EUROPEAN AIRPLAY		(NIELSEN MUSIC CONTROL) SEPTEMBER 15, 2010	
THIS WEEK	LAST WEEK		
1	1	LOVE THE WAY YOU LIE	EMINEM FT. RHIANNA WEB-SHADDY/AFTERMATH/INTERSCOPE
2	5	CLUB CAN'T HANDLE ME	FLO RIDA FT. DAVID GUETTA POE BOY/ATLANTIC
3	4	DYNAMITE	TAIO CRUZ 4TH & BROADWAY/ISLAND
4	3	WAKA WAKA (THIS TIME FOR AFRICA)	SHAKIRA FT. FRESHLYGROUND EPIC
5	2	CALIFORNIA GURLS	KATY PERRY FT. SNOOP DOGG CAPITOL
6	7	WE NO SPEAK AMERICANO	YOLANDA BE COOL & DCUP SWEAT IT OUT!
7	8	ALEJANDRO	LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
8	10	AIRPLANES	8.08 FT. WILEY WILLIAMS REBEL ROCK/GRAND HUSTLE/ATLANTIC
9	6	SHE SAID	PLAN B 678
10	11	TEENAGE DREAM	KATY PERRY CAPITOL
11	9	I LIKE IT	ENRIQUE IGLESIAS FT. PITBULL UNIVERSAL REPUBLIC
12	12	NEED YOU NOW	LADY ANTEBELLUM CAPITOL NASHVILLE
13	13	MISERY	MARON 5 A&M/OCTONE
14	20	SHAME	ROBBE WILLIAMS & GARY BARLOW CRYSTALS/VIRGIN
15	14	WAVIN' FLAG	K'NAAN A&M/OCTONE

SINGLES		(MEGA CHARTS BV) SEPTEMBER 10, 2010	
THIS WEEK	LAST WEEK		
1	3	BORN AGAIN	RICKY L FT. MCCK 541 LABEL/NEWS
2	8	LOESJE	TONY JUNIOR & NICOLAS NOX RODEO
3	45	F**K YOU!	CEE-LO GREEN ELEKTRA
4	4	BUMPY RIDE	MOHOMBI ISLAND
5	5	ONE	SWEDISH HOUSE MAFIA FT. PHARRELL SHAW/POSITIVA

ALBUMS		(MEGA CHARTS BV) SEPTEMBER 10, 2010	
THIS WEEK	LAST WEEK		
1	1	ILSE DE LANGE	NEXT TO ME FIREFLY
2	2	CARO EMERALD	DELETED SCENES FROM THE CUTTING ROOM GRANDMONDO
3	4	TOPPERS	TOPPERS IN CONCERT 2010 EMI
4	NEW	BRANDON FLOWERS	FLAMINGO ISLAND
5	5	MUMFORD & SONS	SIGH NO MORE ISLAND

SINGLES		(AUSTRIAN IFPI/AUSTRIA TOP 40) SEPTEMBER 13, 2010	
THIS WEEK	LAST WEEK		
1	1	WE NO SPEAK AMERICANO	YOLANDA BE COOL & DCUP SWEAT IT OUT!
2	2	LOVE THE WAY YOU LIE	EMINEM FT. RHIANNA WEB-SHADDY/AFTERMATH/INTERSCOPE
3	3	CLUB CAN'T HANDLE ME	FLO RIDA FT. DAVID GUETTA POE BOY/ATLANTIC
4	7	DYNAMITE	TAIO CRUZ 4TH & BROADWAY/ISLAND
5	NEW	TEENAGE DREAM	KATY PERRY CAPITOL

ALBUMS		(AUSTRIAN IFPI/AUSTRIA TOP 40) SEPTEMBER 13, 2010	
THIS WEEK	LAST WEEK		
1	5	KATY PERRY	TEENAGE DREAM CAPITOL
2	4	SOUNDTRACK	STEP UP - SEXY DANCE THE BATTLE 3D ATLANTIC
3	7	EMINEM	RECOVERY WEB-SHADDY/AFTERMATH/INTERSCOPE
4	8	HANSI HINTERSEER	ICH HAB DICH EINFACH LIEB SONY MUSIC
5	NEW	STONE SOUR	AUDIO SECREY ROADRUNNER

SINGLES		(VERDENS GANG NORWAY) SEPTEMBER 15, 2010	
THIS WEEK	LAST WEEK		
1	5	FREAKY LIKE ME	MADCON FT. AMEERAH BONNIER
2	1	LOVE THE WAY YOU LIE	EMINEM FT. RHIANNA WEB-SHADDY/AFTERMATH/INTERSCOPE
3	2	WAKA WAKA (THIS TIME FOR AFRICA)	SHAKIRA FT. FRESHLYGROUND EPIC
4	4	DYNAMITE	TAIO CRUZ 4TH & BROADWAY/ISLAND
5	3	GLOW	MADCON BONNIER

ALBUMS		(VERDENS GANG NORWAY) SEPTEMBER 15, 2010	
THIS WEEK	LAST WEEK		
1	10	SOUNDTRACK	MGP JUNIOR 2010 MGO
2	NEW	SKAMBANKT	SOVLANDS DOG JOB/TUBA
3	NEW	ROBYN	BODY TALK - PT2 KONICHIWA
4	2	EMINEM	RECOVERY WEB-SHADDY/AFTERMATH/INTERSCOPE
5	1	IRON MAIDEN	THE FINAL FRONTIER EMI

SINGLES		(IFPI/NIELSEN MARKETING RESEARCH) SEPTEMBER 14, 2010	
THIS WEEK	LAST WEEK		
1	1	LOVE THE WAY YOU LIE	EMINEM FT. RHIANNA WEB-SHADDY/AFTERMATH/INTERSCOPE
2	2	WAKA WAKA (THIS TIME FOR AFRICA)	SHAKIRA FT. FRESHLYGROUND EPIC
3	3	YOU & ME	ELECTRIC LADY LAB MERMAID
4	16	NAR TIDEN GUN BAGLAENS	CLARA SOFIE & RUNE RK NIGHT/LOGY
5	5	IMPOSSIBLE	SHONTELLE SRP/SRC/UNIVERSAL MOTOWN

ALBUMS		(IFPI/NIELSEN MARKETING RESEARCH) SEPTEMBER 14, 2010	
THIS WEEK	LAST WEEK		
1	NEW	ROBYN	BODY TALK - PT2 KONICHIWA
2	3	EMINEM	RECOVERY WEB-SHADDY/AFTERMATH/INTERSCOPE
3	1	RASMUS SEEBACH	RASMUS SEEBACH ART/PEOPLE
4	2	HANSI HINTERSEER	ICH HAB DICH EINFACH LIEB SONY MUSIC
5	4	MEDINA	VELKOMMEN TL MEDINA LABEL/MADE/ATTACK PARLOPHONE



2012 (IT ANT THE END) (Kornell) Jhoni, BM/Intendecore...
ANT LEAVIN' WITHOUT YOU (WB Music Corp.)

A

ABRAZAME MUY FUERTE (Universal Music - MGR Songs...
ADDIE YAMIS A PARAR (Columbia, Inc., ASCAP) LT 39

Publishing, BM/Big Red Horn Music, BM/Intendecore...
BAND OF THE YEAR (Warner-Tamela Publishing Corp.)

BARCELONA (Universal Music - MGR Songs...
BAY AREA MAN (Raymond Publishing Corp., BM/Mya...
BEAT IT (A&M Records)

GET BIG (Dough Music Publishing Company, ASCAP/Ultra...
GETTY WARRIOR (Big Bad Buddha Music, LLC, BM/World...
GLITTER IN THE AIR (EMI Blackwood Music Inc., BM/Ph...

GLAD I MET YOU (Wendy Day Music Co., ASCAP/Ros...
GLITTER IN THE AIR (EMI Blackwood Music Inc., BM/Ph...
GONE ALREADY (Falm Events Publishing, ASCAP/Warner...
LA VIDA ES ASI (J Publishing, BM/EMI Blackwood Music...

KISS ME WHEN I'M DOWN (Songs Of Universal, Inc., BM/...
LA DESPEDIDA (J Publishing, ASCAP) LT 34

LABIOS DE MI (L.M. Voice Songs, BM/Onliva Music Pub...
LA VIDA ES ASI (J Publishing, BM/EMI Blackwood Music...
LA ESCUJETA (Arpa Music, LLC, BM/1) LT 43

Corporation, ASCAP/Alli B. Music, ASCAP/Micah...
NO PUEDO VOLVER (Good-F Publishing, BM/EMI Blackwood...
NO REGRETS (Water Against Rock Music, ASCAP/Meter...

NO AFFRADO (Songs Of Universal, Inc., BM/Onliva Mu...
NO REGRETS (Water Against Rock Music, ASCAP/Meter...
NUESTRO AMOR SERA LEYENDA (GAE) LT 36

SOMETIMES I CRY (Ina & Mike, BM/Big Songs Of Univer...
SPEECHLESS (Royalty Rights, ASCAP/Universal Music Co...

SUNSHINE (EVERYBODY NEEDS A LITTLE) (Wesley Write...
TAKE IT OFF (Dynamite Pop Music, BM/Where Da Katz A...
TEACH ME HOW TO DIDDLE (Crown Fowler Publishing Desig...

ALL DIABLO LO NUESTRO (Arpa Music, LLC, BM/1) LT 15
ALL ABOUT TONIGHT (WB Music Corp., ASCAP/Melissa's...
ALL I DO IS WIN (DJ Khalid Publishing, BM/Getting Hit Mu...

ALL I WANT IS YOU (Galani Perm Music, ASCAP/Amr Hit...
ALL OVER ME (WB Music Corp., ASCAP/Melissa's Money...
AMARTE LA ANTIGUA (Universal Music - MGR Songs...

HALF OF MY HEART (Sony/ATV Tunes LLC, ASCAP/Specific...
HOLD ON (EMI Blackwood Music, BM/EMI Blackwood Mu...
HOLD YOUR BREATH (Warner-Tamela Publishing Corp., BM...

LETTING GO (DUTTY LOVE) (Eyes Above Water Music...
LITTLE LION MAN (Songs Of Universal, Inc., SESAC)...
LITTLE WHITE CHURCH (Warner-Tamela Publishing Corp...

PHONE # (Aligning The Stars, BM/First N' Gold Publishi...
PRETTY BOY SWAG (Soule) Jay Tell em Music, BM/Occu...
PRETTY BOY SWAG (Soule) Jay Tell em Music, BM/Occu...

READY FOR LOVE (BMG Music, BM/Onliva Music Publi...
RECKON (The Ready Set, ASCAP/Jonathan...
RECKON (The Ready Set, ASCAP/Jonathan...

ARE YOU GONNA KISS ME OR NOT (Saw Tractor Music...
ARRESTANDO LAS PATAS (Mandata Music Publishing...
AS SHE'S WALKING AWAY (Wendell Music, BM/1) LT 19

DANCE KIDJOUR (Crown P Music Publishing, BM/1) Hela...
DEUCES (Songs Of Universal, Inc., BM/Culture Beyond...
DIME QUE ME QUIERES (Songs Of Universal, Inc., BM/Jo...
DUMB LOVE (EMI Blackwood Music, BM/EMI Blackwood M...

HOPE SHE CHEATS ON YOU (WITH A BASKETBALL PLAY...
HOLD YOU (HOLD YOUR BREATH) (Warner-Tamela Publishi...
HOLD YOUR BREATH (Warner-Tamela Publishing Corp., BM...

LOVE LIKE THIS (The Ready Set, ASCAP/Jonathan...
LOVER, LOVER (The Ready Set, ASCAP/Jonathan...
LOVE LIKE THIS (The Ready Set, ASCAP/Jonathan...

READY FOR LOVE (BMG Music, BM/Onliva Music Publi...
RECKON (The Ready Set, ASCAP/Jonathan...
RECKON (The Ready Set, ASCAP/Jonathan...

ROCKSTAR 101 (2092) Music Publishing, ASCAP/WBS Musi...
ROLL WITH IT (Young Money Publishing, Inc., BM/Warner...
ROUND AROUND (Lionel Richie, BM/Warner-Tamela Publi...

BAO (THAT'S HER) (Prince Of Crunk Publishing, BM/1) B...
BEAT IT (A&M Records)
BEAT IT (A&M Records)

EN PREPARACION (JPC Publishing, ASCAP/Songs Of Unive...
ERASE ME (Eliel's Baby Boy Music, ASCAP/Amr Hit Mu...
ESTAR CONTIGO (Warner Chappell Music Spain S.A., SGEA...
ESTOY ENAMORADO (Songs Of Peer Ltd., ASCAP/1EP In...

HOW I GOT TO BE THIS WAY (Super Stick 99, BM/Univer...
HOW I GOT TO BE THIS WAY (Super Stick 99, BM/Univer...
HOW I GOT TO BE THIS WAY (Super Stick 99, BM/Univer...

HOW I GOT TO BE THIS WAY (Super Stick 99, BM/Univer...
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HOW I GOT TO BE THIS WAY (Super Stick 99, BM/Univer...
HOW I GOT TO BE THIS WAY (Super Stick 99, BM/Univer...

BLOWING ME KISSES (Not Listed) RBH 71
BLUFF (BLOWING MONEY FACT) (New Era Music Publishi...
BOTTOMS UP (April's Boy Music, BM/Warner-Tamela Publi...

FALL IN LOVE (Not Listed) RBH 71
FAMILY MAN (Blatone) (J. Edgar Peters, SESAC/Bright Pi...
FANCY (EMI Blackwood Music, BM/1) Hela Publishing...
FARMER'S DAUGHTER (Warner-Tamela Publishing Corp.,...

FIND YOUR LOVE (Plasma Group My Publishing, Inc., BM...
FIND YOUR LOVE (Plasma Group My Publishing, Inc., BM...
FIND YOUR LOVE (Plasma Group My Publishing, Inc., BM...

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FIND YOUR LOVE (Plasma Group My Publishing, Inc., BM...

CAN IT STAY (Divided, BM/Ramal, BM/Cleveland S, BM/...
CANT BE FRIENDS (Narsky Music, BM/1) RBH 21
CANT BE FRIENDS (Narsky Music, BM/1) RBH 21

FREE (Wierhead Music, BM/1) H00 68
FROM A TABLE AWAY (Big Machine, BM/1) Super 98
FROM A TABLE AWAY (Big Machine, BM/1) Super 98

JAZZLE (Young Jazzy Music, Inc., BM/EMI Blackwood Mu...
JAZZLE (Young Jazzy Music, Inc., BM/EMI Blackwood Mu...
JAZZLE (Young Jazzy Music, Inc., BM/EMI Blackwood Mu...

JUST A DREAM (Larkie Ford, ASCAP/Universal Music - M...
JUST A DREAM (Larkie Ford, ASCAP/Universal Music - M...
JUST A DREAM (Larkie Ford, ASCAP/Universal Music - M...

JUST A DREAM (Larkie Ford, ASCAP/Universal Music - M...
JUST A DREAM (Larkie Ford, ASCAP/Universal Music - M...
JUST A DREAM (Larkie Ford, ASCAP/Universal Music - M...

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# EXECUTIVE TURNTABLE

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

**RECORD COMPANIES:** Sony Music Entertainment names **Frank Harkins** VP/design director of the creative group for Legacy Recordings and Commercial Music Group. He was a senior art director at RCA Records.

**Razor & Tie** names **Brooke Primont** VP of music placement and licensing. She was VP of creative and marketing at Cherry Lane Music Publishing.



**TOURING:** AEG Ogden taps **David Humphreys** as GM of Australia's \$450 million Perth Arena, which is scheduled to open in 2012. He was GM of the AEG Ogden-managed Acer Arena in Sydney.

Facility management company Global Spectrum names **Curtis Webb** GM of the Wolstein Center on the campus of Cleveland State University in Ohio. He was GM at the South Okanagan Events Centre in Penticton, British Columbia.

**MANAGEMENT:** Foundations Artist Management taps **Kate Landau** (the Low Anthem, Jesse Lauter) as a manager. She was founder/owner of Kate Landau Management.

**MOBILE:** Nokia appoints **Stephen Elop** CEO. He was president of Microsoft's business division.

**RELATED FIELDS:** Dublin-based Global Tour Creatives names **Nancy Block** executive VP. She will also oversee the company's U.S. operations out of its newly launched Los Angeles studios. Block was senior VP of marketing at Bill Young Productions.

—Edited by Mitchell Peters

## GOODWORKS

### SINGER SUSAN McKEOWN LOOKS TO HELP DAUGHTER'S EAST VILLAGE SCHOOL

In response to budgetary cutbacks at New York's arts-based East Village Community School, Irish singer Susan McKeown, whose 7-year-old daughter attends third grade at the public school, is hoping to raise money through a benefit album with world songs performed by parents, students, school staff and other musicians.



"As is common in the world, as soon as people start talking about cutting funding, the first thing they look at is arts," says McKeown, who moved to New York from Ireland 20 years ago to pursue her musical career. "I've never been comfortable with that, so it was a good way for me to address that for myself. But also it's a creative means to raise funds for our school."

The \$15 compilation, "Songs From the East Village," is available at iTunes and CD Baby. A physical version will be released Sept. 20 to select stores in the East Village, McKeown says. The money raised from the album will be given to the school for its language and arts programs.

Music from the album can be sampled on MySpace ([myspace.com/evcs](http://myspace.com/evcs)). McKeown says she chose to feature public domain songs "so that when the CDs get handed down through the school years there won't be a lot of paperwork to deal with."

McKeown's daughter is also featured on the set. "It was funny; when she did one of her takes, she turned to the engineer and said, 'Can I do that again?'" she recalls. "She's already getting into production arts." —Mitchell Peters

# BACKBEAT



**.biz** Additional photos online this week at [billboard.biz](http://billboard.biz). To submit your photos for consideration, please send images to [backbeat@billboard.com](mailto:backbeat@billboard.com).

### 2010 MTV VIDEO MUSIC AWARDS

The 2010 MTV Video Music Awards took place Sept. 12 in Hollywood. Honored for their video work this year were Lady Gaga—who won video of the year, best pop video, best female video and five other categories—Justin Bieber (best new artist), Eminem (best hip-hop and best male video) and 30 Seconds to Mars (best rock video). PHOTOS: FRANK MICELOTTA/PICTUREGROUP

**ABOVE LEFT:** Before the event, pop/R&B superstar Justin Timberlake catches up with MTV Networks chairman/CEO Judy McGrath.

**ABOVE RIGHT:** Walking on the white carpet before the event were (from left) Viacom president/CEO Philippe Dauman, Justin Bieber, who performed at the show; Usher, and Dauman's wife, Debbie.

**RIGHT:** Backstage during the show are MTV Networks president Van Toffler, singer Florence Welch of best art direction award winners Florence & the Machine; and MTV GM Stephen Friedman.

**BELOW:** Lady Gaga, not surprisingly, was the star of the evening. She donned three outrageous outfits, one made entirely of meat. Here, sporting a more modest look, Gaga's pictured with MTV execs and service personnel who were discharged or resigned from their posts due to the military's "Don't Ask Don't Tell" policy. They accompanied Gaga to the show and paid tribute to all those returning from war. From left: West Point cadet Katie Miller, MTV Networks president Van Toffler, U.S. Air Force Maj. Mike Almy, MTV GM Stephen Friedman, Gaga, U.S. Air Force Staff Sgt. David Hall, Army Sgt. 1st Class Stacy Vasquez and MTV Networks chairman/CEO Judy McGrath.



Billboard.com recently launched a new video series for its Tastemakers chart, which ranks the top-selling albums each week based on an influential panel of indie stores and small regional chains. The series (which is being shot on the roof at Mophonics, a company that writes original music for TV and film) has showcased Grace Potter & the Nocturnals and rock/folk artist Lissie. On Sept. 8, rapper Big Boi performed "Shutterbug," "General Patton" and "Daddy Fat Sax" off his record "Sir Lucious Left Foot: The Son of Chico Dusty." Attending the performance were (back row, from left) Young & Rubicam music producer/supervisor Eric Johnson; Mophonics producer Joy Copeland, creative director Josh Brochhausen and executive producer Adam Podrat; and Lost Boys international media planner Anthony Liveri. In front, from left: !K7 Records media director Stephen Bolles, Mophonics producer Amanda Fink, Berlin Cameron United director of broadcast production Dane Johnson and Billboard multimedia coordinator Lisa Binkert. PHOTO: ELIZABETH HURST





**.biz** Additional photos online this week at [billboard.biz](http://billboard.biz).  
To submit your photos for consideration, please send images to [backbeat@billboard.com](mailto:backbeat@billboard.com).

The 10th annual BMI Urban Awards took place Sept. 10 in Los Angeles, saluting the songwriters, producers and music publishers of the most-performed R&B, rap and hip-hop songs of the year. Big winners included Lil Wayne, who took home his second consecutive urban songwriter of the year award; urban publisher of the year honoree EMI Music Publishing; and the Black Eyed Peas' **Will.i.am**, who received the BMI President's Award. From left: BMI director of writer/publisher relations **Malik Levy**, Black Eyed Peas member **Apl.de.ap**, BMI Atlanta VP of writer/publisher relations **Catherine Brewton**, Will.i.am, Black Eyed Peas GM **Polo Molina**, EMI Music Publishing president of North America creative "**Big**" **Jon Platt** and BMI president/CEO **Del Bryant**. PHOTOS: ARNOLD TURNER



New York Fashion Week's kickoff event, Fashion's Night Out, took place Sept. 10. It hosted artists all over New York, including Pharrell Williams, Janelle Monáe and Mary J. Blige, who provided a soundtrack to the high-fashion event. Billboard sat down with British pop songstress **V.V. Brown** before her performance at the Teen Vogue/ASOS.com block party to talk about her next record, the follow-up to her critically acclaimed "Traveling Like the Light." Brown, who is returning to London to begin recording, said the album will have "a darker feel" and be "a lot more mature." Shown before Brown took the stage are (in front, from left) Starworks Group PR director of fashion and accessories **Austin Smedstad**; Teen Vogue public relations director **Eleanor Banco**; fashion market editor **Mary Kate Steinmiller** and style features editor **Andrew Bevan**; Brown; Brown's percussionist **Iajhi Hampden** and guitarist **Jesse Berent**; and EMI Music publicist **Kristen Kanopka**. In back, from left: Brown's guitarist **Janek Gwizdala**, EMI Music head of tour marketing **Matt Shelton** and product manager **Taryn Berkett**. PHOTO: ELIZABETH HURST

## POPKOMM

Popkomm, the international music and business trade show, took place Sept. 8-10. The event hosted visitors from more than 55 countries who flooded Berlin to discuss the most pressing issues facing the music industry. On Sept. 8, Universal Music hosted about 400 guests at Berlin's Osthafen, the headquarters of Universal Music Germany, for its Popkomm reception. PHOTOS: UNIVERSAL MUSIC GERMANY

**UPPER RIGHT:** Enjoying the reception are (from left) **Frank Briegmann**, president of Universal Music Germany, Austria & Switzerland and president of Deutsche Grammophon; violinist **David Garrett**, who is newly signed to UMG; and **Dirk Baur**, UMG managing director for the international division. Briegmann said, "Popkomm is an important platform for us to communicate our issues to those in politics, media and the public. We will never tire of campaigning on behalf of our artists for the rapid adaptation of current copyright law to the digital age."

**LOWER RIGHT:** From left, **Hans-Joachim Otto**, parliamentary state secretary in the federal ministry of economics and technology; Berlin mayor **Klaus Wowereit**; Superstar Entertainment co-owners **Peter Aleksander** and **Frank Fenslau**; and Impala executive chairman/secretary general **Helen Smith** are pictured at the presentation of the Diamond Impala Award (sales exceeding 300,000) of the song "We No Speak Americano" from Australian duo Yolanda Be Cool and Superstar Entertainment producer DCUP at the VUT-booth. PHOTO: SONJA BAHAWAN



The ninth annual Americana Music Awards (held Sept. 9 at Nashville's Ryman Auditorium) celebrated a year's worth of great American roots music. Highlights from the evening included co-writers Ryan Bingham and T-Bone Burnett earning song of the year honors for the theme from the film "Crazy Heart," Rosanne Cash's "The List" winning album of the year and the Avett Brothers walking away with a duo/group of the year win. Americana Lifetime Achievement Awards were also presented to **Wanda Jackson**, John Mellencamp, Mercury Nashville chairman/CEO **Luke Lewis**, Greg Leisz and Brian Ahern. From left: BMI VP of writer/publisher relations **Jody Williams**; Jackson; **Jack White**, who presented Jackson with her award; Americana Music Assn. director of operations **Danna Strong** and executive director **Jed Hilley**. PHOTO: KAY WILLIAMS



On Sept. 2, Guitar Center's King of the Blues competition finals—a nationwide search for the next great undiscovered blues guitarist—were held at the House of Blues in Hollywood. Determining the winner (Randy Scott took the prize) was a panel of celebrity judges, including (from left) the Cars guitarist **Elliot Easton**; guitarist **Joe Bonamassa**; producer/guitarist **Pete Anderson**; blues legend **David "Honeyboy" Edwards**; **Jimmy Vivino**, former music director/bandleader for "Late Night With Conan O'Brien"; blues guitarist **Kenny Wayne Shepherd**; **Brad Tolinski**, Guitar World magazine editor-in-chief and Guitar Aficionado editorial director; and **Michael Frank**, manager/harmonica player for Edwards and Earwig Records founder. PHOTO: RYAN HUNTER



The Grammy Museum paid tribute to the 40th anniversary of "Soul Train" Sept. 8 with a special multimedia panel discussion. The American music institution was a national launch pad for showcasing the latest and greatest in urban music, outrageous fashion and hip dances. On hand to celebrate the milestone are (from left) "Soul Train" creator **Don Cornelius**; singers **Jody Watley** and **Smoky Robinson**, who shared their "Soul Train" memories with attendees; and Grammy Foundation VP **Scott Goldman**, who moderated. PHOTO: BECKY SAPP

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