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-Nashville Scene

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-Toronto Star

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hands or shed a tear, alone or with a thousand others."*
-La Presse

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360 DEGREES OF BILLBOARD

HOME FRONT

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.COM EXCLUSIVES
Check out our minute-by-minute multimedia coverage of MTV's Video Music Awards and the latest installment of our Tastemakers video series featuring a performance and chat with Lissie. Visit 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. Plus, Dave Stewart will keynote. More: mobileentertainmentlivefall.com.

FILM & TV MUSIC

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PUBLISHING MOVES
Richard Stumpf to head
Imagem Music USA



SONG SUNG BLUE
BMI rate case could
affect other licenses



WOMAN TO WOMAN
Black female consumers
flex buying muscle



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The implications of the
Eminem-UMG ruling



CASH ON DELIVERY
Revenue opportunities
expand in virtual goods

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>>> U.S. AD MARKET TO GROW 3%

A new forecast from media and marketing research firm SNL Kagan predicts the U.S. ad market will rebound with nearly 3% growth this year to \$210 billion after two years of declines. The firm is forecasting growth in the foreseeable future, predicting ad spending of \$214.3 billion in 2011 and reaching \$275.8 billion by 2019. SNL Kagan predicts the sectors with the strongest growth this year will be mobile, broadcast TV stations and the Internet.

>>> JAY-Z LEADS BET NOMINATIONS

Jay-Z, Drake, Rick Ross and Nicki Minaj top the nominations for the fifth annual BET Hip-Hop Awards, which will air Oct. 12. Jay-Z leads with 10 nods and breaks the BET Hip-Hop Awards record for highest number of nominations in the five-year history of the awards show. Drake follows with eight nominations, while Ross and Minaj have seven apiece. Comedian/actor Mike Epps will host the show.

>>> DMB ANNOUNCES FALL TOUR

Before the Dave Matthews Band takes a break from the road next year, the group will embark on a 12-date arena tour in November. The East Coast run will kick off Nov. 2 in Buffalo, N.Y., and play doubles at Boston's TD Garden and New York's Madison Square Garden. The band's break in 2011 will mark the first substantial touring breather in the act's 20-year career.

UP FRONT

LABELS BY LOUIS HAU and ED CHRISTMAN

THE REORGANIZATION MAN

EMI Group CEO Roger Faxon Lays Out His Strategy To Boost The Major's Fortunes

EMI Group CEO Roger Faxon's sweeping plan to restructure EMI Music isn't the first such initiative at the major since British private equity firm Terra Firma acquired the company in 2007.

But the measures that Faxon recently detailed in a company-wide memo (Billboard.biz, Sept. 8) suggest that EMI Music finally has a key element it has lacked since the Terra Firma takeover: a strong, centralized leadership with the authority to make far-reaching changes.

At the top of the new order will be Faxon, aided by Leo Corbett, his chief lieutenant at EMI Music Publishing, who assumes the title of EMI Group COO.

At the same time, Faxon is pushing to hand more decision-making authority further down the line of command through his establishment of three regional operating hubs for North America, Latin America and Europe plus the rest of the world.

After the Terra Firma takeover, EMI Music had implemented a "matrix" organizational structure that emphasized function-oriented "global business units" over geographical boundaries and label distinctions. At first glance, the new operating hubs seem to suggest a return to a geographically oriented hierarchy. But Faxon stresses in an interview that the hubs' primary role will be to mobilize people and resources "to support and help the local enterprises deliver."

Faxon acknowledges that the matrix structure had created "some confusion about accountability" and about who was reporting to whom. With the new structure, he says, "we wanted to build a simpler organizational structure that promoted cross-disciplinary teamwork focused around each launch of each project, each release of each record."

With Faxon's ascension in June to group CEO, Corbett's appointment as group COO and EMI Music Publishing regional managing director Nestor Casonu as head of the Latin American hub, the latest restructuring might appear to some as a takeover of the label by the publishing division.

Faxon laughs off the suggestion. "A group of talented people," he says, "are involved in both businesses."

The focus of the changes will be "to bring all the services as close to the people on the ground, in the

territories of people we represent, take those out of the center and push them down, closer to the front lines of the business where things happen," he says.

The chain of command will be "very much shortened," Faxon says. "There's one step between me and the guy on the ground and that's

the leader of the hub."

The changes include the dismissals of three senior executives: Nick Gatfield, president of new music for North America, the United Kingdom and Ireland; Billy Mann, president of new music/international and global artist management; and Ronn Werre, COO of North America and Mexico and president of EMI Music Services. Ernesto Schmitt, EMI Music president of central marketing and global catalog, left the company in August.

EMI showed operational improvements in the fiscal year ended March 31, sharply narrowing its net loss from the prior year (Billboard, Aug. 28). But artist development remains a question mark for the major, whose only big A&R successes of the past couple of years have been Katy Perry, Lady Antebellum and David Guetta.

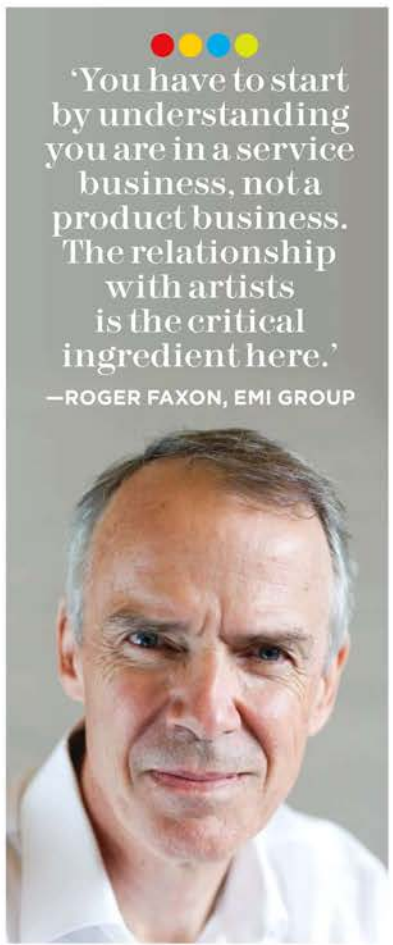
The departures of Gatfield and Mann leave EMI without a head of A&R. Who will replace them? "We have great A&R teams around the world and we believe they have the capacity and the ability to really deliver," Faxon says.

Could A&R executives at EMI Music Publishing assume a greater role at the label? "There are areas where cooperation between the two businesses can be extremely valuable," Faxon says, adding that signing and developing artists versus songwriters are disciplines he'd rather keep separate.

While he doesn't say so himself, Faxon is likely to play a greater role in shaping creative priorities at the company than his immediate predecessors—former EMI Music CEO Elio Leoni-Scteti and blink-and-you-missed-him executive chairman Charles Allen, who had come from the worlds of brand marketing and TV, respectively.

With Faxon, EMI has its first seasoned music executive at the helm since Alain Levy was forced out in early 2007 shortly before the Terra Firma takeover. At a time when its troubled private-equity owner still faces daunting challenges to meet its debt obligations to creditor Citigroup, that could help reassure artists who've been skeptical about the label's prospects.

"You have to start by understanding you are in a service business, not a product business," Faxon says. "The relationship with artists is the critical ingredient here."



● ● ● ●
 'You have to start by understanding you are in a service business, not a product business. The relationship with artists is the critical ingredient here.'
 —ROGER FAXON, EMI GROUP

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>>> AMAZON ACQUIRES AMIESTREET

Amazon has acquired the AmieStreet digital music service for an undisclosed sum. The most immediate result of the acquisition is that the AmieStreet service will cease to exist as of Sept. 22. All AmieStreet links will forward to Amazon's MP3 store instead, and all AmieStreet account holders will receive a \$5 credit to the Amazon store. Amazon originally invested in AmieStreet in 2007 as the lead investor in the company's Series A funding round and since then has remained an adviser to the firm.

>>> LEVY TO KEYNOTE AT MIDEMNET

Vivendi CEO Jean-Bernard Levy has been unveiled as the first MidemNet keynote speaker for the opening day of the digital music business conference in Cannes. He will appear Jan. 22, 2011, at the 12th edition of MidemNet. According to a statement, Levy will discuss Vivendi's ongoing strategy on entertainment content distribution through multiple platforms and multiformat approaches.

>>> BRIT AWARDS MOVE TO O2 ARENA

The BRIT Awards are moving to London's O2 Arena. The annual awards ceremony, organized by U.K. trade group the BPI, will take place Feb. 15 and will be sponsored by MasterCard. The move to the O2 had been expected, as Earls Court confirmed in July that the 13-year relationship with the show was coming to an end.

Compiled by Chris M. Walsh. Reporting by Antony Bruno, Mariel Concepcion, Jason Lipshutz, Steve McClellan and Andre Paine.

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6 QUESTIONS

with RICHARD STUMPF

by ED CHRISTMAN

BILLBOARD EXCLUSIVE



By appointing Richard Stumpf—the former senior VP of creative services and marketing at Cherry Lane—as president of Iagem Music USA, Iagem CEO Andre De Raaff completes his American leadership team. Stumpf will oversee the company's pop initiative and join Ted Chapin, who heads Iagem's theatrical operation as president/executive director of Rodgers & Hammerstein, and Zizi Mueller, who's in charge of the company's classical arm as senior VP of Boosey & Hawkes.

1 What's the situation that you're coming into with your new role at Iagem?

I will be starting and building out Iagem's U.S. pop presence. To date, Iagem is primarily based in Europe, with a fully operational office in the U.K., which has done some signings. So we have some rights [for acts] like Phil Collins and Genesis and newer groups like Temper Trap. The birth of their pop side happened when BMG/Zomba spun off some of their pop stuff in Europe.

2 How will you grow Iagem's U.S. pop operation?

I'll be bringing in all sorts of talent, across the board. Our growth will come in part organically, but there are catalogs out there that we are looking at as well. So it could grow fairly quickly, although I do want to grow it at the right pace, because the key

to the whole thing is servicing the writers.

I am hoping to use the same philosophy I used for building out Cherry Lane. It's not always about volume; it should be more about the quality. When you bring in the right talent you don't have to oversign.

3 What impresses you about the company?

What I really like is they already have two of the best publishing companies in the world, Boosey & Hawkes on the classical side and Rodgers & Hammerstein on the theatrical side. So they are extremely strong there and to build out a third tier, alongside those brands, is exciting to me.

Culturally there are three different brands under one umbrella, which will be a challenge. But that challenge is the fun part. What's also nice is because there is such a broad spectrum

of music, when it comes to the synchronization side of things, the synch team gets to pitch a lot of different types of music. So Iagem is deep without being too big.

4 Do you foresee Iagem operating in the hip-hop world?

Yeah, I think so. What is considered pop is really a variety of contemporary genres. We have a few people here so we can handle a fair amount, but if we needed to, we would hire for different genres as it makes sense.

5 Can Iagem compete with other U.S. independents?

I do think we can compete, due to a combination of things. This company has a true independent spirit and it's backed up by strong financing. I believe, more than ever, that songwriters, from the developing ones to the top-level names, all want high levels

6 How has the market changed in the last year?

Importance continues to get placed on the synchronization world. In general, there have been advancements on the new media side of things, with the rates the [Copyright Royalty Board] came down with. These are all positives and it's only going to get better. The larger monetization event [around digital] is still a few years away, but if you own or control important copyrights, you will do very well.

In terms of the Web, that will happen thanks to things like the cloud models where there is some monthly fee that gets sliced up among the different content owners. We are inevitably moving that way—if you had asked me three years ago where we would be, I would have thought it would be a lot closer. But it will happen and when it does, it will be great. ●●●

HOME FRONT

360 DEGREES OF BILLBOARD

MUSIC & ADVERTISING CONFERENCE TO FEATURE COKE, MOUNTAIN DEW CASE STUDIES, DEBUT OF MUSIC ONLINE ALIVE'S VIRTUAL ALBUM

The masterminds behind Coca-Cola's FIFA World Cup campaign featuring K'Naan and Mountain Dew's Green Label Sound will present case studies of their campaigns at the Billboard/Adweek Music & Advertising Conference set for Sept. 15-16 in Chicago. The conference will be presented in association with Music Dealers at the Westin Michigan Avenue Chicago.

Umüt Ozaydinli, chief of possibilities at Deviant Ventures, and Sol Guy, K'Naan's manager, will discuss how "Wavin' Flag" became the centerpiece of Coke's multimedia ad campaign during the World Cup. K'Naan's version of "Wavin' Flag" has sold 412,000 digital downloads in the United States, according to Nielsen SoundScan.

Cornerstone co-CEO Jon Cohen and senior VP of strategic marketing and creative Jeff Tammes will discuss Mountain Dew's Green Label Sound as a branding and promotional platform alongside artist Theophilus London. London's debut single, "Humdrum Town," is now available on Green Label.

In addition, startup company Music Online Alive will unveil its online virtual album technology during

a round-table discussion led by founder Peter Saltzman. Music Online Alive has partnered with digital music distributor Oseo Media Group and Alfred Music Publishing as a reseller for Warner/Chappell's digital sheet music catalog.

For more information about the conference and to register, go to musicandadvertisingfall.com.

BILLBOARD.COM HIRES EDITORIAL ASSISTANTS

Jason Lipshutz and Jillian Mapes have joined Billboard.com as editorial assistants. Lipshutz and Mapes will report on breaking news for the website and write stories for Billboard magazine. Both are based in New York and report to Billboard.com editor Tye Comer.

The new hires represent the latest steps by Billboard.com to expand the breadth and scope of its coverage and follow the additions of a dedicated multimedia coordinator and art director earlier this year. Billboard.com drew 7.7 million unique visitors in August, nearly double the 3.9 million uniques who visited the site during the same period last year, according to Google Analytics.

Lipshutz is a former Billboard intern and freelance contributor who has written stories for the magazine on a wide range of acts, including Mark Ronson, Broken Social Scene, Freddie Gibbs and the Gregory Brothers. He

has also freelanced for the Hollywood Reporter and CriticalMob.com and has interned for Seventeen magazine. Lipshutz is a 2010 graduate of the College of New Jersey, where he earned a bachelor's degree in English and was a DJ at campus radio station WTSR.

Mapes is also a former Billboard intern and freelance contributor. As a Pulliam Journalism Fellow, she recently spent three months writing feature stories for the Indianapolis Star and its weekly magazine Metromix Indianapolis. She has also worked as the digital manager of Athens, Ohio-based booking agency Blackout Booking. In addition to writing for Billboard, Mapes has freelanced for AOL Music, Paste and Under the Radar. Mapes is a 2010 graduate of Ohio University, where she earned a bachelor's degree in journalism and was editorial director of online campus radio station ACRN. ●●●

MAPES (left) and LIPSHUTZ



MAPES, LIPSHUTZ: RACHEL BEEN

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May 2010



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U.S. Appeals Court's BMI Rate Decision Could Signal Other Changes For PROs

A federal court's recent rate-setting decision involving BMI has broad implications beyond what appears to be a costly decision for songwriters and publishers.

In July, the U.S. Court of Appeals for the Second Circuit nearly slashed in half the negotiated \$36.36 annual blanket fee that music service providers like Muzak and DMX pay BMI for every apparel store, beauty salon and health club for which they program music.

But in addition to sharply reducing the income that publishers will earn from service providers, the court decision could set in motion broader changes in how performing rights organizations collect money for the use of music.

Music service providers have long negotiated blanket licenses with U.S. PROs, allowing them to provide their clients access to any song in the PROs' catalogs. If they couldn't reach an agreement, they'd take their case to court.

In 2001, Muzak and AEI, a predecessor company to DMX, argued in court for a more flexible "carve-out" license from BMI, much like what happened in 1995 when TV stations won the right to license music on a per-program basis in an ASCAP rate case.

The dispute between the music service providers and BMI wound up before the U.S. Court of Appeals for the Second Circuit, which held in 2001 that BMI must offer an "adjustable fee" blanket license to services like AEI and Muzak, effectively requiring that BMI offer them a lower rate if they license music directly from publishers instead of through BMI. But after Muzak settled that same year with BMI on a new blanket rate and AEI merged with Liberty Media subsidiary DMX, the court never moved to set up a formula or mechanism to determine how such an adjustable fee blanket license would operate.

In 2008, the Second Circuit agreed to hear a rate case between DMX and BMI, which couldn't agree on how to set rates for an adjustable fee license formula they had devised. During the hearings, BMI requested an adjustable blanket rate of \$41.81. That was higher than the \$36.36 negotiated blanket rate because, the PRO argued, the option of a flexible blanket rate would make record-keeping harder to maintain. DMX countered with a request for a far lower blanket rate of \$11.32.

On July 26, the appeals court announced it had set up a carve-out mechanism or formula that allows DMX to license and pay for music directly from a publisher and then get a discount from the blanket fee based on the proportion of music played that was directly licensed.

In setting up the formula, the court ruled that BMI's annual blanket fee would be \$18.91 per location, with an annual minimum of \$8.66 to compensate BMI for the value of aggregating and updating its catalog. Those rates are to be in effect through Dec. 31, 2012, as well as retroactively to July 1, 2005, for DMX.

How would the adjustable component of the rate work? If 25% of the BMI music played is directly licensed, the formula would subtract \$2.56 from the annual fee—or 25% of the \$10.25 difference between the \$18.91 blanket fee and the \$8.66 floor rate. That means BMI would get \$16.35 annually per location.

Billboard estimates that the decision could cost BMI songwriters and publishers about \$9 million per year, as well as \$17 million in retroactive adjustments. As expected, BMI has appealed the \$18.91 rate set by the court, which is expected to take up the appeal by the end of the year.

"On behalf of our songwriters, composers and music publishers, we will not allow this ruling to stand without an appeal," BMI president/CEO Del Bryant said in a statement. "Our writers and publishers should not be expected to lose



Publishers Place

ED CHRISTMAN



Writing on the wall: **NORAH JONES**; inset: BMI president/CEO DEL BRYANT

more than half of their income from DMX based on the court's erroneous holdings, which substantially reduce the value of their creative efforts." BMI represents more than 6.5 million works by more than 475,000 songwriters, composers and publishers, including pop artists like **Norah Jones** and **Kanye West** and songwriter **Kara DioGuardi**, such iconic figures as **Hank Williams**, **Merle Haggard** and **Kenny Gamble** and **Leon Huff**; and composers like **John Adams**, **William Bolcom** and **Ellen Taaffe Zwilich**.

Music service providers are expected to pay for a similar carve-out from other PROs, like ASCAP and SESAC, whose music wasn't involved in the BMI-DMX case. And the concept of carve-out licensing could potentially be applied to public performance areas beyond in-store play, such as terrestrial radio.

"The value of the blanket license has been attacked, decimated and ignored," SESAC president **Pat Collins** says.

"This decision is bad for intellectual property owners and creators. It has no transparency, adds a large layer of inefficiency and devalues the music."

ASCAP declined to comment on the matter. The court's decision on flexible carve-out licensing is bound to prompt some to wonder whether it renders PROs less relevant in a world where music royalty accounting companies like MRI and RightsFlow and even individual businesses can directly license music.

But MRI chairman **Ronald H. Gertz** says PROs will always have a prominent role in licensing. For example, he notes that most new digital music services will choose the blanket license because they're much more interested in setting up their businesses as quickly as possible. Over time, as PROs ratchet up costs and as other digital services come along and eat into revenue, then the case could be made for mature music users to try and save on costs by directly licensing music, he says.

As a result of the 2001 ruling, music service providers that could keep track of exactly what songs their clients played and how often were entitled to a blanket fee credit. But the formula's economic parameters hadn't even been litigated until now, Gertz says. "The court's decision is probably the most important decision for music rights licensing jurisprudence in the last 50 years," he says. "It will change the way everyone does business."

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FOR THE RECORD

■ In a cover story about Lukas "Dr. Luke" Gottwald that appeared in the Sept. 11 issue, we mischaracterized Kobalt Music CEO Willard Ahdritz's view of the publishing company's synch licensing deals. The passage should have read: "Gottwald's publishing company is administered by the powerful indie Kobalt Music, whose CEO, Willard Ahdritz, admires Gottwald's selectivity in fielding licensing and synch offers."

■ In the same story, we erred in the editing of a statement made by Dr. Luke's manager, Mark Beaven. The sentence should have read: "Manager Beaven says that while many songwriters 'will write one to five songs in a day, he might take two weeks.'"

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Disorder In The Court

Ruling On Download Royalty Rates Could Open Financial Floodgates For Heritage Acts

Artist representatives and record-label executives disagree sharply over the potential impact of the recent appellate court ruling granting F.B.T. Productions a greater share of royalties from Eminem digital downloads and ringtones.

Several artist attorneys tell Billboard that the ruling may provide a financial windfall for thousands of heritage music acts and could have broad and costly implications for all labels.

Conversely, label executives argue that the decision by the U.S. Court of Appeals for the Ninth Circuit, which vacated a jury's verdict and remanded the case back to the district court, only applies to the specific contract between Universal Music Group (UMG) and F.B.T. and won't have any effect on other Universal acts or any other artist-label contracts.

The legal dispute revolves around whether a music download should result in an artist royalty payment of 12%-20% of the retail price, like that for physical CDs, or if the download should be counted as licensed revenue—similar to a synchronization deal—and thus result in the artist receiving a much higher 50% royalty.

UMG has already indicated it will seek a rehearing before a larger panel of Ninth Circuit judges, so the argument is far from settled. "In the meantime, it should be noted that this ruling sets no legal precedent as it only concerns the language of one specific agreement," according to a statement issued by UMG. "Any assertion to the contrary is simply not true."

Other major and independent label executives say they too won't be affected by the decision because they have already negotiated remedies to the potential shortfalls of old contracts with any heritage artists that still enjoy brisk sales. But artists' lawyers interviewed for this story say they were unaware of such pre-emptive fixes.

Jay Cooper, who's with the GreenbergTraurig law firm, says that "while it is true that this decision depends on the language of an individual contract, a lot of contracts at that time had that kind of language."

Bob Donnelly, of law firm Lommen Abdo, adds, "This ruling won't just create a hurricane but a tsunami in terms of filing from other heritage artists to get their royalty payments treated the same way."

In a similar lawsuit between the Allman Brothers and UMG filed in federal court in New York, the lawyers representing the band say they're heartened by the Eminem ruling.

"We are very happy with the decision," Arent Fox partner Paul M. Fakler says. "It's an unusually clear and very easy to understand and a very logical decision that says... that the deals that the record labels are doing with download companies are licensing deals. They are not traditional deals. No matter what the labels try to call them, if it walks like a duck and quacks like a duck, it is a license."

Both sides agree that the lawsuit won't affect artist agreements written since mid-2004, when label contracts began to include

specific language governing royalties for digital downloads.

Could the Eminem case change how music lawyers approach their label negotiations on behalf of artists going forward? If the court decision survives further appellate challenge, it gives credence to artists' demands that they should get a bigger split of revenue in the digital world where costs like manufacturing, distribution and returns no longer exist. But it's unlikely that new artists will have the clout to get the labels—already reeling from the collapse of the lucrative CD market—to offer them a big-



Up on downloads: EMINEM

ger share, no matter the logic of their arguments.

Moreover, if the ruling is upheld, it's unlikely that the labels will act pre-emptively and alter how they'll pay heritage artists. As one lawyer puts it, "Nobody will change anything, until a court makes them." In other words, each artist who thinks he or she is entitled to the 50% royalty will have to legally fight to get it.

Arent Fox partner Ross Charap points out that the ruling in the Eminem case applies only in the Ninth Circuit (which includes California and other western states), and the court hearing the Allman Brothers case has no obligation to follow it. Nevertheless he says the Eminem decision "has wide applicability" to other cases and "will lead to a wave of, if not litigation, then settlement" for royalty payments as defined by the older contracts.

In fact, Lommen Abdo's Donnelly adds, "if the record companies don't take a pre-emptive position on this, it's only a matter of time before someone goes for a class action on behalf of all of those [heritage] artists." ...



I can see it in the stars: FANTASIA

R&B BY GAIL MITCHELL

LADIES' CHOICE

Fantasia's Chart Return Reflects Buying Power Of Black Female Consumers

After Fantasia's new album, "Back to Me" (J Records), debuted last week at No. 2 on the Billboard 200, some pundits speculated that the album's sales may have benefited from the publicity surrounding the troubled singer's recent suicide attempt.

But Fantasia's robust sales performance also appears to be a sign of something bigger: the durable buying power of the 25-and-older, predominantly black female audience that makes up her fan base.

At a time when album sales continue to plummet, artists like Fantasia, Monica and R&B/hip-hop veteran Mary J. Blige are still able to move an impressive number of units. And that suggests this consumer segment might represent a greater opportunity for labels than they've realized.

"I think labels are starting to pay more attention to this demo now," says Carolyn Williams, senior VP of marketing for RCA Music Group, which includes J Records. "With the shift to the digital realm, labels tend to think the same group of 13-year-old girls downloading and listening to single songs will also drive album sales. But the industry has been watching artists sell millions in single downloads but not do great first-week album sales."

Fantasia's "Back to Me" generated debut-week sales of 117,000 in the United States and 40,000 in its second week of release, according to Nielsen SoundScan. CDs accounted for 90% of those sales, compared with 80% of total R&B/hip-hop album sales so far this year and 71.3% of overall U.S. album sales.

SoulTracks.com publisher Chris Rizik notes that 30- to 50-year-old females polled by his site say they buy 20 or more CDs per year and heav-

ily favor buying albums on CD rather than individual song downloads.

Meanwhile, artists like Fantasia and Monica have developed beyond just issuing hit singles, Rizik says, noting that these younger artists are cultivating the same kind of intimate rapport with their listeners as Blige has long enjoyed with her fans. "The younger sisters of Mary J.'s fans," as Rizik describes them, find the depth and honesty in Fantasia and Monica's current albums very appealing, he says.

"These artists' hits are like chapters, but their fans want the whole story," Rizik says. "And that drives their CD sales."

Other artists in the R&B/hip-hop realm who have flexed first-week sales muscle during the past year include Fantasia's J labelmate Monica, whose "Still Standing" posted debut-week sales of 184,000; Erykah Badu, whose "New Amerykah Part Two: Return of the Ankh" generated 110,000 in first-week sales; and Blige, whose 2009 album "Stronger With Each Tear" clocked in with an impressive 330,000 in its first week, according to SoundScan. "Stronger" remains a Top R&B/Hip-Hop Albums chart fixture with sales of 826,000 units to date, of which 91.6% have been CDs, according to SoundScan.

This dynamic is also evident among releases by male artists appealing to 30- and 40-something African-American female consumers. After an eight-year hiatus, Maxwell returned to the charts last year with "BLACKsummers'night," which burst out of the gate with 316,000 units sold in its first week and has sold 1.1 million to date, according to SoundScan. Smooth R&B counterpart Kem garnered first-week sales of 74,000 for his third Universal Motown album, "Intimacy," after quietly selling more than 800,000 units each of his first two albums, 2003's "Kemistry" and 2005's "Album II," according to SoundScan.

Rizik also feels major labels are missing the boat with nonmainstream black female singer/songwriters with potential appeal to the 25-plus African-American female demo. "That arena is still mostly untapped," he says, noting that independent artists like Conya Doss and Angela Johnson "have created their own loyal following who will not only buy their CDs at stores that carry them but will buy them by the hundreds at their live shows."

RCA's Williams says having a strong single at urban adult radio is a key advantage in marketing and building awareness in this particular demo group. In Fantasia's case, it was the single "Bittersweet," which hit No. 1 on Adult R&B and is No. 7 this week on Hot R&B/Hip-Hop Songs. "Everything to Me" reintroduced Monica to the marketplace, claiming No. 1 on both Adult R&B and Hot R&B/Hip-Hop Singles earlier this year.

"Urban adult radio listeners are still physical-album buyers," Williams says. "They'll go to Target, Best Buy and other brick-and-mortars to buy an album. And people underestimate that a lot. Radio is still the No. 1 medium for listening and discovering an album for this group. Both Monica and Fantasia had big urban adult singles; look at Jaheim or Kem. If you can reach that core adult physical buyer, you can build a success." ...



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Riddim & Romance

Puerto Rico's Cultura Profetica Takes Reggae Sounds To Latin Albums Chart

As a Latin alternative band from San Juan, Puerto Rico, whose music is steeped in reggae, **Cultura Profetica** occupies a niche within a niche. But that didn't prevent it from debuting last week at No. 5 on Billboard's Top Latin Albums chart with "La Dulzura" (The Sweetness), which also topped iTunes' Latin albums list.

More than 90% of Cultura Profetica's sales come from Puerto Rico, which has proved time and again to be a resilient market where music still sells. But more than a tale of local success, Cultura Profetica's chart prowess is also a story of long-term branding and intelligent marketing.

"La Dulzura" is Cultura Profetica's first release on its own label, La Mafafa, which is distributed by Select-O-Hits. The six-man group, founded 14 years ago, has recorded with several indie labels, selling about 3,000-5,000 units per album, according to Nielsen SoundScan, as well as Universal Music Group's Machete Music imprint, which released 2005's "M.O.T.A." That album has sold 20,000 units, the band's biggest seller to date, according to SoundScan.

Following the release of a live album of **Bob Marley** covers in 2007 on Machete, Cultura Profetica went on an extensive tour, including Argentina, where it's hugely popular. On the road, the band honed the sound of songs that would eventually appear on "La Dulzura," playing locally at colleges as

it sought to cultivate a younger audience. It also put out songs on the Internet, including current single "La Complicidad," which went through several versions in the past two years. More mellow rock than reggae, "La Complicidad" is a sweet, romantic track with jazz undertones and distinct hooks that turned into a local radio hit.

"We've developed what I think is our own genre," lead singer **Willy Rodriguez** says. "We don't consider our-

Latin Notas

LEILA COBO



selfes a pop act, but we do make popular music in the sense that we are supported by many people. People have finally understood what we do."

Rodriguez admits that going completely indie after not recording for five years was challenging. "I can't deny we spoke with different labels, but we didn't find anything favorable," he says. "Labels are going through tough times and we decided to brave it on our own."

In addition to aggressively working

its online fan base, Cultura Profetica has cultivated longtime relationships with sponsors like T-Mobile and Coors Light in Puerto Rico. Their backing, manager **Soraya Abdouni** says, provides tour support and helps with traditional marketing and advertising, including billboards, bus shelter ads and street posters the band put up in Puerto Rico to promote "La Dulzura." Cultura Profetica also hired Venetian Marketing Group to handle the marketing and distribution of the album. Venetian connected the band with Select-O-Hits, which rushed the album's printing and pressing to accommodate the marketing plan.

"All the accounts in Puerto Rico wanted the album," says Select-O-Hits president **Johnny Phillips**, who initially shipped 5,000 units. By the end of the first week, the number rose to 7,000 and is now nearing 10,000. Orders for U.S. stores are only beginning to come in—Anderson Merchandisers, for example, has yet to order the album—but promotion won't start in earnest until after the "official" album launch, a concert Oct. 9 at the Tito Puente Amphitheatre in San Juan, followed by tour dates on the West Coast.

"They're a brand, more than a band," Abdouni says. "We didn't do anything out of the ordinary. Their fan base was simply waiting for this album." ...



Finding a place on the albums chart: **CULTURA PROFETICA**

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Number Of The Beast

Iron Maiden's New Album Debuts At No. 1 In Latin American Markets

Familiar faces like Enrique Iglesias, Thalía and Camila populated the upper rungs of Mexico's albums chart for the week ended Aug. 22.

But topping them all was a far rarer sight: British heavy-metal act Iron Maiden, whose album "The Final Frontier" debuted at No. 1. It was also the top album in Argentina, Colombia, Brazil and more than 20 other countries worldwide, while in the United States, it debuted at No. 4 on the Billboard 200.

Iron Maiden's success in North America and Europe wasn't unexpected for a heritage band with a fanatically loyal following. But it was quite a different accomplishment to do so well in Spanish-speaking countries where radio has never played the band's music to any meaningful extent.

Iron Maiden's strong sales in Latin America underscore the power of a rabid fan base in markets hurt by widespread piracy (see Latin Notas, above). But it's also a tribute to the value of touring in markets that may seem to be off the beaten path.

"It wasn't really surprising because they work for it," says Camilo Kejner, EMI Music executive VP for international, referring to Iron Maiden's Latin Amer-

ican success. "It's hard to find bands that systematically tour the region. And when they do it, they work with us on promotion. If I had to pinpoint one band that works great with us, it's Iron Maiden."

In Mexico, Iron Maiden played stadium shows that drew combined attendance of more than 150,000 fans in the span of 13 months in 2008 and 2009, according to the band. Instead of traditional advertising, EMI Music Mexico chairman Camilo Lara says, much of the marketing has targeted young fans ages 8-14.



Aces high: **IRON MAIDEN**

Older, hardcore fans of the band "will buy the album anyway," Lara says, adding that Iron Maiden also has a strong fan base among Mexican kids, many of whom are attracted to the band's cartoon mascot Eddie.

"When Iron Maiden plays here, the majority of those in attendance are very young," Lara says. "They're not the classic metal heads. So we decided to [promote] the album to fans other than the 'classic' Iron Maiden fan."

EMI helped lay the groundwork for the album's release by organizing a series of parties and showcases featuring performances by Iron Maiden cover bands and listening sessions of the album. The label also promoted the album through retailer Mix-Up, which gave free lithographs to those who pre-ordered the record.

Lara says EMI shipped 15,000 copies and was prepared for a decent debut. In the end, the set debuted atop the albums chart, unprecedented for the band in Mexico, despite its popularity.

"There is a big heritage rock act tradition in Latin America," Lara says. "At this point, Iron Maiden appeals to just about any teenager who has a rock poster in his bedroom." —*Leila Cobo*

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EN BREVE

SANZ, DREXLER, GUERRA, DOMM EACH SNARE FOUR LATIN GRAMMY NODS

The nominations for the 2010 Latin Grammy Awards favored singer/songwriters, as Alejandro Sanz, Jorge Drexler, Juan Luis Guerra and Camila frontman Mario Domm led all nominees with four nods each.

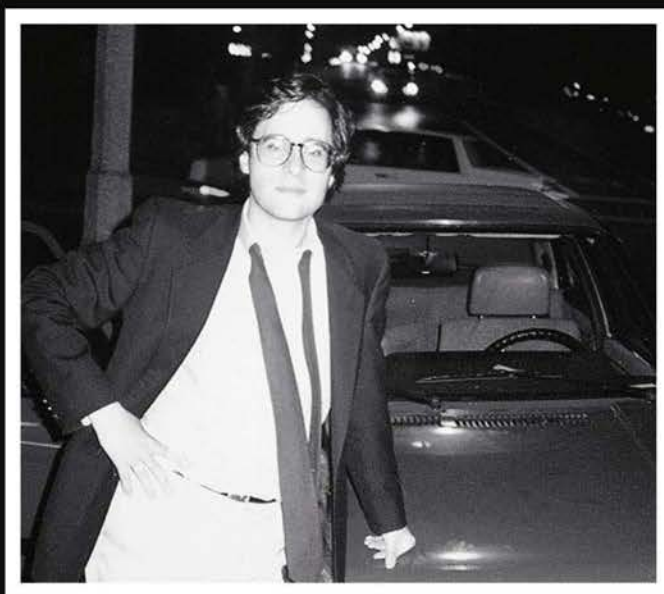
Another singer/songwriter—superstar Enrique Iglesias, who has rarely been recognized by the Latin Grammys—is up for song of the year for "Cuando Me Enamoro," which he co-wrote with Descemer Bueno.

Pop group Camila received three nods, excluding the nominations that lead singer Domm garnered on his own. Also receiving three nominations were Daddy Yankee, singer/songwriter Tommy Torres (for his work on Sanz's "Paraiso Express"), drummer Lee Levin and guitarist Dan Warner. Yankee's nods stem from his album "Mundial," up for best urban album, while two of his singles—"Grito Mundial" and "Descontrol," both penned by Yankee—are competing against each other for best urban song.

Recording artists from Spain snared three of the five nominations for album of the year: Sanz with "Paraiso Express," Miguel Bose with "Cardio" and Bebe with "Y." Rounding out the list of album of the year nominees are Camila with "Dejarte de Amar" and Juan Luis Guerra with "A Son de Guerra." Sanz and Bose are both Warner artists managed by RLM (Rosa Lagarigue Management).

The best new artist category bypassed some of the most commercial, successful new faces in favor of lesser-known acts. The best new artist nominee is singer/songwriter Alex Cuba (who writes with Nelly Furtado, among others), Estrella, Maria Gadu, Koko and Mexican band Jotdog.

The Latin Grammys will air live Nov. 11 on the Univision Network. —*Leila Cobo*



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Delivering The Goods

Thanks To Merch Sales, Virtual Worlds Can Still Mean Real Money

Two years ago, virtual worlds like Second Life were awfully noisy places.

Acts like Suzanne Vega, Duran Duran and Ben Folds got reams of press for holding virtual-world concerts. The BBC rebroadcast its One Big Weekend music festival in the space. And Sony Music purchased an entire island within Second Life for visitors to come and stream tracks from the label's artists.

Today, it's deathly quiet. Mainstream artists have largely abandoned Second Life. Sony no longer supports its island, and smaller virtual worlds like Doppelganger—which struck a deal in 2006 with Interscope to host artist-branded lounges for acts like the Pussycat Dolls—are defunct.

But to completely write off the potential of the virtual world phenomenon would be a mistake. The problem wasn't so much with the virtual environments themselves, but how they were used. Recent developments show that great potential remains for revenue and promotion for artists and labels that alter their approach to the space.

For starters, forget the virtual concert. It was cute, but the reality of the technology behind virtual worlds is such that it was never destined to



Merch and juice: Snoop Dogg avatar on WeeWorld, where the hip-hop artist sells virtual goods.

be much more than a gimmick. The appeal was understandable. Second Life grew from 100,000 active users in 2005 to 1 million in 2008, with predictions of reaching 9 million users by 2009.

Impressive numbers, to be sure. But while there are some indie artists who might be content to make around \$200 or so per virtual show—getting paid either by the venue owner or through tips from fans—that's not moving the bar in any significant way.

A better strategy would be focusing on a separate element of the live-music experience: merchandise. Selling virtual goods like T-shirts, hats and jewelry at \$1-\$3 per item through virtual worlds and social networks is big business. But so far, few artists or brands have jumped into the game.

Piper Jaffray estimated last year that the worldwide mar-

ket for virtual goods was around \$2.2 billion, projecting it to reach \$6 billion by 2013. To get a sense of the potential of this market for artists, consider the experience of Snoop Dogg, who works with a company called

Virtual Greats to sell branded virtual goods through a number of virtual worlds. The company says he sold more than \$200,000 worth of virtual goods on virtual worlds like WeeWorld, Gaia Online and Zwinky.

According to Virtual Greats director of platform management Brett Orlanski, this is just a fraction of what artists could be making once the market evolves.

"Branded virtual goods seem to be underrepresented," he says, noting that only 1% of sales are branded items. "The money we generate to date we feel is small compared to what we think it will turn into."

As a result, labels are slowly re-examining the virtual goods opportunity. Virtual Greats has efforts under way with Justin Timberlake, T-Pain and the estate of Elvis Presley. Warner Bros. Records is about to launch a broad virtual goods campaign surrounding Jason Derulo.

"There's a lot of revenue here in these worlds," Warner VP of digital media Ayal Kleinman says. "It's not just about the impressions and registered users. Kids are buying things, and we can definitely

play a part in this."

Helping drive the market for virtual goods is the evolution of the worlds themselves. Those like Second Life position themselves more as a platform, leaving it up to users to figure out what to do. As a result, the music experience has seemed a bit halfhearted. Newer virtual worlds are emerging, however, with a tighter focus and targeting more specific demographics and lifestyles.

One example is the recently launched Rocktopia. The world is built top to bottom with music in mind. Users can buy rock star clothes, explore areas built by their favorite artists (such as Motörhead Stadium, created with input from frontman Lemmy Kilmister), play virtual games with other members for prizes, listen to "live" performances and stream Internet radio stations.

The free site relies heavily on the sale of virtual goods as its business model, as well as renting or selling space to other users, which can include artists and labels. Brian Balfour, founder of Viximo, a commerce platform for selling virtual goods in virtual worlds and on social networks, says virtual worlds and virtual games will continue to blend.

"The lines are quickly blurring and the distinctions between the two are starting to combine," he says. "Dissecting the two is going to quickly become a more challenging task as it becomes a lot more of a gray area."

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BITS & BRIEFS

SHAZAM UNVEILS NEW FEATURES

Shazam, the music ID and discovery app, has added several new features. Users can now buy tracks they've identified on iTunes without having to close the app and get immediate song identification upon startup. They can also access expanded artist information and browse the most frequently ID'd songs by country. Users can get five free song IDs per month or opt for unlimited use of the app for \$3 per year or \$5 for a lifetime subscription.

Clapton, Dave Matthews Band and Kid Rock, who contribute "Layla," "Tripping Billies" and "All Summer Long," respectively. The game also includes tracks from John Mayer, No Doubt, the Smashing Pumpkins, Jane's Addiction, Stone Temple Pilots, Rage Against the Machine, Godsmack, the Hives and Korn. Seven45 is scheduled to release "Power Gig" in October.

FUSE, MYSPACE TO PROMOTE EMERGING ARTISTS

The Fuse cable music network and MySpace Music have joined forces to help promote emerging artists. Every two months, Fuse and MySpace will choose four artists to spotlight on an "Introducing..." page hosted by MySpace and on a new 30-minute Fuse show called "Introducing Loaded," which will feature videos by the acts. Artists will also get the chance to appear on Fuse's "Hip Hop Shop" and "Top 20 Countdown" programs. The first four acts to be highlighted are Bruno Mars, Far East Movement, T. Mills and Middle Class Rut.

'POWER GIG' RELEASES SET LIST

As it gears up to take on heavy hitters like "Rock Band 3" and "Guitar Hero: Warriors of Rock," newcomer "Power Gig: Rise of the SixString" unveiled its set list for the learn-as-you-play music-based game. The game comes with 70 tracks. All are master recordings and 80% of them are making their first appearance in a music-based game. As developer Seven45 Studios has previously announced, "Power Gig" has secured exclusive licensing agreements with Eric

HOT MASTER RINGTONES™ SEP 18 2010 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ORIGINAL ARTIST
1	1	11	LOVE THE WAY YOU LIE	EMINEM FEATURING RHIANNA
2	2	16	NOT AFRAID	EMINEM
3	3	5	TEENAGE DREAM	KATY PERRY
4	4	9	DEUCEES	CHRIS BROWN FEATURING TYGA & KEVIN MCCALL
5	6	5	JUST THE WAY YOU ARE	BRUNO MARS
6	5	11	I LIKE IT	DRIZZE (FEATURING PITBULL)
7	8	5	STUCK LIKE GLUE	SUGARLAND
8	30	2	JUST A DREAM	NELLY
9	7	16	CALIFORNIA GURLS	KATY PERRY FEATURING SNOOP DOGG
10	9	11	GOT YOUR BACK	T.I. FEATURING KERI HILSON



Nelly takes a dreamy leap, 30-8, with "Just a Dream" (up 176%). One of two new singles from his forthcoming album, "Just a Dream" is his first solo charted ringtone and first top 10. It's also No. 7 on Digital Songs and No. 9 on the Billboard Hot 100.

11	17	2	BOTTOMS UP	TREY SONOZ FEATURING NICKI MINAJ
12	10	13	YOUR LOVE	NICKI MINAJ
10	11	13	RIDIN' SOLO	JASON DERULO
14	16	10	DYNAMITE	TAO CRUZ
15	15	50	SMILE	UNCLE KRACKER
16	12	20	AIRPLANES	B.O.B FEATURING HAYLEY WILLIAMS
17	14	3	MINE	TAYLOR SWIFT
18	13	9	TEACH ME HOW TO DOUGIE	CALI SWAG DISTRICT
19	19	11	PRETTY GOOD AT DRINKIN' BEER	BILLY CURRINGTON
20	20	50	NEED YOU NOW	LADY ANTEBELLUM

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



BATTERY PARK

The coolest, most feature-rich gadgets are nothing more than stylish paperweights if their battery is dead. Idapt's i4 Universal Desktop Charger, which can charge up to four mobile devices simultaneously, will come in handy for tech geeks who live a multiple-gadget lifestyle. It comes with six charging tips compatible with the iPod/iPhone, Samsung, Nokia and Sony Ericsson handsets and devices that use micro-USB and mini-USB plugs. It also has a high-power USB charging port for iPads.

The i4 Universal Desktop Charger comes in black, white or silver and costs \$60 at IdaptWeb.com. —AB





Iberian idyll: THE PIXIES and FLORENCE & THE MACHINE (right) performing at Barcelona's Primavera Sound in May.

GLOBAL BY HOWELL LLEWELLYN

MISSING IN ACTION

Spain's Benicassim Festival Suffers As U.K. Fans Stay Away

MADRID—Organizers of outdoor live events say Spain's music festival business remains strong, despite a sharp drop in attendance at the flagship Festival Internacional de Benicassim.

London-based Vince Power Music Group, which operates Benicassim through its Spanish affiliate Maraworld, says attendance at this year's festival—held July 15-18 and headlined by Kasabian, Vampire Weekend, the Prodigy and Gorillaz—dropped to 127,000, down 37% from a record-high 200,000 in 2009. Spanish festivals measure cumulative attendance, so someone attending all four days is counted four times.

Benicassim was hit hard by a big drop in overseas visitors, particularly from the United Kingdom. The number of foreign festival-goers declined by nearly half, from 140,000 in 2009 to 76,000 this year. Of that total, some 75% were British, compared with 85% last year.

Maraworld managing director Pepe Corral maintains that the 2010 figures simply return attendance levels to their previous average and that 2009—when a strong bill featured Oasis, Kings of Leon and the Killers—was “an exceptional year.”

Nonetheless, he concedes that a combination of “the scariness of major headline acts, the economic crisis and

the Icelandic volcanic ash cloud could have dissuaded some visitors, particularly the British.”

Vince Power plans to bounce back in 2011 by holding two festivals under the Benicassim banner, with a second event taking place in northern Spain (Billboard.biz, July 20).

Visits by British tourists to Spain in the first half of 2010 dropped to 5.4 million, down 12% from the same period last year, according to Spain's tourist board, Turespana.

Madrid's Rock in Rio, which attracts a predominantly Spanish audience, also reported a drop in attendance, with organizers attributing the decline to

bad weather and the lingering effects of the economic crisis. This year's Rock in Rio, which was held during the first and second weekends of June and featured Shakira, Bon Jovi and Miley Cyrus, drew 250,000, compared with 290,000 in 2008, the festival's only previous year of operation.

But other festivals that attract overseas visitors appear to be doing well. Barcelona's Primavera Sound, which was held May 27-29 and featured the Pixies and Florence & the Machine, says it attracted a record turnout of 100,000—up from 80,000 last year—with about 40% from overseas, compared with 35% in 2009.

Meanwhile Bilbao's BBK Live, held July 8-10 and headlined by Pearl Jam and Faith No More, attracted 77,000 festival-goers, up from 53,000 in 2009. BBK says 15.4% of its audience came from overseas, up from 14.6% in 2008.

Spanish festival ticket sales fell in 2009 from the prior year, when the inaugural Rock in

Rio helped boost attendance figures. According to Spanish authors and publishers' group SGAE, which counts individual ticket sales rather than cumulative attendance, festival box-office receipts totaled €16.7 million (\$21.4 million) in 2009, down from €33.1 million in the prior year, while total attendance was 688,000, down from 897,000 in 2008. Year-to-date 2010 figures aren't available.

While festival organizers feel confident about the overall health of the sector, challenges loom. With the euro still strong against the pound, non-Eurozone festivals like Serbia's Exit and Bulgaria's Sziget are increasingly attracting British bands and fans with higher fees and cheaper prices (Billboard, May 23, 2009).

And Spanish Music Promoters Assn. director Jose Luis Martinez warns that, while “the main festivals are in good health,” some Spanish events may have to downsize to find a sustainable model. ♦♦♦

>>> TESCO STRIKES COYLE DEAL

U.K. mass merchant Tesco will be the exclusive physical retailer in the United Kingdom and Ireland of “Insatiable,” the debut solo album by Nadine Coyle from chart-topping pop act Girls Aloud. The album, due Nov. 8 on Coyle's own Black Pen label, will be available at more than 1,200 Tesco stores. Plans for the album's digital release are still unconfirmed. Tesco previously released exclusives from Simply Red and Faithless, but this is its first debut album release.

>>> ST JOHN EXITS ARIA, WARNER

Ed St John has stepped down as chairman of the Australian Recording Industry Assn. and as president/CEO of Warner Music Australasia. He had been an ARIA board member since 2000 and became chairman in May 2008. An ARIA spokesman says the trade group's board will meet soon to elect a new chairman. Warner announced St John's departure Sept. 6 in a statement, saying he was leaving to “explore new opportunities outside the company.” An interim management team reporting to Warner Music Asia Pacific president Lachie Rutherford will run the major until a permanent replacement is found. St John had served as president/CEO since January 2005.

>>> SPOTIFY GOES WITH SONOS

Multiroom wireless music system Sonos will release a free software update this month that will let users stream songs through Spotify in Finland, France, the Netherlands, Norway, Spain, Sweden and the United Kingdom. Users will need a premium Spotify account, which costs \$9.99 (\$15.36) monthly in the United Kingdom. “Spotify on Sonos has been the No. 1 request from our European customers,” Sonos founder/CEO John MacFarlane said in a statement. Santa Barbara, Calif.-based Sonos has already partnered with music services including Last.fm and Rhapsody.

Reporting by Lars Brandle and Andre Paine.

GLOBAL BY WOLFGANG SPAHR

Physical Attraction

German Digital Music Retailer Musicload Adds Merch, Ticketing Services

HAMBURG—A leading German digital music retailer is seeking to use merch and concert tickets to gain an edge over its rivals.

In April, Darmstadt-based Musicload.de began selling such merchandise as artist-branded T-shirts and caps through a deal with EMI Group's merch retailer/distributor Loudclothing.com. That followed its December 2009 deal with Pan-European ticketing giant CTS Eventim, under which Musicload set up a dedicated ticketing area for the 100,000 German shows CTS claims to organize annually.

The deals were “a sensible enlargement of our portfolio,” Musicload VP Joachim Franz says. “We realized we had to offer more than just the music itself.”

Musicload, launched by telecommunication group Deutsche Telekom in October 2003, has a 6 million-track music catalog and says it has

4 million registered users. In November 2009, the company had a 19.2% share of digital download sales in Germany, behind iTunes (38.6%) and Amazon (21.9%), according to a survey by Internet research firm Fittkau & Maass in Hamburg. According to IFPI, downloads accounted for 67% of overall German digital sales of €112 million (\$155.5 million) in 2009.

A Musicload representative says the average time that customers spent on the site per

visit and the average amount they spent per transaction have each risen 20%-25% since the merch and ticketing deals were struck, although Franz declines to give details or revenue splits.

Market research company GfK estimates that music-related merch in stores, online and at live shows generated retail sales of €260 million (\$361 million) in Germany in 2009. The GfK survey didn't provide comparisons for previous years.

Musicload offers some 8,000 items of Loudclothing merchandise, which are tied to bands, movies, TV shows and comic books. The site adds about 30 new items per month, and orders are fulfilled by Loudclothing in the United Kingdom.

“The hottest sellers are items from rock bands such as Kiss, Iron Maiden or AC/DC,” Franz says, “plus German acts like Unheilig, Scorpions and Peter Dinklage.”

An EMI representative in London says Musicload is the only download site it works with on merchandising. EMI acquired Loudclothing in December 2009 from previous owner Completely Independent Distribution. Some items are designed and manufactured exclusively for Loudclothing, which also distributes merchandising from other manufacturers.

Nic Wastell, Loudclothing founder and EMI VP of mer-

Here I am: SCORPIONS; inset: Musicload VP JOACHIM FRANZ.



SWEET GEORGE



Happy Zac: The Zac Brown Band, from left: CHRIS FRYAR, JIMMY DE MARTINI, CLAY COOK, ZAC BROWN, COY BOWLES and JOHN DRISKELL HOPKINS.

ZAC BROWN



**It Took Many Years And
Countless Shows For Atlanta's
ZAC BROWN BAND
To Make Its Way To The Top
Of The Country Charts.
Now, With A New Album,
A Huge Truck Sponsorship And
A Dedicated Arena Following,
It Plans On Staying There**
By Ray Waddell
Photograph By C. Taylor Crothers

The massively condensed career bio for the Zac Brown Band goes something like this: Talented Georgia musician with instinctive head for business and mad kitchen skills ditches college, makes music, opens a restaurant, works with a wide range of musicians before settling on an alchemic lineup, conquers Atlanta, makes an album that gets released by a concert promoter which then dismantles its fledgling label division—all not necessarily in that order. Aided by a highly competent promotion team, infectious debut single shoots up the country charts, musician and band sign to a major label, which, incidentally, didn't have a Nashville office at the time. Hit after hit follows.

Hank didn't do it this way, nor have many others. Brown, 32, acknowledges that his band's mix of styles—country, roots, reggae, Southern rock and soft rock, among others—and its route to the top of the country charts have been anything but routine. "But it's been good the whole way," he says. "We wouldn't be ready if we hadn't gone that way."

Now, after eight years on the road, 1,000-plus shows, three studio albums, three live records, a few different labels, sales of 2.2 million (according to Nielsen SoundScan) of the breakthrough 2008 album "The Foundation," multiple Country Music Assn. (CMA) and Academy of Country Music award nominations and one highly coveted 2010 best new artist Grammy, the Zac Brown Band will release on Sept. 21 what's sure to be the biggest record of its career. "You Give What You Get."

"We want the people to hear what we spent all this time working on," Brown says. "We bled writing these songs, we bled in the studio, and now we're out bleeding getting them right live."

The Zac Brown Band—Brown (guitar, lead vocals), Coy Bowles (guitar, Hammond organ), Clay Cook (guitar, Hammond organ, piano, pedal steel, vocals), Jimmy De Martini (violin, vocals), Chris Fryar (drums) and John Hopkins (bass, vocals)—is managed by Los Angeles-based ROAR, whose principal partners are Will Ward, Bernie Cahill, Jay Froberg and Greg Suess. When ROAR first caught wind of Brown a few years ago, the band already had a manager, but as it was looking to make changes, ROAR got the nod. Artist development firm Bigger Picture was an early partner.

"Zac had created a buzz with what he had going down in Atlanta, and he was getting attention from New York and L.A., but his record wasn't getting a huge response in Nashville," Ward recalls. "One prominent executive at a record label in Nashville said to me, 'When I saw that beanie cap he wore, I knew that guy would never fit in the country music world.' I think Zac was sort of flattered by those comments, because he had always seen himself as a real original."

While Nashville labels weren't biting, Live Nation, in the midst of signing massive multirights deals with acts like Madonna and U2, briefly ramped up a label infrastructure and stepped into the artist development waters with the Zac Brown Band in 2008. The foray was short-lived; even as "Chicken Fried," the first single from "The Foundation," began gaining traction at radio, Live Nation folded its label division with the exit of then-chairman Michael Cohl.

With Bigger Picture, led by partner and veteran promotion exec Michael Powers, still onboard, the band briefly became a free agent, and "The Foundation" returned to its Southern Ground (formerly Home Grown) homestead before the band signed with Atlantic Records. Atlantic chairman Craig Kallman says his first exposure to the group came when A&R rep Gregg Nadel handed him the finished recording that became "The Foundation." "I was like, 'Is this for real? How is this unsigned?' I was so impressed by the quality and craftsmanship of the songwriting."

Kallman says Atlantic was immediately interested. "We then went down a path of trying to sign it and competing with, of all people, Live Nation. We got outbid, unfortunately, by a very significant offer, and we made a very significant offer."

Atlantic stayed in touch with Brown, waiting in the wings when the opportunity arose. "We were able to figure out a way to transition that from the Live Nation implosion into a partnership with Zac, Bigger Picture and Atlantic Records," Kallman says.

CHICKEN FRIED STAKE

Ward says his team didn't initially see the Zac Brown Band as a radio-driven act. "We looked at it as a touring act in the way

that the Dave Matthews Band had built its fan base, getting out there and putting on a show that creates this viral buzz so that every time you come back into a market you're growing and growing," he says.

As with most aspects of the group's development, the promotion of "Chicken Fried" to radio was anything but smooth. Though Brown penned the song, BNA country band the Lost Trailers was first to take it to radio and had already begun promoting the song before Brown reclaimed it. "Michael Powers and his guys had a real uphill battle," Ward says. "You have to understand, these guys were no longer on Live Nation and were working on their own independently to push this record along, without the muscle of a label behind them."

Powers, a former Universal Music Group radio promotion exec well-known to programmers, says that taking the Zac Brown Band's version of "Chicken Fried" to radio was indeed challenging. "We came out there on the heels of a band [the Lost Trailers] that had already done the promo and had some friends at radio," he says. "Of course, Zac was not your traditional country star—he came from South Georgia, not the streets of Nashville, and challenged the system [by] working a song that somebody else had already released."

In the end, radio listeners voted for the Zac Brown Band version of the song. "Once we got through all those battles, the snowball started rolling downhill, and country radio quickly made the transition from, 'This guy looks and sounds a little bit different,' to, 'Wow, people are really responding to that sound.'" Powers says. "That paved the road, and down the line they had a lot more confidence in swinging at a Zac Brown single."

Radio swung hard at five of them. Powers says it took 26 weeks for "Chicken Fried" to reach the top of the chart, with that time decreasing with each subsequent single, to 15 weeks with "Free." "If you can get more hit singles in a year's time, it really helps the touring," he says. "So far, off that first record we had 600,000 total detections on five singles and 4 billion to 4.5 billion audience impressions." "Chicken Fried," "Toes," "Highway 20 Ride" and "Free" each topped Billboard's Hot Country Songs chart, while "Whatever It Is" reached No. 2. "The Foundation" eventually moved 2.2 million units in the United States, and a Cracker Barrel-exclusive version has sold another 42,000, according to SoundScan. Numerous industry accolades have followed, including the best new artist Grammy. The band was also recently announced as a nominee for the CMA entertainer of the year award.

"We were playing in front of 18,000 people the other night," the group's De Martini says. "I was looking out at the crowd thinking, 'I can't believe how many people came to watch us play.'"

ZAC'S PLACE

Well before the group became a radio darling, it was an Atlanta sensation. After attending the University of West Georgia, Brown opted for music and food, opening up a restaurant in 2004 near Georgia's Lake Oconee called Zac's Place. He recorded a couple of albums himself and built a following around Atlanta with a series of musicians that eventually evolved into the Zac Brown Band.

"The first few years were a grind just like with any new band," says De Martini, who has been with the group for six years. "We had a couple of house gigs around Atlanta, then Zac started the restaurant and we'd play there on the weekends. We got to the point where we decided, 'We need to take this on the road and start trying to expand our audience.'"

The band toiled around the Southeast in an airport shuttle bus, "barely making enough to get gas to get to the next city," De Martini says. "We were starting to get well-known in Atlanta, but any time we'd play out of town there'd be 20 or so people going to the show."



Face time: The members of the ZAC BROWN BAND pose with their 2010 Grammy Awards for best new artist; opposite page: ZAC BROWN soloing at this year's Bonnaroo festival.

Even so, the band plugged on, making decent money in Atlanta and then losing it on the road. "We couldn't break even doing that, and it got kind of tough on everybody for a while," De Martini says. "But we knew we had something special, so we had to just stick with it. Zac always made enough to survive and he always helped us out, even when the band wasn't making money. He'd do what it took to fix up the shuttle bus or whatever we needed to do to keep going."

The band cut "The Foundation" and released it on its own Home Grown label, now Southern Ground. It even had a CD release party out by Lake Oconee before Live Nation came calling.

Relatively new to the band, Cook wasn't involved in "The Foundation" but joined as the band transitioned to headliner status. "The second I stepped onto this train, they'd already had a No. 1 with 'Chicken Fried,' so things were already starting to move, even though we were 13 people and a dog on a bus pulling a trailer," Cook says, adding that touring personnel has evolved but the dog remains.

Like "The Foundation," "You Get What You Give" was produced by Keith Stegall (also a partner in Bigger Picture) and Brown and will arrive on Atlantic Records/Southern Ground. The new record builds on the '70s-style country rock of "The Foundation"—more Marshall Tucker Band than Lynyrd Skynyrd—shifting between bouncy midtempo ballads to hard rock to reggae, sometimes all in one song. While some heartache crops up on songs like "Colder Weather" and "Cold Hearted," the music is, as on "The Foundation," generally positive and upbeat on such tracks as "Let It Go," "Knee Deep" and the epic, jam-oriented "Who Knows." Call it good-time music for hard times.

The band has a knack for balancing intricate and elongated instrumental passages with tight songs that sound at home on the airwaves. "That's kind of our thing," says Cook, formerly of Sugarland's touring band. "If something needs to be tight, we'll sit there and work on it and make it right. But it's a big part of us to be improvisational. That's why we kind of don't fit the mold of a country band."

Brown wanted to take advantage of the momentum built by "The Foundation" and release some new material quickly. "That's



why this new record is so important—it's stuff we wrote about two years ago, while the 'Foundation' material is 6 or 7 years old," he says. "This catches us up. There's no way we can record studio records at the pace we write, so we just have to try and keep putting it out, do a live double-CD every year and a studio CD, have the versions down and get it all recorded."

The band gets the versions down live, where it plays both albums "start to finish" in its marathon headlining concerts. The group augmented headlining shows with supporting stadium dates for Dave Matthews Band, and Brown calls the group an inspiration.

"The way [Matthews] has no rules and no boundaries for what he puts on a record, I've learned a little bit of that from him. I try to mix it all up," says Brown, who doesn't have a problem inserting reggae beats into a country framework. "I love

reggae music. I love Bob Marley. I love the rhythm of it, the way the spaces are inserted into the music so they're almost more important than what's being played."

De Martini treasures the freedom in the studio. "We're not too worried about making singles," he says. "We just write songs and then we decide which ones we think will live best on country radio."

The new album features guest appearances from Alan Jackson on the debut single ("As She's Walking Away") and Jimmy Buffett ("Knee Deep"). "James Taylor is next," Brown says. "I just haven't done it yet. I have to track him down. JT is probably my No. 1 influence."

FROM THAT TO THIS

Bigger Picture's Powers says it's amazing that the new album's lead single, "As She's Walking Away," was released to radio the same week that "Free," the fifth single from "The Foundation," was heading to No. 1. "We secured No. 1 while also getting a substantial amount of airplay for a new single," he says. "There are things I was able to try with Zac Brown because of the strength of the music and their momentum at radio that I hadn't previously been able to try for some time." "As She's Walking Away" is No. 19 on the Hot Country Songs chart.

Moving seamlessly at radio from one album to the next doesn't overly concern Powers. "I think that radio is going to tell us, at least from a radio promotion standpoint, at what pace to give them singles, just as the fans will tell Atlantic/Southern Ground the pace to release at retail," he says. "Radio has not given me any indication at this point to slow down or to stop."

The band has also attracted the attention of blue chip brands. A multimillion-dollar cause marketing program partnering the band and Ram Trucks called "Letters for Lyrics" launched at Chrysler, Dodge, Jeep and Ram Truck dealerships nationwide with the goal to deliver 1 million letters to U.S. soldiers in return for 1 million "Breaking Southern Ground" CDs. The CD offered three new, exclusive tracks, along with songs from the artists on Brown's Southern Ground label. Consumers visited either Ram dealerships or Zac Brown Band concerts to write a letter to a soldier and exchange it for the compilation album.

Creative Artists Agency sponsorships agent Laura Hutfless, who helped broker the deal, says country music appeals to middle America—and middle America buys product. "The 'Letters for Lyrics' program exemplifies the type of interactive blending of cause marketing and band/brand/fan connections we're seeing more of today," she says.

Radio and branding notwithstanding, it's through its live shows that the Zac Brown Band connects most strongly with its audience. Booked by John Huie at CAA, the group's touring growth has been explosive. Attendance this year in markets like Raleigh, N.C. (11,445); Charlotte, N.C. (17,224); and Camden, N.J. (15,785) have more than tripled over 2009, and the band moved 10,000-

plus tickets in markets like Virginia Beach, Va.; Boston; Hartford, Conn.; Detroit; and Cleveland the first time in as a headliner.

"Attendance numbers as we come back into markets are staggering," Ward says. "A lot of that can be attributed to radio, but a lot can be attributed to word-of-mouth. Looking at the numbers we're doing now, we'll be selling out a lot of shows next summer."

With a new baby on the way for both De Martini and Brown (his fourth), the band will take most of the rest of the year off, returning to the road as a headliner in mid- to late spring of 2011. Even though he says he's a dedicated family man and "full-on Dad" when home, Brown won't call the touring break time off. "I'm going to be working," he says. "The Southern Ground warehouse is rocking and rolling in Atlanta, with a T-shirt shop and a leather shop; everything we're selling at our shows we're making or publishing ourselves. You can outsource it and not have to deal with it, or you can employ your friends. You've got to be willing to put the time into seeing who's got talent and who's going to do a great job."

There is very much a businessman under that beard and beanie cap. Brown's business ventures are many, from artist development at the Southern Ground label (Levi Lowrey, Nic Cowan, Sonia Leigh) to a product line that includes his Southern Ground Grub spice rub and brown sauce. His new Southern Ground cookbook is available online, at shows and at Cracker Barrel restaurants. It's all based in Atlanta, where the still-expanding Southern Ground operation nicknamed "the Hive" will eventually be home to an even wider range of projects, offices, rehearsal space and a full commercial kitchen.

Early on, Brown began hosting "eat-and-greets" on tour, inviting as many as 75 fans at each show to join the group and chow down on Southern specialties made by Brown. He'll expand the concept to include everyone on next year's shows.

"We're fabricating a state-of-the-art concessions system for our touring, so we can feed the people and give them everything they need without having to wait on it," Brown says. "We're talking about smack-your-grandmama-in-the-mouth Southern gourmet."

Atlantic's Kallman says he's been impressed by Brown's vision and "dexterity" and sees more branding opportunities on the horizon. "From every level, from clothing and merchandising to television and film opportunities, as well as restaurants, he has a deep understanding of how it all can connect."

Running the business side is "a fun part of it for me," Brown says. "We all work hard to do what we do. We use each other's eyes and ears, we batten down the hatches, and we make sure we're a bad-ass traveling business," he says. "Then we can party when all the work is done."

BIG ZAC ATTACK

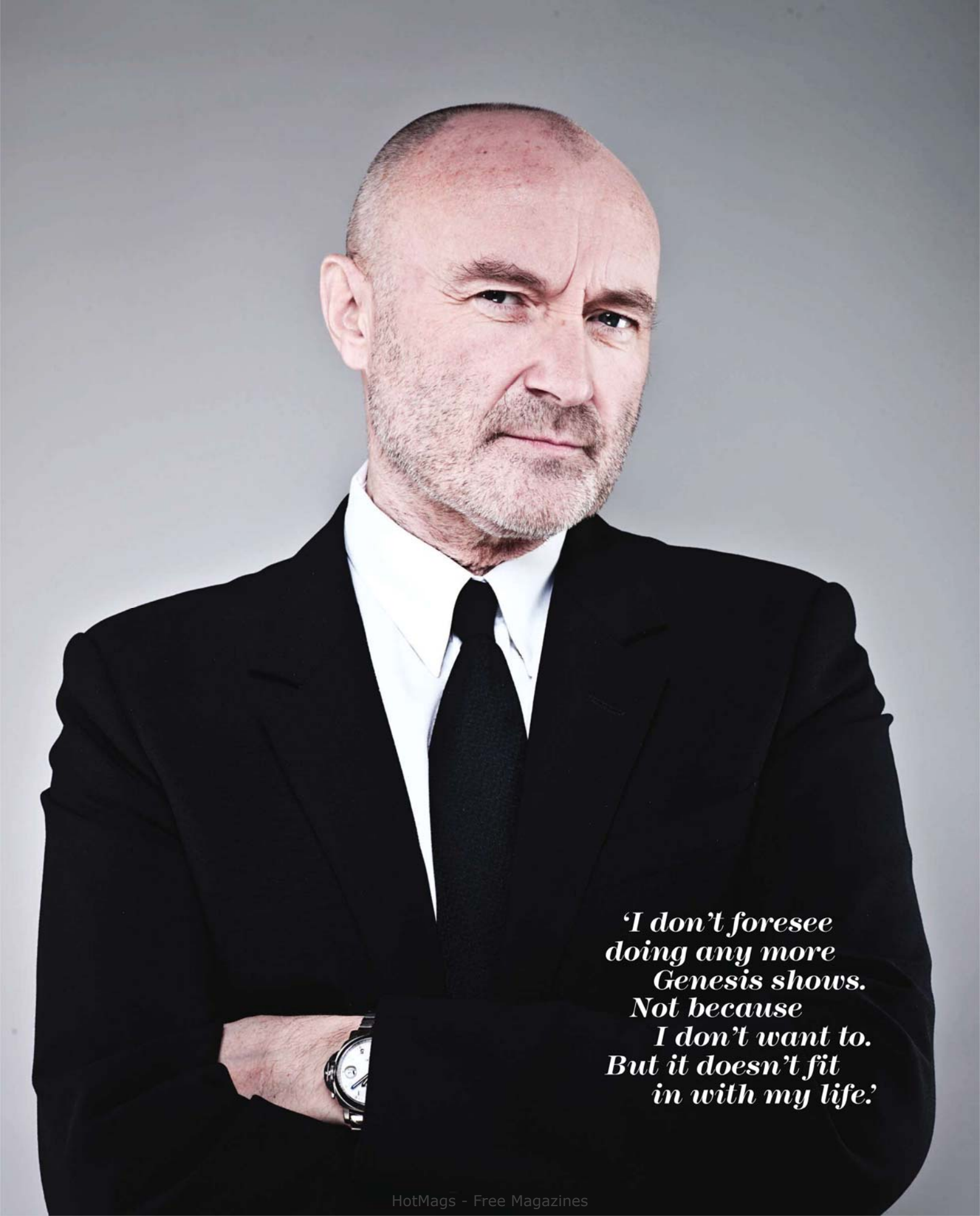
The Zac Brown Band's "The Foundation" is just the second major-label debut album since Billboard's Hot Country Songs chart converted to Nielsen BDS-monitored data in 1990 to yield five top five hits on the survey (see below). Previously, only Clint Black had achieved that feat, in the fall of 1990.

"The Foundation" is also the first major-label debut to generate four No. 1s on the list since Brooks & Dunn's "Brand New Man" reeled off a quartet of toppers in 1991-92. Black's "Killin' Time" is the only other introductory album to have sported four No. 1s in the chart's BDS era.

—Gary Trust

TITLE	HOT COUNTRY SONGS PEAK POSITION	DATE	WEEKS ON CHART
"Chicken Fried"	1 (two weeks)	12/6/08	30
"Whatever It Is"	2	7/4/09	29
"Toes"	1 (two)	11/7/09	22
"Highway 20 Ride"	1 (one)	4/17/10	25
"Free"	1 (one)	8/21/10	19

ZAC BROWN will keynote the Billboard/Adweek Music & Advertising Conference, set for Sept. 15-16 in Chicago, and discuss his band's partnership with Ram Truck. To register, go to billboardevents.com.



*'I don't foresee
doing any more
Genesis shows.
Not because
I don't want to.
But it doesn't fit
in with my life.'*

The Beat Goes On

Veteran Singer/Songwriter/
Drummer Phil Collins Talks
About His 40-Year Career
And His New Covers Album
By Craig McLean

IT'S A RAINY DAY IN NEW YORK, and London-born, Switzerland-based Phil Collins is making the most of his time stateside. The 59-year-old singer/songwriter/drummer has brought his two youngest sons with him for a summer vacation. They've visited the Alamo in San Antonio—collecting artifacts from the 1836 battle is Collins' abiding passion these days, a hobby he can clearly afford, having sold 11.2 million albums as a solo artist during the Nielsen SoundScan era alone, while Genesis has moved 9.3 million albums in the same period.

But he also has a new record to promote: "Going Back," a collection of vintage soul covers, will be released on Atlantic Sept. 28 in North America and Sept. 14 in the rest of the world. It was recorded with musicians including three alumni of legendary Motown session players the Funk Brothers—and one of the music teachers from his 9-year-old son Nicholas' school.

"I wanted to keep it a low-key, low-profile album," Collins says of the self-produced set. "I wanted it to be fun."

There were other, more practical reasons for keeping the recording simple. While he has a hearing ailment that has "leveled off," a nerve-induced problem with the grip on his left hand meant Collins had to tape his drum sticks to his hands during recording. He doesn't think he'll fully play the instrument ever again. Which makes the cover image of "Going Back" all the more poignant: a photograph of a well-scrubbed 12-year-old Philip Collins, poised over a drum kit.

In an interview with *Billboard*, Collins reveals his love of Motown and why Genesis is finally over.

How did the idea for this album come about?
I don't really have any desire to make another record. I figured it would be the most difficult thing to do; to do another record and then still maintain the time that I want to spend with my kids. As soon as you start making a record, things start getting lined up: the promotion, possibly even a tour. So I was ready to do nothing. But Tony Smith, my manager, mentioned as an aside one day, "Why don't you think about doing a Motown covers album?" And I thought, "Actually, that is something I've always wanted to do." And it sounded like it could be fun. So I started to work on demos in my studio at home. That took about nine months.

What are some of the songs you recorded?
The first song I decided to do was [Holland-Dozier-Holland's] "In My Lonely Room." One of my favorite bands in the '60s growing up was [British R&B group] the Action, and they did that song in their set, and it was the B-side of their first single. When I worked with Lamont Dozier in the '80s on the music for "Buster" [the 1988 British film in which Collins took the lead role], he'd mentioned that "In My Lonely Room" was one of his favorite songs that they had written, because he'd written most of it himself. And it was a darker choice—not many people knew the song.

How did you go about creating an album of Motown and soul classics that didn't

sound like it was made in 2010?

We tried to use the technology of today to get it to sound like the technology of yesterday. We did a lot of research into how they recorded things back then. In fact, when we were mastering the record in New York, at Universal Mastering East, that studio coincidentally is the storage venue for all the Motown masters. So as a treat they gave me two or three songs to listen to in isolation—I could hear the drums on "Dancing in the Street." That was incredible.

You've said that these 18 tracks are "pretty much the Action's set list." What was it about that band that spoke to you so much?

I wish I knew. [Initially] they only did covers, but they did this material in their own way, but still holding the original material with reverence. And they had a fantastic drummer, Roger Powell, from whom I take an awful lot of influence. And we'd always go down and see them at [legendary London venue] the Marquee because we knew we were going to hear the songs we liked and new songs we could then take back to play in our school band. They were thought to be one of the next big things—they were produced by George Martin at the same time as he was working with the Bea-

ties, which was unusual for him. They were without a doubt my biggest influence.

In your first band, Flaming Youth, then in Genesis, you didn't have the opportunity to explore this side of your musical tastes. No, never. That's one of the reasons I did this record. Those couple of pages were torn out of my book. You usually go through a phase, certainly in America, where you're a bar band or playing clubs, and you're trying to infiltrate the material you've written quite slowly in amongst the covers. I remember seeing Yes doing the same thing—when they started they were an incredible band. But I was just never in that situation, because Genesis never did anybody else's material.

As your solo career took off in the early '80s, you were also putting in time producing other artists, notably Eric Clapton.

I met Eric in the late '70s when I was working with John Martyn, and we became firm friends. We were kind of country neighbors [living outside London]. I used to gravitate to his house pretty much every day. We used to go to football together, we played music, played pool and billiards into the night, did lots of naughty things... It was great fun. I don't think he actually knew what I did though. And one day I was playing Hammersmith Odeon. And I invited Patti Boyd, who was then his wife, and Eric to the show. And he was kind of blown away when he found out that I was actually in his business.

How did your relationship become a professional one?

Eventually, because I was starting to become pretty well-known for the sound of my records as well as anything else, he rang me up one day and said, "Do you fancy producing my record?" He said, "[Producer] Tom Dowd's been talking about trying to get some Phil Collins sound on the record somehow. And I thought, "Well, I know you, so I might as well miss out the third man and go straight to the boss." That became "Behind the Sun."

You also toured with Robert Plant on his first solo U.S. tour and famously played both the London and Philadelphia Live Aid shows in 1985. Were those kinds of gigs as exciting to you as being in the studio and recording?
Oh, yeah. Doing stuff with Robert and Eric was far more exciting for me than working with Genesis, frankly. I even played on something with [Pete] Townshend, for an artist that he was producing. And that was around the time that Moony [Who drummer Keith Moon] died. And I remember saying, "If you ever need a drummer, I'm there. I'll leave Genesis in a moment if you needed me for the Who." I would have died for that job.

You won an Academy Award in 1999 for "You'll Be in My Heart" from "Tarzan," as

well as seven Grammy Awards and two Golden Globes. And this year, Genesis was inducted into the Rock and Roll Hall of Fame and you received the Johnny Mercer Award from the Songwriters Hall of Fame. Which of your plaudits means the most?

The Oscar was well up there. It's not often that an English drummer gets an Oscar. So I'm very, very proud of that. But the Johnny Mercer Award is from your peers, and it's a songwriting thing, so it's not a bullshit award. Some awards you get if you turn up and show your face.

What key changes have you noticed in the industry in the 40 years since you joined Genesis?

To see a lot of the smaller labels disappear or get gobbled up by the bigger labels, that's a shame. It was a bit of a shock at first to see the demise of the record stores. But to me, I'm still having to do the same things I had to do 10 or 20 years ago. Although the amount of records that it takes to chart—that's a big surprise. I grew up in the day when the Beatles sold 1 million singles in a week. And all you've got to do now is sell about 10,000 singles and you're in the charts.

What does the future hold for Genesis?

I think Genesis are no longer. I don't foresee me doing any more Genesis shows. Not because I don't like it or don't want to. But it doesn't fit in with my life and wanting to be with the boys, and taking on board [my other interests like] the Alamo and writing a book about that. And the other stuff that I'd like to do—and that includes doing nothing as well. But also, I can't physically play the drums. I don't want to sound like a spoiled kid, like I've had my stuff and I don't want to do it anymore. But I have done it all my life, and now I'm enjoying another side of life.

You set up the release of "Going Back" with a short run of shows in Philadelphia and New York and at Switzerland's Montreux Jazz Festival earlier in the summer, and you've said you might do more if the album does well. Beyond that, would you consider doing a greatest-hits tour?

Well, I would say, "Never say never." But I don't think I would do it in a traditional touring way. If I ever did anything else like that, it would be a couple of weeks on, three weeks off.

Will you do another album of original material?

I haven't got the material yet. That kind of thing starts to answer itself when you sit down in the studio and try to write. I've got two or three things that I really like that I've already written. They're very dark, very sad, some of them. But I'm still at the same point that I was: If something was to come up behind me and surprise me, I'd put it out. Whether I'd put it out in the traditional way is another question.



Against all odds: PHIL COLLINS with Genesis at the band's 2010 Rock and Roll Hall of Fame induction; left: with STING at Live Aid in 1985.

15 BRANDS TO WATCH

When people talk of brands and music, they usually refer to the familiar blue chips: Nike, Converse, Apple. While these companies continue to lead the conversation, many other brands are entering the space and utilizing music in different and exciting ways. *By Cortney Harding*



Grape expectations: MACY GRAY performing in April at Aloft Hotels' Live in the Vineyard in Napa, Calif.

ALOFT HOTELS

Plenty of boutique hotels offer a cool soundtrack in the lobby, but the 2-year-old Aloft brand, which is part of the Starwood Hotels family, goes several steps further to establish its musical identity. "This brand is geared toward the next generation of traveler," says Paige Francis, VP of global brand management for Aloft Hotels. "Music and the social experience in the hotel are very important to them."

Every hotel features a WXYZ Bar, where the piped-in music is updated quarterly, with a focus on staying current. The bars also host DJ nights, and Francis says the goal is to appeal not only to guests but to locals as well. Aloft Hotels also host lobby shows featuring acoustic performers, and Francis says there are plans to create a website where travelers can plan their vacations based on who's booked to perform at a hotel.

The hotel recently wrapped a talent search contest called "Project Aloft Star," and the winner will be booked at the Aloft-sponsored Live in the Vineyard festival in Napa, Calif., in November. Aloft sponsors the twice-yearly festival; the coming event will feature performances from Natasha Bedingfield, KT Tunstall, Zac Brown Band, Joshua Radin and Crystal Bowersox.

"The only way to win tickets to Live in the Vineyard is through the hotel and local radio station," Francis says, noting that the capacity will be capped at 200.

Francis says the brand also recently partnered with Live Nation to roll out a promotion where guests received \$50 worth of Live Nation credit to spend online on tickets or merchandise.

COURTESY OF ALOFT HOTELS

AMERICAN GREETINGS

While most people might not need to send a card to thank the Recording Academy for their latest Grammy Award, or a heartfelt "I accept your apology" note to a certain rapper, plenty of people do need to send cards to Taylor Swift fans. American Greetings partnered with the singer to create a line of branded cards earlier this year. There are 43 different cards as well as gift packaging, stationery, online photo-personalization products and online greetings. American Greetings also conducted a ticket giveaway for dates on Swift's recent Fearless tour.

AVON

While the cosmetics company has featured artists like Keri Hilson and Jennifer Hudson in ads before, it recently announced a much deeper partnership with the Black Eyed Peas' Fergie. The singer launched a fragrance, Outspoken, with the brand. The perfume launched in western Europe last spring with plans for a global rollout. Avon also signed on as a sponsor of the Peas' the E.N.D. tour and hosted tables where fans could sample the fragrance. Additionally, Fergie and bandmate Will.i.am composed music specifically for the campaign ads.

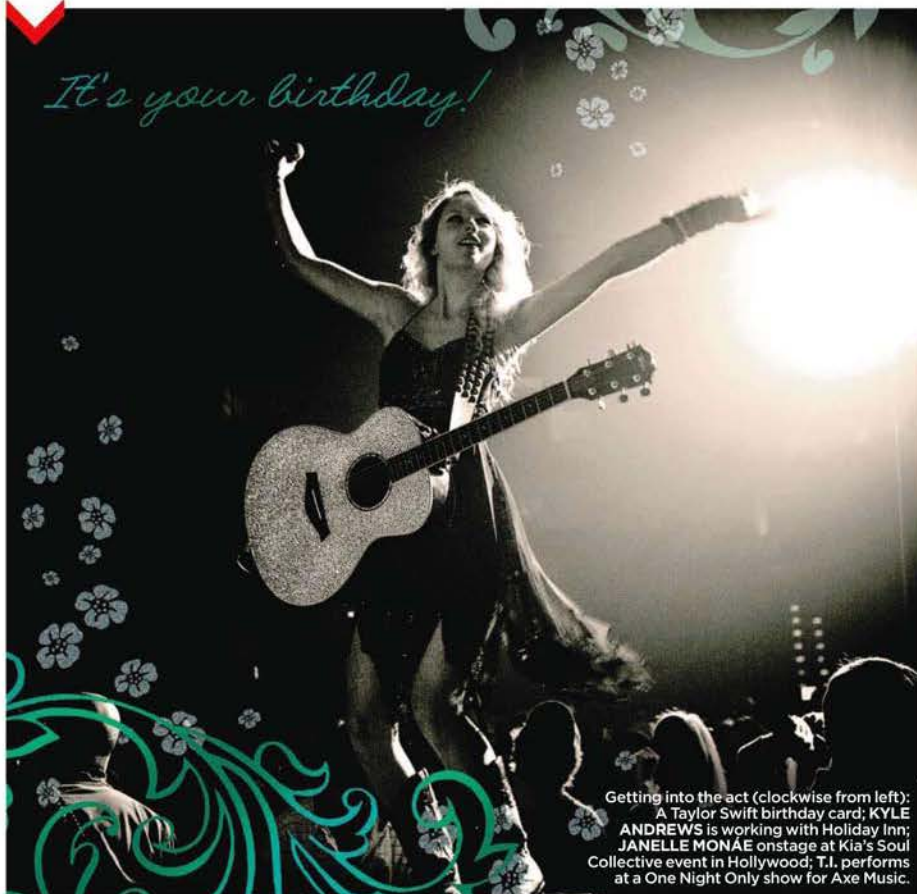


HOLIDAY INN

The hotel chain made Nashville singer/songwriter Kyle Andrews grin a few months ago, launching its own label to release his track "You Always Make Me Smile." The song, part of a \$100 million campaign, was released digitally through StayU Music, a collaboration between the hotel chain and ad agency McCann Erickson. McCann also picked up the cost of marketing the single and brought in a digital PR agency, in addition to underwriting a video and launching an interactive website. Holiday Inn used the song as part of campaigns in markets around the globe, piped it into lobbies and used it as hold music on the reservation line.

INTEL

The technology company took a big leap into the music space this year, underwriting the Creators Project, an initiative that was produced by Virtue. The project centered on a website that featured video interviews with acts like Richie Hawtin, Diplo and Phoenix, alongside other creative professionals. Collaboration was a central part of the project and was especially evident at the events thrown in conjunction with the initiative: At five parties on four continents, musicians were encouraged to work with visual artists and filmmakers to create unique performances.



Getting into the act (clockwise from left): A Taylor Swift birthday card; KYLE ANDREWS is working with Holiday Inn; JANELLE MONÁE onstage at Kia's Soul Collective event in Hollywood; T.I. performs at a One Night Only show for Axe Music.



AXE

The familiar smell of Axe Body Spray can be found at many concerts and nightclubs, and the brand wants to make sure it stays that way.

"We landed on music [as a way to engage customers] because we know that without a doubt, it is a huge part of a guy's life," Axe marketing director Mike Dwyer says. "Music is a passion point—just like sports, cars, friends and girls are. Music is also what sets the tone for the mating game. For example, if you were to take a look at iTunes right now, the majority of the top songs are all about relationships, love or heartbreak."

In fact, Axe determined music was such a priority that it deserved its own scent—the brand recently launched AxeMusic, a product line featuring body spray, shower gel and shampoo.

The brand is also invested in helping consumers avoid heartbreak and find love—or at least, love for one night.

"Concerts are such a natural place for mating-game moments to happen and Axe wants to create these opportunities for our guy," Dwyer says. With that in mind, the brand is hosting a series dubbed One Night Only, which kicked off with a show by T.I. at Capitale in New York in August. Axe also helped create buzz around the event by hyping the fact it was happening but not revealing the location until hours before the show on its social media platforms.

Dwyer says the series will continue in the next few months in several major cities, and the Axe Music campaign will continue through February 2011.

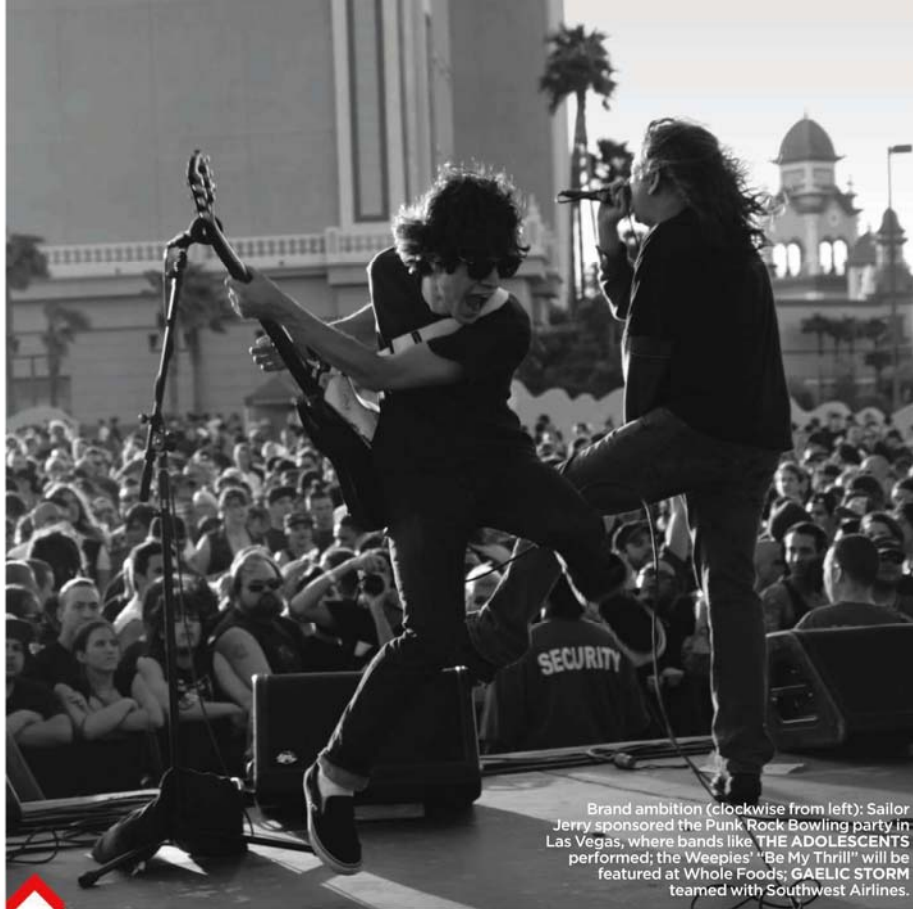


KIA

Many car brands have invested heavily in music, but Kia has some of the most creative initiatives around. Last year it launched a series of 10 concerts across the country to promote its Soul marque; dubbed the "Soul Collective," the concerts featured top tier acts like MGMT and the Pains of Being Pure at Heart. Fans didn't just line up for tickets, either—the only way to see the show was to test drive a Kia. The brand has also sponsored events like a garage rock festival in Portland, Ore., and a metal show in Atlanta.

NFL

Football and indie rock seem like an unlikely combination, but the National Football League clearly has some clout with the cooler set—when Arcade Fire decided to license a track to a commercial for the first time, it went with the NFL. All proceeds from the ad, which aired during the Super Bowl in January, went to Partners in Health to support Haiti relief. For the coming football season, the NFL is working with a range of artists to create music-focused ads; tracks include new songs by Harry Connick Jr. and April Smith & the Great Picture Show.



Brand ambition (clockwise from left): Sailor Jerry sponsored the Punk Rock Bowling party in Las Vegas, where bands like THE ADOLESCENTS performed; the Weepies' "Be My Thrill" will be featured at Whole Foods; GAELIC STORM teamed with Southwest Airlines.

SAILOR JERRY

The rum brand stumbled into the music space almost accidentally, according to brand manager Daniel Deephouse. "We started the clothing store in Philadelphia and bands would come in and try the rum and look around," he says. "That led to us launching a blog where we would film shows and interview bands; the acts ranged from established groups like Flogging Molly to emerging acts." That promotion continues to this day, but the brand has also expanded with several other music-based partnerships.

While Sailor Jerry partners with artists from various genres, Deephouse says they all share one common thread: "a commitment to the Sailor Jerry lifestyle," which pays homage to the company's heavily tattooed patron saint.

The brand has sponsored a series of parties at South by Southwest called Mess With Texas, as well as throwing its own party at the festival; past performers include Fucked Up and OFF! It also sponsored a Punk Rock Bowling party in Las Vegas, which featured NOFX, Flogging Molly, Hot Water Music and Old Man Markley, in addition to sponsoring Coachella and the JellyNYC Pool Parties. Finally, Sailor Jerry has produced three compilation CDs and will release a fourth before the end of the year.

The brand also coordinates a series called Sailor Jerry Presents, which Deephouse says isn't simply a sponsorship.

"These are ground-up events that we create for bands that have been on one of the CDs, as well as bands that we've worked with in another capacity or are just friends of the brand," he says. "We create great events for these acts based on their tour schedule, and we have seven more lined up before the end of 2010."

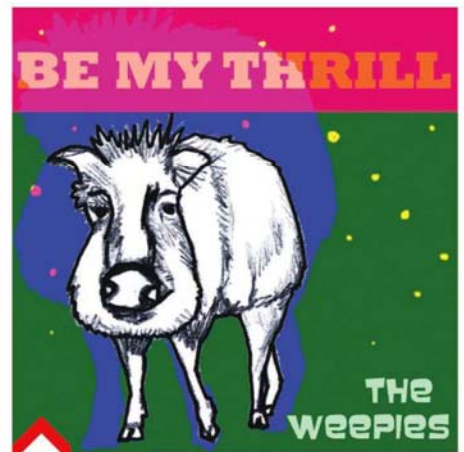
SKINNY WATER

When the flavored water company decided it wanted to expand on the national stage, it called on country superstar Brad Paisley to help spread the word. The endorsement, which launched this summer, has several levels: In addition to the usual endorsement money, Paisley got a vested interest in the company and Skinny Water created a special Paisley Water label to help keep his 175-person crew hydrated on tour. Paisley's involvement also helped convince Target to stock the water in all of its 1,700 stores.



VITAMINWATER

Vitaminwater has been ubiquitous in hip-hop circles for a while, but it recently expanded into the country market, partnering with Carrie Underwood to sponsor the singer's tour this summer. The brand has also used its long relationship with 50 Cent to throw hip-hop concerts in multiple cities and created an app that allows fans to remix 50 Cent's "Baby by Me." Vitaminwater also partnered with MySpace to give away free downloads.



WHOLE FOODS

Starting this month, shoppers will be able to spend their whole paychecks on not only organic bananas and tofu, but records as well. The grocery chain recently launched a program that will highlight one album per month with prime placement at check-out lanes, as well as an online stream on Whole Story, the Whole Foods blog. The first band to be part of the program is the Weepies, whose album "Be My Thrill" was released Aug. 31 on Nettwerk Records.

WONKA

In 2008, the candy company expanded its reach from the tween crowd to include teens and young adults and hit on music as a way to reach its new target consumers. "We wanted to reach teens and what they are about," Wonka marketing associate Greg Samarge says. "We then started breaking down what sorts of bands and experiences they would be interested in."

"Within music, we then decided to focus on the idea of music discovery," marketing associate Noelle Novak says. In 2009, Wonka signed on as the headline sponsor for the Bamboozle tour, and then followed up with sponsorship of the Alternative Press tour. This summer, the brand was ready to go even bigger, signing on as a sponsor for the Vans Warped tour.

In addition to hosting contests on its website, Wonka had a tent at every stop on the tour and tried to create engagement with the brand on-site. "Two of the things Wonka stands for are unpredictability and imagination," Novak says. "So in the tent, we did things like a create your own poster station, where kids could design posters for their own dream concerts."

Future plans in the music space include expansion of tour sponsorships and bringing more music into a retail environment, according to Novak. "We want to keep building equity with this audience," she says. "Teens really do engage with this affinity, and using music to get closer to them works great." ●●●

Additional reporting by Walter Frazier, Tom Roland and Megan Vick.

To learn more about the intersection of brands and music, attend the Billboard/Adweek Music & Advertising Conference, set for Sept. 15-16 in Chicago. For more information and to register, go to billboardevents.com.

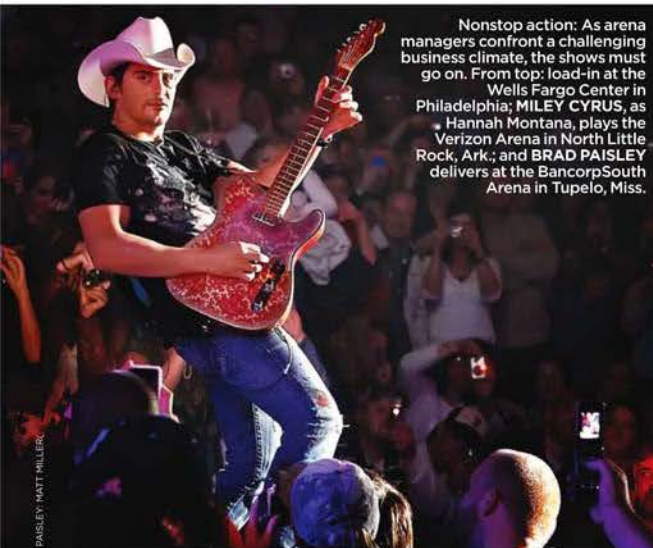


SOUTHWEST AIRLINES

Let über-hip carriers like Virgin and Jet Blue have their minimalist trance mixes—Southwest is focused on being the airline for the family-friendly, hardworking artist or music fan. The carrier recently partnered with independent world music act Gaelic Storm to give away tickets to see the band headline an Irish music festival in Milwaukee, and it promoted the act on its website and in its newsletter. Gaelic Storm manager Matt Maher says the band's demo aligns with Southwest's customer base. "You go to their shows, and the crowd is made up of firefighters and police officers and plumbers," he says. "Those people fly Southwest."

TELUS

The Canadian wireless company uses artists in its ads, from hipsters like Santigold to the hip-to-your-grandpa Pat Boone, but it had special success with one artist last year. After Gayla Peevey's song, "I Want a Hippopotamus for Christmas," ran in an ad, it ended up getting radio play and reaching No. 9 on Billboard's Canadian Digital Songs chart. Telus also worked with indie label Arts & Crafts for a BlackBerry Storm promotion in which the device came preloaded with 15 songs and 10 videos.



Nonstop action: As arena managers confront a challenging business climate, the shows must go on. From top: load-in at the Wells Fargo Center in Philadelphia; MILEY CYRUS, as Hannah Montana, plays the Verizon Arena in North Little Rock, Ark.; and BRAD PAISLEY delivers at the BancorpSouth Arena in Tupelo, Miss.

BUILDING BLOCK

Arena Managers' Top Challenges In Today's Market

BY RAY WADDELL

Arena managers are worriers by nature, and the things they worry about today are many of the same things they worried about a decade ago. The difference now is a challenged live entertainment market exacerbated by a down economy, which make each of these issues more pressing.

Following are four things that kept arena managers up at night this summer.

1. TICKET PRICES

Filling arenas is always top of mind for arena managers, but it's no secret that the live entertainment business—specifically, the concert business—is struggling this year. Many point to ticket prices as the primary reason.

"The general public seems to finally be pushing back against the steady increase in the overall cost associated with attending shows," says Todd Hunt, director of the BancorpSouth Arena in Tupelo, Miss. "The problem starts with the initial ticket price, extends into the myriad fees that we as an industry have added to the cost of that ticket and continues onward to our concessions pricing, parking fees and tour merchandise costs. Everyone involved in this industry—artists, managers, agents, promoters and venue managers—shares in the blame." **continued on >>P26**



**ARENAS
&
ARENA
THEATERS
TOURING**



Tours come calling: The Verizon Center in Washington, D.C., recently hosted THE BLACK EYED PEAS; above: The Verizon Arena in North Little Rock, Ark., supports the same ticket prices as major markets.

from >>p25 Slashing prices reactively to sluggish sales isn't the answer, according to Hunt, who calls discounting one of his most irksome issues. "We're alienating the customers who have already purchased tickets at face value, while training the public to wait longer to purchase tickets for the next show, which leads to more discounting and continues the vicious cycle," Hunt says. "We need to do a better job of pricing the inventory from the start and also be willing to wait for the customers to come."

One goal that the secondary market does seem to accomplish is determining what fans will pay. "There seems to be a greater sensitivity to ticket pricing in keeping the demand aligned with price elasticity," says John Page, COO of Philadelphia-based facility management firm Global Spectrum. "The secondary market will always exist with certain events, or for the customer's pursuit of desired and spe-

cific locations. Our job is to help facilitate a happy medium so we can all enjoy full arenas and produce great live entertainment."

Rather than discounting, Page says Global has concentrated on value. "Instead of reducing pricing, we focus on adding value to the ticket price, whether it be a premium item, special food items, special parking or all-you-can-eat options," he says.

In the current environment, premium seating can be a tougher sell, "but the ability to personally service our customers and offer new and exciting amenities goes a long way in stabilizing the renewal base, as well as keep the base from eroding further, unless the customer's decision is purely economic," Page says.

Michael Marion, GM of the Verizon Arena in North Little Rock, Ark., says arena managers need to "continue to beat the drum" in telling agents that tour producers in smaller markets

can't support the same ticket prices as majors. "We need to have honest discussions with agents and promoters about what the market will bear, which means some shows will pass secondaries by," he says. "Some artists are happy to get in 40 cities what could be gotten in 60."

Hunt sees the ticket price situation as dire. "If we can't get our act together and deliver a quality event—one where the customer feels that they're getting more than their money's worth—from start to finish, I'm afraid the days of the arena concert may be numbered," he says.

**2. LACK OF CONTENT/
ARTIST DEVELOPMENT**

A major sports tenant is a prized possession for an arena, but multipurpose venues built to serve the community at large can't live by sports alone. Markets want concerts, but many are concerned that not enough talent is being developed

to sustain the business, at least at the arena level.

And it's not just a lack of artists, but entertainment content in general. "We need enough product to balance out the sports teams' calendars with concerts and other spectator events," says Allen Johnson, executive director of the new Amway Center project in Orlando, Fla. (see story, page 41). "This includes the development of new arena acts, as well as alternative spectator events, such as motor-cross and other dirt events."

While asking agents to extend tours beyond the top 40 markets is a tough sell in the current environment, the secondary and tertiary markets often provide fertile ground and fresh plays. "Until we can get artists to do more dates on each segment, you are going to have too many venues and not enough dates to go around," Hunt says.

Unfortunately, that probably won't happen in the fourth quarter, as artists are skittish about touring. "I am hopeful that, as slow as the end of this calendar year seems like it is going to be, that there is a greater sense of urgency by an act to tour," Page says. "The emergence of artist packaging and playing secondary and tertiary markets will be a positive for venues of all shapes and sizes."

Artist development issues, on the other hand, can't be solved by an economic rebound. Many venue executives are concerned about a lack of developing arena-level talent, but those execs can be proactive in helping build talent.

"Be familiar with all venues in town, especially smaller ones, to assist agents and promoters in finding venues for newer acts to play," Marion says. "If the building has smaller venues as part of its complex, work to get new artists to play [them]. Buildings should look at all available avenues to present new talent."

**3. TALENT COSTS/
DEAL STRUCTURES**

Deals are tighter than ever. Promoters not only are asking for a break on rent, but sometimes they want rebates on tickets or even a piece of the food and beverage receipts or parking. The acts want to pay a lower percentage to the building on merch sales, and a smaller pie keeps getting sliced thinner.

"The model has changed so much, and with the fact that it's harder to get shows in smaller markets, we're having to consider doing things that we weren't having to do a few years ago," says Matt McDonnell, assistant executive director of the Mississippi Coast Coliseum in Biloxi.

McDonnell says he's getting only a couple of shows per year from the big promoters, and even the regional independents have "pulled back and retrenched and come into a situation where they want to primarily consider larger markets," he says.

Arenas, particularly those in smaller markets, are desperate for viable content and have to play ball unless they want to go dark. "Many small markets [and/or] venues are being priced out of the major concert touring business," Hunt says. "It's simple math: Having only 9,000 seats makes \$350,000-plus guarantees hard to reach without a very healthy ticket price. In today's economy, that can be a very tough sell."

**4. CUTTING THROUGH
THE CLUTTER**

The days of the big concert or family show being the only game in town are over. Even smaller markets today often have several venues, but consumers face a much wider range of choices competing for their time and entertainment dollar than just a few years ago. Most of these choices advertise and promote, so arenas must get the word out as well. The challenge is, by which means?

"Based on our experiences over the past year, we are all re-evaluating how to sell tickets and what systems seem to work in reaching the customers," Global Spectrum's Page says. "Traditional marketing may not always work with specific shows and acts."

While there are more opportunities to reach consumers, therein lies the rub. "The next challenge is how to reach audiences in today's clutter of media choices," Johnson says. "Terrestrial radio is fractured and [lacks] an effective way to capture the satellite market. Newspaper readership is at all-time lows, and market penetration in desired target markets is difficult to reach through any print advertising other than alternative rags. Billboards are still strong, but digital models dilute your frequency penetration [yet] enhance the quality of the ad."

The impact social media can have in selling tickets has been amply demonstrated. "We all saw the great power of social media with the Conan O'Brien tour, where with one tweet and everyone finding all the stuff on the Web we sold 125,000 tickets in one day across the country," says Michele Bernstein, director of tour marketing for William Morris Endeavor Entertainment, who says social networking is the best way for artists to speak directly to their fans and consumers. "When you have a band that talks directly to their fans, and the fans know that it's organic and it's real, they almost always respond."

Venues are in an enviable marketing position in that they do—or should—possess deep knowledge of their customers. "We rely a lot on personal one-on-one contact, whether that's through our large and extensive database marketing or at our events, which can support promoter initiatives," Page says. "We know our customers and we watch their trends. We are able to directly market to them and it has been very successful." ■■■

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Connected: The American Airlines Center in Dallas and the Verizon Center in Washington, D.C. (left) are members of the ArenaNetwork.



PLUGGED INTO THE PULSE

ArenaNetwork Venues Share Information To Vie For Bookings

BY MITCHELL PETERS

Since launching slightly more than 10 years ago, the ArenaNetwork—a Los Angeles-based consortium of approximately 45 North American arenas—has operated with one primary goal: to better inform its members about new and existing live entertainment projects and help secure bookings, executive director Brad Parsons says.

“Part of our job at ArenaNetwork is that we have to at least try to understand some of the pulse of the business and realize that in the case of today, there’s probably not enough touring acts to fill everyone’s basket as much as we’d like it to,” he says. “That being said, we have to find other things to do. We’ve done some of that” with Walking With Dinosaurs: The Arena Spectacular and Tour of Gymnastics Superstars.

Lynn Carlotto, GM of the 10,000-seat Arena

at Harbor Yard in Bridgeport, Conn., says being an ArenaNetwork member helped her building secure a show last November by Star Wars: In Concert, a tour produced by San Francisco-based promoter Another Planet Touring and booked by William Morris Endeavor Entertainment.

“Being a member of ArenaNetwork helps a smaller building like mine with being in line for those opportunities and getting us involved in shows when they’re just getting off the ground,” she says, noting that Arena at Harbor Yard has been a member of the organization for eight years. “It gives us the opportunity to establish a reputation and show what we can do. Within the industry we all know how essential that is, because the bottom line is that we all want to show we’re a great market.”

David Touhey, VP of booking and entertainment at the Verizon Center in Washington, D.C., has also noticed the benefits of being a member.

“The biggest thing I get from them is the network,” he says. “It’s the ticket reports that I get from them, and knowing that my avails are available through them if for some reason someone wants them and can’t reach anybody in my office.”

Parsons says the organization has a proven track record. “If you took a look at records of the major tours—Lady Gaga on down—we’re far and away the leader in terms of our venues getting the most shows,” he says. “If you look at certain cities, you can see fairly easily that there are two buildings in the same town. Our job is to try and get the people we’re working with to come out ahead.”

The ArenaNetwork boasts a membership that includes major-market venues like Philips Arena in Atlanta, TD Banknorth Garden in Boston and the American Airlines Center in Dallas. The group also contains such smaller-market venues as the Resch Center in Green Bay, Wis.; Bryce Jordan Center in State College, Pa.; and Qwest Center in Omaha, Neb.

The consortium also hosts a weekly conference call to keep its buildings in the loop about upcoming touring projects and other issues in the facility management business.

“We try to get the information as early as possible so we’re in the game as early as we can be,” Parsons says. “That doesn’t necessarily apply as much in, say, Boston, because they’re probably going to get the call anyway. But it’s more helpful in secondary markets.”

Additionally, ArenaNetwork has a strong presence at numerous concert industry conferences, including events organized by the International Assn. of Assembly Managers as well as the annual Billboard Touring Conference & Awards, to be held Nov. 3-4 in New York.

“We will definitely have a major presence at [the Billboard conference],” Parsons says. “It’s good to be in New York, because it gives us the opportunity to meet up with the New York-based agencies and promoters.”

Touhey says that being aligned with ArenaNetwork has helped him network with executives at AEG Live and Live Nation during conferences. “It’s those things that are more difficult to do by yourself,” he says. “I could certainly set it up by myself, but it would take

me a long time to set up additional meetings with people while I was out there.”

Parsons says ArenaNetwork is working on several event-oriented projects that could debut in 2011, but he declined to give specific details. He did reveal, however, that the consortium is planning to participate in a sports-focused speaker series spearheaded by William Morris Endeavor Entertainment. Parsons says the talent agency will roll out up to 15 events before the end of the year. But it’s unclear how many of those dates will be hosted in the arena-theater configuration of ArenaNetwork’s member venues, he says.

“We’re working closely with [William Morris] to try and do some of these,” Parsons says, noting that the engagements will feature different speakers depending on the market. “It won’t be all the same athletes in the same town because there are regional differences.”

Meanwhile, ArenaNetwork has also been doing well with its subgroup, the ArenaNetwork Theatre Group, Parsons says. He notes that about five years ago, the organization’s members with arena-theater setups (typically about 5,000 seats) would land one or two concerts per year on average. “It’s up to six to eight per year in a typical venue,” he says, adding that ANTG has 24 members. “Some are doing as many as 10 or 12.”

Parsons points out that ANTG members “don’t pretend to be the replacement for the nice theater in town.” Instead, he says, the arena-theater mode comes in handy for artists who’ve outgrown theaters but are not quite ready to make the jump to arenas. But some acts are still turned off by performing in what may be perceived as a smaller version of an arena, he says. Parsons stresses that scaled-down arena setups have the same look and feel of a theater show.

“These are a venue within a venue, not somebody putting up a little curtain behind the stage,” he says, noting that many theater-in-arena configurations feature carpeting and chandeliers. “You can’t see the rest of the building, which is the idea.”

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ALLER I BEAUTIFUL

The Venue Coalition Promotes Ticket-Selling Power Of Buildings Outside The Largest Markets

BY MITCHELL PETERS



Tour guides: Venue Coalition VP of operations ANDREW PRINCE; right: the consortium's president, JEFF APREGAN.



At a time when many touring acts want to book dates in smaller and midsize markets to earn additional revenue, the Venue Coalition has played a key role in helping its members avoid dark nights since launching in 2006.

"The one common need that everyone has is that everyone wants incremental content; everyone wants shows," says veteran promoter Jeff Apregan, president of Apregan Group and co-founder/president of the Venue Coalition.

The coalition is a consortium of more than 50 facilities—15 of which have arena-theater configurations—in the United States and Canada. Based in Westlake Village, Calif., and headed by Apregan and Andrew Prince, its VP of operations, the coalition's primary goal is to keep its venues on the radar of music agents and concert promoters for upcoming tours. To accomplish this, the organization keeps in daily contact with the live entertainment business' key players to identify potential new bookings for its members. It also serves as a one-stop shop of venue information for agents and promoters seeking potential markets through which to route concerts.

"These guys have their finger on pretty much everything that's out there," says Darren Davis, executive director of the 8,000-capacity Orleans Arena in Las Vegas, which has been a coalition member since 2008. "Every agent and every agency knows Andrew Prince, because Andrew beats the phones every day. And Jeff has a great history in the touring business with his dates with Neil Diamond and all the management relationships he has."

Newer building members have also seen the benefits of aligning with the organization.

"Jeff and Andrew have relationships that they're

able to leverage and get our name in front of folks. They make recommendations as to whether our market is appropriate and if we're the right venue," says Lisa Cochran, executive director at the 13,000-seat Taco Bell Arena at Boise State University in Idaho, which joined the coalition last fall. "They seem to be very well-respected by promoters and agents for making good recommendations and not throwing names out at them, as far as venues go."

This year, the coalition has helped many of its buildings land bookings by Star Wars: In Concert, comedian Jeff Dunham, the Wiggles, Jason Aldean, Riverdance, the Rock & Worship Roadshow, Brad Paisley and ZZ Top, among many others.

"Every year that goes by we're booking more and more," Prince says. "We've been staying around that [50-member] mark, so I think we've done a good job of helping to identify the right situation for promoters and agents to play our markets in that right situation."

One of those right situations came earlier this year when the coalition helped the Orleans Arena secure two dates in May for Star Wars: In Concert, "one of the most sought-after big tour shows in a long, long time," according to Davis, who says the two shows drew more than 8,000 people combined. Star Wars: In Concert was produced by San Francisco-based promoter Another Planet and booked by William Morris Endeavor Entertainment contemporary **continued on >>p32**

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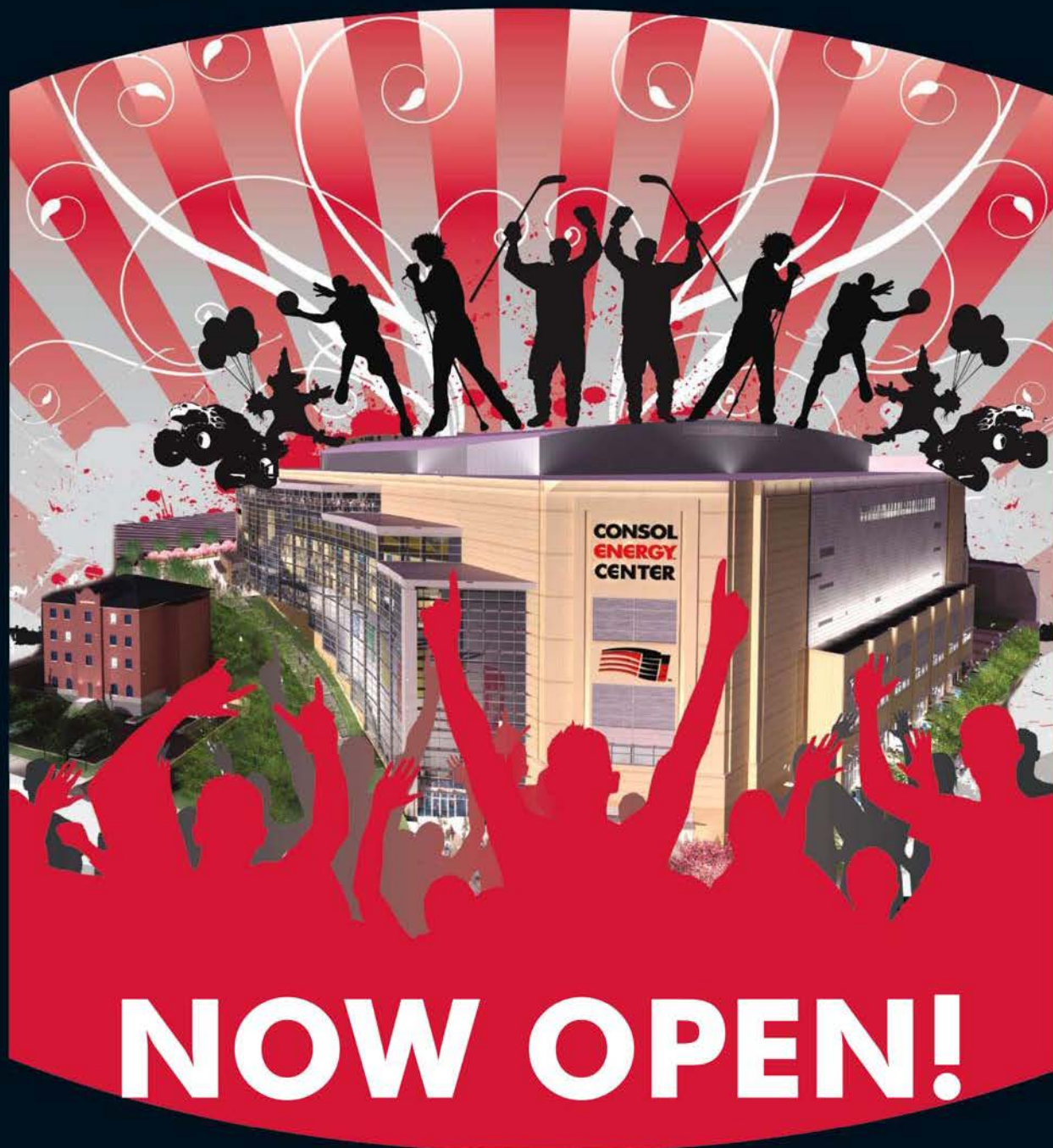


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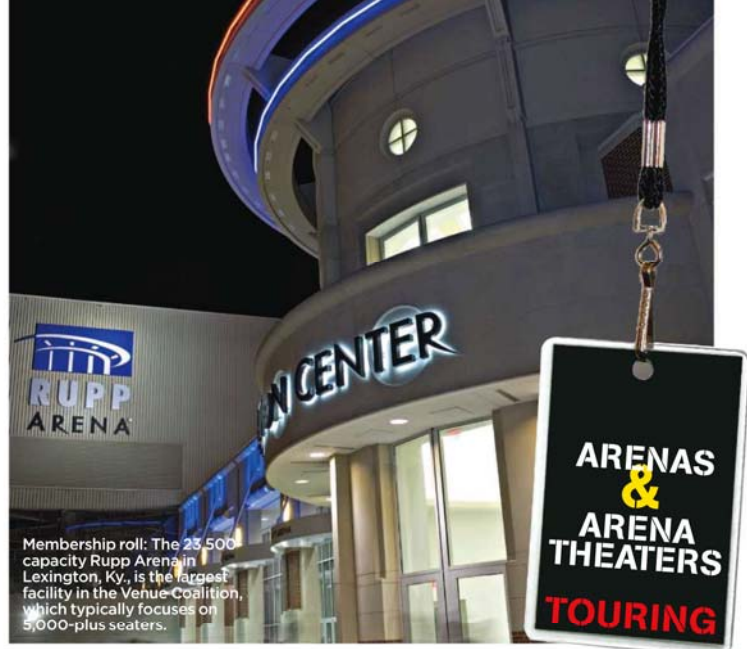
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Membership roll: The 23,500 capacity Rupp Arena in Lexington, Ky., is the largest facility in the Venue Coalition, which typically focuses on 5,000-plus seaters.

from >>p30 music head Marc Geiger.

"When a show comes to Vegas it's not like most cities; [promoters/agents] have four or five venues they can choose to go to," Davis says. "These guys at Venue Coalition had already established a great rapport and relationship with Another Planet and William Morris. They had that show in some of their other buildings and were able to steer that show to our facility."

Taco Bell Arena joined the coalition because "we've got two other competing venues in Boise and felt like we needed some guidance and assistance in setting ourselves apart and getting some shows booked," Cochran says. "It's kind of hard when you're an independent building in comparison to our competitors in SMG. They've got booking representatives at the corporate level and we needed to combat that."

So far, the venue's membership fee has paid off. In March, the coalition helped Taco Bell Arena land an Outback Concerts-promoted concert by Aldean. Through that show, the building was able to forge relationships with promoters at Outback and the artist's agent at Buddy Lee Attractions. Cochran says. The coalition also assisted with a Toby Keith show in July that helped the arena build a new connection with Live Nation's Nashville office, she adds.

In many cases, an agent who's looking to route a tour for an artist will contact Prince for assistance with which venues to book. Most recently, Creative Artists Agency notified him that next year, Lady Antebellum wants to play small to midsize markets.

"The agent came to me and said, 'Andrew, I'd love to see an analysis of your arenas, the ones you feel will sell out 7,000 seats,'" Prince recalls. From there, he identified 30 of the organization's members that fit the specified seating capacity and researched which buildings best fit that request. "We went to all 30 of those and asked them to put together a market analysis, which included all the past country and pop shows, because Lady A is a crossover artist between pop and country, as far as radio format goes. So we had them put together their box-office history and then get a quote from [a couple of] radio stations on why

they think it would do well.

"We also provided other market research that will help them understand the market better," Prince continues. "On top of that, we provided a venue picture based on the configuration they requested and also a diagram that included scaling. So it had suggested ticket prices based on what the venue felt was right for the market and it included the capacity and gross potential."

When all of the data was compiled, Prince gave the information to the agent. "We set it up in a way where when we handed it off to the agent, he could then meet with the manager and the act and look at each of these markets and say, 'Yeah, that's one I want to play,' or not," Prince says.

There isn't a strict capacity minimum for coalition members, though the organization typically focuses on venues with 5,000-plus seats. Current members range from the Crystal Centre in Grande Prairie, Alberta, with a capacity of 4,684, to the 23,500-seat Rupp Arena in Lexington, Ky.

But the coalition doesn't plan to rapidly expand beyond its approximately 50 members. "We don't want to do anything that's going to jeopardize the level of service that we offer to our members," Apregan says. "We will grow cautiously but we're not out to try and sign up 100 buildings."

Moving forward, the organization is working on bookings for Dunham, the Rock & Worship Roadshow, Lady Antebellum, Trans-Siberian Orchestra, Sugarland, Dierks Bentley, Miranda Lambert, the Bill Gaither Homecoming Tour and others. And in the near future, the coalition plans to develop its own content to book into buildings, according to Prince.

"It would be a great thing if we could help to produce something, whether it's on the Venue Coalition side or through strategic partnerships, even with venue partnerships, to co-develop something," he says. "I can't talk about anything specific right now, but we have a few things up our sleeve that we're thinking about developing."

AN AGENT LOOKING TO ROUTE A TOUR WILL OFTEN CONTACT THE VENUE COALITION FOR HELP.



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GATHERING INFLUENCE

Music Festivals Find Success In Value, Community-Building

BY RAY WADDELL

The festival business has weathered the storm of a depressed economy and a tough summer for the concert business by offering value and the sort of immersive experience that concert fans have shown they desire.

"The overall value offered in the festival space, especially in an economic downturn, is going to have that much more resonance, and I think we're seeing that," says Rich Goodstone, partner at Superfly Presents, co-producer of Bonnaroo in Manchester, Tenn., and the Outside Lands festival in San Francisco.

"If you go to Coachella, [Austin City Limits Music] Fest, Mile High, Bonnaroo, Outside Lands or whatever, you can see a lot of bands for a pretty low price when you divide it out," says Charlie Walker, partner in C3 Presents, producer of Lollapalooza in Chicago and the ACL festival in Austin. "The social experience, spending three days with your friends at a festival, adds another element."

The primary factor driving the success of festivals large and small is inspired talent-buying. Putting the pieces of the talent puzzle together has become an art form, with a variety of factors weighing into booking as many as 100-plus bands. Paul Tollett, co-president of Goldenvoice, the division of AEG Live that produces the Coachella and Stagecoach festivals in Indio, Calif., is one of the master bookers in the festival space.

Putting together a combination of artists that fans know they want to see while fulfilling fest-goers' desire for music discovery is a complex task. "You have to try to find artists that have stayed away from the market for a bit," Tollett says. "That's where a festival, or all concerts, do best."

There are more bands to choose from than ever, Tollett says. "It's not that it's hard to find bands, it's hard to find which ones are the right ones for a show," he says. "That's what we're concentrating on right now for 2011. We have a long list, we're researching, and now we're just going through to see what suits us best."

For Tollett and his team, the key is to take a deliberate approach. "You do research, slow down and study each one, and see what's their plan for the next year, what have they played in the past, what their new music sounds like," Tollett says. In booking talent, he makes

use of other bookers in the Goldenvoice office and attends other festivals like Lollapalooza and Gathering of the Juggalos. "I scour the festivals to see what works at other places. I turn over a lot of rocks."

RISE OF SPONSORSHIPS

With the success seen in the festival space in the past few years, corporate America has increasingly come onboard, tapping into the targeted audience and experiential marketing opportunities that the fest experience allows. Blue chip companies like Ford, Toyota, Anheuser-Busch and Sony are joining

local and regional businesses in partnering with festivals in innovative, integrated branding partnerships.

Festival sponsorships are a savvy allocation of marketing dollars, according to C3 partner Charlie Jones. "It's smart to associate yourself with good experiences," he says. "And right now, the ticket buyers and our patrons are telling you that the festival experience is a good experience."

At their best, festivals inspire a community that can extend well beyond the physical event. "The real reason festival [sponsorships] are so successful, rather than sponsoring some experiential aspect at a mall, you're able to borrow the equity of the festival," Goodstone says. "You're integrating yourself not only into an event, but into a community."

Experiential marketing in general is a powerful marketing opportunity. "There is a one-on-one conversation that happens there that you can really, truly only get in person," Goodstone says. His company Superfly recently launched Superfly Music Group to create multifaceted, integrated partner-



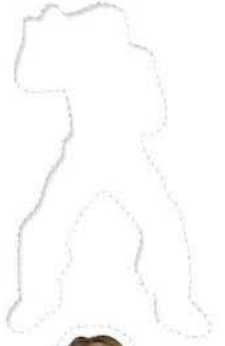
'I SCOUR THE FESTIVALS TO SEE WHAT WORKS. I TURN OVER A LOT OF ROCKS.'

—PAUL TOLLETT,
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continued on >>36

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Weather report: Fuse TV host JULIYA (far left) catches up with the members of THE DEAD WEATHER at the Bonnaroo Music and Arts Festival in June.

ARENAS & ARENA THEATERS TOURING

from >>p34 ships with both Superfly's events and others'. "There are a lot of legs to that; social media being such an important scope. But when you're talking to someone in the physical space, it's really powerful."

But Goodstone says the type of deals SMG has been working on extend beyond experiential marketing. "Experiential is a driving force behind it, but everything is so integrated, these [sponsorships] are all tied so tightly together, that if they're doing the proper work with the property, they're going to be leveraging it through pre-event promotions, the use of content, borrowing its voice."

Goodstone cites Bonnaroo's sponsored webcasts on YouTube and the fest's partnership with the Fuse network as examples. "The festival space just offers this immersive environment and the ability to spend time with the consumer in a relaxed setting," he says. "They're laid-back and just ready to absorb the sensory that's around them, and you've got the kind of time you need to do that and to really integrate yourself with the consumer and their lives."

At Coachella and Stagecoach, as well as other major festivals like Lollapalooza, ACL and Bonnaroo, sponsorships sales are holding up despite widespread corporate belt-tightening. "Even in a down market, there are always companies that need to get the word out," Tollett says.

Two different branding approaches are taken with Coachella and Stagecoach.

"We do [sponsorship deals] for both of them—there are just more at Stagecoach," Tollett says. "At Coachella, we don't really do anything that doesn't enhance the show, and we're careful not to grab too much. There are a couple of companies that we like working with and we've worked with for years, so we focus on them."

The Stagecoach audience, on the other hand, is receptive to sponsorships. "With Stagecoach, we couldn't get enough sponsorships there, that crowd loves it," Tollett says. "They love actually touching the Toyota trucks, they love their beer, they love all the different sponsors—it's actually entertainment for them."

The typical music fest demo is one that's highly desired by brands. "The age group we're talking with, 18-35, these are relatively young consumers coming into their own. They have

control of their own dollars. This is a time when they're creating and making their brand decisions, and you have the lifetime value of that consumer to look forward to if you're doing it right—and that's a big 'if,' " Goodstone says.

An increasing number of brands are learning how to properly maximize a festival partnership. "When we first started Bonnaroo, a lot of brands were coming at us saying, 'How many 30-second spots do we get? How many banners do we get? Do we get to name a stage?'" Goodstone says. Bonnaroo's success out of the box gave it the luxury of not having to sell naming-rights deals, instead opting to go with Which, What, This or That stages, as opposed to "Brand X" stage.

When the people at Bonnaroo talked with brands about integrating them into the event

AN INCREASING NUMBER OF BRANDS ARE LEARNING HOW TO MAXIMIZE A FESTIVAL PARTNERSHIP.

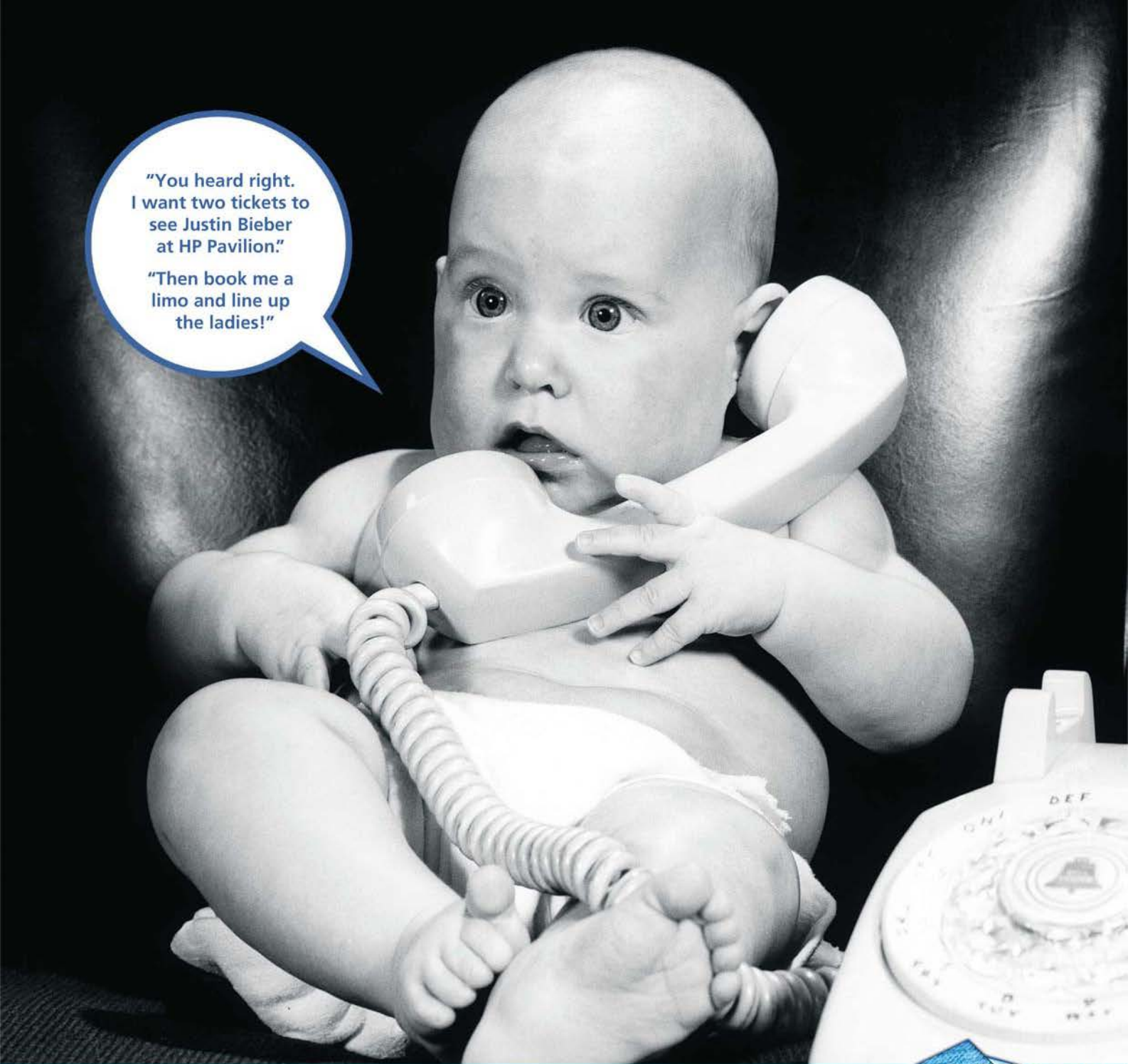
in the early days, sponsors didn't always get it, Goodstone recalls. "People were hanging up on us the first two or three years at Bonnaroo. But eventually they came back to us regurgitating the exact same things we were pioneering," he says. "And that's kind of become the model."

The more creative the deal, the better the results, Goodstone says. "It has gone from experiential the last few years to really leveraging the brand throughout everything

they're doing, from marketing initiatives to creative promotions to premium content," he says. "That's really what gives even more value to the festival space and what we do."

Like Coachella, Bonnaroo and other festivals have been cautious about the number and type of sponsors they take on. "There are definitely brands we've turned down because of the size of the deal or they wanted naming rights, and that doesn't work for us," Goodstone says.

If the sponsor adds value, fans are far more receptive. "If you do it properly, it's not necessarily a number, it's like people say, 'This is incredible fun. I'm having a great time here, and if guys like Chase or Ford or Anheuser-Busch can bring that experience to me, I get it.' When you're being honest about how you're doing things, it's very much a meaningful statement."



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IN THE R AD

Turnstile Talk

Venue Execs To Share Strategies At Arena Management Conference

Arena managers will talk, trade notes and share strategies about the issues confronting their business when they convene for the 21st annual Arena Management Conference (AMC) Sept. 11-14 in Tulsa, Okla. The conference is produced by the International Assn. of Assembly Managers, which is transitioning to its new name, the International Assn. of Venue Managers.

Touring, concessions, operations, emergency management and ticketing are on the agenda, among other topics. **Michael Marion**, GM of the Verizon Arena in North Little Rock, Ark. (who's also on the advisory board of the Billboard Touring Conference), is coordinating the event, along with IAAM arenas sector director **Kim Bedier**, GM of the Comcast Arena in Everett, Wash.; IAAM arenas committee chairman **John Bolton**, GM of the BOK Center in Tulsa; and IAAM arenas committee vice chairman **Todd Hunt**, director of the BancorpSouth Arena in Tupelo, Miss.

"The singular focus [of AMC] creates greater networking opportunities with the key players in the industry," Hunt says. "The boutique nature of the conference also enhances its value to me as opposed to other big-box-style meetings."

Marion says there's much interest this year in the conference's ticketing panel, which will feature Ticketmaster CEO **Nathan Hubbard**, Tickets.com president/CEO **John Walker**, Paciolan CEO **Dave Butler**, New Era Tickets president/CEO **Fred Maglione** and TicketsWest president **Jack Lucas**.

"Just about every panelist on there has had some sort of drama in the past year, so they should have plenty to talk about," Marion says.

A booking agency panel will focus on country music, one of the bright spots of this year's touring market. On that panel will be **John Hule**, head of Creative Artists Agency's Nashville office; agent **Mark Roeder** at William Morris Endeavor Entertainment; Buddy Lee Attractions president **Kevin Neal**; and **Steve Moore**, a veteran promoter and now executive director of the Country Music Assn.

"CMA is sponsoring a luncheon to say thanks to the arenas for being part of country music," Marion says.

Bedier expects the agents to "tell it like it is, rather than how we wish it would be," she says. "And because it's a small group, there is the opportunity for interaction with these experts. Of course, we stop short of overtly begging for a show."

The program committee for AMC tries to key in on arena-specific issues, Bedier says. "For example, we have a session highlighting the folks from the Metropark Arena in Billings, Mont., who are going to relate how they survived the aftermath of having their roof torn off by a tornado, how they dealt with the subsequent grandstanding by various entities and politicians who were all seeking limelight and what it's really like to try to put things back together," she says. "We arena geeks are fascinated by stuff like that—and all glad it didn't



Bright spot: **TIM MCGRAW** helped country touring remain strong.

happen with an arena full of patrons."

But much of the information to be picked up comes from mingling with other arena managers. "The intimate nature allows for a lot of one-on-one networking," Bedier says. What may be headlines to most observers are things that arena managers have to adapt to, such as the Live Nation/Ticketmaster merger, which Bedier says remains a hot topic.

"With every new announcement, arena managers have to consider the impact on our interaction with our customers and future business operations," Bedier says. "There is a specific ticketing panel session, but this topic will be the buzz in the hallways also, along with assessing the 'summer of concert cancellations,' which seems to be turning into 'fall's fear of touring.'"

Marion expresses a similar sentiment. "Right now we'll probably all be whining about how there's not a lot of business out there," he says. "We'll talk about what's working and what's not working."

Arena geeks also discuss operational issues, such as changes in the Americans With Disabilities Act that affect how disabled fans access their seats; how suite sales are going; or effective marketing tactics. "There are so many pieces of the puzzle," Marion adds, "from operations and roofs and chairs and heating and air to capital improvements. I always like to ask people, 'What are you spending money on this year? What are you hearing from your patrons, customers, sponsors or suite-holders about what they want changed or improved?'"

Marion says he always comes back with a few new ideas. "We had our 10-year anniversary [at Alltel Arena] last year, and I really challenged my staff to look at things with fresh eyes," he says. "That's one of the things I find about AMC: It forces you to look at things with fresh eyes by talking to other people and seeing how they're doing things. Invariably you'll have some 'aha' moment."

BOXSCORE Concert Grosses

	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$2,311,822 \$5,206,342 (\$3,020,948 Canadian) \$238.62/\$56.29	PAUL McCARTNEY Air Canada Centre, Toronto, Aug. 8-9	33,650 two sellouts	Concerts West, AEG Live, Marshall Arts, MPL
2	\$4,804,207 \$262.50/\$188.50/ \$89.50/\$39.50	PAUL McCARTNEY Consol Energy Center, Pittsburgh, Aug. 18-19	29,745 two sellouts	SMG, Concerts West, AEG Live, Marshall Arts, MPL
3	\$4,752,027 \$250/\$129.50/ \$99.50/\$49.50	PAUL McCARTNEY AT&T Park, San Francisco, July 10	40,512 sellout	Another Planet Entertainment, Concerts West, AEG Live, Marshall Arts, MPL
4	\$3,193,716 \$253.50/\$172.50/ \$88.50/\$49.50	PAUL McCARTNEY Rio Tinto Stadium, Sandy, Utah, July 13	25,414 sellout	SCP Worldwide, Concerts West, AEG Live, Marshall Arts, MPL
5	\$2,531,826 \$252.50/\$187.50/ \$89.50/\$39.50	PAUL McCARTNEY Bridgestone Arena, Nashville, July 26	15,162 sellout	Moore Entertainment Group, Concerts West, AEG Live, Marshall Arts, MPL
6	\$2,494,880 (\$1,020,948 Canadian) \$239.15/\$56.92	PAUL McCARTNEY Bell Centre, Montreal, Aug. 12	16,993 sellout	Evenko, Concerts West, AEG Live, Marshall Arts, MPL
7	\$2,390,999 \$251/\$186/ \$89.50/\$39.50	PAUL McCARTNEY Sprint Center, Kansas City, Mo., July 24	14,258 sellout	Concerts West, AEG Live, Marshall Arts, MPL
8	\$1,659,665 \$254/\$185/\$85/ \$59.50	PAUL McCARTNEY Pepsi Center, Denver, July 15	14,465 sellout	Concerts West, AEG Live, Marshall Arts, MPL
9	\$1,251,313 \$195/\$125/ \$89.50/\$39.50	AEROSMITH, SAMMY HAGAR & THE WABOS Atlantic City Boardwalk Hall, Atlantic City, N.J., Aug. 28	10,512 11,239	Caesars Atlantic City
10	\$944,312 \$129/\$20	TOM PETTY & THE HEARTBREAKERS, CROSBY, STILLS & NASH Phillips Arena, Atlanta, Aug. 11	11,582 sellout	Live Nation
11	\$670,426 \$128/\$102/\$78/ \$15	TOM PETTY & THE HEARTBREAKERS, DRIVE-BY TRUCKERS Palace of Auburn Hills, Auburn Hills, Mich., July 22	11,309 12,352	Live Nation, Palace Sports & Entertainment
12	\$615,211 \$85/\$59/\$45	ATLANTIC CITY COMEDY FESTIVAL Atlantic City Boardwalk Hall, Atlantic City, N.J., Sept. 3-4	8,867 1,852 two shows	North American Entertainment
13	\$611,600 \$99/\$30	RASCAL FLATTS, KELLIE PICKLER, CHRIS YOUNG Aaron's Amphitheatre at Lakewood, Atlanta, June 27	17,212 18,900	Live Nation
14	\$608,379 (\$634.20 Canadian) \$66.68/\$23.75	BACKSTREET BOYS Bell Centre, Montreal, Aug. 16	9,963 12,200	Evenko, Live Nation
15	\$607,701 \$50.50/\$30.50	JUSTIN BIEBER, SEAN KINGSTON, JESSICA JARRELL, THE STUNNERS Sprint Center, Kansas City, Mo., July 28	14,481 sellout	AEG Live
16	\$605,111 \$65/\$39.50	DAVE MATTHEWS BAND, BLACK JOE LEWIS & THE HONEYBEARS InTrust Bank Arena, Wichita, Kan., Aug. 14	9,340 10,029	Live Nation
17	\$599,452 \$65/\$20	BRAD PAISLEY, DARIUS RUCKER, JUSTIN MOORE & OTHERS Cruzan Amphitheatre, West Palm Beach, Fla., Aug. 14	19,233 sellout	Live Nation
18	\$597,795 \$51.50/\$31.50	JUSTIN BIEBER, SEAN KINGSTON, JESSICA JARRELL, THE STUNNERS FedExForum, Memphis, July 31	13,750 16,000	AEG Live
19	\$597,659 \$65/\$25	BRAD PAISLEY, DARIUS RUCKER, JUSTIN MOORE & OTHERS Cynthia Woods Mitchell Pavilion, The Woodlands, Texas, Aug. 6	15,467 sellout	Live Nation
20	\$591,718 (\$455.08 Australian) \$88.13	POWDERFINGER, THE GHOST HOTEL, THE VINES Newcastle Entertainment Centre, Newcastle, Australia, Sept. 1	7,234 12,548	Secret Service & Village Sound
21	\$589,711 \$79.25/\$20.25	IRON MAIDEN, DREAM THEATER PNC Bank Arts Center, Holmdel, N.J., July 11	14,885 16,951	Live Nation
22	\$589,654 \$65/\$20	BRAD PAISLEY, DARIUS RUCKER, JUSTIN MOORE & OTHERS Ford Amphitheatre, Tampa, Fla., Aug. 13	17,899 sellout	Live Nation
23	\$585,956 \$65/\$25	TIM MCGRAW, LADY ANTEBELLUM, LOVE AND THEFT PNC Bank Arts Center, Holmdel, N.J., July 15	15,915 sellout	Live Nation
24	\$584,629 \$55/\$35	JACK JOHNSON, G. LOVE, ALO DTE Energy Music Center, Clarkston, Mich., July 20	14,834 sellout	Live Nation, Palace Sports & Entertainment
25	\$582,615 (\$610.84 Canadian) \$75.83/\$43.40	IRON MAIDEN, AUTOMAN MTS Centre, Winnipeg, Manitoba, June 30	8,175 10,194	Live Nation
26	\$572,912 \$99/\$30	RASCAL FLATTS, KELLIE PICKLER, CHRIS YOUNG Verizon Wireless Amphitheater, Charlotte, N.C., June 26	15,642 19,300	Live Nation
27	\$571,600 \$55	DAVE MATTHEWS & TIM REYNOLDS CMAC Performing Arts Center, Canandaigua, N.Y., July 6	9,992 10,074	The Bowery Presents
28	\$569,837 (\$365.280) \$93.60	ROD STEWART Odyssey Arena, Belfast, Northern Ireland, July 30	7,603 sellout	AEG Live, Aiken Promotions
29	\$561,464 \$51.50/\$31.50	JUSTIN BIEBER, SEAN KINGSTON, JESSICA JARRELL, VITA CHAMBERS Times Union Center, Albany, N.Y., Aug. 25	12,536 sellout	AEG Live
30	\$543,970 \$70/\$45.50/\$35	DAVE MATTHEWS BAND, RAPHAEL SAADIO Sleep Train Amphitheatre, Marysville, Calif., Aug. 27	9,988 18,500	Live Nation
31	\$535,713 \$50.50/\$30.50	JUSTIN BIEBER, SEAN KINGSTON, JESSICA JARRELL, VITA CHAMBERS Amway Arena, Orlando, Fla., Aug. 4	12,225 sellout	AEG Live
32	\$529,395 \$79.50/\$29.50	IRON MAIDEN, DREAM THEATER Sleep Train Pavilion at Concord, Concord, Calif., June 20	11,798 sellout	Live Nation
33	\$522,355 \$200/\$79.75/ \$59.75/\$39.50	AVENTURA American Airlines Arena, Dallas, June 20	6,991 sellout	Live Nation
34	\$521,656 (\$400,000) \$78.25/\$50.86	TIESTO, DAVID GUETTA, MARK KNIGHT Airport Tempelhof, Berlin, July 31	8,500 10,000	Orpheus Group
35	\$513,420 \$52.50/\$32.50	JUSTIN BIEBER, SEAN KINGSTON, JESSICA JARRELL, VITA CHAMBERS Arena at Gwinnett Center, Duluth, Ga., Aug. 9	10,588 sellout	AEG Live

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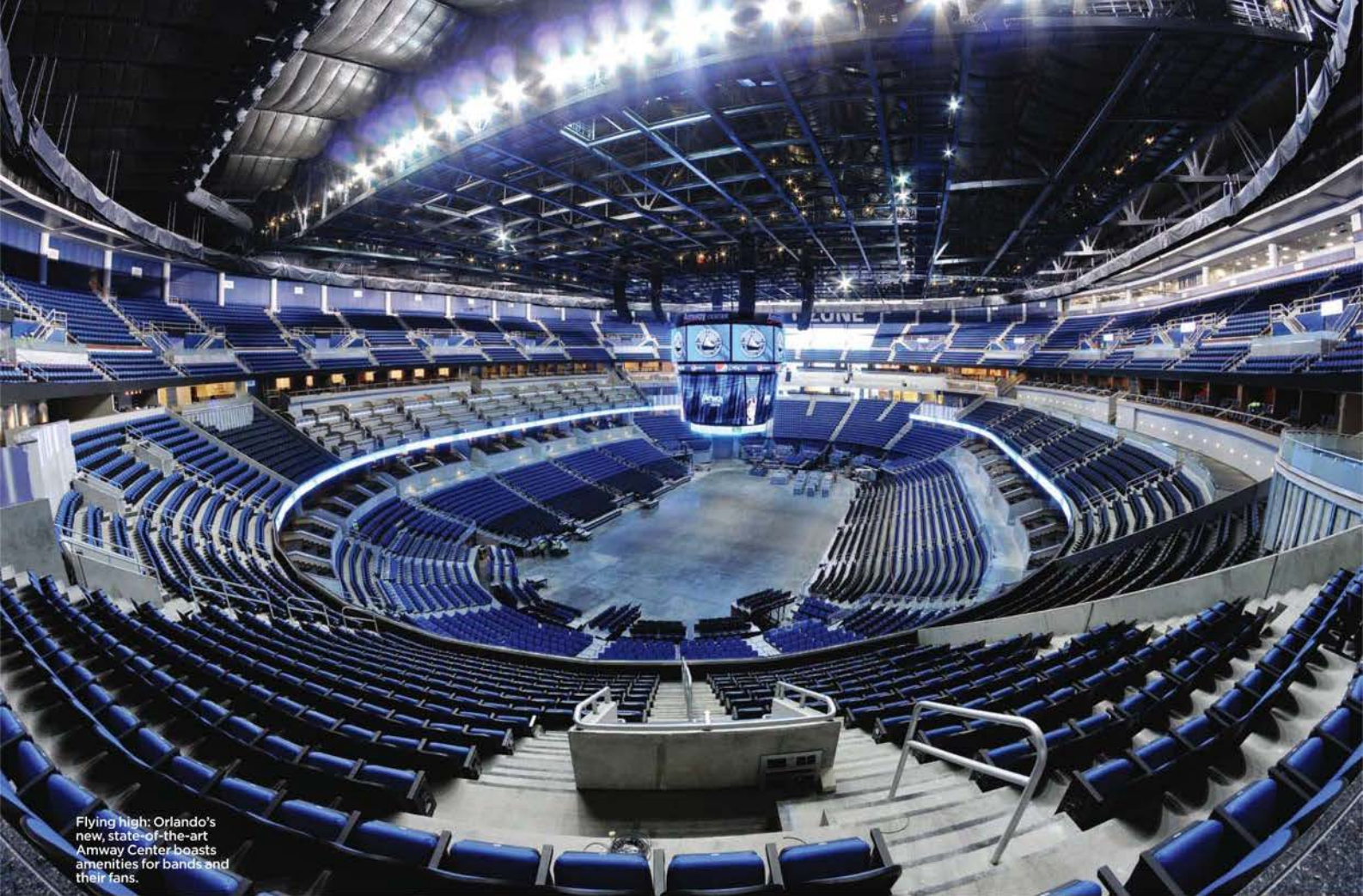
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Magic's New Kingdom

Orlando Set To Open Versatile
New Amway Center

BY RAY WADDELL



Orlando, Fla.'s Amway Center, a new \$382 million, 20,000-capacity venue that will replace the city's Amway Arena, is an example of how a public/private partnership can balance the needs of a major professional sports tenant and high-level fans with the role of a multipurpose community entertainment arena.

Owned, operated and developed by the City of Orlando, the Amway Center is set to open Oct. 1 with the Eagles playing the first concert Oct. 7. The market is clearly ready for a new showplace. The Amway Arena opened as the home of the NBA's Orlando Magic in 1989 on the tail end of an arena-building boom. Those new large buildings were short on the amenities of contemporary major-tenant arenas, which didn't maximize revenue opportunities.

"Amway Arena was part of the last generation of arenas that put the suites in the top of the building, putting the highest-paying customers the furthest away from the action," says Amway Center executive director Allen Johnson, who oversees all of the city's public venues, including the Amway Arena, the Florida Citrus Bowl and the Bob Carr Performing Arts Center. "There was a need for the team, which was losing 'x' amount of dollars per year in this venue, to look at ways to generate more revenue to remain competitive."

continued on >>p44

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Ready to roll: The Amway Center, nearing completion (left), will host THE EAGLES (opposite page) for its first concert Oct. 7 and waltz master ANDRÉ RIEU (below) Dec. 11.



from >>p41 The city also sought to increase arena bookings. "The year I arrived here [in 2004], they had done just 13 concerts," says Johnson, who cites a capacity in the existing arena of 10,000 for 180-degree configurations, a max of 13,000 for 270-degree configs and a limited rigging capacity as two factors in the relatively low number of bookings. Johnson's management philosophy, with the blessing of the mayor's office, was to work more closely with promoters in partnering to bring major national events to Orlando.

Johnson knew the market could support the biggest tours. "Orlando has almost 2 million people—there are states in the Midwest that wish they had that kind of market," he says. "But the rigging here was barely pushing 115,000 pounds, so we

were having some shows . . . that almost didn't occur because we couldn't rig them."

With the support of Orlando's powerful attractions and hospitality industry, the Amway Center project was approved in 2007, with funding through a resort tax increase that would also fund a new performing arts center to open in the next few years and a \$175 million renovation of the Citrus Bowl. Amway Center's groundbreaking took place in July 2008.

Hard and soft costs for construction of the Amway Center are \$382 million, with the Magic responsible for any cost overruns. The team also contributed \$15 million in cash upfront and is paying \$1 million in rent per year, which the city capitalized to get another \$12 million, putting the team's cash con-

tribution at \$62 million.

"This is the first arena I'm aware of that has opened up with a major NBA/NHL tenant that is not managed by the team in 15-20 years," Johnson says. "This is truly a public/private partnership."

Amway has a new 10-year naming-rights deal with the center, and the team has a new 25-year deal to play ball at the arena, with a five-year option. Four other brands—Pepsi, AirTrans, Harris and Geico—are designated as "champions of the community," partnering with the Orlando Magic on programs to benefit Central Florida and the Parramore neighborhood around the center. Three deals announced late last month give naming rights to Anheuser-Busch for a terrace-level bar, Gentleman Jack Rare Tennessee Whiskey for an outdoor patio bar and Geico

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John Lennon

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Johnson and his staff were onboard with the project from the first day, allowing for input into the building's design and construction that would make it as appealing to tour managers and promoters as it is to basketball fans.

Tours coming into Orlando will go from three ground-level loading docks at the old building to six docks enclosed within the new structure. The center can hold 150,000 pounds of rigging in a straight-line grid that runs all the way across the floor.

Backstage, the venue boasts two large dressing rooms, two auxiliary dressing rooms, two official locker rooms, six star dressing rooms, production offices and a green room with a Wii console, ping pong or "anything that can make

the day better for them."

A rare decline in construction costs during the project allowed the building to be expanded on the fly, starting out at 725,000 square feet and finishing at 875,000 by adding to the concourses. "We believe the location of the arena on Church Street will revitalize that area and make it very vibrant and successful, harking back to its days of the '80s and '90s when it was the most visited spot in Florida," Johnson says.

"Everything the team wanted, I wanted," Johnson adds. While acoustics, spotlight platforms or dressing rooms may not be priorities for the Magic, the team "let me get everything that I wanted," says Johnson. "In fact, I have a \$1.5 million contingency to spend on anything we want, and I still have \$1 million

of those dollars."

Among the tweaks Johnson's team added were extra acoustical panels and a motorized-track Irwin seating system. The input of Melbourne, Fla.-based Harris Corp. leads Johnson to believe "this is one of the most technologically advanced venues that has opened," he says. "All signage inside is LED, with no permanent signage. We have 1,100 TVs that can all convey 1,100 messages, or one message on each of 1,100 TVs. I can give you real-time traffic and weather as you leave or enter the building."

Meanwhile, the Amway Arena is going out with a bang, including sellouts for Jimmy Buffett, George Strait/Reba, Taylor Swift, Michael Bublé, Eric Clapton, Justin Bieber and Jack Johnson.

The closing schedule at the arena this month is a busy one: Disney on Ice, Marc Anthony, Shakira and the final show of the So You Think You Can Dance tour on Sept. 30. "The next day is the ribbon-cutting for the new building," Johnson says. "It's an exhausting way to go out, but it just kept happening. You can't turn away business, you can't change a tour's routing, so we'll do it."

The ribbon-cutting at Amway Center is at 10:01 a.m. Oct. 1. After the Eagles show on Oct. 7, early events include Vincente Fernandez, the Machete Latin hip-hop tour, college basketball, WWE's "Raw," Chayanne, Andre Rieu and a college battle of the marching bands, along with several Magic preseason games. Johnson says he's still shopping for opening-month events and is holding dates in the first quarter from major arena headliners in pop, rock, country and family shows, something for every segment of Orlando's population.

And the center has a configuration for a wide range of shows. The building's two curtaining systems can shut off the entire upper bowl, create a half-house from 9,000 to 5,000 capacity, or take a theater configuration down to 3,000 seats.

"We know there are a lot of shows **continued on >>>46**

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LIVE NATION

Amway CENTER



Orlando Mayor BUDDY DYER (right) reviews construction progress with AEG Live executive ALEX MARTINS (left).

Climate Change

Amway Center To Earn LEED Certification With Green Design, Amenities

While the City of Orlando and the executive staff at the new Amway Center are justifiably proud of the venue's production capabilities and fan amenities, they're also quick to tout its environmentally conscious attributes.

Opening Oct. 1, the Amway Center will be the first NBA facility to earn Leadership in Energy and Environmental Design (LEED) new construction certification from the U.S. Green Building Council. The arena will use 20% less energy and 40% less water than arenas of similar size.

The Amway Center project implements a wide range of sustainable design and construction elements, including treating storm-water runoff from the events center site, special roofing material to reduce the building cooling load, low-flow plumbing fixtures, the use of recycled content materials during construction, a green house-keeping program and green signage elements throughout the building.

- Amway Center's "green" features include:
- » Preferred parking for hybrids and other energy-efficient vehicles;
 - » High-efficiency heating and cooling systems;
 - » Ultra-low-flow toilets;
 - » Reflective, insulated roofing that will reduce cooling costs;
 - » High-tech monitoring systems that will shut off the lights when a room is empty;
 - » Bicycle racks, showers and changing rooms for workers who bike to work;
 - » Systems to treat storm runoff before it can pollute nearby lakes;
 - » Recycling bins for fans and concert-goers.

Many of the points that will go toward the venue's LEED certification will be earned during construction. For example, of the facility's building materials, 15% are recycled and 20% come from local sources. About 83% of the wood, concrete and steel construction waste has been recycled rather than sent to a landfill.

Opening with LEED status required much "preplanning, analysis of options and evaluation of opportunities," according to Robert Rayborn, the LEED-accredited construction executive for Turner Construction, the lead firm on building the Amway Center. He says that attaining the certification was a priority with the design team, architects and engineers.

—RW

from >>p45 that can sell between 5,000 and 10,000 tickets, and we want to be a competitor in that market as well," Johnson says. He adds that the building will co-promote, "but we generally like to work with our two national promoters, Live Nation and AEG Southeast, and all the AEG offices." Regional promoters active in the marketplace include NYK Promotions, CMN and Beaver Productions; Beaver recently brought in shows from Bublé and Norah Jones. Like the Amway Arena, the center is an open house.

Promoters and agents are receptive, Johnson says. "Anyone that has heard about our building, and more importantly anyone that has toured the building, has come away overly impressed," he says.

John Valentino, Florida-based senior VP for AEG Live, says the new arena is a "world-class facility" that will provide the ideal environment for artists to connect with their fans across the expanding Central Florida market. "It's ideally located in downtown Orlando, directly off Interstate 4, one block from the Church Street District and in easy walking distance from a major railway station," Valentino says. "They spared no expense in providing comfort to

'THEY'VE SPARED NO EXPENSE IN PROVIDING COMFORT TO THE FRONT AND BACK OF THE HOUSE.'

—JOHN VALENTINO,
AEG LIVE

those in the front as well as the back of the house.

"This venue," he adds, "was built to accommodate the largest shows, from the indoor, air-conditioned loading docks, to the dressing rooms, production offices and game rooms for the show backstage, to the separate service worker check-in area, to the amount of show power widely distributed. Playing this new venue, and the Central Florida market, will be a highlight of many tours for decades to come."

Johnson says amenities at the Amway Center are on par with any NBA building, "from the guy who pays \$200,000 for a suite to the guy that pays \$5 to sit in the upper bowl," he says. "Yes, we have great amenities for our higher-end customer who can afford to pay large amounts of money, but on the flip side we have a lot of amenities, maybe more than most buildings, for the customer who can't afford a suite."

The corporate and upscale customers are responding, as the Amway Center has sold out suites, loge boxes, club seating and its Legends premium-level seating. "There was a pent-up demand," Johnson says. "We're also a team that's winning, and I can't take credit for that, obviously. It's a lot easier when you have a team that's winning and you have a good product that's enjoyable and entertaining to go see."

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REGIONAL MEXICAN GOES DIGITAL



Micro-blogging megastar: Regional Mexican artist JENNI RIVERA helps boost the genre's online presence through Twitter.

Latin Music's Largest Genre Grows Online

BY LEILA COBO

Jenni Rivera, one of the biggest names in regional Mexican music, is known for her flamboyant stage presence, ability to draw TV ratings, sold-out shows and a catalog of songs that ranges from the romantic to the provocative. Everything about Rivera, from her voice to her long blonde tresses to her reality TV show, is bigger than life. And yet, less than a year ago, she was barely a blip on the online screen.

It was a glaring absence, and Gustavo Lopez, president of Fonovisa Records, took note.

"Last November, I said, 'Jenni, you have to get on Twitter,'" recalls Lopez, who spoke with Rivera after a Los Angeles show. "And, from December to August, she went from not being on Twitter to 80,000 followers. And to me it's completely changed the way that she sees her fans. It's even changed her show onstage."

Rivera agrees. "It allows me to directly communicate with my fans," she says. "I personally answer their messages. I can even sell my fragrance line via Twitter."

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Rivera's emergence online is reflective of the regional Mexican music industry as a whole. Long perceived as a genre bound by tradition and slow to adapt to new technologies, in the past year regional Mexican has proved to be a force to be reckoned with when it comes to new media and the digital arena. It is, Lopez says, perhaps the most dramatic transformation for the genre as a whole.

"Radio continues to be for the most part very conservative in its approach," he says. "The big chains are also very careful in their approach to new artists. So our No. 1 priority is that [artists] have an online presence, a social networking presence and a direct correlation between people looking for you online and wanting to buy your music. From a marketing standpoint, that's where we completely changed our approach."

"It's easier to launch an artist via the Internet than on the radio," says Nir Seroussi, VP of A&R/marketing for Sony Music U.S. Latin. "You go to a programmer with a new song and the first thing they do is go to YouTube. So, there's a crisis in the marketplace, but obviously there's something that's working."

That "something" is also directly correlated to a marked change in the regional Mexican consumer. Formerly perceived as an older, immigrant buyer, the new regional Mexican fan now tends to be younger, hipper and home-grown.

"If you took a snapshot of [regional Mexican dances and concerts] 10 years ago, it would show



Next generation (from left): Web-savvy regional Mexican stars LARRY HERNANDEZ, ESPINOZA PAZ and GERARDO ORTIZ.

a sea of hats," Seroussi says. "Now, you don't see as many boots or hats but more people who are obviously born here and are dressed to simply party."

This younger demographic increasingly drives the regional Mexican fan online. And while stalwart names like Los Tigres del Norte, Conjunto Primavera and Banda El Recodo continue to dominate the genre, a growing number of new names—from Larry Hernandez and Espinoza Paz to Gerardo Ortiz and Voz de Mando—are cropping up in the upper echelons of Billboard's sales and radio charts.

For many of these artists, the story begins online.



For example, a year ago, Ortiz was a budding corrido singer who had gained a following by putting his videos online. Angel del Villar, co-founder of indie Del Records, took note after watching Ortiz perform for some 3,000 people in a warehouse east of Los Angeles. He signed Ortiz, and, in turn, Sony Music Latin licensed the artist. Ortiz's debut album, "Ni Hoy Ni Manana," debuted at No. 5 on Billboard's Top Latin Albums chart in June and is No. 23 this week.

Even once artists are signed to a major, the first step is often online.

"Rather than establish something at radio, what we're doing is saying, 'We have a great song. Let's make a little cheap video so we can get it up at YouTube and let's push it out there,'" Lopez says. "I still think there's the

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Band in command: Los Angeles quintet VOZ DE MANDO is part of the new wave of regional Mexican acts.



from >>p48 possibility for a great song to come along and blow everybody's mind and have people say, 'That's a hit, let's play it.' That still happens. But that, combined with an online presence, connects all the dots."

By the same token, regional Mexican radio executives and programmers say, the Internet is an increasingly important tool for them as an industry.

Travel almost anywhere in the United States these days, from major metropolitan areas to the heartland, and it seems a regional Mexican station is within listening distance. And it isn't just the car, home or workplace where the format is popular: Fans of the genre are tuning in online in increasing numbers. The format dwarfs other Spanish formats, claiming nearly 21% of Hispanic audience share in the fall of 2008, according to Arbitron's latest Hispanic Radio Today report. And it's growing, with 288 stations in 2007 and 300 in 2009, according to the ratings service.

Perhaps the most recent development in regional Mexican radio has been stations' online streams getting rated by Arbitron, an indication that more stations are adding such streams or that their streams are finally large enough to be rated.

In 2009, the ratings service added streams from Entravision's La Tricolor network in Phoenix; Las Vegas; Sacramento, Calif.; and Denver, as well as from KBOC Houston, KNAI Phoenix and KSCA Los Angeles. La Tricolor's online listenership consists of both daily over-the-air listeners who choose to tune in online when they're not near a radio and people who find the streams through online searches for regional Mexican music, PD Napo Sanchez says.

Sanchez says the growth in online listenership, and the fact that those listeners aren't necessarily in a market that has a Tricolor station, hasn't affected programming. "It's another angle for us to sell the website[s]," Sanchez says.

"Stream listenership increased about 20% from last year," says Norberto Sanchez (no relation to Napo Sanchez), CEO of Norsan Multimedia, referring to the company's stations across all formats, including regional Mexican stations

in Florida, South Carolina, North Carolina and Tennessee. "We design them in such a way that you can not only listen to music but also watch content."

Precisely because listeners are getting more technologically savvy, the company is also launching smart-phone apps to provide multiple streams per format to listeners.

"A lot of people say Hispanics are lagging behind [in technology]," Sanchez says. "We're not at the edge of technology but we're going right behind. I believe 100% that this will be our future."

As far as how, exactly, all this online presence will be monetized isn't clear, but one thing is certain: The health of regional Mexican music remains more important than ever to the Latin music industry as a whole.

According to the RIAA's numbers for 2009, shipments of Latin music dropped by a staggering 43.1% from 2008, with the value of those shipments falling 47.4%. The woes of the market have been compounded with attacks against illegal immigration and an economic downturn that particularly affect the regional Mexican consumer. Within those dismal results, however, regional Mexican accounted for 62% of dollar value, compared with pop and rock at 19%, tropical at 12% and urban music at 7%.

Conversely, however, regional Mexican's digital sales haven't increased substantially. In fact, looking at Billboard's Latin Digital Songs chart for the week ending Sept. 7, a regional Mexican track doesn't appear until No. 34: Espinoza Paz's "Al Diabolo Nuestro," with nearly 1,000 downloads. That compares with 3,000 sold for Enrique Iglesias' "Cuando Me Enamora" at No. 6. (The top five downloads are all songs with bilingual versions and not comparable.)

Clearly, Seroussi says, "physical CDs continue to be sold." And, until the regional Mexican buyer catches up with the digital experience, "there is more demand for CDs than there are points of sale."

"There is definitely a sales opportunity," Seroussi adds. "The mandate is to continue to be focused on the genre."

'IT'S EASIER TO LAUNCH AN ARTIST VIA THE INTERNET THAN ON THE RADIO.'

—NIR SEROUSSI, SONY
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Additional reporting by Ayala Ben-Yehuda.

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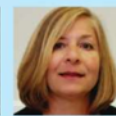
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MUSIC

ROCK BY JASON LIPSHUTZ

NO FILLER, NO KILLERS

Brandon Flowers Goes Solo, Temporarily

While announcing the arrival of his solo career, Brandon Flowers made it clear that his band, the Killers, isn't breaking up. In fact, the singer says that the point of "Flamingo," due Sept. 14 on Island Records, was to deliver these songs to the public so that his group could eventually return to creating as a cohesive unit.

"Of course, some of ["Flamingo"] could have been made for great Killers songs," Flowers says, "but I wanted the next Killers record to be a very strong collaboration. That's when we're at our best."

Instead of a vanity project or a means of separating Flowers from his platinum alt-rock act, "Flamingo" is the sound of the frontman's creative juices flowing while the rest of the Killers—guitarist Dave Keuning, bassist Mark Stoermer and drummer Ronnie Vannucci Jr.—decided to take a break from the studio.

Flowers may slight the solo effort as an intimate experiment between Killers discs, but fans of the band are certainly taking notice of the stopgap. The singer sold out his first solo show at the Hilton's Shimmer Room in his hometown of Las Vegas on Aug. 15, and first single "Crossfire" is No. 16 on Billboard's Rock Songs chart.

"Most ardent Killers fans will know about 'Flamingo,'" Flowers' manager Robert Reynolds says. "I also think that letting these songs spread by word-of-mouth as opposed to hitting people over the head with every marketing gimmick is the right move."

After the Killers finished their third album, 2008's "Day & Age," Flowers started writing new songs intended for the group. Throughout

the next 18 months of touring, including headlining slots at Coachella and Lollapalooza in 2009, Flowers says he would "duck into the studio every now and then and record ideas" during brief breaks on the road.

As the Day & Age tour continued, however, seven years of nonstop work had left Flowers' bandmates craving some downtime. The decision for the singer to use the songs for himself after the tour seemed to work for everyone, and Flowers approached Island about a solo album during the summer of 2009.

"The songs were just there, and I decided that I'd be the delivery man," Flowers says, adding that the band had been very supportive of the idea.

Flowers brought the new songs to his Battle Born studios in Las Vegas early this year, with "Day & Age" collaborator Stuart Price signing on to produce along with Daniel Lanois and Brendan O'Brien. All three producers helped make up Flowers' backing band, and Rilo Kiley's Jenny Lewis stopped by for the midtempo pop duet "Hard Enough."

From the haunted stomp of "Only the Young" to the lonely falsetto of "Playing With Fire,"

"Flamingo" (named after Vegas' Flamingo Road) sounds like a more personal riff on the Killers' sound. Flowers, however, sees the album as an homage to his hometown and its barren surroundings: He says he wanted to "summon the spirits of the desert" on the album.

"That where I'm from and that's what I want to represent," Flowers says, "so I feel like it's my duty to conjure the spirits up with the music, and I do the best that I can."

To raise awareness of "Flamingo" among Killers fans, Flowers announced the album on the band's website last April and first un-

●●●●●
**'The songs
were just
there, and
I decided
that I'd be
the delivery
man.'**

—BRANDON
FLOWERS



Desert blossom:
BRANDON FLOWERS

veiled its details, including the artwork and track list, to the Victims, the band's official fan club. A music video for "Crossfire," featuring sword-wielding ninjas and actress Charlize Theron, was released in July and has garnered more than 2 million hits on the singer's Vevo channel.

However, Island is focusing the brunt of its promotion on Flowers' live show, which will head to "The Tonight Show With Jay Leno" and "Jimmy Kimmel Live!" during release week. With backup singers and Flowers sticking strictly to the mic, the singer's five sold-out Au-

gust shows were more "mellow" than the Killers' recent stadium spectacles, the singer says.

After a European run, Flowers will return stateside in November for a national tour in 2,000-seat theaters, with tickets set to go on sale during the second week of September, according to Island Def Jam Music Group president/COO Steve Bartels.

Of course, when the buzz around "Flamingo" dies down, Flowers will return to his refreshed bandmates and work on album No. 4. "It's inevitable," he says. "2011 is going to be the time that I'm sure it will happen."

LATEST BUZZ

>>> COHEN TOUR WRAPS IN DECEMBER

Leonard Cohen's two-year-long comeback tour will end in December with four newly announced theater shows in the western United States, according to AEG Live. The tireless Canadian folk poet emerged from a 15-year semiretirement in May 2008 to play large arenas around the world. He will have performed more than 240 shows by the time he hangs up his fedora after a two-night stand in Las Vegas Dec. 10-11.

>>> LUDACRIS PLANS NEW SET, 'LUDIVERSAL'

Ludacris is "just starting to work" on his next album, which he's already dubbed "Ludaversal." And save for acknowledging that he's doing some work with the Neptunes, he's staying mum on the types of producers he's going to work with on the album. "I don't discriminate," he says. "I definitely go and look for the big-time producers, but I also make sure that I keep my ears to the street and look for all the hungry ones. It's about getting in there and doing a couple [of songs] with somebody and making sure you pick from the best ones."

>>> MCKAGAN LEAVES JANE'S ADDICTION

Jane's Addiction announced it has parted ways with its latest bassist, former Guns N' Roses member Duff McKagan, five months after announcing his addition to the often-vacated post. McKagan, 46, performed a few concerts with the band and worked on new material for its first album in seven years, but musical differences cut short his tenure. "Hey we wanted to thank Duff for helping us write songs for our new record," the band said via e-mail. "We love the songs we worked on with him—and the gigs were a blast—but musically we were all headed in different directions. From here Duff is off to work on his own stuff so we wish him all the best."

Reporting by Gary Graff and Reuters.



Political animals: CALLE 13

LATIN BY LEILA COBO

LIVE NUDE REBELS

Calle 13 Mixes Pleasure And Pain On New Album

By now, most fans of Calle 13—the irreverent urban duo from Puerto Rico—have seen the act's video for "Calma Pueblo," in which people tear off their clothes as a sign of rebellion only to be shot down by unseen rifles. Featuring rock group the Mars Volta, the video and song are shocking, for not only the full frontal nudity—male and female—but also the relentless, aggressive beats and the lyrics, which disparage everything from lip-synching in live performances to payola to dishonest politicians.

"I had written eight pages of lyrics for the song, and I deleted and deleted," says Rene Perez (aka Residente), who, along with brother Eduardo Cabra (aka Visitante), make up Calle 13. "Because it's subject matter that can come off like cheap pamphleteering. And that's not what I wanted to do."

Calle 13 has perfected the art of vocal and voluble social commentary to a degree not found before in Latin music, and the duo has earned critical praise and multiple Latin Grammy Awards as a result. But the two artists aren't grim-faced ideologues—the brothers make sure to inject humor and dance beats into their music. Those two traits come together on their new album, "Entren los Que Querian" (Anyone Can Come In), due Oct. 25 on Sony Music Latin. The set mixes politics with introspectiveness, or, as Perez describes it, "pretty songs, with good lyrics, but pretty."

Could those pretty songs make it to U.S. radio? Thus far it's been a rare occurrence for a group whose music defies definition and

radio formats—and whose new album denounces payola as the means to get No. 1 hits.

Still, Perez says, there's at least one (still untitled) track on the new album that's "so good, it'll be No. 1 on every station. I don't even think I'll have to pay."

Calle 13 hasn't had a U.S. radio hit since "Atrevete Te, Te!" in 2006, from the duo's self-titled debut. (It reached No. 15 on Billboard's Hot Latin Songs chart.) And Sony says it hasn't been easy to get airplay.

"Latin America is their real home," Sony Music U.S. Latin VP of marketing Paula Kaminsky says, though she notes that singles will be worked to U.S. radio. Still, she adds, videos are essential to the group's promotion. For example, while the duo's new single, "Baile de los Pobres," likely won't go to radio, a video is being shot. And despite Perez's comments about brands in "Calma Pueblo" ("Adidas doesn't use me, I use Adidas," he says of his current sponsor), there are others waiting in the wings. Perez's rhetoric, Kaminsky says, "doesn't affect us. On the contrary, he's one of the artists most requested by brands. He's very attractive as a personality."

The fact that Sony supports Calle 13's persona and behavior makes for an unusual alliance. While Calle 13 has had relatively modest U.S. sales (the duo's last album, 2008's "Los de Atras Vienen Conmigo," has sold 54,000 copies, according to Nielsen SoundScan), Sony is aggressively promoting the group throughout Latin America and Spain.

And the label allows Calle 13 to be unorthodox, as it was with the "Calma Pueblo" song and video, which originally were only released on the group's website.

"The Web is a very heavy tool," Perez says. "I wanted to do something exclusively for the Internet. The idea was to work freely, without any self-censoring. If there was no censoring [in media], this is the video I'd make. And since I have my Web page, I put it up there, so whoever wanted to watch could come and do so." ■■■

ROCK BY EVIE NAGY

Durham Indie, Back Again

Superchunk Promises Its New One Is Worth The Wait

Take heart, Superchunk fans: Laura Ballance and Mac McCaughan weren't just procrastinating for the last nine years. After all, they had a little outfit to run—Merge Records, which just scored a Billboard 200 No. 1 with Arcade Fire, as well as releasing records by critical darlings like Spoon and She & Him.

But the pair finally decided it was time to get the band back together and make another record. That album, "Majesty Shredding," its first studio project since 2001, will be released Sept. 14.

Compared with the previous set, "Majesty Shredding" is decidedly more uptempo, brimming with heart-rate boosters like "Crossed Wires" and opener "Digging for Something," which was released as a limited-edition 7-inch in July.

"Doing shows on an irregu-

lar basis helped us realize that our strong point is really the more fun, rock-out songs," bassist Ballance says. "Not that [previous album] 'Here's to Shutting Up' didn't have a few rockers on it, but it had some things that are much harder to pull off live."

Singer/guitarist McCaughan adds that "after nine years, we wanted people to hear a record that had a lot of energy."

As for the wait, Ballance says that "even before 'Here's

Not slacking anymore: SUPERCHUNK



GLOBAL PULSE

EDITED BY TOM FERGUSON

>>> RESTLESS ROCKERS

Amy Meredith sounds more like the name of a sensitive singer/songwriter than an all-male Australian rock quintet, but that hasn't slowed the band's growth. Its Sony Music Australia debut album, "Restless," opened at No. 8 on the Australian Recording Industry Assn. (ARIA) albums chart on July 12, after single "Lying" cracked the national top 10.

Now international plans are taking shape, and the band recently played a showcase in New York for Sony's stateside executives. Meanwhile, an 18-date Australian tour booked by Sydney-based Artist Voice starts Sept. 22.

The group's name "con-

fuses people at first" artist manager Matt Emsell says, but any confusion dissipated after a string of high-profile mainstream TV appearances this year, plus live dates supporting Stereophonics, Good Charlotte and Cobra Starship.

The band has taken care to build an active online fan base, Emsell adds. "Everything's been driven through interaction with the fans online. The fans feel like they're friends with the band." They also "helped the momentum at radio by getting on the phone and requesting songs," Emsell says, with plays on commercial radio networks Nova and Austereo pushing debut single "Pornstar" into ARIA's top 30.

"It seems like an overnight success," Emsell says, "but the

Lads, not ladies: AMY MEREDITH



to Shutting Up' came out, it felt like, 'God, I need a break,' because Merge was growing and taking more and more of my and Mac's time. There was a lot of pressure to be here and not be thinking about this whole other business of being in a band."

According to McCaughan, the album was recorded to maximize the band's availability, as he was able to use his home studio for extra tracking. Band sessions were recorded at Durham, N.C.'s Overdub Lane studio, with engineer/producer Scott Solter.

With all of Merge's other current activity, it seems counter-intuitive that Superchunk would choose 2010 for this

long-awaited release. But as McCaughan says, "There will always be something that's going to make it more complicated." Both he and Ballance agree that Arcade Fire's success could draw more attention to the label in general, but that such blockbusters tend to eclipse other things around them. "In a way it's good that we put our record out this year, because then we're throwing ourselves under the bus instead of so many other bands," Ballance says.

Still, Superchunk will at least have the attention of a loyal, patient fan base. The album follows deluxe remastered versions of the band's classics "On the Mouth" and "No Pocky for

Kitty," both released Aug. 17. And the group will get its share of the mainstream spotlight when it plays "Late Night With Jimmy Fallon" Sept. 20, the act's first TV appearance since 1994. In addition to a slate of tour dates, Superchunk is also on the bill for Matador Records' 21st-anniversary festival in Las Vegas in October, helping to celebrate the label that released the band's first three full-length albums in the '90s.

McCaughan says that Superchunk will do whatever in-stores and radio shows work out, but that "we don't have anything super crazy planned marketing-wise—we tend to stick with our strength, which is playing shows." ■■■



band has been working hard for over three years to get to this point." —Lars Brandle

>>>ALL THAT ZAZ

French singer Zaz's self-titled debut album brought a hint of Edith Piaf back to the French charts this summer, topping the SNEP/IFOP/Tite-Live listings for nine consecutive weeks beginning June 7. Released May 10 on Sony-distributed independent Play-On, it has shipped more than 250,000 copies, according to label co-founder Sebastien Duclos.

The 30-year-old Zaz's voice and her "gypsy jazz" mixture of chanson and swing made comparisons with the iconic Piaf inevitable, Duclos says, adding, "They have things in common—both started singing in the street."

Zaz (aka Isabelle Geffroy) wrote or co-wrote six of the record's 11 songs, published by Play-On/Sony/ATV, with multiplatinum Virgin France artist Raphael contributing three others. The album has already been No. 1 in Wallonia and Duclos is targeting international ex-

pansion in 2011. A Spanish version of the single "Je Veux" will be serviced to Spanish radio in September. An English-language version is also planned, although Duclos says work in the United States and United Kingdom likely won't start until late 2011.

Sony has licensed the album globally, except for Poland (Magic/Universal) and Canada (Musicor), where Zaz performed at Montreal's annual French-language music festival Francofolies in June. Zaz is booked by Paris-based Caramba Spectacles and is playing live shows across France through Dec. 17.

—Aymeric Pichevin

>>>GREEN SHOOTS

The latest home-grown hip-hop act to crack the U.K. charts, Professor Green, is embarking on his first major national headline tour this fall.

The 26-year-old East London rapper, whose real name is Stephen Manderson, emerged through freestyle rap battles in London. He wraps the 10-date U.K. trek (booked by

London-based EC1) Oct. 19 at London's 1,500-capacity Koko venue. A year-end live show at London's 2,000-capacity O2 Shepherd's Bush Empire is booked for Dec. 15.

Green debuted at No. 2 on the Official Charts Co. album listing on July 31 with debut set "Alive Till I'm Dead" (Virgin/EMI). It has sold 63,000 copies, according to the OCC. The hook-laden 12-track album, peppered with wry pop culture-referencing lyrics, was preceded by top five singles "I Need You Tonight" (which samples INXS' "Need You Tonight") and "Just Be Good to Green." The latter, sampling the S.O.S. Band's 1983 hit "Just Be Good to Me," features guest vocals from Lily Allen, who Green supported on late 2009 European shows.

Overseas plans are being finalized, but Virgin U.K. VP of promotions/press Manish Arora says the Allen support slot boosted the Bucks Music-published artist's profile, noting that the familiarity of "big samples in the first two records really worked for him."

—Richard Smirke

6 QUESTIONS

with DAVID MACKLOVITCH

by MIKAEL WOOD

Chromeo continues its journey into the creamy center of retro-'80s electro-funk on "Business Casual," the Montreal duo's third full-length and the follow-up to 2007's "Fancy Footwork," which earned Chromeo slots at Coachella and Bonnaroo and has sold 58,000 copies, according to Nielsen SoundScan. Due Sept. 14 on Atlantic, "Business Casual" finds singer/guitarist David Macklovitch, also known as Dave 1, sharing his thoughts on hot messes and knights in shining armor over typically crafty arrangements by synthmeister Patrick "P-Thugg" Gemayel.

The video for "Night by Night," which the band made in conjunction with Mountain Dew's Green Label Sound, has racked up more than 1 million views on YouTube. Billboard spoke to Macklovitch about the band's nontraditional route to success.

1 "Fancy Footwork" went a long way toward raising Chromeo's profile beyond your in-the-know hipster fan base. Would you call the album your crossover effort?
"Breakthrough" would be better. It's tough for a band like us: We really belong in the new model, where YouTube views and blog presence count more than record sales in terms of awareness. It happened right during the last record. I remember when "Fancy Footwork" was about to come out, our manager was like, "Man, I got this thing called Google Analytics, and you guys are blowing it up." And I was like, "What does that mean? Who cares?" [The attention] was completely unexpected, and for us a lot of things that were our wildest dreams

vaginas. But penises I don't see as many of; I'm not very penis-proficient.

3 But you guys do a lot.

We're extremely hands-on. [Gemayel] went to business school, so up until a year ago he was our tour manager. After every show we'd go to the hotel, open Excel, do the accounting. Now he still oversees a lot of that stuff; he's on the phone with our business managers all the time. As far as what I do, everything that's sort of the meta-artistic direction, that's more my department—album title, song titles, album sequence, all that. While he was preparing our last European tour, I was in London mastering the record. We keep our manager to meet with the record label and our booking agent and our publicist.

4 "Business Casual" is your major-label debut. What do you expect Atlantic to do for Chromeo?

Nothing. To be honest with you, it's more about what we can provide them to make it easy for them. All I asked them was, "Guys, please don't shelve our record. And work within your means so you don't lose money." Our last record made money—Atlantic gave us a royalty check [through the label's relationship with Vice Records]. Which isn't a testament to how well the record sold; it's a testament to how OK the record sold against how little they spent to get there. So I was like, "That's what I want on the new one. Let's be super-conservative. All I need for you guys is to put it out." And they were like, "Yeah, cool." I mean, they do have steps in place to give us a push so we can get from selling 70,000 records to maybe 100,000.

5 Do you have clear-cut commercial goals for this record?

No. That's a recipe for disappointment. I have clear-cut artistic goals, I'll tell you that much.

6 Such as?

I just want to maintain and improve on the channels in which we exist: extensive touring, an entertaining live show, a super-big blog presence and really progressive, quirky, innovative videos done at a reasonable budget where everybody's like, "Wow, how'd you guys do that?" ■■■



really happened: playing Coachella, playing "Conan," doing our first sold-out shows at [New York's] Bowery Ballroom. It gave us the motivation to keep going and try to adapt to the new reality of the business.

2 Are the two of you more involved in the group's extra-musical affairs than most musicians are in theirs?

It's hard to say, since I only know our own experience. It's like me as a guy, I've seen a lot of

ALBUMS

R&B

LYFE JENNINGS

I Still Believe

Producers: various
Asylum Records

Release Date: Aug. 31

Two years ago, R&B singer Lyfe Jennings was arrested following a disturbance that took place while he looking for his child's mother, who was allegedly visiting another man. Speaking from that experience, Jennings schools listeners on relationship woes on his new album, "I Still Believe." Over a lullaby-like piano melody on the song "Statistics," the artist breaks down the percentage of all unfaithful men and offers advice on what to do to keep an honest one (if you happen to land one of the 10% in existence). And during the track "Love," Jennings tells a competing suitor to be more affectionate toward his woman if he doesn't want to lose her. The set finds the singer not only dropping knowledge on matters of the heart but also revealing a more vulnerable side. Atop a dial tone on the song "Busy," Jennings desperately tries to contact his lady; he professes his love to his partner on "Whatever She Wants"; and he encourages others to learn from his mistakes on the appropriately titled "Learn From This." From the sound of it, Jennings has.—MC



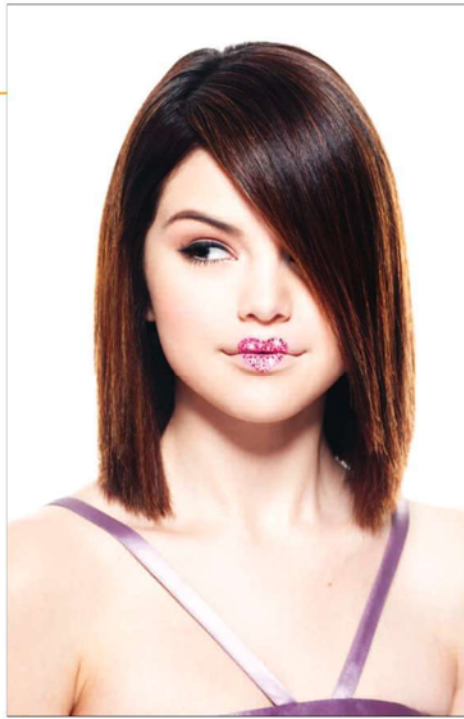
SELENA GOMEZ & THE SCENE

A Year Without Rain

Producers: various
Hollywood Records

Release Date: Sept. 21

"A Year Without Rain" finds Selena Gomez (and evidently her band, the Scene) tackling a succession of standard-issue tween-pop topics: how awesome love is ("Off the Chain"), how sucky bad days are ("Intuition") and how powerless we mere mortals are in the face of the devil's music ("Rock God"). Fortunately, the 10-track set—a huge improvement over the Disney Channel star's forgettable 2009 debut—delivers these ho-hum messages in above-average packaging. Opener "Round & Round," co-produced by "Let It Rock" broheim Kevin Rudolf, rides a fist-pumping electro groove, while "Summer's Not Hot" gets a gloriously trashy Eurodance chorus from RedOne, who co-wrote the song. Elsewhere, Gomez goes appealingly emo-disco on the Toby Gad-produced title track. Despite the album's title, dark clouds do appear in the form of "Spotlight," a hookless, fake-dancehall jam, and the snoozy "Ghost of You." But mostly, "A Year Without Rain" is as sunny as advertised.—MW



THE WEEPIES

Be My Thrill

Producers: Steve Tannen, Deb Talan
Netwerk Records

Release Date: Aug. 31

The Weepies—the husband-and-wife duo of Steve Tannen and Deb Talan—refrained from touring following 2008's "Hideaway" to take care of their newborn son. Raising a child is no easy task, but the time at home gave the couple a chance to write new material for the follow-up, "Be My Thrill," which is decorated with their traditional folk-flavored tunes and pop harmonies. The first single, "I Was Made for Sunny Days," features Talan's warbled vocals over a slinky bassline and a bouncy guitar melody, while the grungy "How Do You Get High?" rolls in on a backbeat reminiscent of "Low Rider." In stark contrast, the track "Not a Lullaby" has the opposite effect of what the title suggests; Talan's soft repeated crooning of "When I hold you in my arms" over a tenderly plucked guitar line is the perfect combination to lull listeners to sleep. It just goes to prove that the Weepies haven't lost their gente touch.—MV

CALVIN RICHARDSON

America's Most Wanted

Producers: various
Numo Records/Shanachie Entertainment

Release Date: Aug. 31

There's nothing forced or fake about Calvin Richardson's vocal talent; his

voice naturally exudes soul. And when it comes to songwriting, Richardson definitely knows his way around a strong song: With Babyface, he co-wrote the Charlie Wilson hit "There Goes My Baby." Both skill sets take center stage on Richardson's fifth album and follow-up to his tribute to soul icon Bobby Womack, the 2009 release "Facts of Life." Highlights include "Feels Like We Sexin'," a worthy heir apparent to R. Kelly's "Step in the Name of Love," and several emotion-drenched ballads ("Never Do You Wrong," "Come Over" and "Adore You"). Listening to Richardson's delivery on these standout tracks, it's easy to understand why he earned the nickname "Soul Prince." Undermining those efforts, however, are such repetitive and formulaic selections as "You Possess My Body" and "Thug Livin'." Despite these hiccups, Richardson's latest effort brings him another step closer to deservedly becoming one of America's most wanted soul singers.—GM

ROCK HEART

Red Velvet Car

Producer: Ben Mink
Legacy Recordings

Release Date: Aug. 31

As a rock vocalist, Ann Wilson can be as powerful as Jon Bon Jovi, Janis Joplin or Axl Rose; and sister Nancy's guitar hooks are some of the most energized and memorable of the 20th century. The duo's first album in six years, "Red Velvet Car," is light on those searing moments that define the greatness of the group. The set's tone is measured and reflective on retrospectives like "Queen City," such family odes as "Safronia's Mark" and the lovely, winsome folk tunes "Hey You" and "Sunflower." The passion that Heart does best breaks through on the shuffling growl of traveling song "Wheels"; the pulsing, syncopated claustrophobia of "Death Valley"; and the angry wail of "WTF," where Ann thankfully visits her high notes after the buzzy plod of opener "There You Go." The lyrical focus, along with raw production and eclectic instrumentation

(including mandolin, strings and autoharp), give the 10-song set a heat that's honest and personal, but not quite the riveting bearing of souls that Heart is known for.—EN



RYAN BINGHAM & THE DEAD HORSES

Junky Star

Producer: T-Bone Burnett
Lost Highway Records

Release Date: Aug. 31

Much has happened to Ryan Bingham since the release of his 2009 album, "Roadhouse Sun," and his latest release, "Junky Star." The artist swept the awards season earlier this year, winning an Academy Award and a Golden Globe for the song "The Weary Kind" from the film "Crazy Heart." (Bingham also made a cameo in the movie.) T-Bone Burnett, who takes the reins on this compelling new album, produced the Oscar-winning track. Listening to Bingham, it's hard to believe he's only 29 years old; he sounds more like a veteran troubadour with a voice as gritty and worn as an old sawdust floor. Burnett's skilled production lets that unique voice take center stage, especially on the hard-hitting "Strange Feelin' in the Air." Bingham's writing is filled with stark images and canny observations, which is evident on such tracks as "Self-Righteous Wall" and album opener "The Poet." Look for this gifted young artist's star to keep rising.—DEP



GOO GOO DOLLS

Something for the Rest of Us

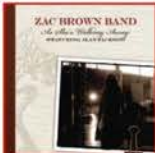
Producers: various
Warner Bros. Records

Release Date: Aug. 31

If what some of the rest of us want from the Goo Goo Dolls is a return to the trio's harder-rocking, pre-"Name" roots, then the Goos have tossed us a bone. The group's first new album in four years, "Something for the Rest of Us," hardly re-creates the world of "Jed" or "Superstar Car Wash." But the set has a fullness and energy—not to mention an arsenal of layered guitars—that give it the kind of muscle we haven't heard from the band in quite some time. The song "Sweetest Lie" starts things off with hand claps and a galloping gait, while "One Night," "Still Your Song" and the Robby Takac-sung pair of "Now I Hear" and "Say You're Free" mix propulsion with polished pop craft. Even John Rzeznik's more melodic moments follow suit, displaying both emotional and musical heft on ambient fare like "As I Am" and dynamic ebb and flows like "Nothing Is Real" and "Notbroken." Rzeznik is still grappling with relationship tumult throughout these 12 songs. But it's with a more outward-looking perspective that invests listeners in his quest for the answer to the question, "Can we make it through the darkness?"—GG

THE BILLBOARD REVIEWS

SINGLES



ZAC BROWN BAND FEATURING ALAN JACKSON

As She's Walking Away (3:44)

Producers: Keith Stegall, Zac Brown
Writers: Z. Brown, W. Durette
Publishers: Weimerhound Music/

Lil Dub Music/Angelika Music (BMI)

Southern Ground/Atlantic/Bigger Picture

Collaborations between rising and established artists are common, but when best new artist Grammy Award winner Zac Brown Band taps Alan Jackson for a single, the pairing should be considered momentous. "As She's Walking Away" captures a man's hesitation to share his true feelings for a woman: "Now I'm fallin' in love as she's walking away/And my heart won't tell my mind to tell my mouth what it should say." The heartwarming harmonies of the band and Jackson float along with Clay Cook's flickering mandolin melody, which is further brightened by Jimmy De Martini's tender instrumental on fiddle. As listeners fall for this song in the coming months, they can expect Zac Brown Band's album to include two other noteworthy collaborations, one by Jimmy Buffett and the other by bluegrass acoustic guitarist Tony Rice.—MM

beats. "Kill" may not be as catchy as "Bulletproof," but it shows that this Eurythmics-recalling twosome's defining qualities—her power-elf voice and his '80s sonics—can stay fresh from song to song. A stripped-down dubstep remix by producer Skream is popular in the United Kingdom and was featured during an Aug. 8 episode of "Entourage," proving that Jackson is already a preferred voice of that rumbling underground dance style.—KM

HIP-HOP

CALI SWAG DISTRICT

Where You Are (4:09)

Producers: Sanchez, Mico
Wave

Writers: various

Publishers: various
Capitol

The guys who brought the Dougie dance to the masses are now putting a hip-hop spin on Michael Jackson. Cali Swag District navigated the proper licensing channels to sample the singer's Jackson 5-era, 1972 hit "Where You Are" and bring it to 2010 with an emphasized drum backbeat, a more modern dance track and rap verses. The second single from the group's upcoming debut album, "The Kickback," works similarly to breakout hit

NELLY

Just a Dream (3:57)

Producers: Timbaland, Jerome "Jroc" Harmon

Writers: various

Publishers: various

Interscope/Zone 4/Mosley Music Group

The last time Nelly saw the top 10 of any Billboard chart was in 2006, when "Grillz" hit No. 1 on the Hot 100. The "Hot in Herre" rapper makes a strong re-entry with his latest single, "Just a Dream," which debuts at No. 8 on Digital Songs. Produced by Jim Jonsin and Rico Love, the track is a midtempo cross between straightforward hip-hop and a pop ballad about missing a past love. "I was thinking about her, thinking about me/Thinking about us, when we're gonna be?/Open my eyes, it was only just a dream," goes the contagious chorus, atop guitar licks and heavy synths. Layered vocals and Nelly's own ad-libs also dramatize the track. Its quick success signals that a return to the spotlight isn't just a dream.—MC



DANCE

LA ROUX

In for the Kill (4:08)

Producers: Ben Langmaid,
Elly Jackson

Writers: E. Jackson,
B. Langmaid

Publisher: BMG Rights
(ASCAP)

Cherrytree/Interscope

La Roux's defiant singalong "Bulletproof," the first single

from the synth-pop duo's self-titled 2009 debut, sold more than 1.7 million copies, according to Nielsen SoundScan, and peaked at a surprising No. 8 on the Billboard Hot 100. Follow-up single "In for the Kill" finds androgynous frontwoman Elly Jackson showing off her crystal-clear voice over producer-behind-the-curtain Ben Langmaid's minimally styled analog

"Teach Me How to Dougie," with a beat designed to make the listener move and dependence on a catchy hook. However, Cali Swag District lays down more intricate verses for "Where You Are," spitting rhymes about losing touch with a significant other due to the pressures of fame in between snippets of the King of Pop.—MV

POP

MATT WHITE

Falling in Love (With My Best Friend) (3:09)

Producer: Josh Kaler

Writers: M. White, S. Sax

Publishers: Bleecker Street
Records/Matt White Music/
ScotSaxSongs, administered
by PEN Music Group
(ASCAP)

Ryko

Rising singer/songwriter Matt White is generating buzz in the AC alternative pop world with his sophomore release, "It's the Good Crazy," due Sept. 14 on Ryko. The lead single, "Falling in Love (With My Best Friend),"

is a sugary earworm with playful acoustic guitar and smart, simple lyrics about taking a platonic relationship to the next level. "We're just friends, simple as that/I don't want it to end, but I'm falling in love with the best friend I got," White sings over a sunny riff, as he weighs the risks of following his heart. "If we kiss, if we touch/All of this could get rough," he sings, echoed by hushed pedal steel. Apparently wising up, White closes by saying, "Falling in love just breaks your heart," before reluctantly admitting that it has broken his own.—CM

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DON OMAR FEATURING LUCENZO

Danza Kuduro (3:56)

Producer: Lucenzo

Writers: various

Publishers: various

Machete Music

Reggaeton's self-proclaimed king tries his hand at another strain of urban dance music on "Danza Kuduro," from his forthcoming compilation album "Don Omar Presents: Meet the Orphans." Kuduro's high-speed, eminently danceable rhythms originated in Angola in the '80s, found their way to Portugal and were most recently popularized by ghetto-tech act Buraka Som Sistema. Portuguese artist Lucenzo reworks his own "Vem Dançar Kuduro" for this collaboration with Don Omar, who adds star power and Spanish lyrics that should broaden the song's international audience. The propulsive beat is laced with crowd-pleasing electric accordion runs, over which Don Omar sings and raps about a simple yet evergreen concept: dancing up a storm. The song wisely shifts him toward more tropical-leaning material—a move all too familiar in reggaeton's post-boom era—while letting him continue to explore new sounds and maintain his hold over Latin dancefloors around the world.—MH



POP BY HAZEL DAVIS

Back To Basics

Pepper & Piano Net First Top 10 Single Via U.K. TV Upstart 'Must Be The Music'

At a time when the all-conquering "X Factor" program has been taking flak for using Auto-Tune on contestants' voices, a new and more back-to-basics U.K. TV talent show is helping spice up the British charts.

Satellite broadcaster BSkyB's "Must Be the Music" on Sky1 lags well behind ITV's "X Factor" in terms of viewers. However, the talent show upstart has gotten a leg up on the ratings giant by propelling one of its competing acts, piano/vocal duo Pepper & Piano, into the U.K. top 10 with the original song "You Took My Heart"—two weeks before "Must Be the Music" will wrap its first season.

Pepper & Piano, the alias of college friends Katie Pepper (vocals) and Emma Alkazraji (piano), entered the Official Charts Co. singles list for the week ending Sept. 11 at No. 7 with sales of 27,000, according to the OCC. "The public realizes that Pepper & Piano are authentic, and this strikes a chord," show producer Lucas Green says. "You Took My Heart" is simply

a good song. The audience is voting for originality and talent."

"Someone from college persuaded us to go for it. We didn't really realize we would be televised," 22-year-old Pepper says. She and Alkazraji advanced from the Aug. 29 semifinals along with violinist Daithi O Dronai. Pepper reports "overwhelming" interest from labels and potential collaborators since the unsigned and unmanaged duo's initial performance on the Aug. 16 audition show. However, she says the act will wait until after the Sept. 19 finale before deciding how to proceed.

"Must Be the Music," developed by London-based Princess Productions, follows the viewer-voted talent show format, but with a twist. The 15 semifinalists (chosen from public auditions) perform their own material or covers, with studio versions available for immediate download from iTunes and BSkyB's own Sky Songs music service, priced at 59 pence (90 cents) each.

Three semifinal competitions each



Spice girls: PEPPER & PIANO performing Aug. 29 on Sky1's 'Must Be the Music.'

feature five acts picked by three judges. The judges and the public then select two acts from each semifinal for the final contest, broadcast live on Sky1 from London's Wembley Arena. The show is hosted by TV/radio presenter Fearnie Cotton, while the judges are established artists: jazz vocalist/pianist Jamie Cullum, Texas frontwoman Sharleen Spiteri and rapper Dizze Rascal. Competitors have ranged from 15-year-old classical pianist Kyle to the Ebony Steel Band. Both acts lost in the second semifinal on Sept. 5, with singer/songwriter Emma's Imagination and pop/rock group the Pictures advancing to the final.

"Must Be the Music" acts aren't tied into a record deal or to any pact with Princess or Sky. All download proceeds go to the acts, minus fees for publishing (if a cover version is performed), a record producer's fee (4% of the retail price) and an iTunes handling charge. Princess pays for the recording. "We pay for as much as we can out of the program budget so the acts can keep their money," Green says. The acts also keep the net profits from Princess-generated merchandising sold online, including artist T-shirts priced at £15 (\$23).

The show's ratings are dwarfed by terrestrial programs like "X Factor." During the week of its second semifinal,

"Must Be the Music" drew 368,000 viewers, compared with the 10.6 million for ITV's "X Factor," according to ratings company BARB. However, Sky1 offers additional exposure through a dedicated "Must Be the Music" YouTube channel and the Sky1 website, which gets 12 million hits per month from 800,000 unique users, according to Sky1 head of new media Aidan Conway. The show's content is responsible for 80% of all Sky1 Web traffic, he adds.

"Must Be the Music" is capturing viewers' imagination, Green says, because it's "modern, democratic and there's a credible panel. It's really encouraging that people are buying and enjoying original music."

'GURLS' OF SUMMER

A song that evokes palm trees, bikinis and sun-kissed beaches fittingly earns top honors on Billboard's Songs of the Summer 2010 survey, as Katy Perry's "California Gurls," featuring Snoop Dogg, crowns the ranking. The chart encapsulates the most popular songs based on actual performance on the Billboard Hot 100 from the June 12 issue through this week.

"California Gurls" rules the list largely on the strength of a six-week command of the Hot 100 in June and July. The song bests runner-up Eminem's "Love the Way You Lie," featuring Rihanna. Despite the latter title's longer stay at No. 1 (seven weeks), the track didn't debut on the chart until July 10.

Perry collects her second Songs of the Summer chart-topper, following "I Kissed a Girl" in 2008. The singer is just the second artist with two top placements as a lead act in the last 25 years. Mariah Carey won the derby in 1990 (with "Vision of Love") and 2005 ("We Belong Together").

View each Songs of the Summer top 10 since 1985 at Billboard.com.

—Gary Trust

HOT STUFF

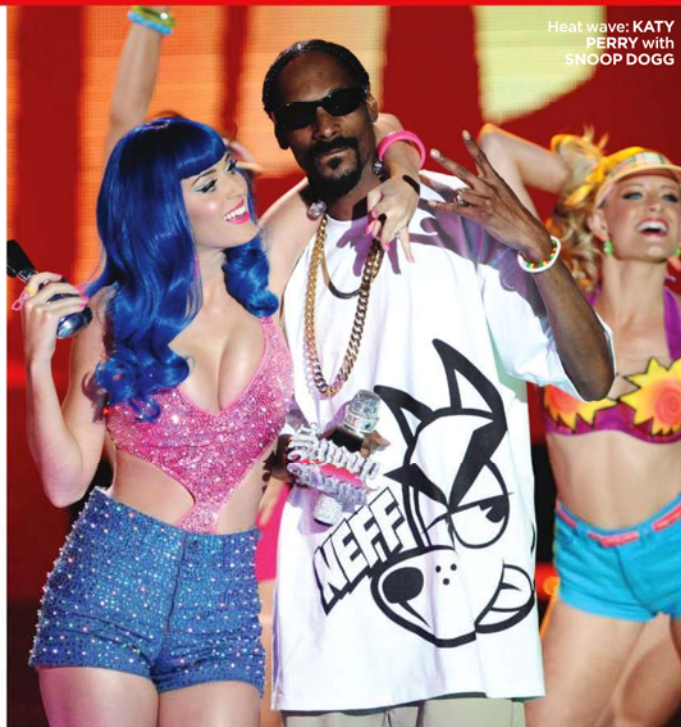
Katy Perry is the only artist to rank on the last three Songs of the Summer countdowns. In addition to topping the list this year and in 2008, she placed at No. 10 last year with "Waking Up in Vegas."

TOP SONGS OF THE SUMMER 2010

RANK	SONG/ARTIST
1	"California Gurls," Katy Perry Featuring Snoop Dogg
2	"Love the Way You Lie," Eminem Featuring Rihanna
3	"Airplanes," B.o.B Featuring Hayley Williams
4	"OMG," Usher Featuring Pitbull
5	"Dynamite," Taio Cruz
6	"Billionaire," Travie McCoy Featuring Bruno Mars
7	"Cooler Than Me," Mike Posner
8	"I Like It," Enrique Iglesias Featuring Pitbull
9	"Find Your Love," Drake
10	"Not Afraid," Eminem

TOP SONGS OF THE SUMMER 2000-09

YEAR	SONG/ARTIST
2009	"I Gotta Feeling," The Black Eyed Peas
2008	"I Kissed a Girl," Katy Perry
2007	"Umbrella," Rihanna Featuring Jay-Z
2006	"Promiscuous," Nelly Furtado Featuring Timbaland
2005	"We Belong Together," Mariah Carey
2004	"Confessions Part II," Usher
2003	"Crazy in Love," Beyoncé Featuring Jay-Z
2002	"Hot in Herre," Nelly
2001	"Let Me Blow Ya Mind," Eve Featuring Gwen Stefani
2000	"Bent," Matchbox Twenty



Heat wave: KATY PERRY with SNOOP DOGG

Jet Stream

Cali Phenom Far*East Movement Rockets Up The Billboard Hot 100

Former Interscope Records interns Kev Nish and Prohgress, who make up half of Asian-American group Far*East Movement, have come a long way since assisting in the label's publicity department five years ago.

The Los Angeles quartet makes the second-largest jump on the Billboard Hot 100 this week (41-21) with the club-ready single "Like a G6," featuring Cataracs & Dev. The song vaults 25-12 on Hot Digital Songs (selling 75,000, according to Nielsen SoundScan, up 54%), while airplay impressions climb 49% to 19.8 million. To date, "Like a G6" has sold 327,000 downloads, while the music video has received 2.2 million hits on YouTube.

The single will be included on Far*East Movement's major-label debut and third album overall, "Free Wired," due Oct. 12 on Cherrytree Records/Interscope. Cross-wiring pop, hip-hop, dance and electro, the set features guest appearances by Snoop Dogg, Pitbull, OneRepublic's Ryan Tedder, Lil Jon and Keri Hilson, with production from the Stereotypes, Smeezingtons (Bruno Mars, Phil Lawrence), Roger Sanchez and Fernando Garibay.

Since the Interscope internship in late 2005, Far*East Movement (which also includes members J-Splif and DJ Virman) has evolved from organizing popular underground events in Los



No more interning: FAR*EAST MOVEMENT

Angeles' Koreatown to touring alongside Lady Gaga and N*E*R*D. The act's music has also been used in several films and TV shows, among them "Get Him to the Greek," "The Fast and the Furious: Tokyo Drift," "Entourage" and "CSI: Miami." The group is managed by Stampede Management's Ted Chung and Russell Redeaux.

"One thing we learned while interning was that you have to build your own movement," Nish says, noting the group achieves this by blogging and posting homemade tour videos, as well as participating in chat rooms and an online radio show on CherrytreeRecords.com. "So we stopped interning and hit the streets of L.A., performing in every club we could."

So far, the clubs have played a strong role in Far*East Movement's rising radio profile. Interscope marketing director Andrew Flad says the label began working "Like a G6" to clubs and mixshows

several months ago, following the success of a behind-the-scenes viral video the group made for the track during its club tour last year with electro-pop duo LMFAO. "We serviced it to build a base there before we really attacked radio," Flad says. "Then crossover success started as some top 40 stations began playing it. Now it's starting to get major-market adds across the country."

In addition to the act's September/October North American club tour with Mike Posner, Interscope plans to maintain the "G6" momentum by servicing new club remixes. Flad says at least eight remixes are coming as well as a potential remix EP.

The next Far*East Movement single will be "Rocketeer," a softer track featuring Tedder on vocals. Beyond that, Flad says there will definitely be another club record. But, he adds, "it's important to show the depth of what these guys can do." ★★



A soulful force: GERALD LEVERT

STAYING POWER

In the liner notes for Rhino Entertainment's "The Best of Gerald Levert," Princeton University professor/social activist Dr. Cornel West writes that the late Levert's voice "has not been silenced" and "Brother Gerald will not be forgotten."

This week, Levert—who died at the age of 40 in November 2006 from an accidental mix of prescription and over-the-counter drugs—debuts at No. 12 on Billboard's Top R&B/Hip-Hop Albums chart and at No. 62 on the Billboard 200 with his first career-spanning compilation. Powering the 16-song set is the previously unreleased ballad "Can It Stay." Co-written by Levert and longtime collaborator Edwin "Tony" Nicholas, and showcasing the soul singer's sexy yet vulnerable vocals, the track is No. 30 in its ninth week on Hot R&B/Hip-Hop Songs (after peaking thus far at No. 29) and moves to No. 7 on Adult R&B.

Released Aug. 31, the collection chronologically spans Levert's two-decade career as an R&B hitmaker. It opens with "Casanova," the 1987 No. 1 R&B/No. 5 pop single he recorded with his first group, Levert, which featured his late brother, Sean, and continued the soulful legacy pioneered by their father, O'Jays co-founder Eddie Levert.

Rounding out the compilation are songs from Levert's solo career that began in 1991, including R&B No. 1 single "Private Line" and "School Me"; his work with Keith Sweat and Johnny Gill as LSG ("My Body"); and two hits he recorded with his father, "Baby Hold On to Me" and "Already Missing You."

The album also sports two cuts from Levert's posthumous Grammy Award-winning 2007 album, "In My Songs": the title track and "DJ Don't."

—Gail Mitchell

TIGER TRACKS

California-based singer/songwriter/guitarist Lissie is making a splash online and overseas, laying the groundwork for an October return to the United States to support debut album "Catching a Tiger" (Fat Possum).

Released Aug. 17, "Tiger" debuted at No. 5 on Billboard's Heatseekers Albums chart and at No. 5 on the Folk Albums tally; it's since fallen to Nos. 41 and 14, respectively. But that's without the promotional presence of the charismatic Lissie, who's in Europe playing a series of dates and riding a wave of media interest (stories in the Sun and Sunday Times, an appearance on "Live With Jools Holland") and chart success. "Tiger" peaked at No. 12 on the U.K. albums chart last week, after a 10-week climb.

"Our plan wasn't hindered since we knew that [her absence] would be the case from the start," Fat Possum head of marketing Justin McGuirk says. (Lissie is on Columbia overseas.) "We hurried to get the album out as early as possible so it had time to saturate a bit before she tours the U.S. It's a mis-

take to take a debut album and do all of your promo the same month that it streets. There's so much building to do."

And Lissie is ready to build. "Once I come back and promote it, then it will pick up," she says from Dublin. "My music isn't part of a trend, so I think it will last."

Lissie's style and powerhouse voice—which recalls the huskiness of Stevie Nicks and the dreaminess of Mazzy Star's Hope Sandoval—have a

broadness that seems to transcend time and even genre. While she's slotted as folk, her series of YouTube cover performances include metal, hip-hop and pop and are racking up millions of views. A stripped-down take on Lady Gaga's "Bad Romance" has more than 1 million views; a live version of Kid Cudi's "Pursuit of Happiness," which Cudi posted on his Facebook page, has more than 650,000. Lissie has also put her twist on Metallica's "Nothing Else Matters" and Bob Dylan's "Ramona."

While the covers are great for buzz, Lissie's own music is also generating

licensing attention. Fox's "Dollhouse," ABC's "Grey's Anatomy" and CW's "Melrose Place" have already featured "Tiger" track "Everywhere I Go" (originally released on the 2009 EP "Why You Runnin'"). "When a Lissie track is used in a show, you know it right away because her downloads spike tremendously by the next morning," McGuirk says. "That doesn't happen for every artist."

Lissie will return to the States Oct. 6 for a 14-date tour, starting in San Francisco and ending in Cambridge, Mass. Then she'll return to Europe to finish out the year. —Kerri Mason



Debut buzz: LISSIE

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THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



'CRAZY' TIME

>> Lee Brice's "Love Like Crazy" spends a record 55th week on Hot Country Songs (see billboard.com/chartbeat), besting the 54-week stay of Eddy Arnold's "Bouquet of Roses," which debuted the week of May 15, 1948, and reigned for 19 weeks.

KICK OFF

>> Are you ready for some football? The brother duo E.S. Posthumus (Helmet and Franz Vonlichten) takes its "Posthumus Zone (The Theme to 'The NFL on CBS')" to No. 14 on New Age Digital Songs (see page 67). It's a bittersweet bit of chart success for the act, as Franz died in May.



SUMMER

THREE OF CLUBS

>> On Hot Dance Club Songs, Donna Summer, Kylie Minogue and Lady Gaga—who combined have 24 No. 1s—all debut with their latest efforts. Summer notched her first No. 1 in 1975 while Minogue most recently did so in August.

CHART BEAT

>> After returning to the Adult Contemporary chart for the first time since 1994 last week, Heart celebrates its first top 10 on the Billboard 200 since 1990, as "Red Velvet Car" bows at No. 10. The new set is the band's seventh top 10; its first was "Dreamboat Annie" in 1976.

>> Michelle Branch logs her first solo debut on a Billboard albums chart since 2003, as "Everything Comes and Goes" starts on Top Country Albums at No. 35. The EP previews the former pop artist's first solo country album. Her duo the Wreckers took "Stand Still, Look Pretty" to No. 4 on the chart in 2006. The twosome topped Hot Country Songs that year with "Leave the Pieces."

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

Billboard

CHARTS

Disturbed's Fourth No. 1 Gives Act Elite Accolade

Rock band **Disturbed** claims its fourth No. 1 album on the Billboard 200 as "Asylum" debuts atop the list with 179,000 sold, according to Nielsen SoundScan.

Disturbed's last release, 2008's "Indestructible," arrived in the penthouse with 253,000 copies sold. The group



previously debuted at No. 1 with 2005's "Ten Thousand Fists" and 2002's "Believe." Its first studio set, "The Sickness," peaked at No. 29 in 2000.

The band would've had four straight No. 1s, but its 2004 live effort, "Music As a Weapon II" (credited to the band along with **Chevelle**, **Taproot** and **Unloco**), debuted and peaked at No. 148.

Thus, with "Asylum" opening at No. 1, it's the act's fourth consecutive stu-

dio set to debut atop the list, a feat achieved by only two other rock groups in the history of the chart: **Metallica** and **Dave Matthews Band**.

That factoid may strike some a bit odd. You're probably thinking, "What about the Beatles?" But the Fab Four's studio sets all came in the pre-Nielsen SoundScan days, when only six albums debuted at No. 1. (And none of them were from the Beatles.)

Previous to the Billboard 200's employment of SoundScan data in May 1991, only **Eiton John**, **Stevie Wonder**, **Bruce Springsteen**, **Whitney Houston** and **Michael Jackson** had started in the top slot. (John did it twice.)

And while the Beatles have debuted at No. 1 four times since 1991, they've done it with their three "Anthology" sets and the "1" hits package.

And what about **U2**, **Nirvana** and **Pearl Jam**? All of them have at least four No. 1s each.

For U2, it was on a hot streak with a trio of straight No. 1 entries between 1991 and 1997: "Achtung Baby," "Zooropa" and "Pop." However, the band's next studio release, 2000's "All That You Can't Leave Behind," de-

butted and peaked at No. 3.

For Nirvana, two two of its four No. 1s were studio releases ("Nevermind," "In Utero") and only the latter debuted at No. 1. "Nevermind" famously took a 14-week climb to the penthouse, bumping Jackson's "Dangerous" out of the top slot.

As for Pearl Jam, while all four of the band's chart-toppers have been studio sets, only three had No. 1 debuts.

Getting back to Metallica and DMB, they both achieved the four-in-a-row No. 1 debut feat with five studio sets. The former with "Metallica" (1991), "Load" (1996), "Re-Load" (1997), "St. Anger" (2003) and "Death Magnetic" (2008). The latter with "Before These Crowded Streets" (1998), "Everyday" (2001), "Busted Stuff" (2002), "Stand Up" (2005) and "Big Whiskey and the GrooGrux King" (2009).

Disturbed is one of a number of rock acts of a certain vintage to debut in the top 10 this year.

So far, the top 10 has welcomed debuts from **Rob Zombie**, **Slash**, **AC/DC**, **Godsmack**, **Deftones**, **the Rolling Stones** (with its "Exile on Main St." re-entry), **Stone Temple Pilots**, **Tom**

Petty & the Heartbreakers, **Ozzy Osbourne**, **Korn** and **Iron Maiden**.

POSTER CHILDREN: You may have noticed how **Disturbed's** "Asylum" posts a larger digital download first week (54,000 copies, No. 1 on Digital Albums) than the 41,000 downloads that greeted its last set, 2008's "Indestructible." And, not only was it a larger sales week, but the new album's downloads made up a larger percentage of its overall first week (30%) compared with "Indestructible" (16%).

Helping push the new set's handsome digital number were sales generated by lithograph posters and tour laminates packaged with downloads. Each item was equipped with a unique download code for the album that the customer could redeem on or after release date. According to Warner Bros., 6,000 were redeemed during street week. They were sold at the band's shows and in-store signing events since the end of July.

Nearly 2,000 downloads were rung up thanks to lithographs sold in early August at the Legendary Buffalo Chip during the Sturgis Bike Rally in South Dakota. While the band played the event on Aug. 13, its merch was sold during the weeklong run-up to its concert.

Over The Counter



Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	5,219,000	1,525,000	19,439,000
Last Week	5,125,000	1,527,000	19,884,000
Change	1.8%	-0.1%	-2.2%
This Week Last Year	6,296,000	1,385,000	20,221,000
Change	-17.1%	10.1%	-3.9%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2009	2010	CHANGE
OVERALL UNIT SALES			
Albums	228,972,000	200,552,000	-12.4%
Digital Tracks	787,648,000	781,812,000	-0.7%
Store Singles	1,209,000	1,420,000	17.5%
Total	1,017,829,000	983,784,000	-3.3%
Albums w/TEA*	307,736,800	278,733,200	-9.4%

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

ALBUM SALES

'09	229.0 million
'10	200.6 million

SALES BY ALBUM FORMAT

CD	178,126,000	143,059,000	-19.7%
Digital	49,172,000	55,680,000	13.2%
Vinyl	1,632,000	1,790,000	9.7%
Other	40,000	23,000	-42.5%

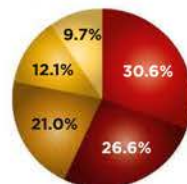
For week ending Sept. 5, 2010. Figures are rounded. Compiled from a national sample of retail store and rock sales reports collected and provided by

nielsen SoundScan

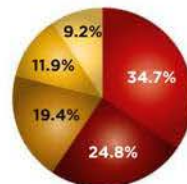
Distributors' Market Share: 08/02/10-08/29/10

● UMG ● SME ● WMG ● Indies ● EMI

Total Albums



Current Albums



THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	PEAK POSITION	CERT.	THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	PEAK POSITION	CERT.
1	1	1	#1 DISTURBED	Asylum	1		51	10	-	2 THE DEVIL WEARS PRADA	Zombie (EP)	10	
2	NEW	1	VARIOUS ARTISTS	NOW 35	2		52	45	41	LADY GAGA	The Fame Monster (EP)	5	
3	3	11	EMINEM	Recovery	1		53	50	38	CAT STEVENS	Opus Collection: A Journey	38	
4	1	-	KATY PERRY	Teenage Dream	1		54	NEW	1	FOR TODAY	Breaker	54	
5	2	-	FANTASIA	Back To Me	1		55	38	18	BLAKE SHELTON	All About Tonight (EP)	6	
6	NEW	1	LYFE JENNINGS	I Still Believe	6		56	47	43	ENRIQUE IGLESIAS	Euphoria	10	
7	NEW	1	GOO GOO DOLLS	Something For The Rest Of Us	7		57	31	-	APOCALYPTICA	7th Symphony	31	
8	7	8	JUSTIN BIEBER	My World 2.0	1		58	68	42	JOHN MAYER	Battle Studies	1	
9	22	13	GREATEST SOUNDTRACK GAINER	Camp Rock 2: The Final Jam	3		59	8	-	RANDY ROGERS BAND	Burning The Day	8	
10	NEW	1	HEART	Red Velvet Car	10		60	48	44	JERROD NIEMANN	Judge Jerrod & The Hung Jury	7	
11	6	2	KEM	Intimacy: Album III	2		61	61	62	GODSMACK	The Oracle	1	
12	12	6	LADY ANTEBELLUM	Need You Now	2		62	NEW	1	GERALD LEVERT	The Best Of Gerald Levert	62	
13	4	-	USHER	Versus (EP)	4		63	58	42	MILEY CYRUS	Can't Be Tamed	3	
14	16	7	ARCADE FIRE	The Suburbs	1		64	67	66	FIVE FINGER DEATH PUNCH	War Is The Answer	7	
15	9	3	RAY LAMONTAGNE AND THE PARIAH DOGS	God Willin' & The Creek Don't Rise	3		65	35	33	SHERYL CROW	100 Miles From Memphis	3	
16	18	12	DRAKE	Thank Me Later	1		66	55	35	BUN-B	Trill O.G.	4	
17	NEW	1	10 YEARS	Feeding The Wolves	17		67	66	56	NICKELBACK	Dark Horse	3	
18	24	14	AVENGED SEVENFOLD	Nightmare	1		68	49	52	BIG BOI	Sir Lucious Left Foot: The Son Of Chico Dusty	3	
19	NEW	1	RYAN BINGHAM & THE DEAD HORSES	Junky Star	19		69	41	24	SOULSTRACK	Scott Pilgrim Vs. The World	24	
20	23	16	LADY GAGA	The Fame	3		70	52	32	TOM PETTY AND THE HEARTBREAKERS	Mojo	2	
21	13	15	KIDZ BOP KIDS	Kidz Bop 18	5		71	33	10	JOHN MULLEN CAMP	No Better Than This	10	
22	26	20	ZAC BROWN BAND	The Foundation	2		72	65	67	SELENA GOMEZ & THE SCENE	Kiss And Tell	9	
23	NEW	1	PAPA ROACH	Time For Annihilation ... On The Record & On The Road	23		73	95	93	BRAD PAISLEY	American Saturday Night	2	
24	17	11	RICK ROSS	Teflon Don	2		74	14	-	NEVER SHOUT NEVER	Harmony	14	
25	5	-	LITTLE BIG TOWN	The Reason Why	5		75	51	30	7 SOUNDTRACK	Eat Pray Love	21	
26	21	24	MUMFORD & SONS	Sigh No More	19		76	177	173	SANCTUS REAL	Pieces Of A Real Heart	76	
27	NEW	1	ISRAEL HOUGHTON	Love God. Love People.: The London Sessions	27		77	71	61	MICHAEL BUBLE	Crazy Love	1	
28	11	5	TRACE ADKINS	Cowboy's Back In Town	5		78	27	48	SUFJAN STEVENS	All Delighted People (EP)	27	
29	29	21	MIRANDA LAMBERT	Revolution	8		79	85	79	SOULSTRACK	Glee: Season One: The Music Volume 1	4	
30	19	31	USHER	Raymond V Raymond	1		80	53	26	BRIAN WILSON	Brian Wilson Reimagines Gershwin	26	
31	25	22	VARIOUS ARTISTS	NOW 34	4		81	43	-	RICARDO ARJONA	Poquita Ropa	43	
32	NEW	1	FABOLOUS	There Is No Competition 2: The Grieving Music Mixtape	32		82	102	73	NEWSBOYS	Born Again	4	
33	28	23	KESHA	Animal	1		83	NEW	1	RICHARD THOMPSON	Dream Attic	83	
34	NEW	1	THE WEEPIES	Be My Thrill	34		84	93	82	SOULSTRACK	Glee: The Music, Journey To Regionals (EP)	1	
35	20	4	IRON MAIDEN	The Final Frontier	4		85	69	54	TAIO CRUZ	Rokstarr	8	
36	84	-	THE CASTING CROWNS	The Altar And The Door	2		86	63	60	PARAMORE	Brand New Eyes	2	
37	NEW	1	JENNY AND JOHNNY	I'm Having Fun Now	37		87	91	101	EMINEM	Relapse	1	
38	30	28	THE BLACK KEYS	Brothers	3		88	54	9	DAVID GRAY	Foundling	9	
39	34	29	THE BLACK EYED PEAS	The E.N.D.	2		89	114	123	NAS & DAMIAN MARLEY	Distant Relatives	5	
40	15	-	JEREMY CAMP	We Cry Out: The Worship Project	15		90	78	80	PINK	Funhouse	2	
41	44	40	TRAIN	Save Me, San Francisco	17		91	94	75	LADY ANTEBELLUM	Lady Antebellum	4	
42	62	49	CARRIE UNDERWOOD	Play On	1		92	82	70	SKILLER	Awake	2	
43	NEW	1	MURDERDOLLS	Women And Children Last	43		93	80	58	OZZY OSBOURNE	Scream	4	
44	37	39	JACK JOHNSON	To The Sea	1		94	79	68	ALICIA KEYS	The Element Of Freedom	2	
45	46	36	LADY GAGA	The Remix	6		95	73	47	JONAS BROTHERS	Jonas L.A. (Soundtrack)	7	
46	39	34	B.O.B	Present: The Adventures Of Bobby Ray	1		96	92	76	DAIGHTRY	Leave This Town	1	
47	57	45	JUSTIN BIEBER	My World (EP)	5		97	NEW	1	THE WORD ALIVE	Deceiver	97	
48	56	53	TAYLOR SWIFT	Fearless	1		98	64	37	BLACK LABEL SOCIETY	Order Of The Black	4	
49	60	59	SOULSTRACK	Glee: The Music, Volume 3: Showstoppers	1		99	81	95	KID CUDI	Man On The Moon: The End Of Day	4	
50	40	27	CAROLE KING & JAMES TAYLOR	Live At The Troubadour	4		100	96	88	FLORENCE + THE MACHINE	Lungs	61	

2 With 105,000 in its starting frame, the set surpasses the first week of "Now 34," which bowed with 88,000. "Now 33," however, began with 135,000. The new album is the highest-charting "Now" since "31" debuted at No. 1 a year ago.

36 The group's new "Until the Whole World Hears Live" bows at No. 162 and at No. 9 on Top Christian Albums (3,000). On the latter chart, it's the seventh top 10 for the act. Meanwhile, this studio album jumps with a 111% gain.

54 The Christian metal band scores its best sales week and highest-charting album. The set also bows at No. 3 on Top Christian Albums (7,000). It's the group's third effort, following "Eklisia" in 2008 and "Portraits" in 2009.

76 Sale pricing and promotion help lift this album (up 92%) and the titles at Nos. 156 and 161 (jumping 186% and 90%, respectively). Additionally, an \$8.99 tag in the iTunes store aids Newsboys at No. 82 (up 15%).

83 It's the highest-charting set for the singer/songwriter (5,000), either on his own or with Fairport Convention. It also enters at No. 6 on Folk Albums.

THE BILLBOARD 200 ARTIST INDEX		MUSIC VIDEO ARTIST INDEX		ALBUM ARTIST INDEX		SOUNDTRACK ARTIST INDEX	
30W3	10 YEARS	10 YEARS	10 YEARS	10 YEARS	10 YEARS	10 YEARS	10 YEARS
AC/DC	THE AC/DC BROTHERS	THE AC/DC BROTHERS	THE AC/DC BROTHERS	THE AC/DC BROTHERS	THE AC/DC BROTHERS	THE AC/DC BROTHERS	THE AC/DC BROTHERS
JASON ALDEAN	JASON ALDEAN	JASON ALDEAN	JASON ALDEAN	JASON ALDEAN	JASON ALDEAN	JASON ALDEAN	JASON ALDEAN
AMERICAN BAND	AMERICAN BAND	AMERICAN BAND	AMERICAN BAND	AMERICAN BAND	AMERICAN BAND	AMERICAN BAND	AMERICAN BAND
MARC ANTHONY	MARC ANTHONY	MARC ANTHONY	MARC ANTHONY	MARC ANTHONY	MARC ANTHONY	MARC ANTHONY	MARC ANTHONY

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	86	24	MONICA XL 40396/RMG (11.98)	Still Standing	●	2	151	127	86	34	VAMPIRE WEEKEND XL 429* (14.98)	Contra	1
102	131	104	HELLEYEAH EPIC 64316/SONY MUSIC (11.98) ⊕	Stampede	●	8	152	76	137	17	EDWARD SHARPE & THE MAGNETIC ZEROES COMING BY AIRBOX 542*/WAGNANT (13.98)	Up From Below	76
103	123	109	JASON ALDEAN SONY BMG 6637 (15.99)	Wide Open	●	4	153	173	169	75	RASCAL FLATTS LYRIC STREET 202764 (13.98)	Greatest Hits Volume 1	6
104	101	87	EASTON CORBIN MERCURY NASHVILLE 013644/UMG (10.98)	Easton Corbin	●	10	154	75	65	12	SARAH MCLACHLAN ARISTA 53362*/RMG (13.98)	Laws Of Illusion	3
105	130	128	DARIUS RUCKER CAPITOL NASHVILLE 85506 (18.98)	Learn To Live	●	5	155	137	144	51	MUSE HELIUM-3 521130*/WARNER BROS. (18.98) ⊕	The Resistance	3
106	104	98	JOURNEY COLUMBIA 44493 (13.98) ⊕	Journey's Greatest Hits	◆	10	156	RE-ENTRY	86	66	THIRD DAY ESSENTIAL 10853/SONY MUSIC (17.98)	Revelation	6
107	117	100	LUKE BRYAN CAPITOL NASHVILLE 65833 (18.98)	Doin' My Thing	●	6	157	154	140	72	ORIGINAL BROADWAY CAST RECORDING DECCA BROADWAY 001882/DECCA (18.98)	Wicked	125
108	90	84	ADAM LAMBERT 15714/RMG (18.98)	For Your Entertainment	●	3	158	144	117	32	THIRTY SECONDS TO MARS IMMORTAL/VIRGIN 63111*/CAPITOL (18.98)	This Is War	19
109	112	106	SOUNDTRACK 20TH CENTURY FOX TV/COLUMBIA 61705/SONY MUSIC (11.98)	Glee: Season One: The Music Volume 2	●	3	159	150	150	30	SADE EPIC 63933*/SONY MUSIC (13.98)	Soldier Of Love	1
110	115	136	TAYLOR SWIFT BIG MACHINE 079012 (18.98) ⊕	Taylor Swift	◆	5	160	RE-ENTRY	8	143/REPRISE 519516/WARNER BROS. (18.98) ⊕	Charice	8	
111	98	69	SOUNDTRACK SUMMIT/CHOP SHOP/ATLANTIC 523838/AG (18.98)	The Twilight Saga: Eclipse	●	2	161	RE-ENTRY	8	TAMELA MANN TILLYMANN 6135 (14.98)	The Master Plan	97	
112	110	94	DIERKS BENTLEY CAPITOL NASHVILLE 85410 (12.98)	Up On The Ridge	●	9	162	NEW	1	CASTING CROWNS BEACH STREET/REUNION 10156/SONY MUSIC (11.98) ⊕	Until The Whole World Hears...Live (EP)	162	
113	188	171	KID ROCK TOP DOG/ATLANTIC 290556*/AG (18.98) ⊕	Rock N Roll Jesus	●	1	163	32	-	2	NATALIE GRANT CURB 79168 (18.98)	Love Revolution	32
114	118	97	AC/DC COLUMBIA 80953*/SONY MUSIC (17.98 CD/DVD) ⊕	Iron Man 2 (Soundtrack)	●	4	164	146	114	32	MOTLEY CRUE MOTLEY 380/ELLEN SEVEN (13.98) ⊕	Greatest Hits	94
115	125	121	KINGS OF LEON RCA 32712/RMG (13.98)	Only By The Night	●	4	165	105	116	34	ONEREPUBLIC MOSLEY/INTERSCOPE 013807/IGA (13.98)	Waking Up	21
116	192	170	UNCLE KRACKER TOP DOG/ATLANTIC 524613/AG (6.98)	Happy Hour: The South River Road Sessions (EP)	●	66	166	158	164	102	FRANK SINATRA REPRISE 438652/WARNER BROS. (18.98)	Nothing But The Best	2
117	122	86	KORN ROADRUNNER 81757 (18.98) ⊕	Korn III: Remember Who You Are	●	2	167	166	159	74	KEITH URBAN CAPITOL NASHVILLE 35781* (18.98)	Defying Gravity	1
118	126	120	CREDENCE CLEARWATER REVIVAL FANTASY 2*/CONCORD 17 (98/12.98)	Chronicle The 20 Greatest Hits	●	67	168	NEW	1	ONE LESS REASON JASSEPP MUSIC 8458/POLYPLAT (12.98)	Faces And Four Letter Words	168	
119	72	46	MIKE POSNER 15714/RMG (18.98)	31 Minutes To Takeoff	●	8	169	164	154	177	GUNS N' ROSES GEPN 011714/INTERSCOPE (16.98)	Greatest Hits	3
120	143	161	JOSH TURNER MCA NASHVILLE 013303/UMG (13.98)	Haywire	●	5	170	RE-ENTRY	5	XL 483* (14.98)	Go	23	
121	133	119	TREY SONGZ SONYBGM/ATLANTIC 518794/AG (18.98)	Ready	●	3	171	157	135	41	SONY BOYLE SYCO/COLUMBIA 59829/SONY MUSIC (11.98)	I Dreamed A Dream	1
122	124	115	MICHAEL JACKSON MJI/EPIC 88998/SONY MUSIC (14.98)	Number Ones	●	13	172	163	126	110	CHRISTINA AGUILERA RCA 60867*/RMG (13.98)	Bionic	3
123	113	55	PHOENIX LLOYAVE 0105*/GLASSNOTE (11.98)	Wolfgang Amadeus Phoenix	●	17	173	138	112	13	3OH!3 PHOTO FINISH 523412/AG (13.98) ⊕	Streets Of Gold	7
124	42	-	THE SWORD KFR/ADD 114* (12.98)	Warp Riders	●	42	174	RE-ENTRY	34	VALORY BISH (10.98)	Justin Moore	10	
125	103	77	RIHANNA CRF/ROA 143736/UMG (19.98)	Rated R	●	4	175	198	199	32	GEORGE STRAIT MCA NASHVILLE 011271/UMG (13.98)	Twang	1
126	97	90	JASON DERULO BELUGA HEIGHTS 519657/WARNER BROS. (10.98)	Jason Derulo	●	11	176	174	148	8	CRAIG MORGAN BNA 53508/SMN (11.98)	That's Why	39
127	128	122	BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND 422-846-210/UMG (13.98/8.98) ⊕	Legend: The Best Of Bob Marley And The Wailers	◆	54	177	170	139	25	MARVIN SAPP VERITY 53156/JLG (11.98)	Here I Am	2
128	119	99	SHINEDOWN ATLANTIC 511244/AG (18.98)	The Sound Of Madness	●	8	178	132	145	46	THE SCRIPT PHONOGEN/EPIC 33450/SONY MUSIC (12.98)	The Script	64
129	107	91	VARIOUS ARTISTS UNIVERSAL/EMI/SONY MUSIC 60844/CAPITOL (18.98)	NOW 33	●	3	179	165	-	45	BREAKING BENJAMIN HOLLYWOOD 002398* (18.98) ⊕	Dear Agony	4
130	RE-ENTRY	123	JOHNNY CASH COLUMBIA (NASHVILLE)/LEGACY 65955/SONY MUSIC (7.98)	Johnny Cash At Folsom Prison	●	13	180	147	146	26	BROKEN BELLS COLUMBIA 55885/SONY MUSIC (11.98)	Broken Bells	7
131	89	85	LUDACRIS 0123EF JAY 14208*/UMG (13.98)	Battle Of The Sexes	●	1	181	151	113	11	JARON AND THE LONG ROAD TO LOVE JARONWOOD/BIG MACHINE/UNIVERSAL REPUBLIC 014402/UMG (8.98)	Getting Dressed In The Dark	16
132	129	111	BROOKS & DUNN ARISTA NASHVILLE 49922/SMN (13.98)	#1's ... And Then Some	●	1	182	156	155	15	MARC ANTHONY SONY MUSIC LATIN 67402 (14.98)	Icons	59
133	99	89	LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 012737/UMG (13.98)	Rebirth	●	2	183	59	-	2	PRESS PLAY DREAM 2010 (11.98)	NY2LA	11
134	106	81	VARIOUS ARTISTS RHINO CUSTOM PRODUCTS 8275 EX/STARBUCKS (12.98)	Let's Go!: That Rockabilly Rhythm	●	81	184	195	178	30	TOBYMAC FOREFRONT 26371 (13.98) ⊕	Tonight	6
135	139	138	SUGARLAND MERCURY NASHVILLE 011273*/UMG (13.98)	Love On The Inside	●	1	185	140	131	19	BULLET FOR MY VALENTINE JIVE 63497* (16.98)	Fever	3
136	70	50	FRANCESCA BATTISTELLI 0123EF JAY 14208*/UMG (13.98)	My Paper Heart	●	35	186	185	180	146	BOB SEGER & THE SILVER BULLET BAND CAPITOL 30334* (11.98)	Greatest Hits	8
137	142	127	EMINEM SHADY/AFTERMATH/INTERSCOPE 005881*/IGA (13.98/8.98)	Curtain Call: The Hits	●	1	187	181	163	37	MARY J. BLIGE MATRARCH/GEFFEN 013722/AGA (13.98)	STRONGER with Each Tear	2
138	155	158	JAMEY JOHNSON MERCURY NASHVILLE 011237*/UMG (13.98)	That Lonesome Song	●	28	188	149	141	89	CAGE THE ELEPHANT DSP 49658*/JIVE (13.98)	Cage The Elephant	67
139	100	105	ESPINOZA PAZ DISA 721593/UMLE (12.98)	Del Rancho Para El Mundo	●	66	189	120	57	6	SOUNDTRACK ATLANTIC 524395/AG (18.98)	Step Up 3D	29
140	172	174	ERIC CHURCH CAPITOL NASHVILLE 20810* (12.98)	Carolina	●	17	190	150	152	54	COLBIE CAILLAT UNIVERSAL REPUBLIC 013194/UMG (13.98) ⊕	Breakthrough	1
141	109	74	BUCKCHERRY ELEVEN SEVEN 770 (13.98)	All Night Long	●	10	191	87	83	81	KATY PERRY WALT DISNEY 04249* (12.98)	One Of The Boys	9
142	141	133	COLT FORD JIVE 63497* (14.98)	Chicken & Biscuits	●	28	192	NEW	1	AMERICAN BANG REPRISE 64724/WARNER BROS. (13.98)	American Bang	192	
143	148	132	THE DIRTY HEADS EXECUTIVE MUSIC GROUP 1243 (13.98)	Any Port In A Storm	●	55	193	186	-	13	DAVID GUETTA MCA 86847*/ASTRALWERKS (18.98)	One Love	70
144	111	92	THE BLACK CROWES SILVER ARROW 03* (14.98)	Croweology	●	13	194	179	175	67	KENNY CHESNEY BNA 65555/SMN (11.98)	Greatest Hits II	3
145	77	71	THE ROOTS DEF JAM 013085*/UMG (9.98)	How I Got Over	●	13	195	191	181	41	MICHAEL JACKSON EPIC/LEGACY 94287/SONY MUSIC (19.98)	The Essential Michael Jackson	2
146	RE-ENTRY	12	SWITCHFOOT LOWERCASE PEOPLE/ATLANTIC 522670*/AG (18.98) ⊕	Hello Hurricane	●	6	196	RE-ENTRY	14	VARIOUS ARTISTS PLG/EMI CMG 887999/WORD-CURB (17.98)	WOW Worship (Purple)	88	
147	36	-	RA RA RIOT BARKUS 104* (14.98) ⊕	The Orchard	●	36	197	NEW	1	SOUNDTRACK RINO 23271 (18.98)	Yo Gabba Gabba: Music Is... Awesome!: Volume 2	197	
148	152	130	LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 011977*/UMG (13.98)	The Carter III	●	1	198	190	182	59	ORIGINAL BROADWAY CAST RECORDING DECCA 23271 (18.98)	Jersey Boys	85
149	RE-ENTRY	16	THE AVETT BROTHERS AMERICAN/COLUMBIA 35099/SONY MUSIC (12.98)	I and Love and You	●	16	199	176	143	26	GORILLAZ VIRGIN 27547/CAPITOL (18.98) ⊕	Plastic Beach	2
150	136	125	ZAC BROWN BAND SOUTHERN GROUND/ATLANTIC 523726/AG (25.98 CD/DVD) ⊕	Pass The Jar: Live From The Fabulous Fox Theater In Atlanta	●	17	200	187	149	88	SOUNDTRACK WALT DISNEY 003101 (18.98)	Hannah Montana: The Movie	1



113
It's likely that his performance on ABC's "CMA Music Festival" (Sept. 1) helps lift the album by 50%. Other sets that probably see gains from the fest: Nos. 22, 42, 73, 102, 116, 120, 138, 153 and 174.



160
A repeat of one of Charice's appearances on "Oprah" (Sept. 1) lifts her album 240%. Meanwhile, the set could continue to benefit in the coming weeks from the artist's addition to the cast of Fox's "Glee" (premiering Sept. 21).



170
The Amazon MP3 store's daily deals (or other tweeted sale promotions) give boosts to this album (up 43%), the Avett Brothers at No. 149 (up 67%), Johnny Cash at No. 130 (up 34%) and John Mayer at No. 58 (up 13%).



192
Led by the single "Wild and Young," which peaked at No. 26 on Rock Songs in July, the band's debut album starts with 3,000. It also enters Heatseeker Albums at No. 2.

197
The popular Nick Jr. children's show spawns a second soundtrack album, this time featuring Weezer, MGMT, Jimmy Eat World, the Apples in Stereo, the Ting Tings and Solange Knowles.

RAY LA MONTAGNE AND THE PARAN DOGS ... 15	SARAH MCLACHLAN ... 154	NAS & DANAY CR. GONG ... 71	DZZY OSBOURNE ... 93	TOM PETTY AND THE HEARTBREAKERS ... 70	THE ROOTS ... 145	SHINEDOWN ... 128	GLEE: THE MUSIC, VOLUME 2: SNOOTY TOPPERS ... 49	THIRD DAY ... 156	CARRIE UNDERWOOD ... 42	NOW 35 ... 2
GERALD LEVINE ... 62	MONICA ... 101	MARLEY ... 89	ORIGINAL CAST ... 198	DARIUS RUCKER ... 105	FRANK SINATRA ... 166	CAMP ROCK 2: THE FINAL ... 92	HANNAH MONTANA: THE MOVIE ... 200	MARS ... 158	USHER ... 13, 30	WOW WORSHIP (PURPLE) ... 190
LI WANG ... 133, 148	JUSTIN MOORE ... 174	NEVER SHOUT NEVER ... 74	WICKED ... 157	MIKE POSNER ... 119	CAT STEVENS ... 53	EA7 PRAY LOVE ... 76	THE MOVIE ... 200	RICHARD THOMPSON ... 83	VAMPIRE WEEKEND ... 151	THE WEEPIES ... 34
LITTLE BIG TOWN ... 25	CRAB MORDAN ... 176	NEWSEBOTS ... 174	BRAD PASCALLY ... 73	MINE POSNER ... 119	SUZAN STEVENS ... 75	GLEE: SEASON ONE: THE MUSIC, VOLUME 2 ... 109	SCOTT PILGRIM VS. THE WORLD ... 89	STEP UP 3D ... 41	BRIAN WILSON ... 30	THE WORD ALIVE ... 97
LUDACRIS ... 131	MOTLEY CRUE ... 176	NICKELBACK ... 67	RA RA RIOT ... 147	THE SCRIPT ... 178	GEORGE STRAIT ... 175	GLEE: SEASON ONE: THE MUSIC, VOLUME 2 ... 109	STEP UP 3D ... 41	TREY SONGZ ... 121	BRIAN WILSON ... 30	THE WORD ALIVE ... 97
MUMFORD & SONS ... 26	MURDERDOLLS ... 43	JERROD NIEMANN ... 60	PARAMORE ... 86	RASCAL FLATTS ... 153	GLEE: SEASON ONE: THE MUSIC, VOLUME 2 ... 109	GLEE: SEASON ONE: THE MUSIC, VOLUME 2 ... 109	STEP UP 3D ... 41	TREY SONGZ ... 121	BRIAN WILSON ... 30	THE WORD ALIVE ... 97
MURDERDOLLS ... 43	MURDERDOLLS ... 43	JERROD NIEMANN ... 60	PARAMORE ... 86	RASCAL FLATTS ... 153	GLEE: SEASON ONE: THE MUSIC, VOLUME 2 ... 109	GLEE: SEASON ONE: THE MUSIC, VOLUME 2 ... 109	STEP UP 3D ... 41	TREY SONGZ ... 121	BRIAN WILSON ... 30	THE WORD ALIVE ... 97
TAMELA MANN ... 161	MURDERDOLLS ... 43	JERROD NIEMANN ... 60	PARAMORE ... 86	RASCAL FLATTS ... 153	GLEE: SEASON ONE: THE MUSIC, VOLUME 2 ... 109	GLEE: SEASON ONE: THE MUSIC, VOLUME 2 ... 109	STEP UP 3D ... 41	TREY SONGZ ... 121	BRIAN WILSON ... 30	THE WORD ALIVE ... 97
ONE LESS REASON ... 168	MURDERDOLLS ... 43	JERROD NIEMANN ... 60	PARAMORE ... 86	RASCAL FLATTS ... 153	GLEE: SEASON ONE: THE MUSIC, VOLUME 2 ... 109	GLEE: SEASON ONE: THE MUSIC, VOLUME 2 ... 109	STEP UP 3D ... 41	TREY SONGZ ... 121	BRIAN WILSON ... 30	THE WORD ALIVE ... 97
ONEREPUBLIC ... 165	MURDERDOLLS ... 43	JERROD NIEMANN ... 60	PARAMORE ... 86	RASCAL FLATTS ... 153	GLEE: SEASON ONE: THE MUSIC, VOLUME 2 ... 109	GLEE: SEASON ONE: THE MUSIC, VOLUME 2 ... 109	STEP UP 3D ... 41	TREY SONGZ ... 121	BRIAN WILSON ... 30	THE WORD ALIVE ... 97

TOP INDEPENDENT™					
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	3	5	#1 ARCADE FIRE	The Suburbs	
2	1	3	RAY LAMONTAGNE AND THE PARIKH DOGS	God Willin' & The Creek Don't Rise	RC
3	NEW	1	HOT SHOT DEBUT PAPA ROACH	Time For Annihilation ... On The Record & On The Road	
4	4	29	MUMFORD & SONS	Sigh No More	
5	NEW	1	THE WEEPIES	Be My Thrill	
6	2	2	THE DEVIL WEARS PRADA	Zombie (EP)	
7	9	3	CAT STEVENS	Opus Collection: A Journey	
8	NEW	1	FOR TODAY	Breaker	
9	6	2	APOCALYPTICA	7th Symphony	
10	15	40	FIVE FINGER DEATH PUNCH	War Is The Answer	
11	12	5	BUN-B	Trill O.G.	
12	10	7	SOUNDTRACK	Eat Pray Love	
13	5	3	SUFJAN STEVENS	All Delighted People (EP)	
14	11	3	DAVID GRAY	Foundling	
15	NEW	1	THE WORD ALIVE	Deceiver	
16	14	4	BLACK LABEL SOCIETY	Order Of The Black	
17	25	74	GREATEST GAINER JASON ALDEAN	Wide Open	
18	23	69	PHOENIX	Wolfgang Amadeus Phoenix	
19	8	2	THE SWORD	Warp Riders	
20	19	3	VARIOUS ARTISTS	Let's Go! That Rockabilly Rhythm	
21	21	5	BUCKCHERRY	All Night Long	
22	29	20	COLT FORD	Chicken & Biscuits	
23	31	19	THE DIRTY HEADS	Any Port In A Storm	
24	25	5	THE BLACK CROWES	Croweology	
25	7	2	RA RA RIOT	The Orchard	
26	34	1	VAMPIRE WEEKEND	Contra	
27	36	1	EDWARD SHARPE & THE MAGNETIC ZEROS	Up From Below	
28	RE-ENTRY	1	TAMELA MANN	The Master Plan	
29	30	42	MOTLEY CRUE	Greatest Hits	
30	NEW	1	JANE LESS REASON	Faces And Four Letter Words	
31	RE-ENTRY	1	JOBS	Go	
32	13	2	PRESS PLAY	NY2LA	
33	28	18	BULLET FOR MY VALENTINE	Fever	
34	32	72	CAGE THE ELEPHANT	Cage The Elephant	
35	NEW	1	SOUNDTRACK	Yo Gabba Gabba: Music Is... Awesome!: Volume 2	
36	38	53	THE XX	xx	
37	35	17	THE NATIONAL	High Violet	
38	NEW	1	VARIOUS ARTISTS	Kerry Douglas Presents: Gospel Mix IV	
39	NEW	1	DOUG BENSON	Hypocritical Oaf	
40	27	3	DONDRIA	Dondria Vs Phatfart	
41	NEW	1	STREET DOGS	Street Dogs	
42	39	4	LOS INQUETOS DEL NORTE	Vamos A Darle Con Todo: Coleccion de Corridos	
43	NEW	1	TIESTO	Kaleidoscope: Remixed	
44	16	2	JJ GREY & MOFRO	Georgia Warhorse	
45	RE-ENTRY	1	CYNDI LAUPER	Memphis Blues	
46	NEW	1	WITHIN THE RUINS	Invade	
47	NEW	1	CANTON JONES	Kingdom Business 3	
48	NEW	1	ORIGINAL BROADWAY CAST RECORDING	Sondheim On Sondheim	
49	NEW	1	CALVIN RICHARDSON	America's Most Wanted	
50	49	33	SOUNDTRACK	Crazy Heart	

P.S. Classics' original Broadway cast recording of "Sondheim on Sondheim" sings out at No. 3 on Top Cast Albums, No. 16 on Internet Albums and No. 48 on Independent Albums with 2,000 sold. The biographical revue began previews in March at Studio 54 in New York and closed June 27. The cast featured a bevy of stars, including Barbara Cook, Vanessa Williams, Tom Wopat and Leslie Kritzer.



TOP DIGITAL™					
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	NEW	1	#1 DISTURBED	Asylum	1
2	1	2	KATY PERRY	Teenage Dream	4
3	2	11	EMINEM	Recovery	3
4	NEW	1	GOO GOO DOLLS	Something For The Rest Of Us	7
5	11	5	ARCADE FIRE	The Suburbs	14
6	NEW	1	RYAN BINGHAM & THE DEAD HORSES	Junky Star	19
7	5	13	MUMFORD & SONS	Sigh No More	26
8	NEW	1	THE WEEPIES	Be My Thrill	34
9	RE-ENTRY	1	SOUNDTRACK	Camp Rock 2: The Final Jam	9
10	9	3	RAY LAMONTAGNE AND THE PARIKH DOGS	God Willin' & The Creek Don't Rise	15
11	NEW	1	10 YEARS	Feeding The Wolves	17
12	3	3	SUFJAN STEVENS	All Delighted People (EP)	78
13	NEW	1	JENNY AND JOHNNY	I'm Having Fun Now	37
14	RE-ENTRY	1	ZAC BROWN BAND	The Foundation	22
15	NEW	1	PAPA ROACH	Time For Annihilation ... On The Record & On The Road	23
16	NEW	1	VARIOUS ARTISTS	NOW 35	2
17	NEW	1	LYFE JENNINGS	I Still Believe	5
18	NEW	1	ISRAEL HOUGHTON	Love God. Love People: The London Sessions	27
19	14	16	THE BLACK KEYS	Brothers	38
20	NEW	1	HEART	Red Velvet Car	10
21	23	93	LADY GAGA	The Fame	20
22	18	12	DRAKE	Thank Me Later	16
23	16	28	KESHA	Animal	36
24	RE-ENTRY	1	B.O.B	B.o.B Presents: The Adventures Of Bobby Ray	43
25	8	2	USHER	Versus (EP)	1

TOP INTERNET™					
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	NEW	1	#1 DISTURBED	Asylum	1
2	NEW	1	HEART	Red Velvet Car	10
3	11	5	JUSTIN BIEBER	My World 2.0	8
4	NEW	1	GOO GOO DOLLS	Something For The Rest Of Us	7
5	1	2	KATY PERRY	Teenage Dream	4
6	4	3	BRIAN WILSON	Brian Wilson Reimagines Gershwin	80
7	NEW	1	FOR TODAY	Breaker	54
8	10	5	ARCADE FIRE	The Suburbs	14
9	NEW	1	RICHARD THOMPSON	Dream Attic	83
10	NEW	1	MURDERDOLLS	Women And Children Last	43
11	NEW	1	VARIOUS ARTISTS	NOW 35	2
12	5	3	RAY LAMONTAGNE AND THE PARIKH DOGS	God Willin' & The Creek Don't Rise	19
13	NEW	1	RYAN BINGHAM & THE DEAD HORSES	Junky Star	19
14	14	11	EMINEM	Recovery	3
15	8	2	FANTASIA	Back To Me	5
16	NEW	1	ORIGINAL BROADWAY CAST RECORDING	Sondheim On Sondheim	—
17	NEW	1	THE WORD ALIVE	Deceiver	97
18	3	2	LITTLE BIG TOWN	The Reason Why	25
19	NEW	1	JENNY AND JOHNNY	I'm Having Fun Now	37
20	6	3	JOHN WELLES CAMP	No Better Than This	71
21	NEW	1	THE WEEPIES	Be My Thrill	34
22	21	7	KIDZ BOP KIDS	Kidz Bop 18	21
23	13	3	KEM	Intimacy: Album III	11
24	NEW	1	AMERICAN BANG	American Bang	192
25	20	18	CAROLE KING & JAMES TAYLOR	Live At The Troubadour	50

YAHOO! MUSIC VIDEOS				
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title
1	2	11	#1 AIRPLANES	8.0.8 FEATURING HAYLEY WILLIAMS (REBELROCK/GRAND HUSTLE/ATLANTIC)
2	1	5	LOVE THE WAY YOU LIE	EMINEM FEATURING RIHANNA (WEB/SHADY/AFTERMATH/INTERSCOPE)
3	-	1	MINE	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
4	3	3	BODY SHOTS	KACI BARTAGLIA FEATURING LUDACRIS (CURB)
5	4	13	ALEJANDRO	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
6	6	12	CALIFORNIA GURLS	KATY PERRY FEATURING SMOO DOGG (CAPITOL)
7	7	4	POWER	KANYE WEST (ROC-A-FELLA/DEF JAM/JMG)
8	9	4	YOUR LOVE	NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
9	8	7	NOT AFRAID	EMINEM (WEB/SHADY/AFTERMATH/INTERSCOPE)
10	-	1	WHITE LIAR	MIRANDA LAMBERT (COLUMBIA)
11	13	3	TEENAGE DREAM	KATY PERRY (CAPITOL)
12	11	13	OMG	USHER FEATURING WILL I AM (LAFACE/JLG)
13	14	2	RIDIN' SOLO	JASON DEBULO (BELUGA HEIGHTS/WARNER BROS.)
14	15	2	FIND YOUR LOVE	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
15	-	1	I DIDN'T KNOW IT AT THE TIME	TIM MCGRAW (CURB)

AOL RADIO SONGS				
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title
1	1	6	#1 MISERY	MARON 5 (A&M/OCTONE/INTERSCOPE)
2	8	7	COOLER THAN ME	MIKE POSNER (JRMG)
3	3	7	HALF OF MY HEART	JOHN MAYER (COLUMBIA)
4	6	17	CALIFORNIA GURLS	KATY PERRY FEATURING SMOO DOGG (CAPITOL)
5	5	9	LOVE THE WAY YOU LIE	EMINEM FEATURING RIHANNA (WEB/SHADY/AFTERMATH/INTERSCOPE)
6	2	9	DYNAMITE	TAIO CRUZ (MERCURY/JMG)
7	4	4	MINE	TAYLOR SWIFT (BIG MACHINE)
8	9	5	I LIKE IT	ENRIQUE IGLESIAS FEATURING PITBULL (UNIVERSAL REPUBLIC)
9	10	4	THE ONLY EXCEPTION	PARAMORE (FUELED BY RAMEN/ATLANTIC/RAP)
10	12	7	ANIMAL	NEON TREES (MERCURY/JMG)
11	13	17	AIRPLANES	8.0.8 FEATURING HAYLEY WILLIAMS (REBELROCK/GRAND HUSTLE/ATLANTIC)
12	-	1	SEPTEMBER	DAUGHTY (19/RCA/RMG)
13	-	10	SECRETS	ONEREPUBLIC (MOSLEY/INTERSCOPE)
14	14	3	DJ GOT US FALLIN' IN LOVE	USHER FEATURING PITBULL (LAFACE/JLG)
15	-	4	BILLIONAIRE	TRAVIS MCCOY FEAT. BRUNO MARS (NAPPY BOY/DECAVANCE/FUELED BY RAMEN/RAP)

TOP CAST ALBUMS™				
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	1	245	WICKED	ORIGINAL BROADWAY CAST RECORDING (DECCA BROADWAY/DECCA)
2	2	243	JERSEY BOYS	ORIGINAL BROADWAY CAST RECORDING (RHINO)
3	-	1	SONDHEIM ON SONDHEIM	ORIGINAL BROADWAY CAST RECORDING (PS CLASSICS)
4	4	229	THE LION KING	ORIGINAL BROADWAY CAST RECORDING (WALT DISNEY)
5	5	20	AMERICAN IDIOT	THE ORIGINAL BROADWAY CAST RECORDING (REPRISE/WARNER BROS.)
6	3	11	PROMISES, PROMISES	THE NEW BROADWAY CAST RECORDING (MASTERWORKS BROADWAY/EDDY MASTERSWORKS)
7	7	75	RODGERS & HAMMERSTEIN'S SOUTH PACIFIC	THE NEW BROADWAY CAST RECORDING (MASTERWORKS BROADWAY/SONY MASTERSWORKS)
8	8	165	MARY POPPINS	ORIGINAL LONDON CAST RECORDING (WALT DISNEY)
9	9	13	THE ADDAMS FAMILY	ORIGINAL BROADWAY CAST RECORDING (DECCA BROADWAY/DECCA)
10	11	116	IN THE HEIGHTS	ORIGINAL BROADWAY CAST RECORDING (GHOSTLIGHT/SH-K-BODM/RAZOR A TIE)
11	15	116	THE PHANTOM OF THE OPERA	ORIGINAL LONDON CAST RECORDING (REALLY USEFUL/UNIVERSAL CLASSICS GROUP)
12	10	245	MAMMA MIA!	ORIGINAL CAST RECORDING (DECCA BROADWAY/DECCA)
13	13	84	BILLY ELLIOT: THE MUSICAL	ORIGINAL CAST RECORDING (DECCA BROADWAY/UNIVERSAL CLASSICS GROUP)
14	-	7	COME FLY AWAY: A NEW MUSICAL LOVE AFFAIR	BROADWAY CAST RECORDING (FRANK SINATRA ENTERPRISES/REPRISE/WARNER BROS.)
15	14	68	NEXT TO NORMAL	ORIGINAL BROADWAY CAST RECORDING (GHOSTLIGHT/SH-K-BODM/RAZOR A TIE)

TOP INTERNET: Reflects titles sold via independent distribution, including those fulfilled via major branch distributors. TOP DIGITAL: Reflects releases sold as a complete album bundle through digital download services. TOP INDEPENDENT: Reflects physical albums entered through Internet merchants, based on data collected by Nielsen SoundScan. CHARTING: A weekly spotlight on charts updated weekly on billboard.biz, including ones that are exclusive to billboard's readers. See Chart Legend for rules and explanations. All charts © 2010, © Global Rights, LLC and Nielsen SoundScan, Inc. All rights reserved.

THE BILLBOARD HOT 100

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	1	7	1 GREATEST GAINER/AIRPLAY TEENAGE DREAM	Katy Perry		1
2	1	11	LOVE THE WAY YOU LIE	Eminem Featuring Rihanna		1
3	2	14	DYNAMITE	Taio Cruz		2
4	6	9	JUST THE WAY YOU ARE	Bruno Mars		4
5	4	17	I LIKE IT	Enrique Iglesias Featuring Pitbull		4
6	5	8	DJ GOT US FALLIN' IN LOVE	Usher Featuring Pitbull		5
7	9	14	MINE	Taylor Swift		3
8	10	16	TAKE IT OFF	Ke\$ha		8
9	13	12	JUST A DREAM	Nelly		9
10	7	17	CALIFORNIA GURLS	Katy Perry Featuring Snoop Dogg		1
11	8	10	COOLER THAN ME	Mike Posner		6
12	11	10	MAGIC	B.o.B Featuring Rivers Cuomo		10
13	16	21	CLUB CAN'T HANDLE ME	Flo Rida Featuring David Guetta		13
14	12	11	AIRPLANES	B.o.B Featuring Hayley Williams		3
15	14	23	RIDIN' SOLO	Jason Derulo		9
16	15	18	NOT AFRAID	Eminem		1
17	17	19	MISERY	Maroon 5		17
18	17	23	BILLIONAIRE	Travis McCoy Featuring Bruno Mars		2
19	24	29	DEUCEES	Chris Brown Featuring Tyga & Kevin McCall		19
20	27	4	BOTTOMS UP	Trey Songz Featuring Nicki Minaj		20
21	49	4	LIKE A G6	Far*East Movement Featuring Cataracs & Dev		21
22	20	23	OMG	Usher Featuring Lil'Jam		1
23	21	18	FIND YOUR LOVE	Drake		5
24	26	6	STUCK LIKE GLUE	Sugarland		20
25	23	22	YOUR LOVE	Nicki Minaj		14
26	19	6	RIGHT ABOVE IT	Lil Wayne Featuring Drake		26
27	25	8	HOT TOTTIE	Usher Featuring Jay-Z		25
28	29	31	THE BOYS OF FALL	Kenny Chesney		18
29	35	36	SECRETS	OneRepublic		29
30	33	43	ANIMAL	Neon Trees		30
31	31	28	TEACH ME HOW TO DOUGIE	Call Swag District		28
32	30	26	HEY, SOUL SISTER	Train		4
33	96	2	GREATEST GAINER/DIGITAL **K YOU (FORGET YOU)	Cee Lo Green		33
34	28	24	THE ONLY EXCEPTION	Paramore		34
35	32	11	IF I HAD YOU	Adam Lambert		24
36	34	11	HALF OF MY HEART	John Mayer		25
37	38	31	SMILE	Uncle Kracker		31
38	34	23	NEED YOU NOW	Lady Antebellum		4
39	39	40	MISS ME	Drake Featuring Lil Wayne		15
40	53	65	LETTING GO (DUTTY LOVE)	Sean Kingston Featuring Nicki Minaj		40
41	42	14	PRETTY GOOD AT DRINKIN' BEER	Billy Currington		41
42	37	30	BREAK YOUR HEART	Taio Cruz Featuring Ludacris		2
43	47	9	IF I DIE YOUNG	The Band Perry		43
44	47	54	IF IT'S LOVE	Train		4
45	45	27	BULLETPROOF	La Roux		44
46	44	38	ALEJANDRO	Lady Gaga		9
47	50	40	BREAKEVEN	The Script		12
48	48	18	LOVE LIKE CRAZY	Lee Brice		45
49	60	68	2012 (IT AIN'T THE END)	Jay Sean Featuring Nicki Minaj		49
50	40	33	THERE GOES MY BABY	Usher		25
51	58	11	KING OF ANYTHING	Sara Bareilles		51
52	56	13	OUR KIND OF LOVE	Lady Antebellum		52
53	51	20	IMPOSSIBLE	Shontelle		13
54	46	45	GOT YOUR BACK	T.I. Featuring Keri Hilson		38
55	52	55	LA LA LA	Auburn Featuring Usher		51

1 Song cops a second straight Airplay Gainer award, topping 100 million listener impressions for the first time with a 19% audience gain (7-5 on Hot 100 Airplay), according to Nielsen BDS.



9 Rapper returns to the top 10 for the first time in more than four years as "Just a Dream" climbs 13-9. He was last in the upper tier when "Grizz" topped the list for two weeks in January 2006.

11 While song falls out of the top 10 after 11 weeks, it moves into the top 10 on Adult Top 40 (11-8) in its eighth week on that list.



33 He makes the chart's largest leap thanks to a 180% digital spike to 59,000 downloads, while also crossing 69-19 on Hot Digital Songs.



95 His current top 20 title on Hot Country Songs (No. 17) is the lowest Hot Shot Debut on this chart since "Break My Heart" by Spectacular! Cast also began at No. 95 in the March 7, 2009, issue.

BETWEEN THE BULLETS

PERRY'S 'TEENAGE' TOPS HOT 100



Katy Perry posts successive No. 1s on the Billboard Hot 100 as "Teenage Dream" supplants Eminem, who was also enjoying back-to-back chart-toppers. His "Love the Way You Lie," featuring Rihanna (1-2), led for the past seven weeks while prior single "Not Afraid" topped the chart for a week in May. Perry spent six weeks at No. 1 with her last radio single, "California Gurls," earlier this summer, accumulating enough time in the upper reaches of the chart to lead the Songs of the Summer tally (see story, page 37). The last female artist to post successive No. 1 singles on the Hot 100 was Lady Gaga, who took her first two entries, "Just Dance" and "Poker Face," to the summit in the first half of 2009. —Silvio Pietrolungo

WEEK		LAST WEEK		WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
THIS	LAST	THIS	LAST			
1	1	13		3	#1 DYNAMITE	TAIO CRUZ (MERCURY/IDJMG)
2	2	11		2	LOVE THE WAY YOU LIE	EMINEM FEAT. RIHANNA (WEB/SHADY/AFTERMATH/INTERSCOPE)
3	3	15		1	I LIKE IT	ENRIQUE IGLESIAS FEAT. PITBULL (UNIVERSAL REPUBLIC)
4	5	6		4	GREATEST GAINER	TEENAGE DREAM (CAPITOL)
5	6	8		1	DJ GOT US FALLIN' IN LOVE	USHER FEAT. PITBULL (LAFACE/JLG)
6	4	19		1	COOLER THAN ME	MIKE POSNER (JRMG)
7	12	6		1	JUST THE WAY YOU ARE	BRUNO MARS (ELEKTRA/ATLANTIC)
8	11	7		1	TAKE IT OFF	KESHA (KEMOSABE/RCA/RMG)
9	7	15		1	RIDIN' SOLO	JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
10	10	10		1	MISERY	MAROON 5 (A&M/OCTONE/INTERSCOPE)
11	9	19		1	AIRPLANES	B.O.B FEAT. HARVEY WILLIAMS (REBEL/ROCK/GRAID HUSTLE/ATLANTIC)
12	8	17		1	CALIFORNIA GURLS	KATY PERRY FEAT. SNOOP DOGG (CAPITOL)
13	15	9		1	MAGIC	B.O.B FEAT. RIVERS CUOMO (REBEL/ROCK/GRAID HUSTLE/ATLANTIC)
14	17	8		1	CLUB CAN'T HANDLE ME	FLO RIDA FEAT. DAVID GUETTA (P.D.E. BOY/ATLANTIC)
15	23	4		1	MINE	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
16	20	11		1	SECRETS	ONEREPUBLIC (MOSLEY/INTERSCOPE)
17	14	23		1	BILLIONAIRE	TRAVIS MCDONNELL FEAT. BRUNO MARS (NAPPY BOY/DECADE/CANDICE/IE/DAVE/RAMEN/RFP)
18	21	11		1	IF I HAD YOU	ADAM LAMBERT (19/RCA/RMG)
19	13	17		1	THE ONLY EXCEPTION	PARAMORE (FUELED BY RAMEN/ATLANTIC/RRP)
20	16	16		1	NOT AFRAID	THE SCRIPT (PHONOGENIC/EPIC)
21	26	4		1	JUST A DREAM	NELLY (JERRY/UNIVERSAL MOTOWN)
22	18	14		1	FIND YOUR LOVE	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
23	22	13		1	KISSIN U	MIRANDA COSGROVE (COLUMBIA)
24	24	9		1	HALF OF MY HEART	JOHN MAYER (COLUMBIA)
25	30	6		1	ANIMAL	NEON TREES (MERCURY/IDJMG)
26	29	8		1	LA LA LA	AUBURN FEAT. YAZ (BELUGA HEIGHTS/WARNER BROS.)
27	28	7		1	IF IT'S LOVE	TRAIN (COLUMBIA)
28	27	11		1	THE MAN WHO CAN'T BE MOVED	THE SCRIPT (PHONOGENIC/EPIC)
29	32	4		1	2012 (IT AIN'T THE END)	JAY SEAN FEAT. NICKI MINAJ (CASH MONEY/UNIVERSAL REPUBLIC)
30	33	2		1	U SMILE	JUSTIN BIEBER (SCHOOLBOY/RAMEN/BRAIN/ISLAND/IDJMG)
31	NEW			1	LIKE A G6	RAY-BART MOVEMENT FEAT. CADAMAS & DEV (JERRY/INTERSCOPE)
32	34	5		1	BLEED	HOT CHELLE RAE (JMO/JIVE/JLG)
33	37	3		1	LOVE LIKE WE	THE READY SET (SIRIS/DECAJAY/REPRISE)
34	35	3		1	ROUND & ROUND	SELENA GOMEZ & THE SCENE (HOLLYWOOD)
35	40	2		1	LETTING GO (DUTTY LOVE)	SEAN KINGSTON FEAT. NICKI MINAJ (BELUGA HEIGHTS/EPIC)
36	38	2		1	I LIKE THAT	ENRIQUE IGLESIAS & ESTIVILLO FEAT. LUCIANA (JERRY/INTERSCOPE)
37	31	8		1	YOUR LOVE	NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
38	NEW			1	SEPTEMBER	DAUGHTRY (19/RCA/RMG)
39	NEW			1	SO OBVIOUS	RUNNER RUNNER (CAPITOL)
40	NEW			1	WORRY ABOUT YOU	ZAM CLUB (RCA/RMG)

With a 2-1 advance for "If It's Love," Train collects the 100th No. 1 title in the 14-year history of Billboard's Nielsen BDS-based Adult Top 40 chart.

The survey premiered in the March 16, 1996, issue as an offshoot of the Adult Contemporary chart, a staple of the magazine since 1961. Since its inception, Goo Goo Dolls (15), Matchbox Twenty (12), John Mayer, Nickelback (11 each) and Sheryl Crow (10) have totaled the most Adult Top 40 top 10s. Nickelback boasts the most No. 1s, with five. With its latest leader, Train ties Daughtry, Matchbox Twenty and Rob Thomas (separately, as a solo artist) for second-most No. 1s (four).

Train previously reigned with "Drops of Jupiter (Tell Me)" (14 weeks in 2001), "Calling All Angels" (five in 2003) and "Hey, Soul Sister" (six beginning in February). The band is the first act to ascend to No. 1 twice in the same year since Daughtry in 2007.



WEEK		LAST WEEK		WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
THIS	LAST	THIS	LAST			
1	1	36		1	#1 HEY, SOUL SISTER	TRAIN (COLUMBIA)
2	2	34		1	NEED YOU NOW	LADY ANTEBELLUM (CAPITOL NASHVILLE/CAPITOL)
3	4	49		1	SMILE	UNCLE KRACER (TOP DOG/ATLANTIC)
4	3	26		1	BREAK EVEN	THE SCRIPT (PHONOGENIC/EPIC)
5	5	36		1	SOMEDAY	ROB THOMAS (EMBLEM/ATLANTIC)
6	6	28		1	LIFE AFTER YOU	DAUGHTRY (19/RCA/RMG)
7	8	48		1	ALREADY GONE	KELLY CLARKSON (19/RCA/RMG)
8	10	29		1	LIVE LIKE WE'RE DYING	KRIS ALLEN (19/JIVE/JLG)
9	9	25		1	WHATAYA WANT FROM ME	ADAM LAMBERT (19/RCA/RMG)
10	11	11		1	HALF OF MY HEART	JOHN MAYER (COLUMBIA)
11	12	11		1	CALIFORNIA GURLS	KATY PERRY (CAPITOL)
12	13	16		1	I NEVER TOLD YOU	COLBIE CAILLAT (UNIVERSAL REPUBLIC)
13	14	24		1	HALFWAY GONE	LIFESHOOT (GFFEN/INTERSCOPE)
14	17	10		1	GREATEST GAINER	KING OF ANYTHING (RCA/BARBELLES/EPIC)
15	15	12		1	ALEJANDRO	LADY GAGA (STREAMLINE/KONIVYE/CHERRYTREE/INTERSCOPE)
16	18	7		1	SLICE	FIVE FOR FIGHTING (PRECISION/WIND-UP)
17	16	17		1	LOVING YOU IS EASY	SARAH MCLACHLAN (ARISTA/RMG)
18	19	7		1	MISERY	MAROON 5 (A&M/OCTONE/INTERSCOPE)
19	21	3		1	MINE	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
20	20	11		1	GLITTER IN THE AIR	PINK (LAFACE/JLG)
21	25	3		1	I RUN TO YOU	LADY ANTEBELLUM (CAPITOL NASHVILLE/CAPITOL)
22	23	7		1	IF IT'S LOVE	TRAIN (COLUMBIA)
23	27	4		1	SEPTEMBER	DAUGHTRY (19/RCA/RMG)
24	24	3		1	THANK YOU	JIM BRICKMAN FEAT. MATT GIRAUD (SOMERSET)
25	22	17		1	FEARLESS LOVE	MELISSA ETHERIDGE (ISLAND/IDJMG)

WEEK		LAST WEEK		WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
THIS	LAST	THIS	LAST			
1	2	21		1	#1 IF IT'S LOVE	TRAIN (COLUMBIA)
2	3	11		1	MISERY	MAROON 5 (A&M/OCTONE/INTERSCOPE)
3	1	17		1	CALIFORNIA GURLS	KATY PERRY (CAPITOL)
4	4	20		1	HALF OF MY HEART	JOHN MAYER (COLUMBIA)
5	7	14		1	SEPTEMBER	DAUGHTRY (19/RCA/RMG)
6	6	16		1	KING OF ANYTHING	SARA BARBELLES (EPIC)
7	5	20		1	MOCKINGBIRD	ROB THOMAS (EMBLEM/ATLANTIC)
8	11	8		1	COOLER THAN ME	MIKE POSNER (JRMG)
9	10	11		1	THE ONLY EXCEPTION	PARAMORE (FUELED BY RAMEN/ATLANTIC/RRP)
10	8	52		1	BREAK EVEN	THE SCRIPT (PHONOGENIC/EPIC)
11	12	14		1	HOME	GOO GOO DOLLS (WARNER BROS.)
12	9	22		1	GLITTER IN THE AIR	PINK (LAFACE/JLG)
13	17	5		1	GREATEST GAINER	TEENAGE DREAM (CAPITOL)
14	13	11		1	ANIMAL	NEON TREES (MERCURY/IDJMG)
15	14	14		1	ALL IN	LIFESHOOT (GFFEN/INTERSCOPE)
16	18	10		1	I RUN TO YOU	LADY ANTEBELLUM (CAPITOL NASHVILLE/CAPITOL)
17	20	7		1	I LIKE IT	ENRIQUE IGLESIAS (UNIVERSAL REPUBLIC)
18	19	8		1	SECRETS	ONEREPUBLIC (MOSLEY/INTERSCOPE)
19	16	16		1	THE TRUTH	KRIS ALLEN FEAT. PAT MONAHAN (19/JIVE/JLG)
20	24	5		1	IF I HAD YOU	ADAM LAMBERT (19/RCA/RMG)
21	26	3		1	MINE	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
22	25	6		1	RHYTHM OF LOVE	PLAIN WHITE T'S (HOLLYWOOD)
23	21	13		1	BULLETPROOF	LA ROUX (BIG LIFE/POLYDOR/CHERRYTREE/INTERSCOPE)
24	22	17		1	ALEJANDRO	LADY GAGA (STREAMLINE/KONIVYE/CHERRYTREE/INTERSCOPE)
25	23	17		1	YOUR LOVE IS MY DRUG	KESHA (KEMOSABE/RCA/RMG)

WEEK		LAST WEEK		WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
THIS	LAST	THIS	LAST			
1	1	5		1	#1 THE CATALYST	LINKIN PARK (WARNER BROS.)
2	2	12		1	ANOTHER WAY TO DIE	DISTURBED (REPRISE)
3	3	16		1	NIGHTMARE	AVENGED SEVENFOLD (HOPELESS/SIRE/WARNER BROS.)
4	4	30		1	LAY ME DOWN	THE DIRTY HEADS FEAT. ROMÉ (EXECUTIVE)
5	9	9		1	SAY YOU'LL HAUNT ME	STONE SOUR (ROADRUNNER/RRP)
6	6	64		1	SAVIOR	RISE AGAINST (GDC/INTERSCOPE)
7	8	15		1	BAD COMPANY	FIVE FINGER DEATH PUNCH (PROSPECT PARK)
8	5	21		1	ANIMAL	NEON TREES (MERCURY/IDJMG)
9	7	32		1	LISZTMANIA	PROENK (LOPANTIC/RED/CLASSNOTE)
10	13	13		1	LITTLE LION MAN	MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/CLASSNOTE)
11	10	22		1	THE CROW AND THE BUTTERFLY	SHINEDOWN (ATLANTIC)
12	12	22		1	IN ONE EAR	CAGE THE ELEPHANT (DSP/JIVE/JLG)
13	14	12		1	LESSON LEARNED	ALICE IN CHAINS (VIRGIN/CAPITOL)
14	18	25		1	THIS IS WAR	THIRTY SECONDS TO MARS (IMMORTAL/VIRGIN/CAPITOL)
15	16	12		1	KICK IN THE TEETH	PAPA ROACH (ELEVEN SEVEN)
16	11	12		1	CROSSFIRE	BRANDON FLOWERS (ISLAND/IDJMG)
17	19	8		1	LOVE-HATE-SEX-PAIN	GODSMACK (UNIVERSAL REPUBLIC)
18	15	14		1	TIGHTEN UP	THE BLACK KEYS (JONESUCH/WARNER BROS.)
19	20	4		1	MY BEST THEORY	JIMMY EAT WORLD (JSG/INTERSCOPE)
20	23	13		1	HELL OF A TIME	HELLMUM (3/WARNER BROS.)
21	22	10		1	LIGHTS OUT	BREAKING BENJAMIN (HOLLYWOOD)
22	17	4		1	BLACK RAIN	SOUNDGARDEN (A&M/UMF)
23	24	7		1	IMPOSSIBLE	AMBERLIN (UNIVERSAL REPUBLIC)
24	21	15		1	THE SOUND (JOHN M. PERKINS' BLUES)	SWITCHFOOT (LOWERCASE PEOPLE/CREDENTIAL/ATLANTIC)
25	20	10		1	END OF ME	APOLYPTICA FEAT. GAVIN ROSSDALE (20-20/JIVE/JLG)
26	28	9		1	MAYBE	SICK PUPPIES (RMR/VIRGIN/CAPITOL)
27	27	6		1	LIVING IN A DREAM	FINGER ELEVEN (WIND-UP)
28	25	4		1	READY TO START	ARCADE FIRE (MERGE)
29	31	7		1	PORN STAR DANCING	MY DARKEST DAYS FEAT. ZACK WYLDE (MVR/MERCURY/IDJMG)
30	29	4		1	MEMORIES	WEEZER (EPITAPH)
31	32	5		1	WORLD SO COLD	THE DIRT (JIVE/JLG)
32	35	6		1	SHOOT IT OUT	18 YEARS (UNIVERSAL REPUBLIC)
33	36	10		1	THE SOUND OF SUNSHINE	MICHAEL FRANTI & SPEARHEAD (BOD BOO WAX/CAPITOL)
34	42	3		1	BEG STEAL OR BORROW	RAY LAMONTAGNE AND THE PARIAH DOGS (RCA/RED)
35	45	2		1	LIFE WON'T WAIT	OZZY OSBOURNE (EPIC)
36	38	9		1	TAKE BACK THE FEAR	ALICE IN CHAINS (VIRGIN/CAPITOL)
37	33	15		1	ALL NIGHT LONG	BUCKCHERRY (ELEVEN SEVEN)
38	37	11		1	TAKE A LOAD OFF	STONE TEMPLE PILOTS (ATLANTIC)
39	48	3		1	SHAMEFUL METAPHORS	CHAVEZ (EPIC)
40	34	6		1	FREAK	THE SMASHING PUMPKINS (MARTHA'S MUSIC)
41	40	3		1	UNDISCLOSED DESIRES	MUSE (HELMIUM-3/WARNER BROS.)
42	43	4		1	SUMMER DAY	SHERYL CROW (A&M/INTERSCOPE)
43	39	9		1	AFTERLIFE	RUSH (INTERSCOPE)
44	46	2		1	IF IT'S LOVE	TRAIN (COLUMBIA)
45	44	9		1	HALF OF MY HEART	JOHN MAYER (COLUMBIA)
46	41	18		1	HOME	(EDWARD SHIMPE & THE METABOLIC ZENITHS #FAFVAGAGANT/UNIVERSAL REPUBLIC)
47	NEW			1	AT OR WITH ME	JACK JOHNSON (REPRISE/UNIVERSAL REPUBLIC)
48	NEW			1	GREATEST GAINER	F**K YOU (FORGET YOU) (SEE LA GREEN/ELEKTRA/RRP)
49	47	2		1	BACK FROM CALI	SLASH FEAT. MYLES KENNEDY (DOK HAYO/CAPITOL)
50	49	5		1	THE DEVIL IN STITCHES	BAD RELIGION (EPITAPH)

Eric Clapton posts his first entry on Heritage Rock since 2007, and his highest debut since 1998, as "Run Back to Your Side" bows at No. 25. The song previews the legendary singer/guitarist's Sept. 28 album "Clapton," which features a mix of covers and new material.



WEEK		LAST WEEK		WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
THIS	LAST	THIS	LAST			
1	1	16		1	#1 NIGHTMARE	AVENGED SEVENFOLD (HOPELESS/SIRE/WARNER BROS.)
2	2	12		1	ANOTHER WAY TO DIE	DISTURBED (REPRISE)
3	3	17		1	BAD COMPANY	FIVE FINGER DEATH PUNCH (PROSPECT PARK)
4	4	9		1	SAY YOU'LL HAUNT ME	STONE SOUR (ROADRUNNER/RRP)
5	6	13		1	LESSON LEARNED	ALICE IN CHAINS (VIRGIN/CAPITOL)
6	5	14		1	HELL OF A TIME	HELLMUM (EPIC)
7	7	10		1	LOVE-HATE-SEX-PAIN	GODSMACK (UNIVERSAL REPUBLIC)
8	8	13		1	LIGHTS OUT	BREAKING BENJAMIN (HOLLYWOOD)
9	9	12		1	KICK IN THE TEETH	PAPA ROACH (ELEVEN SEVEN)
10	10	11		1	END OF ME	APOLYPTICA FEAT. GAVIN ROSSDALE (20-20/JIVE/JLG)
11	11	5		1	THE CATALYST	LINKIN PARK (WARNER BROS.)
12						

HOT COUNTRY SONGS™													
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	2	16	#1 PRETTY GOOD AT DRINKIN' BEER C. CHAMBERLAIN & CURRINGTON (T. JONES)	Billy Currington MERCURY		1	26	29	10	ONLY PRETTIER FLIDDELL M. WRUCKE (M. LAMBERT N. HEMBY)	Miranda Lambert COLUMBIA		26
2	4	18	OUR KIND OF LOVE P. WOODLEY (LADY ANTEBELLUM) (D. HAYWOOD, C. KELLEY, H. SCOTT, BUSBEE)	Lady Antebellum CAPITOL, NASHVILLE		2	27	27	17	THIS AINT NO LOVE SONG M. KNOW (T. LANE, MARCEL, D. LEE)	Trace Adkins SHOW DOG-UNIVERSAL		25
3	5	55	LOVE LIKE CRAZY D. JOHNSON (D. JOHNSON, T. JAMES)	Lee Brice CURB		3	28	28	29	SUNSHINE (EVERYBODY NEEDS A LITTLE) J. STEVENS (A. BRYAN, J. STEVENS)	Steve Azar BIG MACHINE		28
4	1	23	ALL ABOUT TONIGHT S. HENDRICKS (R. AKINS, S. HAYS, L. P. DAVIDSON)	Blake Shelton REPRISE/WGN		1	29	34	12	JUST BY BEING YOU (HALO AND WINGS) D. HUFF (B. CAMERON, R. CONROY)	Steel Magnolia BIG MACHINE		29
5	7	8	THE BOYS OF FALL B. CANNON, K. CHESENEY (C. BEATHARD, D. TURNBULL)	Kenny Chesney BNA		4	30	36	25	VOICES S. STROUD (C. YOUNG, C. TOMPKINS, C. WISEMAN)	Chris Young RCA		29
6	6	7	SMILE R. CAVALLO (M. SHAFER, B. DALY, J. HARDING, J. BOSE)	Uncle Kracker TOP DOG/ATLANTIC, BIGGER PICTURE		6	31	55	3	GREATEST GAINER MAMA'S SONG M. BRIGHT (C. UNDERWOOD, K. DIOSIARDI, M. FREDRIKSEN, L. LAIRD)	Carrie Underwood 19/ARISTA, NASHVILLE		31
7	3	2	I'M IN D. HUFF, K. URBAN (R. FOSTER, G. MIDDLEMAN)	Keith Urban CAPITOL, NASHVILLE		2	32	31	16	SMOKE A LITTLE SMOKE J. JOYCE (E. CHURCH, J. HYDE, D. WILLIAMS)	Eric Church EMI, NASHVILLE		31
8	8	9	ROLL OVER ME F. ROGERS (B. PAISLEY, D. DAVIDSON, R. AKINS)	Josh Turner MCA, NASHVILLE		8	33	32	6	SOMEONE ELSE CALLING YOU BABY M. BRIGHT (J. WHITE, C. GANNON, W. MCGHEE)	Luke Bryan CAPITOL, NASHVILLE		32
9	9	10	ALL WITH IT C. CHAMBERLAIN (J. LANE, D. LEE, J. PARK)	Easton Corbin MERCURY		9	34	33	10	I WILL NOT SAY GOODBYE M. BRIGHT (J. WHITE, C. GANNON, W. MCGHEE)	Danny Oakey 19/RCA		33
10	10	11	LITTLE WHITE CHURCH W. KIRKPATRICK, LITTLE BIG TOWN (K. FARRCHLO, W. KIRKPATRICK, K. SCHALPAIN, P. SWAELI, WESTERPOOK)	Little Big Town CAPITOL, NASHVILLE		10	35	34	19	WILDFLOWER J. RICH (S. BROWN, W. MCGHEE, J. STOVER)	The Jannetty Girls REPRISE/WGN		34
11	12	11	COME BACK SONG F. ROGERS (D. RUCKER, C. STAPLETON, C. BEATHARD)	Darius Rucker CAPITOL, NASHVILLE		11	36	40	13	FROM A TABLE AWAY B. BEAVERS (S. SWEENEY, B. OPIERO, K. ROCHELLE)	Sunny Sweeney REPUBLIC, NASHVILLE		37
12	11	4	MINE N. CHAPMAN, T. SWIFT (T. SWIFT)	Taylor Swift BIG MACHINE		11	37	42	7	THE SHAPE I'M IN M. WRIGHT (R. AKINS, D. DAVIDSON, B. HAYS, LIP)	Joe Nichols SHOW DOG-UNIVERSAL		36
13	14	7	STUCK LIKE GLUE B. GALLIMORE, K. BUSH, J. NETTLES (J. D. NETTLES, K. BUSH, K. GRIFFIN, S. CARTER)	Sugarland MERCURY		13	38	41	7	REAL D. FRIZZELL, B. CLAWSON (N. COTY, J. MELTON)	James Wesley BROKEN BOW		37
14	13	34	THIS AINT NOTHIN' D. JOHNSON (C. MORGAN (C. DUBOIS, K. K. PHILLIPS))	Craig Morgan BNA		13	39	40	15	TELL ME YOU GET LONELY M. KNOW (M. DODSON, D. HENDERSON)	Frankie Ballard REPRISE/WGN		39
15	15	8	WHY WAIT D. HUFF, RASCAL FLATTS (N. THRASHER, T. SHAPIRO, J. YEARY)	Rascal Flatts BIG MACHINE		15	40	43	15	GEORGIA CLAY C. LAGERBERG (J. KELLEY, C. LAGERBERG, C. KELLEY)	Josh Kelley MCA, NASHVILLE		40
16	16	23	FARMER'S DAUGHTER T. HEWITT, R. AKINS (M. GREEN, B. HAYS, LIP, R. AKINS)	Rodney Atkins CURB		16	41	35	19	SUMMER THING T. OLSEN (T. OLSEN, B. HAYS, LIP, J. YEARY)	Troy Olsen EMI, NASHVILLE		35
17	17	12	THE BREATH YOU TAKE T. BROWN, G. STRAIT (D. DILLON, J. J. DILLON, C. BEATHARD)	George Strait MCA, NASHVILLE		17	42	41	10	COUNTRY DONE COME TO TOWN J. RICH (J. RICH, W. MCGHEE)	John Rich REPRISE/WGN		41
18	18	20	IF I DIE YOUNG P. WOODLEY (K. PERRY)	The Band Perry REPUBLIC, NASHVILLE		18	43	44	6	DRAW ME A MAP J. R. STEWART (J. RANDALL, D. BENTLEY)	Dierks Bentley CAPITOL, NASHVILLE		43
19	21	25	AS SHE'S WALKING AWAY K. STEGALL (J. BROWN, J. D. BROWN, W. DURRETTE)	Zac Brown Band Featuring Alan Jackson SOUTHERN GROUND/ATLANTIC, BIGGER PICTURE		19	44	42	7	FAMILY MAN K. STEGALL, C. CAMPBELL (J. HENDERSON, J. SHEWMAKE)	Craig Campbell BIGGER PICTURE		42
20	19	28	WAY OUT HERE M. KNOW (J. THOMPSON, C. BEATHARD, D. L. MURPHY)	Josh Thompson COLUMBIA		19	45	46	9	ARE YOU GONNA KISS ME OR NOT NEW VOICE ENTERTAINMENT (J. COLLINS, D. L. MURPHY)	Josh Thompson STONEY CREEK		45
21	22	24	ANYTHING LIKE ME F. ROGERS (B. PAISLEY, C. DUBOIS, D. TURNBULL)	Brad Paisley ARISTA, NASHVILLE		21	46	52	57	PLAYING THE PART K. STEGALL, D. COOK (C. DANIELS, R. TYNDALL)	Jamey Johnson MERCURY		46
22	23	9	TURN ON THE RADIO D. HUFF (J. P. WANG, M. OAKLEY, C. OAKLEY)	Reba STARBUCK, VALORY		22	47	53	9	WHERE DO I GO FROM YOU K. STEGALL, D. COOK (C. DANIELS, R. TYNDALL)	Clay Walker CURB		47
23	20	13	TRAILERHOOD T. KEITH (T. KEITH)	Toby Keith SHOW DOG-UNIVERSAL		23	48	45	6	GOOD TO BE ME KID ROCK (M. SHAFER, B. JAMES, J. HARDING, R. J. RITCHIE)	Uncle Kracker Featuring Kid Rock TOP DOG/ATLANTIC, BIGGER PICTURE		45
24	24	23	HOW I GOT TO BE THIS WAY J. STOVER (J. S. STOVER, J. MOORE, R. RUTHERFORD)	Justin Moore VALORY		23	49	50	4	DROP ON BY N. CHAPMAN (B. LONG, R. ROGERS)	Laura Bell Bundy MERCURY		49
25	27	30	MY KINDA PARTY M. KNOW (D. GILBERT)	Jason Aldean BROKEN BOW		25	50	59	-	COUNTRY STRONG B. GALLIMORE (J. HANSON, T. MARTIN, M. WESLER)	Gwyneth Paltrow RCA		50



Song sets Hot Country Songs longevity record (See Hot Box, page 6) as it reaches a new peak. In its record run, the song's largest jump was eight spots (58-50) in its second week on the list, while it hasn't improved more than five spots in any week since then.



Fourth single from her "Play On" album takes the Greatest Gainer nod in its third chart week (up 2.9 million audience impressions to 4.6 million). All three prior tracks reached No. 1. "Cowboy Casanova" in November, "Temporary Home" in April and "Undo It" last month.

TOP COUNTRY ALBUMS™													
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION	THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	4	32	LADY ANTEBELLUM MERCURY/CAPITOL, NASHVILLE (7/10) (19.98)	Need You Now	2	1	26	30	58	GEORGE STRAIT MCA, NASHVILLE (1/13) (11.98)	Twang	1	1
2	1	1	RYAN BIGHAM & THE DEAD HORSES LOST HIGHWAY (1/454) (1/UMGN) (9.98)	Junky Star	2	2	27	25	54	CRAIG MORGAN BNA (5/30) (12.98)	That's Why	8	8
3	5	5	ZAC BROWN BAND NARVIGER/REPUBLIC/EMI/SONY/ATLANTIC (1/138)	The Foundation	2	2	28	22	17	JARON AND THE LONG ROAD TO LOVE MCA, NASHVILLE (1/13) (11.98)	Getting Dressed In The Dark	2	2
4	1	-	LITTLE BIG TOWN CAPITOL, NASHVILLE (8/75) (18.98)	The Reason Why	1	1	29	25	28	KENNY CHESNEY BNA (5/55) (11.98)	Greatest Hits II	1	1
5	3	1	TRACE ADKINS SHOW DOG-UNIVERSAL (1/25) (9.98)	Cowboy's Back In Town	1	1	30	27	72	SOUNDTRK WALT DISNEY (1/10) (19.98)	Hannah Montana: The Movie	1	1
6	6	6	MIRANDA LAMBERT REPRISE (1/45) (12.98)	Revolution	1	1	31	31	25	JEWEL LYRIC (1/10) (9.98)	Sweet And Wild	3	3
7	10	8	GREATEST GAINER 19/ARISTA, NASHVILLE (4/92) (11.98)	Play On	1	1	32	35	53	CHRIS YOUNG JCA (2/18) (10.98)	The Man I Want To Be	6	6
8	9	9	TAYLOR SWIFT BIG MACHINE (2/20) (18.98)	Fearless	3	1	33	29	24	GARY ALLAN MCA, NASHVILLE (1/13) (10.98)	Get Off On The Pain	2	2
9	7	4	BLAKE SHELTON REPRISE (2/44) (7.98)	All About Tonight (EP)	1	1	34	39	44	RODNEY ATKINS CURB (7/13) (18.98)	It's America	3	3
10	2	-	RANDY ROGERS BAND MCA, NASHVILLE (1/42) (11.98)	Burning The Day	2	2	35	NEW	1	MICHELLE BRANCH REPRISE (4/8) (11.98)	Everything Comes And Goes (EP)	35	35
11	8	7	JERROD NIEMANN SEA (1/13) (11.98)	Judge Jerrod & The Hung Jury	1	1	36	NEW	1	RASCAL FLATTS LYRIC (1/10) (11.98)	Unstoppable	1	1
12	12	12	BRAD PAISLEY MCA, NASHVILLE (4/22) (13.98)	American Saturday Night	1	1	37	32	35	THE BAND PERRY REPUBLIC (1/13) (11.98)	The Band Perry (EP)	32	32
13	10	125	LADY ANTEBELLUM CAPITOL, NASHVILLE (3/20) (12.98)	Lady Antebellum	1	1	38	33	29	LEE BRICE CURB (7/97) (18.98)	Love Like Crazy	1	1
14	16	15	JASON ALDEAN BROKEN BOW (7/57) (18.98)	Wide Open	2	2	39	38	28	JOSH THOMPSON COLUMBIA (5/58) (11.98)	Way Out Here	9	9
15	13	11	EASTON CORBIN MERCURY (1/35) (10.98)	Easton Corbin	4	4	40	40	37	SOUNDTRK FOX/FOX SEARCHLIGHT (1/18) (18.98)	Crazy Heart	6	6
16	15	14	LUKE BRYAN CAPITOL, NASHVILLE (5/53) (18.98)	Doin' My Thing	2	2	41	37	34	BLAKE SHELTON REPRISE/WARNER BROS. (2/24) (18.98)	Hillbilly Bone (EP)	2	2
17	14	13	DIERKS BENTLEY CAPITOL, NASHVILLE (3/10) (12.98)	Up On The Ridge	2	2	42	41	42	REBA STARBUCK, VALORY (8/30) (9.98)	Keep On Loving You	1	1
18	28	26	UNCLE KRACKER TOP DOG/ATLANTIC (2/13) (18.98)	Happy Hour: The South River Road Sessions (EP)	9	9	43	53	51	TIM MCGRAW CURB (7/15) (18.98)	Southern Voice	1	1
19	20	23	JOSH TURNER MCA, NASHVILLE (1/13) (13.98)	Haywire	2	2	44	48	50	LAURA BELL BUNDY MERCURY (1/13) (11.98)	Achin' And Shakin'	5	5
20	16	52	BROOKS & DUNN ARISTA, NASHVILLE (4/22) (13.98)	#1s ... And Then Some	1	1	45	45	40	TOBY KEITH SHOW DOG-UNIVERSAL (2/7) (18.98)	American Ride	1	1
21	24	27	ERIC CHURCH CAPITOL, NASHVILLE (2/10) (12.98)	Carolina	4	4	46	43	43	VARIOUS ARTISTS BARNERSON (1/13) (11.98)	NOW That's What I Call Country! Vol. 2	2	2
22	19	20	COLT FORD AVERAGE (2/5) (14.98)	Chicken & Biscuits	8	8	47	44	41	ALAN JACKSON ARISTA, NASHVILLE (1/25) (11.98)	Freight Train	4	4
23	18	18	ZAC BROWN BAND SOUTHERN GROUND/ATLANTIC (2/10) (18.98)	Pass The Jar: Live	2	2	48	42	49	BRANTLEY GILBERT REPUBLIC (1/13) (11.98)	Halfway To Heaven	19	19
24	23	22	KEITH URBAN CAPITOL, NASHVILLE (3/57) (18.98)	Defying Gravity	1	1	49	NEW	1	WHY MORROW COLUMBIA (1/13) (11.98)	Brand New Me	49	49
25	34	33	JUSTIN MOORE VALORY (1/10) (10.98)	Justin Moore	3	3	50	47	45	DIXIE CHICKS COLUMBIA (1/13) (11.98)	Playset: The Very Best Of The Dixie Chicks	27	27

TOP BLUEGRASS ALBUMS™													
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION	THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	14	DIERKS BENTLEY CAPITOL, NASHVILLE (8/10)	Up On The Ridge	1	1	1	1	14	DIERKS BENTLEY CAPITOL, NASHVILLE (8/10)	Up On The Ridge	1	1
2	3	29	CAROLINA CHOCOLATE DROPS NONESUCH (5/16) (11.98)	Genuine Negro Jig	1	1	2	3	29	CAROLINA CHOCOLATE DROPS NONESUCH (5/16) (11.98)	Genuine Negro Jig	1	1
3	2	21	TRAMPLED BY TURTLES BANJODAD (7*)	Palomino	1	1	3	2	21	TRAMPLED BY TURTLES BANJODAD (7*)	Palomino	1	1
4	10	51	THE ISAACS GAITHER (4/10) (11.98)	The Isaacs ... Naturally: An Almost A Cappella Collection	1	1	4	10	51	THE ISAACS GAITHER (4/10) (11.98)	The Isaacs ... Naturally: An Almost A Cappella Collection	1	1
5	8	31	DAILEY & VINCENT CRACKER BARREL (1/16) (11.98)	Sing The Stater Brothers	1	1	5	8	31	DAILEY & VINCENT CRACKER BARREL (1/16) (11.98)	Sing The Stater Brothers	1	1
6	4	12	PUNCH BROTHERS NONESUCH (2/16) (11.98)	Antifogmatic	1	1	6	4	12	PUNCH BROTHERS NONESUCH (2/16) (11.98)	Antifogmatic	1	1
7	7	81	STEVE MARTIN 40 SHARE (1/16) (11.98)	The Crow: New Songs For The Five-String Banjo	1	1	7	7	81	STEVE MARTIN 40 SHARE (1/16) (11.98)	The Crow: New Songs For The Five-String Banjo	1	1
8	9	4	THE INFAMOUS STRINGDUSTERS SUGAR HILL (4/10) (11.98)	Things That Fly	1	1	8	9	4	THE INFAMOUS STRINGDUSTERS SUGAR HILL (4/10) (11.98)	Things That Fly	1	1
9	RE-ENTRY	10	THE GRASCALS ROUNDER (1/16) (11.98)	The Famous Lefty Fly	1	1	9	RE-ENTRY	10	THE GRASCALS ROUNDER (1/16) (11.98)	The Famous Lefty Fly	1	1

BETWEEN THE BULLETS

SITTIN' 'PRETTY'

Billy Currington's "Pretty Good at Drinkin' Beer" becomes the artist's third straight and fifth overall leader on Hot Country Songs (2-1), marking his quickest No. 1 climb (16 weeks). "Beer" follows "Must Be Doin' Somethin' Right" (2005), "Good Directions" (2007), "How Are Crazy" (2009) and "That's How Country Boys Roll," which crowned the March 20 chart. The new No. 1 introduces the artist's fourth studio album, "Enjoy Yourself," due Sept. 21. On Country Digital Songs, "Beer" moves 22,000 downloads and ranks at No. 8.

—Wade Jessen

TOP R&B/HIP-HOP ALBUMS			ARTIST	TITLE	DISTRIBUTING LABEL
THIS WEEK	LAST WEEK	WEEKS ON CHART			
1	2	12	#1 EMINEM	RECOVERY	WBSHAW/AFRERMATH/INTERSCOPE (0141)*IGA
2	1	2	FANTASIA	TRIFLE	RS (0151)*J/5653R/RMG
3	NEW	1	HOT SHOT DEBUT LYLE JENNINGS	I STILL BELIEVE	JESUS SWINGS 529417/WARNER BROS.
4	4	4	KEM	INTIMACY	ALBUM UNIVERSAL MOTOWN 014469/UMRG
5	3	2	USHER	VERSUS (EP)	LAFACE 76535/JLG
6	6	13	DRAKE	THINK HE LIES	YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN 014358/UMRG
7	5	7	RICK ROSS	TRIFLON DON	MBWBACH/SLP4N-SLIDE/DEF JAM 014366*/JDMG
8	7	24	USHER	RAYMOND	LAFACE/JIVE 61552/JLG
9	NEW	1	FABOLOUS	THERE IS NO COMPETITION 2	DESERT STORM/DEF JAM 014620/JDMG
10	8	65	THE BLACK EYED PEAS	THE E.N.D.	INTERSCOPE 012887*IGA
11	9	19	B.O.B	B.O.B PRESENTS REBEL ROCK	GRAND HUSTLE/ATLANTIC 525465/AG
12	NEW	1	GERALD LEVERT	THE BEST OF GERALD LEVERT	ATLANTIC 525465/RHINO
13	11	5	BUN-B	TRILL G.G.	TRILL/J PRINCE/PAPA-A-LITE 101474/PAPA-A-LITE
14	10	9	BIG BOI	SH LUCHOUS LEFT FOOT	DEF JAM 014371*/JDMG
15	17	68	EMINEM	RELAPSE	WBSHAW/AFRERMATH/INTERSCOPE 012862*/IGA
16	20	16	66 NAS & DAMIAN MARLEY	TOGETHER	DEITY/UNIVERSAL MOTOWN 014336/JDMG
17	13	39	ALICIA KEYS	THE ELEMENT OF FREEDOM	MBK/J 46571*/RMG
18	14	51	KID CUDI	MAN ON THE MOON	DEMY G.O.O.D./UNIVERSAL MOTOWN 01378*/UMRG
19	15	25	MONICA	STILL STANDING	J 40398/RMG
20	22	53	TREY SONZG	READY	SONGBOOK/ATLANTIC 518794/AG
21	19	41	RIHANNA	RATED R	SRP/DEF JAM 013736/JDMG
22	16	26	LUDACRIS	BATTLE OF THE SEXES	DTP/DEF JAM 014030*/JDMG
23	18	31	LIL WAYNE	REBIRTH	CASH MONEY/UNIVERSAL MOTOWN 012737/UMRG
24	12	11	THE ROOTS	HOW I GOT OVER	DEF JAM 013085*/JDMG
25	25	31	SADE	SINDEER	UMF OF LOVE EPIC 53933*/SONY MUSIC
26	26	26	MARVIN SAMP	HERE I AM	VERITY 53155/JLG
27	27	38	MARY J. BLIGE	STRONGER	WITHEACH TEAR MATRARCH/GEFFEN 013722/IGA
28	21	6	SOUNDTRACK	STEP UP 3D	ATLANTIC 524395/AG
29	23	10	THE-DREAM	LOVE KING RADIO	KILLA/DEF JAM 014218/JDMG
30	28	52	JAY-Z	THE BLACK PANTHER 3	ROC NATION 520856*/AG
31	31	30	JAHMEH	ANOTHER ROUND	ATLANTIC 522783/AG
32	NEW	1	ERYKAH BADU	ICDN: ERYKAH BADU	UNIVERSAL MOTOWN 014744/UMG
33	32	16	JANELLE MONAE	THE MONROE	BATES I AND II/ROCKAWAY/DEF JAM 013559/WARNER BROS.
34	33	52	DRAKE	SO FAR	YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN 013459/JDMG
35	29	37	YOUNG MONEY	WE ARE YOUNG	MONEY/CASH MONEY/UNIVERSAL MOTOWN 013785/UMRG
36	30	23	ERYKAH BADU	WE ARE YOUNG	MONEY/CASH MONEY/UNIVERSAL MOTOWN 013785/UMRG
37	24	3	DONDRIA	DONDRIA VS PHATFRAT	SO SO DEF 3801/MALACO
38	NEW	1	CALVIN RICHARDSON	AMERICA'S MOST WANTED	NU MD 5783/SHANACHIE
39	34	61	MAXWELL	BLACKSWANS	NIGHT COLUMBIA 89142/SONY MUSIC
40	NEW	1	JANET JACKSON	ICDN: JANET JACKSON	NUMBER ONES A&M 014577/UMG
41	NEW	1	KIRK WHALUM	ICDN: KIRK WHALUM	THE MILES OF SMILEY HONORARY 10202705/SWINGZ AG&E
42	36	6	TECH N9NE	COLLABOS	THE GATES MIXED PLATE STRANGE 79/RBC
43	37	46	MICHAEL JACKSON	ICDN: MICHAEL JACKSON	THIS IS IT
44	38	13	PLIES	GOON AFFILIATED	GIG BATES/SLP4N-SLIDE/ATLANTIC 525065/AG
45	40	39	GUCCI MANE	THE STATE VS. KORYN BATES	1017 BROCK SQUAD/UMG 52854*/WARNER BROS.
46	39	11	KEITH SWEAT	ICDN: KEITH SWEAT	00008
47	NEW	1	DJ MUGGS VS ILL BILL	ICDN: DJ MUGGS VS ILL BILL	KILL BILLS PART 1
48	NEW	1	THE TEMPTATIONS	ICDN: THE TEMPTATIONS	MOTOWN 014607/UMG
49	47	22	SHARON JONES & THE DAP-KINGS	I LEARNED THE HARD WAY	DAPTIONE 019*
50	43	21	DJ HOLIDAY + GUCCI MANE	ICDN: DJ HOLIDAY + GUCCI MANE	BURRRPRT02 HD 1017 BROCK SQUAD/UMG 52860/WARNER BROS.

Ronald Isley returns to the Hot R&B/Hip-Hop Songs chart for the first time since 2006, as "No More" (credited to Ron Isley) debuts at No. 73. The single previews the 69-year-old icon's new album, "Mr. I," due Nov. 30.



MAINSTREAM R&B/HIP-HOP			TITLE	ARTIST	IMPRINT / PROMOTION LABEL
THIS WEEK	LAST WEEK	WEEKS ON CHART			
1	1	9	#1 DEUCES	CHRIS BROWN FEAT TYGA & KEVIN MCCALL	(LIVE/JG)
2	2	12	LOVE ALL OVER ME	MONICA	(J/RMG)
3	3	13	MISS ME	DRAKE FEAT. YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG	
4	5	9	B.M.F. (BLOWN MONEY FAST)	RICK ROSS FEAT. STYLES P. AMBACH/SLP4N-SLIDE/DEF JAM/JDMG	
5	4	16	YOUR LOVE	NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG	
6	8	6	FANCY	DRAKE FEAT. TI & SWIZZ BEATZ YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG	
7	9	12	GOT YOUR BACK	TI FEAT. KERI HILSON (GRAND HUSTLE/ATLANTIC)	
8	10	7	BOTTOMS UP	TREY SONZG FEAT. NICKI MINAJ (SONGBOOK/ATLANTIC)	
9	6	20	THERE GOES MY BABY	USHER (LAFACE/JLG)	
10	7	13	PRETTY BOY SWAG	SOULJA BOY TELLEM (COLL/PARK/INTERSCOPE)	
11	18	5	LOVE THE WAY YOU LIE	EMINEM FEAT. RIHANNA (WBSHAW/AFRERMATH/INTERSCOPE)	
12	19	7	HOLDING YOU DOWN (GOIN IN CIRCLES)	JAZMINE SULLIVAN (J/RMG)	
13	17	5	HOT TOTTIE	USHER FEAT. JAY-Z (LAFACE/JLG)	
14	15	16	BITTERSWEET	FANTASIA (RS/JRMG)	
15	12	25	UN-THINKABLE (I'M READY)	ALICIA KEYS (J/RMG)	
16	14	18	FIND YOUR LOVE	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG)	
17	13	17	RIDE	CIARA FEAT. LUDACRIS (LAFACE/JLG)	
18	16	11	CHAMPAGNE LIFE	NE-YO (DEF JAM/JDMG)	
19	11	18	TEACH ME HOW TO DOUGIE	CALI SWAG DISTRICT (CAPITOL)	
20	21	10	GET BIG	DOONDRIA (GENIUS/E1)	
21	20	4	STATISTICS	LYFE JENNINGS (JESUS SWINGS/ASYLUM/WARNER BROS.)	
22	23	8	I LIKE	JEREMIH FEAT. LUDACRIS (MICK SCHULTZ/DEF JAM/JDMG)	
23	35	2	66 RIGHT ABOVE IT	LL WAYNE FEAT. DRAKE (CASH MONEY/UNIVERSAL MOTOWN/UMRG)	
24	22	17	OMG	USHER FEAT. WILL I AM (LAFACE/JLG)	
25	29	3	GUCCI TIME	GUCCI MANE FEAT. SWIZZ BEATZ (1017 BROCK SQUAD/UMG/WARNER BROS.)	
26	30	2	NO HANDS	NOVA 6000/RS (E1)	
27	27	6	SEX MUSIC	TANK (SOUNDORISE/MOJAVE/ATLANTIC)	
28	24	20	SEX ROOM	LUDACRIS FEAT. TREY SONZG (DTP/DEF JAM/JDMG)	
29	28	8	PHONE #	BOBBY V FEAT. PLIES (BLU KOLLA DREAMS/CAPITOL)	
30	34	2	CANT BE FRIENDS	TREY SONZG (SONGBOOK/ATLANTIC)	
31	25	13	HARD IN DA PAINT	WAKA FLOCKA FLAME (1017 BROCK SQUAD/UMG/WARNER BROS.)	
32	32	5	I JUST CANT DO THIS	K. MICHELLE (HITZ COMMITTEE/JIVE/JLG)	
33	36	4	LETTING GO (DUTTY LOVE)	SEAN KINGSTON FEAT. NICKI MINAJ (BELUGA HEIGHTS/EPIC/COLUMBIA)	
34	NEW	1	ALL I WANT IS YOU	MIGUEL FEAT. J. COLE (BLACK IT BYSTORM/JIVE/JLG)	
35	26	10	POWER	KANYE WEST (ROC-A-FELLA/DEF JAM/JDMG)	
36	NEW	1	WHERE YOU ARE	CALI SWAG DISTRICT (CAPITOL)	
37	NEW	1	ANY GIRL	LOYD BANKS FEAT. LLOYD (G UNIT)	
38	31	7	GROWN WOMAN	KELLY ROWLAND (UNIVERSAL MOTOWN/UMRG)	
39	33	19	HELLO GOOD MORNING	ODDY - DIRTY MONEY FEAT. TI (BAD BOY/INTERSCOPE)	
40	NEW	1	HOPE SHE CHEATS ON YOU (WITH A BASKETBALL PLAYER)	MARSHA AMEROSIUS (J/RMG)	

BETWEEN THE BULLETS

'STILL' LYFE, FABOLOUS IN THE MIX



With his promised final album (Billboard, July 3), Lyle Jennings returns with "I Still Believe," debuting at No. 3 on Top R&B/Hip-Hop Albums, with 36,000 sold, according to Nielsen SoundScan. It's the singer's third top 10, following 2006's "The Phoenix" (No. 2) and 2008's "Lyfe Change" (No. 4). The set is the artist's first for Warner Bros. with his own imprint (Jesus Swings) after three albums with Columbia.

Meanwhile, Fabolous finds success with the mainstream release of "There Is No Competition 2: The Grieving Music Mixtape," as it debuts at No. 9 with 12,000. It's the rapper's seventh top 10 set. Initially released earlier this year, the mixtape garnered enough buzz to warrant a proper commercial release from Def Jam (with a slightly different title and a tweaked track listing).

—Keith Caulfield

RHYTHMIC			TITLE	ARTIST	IMPRINT / PROMOTION LABEL
THIS WEEK	LAST WEEK	WEEKS ON CHART			
1	1	12	#1 LOVE THE WAY YOU LIE	EMINEM FEAT. RIHANNA	(WBSHAW/AFRERMATH/INTERSCOPE)
2	2	12	DYNAMITE	TAIO CRUZ (MERCURY/JDMG)	
3	3	8	DJ GOT US FALLIN' IN LOVE	USHER FEAT. PITBULL (LAFACE/JLG)	
4	5	14	RIDIN' SOLO	JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)	
5	4	18	FIND YOUR LOVE	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)	
6	7	9	BREAK MY BANK	NEW BOYZ FEAT. TYAZ (SHOTTY/ASYLUM/WARNER BROS.)	
7	10	6	JUST THE WAY YOU ARE	BRUNO MARS (ELEKTRA/ATLANTIC)	
8	6	19	AIRPLANES	B.O.B FEAT. HIRSEY WILLIAMS (REBEL ROCK/GRAND HUSTLE/ATLANTIC)	
9	15	5	I LIKE IT	CHRIS BROWN FEAT. PITBULL (UNIVERSAL REPUBLIC)	
10	17	6	BOTTOMS UP	TREY SONZG FEAT. NICKI MINAJ (SONGBOOK/ATLANTIC)	
11	23	3	66 DEUCES	CHRIS BROWN FEAT. TYGA & KEVIN MCCALL (LIVE/JG)	
12	18	16	YOUR LOVE	NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)	
13	16	8	NOT AFRAID	EMINEM (WBSHAW/AFRERMATH/INTERSCOPE)	
14	11	22	BILLIONAIRE	TRAVIS MCOY FEAT. BRUNO MARS (RPM/ROCKAWAY/DEF JAM/WARNER BROS.)	
15	13	24	OMG	USHER FEAT. WILL I AM (LAFACE/JLG)	
16	12	21	TEACH ME HOW TO DOUGIE	CALI SWAG DISTRICT (CAPITOL)	
17	9	16	CALIFORNIA GURLS	KATY PERRY FEAT. SNOOP DOGG (CAPITOL)	
18	14	21	COOLER THAN ME	MIKE POSNER (J/RMG)	
19	21	3	HOT TOTTIE	USHER FEAT. JAY-Z (LAFACE/JLG)	
20	24	4	JUST A DREAM	NE-YO (SONY/ATLANTIC)	
21	25	4	TEENAGE DREAM	KATY PERRY (CAPITOL)	
22	18	9	TOOT IT AND BOOT IT	YG (DEF JAM/JDMG)	
23	19	7	MISS ME	DRAKE FEAT. LL WAYNE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)	
24	30	3	LIKE A G6	FAN-EAST MOVEMENT FEAT. CATARACS & DEY (CHERRYTREE/INTERSCOPE)	
25	26	6	CLUB CANT HANDLE ME	FLO RIDA FEAT. DAVID GUETTA (POE BOY/ATLANTIC)	
26	31	3	FANCY	DRAKE FEAT. TI & SWIZZ BEATZ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)	
27	29	7	LETTING GO (DUTTY LOVE)	SEAN KINGSTON FEAT. NICKI MINAJ (BELUGA HEIGHTS/EPIC)	
28	22	14	GOT YOUR BACK	TI FEAT. KERI HILSON (GRAND HUSTLE/ATLANTIC)	
29	20	15	RIDE	CIARA FEAT. LUDACRIS (LAFACE/JLG)	
30	27	18	143	BOBBY BRACKENS FEAT. RAY J (NCOON STATUS/UNIVERSAL REPUBLIC)	
31	28	8	PRETTY BOY SWAG	SOULJA BOY TELLEM (COLL/PARK/INTERSCOPE)	
32	33	5	B.M.F. (BLOWN MONEY FAST)	RICK ROSS FEAT. STYLES P. AMBACH/SLP4N-SLIDE/DEF JAM/JDMG	
33	34	2	2012 (IT AIN'T THE END)	JAY SEAN FEAT. NICKI MINAJ (CASH MONEY/UNIVERSAL REPUBLIC)	
34	35	2	TAKE IT OFF	KESHA (KEMOSABE/RCA/RMG)	
35	32	11	THERE GOES MY BABY	USHER (LAFACE/JLG)	
36	36	6	LA LA LA	AUBURN FEAT. TYAZ (BELUGA HEIGHTS/WARNER BROS.)	
37	38	13	HOLD YOU (HOLD YUH)	OFTYMAN (JIVE)	
38	NEW	1	ALL I WANT IS YOU	MIGUEL FEAT. J. COLE (BLACK IT BYSTORM/JIVE/JLG)	
39	37	6	MAGIC	B.O.B FEAT. RIVERS CUOMO (REBEL ROCK/GRAND HUSTLE/ATLANTIC)	
40	RE-ENTRY	1	IMPOSSIBLE	SHONTELE (SRP/SIC/UNIVERSAL MOTOWN)	

ADULT R&B			TITLE	ARTIST	IMPRINT / PROMOTION LABEL
THIS WEEK	LAST WEEK	WEEKS ON CHART			
1	1	19	#1 BITTERSWEET	FANTASIA (RS/JRMG)	
2	2	19	WHY WOULD YOU STAY?	KEM (UNIVERSAL MOTOWN/UMRG)	
3	4	23	UN-THINKABLE (I'M READY)	ERIC BENET (RFDJAY/REPRISE/WARNER BROS.)	
4	6	14	LOVE ALL OVER ME	MONICA (J/RMG)	
5	3	34	THERE GOES MY BABY	USHER (LAFACE/JLG)	
6	5	31	FINDING MY WAY BACK	JAEVON (ATLANTIC)	
7	8	8	CAN IT STAY	GERALD LEVERT (RHINO/ATLANTIC)	
8	7	20	WHAT'S NOT TO LOVE	DWELE (JRT/E1)	
9	9	7	SOMETIMES I CRY	ERIC BENET (RFDJAY/REPRISE/WARNER BROS.)	
10	11	15	STATISTICS	LYFE JENNINGS (JESUS SWINGS/ASYLUM/WARNER BROS.)	
11	10	15	LOVE LIKE THIS	DONELL JONES (C&M/DYMA/E1)	
12	12	11	CHAMPAGNE LIFE	NE-YO (DEF JAM/JDMG)	
13	14	14	NO REGRETS	ELISABETH WITHERS (PURPOSE/E1)	
14	16	4	GONE ALREADY	FAITH EVANS (JIVE/E1)	
15	13	6	WAKE UP EVERYBODY	JOHN LERER & THE ROOTS FEAT. COMMON & MELANIE FOLK (G.O.O.D./COLUMBIA)	
16	15	8	HERE WITH ME	ARIKA KANE (BSE/THOMPSONS/MEDIA GROUP)	
17	24	2	WHEN A WOMAN LOVES	R. KELLY (JIVE/JLG)	
18	21	4	GLAD I MET YOU TONIGHT	WILL DOWNING (PEAK/CMG)	
19	20	17	SKIES WIDE OPEN	BRIAN CULBERTSON FEAT. AVANT (GRP/VERVE)	
20	19	7	SEX MUSIC	MIKE RAVENHILL (MOTOWN/ATLANTIC)	
21	18	9	YOU'RE SO AMAZING	CALVIN RICHARDSON (NU MD/SHANACHIE)	
22	23	5	NO MORE	RON ISLEY (DEF JAM/JDMG)	
23	17	1	SHARE MY LIFE	KEM (UNIVERSAL MOTOWN/UMRG)	
24	31	2	SECOND CHANCE	EL DEBARGE (GEFFEN/INTERSCOPE)	
25	22	20	WE GOT HOOD LOVE	MARY J. BLIGE FEAT. TREY SONZG (MATRARCH/GEFFEN/INTERSCOPE)	

HOT RAP SONGS			TITLE	ARTIST	IMPRINT / PROMOTION LABEL
THIS WEEK	LAST WEEK	WEEKS ON CHART			
1	1	11	#1 LOVE THE WAY YOU LIE	EMINEM FEAT. RIHANNA	(WBSHAW/AFRERMATH/INTERSCOPE)
2	2	14	MISS ME	NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)	
3	3	17	YOUR LOVE	NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)	
4	6	7	FANCY	DRAKE FEAT. TI & SWIZZ BEATZ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)	
5	4	11	B.M.F. (BLOWN MONEY FAST)	RICK ROSS FEAT. STYLES P. AMBACH/SLP4N-SLIDE/DEF JAM/JDMG	
6	5	14	GOT YOUR BACK	TI FEAT. KERI HILSON (GRAND HUSTLE/ATLANTIC)	
7	7	19	TEACH ME HOW TO DOUGIE	CALI SWAG DISTRICT (CAPITOL)	
8	9	13	PRETTY BOY SWAG	SOULJA BOY TELLEM (COLL/PARK/INTERSCOPE)	
9	8</				

CHRISTIAN SONGS™		
THIS WEEK	LAST WEEK	TITLE
1	2	ARTIST (IMPRINT / PROMOTION LABEL)
1	21	#1 LEAD ME CHRIS TOMLIN SIX/STEPS/SPARROW/EMI CMG
2	3	BORN AGAIN NEWSBOYS' IN/POP
3	27	OUR GOD CHRIS TOMLIN SIX/STEPS/SPARROW/EMI CMG
4	4	GET BACK UP TOBYMAC FOREFRONT/EMI CMG
5	17	STARRY NIGHT CHRIS AUGUST FERVENT/WORD-CURB
6	5	IF WE'VE EVER NEEDED YOU CASTING CROWNS REUNION/PLG
7	11	JESUS SAVES JEREMY CAMP BEC/TOOTH & NAIL
8	7	ALL OF CREATION MERCYME INC.
9	10	HOLD US TOGETHER MATT MAHER ESSENTIAL/PLG
10	8	HEALING BEGINS TENTH AVENUE NORTH REUNION/PLG
11	12	NO MATTER WHAT KERRIE ROBERTS REUNION/PLG
12	11	BEFORE THE MORNING JOSH WILSON SPARROW/EMI CMG
13	15	LIGHT UP YOUR FACE THE AFTERS INC.
14	14	MY HELP COMES FROM THE LORD THE MUSEUM BEC/TOOTH & NAIL
15	13	BEAUTIFUL, BEAUTIFUL FRANCESCA BATTISTELLI FERVENT/WORD-CURB
16	17	MY OWN LITTLE WORLD MATTHEW WEST SPARROW/EMI CMG
17	16	LIFT UP YOUR FACE THIRD DAY ESSENTIAL/PLG
18	19	YOU CAN HAVE ME SIDEWALK PROPHETS FERVENT/WORD-CURB
19	20	FIGHT ANOTHER DAY ADAM ROAD INC.
20	20	YOUR LOVE IS A SONG SWITCHFOOT LOWERCASE PEOPLE/CREDENTIAL/EMI CMG
21	3	GREATEST WILL FOLLOW GAINERS CHRIS TOMLIN SIX/STEPS/SPARROW/EMI CMG
22	22	GREAT ARE YOU LORD PHILLIPS, CRAIG & DEAN INC.
23	21	KEEP CHANGING THE WORLD MIKE/SCHAIR WITH LECRAE CURB
24	25	HUMAN NATALIE GRANT CURB
25	24	HANGING ON BRITT NICOLE SPARROW/EMI CMG
26	26	UNDONE FFH 62/CATAPULT
27	27	ONLY YOU CAN SAVE CHRIS SLIGH WORD-CURB
28	28	SOMETHING HOLY STELLAR KART INC.
29	31	COME HOME LUMINATE SPARROW/EMI CMG
30	33	OUT OF MY HANDS JARS OF GLAY GAINERS MATTERS/ESSENTIAL/PLG
31	30	LET US LOVE NEEDTOBREATHE ATLANTIC/WORD-CURB
32	32	SING ALONG SIXTEEN CITIES CENTRICITY
33	29	WALKING ON THE STARS GROUP 1 CREW FERVENT/WORD-CURB
34	4	TEMPORARY HOME CARLIE UNDERWOOD 19/ARISTA NASHVILLE
35	34	HALLELUJAH HEATHER WILLIAMS INC.
36	48	EVERYTHING I NEED KUTLESS BEC/TOOTH & NAIL
37	35	COME AS YOU ARE POMME AS OF ROCKS MYRRH/WORD-CURB
38	37	CASTAWAY CHASEN INC.
39	49	FORGIVEN SKILLET INC.
40	38	DEAR X (YOU DON'T OWN ME) DISCIPLE INC.
41	39	WHAT LOVE REALLY MEANS J1 HER STONE TABLE
42	43	TO KNOW YOU CASTING CROWNS REUNION/PLG
43	42	CLOSER LARA LONDON WHIPLASH
44	HOT SHOT DEBUT	HERE GOES BERO NORMAN BEC/TOOTH & NAIL
45	RE-ENTRY	RESTLESS AUDREY ASSAD SPARROW/EMI CMG
46	44	AVALANCHE MANAFEST BEC/TOOTH & NAIL
47	41	BEAUTY WILL RISE STEVEN CURTIS CHAPMAN SPARROW/EMI CMG
48	47	WAITING ROOM JONNY DIAZ INC.
49	46	YOU'RE NOT ALONE DOWNHERE CENTRICITY
50	50	ATTENTION KNOW HOPE COLLECTIVE INTEGRITY

James Fortune & Fitya log their second No. 1 on Hot Gospel Songs with "I Believe," featuring Zaccari Cortez and Shawn McLemore. The ad spent the last of 29 weeks at No. 1 on the March 14, 2009, chart, with "I Trust You." "I Believe" is the second out of four that lists when "The Power of One" debuted on April 11, 2009, also with 15,000.



TOP CHRISTIAN ALBUMS™		
THIS WEEK	LAST WEEK	TITLE
1	2	ARTIST (IMPRINT / PROMOTION LABEL)
1	HOT SHOT DEBUT	#1 ISRAEL HOUGHTON "LOVE GOD, LOVE PEOPLE" INTEGRITY 485/PROVIDENT-INTGTY
2	1	FOR TODAY THE KREWE OF MONKS/TOWN 097
3	NEW	GREATEST SANCTUS REAL "PIES OF A REAL HEART" SPARROW/EMI CMG
4	9	NEWSBOYS BORN AGAIN IN/POP 1521/EMI CMG
5	6	SKILLET AWAKE AFDENT/IND/ATLANTIC 2554/PROVIDENT-INTGTY
6	5	FRANCESCA BATTISTELLI MY PAPER HEART FERVENT 887378/WORD-CURB
7	4	SWITCHFOOT MUSIC SESSION (EP) LOWERCASE PEOPLE/ANTIC DIGITAL (EP) 484
8	12	CASTING CROWNS THE MUSEUM BEC/TOOTH & NAIL
9	NEW	NATALIE GRANT LOVE REVOLUTION CURB 79188
10	2	PRESS PLAY NY2LA DREAM 2010/EMI CMG
11	3	TOBYMAC TONIGHT FOREFRONT 6371/EMI CMG
12	10	VARIOUS ARTISTS WOW WORSHIP (PART 4) (EP) GEM CMC 807999/WORD-CURB
13	14	MATT MAHER ALIVE AGAIN ESSENTIAL 10906/PROVIDENT-INTGTY
14	26	VARIOUS ARTISTS WOW MTS 2008 (EP) GEM CMC 807999/WORD-CURB
15	8	CASTING CROWNS UNTIL THE WHOLE WORLD HEARS (EP) GEM CMC 807999/WORD-CURB
16	7	SWITCHFOOT MUSIC SESSION (EP) LOWERCASE PEOPLE/ANTIC DIGITAL (EP) 484
17	RE-ENTRY	POINT OF GRACE NO CHANGIN' US WORD-CURB 887924
18	19	GAITHER VOCAL BAND GREATLY BLESSED GAITHER 5048/EMI CMG
19	4	SIDEWALK PROPHETS THESE SILENT THINGS FERVENT 887900/WORD-CURB
20	42	MERCYME THE GENEROUS MR. LOWELL INC. 4813/PROVIDENT-INTGTY
21	11	BRITT NICOLE THE LOST GET FOUND SPARROW 2358/EMI CMG
22	43	PHILLIPS, CRAIG & DEAN FEARLESS INC. 4506/PROVIDENT-INTGTY
23	RE-ENTRY	NEEDTOBREATHE THE OUTSIDERS ATLANTIC 5197021/WORD-CURB
24	17	TENTH AVENUE NORTH THE OUTSIDERS ATLANTIC 5197021/WORD-CURB
25	16	CANTON JONES KINGDOM BUSINESS 3 CAJO 8167
26	NEW	CHRIS AUGUST NO FAR AWAY FERVENT 888055/WORD-CURB
27	15	BRITT NICOLE ACOUSTIC (EP) SPARROW 07072/EMI CMG
28	22	HILLSONG A BEAUTIFUL EXCHANGE LIVE HILLSONG/SPARROW 1300/EMI CMG
29	13	STEVEN CURTIS CHAPMAN BEAUTY WILL RISE SPARROW 6515/EMI CMG
30	30	PASSION PROFESSIONAL MARKING SIX/STEPS/SPARROW 7174/EMI CMG
31	20	AMY GRANT SMILING DOWN THE ROAD AMI (EP) SPARROW 8036/EMI CMG
32	23	LYLEAF MEMENTO MORI A&M/OCTONE 013512/EMI CMG
33	24	THOUSAND FOOT KRUTCH WELCOME TO THE MASQUERADE TOOTH & NAIL 4783/EMI CMG
34	RE-ENTRY	ELVIS PRESLEY AN EVENING PRAYER SOLO MUSIC CUSTOM MARKETING GROUP 81 603
35	31	TOM JONES PROPHET & KING 3009/OUTLANDER/NOVUM 014667/MARH
36	25	KERRIE ROBERTS KERRIE ROBERTS REUNION 10147/PROVIDENT-INTGTY
37	29	PHIL WICKHAM HEAVEN & EARTH INC. 3303/PROVIDENT-INTGTY
38	RE-ENTRY	GUY PENROD BREATHE DEEP SERVANT/GAITHER 6052/EMI CMG
39	RE-ENTRY	KUTLESS IT IS WELL BEC 7174/EMI CMG
40	32	MANDISA FREEDOM SPARROW 6778/EMI CMG
41	28	VARIOUS ARTISTS SONGS & WORSHIP 99 INTEGRITY 24702/TIME LIFE
42	36	FIREFLIGHT FOR THOSE WHO WANT FLICKER 10009/PROVIDENT-INTGTY
43	34	TRIP LEE BETWEEN TWO WORLDS REACH 8153/INFINITY
44	37	MORMON TABERNAACLE CHOIR 100 YEARS MORMON TABERNAACLE CHOIR 5038092
45	44	MERCYME 18 INC. 4626/PROVIDENT-INTGTY
46	48	THE HOPPERS THE BEST OF THE HOPPERS GAITHER 6051/EMI CMG
47	38	NORMA JEAN MERCERLAND (EP) & THE 33007/PROVIDENT-INTGTY
48	35	DAVID CROWDER BAND CHURCH MUSIC SIX/STEPS/SPARROW 6515/EMI CMG
49	33	THE CANADIAN TENORS THE CANADIAN TENORS DECCA 013509
50	45	THE CANADIAN TENORS THE CANADIAN TENORS DECCA 013509

Crosscultural worship leader Israel Houghton claims his second straight No. 1 debut on Top Gospel Albums and Top Christian Albums, as "Love God, Love People: The London Sessions" opens with 15,000 sold. He also arrived at top 10 lists when "The Power of One" debuted on April 11, 2009, also with 15,000.



HOT CHRISTIAN AC SONGS™		
THIS WEEK	LAST WEEK	TITLE
1	2	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	#1 LEAD ME CHRIS TOMLIN SIX/STEPS/SPARROW/EMI CMG
2	3	BORN AGAIN NEWSBOYS' IN/POP
3	2	OUR GOD CHRIS TOMLIN SIX/STEPS/SPARROW/EMI CMG
4	4	IF WE'VE EVER NEEDED YOU CASTING CROWNS REUNION/PLG
5	7	STARRY NIGHT CHRIS AUGUST FERVENT/WORD-CURB
6	5	GET BACK UP TOBYMAC FOREFRONT/EMI CMG
7	6	ALL OF CREATION MERCYME INC.
8	8	BEAUTIFUL, BEAUTIFUL FRANCESCA BATTISTELLI FERVENT/WORD-CURB
9	10	NO MATTER WHAT KERRIE ROBERTS REUNION/PLG
10	12	JESUS SAVES JEREMY CAMP BEC/TOOTH & NAIL
11	11	GOD GAVE ME YOU DAVE BARNES RAZOR & TIE
12	9	HEALING BEGINS TENTH AVENUE NORTH REUNION/PLG
13	15	LIFT UP YOUR FACE THIRD DAY ESSENTIAL/PLG
14	16	LIGHT UP THE SKY THE AFTERS INC.
15	14	MY HELP COMES FROM THE LORD THE MUSEUM BEC/TOOTH & NAIL
16	20	GREATEST MY OWN LITTLE WORLD GAINERS MATTHEW WEST SPARROW/EMI CMG
17	18	YOU CAN HAVE ME SIDEWALK PROPHETS FERVENT/WORD-CURB
18	17	BLINK REVIVE ESSENTIAL/PLG
19	15	GREAT ARE YOU LORD PHILLIPS, CRAIG & DEAN INC.
20	15	FIGHT ANOTHER DAY ADAM ROAD INC.
21	21	KEEP CHANGING THE WORLD MIKE/SCHAIR WITH LECRAE CURB
22	23	ONLY YOU CAN SAVE CHRIS SLIGH WORD-CURB
23	25	HUMAN NATALIE GRANT CURB
24	24	SOMETHING HOLY STELLAR KART INC.
25	27	HANGING ON BRITT NICOLE SPARROW/EMI CMG

CHRISTIAN CHR™		
THIS WEEK	LAST WEEK	TITLE
1	2	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	#1 SOMETHING HOLY STELLAR KART INC.
2	2	LIGHT UP THE SKY THE AFTERS INC.
3	6	GREATEST KEEP CHANGING THE WORLD GAINERS MIKE/SCHAIR WITH LECRAE CURB
4	3	LET US LOVE NEEDTOBREATHE ATLANTIC/WORD-CURB
5	5	NO MATTER WHAT KERRIE ROBERTS REUNION/PLG
6	7	JESUS SAVES JEREMY CAMP BEC/TOOTH & NAIL
7	4	WALKING ON THE STARS GROUP 1 CREW FERVENT/WORD-CURB
8	8	LIFE BECKON FINE SHAH SHOC
9	12	LIFT UP YOUR FACE THIRD DAY ESSENTIAL/PLG
10	15	DEAR X (YOU DON'T OWN ME) DISCIPLE INC.
11	10	FOR THOSE WHO WAIT FIRELIGHT FLICKER/PLG
12	9	AVALANCHE MANAFEST BEC/TOOTH & NAIL
13	11	LEAD ME SANCTUS REAL SPARROW/EMI CMG
14	14	YOUR LOVE IS A SONG SWITCHFOOT LOWERCASE PEOPLE/CREDENTIAL/EMI CMG
15	13	CASTAWAY CHASEN INC.
16	17	THE GOD I KNOW MC IN MOTION CENTRICITY
17	16	HERO ABANDON FOREFRONT/EMI CMG
18	19	HANGING ON BRITT NICOLE SPARROW/EMI CMG
19	14	FIGHT ANOTHER DAY ADAM ROAD INC.
20	22	FORGIVEN SKILLET INC.
21	20	YOU'RE NOT ALONE DOWNHERE CENTRICITY
22	21	STARRY NIGHT CHRIS AUGUST FERVENT/WORD-CURB
23	23	MY OWN LITTLE WORLD MATTHEW WEST SPARROW/EMI CMG
24	26	TRINITY PAPER TONGUES A&M/OCTONE/INTERSCOPE
25	24	TRINITY PAPER TONGUES A&M/OCTONE/INTERSCOPE

TOP GOSPEL ALBUMS™		
THIS WEEK	LAST WEEK	TITLE
1	2	ARTIST (IMPRINT / PROMOTION LABEL)
1	HOT SHOT DEBUT	#1 ISRAEL HOUGHTON "LOVE GOD, LOVE PEOPLE" INTEGRITY 485/PROVIDENT-INTGTY
2	4	GREATEST TAMELA MANN "THE MASTER PLAN" TILLYMANN 8135
3	1	MARVIN SAPP HERE I AM VERITY 36614/IG
4	NEW	VARIOUS ARTISTS JERRY DOUGLAS PRESENTS VOICES OF UNITE BLACKSMOKE WORLDWIDE
5	3	VARIOUS ARTISTS WOW GOSPEL 2010 (EP) GEM CMC 807999/WORD-CURB
6	NEW	CANTON JONES KINGDOM BUSINESS 3 CAJO 8167
7	6	YASHAWN MITCHELL TRIUMPHANT VMAN 06501/EMI GOSPEL
8	7	VARIOUS ARTISTS LIFE IN THE WORD F HAMMOND 11720
9	2	YANNA THE PROMISE BET 37902/MAAG DEI
10	9	HEZEKIAH WALKER & LFC SOULD OUT VERITY 23487/IG
11	11	FRED HAMMOND LOVE UNSTOPPABLE F HAMMOND VERITY 43341/IG
12	10	FOREVER JONES GET READY EMI GOSPEL 94728
13	8	BEBE & CECE WINANS STILL BEC 31105/MAL ACC
14	5	BRIAN COURTNEY WILSON JUST LOVE IS A SONG WORLD GOSPEL 065/MUSIC WORLD
15	13	WILLIAM MCDOWELL AS WE WORSHIP: LIVE 01 5103
16	15	DONNIE MCCLURKIN PLAYLIST VERITY/LEGACY 57433/SONY MUSIC
17	16	TRIP LEE BETWEEN TWO WORLDS REACH 8153/INFINITY
18	17	CECE WINANS SONGS OF EMOTIONAL HEALING (EP) BEYONCE GOSPEL 31108/MAL ACC
19	NEW	LEE WILLIAMS AND THE SPIRITUAL OCCS THROUGH THE YEARS MCG 7074
20	28	ISRAEL HOUGHTON THE POWER OF ONE INTEGRITY/COLUMBIA 42864/SONY MUSIC
21	22	JUANITA BOUNTY MORE PASSION FLOW 8158
22	12	JAMES FORTUNE & FIYA ENCORE BLACKSMOKE 3073/WORLDWIDE
23	18	DETROCK HADDON PRESENTS VOICES OF UNITY BLESSED & CURSED (SOUNDTRACK) TYSOOT 094180/TASER
24	21	KAREN CLARK-SHEARD ALL IN ONE KAREW 93736/EMI GOSPEL
25	RE-ENTRY	JAMES HALL PRESENTS VOICES OF CITADEL WON'T IT BE WONDERFUL MUSIC BLEND 1854

HOT GOSPEL SONGS™		
THIS WEEK	LAST WEEK	TITLE
1	2	ARTIST (IMPRINT / PROMOTION LABEL)
1	4	#1 I BELIEVE JAMES FORTUNE & FIYA BLACKSMOKE/WORLDWIDE
2	1	I WANT TO SAY THANK YOU LISA PAGE BRONKS FEAT. ROYAL PRESTHOOD SHEPHERD/HABAOKUK
3	2	THE BEST IN ME FOR EVER JONES EMI GOSPEL
4	3	THE BAPT IN ME MARVIN SAPP VERITY/IG
5	6	I CHOOSE TO WORSHIP WESS MORGAN BOW TIE
6	8	ALL I NEED BRIAN COURTNEY WILSON MUSIC WORLD GOSPEL/MUSIC WORLD
7	5	GOD FAVORED ME HEZEKIAH WALKER & LFC FEAT. MARVIN SAPP & DJ ROGERS VERITY/IG
8	7	THEY THAT WAIT FRED HAMMOND FEAT. JOHN P. BEE F HAMMOND/VERITY/IG
9	9	RESTING ON HIS PROMISE YOUTHFUL PRaise FEAT. J.J. HARRINGTON EVINCE GOSPEL/LIGHT
10	10	GOOD NEWS YANESSA BELL ARMSTRONG EMI GOSPEL
11	16	NOBODY GREATER YASHAWN MITCHELL EMI GOSPEL
12	14	REBUILD: THE REMIX J MOSS PAJAM GOSPEL CENTRICITY/IG
13	15	EXPECT THE GREAT JONATHAN NELSON INTEGRITY
14	12	THE LIFTER TED WINKLETON/AMZ/SHANKEW
15	11	PRAYED UP KAREN CLARK-SHEARD KAREW
16	13	I FOUND LOVE (CINDY'S SONG) BEBE & CECE WINANS 065/MAL ACC
17	21	THE GREAT I AM (LIVE) EARNEST PUGH BLACKSMOKE/WORLDWIDE
18	17	JUST LOVE BRIAN COURTNEY WILSON MUSIC WORLD GOSPEL/MUSIC WORLD
19	20	I GIVE YOU PRAISE BYRON CAGE GOSPEL CENTRICITY/IG
20	22	CHANGES HO STOKES & VICTORIOUS PRaise BLACKSMOKE/WORLDWIDE
21	23	I FEEL LIKE GOING ON BISHOP MARVIN WILKINS WORLD CLASS GOSPEL
22	18	YOU DO GREAT THINGS FATH ANDERSON & LOWELL PFE F HAMMOND
23	18	IS GOD IS ABLE PHIL TARVER KINGDOM
24	NEW	IT'S ABOUT TIME FOR A MIRACLE BEVERLY CHAWFORD JMI
25	24	SIMPLY REDEEMED ISAAC CARREE GOVERNOR

HOT DANCE CLUB SONGS™

THIS WEEK	LAST WEEK	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	
1	2	1	1	1	FIGURE IT OUT DAVE AUBE FEAT. ISHA COCO/AUDACIOUS
2	4	8	1	1	WOULDN'T I'M (A STAR) JMD MIND TRAIN TWISTED
3	3	10	1	1	FUERTE NELY FURROD FEAT. CONCHA BUNKA/HELSTAR/UNIVERSAL MUSIC/LATINO
4	6	6	1	1	BEAUTIFUL MONSTER NE-YO DEF JAM/IDJMG
5	7	11	1	1	V.I.P. ZAYRA BRANDO
6	9	8	1	1	ONE (YOUR NAME) SWEDISH HOUSE MAFIA FEAT. PHARRELL ASTRALWERKS/VIRGIN/CAPITOL
7	1	9	1	1	DYNAMITE TAIO CRUZ MERCURY/IDJMG
8	5	9	1	1	I LIKE IT ENRIQUE ILESIAS FEAT. PITBULL UNIVERSAL REPUBLIC
9	14	5	1	1	YOU LOST ME CHRISTINA AGUILERA RCA/RMG
10	15	6	1	1	BODY SHOTS KACI BATTAGLIA FEAT. LUDACRIS CURB
11	12	14	1	1	FIRE WITH FIRE SCISSOR SISTERS DOWNTOWN
12	16	6	1	1	COULD YOU BELIEVE ATB NAPIHT
13	11	12	1	1	4TH OF JULY (FIREWORKS) KELIS W.I.L.L./AM/INTERSCOPE
14	18	8	1	1	ETERNITY GURU JOHN & DJ NODR BLASKA MOVUANCE
15	22	3	1	1	ROUND & ROUND SELENA GOMEZ & THE SCENE HOLLYWOOD
16	8	10	1	1	LATELY MACY GRAY CONCORD/CMG
17	20	6	1	1	REBOUND LORI MICHAELS MONITOR SOUND/LMP
18	17	12	1	1	I TOLD YOU SO SOLANGE MUSIC WORLD
19	30	2	1	1	TEENAGE DREAM KATY PERRY/CAPITOL
20	13	9	1	1	POP GOES THE WORLD THE GOSSIP GIRL/UMTA
21	24	7	1	1	SAY I LOVE YOU TABORAH D!
22	26	6	1	1	BOYS OR GIRLS L2 L2
23	19	12	1	1	LOVE DEALER ESMEE DENTERS FEAT. JUSTIN TIMBERLAKE TENNMAN/INTERSCOPE
24	28	4	1	1	DJ GOT US FALLIN' IN LOVE USHER FEAT. PITBULL LAFACE/JLG
25	21	11	1	1	VERTIGO GIULIETTA INTERSCOPE

THIS WEEK	LAST WEEK	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	
26	31	4	1	1	KICK ASS MIKA VS REDONE CASABLANCA/UNIVERSAL REPUBLIC
27	27	6	1	1	YOU LOOK BETTER WHEN IM DRUNK THE WHITE TIE AFFAIR SLIGHTLY DANGEROUS/EPIC
28	29	5	1	1	HABIT MARDON DAJMAN
29	34	2	1	1	MISERY MARDON 3 A.M./OCTONE/INTERSCOPE
30	10	12	1	1	CALIFORNIA GURLS KATY PERRY FEAT. SNOOP DOGG/CAPITOL
31	25	10	1	1	HEAVEN JOHN LEPAPE FEAT. DEBBY HOLIDAY & LFB GROOVE
32	NOT SHOT DEBUT				TO PARIS WITH LOVE DOMINA SUMMER DRIVEN BY THE MUSIC/CHALKBOARD
33	46	2	1	1	POWER CROSSFIRE PICKER BRANDON FLOWERS ISLAND/IDJMG
34	39	5	1	1	FLAT FOOT MARTIN CLANCY & THE WITNESS PROTECTION PROGRAMME SEAPORT
35	NEW				GET OUTTA MY WAY KYLIE MINOGUE PARLOPHONE/EMI
36	32	7	1	1	SCAPESHIP BENNY BENASSI FEAT. KELIS, AP.D, DE.AP & JEAN BAPTISTE LAFITTE
37	37	5	1	1	DO FOR LOVE VINNY TRIO/FEAT. JAIDENE VUVA CURVE
38	49	2	1	1	CLUB CANT HANDLE ME FLD RIDA FEAT. DAVID GUETTA POE BOY/ATLANTIC
39	35	7	1	1	RIDIN' SOLO JASON BENOLO BELUGA HEIGHTS/WARNER BROS.
40	36	10	1	1	JUST A MAN GEORGE HODDS FEAT. SNOOP DOGG DAJMAN
41	43	3	1	1	HEAT AKA HEAT OF THE MOMENT STEVEN LEE & GARY DERSHIN FEAT. ASIA PACHA
42	42	3	1	1	THE FLOOD KATIE MELUA DRAMATIC
43	48	2	1	1	LEAVE IT ALL BEHIND JASON WALKER JASON WALKER
44	50	2	1	1	WE NO SPEAK AMERICANO YOUNKAD BE SOUL & SOUP SWEAT IT OUT/ULTRA
45	23	13	1	1	ALL THE LOVERS KYLIE MINOGUE PARLOPHONE/ASTRALWERKS/CAPITOL
46	45	3	1	1	SWOON THE CHEMICAL BROTHERS FREESTYLE DUST/ASTRALWERKS/VIRGIN/CAPITOL
47	47	8	1	1	BREATHE ERIC REDD CARRILLO
48	NEW				ABOVE ALL SYLVIA TOSUN SEA 10 SUN
49	NEW				MONSTER LADY GAGA STREAMELINE/KOOLHAU/CHERRYTREE/INTERSCOPE
50	33	14	1	1	ROCKSTAR 101 RIHANNA FEAT. SLASH SRP/DEF JAM/IDJMG

TOP DANCE/ELECTRONIC ALBUMS™

THIS WEEK	LAST WEEK	TITLE	ARTIST	IMPRINT / DISTRIBUTING LABEL	
1	1	97	1	1	LADY GAGA THE FAME/CONCORD/CMG/INTERSCOPE 013889/VGA
2	3	5	1	1	LADY GAGA THE FAME/CONCORD/CMG/INTERSCOPE 014620/VGA
3	2	41	1	1	LADY GAGA THE FAME/CONCORD/CMG/INTERSCOPE 013889/VGA
4	5	10	1	1	3OH3 STREETS OF GOLD PHOTO FINISH 523412/AG♠
5	9	54	1	1	DAVID GUETTA ONE LOVE GUM 85847*/ASTRALWERKS
6	4	50	1	1	LA ROUX LA ROUX BIG LIFE/POD/CHERRYTREE/INTERSCOPE 013389/VGA
7	10	60	1	1	OWL CITY OCEAN EYES UNIVERSAL REPUBLIC 013141*/UMRG
8	7	7	1	1	SOUNDTRACK JERRY SEINFELD MTV/UNIVERSAL REPUBLIC 014556/UMRG
9	NEW				TIESTO KALEIDOSCOPE: REMIXED MUSICAL FREEDOM 25174/ALTRA
10	6	8	1	1	M.I.A. MAYA N. E. E. T./XL/INTERSCOPE 014344*/VGA
11	11	16	1	1	LCD SOUNDSYSTEM THIS IS HAPPENING DFA/VIRGIN 09903*/CAPITOL
12	9	12	1	1	KYLIE MINOGUE APHRODISIAC PARLOPHONE 42903*/ASTRALWERKS/CAPITOL
13	14	10	1	1	SCISSOR SISTERS NIGHT WINDY POLYDOR 70178/DOWNTOWN
14	8	2	1	1	ANAMANAGUCHI GET TO THE POINT MORNIN' RECORDS/REAGAN SOUNDFEST/48013079L BX
15	17	61	1	1	LMFAO FUNKY BUNCH PARTY ROCK/WALL GROUP/CHERRYTREE/INTERSCOPE 012820/VGA
16	13	2	1	1	!!! (CHK CHK CHK) STRANGE WEATHER ISHED I77 WARP 10167*
17	25	11	1	1	THE CHEMICAL BROTHERS FURTHER FREESTYLE DUST/ASTRALWERKS/VIRGIN 3020*/CAPITOL
18	20	43	1	1	DEADMAUS FOR LACK OF A BETTER NAME MAUSTRAP 2174/ULTRA
19	18	13	1	1	RATATAT L'P/LX 455*
20	16	2	1	1	CARAVAN PALACE CARAVAN PALACE WRASSE 226
21	19	32	1	1	DJ ENFERNO ULTRA DECADE III ULTRA 2317
22	24	12	1	1	ROBYN BODY TALK PT. 1 (EP)/KONCHIKOVA/CHERRYTREE/INTERSCOPE 014133/VGA
23	50	1	1	1	MIKE SNOW MIKE SNOW DOWNTOWN 70085*
24	22	19	1	1	CRYSTAL CASTLES ORION CANTER/CENTURY 21 DANCE/UNIVERSAL MOTOWN 014234/UMRG
25	RE-ENTRY				TIESTO MAGICAL JOURNEY: THE HITS COLLECTION MAGIK MUKU 2425/ALTRA

HOT DANCE AIRPLAY™

THIS WEEK	LAST WEEK	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	
1	5	23	1	1	STEREO LOVE EDWARD MAY & VIKI JAGULINA CAT/ULTRA
2	1	6	1	1	WE NO SPEAK AMERICANO YOUNKAD BE SOUL & SOUP SWEAT IT OUT/ULTRA
3	4	8	1	1	I LIKE IT ENRIQUE ILESIAS FEAT. PITBULL UNIVERSAL REPUBLIC/UNIVERSAL
4	3	11	1	1	THE RADIO GET FAR FEAT. B-NODDIE NEXT PLATEAU
5	2	7	1	1	DYNAMITE TAIO CRUZ MERCURY/IDJMG
6	6	6	1	1	DJ GOT US FALLIN' IN LOVE USHER FEAT. PITBULL LAFACE/JLG
7	8	16	1	1	RESTLESSNESS BASTIEN LAVAL FEAT. LAYLA ROBBINS
8	10	4	1	1	TEENAGE DREAM KATY PERRY/CAPITOL
9	11	11	1	1	COMMANDER KELLY ROWLAND FEAT. DAVID GUETTA UNIVERSAL MOTOWN
10	7	13	1	1	DIRTY TALK WYNNER GORDON BIG BEAT/ATLANTIC
11	14	9	1	1	I'M IN LOVE ALEX GAUDINO ULTRA
12	9	5	1	1	ONE (YOUR NAME) SWEDISH HOUSE MAFIA FEAT. PHARRELL ASTRALWERKS/VIRGIN/CAPITOL
13	15	12	1	1	DANCING ON MY OWN ROBYN/KONCHIKOVA/CHERRYTREE/INTERSCOPE
14	16	4	1	1	CLUB CANT HANDLE ME FLD RIDA FEAT. DAVID GUETTA POE BOY/ATLANTIC
15	12	14	1	1	COOLER THAN ME MIKE POSNER J/IDJMG
16	13	6	1	1	LOVE THE WAY YOU LIE EMINEM FEAT. RIHANNA WEBB/SHAD/AFETERMATH/INTERSCOPE
17	22	3	1	1	SOMEWHERE DU MOD FEAT. SARAH LYNN NERVOUS
18	18	19	1	1	HAPPINESS ALEXIS JORDAN STARR/ROC NATION/COLUMBIA
19	21	2	1	1	JUST THE WAY YOU ARE BRUNO MARS ELETRA/ATLANTIC
20	19	6	1	1	FEEL IT IN MY BONES TIESTO FEAT. TEGAN & SARA ULTRA
21	17	13	1	1	HIGHER STATE BAILEY FEAT. JODIE CONNOR NEXT PLATEAU
22	20	3	1	1	LETTING GO (DUTTY LOVE) SEAN KINGSTON FEAT. NICKI MINAJ BELUGA HEIGHTS/EPIC
23	RE-ENTRY				CALIFORNIA GURLS KATY PERRY FEAT. SNOOP DOGG/CAPITOL
24	25	2	1	1	TAKE IT OFF KESHA KEMARIS/RCA/RMG
25	RE-ENTRY				GETTIN' OVER YOU DAVID GUETTA & CHRIS WALKER FEAT. VUICE & LUPINA/ASTRALWERKS/CAPITOL

TOP TRADITIONAL JAZZ ALBUMS™

THIS WEEK	LAST WEEK	TITLE	ARTIST	IMPRINT / DISTRIBUTING LABEL	
1	1	48	1	1	MICHAEL BUBLE HOLYWOOD CHERRY LIPS/INTERSCOPE 014430/WARNER BROS. ♠
2	2	51	1	1	HARRY CONNICK, JR. YOUR SONGS COLUMBIA 47228*/SONY MUSIC
3	NEW				BILL FRIESEL BEAUTIFUL DREAMERS SAVOY JAZZ 17769/SLG
4	8	45	1	1	PINK MARTINI SPLENDOR IN THE GRASS HEINZ 5*
5	5	71	1	1	MELODY GARDOT MY ONE AND ONLY THRILL VERVE 012563*/VGM
6	7	76	1	1	DIANA KRALL QUIET NIGHTS VERVE 012433/VGM
7	3	2	1	1	THE MARSALIS FAMILY MUSIC REDEEMERS MARSALE 0013
8	4	15	1	1	KEITH JARRETT/CHARLIE HADEN JASMINE ECM 014231/UNIVERSAL CLASSICS GROUP
9	9	64	1	1	MICHAEL BUBLE MEETS MADONN SQUARE GARDEN 143RECORDS 57703/WARNER BROS. ♠
10	6	18	1	1	NIKKI YANOFSKY NIKKI DECCA 014138
11	13	21	1	1	FRANK SINATRA THE 1ST MEETINGS WITH THE NEW YORK PHILHARMONIC ORCHESTRA 1957/SONY
12	NEW				VIJAY IYER SOLO ACT 1 - VISION 9497
13	12	47	1	1	BARBRA STREISAND LOVE IS THE ANSWER COLUMBIA 43354/SONY MUSIC
14	11	18	1	1	FRANCIS ALBERT SMITH/ANTONIO CARLOS JOBIM THE COMPLETE RECORDINGS FROM SMITH BY 3020/CAPITOL
15	NEW				DANILLO PEREZ PROVIDENCIA MACK AVENUE 1052

TOP TRADITIONAL CLASSICAL ALBUMS™

THIS WEEK	LAST WEEK	TITLE	ARTIST	IMPRINT / DISTRIBUTING LABEL	
1	1	3	1	1	VARIOUS ARTISTS THE GREAT GIBSON REPERCUSSIONS/UNIVERSAL CLASSICS GROUP
2	2	2	1	1	LANG LANG L'AMOUR EN MOI/DECCA 014430/WARNER BROS. ♠
3	4	10	1	1	ANDRE VIEU & HIS JOHANN STRAUSS ORCH. FOREVER RENUA ANDRE BELUPO/OLYMPIA 014430/UMTA
4	NEW				JULIA FISCHER PIAGINI: 24 CAPRICCI/DECCA DIGITAL/UNIVERSAL CLASSICS GROUP
5	7	31	1	1	EMANUEL AX-YO-YO MATITZKHA PERLMAN MIDELSON: PIANO TRIOS/SONY CLASSICAL 57925/SONY MASTERWORKS
6	5	2	1	1	LANG LANG QUIET NIGHTS VERVE 012433/VGM
7	3	6	1	1	STEPHEN HOUGH CHOPIN: LATE MASTERPIECES HYPERION 57784
8	NEW				WARNERNUOVA RUSSIAN MUSIC FOR CELLO & PIANO CEDILLE 120
9	12	41	1	1	THE PRIESTS HARMONY RCA VICTOR 59825/RMG
10	6	5	1	1	ALONDRA DE LA PARRA/PHILHARMONIC ORCH. OF THE AMERICAS MI ALMA MEXICANA/SONY CLASSICAL 75555/SONY MASTERWORKS
11	13	5	1	1	PAUL LEWIS/BBC SYMPHONY ORCH. BETHOVEN: COMPLETE PIANO CONCERTOS/HARPOUN MARK 93003
12	11	29	1	1	JENNY OAKS BAKER THER SINGS MY SOUL SHADOW MOUNTAIN 50355/41
13	10	3	1	1	PATRICIA PETIBOVENCE BAROQUE ORCH. ROSSI: THE ITALIAN SONATA/SONY CLASSICAL 57925/SONY MASTERWORKS
14	8	5	1	1	ISABELLE FAVRE J.S. BACH: SONATA & PARTITA FOR VOICE/SONY CLASSICAL 57925/SONY MASTERWORKS
15	RE-ENTRY				SCOTT & LARA ST. JOHN/THE KNIGHTS MOZART ANGLAGION DIGITAL EX

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	TITLE	ARTIST	IMPRINT / DISTRIBUTING LABEL	
1	1	3	1	1	BRIAN WILSON REUNIONS/SONY MUSIC 52512/SONY MUSIC
2	3	3	1	1	ESPERANZA SPALDING CHAMBER MUSIC SOCIETY HEADS UP 31810*/CONCORD
3	NEW				KIRK WHALUM GROUNDED IN EVERYTHING RENEZANUS 5145/MACK AVENUE
4	2	10	1	1	KENNY G HEART AND SOUL CONCORD 32048
5	4	11	1	1	HERBIE HANCOCK THE IMAGINE PROJECT HANCOCK 0001*
6	6	7	1	1	BRIAN CULBERTSON XII GRP 014460/VGM
7	5	20	1	1	TROMBONE SHORTY BACKTOWN VERVE FORECAST 014194/VGM
8	7	10	1	1	VARIOUS ARTISTS LEE RITENBERG'S 5 STRING THEORY CONCORD 31911
9	8	7	1	1	JAZZMASTERS JAZZMASTERS XI TRIP/TINNY TV RHYTHM 41
10	NEW				BRIAN SIMPSON SOUTH BEACH SHANACHIE 5185
11	12	50	1	1	KENNY G SUPER HITS/SONY MUSIC CUSTOM MARKETING GROUP 46252
12	9	4	1	1	GEORGE DUKE DEJA VU/INCA/HEADS UP 32031*/CONCORD
13	10	6	1	1	BOGUNITA TRANSATLANTIC R.P.M. SHANACHIE 5183
14	13	76	1	1	CHRIS BOTTI CHRIS BOTTI & BOB COLEMAN 38735/SONY MUSIC ♠
15	11	11	1	1	NORMAN BROWN SENDING MY LOVE PEAK 31327*/CONCORD

TOP CLASSICAL CROSSOVER ALBUMS™

THIS WEEK	LAST WEEK	TITLE	ARTIST	IMPRINT / DISTRIBUTING LABEL	
1	1	9	1	1	STING SPYGLASS/DECCA 014430/WARNER BROS. ♠
2	2	7	1	1	DAVID GARRETT ROCK SYMPHONIES DECCA 014442
3	3	45	1	1	THE CANADIAN TENORS THE CANADIAN TENORS DECCA 013509
4	4	66	1	1	DAVID GARRETT DAVID GARRETT DECCA 013870/UNIVERSAL CLASSICS GROUP
5	5	13	1	1	

HOT LATIN SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	19	#1 CUANDO ME ENAMORO 14 WKS ENRIQUE IGLESIAS FEAT. JUAN LUIS GUERRA (UNIVERSAL MUSIC LATIN)	
2	2	20	DIME QUE ME QUIERES BANDA EL RECODO (FONOVISA)	
3	3	12	YERBATERO JUANES (UNIVERSAL MUSIC LATIN)	
4	5	15	ALEJATE DE MI CAMILA (SONY MUSIC LATIN)	
5	4	13	NINA DE MI CORAZON LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO (DISA)	
6	6	17	EL MALO AVENTURA (PREMIUM LATIN)	
7	7	32	AL MENOS ORIGINAL BANDA EL LIMON DE SALVADOR LIZARRAGA (FONOVISA)	
8	13	8	LA DESPEDIDA DADDY Yankee (EL CARTEL/SONY MUSIC LATIN)	
9	8	8	I LIKE IT ENRIQUE IGLESIAS FEAT. PITBULL (UNIVERSAL REPUBLIC/UNIVERSAL)	
10	9	24	TE RECORDARE EL TRONO DE MEXICO (FONOVISA/MUSIVISA)	
11	11	33	NINA BONITA CHINO Y NACHO (MACHETE/UNIVERSAL MUSIC LATIN)	
12	12	18	AMARTE A LA ANTIGUA PEDRO FERNANDEZ (FONOVISA)	
13	10	23	NO PUEDO VOLVER INTOCABLE (CAPITOL ASI)	
14	15	14	LA VIDA ES ASI IVY QUEEN MACHETE/UNIVERSAL MUSIC LATIN)	
15	22	9	MILLONARIO DE AMOR SERGIO VEGA "EL SHAKA" (DISA)	
16	17	11	AL DIABLO LO NUESTRO ESPINOZA PAZ (DISA/ASL)	
17	16	22	BACHATA EN FUKUOKA JUAN LUIS GUERRA Y 440 (CAPITOL LATIN)	
18	26	6	CORAZON SIN CARA PRINCE ROYCE (TOP STOP)	
19	19	8	ARRASTRANDO LAS PATAS LARRY HERNANDEZ (FONOVISA)	
20	15	28	LA PEINADA CHUY LIZARRAGA Y SU BANDA TIERRA SINALOENSE (DISA)	
21	21	14	WAKA WAKA (THIS TIME FOR AFRICA) SHAKIRA FEAT. FRESHLYGROUND (EPIC/SONY MUSIC LATIN)	
22	48	2	GREATEST GAINER DANZA KUDURO (SON OMAR & LUZENDO MACHETE/UNIVERSAL MUSIC LATIN)	
23	29	8	NI EL DIABLO TE VA A QUERER LOS RIELEROS DEL NORTE (FONOVISA)	
24	25	9	TE COMENCE A QUERER TITO "EL BAMBINO" (SIENTE)	
25	30	15	CUANDO, CUANDO ES? JUANES MACHETE/UNIVERSAL MUSIC LATIN)	
26	24	5	LOVE THE WAY YOU LIE EMMINEM FEAT. RHIANNA (WEB/SHADY/AFTERMATH/INTERSCOPE)	
27	34	12	MI AMOR ES POBRE TONY DIZE FEAT. KEN-Y & ARCANGEL (SONY MUSIC LATIN)	
28	31	4	LA GUAGUA JUAN LUIS GUERRA Y 440 (CAPITOL LATIN)	
29	32	6	ESTOY ENAMORADO THALIA FEAT. PEDRO CAPO (SONY MUSIC LATIN)	
30	36	16	EN PREPARACION GERARDO ORTIZ (DEL/SONY MUSIC LATIN)	
31	23	14	OMG USHER FEAT. WILL LAM (LAFACE/JLG)	
32	37	4	IRRESISTIBLE WISIN & YANDEL (WY/MACHETE/UNIVERSAL MUSIC LATIN)	
33	33	3	MI NECESIDAD GRUPO MONTEZ DE DURANGO (DISA)	
34	25	11	TUS OJOS NO ME VEN JOY MONTANA (CAPITOL LATIN)	
35	27	12	NUUESTRO AMOR SERA LEYENDA ALEJANDRO SANZ (WARNER LATINA)	
36	38	3	24 HORAS DAVID BISSAL FEAT. ESPINOZA PAZ (VALER/UNIVERSAL MUSIC LATIN)	
37	43	2	LABIOS DE MIEL LUIS MIGUEL (WARNER LATINA)	
38	HOT SHOT DEBUT		ABRAZAMO MUY FUERTE MARC ANTONIO SOLIS (SONY MUSIC LATIN)	
39	NEW		DYNAMITE TAID CRUZ (MERCURY/IDJMG)	
40	NEW		LA ESCUELISTA BANDA LOS RECODITOS (DISA)	
41	46	3	SOLO JUNTO A TI CONJUNTO ATARDECER (DISA/ASL)	
42	45	2	GENTE DE ARRANQUE VOZ DE MANDO (DISA)	
43	NEW		DJ GOT US FALLIN' IN LOVE USHER FEAT. PITBULL (LAFACE/JLG)	
44	39	20	MAS ADELANTE LA ARROLLADORA BANDA EL LIMON (DISA)	
45	41	19	LA MARIA JULION ALVAREZ Y SU NORTEÑO BANDA (DISA/ASL)	
46	44	13	QUIERO QUE SEPAS PESADO (DISA/ASL)	
47	42	6	LA COMPLICIDAD CULTURA PROFETICA (LA MAFASA)	
48	NEW		ADONDE VAMOS A PARAR MARC ANTONIO SOLIS (FONOVISA)	
49	49	5	QUE BUENA TU TA FUEGO (CHOSEN FEW EMERALD)	
50	40	6	CALIFORNIA GURLS KATY PERRY FEAT. SNOOP DOGG (CAPITOL)	

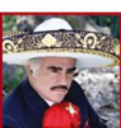
Don Omar picks up his 14th top 10 title on Latin Rhythm Airplay as "Danza Kuduro" leaps 21-9 with 1.7 million listener impressions (up 44%), according to Nielsen BDS. The track is a Spanish reworking of Portuguese hit "Vem Dançar Kuduro" by Lucento, who's featured on Omar's track.



TOP LATIN ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / PROMOTION LABEL)	CERT.
1	2	9	#1 ENRIQUE IGLESIAS 14 WKS (EPIC/SONY MUSIC LATIN)		
2	1	2	RICARDO ARJONA PODRIA HOPPER LATINA 525524		
3	3	4	ESPINOZA PAZ DEL RANCHO PARA EL MUNDO DISA 721593/UMLE		
4	4	15	MARC ANTHONY JCONOS SONY MUSIC LATIN 67402		
5	7	4	LOS INQUIETOS DEL NORTE VAMOS A DARLE CON TODO EAGLE MUSIC 3912		
6	12	4	LOS RIELEROS DEL NORTE NI EL DIABLO TE VA A QUERER FONOVISA 354546/UMLE		
7	11	6	LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO TODO DEPENDE DE TI DISA 721599/UMLE		
8	13	27	PRINCE ROYCE PRINCE ROYCE TOP STOP 30020/SONY MUSIC LATIN		
9	10	13	JUAN LUIS GUERRA Y 440 A SON DE GUERRA CAPITOL LATIN 42483		
10	8	7	SERGIO VEGA MILLONARIO DE AMOR DISA 721564/UMLE		
11	9	30	CAMILA DEJATE DE AMAR SONY MUSIC LATIN 59891		
12	14	65	AVENTURA THE LAST PREMIUM LATIN 20900/SONY MUSIC LATIN		
13	6	3	MANNY MANUEL ROYALTY DEL SON UNIVERSAL MUSIC LATINO 013344/UMLE		
14	16	34	GREATEST GAINER PEDRO FERNANDEZ (FONOVISA)		
15	5	2	CULTURA PROFETICA LA DULZURA LA MAFASA 8771		
16	15	2	GRUPO MONTEZ DE DURANGO CON ESTILO...CHICAGO STYLE DISA 721568/UMLE		
17	17	44	MARC ANTONIO SOLIS MAS DE MARCO ANTONIO SOLIS FONOVISA 354216/UMLE		
18	18	8	IVY QUEEN DRAMA QUEEN MACHETE 014536/UMLE		
19	19	22	CHINO Y NACHO MI NINA BONITA MACHETE 014142/UMLE		
20	21	42	LARRY HERNANDEZ EN VIVO DESDE CULIACAN MENDIETA/FONOVISA 570020/UMLE		
21	23	14	GERARDO ORTIZ NI HOY NI MANANA DEL 68924/SONY MUSIC LATIN		
22	27	6	PEDRO FERNANDEZ HASTA QUE EL DINERO NOS SEPARA FONOVISA 354540/UMLE		
23	25	67	WISIN & YANDEL LA REVOLUCION WY/MACHETE 012967/UMLE		
24	22	12	PESADO DESDE LA CANTINA: VOL. II DISA 726538/UMLE		
25	24	2	AKWID CLASIFICADO R MACHETE 014583/UMLE		
26	30	10	GILBERTO SANTA ROSA JREPRETEBLE SONY MUSIC LATIN 42968		
27	20	24	EL TRONO DE MEXICO QUERO DECIRTE QUE TE AMO FONOVISA 354484/UMLE		
28	38	5	PAGE SETTER LOS HURACANES DEL NORTE (EN VIVO DESDE MONTREPEY USA 70524/UMLE)		
29	31	18	JUAN GABRIEL FONOVISA 354514/UMLE		
30	29	10	CONJUNTO ATARDECER SOLO JUNTO A TI DISA 721556/UMLE		
31	28	7	VICENTE FERNANDEZ UN MEXICANO EN LA MEXICO SONY MUSIC LATIN 73056		
32	32	19	DADDY YANKEE MUNDIAL EL CARTEL 80030/SONY MUSIC LATIN		
33	26	68	ESPINOZA PAZ YO NO CANTO, PERO LO INTENTAMOS ASL/DISA 73055/UMLE		
34	33	40	PESADO DESDE LA CANTINA: VOL.III DISA 726553/UMLE		
35	39	40	JENNI RIVERA LA GRAN SENORA FONOVISA 354398/UMLE		
36	35	40	THALI PRINCE FIA SONY MUSIC LATIN 56091		
37	34	15	LARRY HERNANDEZ LARRYMANIA MENDIETA/FONOVISA 570052/UMLE		
38	RE-ENTRY		TITO "EL BAMBINO" EL PATRON SIENTE 653883/UMLE		
39	40	3	VARIOUS ARTISTS AMANECEER BAILANDO PLATINO 11097		
40	41	22	TIERRA CALI MUNDIO AMOR (CIGOBEN/ELSON/UNIVERSAL MUSIC LATINO) 6377/UMLE		
41	42	12	EL TRONO DE MEXICO REGION ENTRE AMIGOS SKALONA 6900		
42	49	45	LOS BUKIS SERIE DIAMANTE FONOVISA 354239/UMLE		
43	46	3	VARIOUS ARTISTS ENFIESTADOS Y DE LOQUERA DISA 729591/UMLE		
44	36	3	VOZ DE MANDO IMPACTOS DE ARRANQUE DISA 721583/UMLE		
45	37	13	ROCIO DURCAL MIS FAVORITAS SONY MUSIC LATIN 70909		
46	47	9	LOS BONDADOSOS 20 DEL RECORDERO D/ASMI 028		
47	53	28	CHAYANNE NO HAY IMPERABLE SONY MUSIC LATIN 61972		
48	44	14	JULION ALVAREZ Y SU NORTEÑO BANDA NI LO INTENTES DISA 721551/UMLE		
49	54	22	LOS ORIGINALES DE SAN JUAN MI PADRE QUERIDO SONY MUSIC LATIN 67194		
50	37	6	A.B. QUINTANILLA'S ALL STARZ LA VIDA DE UN GENIO CAPITOL LATIN 29847		

Regional Mexican icon Vicente Fernandez breaks the record for most solo chart entries in the 16-year history of Regional Mexican Airplay as "Miedo" opens at No. 26. His 41st appearance on the tally moves him ahead of Marco Antonio Solis, who's in second place with 40 chart hits.



REGIONAL MEXICAN AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	22	#1 DIME QUE ME QUIERES 14 WKS NINA DE MI CORAZON	
2	2	16	NINA DE MI CORAZON LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO DISA	
3	3	27	TE RECORDARE EL TRONO DE MEXICO (FONOVISA/MUSIVISA)	
4	4	34	AL MENOS ORIGINAL BANDA EL LIMON DE SALVADOR LIZARRAGA FONOVISA	
5	6	23	AMARTE A LA ANTIGUA PEDRO FERNANDEZ FONOVISA	
6	5	26	NO PUEDO VOLVER INTOCABLE CAPITOL LATIN	
7	11	11	MILLONARIO DE AMOR SERGIO VEGA "EL SHAKA" DISA	
8	8	15	AL DIABLO LO NUESTRO ESPINOZA PAZ (DISA/ASL)	
9	10	16	ARRASTRANDO LAS PATAS LARRY HERNANDEZ FONOVISA	
10	7	31	LA PEINADA CHUY LIZARRAGA Y SU BANDA TIERRA SINALOENSE DISA	
11	9	32	EL ENAMORADO LOS TITANES DE DURANGO DISA	
12	15	10	NI EL DIABLO TE VA A QUERER LOS RIELEROS DEL NORTE FONOVISA	
13	13	38	ANDO BIEN PERO BANDA LOS RECODITOS DISA	
14	12	43	CARITA DE ANGEL LARRY HERNANDEZ MENDIETA/FONOVISA/MUSIVISA	
15	17	18	EN PREPARACION GERARDO ORTIZ (DEL/SONY MUSIC LATIN)	
16	16	7	MI NECESIDAD GRUPO MONTEZ DE DURANGO DISA	
17	14	32	COMANDOS DEL M.P. (500 BALAZOS) VOZ DE MANDO DISA	
18	18	24	POR QUE ME HACES LLORAR? JUAN GABRIEL FONOVISA	
19	32	3	GREATEST GAINER LA ESCUELISTA (BANDA LOS RECODITOS) DISA	
20	22	10	GENTE DE ARRANQUE VOZ DE MANDO DISA	

TROPICAL AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	19	#1 CUANDO ME ENAMORO 2 WKS ENRIQUE IGLESIAS FEAT. JUAN LUIS GUERRA (UNIVERSAL MUSIC LATIN)	
2	2	30	EL MALO AVENTURA PREMIUM LATIN	
3	7	13	CUANDO, CUANDO ES? JUANES MACHETE/UNIVERSAL MUSIC LATIN)	
4	4	8	TE COMENCE A QUERER TITO "EL BAMBINO" SIENTE	
5	3	22	BACHATA EN FUKUOKA JUAN LUIS GUERRA Y 440 CAPITOL LATIN)	
6	8	37	NINA BONITA CHINO Y NACHO MACHETE/UNIVERSAL MUSIC LATIN)	
7	6	17	LOCO JOWELL & RANDY WY/MACHETE/UNIVERSAL MUSIC LATIN)	
8	5	15	QUE BUENA TU TA FUEGO (CHOSEN FEW EMERALD)	
9	10	42	STAND BY ME PRINCE ROYCE TOP STOP	
10	9	25	TE SIENTO WISIN & YANDEL WY/MACHETE/UNIVERSAL MUSIC LATIN)	
11	16	8	GREATEST GAINER LA DESPEDIDA (DADDY YANKEE EL CARTEL/SONY MUSIC LATIN)	
12	11	10	YERBATERO JUANES UNIVERSAL MUSIC LATIN)	
13	18	23	24 HORAS DAVID BISSAL M.P./J.V.N./J. & N.	
14	14	14	LA VIDA ES ASI IVY QUEEN MACHETE/UNIVERSAL MUSIC LATIN)	
15	12	13	LAUDANO ELVIS MARTINEZ UNIVERSAL MUSIC LATIN)	
16	17	4	I LIKE IT ENRIQUE IGLESIAS FEAT. PITBULL UNIVERSAL REPUBLIC	
17	20	13	MI AMOR ES POBRE TONY DIZE FEAT. KEN-Y & ARCANGEL SONY MUSIC LATIN)	
18	21	7	CORAZON SIN CARA PRINCE ROYCE TOP STOP	
19	19	22	TUS PROMESAS DE AMOR TITO NUESTRO 2MG/SONY MUSIC LATIN)	
20	35	3	LA GUAGUA JUAN LUIS GUERRA Y 440 CAPITOL LATIN)	

BETWEEN THE BULLETS SLOW AND STEADY FOR PRINCE ROYCE



Newcomer Prince Royce sits atop Tropical Albums as his self-titled debut moves 3-1 in its 27th week on the chart—the second-longest climb to No. 1 in the tally's history. Only Celia Cruz's "Hits Mix" took longer; it hit No. 1 in its 35th week in 2003. "Prince Royce" bowed at No. 3 (March 20) and has been in the top five until moving 2,000 copies this week (up 11%, according to Nielsen SoundScan) to reach No. 1. On Top Latin Albums, the set jumps 13-8—its second week in the top 10. —Rauli Ramirez

HOT LATIN SONGS: 123 stations; 655 regional Mexican; 28 Latin pop; 18 tropical; 8 Latin rhythm are electronically monitored 24 hours a day, 7 days a week. TOP LATIN ALBUMS: See Charts Legend on billboard.biz for rules and explanations. All charts © 2010, © Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

JAPAN		ALBUMS		(HANSHIN/SOUNDSCAN JAPAN/ PLANTCHECK) SEPTEMBER 6, 2010	
THIS WEEK	LAST WEEK				
1	1	KOBUKURO	ALL SINGLES BEST (FIRST LTD EDITION)	WARNER	
2	NEW	KOICHI DOMOTO	BPM (CD/DVD LTD ED. A)	JOHNNY'S ENTERTAINMENT	
3	NEW	KOICHI DOMOTO	BPM (CD/DVD LTD ED. B)	JOHNNY'S ENTERTAINMENT	
4	3	ARASHI	BOKU NO AITEIRU FUKU J-STORM		
5	NEW	KOICHI DOMOTO	BPM JOHNNY'S ENTERTAINMENT		
6	2	KOBUKURO	ALL SINGLES BEST	WARNER	
7	NEW	INFINITY 16	LOVE (LTD ED.)	UNIVERSAL	
8	5	RIP SLYME	GOOD TIMES	WARNER	
9	4	KOSHI INABA	HADOU (CD/DVD LTD ED.)	VERMILLION	
10	7	KANA NISHINO	10 LOVE	SONY MUSIC	

UNITED KINGDOM		ALBUMS		(THE OFFICIAL UK CHARTS CO.) SEPTEMBER 6, 2010	
THIS WEEK	LAST WEEK				
1	NEW	KATY PERRY	TEENAGE DREAM	CAPITOL	
2	1	EMINEM	RECOVERY	WEB/SHADDOY/AFTERMATH/INTERSCOPE	
3	27	BIFFY CLYRO	ONLY REVOLUTIONS	14TH FLOOR	
4	7	MUMFORD & SONS	SIGH NO MORE		
5	4	ARCADE FIRE	THE SUBURBS	MERGE	
6	NEW	PRETTY RECKLESS	LIGHT ME UP	INTERSCOPE	
7	NEW	DISTURBED	ASYLUM REPRISÉ		
8	6	LADY GAGA	THE FAME	STREAMLINE/KONLME/CHERRYTREE/INTERSCOPE	
9	5	ELIZA DOOLITTLE	ELIZA DOOLITTLE	PARLOPHONE	
10	2	PLAN B	THE DEFORMATION OF STRICKLAND BANKS	679	

GERMANY		ALBUMS		(MEDIA CONTROL) SEPTEMBER 6, 2010	
THIS WEEK	LAST WEEK				
1	NEW	WIR SIND HELDEN	BRING MICH NACH HAUSE	SONY MUSIC	
2	NEW	HURTS	HAPPINESS	SONY MUSIC	
3	1	UNHEILIG	GROSSES FREIZEIT INTERSTAR/FANSATION		
4	NEW	DISTURBED	ASYLUM REPRISÉ		
5	NEW	KATY PERRY	TEENAGE DREAM	CAPITOL	
6	NEW	REAMONN	ELEVEN	CAPITOL	
7	3	A-HA	25	WARNER	
8	NEW	PHILIPP POISEL	BIS NACH YOULOUSE	ROUGH TRADE	
9	2	IRON MAIDEN	THE FINAL FRONTIER	EMI	
10	NEW	KIM WILDE	COME OUT AND PLAY	SONY MUSIC	

EUROPEAN HOT 100 SINGLES				(US GLOBAL MEDIA/BILLBOARD) SEPTEMBER 18, 2010	
THIS WEEK	LAST WEEK				
1	3	WE NO SPEAK AMERICANO	YOLANDA BE COOL & DCUP SWEAT IT OUT!		
2	2	LOVE THE WAY YOU LIE	EMINEM FEAT. RIHANNA	WEB/SHADDOY/AFTERMATH/INTERSCOPE	
3	1	WAKA WAKA (THIS TIME FOR AFRICA)	SHAKIRA FT. FRESHLYGROUND	EPIC	
4	5	DYNAMITE	TAIO CRUZ 4TH & BROADWAY/ISLAND		
5	4	CLUB CAN'T HANDLE ME	FLO RIDA FT. DAVID GUETTA	POE BOY/ATLANTIC	
6	7	CALIFORNIA GURLS	KATY PERRY FT. SNOOP DOGG	CAPITOL	
7	8	ALEJANDRO	LADY GAGA	STREAMLINE/KONLME/CHERRYTREE/INTERSCOPE	
8	NEW	PLEASE DON'T LET ME GO	OLLY MURS	EPIC/SYSCO	
9	6	I LIKE IT	ENRIQUE IGLESIAS FEAT. PITBULL	INTERSCOPE	
10	NEW	TEENAGE DREAM	KATY PERRY	CAPITOL	
11	NEW	MIGNON MIGNON	RENE SAURE	FOX MOBILE	
12	10	WONDERFUL LIFE	HURTS	ROCA	
13	9	WAVIN' FLAG	K'NAAN	AS&O/TONE	
14	22	BEAUTIFUL MONSTER	NE-YO	ISLAND/DEF JAM	
15	11	AMAZING	INNA	ROTON 3	BEAT/ALL AROUND THE WORLD
16	12	GETTIN' OVER YOU	DAVID GUETTA & CHRIS WILHELM	FT. PERDIZ/RAF GUM/WRG	
17	13	ALL THE LOVERS	KYLIE MINOGUE	PARLOPHONE	
18	14	STEREO LOVE	EDWARD MAYA FT. VIKI JIDULINA	MAYAVIN	
19	17	ALORS ON DANSE	STROMAE	VERTIGO/MOSAERT	
20	19	AIRPLANES	808 FT. MILEY WILLIAMS	REBEL/ROCKAWAY/HUSTLER/LAWR	

EURO DIGITAL SONGS				(NIELSEN SOUNDSCAN INTERNATIONAL) SEPTEMBER 18, 2010	
THIS WEEK	LAST WEEK				
1	14	TEENAGE DREAM	KATY PERRY	CAPITOL	
2	1	DYNAMITE	TAIO CRUZ	4TH & BROADWAY/ISLAND	
3	2	LOVE THE WAY YOU LIE	EMINEM FT. RIHANNA	WEB/SHADDOY/AFTERMATH/INTERSCOPE	
4	3	WE NO SPEAK AMERICANO	YOLANDA BE COOL & DCUP SWEAT IT OUT!		
5	17	PLEASE DON'T LET ME GO	OLLY MURS	SONY MUSIC	
6	4	CLUB CAN'T HANDLE ME	FLO RIDA FT. DAVID GUETTA	POE BOY/ATLANTIC	
7	5	WAKA WAKA (THIS TIME FOR AFRICA)	SHAKIRA FT. FRESHLYGROUND	EPIC	
8	7	AIRPLANES	808 FT. MILEY WILLIAMS	REBEL/ROCKAWAY/HUSTLER/LAWR	
9	10	BILLIONAIRE	THANE MOODY	NAPPY BOY/DECA/DANCEFIELD BY HAVEN	
10	11	CALIFORNIA GURLS	KATY PERRY FT. SNOOP DOGG	CAPITOL	
11	NEW	YOU TOOK MY HEART	PEPPER & PIANO	MUST BE THE MUSIC	
12	8	BEAUTIFUL MONSTER	NE-YO	DEF JAM	
13	6	GREEN LIGHT	ROLL DEEP	JAYDINE/VIRGIN	
14	9	KATY ON A MISSION	KATY B	AMMUNITION	
15	13	ALEJANDRO	LADY GAGA	STREAMLINE/KONLME/CHERRYTREE/INTERSCOPE	

FRANCE		ALBUMS		(SNEP/IFOP/TITE-LIVE) SEPTEMBER 7, 2010	
THIS WEEK	LAST WEEK				
1	1	YANNICK NOAH	FRONTIERS	COLUMBIA	
2	NEW	MICHEL SARDOU	ETRE UNE FEMME	2010 MERCURY	
3	14	KATY PERRY	TEENAGE DREAM	CAPITOL	
4	2	ZAZ	ZAZ PLAY ON		
5	6	THE BLACK EYED PEAS	THE E.N.D.	INTERSCOPE	
6	3	LES ARTISTES	SPIRITUS DEI TP1	MUSIQUE	
7	5	COEUR DE PIRATE	COEUR DE PIRATE	DISQUES DARE TO CARE	
8	8	BEN LONCLE SOUL	BEN LONCLE SOUL	MOTOWN	
9	9	LADY GAGA	THE FAME	STREAMLINE/KONLME/CHERRYTREE/INTERSCOPE	
10	7	MUSE	THE RESISTANCE	A&E/HELIUM 3/WARNER	

CANADA		ALBUMS		(NIELSEN BDS/SOUNDSCAN) SEPTEMBER 18, 2010	
THIS WEEK	LAST WEEK				
1	NEW	JOHNNY REID	A PLACE CALLED LOVE	JOHNNY MAC/EMI	
2	NEW	DISTURBED	ASYLUM REPRISÉ	WARNER	
3	1	KATY PERRY	TEENAGE DREAM	CAPITOL/EMI	
4	2	EMINEM	RECOVERY	WEB/SHADDOY/AFTERMATH/INTERSCOPE/UNIVERSAL	
5	4	ARCADE FIRE	THE SUBURBS	SONOYX	
6	NEW	VARIOUS ARTISTS	WORLD'S BEST SOUNDS	RAYMOND BRAUN/ISLAND	
7	5	JUSTIN BIEBER	MY WORLD	28 SCHOOLBOY/RAYMOND BRAUN/ISLAND/UNIVERSAL	
8	3	IRON MAIDEN	THE FINAL FRONTIER	EMI	
9	17	SOUNDTRACK	CAMP ROCK 2 - THE FINAL JAM	EMI	
10	6	KESHA	ANIMAL	MEMOSABE/RC/SONY MUSIC	

AUSTRALIA		ALBUMS		(ARIA) SEPTEMBER 8, 2010	
THIS WEEK	LAST WEEK				
1	NEW	KATY PERRY	TEENAGE DREAM	CAPITOL	
2	NEW	DISTURBED	ASYLUM REPRISÉ		
3	NEW	JIMMY BARNES	RAGE AND RUIN	LIBERATION	
4	1	EMINEM	RECOVERY	WEB/SHADDOY/AFTERMATH/INTERSCOPE	
5	NEW	CHILDREN COLLIDE	THEORY OF EVERYTHING	UNIVERSAL	
6	2	STAN WALKER	FROM THE INSIDE OUT	SONY MUSIC	
7	3	BLISS N ESO	RUNNING ON AIR	ILLUSIVE SOUNDS	
8	7	WASHINGTON	I BELIEVE YOU LIAR	MERCURY	
9	8	KYLIE MINOGUE	APHRODITE	PARLOPHONE	
10	9	SLASH	SLASH OIK	HAYD/SONY MUSIC	

EURO DIGITAL SONGS SPOTLIGHT				DENMARK	
THIS WEEK	LAST WEEK				
1	1	LOVE THE WAY YOU LIE	EMINEM FT. RIHANNA	WEB/SHADDOY/AFTERMATH/INTERSCOPE	
2	3	WAKA WAKA (THIS TIME FOR AFRICA)	SHAKIRA FT. FRESHLYGROUND	EPIC	
3	2	YOU & ME	ELECTRIC LADY LAB	MERMAID/SONY MUSIC	
4	NEW	F**K YOU (FORGET YOU)	CEE LO GREEN	ELEKTRA	
5	7	IMPOSSIBLE	SHONTELLE	SRP/SRC/UNIVERSAL	MOTOWN
6	4	HEAT WAVE	ALPHABET	COPENHAGEN	
7	5	AIRPLANES	808 FT. MILEY WILLIAMS	REBEL/ROCKAWAY/HUSTLER/LAWR	
8	6	VIVI TO	MEDINA	LABELMADE/AT TACK	
9	10	MORTEN	DE ENESTE TO	COPENHAGEN/SONY MUSIC	
10	RE	ALEJANDRO	LADY GAGA	STREAMLINE/KONLME/CHERRYTREE/INTERSCOPE	

EUROPEAN ALBUMS				(US GLOBAL MEDIA/BILLBOARD) SEPTEMBER 18, 2010	
THIS WEEK	LAST WEEK				
1	NEW	KATY PERRY	TEENAGE DREAM	CAPITOL	
2	1	IRON MAIDEN	THE FINAL FRONTIER	EMI	
3	2	EMINEM	RECOVERY	WEB/SHADDOY/AFTERMATH/INTERSCOPE	
4	3	ARCADE FIRE	THE SUBURBS	MERGE	
5	4	LADY GAGA	THE FAME	STREAMLINE/KONLME/CHERRYTREE/INTERSCOPE	
6	5	DAVID GUETTA	ONE LOVE	GUM/VIRGIN	
7	NEW	DISTURBED	ASYLUM	WARNER BROS.	
8	10	MUMFORD & SONS	SIGH NO MORE	ISLAND	
9	NEW	WIR SIND HELDEN	BRING MICH NACH HAUSE	SONY MUSIC	
10	NEW	HURTS	HAPPINESS	SONY MUSIC	
11	7	UNHEILIG	GROSSES FREIZEIT	INTERSTAR/FANSATION	
12	100	BIFFY CLYRO	ONLY REVOLUTIONS	14TH FLOOR	
13	74	YANNICK NOAH	FRONTIERS	COLUMBIA	
14	13	STING	SYMPHONICITIES	UMG	
15	9	MUSE	THE RESISTANCE	A&E/HELIUM 3/WARNER	

ITALY		ALBUMS		(NIELSEN) SEPTEMBER 3, 2010	
THIS WEEK	LAST WEEK				
1	1	IRON MAIDEN	THE FINAL FRONTIER	EMI	
2	2	LIGABUE	ARRIVEDACI	MOSTRO! WARNER BROS.	
3	3	VASCO ROSSI	VASCO LONDON	INSTANT LIVE 04.05.2010	CAPITOL
4	12	STING	SYMPHONICITIES	CHERRYTREE/DG	
5	7	GIGI D'ALESSIO	SEMPLICEMENTE	S&I	
6	6	LITFIBA	STATO LIBERO	DI LITFIBA T.E.D	
7	8	CESARE CREMONINI	1999 - 2010	THE GREATEST HITS	WARNER BROS.
8	5	BIAGIO ANTONACCI	INASPETTATA	EMIS	
9	15	DAVID GUETTA	ONE LOVE	GUM/VIRGIN	
10	4	SHAKIRA	SHE WOLF	SONY MUSIC	LATIN/EPIC

SPAIN		ALBUMS		(PROMUSICAE/MEDIA) SEPTEMBER 8, 2010	
THIS WEEK	LAST WEEK				
1	2	DAVID GUETTA	ONE LOVE	GUM/VIRGIN	
2	1	IRON MAIDEN	THE FINAL FRONTIER	EMI	
3	NEW	CELTAS CORTOS	INTROVERSIONES	DRO	
4	NEW	KATY PERRY	TEENAGE DREAM	CAPITOL	
5	3	ALEJANDRO SANZ	PARADIS EXPRESS	00	
6	4	LADY GAGA	THE FAME	STREAMLINE/KONLME/CHERRYTREE/INTERSCOPE	
7	11	SOUNDTRACK	CAMP ROCK 2 - THE FINAL JAM	EMI	
8	5	CHAYANNE	NO HAY IMPOSIBLES	SONY MUSIC	
9	13	JUSTIN BIEBER	MY WORLDS	SCHOOLBOY/RAYMOND BRAUN/ISLAND	
10	15	ARCADE FIRE	THE SUBURBS	MERGE	

MEXICO		ALBUMS		(BIMSA) SEPTEMBER 4, 2010	
THIS WEEK	LAST WEEK				
1	1	IRON MAIDEN	THE FINAL FRONTIER	EMI	
2	2	ENRIQUE IGLESIAS	EUPHORIA	INTERSCOPE	
3	3	THALIA	PRIMERA FILA	SONY MUSIC	
4	4	CAMILA	DEARTE DE AMAR	SONY MUSIC	
5	5	LA ARROLLADA BANDA EL LIMON	TODD DEPENDE DE TI	DISA/UNIVERSAL	
6	6	MARC ANTHONY	ICONS	SONY MUSIC	
7	7	PESADO	DESDE LA CANTINA	VOLZ DISA/UNIVERSAL	
8	8	JUSTIN BIEBER	MY WORLDS	SCHOOLBOY/RAYMOND BRAUN/ISLAND	
9	9	VARIOUS ARTISTS	LO SENCIAL DE SUPER EXITOS VOL.2	SONY MUSIC	
10	83	PATY CANTU	AFORTUNADAMENTE NO ERES EMI		

EURO DIGITAL SONGS SPOTLIGHT				DENMARK	
THIS WEEK	LAST WEEK				
1	1	LOVE THE WAY YOU LIE	EMINEM FT. RIHANNA	WEB/SHADDOY/AFTERMATH/INTERSCOPE	
2	3	WAKA WAKA (THIS TIME FOR AFRICA)	SHAKIRA FT. FRESHLYGROUND	EPIC	
3	2	YOU & ME	ELECTRIC LADY LAB	MERMAID/SONY MUSIC	
4	NEW	F**K YOU (FORGET YOU)	CEE LO GREEN	ELEKTRA	
5	7	IMPOSSIBLE	SHONTELLE	SRP/SRC/UNIVERSAL	MOTOWN
6	4	HEAT WAVE	ALPHABET	COPENHAGEN	
7	5	AIRPLANES	808 FT. MILEY WILLIAMS	REBEL/ROCKAWAY/HUSTLER/LAWR	
8	6	VIVI TO	MEDINA	LABELMADE/AT TACK	
9	10	MORTEN	DE ENESTE TO	COPENH	

EXECUTIVE TURNTABLE

Send submissions to: exec@billboard.com

RECORD COMPANIES: Island Def Jam Music Group promotes **Leesa Brunson** to VP of A&R operations. She was senior director.

Razor & Tie Entertainment elevates **John P. Luneau** to VP of business and legal affairs. He was senior counsel.

DISTRIBUTION: Universal Music Group Distribution ups **Kristen Bender** to senior director of product development. She was director.



TOURING: Facility management company Global Spectrum names **Claudio Oliveira** assistant GM of Sun National Bank Center in Trenton, N.J. He was GM of Virtua Center Flyers Skate Zone in Voorhees, N.J.

Facility management company VenuWorks names **Gene Felling** Western regional VP and GM of the Forum in Inglewood, Calif. He was COO/GM of Broomfield Sports and Entertainment in Broomfield, Colo.

DIGITAL: INgrooves promotes **Liz Angelucci** to director of corporate communications. She was executive coordinator of the company's executive management team.

MANAGEMENT: Music industry veteran **John Ettinger** announces the formation of artist management and consulting firm **Ettinger Talent Associates**. He was senior director of national promotion at Lyric Street Records.

RADIO: Premiere Radio Networks taps **Bill May** as VP of programming for "Sixx Sense With Nikki Sixx" and "The Side Show Countdown With Nikki Sixx." He was OM at Clear Channel in Albuquerque, N.M.

RELATED FIELDS: MTV promotes **Nancy Tellet** to senior VP of research and consumer insights for Latin America, Canada and the U.S. Hispanic market. She was VP of consumer research at Tr3s: MTV, Musica y Mas (formerly MTV Tr3s).

Music Choice appoints **Mike Corry** director of advertising sales. He was an account executive at Comcast Networks.

—Edited by Mitchell Peters

GOODWORKS

SOLES4SOULS, FRANTI COLLECTING SHOES FOR CHARITY

Five years ago, Wayne Elsey, former president of Canadian footwear company Kodiak, began collecting shoes for the Asian tsunami victims. Soon after, he left his post to expand his charity efforts by starting Nashville-based nonprofit Soles4Souls, an organization devoted to giving shoes to those in need.

"We try to put shoes on the 300 million children around the world that don't have shoes," he says, noting that the charity has distributed nearly 12 million pairs.

The organization recently partnered with Michael Franti, who decided to go shoeless 10 years ago. With the goal of collecting 100,000 pairs of shoes, Franti will designate nine cities on his fall tour as the Barefoot Concert Series. Fans can donate footwear at the concerts, and for those who donate \$1, Soles4Souls will give a pair of shoes to someone in need.

Elsey is encouraging concert-goers to clean out their closets. "There are 1.6 billion pairs of shoes sitting in Americans' closets that aren't being worn," he says.

Fans can also visit Soles4Souls.org to find local donation drop locations.

—Mitchell Peters

BACKBEAT



Faith Evans

stopped by Emmis Studios in New York to visit Lanny Green at his syndicated "KISSing After Dark" radio show after headlining Green's sixth annual Family Day in Brooklyn's Von King Park Aug. 29. Her new single, "Gone Already," is paving the way for the Oct. 5 release of her long-awaited new CD, "Something About Faith." PHOTO: A.J. MILLER



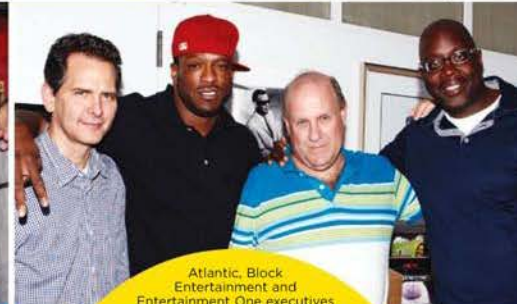
On Sept. 6 at Millions of Milkshakes in Los Angeles' Westfield Culver City Mall during the launch of Call Swag District's own milkshake, called Swagger Stupid, the group caught up with **La Toya Jackson** and gave her an impromptu lesson on how to Dougie. Jackson came to show her support for the act's new single, "Where You Are," which samples Michael Jackson's 1972 song "I Wanna Be Where You Are." From left are Call Swag's **M Bone** and **Smoove**; Jackson; and Call Swag's **Yung** and **Jayare**. PHOTO: MILLIONS OF MILKSHAKES



On Sept. 7, a week ahead of the release of its fourth studio album, "A Thousand Suns," rock band Linkin Park invited fans and members of the music industry to preview the set at Los Angeles' 1,300-capacity Music Box at the Henry Fonda Theater. From left: Billboard correspondent **Mitchell Peters**, Rage Against the Machine's **Tom Morello**, Columbia Records co-chairman **Rick Rubin**, Linkin Park's **Mike Shinoda** and Billboard director of special features/West Coast sales **Aki Kaneko**. PHOTO: BILLBOARD



Nate Walka made his musical debut Aug. 17 at Door 44 in Atlanta. Walka is responsible for "Blame It," performed by Jannet Fox, and Trey Songz' "Say Aah." Singer/songwriter Sean Garrett, producer **Drumma Boy**, R.L. from R&B group Next and **Shawty Lo** were among the attendees, with **DJ Drama** and **Baby Yu** spinning tunes all night. Walka is releasing his album "One Hellava Night" later this year. Shown after the event are (from left) **Drumma Boy**, **Shawty Lo**, **DJ Drama** and **Walka**. PHOTO: DJ BING and FORREST HASBROOK



Atlantic, Block Entertainment and Entertainment One executives sealed a new deal to release Bad Boy artist Gorilla Zoe's album "King Kong" on Oct. 26. From left: Atlantic Records CEO **Craig Kallman**, Block Entertainment CEO **Russell "Block" Spencer**, Entertainment One Music president **Alan Grunblatt** and Atlantic Records executive VP/head of urban music **Michael Kyser**. PHOTO: EONE MUSIC



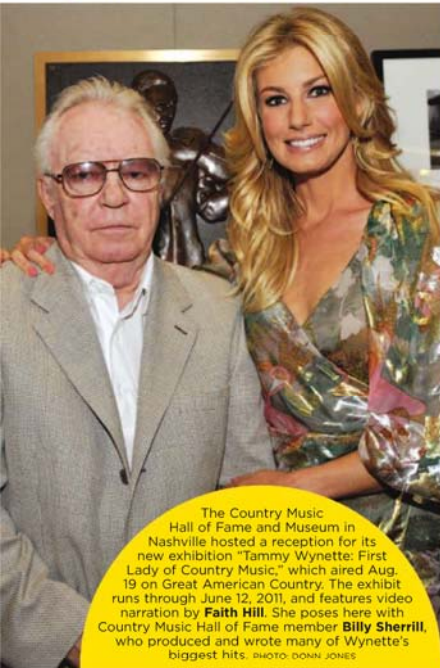
Far*East Movement hosted an album listening party Aug. 26 at Above Allen in the Thompson LES Hotel in New York. The group worked with artists and producers including Ryan Tedder, Snoop Dogg, Lil Jon, Kerli, Hilson, Pitbull and Bruno Mars on its blend of hip-hop/electro/dance music. Its first single, "Like a G6," is No. 21 on the Billboard Hot 100. The group has already had several songs placed in TV and film, including "Entourage," "CSI," "Gossip Girl" and "Get Him to the Greek," before it releases its debut album, "Free Wired," Oct. 12 on Cherrytree/Interscope Records. From left: Far*East Movement's **Prohgress**, **Jonathan Yip** and **Jeremy Reeves** of production team Stereotypes, Far*East Movement's **J-Spliff** and **DJ Virman**, Billboard.com news editor **Monica Herrera**, Far*East Movement's **KeV Nish**, Stereotypes' **Ray Romulus**, Billboard contributor **Michael Menachem** and Stampede Management principals **Russell Redeaux** and **Ted Chung**. PHOTO: TRANSPARENT AGENCY



On Sept. 7 at London's Grosvenor House, the xx was named the winner of the 2010 Barclaycard Mercury Prize for album of the year. Judges chairman Simon Frith commented, "The xx have a unique sense of time and space—urban and enigmatic. The result is a wonderfully atmospheric album: sparse, urgent, hypnotic and powerful." The Mercury Prize recognizes and celebrates music in the United Kingdom. Albums released between July 2009 and July 2010 were eligible for this year's prize. From left: The xx producer/programmer **Jamie Smith**, guitarist/vocalist **Romy Madley Croft** and bassist/vocalist **Oliver Sim**. PHOTO: BARCLAYCARD MERCURY PRIZE



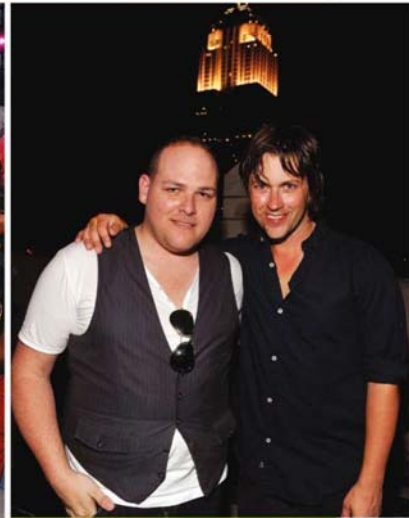
During an intimate evening at the Grammy Museum in Los Angeles Aug. 30 **Mavis Staples** chatted with Grammy Foundation VP **Scott Goldman** and reminisced about her career. Staples recalled wanting to become a nurse after high school instead of returning to the road with her family's group, the Staple Singers. But her father, Pops Staples, convinced her to continue performing, saying, "You're already a nurse, healing people with your singing." The self-described "living witness" to the civil rights movement also discussed working with Prince and her heralded voice: "A lot of people sing from the top of their heads. I have to go inside and sing from my heart." That's what she did following a brief Q&A session with the audience, belting out four songs, including the title track from her new album, "You Are Not Alone," due Sept. 14. PHOTO: BECKY SAPP



The Country Music Hall of Fame and Museum in Nashville hosted a reception for its new exhibition "Tammy Wynette: First Lady of Country Music," which aired Aug. 19 on Great American Country. The exhibit runs through June 12, 2011, and features video narration by **Faith Hill**. She poses here with Country Music Hall of Fame member **Billy Sherrill**, who produced and wrote many of Wynette's biggest hits. PHOTO: DONN JONES



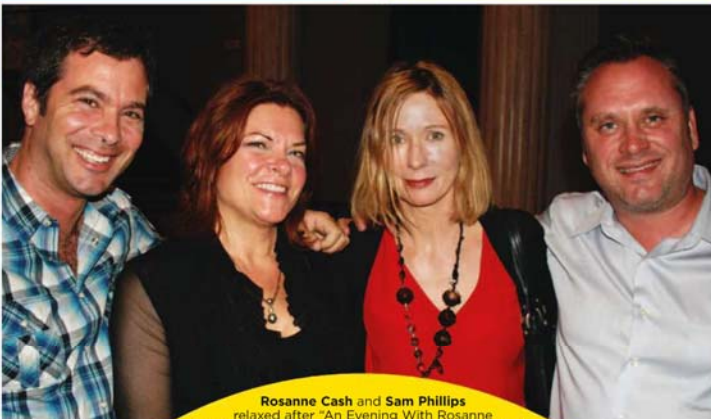
On Aug. 30, **Mary J. Blige** visited BET's "106 & Park" during its "back to school" week to promote her Foundation for the Advancement of Women Now (FFAWN) program. Blige says that she and Foundation Media founder Steve Stoute created the organization in 2007 because she believes that "every young woman, if given encouragement and a helping hand... can reach her greatest potential. It is my great hope that FFAWN will be a vehicle to help other women reach greater heights despite their environment, despite low self-esteem, despite their immediate circumstances." From left: Jive artist **Jazmine Sullivan**, Blige, and "106 & Park" co-hosts **Rocsi** and **Terrence J.** PHOTO: BRAD BARRETT/PICTUREGROUP



On Aug. 31, the OpenA.I.R. Summer Concert Series at the Atlas New York City rooftop for an audience of Atlas residents. Miller entertained the crowd with songs from his 2009 self-titled record along with some older favorites. Miller, who's also a member of alt-country band Old 97's, is shown after his performance with event organizer **Michael Morris**, president of Concierge Service International. PHOTO: THEO WARGO/GETTY IMAGES



With Universal Music widely expected to acquire rights to Queen's catalog outside of North America in early 2011, it's not surprising that Universal Music Group International staffers in London got into the spirit of "Freddie for a Day" Sept. 3. The event celebrated late Queen frontman Freddie Mercury (who would have turned 64 on Sept. 5) and raised awareness for the Mercury Phoenix Trust charity, established in his memory to fight HIV/AIDS worldwide. Pictured after donning replicas of one of Mercury's signature stage outfits are (from left) Universal Strategic Marketing head of digital **Emma Fulford**, marketing director **Andrew Daw**, digital junior product manager **Luke Armitage**, licensing manager **Kate Hudspeth** and TV product manager **Kathryn Gilfeather**. PHOTO: CHRIS TAYLOR



Rosanne Cash and **Sam Phillips** relaxed after "An Evening With Rosanne Cash: In Conversation With Marc Weingarten," held Aug. 16 at the Saban Theatre in Beverly Hills, Calif. The gathering celebrated the publication of Cash's autobiography "Composed," which debuted at No. 20 on the New York Times Best Sellers list. Phillips, who now shares the same music publisher as Cash (Notable Music), is finishing work on her fifth EP, as well as a full-length release, as part of her Long Play project, an online art and music installation. From left: Notable Music's **Tom DeSavia**, Cash, Phillips and Notable Music's **Damon Booth**. PHOTO: DARREN BOOTH

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