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

PERFORMANCE AWARDS

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

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

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

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

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

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

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

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



PUBLISHER OF THE YEAR Alvani Music Publishing



SESAC LEGACY AWARD Aleks Syntek

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

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

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

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

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



SONGWRITER OF THE YEAR Jeronimo Sada

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

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

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

SESAC AWARDS OF DISTINCTION

SESAC Latina Visionary Award: Echo

SESAC Latina Spirit of Mexico Award: German Montero

SESAC Latina Spirit of Mexico Award: Alacranes Musical

#1 AWARDS

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

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

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



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ADULT TOP 40
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HOT CHRISTIAN AC SONGS
CHRISTIAN CHR
HOT GOSPEL SONGS
HOT DANCE CLUB SONGS
HOT DANCE AIRPLAY
SMOOTH JAZZ SONGS
HOT LATIN SONGS
HOT MASTER RINGTONES
THIS WEEK ON .biz
TOP POP CATALOG
TOP MUSIC VIDEO SALES

		ON THE CH
	PAGE	ARTIST / TITLE
00	34	EMINEM / RECOVERY
١T	36	BLACK VEIL BRIDES / WE STITCH THESE WOUNDS
AL	36	EMINEM / RECOVERY
ET	36	KIDZ BOP KIDS / KIDZ BOP 18
IS	37	EDWARD SHARPE & MAGNET
٩Y	41	LADY ANTEBELLUM / NEED YOU NOW
ss	41	DIERKS BENTLEY /
P	42	EMINEM / RECOVERY
N	44	NEWSBOYS / BORN AGAIN
EL	44	MARVIN SAPP / HERE I AM
IC	45	LADY GAGA / THE FAME
zz	45	MICHAEL BUBLE / CRAZY LOVE
z	45	BRIAN CULBERTSON /
AL	45	ANDRE RIEU & HIS ORCHEST FOREVER VIENNA
R	45	STING / Symphonicities
D	45	CELTIC WOMAN / SONGS FROM THE HEART
IN	46	ENRIQUE IGLESIAS / EUPHORIA
	PAGE	ARTIST / TITLE
00	38	EMINEM FEATURING RIHANN
22.276		LOVE THE WAT TOO LIE

39 39

37

40

40

40

40

40

40

41

42

42

42

42

43

44

44

44 44

45

45

45

45

7

HOT VIDEOCLIPS

TOP DVD SALES

1.	THE	CHARTS	5

Billboard

ARTIST / TITLE
EMINEM FEATURING RIHANNA / LOVE THE WAY YOU LIE
KATY PERRY FEATURING SNOOP DOGG / California gurls
EMINEM FEATURING RIHANNA / LOVE THE WAY YOU LIE
AUBURN FEATURING IYAZ / LA LA LA
KATY PERRY FEATURING SNOOP DOGG / California gurls
TRAIN / HEY, SOUL SISTER
KATY PERRY / California gurls
SHINEDOWN / The grow and the Butterfly
DISTURBED / ANOTHER WAY TO DIE
OZZY OSBOURNE / Let me hear you scream
CARRIE UNDERWOOD / UNDG IT
DRAKE / FIND YOUR LOVE
DRAKE / FIND YOUR LOVE
ALICIA KEYS / UN-THINKABLE (I'M READY)
NICKI MINAJ / YOUR LOVE
ALICIA KEYS / UN-THINKABLE (I'M READY)
CHRIS TOMLIN / OUR GOD
CHRIS TOMLIN / OUR GOD
CHASEN / CASTAWAY
MARVIN SAPP / THE BEST IN ME
KE\$HA / YOUR LOVE IS MY DRUG
KASKADE FEATURING HALEY / Dynasty
CHRIS STANDRING / BOSSA BLUE
ENRIQUE IGLESIAS FEAT. JUAN L. GUERRA / CUANDO ME ENAMORO
EMINEM FEATURING RIHANNA / LOVE THE WAY YOU LIE
ARTIST / TITLE

CHRIS TOMLIN / #1 RUSH / REVONO THE LIGHTED STAGE EMINEM / #1 NOT AFRAID THE BOUNTY HUNTER #1

CONTENTS



Digital Entertainment

On The Road

13 Q&A: John Simson

Global

Latin

11 Retail Track

7

8

10

12

UPFRONT THE BLACK 'PARADE'

- 5 After deaths at German dance festival, promoters brace for stricter regulations.
- 6 Legal Matters

FEATURES

TASTING THE RAINBOW 14 Acts like the Gregory Brothers remix uploaded YouTube videos into pop music hits.

- 16 DRAMA KINGS Despite its multimillion sales, Disturbed takes nothing for granted.
- ARTIST SPOTLIGHT Six acts who 19 displayed their musical wares during the Billboard Music and Advertising Conference. COVER STORY
- THE ROAD LESS TRAVELED 20 Billboard examines the touring industry's struggles amid a rough economic market.

MUSIC

25 GOIN' TO THE **CONCERT** Little Big Town builds its own

- little white churc 26 **Global Pulse**
- 27 6 Questions: Bur
- Reviews 28 30 Happening Now

Online

COM EXCLUSIVES

hottest music stars'

Katy Perry's most

outrageous outfits.

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tattoos guided by celeb

well as a photo gallery of

tat artist Kat Von D, as

IN EVERY ISSUE

- Marketplace 32
- 33 Over The Counter
- tive Turntable, Works, Backbeat

ON THE COVER: Photograph by Rachel Been

MUSIC AND **ADVERTISING**

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

HOME FRON

FILM AND TV MUSIC CONFERENCE

Billboard and the Hollywood Reporter present the Film and TV Music Conference Oct. 27-28 at Los Angeles' Hyatt Regency Century Plaza. More at: filmandtymusic conference.com.

AUGUST 7, 2010 | www.billboard.biz | 3

:h.	33	Marke
	34	Charts
пB	49	Exe≎u
		Good

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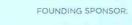
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CHOICE TO OFFER VIRTUAL PARTY

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

>>>VH1 LINKS WITH FOURSQUARE

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

>>>CELEB SITE CAMBIO LAUNCHES

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

ME AND MY GANG Big Machine Records signs Rascal Flatts

6



7

MATH ROCK Startups make sense of growing artist data





9



10

FIT FOR ROYALTY Q&A: John Simson of SoundExchange

13

>TEEN The Teen Choice



GLOBAL BY WOLFGANG SPAHR

THE BLACK 'PARADE'

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

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

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

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

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

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

Schaller couldn't be reached for comment by press time. But in an interview with the Bild newspaper, the managing director of Love Parade organizers Lopavent said the festival's security plans had been approved by Duisburg's local government. "All our obligations . . . we fulfilled 100%," he told Bild

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

in an

grounds; (inset)

music fans walk

s of thousands

to the festival

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

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

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

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

Stuart Galbraith, who promoted the 1988 Monsters of Rock festival for MCP, says the inquest into the Monsters of Rock deaths showed "that there were no set guidelines, so the inquest had no points of reference on whether everything had been done correctly or not."

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

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

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

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

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

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

Additional reporting by Tom Ferguson and Richard Smirke in London





>>>SONY MUSIC POSTS GAINS Sony Music

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

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

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

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

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

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

Button Your Lip

Of Court Ruling Against FCC Indecency Rules

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

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

children. On July 13, rock'n'roll won a round, as a New York federal appeals court told the FCC that, despite its mandate to keep the airwaves free from indecent material while kids may be watch-

ing or listening, it cannot ban so-called "fleeting expletives"—isolated outbursts of profanity—without making it very clear upfront what is allowed.

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

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

The FCC had determined that these incidents were indecent, which the commission defines as "language or material that, in context, depicts or de-

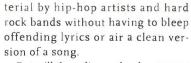
scribes, in terms patently offensive as measured by contemporary community standards for the broadcast medium, sexual or excretory organs or activities."

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

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

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

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



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

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

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

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

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

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

The band's final Lyric Street album, "Unstoppable," has sold 1.3 million units since its release in April 2009, according to SoundScan. That robust tally nonetheless represents a considerable decline from the band's commercial peak, which it achieved with its 2004 album "Feels Like Today." That album has sold 5.2 million units to date, while the 2006 followup "Me and My Gang" has racked up sales of 4.8 million and 2007's "Still Feels ulations don't apply is telling; broadcasters have their own policies and practices that are generally much more conservative than what the law permits.

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

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

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

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

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

Good" has sold 2.5 million, according to SoundScan.

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

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

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

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

Additional reporting by Wade Jessen.



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

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

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

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

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



UPFRONT

The New Equation

Analytics Services Seek To Turn Fan Engagement Data Into Insight

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

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

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

\$1 million in funding last fall and is a graduate of startup incubator TechStars.

The quantity of data that services like Next Big Sound track is staggering. Long gone are the days

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

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



age their fan relationships.

Facebook just reached 500 mil-The challenge for analytics lion users globally. New companies, therefore, is to help services will appear over time, people weed out less important which means more data to data and focus on what's most track, analyze and interpret. Gerelevant to them, which will ulolocation applications, like timately determine the value of Foursquare and Gowalla, were their data crunching.

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

> So Next Big Sound takes its many data sets and boils them down to actionable intelligence with an emphasis on visual elements. "The reason we've been able to get so far so quickly is the presentation layer," White says. So rather than present a series of numbers, the company can instantly give a record label

a screen shot of a graphic that can be used in a marketing meeting to tell a story of an artist's project, for example.

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

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

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



network data on Lady Gaga at NextBigSound.com (left)

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

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

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

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

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

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BITS&BRIEFS

AGING MILLENNIALS WILL STILL SHARE INFO ONLINE

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

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

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

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

VIDEO STREAMING **KEEPS RISING**

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

THIS	LAST WEEK	WEEKS ON CHT	TITLE COMPILED BY NICLSCN DRIGINAL ARTIST MObileScan
1		H	ALOVE THE WAY YOU LIE SWKS EMINEM FEATURING RIHANNA
2	2	10	NOT AFRAID EMINEM
3		10	CALIFORNIA GURLS KATY PERRY FEATURING SNOOP DOGG
	4	14	AIRPLANES B.O.B FEATURING HAYLEY WILLIAMS
5	б	7	RIDIN' SOLO JASON OERULO
6	7	7	YOUR LOVE NICKI MINAJ
7	5	16	OMG USHER FEATURING WILL I.AM
8	9	2.00	BILLIONAIRE TRAVIE MCCOV FEATURING BRUND MARS
9	10	*4	SMILE UNCLE KRACKER
10	12	5	PRETTY BOY SWAG SOULJA BOY TELL'EM
	T		The first charted 'tone from Enrique Iglesias (and third from Pitbull), ''I Like It,' soars 10 spots (26-16) and is the second greatest gainer of the week (plus 48%) The song also pushes to a new peak on the
			Iglesias (and third from Pitbuli), "I Like It, soars 10 spots (26-16) and is the second greatest gainer of the week (plus 48%) The song also pushes to a new peak on th Billboard Hot 100 (8-6), and is the highest
11	8	15	Iglesias (and third from Pitbuli), "I Like it, soars 10 spots (26-16) and is the second greatest gainer of the week (plus 48%). The song also pushes to a new peak on th Billboard Hot 100 (8-6), and is the highest charting song from Iglesias in nine years UN-THINKABLE (I'M READY)
11 12	8 14	15 5	Igleslas (and third from Pitbull), "I Like İt, soars 10 spots (26-16) and is the second greatest gainer of the week (plus 48%) The song also pushes to a new peak on th Billboard Hot 100 (8-6), and is the highest charting song from Iglesias In nine years
		e e	Iglesias (and third from Pitbull), "I Like it, soars 10 spots (26-16) and is the second greatest gainer of the week (plus 48%) The song also pushes to a new peak on the Billboard Hot 100 (8-6), and is the highest charting song from Iglesias in nine years UN-THINKABLE (I'M READY) ALICIA KEYS GOT YOUR BACK
12	14	5	Igleslas (and third from Pitbull), "I Like İt, soars 10 spots (26-16) and is the second greatest gainer of the week (plus 48%) The song also pushes to a new peak on the Billboard Hot 100 (8-6), and is the highest charting song from Iglesias in nine years UN-THINKABLE (I'M READY) ALICIA KEYS GOT YOUR BACK TL FEATURING KERI HILSON NEED YOU NOW
12 13	14	5 44	Iglesias (and third from Pitbuli), "I Like it, soars 10 spots (26-16) and is the second greatest gainer of the week (plus 48%). The song also pushes to a new peak on the Billboard Hot 100 (8-6), and is the highest charting song from Iglesias in nine years UN-THINKABLE (I'M READY) ALICIA KEYS GOT YOUR BACK TL FEATURING KERI HILSON NEED YOU NOW LADY ANTERLUM DEUCES
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12 13 14 15	14 3 24 11	5 44 3 0	Iglesias (and third from Pitbuli), "I Like it, soars 10 spots (26-16) and is the second greatest gainer of the week (plus 48%). The song also pushes to a new peak on th Billboard Hot 100 (8-6), and is the highest charting song from Iglesias in nine years UN-THINKABLE (I'M READY) ALICIA KEYS GOT YOUR BACK TL FEATURING KERI HILSON NEED YOU NOW LADY ANTEBELIUM DEUCES CHRIS BROWN FEATURING TYGA & KEVIN MCCALL FIND YOUR LOVE DRAKE I LIKE IT
12 13 14 15 16	14 3 24 11 26	5 44 3 0 5	Iglesias (and third from Pitbuli), "I Like it, soars 10 spots (26-16) and is the second greatest gainer of the week (plus 48%) The song also pushes to a new peak on the Billboard Hot 100 (8-6), and is the highest charting song from Iglesias in nine years UN-THINKABLE (I'M READY) ALICIA KEYS GOT YOUR BACK TL. FEATURING KEN INLSON NEED YOU NOW LADY ANTEBELLUM DEUCES CHRIS BROWN FEATURING TYGA & KEVIN MCCALL FIND YOUR LOVE DRAKE I LIKE IT ENROUE IGLESIAS FEATURING PITBULL THERE GOES MY BABY
12 13 14 15 16 17	14 3 24 11 26 15	5 44 3 0 5 17	Iglesias (and third from Pitbull), "I Like it, soars 10 spots (26-16) and is the second greatest gainer of the week (plus 48%) The song also pushes to a new peak on the Billboard Hot 100 (8-6), and is the highest charting song from Iglesias in nine years UN-THINKABLE (I'M READY) ALICIA KEYS GOT YOUR BACK TI. FEATURING KERI HILSON NEED YOU NOW LADY ANTEBELIUM DEUCES CHRIS BROWN FEATURING TYGA & KEVIN MCCALL FIND YOUR LOVE DRAKE I LIKE IT ENRIQUE IGLESIAS FEATURING PTBULL THERE GOES MY BABY USHER PRETTY GOOD AT DRINKIN' BEER



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

barely known six

months ago but

will eventually

be tracked like

Twitter is today.

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

services will add to the glut-

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

old company that helps artists man-

STASH BOX

Hitachi's new LifeStudio Mobile Plus external drive has a few special features that separate it from other ways to store digital media collections. First, its software organizes a

user's digital media on a "3D wall" for easier viewing of all of your music, video, photos and other content. That means there's no need to dig through folders one at a time. Second, the Mobile Plus has both local and online backup, which lets users access stored content from any Internet-enabled computer or smartphone. In addition, users can share content stored online by sending Web links

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

Digital Domain GLENN PEOPLES

BOXSCORE concert Grosses

		ARTIST(S) Attendance Venue, Date Capacity Promoter
1	\$1,657,045 \$173/\$100.50/	CAPITAL JAZZ FEST: GLADYS KNIGHT, LEDISI, KENNY G & OTHERS
2	\$57.50 \$1,602,537	Columbia, Md., June 4-6 three days L.M.P.
2	(£1.046.726) \$153/\$99.45	Tulloch Caledonian Stadium, Inverness, Scotland, July 17 19,229 sellout Liz Hobbs Group, CK Events
3	\$1,522,450 \$50	PHISH Merriweather Post Pavilion, Columbia, Md., June 26-27 38,000 two shows I.M.P.
4	\$1,110,587 \$275/\$125/\$75/	JAMES TAYLOR & CAROLE KING Honda Center, Anaheim, Calif., 12,793 Nederlander Concerts Live Nation
5	\$35 \$971,339	ROD STEWART
-	(£636.380) \$107.10/\$91.80	Sheffield Arena, Sheffield, 9,488 England, July 20 Sellout AEG Live
6	\$941,254 (£616.670) \$107.10/\$91.80	Echo Arena, Liverpool, England, July 21 9,205 sellout AEG Live
7	\$903,038 \$275/\$125/\$80/ \$39.50	JAMES TAYLOR & CAROLE KING Oracle Arena, Oakland, Calif., 9,892 soliduit Another Planet Entertainment
8	\$829,973	ELTON JOHN
	\$139/\$39 \$818,456	Tucson Convention Center, Tucson, Ariz., July 22 8- YUSUF ISLAM, NOXSHI
9	(\$194,953 New Zealand) \$136.30/\$102.74	CBS Canterbury Arena, Christchurch, New Zealand, July 2 7,791 8,013 Dainty Consolidated Entertainment
10	\$663,921 \$52/\$31	JUSTIN BIEBER, SEAN KINGSTON, JESSICA JARRELL, THE STUNNERS Oracle Arena, Oakland, Calif., July 17 AEG Live
11	\$656,446 \$54.80/\$34.80	JUSTIN BIEBER, SEAN KINGSTON, JESSICA JARRELL, THE STUNNERS Jobing.com Arena, Glendale, 13,818
12	\$612,960	JUSTIN BIEBER, SEAN KINGSTON, JESSICA JARRELL, THE STUNNERS
	\$75/\$30	California Mid-State Fair, Paso Robles, Calif., July 21 Bislout LISTIN DIFFERSION JESSION JESSION JESSION JESSION JESSION
13	\$555,598 \$49.50/\$29.50	JUSTIN BIEBER, SEAN KINGSTON, JESSICA JARRELL, THE STUNNERS Rose Garden, Portland, Ore., July 14 AEG Live
14	\$524,563 \$51.50/\$31.50	JUSTIN BIEBER, SEAN KINGSTON, JESSICA JARRELL, THE STUNNERS Qwest Center, Omaha, Neb., July 3 10,682 AEG Live
15	\$507,090	M3 ROCK FESTIVAL: SCORPIONS, CINDERELLA, KIX & OTHERS
	\$75/\$55/\$35 \$505,545	Merriweather Post Pavilion, Columbia, Md., June 19 9,706 LM.P. JUSTIN BIEBER, SEAN KINGSTON, JESSICA JARRELL, THE STUNNERS
16	\$503,343	U.S. Bank Arena, Cincinnati, June 26 AEG Live
17	\$493,090 \$52/\$32	JUSTIN BIEBER, SEAN KINGSTON, JESSICA JARRELL, THE STUNNERS 1 wireless Center, Moline, III., July 2 10,610 AEG Live
18	\$487,135 \$52.50/\$32.50	JUSTIN BIEBER, SEAN KINGSTON, JESSICA JARRELL, THE STUNNERS
19	\$474,092 (\$489.600 Canadian)	SANTANA, STEVE WINWOOD
	\$76.98/\$47.93 \$473,542	Bell Centre, Montreal, July 15 6,414 8.023 Evenko, Live Nation
20	(£327.940) \$54.87	Metro Radio Arena, Newcastle, England, May 31 8,630 9,043 Live Nation-U.K.
21	\$468,048 \$89.50/\$65	MICHAEL BUBLÉ Pensacola Civic Center, 6,365 Pensacola, Fla, July 13 6,800 Beaver Productions
22	\$461,704 (€363,286)	ALICIA KEYS, MELANIE FIONA
27	\$78.80/\$58.46 \$456,632	O2 World, Hamburg, May 12 0:224 KPS, Marek Lieberberg Konzertagentur CONAN O'BRIEN, REGGIE WATTS
23	\$76.50/\$56.50/ \$36.50	Citi Wang Theatre, Boston, 7,084 June 4-5 MSG Entertainment, Live Nation, in-house
24	\$454,511 \$151.50/\$71.50	MAXWELL, JILL SCOTT, GUY TORRY Quicken Loans Arena, Cleveland, 5,187 May 21 Live Nation, in-house
25	\$447,376 \$191/\$22	MAXWELL, ERYKAH BADU Philips Arena, Atlanta, June 11 8,266 Live Nation
26	\$439,680	S.H.E., GARY CHAW
	\$168/\$48	Mohegan Sun Arena, Uncasville, 4,015 Conn., June 19-20 SUGARLAND, JAKE OWEN, DANNY GOKEY
27	\$437,046 \$76/\$56/\$36	Merriweather Post Pavilion, 9,185 Columbia, Md., May 16 10,000 I.M.P.
28	\$436,925 \$195/\$85	NEIL YOUNG, BERT JANSCH DAR Constitution Hall, 2,987 Washington, D.C., May 24 3.051 Live Nation
29	\$432,560 \$50.50/\$30.50	JUSTIN BIEBER, SEAN KINGSTON, JESSICA JARRELL, THE STUNNERS Wells Fargo Arena, Des Moines, 9,399
30	\$428,013	KIWR ROCKFEST: GODSMACK, ROB ZOMBIE, PAPA ROACH & OTHERS
	\$45/\$38.50	Westfair Amphitheatre, Council 11,518 Live Nation, KIWR FM Radio, Mammoth Bluffs, Iowa, May 14 18,000 Live Nation, KIWR FM Radio, Mammoth CARRIE UNDERWOOD CRAIG MORGAN SONS OF SYLVIA
31	\$412,175 \$55/\$35	CARRIE UNDERWOOD, CRAIG MORGAN, SONS OF SYLVIA JOH Arena, Springfield, Mo., June 15 8,499 sellout AEG Live
32	\$411,850 \$99/\$45	JENNI RIVERA, PAGUITA LA DEL BARRIO
33	\$410,172	June 25 BIEBER, SEAN KINGSTON, JESSICA JARRELL, THE STUNNERS
	\$51.50/\$31.50	Comcast Arena, Everett, Wash., 8,588 July 13 AEG Live NEIL YOUNG, BERT JANSCH
34	\$398,153 \$130.50/\$50.50	Toyota Presents the Oakdale 4,130 Theatre, Wallingford, Conn., May 23 4,150 Live Nation
35	\$393,142 (\$401,650 Canadian) \$53.84/\$34.26	CARRIE UNDERWOOD, CRAIG MORGAN, SONS OF SYLVIA Credit Union Centre, Saskatoon, 7,231 Saskatokewan, June 20 7544 AEG Live

UPFRONT

Extreme Makeover

Post-Merger Ticketmaster Restructures Its Operations

On The

Road

RAY WADDELL

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

The company has been a high-profile exhibitor at the trade show for more than 20 years, but this would be its first

IAAM trade show as part of Live Nation Entertainment.

The ticketing giant still had a massive booth. And despite expectations earlier this year that Live Nation would retire the Ticketmaster name (Billboard, Feb. 13), it remained a prominent feature of its branding at the convention,

even though the videoscreens in the expansive, white-carpeted exhibit space displayed a Live Nation sizzle reel where it had once shown live clips from **the Rolling Stones** or **Bruce Springsteen**.

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

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

Ticketmaster operations and client servicing had historically been geograph-

ically based, with a GM in Houston, for example, in charge of all clients that market, from club to the arena/stadium level and everything in between.

But after the merger, Hubbard and his team analyzed the company and identified five distinct ticketing businesses under the Ticketmaster umbrella.

each with its own set of competitive challenges and software and service needs. Rather than continue to operate Ticketmaster along geographic lines, Hubbard restructured and centralized Ticketmaster's entire client-facing business around these five segments, reducing fixed costs in the process.

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

Rather than GMs thinking provincially

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

That's easier said than done—sometimes

segments and clients won't fit neatly into one box, and there can be several client segments within one market, or even within one client. That's the challenge facing **Xen Riggs**, associate VP at the Schottenstein Center in Columbus, Ohio, where Ticketmaster handles the Center and the Nationwide Arena, as well as athletic and

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

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

Hubbard, who was attending his first IAAM conference, declined an interview for this column, but he's clearly stoked

> about the potential. He told those attending a client-appreciation event at the House of Blues during the IAAM show that the company will look a very different a year from now.

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

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

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

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



LATIN BY LEILA COBO and AYALA BEN-YEHUDA

MONEY TALKS?

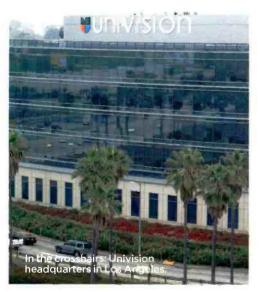
Despite DOJ Action, Pavola Remains A Force In Latin Radio

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

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

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

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



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

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

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

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

If financially motivating certain programmers to play certain songs is less common today, sources say, it's not due to government action, but simply to economics: The sharp downturn in record sales means that there's less incentive to spend money at radio. Instead, "In the past year we've been telling stations and PDs over and over: 'Let's do a promotion, let's do a contest,' " one insider who works in radio promotion says. "That's what we are pushing for, marketing and promotion." But FCC actions and scrutiny have made

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

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

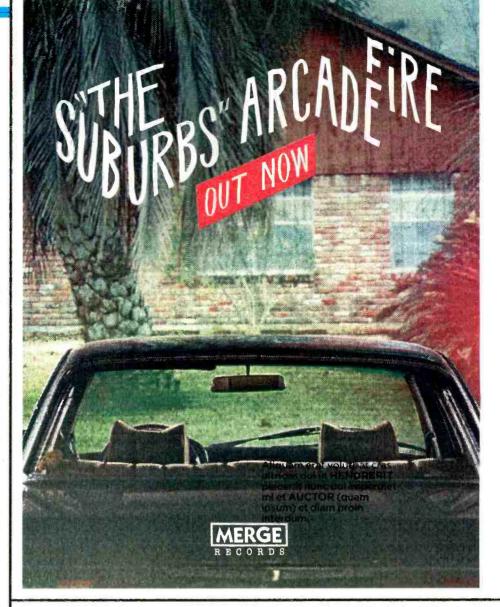
In the Latin realm, the last major payola enforcement took place in the '90s, when two Fonovisa executives pleaded guilty to pavola-related charges. This time around, the FCC and DOJ actions are the culmination of an investigation that began in 2008, stemmed from a 2006 wrongful termination suit filed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

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

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

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

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



Unprecedented Pop Power! Joel Whitburn's Top Pop Singles 1955-2008 – 12th Edition

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Bigger, broader and better than ever, Top Pop Singles 1955-2008 - 12th Edition includes every artist and song that made Billboard's "Hot 100," "Bubbling Under and Pop singles charts.

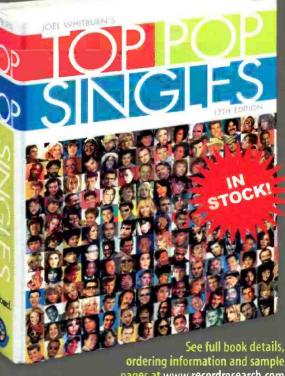
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names shown exactly as on record label Digital downloads and more!

With Essential **Chart Data**

• Peak Positions Debut Dates Weeks Charted and more!



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>>>ITALIAN MUSIC SALES RISE

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

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

A U.K. court has ordered convicted pirated music distributor Farrah Nissa to pay £170,000 (\$263.000) in record-company compensation. Judge Inigo Bing made the ruling July 27 at Snaresbrook **Crown Court in East** London. Nissa was originally found guilty of conspiracy to infringe copyright law in March 2008 following a joint investigation by the IFPI and U.K. labels trade body the BPI. Her associates had sold an estimated 1.2 million counterfeit CDs that they had imported from the Czech Republic. The BPI will distribute the compensation to its members.

>>>BRIT AWARDS ON THE MOVE

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

Reporting by Andre Paine, Richard Smirke and Mark Worden.



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

GLOBAL BY LARS BRANDLE

THUNDER FROM DOWN UNDER

Australia's Hardcore Scene Makes Noise On The Charts

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

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

The breakthrough by the band from the New South Wales beach town Byron Bay followed Brisbane sixpiece Amity Affliction's No. 6 entry in June with its sophomore effort, "Youngbloods" (Boomtown Records). Those are remarkable rankings for indie acts with national media support largely limited to hard-edged music monthly Blunt, whose publishers claim a circulation of 18,000, and state-owned radio network Triple J. Their success comes from "hard work and constant touring over the years, not just of the [state] capital cities but well into the regional areas," says Stu Harvey, host of Triple J's weekly hardcore/punk show "Short Fast Loud."

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

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

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

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

Amity Affliction has a similar deal with Staple, whose concert promotion arm Destroy All Lines has organized hardcore package tour Boys of Summer each January since 2006, headlined this year by U.S. act Every Time I Die.

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

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

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

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

Already, there are encouraging signs in the United States, where "Deep Blue," released on Epitaph, bowed at No. 39 on the Billboard 200 dated July 17. Back home, hardcore is "bigger now than it's ever

been," Nixon says, "and it's not going to go away." ••••

Earning Interest

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

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

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

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

Under an agreement in March with DSGV, Germany's 431-member national association of local savings banks, Universal has set up a download service called Soundaccount that targets 16- to 29-year-olds.

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

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

Robert-Murphy says the 200 DSGV member banks offering Soundaccount have signed up about 6,000 customers to the service. Universal and DSGV declined to disclose how they split the annual Soundaccount fee. The German deal folsound

Card game: Universa DIONE with a scaled

at the initiative's Ma OLIVIER ROBERT-I

bank pays Universal an

undisclosed portion of each

credit-card customer's an-

nual fee, which is €12 for

those under the age of 30 and

€24 (\$31) for customers 30

and older. Société Générale

doesn't get a cut of So Music's

subscription fees or a la carte

Universal Music France

strategic marketing partnership

director Aymeric Beckmann de-

scribes revenue from So Music

as "satisfactory," while declin-

ing to give details. But Robert-

Murphy acknowledges that the

number of customers who have

download revenue.

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

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

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

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

Additional reporting by Aymeric Pichevin in Paris and Wolfgang Spahr in Berlin.

Billboard

RYAN HOWARD

BILL WERDE

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System Of Survival

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

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

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

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

In the fiscal year ended Jan. 30, gross profit was 32.1% of revenue and 38.2% of SG&A, a gap of 6.1 percentage points. That marked a significant widening from 5.1 percentage

points in the previous fiscal year and 2 percentage points in the 12 months before that. For Trans World to survive, it has to close that gap completely so gross profit will finally outpace expenses.

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

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

best employees and thus ensure profitability.

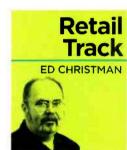
But with no more large traditional music retail chains left to acquire, Trans World can no longer pursue that consolidation strategy. Earlier this year in April, Trans World paid \$2 million to buy five stores during the liquidation of Marietta, Ga.-based Value Music, the only acquisition it has made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

Without the ability to grow sales through store openings or acquisitions, Trans World needs to regain profitability by



highest proportion of sales accrue. Not only will that appease some labels that are reluctant to take part in the Trans World test, it's also designed to let the merchant capture a higher profit margin on music during the initial weeks following the release of a superstar title.

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



all cds \$999

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

UPFRONT

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

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

in its warehouse.

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

> from this trend if its survives to be the last major-chain merchant still carrying a physical format.

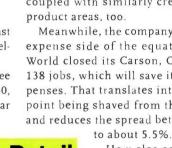
Can Trans World last until then? While it hasn't posted a quarterly net profit in three years, the company remains stable, thanks to a strong balance sheet. Trans World has aggressively shuttered unprofitable stores, going from 992 locations in early 2007 to 533 stores today. That has left the company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

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

It also likely helped the retailer secure an extension in its revolving credit facility to 2013 at a time when banks are more likely to pull music retail loans, as happened in the case of Value Music

Thanks to the extended revolver, the overhang and the pricing initiative, Trans World may have bought a couple of years to carry out its much-needed turnaround.





UPFRONT LATIN

Pay For Play

Sonora Expands Paid Subscriber Base

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

The company, which launched in Brazil in 2006, now has 1 million non-paying subscribers and

300,000 paying subscribers—23% of its total user base. (In contrast, Spotify has 7 million non-paying and 500,000 paying subscribers, or 14%.)

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

Sonora offers different tiers of paid subscriptions, ranging from unlimited

streaming to streaming plus downloads, and subscribers can choose to download via their mobile phones, the Web and Windows Media Player. Sonora is also available on BBTVs and other platforms.

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

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

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



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

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

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

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

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

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



Click here: Sonora home page

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

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

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





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

How did you start your songwriting career?

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

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

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

What's been the key moment in your career so far? The key for me was moving to Miami, but nothing happened in Miami. It's more bluff than work. The songwriters who



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

The key was when El Chapo recorded "Si Te Llame," because after that a lot of people took notice of my work. Máximo Aguirre was the publisher who sent it to El Chapo. The first conversation I had had with [Máximo], after I sent him songs, happened four years before they were recorded. Why did it take so long? In the beginning we couldn't agree on a contract because I wanted to put a time limit on things, because otherwise publishers don't give a lot of importance to the song. So I wanted a short-term [contract]. The way I saw it, if you have just a little time with a song, you'll try to promote that song and you'll get results. We came to an agreement for less time and it worked, fortunately. .com

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

So you sent him your demo

without personal connections, and he called you?

I know he had heard of my

name, with all the promotion

What are you working on now?

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

EN ESPAÑOL: All the great Latin music coverage you've come to expect from Billboard—in Spanish! Billboardenespanol.com.

EN BREVE MOBILE GROWTH EXPECTED IN NICARAGUA

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

PRINCE ROYCE SETS SPAIN TREK

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

JENNI RIVERA TO KEYNOTE NCADV CONVENTION

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

—Ayala Ben-Yehuda

BY CORTNEY HARDING THE BILLBOARD

John Simson

SOUNDEXCHANGE EXECUTIVE DIRECTOR

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

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

Simson's tenure hasn't always been smooth. Some copyright owners accused SoundExchange of sloppy accounting and paying the wrong artists and owners. Simson acknowledges the system's flaws, but says bad data and unregistered artists account for many of the problems. The organization also drew the ire of webcasters, who claimed the high rates SoundEx-

change advocated for made it impossible for them to turn a profit. But that controversy dissipated after the organization reached a settlement with Internet radio companies.

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

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

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

What have been some of the highlights of your tenure?

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

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

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

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

Yeah. We have the rates settled through 2015 with over 90% of the constituents on the licensing side, and to me that's a terrific accomplishment. I'm really proud of the fact that the U.S. is the only country that has this kind of webcasting business. Pandora and Slacker and other sites can't launch in other countries because it's too onerous for them, but they are streaming in the U.S.

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

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

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

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

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

What's behind SoundExchange's sharply higher pay-

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

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

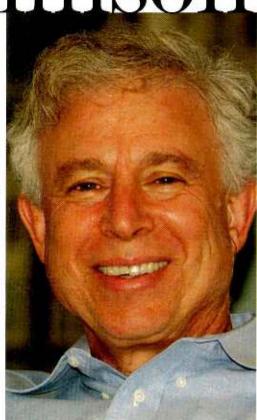
Do you think the Performance Rights Act will pass this year? If it does, what would that mean for SoundExchange?

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

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

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

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



Tasting The Rainbow

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

> Totally tubular: THE GREGORY BROTHERS

Viral video fans can instantly trace these words to Paul "Yosemite Bear" Vasquez, who, while hiking in January, witnessed the unusual natural phenomenon known as a "double rainbow" and, wonderstruck by its beauty, broke out his camcorder and recorded his wide-eyed epiphany for posterity. "Yoremite Mountain Ciant Double Paiphow 1.8.10." better

"Double rainbow! Oh my God, it's a double rainbow all the way!"

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

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

The Brooklyn-based group started tinkering with YouTube last April and created "Auto-Tune the News," a 12-part video series that turned TV news broadcasts into T-Pain-esque jams and has earned more than 10 million views collectively. Although the Gregory Brothers also release straightforward rock albums, they see just as much artistic merit in their viral video work. "A candid moment like 'Double Rainbow' can be more genuine and emotional than something manufactured by studio executives and producers," keyboardist Evan Gregory says. "It was totally real, and when it's turned into music you can feel that effect."

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

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

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

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

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

TURNING CLIPS INTO CAREERS

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

BILLBOARD | AUGUST 7, 2010

14

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

In concert, the YouTube mixes have quickly become fan favorites. The Gregory Brothers recently started incorporat-

ing "Double Rainbow Song" into their live show, and after "having shows where we know everyone in the crowd," they now see sizable audiences singing along to "Rainbow," according to Evan Gregory.

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

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

Porter has also turned his YouTube mixes into lucrative corporate partner-

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

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

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

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

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

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

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

COPYRIGHT CONCERNS

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

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

YouTube considers anyone with a video camera to be a copy-

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

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

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

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

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

LEAVING YOUR MARK

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

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

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

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

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

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

Cut Ups

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



The Gregory Brothers "DOUBLE RAINBOW SONG" YouTube Views: 4.3 million

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



Sleve Porter "SLAP CHOP RAP" YouTube Views: 10.7 million

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



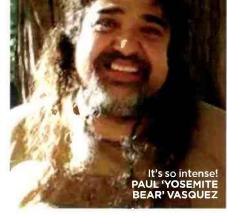
Milie Relm "MIKE RELM X IRON MAN 2" YouTube Views: 103,000

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



Kutiman "MOTHER OF ALL FUNK CHORDS" YouTube Views: 1 million

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





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

BY CORTNEY HARDING PHOTOGRAPH BY TRAVIS SHINN

Dave Draiman should be relaxed.

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

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

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

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

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

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

FLYOVER ZONES

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

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

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

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

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

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

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

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

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

MEET ME IN THE MIDDLE

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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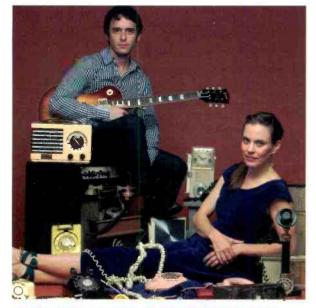


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ARTIST SPOTLIGHT

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



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



CASEY DESMOND Location: Allston, Mass. Influences: David Bowie, Cyndi Lauper and Lady Gaga Dream brand partnership/ad campaign: Mini Cooper, MAC, Moog or Roland

Next up: Currently co-writing with Robert Ellis Orrall (Ke\$ha, Taylor Swift, Lindsay Lohan) and composing the music for a World Bank commercial. On the Diesel/Sonicbids tour this fall.



FIO! Location: New York Influences: The Beatles, Billy Joel and Ben Kweller Dream brand partnership/ad campaign: Chevy trucks, Levi's jeans and Coke

Next up: Booking shows around the Northeast and releasing our new EP in the coming months.



GRACE WEBER

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



LUIS FEDERICO & JOHN DAVID THOMAS/ MUSICMIND TRACKS

Location: Miami

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



THESTRINGS

Location: Medellin, Colombia, and Mexico City Influences: John Mayer, Sting, the Killers, Rascal Flatts and the Beatles.

Dream brand partnership/ad campaign: An airline **Next up:** Writing the songs for our second album and recording for a release around March/April 2011.

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BY RAY WADDELL ILLUSTRATIONS BY ALEKS SENNWALD

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

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

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

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

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

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

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

SUMMER OF DISCONTENT

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

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

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

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

BILLBOARD AUGUST 7, 2010

22

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

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

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

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

The numbers were tough to spin, and they don't look to improve anytime soon. According to the Live Nation Entertainment execs, negative press coverage has scared artists out of touring in the fourth quarter, and the company warned investors that second-half industry ticket sales could be down 15%. In such a scenario, Live Nation sales could be off by 5 million tickets (1 million for Live Nation, 4 million for Ticketmaster), creating a \$40 million drag on AO1.

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

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

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

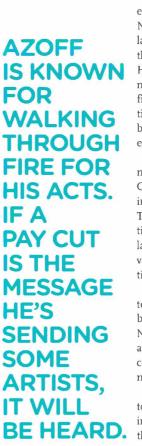
Miller Tabak cable/media analyst David Joyce attended the presentation, and says that one thing that "walloped investors" was "the quick and confusing" stream of financial figures presented by CFO Kathy Willard, much of it having to do with the merger financials.

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

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

HOW WE GOT HERE

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





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

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

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

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

Sillerman sold SFX to radio conglomerate Clear Channel Communications in 2000 for about \$4 billion, with Clear Channel forming Clear Channel Entertainment in hopes of synergizing its live and radio businesses. That synergy never happened. Several departed executives, disgruntled stockholders and one big write-down later, Clear Channel spun off its live entertainment division to form the freestanding, publicly traded Live Nation, directed by Rapino. JONAS BROTHERS' ROB HOFFMAN/JBE/GETTY IMAGE BALLS: RACHEL BEEN: SURVEY ICON. ELLIE SUNAKAW.

BEACH B

MAGETTY I

MERICAN IDOL LIVE: BILL PUGLIAN ILITH FAIR: DAVID BERGMAN/GETTY 1

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

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

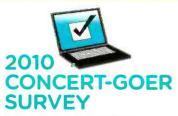


"Rolling up individual businesses into one is, at its heart, a struggle among the personalities involved," says Miller Tabak's Joyce. "New management wants to get rid of old management and change the way business is done, and employees become fearful and distrustful of how their day-to-day life might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

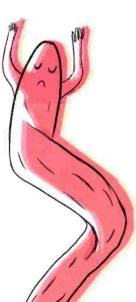
SEARCH FOR A SUPER MODEL

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

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



BILLBOARD.COM POLLED ITS USERS ON A NUMBER OF HOT BUTTON TOPICS FACING THE TOURING INDUSTRY. HERE, THEIR NOT-SUCH-BAD-NEWS-AFTER-ALL RESPONSES Bummer in the summer: Attendance is down this season for a number of big-budget tours, among them (clockwise from top left) American Idols Live!, Lilith Fair and THE JONAS BROTHERS.



1. This summer I will attend:

vear: 38%

b) Some concerts: 25%

favorite acts in concert is:

b) Didn't hear about it: 15%

c) Don't like the venue: 9%

d) Saw them last year: 4%

d) No concerts: 14%

a) Ticket price: 72%

a) An arena: 35%

b) A club: 28%

a) More concerts than I did last

c) Fewer concerts than last year: 23%

2. The main reason I don't see my

3. My favorite place to see a concert:

site in the world, with some 10,000 shows promoted and \$6.5 billion in ticketing transactions annually. With the exception of some softness on this year's Jonas Brothers tour, the artists signed to long-term deals have performed exceptionally well. LNE's global touring division, headed by Arthur Fogel (producer of four of the five topgrossing tours of all time) is widely considered the elite international tour promotion unit in the world.

promoter, the No. 1 ticketing and the No. 3 e-commerce

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

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

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

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

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

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

c) An amphitheater: 23%d) A festival: 14%

4. Hearn about upcoming concerts

from: a) Online/social networks: 63% b) Friends: 13%

c) The radio: 13% d) Magazines or newspapers: 11%

5. I usually buy my tickets:
a) Online, through the primary ticket site: 76%
b) At the box office: 15%

c) Via a secondary online seller like eBay or StubHub: 6%
d) Via a ticket reseller: 3% 6. The ticket-buying experience is:
a) Easy and convenient: 33%
b) Easy enough: 42%
c) A hassle, but worth it: 25%

7. The concertgoing experience is:
a) Enjoyable: 63%
b) A hassle, but worth it: 32%
c) Barely worth the trouble: 5%

8. When I go to concerts,
I usually buy:
a) Food: 31%
b) Merchandise: 17%
c) Both: 29%
d) Neither: 23%

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

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

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

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

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

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

> 9. My view of the concert business is:

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

THE FINE PRINT

Billboard.com received 642 responses to its online summer touring survey, posted between July 19-26. We thank everyone who participated. to an empty house—which we won't allow because we won't pay the guarantee—or correct their ticket price in order to fill their house."

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

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

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

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

Finally, though much has been made of the "multirights" angle of Live Nation's long-term deals, only a few include recording rights, and Live Nation has yet to release a record. "We're not going to be a traditional record company," Azoff said. "However, we have great relationships with three of the four label groups. I think we're going to come to a deal shortly." The overall Live Nation model seeks to expand the artist/promoter relationship and its razor-thin margins from one night or tour to a more complex and diversified fan-centric revenue producer. In a sense, the Live Nation/Ticketmaster merger was a marketing deal, with sales points and synergies (music, bundling, VIP, merch, sponsorship opportunities) all along the fan-band pipeline, with the concert experience as the driver and consumer data as the fuel.

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

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

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

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

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

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

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

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

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

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

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

Additional reporting by Glenn Peoples.

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

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

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

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

JOIN THE CLUB

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

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

However, this season has ushered in a few changes. "Things are selling much later, and there is much more nail biting," says Billions president David Viecelli, who books the Arcade Fire, Pavement and Joanna Newsom, among others. "We booked Antibalas at the Great American Music Hall in San Francisco, and a week out we'd sold less than 100 tickets. But by the time the show happened, we had almost sold the place out.¹⁰ Viecelli says big festivals

featuring indie acts have been strong. "Sasquatch sold out, Coachella sold out, and Lollapalooza will likely sell out," he says. "Some less established festivals have struggled, but I think that was a response to

that fact there was such a glut of them,"

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



No big hair: PAVEMENT performs May 30 at the

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



GENRE HOPPER Esperanza Spalding blends sounds



HIGH CONCEPT One Ring Zero blasts off into outer space



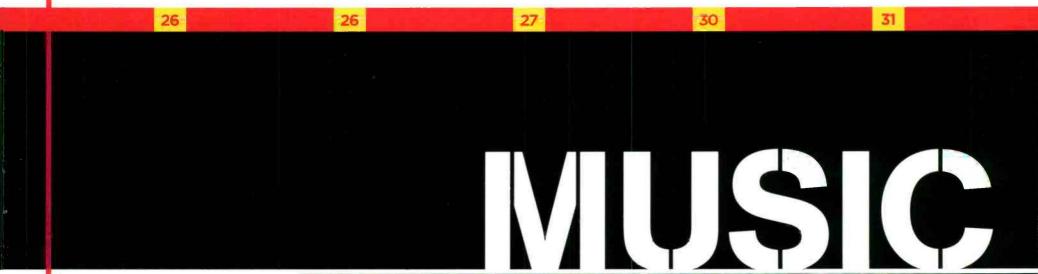
Bun B tries out a new moniker



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



HAIR RAISING 'Jersey Shore' teases up a soundtrack



COUNTRY BY DEBORAH EVANS PRICE

GOIN' TO THE CONCERT

Little Big Town Builds Its Own Little White Church

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

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

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

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

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



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

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

The group members say the label changes weren't easy, but they persevered. "The band has never been about one label, obviously," Fairchild says. "Little Big Town is about the music the four of us make together. We look at the journey as a blessing in a way. One thing has led us to the next. If we hadn't parted ways with the first couple of labels, we would never have made the 'Road to Here' record on our own with no one looking over our shoulders. It launched a fantastic career and we're grateful."

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

Sweet says the group "approached things

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

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

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

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

>>>'IDOL' PURSUES JOHN, TIMBERLAKE

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

>>>JARREAU RECOVERING

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

Reporting by the Associated Press, James Hibberd and Kim Masters. JAZZ BY GAIL MITCHELL

Classical Jazz

Esperanza Spalding Keeps Bending The Rules

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

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

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

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

Drummer Terri Lyne Carrington, pianist Leo Genovese, guitarist Ricardo Vogt and percussionist Quintino Cinalli are the core group backing Spalding, who co-produced the set with Gil Goldstein. Legendary vocalist Milton Nascimento also guests.

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

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

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

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

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

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



ROCK BY JILL MENZE

ALL THE RINGS OF SATURN

One Ring Zero Gets Spaced Out

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

Making a record about food or ice cream trucks might seem like a fool's errand, but for principal band members Michael Hearst and Joshua Camp, the concepts have led to opportunities to play live at events from book award ceremonies to children's festivals.

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

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





>>>PICTURE THIS

Having scored with North American tastemakers, Northern Ireland alt-rock act Two Door Cinema Club is looking to make further inroads with its biggest U.S. tour to date this fall. Beginning Oct. 7 in Houston,

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

"We're excited for the band to return in the fall and grow," Glassnote president Daniel Glass says, citing online support from blogs Brooklyn Vegan and Stereogum plus backing from alternative, speciality and college radio airplay as key factors in the U.S. breakthrough. The band, published by Transgressive Music/Warner/Chappell, made its U.S. network TV debut May 3 on ABC's "Jimmy Kimmel Live!"

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

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

MUSIC



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

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

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

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

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

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

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

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

tal nature of the new songs will

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

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

QUESTIONS with **BUN B** by MARIEL CONCEPCION

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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ing our music to their people.

GUST 7, 2010 | www.billboard.biz | 27

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

>>>SKYE HIGH

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

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

"[There's] no more flirting with other genres as on the last two albums," she says. "This is pure Morcheeba. [Edwards] is so much more than the voice of Morcheeba, and everyone is thrilled to have her back. The first live show they did together was in front of 150.000 people in Rome in April for Earth Day and they sounded like they had never been away."

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

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

>>STRONG FINNISH

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

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

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

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

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

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

ALBUMS

BRET MICHAELS Custom Built Producers: Bret Michaels,

Pete Evick Poor Boy Release Date: July 6

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

WOLF PARADE Expo 86

Producer: Howard Bilerman Sub Pop Records

Release Date: June 29 Montreal rock outfit Wolf Parade received critical acclaim for its 2005 debut, "Apologies to the Queen Mary," and three years later for follow-up "At Mount Zoomer." For its third album, "Expo 86," the band tempers the musical diversify of its predecessors and focuses more on standard rock fare. The track "Two Men in New Tuxedos" features Wolf Parade singer Spencer Krug (who splits lyrical duties with quitarist Dan Boeckner) musing over upbeat guitar strums and peppered-in synth, while "What Did My Lover Say? (It Always Had to Go This Way)" utilizes a Jack White-inspired guitar line. Elsewhere, prog rock a la Muse dominates the song "Ghost Pressure," and the hint of new wave heard on "Little Golden Age" and "Yulia" brings a welcome breath of fresh air to the

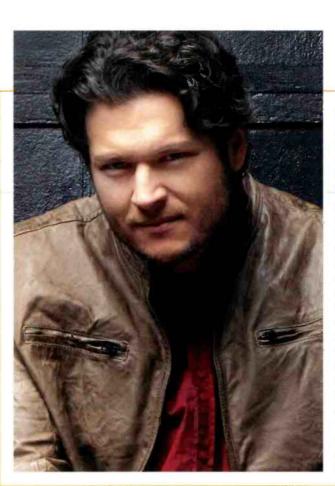
album. Wolf Parade may have defined its own sound with its past two releases, but sometimes a more straightforward approach is a nice change of pace.—*EC*

30H!3 Streets of Gold

Producers: various Photo Finish/Atlantic Release Date: June 29 Following the release of its much buzzed-about 2008 breakout album, "Want," electro-rap duo 30H!3 returns with more fastpaced, catchy digital-pop beats on its latest set, "Streets of Gold." The single "My First Kiss" (featuring Ke\$ha) displays 30H!3's knack for bracketing cheeky lyrics with a thumping bassline ("Kisses like whiskey/It gets me drunk/And I wake up in the morning with the taste of your tongue"), and "House Party" could be the 2010 version of the Beastie Boys' 1986 hit "(You Gotta) Fight for Your Right (To Party)." Amid a barrage of drumbeats and horns, the track urges listeners to "fuck the clubs" and stay indoors. And in a move that reveals a vulnerable side that hasn't been heard on past efforts, vocalist Sean Foreman trades rapping

KELIS Flesh Tone Producers: various Will.i.am/Interscope Release Date: July 6

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



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

R&B

DWELE W.ants W.orld W.omen (W.W.) Producers: various RT Music Group/El Music Release Date: June 29

cally expands his horizons on "Wants World Women (W.W.W.)" Dividing his fourth album into three distinct sections, the Grammy Award-nominated singer/ songwriter explores his desires, shares socio-political views and croons to the ladies against an artful, mood-evoking backdrop of R&B and hip-hop. He also ups the guest ante on this ambitious outing, drawing inspiration from rapper David Banner, DJ Quik, R&B singer Raheem DeVaughn and fellow Detroit act Slum Village. The result finds Dwele channeling the storytelling yet soulful grooves of griots Marvin Gaye, Donny Hathaway and Roy Ayers on such tracks as "I Wish," "My People," "Detroit Sunrise" and "What's Not to Love." Tying together this contemporary nod to the past is Dwele's mesmerizing tenor that can shift from commanding to soothing in nothing flat. One quibble: At

17 tracks (including intros

and interludes), the album

stretches a bit long. But too

much of a good thing isn't

all bad.-GM

Dwele-Kanye West's vocal

wingman ("Power," "Flash-

ing Lights") and McDonald's

McCafe pitchman-themati-

BLAKE SHELTON All About Tonight Producer: Scott Hendricks Warner Bros. Nashville Release Date: Aug. 10 We_know that. Blake Shelton can



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

JAZZ KENNY G Heart and Soul

Producers: Walter Afanasieff, Kenny G Concord Records Release Date: June 29 During his nearly 30-year career, Grammy Award-winning saxophonist Kenny G has become one of the



SCHOOL OF SEVEN BELLS

Disconnect From Desire Producer: Benjamin Curtis Vagrant/Ghostly International Release Date: July 13

most celebrated artists in

contemporary jazz. On his

13th studio album, "Heart

and Soul," the artist returns

to his R&B roots following

2008's "Rhythm and Ro-

mance," which featured

takes on Latin jazz. The

opening title track begins

with a flighty melody line

backed by a bouncy, two-

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

28 | BILLBOARD | AUGUST 7, 2010

THE BILLBOARD REVIEWS SINGLES

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

step track. And with the aid

ELECTRONIC DELPHIC

Acolyte

Producers: Delphic, Ewan Pearson Dangerbird Records

Release Date: June 29 British electronic act Delphic's debut album, "Acolyte," is a seamless fusion of electro beats and despondent vocals that serve as the backdrop to a lyrical theme about dealing with the end of a relationship. Singer James Cook pleads with a former lover throughout the set-it's most apparent on wistful track "Red Lights," where he admits, "If you were to call/I'd risk a second broken heart for you." And on the frenzied "Counterpoint" he realizes his relationship has finally ended ("And you just don't come back around/lt seems to me that we will never be"). The album's two instrumental tracks-"Ephemera" and "Acolyte." which feature distorted synths and wordless chants-sound fittingly religious, given the set's title. But Delphic is at its best on the pop-leaning cut

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

REISSUES

A-HA Hunting High and Low/Scoundrel Days (Remastered Deluxe Edition)

Producers: a-ha. Tonv Mansfield, Alan Tarney, John Ratcliff

Rhino/Warner Bros Release Date: July 6

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

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Having announced their disbandment after 25 years, the

COUNTRY THE BAND PERRY

If I Die Young (3:43) Producer: Paul Worley Writer: K Perry Publishers: Pearlfeather Publishing/Rio Bravo Music (BMI)

Republic Nashville

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

POP

CHRISTINA PERRI Jar of Hearts (4:06) Producer: Barrett Yeretsian Writers: C. Perri. B. Yeretsian, D. Lawrence

Publishers: Miss Perri Lane Publishing (BMI), Barrett



BUSH Afterlife (4:43) Producer: Bob Rock Writer: G. Rossdale Publisher: Mad Dog Winston Music Interscope

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

JEEZY FEATURING LIL JON

CTE/Def Jam/IDJMG

anticipated album.-MC

Yeretsian/Drew Lawrence

"So You Think You Can

Dance" host Cat Deeley said,

"I think we've discovered an-

other future superstar," when

Christina Perri performed her

premiere single, "Jar of

Hearts," during the July 15 re-

sults show-and she may be

on to something. The tat-

tooed Philadelphia native is

making quite a name for her-

self with the piano ballad,

which is an emotive warning

(ASCAP)

Ms. Perri Lane

Jizzle (3:45) Producers: Shawty Redd, D. Rich Writers: various Publishers: various

Jeezy is one of the more commercially successful rap

pers to keep his street cred fully intact. But a couple of

elements from his latest single, "Jizzle"-the title, for

starters-are dated and less gully than one would expect

from the self-proclaimed greatest trapper alive. The

loaded Shawty Redd production, with its double-speed

marching band drums and ceremonial organs, is engag-

ing all on its own. But Lil Jon's pervasive "Yeeeah" and

"Whaaat" ad-libs seem a bit unnecessary-not to men-

tion odd, especially considering there's hardly anything

"street" about him. Still, Jeezy's patterned, sing-song

rhymes are appealing ("Don't let that rich shit fool va.

still come through ya/Panoramic ass nigga, yeah, I'll

shoot straight through ya," he raps) and his raspy voice

is always welcome. "Jizzle" makes for great album filler.

but not necessarily the best lead single from a highly



to Perri's ex-lover who wishes

to go for round two of "tear-

ing love apart." The gentle,

winding piano melody is

blended beautifully with

Perri's raspy A Fine Frenzy-

esque vocals that hauntingly

spill her broken heart out to

the world with lines like, "I

wish I had missed the first

time that we kissed, because

you broke all of your prom-

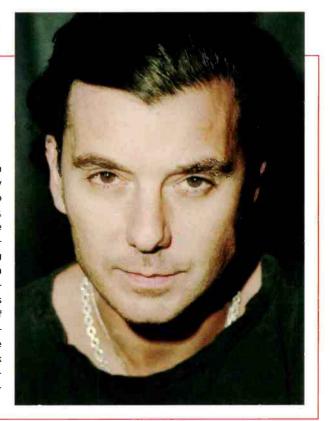
ises." The single sets up eager

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

ROCK

JOHN MELLENCAMP No Better Than This (3:13) Producer: T. Bone Burnett Writer: J. Mellencamp Publisher: Belmont Mall Publishing (ASCAP) Rounder

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



SOUNDTRACKS BY JASON LIPSHUTZ

Let It Rock

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

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

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

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

"We now have the benefit of people having seen the first one and knowing what 'Camp Rock' is," says songwriter Adam Anders, who serves as the music producer for "Glee" and penned the gentle ballad "Wouldn't Change a Thing" performed by Lovato and Joe Jonas. "Last time we had to shape the main characters, but this time we were able to take the songs to the next level."

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

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

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



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

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

At least two other "Camp Rock 2" songs will be rolled out on Radio Disney this summer, while the station played "Can't Back Down" 44 times during the week ending July 27, according to Nielsen BDS. The Disney Channel has also teamed with the Grammy Museum to host an exclusive screening of the film, followed by a panel featuring some of the soundtrack's songwriters, Aug. 2 in Los Angeles.

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

LADIES FIRST

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

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

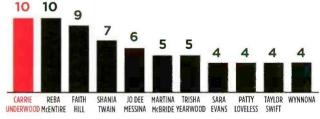
UNDERWOOD OVERWHELMS

-Gary Trust

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

Jan. 8, 1944, issue.

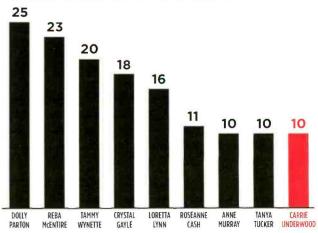
adopted Nielsen BDS-monitored data as of Jan. 20, 1990



Most Hot Country Songs No. 1s among women since the chart

ALONE AT THE TOP

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





R&B BY MARIEL CONCEPCION

Ridin' Solo

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

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

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

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

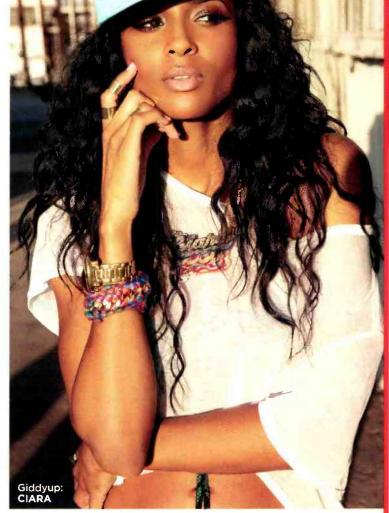
"The track has caught on because it's infectious, memorable and returns Ciara to her fan base," Stewart says. "The last album we had a number of people in our ears not believing in our vision. This time Ciara drew the line and really fought for what she believed in "

Another reason: Sex sells. Ciara

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

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

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



3000, was released on the Internet. While Ciara's album was pushed back a number of times and an official second single hasn't been released yet, her recent chart successes have many rooting for her and the future of her music career. "I am grateful to work with such a talented artist as Ciara," the-Dream told Billboard via e-mail. "I've never doubted her talents or her will to succeed."

'STR8' UP

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

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

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

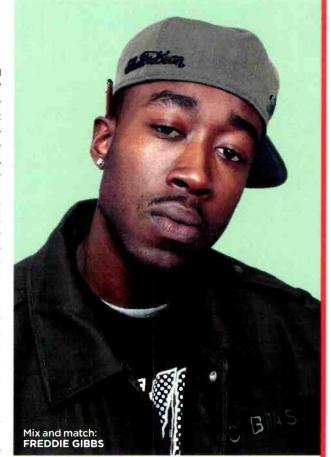
While Gibbs actively recorded throughout 2007, disagreements with Interscope forced him to leave the label before releasing any material. Gibbs saved his work from his Interscope tenure and self-released some of the material on a pair of 2009 mixtapes, "The Miseducation of Freddie Gibbs" and "Midwestgangstaboxframecadillacmuzik."

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

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

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

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



The wild, the innocent and the GTL shuffle jersey Shore

SHORE THING

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

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

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

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

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

"It's been totally amazing," he says. "I've met so many cool people and I'm going to start working on my own album at some point." —Cortney Harding Billeeard connect with the music industry's most important decision makers

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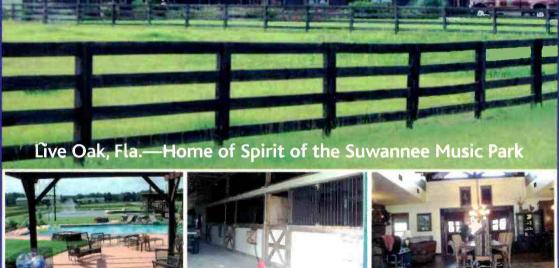
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STUNG BY STING

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

JAZZY HIGH

>> With the arrival of multi+ instrumentalist Brian ulbertson's "XII" at No. 82 on the Billboard 200, the Jazz musician notches his highestharting album yet. Over or ontemporary Jazz, it nets him



KIDDING AROUND s Jonas Brothers

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

career rank on the Billboard 200

as "Listening Booth: 1970" debuts at No. 28. The 1991 best new artist Grammy Award winner previously peaked as high as No. 38 with his

self-titled debut album on the strength of the No. 13 Billboard

>>Pop veterans storm the

Smooth Jazz Songs chart this week. Rod Stewart and guest

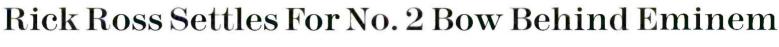
Stevie Wonder make their first visits to the list with a cover of

the latter's "My Cherie Amour at No. 28. One rung below,

Herbie Hancock's update of nn Lennon's "Imagine" grants

Pink her first entry on the chart. Fellow featured acts on the song include Jeff Beck,

Hot 100 hit "Walking in Memphis.



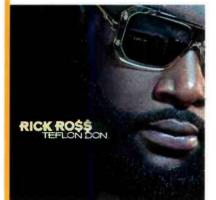
Over The

Counter

KEITH CAULFIELD

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

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



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

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

held in there like a champ.

Em's album profited from a small weekly sales decline owed in part to its sale pricing at Target and Best Buy and

the continued popularity of its single "Love the Way You Lie." It reigns atop the Digital Songs chart for a fifth straight week (332,000 downloads: down 6%).

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

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

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

FIVE FOR FIGHTING: Since the Billboard 200 began employing Nielsen

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

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

After the monster year that was 2000, where five albums each earned at least five weeks

atop the tally, there have been a dearth of multiple-week chart-toppers. Between 2001 and 2010, only '02, '03 and '04 had more than one five-weeker. (Each had two.) Every other year had just one five-week title, save for 2006. which had none.

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

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

CHANGE

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

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

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

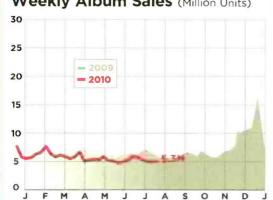
Moreover, Criss' 18 tracks are available for individual downloads (among them are the five on his EP and another seven on the "StarKid" set). All together, they shifted more than 5,000 downloads last week

nielsen

Narket Watch A Weekly National Music Sales Report Very Te Date Weekly Unit Sales

ALBUMS	DIGITAL Albums•	DIGITAL TRACKS
5,292,000	1,480,000	21,042,000
5,214,000	1,526,000	20,995,000
1.5%	-3.0%	0.2%
6,253,000	1,350,000	21,359,000
-15.4%	9.6%	-1.5%
also counted within a	lburn sales.	
	5,292,000 5,214,000 1.5% 6,253,000 -15.4%	ALBUMS ALBUMS 5,292,000 1,480,000 5,214,000 1,526,000 1.5% -3.0% 6,253,000 1,350,000

Weekly Album Sales (Million Units)



	rear-I	o-Date	-
GITAL ACKS		2009	
000	OVERAL	L UNIT SALES	
,000	Albums	193,245,000	169,70

Albums	193,245,000	169,709,000	-12.2%	
Digital Tracks	663,892,000	660,565,000	-0.5%	
Store Singles	961,000	1,124,000	17.0%	
Total	858,098,000	831,398,000	-3.1%	
Albums w/TEA*	259,634,200	235,765,500	-9.2%	
Includes track equivalent album sales (TEA) with 10 track downloads equivalent to one album sale.				

ALBUM SALES

'09

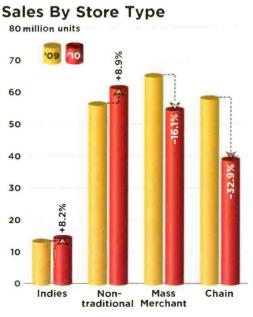
'10

	193.2 million
and the second se	169.7 million

SALES BY ALBUM FORMAT

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

For week ending July 25, 2010. Figures are rounded. Compiled from a national sample of retail store and raci sales reports collected and provided by SoundScan Year-To-Date Album



d Chart Beat

dia Arie and Seal

THE Billooard 200

MEEN	WEEK	AGO	ARTIST	Title E	POSITIO		NEEK	LAST WEEK Z WEEK	WEEKS IN CHT	ARTIST IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)
	1	1 5	WEB/SHADY/AFTERMATH/INTERSCOPE 014411-/IGA (13.98)	Recovery	1			37 36	66	CHRIS TOMLIN Hello
	OT SH	IOT 1	RICK ROSS MAYBACH/SLIP-N-SLIDE/DEF JAM 014366*/IDJMG (9-98)	Teflon Don	2		52	47 37	5	JARON AND THE LONG ROAD TO LOVE JARONWOOD BIG MACHINE UNIVERSAL REPUBLIC 014402 UMRG (9.98) Getting Dressed In The
	NEW	, 1	SHERVI CROW	0 Miles From Memphis	3 V	With a 55,000 start,	53	52 43	12	GODSMACK UNIVERSAL REPUBLIC 014236/JMRG (9.98) The Or
	3	2 6	DRAKE YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN 014325/UMRG (13.98)	Thank Me Later		he claims her eighth top 10	54	42 23	4	30H!3 PHOTO FINISH 523412/AG (13.98) ⊕ Streets Of (
5	NEW	1	KIDZ BOP KIDS	Kidz Bop 18		ilbum. A No. 1	55	NEW	1	SOUNDTRACK
	5		RAZOR & TIE 89234 (18.98) JUSTIN BIEBER	My World 2.0	100	emains elusive	56	59 34	7	CHRISTINA AGUILERA
			SCHOOLBOY/RAYMOND BRAUN/ISLAND 014063/IDJMG (10.98) JONAS BROTHERS	,		hough—her previ- ous four releases all	57			VADIOUS ADTICTS
4	NEW		WALT DISNEY 003681 (13.98) JC	onas L.A. (Soundtrack)		opped out at No.		49 38	10	UNIVERSAL/EMVSONY MUSIC 09844/CAPITOL (18.98)
		6 6	UNIVERSAL/EM//SONY MUSIC 42171/CAPITOL (18.98)	NOW 34		. Her last album, 'Detours," debuted	58	62 62	18	GENTLEMAN OF THE ROAD 0109-/GLASSNOTE (12.98)
	11	9 26	CAPITOL NASHVILLE 97702 (18.98)	Need You Now 2		nd peaked at that	59	76 83	91	LAFACE 36759/JLG (13.98)
	13	8 91	LADY GAGA STREAMLINE KONLIVE/CHERRYTREE/INTERSCOPE 011805*/IGA (12.98)	The Fame 3		ooint with 92,000 n 2008.	60	66 78	43	SELENA GOMEZ & THE SCENE Kiss And
	20	17 17	GREATEST USHER GAINER LAFACE/JIVE 61552/JLG (13.98)	Raymond V Raymond	1		61	NEW	1	VARIOUS ARTISTS Back In The Day A Summertime Hip-Hop RHIND CUSTOM PRODUCTS 8493 EX/STARBUCKS (12.98)
	15	7 8	JACK JOHNSON BRUSHFIRE 014266*/UMRG (13.98)	To The Sea		11	62	63 44	7	VARIOUS ARTISTS SIDEONEDUMMY 1420 (8 98) Vans Warped Tour 2010 Compile
	2	- 2	KORN BOADRUNNER 617757 (18.98) ⊕ Korn III: Re	emember Who You Are	100	\$9.99 sale tag It Best Buy (and	63	73 71	36	JOHN MAYER COLUMBIA 53087* SONY MUSIC (13.98) Battle Stu
	17 1	15 86	ZAC BROWN BAND ROAR BIGGER PICTURE/HOME GROWN/ATLANTIC 516931/AG (13.98)	The Foundation 2		promotion in its	64	55 42	38	SOUNDTRACK Glee: Season One: The Music Volum 20TH CENTURY FOX TV/COLUMBIA 54090/SONY MUSIC (11.98)
	14	3 3	BIG BOI		ar ci	ircular) help lift	65	67 52	20	LUDACRIS
	18 1		ENRIQUE IGLESIAS	Euphoria		he set with an 18% ncrease to sell	~	60 50	14	AC/DC Iron Man 2 (Soundtr
			UNIVERSAL REPUBLIC/UNIVERSAL MUSIC LATINO 014448/UMRG/UMLE (10.98)			1,000 in its 17th	67	NEW		
		- 2	SCA GATLE ANISTA NASTVILLE BJ720/3MN (S 90)	errod & The Hung Jury		veek. To compare, Isher's last album,	and a second	<u>el 1</u>		PROSTHETIC 10088: (13.98) WORTHW
		4 7	SUMMIT CHOP SHOP ATLANTIC 523836/AG (18.98)	Twilight Saga: Eclipse		'Here I Stand," was	68	64 60	48	ARDENT/IND/ATLANTIC 519927/AG (13.98) Av BRET MICHAELS
	क्ष त	16 12	HEAR 32053 (19.98 CD DVD) +	ive At The Troubadour		vay down at No. 73 n its 17th week	69	43 14	3	B*M*B 6520/POOR BOY (11.98)
	25 2	24 59	THE BLACK EYED PEAS INTERSCOPE 012887 (13.98)	The E.N.D.	-	vith 7,000.	70	RE-ENTRY	75	KATY PERRY One Of The E
ĺ	22 1	11 5	MILEY CYRUS HOLLYWOOD 004224 (13.98)	Can't Be Tamed			71	69 64	42	LUKE BRYAN Doin' My T
	19 2	20 6	TOM PETTY AND THE HEARTBREAKERS REPRISE 523971 / WARNER BROS. (18.98)	Мојо	*	36	72	61 51	62	EMINEM WEB SHADY AFTERMATH/INTERSCOPE 012863*/IGA (13.98) Rela
T	6	- 2	STING	Symphonicities	100 C	t may be the netal/glam/goth	73	80 69	8	TAIO CRUZ
	27	21 26	CHERRYTREE DG 014464/UNIVERSAL CLASSICS GROUP (16.98)	he Fame Monster (EP)		and's first album		7. 56	10	NAS & DAMIAN MARLEY Distant Pole
	1		STREAMLINE KONLIVE CHERRYTREE/INTERSCOPE 013872*/IGA (10.98)			11,000), but it's				CHETTO YOUTHS/DEF JAM/UNIVERSAL REPUBLIC 014136/UMHG (13.98)
	28		COLUMBIA (NASHVILLE) 46854 SMN (12.98) OZZY OSBOURNE	Revolution •		ouilt a strong offowing thanks to	75	16 -	2	ACTION THEORY/FEARLESS/SIRE 523012/WARNER BROS. (13 98)
	26	18 5	EPIC 36113/SONY MUSIC (10.98)	Scream		ts presence on	76	85 85	48	FUELED BY RAMEN 518250"/AG (18.98)
	32 2	28 13	REBELKUUK GRAND HUSILE ALLANIIG DIO903 7AG (13.98) (1	entures Of Bobby Hay		'ouTube (single 'Knives and Pens"	77	81	21	JASON DERULO Jason De BELUGA HEIGHTS 519657/WARNER BROS (10.98)
	NEW	/ 1	MARC COHN SAGUARO ROAD 25594 (17.98)	Listening Booth: 1970	28 h	as 12 million	78	75 73	56	BRAD PAISLEY American Saturday Marista NaShville 47352/SMN (13.98)
	31 2	27 36	JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND 013719/IDJMG (9.98)	My World (EP) 📕		riews) and in lot Topic stores	79	68 49	7	JEWEL Sweet And VALDRY JK0200A (9.98)
	29	12 4	THE-DREAM RADIO KILLA DEF JAM 014218/IDJMG (9.98)	Love King		with non-music	80	NEW	1	VARIOUS ARTISTS Sweet Home Alabama: The Country Music Tribute To Lynyrd Skynyrd HIP-0 014525 EX.UME (7.98)
	36 2	29 10	THE BLACK KEYS	Brothers	з п	nerchandise.	81	57 46	128	DOURNEY COLUMBIA 44493 (13 98) + Journey's Greatest
t	41 3	30 7	NOWESUCH 520266 WARNER BROS. (15 98) SOUNDTRACK Glee: The Music, Jour	ney To Regionals (EP)			82	NEW	,	BRIAN CULBERTSON
			20TH CENTURY FOX TV.COLUMBIA 72878/SONY MUSIC (6.98)	Animal			-	77 76	39	GRP 014460 VG (13.98) FIVE FINGER DEATH PUNCH War Is The Ant
ł	33 3		KEMOSABE/RCA 49209*/RMG (11.98)	Animal			-		39	EDANCESCA DATTISTELLI
	9	- 2	N E E T XL INTERSCOPE 014344*/IGA (9.98)	MAYA	8		84	RE-ENTRY	36	FERVENT 887378/WARNER BROS. (11.98)
	4	- 2	NEWSBOYS 14P0P #1521 (13.98)	Born Again	4. T	he soundtrack	85	79 63	47	TREY SONGZ Re SONGBOUK/ATLANTIC 518794/AG (18.98) Re
	NEW	1	BLACK VEIL BRIDES We STANDBY 026 (13 98)	e Stitch These Wounds		o the upcoming	86	74 54	67	MICHAEL JACKSON Number C
	6 4	17 37	TRAIN COLUMBIA 07736/SONY MUSIC (12.98) Sa	ave Me, San Francisco	4.7	ulia Roberts film ncludes a new song	87	78 92	16	LA ROUX BIG LIFE/POLYDOR/CHERRYTREE/INTERSCOPE 013389 //GA (10.98)
	23 1	3 6	SARAH MCLACHLAN ARISTA 55367" RMG (13,98)	Laws Of Illusion	3 fr	rom Eddie Vedder	88	92 79	21	EASTON CORBIN MERCURY NASHVILLE 013644/UMGN (10.98) Easton Co
	35 3	32 38	CARRIE UNDERWOOD	Play On 🔳		pictured), "Better Jays." It also	89	113 111	109	SHINEDOWN The Sound Of Made
	34 2			lume 3: Showstoppers	S	ports tracks from	90	39 -	2	ATLANTIC 511244/A6 (18.98) CURRENSY Pilot Pilot
	NEW		20TH CENTURY FOX TV/COLUMBIA 70611/SONY MUSIC (11.98) DAVID GARRETT	Deel Sumphaning		farvin Gaye, Bebel iilberto, Neil Young			35	DD172 02030 (9.98) RIHANNA Rate
			DECCA 014442 (9.98) HELLYEAH	Rock Symphonies		nd Josh Rouse.		87 59		SRP DEF JAM 013736/IDJMG (19.98)
	8	- 2	EPIC B4915 SONY MUSIC (11.98) ⊛ SOUNDTRACK	Stampede				86 65	25	CASH MUNEY/UNIVERSAL MDTOWN 012737/UMR6 (13.98)
	NEW	/ 1	COLUMBIA PICTURES MONKEYWRENCH 34793/MADISON GATE (12.98)	Eat Pray Love		70	93	83 72	20	COLUMBIA 55863 SOLY MUSIC (11.98)
	53	- 2	SOUNDTRACK WATERTOWEN ALPRISE 524667/WARNER BROS (13.98)	Inception		he album's igh-profile	94	NEW	1	PURENRG FERVENT 888080 WARNER BROS. (9.98 CD/DVD) Graduation: The Best Of purel
	18 4	88	NICKELBACK ROADRUNNER 518928 (18.98)	Dark Horse 🛛	-	lacement in the	95	98 66	54	DAUGHTRY Leave This T 19/RCA 53744 RMG (18.98) ⊕ Leave This T
	54 4	15 89	TAYLOR SWIFT BIG MACHINE 0200 (18 98)	Fearless 🟮	0	Tunes Store last	96	94 91	18	MONICA Still Stan
	38 .	5	THE ROOTS	How Got Over		veek, along with a 6.99 sale price,	97	93 75	43	BROOKS & DUNN ARISTA NASHVILLE 49922/SMN (13.98) # Is And Then S
	46 3		DEF JAM 013085* IIOJMG (9.98) ALICIA KEYS Th	Element Of Freedom	b	rings the set back	96	103 97	96	KINGS OF LEON Only By The N
t	14 4		MBK/J 465711/RMG (13.98) MICHAEL BUBLE	Crazy Love		o the chart with a 36% increase. Its		91 84	110	LADY ANTEBELLUM
			143/REPRISE 520733 WARNER 8ROS. (18 98) ④			a construction of the second s	1000	04		CAPITOL NASHVILLE 03206 (12 98)

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EB	ME	2 W	an o	IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE) ZAC BROWN BAND Pass The Jar: Live From the Fabulous Fox Theater In Atlanta	E	Pos
101	106		12	SOUTHERN GROUND/ATLANTIC 523726/AG (25 98 CD/DVD) ⊕ SOUNDTRACK Glee: Season One: The Music Volume 2		17:
102		53	33	20TH CENTURY FOX TV/COLUMBIA 61705/SONY MUSIC (11.98)	•	3
103	N	EW	1	WIND-UP 13253 (4.98) The Unity Easy Day was Yesterday (EP)		103
104	N	EW	1	BIG HEAD TODD AND THE MONSTERS BIG 1325/ILG (15.98) Rock Steady		104
105	101	94	145	BOB MARLEY AND THE WAILERS Legend: The Best Of Bob Marley And The Wailers TUFF GONGIISLAND 422-846-210/IOJMG (13.98/8-98) ⊕	٠	59
106	95	96	35	ADAM LAMBERT 19/RCA 54801/RMG (13.98) For Your Entertainment	٠	I.
107	82	95	13	BULLET FOR MY VALENTINE Fever	14	I.
108	96	99	62	PHOENIX LOYAUTE 0105*/GLASSNOTE (11.98) Wolfgang Amadeus Phoenix		37
100	143	129	45	MUSE HELIUM-3 521130*/WARNER BROS. (18.98) ⊕ The Resistance	•	
110	84	67	61	CREEDENCE CLEARWATER REVIVAL FANTASY 2"(CONCORO (17.96/12.98) Chronicle The 20 Greatest Hits	B	67
111	146	153	11	EDWARD SHARPE & THE MAGNETIC ZEROES Up From Below COMMUNT/FAIRFAX 542*/VAGRANT (13.98)		111
112	123	184	28	ONEREPUBLIC Waking Up		21
113	109	121	63	SOUNDTRACK Hannah Montana: The Movie		
114	169	178	36	WALT DISNEY 003101 (18.98) Training the Movie Construction of the Movie CASTING CROWNS Until The Whole World Hears	•	
115	Colleges		9	MARC ANTHONY		11
116		126	14			-
	-	120	14 78	AVERAGE JOE'S 216 (14.98)	2	28
117	100		-	SHADY/AFTERMATH/INTERSCOPE 005881*/IGA (13 98/8 98) Curtain Call: The Hits MOTLEY CRUE		
118	122	the state	26	MOTLEY 380-ZELEVEN (13.98) ⊕ Greatest Hits KID CUDI Man On The Moon: The End Of Day		94
119		116	41	OREAM ON/G.0 0 D UNIVERSAL MOTOWN 013195*/UMHG (13.98) €		
:20	108	82	90	SUMMIT/CHOP SHOP/ATLANTIC 515923*/AG (18.98) 🖲	2	1
121	115	107	19	MARVIN SAPP VERITY 53156/JLG (11.98) Here I Am		
122	NE	W	1	LIGHTS LIGHTS MUSIC/SIRE DIGITAL EX/WARNER BROS. (4.98) Acoustic (EP)		122
123	24	-	2	DANGER MOUSE & SPARKLEHORSE PARLOPHONE 48136*/CAPITOL (17.98) Danger Mouse & Sparklehorse Present: Dark Night Of The Soul		28
124	107	86	20	GORILLAZ Plastic Beach		2
125	192	174	12	PACE COURT YARD HOUNDS SETTER COLUMBIA 52441/SONY MUSIC (11.98) Court Yard Hounds		7
-	71	106	48	COLBIE CAILLAT Breaktbrough	•	
127	71 (3)		48	COLBIE CAILLAT Breakthrough	•	127
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WEEK	LAST WEEK	2 WEE)	WEEK ON CF	ARTIST Title IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	CERT	PEAK
151	140	139	10	JANELLE MONAE WONDERLAND/BAD BOY 512256*/WARNER BROS. (13.98) The ArchAndroid: Suites II And III		17
152	127	115	7	LEE BRICE Love Like Crazy		44
153	147	148	63	CAGE THE ELEPHANT DSP 49658*/JUVE (13.98) Cage The Elephant		-
154	137	112	46	JAY-Z The Blueprint 3 ROC NATION 520856 '/AG (18.98) ⊕ The Blueprint 3		II.
155	126	102	42	MICHAEL IACKEON	2	58
156	114	130	13	MIRANDA COSGROVE COLUMBIA 31049/SONY MUSIC (8 98) Sparks Fly		8
157	101	132	31	MARY J. BLIGE STRONGER withEach Tear STRONGER withEach Tear		2
158	148	98	4	HILLSONG HILLSONG (13.98) A Beautiful Exchange: Live		40
159	162	165	7	PASSION SIXSTEPS 07175/SPARROW (17.98) Passion: Awakening		16
160	157	192	55	ORIGINAL BROADWAY CAST RECORDING Jersey Boys		85
161	132	142	72	EMINEM The Marshall Mathers I P	9	1
162	50	_	2	WEBAFTEMATH 490629 / INTERSCOPE (13.98) CROWDED HOUSE Fantasy 3257 / JONCORD (10.98) ⊕ Intriguer		50
163	150	164	20	GARY ALLAN Get Off On The Pain		6
164	175	-	10	MCA NASHVILLE D13362/UMGN (10.98) Cell On The Family SLEIGH BELLS Treats		39
165	NE		1	N.E.E.T. 016*/MOM + POP (12.98) House THE BOOKS The Way Out		165
166	105		5	KEITH SWEAT Bidin' Solo		13
167	160		5	KEDAR 00008 (16.98) ⊕ HIGHI SOLO ALLSTAR WEEKEND Suddenly (EP)		62
168	102	1 =	25	HOLLYWOOD 005063 (6.98) CCCCCCCCCCCCCCCCCCCCCCCCCCCCCCCCCCCC		12
169	131		24	AZOR & TIE 89214 (18.98) Another Round		3
	151		44	ATLANTIC 522783/AG (18.98) Another Found THREE DAYS GRACE Life Starts Now	-	3
170	-				_	_
171	155	130	66	DECCA BROADWAY 001682/DECCA (18.98)		125
172	45	-	2	RAZOR & TIE A3087* (13.98)		45
173	178		96	REPRISE 438652 WARNER BROS. (18.98)	-	2
174	149	17 mil	61	In ASSSS SMN (11.98) Greatest Hits II Greatest Hits Hits II Greatest Hits II Greatest Hits	•	1
175	163	131	151	EPIC/LEGACY 17986*/SONY MUSIC (17.98)	•	
176	154	100	31	YOUNG MONEY CASH MONEY/UNIVERSAL MOTOWN 013795/UMRG (13.98) We Are Young Money 1	•	
177	176	161	106	MGMT Oracular Spectacular Oracular Spectacular (•	35
178	164	154	68	KEITH URBAN Defying Gravity	•	1
179	165	141	45	DRAKE YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN 013456//UMRG (9.98) So Far Gone (EP)	•	6
80	RE-EI	NTRY	98	TOP DOG/ATLANTIC 290556*/AG (18.98) 🛞	3	
181	139	135	12	DEFTONES REPRISE 511922* WARNER BROS. (18.98) Diamond Eyes		1
182	144	124	7	SAVING ABEL Miss America SkiDDC0 Virgin 84602/CAPITOL (18.98)		24
183	171	159	140	BOB SEGER & THE SILVER BULLET BAND Greatest Hits I CAPITOL 30334* (16 98)	8	
184	184	156	7	GRACE POTTER & THE NOCTURNALS RAGGED COMPANY 002832/HOLLYW00D (8.98) ⊕ Grace Potter & The Nocturnals		19
185	130	68	4	KENNY G CONCORD 32048 (18.98) Heart And Soul		33
86	NE	w	1	GYPTIAN Hold You VP 1867 (15.98)		186
87	188	200	165	NICKELBACK	8	
88	90	109	7	CLAY WALKER CURB 79182 (18.98) She Won't Be Lonely Long		16
89	170	175	54			
190	89	19	3	KYLIE MINOGUE Aphrodite PARLOPHONE 42903* ASTRALWERKS (18.98) ⊕ Aphrodite		-
91	181	1'87	98		2	
92	182	169	196	TAVLOD CWIET	4	
93	145	138	768	PINK FLOYD	Ø	
194	186	-	41	VARIOUS ARTISTS WORD-CURPROVIDENT-INTEGRITY 14857/EMI CMG (17.98) WOW Hits 2010	•	33
195	198	3	69	RASCAL FLATTS Greatest Hits Volume 1		
96	191	1.	172	DAUGHTRY Daughter	4	1
97	166		6	THE GASLIGHT ANTHEM American Sland		
	183		28	VAMPIRE WEEKEND Contra		1
99	RE-EN	-	27	THIRTY SECONDS TO MARS This Is War		19
~	179		43	BREAKING BENJAMIN Dear Acony	•	
				HOLLIWODD 002398 (16.90) 2	21.1~	0040
.46, 1	23 G 66 92	Journ (EP) (Lee: 1	NEY T	USIC. THE TWILIGHT SAGA: TRAIN		.62
-	G	LEE: 1		USIC, NEW MOON		

THE TWILIGHT SAGA: ECLIPSE THE TWILIGHT SAGA: NEW MODN BCB MARLEY AND THE WAILERS ... JOHN MAYER SARAH MCLACHL MERCYME MGMT MJ.A. BRET MICHAELS RYLIE MINOGUE JANELLE MONAE MONICA MOTLEY CRUE .105 .63 .38 .138 .177 .34 .69 .190 .151 .96 .118
 SADE
 150

 MARVIN SAPP
 121

 SAVING ABEL
 192

 THE SCRIPT
 140

 BOB SEGER & THE SLIVER
 183

 SHINE DOWN
 .89

 FRANK SINAIRA
 .73

 SKILLET
 68

 SLICIGN BELLS
 .64

 STEREO SKYLINEL
 .133
 JOURNEY TO REGI (EP) GLEE: THE MUSIC, VOLUME 3: SHOWSTOPPERS
 VARIOUS
 ANTESTS

 BACK IN THE DAY A
 SUMMERTIME HIP-HOP

 MIX
 SUMMERTIME HIP-HOP

 MIX
 3
 57

 NOW 33
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 SWEET HOME ALABAMA:
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 SWEET HOME ALABAMA:
 THE COUNTRY MUSIC

 TRIBUTE TO LIVAYRO
 SKYNYRO (EP)
 80
 .159 .135 ..70 PAUL WALL KATY PERRY TOM PETTY AND THE HEARTBREAKERS PHOENIX PINK ELOYD OZZY OSBOURNE RASCAL FLATTS .148 ACHLAN NAS & DAN MARLEY THE NATION NEWSBOYS NICKELBAC JERROD NI NORMA JEA VOLUME 3: SHOWSTOPPERS HANNAH MONTANA: THE MOVIE INCEPTION JERSEY SHORE TWILIGHT .141 .39 .178 .11 LAY WALKER .22 108 193 .59 .145 JERSEY BOYS .160 36 .113 .44 .55 .120 PINK FLOYD PINK PLIES GRACE POTTER & THE NOCTURNALS .45. 18 ...17 .172 BRAO PAISLEY 100 Υ. 184

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

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

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

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

the best sales week for a "Bop" title since "14" opened with 58,000.

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

a 61% jump at

mass merchants

ALBUMS Billboard

SALES DATA COMPILED BY

SoundScan

XCLUSIVE CHARTS ROMBILLBOARD For more charts and chart details, go to billboard.biz and billboard.com, refreshed every Thursday.

	4			
s M	AST VEEK	EKS	ARTIST Title	H
THIS	HOT S	SHOT	MPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	CE
V			TWK STANDBY 026 (13.98) SOUNDTRACK Ea: Pray Love	1.0
0	NE	-	COLUMBIA PICTURES/MONKEYWRENCH 34793/MADISON GATE (12.98) GREATEST MUMFORD & SONS Sigh No More	
3	3	23	GAINER GENTLEMAN OF THE ROAD 0109"/GLASSNOTE (12.98) VARIOUS ARTISTS Back In The Day A Summertime Hip-Hop Mix	
0	NE	W	ARINO CUSTOM PRODUCTS 8493 EX/STARBUCKS (12.98) VARIOUS ARTISTS Vans Warped Tour 2010 Compilation	
5	4		VARIOUS ARTISTS varis warped foor 2010 complication SIDEONEDUMMY 1420 (8:98) THE ACACIA STRAIN Wormwood	
0	NE	W	PROSTHETIC 10088* (13.98)	
7	2	-	BRET MICHAELS Custom Built B*M*B 6520/P00R 80Y (11.98)	
8	5	34	FIVE FINGER DEATH PUNCH War Is The Answer PROSPECT PARK 50100* (13.98) ⊕	
9	9	68	JASON ALDEAN Wide Open BROKEN BOW 7637 (18.98)	
10	NE	w	BIG HEAD TODD AND THE MONSTERS Rock Steady BIG 1325/ILG (15.98)	
11	6	12	BULLET FOR MY VALENTINE Fever JIVE (16.98)	
12	8	63	PHOENIX Wolfgang Amadeus Phoenix LOYAUTE 0105*/GLASSNOTE (11.98)	
13	18	30	EDWARD SHARPE & THE MAGNETIC ZEROES Up From Below COMMUNITY/FAIRFAX 542*/VAGRANT (13.98)	
14	12	14	COLT FORD Chicken & Biscuits AVERAGE JOE'S 216 (14.98)	
15	15	36	MOTLEY CRUE Greatest Hits	
16	17	13	MOTLEY 380°//ELEVEN SEVEN (13.98) THE DIRTY HEADS Any Port In A Storm	
17	1	2	EXECUTIVE MUSIC GROUP 1243 (13.98) IN THIS MOMENT A Star-Crossed Wasteland	
18			CENTURY MEDIA 8723 (16 98) IMPENDING DOOM There Will Be Violence	
-			FACEDOWN 095 (12.98) THE NATIONAL High Violet	
19	13	11	4AD 3X03* (14.98) CAGE THE ELEPHANT Cage The Elephant	-
20	19	66	DSP 49658*/JIVE (13.98) SLEIGH BELLS Treats	
21	24	11	N.E.E.T. 016*/MOM + PDP (12.98) THE BOOKS The Way Out	12.55
22	H		TEMPORARY RESIDENCE 183* (14.98)	141
23	11	5	KEDAR 00008 (18.98) ④	
24	Ref.	*	GYPTIAN Hold You VP 1867 (15.98)	
25	•	6	THE GASLIGHT ANTHEM American Slang SIDEONEDUMMY 1418* (13.98)	
26	27	28	VAMPIRE WEEKEND Contra XL 429* (14.98)	17 de la
3	-		SOUNDTRACK Babylon Central ESL 165 (15 98 CD/DVD) 🛞	
28		De l	PAUL HARDCASTLE PRESENTS: JAZZMASTERS Jazzmasters VI TRIPPIN 'N' RHYTHM 41 (18.98)	
29	26	5	CYNDI LAUPER Memphis Blues MERCER STREET 70166*/DOWNTOWN (13.98)	1
30	23	27	SOUNDTRACK Crazy Heart	-
31	16	4	SCISSOR SISTERS Night Work	
32	10	2	CAPONE -N- NOREAGA The War Report 2 ICE H20 28022 (18.98)	
33	25	4	DWELE W.ants W.orld W.omen RT 5149/E1 (17.98)	14-50
34	T,	4	SOUNDTRACK The Twilight Saga: Eclipse: The Score	an an
35		47	SUMMIT 2313*/E1 (18.98) THE XX XX	
36	28	14	YOUNG TURKS 450* (14.98) JIMMY BUFFETT Encores	
37		-	AS I LAY DYING Powerless Rise	-
38	32		ATTACK ATTACK! Attack Attack!	10.000 (
	-	4	RISE 102 (12.98) PARKWAY DRIVE Deep Blue	
39	31	4	EPITAPH 87095* (15.98) SLASH Slash	
40	38	16	DIK HAYD 31433* (17.98) SHE & HIM Volume Two	
41	33	18	MERGE 354* (15.98)	
42			LYDIA DIGITAL EX (6.98) JOAN JETT AND THE BLACKHEARTS Greatest Hits	
43	-		BLACKHEART 5370* (12.98) HERBIE HANCOCK The Imagine Project	
44	42	5	HANCOCK 0001* (16.98)	
45	45	41	PEARL JAM Backspacer MONKEYWRENCH 9274* (18.98)	•
46	-	-	JIMMY WEBB Just Across The River E1 2068 (17.98)	
47	29	2	SCHOOL OF SEVEN BELLS GHOSTLY INTERNATIONAL 597*/VAGRANT (10.98)	
48	W	-	ABOVE & BEYOND Anjunabeats Volume 8 ULTRA 2483 (19.98)	
49	4	2	SOILWORK The Panic Broadcast	RC
50	34	4	WOLF PARADE Expo 86 SUB POP 870* (13.98)	-
i -				

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



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WEEK	LAST WEEK	WEEKS ON CHT	ARTIST IMPRINT / DISTRIBUTING LABEL	Title	BB 200 RANKING	CFRT
1	1	5	EMINEM WEB/SHADY/AFTERMATH/INTERSCO	Recovery	1	
2	-		RICK ROSS MAYBACH/SLIP-N-SLIDE/DEF JAM /IDJMG	Teflon Don	2	
3		•	SHERYL CROW	100 Miles From Memphis	3	
4	-		JONAS BROTHERS	Jonas L.A. (Soundtrack)	7	
5	8	6	DRAKE YOUNG MONEY/CASH MONEY/UNIVERSAL M	Thank Me Later	4	
6	11	2	SOUNDTRACK WATERTOWER/REPRISE /WARNER BROS.	Inception	44	I
7)	21	6	TOM PETTY AND THE HEAR REPRISE /WARNER BROS.	TBREAKERS Mojo	22	
8	10	8	JACK JOHNSON BRUSHFIRE /UMRG	To The Sea	12	
	12	87	LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERS	The Fame	10	3
0	18	10	THE BLACK KEYS NONESUCH /WARNER BROS.	Brothers	31	
	17	13	B.O.B B.o.B Presents: The REBELROCK/GRAND HUSTLE/ATLANTIC /AG	e Adventures Of Bobby Ray ⊕	27	
12	9		SOUNDTRACK SUMMIT/CHOP SHOP/ATLANTIC /AG	The Twilight Saga: Eclipse	18	
3	19		ZAC BROWN BAND ROAR/BIGGER PICTURE/HOME GROWN/ATLA	The Foundation	14	2
0	88-11		KATY PERRY CAPITOL	One Of The Boys	70	
15	22		MUMFORD & SONS GENTLEMAN OF THE ROAD /GLASSNOTE	Sigh No More	58	
6	NE	W	LIGHTS LIGHTS MUSIC/SIRE /WARNER BROS.	Acoustic (EP)	122	
7			DAVID GARRETT DECCA	Rock Symphonies	41	
18			KIDZ BOP KIDS RAZOR & TIE	Kidz Bop 18	5	
19	14	3	BIG BOI Sir Lucious Left For DEF JAM /IDJMG	pt: The Son Of Chico Dusty	15	
20			SOUNDTRACK MTV/UNIVERSAL REPUBLIC /UMRG	Jersey Shore	55	
21	23	26	LADY ANTEBELLUM CAPITOL NASHVILLE	Need You Now	9	2
22	5	2	M.I.A. N.E.E.T./XL/INTERSCOPE /IGA	MAYA	34	
23	24	12	BROKEN BELLS COLUMBIA /SONY MUSIC	Broken Bells	.93	
24	•		WIND-UP	sy Day Was Yesterday (EP)	103	
25	NE	w	BLACK VEIL BRIDES	We Stitch These Wounds	36	

EK	EK	EKS	ARTIST Title		RT
WEEK	WE	MO		BB	2
1	NE	W	KIDZ BOP KIDS Kidz Bop 18 RAZOR & TIE 89234	5	
2			SHERYL CROW 100 Miles From Memphis A&M 014507/IGA	3	
3	5	5	EMINEM Recovery WEB/SHADY/AFTERMATH/INTERSCOPE 014411*/IGA	1	
4	4	12	CAROLE KING & JAMES TAYLOR Live At The Troubadour HEAR 32053 ⊕	19	
5	3	2	STING Symphonicities CHERRYTREE/OG 014464/UNIVERSAL CLASSICS GROUP	23	
6	•		TOKIO HOTEL Humanoid City: Live CHERRYTREE/INTERSCOPE /IGA	-	
7			RICK ROSS Teflon Don MAYBACH/SLIP-N-SLIDE/DEF JAM 014366*/IDJMG	2	
8			BIG HEAD TODD AND THE MONSTERS Rock Steady BIG 1325/ILG	04	
9	N		BRIAN CULBERTSON XII GRP 014460/VG	82	
10			DAVID GARRETT Rock Symphonies DECCA 014442	41	
11			THE ACACIA STRAIN Wormwood PROSTHETIC 10088*	6	
œ	1	6	TOM PETTY AND THE HEARTBREAKERS Mojo REPRISE 523971*/WARNER BRDS.	22	
13	NE	W	PAUL HARDCASTLE PRESENTS: JAZZMASTERS Jazzmasters VI TRIPPIN 'N' RHYTHM 41		Ĺ
•••	11		SARAH MCLACHLAN Laws Of Illusion ARISTA 55367*/RMG	38	
15			IMPENDING DOOM There Will Be Violence FACEDOWN 095	134	
16	18	34	LADY GAGA The Fame STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE 011805*/IGA	10	E
_ 1	13	7	SOUNDTRACK The Twilight Saga: Eclipse	18	
18			MARC COHN Listening Booth: 1970 SAGUARO ROAD 25594	28	
19	19	10	SOUNDTRACK Glee: The Music, Volume 3: Showstoppers 20TH CENTURY FOX TV/COLUMBIA 70611/SONY MUSIC	40	
2	21	8	JACK JOHNSON To The Sea BRUSHFIRE 014266*/UMRG	12	
21	-		THE BOOKS The Way Out TEMPORARY RESIDENCE 183*	165	
22	BR II	1977 B	LADY ANTEBELLUM CAPITOL NASHVILLE 97702	9	E
23	16	2	DANGER MOUSE & SPARKLEHORSE Danger Mouse & Sparklehorse Present: Dark Night Of The Soul PARLOPHONE 48136*/CAPITOL	123	
24			KORN ROADRUNNER 617757 ⊕ Korn III: Remember Who You Are	13	
25	24	Ģ	DRAKE Thank Me Later YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN 014325/UMRG	4	

0)		IKE PROFILES:
THIS	LAST WEEK	WEEKS ON CHT	TITLE Most added to social networking, primarily on Facebook, by iLike users. Data compiled by iLike.com.
1	1	11	WINDER STREAM
2	2	12	ALEJANDRO LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
3		19	BABY JUSTIN BIEBER FEATURING LUDACRIS (SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG)
4		37	BAD ROMANCE LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
5		23	TODAY WAS A FAIRYTALE TAYLOR SWIFT (BIG MACHINE)
6		45	YOU BELONG WITH ME TAYLOR SWIFT (BIG MACHINE)
7	9	9	AIRPLANES B.O.B FEATURING HAYLEY WILLIAMS (REBELROCK/GRAND HUSTLE/ATLANTIC)
•	10	93,	IF I WERE A BOY BEYONCE (MUSIC WORLD/COLUMBIA)
	4.1	89	LOVE STORY TAYLOR SWIFT (BIG MACHINE)
10	20	2	DYNAMITE TAIO CRUZ (MERCURY/IDJMG)
11	13	3	LOVE THE WAY YOU LIE EMINEM FEATURING RIHANNA (WEB/SHADY/AFTERMATH/INTERSCOPE)
12	14	2	I LIKE IT ENRIQUE IGLESIAS FEATURING PITBULL (UNIVERSAL REPUBLIC)
13	16	79	POKER FACE LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
14	15	70	IN THE END LINKIN PARK (WARNER BROS.)
15	11	32	ONE TIME JUSTIN BIEBER (RAYMOND BRAUN/ISLAND/IOJMG)
100			THE REPORT OF A DAMAGE AND A DA

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

TOP DIGITAL: Reflects releases sold as a complete album bundle through can Catalog thesare included: BILLC BOARD.BIT A weekly spotlight on cha charts © 2010, e5 Global Media, LLC and Nielser. SoundScan, Inc. All rights

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d by Nielsen

pased

lects titles sold y physical albums g ones that are e

TOP INDEPENDENT: F TOP INTERNET: Reflection on billboard.biz, include

HÌS WEEK	LAST WEEK	WEEKS ON CHT	TITLE ARTIST (IMPRINT / DISTRIBUTING LABEL)
0	-	1	100 MILES FROM MEMPHIS SHERYL CROW (A&M/IGA)
2	5	8	TO THE SEA JACK JOHNSON (BRUSHFIRE/UMRG)
æ	1	4	KORN III: REMEMBER WHO YOU ARE KORN (ROADRUNNER)
	4	-	THE TWILIGHT SAGA: ECLIPSE SOUNDTRACK (SUMMIT/CHOP SHOP/ATLANTIC/AG)
±	7	4	MOJO TOM PETTY AND THE HEARTBREAKERS (REPRISE/WARNER BROS.)
6	2	p.	SYMPHONICITIES STING (CHERRYTREE/DG/UNIVERSAL CLASSICS GROUP)
7		1	SCREAM DZZY OSBOURNE (EPIC/SONY MUSIC)
8		12	LISTENING BOOTH: 1970 Marc Cohn (Saguaro Road)
9	12		BROTHERS THE BLACK KEYS (NONESUCH/WARNER BROS.)
10		U	WE STITCH THESE WOUNDS BLACK VEIL BRIDES (STANDBY)
0	1	1	SAVE ME, SAN FRANCISCO TRAIN (COLUMBIA/SONY MUSIC)
12		4	LAWS OF ILLUSION SARAH MCLACHLAN (ARISTA/RMG)
13	-	L	ROCK SYMPHONIES DAVID GARRETT (DECCA)
14	3	2	STAMPEDE HELLYEAH (EPIC/SONY MUSIC)
15	16	88	DARK HORSE NICKELBACK (ROADRUNNER)
10	à là chiến thế thế thế thế thế thế thế thế thế thế		

36 | Go to www.billboard.biz for complete chart data

HOT 100

HOT 100 AIRPLAY

HOT DIGITAL SONGS

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 DMMEM FAIL RIVANA (MED SHCMATERNATH/MIDESOPE

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 8
 DYNAMITE

 Taid CRUZ (MERCURY/DJMG)
 11

 CALIFORNIA GURLS KATY PERRY FEAL SNOOP DOGG (CAPITOL)
 5

 9
 I LIKE IT ENRIQUE GLESIAS FEAT PITBULL (UNIVERSAL REPUBLIC)

PRINT/PROMOTION LABEL) LOVE THE WAY YOU LIE EMINEM FEAT. RIKANNA (WEB/SHADY: AFTER MATH/MITERS

ELUGA HEIGHTS/WARNER BROS

HADY/AETERMATH/INTERSCOPE

DJ GOT US FALLIN' IN LOVE

-RC/UNIVERSAL

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HOT DIGITAL SONGS, DIGITAL SONGS.

AIRPL

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15 20 42

#1 swks

AIRPLANES BOB FEAT HAYLEY WILLIAMS (PEBELROOP) 6 12 COOLER THAN ME MIKE POSNER (JIDMA)

 10
 10
 17
 OMG USHER FEAT. WILLIAM (LAFACE/JLG)

 11
 1
 TEENAGE DREAM KATY PERRY (CAPITOL)

8 17 RIDIN' SOLO

9 9 12 NOT AFRAID

13 11 13 IMPOSSIBLE SHDNTFILE (CODIES

18 10 20 BULLETPROOF

35 4 MAGIC

16 17 ALEJANDRO LADY GAGA (STREAMLIN

26 8 YOUR LOVE

14 12 12 FIND YOUR LOVE

HEY, SOUL SISTER

 16
 19
 5
 ROUND & ROUND SELENA GOMEZ & THE SCENE (HOLLYWOOD

 17
 15
 12
 MY FIRST KISS 30H3 FEAT. KESHA (PHOTO FINISCI AND THE SCENE)

 18
 40
 20
 211111

 19
 25
 4
 SECRETS ONERPUBLIC (MOSLEY/INTERSCOPE)

 20
 24
 5
 MISERY MAROON 5 (A&M/OCTONE/INTERSCOPE)

22 18 24 YOUR LOVE IS MY DRUG KESHA (KEMOSABE RCA/RMG)

21 21 22 BREAK YOUR HEART TAID CRUZ FEAT, LUDACRIS (MERCURY/IDJMG)

MOLI'S 28

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE ARTIST (MPRINT/PROMOTION LABEL)	THIS	LAST WEEK	WEEKS ON CHT	TITLE ARTIST (IPPRINT/PROMOTION LABEL) SMILE
0	1	11	2 WKS KATY PERRY FEAT. SNOOP DOGG (CAPITOL)	0	-	15	SMILE UNCLE KRACKER (TOP DOG/ATLANTIC)
2	2	17	OMG USHER FEAT. WILL.LAM (LAFACE/JLG)	2	26	10	UNDO IT CARRIE UNOERWOOD (19/ARISTA NASHVILLE)
3	0	12	FIND YOUR LOVE DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)	28	24	28	IN MY HEAD JASDN DERULO (BELUGA HEIGHTS/WARNER BROS.)
4	3	13	AIRPLANES B.O.B FEAT. HALEY WILLIAMS (REBELROCK/GRAND HUSTLE/ATLANTIC)	29	30	8	FREE ZAC BROWN BAND (HOME GROWN/ATLANTIC/BIGGER PICTURE)
6	1	6	LOVE THE WAY YOU LIE EMINEM FEAT. RIHANNA (WEB/SHADY/AFTERMATH/INTERSCOPE)	30	29	11	LOVER, LOVER JERROD NIEMANN (SEA GAYLE/ARISTA NASHVILLE)
0	5	14	BILLIONAIRE TRAVIE MCCOY FEAT, BRUND MARS (NAPPY BOY/DECAYDANCE/FUELED BY RAMENGRP)	31	44	4	MISERY MAROON 5 (A&M/OCTONE/INTERSCOPE)
0	7	12	COOLER THAN ME MIKE POSNER (J RMG)	32	33	9	I'M IN KEITH URBAN (CAPITOL NASHVILLE)
0	16	6	DYNAMITE TAID CRUZ (MERCURY/IDJMG)	33	28	32	HAVEN'T MET YOU YET MICHAEL BUBLE (143/REPRISE)
0	10	9	YOUR LOVE NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)	34	37	9	ALL ABOUT TONIGHT BLAKE SHELTON (REPRISE (NASHVILLE)/WMN)
10	8	17	UN-THINKABLE (I'M READY) ALICIA KEYS (MBK J/RMG)	35	49	4	MISS ME DRAKE FEAT. LIL WAYNE (YOUNG MONEY/DASH MONEY/UNIVERSAL MOTOWN
0	18	8	RIDIN' SOLO JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)	36	47	4	PRETTY BOY SWAG SOULJA BOY TELL'EM (COLLIPARK/INTERSCOPE)
12	14	16	THERE GOES MY BABY USHER (LAFACE/JLG)	37	27	15	RAIN IS A GOOD THING LUKE BRYAN (CAPITOL NASHVILLE)
112	9	22	BREAK YOUR HEART TAIO CRUZ FEAT. LUDACRIS (MERCURY/IDJMG)	38	32	13	LOSE MY MIND YOUNG JEEZY FEAT. PLIES (CTE/DEF JAM/IDJMG)
14	12	15	BULLETPROOF LA ROUX (BIG LIFE/POLYDOR/CHERRYTREE/INTERSCOPE)	39	38	9	LOVE LIKE CRAZY LEE BRICE (CURB)
	15	34	HEY, SOUL SISTER TRAIN (COLUMBIA)	40	3 5	20	OVER DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
16	11	16	ALEJANDRO LADY GAGA STRIAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	9	40	8	TEACH ME HOW TO DOUGIE CALI SWAG DISTRICT (CAPITOL)
17	19	45	NEED YOU NOW LADY ANTEBELLUM (CAPITOL NASHVILLE/CAPITOL)	42	45	5	PRETTY GOOD AT DRINKIN' BEER BILLY CURRINGTON (MERCURY NASHVILLE)
18	13	17	YOUR LOVE IS MY DRUG KESHA (KEMOSABE/RCA/RMG)	43	48	6	OUR KIND OF LOVE LADY ANTEBELLUM (CAPITOL NASHVILLE)
19	22	8	I LIKE IT ENRIQUE IGLESIAS FEAT. PITBULL (UNIVERSAL REPUBLIC/UNIVERSAL)	44	36	10	HELLO GOOD MORNING DIDDY - DIRTY MONEY FEAT. T.I. (BAD BOY/INTERSCOPE)
20	17	25	NOTHIN' ON YOU B.O.B FEAT. BRUND MARS (REBELROCK/GRAND HUSTLE/ATLANTIC)	45	43	7	GOT YOUR BACK T.I. FEAT. KERI HILSON (GRANO HUSTLE/ATLANTIC)
21	1	2	DJ GOT US FALLIN' IN LOVE USHER FEAT. PITBULL (LAFACE/JLG)	46	34	15	WATER BRAD PAISLEY (ARISTA NASHVILLE)
22	20	11	IMPOSSIBLE SHONTELLE (SRP/SRC/UNIVERSAL MOTOWN)	47	50	7	HALF OF MY HEART JOHN MAYER (COLUMBIA)
23	23	10	NOT AFRAID EMINEM (WEIL/SHADY/AFTERMATH/INTERSCOPE)	48	70	2	MAGIC B.D.B FEAT. RIVERS CUOMO (REBELROCK/GRAND HUSTLE/ATLANTIC)
24	21	26	BREAKEVEN THE SCRIPT (PHDNOGENIC/EPIC)	49	51	8	SEX ROOM LUDACRIS FEAT. TREY SONGZ (DTP/DEF JAM/IDJMG)
25	25		RIDE CIARA FEAT, LUDACRIS (LAFACE/JLG)	60	59	3	THE ONLY EXCEPTION PARAMORE (FUELED BY RAMEN/ATLANTIC/RRP)

THIS

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	11	LOVER, LOVER JERROD NIEMANN (SEA GAYLE/ARISTA NASHVILLE)							
14	4	MISERY MAROON 5 (A&M/OCTONE/INTERSCOPE)							
33	9	I'M IN KEITH URBAN (CAPITOL NASHVILLE)							
28	32	HAVEN'T MET YOU YET							
37	9	MICHAEL BUBLE (143/REPRISE)							
19	4	BLAKE SHELTON (REPRISE (NASHVILLE)/WMN) MISS ME							
17	4	DRAKE FEAT. LIL WAYNE (YOUNG MONEY/DASH MONEY/UNVERSAL MO PRETTY BOY SWAG	TOWN)						
27	4	SOULJA BOY TELL'EM (COLLIPARK/INTERSCOPE)							
		LUKE BRYAN (CAPITOL NASHVILLE)							
32	13	YOUNG JEEZY FEAT. PLIES (CTE/DEF JAM/IDJMG)							
38	9		-						
1 5	20	ORAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)							
10	8	TEACH ME HOW TO DOUGIE CALI SWAG DISTRICT (CAPITOL)							
15	5	PRETTY GOOD AT DRINKIN' BEEF BILLY CURRINGTON (MERCURY NASHVILLE)	2						
8	6	OUR KIND OF LOVE LADY ANTEBELLUM (CAPITOL NASHVILLE)							
86	10	HELLO GOOD MORNING DIDDY - DIRTY MONEY FEAT. T.I. (BAD BOY/INTERSCOP	E)						
13	7	GOT YOUR BACK T.I. FEAT. KERI HILSON (GRANO HUS/ILE/ATLANTIC)	-1						
14	15	WATER							
0	7	BRAD PAISLEY (ARISYA NASHVILLE)							
0	2	JOHN MAYER (COLUMBIA) MAGIC							
		B.D.B FEAT. RIVERS CUOMO (REBELROCK/GRAND HUSTLE/ATLAN	ITIC)						
		SEA RUUN							
i1	8	SEX ROOM LUDACRIS FEAT. TREY SONGZ (DTP/DEF JAM/IDJMG) THE ONLY EXCEPTION	_						
9	3								
	-	LUDACRIS FEAT. TREY SONGZ (DTP/DEF JAM/IDJMG) THE ONLY EXCEPTION							
	-	LUDACRIS FEAT. TREY SONGZ (DTP/DEF JAM/IDJMG) THE ONLY EXCEPTION							
	3	LUDACRIS FEAT. TREY SONGZ (DTP/DEF JAM/IDJMG) THE ONLY EXCEPTION							
9	3	LUDACRIS FEAT. TREY SONGZ (DTP/DEF JAM/NDJMG) THE ONLY EXCEPTION PARAMORE (FUELED BY RAMEN/ATLANTIC/RRP)	ERT						
	WEEKS ON CHT	LUDACRIS FEAT. TREY SONGZ (DTP/DEF JAM/IDJMG) THE ONLY EXCEPTION PARAMORE (FUELED BY RAMEN/ATLANTIC/RRP) TITLE ARTIST (IMPRINT/PROMDTION LABEL) JUST THE WAY YOU ARE	CERT.						
+ WEEK	L WEEKS	LUDACRIS FEAT. TREY SONG2 (DTP/DEF_JAM/IDJ/MG) THE ONLY EXCEPTION PARAMORE (FUELED BY RAMEN/ATLANTIC/RRP) TITLE ARTIST (IMPRINT/PROMOTION LABEL) JUST THE WAY YOU ARE BRUNO MARS (ELEKTRA/ATLANTIC) ALL I DO IS WIN	CERT.						
9	T MEEKS 1 ON CH1	LUDACRIS FEAT. TREY SONG2 (DTP/DEF JAM/IDJMG) THE ONLY EXCEPTION PARAMORE (FUELED BY RAMEN/ATLANTIC/RRP) TITLE ARTIST (IMPRINT/PROMDTION LABEL) JUST THE WAY YOU ARE BRUND MARS (ELEKTRA/ATLANTIC) ALL I DO IS WIN DI KHALED (WE THE KEST.ET)	CERT.						
New Year	3 3 1 90 CH1 1 21 10	LUDACRIS FEAT. TREY SONG2 (DTP/DEF_JAM/IDJ/MG) THE ONLY EXCEPTION PARAMORE (FUELED BY RAMEN/ATLANTIC/RRP) TITLE ARTIST (IMPRINT/PROMDTION LABEL) JUST THE WAY YOU ARE BRUNO MARS (ELEKTRA/ATLANTIC) ALL I DO IS WIN DI KHALED (WE THE BEST/REI) GETTIN' OVER YOU MON GUTTA ENBR WILLS FAIT THREE LIMA (SUMASTRAUMERSCAPTIC)	CENT.						
+ WEEK	T MEEKS 1 ON CH1	LUDACRIS FEAT. TREY SONG2 (D'TP/DEF JAM/IDJMG) THE ONLY EXCEPTION PARAMORE (FUELED BY RAMEN/ATLANTIC/RRP) TITLE ARTIST (IMPRINT/PROMOTION LABEL) JUST THE WAY YOU ARE BRUND MARS (ELEKTRA/ATLANTIC) ALL I DO IS WIN DI KHALED (WE THE BEST.E1) GETTIN' OVER YOU DATO DATA SOME WILLSTAT. HIMLE ALMAQUARISTAVIENSCAPTICI SOMEBODY TO LOVE JUSTIN BIBER (SCHOOLBOY/FAMADICO BRALIVISLANDICUMG)	GERT.						
New Year	3 3 1 90 CH1 1 21 10	LUDACRIS FEAT. TREY SONG2 (DTP/DEF_JAM/IDJ/MG) THE ONLY EXCEPTION PARAMORE (FUELED BY RAMEN/ATLANTIC/RRP) TITLE ARTIST (IMPRINT/PROMOTION LABEL) JUST THE WAY YOU ARE BRUND MARS (ELEKTRA/ATLANTIC) JUST THE WAY YOU ARE BRUND MARS (ELEKTRA/ATLANTIC) DI KHALED (WE THE SESTIET) GETTIN' OVER YOU MOD GUTTA SOF WILSFART IEME & IMPA (SMASTRAUKERSCAPTIC) SOMEBODY TO LOVE JUSTIN BIEBER (CGHOLOG//WAYADOU BRAUVISI.AND/IDJ/MG) JAR OF HEARTS CHISTINA PERHI LANE/ATLANTIC/RRP)	CENT						
9 XHEN 23	3 3 1 1 21 10 8	LUDACRIS FEAT. TREY SONGZ (D'TP/DEF JAM/IDJMG) THE ONLY EXCEPTION PARAMORE (FUELED BY RAMEN/ATLANTIC/RRP) TITLE ARTIST (IMPRINT/PROMDTION LABEL) JUST THE WAY YOU ARE BRUNO MARS (ELEKTRA/ATLANTIC) ALL I DO IS WIN DI KHALED (WE THE BEST/E1) GETTIN' OVER YOU DAVO DUTTA & DRBS WILLS FAT FIRDE & LIMBO (SIMASTRAURENSCAPTO) DAVO DUTTA & DRBS WILLS FAT FIRDE & LIMBO (SIMASTRAURENSCAPTO) SOMEBODY TO LOVE JUSTIN BUEBER (SCHOOL BOYARMONDO BRAUVENSCAPTO) JAR OF HEARTS	GERT.						
i9 × 493 - 23 - 22 13	3 SKERK 1 21 10 8 4	LUDACRIS FEAT. TREY SONG2 (D'TP/DEF JAM/IDJ/MG) THE ONLY EXCEPTION PARAMORE (FUELED BY RAMEN/ATLANTIC/RRP)	GEAT.						
i9 XHM - 23 22 13	3 SXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXX	LUDACRIS FEAT. TREY SONG2 (D'TP/DEF JAM/IDJMG) THE ONLY EXCEPTION PARAMORE (FUELED BY RAMEN/ATLANTIC/RRP) ATIST (IMPRINT/PROMDTION LABEL) JUST THE WAY YOU ARE BRUND MARS (ELEKTRA/ATLANTIC) ALL I DO IS WIN DI KAALED (WE THE REST.E1) GETTIN' OVER YOU ARD OF HEARTS GOMEBODY TO LOVE JUSTIN BIEBER (GMOLOLON/ANGINU BRAUVISLANDIDJMG) JAR OF HEARTS GHISTINA PERRI (MS. PERRI LANE/ATLANTIC/RRP) THE ONLY EXCEPTION PARAMORE (FUELED BY RAMEN/ATLANTIC/RRP) CLUB CAN'T HANDLE ME ELD RIOA FEAT DAVID GUETTA (POE BOY/ATLANTIC) UNDO IT	• CENT						
i9 XHW - 23 22 13	3 SM33M 1 21 10 8 4 6 2	LUDACRIS FEAT. TREY SONG2 (D'TP/DEF JAM/IDJ/MG) THE ONLY EXCEPTION PARAMORE (FUELED BY RAMEN/ATLANTIC/RRP)	CERT.						
19 23 22 13 31	3 SX33M 1 21 10 8 4 6 2 12	LUDACRIS FEAT. TREY SONG2 (DTP/DEF JAM/IDJ/MG) THE ONLY EXCEPTION PARAMORE (FUELED BY RAMEN/ATLANTIC/RRP)	CEAT.						

31	12	CARRIE UNDERWOOD (19/ARISTA NASHVILLE)	•
29	16	PRAY FOR YOU JARDH AND THE LONG ROAD TO LOVE (JARONWOOD UNIVERSAL REPUBLICING MACHINE)	
32	12	LOVER, LOVER JERROD NIEMANN (SEA GAYLE/ARISTA NASHVILLE)	
28	11	HELLO GOOD MORNING DIDDY - DIRTY MONEY FEAT. T.I. (BAD BOY/INTERSCOPE)	
27	7	WAKA WAKA (THIS TIME FOR AFRICA) SHAKIRA FEAT. FRESHLYGROUND (EPIC)	
40	5	TEACH ME HOW TO DOUGIE CALI SWAG DISTRICT (CAPITOL)	1
47	3	PRETTY BOY SWAG SOULJA BOY TELL'EM (COLLIPARK/INTERSCOPE)	
43	4	IF IT'S LOVE TRAIN (COLUMBIA)	
34	13	ROCK THAT BODY THE BLACK EYED PEAS (INTERSCOPE)	
63	6	GOT YOUR BACK T.I. FEAT KERI HILSON (GRAND HUSTLE/ATLANTIC)	
49	6	BEAUTIFUL MONSTER NE-YD (DEF JAM/IDJMG)	
-	1	LA LA LA AUBURN FEAT. IYAZ (BELUGA HEIGHTS/WARNER BROS.)	
39	7	FREE ZAC BROWN BAND (HOME GROWNSOUTHERN GROUND/ATLANTIC/BIGGER PICTURE)	
46	5	KING OF ANYTHING SARA BAREILLES (EPIC)	
38	49	NEED YOU NOW LADY ANTEBELLUM (CAPITOL NASHVILLE)	3
44	6	PRETTY GOOD AT DRINKIN' BEER BILLY CURRINGTON (MERCURY NASHVILLE)	
	29 32 28 27 40 47 43 34 63 49 - 39 46 38	29 16 32 12 28 11 27 7 40 5 47 3 43 4 34 13 63 6 49 6 - 1 39 7 46 5 38 49	31 12 CARRIE UNDERWODD (19/ARISTA NASHVILLE) 29 16 PRAY FOR YOU 32 12 LOVER, LOVER 32 12 LOVER, LOVER 34 14 HELLO GOOD MORNING 35 17 WAKA WAKA (THIS TAMASHVILLE) 36 11 HELLO GOOD MORNING 37 7 WAKA WAKA (THIS TIME FOR AFRICA) 38 11 HELLO GOOD MORNING 39 7 ZACH ME HOW TO DOUGIE 40 5 TEACH ME HOW TO DOUGIE 41 3 PRETTY BOY SWAG 301LJA BOY TELL'EM (COLLIPARK/INTERSCOPE) 11 43 4 IF IT'S LOVE 44 TARIN (COLUMBIA) 13 34 13 ROCK THAT BODY 49 6 GOT YOUR BACK 41 14 LA LA 41 LA LA LAUBURN FEAT. IYAZ (BELUGA HEIGHTS/WARNER BROS.) 39 7 FREE 20 ZH BANK BAR BARE (CRECRAMYCOLLIFIEN (CROUALITICH CROUALITICH CROUALING <t< th=""></t<>

49 59 2 ORDINARY GIRL HANNAH MONTANA (WALT DISN 50 37 15 THIS AFTERNOON NICKELBACK (ROADRUNNER/RI

	WEEK	LAST WEEK	WEEKS ON CHI	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
	0	1	29	#1 HEY, SOUL SISTER 27 WKS TRAIN (COLUMBIA)
	0	2	10	SECRETS ONEREPUBLIC (MCSLEY/INTERSCOPE)
	3	1	12	THE ONLY EXCEPTION PARAMORE (FUELED BY RAMEN ATLANTIC/RRP)
	4		9	IF IT'S LOVE TRAIN (COLUMBIA)
	101	4	18	THIS AFTERNOON NICKELBACK (ROADRUNNER/RRP)
	6	9	8	HALF OF MY HEART JOHN MAYER (COLUMBIA)
	4	7	29	SMILE UNCLE KRACKER (TOP DOG ATLANTIC)
	8	ô	14	ANIMAL NEON TREES (MERCURY/IOJMG)
		8	20	I NEVER TOLD YOU COLBIE CAILLAT (UNIVERSAL REPUBLIC)
WN)	10	10	29	BREAKEVEN THE SCRIPT (PHONOGENIC/EPIC)
	(41)	11	29	DON'T STOP BELIEVIN' JOURNEY (COLUMBIA/LEGACY)
	12	12	29	FIREFLIES OWL CITY (UNIVERSAL REPUBLIC)
	13	33	2	DOG DAYS ARE OVER FLORENCE + THE MACHINE UNIVERSAL REPUBLIC)
		13	29	ALL THE RIGHT MOVES DNEREPUBLIC (MOSLEY/INTERSCOPE)
	The state of the		Concernant State	

ROCK

Billboard.

SALES DATA

niclsen SoundScan

15 18 6 BAD COMPANY FIVE FINGER DEATH PUNCH (PROSPECT PARK)

		R	B/HIP-HOP	
WEEK	LAST WEEK	WEEKS ON CHT	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	CERT.
1	1	5	#1 LOVE THE WAY YOU LIE EMINEM FEAT. RIHANNA (WEB/SHADY/AFTER/MATH/WITERSCOPE)	
2	2	15	AIRPLANES B.O.B FEAT. HAYLEY WILLIAMS (REBELROCK/GRAND HUSTLE/ATLANTIC)	
3	3	12	NOT AFRAID EMINEM (WEB/SHADY/AFTERMATH/INTERSCOPE)	
*	+	17	OMG USHER FEAT. WILL.LAM (LAFACE/JLG)	
5	4		DJ GOT US FALLIN' IN LOVE USHER FEAT. PITBULL (LAFACE/JLG)	
	5	12	FIND YOUR LOVE DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG)	
7	10	12	MAGIC B D.B FEAT. RIVERS CUOMO (REBELROCK/GRAND HUSTLE/ATLANTIC)	
8	4.	8	YOUR LOVE NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOW/VUMRG)	
	1	23	ALL I DO IS WIN DJ KHALED (WE THE BEST/E1)	•
0	9	17	HELLO GOOD MORNING DIDDY - DIRTY MONEY FEAT. T.L. (BAD BOY, INTERSCOPE)	
11	H	10	TEACH ME HOW TO DOUGIE CALI SWAG DISTRICT (CAPITOL)	
12	13		PRETTY BOY SWAG SDULJA BOY TELL'EM (COLLIPARK/INTERSCOPE)	
-	17	8	GOT YOUR BACK T.I. FEAT. KERI HILSON (GRAND HUSTLE/ATLANTIC)	
4	14	7	BEAUTIFUL MONSTER NE-YO (DEF JAM/IDJMG)	
D	-	17	RUN THIS TOWN JAY-Z. RIHANNA & KANYE WEST (RDC NATION)	0
	-			

JAZZ

LAST WEEK WEEKS ON CHI

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SAD 13 14 BY YOUR SIDE

14 13 29 CRAZY LOVE MICHAEL BUBLE 143

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12 11

TITLE ARTIST_(IMPRINT/LABEL)

1 1 29 HAVEN'T MET YOU YET

EVERYTHING MICHAEL BUBLE (143/REPRISE)

HAEL BUBLE 5 29 PUT YOUR RECORDS ON

INNE BAILEY RAE FEELING GOOD

BUBLE 14

DON'T KNOW WHY

11 10 29 THE WAY YOU LOOK TONIGHT

SOLDIER OF LOVE

15 36 7 SKIES WIDE OPEN BRIAN CULBERTSON FEAT, AVANT (GRP/VERVE

IORAH JONES (BLUE NOTE/CAP SWAY MICHAEL BUBLE (143/REPRISE

COME AWAY WITH ME

2 29 WHAT A WONDERFUL WORLD LOUIS ARMSTRONG (A&M/UME)

4 29 SAVE THE LAST DANCE FOR ME

ALL I DO IS DREAM OF YOU

2	1	22	PRAY FOR YOU JARON AND THE LONG ROAD TO LOVE (JAHOMMOOD/UNIVERSAL REPUBLICIBIS MACHINE)	
3	3	16	LOVER, LOVER JERROD NIEMANN (SEA GAYLE/ARISTA NASHVILLE)	
	5	12	FREE ZAC BROWN BAND (HOME GROWN SOUTHERN GROUNDWATLANTIQ BIGGER PICTURE)	
		29	NEED YOU NOW LADY ANTEBELLUM (CAPITOL NASHVILLE)	0
6	6	8	PRETTY GOOD AT DRINKIN' BEER BILLY CURRINGTON (MERCURY)	
0	-	6	IF I DIE YOUNG THE BAND PERRY (REPUBLIC NASHVILLE)	
8	9	18	LOVE LIKE CRAZY LEE BRICE (CURB)	
		18	SMILE UNCLE KRACKER (TOP DOG/ATLANTIC/BIGGER PICTURE)	
- 4 4	20,	19	THE HOUSE THAT BUILT ME MIRANDA LAMBERT (COLUMBIA)	•
11	11	21	RAIN IS A GOOD THING LUKE BRYAN (CAPITOL NASHVILLE)	
12	14	16	FARMER'S DAUGHTER RODNEY ATKINS (CURB)	
13	15	11	LITTLE WHITE CHURCH LITTLE BIG TOWN (CAPITOL NASHVILLE)	
14	13	15	WATER BRAD PAISLEY (ARISTA NASHVILLE)	=
15	16	6	OUR KIND OF LOVE LADY ANTEBELLUM (CAPITOL NASHVILLE)	-
1 A. A. 1				1

COUNTRY

TITLE

LAST WEEK WEEKS ON CHT

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CERT.

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		L	ATIN"	
THIS	LAST WEEK	WEEKS ON CHT	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	CERT.
1	1	11	#1 WAKA WAKA (THIS TIME FOR AFRICA) 11 WKS SHAKIRA FEAT FRESHLYGROUND (PIC/SONY AUSIC LATIN)	
2	3	13	CUANDO ME ENAMORO ENRIQUE IGLESIAS FEAT. JUAN LUIS GUERRA (UNIVERSAL MUSIC LATINO)	
3	2	19	GITANA SHAKIRA (EPIC/SONY MUSIC LATIN)	
4	4	29	I KNOW YOU WANT ME (CALLE OCHO) PITBULL (ULTRA)	2
5	5	29	HIPS DON'T LIE SHAKIRA FEAT, WYCLEF JEAN (EPIC/SONY MUSIC LATIN)	
6	6	29	HEROE ENRIQUE IGLESIAS (INTERSCOPE/UNIVERSAL MUSIC LATINO)	
7	7	29	LOBA SHAKIRA (EPIC/SONY MUSIC LATIN)	•
8	8	24	MI NINA BONITA CHINO Y NACHO (MACHETE/UNIVERSAL MUSIC LATINO)	
9	9	23	STAND BY ME PRINCE ROYCE (TOP STDP)	
10	10	29	DIMELO Enrique Iglesias (Interscope/Universal Music Latino)	
11	12	5	LA VIDA ES ASI IVY QUEEN (MACHETE/UNIVERSAL MUSIC LATIND)	
12	11	9	ALEJATE DE MI CAMILA (SONY MUSIC LATIN)	
13	14	29	SUERTE SHAKIRA (EPIC/SONY MUSIC LATIN)	
14	15	29	DILE AL AMOR AVENTURA (PREMIUM LATIN)	1
15		22	ESCAPAR ENRIQUE IGLESIAS (INTERSCOPE/UNIVERSAL MUSIC LATINO)	
15	12	20	ENRIQUE IGLESIAS (INTERSCOPE/UNIVERSAL MUSIC LATINO)	Sec. 14

0)	K	D™	
THIS	LAST WEEK	WEEKS IN CHT	TITLE ARTIST (IMPRINT/LABEL)	CERT.
0	-	1	LA. BABY (WHERE DREAMS ARE MADE OF)	
2	-	1	INVISIBLE JONAS BROTHERS (WALT DISNEY)	
3	-	1	HEY YOU JONAS BRDTHERS (WALT DISNEY)	
0	-	1	FEELIN' ALIVE JONAS BROTHERS (WALT DISNEY)	
5	-	1	MAKE IT RIGHT JONAS BROTHERS (WALT DISNEY)	
0	-	1	FALL JONAS BROTHERS (WALT DISNEY)	
3	-	1	CRITICAL JONAS BROTHERS (WALT DISNEY)	
8	1	1	YOUR BIGGEST FAN JONAS BROTHERS & CHINA MCCLAIN (WALT DISNEY)	-
9	-	1	BREAK YOUR HEART KIDZ BOP KIDS (RAZOR & TIE)	
10	-	1	CALIFORNIA GURLS KIDZ BOP KIDS (RAZOR & TIE)	
11	~	1	HEY SOUL SISTER KIDZ BOP KIDS (RAZOR & TIE)	
12	-	1	THINGS WILL NEVER BE THE SAME JONAS BROTHERS (WALT DISNEY)	
13	m	-	THE HAMPSTERDANCE SONG HAMPTON THE HAMPSTER (KOCH/E1)	
14	- 14	1	SUMMER RAIN JONAS BROTHERS (WALT DISNEY)	
15	-	1	TELEPHONE KIDZ BOP KIDS (RAZOR & TIE)	
2 Miles		1		

POP/ADULT/ROCK Billboard.

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17 BREAK YOUR HEART TAID CRUZ (MERCURY/IOJMG)

I RUN TO YOU LADY ANTEBELLUM (CA

PARAMORE (

ANIMAL

THE ONLY EXCEPTION

NASHVILLE/CAPITOL)

MEN/ATLANTIC/BBP

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AIRPLAY MONITORED BY SALES DATA nielsen nielsen BDS SoundSca

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1		H	
	WEEI	WEED	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
	1	11	CALIFORNIA GURLS
	2	13	AIRPLANES B.O.B FEAT. HAYLEY WILLIAMS (REBELROCK/GRAND HUSTLE/ATLANTIC)
	3	17	BILLIONAIRE
	4	13	TRAVIE MCCOV FEAT. BRUNO MARS (NAPPY BOY/DECAYDANCE/FUELED BY RAMEN/RRP)
	8	5	ILOVE THE WAY YOU LIE
		100	EMINEM FEAT. RHANNA (WEB/SMADY/AFTERMATH/INTERSCOPE)
	5	16	USHER FEAT. WILL.I.AM (LAFACE/JLG)
	10	9	JASON DERULO (BELUGA HEIGHTS/WARNER BROS.) BULLETPROOF
-	6	2%	LA ROUX (BIG LIFE/POLYOOR/CHERRYTREE/INTERSCOPE)
	12	-	DYNAMITE TAIO CRUZ (MERCURY/IDJMG)
		15	IMPOSSIBLE SHONTELLE (SRP/SRC/UNIVERSAL MOTOWN)
	=	8	FIND YOUR LOVE DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
		17	YOUR LOVE IS MY DRUG KESHA (KEMOSABE/RCA/RMG)
	15	9	I LIKE IT
	13	23	ENRIQUE IGLESIAS FEAT. PITBULL (UNIVERSAL REPUBLIC) BREAK YOUR HEART
			TAIO CRUZ FEAT. LUDACRIS (MERCURY/IDJMG)
	16	10	30HI3 FEAT. KESHA (PHOTO FINISH/ATLANTIC/RRP)
	14	17	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
	19	11	THE ONLY EXCEPTION PARAMORE (FUELED BY RAMEN/ATLANTIC/RRP)
	28	2	DJ GOT US FALLIN' IN LOVE USHER FEAT. PITBULL (LAFACE/JLG)
	17	26	HEY, SOUL SISTER TRAIN (COLUMBIA)
The second	23	4	MISERY MAROON 5 (A&M/OCTDNE/INTERSCOPE)
	21	10	NOT AFRAID
	22	11	GETTIN' OVER YOU
			DAVID GUETTA & CHRIS WILLIS (GUM/ASTRALWERKS/CAPITOL) WE'LL BE A DREAM
	24	14	WE THE KINGS FEAT. DEMI LOVATO (S-CURVE)
	25	7	MIRANDA COSGROVE (COLUMBIA)
	32	3	B.O.B FEAT. RIVERS CUOMO (REBELROCK/GRAND HUSTLE/ATLANTIC)
	26	6	BEAUTIFUL MONSTER NE-YO (DEF JAM/IDJMG)
	20	13	SOMEBODY TO LOVE JUSTIN BIEBER (SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG)
	34	2	YOUR LOVE NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
	29	5	IF I HAD YOU ADAM LAMBERT (19/RCA/RMG)
		15	HAVEN'T MET YOU YET
	35	5	MICHAEL BUBLE (143/REPRISE) THE MAN WHO CAN'T BE MOVED
	36	5	THE SCRIPT (PHONOGENIC/EPIC) SECRETS
	-	21	ONEREPUBLIC (MOSLEY/INTERSCOPE)
			KESHA (KEMOSABE/RCA/RMG) CLUB CAN'T HANDLE ME
	39	2	FLO RIDA FEAT. DAVID GUETTA (POE BOY/ATLANTIC)
	30	15	THIS AFTERNOON NICKELBACK (ROADRUNNER/RRP)
	38	2	LA LA LA AUBURN FEAT. IYAZ (BELUGA HEIGHTS/WARNER BROS.)
	37	3	HALF OF MY HEART JOHN MAYER (COLUMBIA)
	*	14	ROCK THAT BODY THE BLACK EYED PEAS (INTERSCOPE)
	33	20	YOUNG FOREVER
	- 01		JAY-Z + MR. HUDSON (ROC NATION)
			TRAIN (COLUMBIA)

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

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

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

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A		2(DULT DNTEMPORARY"
		CHT	TITLE
THIS	LAS	WEB	ARTIST (IMPRINT / PROMOTION LABEL)
0	1	30	HEY, SOUL SISTER
2	2	28	NEED YOU NOW LADY ANTEBELLUM (CAPITOL NASHVILLE/CAPITOL)
×.	a.	43	SMILE UNCLE KRACKER (TOP DOG/ATLANTIC)
0		30	SOMEDAY ROB THOMAS (EMBLEM/ATLANTIC)
1		42	ALREADY GONE KELLY CLARKSON (19/RCA/RMG)
6	1	47	HAVEN'T MET YOU YET MICHAEL BUBLE (143/REPRISE)
7	2	22	LIFE AFTER YOU
0	9	20	BREAKEVEN
9	10	23	LIVE LIKE WE'RE DYING
10		51	KRIS ALLEN (19/JIVE/JLG) FALLIN' FOR YOU
-	-		COLBIE CAILLAT (UNIVERSAL REPUBLIC)
11	(FI	19	ADAM LAMBERT (19/RCA/RMG)
112	13	10	COLBIE CAILLAT (UNIVERSAL REPUBLIC).
13	12	18	LIFEHOUSE (GEFFEN/INTERSCOPE)
0		11	LOVING YOU IS EASY SARAH MCLACHLAN (ARISTA/RMG)
15	17	5	GREATEST CALIFORNIA GURLS GAINER KATY PERRY (CAPITOL)
18	16	5	HALF OF MY HEART
T	15	6	ALEJANDRO LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
1	21	4	KING OF ANYTHING SARA BAREILLES (EPIC)
19	-	T	FEARLESS LOVE MELISSA ETHERIDGE (ISLAND/IFEAT.MG)
20	19	8	GOING BACK
21	20	14	PHIL COLLINS (ATLANTIC)
22	23	16	BAD ROMANCE
			LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
23	24	7	MACY GRAY (CONCORD/CMG)
24			
1	22	14	ONEREPUBLIC (MOSLEY/INTERSCOPE)
25		14 W	
			ONEREPUBLIC (MOSLEY/INTERSCOPE)
1	N	W	ONEREPUBLIC (MOSLEY/INTERSCOPE) SLICE Five for fighting (precision/wind-up)
	N	W	ONEREPUBLIC (MOSLEY/INTERSCOPE)
		W	ONEREPUBLIC (MOSLEY/INTERSCOPE) SLICE Five for fighting (precision/wind-up)
25 MEEK	LAST	WEEKS ON CHT	OVEREPUBLIC (MOSLEV/INTERSCOPE) SLICE FIVE FOR FIGHTING (PRECISION/WIND-UP) DULT TOP 40* TITLE RATIST (IMPRINT / PROMOTION LABEL)
25 Meter 1	L LAST WEEK	W MEEKS	ONEREPUBLIC (MOSLEY/INTERSCOPE) SLICE FIVE FOR FIGHTING (PRECISION/WIND-UP) DULT TOP 40" TITLE ARTIST (MAPRINT / PROMOTION LABEL) TOP CALIFORNIA GURLS WINS KATY PERRY (CAPITOL)
25 MEEK	LAST	WEEKS ON CHT	ONEREPUBLIC (MOSLEY/INTERSCOPE) SLICE FIVE FOR FIGHTING (PRECISION/WIND-UP) DULLT TOP 40" TITLE ARTIST (IMPRINT / PROMOTION LABEL) CALIFORNIA GURLS AVMS KATY PERRY (CAPITOL) HALF OF MY HEART JOHN MAYER (COLUMBIA)
25 Meter 1	L LAST WEEK	W MEEKS	OVEREPUBLIC (MOSLEV/INTERSCOPE) SLICE FIVE FOR FIGHTING (PRECISION/WINO-UP) DULT TOP 40 TH TITLE ARTIST (IMPRINT / PROMOTION LABEL) CALIFORNIA GURLS KATY PERRY (CAPITOL) HALF OF MY HEART JOHN MAYER (COLUMBIA) FI TI'S LOVE FRAIN (COLUMBIA)
25 MERK	Last Week 3	W LHAN NO CHA	ONEREPUBLIC (MOSLEY/INTERSCOPE) SLICE FIVE FOR FIGHTING (PRECISION/WIND-UP) DULLT TOP 40" CALIFORNIA GURLS KATY PERRY (CAPITOL) HALF OF MY HEART JOHN MAYER (COLUMBIA) IF 1T'S LOVE TRAIN (COLUMBIA) BREAKEVEN THE SCRIPT (PHONOGENIC/EPIC)
25 MERK	Last Week 3	A LHO NO 11 14 15	ONEREPUBLIC (MOSLEY/INTERSCOPE) SLICE FIVE FOR FIGHTING (PRECISION/WIND-UP) DULLT TOP 40" TITLE ARTIST (IMPRINT / PROMOTION LABEL) CALIFORNIA GURLS WIND: KATY PERRY (CAPITOL) HALF OF MY HEART JOHN MAYER (COLUMBIA) IF IT'S LOVE TRAIN (COLUMBIA) BREAKEVEN
25 MERK	Last Week 3	SX33M 11 14 15 46	OVEREPUBLIC (MOSLEV/INTERSCOPE) SLICE FIVE FOR FIGHTING (PRECISION/WINO-UP) DULT TOP 40 ¹⁰ TITLE ARTIST (IMPRINT / PROMOTION LABEL) CALIFORNIA GURLS KATY PERRY (CAPITOL) HALF OF MY HEART JOHN MAYER (COLUMBIA) IF IT'S LOVE TRAIN (COLUMBIA) BREAKEVEN THE SCRIPT (PHONOGEN/C/PRIC) THIS AFTERNOON
25 Mire 2 3	Last Week 3	SV33M 11 14 15 46 19	ONEREPUBLIC (MOSLEY/INTERSCOPE) SLICE FIVE FOR FIGHTING (PRECISION/WIND-UP) DULLT TOP 40 ¹⁴ TITLE ARTIST (IMPRINT / PROMOTION LABEL) CALIFORNIA GURLS WWW CALIFORNIA GURLS WWW CALIFORNIA GURLS WWW CALIFORNIA IF IT'S LOVE TRAIN (COLUMBIA) IF IT'S LOVE TRAIN (COLUMBIA) BREAKEVEN THE SCRIPT (PHONOGENIC/EPIC) THIS AFTERNOON MCKELBACK (ROADRUNNER/RRP) MOCKINGBIRD
25 Mire 2 3	Last Week 3	Syaam 11 14 15 46 19 14	DVEREPUBLIC (MOSLEY/INTERSCOPE) SLICE FIVE FOR FIGHTING (PRECISION/WINO-UP) DULLT TOP 40 ¹⁴ TITLE ARTIST (IMPRINT / PROMOTION LABEL) CALIFORNIA GURLS ARTY PERRY (CAPITOL) HALF OF MY HEART JOHN MAYER (COLUMBIA) IF IT'S LOVE TRAIN (COLUMBIA) BREAKEVEN ITHIS AFTERNOON NUCKLBACK (ROADRUNNER/JRP) MOCKINGBIBD ROB THOMAS (EMBLEM/ATLANTIC) I NEVER TOLD YOU COLBIE CALLAT (UNIVERSAL REPUBLIC) COLDENCE ALLA (UNIVERSAL REPUBLIC) COLENE CALLAT (UNIVERSAL REPUBLIC)
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25 25 2 2 3 3 5 5 10 10 10 10 10 10 10 10 10 10	11 13 11 7 9 12 13 14 15 17 4 19 22	W Standard Sta	DVEREPUBLIC (MOSLEY/INTERSCOPE) SLICE FIVE FOR FIGHTING (PRECISION/WINO-UP) DULCT TOOP 40 ¹⁰ DULCT TOOP 40 ¹⁰ TITLE ARTIST (IMPRINT / PROMOTION LABEL) CALIFORNIA GURLS KATY PERRY (CAPITOL) HALF OF MY HEART JOHN MAYER (COLUMBIA) IF IT'S LOVE TRAIN (COLUMBIA) BREAKEVEN THE SCRIPT (PHONOGENIC/EPIC) THIS AGRIPT (PHONOGENIC/EPIC) THIS AGRIPT (PHONOGENIC/EPIC) THIS AGRIPT (PHONOGENIC/EPIC) THIS AGRIPT (PHONOGENIC/EPIC) THIS AGRIPT (PHONOGENIC/EPIC) THIS AGRIPT (PHONOGENIC/EPIC) WHATAYA WANT FROM ME ADAM LAMBERT (SYRGA/RMG) HEY, SOUL SISTER TRAIN (COLUMBIA) KING OF ANYTHING SARA BARELLES (EPIC) GLITTER IN THE AIR PINK (LAFACE/ALG) ALEJANDRO LADY GAA'S (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE) SEPTEMBER PAUGHTMY (19/RCA/RMG) BREATHE RYAN STAR (ATLANTIC/RRP) HOME GOO GOD DOLLS (WARNER BROS.) YOUR LOVE IS MY DRUG KESHA (KEMOSABE/RCA/RMG) LIKE YOU DO ANGEL TAYLOR (BLUE REVOLUTION/AWARE/COLUMBIA) ALL IN LIFEHOUSE (GEFFEN/INTERSCOPE) BULLETPROOF

Em State ARTIST (MRPRINT / PROMOTION LABL) 1 1 16 THE CROW AND THE BUTTERFL 2 2 2 4.4 Y ME DOWN THE DIRTY HEADS FLAT ROME (EXECUTIVE) 3 16 16 NONE EAR CABE THE ELEPHANT (OSP/JAVE/JLG) 4 17 17 18 6 7 10 NIGHTMARE AVENUE SEVENDLD (INPELESS/WARNER BROS.) 7 10 25 THE CONVENTION (INPELESS/WARNER BROS.) 7 10 26 LISZTOMANIA PHOENK (INVELTION (INPELESS/WARNER BROS.) 8 4 c THIS IS WAR THEN SECOND STOMARE (INMORTAL/VIRGIN/CAPITOL UPRISING MUSE (INDURTER) 10 58 MIGHTMARE BRANDON FLOWARE (ISLAND/ID.MG) 11 15 6 CROSSFIRE BRANDON FLOWERS (ISLAND/ID.MG) 12 13 9 BAD COMPANY PHVE FINGER DEATH PUNCH (PROSPECT PARK) 13 12 15 LET ME HEAR YOU SCREAM UNDERNIC (PUNCHARE) 13 12 15 SAY YOU'LL HAUNT ME STOME SOURCE (PUNCHARE) 14 15 HEER AND AN (ROMARE/REROS.) 15 EET S	A		97 F	DCK SONGS"
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25 32 7 HELLOFA TIME HELLYEAH (EPIG) 11 26 29 8 11GHTEN UP THE BLACK KEYS (NORESUCH/WARNER BROS.) 27 34 4 28 33 9 7 44 4 28 33 9 29 26 20 20 14 500ND (JOHN M. PERKINS' BLUES) SWITCHOOT (LOWERCASE PEOPLE (AEDEDITIAL/ATLANT) 29 26 20 12TTERS FROM THE SKY CWIL TWILIGHT (WINO-UP) 30 35 11TTEL LION MAN MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/GLASSNO 24 31 0 4 END OF ME APDCALYPTICA FEAT. GAVIN ROSSDALE (20-20/JIVE/JLG) 33 1 WILD AND YOUNG AMERICAN BANG (SIRE/REPRISE) 34 1 ALL NIGHT LONG BUCKCHERRY (LEVEN SEVEN) 35 AFTERLIFE BUSS (INTERSCOPE) 36 41 14 37 36 17 38 AFTERLIFE BUSS (INTERSCAL REPUBLIC) 39 MELEY AND OF SUBSE AMERLIN (INVERSAL REPUBLIC) 39 41 14 40 2 HOONE MABERLIN, (INVERSAL REPUBLIC)	24	25	5	TAKE A LOAD OFF
20 29 8 TIGHTEN UP THE BLACK KEYS (NONESUCH/WARNER BROS.) 21 34 4 LIGHTS OUT BREAKING BENJAMIN (HOLLYWOOD) 23 33 9 THE SOUND (JOHN M. PERKINS' BLUES) SWITCHROOT (LOWERGASE PEOPLE CREDENTIAL/ATLANT 29 20 26 20 LETTERS FROM THE SKY CWUIT TWULGHT (WIND-UP) 30 35 LITTLE LION MAN MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/GLASSNO 24 30 4 PODALYPTICA FEAT. GAVIN ROSSDALE (20-20/JIVE/JLG) 33 2 WILD AND YOUNG AMERICAN BANG (SIRE/REPRISE) 34 1 ALL NIGHT LONG AMERICAN BANG (SIRE/REPRISE) 34 1 ALL NIGHT LONG AMERICAN BANG (SIRE/REPRISE) 34 1 AFTERLIFE BUSH (INTERSCOPE) 35 AFTERLIFE BUSH (INTERSCOPE) 36 41 14 46 2 LOVE-HATE-SEX-PAIN GODSMACK (UNIVERSAL REPUBLIC) 39 46 2 LOVE-HATE-SEX-PAIN GODSMACK (UNIVERSAL REPUBLIC) 39 41 14 HERO SKILLERANT & SPEARMEAD (GOD MOX/CAPTTOL) 41 38 14 I WAS A TEENAGE ANARCHIST AGAINST ME! (SINE/INFURINCESAL REPUBLIC) 39 41 14 N	-			HELL OF A TIME
23 23 34 THE BLACK KEYS (NORESUCH/WARNER BROS.) 27 34 4 LIGHTS OUT BREAKING BENJAMIN (HOLLYWOOD) 28 33 9 THE SOUND (JOHN M. PERKINS' BLUES) SWITCHFOOT (LOWERGASE PEOPLE: CREDENTIAL/ATLANT BREAKING BENJAMIN (HOLLYWOOD) 29 26 20 LETTERS FROM THE SKY CIVIL TWILIGHT (WIND-UP) 30 35 LITTLE LION MAN MUMERD & SONS (CENTLEMAN OF THE ROAD/RED/GLASSNO 24 30 4 POUR BETRAYAL BULLET FOR MY VALENTINE (JIVE/JLG) 31 2 WILD AND YOUNG APDOLATYFICA FEAT GAVIN ROSSDALE (20-20/JIVE/JLG) 33 2 WILD AND YOUNG MERICAN BANG (SIRE/REPRISE) 34 0 ALL NIGHT LONG BUCKCHERRY (ELEVEN SEVEN) 35 AFTERLIFE BUSH (INTERSCOPE) 36 41 14 48 2 LOVE-HATE-SEX-PAIN GODSMACK (UNIVERSAL REPUBLIC) 38 46 2 LOVE-HATE-SEX-PAIN GODSMACK (UNIVERSAL REPUBLIC) 39 4 INDESCOPE) MAERLIN (UNIVERSAL REPUBLIC) 41 38 14 IWAS A TEENAGE ANARCHIST AGAINST MEI (SIRE/REPRISE) 42 HONE SIBLE MORO SUBMER AND AND COLON OWAX/CAPTIOL MOKANDANT (MOROANTIAWARAMATIAWERGAL REPUBLIC)				
24 44 BREAKING BENJAMIN (HOLLYWOOD) 28 33 9 THE SOUND (JOHN M. PERKINS' BLUES) SWITCHMOT (LOWERSAE PEOPLE/GEDENTIAL/ATLANT 29 26 20 LETTERS FROM THE SKY CIVIL TWILIGHT (WINO-UP) 30 35 LITTLE LION MAN MUMPORD & SONS (GENLEMAN OF THE ROAD/RED/GLASSNO 24 18 30 36 LITTLE LION MAN MUMPORD & SONS (GENLEMAN OF THE ROAD/RED/GLASSNO 24 18 31 24 18 YOUR BETRAYAL BULLET FOR MY VALENTINE (JIVE/JLG) 32 30 4 END OF ME APDCALYPTICA FEAT. GAVIN ROSSDALE (20-20/JIVE/JLG) 33 2 WILD AND YOUNG BUCKCHERRY (ELEVEN SEVEN) 34 2 1 ALL NIGHT LONG BUCKCHERRY (ELEVEN SEVEN) 35 AFTERLIFE BUSN (INTERSCOPE) 14 36 41 14 METROSON (BRUSHFIRE/UNIVERSAL REPUBLIC) 37 36 17 YOU AND YOUR HEART JACK JOHNSON (BRUSHFIRE/UNIVERSAL REPUBLIC) 39 46 2 LOVE-HATE-SEX-PAIN GODSMACK (UNIVERSAL REPUBLIC) 39 41 HERO SALLEVIN (NIVERSAL REPUBLIC) 41 41 36 14 IWE SOUND OF SUNSHINE MAERELIN (NUVERSAL REPUBLIC) 39	-			THE BLACK KEYS (NONESUCH/WARNER BROS.)
33 Iswitcheot (LOWERCASE PEOPLE CREDENTIAL/ATLANT 29 26 20 LETTERS FROM THE SKY 10 35 LITTLE LION MAN 10 35 LITTLE LION MAN 10 35 LITTLE LION MAN 124 18 YOUR BETRAYAL 131 30 4 END OF ME 132 30 4 END OF ME 133 1 WILD AND YOUNG 34 1 ALL NIGHT LONG 135 ALL NIGHT LONG 136 41 14 141 HERO 135 AFTERLIFE 136 41 14 141 HERO 137 26 17 138 46 2 140 LOVE-HATE-SEX-PAIN 139 WIT WOT 140 HERO 141 HE SOUND OF SUNSHIRE/UNIVERSAL REPUBLIC) 143 46 2 140 LOVE-HATE-SEX-PAIN 141 BUSHSON (RENERAL REPUBLIC) 142 LOVE-HATE-SEX-PAIN	-			BREAKING BENJAMIN (HOLLYWOOD)
29 20 20 Civil TWILIGHT (WIN0-UP) 30 35 LITTLE LION MAN MIMIPORD & S0%s (GENLEMAN OF THE ROAD/RED/GLASSNO MIMIPORD & S0%s (GENLEMAN OF THE ROAD/RED/GLASSNO 24 24 18 YOUR BETRAYAL BULLET FOR MY VALENTINE (JIVE/JLG) 32 30 4 END OF ME APDCALYFTICA FEAT GAVIN ROSSDALE (20-20/JIVE/JLG) 33 2 WILD AND YOUNG AMERICAN BANG (SIRE/REPRISE) 34 2 ALL NIGHT LONG BUCKCHERRY (ELEVEN SEVEN) 35 AFTERLIFE BUSH (INTERSCOPE) 36 41 14 48 7 YOU AND YOUR HEART JACK JOHNSON (BRUSHFIRE/JNIVERSAL REPUBLIC) 37 36 17 38 46 2 49 39 4 46 2 LOVE-HATE-SEX-PAIN ODSMACK (UNIVERSAL REPUBLIC) 40 39 4 41 36 14 42 NEW MORON (BRUSHFIRE/IN/WARGAARTHWERSAL REPUBLIC) 43 1 WAS A TEENAGE ANARCHIST AGAINST MEI (GIRE/REPRISE) 42 HOME FDOMMO SAMAR A INE MAINTER CRUBS (ARRAWAGAAATHAWERSAL REPUBLIC) 43 NEW PORIN STAR DANCING <	28	33	9	SWITCHFOOT (LOWERCASE PEOPLE/CREDENTIAL/ATLANT
30 33 MUMMORD & SONS (CENTLEMAN OF THE ROAD/RED/GLASSNO 24 18 BULLET FOR MY VALENTINE (JIVE/JLG) 31 30 4 24 18 BULLET FOR MY VALENTINE (JIVE/JLG) 32 30 4 24 18 BULLET FOR MY VALENTINE (JIVE/JLG) 33 4 END OF ME APDCALYPTICA FEAT. GAVIN ROSSDALE (20-20/JIVE/JLG) 33 4 WILD AND YOUNG AMERICAN BANG (SIRE/REPRISE) 34 6 ALL NIGHT LONG BUCKHERAY (ELEVEN SEVEN) 35 AFTERLIFE BUSH (INTERSCOPE) 36 41 14 4 HERO SKILLET (ARDENT/IND/ATLANTIC) 37 36 17 46 2 LOVE-HATE-SEX-PAIN GODSMACK (UNIVERSAL REPUBLIC) 39 MUT WOT IMPOSSIBLE ANBERLIN (INIVERSAL REPUBLIC) 40 39 4 TESOUND OF SUNSHINE MICHAEL FRANTI & SPEARHEAD (BOD BOD WAX/CAPITOL 41 38 14 IA BAREILIN (INIVERSAL REPUBLIC) 42 HOME EDWARD SHARP & DIE MAGRETO ATS: (MRE/REPRISE) MOV GAINST MARCHAREST DATS: (MRE/OUR/IDMG) 43 NEW PORN STAR DANCING MY DARAKEST DATS: (MRE/OUR/IDMG) <td>29</td> <td>26</td> <td>20</td> <td>CIVIL TWILIGHT (WIND-UP)</td>	29	26	20	CIVIL TWILIGHT (WIND-UP)
24 10 BULLET FOR MY VALENTINE (JIVE/JLG) 32 30 4 END OF ME APDCAUPTICA FEAL GAVIN ROSSDALE (20-20/JIVE/JLG) 33 5 WILD AND YOUNG AMERICAN BANG (SIRE/REPRISE) 34 6 ALL NIGHT LONG BUCKCHERAY (ELEVEN SEVEN) 35 AFTERLIFE BUSH (INTERSCOPE) 36 41 14 4ERO SKILLET (ARDENT/INO/ATLANTIC) 37 36 41 14 4ERO SKILLET (ARDENT/INO/ATLANTIC) 38 37 76 17 38 46 2 40 2 LOVE-HATE-SEX-PAIN GODSMACK (UNIVERSAL REPUBLIC) 39 46 2 40 39 4 41 38 14 42 LOVE-HATE-SEX-PAIN GODSMACK (UNIVERSAL REPUBLIC) 43 46 2 44 1005 SIBLE 45 14 46 2 LOVE-HATE-SEX-PAIN GODSMACK (UNIVERSAL REPUBLIC) 41 38 14 IVAS A TEENAGE ANARCHIST AGAINST MEL (BRUSHFIRE/UNIVERSAL REPUBLIC) 42 HOME EMORAST A BEAMEAD (BOD BOD WAX/CAPTIOL	30	35		MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/GLASSNO
30 4 APDCALYPTICA FEAT. GAVIN ROSSDALE (20-20/JIVE/JLG) 33 2 WILD AND YOUNG 34 2 AMERICAR BARG (SIRE/APERISE) 34 2 ALL NIGHT LONG 35 AFTERLAPRISE) 36 41 14 MERICAR BARG (SIRE/APERISE) 36 41 14 MERICAR BARG (SIRE/APERISE) 36 41 14 METERLIFE BUSK (INTERSCOPE) 36 41 14 MERON AND YOUR HEART JACK JOHNSON (BRUSHFIRE/UNIVERSAL REPUBLIC) 37 36 17 JOL AND YOUR HEART JACK JOHNSON (BRUSHFIRE/UNIVERSAL REPUBLIC) 38 46 2 LOVE-HATE-SEX-PAIN GODSMACK (UNIVERSAL REPUBLIC) 100 AMERLIN (UNIVERSAL REPUBLIC) 40 39 4 INEX SPEARLER (UNIVERSAL REPUBLIC) 41 36 14 JOHNS STAR DANCING 42 HOME BOWND SIMMER & THE MADARTO BOO MAX/CAPITOL 43 NEW PY ORN STAR DANCING 44 RE-ENTRY TAKE BACK THE FEAR		24	18	BULLET FOR MY VALENTINE (JIVE/JLG)
33 AMERICAN BANG (SIRE/REPRISE) 34 IALL NIGHT LONG BUCCHERRY (ELEVEN SEVEN) 35 AFTERLIFE BUSH (INTERSCOPE) 36 41 14 14 HERO SKILLET (ARDENT/IND/ATLANTIC) 37 36 17 38 46 2 19 NOT SUCT SUCHERSL REPUBLIC) 39 NOT SUCT ADMSON (UNIVERSAL REPUBLIC) 39 NOT SUCT ADMSON (UNIVERSAL REPUBLIC) 39 NOT SUCT ADMSON (UNIVERSAL REPUBLIC) 40 39 4 41 1WAS A TEENAGE ANARCHIST AGAINST MEL (SIRE/REPUBLIC) 41 38 14 10055MACK (UNIVERSAL REPUBLIC) MICHAEL FRANTI & SPEARHEAD (BOD BOO WAX/CAPITOL) 41 38 14 11 38 14 12 WOY AND OF SUNSHINE MICHAEL FRANTI & SPEARHEAD (BOD BOO WAX/CAPITOL) 41 38 14 42 HOME 138 14 14 WEW AND NEAR DANCING 43 NEW 14 RE-ENTRY 144 RE-ENTRY 15 SICK PU	32	30	4	
34 2 6 ALL NIGHT LONG BUCKCHERRY (ELEVEN SEVEN) 35 AFTERLIFE BUSK (INTERSCOPE) 36 41 14 48 41 14 37 36 17 38 46 2 39 46 2 39 46 2 39 47 17 39 46 2 39 47 100SKARK (UNVERSAL REPUBLIC) 39 46 2 40 39 4 41 14 IMPOSSIBLE ANBERLIN, (UNVERSAL REPUBLIC) 40 39 4 41 14 IMPOSSIBLE ANBERLIN, (UNVERSAL REPUBLIC) 42 HOME MICHARL FRANTI & SPEARHEAD (BOO BOO WAX/CAPITOL 41 38 14 I GUINKER, (BIRE/REPRISE) 42 HOME HOME HOME BUNND & TER MADARCH ZERDES (MAR/VANGRAMTOWNERSAL REPUBLIC) TAKE BACK THE FEAR HAIL THE VILLAIN (BOADRUNNER/MARP) 43 NEW MY DARKEST DAYS (MERCURY/IDJMG) 44 RE-ENTRY TAKE BACK THE FEAR HAIL THE VILLAIN (BOADRUNNER/RAP)<	33	27	1	
35 AFTERLIFE BUSN (INTERSCOPE) 36 41 14 HERO SKILLET (ARDENT/IND/ATLANTIC) 37 36 17 JOU AND YOUR HEART JACK JOHNSON (BRUSHRE/UNIVERSAL REPUBLIC) 39 46 2 JOVE-HATE-SEX-PAIN GODSMACK (UNIVERSAL REPUBLIC) 39 46 2 40 39 4 11 JROSSIBLE ANBELIN (UNIVERSAL REPUBLIC) 40 39 4 11 JROSSIBLE ANBELIN (UNIVERSAL REPUBLIC) 40 39 4 14 I WAS A TEENAGE ANARCHIST AGAINST MEI (SIRE/REPRISE) 42 HOME 43 NEW PORN STAR DANCING W DARKST DAYS (MERCURY/IDJMG) 43 NEW PORN STAR DANCING 44 RE-ENTRY HAIL THE VILLAIN (ROADRU/INKER/AL REPUR 43 NEW PORN STAR DANCING 44 I SHOULD HAVE KNOWN IT 10M MATER (COLUMBIA) 45 8 11 SICK PUPPIES (RMR/VIRGIN/CAPITOL) 45 8 46 1 SHOULD HAVE KNOWN IT 10M MATER (COLUMBIA) 45 8 47 3 47 3	34			ALL NIGHT LONG
36 41 14 HERO SKILLET (ARDENT/IND/ATLANTIC) 37 36 17 YOU AND YOUR HEART JACK JOHNSON (BRUSHFIRE/JNIVERSAL REPUBLIC) 38 46 2 LOVE-HATE-SEX-PAIN ODSMACK (UNIVERSAL REPUBLIC) 39 MOT NOT LELUT IMPOSSIBLE ANBERLIN (UNIVERSAL REPUBLIC) 40 39 4 41 36 14 43 IWAS A TEENAGE ANARCHIST AGAINST MEI (GIRE/REPRISE) 44 36 14 41 36 14 42 HOME 50 BL 51 6 52 HOME 53 NEW 74 7 75 HALT 76 14 77 3 78 15 79 145 74 3 74 3 74 3 74 14 74 14 75 HALT 74 15 75 HALT 74 3	35			AFTERLIFE
37 36 17 YOU AND YOUR HEART JACK JOHNSON (BRUSHFIRE/UNIVERSAL REPUBLIC) 38 46 2 LOVE-HATE-SEX-PAIN GODSMARK (UNIVERSAL REPUBLIC) 39 HETENOT LEEUUT IMPOSSIBLE ANBERLIN, (UNIVERSAL REPUBLIC) 40 39 4 41 36 14 43 38 14 441 36 14 42 HOME 43 NEW 44 36 45 6 46 1 47 3 48 1 49 10 40 10 41 36 42 HOME 10 BORN STAR DANCING 42 HOME 10 PORN STAR DANCING 11 TAKE BACK THE FEAR 11 10 14 10 15 14 16 10 17 TAKE BACK THE FEAR 11 10 12 10 13 MAYBE <td>36</td> <td>41</td> <td>14</td> <td>HERO</td>	36	41	14	HERO
38 46 2 LOVE-HATE-SEX-PAIN 39 NOT SUCT AMPOS SIBLE 40 39 4 THE SOUND OF SUNSHINE 40 39 4 THE SOUND OF SUNSHINE 41 38 14 I WAS A TEENAGE ANARCHIST 42 4 THE SOUND OF SUNSHINE 41 38 14 I WAS A TEENAGE ANARCHIST 43 14 I WAS A TEENAGE ANARCHIST 44 REMARD SHAPE A INE (SIRE/REPRISE) HOME 43 NEW PORN STAR DANCING 44 RE-ENTRY TAKE BACK THE FEAR 45 6 5 NEW 46 47 3 MAYBE 50 8 ISCK PUPPIES (RMR/VIRGIN/CAPITOL) 47 3 BETWEEN THE (SIROW/VIRT POSSUM/COLUMBIA) 49 75 YEAH YEAH YEAH 49 75 BETWEEN THE PLICTS (ALARMG) 50 RE-ENTRY BETWEEN THE PLICTS (ALARMG) 50 RE-ENTRY STOKE TEMPLE PLICTS (ALARMG) 50 RE-ENTRY STOKE TEMPLE PLICTS (ALARMG) 50 <td>and the second</td> <td></td> <td></td> <td>YOU AND YOUR HEART</td>	and the second			YOU AND YOUR HEART
30 40 2 GODSMACK (UNIVERSAL REPUBLIC) 31 IMPOSSIBLE ANBERLIN (UNIVERSAL REPUBLIC) ANDERLIN (UNIVERSAL REPUBLIC) 40 39 4 THE SOUND OF SUNSHINE MICHAEL FRANTI & SPEARHEAD (BOD BOD WAX/CAPITOL 41 41 36 14 IWAS A TEENAGE ANARCHIST AGAINST MEI (SIRE/REPRISE) 42 HOME BOWAD SHAPE & IN EMARKET ZERGE (FARRAWAGRAMT/AWKERSAL REPUB 43 PORN STAR DANCING MY DARKEST DAYS (MERCURY/IDJMG) 43 NEW PORN STAR DANCING MY DARKEST DAYS (MERCURY/IDJMG) TAKE BACK THE FEAR HAIL THE VILLAIN (ROADRU/INRE/IRRP) 45 6 I SHOULD HAVE KNOWN IT TOM PETTY AND THE HEARTBREAKERS (REPRISE) 46 47 3 47 5 BAND BY HORSES (BROWN/FAT POSSUM/COLUMBIA) 48 50 8 49 75 YEAH YEAH YEAH NEW POLITICS (RCA/RMG) 49 75 YEAH YEAH YEAH NEW POLITICS (RCA/RMG) 50 RE-ENTRY BET WEEN THE LINES STOKE TEMPLE PILDTS (ATLANTIC)	-			
40 39 4 41 38 14 41 38 14 42 4 14 43 14 14 44 38 14 45 14 14 46 14 14 47 38 14 48 14 14 49 14 14 42 14 14 42 14 14 42 14 14 43 14 14 44 14 14 45 16 15 46 16 16 47 16 17 48 16 17 49 15 16 16 47 3 14 14 48 16 16 17 49 15 16 17 49 15 16 16 49 15 16 16 49	-	40	SHOT	GODSMACK (UNIVERSAL REPUBLIC)
40 39 4 MICHAEL FRANTL & SPEARHEAD (BOD BOD WAX/CAPITOL 41 38 14 I WAS A TEENAGE ANARCHIST AGAINST MEL (SIRE/REPRISE) 42 4 HOME 14 38 14 14 38 14 14 38 14 14 38 14 14 38 14 14 38 14 14 AAINT MEL (SIRE/REPRISE) 42 4 43 NEW 9 PORN STAR DANCING 43 NEW 9 PORN STAR DANCING 44 RE-ENTRY 7 AKE BACK THE FEAR 141 TAKE BACK THE FEAR 142 Is 15 Is ISOULD HAVE KNOWN IT 16 TOM PETTY AND THE HEARTBREAKER (REPRISE) 46 47 3 16 ISOULD HAVE KNOWN IT 17 MAYBE 18 SIGK PUPPIES (RMR/VIRGIN/CAPITOL) 47 3 BICK PUPIES (RMR/VIRGIN/CAPITOL) 47 3	-	DE		ANBERLIN (UNIVERSAL REPUBLIC)
42 30 11 AGAINST ME! (SIRE/REPRISE) 42 HOME Exemple SHAPE A INE MARKET LERDES (FARFAWAGRAAT/UNIVERSAL REPUE 43 NEW PORN STAR DANCING 44 RE-ENTRY TAK RE BACK THE FEAR 43 NEW PORN STAR DANCING 44 Re-ENTRY TAK RE BACK THE FEAR 44 Re-ENTRY TAK RE BACK THE FEAR 45 8 I SHOULD HAVE KNOWN IT 45 8 I SHOULD HAVE KNOWN IT 46 47 3 MAYBE SICK PUPPIES (RMR/VIRGIN/CAPITOL) HALF OF MY HEART 47 -6 LAREDO BAND DF HORSES (BROWN/FAT POSSUM/COLUMBIA) YEAH YEAH YEAH 49 50 8 LAREDO BAND DF HORSES (BROWN/FAT POSSUM/COLUMBIA) YEAH YEAH YEAH NEW POLITICS (RCA/RMG) BETWEEN THE LINES 50 RE-ENTRY BETWEEN THE LINES STONE TEMPLE PILIDTS (ATLANTIC) STONE TEMPLE PILIDTS (ATLANTIC)	40		4	MICHAEL FRANTI & SPEARHEAD (BOO BOO WAX/CAPITOL
42 EDWARD SHAPPE & THE MAGNETIC ZERIDES (FAURYAVANGRAATUMIVERSIAL REPUB 43 NEW PORN STAR DANCING MY DARKEST DAYS, (MERCURY/IDJMG) 44 RE-ENTRY TAKE BACK THE FEAR HAIL THE VILLIN (ROADRUNNER/TARP) 45 8 I SHOULD HAVE KNOWN IT TOM PETTY AND THE HEARTBREAKERS (REPRISE) 46 47 3 47 -5 HALE OF MY HEART JOHN MAYER (COLUMBIA) 48 50 8 49 -5 YEAH YEAH YEAH NEW POLITIES (RCA/RMG) 50 RE-ENTRY BETWEEN THE LINES STONE TEMPLE PILDTS (ATLANTIC)	41	38	14	AGAINST ME! (SIRE/REPRISE)
43 JELY MY DARKEST DAYS (MERCUR V/IDJMG) 44 RE-ENTRY HAIL THE VILLAIN (ROADRUNNER/IRRP) 45 8 1 SHOULD HAVE KNOWN IT TOM PETTY AND THE HEARTBREAKERS (REPRISE) 46 47 47 3 50 8 49 15 49 15 49 15 49 15 41 YEAH YEAH YEAH NEW POLITIES (RCA/RMG) 50 RE-ENTRY 8 BUT WEEN THE LINES STORE TEMPLE PILDTS (ATLANTIC)	42	813	100	EDWARD SHARPE & THE MAGNETIC ZERDES (FAIRFAX/VAGRANT/UNIVERSAL REPUB
41 HELLINY HAIL THE VILLAIN (ROADRUNNER/RRP) 45 8 I SHOULD HAVE KNOWN IT 10 PETTY AND THE HEARTBREAKERS (REPRISE) 45 47 3 45 47 3 45 47 3 46 47 3 47 3 MAYBE SICK PUPPIES (RMR/VIRGIN/CAPITOL) 47 -5 HALF OF MY HEART JOHN MAYER (COLUMBIA) 48 50 8 BAND DF HORSES (BROWN/FAT POSSUM/COLUMBIA) 49 15 YEAH YEAH YEAH NEW POLITICS (RCA/RMG) 50 RE-ENTRY BETWEEN THE LINES STONE TEMPLE PILOTS (ATLANTIC) Rush makes its 41st visit to the Mainstream Rock survey (viewable	43	NE	W	MY DARKEST DAYS (MERCURY/IDJMG)
45 8 I SHOULD HAVE KNOWN IT TOM PETTY AND THE HEARTBREAKERS (REPRISE) 465 47 3 MAYBE SICK PUPPIES (RMR/VIRGIN/CAPITOL) 47 -5 HALF OF MY HEART JOHN MAYER (COLUMBIA) 48 50 8 LAREDO BAND DF HORSES (BROWN/FAT POSSUM/COLUMBIA) 49 15 YEAH YEAH YEAH NEW POLITICS (RCA/RMG) 50 RE-ENTRY BTOME TEMPLE PILDITS (ATLANTIC)	44	RE-E	NTRY	
46 47 3 MAYBE SICK PUPPIES (RMR/VIRGIN/CAPITOL) 47 .3 HALF OF MY HEART JOHN MAYER (COLUMBIA) 48 50 8 49 .5 YEAH YEAH YEAH NEW POLITIES (RCA/RMG) 50 RE-ENTRY BETWEEN THE LINES STONE TEMPLE PILOTS (ATLANTIC)	45	41	8	
477 -5 HALF OF MY HEART JOHN MATER (COLUMBIA) 48 50 8 LAREDO BAND DF HORSES (BROWN/FAT POSSUM/COLUMBIA) 49 15 YEAH YEAH YEAH NEW POLITICS (RCA/RMG) 50 RE-ENTRY BETWEEN THE LINES STONE TEMPLE PILDTS (ATLANTIC)	46	47	3	MAYBE
48 50 8 LAREDO BAND DF HORSES (BROWN/FAT POSSUM/COLUMBIA) 49 75 YEAH YEAH YEAH New POLITIES (RCARMG) 50 RE-ENTRY BETWEEN THE LINES STORE TEMPLE PILDTS (ATLANTIC)	47	- 8	-	HALF OF MY HEART
49 15 YEAH YEAH YEAH New POLITIES (REARMG) 50 RE-ENTRY BETWEEN THE LINES STORE TEMPLE PILOTS (ATLANTIC) Rush makes its 41st visit to the Mainstream Rock survey (viewable	48	50	8	LAREDO
50 RE-ENTRY Rush makes its 41st visit to the Mainstream Rock survey (viewable	110			YEAH YEAH YEAH
Rush makes its 41st visit to the Mainstream Rock survey (viewable			NTRY	BETWEEN THE LINES
Mainstream Rock survey (viewable	50	ME-E	anar.	
			2	

c build stick dibuility	auction
ar-debuts at No. 40.	Rush appeared on the maiden Mainstream
ck chart, dated March	21, 1981, with "Limelight" and "Tom Sawyer."

(C) A		A (CTIVE ROCK
THIS	LAST WEEK	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
0	1	6	ANOTHER WAY TO DIE DISTURBED (REPRISE)
8	4	10	NIGHTMARE AVENGED SEVENFOLO (HOPELESS/WARNER BROS.)
3	P	11	BAD COMPANY FIVE FINGER DEATH PUNCH (PROSPECT PARK)
4	3	16	THE CROW AND THE BUTTERFLY SHINEDOWN (ATLANTIC)
-	10	24	THE GOOD LIFE THREE DAYS GRACE (JIVE/JLG)
6	10	8	HELL OF A TIME HELLYEAH (EPIC)
7		8.4	STUPID GIRL (ONLY IN HOLLYWOOD) SAVING ABEL (SKIDDCO/VIRGIN/CAPITOL)
8	11	7	LESSON LEARNED ALICE IN CHAINS (VIRGIN/CAPITOL)
	-	15	LET ME HEAR YOU SCREAM 02ZY 0SBOURNE (EPIC)
0	T	18	DIAMOND EYES DEFTONES (REPRISE)
111	-	21	YOUR BETRAYAL BULLET FOR MY VALENTINE (JIVE/JLG)
Ð	17		SAY YOU'LL HAUNT ME STONE SOUR (RDADRUNNER/RRP)
13	13		KICK IN THE TEETH PAPA ROACH (ELEVEN SEVEN)
14	16	7	LIGHTS OUT BREAKING BENJAMIN (HOLLYWOOD)
1	12	10	ALL NIGHT LONG BUCKCHERRY (ELEVEN SEVEN)
16	14	19	HERO SKILLET (ARDENT/INO/ATLANTIC)
17	18	13	FRACTURED (EVERYTHING I SAID WAS TRUE)
18	25	4	GREATEST LOVE-HATE-SEX-PAIN GAINER GODSMACK (UNIVERSAL REPUBLIC)
19	19	5	END OF ME APOCALYPTICA FEAT. GAVIN ROSSDALE (20-20/JIVE/JLG)
20	21	15	WILD AND YOUNG AMERICAN BANG (SIRE REPRISE)
21	23		SHOOT IT OUT 10 YEARS (UNIVERSAL REPUBLIC)
22	26		PORN STAR DANCING MY DARKEST DAYS (MERCURY (IDJMG)
23	24	12	
24	22	14	
25	27	17	SHAKE ME TADDY PORTER (PRIMARY WAVE/EMI/CAPITOL)

HERITAGE ROCK TITLE ARTIST (IMPRINT / PROMOTION LABEL) WEEK WEEKS WEEKS 2 15 #1 LET ME HEAR YOU SCREAM 1 17 THE CROW AND THE BUTTERFLY 2 3 24 CRYIN' LIKE A BITCH! GODSMACK (UNIVERSAL REPUBLIC) -ANOTHER WAY TO DIE DISTURBED (REPRISE) THE GOOD LIFE THREE DAYS GRACE (JIVE/JLG) 5 6 4 4 24 STUPID GIRL (ONLY IN HOLLYWOOD) 13 6 CARAVAN - 8 TI ANTI YOUR DECISION 7 34 CAPITOL 9 8 11 I SHOULD HAVE KNOWN IT TOM PETTY AND THE HEARTBREAKERS (REPRISE) BAD COMPANY 10 12 8 FIVE FINGER DEATH PUT CH PRDSPECT PARK RAISED ON ROCK 19 31 Mions, respect HERITAGE F 18 BETWEEN THE LINES 12 STONE TEMPLE PILOTS (ATLANTIC) 13 1 37 SNUFF SLIPKNOT (ROADRUNNER/RRP) 10 NIGHTMARE AVENGED SEVENFOLO (HOPELESS/WARNER BROS.) 10 85 and 15 17 KICK IN THE TEETH 131, B 16 16 6 LESSON LEARNED ALICE IN CHAINS (VIRGIN/CAPI 40: ACTI TOP STOP ALL NIGHT LONG 17 15 🗯 BUCKCHERRY (ELEVEN SEVEN) GREATEST SAY YOU'LL HAUNT ME GAINER STONE SOUR (ROADRUNNER/BRP) ADULT 18 21 3 19 18 18 DIAMOND EYES MPORARY TATTOOS AND TEQUILA 20 19 15 21 20 1 STONED (ELEVEN SEVEN PUDDLE OF MUDD (FLAWLESS/GEFFEN/INTERSCOPE) 22 23 16 UNRAVELING SEVENOUST (78R05/LG) 23 25 3 BACK FROM CALI SLASH FEAT. MYLES KENNEDY (DIK HAYD/CAPITOL) יסחרו 40, TOP HELL OF A TIME 24 22 5 STREAM ROCK SC 25 24 14 SHAKE ME TADDY PORTER (PRIMARY WAVE/EMI/CAPITOL MAIN

ROCK

22

Billeeard COUNTRY AUG 7 2010

HOT COUNTRY SONGS"

	IST EEK	WEEKS	LEEKS CHT	TITLE	Artist BER / PROMOTION LABEL	CERT. PEAK POSITION	AND STREET	ITHIS	ST EEK WEEKS	EEKS	TITLE	Artist	CERT. PEAK POSITION
ÊR	23	N	30		BER / PROMOTION LABEL	8 42	24.4	1.00	SN AL		PRODUCER (SONGWRITER) IMPRINT & NUM THE BREATH YOU TAKE	BER / PROMOTION LABEL	1000
V	2	3	15	M.BRIGHT (C.UNDERWOOD,K.DIOGUARDI,M.FREDERIKSEN,L.LAIRD)	19/ARISTA NASHVILLE	1		26	33 38	\$	T.BROWN,G.STRAIT (D DILLON.J J DILLON.C.BEATHARD)	O MCA NASHVILLE	26
2	5	8		FREE K.STEGALL,Z.BROWN (Z.BROWN)	Zac Brown Band	200		27	28 28	3 26	GROOVY LITTLE SUMMER SONG J.OTTO.P.WORLEY (J.OTTD.A.ANDERSON.C.CHAMBERLAIN)	James Otto • WARNER BROS./WMN	27
3	3	7	23	LOVER, LOVER D.BRAINARD.J.NIEMANN (D.PRITZKER) O SEA (Jerrod Niemann AYLE/ARISTA NASHVILLE		Singer claims his	28	31 33	3 9	HOW I GOT TO BE THIS WAY J.STOVER (J.S.STOVER,J.MOORE,B.RUTHERFORO)	Justin Moore • VALORY	28
9	1	1		RAIN IS A GOOD THING J.STEVENS (L.BRYAN.D.DAVIDSON)	Luke Bryan © CAPITOL NASHVILLE		fourth straight top 10, and ninth over-	29	29 29	23	SUNSHINE (EVERYBODY NEEDS A LITTLE) S.AZAR,J.NEIBANK (S AZOR.J YOUNG)	Steve Azar © RIDE	29
6		9	13	I'M IN D.HUFF,K.URBAN (R.FOSTER,G.MIDDLEMAN)	Keith Urban © CAPITOL NASHVILLE	5	all, arriving in the	30	32 30) 11	THIS AIN'T NO LOVE SONG M.KNOX (T.LANE.MARCEL D LEE)	Trace Adkins SHOW DOG-UNIVERSAL	30
6	9	10		ALL ABOUT TONIGHT S.HENDRICKS (R.AKINS.B HAYSLIP.D.DAVIDSON)	Blake Shelton © REPRISE WMN	6	upper tier at his quickest pace to	31	34 31	1	MAKIN' ME FALL IN LOVE AGAIN C LINDSEY (K ROCHELLE.J T SLATER.S.STEVENS)	Kellie Pickler • 19 BNA	30
7	10	11	49	LOVE LIKE CRAZY D.JOHNSON (D.JOHNSON TJAMES)	Lee Brice © CURB	0	date (10 weeks). On Country Digital	32	41 54	1 3	TURN ON THE RADIO D.HUFF (J.P.TWANG M OAKLEY)	Reba STARSTRUCK/VALDRY	32
0	11	12		PRETTY GOOD AT DRINKIN' BEER C.CHAMBERLAIN.B CURRINGTON (T.JONES)	Billy Currington	8	Songs, the track is	33	26 23	3 11	A FATHER'S LOVE (THE ONLY WAY HE KNEW HOW) M.A.MILLER,D.OLIVER (L.HENGBER.T.SHEPHERD,S.J.WILLIAMS)	Bucky Covington O LYRIC STREET	23
	4	2		WATER FROGERS (B PAISLEY.C.DUBOIS.K LOVELACE)	Brad Paisley • ARISTA NASHVILLE	1	his best rank (No. 6) and biggest sales	34	35	14	WHILE YOU'RE STILL YOUNG M M.KNOX (J.COLLINS.T MARTIN,W.MOBLEY)	ontgomery Gentry © COLUMBIA	32
10	12	13	10	OUR KIND OF LOVE PWORLEY,LADY ANTEBELLUM (D.HAYWDOD,C.KELLEY,H.SCOTT,BUSBEE)	CAPITOL NASHVILLE	10	week yet (31,000 downloads).	35	38 37	1 4	ONLY PRETTIER F.LIDDELL, M. WRUCKE (M. LAMBERT, N. HEMBY)	Miranda Lambert © COLUMBIA	-35
11	13	14	48	SMILE R CAVALLO (M SHAFER,B.DALY,J.HARDING.J.BOSE) O TOP DOG/AT	Uncle Kracker	11	uowinoaus).	36	36 35	5 15	POUND SIGN (#?*!) D.L MURPHY (D.L.MURPHY,J COLLINS,T.MARTIN)	Kevin Fowler • LYRIC STREET	34
12	15	16		ALL OVER ME ERDGERS (B.HAYSLIPD.0AVIDSON, R.AKINS)	Josh Turner MCA NASHVILLE	12	So Ge	37	39 39	9 10	SMOKE A LITTLE SMOKE J.JOYCE (E CHURCH.J.HYDE D WILLIAMS)	Eric Church EMI NASHVILLE	37
13	17	-	2	AIR THE BOYS OF FALL POWER B.CANNON,K.CHESNEY (C.BEATHARD.D.TURNBULL)	Kenny Chesney BNA	13	ALL AND	38	37 36	6 19	AIN'T MUCH LEFT OF LOVIN' YOU J.JOYCE (R MONTANA.J RAGSDALE)	Randy Montana • MERCURY	36
0	14	15		LITTLE WHITE CHURCH WKIRKPATRICK LITTLE BIG TOWN (K FAIRCHILD, WKIRKPATRICK JK. SCHALPMAN, PSWEETJ, WESTBROOK)	Little Big Town CAPITOL NASHVILLE	14		39	40 40	13	SUMMER THING TOLSEN IT OLSEN.B HAYSLIP, J. YEARY)	Troy Olsen • EMI NASHVILLE	39
15	16	17	28	THIS AIN'T NOTHIN' PO'DUNNELL,C.MORGAN (C.DUBOIS,K.K.PHILLIPS)	Craig Morgan • BNA	15	With 1.7 million impressions at 59	40	42 41	1 6	JUST BY BEING YOU (HALO AND WINGS) D HUFF (B.CAMERDN.P.COMROY)	Steel Magnolia BIG MACHINE	40
16	18	18		ROLL WITH IT G.CHAMBERLAIN (TLANE,DLEE,J.PARK)	Easton Corbin	16	of the 125 stations	(41)	43 42	2	I WILL NOT SAY GOODBYE M BRIGHT (L.WHITE C CANNON V MCGEHE)	Danny Gokey 19/RCA	41
17	20	26	5	AIR GREATEST COME BACK SONG POWER GAINER EROGERS (D.RUCKER,C.STAPLETON.C.BEATHARD)	Darius Rucker O CAPITOL NASHVILLE	17	monitored for the chart, duo arrives	42	44 45	5 13	WILDFLOWER T J RICH (S BROWN,V MCGEHE,J S.STOVER) T	he JaneDear Girls • REPRISE WMN	42
18	19	19		HARD HAT AND A HAMMER K.STEGALL (A JACKSON)	Alan Jackson ARISTA NASHVILLE	18	as the Hot Shot Debut at No. 44	43	45 43	3 10	HOLD THAT THOUGHT M.KNDX (C WICKS,C DUBOIS,D.TURNBULL)	Chuck Wicks	42
19	21	20	18	AIR POWER M.WRIGHT,G.ALLAN,G.DROMAN (B.LUTHER,B.JAMES,J.WEAVER)	Gary Allan MCA NASHVILLE	19	with the lead	44	HOT SHO	1	STUCK LIKE GLUE B.GALLIMORE,K.BUSH,J.NETTLES (J.O.NETTLES,K,BUSH,K.GRIFFIN,S.CARTER)	Sugarland MERCURY	44
20	24	24		FARMER'S DAUGHTER T.HEWITT, B.ATKINS (M.GREEN B.HAYSLIP.R.AKINS)	Rodney Atkins © CURB	20	single from "The Incredible Machine,	45	53 56	6	VOICES J.STROUD (C.YOUNG.C.TOMPKINS,C.WISEMAN)	Chris Young • RCA	37
21)	22	22	28	TURNING HOME F.LIDDELL (K.CHESNEY.S.CARUSOE)	David Nail MCA NASHVILLE	21	due Oct. 19. Song is	46	50 48	3 7	FROM A TABLE AWAY B.BEAVERS (\$.SWEENEY.B DIPIERO,K.ROCHELLE)	Sunny Sweeney REPUBLIC NASHVILLE	46
22	25	25		WAY OUT HERE M.KNOX (J THOMPSON.C BEATHARD.D.L.MURPHY)	Josh Thompson © COLUMBIA	22	also the highest debut on Country	47	47 49	8 6	TOO LATE FOR GOODBYE Ra P:WORLEY (R.ROGERS,S.MCCONNELL)	MCA NASHVILLE	47
23	23	21	15	UP ON THE RIDGE J.R.STEWART (A.PETRAGLIA,D.BENTLEY)	Dierks Bentley • CAPITOL NASHVILLE	1	Digital Songs at	48	51 47	8	REAL D.FRIZSELL,R CLAWSON (N.COTY, J MELTON)	James Wesley BROKEN BOW	47
24	27	27		IF I DIE YOUNG PWORLEY (K.PERBY)	The Band Perry PREPUBLIC NASHVILLE	24	No. 17 (15,000 downloads).	49	49 50		TELL ME YOU GET LONELY M KNOX (M DODSON.D DAVIDSON)	Frankie Ballard	49
25	30	34		TRAILERHOOD T.KEITH (T.KEITH)	Toby Keith SHOW DOG-UNIVERSAL	25		50	46	10	KEEP THE CHANGE J.BROWN,K.GRANTT (J BROWN.D.WORLEY,RO'DONNELL)	Darryl Worley Stroudavaribus	4

TOP COUNTRY ALBUMS

WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHT	ARTIST Title	CERT.	PEAK
1	2	1	26	#1 LADY ANTEBELLUM 25 WKS CAPITOL NASHVILLE 97702 (18.98) Need You Now	2	1
	3	2		ZAC BROWN BAND RDANBIGGER PICTURE-HOWE GROWNMATLANTIC 516931/AG (13.96) The Foundation	2	2
	M		2	JERROD NIEMANN SEA GAYLEIARISTA NASHMILE 65720/SMN (8.98) Judge Jerrod & The Hung Jury		1
4	4	3		MIRANDA LAMBERT COLUMBIA 46854/SMN (12.98) Revolution	•	1
5	5	4	30	CARRIE UNDERWOOD 19/ARISTA NASHVILLE 49923/SMN (13.98) Play On		1
6	8	7	89	TAYLOR SWIFT BIG MACHINE 0200 (18 98) Fearless	6	1
	7	6	-8	DIERKS BENTLEY CAPITOL NASHVILLE 85410 (12 98) Up On The Ridge		2
	6	5		JARON AND THE LONG ROAD TO LOVE AROMODOB: MICH SAMPLES AND TO LOVE Getting Dressed In The Dark		
9	10	9	æ	LUKE BRYAN CAPITOL NASHVILLE 65833 (18.98) Doin' My Thing		
10	11	10	-	BRAD PAISLEY ARISTA NASHVILLE 47352/SMN (13.98) American Saturday Night		1
	9	8	1	JEWEL VALORY JK0200A (9.98) Sweet And Wild		3
12	HOT	SHOT UT	1	VARIOUS ARTISTS HIP 0 014525 EXUME (7.98) Sweet Home Alabama: The Country Music Tribute To Lynyrd Skynyrd (EP)		12
13	14	12	21	EASTON CORBIN MERCURY 013644/UMGN (10.98) Easton Corbin		
1	15	11	48	BROOKS & DUNN ARISTA NASHVILLE 49922 SMN (13.98) #1s And Then Some		14
15	13	13	119	LADY ANTEBELLUM CAPITOL NASHVILLE 03206 (12.98) Lady Antebellum		1
16	16	14	58	JASON ALDEAN BROKEN BOW 7637 (18.98) Wide Open		
17	17	15	12	ZAC BROWN BAND SOUTHENN ERRAINANT ANTIC 523726/46 (25.96 CD/0VD) (++++++++++++++++++++++++++++++++++++		2
18	18	20	1.6	SOUNDTRACK WALL DEVELOTION (18.98) Hannah Montana: The Movie:		
19	19	22	14	COLT FORD AVERAGE J05 216 (14.98) Chicken & Biscuits		8
20	21	21		UNCLE KRACKER TOP DOGRTLATIC 52461346 698) Happy Hour: The South River Road Sessions (EP)		9
21	22	25	24	JOSH TURNER MCA NASHVILLE 013363/UMGN (13.98) Haywire		2
22	20	19	1	LEE BRICE CURB 78977 (18.98) Love Like Crazy		
23	24	28	20	GARY ALLAN Get Off On The Pain		
24	23	24	2	MCA NASHVILLE 013362/UMGN (10.98) Greatest Hits II	•	
25	25	26	50	BNA 65555/SMN (11 98) CARCULAR STATES CAREFORD C		

Image Image <th< th=""><th></th><th></th><th></th><th></th><th>sector in the sector is a sector where the</th><th></th><th></th></th<>					sector in the sector is a sector where the		
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24 28 29 11 RCA 22818.SMN (10.98) The Man I Want to Be 28 26 23 27 SOUNDTRACK POXPOX SEARCHUGHT 6184/NEW WEST (17.98) Crazy Heart 29 29 33 60 RASCAL FLATTS UNIC STREET 002804 (18.98) Unstoppable 30 31 31 21 BLAKE SHELTON REPRESEMANCE RROS 522642 (WMN (8.98) Hillbilly Bone (EP) 30 31 31 21 BLAKE SHELTON REPRESEMANCE RROS 522642 (WMN (8.98) Hillbilly Bone (EP) 30 31 31 21 BLAKE SHELTON REPRESEMANCE RROS 522642 (WMN (8.99) Hillbilly Bone (EP) 30 31 31 21 BLAKE SHELTON REPRESEMANCE RROS 522642 (WMN (8.99) Hillbilly Bone (EP) 30 35 38 70 CERC CHURCH CHURCH Low Heals: A Tibure to Our Wounded Wartors 31 33 35 81 70 CERC CHURCH CHURCH 91900 (13.98) Wary Out Here 33 34 35 81 ALAN JACKSON ARITOL NASHVILLE 013173* (UMGN (13.98) Twang 36 38 32 18<	26	12	17			1	4
28 26 23 27 POVPOX SEARCHLIGHT 6184/NEW WEST (17.98) Crazy Heart 29 29 33 60 RASCAL FLATTS UNIT C STREET 002604 (18.98) Unstoppable 30 31 31 21 BLAKE SHELTON REPRISE WARKE BROS 522642 WMN (6.98) Hillbilly Bone (EP) 30 27 9 WYNONNA GNOCERWEEL 3983 XX68 (19.8) Love Heals: A Tribute to Our Wounded Warriors 32 36 38 70 ENC CHURCH CAUGHT WID (10.98) Love Heals: A Tribute to Our Wounded Warriors 33 35 38 70 ENC CHURCH CAUGHT WID (10.98) Love Heals: A Tribute to Our Wounded Warriors 34 37 39 22 JOSH THOMPSON COLUMBIA 59838/SMN (9.98) Carolina 36 38 32 17 ALAN JACKSON ANISTA MASHVILLE 013173* UMGN (13.98) Twang 36 38 32 18 6 VARIOUS ARTISTS MARGUMARKEE 62560/SMN (1.98) Keep On Loving You 37 33 0 4 FEBA STARSTRUCK M0100/VALDRY (18.98) NOW That's What I Call The USA MARGUMARKEE 62560/SMN (1.98) NOW That's What I Call The USA MARGU	27	28	29				6
29 29 33 60 LYRIC STREET 002804 (18.98) Unstoppable 30 31 31 21 BLAKE SHELTON RACE SHELTON (GOOR WALL SHISTACKE) (19.98) Hillbilly Bone (EP) 30 27 9 WYNONNA (GOOR WALL SHISTACKE) (19.98) Love Heals: A Tribute to Our Wounded Warrors 32 36 36 50 JUSTIN MOORE VALORY 0100 (10.98) Justin Moore 33 35 38 70 ERIC CHURCH CAPITICL NSHVILLE 20810* (12.98) Carolina 34 37 39 22 JOSH THOMPSON CULUMBIN S6858,ISMN (9.98) Way Out Here 35 39 41 50 GEORGE STRAIT MCA MASHVILLE 013173* UMGN (13.98) Twang 36 38 32 17 ALAN JACKSON ARISTA MASHVILLE 62560/SMN (11.98) Freight Train 37 33 30 18 EBA STASTRUCK M01000/ALDRY (18.98) (% Keep On Loving You • 38 27 18 5 VARIOUS ARTISTS MOW That's What I Call The USA MERCAUSHMERMER 0138* MARINE INCON (4.99) The Band Perry (EP) 39 40 50	28	26	23	27			-
30 31 31 21 REPRISE WARNER BROS 522642 WMN (8.99) Hillbilly Bone (EP) 30 27 9 WYNONNA WYNONNA Love Heals: A Tribute to Our Wounded Warriors 32 36 36 50 JUSTIN MOORE VALORY 0100 (10.98) Love Heals: A Tribute to Our Wounded Warriors 33 35 38 70 ERIC CHURCH CAPITOL NASHVILLE 20810* (12.98) Carolina 341 37 39 22 JOSH THOMPSON COLUMBIA 5658.ISMN (9.90) Way Out Here 36 38 32 17 ALAN JACKSON ALAN JACKSON COLUMBIA 5658.ISMN (9.90) Freight Train 37 33 30 4 REBA STARSTRUCK M0100/ALDRY (18.99) @ Keep On Loving You • 38 27 18 6 VARIOUS ARTISTS MORUMENT (18.99) @ NOW That's What I Call The USA Metriculation and state 10.00/ALDRY (18.99) @ Southern Voice 40 50 ZUMMENS, 55595574.00(13.99) NOW That's What I Call Country Vol. 2 34 35 71 MERCHARAW (13.98) NOW That's What I Call Country Vol. 2 39 40 50 Z	29	29	33				ť
30 27 9 CANCERNAMEL TYPE SECURE TYPE LOVE HEAS: A INDUE TO UN WOUNDED Warnors 32 36 36 50 JUSTIN MOORE VALORY 0100 (10.96) Justin Moore 33 35 38 70 ERIC CHURCH CAPITOL NASHVILLE 01810* (12.96) Carolina 34 37 39 22 JOST THOMPSON COLUMBIA SSEAS.SMN (9.96) Way Out Here 35 39 41 50 GEORGE STRAIT MCA NASHVILLE 013173* UMGN (13.96) Twang 36 38 32 17 ALAN JACKSON AIRSTA NASHVILLE 013173* UMGN (13.96) Twang 37 33 30 41 FEBA STARSTRUCK M01000VALDRY (18.99) (*) Keep On Loving You 38 27 18 6 VARIOUS ARTISTS MARCHADERIA DIASH UMCH (18.99) (*) NOW That's What I Call The USA MERCHADERIA DIASH UMCH (18.99) (*) 39 40 50 22 MARCHADERIA DIASH UMCH (18.99) NOW That's What I Call The USA MERCHADERIA DIASH UMCH (18.99) NOW That's What I Call Country You 34 35 41 37 13 THE BAND PERRY REPUBLIC MASHVILLE 067AL DY MONY (4.99) The Band Perry (EP) REPUBLIC MASHVILLE 067AL DY MONY REPUBLIC MASHVILLE 063B NOW That's What I Call Country Vol. 2	30	31	31	21			
33 35 36 37 38 38 39 22 ERIC CHURCH CRUIC MARKIELE 2010* (12.98) Carolina 34 37 39 22 JOSH THOMPSON CULUMBIA 56858,5M, 19.98) Way Out Here 36 38 32 15 GEORGE STRAIT MCA MASHVILLE 2013(73* UMGN (13.98) Way Out Here 36 38 32 17 ALAN JACKSON ARISTA NASHVILLE 013(73* UMGN (13.98) Freight Train 37 33 30 6 REBA STARSTRUCK M01000/ALDRY (18.99) (% Keep On Loving You Image: Comparison of the comparison	18.9	30	27				6
33 35 38 70 CAPITOL MASHVILLE 20810* (12.98) Carolina 34 37 39 22 CAPITOL MASHVILLE 20810* (12.98) Way Out Here 35 39 41 50 GEORGE STRAIT MCA MASHVILLE 013173* UMGN (13.98) Way Out Here 36 38 32 17 ALAN JACKSON ANISTA MASHVILLE 013173* UMGN (13.98) Freight Train 37 33 30 4 REBA STARSTRUCK M0100WALDRY (18.98) Keep On Loving You Image and the starstruct of the USA MARQUEARMASH (19.89) NOW That's What I Call The USA MARQUEARMASH (19.89) NOW That's What I Call The USA MARQUEARMASH (19.89) 39 40 50 20 JOHNNY CASH MERCANDER (19.89) NOW That's What I Call The USA MERCANDER (19.89) 40 51 71 EAND PERRY REPUBLIC MASHVILLE (19.98) NOW That's What I Call Country Vol. 2 41 37 13 THE BAND PERRY REPUBLIC MASHVILLE (19.98) NOW That's What I Call Country Vol. 2 42 40 44 VARIOUS ARTISTS JAUMERSU 455935MILLE (19.98) NOW That's What I Call Country Vol. 2 43 41 37 15 LAURA B	32	36	36	50			
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35 37 41 50 McA NASHVILLE 013173* UMGN (13.98) Itwang 36 38 32 17 ALAN JACKSON ALAN JACKSON STATUTE COMPANY Freight Train Regulation Freight Train Regulation 37 33 30 4 REBA STARSTRUCK M0100/ALDRY (18.98) Keep On Loving You 38 27 18 6 VARIOUS ARTISTS MCM M100/ALDRY (18.98) NOW That's What I Call The USA McM M200 ARTISTS MCM M100/ALDRY (18.98) NOW That's What I Call The USA McM M200 ARTISTS MCM M200	34	37 3	39	22			
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48 27 18 5 merce between between between data in the merce with an end of the merce withe with an end of the merce withe with an e	37	33	30	4-		•	
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34 35 CURB 79152 (18 98) Southern Voice 42 40 41 VARIOUS ARTISTS BAUMABAU SPOSTSMEr (1989) NOW Thats What I Call Country Vol. 2 43 41 37 15 LAURA BELL BUNDY MERCURY 013968 UMGN (11 98) Achin' And Shakin' 44 58 66 38 STITES CURB 79132 (18 98) It's America 45 42 34 42 TOBY KEITH SHOW DOG-UNIVERSAL 027 (18.98) American Rid-3 46 45 44 49 DAVID NAIL MCA MSMULE DITIOSUMEN (10.98) I'm About To Come Aliv-3 47 32 16 3 TRAILER CHOIR SHOW DOG-UNIVERSAL 014267 (8.98) Tailgat-3	40	54	57	13			40
42 40 5 MUMBEL \$5395771167 (1996) NOW That's What'l Call Country Vol. 2 43 41 37 15 LAURA BELL BUNDY MERCURY 013968 UMGH (11 98) Achin' And Shakin' MERCURY 013968 UMGH (11 98) 44 58 66 38 ADE SETTLER RODNEY ATKINS CURB 79132 (18 98) It's America 45 42 34 7 TOBY KEITH SHOW DOG-UNIVERSAL 027 (18.98) American Ride Mark MSMulle 01003UMON (10.98) 46 45 44 DAVID NAIL MCA MSMULE 01003UMON (10.98) I'm About To Come Alive Mark MSMULE 01020UMCR (10.98) 47 32 16 3 TRAILER CHOIR SHOW DOG-UNIVERSAL 014267 (8.98) Tailgate	-)	34 3	35			•	1
43 41 37 15 MERCURY 013968/UMGH (11 98) Achin' And Shakin' 44 58 66 38 PACE: RODNEY ATKINS It's America 45 42 34 42 TOBY KEITH SHOW DOG-UNIVERSAL 027 (18.98) American Ride 46 45 44 49 DAVID NAIL MARSHLE D10030MGN (10.98) Pm About To Come Alive 47 32 16 3 TRAILER CHOIR SHOW DOG-UNIVERSAL 014267 (8.98) Tailgate	42		40	48			-
45 42 34 49 Avid Network American Rid-3 46 45 49 Avid Network American Rid-3 47 32 16 3 TRAILER CHOIR SHOW DOG-UNIVERSAL 027 (18.98) American Rid-3 47 32 16 3 TRAILER CHOIR SHOW DOG-UNIVERSAL 014267 (8.98) Tailgat-3	43	41 :	37	15	MERCURY 013968 UMGN (11 98) ACDIN: ADD SDAKIN'		5
45 42 34 Show D0G-UNIVERSAL 027 (18.98) American Hi0-3 46 45 44 DAVID NAIL MANSMULE 01 1003UM0N (10.98) Pm About To Come Alive 47 32 16 TRAILER CHOIR SHOW D0G-UNIVERSAL 014267 (8.98) Tailgate	44	58 (66	38	SATTER CURB 79132 (18.98)		3
45 45 45 46 MCA NASHVILLE 011003UMGN (10.98) I'm About to Come Aliv-3 47 32 16 3 TRAILER CHOIR SHOW D0G-UNIVERSAL 014267 (8.98) Tailgat-3	45	42 3	34		SHOW DOG-UNIVERSAL 027 (18.98) American Rid-9		P
47 32 16 SHOW DOG-UNIVERSAL 014267 (8.98)	46	45	44	49			19
MERLE HAGGARD	47	32	16	3	SHOW DOG-UNIVERSAL 014267 (8.98) Taligat-3		16
HAG/VANGUARD /8035 WELK (17.98)	48	51 5	54	14	HAG/VANGUARD 78035* WELK (17.98)		18
49 44 43 5 DIXIE CHICKS COLUMENTER CHICKS Playlist: The Very Best Of The Dixie Chicks	49	44	43	8	COLUMINATE GAT IN INCREMENTATION (7.98) Playlist: The Very Best Of the Dixe Chicks		27
53 48 21 DANNY GOKEY 19/RCA 60554 SMN (11 98) My Best Days	50	53 4	48	21			-

TOP BLUEGRASS ALBUMS

THIS	LAST WEEK	2 WEEKS AGO	ARTIST Title	CERT.
1	1	8	#1 DIERKS BENTLEY Up On The Ridge	
	2	23	CAROLINA CHOCOLATE DROPS Genuine Negro Jig NONESUCH 516995/WARNER BROS	
_	4		PUNCH BROTHERS Antifogmatic NONESHCH 521980* WARNER BROS.	
4	7		TIM O'BRIEN Chicken & Egg HOWDY SKIES 832100	
6	8	15	TRAMPLED BY TURTLES Palomino BANJODAD 07*	
	3	2	CHATHAM COUNTY LINE Wildwood	
		25	DAILEY & VINCENT CRACKER BARREL 610640/ROUNDER Dailey & Vincent Sing The Statler Brothers	
	5		MICHAEL MARTIN MURPHEY Buckaroo Blue Grass IIL Riding Song RURAL RHYTHM 1056	
	9	75	STEVE MARTIN The Crow: New Songs For The Five-String Banjo 40 SHARE #10647*/RDUNDER	
10	12	5	JUNIOR SISK AND RAMBLERS CHOICE Heartaches And Dreams REBEL 1837	P

BETWEEN THE BULLETS CARRIE'S PERFECT 10



Carrie Underwood logs her 10th No. 1 on Hot Country Songs, as her latest single. "Undo It," gains 1 million audience impressions (up 3%, 34.3 million) and steps 2-1. This marks the Oklahoman's second leader this year, following

"Temporary Home," which spent one week atop the chart in April. Underwood is now tied with Reba McEntire for the most leaders by a solo female since the chart began using Nielsen BDS data in January 1990 (see story, page 30). "Undo It" also claims a seventh week atop Country Digital Songs, where it moves 39,000 downloads. —Wade Jessen

Data for week of AUGUST 7, 2010 | For chart reprints call 646.654.4633

R&B/HIP-HOP Billeeard

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AIRPLAY SALES DATA nielsen nielsen BDS dSca

		T /		
0		A	DP R&B/HIP-HOP	
EEK	IST EE	EEKS V CHT	ARTIST	
	1	6	TITLE IMPRINT / DISTRIBUTING LABEL EMINEM RECOVERY WERSHADY/AFTERMATHWITERSCOPE 014411*/GA	
2	Пра	티	RICK ROSS TEFLON DON MAYBACH/SLIP-N-SLIDE/DEF JAM 014366*/IDJMG	
			DRAKE THANK ME LITER YOUNG MONEY/CASH MONEY/UNVERSAL MOTOWN 0143254UNFG	_
•	4	18	GG USHER RAYMOND V RAYMOND LAFACE/JIVE 61552/JLG	
			BIG BOI Sir Lucidus Left Foot: The son of Chico Dusty Def Jam 014377*/IDJMG	
6		59	THE BLACK EYED PEAS THE E.N.D. INTERSCOPE 012887*/IGA	=
7		13	B.O.B B.O.B PRESENTS REBELROCK/GRAND HUSTLE/ATLANTIC 518903*/AG (*) THE-DREAM	
8		-1	LOVE KING RADIO KILLA/DEF JAM 014218/IDJMG	
9	8	33	HOW I GOT OVER DEF JAM 013085*/IDJMG	
10	10	33	THE ELEMENT OF FREEDOM MBK/J 46571*/RMG VARIOUS ARTISTS	
0	13	20	BACK IN THE DAY A SUMMERTIME PHINO CUSTOM PRODUCTS 8493 EXISTABBLICKS	
13	12	62	BATTLE OF THE SEXES DTP/DEF JAM 014030*/IDJMG EMINEM RELAPSE WEB/SHADY/AFTERMATH/INTERSCOPE 012863*/IGA	
1	14	10	NAS & DAMIAN MARLEY DISTART RELATIVES GETTO YOUTHSDEF JAWUNWERSAL REPUBLIC D14136/UNRG	
1.0		-	BRIAN CULBERTSON XII GRP 014460/VG	
0	15	47	TREY SONGZ READY SONGBOOK/ATLANTIC 518794/AG	•
17	9	2	CURREN\$Y PILOT TALK DD172 02030	
18		35	RIHANNA RATED & SRP/DEF JAM 013736/IDJMG	-
19	16	25	LIL WAYNE REBIRTH CASH MONEY/UNIVERSAL MOTOWN 012737/UMRG	-
20	18	19	MONICA STILL STANDING J 40398/RMG KID CUDI	•
21	24	45	MAR ON THE MOOR DREAM ONG.CO.D.A.INVERSAL MOTOWN DI3195*/JWRG	
22	21	20	HERE I AM VERITY 53156/JLG PAUL WALL	
24	25	17	HEART OF A CHAMPION SWISHAHOUSE/ASYLUM 523895/WARNER BROS. ERYKAH BADU	
25	22	7	NEW AMERIKAH: PART TWO CONTROL FREADUNIVERSAL MOTOWN 014023*/UNIFG PLIES	
26	23	25	GOON AFFILIATED BIG GATES/SLIP-N-SLIDE/ATLANTIC 522495/AG SADE Soldier of Love Epic 63933*/SDNY MUSIC	8
27	28	10	JANELLE MONAE THE ARCHANGROD: SUITES II AND III WONDERLANDIGAD BOY 512255" MARVIER BROS.	3
28		46	JAY-Z THE BLUEPRINT 3 ROC NATION 520856*/AG ⊕	
29	31	32	MARY J. BLIGE STRONGER WITHEACH TEAR MATRIARCH/GEFFEN 013722/IGA	
30	20		KEITH SWEAT RIDIN' SOLO KEDAR 00008 ①	
31	25	24.	JAHEIM ANOTHER ROUND ATLANTIC 522783/AG	
32	29	31	YOUNG MONEY WE ARE YOUNG MONEY CASH MONEY/UNIVERSAL MOTOWN 013795/UNIRG DRAKE	•
	32	46	SO FAR GONE (EP) YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN 013456/UNIRG	-
35	30	40	HOLO YOU VP 1867 MICHAEL JACKSON	-
35	19	2	MICHAEL JACKSON'S THIS IS IT MUL/EPIC 76067"/SONY MUSIC CAPONE -N- NOREAGA	
37	33	-	THE WAR REPORT 2 ICE H2D 28022 DWELE W.ANTS W.ORLD W.OMEN RT 5149/E1	
38	34	55	MAXWELL BLACKSUMMERSINIGHT COLUMBIA 89142/SONY MUSIC (*)	
39	36	12	TONI BRAXTON PULSE ATLANTIC 520269/AG ①	
40	37	32	ROBIN THICKE SEX THERAPY: THE SESSION STAR TRAK/INTERSCOPE 013708/IGA	
41		33	GUCCI MANE THE STOTE VS. RADRIC DAVIS 1017 BRICK SOLIAD/ASYLLIM 52(540*/WARNER BROS	
42	38	12	8BALL & MJG TEN TOES DOWN GRAND HUSTLE 5128/E1 SAM ADAMS	
	41	2	BOSTON'S BOY 1ST RDUND 150 DJ HOLIDAY + GUCCI MANE	
44	45	15	BURRPRINT(2) HD 1017 BRICK SQUAD/ASYLUM 52389Q/WARNER BROS. CORINNE BAILEY RAE	
45 46	54	26 21	THE SEA CAPITOL 09378 RAHEEM DEVAUGHN	
47	44	7	THE LOVE & WAR MASTERPEACE 1228/JIVE 55959/JLG	
48	68	47	CRUNK ROCK UNIVERSAL REPUBLIC 013715/UMRG PITBULL REBELUTION MR. 305/POLO GROUNDS/J 51991/RMG	1
49	35	3	JUVENILE BEAST MODE UTP 2069/E1	
50	0	1.7	TRINA AMAZIN' SLIP-N-SLIDE 32567	

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



_	_	
1	1	AINSTREAM
-	<	B/ HIP-HOP
A LOCAL DATE	WEEKS ON CHT	TITLE ARTIST (IMPRINT/ PROMOTION LABEL)
	12	FIND YOUR LOVE DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG)
1	14	THERE GOES MY BABY USHER (LAFACE/JLG)
		UN-THINKABLE (I'M READY)
		ALICIA KEYS (MBK/J/RMG) OMG
		USHER FEAT. WILL.I.AM (LAFACE/JLG)
		CIARA FEAT. LUDACRIS (LAFACE/JLG)
		NICKI MINAJ (YOUNG MONEY/CASH MONEY/LINIVERSAL MOTOWWUMRG) PRETTY BOY SWAG
		SDULJA BOY TELL'EM (COLLIPARK/INTERSCOPE)
	12	CALI SWAG DISTRICT (CAPITOL)
	18	LOSE MY MIND YOUNG JEEZY FEAT. PLIES (CTE/DEF JAM/IDJMG)
	14	SEX ROOM LUDACRIS FEAT. TREY SONGZ (DTP/DEF JAM/IDJMG)
	U	HELLO GOOD MORNING DIDDY - DIRTY MONEY FEAT. T.I. (BAD BOY/INTERSCOPE)
		MISS ME DRAKE FEAT. LIL WAYNE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOW/W/MRG)
	3	GG B.M.F. (BLOWIN' MONEY FAST) Rick Ross Fert Styles P (MarBachSLP-NSLDE/DEF JAM/DJ/MG)
	6	LOVE ALL OVER ME
	10	BITTERSWEET
		CHAMPAGNE LIFE
	5	NE-YO (DEF JAM/IDJMG)
	20	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWI/UMRG)
	4	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
	19	ALL I DO IS WIN DJ KHALED (WE THE BEST/E1)
	12	IT'S IN THE MORNING ROBIN THICKE FEAT SNOOP DOGG (STAR TRAK/INTERSCOPE)
	8	MAKE UP BAG THE-DREAM FEAT. T.I. (RADIO KILLA/DEF JAM/IDJMG)
	5	WHO DAT J. COLE (RDC NATION/COLUMBIA)
	3	DEUCES
	7	CHRIS BROWN FEAT. TYGA & KEVIN MCCALL (JIVE/JLG)
	6	WAKA FLOCKA FLAME (1017 BRICK SOLIAD/ASYLUM/WARNER BROS.) GOT YOUR BACK
		T.I. FEAT. KERI HILSON (GRAND HUSTLE/ATLANTIC) STATISTICS
	6	LYFE JENNINGS (JESUS SWINGS/ASYLUM/WARNER MUSIC GROUP) MAYBE
	6	ROCKO (A-1/RDCKY RDAD/DEF JAM/IDJMG)
	4	
	5	TREY SONGZ (SONGBOOK/ATLANTIC)
	20	I'M BACK T.I. (GRAND HUSTLE/ATLANTIC)
	12	SUPER HIGH RICK ROSS FEAT. NE-YO (MAYBACH/SLIP-N-SLIDE/DEF JAM/DJMG)
	2	I LIKE JEREMIH FEAT. LUDACRIS (MICK SCHULTZ/DEF JAM/IDJMG)
	3	IF IT AIN'T ABOUT MONEY FAT JOE FEAT. TREY SONGZ (TERROR SQUAD/E1)
	8	I'M SINGLE LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN/UMRG)
ĺ	1	BOTTOMS UP
	13	TREY SONGZ FEAT. NICK MINAJ (SONGBOOK/ATLANTIC) WE GOT HOOD LOVE
	2	MARY J. BLIGE FEAT. TREY SONGZ (MATRIARCH/GEFTEN/INTERSCOPE) PHONE #
ĺ	-	BOBBY V FEAT, PLIES (BLU KOLLA DREAMS/CAPITOL)

A			
SE W	SI	EKS	TITLE
HI	WI	MO	ARTIST (IMPRINT/ PROMOTION LABEL)
1	1	12	SWKS DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
2	5	6	EMINEM FEAT. RIHANNA (WEB/SHADY/AFTERMATH/INTERSCOPE)
2	-	12	AIRPLANES B.O.B FEAT. HAYLEY WILLIAMS (REBELROCK/GRAND HUSTLE/ATLANTIC)
I.	4	10	CALIFORNIA GURLS KATY PERRY FEAT. SNOOP DOGG (CAPITOL)
			OMG USHER FEAT. WILL.I.AM (LAFACE/JLG)
6		4	BILLIONAIRE TRAVIE MCCOY FEAT BRUNO MARS (NAPPY BOY/DECAYDANCE/FUELED BY RAMEN/RRP)
	-	10	YOUR LOVE
8	潜	15	NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN) COOLER THAN ME
9		15	
	招		TAIO CRUZ (MERCURY/IDJMG)
10	11		JASON DERULO (BELUGA HEIGHTS/WARNER BROS) GOT YOUR BACK
11			T.I. FEAT. KERI HILSDN (GRAND HUSTLE/ATLANTIC).
92	12	12	NOT AFRAID EMINEM (WEB/SHAOY/AFTERMATH/INTERSCOPE)
13	22	3	BREAK MY BANK New Boyz Feat. Iyaz (Shotty/Asylum/Warner Bros.)
18	14	27	NOTHIN' ON YOU B.O.B FEAT. BRUNO MARS (REBELROCK/GRAND HUSTLE/ATLANTIC)
18	10	14	UN-THINKABLE (I'M READY) ALICIA KEYS (MBK/J/RMG)
16	16		RIDE CIARA FEAT. LUDACRIS (LAFACE/JLG)
17	33	2	GREATEST DJ GOT US FALLIN' IN LOVE GAINER USHER FEAT. PITBULL (LAFACE/JLG)
18	19	12	143 BOBBY BRACKINS FEAT. RAY J (TYCOON STATUS/UNIVERSAL REPUBLIC)
19	21	15	TEACH ME HOW TO DOUGIE CALL SWAG DISTRICT (CAPITDL)
	15	26	BREAK YOUR HEART TAIO CRUZ FEAT. LUDACRIS (MERCURY/IDJMG)
21	27	4	POWER
22	18	20	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
23			DRAKE (YOUNG MDNEY/CASH MDNEY/UNIVERSAL MDTDWN)
34		16	DIDDY - DIRTY MONEY FEAT. T.I. (BAD BOY/INTERSCOPE) YOUR LOVE IS MY DRUG
	00	10	KE\$HA (KEMOSABE/RCA/RMG) THERE GOES MY BABY
25	28		USHER (LAFACE/JLG)
26	25	10	YOUNG JEEZY FEAT. PLIES (CTE/DEF JAM/IDJMG)
27	26	13	DJ KHALED (WE THE BEST/E1)
28	38	2	PRETTY BOY SWAG SOULJA BOY TELL'EM (COLLIPARK/INTERSCOPE)
29		3	IMPOSSIBLE SHONTELLE (SRP/SRC/UNIVERSAL MOTOWN)
30	23	10	SOMEBODY TO LOVE JUSTIN BIEBER (SCHOOLBOY/RAYMONO BRAUN/ISLAND/IDJMG)
31	32	7	HOLD YOU (HOLD YUH) GYPTIAN (VP)
	30	20	MY CHICK BAD LUDACRIS FEAT. NICKI MINAJ (DTP/DEF JAM/IDJMG)
33	29	8	BULLETPROOF LA ROUX (BIG LIFE/POLYDDR/CHERRYTREE/INTERSCOPE)
34	24	7	BEAUTIFUL MONSTER NE-YO (DEF JAM/IDJMG)
35	37	3	TOOT IT AND BOOT IT YG (DEF JAM/IDJMG)
36	36	5	WHO DAT J. COLE (ROC NATION/COLUMBIA)
37	35	12	ROCK THAT BODY THE BLACK EYED PEAS (INTERSCOPE)
-	1		MISS ME
-			DRAKE FEAT. LIL WAYNE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWAY)
40	39	2	SEAN KINGSTON FEAT. NICKI MINAJ (BELUGA HEIGHTS/EPIC)
	33	-	AUBURN FEAT. IYAZ (BELUGA HEIGHTS/WARNER BROS.)

RHYTHMIC

BETWEEN THE BULLETS STARBUCKS PERCOLATES HIP-HOP

WORKS/T.U.G./CAPITOL)



PULLING ON HER HAIR

HOLD YOU (HOLD YUH)

HOLDING YOU DOWN (GOIN IN CIRCLES) JAZMINE SULLIVAN (J/RMG)

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

New Orleans" checked in at No. 16 with 9,000 in February. "Back in the Day" is the first debut for -Raphael George Starbucks on Top Rap Albums at No. 7, viewable on billboard.biz/charts.

6)		
A	,	A	DULT R&B
WEEK	LAST WEEK	WEEKS ON CHT	TITLE ARTIST (IMPRINT/ PROMOTION LABEL)
	2	17	UN-THINKABLE (I'M READY)
		28	THERE GOES MY BABY USHER (LAFACE/JLG)
		13	WHY WOULD YOU STAY? KEM (UNIVERSAL MOTOWN/UMRG)
		13	BITTERSWEET FANTASIA (J/RMG)
			FINDING MY WAY BACK JAHEIM (ATLANTIC)
ĺ		36	FISTFUL OF TEARS MAXWELL (COLUMBIA)
ŧ	6	23	WINDOW SEAT ERYKAH BADU (CONTROL FREAD/UNIVERSAL MOTOWN/UMRG)
	9		WHAT'S NOT TO LOVE DWELE (RT/E1)
	10	26	CLOSER CORINNE BAILEY RAE (CAPITDL)
1		22	HANDS TIED TONI BRAXTON (ATLANTIC)
1		26	EVERYTHING TO ME MONICA (J/RMG)
2)	12	8	GREATEST LOVE ALL OVER ME GAINER MONICA (J/RMG)
3	15	25	THE BEST IN ME MARVIN SAPP (VERITY/JLG)
4	13	16	BABYFATHER SADE (EPIC/COLUMBIA)
5	17	9	LOVE LIKE THIS DONELL JONES (CANDYMAN)
6	14	9	STATISTICS LYFE JENNINGS (JESUS SWINGS/ASYLUM/WARNER MUSIC GROUP)
÷.	16	1	SKIES WIDE OPEN BRIAN CULBERTSON FEAT. AVANT (GRP/VERVE)
8	19	14	WE GOT HOOD LOVE MARY J. BLIGE FEAT. TREY SONGZ (MATRIARCH/GEFFEN/INTERSCOPE)
9	20	8	NO REGRETS ELISABETH WITHERS (PURPOSE/E1)
Э	21	14	YOU'RE THE ONE DONDRIA (SO SO DEF/MALACO)
1	31	5	CHAMPAGNE LIFE NE-YO (DEF JAM/IDJMG)
2	23	10	TURN ME AWAY (GET MUNNY) ERYKAH BADU (CONTROL FREAQ/UNIVERSAL MOTOWN/UMRG)
3	24	4	GROWN WOMAN KELLY ROWLAND (UNIVERSAL MOTOWN/UMRG)
4	32	2	CAN IT STAY GERALD LEVERT (RHINO/ATLANTIC)
5	22	ŧ	SIGN OF A VICTORY R. KELLY FEAT. SOWETO SPIRITUAL SINGERS (JIVE/JLG)

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HOT RAP SONGS TITLE RINT / PROMOTION LABEL) 1 2 4 5 LOVE THE WAY YOU LIE AIRPLANES B.O.B.FEAT. HAYLEY WILLIAMS (REBELROCK/GR 13 LOSE MY MIND 18 OUNG JEEZY FEAT. PLIES (CTE/DEF JAM/IDJMG PRETTY BOY SWAG SULJA BOY TELL'EM (OLLIPARK/INTERSCOPE) MISS ME DRAKE FRAT LIL WATHE (YOUNG MONEY/CASH MONEY/UNVERSAL MOTOWN) 7 12 8 TEACH ME HOW TO DOUGIE CALL SWAG DISTRICT (CAPITOL) OVER 21 UNG MONEY/CASH MONEY/UNIVERSAL MOTOWN) BILLIONAIRE 10 10 COY FEAT BRUND MARS (NAPPY BOY/DECAYDANCE/FUELED BY RAMEN/RRP) HELLO GOOD MORNING DIDDY - DIRTY MONEY FEAT T.I. (BAD BOY/INTERSCOPE) 10 15 SEX ROOM S FEAT. TREY SONGZ (DTP/DEF JAM/IDJMG) 66 B.M.F. (BLOWIN' MONEY FAST) RICK ROSS FEAT STYLES P MANAGUNE DO NOT 12 17 5 13 14 8 GOT YOUR BACK T.I. FEAT. KERI HILSON (GRAND HUSTLE/ATLANTIC 27 NOTHIN' ON YOU 11 ELROCK/GRAND HUSTLE/ATLANTIC) NOT AFRAID 11 EB/SHADY/AFTERMAT POWER 16 1 KANYE WEST (ROC-A-FELLA/DEF ALL I DO IS WIN 21 NS, SNOOP DOGG & RICK ROSS (WE THE BEST/E1) MY CHICK BAD 23 18 UDACRIS FEAT. NICKI MINAJ (DTP/DEF JAM/IDJN WHO DAT MATION/COLUMB BREAK MY BANK IEW BOYZ FEAT. IYAZ (SHOTTY/ASYLUM/WARNER BROS.) HARD IN DA PAINT ER BROS.) 143 BOBBY BRACKINS FEAT: RAY J (TYCOON STATUSUNIVERSAL REPUBLICUMRG) 22 7 I'M BACK T.I. (GRAND HUSTLE/ATLANTIC) 23 21 FANCY DRAVE FEAT IL & SWIZZ BEATZ (YOUNG MONEY/CASH MONEY/ TOOT IT AND BOOT IT 24 NEW 25

Billboard, DANCE

TITLE ARTIST IMPRINT /-PROMOTION LABE

	AG MEEK 26	AST	WEEKS DN CHT
SATIST IMPRINT / PROMOTION LABEL	THIS WEEK	AST	EEKS N CHT
LS JS SO ANTIST MERNINT / PROMOTION CADEL		1000	EEKS N CHT
LS JS SO ANTIST MERNINT / PROMOTION CADEL		1000	EEK!
		1000	
3 7 #1 YOUR LOVE IS MY DRUG	20		20
IWR KESHA KEMUSABE/RCA/RMG		13	1
2 2 8 ROCKSTAR 101 RIHANNA SRP/DEF JAM//DJMG	27	30	5
3 ALL THE LOVERS	28	19	11
5 6 CALIFORNIA GURLS	29	27	9
STROBELICHT	-		
KIMBERLEY LOCKE DREAM MERCHANT 21	30	35	
6 8 8 FIRE WITH FIRE SCISSOR SISTERS DOWNTOWN	31	36	4
7 1 9 ALIVE BOLDFRAPP MUTE	32	48	2
B 15 6 I TOLD YOU SO SOLANGE MUSIC WORLD	33	24	7
12 13 HAPPINESS ALEXIS JORDAN STARROC/ROC NATION/COLUMBIA	34	37	4
10 11 12 DIRTY TALK WYNTER GORDON BIG BEAT/ATLANTIC	35	41	3
14 DIARY TINO COURY ELEVENTH	36	39	
ATH OF UNV (EIDEWORKS)	37	32	
13 22 3 I LIKE IT ENRIQUE IGLESIAS FEAT. PITBULL UNIVERSAL REPUBLIC	38	45	-
THE 8 FEELS LIKE A PRAYER MECK FEAT DINO NAPITH	39	25	12
15 16 NEED YOU NOW LADY ANTEBELLUM CAPITOL NASHVILLE/CAPITOL	40	47	2
16 10 10 DANCING ON MY OWN ROBYN KONICHIWA/CHERRYTREE/INTERSCOPE	41	46	2
17 18 6 LOVE DEALER ESMEE DENTERS FEAT. JUSTIN TIMBERLAKE TENNIMAN/INTERSCOPE	42	43	6
18 26 4 FIGURE IT OUT DAVE AUDE FEAT. ISHA COCO AUDACIOUS	43	42	15
19 23 LATELY MACY GRAY CONCORD/CMG	44	HOT S	SMOT SUT
20 21 7 I FEEL BETTER HOT CHIP ASTRALWERKS/CAPITOL	45	31	9
21 9 11 COMMANDER KELLY ROWLAND FEAT. DAVID GUETTA UNIVERSAL MOTOWN	46	NE	w
22 34 3 POWER DYNAMITE TAID CRUZ MERCURY/IDJMG	47	NE	w
23 29 4 FUERTE NELLY FURTADO FEAT. CONCHA BUIKA UNIVERSAL/UMRG	48	40	13
	49	38	14
25 28 5 V.I.P. ZAYBA BRANDO	50	33	12

TOP DANCE/

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NEW

19 13 7 RATATAT LP4 XL 465*

20 20 55 LMFAO

4 6

ELECTRONIC ALBUMS

51GA 3

ARTIST ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL 1 2 91 LADY GAGA

3 35 THE FINE MONSTER (BY STREAM RECKNARE CHERYTIRE MITHESCOPE 013872/YGA

30H!3 STREETS OF GOLD PHOTO FINISH 523412/AGG

VERSAL REI

APHRODITE PARLOPHONE 42903*/ASTRALWERKS® SOUNDTRACK BABYLON CENTRAL ESL 165®

OWNTOWN

1 2 M.I.A. MAYA N.E.E.T./XL/INTERSCOPE 014344*/IGA

S 44 LA ROUX LA ROUX LA ROUX LA ROUX LA ROUX DOWL CITY OCEAN EYES UNIVERSAL REPUBLIC 013141*/UMRG

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 48
 DAVID GUETTA ONE LOVE GUM 86847*/ASTRALWERKS

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 9
 DISCONACT FROM DESIRE CHOSTLY INTERNATIONAL 597*/NAGRANT

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 18
 6
 ROBYN ROBY TALK PT 1 (EP) KOMCHINA CHERRYTREE/WITERSCOPE 014413/GA

16 10 3 KELIS FLESH TONE WILL.I.AM/INTERSCOPE 014376/IGA

21 14 5 THE CHEMICAL BROTHERS

ABOVE & BEYOND ANJUNABEATS VOLUME & ULTRA 2483

SCHOOL OF SEVEN BELLS

SOUNDTRACK

6 3 KYLIE MINOGUE

10 7 4 SCISSOR SISTERS

18 16 26 DJ ENFERNO ULTRA DANCE 11 ULTRA 2317

NEW ZERO 7 RECORD ATLANTIC 525014/2 21 7 TIESTO MAGIKAL (DUBUSY DUCTOR)

(CONTRACTOR OF TAXABLE (CONTRACTOR OF TAXABLE	30	ARTIST IMPRINT /-PROMOTION LABEL
13		OMG USHER FEAT. WILL.I.AM LAFACE/JLG
30	5	VERTIGO
		GIULIETTA INTERSCOPE
19	11	LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
27	9	KILLING TIME INFECTED MUSHROOM FEAT. PERRY FARRELL HOM-MEGA
35	-	POP GOES THE WORLD THE GOSSIP COLUMBIA
36	4	HEAVEN
	2	JOHN LEPAGE FEAT. DE8BY HOLIDAY & LFB GROOVE WOULDNIT (I'M A STAR)
48	2	DNO TWISTED RICH (FAKE IT TIL YOU MAKE IT)
24		LOLENE CAPITOL
37	4	JUST A MAN GEORGE HODOS FEAT. SNOOP DOGG DAUMAN
41	3	HOT-N-FUN N.E.R.D FEAT. NELLY FURTAOD STAR TRAK/INTERSCOPE
39		HOLD ON RUSKO MAD DECENT/OOWNTOWN
32		WILL YOU BE THERE?
100		ANOY BELL MUTE
45	-	GURU JOSH & DJ IGOR BLASKA MOUVANCE
25	12	SHARK IN THE WATER
47	2	ONE (YOUR NAME) SWEDISH HOUSE MAFIA FEAT. PHARRELL ASTRALWERKS/VIRGIN/CAPITOL
46	2	BREATHE ERIC REDD CARBILLO
43	6	WARNING
42	15	GETTIN' OVER YOU
HOT		DAVID GUETTA & CHRIS WILLIS FEAT FERGIE & LIMFAO GUM/ASTRALIVERKS/CAPITOL RIDIN' SOLO
ĐE	BUT	JASON DERULO BELUGA HEIGHTS/WARNER BRDS.
31	9	THE MORNING AFTER STONEBRIDGE & DAYEENE NAPITH
NE	W	SPACESHIP BENNY BENASSI FEAT. KELIS, APLDE AP & JEAN BAPTISTE ULTRA
		SAY I LOVE YOU
NE		
NE 40	W	TABORAH D1 NOT MYSELF TONIGHT
40	13	TABORAH D1
40 38	13 14	TABORAH D1 NOT MYSELF TONIGHT CHRISTINA AGUILERA RICAIRMG ROCK THAT BODY THE BLACK EYED PEAS INTERSCOPE
40	13	TABORAH D1 NOT MYSELF TONIGHT CHIRSTMA AGULERA REALRING ROCK THAT BODY
40 38	13 14	TABORAH D1 NOT MYSELF TONIGHT CHRISTINA AGUILERA RICA/RMG ROCK THAT BODY THE BLACK EYED PLAS INTERSCOPE DEEP N LUV
40 38	13 14	TABORAH D1 NOT MYSELF TONIGHT CHRISTINA AGUILERA RICAIRING ROCK THAT BODY THE BLACK EYED PEAS INTERSCOPE DEEP N LUV SARIAH SARIAH
40 38	13 14	TABORAH D1 NOT MYSELF TONIGHT CHRISTINA AGUILERA RICA/RMG ROCK THAT BODY THE BLACK EYED PLAS INTERSCOPE DEEP N LUV
40 38	13 14	TABORAH D1 NOT MYSELF TONIGHT CHRISTINA AGUILERA RICAIRING ROCK THAT BODY THE BLACK EYED PEAS INTERSCOPE DEEP N LUV SARIAH SARIAH
40 38	13 14	TABORAH D1 NOT MYSELF TONIGHT CHIRISTIMA AGUILERA REARING ROCK THAT BODY THE BLACK EVED PEAS INTERSCOPE DEEP N LUV SARIAH SARIAH DEDEDANCE TITLE
40 38 33 33	13 14 12 00 CH1	TABORAH D1 NOT MYSELF TONIGHT CHRISTINA AGUILERA RICAIRING ROCK THAT BODY THE BLACK EYED PEAS INTERSCOPE DEEP N LUV SARIAH SARIAH DEEP N LUV SARIAH SARIAH TITLE ARTIST IMPRINT / PROMOTION LABEL MUNASTY
40 38 33 33 MKEK 9	13 14 12 12 12 10 10	TABORAH D1 NOT MYSELF TONIGHT CHRISTINA AGUILERA RCA/RMG ROCK THAT BODY THE BLACK EYED PEAS INTERSCOPE DEEP N LUV SARIAH SARIAH DEDEDANCE TITLE ARTIST IMPRINT / PROMOTION LABEL
40 38 33 33 Lovi 9 9 2	13 14 12 12 SXEAK 10 10	TABORAH D1 NOT MYSELF TONIGHT CHINSTMA AGULIERA RCA/RMG ROCK THAT BODY THE BLACK EVED PEAS INTERSCOPE DEEP N LUV SARIAH SARIAH DEBANCE DEBA
40 38 33 33 MKEK 9	13 14 12 12 12 10 10	TABORAH D1 NOT MYSELF TONIGHT EHINSTIMA AGULERA RECARING ROCK THAT BODY THE BLACK EVED PEAS INTERSCOPE DEEP N LUY SARIAH SARIAH DEBARDER DEBARDER DEBARDER SARIAH SARIAH DEBARDER DEBARD
40 38 33 33 Lovi 9 9 2	13 14 12 12 SXEAK 10 10	TABORAH D1 NOT MYSELF TONIGHT CHINSTINA AGUILERA RCA.RMG ROCK THAT BODY THE BLACK EVED PEAS INTERSCOPE DEEP NLUY SARIAH SARIAH DEBRACK DEBRACK DEBRACK DEBRACK SARIAH SARIAH DITLE ARTIST IMPRINT / PROMOTION LABEL MI DYNASTY KASKADE FEAT. HALEY ULTRA CALIFORNIA GURLS KATY PEIRRY FEAT. SNOOP DOGG CAPITOL COOLERT THAN ME
40 38 33 33 LIVER 9 2 1	13 14 12 12 SX33M 10 10 8	TABORAH D1 NOT MYSELF TONIGHT CHINSTWA AGULERA RCA/RMG ROCK THAT BODY THE BLACK EVED PEAS INTERSCOPE DEEP N LUV SARIAH SARIAH
40 38 33 33 LIVER 9 2 1	13 14 12 12 12 10 10 8 11	TABORAH D1 NOT MYSELF TONIGHT CHINSTINA AGUILERA REALRING ROCK THAT BODY THE BLACK EVED PEAS INTERSCOPE DEEP N LUV SARIAH SARIAH
40 38 33 33 LSYN 9 2 1 4	13 14 12 SX330 10 10 8 11 5	TABORAH D1 NOT MYSELF TONIGHT CHINSTWA AGULERA RCARMG ROCK THAT BODY THE BLACK EVED PEAS INTERSCOPE DEEP N LUV SARIAH SARIAH
40 38 33 33 Lynn 9 2 1 4 4	13 14 12 12 5 6	TABORAH D1 NOT MYSELF TONIGHT CHINSTINA AGULERA REARING ROCK THAT BODY THE BLACK EVED PEAS INTERSCOPE DEEP N LUY SARIAH SARIAH

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WEEK	LAST	WEEKS ON CHT	TITLE ARTIST IMPRINT / PROMOTION LABEL
0	9	10	WK KASKADE FEAT. HALEY ULTRA
2	2	10	CALIFORNIA GURLS KATY PERRY FEAT. SNOOP DOGG CAPITOL
3	1	8	COOLER THAN ME MIKE POSNER J/RMG
4	4	11	BETTER THAN HER MATISSE JIVE/JLG
5	-	5	THE RADIO GET FAR NEXT PLATEAU
6	6	6	DANCING ON MY OWN RÓBYN KONICHIWA/CHERRYTREE/INTERSCOPE
7	3	17	STEREO LOVE EDWARD MAYA & VIKA JIGULINA CAT/ULTRA
8	11	7	DIRTY TALK WYNTER GORDON BIG BEAT/ATLANTIC
9	10	5	COMMANDER KELLY ROWLAND FEAT. DAVID GUETTA UNIVERSAL MOTOWN
10	8	13	HAPPINESS ALEXIS JORDAN STARROC/ROC NATION/COLUMBIA
11		15	GETTIN' OVER YOU DAVID GUETTA & CHRIS WILLIS FEAT FERGIE & LINFAG GUMVASTRALWERKS/CAPITOL
12	12	10	RESTLESSNESS BASTIEN LAVAL FEAT. LAYLA ROBBINS
13	14 8		WON'T GO QUIETLY EXAMPLE DATA
14	15	4	BEAUTIFUL MONSTER NE-YO DEF JAM/HDJMG
15	16	8	ALL THE LOVERS KYLIE MINOGUE PARLOPHONE/ASTRALWERKS/CAPITOL
<u> </u>	13	9	JUST LET GO HEINA ROBBINS
17	27	8	HIGHER STATE BAILEY FEAT, JODIE CONNOR NEXT PLATEAU
18	20	2	I LIKE IT Entrique iglesias peat ptybull universal republic/universal
19	17	3	ALEX GAUDINO ULTRA
20	NE	W	DYNAMITE TAIO CRUZ MERCURY/IDJMG
21	18	13	NEVER FORGET YOU MANAGALM FEAT. LALA RED STICK/STRICTLY RHYTHM
22	N	W	PYROMANIA CASCADA ZOOLAND/ROBBINS
23	RE-E	NTRY	KEEP UP HYPER CRUSH UNIVERSAL MOTOWN
24	NE	w	FEEL IT IN MY BONES TIESTO FEAT. TEGAN & SARA ULTRA
25	NE	W	TOUCH NATASHA BEDINGFIELD PHONOGENIC/EPIC

j		JA	ZZ ALBUMS	
	LAST WEEK	WEEKS ON CHT	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
	1	42	42 WKS CRAZY LOVE 143/REPRISE 520733/WARNER BROS. ④	
	2	45	HARRY CONNICK, JR. YOUR SONGS COLUMBIA 47228*/SONY MUSIC	
L.M.Y.	3	9	KEITH JARRETT / CHARLIE HADEN JASMINE ECM 014231/UNIVERSAL CLASSICS GROUP	1
•	4	12	NIKKI YANOFSKY NIKKI DECCA 014138	
-	5	65	MELODY GARDOT MY ONE AND ONLY THRILL VERVE 012563*/VG	
	6	58	MICHAEL BUBLE MEETS MADISON SQUARE GARDEN 143/REPRISE 517750/WARINER BROS. (*)	4
)	7	70	DIANA KRALL QUIET NIGHTS VERVE D12433/VG ①	
h	RE-E	VTRY	FRANK SINATRA COME RY AWAY IRVANK SINATRA ENTERPRISES/REPRISE 8491 EV/WARNER BROS.	
	8	12	FRANCIS ALBERT SINATRA ANTONIO CARLOS JOBIM THE COMPLETE REPRISE FRANK SINATRA ENTERPRISES 32026/CONCORD	
0	12	39	PINK MARTINI SPLENDOR IN THE GRASS HEINZ 6*	
	I	E.	VARIOUS ARTISTS THE LAZZ & BLUES COLLECTION YOULINE I VANITEHOUSE 1703/NEW LATINGUARTER	T
)	14	23	MICHAEL BUBLE SPECIAL DELIVERY (EP) 143/REPRISE DIGITAL EXWARNER BROS.	
	1	Ti I	JASON MORAN TEN BLUE NOTE 57186/BLG	
	16	41	BARBRA STREISAND LOVE IS THE ANSWER COLUMBIA 43354/SONY MUSIC	٠
	10	13	NINA SIMONE FRIENOS/FAMILY/FRENCH LESSONS ASI 2546	

TOP CONTEMPORARY

ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL BRIAN CULBERTSON XII GRP 014480/VG KENNY G HEART AND SOUL CONCORD 32048 DUIL HADROCASTLE DESCENTS: INTENASTERS

PAUL HARDCASTLE PRESENTS: JAZZMASTERS JAZZMASTERS VI TRIPPIN "RIVITMI 41 HERBIE HANCOCK THE IMAGINE PROJECT HANCOCK DD01*

TROMBONE SHORTY BACKATOWN VERVE FORECAST 014194/VG

NORMAN BROWN SENDING MY LOVE PEAK 3132

17 77 BONEY JAMES

15 8 4 ERIC DARIUS

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#1 3 WKS

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9 39 TILL Y SPENCER

13 13 35 TAKE

15 15 BABYE SADE EPIC

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GERALD ALBRIGHT PUSHING THE ENVELOPE HEADS UP 3197 JAMIE CULLUM

BACKATOWN VERVE FORECAST 014194/VG VARIOUS ARTISTS LEE RITENOUR'S & STRING THEORY CONCORD 319 VARIOUS ARTISTS UNWRAPPED VOL 7: BACK TO BASICS HODEN BEACH 000 MINDI ABAIR IN HI-FI STEREO HEAOS UP 31837/CONCORD INCORMAN BROWN

THE PURSUIT VERVE FORECAST/DECCA 013655*/VG KENNY G SUPER HITS SONY MUSIC CUSTOM MARKETIN

JONATHAN BUTLER S0 STRONG MACK AVENUE 5143/RENDEZVOUS

TOP TRADITIONAL

AIRPLAY MONITORED BY

nielsen BDS

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WEEK WEEKS ON CHT

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REENTRY

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SALES DATA

nielsen SoundScar

JAZZ	/
CLASSICAL	AUG
WORL	2010

\odot			P TRADITIONAL ASSICAL ALBUM	5**
THIS	LAST WEEK	WEEKS ON CHT	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	1	4	ANDRE RIEU & HIS JOHANN STRAUSS ORCH.	
2	2	25	EMANUEL AX/YO-YO MA/ITZHAK PERLMAN MENDELSSOHN: PIANO TRIOS SONY CLASSICAL 52192/SONY MASTERWORKS	
3	3	23	JENNY OAKS BAKER THEN SINGS MY SOUL SHADOW MOUNTAIN 5035941	
4	4	24	ZUILL BAILEY BACH: CELLO SUITES TELARC 31978/CONCORD	
5	5	35	THE PRIESTS HARMONY RCA VICTOR 59825/RMG	
6	7	2	ALEXANDER MELNIKOV SHOSTAKOVICH HARMONIA MUNDI 902019 (*)	
7	-	1	SARAH CHANG BRUCH/BRAHMS: VIOLIN CONCENTOS EMI CLASSICS 67004/BLG	
8	6	59	ANDRE RIEU GREATEST HITS DENON 17764/SLG (*)	
9	He	-	LIBERA ETERNAL: THE BEST OF LIBERA EMI CLASSICS 42696/BLG	
10	N	W	ST. GEORGES CANZONA (SOTHCOTT) MERRY IT IS WHILE SUMMER LASTS CRD 3412	
0	RE-E	NTRY	GUSTAVO DUDAMEL SIMON BOLIVAR YOUTH ORCH. STRAVINSKY, RITE 05 014281/UNIVERSAL CLASSICS GROUP	
12	15	38	BELA FLECK ZAKIR HUSSAIN EDGAR MEYER THE MELODY OF RHYTHM: TRIPLE CONCERTO & MUSIC FOR TRID E1 2024	
13	12	7	CANADIAN BRASS STARS & STRIPES OPENING DAY 7382	
-	8	13	YUJA WANG TRANSFORMATION DG 014108/UNIVERSAL CLASSICS GROUP	
15	RE-E	NTRY	HILARY HAHN MATTHIAS GOERNEICHRISTINE SCHAFER BACH VIOLIN AND VOICE OF 013832/UNIVERSAL CLASSICS GROUP	

0		ГО CR	P CLASSICAL OSSOVER ALBUMS	тн
THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	CENT
1	1	3	2 WKS SYMPHOMOMENES CHERRYTREE OG 014464UNVERSAL CLASSICS GROUP	
2	N	EW	DAVID GARRETT ROCK SYMPHONIES DECCA D14442	
3	5	60	DAVID GARRETT DAVID GARRETT DECCA 012872/UNIVERSAL CLASSICS GROUP	
0	2	39	THE CANADIAN TENORS THE CANADIAN TENORS OECCA 013509	
5	4	7	RENEE FLEMING DARK HOPE DECCA 014186	
6	N		MAX RICHTER INFRA FATCAT 1311	
7	3	6	KATHERINE JENKINS BELIEVE 143/REPRISE 522190/WARNER BROS.	
8	7	7	DUE VOCI DUE VOCI TUNETONES 014271/UME	
9	8	39	STING F on a waters wort Cheffytheeog of 3229-Janafisal classics group 🛞	•
10	13	72	SARAH BRIGHTMAN SYMPHONY: LIVE IN VIENNA MANHATTAN 21681/BLG •	
11	9	31	MORMON TABERNACLE CHOIR ORCH, AT TEMPLE SQUARE HEAVENSONG MORMON TABERNACLE CHOIR 5035926	
12	RE-E	NTRY	ZOE KEATING INTO THE TREES ZOE KEATING 03 EX	
13	12	43	JOSHUA BELL AT HOME WITH FINENDS JOIN CLASSICAL 52716/SONY MASTERWORKS	
14	10	4	JESSYE NORMAN ROOTS. MY LIFE. MY SONG SCHY CLASSICAL 64263/SCHY MASTERWORKS	
15	11	12	MIKE PATTON WORCH. FILARMONICA A. TOSCANINI MONDO CANE IPECAC 119	
1	3	-	A STATE OF A STATE OF A DATE OF A	111

OTH JAZZ	0		ГC W		
MPRINT / PROMOTION LABEL	THIS	LAST WEEK	WEEKS ON CHT	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	
BOSSA BLUE	1	1	26	POINT CELTIC WOMAN	
N THE SUN	2	3	23	CELTIC THUNDER IT'S ENTERTAINMENT! CELTIC THUNDER 013924/DECCA	
EST CHRISTIANE BICK BRAUN ARTISTRY	3	2	8	SOUNDTRACK LISTEN UM THE OFFICIAL 2010 FIFA WORLD CUP ALBUM EPIC 72201, SONY MUSIC	
EAH Beasley Heads up			46	RODRIGO Y GABRIELA 11:11 RUBYWORKS 0080*/ATO ④	
EAUTIFUL MAR CONCORD/CMG	5	5	54	CELTIC THUNDER TAKE ME HOME CELTIC THUNDER 013007/DECCA	
ROOM FOR ME N BUTLER RENDEZVOUS			14	GOTAN PROJECT TANGO 3.0 IYA BASTA! 488*/XL	
CHA GONNA DO FOR ME RAHN FEAT, WAYMAN TISDALE NUGROOVE	3.0	4	62	VARIOUS ARTISTS PLAYING FOR CHANGE SONGS AROUND THE WORLD HEAR 31130 ④	
T AND SOUL CONCORD/CMG	8	10	20	THE CHIEFTAINS FEATURING RY COODER SAN PATRICIO HEAR 31321/CONCORD	
AGAIN FEAT. ROBIN THICKE CONCORD/CMG	9	12	28	ANUHEA ANUHEA ONEHAWAIIAN 2001	
S CHILL	10	11	27	KOLOHE KAI THIS IS THE LIFE GO ALOHA 1011	
HAND GO	11	9	2	VARIOUS ARTISTS	
YOU COME TO ME DAY YONAS MEDIA/CONCORD JAZZ/CMG	1	NE	EW	SE7EN DIGITAL BOUNCE (EP) EMI MUSIC PUBLISHING KOREA DIGITAL EX	
ME THERE JOYNER ARTISTRY	13	NE	W	VARIOUS ARTISTS THE WORLD EMDE: AFRIC ROCK & PSYCHEDELIA IN 19785 ANGERA SOUNDWAY (023*	
FATHER C/COLUMBIA O	1	NE	EW	SEU JORGE AND ALMAZ SEU JORGE AND ALMAZ NOW AGAIN 5068*	
ING MY LOVE BROWN PEAK/CMG	15	15	33	FELA THE BEST OF THE BLACK PRESIDENT MEGAFORCE 61502 ④	
and the second second second second second second second second second second second second second second second	1300	-	125	and the second se	

see Charts Legend on billboard biz for HOT DANCE CLUB SONGS and TOP DANCE/FLECTRONIC ALBUMS rules and explanations. HOT DANCE AIRPLAY: 5 dance stations are electronically monitored 24 hours a day 7 days a week, See Charts Legend for DOP TRADITIONAL JAZZ ALBUNG; TOP TRADICANL CLEASCICL ALBUMS; TOP CLEASCICS, 5 GROUGS AT BUBUS and POR DANCE ARBUNG and explanations Bed CHA JAZZ SONGS; 15 stations are electronically monitored 24 hours a day 7 days a week. See Charts Legend for ticks and explanations. All arbus are 30, 20, 65 GROUGS MERBURS for DANCE and explanations reserved. 15 13 CRYSTAL CASTLES 24 DEADMAUS FOR LACK OF A BETTER NAME MAUSTRAP 2174/ULTRA 25 RE-ENTRY

NEY. THE HITS COLLECTION MAGIK MUZIK 2426/ULTRA

PE 012932/IG

AUG 7 LATIN Billboard

SALES I COMPIL
niels
Sound

PRINT / PROMOTION LABEL)

WAKA WAKA (THIS TIME FOR AFRICA)

ATIN POP

AIRP

STATE AND ARTIST

2 12 ALEJATE DE MI CAMILA SONY MUSIC LAT

TU BOCA

Y COMO ES EL

NINA BONITA

AVENTURA PREMIUM LATIN

10 27 TE PIDO PERDON

TITO "EL BAMB 12 10 ALEJANDRO

SHAKIRA FEAT. FRESHLYGRO YERBATERO

BACHATA EN FUKUOKA

AN LUIS GUERRA Y 440 CAPITO

MARC ANTHONY SONY MUSIC LATIN NUESTRO AMOR SERA LEYENDA

MUSIC LATIN

ARNER LATINA

CHING Y NACHO MACHETE/UNIVERSAL MUSIC LATINO I LIKE IT I LIKE IT FNRIQUE IGLESIAS FEAT. PITBULL UNIVERSAL REPUBLIC

SONY MUSIC LATIN

SIC LATIN

LA VIDA ES ASI

DIEGO TORRES UNIVERSAL MUSIC LATINO OMG USHER FEAT. WILLI.AM LAFACE/JLG

10 13 LOCO JOWELL & RANDY WY/MACHETE/JINIVERSAL MUSIC LATINO

LATIN RHYTHM

QUIERE PA' QUE TE QUIERAN DYLAND Y LENNY SONY MUSIC LATIN

NE/KONLIVE/CHERRYTREE/INTERSO

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G			OT LATIN SONGS"
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EEK	ST	EEKS A CHT	TITLE
1	1	13	ARTIST (IMPRINT / PROMOTION LABEL)
2	2	14	
3	4	26	BANDA EL RECODO (FONOVISA) AL MENOS
0	3	17	LA ORIGINAL BANDA EL LIMON (FONOVISA) NO PUEDO VOLVER INTOCABLE (CAPITOL LATIN)
6	7	6	YERBATERO JUANES (UNIVERSAL MUSIC LATINO)
	6	8	WAKA WAKA (THIS TIME FOR AFRICA) SHAKIRA FEAT. FRESHLYGROUND (EPIC/SONY MUSIC LATIN)
7	5	27	NINA BONITA CHINO Y NACHO (MACHETE/UNIVERSAL MUSIC LATIND)
0	9	18	TE RECORDARE EL TRONO DE MEXICO (FONOVISA/MUSIVISA)
0	10	9	ALEJATE DE MI CAMILA (SDNY MUSIC LATIN)
10	8	16	BACHATA EN FUKUOKA JUAN LUIS GUERRA Y 440 (CAPITOL LATIN)
0	15	25	STAND BY ME PRINCE ROYCE (TOP STOP)
12	11	23	EL ENAMORADO LOS TITANES OE DURANGO (DISA)
13	12	12	AMARTE A LA ANTIGUA PEDRO FERNANDEZ (FONOVISA)
14	14	27	TE PIDO PERDON TITO "EL BAMBINO" (SIENTE)
15	13	22	LA PEINADA Chuy Lizarraga y su banda tierra sinaloense (DISA)
16	17	11	EL MALO AVENTURA (PREMIUM LATIN) 1
Ø	20	15	QUIERE PA' QUE TE QUIERAN DYLANO Y LENNY (SONY MUSIC LATIN)
18	16	15	Y COMO ES EL MARC ANTHONY (SONY MUSIC LATIN)
Ð	21	9	LA VIDA ES ASI
20	18	29	ANDO BIEN PEDO BANDA LOS RECODITOS (DISA)
21	22	7	NINA DE MI CORAZON LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO (DISA)
22	25	19	LOCO JOWELL & RANDY (WY/MACHETE/UNIVERSAL MUSIC LATINO)
23	26	16	POR QUE ME HACES LLORAR? JUAN GABRIEL (FONOVISA)
24	24	5	AL DIABLO LO NUESTRO ESPINDZA PAZ (DISA/ASL)
25	23	19	GITANA SHAKIRA (EPIC/SONY MUSIC LATIN)
26	27	10	TU BOCA CHAYANNE (SONY MUSIC LATIN) NUESTRO AMOR SERA LEYENDA
3	30	6	ALEJANDRO SANZ (WARNER LATINA)
28	28	14	LA ARROLLADORA BANDA EL LIMON (DISA)
29	29	8	USHER FEAT. WILL.I.AM (LAFACE/JLG)
30	36 34	2	LA DESPEDIDA DADDY YANKEE (EL CARTELISONY MUSIC LATIN) CUANDO CUANDO ES?
32	44	2	ATTATIST LILIKE IT
33	32	16	DIME UNA Y OTRA VEZ
34	31	10	EN PREPARACION
35	10	6	MI AMOR ES POBRE
36	35	7	ALEJANDRO
37	47	2	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE) NI EL DIABLO TE VA A QUERER LOS RIELEROS DEL NORTE (FONOVISA)
38	38	12	BREAK YOUR HEART TAIO CRUZ FEAT, LUDACRIS (MERCURY/IDJMG)
- 39	37	7	QUIERO QUE SEPAS PESADO (DISA/ASL)
40	48	2	
41	49	3	ARRASTRANDO LAS PATAS LARRY HERNANGZ (FONOVISA) MILLONARIO DE AMOR SERGIO VEGA "EL SHAKA" (DÍSA) SOY COMO NO SOY DUELO (FONOVISA/MUSIVISA)
42	33	20	SOY COMO NO SOY DUELO (FONOVISA/MUSIVISA)
43	42	3	TE COMENCE A QUERER TITO "EL BAMBINO" (SIENTE)
40	RE-E	NTRY	GUAPA DIEGO TORRES (UNIVERSAL MUSIC LATINO)
45	41	13	LA MARIA JULION ALVAREZ (DISA/ASL)
46	45	10	DIME LA RAZON ALEX RIVERA (SERCA)
Ti	39	8	TU NO SABES QUE TANTO CARLOS BAUTE (WARNER LATINA)
48	46	14	EL ALAMO LOS CUATES DE SINALÓA (SONY MUSIC LATIN)
49	HOT	SHOT BUT	EL BUCHON LOS DE SONORA (SONY MUSIC LATIN)
50	RE-E	NTRY	EMPACA TUS COSAS CONJUNTO PRIMAVERA (FONOVISA)

~	4	and a	COLUMN TWO IS NOT THE OWNER.	
		SH		
MEEK	WEED	WEEKS ON CH	ARTIST TITLE (IMPRINT / PROMOTION LABEL)	
1	1	3	#1 ENRIQUE IGLESIAS	
2	2	9	3 WKS EIFHRAUMESA REPUBLIAMESA MISCLAINO (1446) ARGUAL MARC ANTHONY	
	-		ICONOS SONY MUSIC LATIN 67402	10
3	14	uii:	MILLONARIO DE AMOR DISA 721564/UMLE	-
3	6	7	A SON DE GUERRA CAPITOL LATIN 42483	
		2	IVY QUEEN	
	ll a	•	CAMILA	
6	4	24	DEJARTE DE AMAR SONY MUSIC LATIN 59881	
₹	5	28	PEDRO FERNANDEZ AMARTE A LA ANTIGUA FONDVISA 354085/UMLE	
	7	59	AVENTURA THE LAST PREMIUM LATIN 20800/SONY MUSIC LATIN	I
		4	CONJUNTO ATARDECER	1
			SOLO JUNTO A TI DISA 721556/UMLE	-
10	NE	W	UN MEXICANO EN LA MEXICO SDNY MUSIC LATIN 73056	
el).	-	6	PESADO DESDE LA CANTINA: VOLUMEN II DISA 726538/UMLE (*)	
12	9	12	JUAN GABRIEL	
			JUAN GABRIEL FONOVISA 354514/UMLE	5
13	12	18	QUIERO DECIRTE QUE TE AMO FONOVISA 354484/UMLE	
14	13	16	CHINO Y NACHO MI NINA BONITA MACHETE 014142/UMLE	
15	14	21	PRINCE ROYCE PRINCE ROYCE TOP STOP 30020/SONY MUSIC LATIN	
16	11	4	GILBERTO SANTA ROSA	
10	141	4	IRREPETIBLE SONY MUSIC LATIN 42868	
17	15	D	NI HOY NI MANANA DEL 68924/SONY MUSIC LATIN	
18	NE	ew	PLAN B HOUSE OF PLEASURE PINA 02022/SONY MUSIC LATIN	
19	18	61	WISIN & YANDEL	
			LA REVOLUCION WY MACHETE 012967/UMLE	
20	16	9	LARRYMANIA MENOIETA/FONOVISA 570052/UMLE	
21	17	13	DADDY YANKEE MUNDIAL EL CARTEL 80030/SONY MUSIC LATIN	
22	19	72	TITO "EL BAMBINO"	[
			EL PATRON SIENTE 653863 UMLE	
23	20	22	NO HAY IMPOSIBLE SONY MUSIC LATIN 61972	
24	21	8	JULIÓN ALVAREZ Y SU NORTENO BANDA NI LO INTENTES DISA 721551/UMLE	- 1
25	64	4	GREATEST SERGIO VEGA GAINER EXTES SHAAS CORIDOS Y RANCHERAS SONY MUSIC LATIN 52780	
26	23	62	ESPINOZA PAZ	T
-		-	YO NO CANTO, PERO LO INTENTAMOS ASL/DISA 730251/UMLE PESADO	
y	25	34	DESDE LA CANTINA: VOILUMEN 1 DISA 726553/UMLE ①	
28	22	16	TIERRA CALI MALDITO AMOR VENEMUSICUNIVERSAL MUSIC LATINO 663773/UMLE	
29	31	36		
30	28	4	EN VIVO DESDE CULIACAN MENDIETA/FONOVISA 570050/UMLE ①	a la
-	20		20 CORRIDOS PODERDSO FONOVISA 354544/UMLE	1
31	24	34	LA GRAN SENORA FONOVISA 354398/UMLE	
32	29	17	LOS TITANES DE DURANGO LOS LOCOS DEL CORRIDO DISA 729565/UMLE	
33	26	8	VARIOUS ARTISTS	
			SUPER ESTRELLAS: CON LOS EXITOS DEL MOMENTO FONOMSA 354511/UMLE	
34	27	2	QUE HARIAS FREDDIE 3061	
35)	39	38	MARCO ANTONIO SOLIS MAS DE MARCO ANTONIO SOLIS FONOVEA 354216/UMLE ①	- IKO
36)	32	23	LOS INQUIETOS DEL NORTE FEBRERO 14 ROMANTICAS CATAPULT DIGITAL EX	
37	34	00	LOS BUKIS	
-			SERIE DIAMANTE FONOVISA 354239/UMLE	
38	30	16	SOLAMENTE TU FONOVISA 354471/UMLE	
39	33	8	INDIA UNICA TOP STOP 30020/SONY MUSIC LATIN	
10	RE-E	NTRY	SERGIO VEGA	
			PURAS ROMANTICAS SONY MUSIC LATIN 57448	
J	44	34	PRIMERA FILA SONY MUSIC LATIN 56091	C.ma
12	55	16	PACE LOS ORIGINALES DE SAN JUAN SETTER MI PADRE QUERIDO SONY MUSIC LATIN 67194	
13	50	3	LOS BONDADOSOS 20 DEL RECUERDO DASMI 028	
14	40		ROCIO DURCAL	-
			MIS FAVORITAS SONY MUSIC LATIN 70909	-
15	36	69	16 NARCO CORRIDOS MENDIETA/FONOVISA 570037/UMLE	F.S.
16	1	39	LOS TEMERARIOS SERIE DIAMANTE: 30 SUPER EXITOS DISA 721347/UMLE	
\$7	35	11	VOZ DE MANDO	
-	-		CON LA NUEVA FEDERACION DISA 721553/UMLE	
18	RE-E	ATRY	COLECCION PRIVADA: LAS 20 EXCLUSIVAS DISA 729503/UMLE	
49	14	17	EL GRAN COMBO DE PUERTO RICO SIN SALSA NO HAY PARAISO SONY MUSIC LATIN 60758	-
50	38	12	LOS AMOS	
	-	WELL !!	LOS CREADORES SOLOVENEMUSICUNIVERSAL MUSICUATINO 6537804UMLE 🛞	1

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20 20 13 ABRAZAME AMOR

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OP LATIN ALBUM

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



Dyland Y Lenny skip 3-1 on Latin Rhythm Airplay with "Quiere Pa' Que Te Quieran." The track marks the third-longest climb to the top in the chart's five-year history behind Aventura's "Mi Corazoncito" (26 weeks in 2007) and Wisin & Yandel's "Llame Pa' Verte" (21 weeks in 2006)

	AST WEEK	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
	1	16	BANDA EL RECODO FONOVISA
	2	20	NO PUEDO VOLVER Intocable capitol latin
	3	28	AL MENOS LA ORIGINAL BANDA EL LIMON FONOVISA
	4	21	TE RECORDARE El trono de mexico fonovisa/musivisa
	5	26	EL ENAMORADO LOS TITANES DE DURANGO DISA
	7	17	AMARTE A LA ANTIGUA PEDRO FERNANDEZ FONOVISA
	6	25	LA PEINADA CHUY LIZARRAGA Y SU BANDA TIERRA SINALDENSE DISA
	8	32	ANDO BIEN PEDO BANDA LOS RECODITOS DISA
	10	10	NINA DE MI CORAZON LA ARBOLLADORA BANDA EL LIMON DE RENE CAMACHO DISA
	9	26	COMANDOS DEL M.P. (500 BALAZOS) VOZ DE MANDO DISA
	12	9	AL DIABLO LO NUESTRO ESPINOZA PAZ DISA/ASL
	11	37	CARITA DE ANGEL LARRY HERNANDEZ MENDIE TA/FONDVISA/MUSIVISA
	14	18	POR QUE ME HACES LLORAR? JUAN GABRIEL FONOVISA
0	13	20	MAS ADELANTE LA ARROLLADORA BANDA EL LIMON DISA
1	16	20	DIME UNA Y OTRA VEZ EL CHAPO DE SINALOA DISA
	15	12	EN PREPARACION GERARDO ORTIZ DEL SONY MUSIC LATIN
	23	4	NI EL DIABLO TE VA A QUERER LOS RIELEROS DEL NORTE FONOVISA
	18	9	QUIERO QUE SEPAS PESADO DISA/ASL
100000	9	10	ARRASTRANDO LAS PATAS
	25	5	MILLONARIO DE AMOR SERGIO VEGA "EL SHAKA" DISA

TITLE TITLE ARTIST (IMPRINT / PROMOTION LABEL) GREATEST 24 HORAS 17 TE PIDO PERDON TITO "EL BAMBINO" SIENTE 27 CUANDO ME ENAMORO 13 ENRIQUE IGLESIAS FEAT. JUAN LUIS GUERRA UNIVERSAL MUSIC LATINO BACHATA EN FUKUOKA JUAN LUIS GUERRA Y 440 CAPITOL LAT 2 16 VIVIR SIN TI GILBERTD SANTA RDSA SONY MUSIC LATIN 01 NINA BONITA 6 31 CHINO Y NACHO MACHETE/UNIVERSAL MUSIC LATINO JOWELL & RANDY WY/MACHETE/UNIVERSAL MUSIC LATINO YERBATERO 12 11 5 4 VERSAL MUSIC LATIND JUANES UN TE SIENTO WISIN & YANOEL WY/MA STAND BY ME 19 WY/MACHETE/UNIVERSAL MUSIC LATINO 10 36 PRINCE ROYCE TOP STO LAUDANO ELVIS MARTINEZ UNIVERSAL MUSIC LATINO EL MALO 7 24 AVENTURA PREMIUM LATIN MALA CONDUCTA 9 ALEXIS & FIDD FEAT. FRANCO EL GORILA SONY MUSIC LATIN LA VIDA ES ASI IVY QUEEN MACHETE/UNIVERSAL MUSIC LATINO 8 CAFECITO CARLOS Y ALEJANDRA MACHETE/UNIVERSAL MUSIC LATINO 15 5 QUIERE PA' QUE TE QUIERAN DYLAND Y LENNY SONY MUSIC LATIN MI AMOR ES POBRE

TONY DIZE FEAT. KEN-Y & ARCANGEL SONY MUSIC LATIN

WAKA WAKA (THIS TIME FOR AFRICA) SHAKIRA FEAT. FRESHLYGROUND EPIC/SONY MUSIC LATIN

CUANDO CUANDO ES?

E	WE	WE	ARTIST (IMPRINT / PROMOTION LABEL)
0	3	19	UUERE PA' QUE TE QUIERAN TWK DYLAND Y LENNY SONY MUSIC LATIN
2	1	11	CUANDO ME ENAMORO ENRIQUE IGLESIAS FEAT. JUAN LIAS GUERRA UNIVERSAL MUSIC LATINO
3	4	6	YERBATERO JUANES UNIVERSAL MUSIC LATINO
	2	12	LA VIDA ES ASI
5		2	LA DESPEDIDA DADDY YANKEE EL CARTEL/SONY MUSIC LATIN
6	13	26	STAND BY ME PRINCE ROYCE TOP STOP
7	5	21	LOCO JOWELL & RANDY WY/MACHETE/UNIVERSAL MUSIC LATINO
-	6	5	TE COMENCE A QUERER TITO "EL BAMBINO" SIENTE
9		28	TE PIDO PERDON TITO "EL BAMBINO" SIENTE
-	10	27	DESCONTROL DADDY YANKEE EL CARTEL/SONY MUSIC LATIN
1	118	16	BREAK YOUR HEART TAID CRUZ FEAT. LUDACRIS MERCURY/IOJMG
12	16	11	BACHATA EN FUKUOKA JUAN LUIS GUERRA Y 440 CAPITOL LATIN
13	8	16	OMG USHER FEAT. WILLI.AM LAFACE/JLG
14	11	25	NINA BONITA CHINO Y NACHO MACHETE/UNIVERSAL MUSIC LATINO
15	12	13	GITANA SHAKIRA EPIC/SONY MUSIC LATIN
16	25	6	COOLER THAN ME MIKE POSNER JRMG
D	19	34	DILE AL AMOR AVENTURA PREMIUM LATIN
18	14	7	WAKA WAKA (THIS TIME FOR AFRICA) SHAKIRA FEAT. FRESHLYGROUND EPIC/SONY MUSIC LATIN
19	20	10	MI AMOR ES POBRE TONY DIZE FEAT. KEN-Y & ARCANGEL SONY MUSIC LATIN

20 9 11 EL MALO

BETWEEN THE BULLETS VEGA'S POSTHUMOUS ACCOLADES

RSAL MUSIC LATINO



The outpouring of grief following Sergio "El Shaka" Vega's June 26 murder in Mexico has reached the charts. His new set "Millonario De Amor"-scheduled for release before his death-debuts at No. 1 on Regional Mexican Albums and at No. 3 on Top Latin Albums (4,000 copies, according to Nielsen SoundScan). Vega's highest position on any album chart during his life was No. 10 on the Regional Mexican list with 2007's "Dueno De Ti... Lo Mejor De el Shaka." — Rauly Ramirez

Billeoard, HITS OF THE WORLD AUG 7

WEEK

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🔵 JAPAN

	BILL	BOARD JAPAN HOT 100
THIS	LAST WEEK	(HANSHIN/SOUNOSCAN JAPAN/ PLANTECH) JULY 28, 2010
1	42	THIS IS LOVE SMAP VICTOR
	NEW	KOKORO NO HANE TEAM DRAGON FROM AKB48 COLUMBIA
3	16	OFUTARI SUMMER Ketsumeishi toy's factory
	15	BREAK YOUR HEART TAIO CRUZ UNIVERSAL
5	6	SUBARASHIKI NICHIJO YU TAKAHASHI WARNER
(#	NEW	SHIVER THE GAZETTE SONY
7	28	EMERALD BECKY EMI
8	14	MY BABY LEFT ME ROX HOSTESS
9	1	TO BE FREE ARASHI J-STORM
10	5	PYRAMID CHARICE WARNER

FRANCE

THIS	LAST WEEK	(SNEP/IFDP/TITE-LIVE) JULY 27. 2010	
1	NEW	WAKA WAKA (THIS TIME FOR AFRICA) SHAKIRA FT.FRESHLYGROUND EPIC	
	V	DEBOUT POUR DANSER COLLECTIF METISSE AIRPLAY	
3	2	ALLEZ OLA OLE JESSY MATADOR WAGRAM	
	3	WAVIN' FLAG K'NAAN A&M/OCTONE	
5	4	AMAZING INNA AIRPLAY	
	5	CALIFORNIA GURLS KATY PERRY FT. SNOOP DOGG CAPITOL	
7	7	ALEJANDRO LADY GAGA STREAMLINE/KONLINE/CHERRYTREE/INTERSCOPE	
8	6	ALL THE LOVERS KYLIE MINOGUE PARLOPHONE	
9	8	GETTIN' OVER YOU DAVID GUETTA & CHRIS WILLIS FT, FERGIE/LMFAD GUM//IRGIN	

10 11 BABY JUSTIN BIEBER FT. LUDACRIS MERCURY

			-		1
	IT.	ALY		S	
_		DIGITAL SONGS			
WEEK	LAST	(NIELSEN) JULY 26, 2010	THIS	LAST	
1	1	WAKA WAKA (THIS TIME FOR AFRICA) SHAKIRA FI.FRESHLYGROUND EPIC	1	1	
	2	ALEJANDRO LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE	2	3	-
3	3	CALIFORNIA GURLS KATY PERRY FT. SNOOP DOGG CAPITOL	3	2	100 mar 100 mar
-	1	WE NO SPEAK AMERICANO YOLANDA BE COOL & DCUP SWEAT IT OUT	4	4	100 100
5	8	MONDO CESARE CREMONINI WARNER	5	5	
	6	ALORS ON DANSE STROMAE VERTIGO MOSAERT	6	7	
22	5	WAVIN' FLAG K'NAAN A&M/OCIONE/INTERSCOPE	7	6	
8	7	FIGHT FOR THIS LOVE CHERYL COLE FASCINATION POLYOOR	8	11	10,01
9	17	BEAUTIFUL MONSTER NE-YO DEF JAM	9	8	and the second
10	16	YOU'RE NOT ALONE MAOS LANGER TIME	10	9	10
0	S١	WITZERLAND		D	
Alexandra a		SINGLES			
THIS	LAST WEEK	(MEDIA CONTROL) JULY 27, 2010	THIS	LAST WEEK	•
17	1	WAKA WAKA (THIS TIME FOR AFRICA) SHAKIRA FT. FRESHLY GROUND LPIC	1	1	18 18
-	2	WE NO SPEAK AMERICANO YOLANDA BE COOL & DCUP SWEAT IT OUT!	2	2	-
3	4	ALEJANDRO LADY GAGA STREAMUNE/KONUVE/CHERRYTREE/INTERSCOPE	3	6	
P.R.	1	LOVE THE WAY YOU UP	1000		1

RE-Re-Entry EUROPEAN HOT 100, EURO DIGITAL SONGS, EUROPEAN ALBUMS: Compiled from the national singles and untries EUROPEAN AIRPLAY: Compiled from 16 European countries as monitored and tabulated by Nielsen Music Control

compiled at Billboard/Londor respectively. of 19 European ci

World is

the

	8	LOVE THE WAY YOU LIE EMINEM FEAT. RIHANNA WEB/SHADDY/AFTERMATH/INTERSCOPE
5	6	CALIFORNIA GURLS KATY PERRY FT. SNDOP DOGG CAPITOL
	-	ALBUMS
1	1	EMINEM RECOVERY WEB/SHADDY/AFTERMATH INTERSCOPE
2	3	PETER REBER ES LABE VOLL LIEDER UNIVERSAL
-	20	UNHEILIG

	20	GROSSE FREIHEIT INTERSTAR/FANSATI	
4	2	KYLIE MINOGUE APHRODITE PARLOPHONE	
5	4	ENRIQUE IGLESIAS	

HUNITED KINGDOM SINGLES

LAST	(THE OFFICIAL UK CHARTS CD.)	JULY 25, 201
1000		

THIS

- WE NO SPEAK AMERICANO YOLANDA BE COOL & DCUP SWEAT IT 1 2 LOVE THE WAY YOU LIE 3 2
- AIRPLANES B.O.B FL HAYLEY WILLIAMS REBEL ROCK/GRANDHUSTLE/ATLANTIC 1 3
- CALIFORNIA GURLS KATY PERRY FT. SNOOP DOGG CAPITO 4. 4
- PACK UP ELIZA DODLITTLE PARLOPHON 5 8
- BANG BANG BANG MARK RONSON & THE BUSINESS INTERNATIONAL COLUMBIA 8 6
- JUST BE GOOD TO GREEN PROFESSOR GREEN FT. LILLY ALLEN VIRGIN 5 7
- I LIKE IT ENRIQUE IGLESIAS FEAT. PITBULL INTERSCOPE 9 9 7
- THE CLUB IS ALIVE
- 10 10 MY FIRST KISS 30H/3 FT. KESHA PHOTO FINISH

۲	C	ANADA
BIL	LBC	ARD CANADIAN HOT 100
THIS	LAST WEEK	(NIELSEN BDS/SDUNDSCAN) AUGUST 7, 2010
1	1	LOVE THE WAY YOU LIE EMINEM FT RIHANNA WEB.SHADY/AFTERMATH/INTERSCOPE/UNIVERSAL
. 2	7	CALIFORNIA GURLS KATY PERRY FT. SNOOP DOGG CAPITOL/EMI
3	4	DYNAMITE TAIO CRUZ MERCURY/UNIVERSAL
4	3	AIRPLANES BOB FT HAYLEY WILLIAMS REBELROCK GRAND HUSTLEIATUAND
5	6	COOLER THAN ME MIKE POSNER J SONY MUSIC
6	20	I LIKE IT Enrique iglesias ft. Pitbull universal republicium/ersal
7	5	OMG USHER FT. WILL.I.AM LAFACE/JIVE/SONY MUSIC
8	10	IF I HAD YOU ADAM LAMBERT 19/RCA/SONY MUSIC
9	7	NOT AFRAID EMINEM WEB CHADY AFTERMATH INTERSCOPE UNVERSAL

10 8 ALEJAN

WAKA WAKA (THIS TIME FOR AFRICA) SHAKIRA FT. FRESHLYGROUND EPIC

WE NO SPEAK AMERICANO YOLANDA BE COOL & DCUP SWEAT IT OUT!

STEREO LOVE EDWARD MAYA FT VIKA JIGULINA MAYAVIN

I LIKE IT' Enrique iglesias feat. Pitbull interscope

ALEJANDRO LADY GAGA STREAMLINE KONLINEICHERRYTREEMITERSCOPE

JULY 27, 2010

WAVIN' FLAG K'NAAN A&M OCTONE/INTERSCOPE

SICK OF LOVE ROBERT RAMIREZ GLOBOMEDIA

CUANDO ME ENAMORO

GYPSY SHAKIRA SONY MUSIC LATIN/EPIC

WE NO SPEAK AMERICANO YOLANDA BE COOL & DCUP SWEAT IT OUTI

DANCING ON MY OWN ROBYN KONICHIWA

VI TO MEDINA LABELMADE/A:LARM

ALBUMS RASMUS SEEBACH

KIM LARSEN MINE DAMER OG HERRER EMI

5 HELENE FISCHER BEST OF CAPITOL

WAKA WAKA (THIS TIME FOR AFRICA) SHAKIRA FT. FRESHLYGROUND EPIC

ALEJANDRO LADY GAGA STREAMLINE/KONLIVE/CHERRYTREEINTERSCOPE

MEDINA VELKOMMEN TIL MEDINA LABELMADE/A.LARM

LISA NILSSON 20 - EN JUBILEUMSSAMLING SONY MUSIC

DENMARK SINGLES

ISPA (IFPI FINLAND)

RUN RUN ESTOPA SONY MUSIC

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WEEK	LAST WEEK	(MEDIA CONTROL) JULY 27, 2010
1	1	WAKA WAKA (THIS TIME FOR AFRICA) SHAKIRA FT. FRESHLYGROUND EPIC
2	2	ALEJANDRO LADY GAGA STREAMLINE KONLINE/CHERRYTREE/INTERSCOPE
3	4	CALIFORNIA GURLS KATY PERRY FT. SNOOP DOGG CAPITOL
4	I	GLOW MADCON COLUMBIA
5	3	HELELE VELILE & SAFRI DUO POLYDOR
6	8	STEREO LOVE Edward Maya FT. Vika Jigulina Mayavin
7	6	MARCHIN' ON ONEREPUBLIC UNIVERSAL
8	NEW	WE NO SPEAK AMERICANO YOLANDA BE COOL & DCUP SWEAT IT OUT
9	5	WAVIN' FLAG K'NAAN A&M/OCTONE
0	9	NOT AFRAID EMINEM WEB/SHAOY/AFTERMATH/INTERSCOPE

AUSTRALIA SINGLES

- WEEK (ARIA) JULY 25, 2010 LOVE THE WAY YOU LIE FMINEM FEAT RIHANNA WEB SHADY/AFTERMATH/INTERSCOPE 1 1 2 I LIKE IT ENRIQUE IGLESIAS FEAT. PITBULL INTERSCOPE 2 CALIFORNIA GURLS KATY PERRY FT. SNOOP DOGG CAPITOL 3 3 IF I HAD YOU ADAM LAMBERT RC. 4 8 AIRPLANES BOBFL HAYLEY WILLIAMS REBEL ROCK GRAND HUSTLE ATLANTIC 4 5 BILLIONAIRE TRAVIE MCCOY FT. BRUNO MARS ATLANTIC 5
 - SMILE UNCLE KRACKER ATLANTIC 6
 - NEW I HATE MONDAYS

ALBUMS			
THIS	LAST	(BIMSA)	JULY 27, 20
1	1	ENRIQUE IGLESIAS EUPHORIA POLYDOR	
2	4	THALIA	

- MARC ANTHONY
- 6
- 9 8
- 9

<u> </u>	🍓 WALLONIA				
		SINGLES			
THIS WEEK	WEEK	(ULTRATOP/GFK)	JULY 28, 2010		
1	1	WAKA WAKA (THIS TI SHAKIRA FT. FRESHLY GRO			
2	4	WE NO SPEAK AME YOLANDA BE COOL & DCUP			
3	6	ALEJANDRO LADY GAGA STREAMLINE KONLIVE	CHERRYTREE/INTERSCOPE		
4	2	ALORS ON DANSE STROMAE VERTIGO/MOSA	ERT		
5	5	TE QUIERO STROMAE VERTIGO/MOSA	ERT		
	0.	ALBUMS			
1	1	STROMAE CHEESE VERTIGO/MOSAEP	tT		
2	2	ZAZ ZAZ PLAY ON			

10	NOT AFRAID EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE		
NEW	DJ GOT US FALLIN IN LOVE USHER FT PITBALL LAFACE/JLG		

ICO	
ALBUMS	
A)	JULY 27, 2010
IQUE IGLESIAS	

	THALIA	
4	PRIMERA FILA SONY MUSIC	

- PESADO Desde la cantina vol2 disa/universal 3 2
- 4
- CAMILA DEJARTE DE AMAR SONY MUSIC 5 5
 - JUSTIN BIEBER MY WORLDS SCHOOLBOY RAYMOND BRAUN ISLAND 6
- VICENTE FERNANDEZ UN MEXICANO EN LA MEXICO SDNY MUSIC 7 7
- SOUNDTRACK (MEX) TOY STORY 3 WALT DISNEY
- PESADO DESDE LA CANTINA UNIVERSAL 8
- 10 15 LADY GAGA THE FAME STREAMLINE,KONLIVE,CHERRYTREE/INTERSCOP

4	2	ALORS ON DANSE STROMAE VERTIGO/MOSAERT	
5	5	TE QUIERO STROMAE VERTIGO/MOSAERT	
	<u>а,</u>	ALBUMS	

1	1	STROMAE CHEESE VERTIGO/MOSAERT	
2	2	ZAZ ZAZ PLAY ON	
3	9	STING SYMPHONICITIES UMG	
4	3		

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EUROPEAN HOT 100 SINGLES

WEE	(e5 GLOBAL MEDIA/BILLBOARD) JULY 28, 2010
4	WAKA WAKA (THIS TIME FOR AFRICA) SHAKIRA FT. FRESHLYGROUND EPIC
1	CALIFORNIA GURLS KATY PERRY FT. SNOOP DOGG CAPITOL
5	WE NO SPEAK AMERICANO YOLANDA BE CODL & DCUP SWEAT IT OUT!
2	ALEJANDRO LADY GAGA STREAMLINE KONLWE/CHERRYTREE/INTERSCOPE
3	WAVIN' FLAG K'NAAN A&M IOCTONE
9	LOVE THE WAY YOU LIE EMINEM FEAT RIHANNA WEBISHADDY AFTERMATHANTERSCOPE
6	ALL THE LOVERS KYLIE MINOGUE PARLOPHONE
8	ALLEZ OLA OLE JESSY MATADOR WAGRAM/EDEL
7	AIRPLANES BOBFT. HAYLEY WILLIAMS REBEL ROCK/GRAND HUSTLE/ATLANTIC
11	GETTIN' OVER YOU DAVID GUETTA &CHRISWILLISFTFERGIE/LMFAD GUMVIRGIN
10	DEBOUT POUR DANSER COLLECTIF METISSE AIRPLAY
12	ALORS ON DANSE STROMAE VERTIGO MOSAERT
15	STEREO LOVE Edward Maya FT. Vika Jigulina Mayavin
14	NOT AFRAID EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE
23	HEY, SOUL SISTER TRAIN COLUMBIA
27	GLOW MADCON COLUMBIA
18	I LIKE IT ENRIQUE IGLESIAS FEAT. PITBULL INTERSCOPE
21	BANG BANG BANG MARK RONSON & THE BUSINESS INTERNATIONAL COLUMBIA
16	AMAZING INNA AIRPLAY

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SO	NGS	SPO	TLIG	HT
		The second		

PACK UP ELIZA DOOLITTLE PARLOPHONE

	SPAIN	
LAST	(NIELSEN SOUNDSCAN INTERNATIONAL)	AUGUST 7, 2010
1	WAKA WAKA (THIS TI SHAKIRA FT. FRESHLYGROU	
3	WE NO SPEAK AME YOLANDA BE COOL & DCUP	
2	WAVIN' FLAG K'NAAN A&M/OCTONE	
1	SICK OF LOVE ROBERT RAMIREZ GLOBON	IEDIA
	1	(NIELSEN SOUNDSCAN INTERNATIONAL) WAKA WAKA (THIS TI SHAKINA FT. FRISHINGROU WE NO SPEAK AMI YOLANDA BE COOL & DCUF WAVIN' FLAG KNAAN A&M.OCTONE SICK OF LOVE

5	NEW	ALEJANDRO LADY GAGA STREAMLINE KONLME/CHERRYTREE/INTERSCOPE

- 6 6 EL RUN RUN ESTOPA SONY MUSIC I LIKE IT ENRIQUE IGLESIAS FT. PITBULL UNIVERSAL REPUBLIC 5 7
 - CUANDO ME ENAMORO ENRIQUE IGLESIAS FT JUAN LUIS GUERRA UNIVERSAL
- STEREO LOVE EDWARD MAYA & VIKA JIGULINA CAT 7 9
- 10 NEW NUESTRO AMOR SERA LEYENDA

vton Faulkner debuts at No. 8 on Australia Singles with "I Hate Mondays." It was recorded live on and byned by that country's

"Hamish &	radio show.	

PORTUGAI

		ALBUMS	
WEEK	LAST WEEK	(ZWI.ZEK PRODUCENTOW AUDIO VIDEO)	JULY 27, 2010
	2	STING SYMPHONICITIES CAPITOL	
	1	MILEY CYRUS CAN'T BE TAMED HOLLYWOOD	
3	7	ESCOLINHA DE MUSICA TODA A ESCOLINHA DE MUSICA FAROL	
4	15	PEDRO ABRUNHOSA & COMITE CAVIA LONGE POLYDOR	
5	4	PAOLO GONZO BY REQUEST COLUMBIA	
6	NEW	JOSE CARRERAS ENERGIA HOMEBASE	
7	16	ANA MOURA LEVA-ME AOS FADOS MERCURY	
in the second second	In the surgery of	TA INTERNA GA AND AND TANK	

9	LADY GAGA THE FAME STREAMLINE/KONLIVE CHERRYTREE/INTERSCOPE
NEW	RITA RED SHOES

LIGHTS & DAR		
MICKAEL	CARREIRA	
AD VIVO NO CO	ADDELLAD HISPON	EADOI

DIGITAL SONGS (NIELSEN SOUNDSCAN AUGUST 7, 2010 WE NO SPEAK AMERICANO YOLANOA BE CODL & DCUP SWEAT IT OU 1 1 LOVE THE WAY YOU LIE EMINEM FT. RIHANNA WEB SHADY AFTERMATH/INTERSCOPE

FURO

WEEK

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14

3	CALIFORNIA GURLS KATY PERRY FT. SNDOP DOGG CAPITOL
2	WAKA WAKA (THIS TIME FOR AFRICA) SHAKIRA FT. FRESHLYGROUND EPIC
5	AIRPLANES B.0.B FT. HAYLEY WILLIAMS REBELROCK (GRAND HUSTLE/ATLANTIC
6	ALEJANDRO LADY GAGA STREAMLINE/KONLWE/CHERRYTREE/INTERSCOPE
9	I LIKE IT Enrique iglesias ft. Pitbull. UNIVERSAL REPUBLIC
12	PACK UP ELIZA DOOLITTLE PARLOPHONE
7	BANG BANG BANG MARK RONSON & THE BUSINESS INTLIFT O-TIP & MNDR ALLIDOCOLUMBIA
15	STEREO LOVE EDWARD MAYA & VIKA JIGULINA CAT
13	ALL THE LOVERS KYLIE MINOGUE PARLOPHONE
8	JUST BE GOOD TO GREEN PROFESSOR GREEN FT. LILY ALLEN VIRGIN
11	NOT AFRAID EMINEM WEB SHADY/AFTERMATH/INTERSCOPE
10	WAVIN' FLAG K'NAAN A&MIDCTONE

15	16	GETTIN' OVER YOU DAVID GUETTA & CHRIS WILLIS FT, FERGIE & LMFAD GUI
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EUROPEAN ALBUMS

THIS WEEK	LAST	(e5 GLOBAL MEDIA/BILLBOARD) JULY 28. 2010
1	1	EMINEM RECOVERY WEB/SHADDY/AFTERMATH/INTERSCOPE
2	3	LADY GAGA THE FAME STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
3	2	KYLIE MINOGUE APHRODITE PARLOPHONE
4	5	DAVID GUETTA ONE LOVE GUM/VIRGIN
5	8	UNHEILIG GROSSE FREIHEIT INTERSTAR FANSATION
6	15	STING Symphonicities UMG/UNIVERSAL
7	18	SOUNDTRACK THE TWILIGHT SAGA: ECLIPSE CHOP SHOP/ATLANTIC
	9,	MUSE THE RESISTANCE A&E/HELIUM 3/WARNER
9	14	PLAN B THE DEFAMATION OF STRICKLAND BANKS 679
10	NEW	PROFESSOR GREEN ALIVE TILL I'M DEAD VIRGIN
11	7	MILEY CYRUS CAN'T BE TAMED HOLLYWOOD
12	б	ENRIQUE IGLESIAS EUPHORIA POLYDOR
13	13	THE BLACK EYED PEAS THE E.N.O INTERSCOPE
14	16	ZAZ ZAZ PLAY DN
15	12	KATIE MELUA THE HOUSE DRAMATICO
-		

EUROPEAN AIRPLAY

LAST	JULY 28, 2010
1	CALIFORNIA GURLS KATY PERRY FT. SNOOP DOGG CAPITOL
2	ALEJANDRO LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
3	WAKA WAKA (THIS TIME FOR AFRICA) SHAKIRA FEAT. FRESHLYGROUND EPIC
4	TE AMO RIHANNA SRP/DEF JAM
8	WE NO SPEAK AMERICANO YOLANDA BE COOL & OCUP SWEAT IT OUT!
5	WAVIN' FLAG K'NAAN A&M/OCTONE
6	HEY, SOUL SISTER TRAIN COLUMBIA
7	ALL THE LOVERS KYLIE MINOGUE PARLOPHONE
9	BREAK YOUR HEART TAID CRUZ ISLAND
11	OMG USHER FT. WILL.I.AM LAFACE/JLG
10	SHE SAID PLAN B 679
14	I LIKE IT ENRIQUE IGLESIAS FEAT. PITBULL INTERSCOPE
13	LOVE THE WAY YOU LIE EMINEM FEAT RIHANNA WEB SHADY/AFTERMATH INTERSCOPE
12.	GETTIN' OVER YOU DAVID GUETTA & CHRIS WILLIS GUM/VIRGIN
21	AIRPLANES B.QB FT. HAYLEY WILLIAMS REBEL ROCK/GRANED HUSTLE/ATLANTIC
	3 4 8 5 6 7 9 11 10 14 13 12.

D YOU IBERT 19/RCA/SONY MUSIC	8
RAID B HADY AFTERMATH INTERSCOPE UNIVERSAL	9
IDRO Ean Line Konline, Cherrytree/Interscope/UNVErsal	1
NGLES	
ICAE/MEDIA) JULY 28, 2010	THIS

SINGLES & TRACKS SONG INDEX HANDS THEP (T And Me Music Publishing, ASCAP/Universal Music - MGB Songs, ASCAP/Crow s Tree Publishing BM/Sony/ATV Songs LLC, BM/B-Phala Publishing, ASCAP/Sage Time Song, ASCAP, HL, BH S-HANB IART AND A HAMMER (Tin-Angels Music, ASCAP/EMI April Music, Inc, ASCAP), HL, CS 18

April Music, Inc. ASCAP), HL, CS 18 HARD IN DA PAINT (So Icey Publishing, ASCAP) RBH 29 HAVENT MET YOU YET (Im The Last Man Standing SOCAN/Inan Zahn Music, BM/Ms, Doe Music, BM/Warner Tamertane Publishing Corp., BM/WB Music Corp. ASCAP)

HE BETTER BE DEAD (How Bout That Skyline Music BMI/EverGreen Copyrights, BMI/Shaw Enulf Songs, Inc

BMVLeshe Satcher Music.

HERE COMES SUMMER

BETTEN BE DEAD (How Bout That Skyline Music Wilkereichen Cognynhis, Bik/Tsaw Funtl Songs, Inc. SSAC/Multi-Songs, Inc. SESAC/Songwriters of Platinum P Joishing, BMK/Sony/ATV Tie Publisting Company. Wil estie Satcher Music, BMU: HL CS 54 (LO GOOD MORNING (Roc Lover S 514) A Rapper, ESAC/Rati Music Publishing America, Inc. ASCAP/Asili use Publishing on ASCAP Jun & Charlen Bar, EC. SCAP/Cown Club Publishing, America, Inc. ASCAP/Asili use Publishing on ASCAP Jun (4) Reht Die EE COMES SUMMER (Altery Steele Music, BMK/B-J) Imministance, BMK/Son/AV Tie Publishing Company WiCode Sin Charlis Music, BMK/Sony/ATV Cross Keys user Publishing, SCAP). H. (552)

BM/Code Six Charles Music: BM/SonyArtv Cross reys Music Publishing, ASCAP), HL CS 552 HEY DADDY (DADDY'S HOME) (Ricc Love is Still A Rapper, SESA/CTM Foray Music, SESA/CTac N Field Entertainment ILC, ASCAPMONINg Date Songs in: ASCAP/Lowersal Music Corporation, ASCAP/UR-IV Music, ASCAP/EMI April Music.

Corporation, ASCAP/UH-W MUSIC, ASCAP/EMI April Inc. ASCAP), HL, RBH 47 HEY, SOUL SISTER (Blue Lamp Music: ASCAP/EMI April Manuel Inc. ASCAP/Stellar Songs Ltd., BM/EMI Blackwood

Music Inc. BMI), HL, H100 16 HOLDING YOU DOWN (GOIN IN CIBCLES) (Mass Contrision

Rubins 100 JUWR (Burn H Cincussia Music Corporation ASCAP/Canon's Land Music Publishing, ASCAP/CM April Music, Inc., ASCAP/Appty Puddy Music, ASCAP/CM April Music, Inc., ASCAP/Appty Puddy Music, ASCAP/Cintersal Music, Inc., ASCAP/Appty Puddy Music, ASCAP/Cintersal Music, Inc., ASCAP/Appty Puddy Music, ASCAP/Cintersal Publishing, ASCAP/Apring Bear Songs LLC BM/Vatly's Jams LL C., ASCAP/Ne Incline Allowed Music, BM/Magi Music, ASCAP/Music Combine Publishing, ASCAP/Mary J Bige Music, ASCAP/Warre-TameTane Publishing, Corp. Paik, MMPAIL, BM-46

BMH), AMP/HL, RBH 46 HOLD THAT THOUGHT (Universal Music - MGB Songs, ACCAD/May Spa Gavle Music

41 THE HOUSE THAT BLULT ME (Sony/ATV Tree Publishing Company, BM/Tomdouglasmusic, BM/Built On Rock Mu ASCAP/EverGreen, ASCAP/CG Alliance Music, ASCAP).

ASCAP/CEW Publishing ASCAP/New Sea Gayle Music, ASCAP/Words & Music, ASCAP), AMP/HL, CS 43 HOLD YOU (HOLD YUH) (STB Music, ASCAP) H100 77, R8H

H100 57 HOW I GOT TO BE THIS WAY (Super Slick 98, BM/Universal Music Corporation, ASCAP/Macirhyco Music, ASCAP/EMI April Music, Inc. ASCAP/Songs Of Countrywood, ASCAP). AMP/HL, CS 28

AM (Uneversal Music Companion ASCAP/Mary J Bilge Music, ASCAP/SenJ Agri Music, Inc. ASCAPAbatel Inder My Clothes, ASCAP/Seny/ATV Tune: LLC, ASCAPDat Damn Dean Music, BM/Permusic, BM/2412 Songs LLC BM/Seli-tar Songs LLC, BM), HL, BH 4- Music, BM/Rio Bravo Music Inc. BMI, AMCG 24, H1007 S. BM/Sng Di Kosati Music Publishing America. Inc., BM/Oh Sub Music, BM/EMI Bick-word Music Inc. BMI), HL, BH 4- BM/Song Di Kosati Music Publishing America. Inc., BM/Oh Sub Music, BM/EMI Bick-word Music Inc. BMI), HL, BH 4- BM/Song Di Kosati Music Publishing America. Inc., BM/Oh Sub Music, BM/EMI Bick-word Music Inc., BMI), HL, H100 6-9
 FIT AMT ABOUT MONRY (Joby & Ryan Music, BM/Dable C. Projed Music, Inc., BM/AMMINES I Music, C. Songs, BM/MonPita Music, BM/April'S Boy Music, BM/Warei-Tametare Publishing Com. BMI), AMPHL, IBH 5-7
 FITS LIQSE (Primori Music, BM/EMI Bickwood Music Inc., BMI), HL, H100 SD

H. H HO 557 HAT ON TOO THE Universal Vursic - 7 Songs. BRAFF Keelly Halliolang Inc. EMD, AMP/HL BH 82. UNIVERSITY IN THE INFORMATION OF THE INFORMATION OF THE UNIVERSITY OF THE INFORMATION OF THE INFORMATION OF THE Inc. BM/HMG Schulz Publishing, ASCACP/Songs 01 University Inc. BM/HMG Schulz Publishing, ASCACP/Songs 01 University Inc. BM/HMG Schulz Publishing, ASCACP/Songs 01 University Inc. BM/HMG Schulz Publishing, ASCACP/Songs 01 University Inc. BM/HMG Schulz Publishing, ASCACP/Songs 01 University Inc. BM/HMG Schulz Publishing, ASCACP/Songs 01 University Inc. BM/HMG Schulz Publishing, ASCACP/Songs 01 University Inc. BM/HMG Schulz Publishing, ASCACP/Songs 01 University Inc. BM/HMG Schulz Publishing, ASCACP/Songs 01 University Inc. BM/HM/H Schulz Publishing, ASCACP/Songs 01 University Inc. BM/HM/H Schulz Publishing, ASCACP/Songs 01 University Inc. BM/HM/H Schulz Publishing, ASCACP/Songs 01 University Inc. BM/HM/H Schulz Publishing, ASCACP/Songs 01 University Inc. BM/HM/H Schulz Publishing, ASCACP/Songs 01 University Inc. BM/HM/H Schulz Publishing, ASCACP/Songs 01 University Inc. BM/HM/H Schulz Publishing, ASCACP/Songs 01 University Inc. BM/HM/H Schulz Publishing, ASCACP/Songs 01 University Inc. BM/H Schulz

IPC, BOUMMUK SOLDULE VOIDINING, DIVENDMENT PROLEMANT Publishing, Inc., SCSAP/ENI PMUK, Missic, Inc., SCSAP, AMP/RL, RBH 54 ULKE 11 (Enguge lightsis Music, ASCAP/EIP Music, ASCAP/Songs Of HedDine, BM/Song/ATV Metody, BM/PH-bul's Leager, Mushimg BM/Vinersal Music - Careers, BMI) AMP/RL, H100 5, LT 32 ITM BACK (Cown Club Publishing, BM/Warne-Tamstane Pub-Lishing Corp., BM/Beware Of The Darksde, ASCAP/Piol Music, ASCAP/Pat Grov Music Publishing, ASCAP) AMP, Data 45.

HBH 35 I'M IN (Universal-PolyGram International Publishing, ASCAP/St Julien Music, ASCAP/On My Mind Music, ASCAP), AMP/HL.

MPOSSIBLE (Anstolracks, ASCAP/Kobałt Music Publishing America, Inc., ASCAP/POP Songs Ltd, ASCAP/Watertail

America, Inc. ASCAPTOP: Songs Ltd. ASCAPYWaertait Musice, ASCAPTOP: Songs Ltd. ASCAPYWaertait Musice, ASCAPTOP: H100 13 TM SINGLE (Young Money Publishing Inc., BM/Warrer-Tamer-taer Phalishing Corp. BM/, AMP RBH 52 INCREM TOJ. DYOU (Concrime Music, BW/Wsonry/ATV Songs LLC, BM/Sunsine Terrate Music, BW/Bug Music, Inc. BM/Darong Souriet, BSCAPTWAH Music, ASCAPT, HL,

H100 50 IN LOVE WAT YB BOOTY (J Biu Publishing) ASCAP, RBH 90 IN MY HEAD (Belviga Heights Music, BNU/Iving Music, Inc., BW/Son/W17 Songe LLC BW/Surde Bass Music, BM/WarnerTamerlane Publishing Corp., BMI), AMP/HL, H100 (J

41 TTS IN THE MORNING (I Like Em Thicke Music, ASCAP/Fagi Musics Inc, BMAKy Won Chi Music, Music, Music Music Desison Entertainment, ASCAPJ Brasco Music, ASCAP/EMI April Music, Inc, ASCAPJ, HL, RBH 27 TMLL WOT SAFT OPODENT (Sink Gongs, BM/Model Chief 2 Music, BM/Gig Loud Bucks, BMI) CS 41

JAN OF HEAVITS (Miss Perri LAne Publishing, BMI/Barrell Yeretsian, ASCAP/Drew Lawrence, ASCAP), AMP H100 63

Yerelsian, ASCAP/Drew Lawer no. 1997 JZZLE (Not Listed) RBH 87 JUST BY BELING YOU (HALD AND WINGE) (Big Machine JUST BY BELING YOU (HALD AND WINGE) (Big Machine

, BM/) CS 41

43 (Tycoon Status Publishing, BMI/Bobby Brackins Publis Designee, BMI/Stop Trying To Copy My Music Publishing BMI/Nic Baiding Publishing Designee, BMI) H100 89

AIN'T LEAVIN WITHDUT YOU (WB Music Corp. . AIN'T LEAVIN WITHDUT YOU (WB Music Corp. . AIN'T LEAVIN WITHDUT YOU (WB Music Corp. . A ISCAP/Divine Mill Music, Advancement SSCAP/Abide By The Layes, ASCAP/EMI Combine Music, SSCACJahaga Joints, SESAC/Precisely Done Music, Mild Inverse I Tanas, SESAC/James Carr Music, BMI/Songs

AIN'T MUCH LEFT OF LOVIN' YOU (S AIRPLANES

38 n Squad Music BMI/Songs Of Universal. Inc. e Publishing LLC BMI/L Franks Publishing, blishing Group West ASCAP/WB Music inetics And One Love. ASCAP) AMP/HL

H100 4, RBH 69 EL ALANO (Unpacto Publishing, SESAC) LT 48 AL DIABLO LO NUESTRO (Arpa Musical LLC BMI) IT 24 ALEJANDRO (SonyATV Songs LLC, BMI/RedOne Productions LLC, BMI/Selarn Germandta JAVa Lady Gaga, BMI/House Of Gaga Publishing, Inc. BMI/Glote Music Inc, BMI/, HL, H100

Dage Tabisting, Inc. bww disbde exists. Inc. bwir, P.L. 1103 (128) 13 (128) ALLAR STATE DE MI, Sony/ATV Discos Music Publishing LLC. ASCAPSimplify Meeca ASCAPI, LT 9 ALL ABOUT TONIGHT (WE Music Corp., ASCAP/Meissa's Money Music Planshing, ASCAPI/DE AL Data Of This Music. ASCAPSIM Blackwood Music Inc., BM/Phetheck Music. BM/Sing Simulticaters Workshinge Publishing, BM/Nonling Hill Music. Inc. BM/Ladaers Workshinge Publishing, BM/Nonling Hill Music. Inc. BM/Ladaers Workshinge Publishing, BM/Nonling Hill Music. Inc. BM/Ladaers Workshinge Publishing, Isleshing, BM/Sing/HV Jong LLC, BM/HV Almits LI A Diate Publishing, BM/Sing/HV Julia BM/MollingsMusic. ASCAP/FI SI Coll Publishing, BM/Sing/HV Julia BM/MollingsMusic. ASCAP, AMPH L, SH 1100 30, BH 21

H100 30, RBH 21 ALL I WANT IS YOU (Salaam Remi Music, ASCAP/EMI April Music, Inc, ASCAP/MJ Publishing, ASCAP/Songs Of Univer-sal, inc, BMI), AMP/HL, RBH 99

Music, Inc., ASLAP/MJ Hullishing, ASLAP/Songs Of Univer-call, Inc. BM/, MP/HL, BH SC Music Publishing ASLAP/Bet Lad Of This Music, ASLAP/EM Blackwood Music Inc, BM/Rhetmock Music, ASLAP/EM Blackwood Music Inc, BM/Rhetmock Music, BM/, AM/PHL (S 12, L1100 90 AL METMOS (Snafoa Music, BM/) (13 A IFEAUT MACH, (M) pEl Statist Tomorrow, Inc., BM/Songs Of Universial Inc., BM/Data Dam Dean Music, BM/2412 Songs LLC, BW/April's BM Wurk, BM/Water-Birneriane Publishing Corp., BM/Phrness Diva Music, BM/214 Music Publishing, Inc., BM, MM/RB Morei, BM/Clannot BM/Sean Husics Publishing, BM/Drive-In Music Co Inc., BM/Sean Husics Publishing, ASCAP/EMI April Music, Inc., ASCAP), AM/RB H 59

AMARTE A LA ANTIGUA (Universal Musica, Inc., ASCAD/Coses Mars Music Publishing, ASCAD/Los

ASCAP/Universal Music Mexico, S.A. de C.V.) LT 13 ANDO BIEN PEDO (Arpa Musical, LLC, BM/LGA Music Pub-HSning, BMI) LI 20 ANIMAL (Neon Trees Music, BMI/Downtown DMP Songs, BMI/Pagzilla Music, ASCAP/DLJ Songs, ASCAP), AMP, H100

70 ANY GIRL (Not Listed) RBH 95 ARE YOU GONNA KISS ME OR NOT (Sexy Tractor Music RAM/Hone-N-Cal Music BMI/Cal IV

LC, BMVOid Desperados, LLC, ASC spany, Inc., ASCAP/Carol Vincent And

Jes, LLC, SCAP) CS 57 APRASTRANDO LAS PATS (Mendata Music Publishing, BM/VTR Econese Musicales, BM/I) L 40 ASTON MARTIN MUSIC (First N Gold Publishing, BM/Song/NY X050g LLC, BM/Cohene Rook Barto Publish-ing, BM/Wanne-Tameriane Publishing Corp., BM/The Pub-lishing Designee (J Aubey Carlam, BM/KTM Blackwood Music inc., BM/Live Withe LLC, BM/CMF Foray Music, SESAC/Onsette Michele Music SESAC), AMP/HL, H100 96, RBH 98

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Corp., BMI, AMP.RBH 62 Dop, BMI, AMP.RBH 62 BEAUTIFUL MONSTER (Universal Music Z Songs. BMI/Pen In The Ground Musichany, ASCAP/Dipus, srt.) H100 53 DET (Harn Gyad Music, BMI/Songs O Universal, Inc. BMI/Shady Music Publishing, LLC, BMI/Crown Ciub Publish-ing, BMI/Vanne Famerlane Publishing Corp., BMI/Pouch Sounds, ASCAP/Uses MidMullian, ASCAP/Antis Fublishing Group West, ASCAP/WB Music Corp., ASCAP), AMP/HL, RBH 96

96 Bullowame (Epring): Caesar Music, ASCAP/EMI April Music, Inic., ASCAP/Mars Force Music, ASCAP/Northside Independent Music, Philoshing, ASCAP/Butphouse, ASCAP/But Music, ASCAP/Roc Tublishing, ASCAP/Music Farmament LLC, ASCAP/ICH one Austic ASCAPArity for Virs Sale Music, ASCAP/ArtHouse Enertian ment LLC, ASCAP/4DayTheoryMusic, ASCAP), HL, H100 5 But off.

BH 97 BITTERSWEET (Chuck Harmony's House Publishing, ASCAP/Korma Harns Music Publishing, ASCAP/Strauss LLC, ASCAP/EMI April Music, Inc., ASCAP/Studio Beasi Music, BM(Warner-Tarrietane Publishing Corp., BMI), AMP/MI JH 100 GS, BRH 2000 GS, BMI), AMP/MI JH 2000 GS, BRH 2000 GS

AWP/HL, HT00 95, HBH 12 B.M.F. (BLOWIN' MONEY FAST) (First N' Gold Publishing.

BMW Sony/ATV Songs LLC, BMW/Lexus Arnel Lewis Publishing Designee, BMW/Paniro's Publishing, ASCAP/EMI April Music, Inc. ASCAP/Justin Combs Publishing, ASCAP), HL, H100 67 BMH 14

Inc. ASCAP/JASIn Combs Habitshing, ASCAP J, Hauthows Ref 14 Ber 10 Ber 10, BMC Left Hussie Music Putholing, BMA/hs1 Pabliching Group West. ASCAP/Tack Steek Publiching, BMA/hs1 Barbe Masic, BMA/frait Steek Publiching SSCAP/Fargitu Astro Hussie, BMA/frait Backwood Music Inc. BMM, AMP/ht. BBH 39 Det SM THE SLAMMER (In Lala Land Music, BMA/Red Level Those Jance: RMI) CS 36 IRC . UNIT). AMP/HL

Three Nursic, BAHI (SS 58 THE IDPT SG FALL (SonVATV Acuit Rose Music, BAH/Six Hang Gircus Songe BM/SonVATV Tee Palaishing Company, BM/Crice C Songe SACAPY Bulk Music, ASCAPFut Gride Music Publishing, LLC, ASCAP, HL, CS 13 DMDACK/CEL (Universit Music: L, SMAE M April Music, Iko SACP/Sonic Graftin, SCAPFAnder Francision Music, BM/Stage Three Music Inc, BM/II, Mat/HL, H100 34 Merida Mit Mark (New Boy: Palaishing LLC, BM/Caronin Shape Music, ASCAP/CM April Music, Inc, ASCAP/Clefts Jones ASCAP(I), H. H100 79

Sharpe Misic, ASLAP/EM April Music, Inc., ASCAP/Citelis Jones, ASCAP, H., H100 79 MILAN YOCIM REANT (Chrysithis Maaic Publishing, Inc., ASCAP/EM ANT Missic, Inc., ASCAP/Lufacins' Worldwide Publishing Inc., ASCAP, H. (H100 17, IT 39 The BRESH's YOU BREY (Sony)AVT like Publishing Company BM/Unincurul Music, BM/Symmalete Music, BM/Bluebord In My Rear Music, DMK's Ming Clause, BMG, BM, H., CS 26 BMLIsh Bhall, (Hish K) Gold Publishing, BM/Songe S (Notah Music, Publishing America, Inc. BM/Zayowin Publishing, BM/Unincurul Music, BM, Publishing, BM/Songe S (Notah Music, Publishing America, Inc. BM/Zayowin Publishing, BM/Util Chrome Music, BM/BH 75 BL BDCH01 (MundelMar, Publishing, ASCAP) (T 49 BMLLETFINDER (Big Link Music, ITD ASCAP/BMG Plainum Songs, BMII H100 15

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CALIFORMAN GMIRLS (When I'm Rich You'll Be My Birch, ASCAPMen Music Corp, ASCAPAsar Money Pahleinung, ASCAPAnatone, ASCAPANGAI Missic Bhilding Amenca, Inc. ASCAPANTATE Ball Music. BMI/When Da Kaza Al. BMI/Barnie Mackee Music. BMI/When Da Kaza Al. BMI/Barnie Mackee Music. BMI/Why Two Dubleshing, BMI/My own Chri Music, BMI/EMI Blackwood Music Inc., BMI/

CAN IT STAN

ided, BMWPamal, BMWCleveland's Own, usc - Z Songs, BMM RBH 64 (Seven Summts Music, BMt/Tondolea Lane), BM/Downtown Music, Publishing LLC, Songs, ASCAPAlastinc Field Music, ngs Publishing, GEMMA/& Phrased Differ-CD MMAGE, GEMMA/& Phrased Differ-CAN'T BE TAMED (Se ently Music Ltd., GEMMA/Ed. Felony Business, GEMM Music Publishing, GEMMA), AMP/HL H100.88

48 | Go to www.billboard.biz for complete chart data

CAN'T GET INNOVEM (EMI Biackwood Music Inc., BW/E Hud-son Music LLC, BM/Fannah Epin Music, SESAC/Koball Pub-lishing SESAC), HL, RBH 85 CHAMPTAGME LMF (Lhnersal Music – Z Tunes LLC, ASCAP/Fini The Ground Publishing L, BM/ZM Biack-wood Music Inte Ground Publishing LB, BM/ZM Biack-wood Music Inc., BM/Rohm Johlshing LD, BM/SM, BM/EHL, H100 ZF, RBH 15 CLUSER (Global Talent Publishing PR/Songs Of Koball Music Publishing America. Inc., BMI, RBH 40 CLUB CAN'T HANDLE MF (Mail On Sunday Music ASCAP/Dati Suback Publishing America. Inc., ASCAP/Dati Suback Publishing America. Inc., ASCAP/Dati Suback Publishing America. Inc., ASCAP/Dati Suback Publishing America. Inc., ASCAP/Dati Suback Publishing America. Inc., ASCAP/Dati Suback Publishing America. Inc., ASCAP/Dati Suback Publishing America. Inc., ASCAP/Dati Suback Publishing America. Inc., ASCAP/Dati ANuse, BUM/ASIN Scrubishing ASCAP/Metal A Publishing LTD., SACE/MPlater Editories, SACE/MPlate A Publishing LTD., SACE MPlater Editories, SACE/MPlate A Publishing LTD., SACE MPlater Editories, SACE/MPlater Music BUH2B Musick BUMA/Song/ANY Songs LLC BMI), HL, H100 52

H100 52 COME BACK SONG (Universal Music Corporation ASCAP/Cadaia Publishing, ASCAP/House Of Sea Gayle Musi ASCAP/New Son Of A Miner Songs ASCAP/Sony/ATV Acutt Rose Music, BM//Six Ring Circus Songs BMI), HL, CS 17 Hong Re-

COOLER THAN ME (North Greenway Productions, ASCAP/Sony/ATV Tunes LLC, ASCAP/Eric Hollijes Music.

ASCAP), HL, H100 7 COUNTRY DONE COME TO TOWN (J Money Music, ASCAP/De Write Music: LLC, ASCAP/Middle Child 2 Music,

ASCAP/Do Write Music LLC, ASCAP/Middle Child 2 Music, BM/Big Loud Bucks, BMI) CS 51 CRAZY TOWN (Cuts Of Cedar, BM/Big Loud Bucks, BM/New Externe Songs, BMI/Sink Like A Ship Songs, BMI/Brett Jones

Music, ASCAP) H100 82 CUANDO CUANDO ES? (Wamer/Chappeli) [LT 31 CUANDO ME ENAMORO (Descerner Bueno, ASCAP/Sony/ARV funes LLC ASCAP/EIP Music, ASCAP/EMI April Music, Inc., ASCAP), HL, H100 96, LT 1 **D**

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37 RUDE BOY (EMI April Music, Inc., ASCAP/Dai Damn Dean Music, BM/Peernusic, BM/2412 Songs LLC BM/Yoga Fiames Music, BM/Zance Combs Publishing, Inc., BM/ENI Blackwood Music Inc, BM/Chrysais Music Lld, PRS/Annah Music LLC, BMI), HL, RBH 38

SECRETS (Michae Miracle Music, ASCAP/Sony/ATV Tunes LLC, ASCAP/Kelvel Hammer Music, ASCAP, HL, H100 35. SEX Musice (Tanki 116 Music, ASCAP/S, Keynether Music, ASCAP/Songstenne, ASCAP/Doverland 301 Music, ASCAP/Songstenne Law, Musice Music, ASCAP/Theorem 34 Music, Michael LLC, BMAT And Me Music Patienting, ASCAP/Inversal Music, Company, Astronometry, Astronometry, Astronometry, Biol Music, ASCAP/April 1998, Mark BMArkamer, April Music, E., ASCAP/April 58, Mark BMArkamer, April Music, E., ASCAP/April 58, Mark BMArkamer, Astronometry, Comp. JMAN Data Music, Astronometry, A

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SOMETIMES I CHY (India B. Music, BMI/Songs Of Universal PolyGram International, BMI/Paradise Forever Music, BMI),

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EXECUTIVE TURNTABLE

Send submissions to: exec@billboard.com

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



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

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

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

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

-Edited by Mitchell Peters

GOODWORKS

DANGERBIRD RECORDS' CASTELAZ CYCLING FOR CANCER

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

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

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

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

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

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



SESAC LATINA AWARDS

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

Mexican pop star Aleks Syntek won the SESAC Latina Legacy Award. From left: producer Aureo Baqueiro, senior VP of Capitol Latin Diana Rodriguez, producer Sebastian Krys, Syntek and SESAC associate VP, Latina, J.J. Cheng.

 SESAC Latina affiliate Erika Ender received the song of the year honor for co-writing "Cinco Minutos." From left: Sony/ATV Music Publishing senior VP, Latin America and U.S. Latin Jorge Mejia; Ender; Sony/ATV Music Publishing VP of A&R Eddy Perdomo; and SESAC senior VP of writer/publisher relations Trevor Gale.

3 SESAC senior VP of writer/publisher relations Trevor Gale (right) with Jeronimo Sada. Sada won the songwriter of the year award for the hits he's written for Mexican acts Palomo ("El Otro"), El Chapo de Sinaloa ("Si Te Llame") and Cardenales de Nuevo Leon ("Se Renta").

German Montero received the Spirit of Mexico Award at the ceremony. With prize in hand, he is shown with SESAC associate director, Latina, Celeste Zendejas.

 Form left: SESAC associate VP, Latina, J.J. Cheng and VP of writer/publisher relations Linda Lorence, Carlos Baute's manager Franklin Rivero and Billboard executive director of content and programming for Latin music and entertainment Leila Cobo.

Maximo Aguirre (center), president of Alvani Music Publishing, which won for publisher of the year, is pictured with SESAC assoc ate VP, Latina, J.J. Cheng (left) and senior VP of writer/publisher relations Trevor Gale.

BACKBEAT

EDITED BY ELIZABETH HURST



NEW MUSIC SEMINAR

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

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

Cobra Starship bassist Alex Suarez. Kneeling are Tom Silverman, Tommy Boy Records chairman/CEO and New Music Seminar founder/executive producer (left) and Naughty by Nature rapper Vinnie Brown. Naughty by Nature rapper Vinnie Brown. BELOW: During "The Second Movement: The Future of Media," panelists discussed how changes in technology have altered the ways in which artists break into the business. The panel featured (from left) Pandora CEO Joe Kennedy; MySpace Music president Courtney Holt; GroupM Entertainment Sports and Partnerships president/CEO Richard Yaffa; CBS Interactive Group president David Goodman and Emmis N.Y. senior VP/market manager Alex Cameron. Not pictured are Goodman and Emmis N.Y. senior VP/market manager Alex Cameron. Not pictured are Pepsi-Cola North America Beverages VP of portfolio brands Frank Cooper and All Things Digital senior editor Peter Kafka, who moderated.





On July 22, some of the biggest names in film and TV music gathered for "Behind the Music: Composing for Sci-Fi, Horror and Fantasy Film & Television" at Comic-Con in San Diego. The panel was moderated by BMI director of film/TV relations **Anne Cecere**, who discussed the panelists' past and current projects, how they got their break into the music composing industry and behind-the-scenes insights regarding composing for the sci-fi/fantasy genre. The entire panel consisted of (from left) "True Blood" composer **Nathan Barr**, "Heroes" composer Lisa Coleman, "Avatar: The Last Airbender" TV series composer Jeremy Zuckerman, "Superman Returns" composer John Ottman, Cecere, "Lost" composer **Michael Giacchino**, "Heroes" composer **Wendy Melvoin** and "Pushing Daisies" composer **Jim Dooley**. PHOTO: FITZ CARLILE







On July 7, Epic Records recog-nized Charlie Strobel's 30-plus years of service as regional promotion manager. The label presented Strobel with a plaque commemorating his dedication and his time spent with the company. From left: Epic senior VP of promotions Jacqueline Saturn, GM Adam pait Strobel and precident Amanda Ghost protoct were set to Granit, Strobel and president Amanda Ghost, PHOTO: LAWRENCE LUCIER



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RCA artist **Ke\$ha** (in sunglasses) participated in a Grammy SoundChecks event July 21 at Staples Center in Los Angeles, presented in partnership with the Recording Academy's Los Angeles chapter. Ke\$ha took time to answer questions and offer advice irammy U members and high school students. She is pictured here with Grammy U nbers, PHOTO: JASON SHELDON



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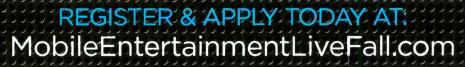
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