

# Billboard

**ZAC BROWN TO KEYNOTE**  
MUSIC & ADVERTISING CONFERENCE // SEPT. 15-16, CHICAGO

THE BUCK STOPS HERE?  
**LABELS, RADIO  
NEAR DEAL ON  
PERFORMANCE  
ROYALTIES**

TICKET MASTERS  
**WHO'S WHO  
IN THE NEW  
TICKETING  
INDUSTRY**

**BIG PIMPLIN'**  
THE STORY BEHIND  
JUSTIN BIEBER'S  
\$3 MILLION PROACTIV  
CAMPAIGN

GOOD-ISH NEWS  
**EMI GAINS,  
BUT DEBT  
STILL LOOMS  
LARGE**

AUGUST 28, 2010  
[www.billboard.com](http://www.billboard.com)  
[www.billboard.biz](http://www.billboard.biz)  
US \$6.99 CAN \$8.99 UK £5.50



**KENNY  
CHESNEY**

**How He Spent His  
Summer Vacation**



Insufficient Funds | 3

Turning again to my accuser,  
my face now sharply littered  
with the refuse of her insults  
and accusations, I pause to  
recount the fondness and deep  
affection she once had for me.  
The First Entertainment Credit  
Union ATM surveillance camera  
guiltlessly captures our caustic  
exchange against the all too  
ironic backdrop

# Well, you get the idea.

## Best original story wins \$2,500.

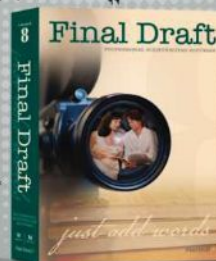
First Entertainment Credit Union already serves over 60,000 industry pros, but we want everyone in the biz to join. That's why we've cooked up this storywriting contest. We've got \$2,500 and 3 iPads to award to the best original stories, fact or fiction, that somehow involve or include the credit union. To enter the contest, simply join the credit union, write a killer short story, and then go to [www.firstentertainmentwriteoff.com](http://www.firstentertainmentwriteoff.com) to upload it for consideration. While you are there, you can check out your competition, read up on our judges, drool over the prizes, collaborate with the other aspiring writers and more – it's a full-blown social network set up just for this contest. Learn more about the industry's leading financial institution at [www.firstent.org](http://www.firstent.org).



\*Winning story will be published in the form of a special advertisement in major trade publications. \*\*Once you become a member of First Entertainment Credit Union, you will receive a discount code for specific products at [www.finaldraft.com](http://www.finaldraft.com). For complete contest details, visit [www.firstentertainmentwriteoff.com](http://www.firstentertainmentwriteoff.com).

### Save \$80!

Join the credit union & get the discount!\*



## Be Judged.



**Nancy Cartwright** – Emmy award-winning actress and the voice of Bart Simpson.



**John Reed** – Best-selling author and National Book Critics Circle Board Member.



**Kirk Ward** – Screenwriter, actor, producer and comedian.

## Get Noticed.

Winning story will be published in major trades for all the world to see.\*

First Entertainment Credit Union's



# No. 1

ON THE CHARTS

# CONTENTS

VOLUME 122, NO. 34

## ALBUMS

	PAGE	ARTIST / TITLE
THE BILLBOARD 200	34	EMINEM / RECOVERY
TOP POP CATALOG	36	KATY PERRY / ONE OF THE BOYS
TOP DIGITAL	36	EMINEM / RECOVERY
TOP INTERNET	36	ARCADE FIRE / THE SUBURBS
HEATSEEKERS ALBUMS	37	JACKIE EVANCH / PRELUDE TO A DREAM
TOP COUNTRY	41	BLAKE SHELTON / ALL ABOUT TONIGHT (EP)
TOP BLUEGRASS	41	DIERKS BENTLEY / UP ON THE RIDGE
TOP R&B/HIP-HOP	42	EMINEM / RECOVERY
TOP CHRISTIAN	44	FRANCESCA BATTISTELLI / MY PAPER HEART
TOP GOSPEL	44	MARVIN SAPP / HERE I AM
TOP DANCE/ELECTRONIC	45	LADY GAGA / THE FRAME
TOP TRADITIONAL JAZZ	45	MICHAEL BUBLE / CRAZY LOVE
TOP CONTEMPORARY JAZZ	45	KENNY G / HEART AND SOUL
TOP TRADITIONAL CLASSICAL	45	ANDRE RIEU & HIS ORCHESTRA / FOREVER VIENNA
TOP CLASSICAL CROSSOVER	45	STING / SYMPHONICITIES
TOP WORLD	45	GAELIC STORM / CABBAGE
TOP LATIN	46	ENRIQUE IGLESIAS / EUPHORIA

## SONGS

	PAGE	ARTIST / TITLE
THE BILLBOARD HOT 100	38	EMINEM FEATURING RIHANNA / LOVE THE WAY YOU LIE
HOT 100 AIRPLAY	39	EMINEM FEATURING RIHANNA / LOVE THE WAY YOU LIE
HOT DIGITAL SONGS	39	EMINEM FEATURING RIHANNA / LOVE THE WAY YOU LIE
HEATSEEKERS SONGS	37	THE BAND PERRY / IF I DIE YOUNG
MAINSTREAM TOP 40	40	EMINEM FEATURING RIHANNA / LOVE THE WAY YOU LIE
ADULT CONTEMPORARY	40	TRAIN / HEY, SOUL SISTER
ADULT TOP 40	40	KATY PERRY FEATURING SNOOP DOGG / CALIFORNIA GURLS
ROCK SONGS	40	LINKIN PARK / THE CATALYST
ALTERNATIVE	40	CAGE THE ELEPHANT / IN ONE EAR
TRIPLE A	40	MICHAEL FRANTI & SPEARHEAD / THE SOUND OF SUNSHINE
HOT COUNTRY SONGS	41	BLAKE SHELTON / ALL ABOUT TONIGHT
MAINSTREAM R&B/HIP-HOP	42	NICKI MINAJ / YOUR LOVE
RHYTHMIC	42	EMINEM FEATURING RIHANNA / LOVE THE WAY YOU LIE
ADULT R&B	42	FANTASIA / BITTERSWEET
HOT RAP SONGS	42	EMINEM FEATURING RIHANNA / LOVE THE WAY YOU LIE
HOT R&B/HIP-HOP SONGS	43	USHER / THERE GOES MY BABY
CHRISTIAN SONGS	44	CHRIS TOMLIN / OUR GOD
HOT CHRISTIAN AC SONGS	44	CHRIS TOMLIN / OUR GOD
CHRISTIAN CHR	44	CHASEN / CASTAWAY
HOT GOSPEL SONGS	44	MARVIN SAPP / THE BEST IN ME
HOT DANCE CLUB SONGS	45	ENRIQUE IGLESIAS FEATURING PITBULL / I LIKE IT
HOT DANCE AIRPLAY	45	GET FAR FEATURING H-BOOGIE / THE RADIO
SMOOTH JAZZ SONGS	45	MINDI ABAIR / BE BEAUTIFUL
HOT LATIN SONGS	46	ENRIQUE IGLESIAS FEAT. JUAN LUIS GUERRA / CUANDE ME ENAMORO

## THIS WEEK ON .biz

	ARTIST / TITLE
HOT MASTER RINGTONES	#1 EMINEM FEATURING RIHANNA / LOVE THE WAY YOU LIE
TOP INDEPENDENT ALBUMS	#1 ARCADE FIRE / THE SUBURBS
TOP MUSIC VIDEO SALES	#1 RUSH / BEYOND THE LIGHTED STAGE
HOT VIDEOCLIPS	#1 USHER / THERE GOES MY BABY
TOP DVD SALES	#1 KICK-ASS



6



7



31

## UPFRONT

- 5 **HOT CHIP** Requiring FM tuners in mobile phones emerges as key element of possible performance royalty settlement.
- 7 The Indies
- 8 Latin
- 11 On The Road
- 12 Global
- 13 Q&A: Steve Buchanan

## FEATURES

- COVER STORY
- 14 **HOW I SPENT MY SUMMER VACATION** Country superstar Kenny Chesney stunned fans and the music industry when he elected not to tour this summer. Turns out he had a pretty good reason.
- 18 **TAPPING INTO THE ZIT-GEIST** From Katy Perry to Justin Bieber, Proactiv breaks out musicians as spokesmodels.
- 20 **THAT'S THE TICKET** Thanks to new technology, the ticketing industry has undergone some substantial changes in the past year, and—surprise!—nearly all of them have benefits for clients and customers.

## MUSIC

- 25 **THE IMPERFECTIONIST** Serj Tankian now busy with "Harmonies."
- 27 6 Questions: Nick Cave & Jim Scavunos
- 28 Reviews
- 30 Happening Now

## IN EVERY ISSUE

- 32 Marketplace
- 33 Over The Counter
- 33 Market Watch
- 34 Charts
- 49 Executive Turntable, Good Works, Backbeat

ON THE COVER: Kenny Chesney photograph by Glen Rose

26

360 DEGREES OF BILLBOARD

## HOME FRONT

### Online

**.COM EXCLUSIVES**  
Take a look at the finalists in our "Show Us Your Gaga" photo contest, check out the fashion evolution of Kanye West, and watch our exclusive dance tutorial by Katy Perry. Visit [billboard.com](http://billboard.com) today.

### Events

**MOBILE ENTERTAINMENT LIVE**  
Music is behind some of the most popular apps used on today's smart phones. But which are the best? Find out Oct. 5 at the Music App Summit. More at [mobileentertainmentlivefall.com](http://mobileentertainmentlivefall.com).

### MUSIC & ADVERTISING

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

### FILM & TV MUSIC

At this conference, set for Oct. 27-28 in Los Angeles, attendees can submit a demo to a panel of film/TV music supervisors and see how they react to the submission live from the stage. More at [filmandtvmusicconference.com](http://filmandtvmusicconference.com).

# Billboard AND ADWEEK Music & Advertising

IN ASSOCIATION WITH **MUSIC DEALERS**  
www.musicdealers.com



September 15-16, 2010 • The Westin Michigan Ave • Chicago

## CALLING ALL ARTISTS

Register today for a chance to be spotlighted by Billboard AND have your music heard by the key influencers placing music in advertising, including:



**JONATHAN AZU**  
EVP, Business Development & Marketing  
Superfly



**OLLY BARNES**  
Founder & CEO  
Go Mix



**CHERYL BERMAN**  
Chairman/Writer  
Unbundled, LLC



**JESSICA BEUTLER**  
Senior Sponsorship Coordinator  
MAC Presents



**GARY CALAMAR**  
President  
Go Music



**ANDREI CHAHINE**  
Creative  
Cramer-Krasselt



**JON COHEN**  
Co-Ceo  
Cornerstone



**BONNY DOLAN**  
Executive Producer/  
Artist Liaison  
Comma



**KEITH GARDE**  
President  
PAID, Inc.



**MONTE HENIGE**  
CEO  
Romane Fragrances



**TODD JACOBS**  
Agent  
William Morris  
Endeavor



**STUMP MAHONEY**  
Music & Audio  
Producer  
Draftfcb Chicago



**JEREMY PETERS**  
Director of Creative &  
Business Affairs  
Ghostly Songs



**ERIC SHEINKOP**  
President  
Music Dealers, LLC



**BRYAN RAY TURCOTTE**  
Partner/  
Creative Director  
BETA Petrol



**ALEX WHITE**  
Co-Founder & CEO  
Next Big Sound

And many other power players behind major brands such as:

AirTran Airlines • Audi • Bacardi • Burger King • Chevy • Coca-Cola • Converse • Coors • Corona • Cross  
Dr Pepper • General Motors Company • Hewlett-Packard • Kellogg's • Kmart • Levi's • Nike • McDonald's  
Motorola • Porsche • Ray-Ban • Smirnoff • Tic Tacs • Victoria's Secret • AND MANY MORE

### PLUS...



#### KEYNOTE: ZAC BROWN OF THE ZAC BROWN BAND

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

#### SPEAKERS:



**UMUT ÖZAYDINLI**  
Chief of Possibilities  
Deviant Ventures



**SOL GUY**  
Manager  
K'Naan

**ANATOMY OF A DEAL:**  
How K'Naan's "Waving Flag"  
Became The World Cup  
Theme For Coke

Register Today & Save! [MusicAndAdvertisingFall.com](http://MusicAndAdvertisingFall.com)

Registration: Lisa Kastner LKastner@Billboard.com 646.654.4643 • For Custom Sponsorships: Kim Griffiths Kim.Griffiths@Billboard.com 646.654.4718  
Hotel: The Westin Michigan Avenue 312.943.7200

**\$449**  
Registration  
Rate

IN ASSOCIATION SPONSOR:



CONFERENCE SPONSORS:





**HARD TO EARN**  
EMI boosts sales but debt challenges persist



**WEARING TWO HATS**  
Crossover's Joe Bonilla on new opportunities



**L.A. STORY**  
Hollywood Bowl promoters' 20th season



**INSTANT 'VINTAGE'**  
U.K. satellite channel targets older music fans



**AFTER THE FLOOD**  
Gaylord exec on Grand Ole Opry reopening

6

8

11

12

13

**>>> JAZZ SINGER ABBEY LINCOLN DIES**  
Jazz singer Abbey Lincoln, whose six-decade career included acting, composing and participating in the civil rights movement, died Aug. 14 in New York at the age of 80. The Chicago-born Lincoln began her singing career in the mid-'50s with "Abbey Lincoln's Affair . . . A Story of a Girl in Love" and performed until shortly before her death. She also appeared in several films, including "For Love of Ivy" opposite Sidney Poitier in 1968, where she earned a Golden Globe nomination, and "The Girl Can't Help It," a 1956 Jayne Mansfield vehicle about rock'n'roll in which Lincoln sang. During the '60s, she was married to jazz musician Max Roach and became a strong advocate during the era's civil rights campaigns. They divorced in 1970. Lincoln recorded more than 20 albums, including "Abbey Sings Abbey," which was released in 2007 and featured her own compositions.

**>>> KINGS OF LEON REJECT 'GLEE' REQUEST**  
Although superstars from Paul McCartney to Madonna are clamoring to get their music on "Glee," one act is refusing to license its music to the TV show. Kings of Leon frontman Caleb Followill told U.K. music magazine NME that he rejected the show's request to use his music, adding that he's never watched the series, although "apparently everybody loves it." Followill also said the band turned down "Ugly Betty."

# UP FRONT

**RADIO** BY LOUIS HAU and ANTONY BRUNO

## HOT CHIP

Requiring FM Tuners In Mobile Phones Emerges As Key Element Of Possible Performance Royalty Settlement

The recording industry's decades-long battle to get U.S. radio stations to pay performance royalties could come down to a surprising question: Can you pick up an FM radio signal on your new mobile phone?

As the National Assn. of Broadcasters (NAB) and recording industry trade group musicFirst try to hammer out a settlement on performance royalties, requiring FM tuner chips on mobile handsets has emerged as a key element of their talks.

"Nothing is locked down just yet, but we're on the precipice of a historic breakthrough," RIAA chairman/CEO Mitch Bainwol said in a statement. "If we can get it across the finish line, two important sectors—music and radio—will be marching into the future as partners, to the benefit of fans, artists and musicians."

Last fall, the U.S. House and Senate judiciary committees passed the Performance Rights Act, which would require U.S. terrestrial radio stations to pay labels and artists performance royalties for the first time, setting specific fees for stations generating up to \$1.25 million in annual revenue and stipulating that larger stations accept a rate set by the Copyright Royalty Board (CRB).

While the judiciary committees' backing of the legislation represented a big win for the recording industry, the bill still hasn't made it to a full floor vote in either chamber of Congress. Meanwhile, the NAB and musicFirst have faced bipartisan pressure to settle their differences.

The ensuing settlement talks have zeroed in on two key provisions: Radio stations would pay performance royalties equal to up to 1% of their annual net revenue—or about \$100 million for the industry—on the condition that the NAB and musicFirst successfully lobby for the passage of legislation requiring the inclusion of FM tuner chips in all mobile phones sold in the United States.

The NAB has presented these and other proposed settlement terms to its board and has begun circulating them to its member companies to gauge support for a possible deal. "We're engaging our membership in a dialogue, seeking honest feedback on whether they think a compromise is worth pursuing," NAB executive VP Dennis Wharton says.

Such a deal could pave the way for labels and artists to finally be financially compensated for use of their sound recordings by U.S. terrestrial radio stations, which have long paid music publishers royalties for use of their compositions. It could also unlock what musicFirst spokesman Martin Machowsky estimates could be about \$70 million-\$100 million in annual performance royalty payments from overseas stations. Terrestrial broadcasters in other industrialized countries pay performance royalties but U.S. artists don't receive any because of the lack of reciprocity.

Under the proposed settlement provisions, radio stations generating annual revenue of less than \$1.25 million would

pay about the same as they would have under the Performance Rights Act. But larger stations would gain the financial certainty of having their performance royalty payments capped at 1%. Moreover, the 1% cap would remove the CRB from rate-making authority over terrestrial radio performance rights.

The NAB has wanted a congressional mandate requiring FM tuners in mobile phones long before it became a negotiation point in the performance right debate. In 2008, it published a report detailing the potential benefits of such a move, touting the public safety benefits. Last September, 60 U.S. House representatives from both sides of the aisle sent FCC chairman Julius Genachowski and Secretary of Homeland Security Janet Napolitano a letter advocating that FM radio capability be added to all mobile phones sold in the United States, citing safety and emergency warning concerns.

FM tuners in mobile phones would also extend stations' reach at no added cost to broadcasters, which have found online streaming simulcasts to be a costly means of reaching new listeners, says Emmis Communications chairman/CEO Jeffrey Smulyan, a leading advocate of requiring FM tuners in mobile phones.

The wireless industry has opposed using FM tuners as an emergency alert solution, instead championing the use of a text-message alert delivery system. And the Consumer Electronics Assn., which represents handset makers, has con-

demned the proposed terms of the NAB-musicFirst settlement, saying that an FM tuner chip would hurt battery life and add weight to mobile phones.

Senate Judiciary chairman Patrick Leahy, D-Vt., declined to comment on whether he would support a bill requiring FM tuner chips in mobile phones as part of a performance royalty settlement. House Judiciary Committee chairman John Conyers, D-Mich., couldn't be immediately

reached for comment. Smulyan, who supports reaching a settlement with musicFirst, says he expects radio companies and labels to garner the backing they would need on Capitol Hill to pass such legislation.

"The more people understand the [FM] chip issue from a public safety standpoint," he says, "the more they fall in love with it."

Additional reporting by Ed Christman.



**biz** MOBILE: For 24/7 news and analysis on your cell phone or mobile device, go to: [mobile.billboard.biz](http://mobile.billboard.biz)

**LABELS** BY ED CHRISTMAN

## Tomorrow Never Knows

**EMI Narrows Losses In Fiscal 2010, But Debt Woes Loom**

While EMI Group can point to solid evidence that it's making continued operational improvement, it still has a couple of time bombs ticking underneath it.

The major-label group said Aug. 11 that it posted a net loss of £512 million (\$771.5 million) in the fiscal year ended March 31, narrowing sharply from the £1.6 billion (\$2.4 billion) net loss it recorded in the prior year. If EMI hadn't taken a £602 million (\$907 million) non-cash impairment charge to write down goodwill and the valuation of its recorded music and music publishing copyrights, the company would have produced a £90 million (\$60 million) net profit in fiscal 2010.

Earnings before interest, taxes, depreciation and amortization (EBITDA) during the fiscal year ended March 31 totaled £334 million (\$503 million), improving from £293 million (\$441.5 million) in the prior year, £164 million (\$164 million) in fiscal 2008 and £68 million (\$102.5 million) in fiscal 2007.

Meanwhile, revenue totaled £1.7 billion (\$2.5 billion), up 5.2% from £1.6 bil-

lion (\$2.4 billion) in the prior year, helped by EMI's reissue last September of the Beatles' catalog, as well as strong sales of other releases by Robbie Williams, Lady Antebellum and Norah Jones.

"We moved the top line a little bit, which is good in the current environment," EMI Group CEO Roger Faxon says. "Even better, we moved the bottom line quite a lot and operating cash flow [£250 million (\$376.7 million)] is getting to where it ought to be, around 75% of EBITDA. Those are all pretty good things."

Despite the continued improvements in EBITDA, EMI continues to fall short of meeting a financial covenant that requires it to meet an undisclosed ratio of net debt to EBITDA on its two Citigroup loans, due in 2015, which total £2.7 billion (\$4.1 billion).

Since British private equity firm Terra Firma acquired EMI in 2007, investors have injected £211 million (\$318 million) to cure previous covenant violations. (EMI declines to comment on press reports that Citigroup and Terra Firma will hold talks to settle the latter's 2009 lawsuit against the lender claiming that it provided misleading information during the EMI auction.)

In its most recent equity injection,



Appreciate you being 'round: EMI's reissue of THE BEATLES' catalog helped boost fiscal 2010 sales.

Terra Firma, which held £9 million (\$13.6 million) for equity cures, raised £105 million (\$158.2 million) from its investors in the spring, of which £87.5 million (\$131.8 million) was used to cure the March 31 covenant shortfall. The remaining £26.9 million (\$40.5 million) will be used to cure projected shortfalls through Dec. 31. Terra Firma also says it will need an undetermined equity cure for the March 31, 2011, fiscal quarter.

In another matter that may require a further equity injection, Terra Firma's projection for EMI Group's pension-fund shortfall widened to an estimated range of £115 million-£217 million (\$173.3 million-\$327 million) from its prior estimated range of £10 million-£200 million (\$15 million-\$301.4 million.) An independent ombudsman will determine the amount and timetable for payments.

Due to the uncertainty of whether investors will provide the funds needed for future equity cures—and because EMI Group's current liabilities exceed current assets by £3.3 billion (\$4.9 billion)—KPMG, the company's auditor,

says these conditions "may cast significant doubt on [EMI's] ability to continue as a going concern."

In a statement included in EMI Group's annual financial report, the company's board of directors emphasized that it expects EMI to weather its challenges.

"Due to the sound operating performance of the business," the statement read, "the directors believe that it would be in the interests of the group's lenders to maintain the group's business as a going concern and to minimize any disruption to its ongoing operations if the covenant were breached."

Faxon adds that Terra Firma shareholders have already demonstrated their confidence in EMI with their most recent equity injection.

"It's not logical to think that they would put that money in if they didn't think their investment would continue to yield value for them going forward," he says. "For us to come through, we have to perform effectively so that it makes the shareholders confident in coming forward with another cure in the next year." ■■■

### >>>APPLE PULLS GROOVESHARK APP FROM STORE

U.S. online music service Grooveshark had its iPhone app pulled from Apple's App Store, following a complaint from the U.K. office of Universal Music Group. The announcement was made on Grooveshark's official blog. Universal declined to comment when contacted by Billboard. UMG filed a copyright infringement lawsuit against Grooveshark in January that's still pending. It's believed that UMG's complaint relates to the outstanding lawsuit.

### >>>VEVO'S IPHONE APP LAUNCHES

Vevo's long-awaited iPhone app is now live at the App Store, following Apple's approval. The app is free, and all content available on Vevo can be accessed through the app. Users can stream any video in the Vevo catalog, create playlists and view premieres, charts and original programming. In conjunction with the launch, Vevo also unveiled a new, original question-and-answer series with artists called "Ask:Reply!"

### >>>FACEBOOK UNVEILS PLACES SERVICE

Facebook unveiled plans Aug. 18 to let users share their location data with other friends, Four-square-style, through a new feature called Facebook Places. The service allows users to "check in" at various venues, find where their Facebook friends currently are and discover new places through recommendations. The new feature also lets users "Like" their friends' locations and comments. The service works in conjunction with a new version of the social network's iPhone app.

Compiled by Chris M. Walsh. Reporting by Antony Bruno, James Hibberd, Glenn Peoples, Richard Smirke and Reuters.

## HOME FRONT

360 DEGREES OF BILLBOARD

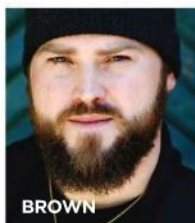
### ZAC BROWN TO KEYNOTE MUSIC & ADVERTISING CONFERENCE IN CHICAGO

Zac Brown has been confirmed as a keynote speaker for the Billboard/Adweek Music & Advertising Conference set for Sept. 15-16 in Chicago. The conference, presented in association with Music Dealers at the Westin Michigan Avenue Chicago, will include a case study featuring Chicago rapper Kid Sister.

A week ahead of the Sept. 21 release of the Zac Brown Band's new album, "You Get What You Give" (Atlantic), Brown will appear at the conference with his manager, Bernard Cahill, to talk about the band's creative process and its partnership with the Dodge RAM truck brand. The group won the Grammy Award for best new artist in January and its 2008 album, "The Foundation" (Atlantic), has sold 2.2 million copies in the United States, according to Nielsen SoundScan.

Kid Sister, whose music is featured in a series of Bud Light Lime ads, will appear with DDB senior producer of music and integration Gabe McDonough and Downtown Music Publishing VP of creative services Jedd Katranca to discuss how her music fits the brand.

For more information about the conference and to register, go to [musicandadvertisingfall.com](http://musicandadvertisingfall.com).



BROWN



KID SISTER

### BILLBOARD ANNOUNCES KEYNOTES FOR MUSIC APP SUMMIT

Four leading executives in digital entertainment will be morning keynote speakers at Billboard's Mobile Entertainment Live: The Music App Summit, presented by Logic Wireless Oct. 5 at the Moscone Center in San Francisco.

Kicking off the morning program will be Janus Friis, who co-founded Kazaa, Skype, Joost and Rdio, which Billboard recently named the music startup of the year (Billboard, Aug. 21). In a rare public appearance, Friis will discuss his philosophy on technology innovation, startup investment and the delicate balance required between developers and content providers.

Next up will be Christy Wyatt, VP of software applications and ecosystem for Motorola Mobile Devices, who will talk about how Motorola has turned around its struggling handset business by making phones for Google's Android mobile operating system. Wyatt is in charge of Motorola's

growing developer program, a role she previously held at both Apple and Palm.

The morning's third keynote speaker will be Matt Murphy, partner at venture capital firm Kleiner Perkins Caufield & Byers, where he oversees the \$200 million iFund. The fund invests in such up-and-coming mobile apps as the Shazam music ID service. Murphy, who has been involved in mobile app development since Apple launched its App Store in 2008, will explain how the market has evolved in the past two years and where the smart money is headed.

The final morning keynote will be Ge Wang, co-founder and creative visionary behind music app pioneer Smule, developer of such hit apps as "I Am T-Pain" and "Glee." Wang will take attendees behind the scenes of how a blockbuster app is conceived, developed and sold.

The Music App Summit is an official preconference of the CTIA Wireless Enterprise & Applications show. For more information and to register for the summit, go to [mobileentertainmentlivefall.com](http://mobileentertainmentlivefall.com).

### BILLBOARD TOURING CONFERENCE TACKLES MULTIRIGHTS DEALS

Top artist managers, agents and label executives will discuss the pros and cons of multirights deals during a panel at Billboard's Touring Conference & Awards, which will be held Nov. 3-4 at the Sheraton New York.

The panel will feature 5Bam president Cory Brennan; Agency Group VP Ken Fermaglich; Vector Management partner Ken Levitan; In De Goot Management founder Bill McGathy; Complete Control Management co-owner Josh Neuman; Roadrunner Records VP of touring, marketing and artist development Harlan Frey; and Warner Music Group/WEA senior VP of merchandising Matt Young. The panel will be moderated by Elliot Groffman, a partner at the Carroll, Guido & Groffman law firm in New York.

For registration information and details about other panels at the Touring Conference & Awards, go to [billboardtouringconference.com](http://billboardtouringconference.com). ■■■

EDITOR: CRAIG MARKS 646-654-5748  
DEPUTY EDITOR: Louis Hau 646-654-4708  
SENIOR EDITOR: Ann Donahue 323-525-2292  
SPECIAL FEATURES EDITOR: Thom Duffy 646-654-4716  
INTERNATIONAL BUREAU CHIEF: Mark Sutherland 011-44-207-420-6155  
MUSIC EDITOR: Courtney Harding 646-654-5592  
BILLBOARD.BIZ EDITOR: Chris M. Walsh 646-654-4904  
EXECUTIVE DIRECTOR OF CONTENT AND PROGRAMMING FOR LATIN MUSIC AND ENTERTAINMENT: Leila Cobo (Miami) 305-361-5279  
EXECUTIVE DIRECTOR OF CONTENT AND PROGRAMMING FOR TOURING AND LIVE ENTERTAINMENT: Ray Waddell (Nashville) 615-431-0441  
EXECUTIVE DIRECTOR OF CONTENT AND PROGRAMMING FOR DIGITAL/MOBILE: Antony Bruno (Denver) 303-771-1542  
SENIOR CORRESPONDENTS: Ed Christman (Publishing/Retail) 646-654-4723; Gail Mitchell (R&B) 323-525-2289; Tom Ferguson (Deputy Global Editor) 011-44-207-420-6069  
SENIOR EDITORIAL ANALYST: Glenn Peoples gpeoples@billboard.com  
CORRESPONDENTS: Ayala Ben-Yehuda (Latin) 323-525-2293; Mitchell Peters 323-525-2322  
INTERNATIONAL: Lars Brandle (Australia); Wolfgang Spahr (Germany)  
GLOBAL NEWS EDITOR: Andre Paine 011-44-207-420-6068  
COPY CHIEF: Chris Woods  
COPY EDITOR: Christa Titus  
ASSOCIATE EDITOR, SPECIAL FEATURES: Evie Nagy 646-654-4709  
EDITORIAL ASSISTANT: Elizabeth Hurst 646-654-4661  
CONTRIBUTORS: Larry Blumenfeld, Paul Heine, Juliana Koranteng, Laura Leebove, Jason Lipshutz, Kerri Mason, Deborah Evans Price, Tom Roland, Paul Sexton, Ben Sheffner, Mikael Wood

**BILLBOARD.COM**

EDITOR: M. TYE COMER 646-654-5525  
MANAGING EDITOR: JESSICA LETKEMANN 646-654-5536  
NEWS EDITOR: Monica Herrera 646-654-5534  
ASSOCIATE EDITORS: Mariel Concepcion 646-654-4780  
MULTIMEDIA COORDINATOR: Lisa Binkert 646-654-8663  
ART DIRECTOR: Rachel Been 646-654-4669

**DESIGN & PHOTOGRAPHY**

PHOTO EDITOR: Ameliah Halverson SENIOR DESIGNER: Greg Grabowy

**CHARTS & RESEARCH**

DIRECTOR OF CHARTS: SILVIO PIETROLUONGO  
ASSOCIATE DIRECTOR OF CHARTS: Raphael George  
SENIOR CHART MANAGERS: Keith Caulfield (The Billboard 200, Cast, Compilations, Digital Albums, Heatseekers Albums, Independent, Internet, Pop Catalog, Soundtracks; L.A.), Wade Jessen (Bluesgrass, Christian, Country, Gospel; Nashville)  
CHART MANAGERS: Bob Allen (Boyscore; Nashville); Raphael George (Blues, R&B/Hip-Hop, Reggae, Rhythmic); Gordon Murray (Comedy, Dance/Electronic, Jazz, New Age, Ringtones, Social Networking, World); Silvio Pietrolungo (The Billboard Hot 100, Digital Songs); Paul Pomfret (Hits of the World; London); Gary Trust (Adult, Alternative, Chart Beat, Heatseekers Songs, Mainstream Top 40, Rock, Triple A); Alex Vitoullis (Classical, Kid Audio, Video)  
CHART MANAGER: Rauly Ramirez (Latin)  
CHART PRODUCTION MANAGER: Michael Cusson  
ASSOCIATE CHART PRODUCTION MANAGER: Alex Vitoullis  
BILLBOARD RESEARCH MANAGER: Gordon Murray 646-654-4633

**DIGITAL**

SENIOR VICE PRESIDENT, ONLINE: JOSHUA ENGROFF  
MANAGER, PRODUCT DEVELOPMENT: Justin Harris  
MANAGER, SOCIAL MARKETING: Julie Booth  
MANAGER, AD OPS: Paul Vikan

**ADVERTISING SALES**

VICE PRESIDENT, SALES/ASSOCIATE PUBLISHER: JEREMY LEVINE 646-654-4627  
NATIONAL SALES DIRECTOR/DIGITAL & CONSUMER: Derek Sentner 646-654-4616  
DIRECTOR, BUSINESS DEVELOPMENT & EAST COAST SALES, PRINT: Christopher Robbins 646-654-4759  
EAST COAST SALES DIRECTORS, DIGITAL: Antonio Amato 646-654-4688; Rob Adler 646-654-4635  
DIRECTOR, SPECIAL FEATURES & WEST COAST SALES: Aki Kaneko 323-525-2299  
MIDWEST SALES DIRECTOR, DIGITAL: Alana Schifke 312-583-5514  
WEST COAST SALES DIRECTOR, DIGITAL: Casey Dennehy 323-525-2237  
NASHVILLE: Lee Ann Photoglo 615-376-7931 (Labels); Cynthia Mellow 615-352-0265 (Touring)  
ADVERTISING DIRECTOR DETROIT: Kathy Vargo 248-687-9688  
ADVERTISING DIRECTOR EUROPE/U.K.: Frederic Fenucci 011-44-207-420-6075  
ACCOUNT MANAGER: Alexandra Hartz 646-654-5581  
INSIDE SALES/CLASSIFIEDS: Jeff Sorrette 646-654-4697  
MANAGING DIRECTOR/LATIN: Gene Smith 973-746-2520  
LATIN AMERICA/MIAMI: Marcia Olival 305-864-7578; Fax: 305-864-3227  
ASIA-PACIFIC/AUSTRALIA: Linda Matich 612-9440-7777; Fax: 612-9440-7788  
JAPAN: Aki Kaneko 323-525-2299  
MANAGER OF SALES ANALYTICS: Mima Gomez 646-654-4695  
EXECUTIVE ASSISTANT/ADVERTISING COORDINATOR: Peter Lodola 646-654-4662

**MARKETING**

SENIOR MARKETING DIRECTOR: LILA GERSON 646-654-4629  
EVENT MARKETING MANAGER: Nicole Carbone 646-654-4634  
MARKETING MANAGER: Kerri Bergman 646-654-4617  
MARKETING ART DIRECTOR: Melissa Subatch  
MARKETING DESIGN MANAGER: Kim Grasing

**CIRCULATION**

DIRECTOR, CIRCULATION: NEIL EISENBERG  
ASSOCIATE DIRECTOR, CIRCULATION: Linda Lam  
SUBSCRIPTIONS: 800-658-8372 (U.S. Toll Free) 847-559-7531 (International) or nbb@omedia.com

**LICENSING, EVENTS & REPRINTS**

EXECUTIVE DIRECTOR, CONFERENCES & SPECIAL EVENTS: MICHELE JACANGELO  
ASSOCIATE DIRECTOR, EVENT REGISTRATION SALES & MARKETING: Lisa Kastner 646-654-7268  
SPONSORSHIP/BUSINESS DEVELOPMENT MANAGER: Cebelle Marquez 646-654-4648  
SPONSORSHIP SALES MANAGERS: Matthew Corona 646-654-5115; Kim Griffiths 646-654-4718  
SPECIAL EVENTS DIRECTOR: Margaret O'Shea  
SPECIAL EVENTS MANAGER: Lisa DiAntonio  
EVENT CLIENT SERVICES MANAGER: Courtney Marks  
DIRECTOR, LICENSING & CUSTOM MEDIA: Diane Driscoll 646-654-4677  
MANAGER, INTERNATIONAL LICENSING & SALES: Angeline Biesheuvel  
MAGAZINE REPRINTS: Rosie Hassell 717-505-9701 Ext. 136 or rosie.hassell@theysgroup.com

**PRODUCTION**

PRODUCTION DIRECTOR: TERENCE C. SANDERS  
ASSOCIATE PRODUCTION DIRECTOR: Anthony T. Stallings  
ASSOCIATE PRODUCTION MANAGER: Rodger Leonard  
GRAPHIC PRODUCTION ARTIST: Gene Williams

**OPERATIONS**

GROUP FINANCIAL DIRECTOR: BARBARA GRIENINGER  
PERMISSIONS COORDINATOR: Dana Parra 646-654-4696

**BILLBOARD OFFICES**

**NEW YORK:** 770 Broadway, New York, NY 10003  
Phone: 646-654-4500  
Edit. Fax: 646-654-4681  
Adv. Fax: 646-654-4799

**NASHVILLE:** P.O. Box 331848  
Nashville, TN 37203

**LOS ANGELES:** 5055 Wilshire Blvd., Los Angeles, CA 90036  
Phone: 323-525-2300  
Fax: 323-525-2394/2395

**MIAMI:** 101 Crandon Blvd., Suite 466, Key Biscayne, FL 33149  
Phone: 305-361-5279  
Fax: 305-361-5299

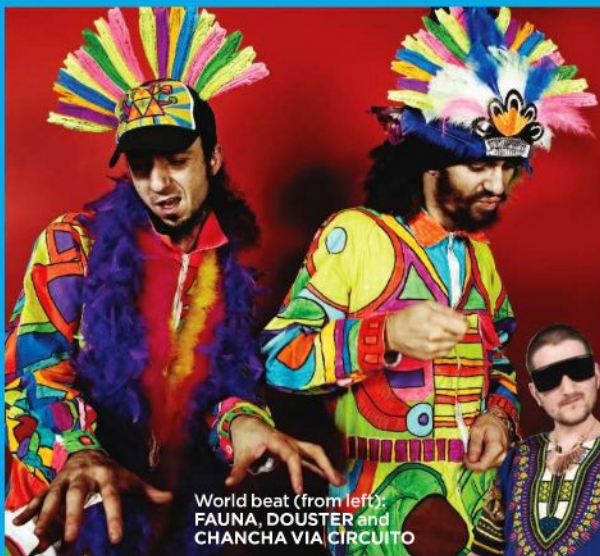
**LONDON:** Endeavour House, 189 Shaftesbury Ave, London WC2H 8JL  
Phone: 011-44-207-420-6003; Fax: 011-44-207-420-6014

**e5 Global Media, LLC**

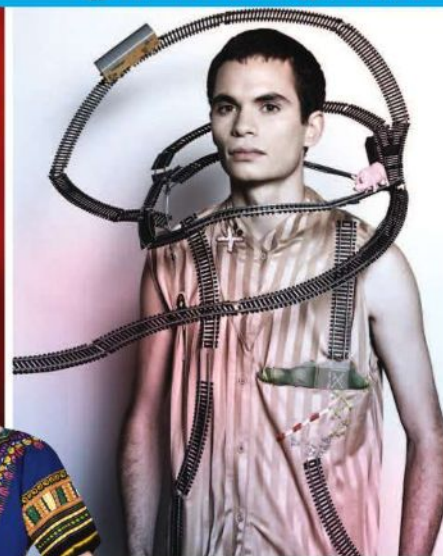
CHAIRMAN: James A. Finkelstein  
CHIEF EXECUTIVE OFFICER: Richard D. Beckman

Primalia Chang: CHIEF OPERATING OFFICER; Marshall Morris: CHIEF FINANCIAL OFFICER; Gautum Guliani: CHIEF TECHNOLOGY OFFICER; Howard Appelbaum: PRESIDENT, BUSINESS DEVELOPMENT; Dana Miller: SENIOR VICE PRESIDENT, CREATIVE SERVICES; Doug Bacchelle: VICE PRESIDENT, MARKETING; Andrew Min: VICE PRESIDENT, LICENSING; Madeline Krakowsky: VICE PRESIDENT, CIRCULATION; Anne Doyle: VICE PRESIDENT, HUMAN RESOURCES

• Adweek • Brandweek • Mediaweek • The Hollywood Reporter • Billboard • Back Stage • Film Journal International • ShowEast • Cinema Expo • International • CineAsia • The Clio Awards



World beat (from left): FAUNA, DOUSTER and CHANCHA VIA CIRCUITO



## Border Crossing

### ZKK Records Brings 'Digital Cumbia' Out Of Argentina

A few weeks ago, the usually hipster-heavy Brooklyn Bowl was bustling with a more diverse crowd than usual. There were still plenty of the cool kids, to be sure, but the audience also included older world music fans, Latin-American immigrants, Argentine expats and South American students.

This motley crew had come to see a showcase by ZKK (pronounced "Zizek") Records, a label born out of a club night based in Buenos Aires. The label signs only Buenos Aires-based acts, including **Fauna**, **Douster**, **Chancha Via Circuito**, **El Remolon**, **Frikstailers**, **King Coya** and **Tremor**. Its website lists 18 releases, 13 mixtapes and several official remixes.

The Brooklyn show was part of a recently wrapped two-week tour, which featured 10 of the label's artists and was centered on a performance at the month-long Biennial of the Americas festival in Denver. "We accomplished building our sound, label and artists in North America and inevitably the world," co-founder **Grant Dull** says. "People are catching on and it feels like a solid build, not something that fades away."

While ZKK works with both DJs and bands, the label is built upon a staple sound, a hybrid that Dull describes as "digital cumbia." The fusion between new and old sounds has helped the label achieve a global reach—not an easy feat, especially because few Argentine acts man-



The Indies

CORTNEY HARDING

age to break outside the region. "The music we put out speaks to other artists and DJs," Dull says. "The mash-up of sounds and ideas we create is a very contemporary, modern sound. We can connect to DJs who make other types of music because there are so many elements in what we do."

The label's growth is impressive, given that it was founded in 2008. ZKK started making inroads in the United States early; Dull says he met with the head of South by Southwest in 2007 and took six artists up to Texas the following year. From there, the label struck a deal with an agent, and since then, it has taken artists out on eight international tours. In the past, ZKK has released albums through distribution deals with Crosstalk Chicago and Nacional, and Dull says it's releasing music digitally through Seed and is looking for distribution partners.

The label is also in the process of launching ZKK TV, collecting pledges through fundraising website Kickstarter. ZKK's \$5,000 goal was met (and exceeded by \$413) July 20; the first episode of ZKK TV went live July 28.

Dull says ZKK hasn't forgotten its roots, and the parties continue in Buenos Aires. "A typical Saturday party brings in between 600 and 1,000 people," he says. "Those parties are a place for our DJs to try out new ideas and work with new artists. We use the stage as a lab, and if we get something that works, we take it on the road."

ZKK has also been aided by a number of high-profile media supporters, including tastemaking outlets like Latin culture site Remezcla and the Fader magazine.

"We first mentioned them in our August 2008 issue," the Fader executive editor **Julianne Escobedo Shepherd** says. "They were melding traditional styles with digital technology, and there is an increasingly strong community of DJs who are interested in creating hybrids. I remember seeing them in Denmark and people being into it, and thinking it was a great convergence of global music."

Shepherd thinks part of the label's success can be attributed to the fact that artists are willing to travel and play other markets. "A lot of other big cumbia acts never leave Buenos Aires," she says. "And the fact that Grant is from the States helps too, because he is able to navigate the system over here."

Another early adopter and longtime champion of ZKK is Remezcla, a Latino culture and event guide that is also a media sponsor of the tour. "The guys from ZKK are standouts," CEO **Andrew Herrera** says. "No one else in their scene is as organized as they are, and even though they are based in BA, they are connected with DJs and artists in cities around the world."

## BILLBOARD.BIZ POLL

Which factor is most responsible for the disappointing summer touring season?

29% The economy



6% Market saturation—too many tours on the road

2% Other

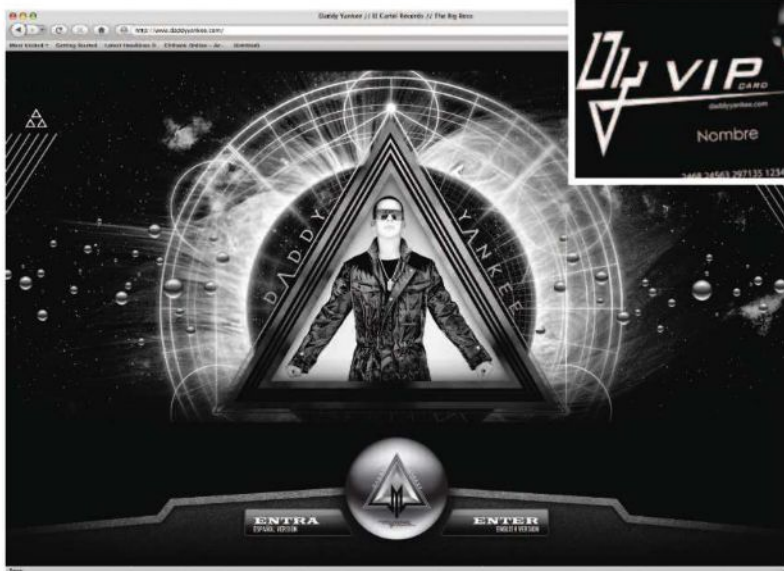
10% Lackluster tours

8% Lack of marketing support from labels, promoters or sponsors

45% High ticket prices

biz For 24/7 indies news and analysis, see [billboard.biz/indies](http://billboard.biz/indies) or follow [billboardindies](https://twitter.com/billboardindies) on Twitter.





Big boss site: DaddyYankee.com home page; inset: VIP card.

# Website De Barrio

How DaddyYankee.Com Monetizes Fan Interaction

In late July, **Daddy Yankee's** official website DaddyYankee.com posted the video for his new single, "El Mejor de Todos los Tiempos." Within a couple of hours, it had 25,000 views.

"Everything he posts, the response is immediate," says **Brenda Rodriguez**, owner of BMR Public Relations in Puerto Rico and head of Yankee's online operations. "And

we post new material every single day, or at the most, every other day."

Yankee—whose real name is **Raymond Ayala**—is an avid Internet and social network user with a massive online following. Yankee's official Facebook page has nearly 2.3 million likes and his Twitter feed has about 578,000 followers.

Of course, Yankee is hardly

the only Latin artist to reach large numbers of fans through social media. **Juanes** has 1 million Twitter followers, **Luis Fonsi** has 1.4 million Facebook likes, and **Shakira**, with her massive, worldwide pop fan base, has 6.8 million Facebook likes and 2.5 million Twitter followers.

Still, Daddy Yankee provides an interesting example of a Latin artist's approach to

interacting with—and monetizing—his large fan base. While the reggae-ton star has embraced social media, his online presence remains primarily rooted in his rigorously maintained website, which is presented in both English and Spanish and features a steady stream of news and exclusive videos and photos to keep fans coming back.

"Because of the direct connection I have with the fans," Yankee says, "the immediate reaction, the strength that songs acquire when you have a wide web of fans—it's incredible."

The main thrust of the page is direct communication with Yankee's fans. He regularly holds impromptu live chats and sets aside time every few weeks to respond to fan questions and to tape personalized greetings.

While Yankee declines to share specific sales data, he says the site has also been a major revenue generator. The site's merchandise store,

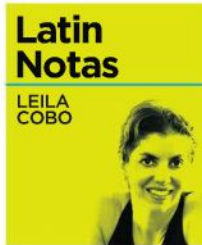
which launched last year, sells a wide array of products, including \$15 T-shirts, \$28 hoodies, \$12 tank tops, a \$12 umbrella, \$4 lip balm and \$10 mouse pads.

Coming soon is a "VIP" card that fans will be able to purchase to get special access to shows; an autographed, personalized photo; and other goodies still in development.

Also in the works is a series of live concert webcasts.

Yankee has always maintained control over his business affairs and owns all of his masters, even though he's distributed by Sony. His website gives him the freedom to do a lot on his own, including posting streams of new songs before they're released to retail.

"Of course, I'm always looking for the right partner," he says. "But these are things one can do independently. Our new street is the Internet."



Latin Notas  
LEILA COBO

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

# THE BILLBOARD Q&A?

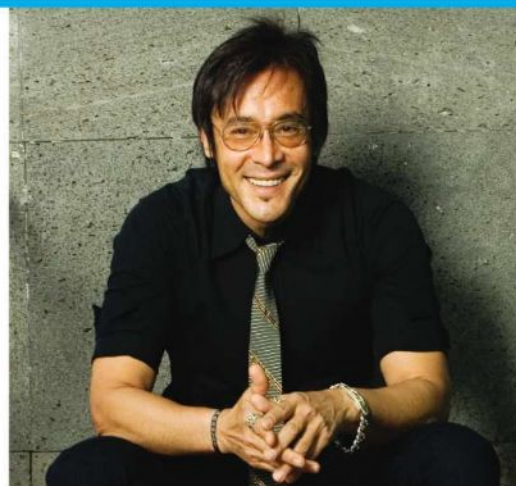
Joe Bonilla worked for years as a journalist and then publicist for the likes of Ricky Martin and Gloria and Emilio Estefan, before launching the Crossover Agency in Miami in 1999. The PR and management company's clients include recording artists, actors, TV personalities and consumer brands.

Bonilla is known for developing nontraditional opportunities for clients—from forging sponsorship deals to landing parts for his clients in movies and TV shows. His clients include Diego Torres, Telemundo host Maria Celeste Arraras and Enrique Iglesias.

**A major star like Enrique Iglesias would seem to sell himself. What's the challenge in handling publicity for him?**

The challenge is to plan a coherent agenda and maintain a healthy lifestyle. When you have to be in five, six countries in a single week, you have to behave well and eat well. My

jurisdiction is the Latin world but I work in tandem with mainstream agencies. We centralize everything. We have stock interviews that Enrique updates every month and this helps us tremendously with weekly and monthly magazines, because there is no way Enrique can be on the phone doing interviews all the time.



**If you help secure a business deal for a client who's also hired you to handle publicity, how do you get paid?**

Whether I've been hired to work the artist or not, I get a percentage as an agency. I got [Westwood Entertainment management client] Jaime Camil an audition for the film "Megamind." And he got the part, so I share the commis-

sion with Westwood. I'm kind of a middleman, a link, regardless of whether they're my artists or not.

I've worked in all aspects of the business and I've had the opportunity to learn what it takes to tailor a campaign for a client. It's not just about a magazine cover or a red carpet.

It's being able to land a campaign with AT&T or Caress or get a soap theme. And artists need to know they have somebody trustworthy by their side.

**Who does the hiring nowadays: artists or labels?**

Both. Artists have influence. They're increasingly aware that they have to reinforce their team by investing. And labels realize they have to reinvent their formula and try to globalize everything through the Internet and mobile. Clearly, there are fewer print media outlets. But in my particular case, I feel I'm an essential part of every project I go into.

**What new projects do you have in the works?**

I will executive-produce a TV series in Mexico. This has long been one of my goals. I think people will be surprised.

—Leila Cobo

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

# EN BREVE

## NEW PINA RECORDS OFFICE OPENS

Puerto Rican label Pina Records, known for urban acts Tony Dize, Plan B and R.K.M. & Ken-Y, has opened an office in Caracas, Venezuela. The office, headed by Cristina Ramos, will focus on artist management and booking, as well as media outreach. The office was opened to allow for negotiating directly with concert promoters and private event producers, according to a label announcement.

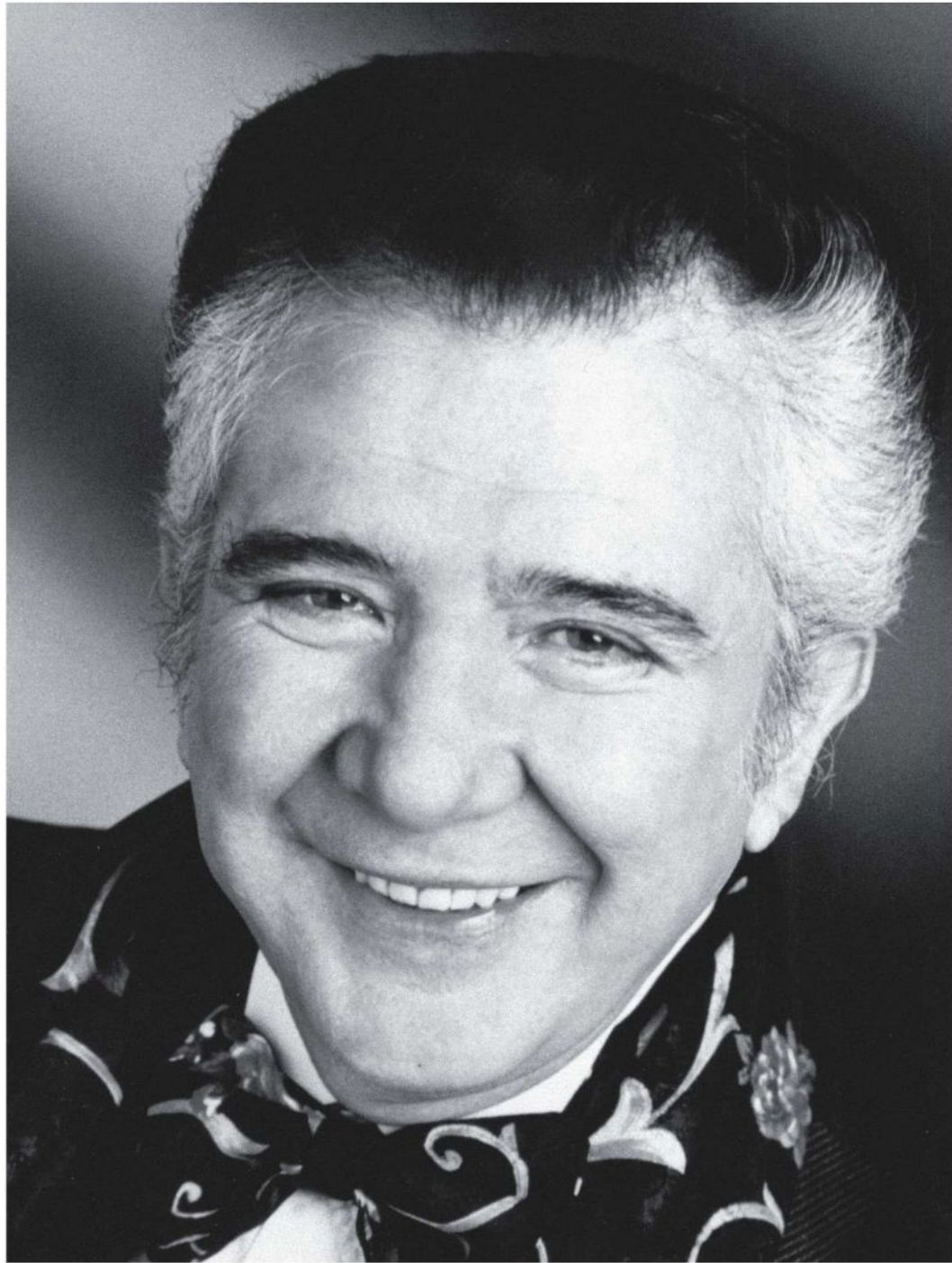
## NORSAN TO RELEASE SMART-PHONE APPS

Spanish-language newspaper and radio company Norsan Multimedia is planning to release a series of smart-phone apps centered on each of the Charlotte, N.C.-based company's radio formats, which include regional Mexican, pop/tropical, Christian and news/talk. Norsan CEO Norberto Sanchez expects the apps to arrive in about a month for each of his company's La Raza-branded stations, as well as genre-focused apps streaming corridos, tierra caliente, norteño and other subgenres.

## DON OMAR, CALLE 13, JUANES AMONG FALL RELEASES

The fall release schedule features albums by some of Latin music's top sellers. They include Don Omar's "Meet the Orphans" (Orfanato Music Group, Oct. 5), Marco Antonio Solís' "En Total Plenitud" (Fonovisa, Oct. 12) and a new Calle 13 album (Sony, Oct. 19). An Alejandro Fernandez acoustic set and Christian Castro's Jose Jose tribute album "Viva El Principe" are due on Universal in November. Also in the pipeline is a new studio set from Juanes (Universal, Dec. 7). Mexican rock act Mana is recording an album in Miami, but a release date hasn't yet been announced.

Reporting by Ayala Ben-Yehuda and Leila Cobo.



Maestro  
**ROBERTO CANTORAL GARCÍA**

1930 - 2010

We Will Miss Him Dearly  
But His Legacy And His Songs Will Stay In Our Hearts Forever...

Máximo Aguirre Music Publishing, Inc.

# Doobie Brothers

SPECIAL FEATURE



PHOTO: RICHARD MCLAREN

Celebrating their 40 years of success in the music world, and the release of their 13th studio album, "World Gone Crazy!"

ISSUE DATE:

September 25

AD CLOSE:

September 1

*Don't miss your chance to honor one of America's most iconic bands*

To advertise, please contact:  
Aki Kaneko 323.525.2299 akaneko@billboard.com

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ **Billboard STARS**

WWW.BILLBOARD.COM WWW.BILLBOARD.BIZ

## BOXSCORE Concert Grosses

	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$8,606,259 (\$1,875/\$126.50/ \$96.50/\$36.50)	<b>BON JOVI, KID ROCK</b> Soldier Field, Chicago, July 30-31	95,959 two sellouts	Concerts West/AEG Live
2	\$6,976,612 (\$7486.442 Canadian) \$1,743.75/\$36.74	<b>BON JOVI, KID ROCK</b> Rogers Centre, Toronto, July 20-21	85,494 two sellouts	Concerts West/AEG Live
3	\$4,418,585 (\$1,875/\$127.50/ \$97.50/\$39.50)	<b>BON JOVI, KID ROCK</b> Gillette Stadium, Foxboro, Mass., July 24	51,138 sellout	Concerts West/AEG Live
4	\$2,969,495 (\$3129.079 Canadian) \$1,638.75/\$38.95	<b>BON JOVI, KID ROCK</b> Mosaic Stadium at Taylor Field, Regina, Saskatchewan, July 28	33,070 sellout	Concerts West/AEG Live
5	\$2,965,424 \$175/\$85/\$49.50	<b>LADY GAGA, SEMI PRECIOUS WEAPONS</b> American Airlines Center, Dallas, July 22-23	25,955 28,073 two shows	Live Nation
6	\$2,890,829 (\$3,091.805 Canadian) \$1,292.50/\$23.50	<b>BON JOVI, KID ROCK</b> Canad Inns Stadium, Winnipeg, Manitoba, July 17	36,865 sellout	Concerts West/AEG Live
7	\$2,811,477 (\$2,962.893 Canadian) \$1,781.25/\$34.68	<b>BON JOVI, KID ROCK</b> Commonwealth Stadium, Edmonton, Alberta, July 15	40,451 sellout	Concerts West/AEG Live
8	\$1,949,462 (\$2,055.678 Canadian) \$1,211.25/\$47.03	<b>BON JOVI, ZOO LION</b> Pengrowth Saddledome, Calgary, Alberta, July 14	15,859 sellout	Concerts West/AEG Live
9	\$1,395,370 (\$1,160,690) \$150.60/\$39.10	<b>BON JOVI, ONEREPUBLIC</b> Palais Omnisports Bercy, Paris, June 16	15,906 sellout	Concerts West/AEG Live
10	\$1,036,312 \$1,301/\$181/\$91/ \$36	<b>BON JOVI, SOUTHSIDE JOHNNY &amp; THE ASBURY JUKES</b> Blossom Music Center, Cuyahoga Falls, Ohio, July 12	14,065 sellout	Live Nation, Concerts West/AEG Live
11	\$998,776 \$1,295/\$175/\$95/ \$35	<b>BON JOVI, SORAIA</b> Saratoga Performing Arts Center, Saratoga Springs, N.Y., July 11	14,625 sellout	Live Nation, Concerts West/AEG Live
12	\$968,602 (\$753,735) \$102.81/\$64.25	<b>TIËSTO</b> St. Pölten Event Center, St. Pölten, Austria, July 23	11,500 sellout	Mak Management, Mue Beat
13	\$962,391 (\$666,171) \$71.51	<b>JAY-Z, DRAKE, MR HUDSON</b> Manchester Evening News Arena, Manchester, England, June 7	13,458 15,478	Live Nation-U.K.
14	\$946,945 (\$606,274) \$139.01/\$60.91	<b>TIËSTO, PENDULUM, AVICII, THE JAPANESE POPSTARS</b> Victoria Park, London, July 30	14,491 14,500	AEG Live, Loudsound
15	\$868,003 \$99/\$35	<b>RASCAL FLATTS, KELLIE PICKLER, CHRIS YOUNG</b> Columbus Crew Stadium, Columbus, Ohio, Aug. 8	14,968 21,012	Live Nation
16	\$859,029 (\$92,409 Canadian) \$80.50/\$27.77	<b>IRON MAIDEN, DREAM THEATER</b> Molson Canadian Amphitheatre, Toronto, July 3	15,618 sellout	Live Nation
17	\$843,510 \$75/\$40	<b>DAVE MATTHEWS BAND, AMOS LEE</b> Verizon Wireless Amphitheater, Virginia Beach, Va., July 20	15,954 23,085	Live Nation
18	\$835,524 (\$88,710 Canadian) \$116.27/\$7.89	<b>MICHAEL BUBLÉ, NATURALLY 7</b> John Labatt Centre, London, Ontario, Canada, Aug. 9	8,477 8,549	Live Nation
19	\$827,881 \$65/\$25	<b>TIM MCGRAW, LADY ANTEBELLUM, LOVE AND THEFT</b> First Midwest Bank Amphitheatre, Tinley Park, Ill., June 26	21,721 24,837	Live Nation
20	\$826,050 \$75/\$40	<b>DAVE MATTHEWS BAND, ROBERT EARL KEEN</b> Riverbend Music Center, Cincinnati, June 15	16,401 20,486	Live Nation
21	\$823,669 (\$84,890 Canadian) \$59.22	<b>TIM MCGRAW, LADY ANTEBELLUM, LOVE AND THEFT</b> Molson Canadian Amphitheatre, Toronto, Aug. 7	13,908 15,519	Live Nation
22	\$818,451 \$65/\$25	<b>TIM MCGRAW, LADY ANTEBELLUM, LOVE AND THEFT</b> Superpages.com Center, Dallas, June 12	19,532 sellout	Live Nation
23	\$813,312 \$65/\$25	<b>BRAD PAISLEY, DARIUS RUCKER, JUSTIN MOORE &amp; OTHERS</b> Verizon Wireless Music Center, Noblesville, Ind., June 5	18,990 21,000	Live Nation
24	\$802,818 (\$556,331) \$71.43	<b>JAY-Z, DRAKE, MR HUDSON</b> LG Arena, Birmingham, England, June 9	11,239 13,264	Live Nation-U.K.
25	\$790,782 \$65/\$25	<b>BRAD PAISLEY, DARIUS RUCKER, JUSTIN MOORE &amp; OTHERS</b> Susquehanna Bank Center, Camden, N.J., June 19	21,987 24,704	Live Nation
26	\$790,679 \$75/\$40	<b>DAVE MATTHEWS BAND, AMOS LEE</b> Bethel Woods Center for the Arts, Bethel, N.Y., July 13	15,785 sellout	Live Nation
27	\$788,012 (\$523,013) \$56.50	<b>JACK JOHNSON, MOJAVE 3</b> O2 Arena, London, June 30	13,947 16,486	Live Nation-U.K.
28	\$785,707 (\$803,417 Canadian) \$488.98/\$19.31	<b>RIHANNA, KESHA</b> Bell Centre, Montreal, Aug. 7	10,778 sellout	Evenko, Live Nation
29	\$769,277 \$65.75/\$20	<b>TIM MCGRAW, LADY ANTEBELLUM, LOVE AND THEFT</b> Shoreline Amphitheatre, Mountain View, Calif., May 29	21,507 sellout	Live Nation
30	\$769,255 \$99/\$30	<b>RASCAL FLATTS, KELLIE PICKLER, CHRIS YOUNG</b> Comcast Theatre, Hartford, Conn., July 31	23,535 sellout	Live Nation
31	\$766,950 \$50	<b>PHISH</b> Verizon Wireless Amphitheater, Charlotte, N.C., July 2	15,339 18,812	Live Nation
32	\$765,433 \$65/\$25	<b>BRAD PAISLEY, DARIUS RUCKER, JUSTIN MOORE &amp; OTHERS</b> Riverbend Music Center, Cincinnati, June 6	17,880 19,500	Live Nation
33	\$760,815 \$55/\$35	<b>JACK JOHNSON, G. LOVE &amp; SPECIAL SAUCE</b> Merriweather Post Pavilion, Columbia, Md., July 17	19,000 sellout	I.M.P.
34	\$756,890 \$65/\$25	<b>BRAD PAISLEY, DARIUS RUCKER, JUSTIN MOORE &amp; OTHERS</b> First Niagara Pavilion, Burgettstown, Pa., June 12	18,919 21,000	Live Nation
35	\$746,132 \$65/\$25	<b>TIM MCGRAW, LADY ANTEBELLUM, LOVE AND THEFT</b> San Manuel Amphitheater, Devore, Calif., June 5	19,049 19,862	Live Nation

# SoCal Sostenuto

In A Market Dominated By Giants, The Hollywood Bowl Has Thrived With Indie Promoters

For 20 seasons, promoters **Andy Hewitt** and **Bill Silva** and the Los Angeles County-owned Hollywood Bowl have enjoyed an enduring partnership in a business not especially known for them.

Veterans Silva and Hewitt formed Andy Hewitt & Bill Silva Presents in 1991 to produce pop and rock concerts at the Bowl, the longtime summer home of the **Los Angeles Philharmonic**. Since then, they've brought in a wide range of talent to the iconic L.A. venue, including **Elton John, the Rolling Stones, Andrea Bocelli, Cher, Luciano Pavarotti, Coldplay, Radiohead, Roger Waters, Dave Matthews Band** and **Crosby, Stills, Nash & Young**.

This year has been the most successful yet for the partnership. According to Billboard Boxscore, high points have included **Sting** with the **Royal Philharmonic Concert Orchestra** at the Bowl on June 15, which grossed \$699,128 and drew attendance of 14,261; **the Eagles**, who grossed \$5.6 million and generated total attendance of 48,210 for three shows in April; **James Taylor** and **Carole King**, who tallied a \$3.7 million gross and drew 51,168 for three shows in May; and **Paul McCartney**, who grossed \$5.3 million on total attendance of 33,916 for two shows at the end of March.

Both Silva and Hewitt have successful endeavors beyond their partnership with the Bowl.

wanted somebody who would make the Hollywood Bowl their primary focus in Los Angeles."

Flash forward to 2010: MCA (later Universal, then House of Blues) and Avalon are under the Live Nation umbrella, Nederlander is still at the Greek and remains a force in Southern California concert promotion, and AEG—which didn't exist in 1991—is entrenched in not only global promotion but also has a home base at Los Angeles' Staples Center and the Nokia Theatre in the L.A. Live entertainment district.

Yet Silva and Hewitt still thrive as independents in a market dominated by larger players. The Bowl has continued to extend their partnership through a series of three- and five-year pacts, the last one inked in 2009, according to Silva.

"All the fundamentals are still the same," he says. "It's just 20 years later."

Flexibility is a key attribute for Silva and Hewitt, who buy shows directly and partner with other promoters like Live Nation. Hewitt and Silva also have open lines of communication with the L.A. Phil, which presents about 72 nights of programming at the Bowl every summer, including classical performances and dates with such contemporary acts as **the Decemberists** and **Conor Oberst**. "A lot of these shows are the same kind of shows we would do, except the Philharmonic presents instead of us," Silva says.

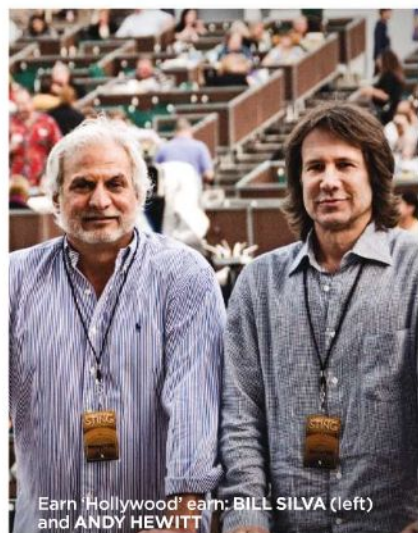
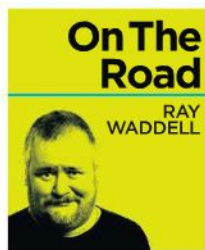
Bucking the decline in the overall U.S. concert market, Silva says the 20th season is "far and away our biggest" in terms of show count and gross, which he projects will reach \$28 million-\$29 million, up about 15% from the highest annual gross they've ever had at the venue. Silva attributes much of the success to having put the bulk of the season on sale in March. "We got the marketplace paying attention early and buying early this year," he says.

Hewitt notes that a marketing partnership with American Express has added promotional juice. "We find that the e-mail blast in particular, besides the conventional advertising we do with American Express, has been extraordinarily effective," Hewitt says. "With the Eagles, we set the record in Los Angeles for the biggest American Express presale, even bigger than the Rolling Stones at Dodger Stadium."

Hewitt says that to understand the success of the Bowl, one need only attend a concert there, where the facilities have been enhanced during the past decade by some \$40 million in infrastructure improvements, including a massive stage renovation, new dressing rooms and new concessions stands.

"All you have to do is just plant yourself in a box seat for a show, whether it's the orchestra, jazz, blues, **Depeche Mode** or the Rolling Stones," he says. "Or go back to one of the bench seats higher up and hear the extraordinary natural acoustics of the Bowl itself." ■■■

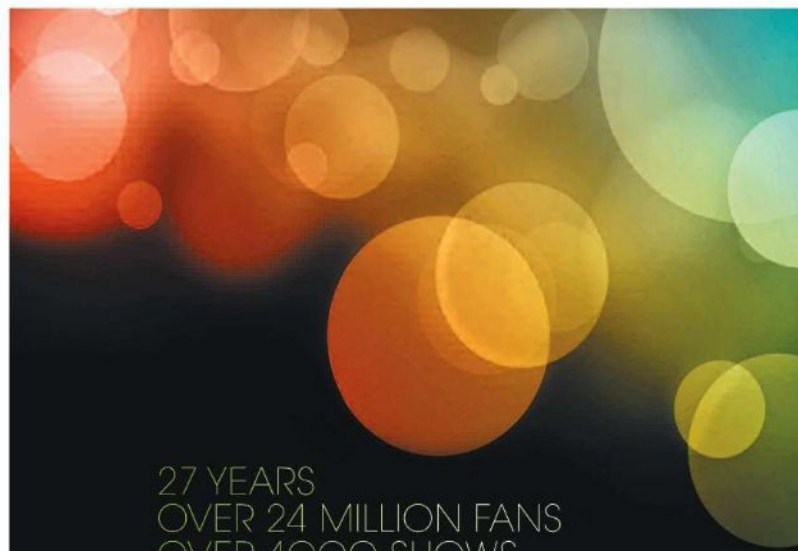
*The seventh annual Billboard Touring Conference & Awards will be held Nov. 3-4 in New York. For information and to register, go to [billboardtouringconference.com](http://billboardtouringconference.com).*



Earn 'Hollywood' earn: BILL SILVA (left) and ANDY HEWITT

Silva is head of concert promotion/management company Bill Silva Entertainment, whose clients include **Jason Mraz, Good Old War** and **Christina Perri**. Hewitt is a key player in the Las Vegas entertainment scene, promoting shows at the Palms Casino Resort in partnership with Live Nation and the **Maloo** family, among other ventures. But the Bowl partnership remains a focus for both.

Silva says the county and the Philharmonic approached them about a partnership in 1991. "The feeling at the time was the other promoters in L.A. had commitments to other pieces of real estate, whether it was Avalon at Irvine Meadows, MCA at the Universal Amphitheater or the Nederlanders at the Greek," he says. "They



27 YEARS  
OVER 24 MILLION FANS  
OVER 4000 SHOWS

# SYDNEY ENTERTAINMENT CENTRE

THE HEARTBEAT OF SYDNEY

- + Located in downtown Sydney
- + Minutes from Sydney's best hotels
- + Unique curtaining system for configurations from 2,000 to 13,000
- + Australia's most loved venue
- + On the doorstep of Darling Harbour, Sydney's most vibrant entertainment precinct



[WWW.SYDENTCENT.COM.AU](http://WWW.SYDENTCENT.COM.AU)  
35 Harbour Street Darling Harbour Sydney 2000  
T 61 2 9320 4200 | F 61 2 9281 1762  
E [events@sydentcent.com.au](mailto:events@sydentcent.com.au)



>>> SONISPHERE  
DRAWS 700,000

Hard rock festival Sonisphere pulled in more than 700,000 fans across 19 dates in 11 countries this summer, according to promoter Kilimanjaro. About 300,000 attended last year's inaugural festival, which was staged on seven dates at six locations. The 2010 festival benefited from a lineup that included Metallica, Anthrax, Megadeth and Slayer on seven dates, as well as Iron Maiden for three shows, including a sold-out U.K. date at Knebworth Aug. 1. Another 100,000-plus fans attended a global cinecast of the June 22 Sonisphere date in Sofia, Bulgaria.

>>> COLDPLAY  
RE-UPS PUB DEAL

Coldplay has extended its publishing deal with Universal Music Publishing Group to cover future songwriting. The two sides didn't disclose the length of the new contract, which will cover the band's forthcoming fifth studio album, expected to be released next year. Coldplay was initially signed to BMG Music Publishing in 1999 by Caroline Elleray, now head of A&R at Universal Music Publishing U.K. Universal subsequently acquired BMG Music Publishing in 2007.

>>> SONY, CORE  
MUSIC TEAM  
DOWN UNDER

Sony Music Australia is expanding its presence in country music through an alliance with Core Music, a new label owned by producer Rod McCormack. Sony will distribute Core's slate of releases, the first of which will be Beccy Cole's new album, "Pre-Loved," due Sept. 3. In a statement, Sony Music Australasia chairman/CEO Denis Handlin said the partnership will boost Sony's local roster of Australian talent. McCormack produced Troy Cassar-Daley's "I Love This Place" (Liberation Music), which won the 2009 Australian Recording Industry Assn. Award for best country album.

Reporting by Lars Brandle, Andre Paine and Richard Smirke.

# UPFRONT

GLOBAL BY PAUL SEXTON

## HALLO, ICH BIN LENA

German Eurovision Winner's Sales Suggest Staying Power

LONDON—Most recent winners of the Eurovision Song Contest have enjoyed only a fleeting moment of fame. But this year's winner is showing early signs that she may be more than a mere flash in the pan.

After prevailing in a televised talent show to become Germany's 2010 Eurovision contestant, Lena Meyer-Landrut scored a local hit with her entry "Satellite" (USFO/Universal) weeks before the May 29 Eurovision final. She's also enjoying some chart success in Scandinavia and has the backing of Universal Music, which is looking to maintain her post-win momentum.

"I don't want to be someone who's the winner of Eurovision and after that never seen," Meyer-Landrut says. "I want to go on making music—I'm trying very hard not to be a one-hit wonder."

She's right to be concerned, given that recent Eurovision winners like Alexander Rybak (2009), Dima Bilan (2008) and Marija Serifovic (2007) have all but vanished from the public eye. But Universal is confident of building Meyer-Landrut's European career up from the competition, which introduced ABBA and Celine Dion to international audiences.

Her debut album, "My Cassette Player," topped the German album chart in May and is certified double-platinum (400,000 shipped), as is the single "Satellite" (600,000). Universal Music Germany director of international exploitation Cornelius Ballin says European sales of "Satellite" are approaching 750,000, while

sales of the album have topped 450,000. "It's really good to see this wasn't all over two weeks after Eurovision," he says.

As Universal began releasing Meyer-Landrut's debut beyond Germany, Switzerland and Austria, the strongest reaction came from Scandinavia. The 19-year-old has done numerous TV and radio appearances, live appearances and press interviews there, scoring album chart entries in Norway, Denmark and Sweden, where it hit No. 5 in the week ending Aug. 14.

Universal is continuing to roll out the album territory by territory, with a French release slated for late September. "We want to nurture interest in big markets like the U.K., France and the Netherlands by repeated promotion visits," Ballin adds.

Meyer-Landrut's follow-up single to "Satellite," "Touch a New Day," was released in Germany Aug. 8 and was building airplay there and in Scandinavia at press time. The single's U.K. release is expected in September. "Satellite" only reached No. 30 on the U.K. singles chart, despite airplay support from AC network BBC Radio 2. Ballin says sales of 20,000 represent "a good reason for us to keep going." The album was released in the United Kingdom in June.

Meanwhile, Universal has slated a spring 2011 European release for the second album from Meyer-Landrut, who plans to compete in Eurovision for a second year.

If Universal can es-

tablish Meyer-Landrut in other markets, German label and publishing executives feel it will confer much-needed musical credibility to Eurovision when their country stages it next year. Some 69 million viewers watched the Eurovision finale, down 4 million from last year, according to the European Broadcasting Union, which organizes Eurovision. But in certain markets, the 54-year-old competition lacks musical credibility. "In France, no one really notices it and in the U.K., people laugh at it," Ballin says. "But that was also the case in Germany, where by the mid-'90s it was a no-go area."

Meyer-Landrut suggests the German TV talent-show qualification format revitalized Eurovision's profile there. "Eurovision was not well [thought of]," she says. "It was too traditional and not young or modern enough. It's become cool through the casting show."

Lars Ingwersen, managing director of publisher peermusic Germany in Hamburg, suggests Meyer-Landrut "has proved that Eurovision can get back to its old level, and that, with songs suitable for the market and a credible performance, you can wake international emotions."

But industry veteran Heinz Cannibol, CEO of Hamburg-based indie label 105 Music, cautions that Eurovision's recent efforts to embrace Eastern Europe could complicate efforts to discover stars like ABBA or Dion. "The winner has only a short career because the markets are so different," he says. "But I hope Lena's an exception." ●●●



Via 'Satellite': LENA MEYER-LANDRUT

GLOBAL BY ANDRE PAINE

## Back To The Future

New Satellite Channel Vintage TV To Target Older Music Fans

LONDON—U.K. labels already eager to cater to consumers over the age of 50 will soon have a dedicated music TV channel to help grow the market.

London-based Vintage TV launches Sept. 1 on satellite platforms Sky and Freesat. Funded by private investors coordinated by investment banker Communications Equity Associates, it will feature popular music from the '40s to the '80s, with 40% original programming.

Vintage CEO David Pick says he was inspired by the success of Universal Music TV's (UMTV) pre-Beatles rock'n'roll compilation series "Dreamboats & Petticoats" (Billboard, July 3), musicals like "Jersey Boys" and the enduring popularity of acts ranging from Vera Lynn to the Beatles.

Strong recent sales of titles targeting older consumers convinced him "there was an opportunity to reach that demographic with a TV channel,"

he says. "They weren't being served properly."

The Office for National Statistics says 42% of U.K. adults are over 50, a figure that's expected to rise to 50% in a decade. Moreover, the statistics office says, those over 50 have 30% higher disposable income than those under 50.

According to a survey commissioned by the BPI, music purchases among Britons aged 50-59 averaged £47.84 (\$74.54) per person in 2009, down from £58.41 (\$91.03) in the prior year, even though roughly the same number of them—about 40%—made at least one music purchase in

both years. That suggests labels may be underserving this market niche.

Universal Music Enterprises president Brian Berg has successfully tapped the 50-plus market, which favors physical product, with such TV-advertised titles as "Dreamboats & Petticoats" and artist compilations featuring early U.K. rock'n'rollers like Joe Brown, Marty Wilde and Billy Fury.

Berg says he's discussing themed programming of UMTV repertoire and potential advertising and sponsorship with Vintage. "That audience needs to see an audiovisual message [about a music release], and if

it's well-targeted with programming they like, it couldn't be better for us," Berg says, pointing to UMTV-signed Status Quo as an active band that could benefit from the exposure. Vintage is already working with veteran EMI artist Cliff Richard to mark his 70th birthday in October.

To drive sales, Berg would like Vintage's website to direct viewers to online retailers. Pick says the channel plans to talk to retailers about selling music directly from the site, which will link to label and artist sites.

The main challenge for a retro music TV channel is the dearth of pre-'80s music videos, so Vintage has commissioned London-based production company Silver Bullet to create an initial 150 films to accompany classic tracks. Videos will feature a nonperformance montage of the artists or other footage that defines the era.

Vintage will also screen documentaries and concert films with the BBC, ITN Source, Channel 4, Eagle Rock and DCD Rights. It has already commissioned an interview-based se-

ries featuring veteran radio and TV hosts Paul Gambaccini and Lesley-Ann Jones. Members of Status Quo, Spandau Ballet and the Searchers are expected to be among the first guests.

John Cooper, CEO at reissues label Trapeze Music, says a channel showcasing older music is "long overdue," but should avoid relying on overly familiar heritage acts. Pick responds that he's targeting passionate music fans rather than a mass audience.

Parlophone VP of promotion and press Kevin McCabe, who also works EMI's catalog, says if Vintage can build an audience it should be able to establish "viewer loyalty to the channel, as [no one else] is really doing this. It's a clever idea."

While Berg and McCabe stress the importance of marketing at the outset, Vintage is relying on PR-led media coverage. Vintage TV is also eyeing brand extensions like music compilations.

"The business model involves more than relying on TV advertising and sponsorship," Pick says. "This is a multiple-revenue-stream business." ●●●



Golden oldies: Vintage TV's DAVID PICK (top); UMTV's BRIAN BERG.



GAYLORD  
ENTERTAINMENT  
SENIOR VP  
OF MEDIA AND  
ENTERTAINMENT

# Steve Buchanan

The Grand Ole Opry's parent company prepares to move past the flood.



When the banks of Nashville's Cumberland River overflowed during the first weekend in May, it wasn't long before the Grand Ole Opry began to take on water.

"We were working to save our collections and important artifacts on Sunday evening as the waters were rising," says Steve Buchanan, senior VP of media and entertainment for Opry owner Gaylord Entertainment. "Early the next morning, it was apparent to all of us exactly what had happened."

It was the worst flooding that the region had seen in decades, causing an estimated \$1.5 billion in property damage and forcing the temporary shuttering of numerous businesses, including the Opry and the neighboring Gaylord Opryland Hotel—two linchpins of Music City's tourism industry.

Now, as work crews complete repairs on both properties, the Opry is eyeing an Oct. 1 re-opening, while Opryland expects to be back Nov. 15.

As Gaylord made flood repairs to the Opry House—including replacing the seating and the stage floor—the company also decided to proceed with a renovation of the backstage area that had been due for an upgrade, says Buchanan, who oversees Gaylord's entertainment properties.

So what will artists soon see when they go backstage? "We're going to let that be a surprise," he says.

In an interview with *Billboard*, Buchanan, who is also board president of the Country Music Assn. (CMA), talks about the flood recovery efforts and the company's broader entertainment business strategy.

## How long will it take for Nashville's entertainment economy to fully recover from the flood?

We're hopeful that we will really see that lift next year once we reopen [the Opry and] once the Gaylord Opryland Hotel reopens—and then the word gets out that the city is open for business.

One of the unfortunate results of the flood was that Schermerhorn Symphony Center and the Opry House, two of the premier performance facilities in the city, were taken offline. So we were fortunate to have the Ryman Auditorium as a place that we could use as our primary base for the Grand Ole Opry. We've also had to utilize other facilities in the city and people have been very accommodating and excited to welcome us.

## It's one thing for these facilities to reopen, but quite another for things to return to normal. What will it take to get there?

It's really about awareness, and it's about us doing the best job we can from a marketing perspective and with advertising sales and public re-

lations efforts to encourage people to come back or come for the very first time to the city.

## After the flood, there were many Middle Tennessee residents who were left hurting economically. How much does that affect the Opry, which mostly attracts tourists from outside the area?

There were a lot of homes that were impacted in the city and in the region. Primarily, the effect has been that people [outside the area] had the impression that the city was basically shut down, which was not the case at all. In fact, the CMA Music fest took place one month after the flood—we were doing performances for 40,000-plus people on a field that had been flooded not long prior to that.

## Last year, Gaylord opened a 5,000-square-foot Opry Originals store in downtown Nashville, where it sells branded apparel and other merchandise. Do you plan to open similar stores elsewhere?

Opry Originals presented us with an opportunity to have a facility in

what is a separate part of town from where the Opry House is, to engage with consumers who would not necessarily come out to the Opry. We do anywhere from two to four performances a week, so if someone is visiting the city and we don't have a performance that night, the store gives them a place to go to get a feel for the essence of what the Grand Ole Opry is all about and, hopefully, to make a purchase.

We might some day open other stores but our primary objective was to capitalize on the traffic that exists in downtown Nashville. It's still something we would consider, but I think that we would like to see an overall improvement in the economy before we would make such a foray.

## The Opry has historically faced the challenge of respecting country music traditions while also trying to stay relevant with younger fans. Is that balancing act any different today from what it has been in the past?

It's really not. While the players may change, the overall strategy and philosophy does not change dramati-

cally. You have a genre of music that embraces multiple generations. The Opry is really reflective of that. We are a place for the family of country music to come together so that Carrie Underwood and Little Jimmy Dickens can share the stage back to back and they are embraced with equivalent enthusiasm and love.

## What's the average age of the typical Opry visitor?

The core makeup of our audience is 35-plus. Our audience today is actually a little younger than it was a few years ago because we've tried to be more aggressive in terms of building relationships with new artists and with agents and managers to make sure that they know that they are welcome on our stage.

We have more guests on the show than you would've seen 20 years ago and those guests are typically new up-and-comers. The Opry is also about star power and so we want to make sure that we truly give people an experience where they're going to see the legends of the [past] and the legends of the future. That's why it was important to us that at the same

time we're bringing new members into the fold, that we also looked back and brought in Mel Tillis and Charlie Daniels, who have a great affection and passion for the Opry.

## Country has always enjoyed periods of crossover success on the pop charts, as it's now experiencing with acts like Taylor Swift and Lady Antebellum. Is that something the Opry is eager to capitalize on?

Everyone has an opinion about what they think defines country music, so we try to have a broad perspective on that. Lady Antebellum and Taylor Swift have performed on the Opry, they're supporters of the Opry, and we love having them on our stage. Various artists at various parts of their career may have crossover success, but I don't think that changes our outlook on whether we include them in a show.

## How much does the recording industry's difficulties affect your entertainment properties in Nashville?

It's important that there are healthy labels, publishers, managers and promoters because we are in the music business and the health of the industry matters to us. But we're one step removed in the sense that our economic engine is not recorded-music sales.

What has to start to take shape is, how will the record labels continue to be the initial launching pad for an artist's career? It's important that we have a healthy industry that is breaking new acts to continue to feed the machine because that does impact us. There's nothing more exciting for us than being part of an artist's debut on the Opry, watching them have their first hit single and then seeing them embrace the Opry and become connected to it. ...

How will the record labels continue to be the initial launching pad for an artist's career? It's important that we have a healthy industry that is breaking new acts.

---

# HOW I SPENT

---

Country Superstar Kenny Chesney  
Stunned Fans And The Music  
Industry When He Elected Not  
To Tour This Summer. Turns Out  
He Had A Pretty Good Reason

BY RAY WADDELL

# MY

---

# SUMMER

---



# VACATION >



'All of a sudden I felt it was mechanical—the show, the music, everything—and it's never been that way.'

—KENNY CHESNEY



At the movies: KENNY CHESNEY from his 'Summer in 3D' tour film.

### WELCOME TO THE MACHINE

Chesney came to Nashville in the early '90s at the height of the Garth era, finding limited success on Capricorn Records but separating himself from the hat pack at BNA a few albums in by touring relentlessly and adding a flip-flops-and-blender-drinks vibe to contemporary country. Major hits like "She Thinks My Tractor's Sexy" and "How Forever Feels" wrapped the '90s, but Chesney's appeal had as much to do with his "everyman" persona as radio hits. He struck a nerve with country fans, coming off as a guy who was just as at home at the Florabama Bar in Perdido Key, Fla., as at any landlocked honky-tonk.

While country is known to be a genre where hits, record sales and radio play all run parallel, Chesney proved the perfect artist for the modern music business economy, where touring drives the train and maximizes other revenue streams like merchandising, branding and, yes, record sales. Chesney toured smart, sacrificing better paydays for bookings that fit his long-term plan, parlaying key support slots and under-plays into his own arena-headlining status. Once he conquered the arenas and amphitheaters, he took on stadiums and never looked back.

During the past decade, Chesney has become the biggest ticket seller in country music and among the elite touring artists in the world. He grossed about \$500 million and sold nearly 10 million tickets, according to Billboard Boxscore. He owns a wealth of Billboard Touring Awards to go with his platinum albums and industry accolades, and when he wrapped the Sun City Carnival tour last year, Chesney's drawing power showed no sign of waning.

From the legion of fans, to promoter TMG/AEG Live, to the arenas, sheds and stadiums that host his concerts, to the hundreds who make all or part of their living from the Chesney touring machine, hearing talk of a break couldn't have been welcome news.

"Some of them took it better than others," Chesney admits. "It's funny you used the word 'machine,' because that's kind of what it started to feel like, just this machine that I was feeding, and kept feeding. You give your blood, sweat and tears, you give your heart and your soul—I did, anyway—to this machine. All of a sudden nothing was feeding it back to the soul, and that had to change. So for the most part, everybody in the machine understood. And those that didn't ain't around anymore."

Clint Higham, Chesney's manager with Morris Artists Man-

agement, says taking a break wasn't that difficult a decision, given long-term considerations. "It was the right thing to do and we didn't look back," Higham says. "We're in a creative business, and to stay creative sometimes you have to let your mind and body rejuvenate. All these projects take months and months in advance to do, so you're always like a gerbil on a wheel—you never get off, you never have time to recharge your batteries, and that's exactly where he was at. And now he's in the most creative place I've seen him since a decade ago."

Of course, "taking the year off" in Chesney's world is a relative term. Without a full route book of concert dates in front of him for the first time in more than a decade (he did play a dozen one-offs and festivals), Chesney immersed himself in two film projects. In addition to the football documentary, there was the "Kenny Chesney: Summer in 3D" concert film, which premiered in April and grossed more than \$1 million in four days. Directed by Joe Thomas, who co-produced with Chesney, the DVD of the film was released in July exclusively through K-Mart.

Working on "3D" kept Chesney from missing (and obsessing on) touring. "It would have felt pretty empty if I hadn't been consumed with the '3D' project," Chesney says. "I spent two solid months mixing this 3-D film at Sony Pictures out there in Los Angeles, so I was onstage every day, sitting there looking at all this. The band and everybody probably missed rehearsals. If I was just sitting at home every day, I would have probably missed it."

The few shows Chesney did play in 2010 served more to keep the fire burning than to burn him out. That's decidedly different from the mega-shows that have peppered the route for the last several years, "when the weight of a football stadium and everybody in it is on your shoulders," he says. "I've learned to have pretty tough skin and shield a lot of that off, because I just kind of zone myself in. But there is a moment where you realize there's only one spotlight, and I know where it's at."

### THE IMPORTANCE OF BEING ERNEST

As bright as that spotlight is, Chesney also enjoys robust sales as a recording act. The BNA artist has moved almost 25 million albums in the United States, according to Nielsen SoundScan, with six albums topping 1 million in sales. His most recent release, "Greatest Hits II" in 2009, scanned 690,000 units, and his most recent studio album, 2008's "Lucky Old Sun," scanned 800,000. In 2006, "Poets & Pirates" moved 1.6 million, according to SoundScan. He's charted 17 No. 1s on Hot Country Songs and ruled Top Country Albums nine times.

Chesney says that for the first time in years, he had the time he wanted to devote to an album project. "That's another reason I wanted to take the year off, to creatively give to something when I wasn't giving to anything else," he says. "Balancing touring and recording is hard, and I've done that the last seven or eight years, the last three or four records. I didn't want to do that with this record."

Most of Nashville is dragging under the weight of an unrelenting heat wave, but Kenny Chesney, relaxed in an over-stuffed chair at his management company offices, looks rested and laid-back.

Laid-back is appropriate, because it's his no worries, life's-a-beach vibe, affixed to Garth Brooks-inspired, stadium-sturdy suburban country, that's Chesney's stock in trade. On this day, Chesney is indeed dressed more for Key West than Music Row: shorts, T-shirt, open-toed shoes, no hat.

But it's a bottle of water in his hand, not a Corona, as he talks about putting the finishing touches on a football documentary inspired by his current hit, "The Boys of Fall," the lead single from his new album, "Hemingway's Whiskey."

"I was in Brett Favre's kitchen, John Madden's house, Bobby Bowden's house, Nick Saban's house, I interviewed Bill Parcells, I've been in Joe Namath's house," Chesney says with the zeal of an every-weekend tailgater.

Chesney admires the discipline and work ethic needed to make it in pro sports, and he shares that nose-to-the-grindstone mentality. He may be rested right now, but that's a highly unusual state for Chesney this time of year and was hardly the case a year ago when he was deep in the throes of yet another mega-tour. The pressures of being hands-on at every level in a run of seven consecutive tours that each moved more than 1 million tickets were taking their toll on country music's top touring artist. By September, he surprised fans and the industry alike by announcing he'd give touring a break in 2010.

Chesney says no single moment led to the hiatus, but, rather, a series of eye-opening realizations. For the most part, he was happy on the road in 2009, doing what he does best. But there were moments of uncertainty. "I caught myself for the first time in 17 years thinking about connecting with the fans instead of just doing it," he recalls.

"All of a sudden I felt like it was mechanical—the show, the music, everything—and it's never been that way," he says. "It's not supposed to be that way. That's not how I built it. That's when I knew it was time for me to back away."

Chesney, 42, says he knew that day would come at some point, given his heavy road schedule and effort expended onstage. "We had just given to it for so long and so hard," he says, shaking his head. "It would have been really easy to go back out again this year, and I didn't want to press that. I wanted to give people the thing that they deserved the most, and that's all of me. That's why I backed away."



Buddy system: KENNY CHESNEY with producer BUDDY CANNON

Unlike some studio efforts, "Hemingway's Whiskey" wasn't made "on a treadmill," Chesney says. "I didn't make this record in the middle of being home on a Monday, Tuesday, Wednesday, and I wasn't in the studio thinking about where I had to fly to Thursday, Friday and Saturday night," he says. "I had time to focus more on music as a whole, the songs, the production. Me and [producer] Buddy [Cannon] had more time to talk, about what this song means and why, and where it would fit in the record. We didn't just go in there and have a chart and do the intro/verse/chorus/verse/chorus/bridge/chorus/out. You hear those records every day. I didn't want to make that record."

Chesney admits he has made "that record" in the past. "It's tough when you're tired and busy," he says. "I wanted to make this record with a clear head, where I wasn't being pulled in other directions."

"Hemingway's Whiskey," co-produced by Chesney and longtime studio collaborator Cannon, does go in many directions. The album boasts songs sure to please longtime fans in "Live a Little (Love a Lot)," "Coastal" and the sentimental ballads "The Boys of Fall" and "Where I Grew Up." But it also challenges fans and Chesney alike with cuts like the regretful, mostly acoustic "You and Tequila" (with Grace Potter), the pining "Seven Days a Thousand Times," the ambitiously produced "Somewhere With You" and the title cut. (For a complete cut-by-cut rundown from Chesney, go to [Billboard.com](http://Billboard.com).)

During the course of 11 albums with Cannon, including live and greatest-hits sets, Chesney says he and the producer have learned to complement each other well. "My records would not be the same without Buddy Cannon," he says. "The thing I've taken from Buddy over the years is a solid song sense. He's got that. Shoot, hanging out with Hank Cochran, Dean Dillon and all those guys over the years, that's what's going to happen to you."

As co-producer, Chesney brings his mixed bag of influences, which may or may not jibe with Cannon's musical sensibilities. "I made a joke on one of my records—I thanked Buddy for turning the guitars down in the mix and then I thanked the engineer for turning them back up when Buddy left," Chesney says with a laugh. "When we come together, I get this great song sense and a traditional feel from Buddy, and we kind of mix that together with the music I grew up with: Conway Twitty, George Strait, George Jones, Willie Nelson, but also Tom Petty, the Eagles, Bruce Springsteen, all that stuff. I don't think Buddy would make the same record with somebody else."

"Hemingway's Whiskey" will be the biggest release yet for Sony Nashville chairman/CEO Gary Overton, who's three months into the job, and he knows he has a lot to work with. Overton says Chesney is adept at giving fans what they want while also challenging them. "Kenny finds music that he enjoys and feels good about," Overton says, "but there's also some songs on this album that aren't typical, where a songwriter would say, 'I wrote this and it sounds like a Kenny Chesney track.'"

Even with "Boys" racing up the charts, neither Chesney's camp nor the label is pushing to launch the next single, which seems to be leaning toward "Somewhere With You." "With singles having slowed down, I know for some people it has caused some consternation, but it gives us time to get a feel for what the next single may be," Overton says. "Right now we're focused on letting this single run its course. I don't want to ring the bell, go to No. 1 and then move on. We really want to give it some space."

Consumers have embraced "Boys"—according to Nielsen SoundScan, the single sold 82,000 downloads in its first week, the most ever for a male country artist. Chesney has also worked at keeping a solid relationship with the country format. In July, Chesney and the label flew some 25 radio programmers to his home in St. John in the U.S. Virgin Islands to hear the single and watch the video at Chesney's bar overlooking the Bay of St. Thomas. "Kenny's back behind the bar, pouring drinks for folks, having a good time," Overton says. "He played the song and video, then said, 'That's really all I wanted to do. Let's have some drinks, jump in the pool or go down to the beach. Whatever y'all want to do.'" (The song jumps 11-9 on this week's Hot Country Songs chart.)

Overton says the label has also not met any resistance from retailers. "There are so many partners out there, from what we're able to do with Walmart and Target and Best Buy, and they are very excited about this," he says. "They've been proactive. They are big fans of Kenny, because he invests in his own



J-E-T-S, Jets, Jets, Jets!  
KENNY CHESNEY and  
Hall of Fame quarterback  
JOE NAMATH

## FRIDAY NIGHT LIGHTS

### Kenny Chesney's New Gridiron-Inspired Single And Video Lead To A Documentary About High School Football

From his days as an undersized receiver at Gibbs High School in tiny Luttrell, Tenn. (pop. 950), to selling out NFL stadiums as country's top touring artist, Kenny Chesney has always drawn inspiration from football.

"I believe there are very definitive parallels of life lessons you have on the football field and doing something like I do for a living," Chesney says. "In football you learn to work hard, set goals, face adversity, sacrifice for something else and that you're going to be a failure sometimes. How you handle that defines how successful you are."

Like much of the country—and country music fandom—Chesney is football-crazy. His obsession with the sport has come to a head with his commitment the past 18 months to creating "The Boys of Fall," a documentary centered on high school football that was inspired by his current single of the same name and the video that supports it.

The stage for the doc was set in 2009, after Chesney had already recorded "The Boys of Fall." In filming clips and putting together interviews for that video, Chesney realized he

had hit upon something, just as when he first heard the cut, penned by Casey Beathard and Dave Turnbull. " 'Boys of Fall' was a perfect description of how I grew up and where I grew up," Chesney says. "That song meant so much to me, and I thought, 'Wow, there's a lot of people that have that feeling in their lives.' "

One reason Chesney took on the documentary is because he feels interest in the topic is multigenerational. "It's a song that a 5-year-old kid who's just learned how to play the game in his backyard will get, and so will his grandfather," Chesney says. "That's the direction we took the film. The majority of the film is about what all these giants of the game would say to kids."

Chesney feels like he knows his fans and what they will respond to. "So I knew if I was that passionate about this song that it was probably going to touch a lot of people," he says. "That's why I've been flying all over the country for the last seven months interviewing players, coaches, ex-players."

Already a country hit, the song made a huge leap on the Aug. 21 *Billboard* Hot 100, rising 96-18 as first-week downloads (82,000) drove the

song's upward surge. (It debuted at No. 14 on the Digital Songs chart.) The single is much like a Christmas album, according to Sony Nashville chairman/CEO Gary Overton, who thinks he may have a gift that keeps on giving. The timing of the release was reconfigured to match the start of football season, and ESPN, which has been airing the video, will use the song Sept. 4 for the opening of the college football season.

"Next year at this time we want to rerelease the single, because every year there is a new group of people being touched by football," Overton says, ticking off his ideas. "We could have a toymaker make a softball-sized football helmet that we have our song embedded in and sell it to schools relatively cheap. They can put their school decal on it and sell it for twice as much as a fund-raiser. Every year I want to come up with another idea of how to further this song. I think it will be fresh for decades."

The documentary is set to air Aug. 29 on ESPN. Longtime collaborator Shaun Silva directed and co-produced the project with Chesney, who says his hope is that it inspires people the way making it inspired him.

"If I was a kid watching all these people talk to me, I think it would affect me," he says. "It would make me want to be a better person, a better friend, whatever. Just be better." —RW

career and he partners with all of them."

Retailers will have multiple Chesney packages to sell this fall: regular and deluxe editions of "Hemingway's Whiskey," and the "Summer in 3D" and "The Boys of Fall" documentaries. "Kenny spent millions of his own dollars producing these incredible pieces with value and excitement for the consumer and retailers in mind," Overton says. "It's not merely another way for him to make money."

#### ON THE ROAD AGAIN

Chesney will go out "wide open" next year when he returns to the road, with about "60-ish" dates, including a return to stadiums. As usual, Chesney is fully engaged in plotting every aspect of the tour, which will once again be with TMG/AEG Live through a long-term deal with the promoter.

"I've already got a 3-D rendering of what our stage show will look like on my computer right now," Chesney says, lighting up when he discusses things like working out sightlines. "I can look at it from all angles. I don't want to piece this thing together. If you go out like we do it, if we start in April or March,

you can't wait until January to piece this together."

Chesney admits there are aspects of touring he didn't miss. "I didn't miss going to catering every day at 5 o'clock. I didn't miss hanging out on the bus all day wasting time, doing certain things. I don't miss [promoter] Louis Messina one bit," he says, chuckling. "But, boy, I tell you, I missed that first note every night. I missed the energy of the crowd. That's what you hope you miss, and boy, I missed it."

Given the challenges of the touring business this summer, Team Chesney may have picked the right year to give the road a rest.

"You need to be missed," Higham says. "If you're around every year, you get taken for granted."

With all of Chesney's success, having far exceeded his boyhood dreams in Luttrell, Tenn., when asked what still motivates him, he answers without hesitation. "Fear of failure," he says. "That's another reason I pulled back. I didn't want to be the tired guy up there. I didn't want to be the guy that went through the motions. People deserve better, and I knew I was on the edge of doing that. To me, that would be failing. It would drive me crazy later on in life to know that I mailed something in." ●●●

# From Katy Perry To Justin Bieber, Proactiv Breaks Out Musicians As Spokesmodels

BY JENNIFER NETHERBY



IT'S COME TO THIS: No one is more willing to talk about acne than a musician.

With celebrity acne-fighter Proactiv's signing earlier this month of Justin Bieber as a spokesman, the teen star joins Katy Perry, Avril Lavigne, Sean "Diddy" Combs, Jessica Simpson, Alicia Keys and Mandy Moore as recording artists who have signed up to talk openly about "critters on their face," as Perry refers to it in her spot.

Proactiv has made it lucrative for them to talk, signing multimillion-dollar deals for the biggest names. Bieber will get \$3 million for his two-year deal, similar to what Simpson was paid, according to a cosmetics industry source. Perry and Lavigne are paid almost as much.

"We did it because the kid uses it," says Bieber's manager, Scooter Braun, who wouldn't confirm the \$3 million price tag. "I never want to do anything with Justin's brand that isn't organic. He isn't manufactured."

Proactiv spends between \$12 million and \$15 million per year on endorsements, says Greg Renker, co-founder of Guthy-Renker, which markets and sells Proactiv. The guiding philosophy behind the endorsements is that Proactiv spends less on branding by signing an instantly recognizable celebrity than it would on billboards and commercials. (It still spends big on traditional marketing—\$100 million annually—for Proactiv and the company's other products.)

"I love Julia Roberts but I've probably had 15 movie experiences with her in my lifetime," Renker says. "I've listened to [Perry's] 'California Gurls' every day since it was released. Consumers are connecting to musical talent multiple times a day in a way that is more than visceral."

## IN THE SPOTLIGHT

Proactiv is the flagship product for the private, Palm Desert, Calif.-based company, whose yearly sales exceed \$1.5 billion, according to Renker. Its lineup of other products include such celebrity-backed skin care lines as Heidi Klum's In an Instant, Victoria Principal's Principal Secret and Cindy Crawford's Meaningful Beauty.

Unlike those product lines, Proactiv was never tied to just one

celebrity name and through the years has signed a range of stars: TV actors like Jennifer Love Hewitt and "The Office" actress Jenna Fischer, as well as movie stars like Lindsay Lohan.

But it's musical artists who have proved to be the most effective spokesmodels, Renker says, as campaigns with TV stars have often fallen flat while those with Simpson, Perry and Lavigne sparked a noticeable uptick in sales.

All indications are that Bieber will do the same. During the first day that his endorsement was unveiled, there were 125,000 YouTube downloads of one of his Proactiv videos and 500,000 views of his Proactiv clips, Renker says.

Internet appeal is largely why Bieber and other artists are so effective—roughly 60% of Proactiv sales come through Internet orders and artists are better at reaching online consumers than other



celebrities, according to Renker.

Renker says it's partly because fewer people—particularly young people—are watching TV, so they're less likely to know, let alone feel connected to, TV stars. By contrast, they still know mainstream recording artists, he says, and repeatedly seek out their videos online so they have more connections with them than other types of celebrities.

For all of those reasons, Bieber, who was discovered on YouTube, is a perfect fit. Not only are his fans in the sought-after preteen/teen demographic, but they eat up everything he puts out online and follow him on Twitter, where he's an active poster for his 4.5 million followers.

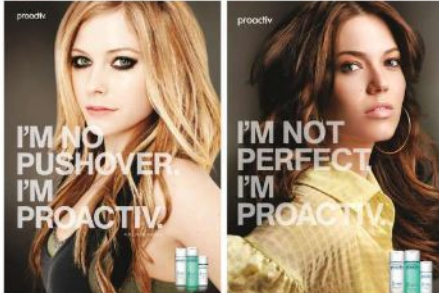
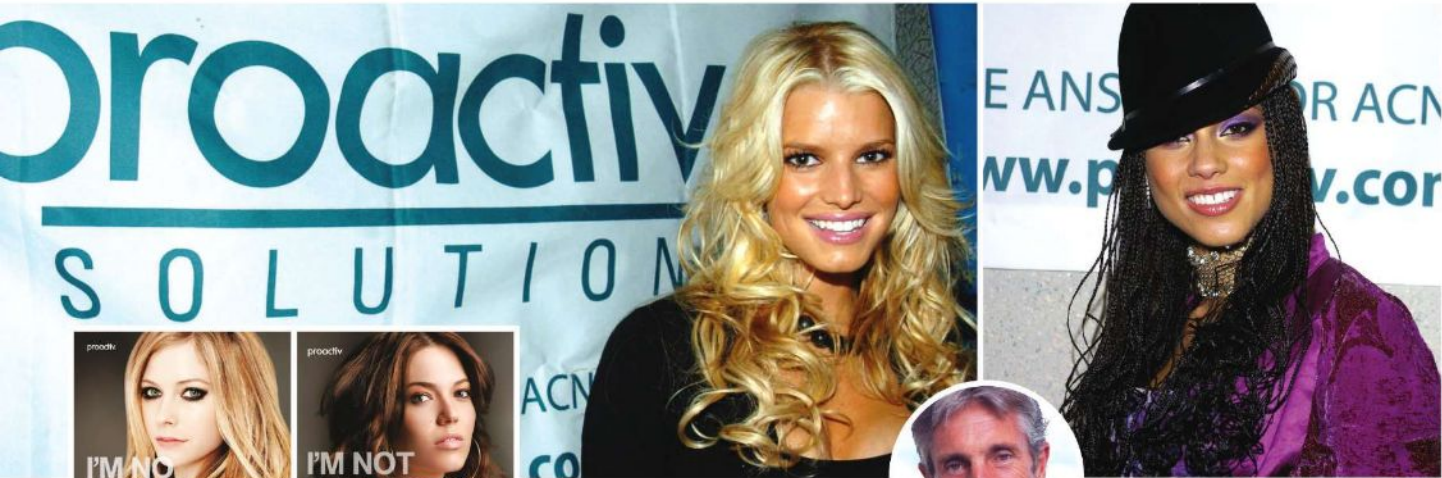
Bieber's Proactiv campaign takes advantage of that, with shareable YouTube videos and plans for tweets that point followers to his Proactiv spots.

## MODEL BEHAVIOR

It's a big change from Proactiv's original model of signing likable TV stars to do 30-minute infomercials. Proactiv launched 15 years ago featuring actress Judith Light, who told viewers about her adult acne in an era when most celebs were still going to Japan or Europe to surreptitiously hawk liquor, coffee and other products.

These days, joining with Proactiv has become a mark of success. Celebrity agents and managers regularly approach the company about endorsement deals, and the stigma over paid

# Tapping Into



That ability to relate is a key quality Proactiv looks for in the stars it signs, Renker says. "If Proactiv is a product that we just pay to get endorsers for, we're going to fail," he says.



It's hard out here for a pimple (from left, opposite page): JUSTIN BIEBER, KATY PERRY, AVRIL LAVIGNE, MANDY MOORE, JESSICA SIMPSON and ALICIA KEYS; inset: Guthy-Renker co-founder GREG RENKER.

celebrity endorsements in the United States has all but disappeared in the last five years.

David Reeder, VP of Greenlight, a media licensing firm that works with companies and celebrities on endorsement deals, says the Internet has changed the rules. Fans were able to easily see advertisements that celebrities had done in Japan and Europe online. When there wasn't any fallout, stars began wading into endorsements in the States.

Artists have been newer to the endorsement arena, but they're quickly catching up. A study by Greenlight found a 150% increase in celebrity endorsements in advertising around the 2010 Grammy Awards—many featuring artists.

Artists have partly been pushed into it as they look for new revenue streams. But there's also been an attitude change, Reeder says.

"The idea of selling out, which was pretty fundamental to the world of musicians, has pretty much gone away," he says. "There are still holdouts, like Bruce Springsteen, but younger artists don't view using their image to sell products as selling out."

The new relatability quality of fame has also played into it, particularly with Proactiv. "There used to be a sizable distance between fan and celebrity. The distance has closed significantly now," Reeder says.

**'The idea of selling out, which was fundamental to musicians, has gone away.'**

—David Reeder, Greenlight

Before it signs a celebrity, Renker says the company wants to know whether the star has been using the product and if he or she can produce "before" pictures of the acne, or at least demonstrate that the celeb is aware of Proactiv. Otherwise, the company passes.

"They have to be authentic, believable and have a real story to tell," Renker says. "Katy Perry and Avril Lavigne have an amazing understanding of the product and what it does. They can tell us specifically how they've used it. They know the names of the products and told us how many of the products they use and why."

The running joke on the Internet after Proactiv unveiled its Bieber campaign is that the 16-year-old has flawless skin. "Yes, his skin looks great," Renker says. But he says that he's seen Bieber with acne, recalling that when he first met him, "he had a zit on his chin and a zit on his forehead." Braun remembers pointing out the zit to Renker and Bieber got mad and started to walk off. "He's just a regular 16-year-old," Braun says.

That Bieber doesn't have bad acne is partly the point. Proactiv, which has always positioned itself as skin care for the worst cases of acne, is using the artist to launch its new Proactiv Plus for Teens line, pushing the idea of stopping acne before it starts.

"The first part of the marketing campaign is be proactive, which is, 'I'm using this product every day because I don't want to get acne,'" he says. "Justin has committed to beating the problem before he gets it." (Indeed, Bieber says in his first spot that he gets acne but "I use Proactiv so my face doesn't get like that.")

**SQUEAKY CLEAN**

Proactiv is always on the hunt for new endorsers, seeking out a range of stars that appeal to different age groups.

Many of the orders coming in after Bieber's spots hit were from parents calling to place orders for their kids, Renker says. "Are 12-year-old girls going to buy Proactiv? No. They ask their mom to buy Proactiv. In the last 24 hours we've had mothers buying it, which is what we wanted to occur."

That's a different audience from the one that Perry and Lavigne have attracted in the last year, he says.

Even with all the research it does, choosing an endorser still ends up being a gut decision, Renker says. Although he declined to name names, not everyone has worked out. Perry, signed last year, was considered a gamble. The buzz of "I Kissed a Girl" had died down and "California Gurls" hadn't yet hit.

With Bieber, Proactiv approached him, reaching out before he put out his "My World" album. At the time, his agents asked for more money than Proactiv thought he was worth. The company changed its mind after the album's release and went back to him. (Braun remembers this differently, saying Team Bieber reapproached Proactiv after the teen started breaking out, finally agreeing to the deal after Proactiv said it would make a donation to Bieber's favored charity Pencils of Promise.)

The company watches music charts and monitors online appeal of different artists, Renker says. Proactiv looks at the number of followers that artists have on Facebook and Twitter and the number of YouTube hits their videos receive.

"You constantly have to be working to find someone who can keep you current," Renker says.

*Learn more about the artist branding space by attending the Billboard/Adweek Music & Advertising conference Sept. 15-16 in Chicago. To register, go to [billboardevents.com](http://billboardevents.com).*

# The Zit-Geist

SIMPSON: THEO MARGO/WIREIMAGE.COM; KEYS: LESTER COHEN/WIREIMAGE.COM

# That



# 's The Ticket

**THANKS TO NEW TECHNOLOGY, THE TICKETING INDUSTRY HAS UNDERGONE SOME SUBSTANTIAL CHANGES IN THE PAST YEAR, AND—SURPRISE!—NEARLY ALL OF THEM HAVE BENEFITS FOR CLIENTS AND CONSUMERS**

**BY GLENN PEOPLES**

**ILLUSTRATION BY WESLEY BEDROSIAN**

After a decade that saw little change, the ticketing market is transforming at an unprecedented rate.

“We thought the lack of innovation had been alarming,” says Andrew Dreskin, co-CEO of Ticketfly, a 2-year-old, venture-backed startup. No newcomer to online ticketing, Dreskin was a co-founder of TicketWeb, which Ticketmaster acquired in 2000. “If you look at ticketing software compared to software in other industries, historically it’s been pretty lacking.”

Now, the emergence of new, powerful software has allowed upstarts to compete against the incumbents. Just as cheaper tools of production and distribution have revamped the record business, emerging technologies have enabled a new breed of companies to shake up ticketing.

“The barriers to entry into the business have come down dramatically,” Veritix president Jeff Kline says. After spending 14 years at Ticketmaster and then briefly leaving the industry, Kline was lured by Veritix when he learned of the company’s technology called Flash Seats, which provides clients a seamless solution for selling digital tickets and allows buyers to swap and sell them. “It got me excited because the ticketing game has changed so drastically.”

Nearly all innovation in ticketing hits two areas: increased control for clients and an improved customer experience.

#### **INCREASED CONTROL FOR CLIENTS**

Thanks to a host of new technologies, ticketing clients have far more control than they did in the past. Venues, promoters and artists can now sell tickets at their own branded websites, engage their customers through e-mail and social marketing, and own the data that comes from those customer relationships.

Greater control means having the power to take over the reins from ticketing companies. No longer do clients need to hire a ticketing provider to do the work for them. “We see ourselves as a supplier of technology as opposed to a supplier of ticket services,” says Doug Lyons, VP of product marketing and strategy at Tickets.com, a privately held subsidiary of Major League Baseball’s Internet division. “We supply so-

lutions and technology that help you provide ticketing.”

TicketBiscuit CEO Jeff Gale says this shift in control benefits clients because it removes the middleman. “It’s a more direct transaction between buyer and seller.”

Innovations that benefit clients often involve ticketing companies’ integrated platforms. Clients can now leverage the power of social media, extract value from ownership of consumer data and capture incremental sales items during the checkout process. In addition, the emergence of mobile tools means there are inexpensive, effective alternatives to traditional methods. In the end, these new ways of approaching an old process means a positive future for an industry eager to expand.



# 'The barriers to entry into the business have come down dramatically. The ticketing game has changed so drastically.'

—JEFF KLINE, VERITIX



**Integration:** In ticketing, integration means a single, centralized content management system that incorporates a wealth of functionality that just a few years ago required disparate platforms. E-mail marketing, social media and customer management functions used to be separate from the core ticketing system, which meant more work by more people. An integrated system allows fewer people to work more effectively and efficiently.

Eventbrite CEO Kevin Hartz calls his company's platform a "marketing team in a box." That's because integration means saving time and money. Imagine entering a single concert into a ticketing system's database. In an integrated system, that single entry can create an entry on a venue's website, update a Facebook page, schedule a Twitter update and populate part of an e-mail newsletter. In an older, nonintegrated system, each of those necessary functions would have to be handled separately. "It allows people to spend their time, energy and money on more productive things than duplicative data entry," Ticketfly's Dreskin says.

Integration means third-party services can be implemented as well. Tickets.com's IT architecture, for example, allows the software of dynamic pricing vendors to be integrated into its platform. As dynamic pricing becomes a more popular way to maximize revenue, a ticketing company's ability to implement it becomes critical.

Integration also means ticket-selling can become part of

the artist-fan experience. Topspin has woven ticketing into its fan acquisition and engagement tools. In doing so, the fan buys from the artist, not from the venue or promoter. "The band putting the show on for the fans, it's such a special thing to create," CEO Ian Rogers says.

**Social media:** The ability to use social media in ticketing platforms is the trend executives are most excited about. "Social media is really the watershed moment in event ticketing," Dreskin says. "It's the cornerstone of everything we do." The company's goal, he explains, is to make sharing as easy and visible as possible for ticket buyers. That means Facebook and Twitter icons are prominent on event detail pages, confirmation screens and confirmation e-mails.

Facebook is now Eventbrite's No. 1 driver of traffic, Hartz says. "Events are naturally social. We enable fans to share what they're attending through Twitter and Facebook." Eventbrite believes in social networking so much that it sponsored this year's Twitter and Facebook developer conferences.

Exciting as it is, the combination of social media and ticketing is only in its infancy. Case in point: Dreskin says Ticketfly is working on a technology that will reward people for sharing events and acting as a marketer on behalf of its clients.

**Consumer data:** The progress made in integration also gives the client more control over the data in the ticket-buying

process. "The content owner wants to take back control of the fan experience and process," Veritix's Kline says of artists, promoters, venues and teams. "The days of building a robust third-party brand at the expense of the talent are over."

Veritix's Flash Seats allows the ticket seller to own the data that would otherwise go unseen in the secondary market. Flash Seats is a paperless ticketing system that stores a ticket in a buyer's account. The Flash Seats Marketplace allows people to bid for and buy paperless tickets. At the venue, ticket owners enter using the credit card or piece of identification on file at Flash Seats. Thus, the client knows who has the tickets and who entered the venue. That valuable marketing information can't be captured with paper tickets.

Ticketing companies are also allowing clients to create more robust point-of-purchase experiences to bring in incremental revenue. Later this year, Ticketmaster will introduce

# Get your message front and center with Billboard Country Update

The Radio and Music Industry's Must-Have Source for Weekly Country News and Chart Info!

Don't miss the opportunity to reach top country radio programmers and other key country music influencers every Monday!

TO ADVERTISE, CONTACT:

Lee Ann Photoglo  
615.376.7931  
laphotoglo@gmail.com

TO SUBSCRIBE: [www.billboard.biz/newsletters](http://www.billboard.biz/newsletters)





Ticket masters (from left, opposite page): Veritix's JEFF KLINE, Ticketfly's ANDREW DRESKIN, Tickets.com's DOUG LYONS, TicketBiscuit's JEFF GALE and Eventbrite's KEVIN HARTZ.

a new shopping cart that will allow additional items to be purchased along with the ticket. So, for example, a customer could purchase a ticket as well as a T-shirt, a digital download and VIP parking. To do this, Ticketmaster will integrate its system with those of MusicToday (also owned by Live Nation) and third-party vendors.

ExtremeTix already has a series of upsell prompts that its clients can insert into the ticket-buying process. Buyers can include items like parking, merchandise and charitable donations in their shopping carts. Its clients can experience up to a 35% increase in gross revenue from these prompts, ExtremeTix senior VP of sales and marketing Brent Currier says. Similarly, Tickets.com allows for added value in its tickets—the amount of a hot dog and drink, for example.

**DIY ticketing:** Ticketing platforms have become so powerful and easy to use, event organizers previously locked out of the ticket market can now use services like Eventbrite. As a result, the ticketing services marketplace has grown to include these do-it-yourself ticketers. It's similar to how blog publishing software loosened the grip newspapers had on news and commentary. "We are democratizing ticketing," Hartz says. "We looked at this space and said, 'This should

be as easy as publishing a blog or setting up a Gmail account.'"

**Mobile:** One of the most compelling mobile innovations is the use of mobile phones in ticketing systems. Topspin's iPhone app exemplifies the power a ticketing platform can give a client. As opposed to more expensive scanning hardware, Rogers explains, the app allows the venue to scan tickets using the now-common device to allow entry. Eventbrite has an iPhone app that allows people to check in and will soon announce new developments with a ticket-scanning app.

**IMPROVED CUSTOMER EXPERIENCE**

Driven by changes in paperless and mobile technologies, customers now enjoy better ticket-buying experiences. Paperless innovations allow ticket buyers to forgo hard tickets yet still be able to swap and sell. Improved mobile sites give customers greater freedom to browse and buy. And improved discovery will help lead customers to the events they're most likely to desire. These improvements represent reduced friction in the buying and discovery process, more ticket sales and happier customers.

**Paperless:** Paperless ticketing gives customers options they don't have in a paper-ticket world. But not all tickets

need be paperless. In fact, some states might follow New York state's lead and mandate that customers be given the option of a paper ticket.

Veritix is representative of the promise in paperless ticketing. "Paperless was built with the consumer and content owner in mind," Kline says. The company's Flash Seats, he explains, allows the buyer to transfer a ticket, buy a ticket and resell a ticket. "We have the patent to have the only truly integrated marketplace tied to a unique form of ID," he adds. "That makes us different."

The ticket transfer adds convenience to the concert-going process. If one person buys six tickets, for example, Flash Seats allows the paperless tickets to be transferred to friends. All the buyer would have to do is send an e-mail to friends and ask them to sign in to accept the tickets.

**Mobile:** Today's ticket service allows a start-to-finish experience on a mobile-enhanced Web page. This ability adds greater value for the customers. Tickets.com was the first company to offer a complete end-to-end mobile solution, Lyons says. That means a fan can avoid a long line at a venue's box office by going to the venue's website and instantly buying a ticket. TicketBiscuit launched its mobile-enhanced website in 2008. For the consumer on the go, Gale says, "it's a huge added convenience."

Mobile delivery is also a growing—albeit young—trend. ExtremeTix started offering mobile delivery of tickets in fourth-quarter 2009.

**Discovery:** Helping clients' customers discover events is a priority of most ticketing companies. "They're coming back to discover new events," EventBrite's Hartz says. "How do we better enable that?" He says Eventbrite will have added features and functionality for discovering music events by the end of the year.

# TICKETBISCUIT

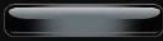
866-757-8330 turnkey ticketing and event marketing



## SOCIAL MEDIA SELLS TICKETS

TicketBiscuit helps you harness the full power of the internet.  
 The power to reach fans where they hang out. And to help fans reach each other for you.  
 Facebook Connect. Automatic Tweets. Platform-independent Mobile Ticketing.  
 Plus, hundreds of partner websites including Songkick, Eventful, and Sonic Living, which together reach over 20 Million fans.  
 Learn how TicketBiscuit's innovations can help you sell more tickets at <http://www.ticketbiscuit.com/innovate>





Logic PRESENTS

# Billboard mobile entertainment LIVE!

THE OFFICIAL MOBILE ENTERTAINMENT EVENT OF CTIA The Wireless Association



## The Music App Summit Oct 5, 2010 • San Francisco

Music is behind some of the most popular apps downloaded on today's smartphones. But which are the best of the best? What new music apps, technologies and companies are setting the stage for tomorrow's successes?

**Mobile Entertainment Live: The Music App Summit is the place to discover all this and MORE.**

### KEYNOTE SPEAKERS:

 <b>JANUS FRIIS</b> Co-Founder Rdio, Skype, Kazaa, Joost, Atomico Ventures	<b>NEW!</b>	 <b>CHRISTY WYATT</b> VP, Software Applications and Ecosystem Motorola Mobile Devices
 <b>EVAN HARRISON</b> EVP & President Online Music & Radio Clear Channel	 <b>JIM LUCCHESI</b> CEO The Echo Nest	
 <b>MATT MURPHY</b> Partner Kleiner Perkins Caufield & Byers	 <b>GE WANG</b> Co-Founder CTO	

### CONFIRMED PANELISTS INCLUDE:

 <b>TIM CHANG</b> Principal Norwest Venture Partners	 <b>TED COHEN</b> Managing Partner TAG Strategic	 <b>RICK FARMAN</b> Co-Founder & Partner Superfly Presents	 <b>ALAN GOODSTADT</b> Partner Redwood Capital	 <b>KRISTIN HERSH</b> Artist Throwing Muses	 <b>JACK ISQUITH</b> SVP Digital Music Warner Bros Records
 <b>DEV KHARE</b> VP Venrock	 <b>JORDAN KURLAND</b> Owner Zeitgeist Artist Management	 <b>DAVID KUSEK</b> VP Berklee College of Music	 <b>PAUL VIDICH</b> Media Consultant & Independent Advisor	 <b>BRIAN ZISK</b> Co-Founder SFMusicTech, Collecta & Future of Music Coalition	 <b>KONNY ZSIGO</b> President Wireless Developer Agency

AND MANY MORE!

### FEATURING THE FIRST-EVER...



## Billboard Music App Awards

The only awards solely focused on mobile music applications!

Categories include:

- Best Artist-Based App
- Best Branded App
- Best Music Engagement App
- Best Music Service App
- Best Touring App
- Best Music Creation App

**\$375 REGISTRATION RATE • REGISTER TODAY & SAVE!**

[MobileEntertainmentLiveFall.com](http://MobileEntertainmentLiveFall.com)

Registration also includes access to the Billboard Bash & the CTIA keynotes and exhibit floor.

For Submission/Registration Questions:  
Lisa Kastner 646.654.4643  
LKastner@Billboard.com



For Unique Sponsorship Opportunities:  
Matt Carona 646.654.5115  
MCarona@Billboard.com

PRESENTING SPONSOR:

BASH SPONSOR:

CONFERENCE SPONSOR:





**REACHING OUT**  
Natalie Grant gives voice to women

26



**LANGUAGE OF LOVE**  
Issac Delgado remakes a classic

26



**ON HIS GRIND**  
Nick Cave talks about his new project

27



**BEHIND THE MUSIC**  
Fantasia resumes promotion for new set

30



**LATIN OUTREACH**  
Artists give voice to bone marrow campaign

31

# MUSIC

**ROCK** BY MITCHELL PETERS

## THE IMPERFECTIONIST

### Serj Tankian Now Busy With 'Harmonies'

Life after System of a Down has been pretty good for Serj Tankian.

Outside of his chart-topping Los Angeles-based hard rock band, which went on indefinite hiatus in 2006, the singer/songwriter/political activist launched a solo musical career with the release of 2007's "Elect the Dead." The primarily rock-driven set debuted at No. 4 on the Billboard 200 and has sold 319,000 copies, according to Nielsen SoundScan.

In addition to touring and promoting his solo music, Tankian has spent recent years writing new songs, overseeing his label Serjical Strike, promoting various causes, publishing books, producing albums and scoring music for films, TV and videogames—a lifestyle he never had time for while fronting SOAD.

"I feel like I've established myself as an artist aside from System of a Down, and I'm comfortable with that," Tankian says, noting that the group regularly receives offers to perform but that no such plans are in the works. "It's been very emancipating and confidence-building."

Now, with nearly three years under his belt as a solo artist, and amid numerous other side projects, Tankian is prepping the release of his second album, "Imperfect Harmonies," due Sept. 21 on Serjical Strike/Reprise Records. This time around, he moves further away from the heavy-hitting sound he's become known for with SOAD and "Elect the Dead" and delves deeper into elements of electronica, orchestral music and jazz.

"In one way it's really modern, with the electronics stuff, but it's also really classical, with the legato orchestra," Tankian says. "The core of the songs are still rock-based songs with some jazz influences here and there."

It's uncertain whether Tankian's fan base, which largely consists of SOAD die-hards, will remain loyal to his evolving musical direction. So far, first single "Left of Center," which features a big rock chorus and chunky guitars, hasn't gained any traction at rock radio. "Elect the Dead" has spawned such radio successes as "Empty Walls" (which peaked at No. 3 on the Alternative chart and No. 4 on Active Rock) and

"Sky Is Over" (which peaked at No. 22 on Alternative and No. 24 on Active Rock).

But at this point in his career, Tankian, 42, says he's more concerned about following his own musical interests than with how many albums he sells.

"When I die, I'm not going to care whether I've sold X number more records or less," he says. "I'm going to care if I made the right expressions, if I explored enough and did

something new, and put something new on this planet."

Nevertheless, Tankian was hard at work earlier this summer preparing fans for his symphonic transition by performing numerous concerts with backing orchestras in Europe. The idea stemmed from an invitation in 2009 from New Zealand's Auckland Philharmonia Orchestra to perform a symphonic version of "Elect the Dead." The Auckland Town Hall per-

formance resulted in the "Elect the Dead Symphony" project, which was released on CD/DVD in March and has sold 10,000 copies, according to Nielsen SoundScan.

"We wanted something that Serj's core fan base could hold onto and have one more piece of 'Elect the Dead' before transitioning into the new record and putting his face out there in between," manager George Tonikian says.

Tankian says performing with the New Zealand orchestra was an inspiration for much of the symphonic songwriting on "Imperfect Harmonies," and his camp hopes to build buzz around the album through more live performances with orchestras during his European/North American tour from August to October.

"We're going to have anywhere between a 24- to 45-piece orchestra onstage with the full rock band behind me," Tankian says, noting that such an endeavor significantly raises his touring costs. "That's where I don't see a lot of money coming, but it's to promote the record."

Tankian also believes that the music on his new set "lends itself further to licensing than anything I've ever done." In June, he held a listening party for press and music supervisors at Los Angeles' Museum of Contemporary Art during an exhibit for Armenian painter Arshile Gorky. Although no synch deals were in place at press time, he's tapped Music for the Masses founder Julie D'Angelo as a consultant and hopes that music from the set will land in some "key films" by early next year.

"This album can lend itself to people saying, 'Wow, maybe this doesn't work for my film, but it's beautiful and I can see him and his talents fitting into another project down the line,'" Tonikian says.

Tankian already has several other projects lined up. His musical "Prometheus Bound" is scheduled to open in March 2011 at the American Repertory Theater in Cambridge, Mass., and he's also finishing up a "classical jazz symphony" that he hopes to premiere next year. The forthcoming year may also find the artist publishing a second poetry book, "Glaring Through Oblivion," and starting work on a non-fiction title.

If that wasn't enough, Tankian says he'd someday like to score a film and record an instrumental jazz album, adding, "I want to try one of everything."

Wearing many hats:  
SERJ TANKIAN



CHRIS ANTHONY

>>>BLONDIE ANNOUNCES NEW ALBUM

Blondie is planning a staggered worldwide rollout this year and next for "Panic of Girls," the group's first set of new material since "The Curse of Blondie" in 2003. While label and distribution deals are still being formulated, drummer Clem Burke says that he expects the set to come out in Australia in time for Blondie's November-December tour with the Pretenders. Following that, the band plans to release it in 2011 in other territories, including the United States. "There's a lot of politics involved," Burke says.

>>>DEADMAU5 TAPPED AS VMA HOUSE ARTIST

MTV has tapped Deadmau5 to be the house artist for the 2010 Video Music Awards, where the electronic artist will play original remixes of various artists' hits throughout the show. "It's a wicked honor and privilege to do whatever the hell it is I am doing at the 2010 VMAs, and I am super stoked," says Deadmau5 (aka Joel Zimmerman), who follows in the footsteps of previous VMA house artists Travis Barker, DJ AM, Mark Ronson and Wale.

>>>COSTELLO PREPS 'RANSOM' FOR OCTOBER

Elvis Costello will release his new album, "National Ransom," Nov. 2. The singer/songwriter's follow-up to 2009's "Secret, Profane & Sugarcane" will again be produced by T-Bone Burnett. Guest artists include Vince Gill, Marc Ribot, Buddy Miller and Leon Russell.

>>>NELLY'S '5.0' DUE IN NOVEMBER

St. Louis rapper Nelly is set to release his sixth full-length studio album, "5.0," Nov. 16. First single "Tippin in Da Club" was serviced to urban radio and features production by Dutch. "Just a Dream," the second single, boasts work by Jim Jonsin and Rico Love and was serviced to top 40 radio.

Reporting by Gary Graff and Jason Lipshutz.

CHRISTIAN BY DEBORAH EVANS PRICE

# OH MY GOD, BECKY

Natalie Grant Wants To Spark A 'Love Revolution'

Natalie Grant is the first to admit she could easily be classified as a "Becky," the name Christian radio programmers coined years ago to describe their target demo: a woman in her 30s or 40s, married with kids, a typical soccer mom.

"It helps me to know the audience I'm truly singing to because I am that person," says Grant, who's married to writer/producer Bernie Herms and has twin 3-year-old daughters, as well as another baby girl due in December.

Grant wants to empower her fans with her Aug. 24 Curb Records release, "Love Revolution." "The industry underestimates Becky," the four-time Gospel Music Assn. female vocalist of the year (2006-09) says. "They think that Becky just drives a minivan, takes the kids to school and has this happy, comfortable life. Becky is different today. Becky wants to change the world, and she believes that she can."

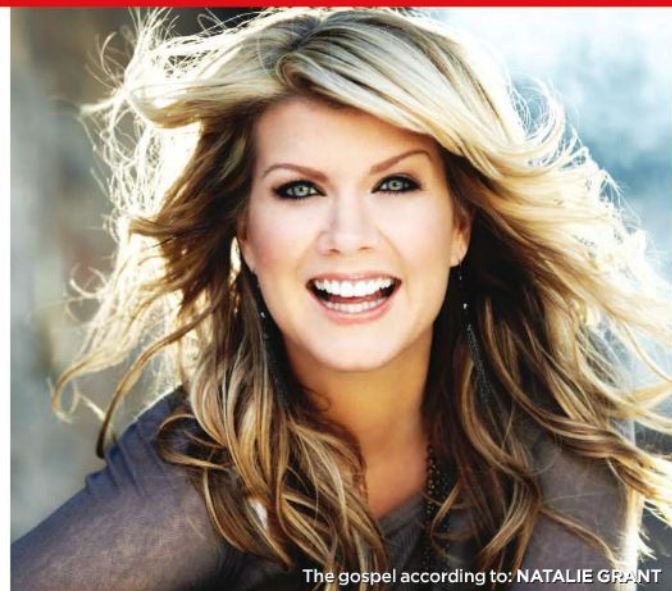
Grant's burning desire to make a difference informs her life and music. After seeing an episode of "Law & Order" that dealt with human trafficking, she

launched the Home Foundation in 2005, a nonprofit organization that educates communities, builds shelters and orphanages, and provides medical equipment to aid victims.

"It's really grown beyond my wildest imagination," Grant says. "Our domestic shelter program is growing. I feel we are doing a really good job of educating our audience about the reality that slavery just doesn't happen across the world. It happens across the street."

Curb Records is partnering with Family Christian Stores so that each consumer who preorders "Love Revolution"—Grant's eighth studio album—will receive a free two-song CD featuring "Greatness of Our God" and "Your Great Name." "With each preorder, Family Christian Stores and the James Fund is making a donation back to the Home Foundation," Curb Records VP of marketing Jeff Tuerff says.

Consumers are also being directed to StartALoveRevolution.com, an interactive website that Tuerff says is "designed to expose Natalie's music, encourage



The gospel according to: NATALIE GRANT

others to start a love revolution by simply doing something such as donating clothes, visiting the elderly, feeding the homeless or helping your neighbor."

Grant continually looks for opportunities to make a difference and to encourage others to do so.

"Natalie recently got involved with KTIS Minneapolis and their wildly successful Drive Thru Difference promotion," Curb Records VP of promotion John Butler says. "The station encourages their audience to pay for a meal at a drive-thru window for the person in back of them as a way of sharing a smile for someone's day. Natalie did it in Nashville and called in

to the morning show [live]."

Curb released "Greatness of Our God" as the first single, but when stations began playing "Human" after Grant performed it at the Dove Awards, the label switched support to the latter track.

"I didn't think it should be our first single," Grant says of "Greatness of Our God." "I didn't feel like it's a true representation of what the record is about. While there are plenty of worship songs on the record, I felt like 'Love Revolution' is such a strong action type of message that I felt that ['Greatness'] didn't totally capture the whole passion behind the album. I really felt that way about 'Human.'"

LATIN BY JUDY CANTOR-NAVAS

# Amor In Translation

Cuban Singer Issac Delgado Revives Nat 'King' Cole's Latin Classics

In 1956, Nat "King" Cole emerged from a plane in Havana holding a pair of maracas and began a series of dates at the club Tropicana. For the first of Cole's three subsequent Spanish-language albums, 1958's "Cole Espanol," he was coached by Bebo Valdes, then the pianist with the Tropicana's Armando Romeu Orchestra, to phonetically sound out the lyrics. The suave but quirky charm of Cole's notable American accent and the swing of the musicians who joined him on great songs by Latin composers and Spanish translations of popular English numbers made the trilogy of Cole's "Espanol" albums a hit in Latin America and beyond.

"Cole paid homage to Latin American music and the Spanish language with the effort he put into singing these songs and the feeling with which he sang them," says Issac Delgado, whose album "L-O-V-E" includes 12 songs from Cole's repertoire and features the storied singer's brother, vocalist Freddy Cole, and a cast of top Latin and jazz players. It will be released Aug. 31 on Calle 54/Sony Masterworks.

A megastar in Cuba, Delgado is known for his elegant but streetwise approach to the aggressively percussive Cuban dance music called timba, or Cuban salsa. The departure he takes with the jazzy romantic ballads on this album is something of a return to his roots.

"This is timeless music for me," says Delgado, who moved to the United States in 2006 and now lives in Miami. "It was the music we listened to every day in my house growing up."

The songs on "L-O-V-E," including a Spanish version of the title track, have a distinctly contemporary vibe, drained of the syrupy flavor characteristic of Cole's time. Pulling from the extended Cole songbook, the album also includes a song in Portuguese, and two additional tracks—"Mona Lisa" and "Stardust"—will be available as digital extras.

Sony Masterworks GM/senior VP Alex Miller says he first heard "L-O-V-E" after Sony Spain released it

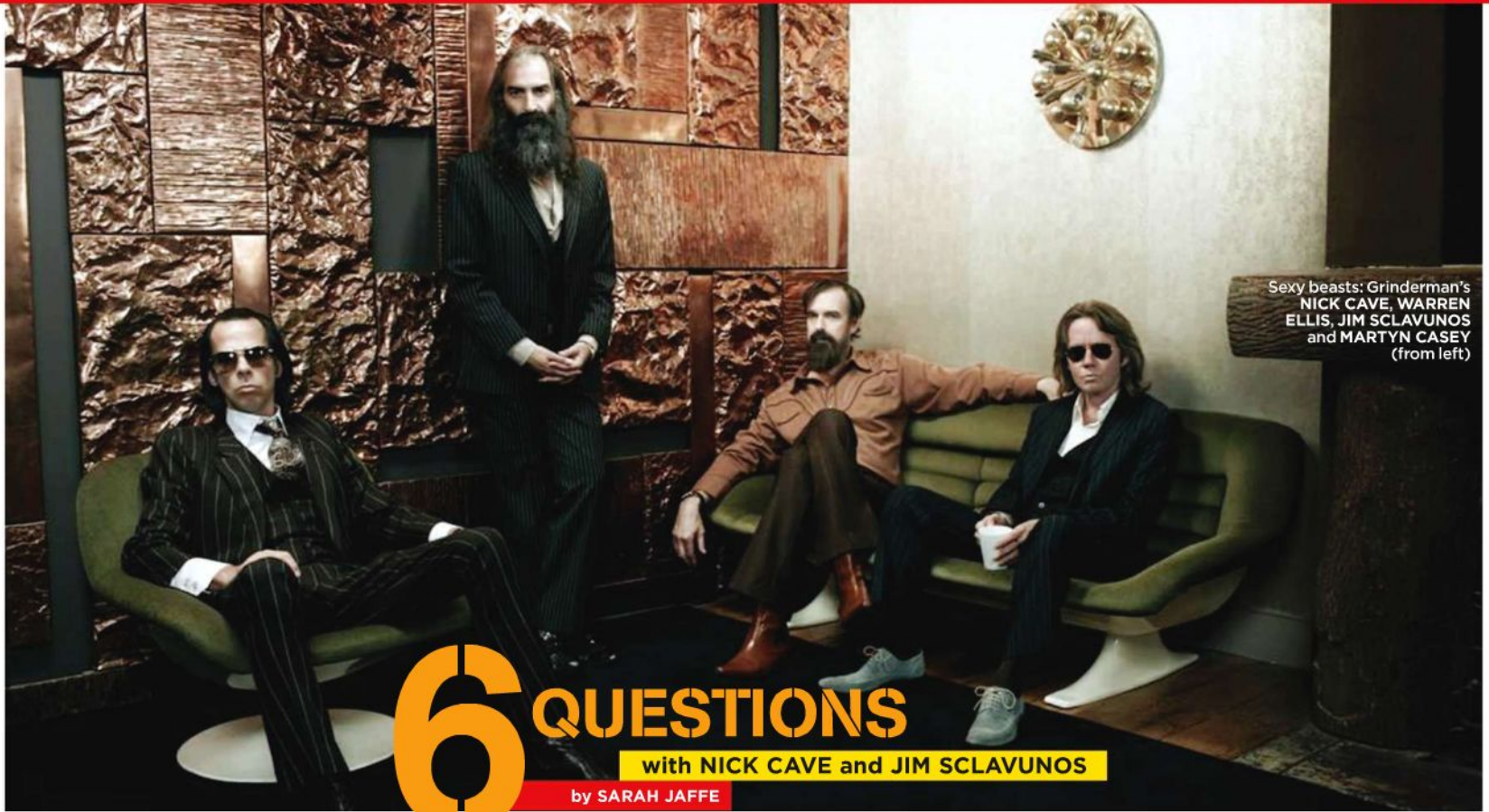
last spring and immediately made plans for it to be released stateside. He says the album will be promoted "the old-fashioned way," around an extensive U.S. tour that Delgado will do with Cole in the fall. The label will reach out to Latin fans of both Delgado and Nat Cole's Spanish albums, as well as a general adult market through press and late-night and morning programs on TV.

"I didn't want people to feel they were listening to an old chestnut. I wanted it to sound as though it had just popped out of the oven," says producer Nat Chediak, who, by working with Spanish filmmaker/producer Fernando Trueba on the latter's Calle 54 label, has artfully brought new life to Latin classics on a series of critically acclaimed albums, including the Grammy Award-winning "Bebo y Cigala." "I wanted the musicians to stretch."

"We were having fun in the studio," says Cole, who once accompanied his brother on one of his visits to Havana. "Everyone was loose and free, and it came off that way."



Reimagining history: ISSAC DELGADO



Sexy beasts: Grinderman's NICK CAVE, WARREN ELLIS, JIM SCLAVUNOS and MARTY CASEY (from left)

# 6 QUESTIONS

with NICK CAVE and JIM SCLAVUNOS  
by SARAH JAFFE

Australian post-punk hero Nick Cave has skipped from project to project during his 37-year career, but he's always maintained his pasty-faced, black-clad persona. An especially dark and sexual vibe runs through the latest album by his band Grinderman, "Grinderman 2," due Sept. 14 on Mute. Cave and drummer Jim Sclavunos spoke to Billboard about establishing Grinderman as a band and the universality of "No Pussy Blues."

**1 Does the release of the new album help establish Grinderman as more than a side project?**

**Sclavunos:** It never was a throwaway [or] a side project—it's been more of an offshoot than a side project.

**Cave:** We made two albums, [which is] more than some fully fledged bands.

**Sclavunos:** It was pretty natural because we had been doing this Nick Cave solo thing, which was basically Nick and Warren [Ellis] going out and doing smaller arrangements of Bad Seeds songs, and from that it started taking on its own momentum. Marty [Casey] and I joined and gave the whole operation a bit of balls.

It got to a point where it started upsetting audiences in Germany. They had come for an intimate evening with Nick Cave and they got their heads ripped off.

These other elements started getting introduced into those songs that hadn't been there before, and there was kind of an aggressive edge to the whole thing. There were certain ideas that were floating around, especially with Warren, that weren't finding a place in the Bad Seeds, so it made sense to have an outlet for that. And Grinderman was eventually what that outlet became.

**2 Carrie Brownstein, on her NPR blog, wrote that the rise of bearded indie rockers was a harbinger of a lack of danger in rock music. You're known for epic facial hair and for making some pretty dangerous rock-'n'-roll. Where do those notions of masculinity and danger fit for you?**

**Cave:** What we're trying to do is to make orig-

inal music that's based on improvisation, and within that explore themes as men in the autumn or winter of their lives, trying to make music that has a sexuality to it. But within that sexuality it has all the bubbling neuroses and terror and violence that run through the heads of men of our age and distinction.

It's different than pretty much anybody out there. We're talking about something else with our music. We're dealing with issues that are much more complex, much more difficult, much more dangerous and problematic. And some people get that and some people don't.

**Sclavunos:** Some people see it in a much simpler way. They look at a surface aspect of it.

**Cave:** For sure, "No Pussy Blues" isn't the most subtle concept in the world, but it is actually a very pertinent issue among men. And had a huge positive response, that someone actually wrote a song like that. Because most rock music is about the opposite.

**Sclavunos:** It's not like we're Mr. Sensitive either. It's full of neurosis and rage and unacceptable social behavior and things that—

**Cave:** Go bump in the night.

**Sclavunos:** It's not like some bearded guy who's got all of his weakness on his sleeve, it's not that kind of neurosis. It's more like an aggressive statement of it.

**3 Are some people put off by that?**

**Sclavunos:** Is there something really that offensive about it? I don't think there is. If you just take it as it's a human being who's got, you know, needs.

**Cave:** It doesn't objectify women. There is a directness. We're adults. We talk about sex openly.

**Sclavunos:** There's nothing wrong with sex, is

there? Or not getting sex. Or expressing frustration that one's not getting it.

**4 This album seems a little less sexually aggressive than the first Grinderman release, and the women seemed to get, if not revenge, a little more of the spotlight.**

**Cave:** Yeah, but that's not a turnaround. That's just a different way of looking at the same subject matter that I've always looked at. Because we actually are addressing certain subjects about masculinity, about what it is to be a man in this day and age when men have largely been emasculated. We're opening the debate. And no one else is. Or very few other people. And we're the ones who are accused of being sexist. Or misogynistic.

There are songs—there's "When My Baby Comes"—well, it's a very multilayered, very complex song, to say the least. There are lots of things going on in that song.

**Sclavunos:** But if you want to isolate details from it, you can say that's an offensive image. Does that make it instantly misogynist? No.

**5 In another interview, you mentioned that you were told not to write songs about God or love on the first Grinderman record. Did you give yourself any limitations like that this time?**

**Cave:** Warren suggested I should avoid those subjects, meaning that I should go somewhere else from what people would expect from a Bad Seeds record. Of course, that's impossible. That wasn't really a rule, it was a suggestion.

**Sclavunos:** It was a good starting point.

**Cave:** If you took love out of the equation, I wouldn't know what else to write about. But I think mostly for me, I write violent lyrics. Even the most beautiful love lyrics that I write are always for me seen through a prism of violence. They're either violent or there's kind of an absence of violence.

**Sclavunos:** Or even a foreboding of violence. Even "Rock of Gibraltar" has kind of a hint of

ominousness, when it's doing the ascending chords and stuff.

**Cave:** There are songs that are a conversation between men and women, and sometimes they're done in a field of bluebells and there are these delicate exchanges, but you're right, somewhere in the background there's a storm brewing.

I remember going to a psychiatrist for a while and she used to have this picture of this little girl on her wall, who was sitting in a chair. It's a really sweet little picture, but she's leaning back in the chair and the chair is just sort of dangling between going that way and going this way. I didn't last that long, but after a couple of sessions I started to feel that this was a really disturbing sort of image because this girl, she's going to fall off the chair. It just ends up the point of view that you look at things.

**6 Nick, since you're sporting a Mickey Mouse pendant, can you talk about the song "Mickey Mouse and the Goodbye Man" on the new record?**

**Cave:** That particular song to me is about the kind of origins of extremism, terrorism. Of envy and isolation. Mickey Mouse represents the weaker, feminine, comic side of us, and the big bad wolf is the masculine side.

We've done a video [for the song that] is illustrated by a woman, Ilinca Höpfner—she's just out of art school—who did an animated, black-and-white video of a Bad Seeds song and sent it to me. It's an extraordinary thing, and she did it by hand. I rang her up and asked her if she would do this Grinderman song, and she has done this incredible job of it. Her drawings are really gorgeous things, and she's now illustrated all the songs and they're in a booklet that comes with the CD.

**Sclavunos:** It's quite fitting that that song has an animated video because the yin-yang extremes there of the two brothers are Mickey Mouse and the big bad wolf; those are kind of cartoonish characters, so it all fits in very nicely. ●●●

# ALBUMS

## AMERICANA

### MARK OLSON Many Colored Kite

**Producer:** Beau Raymond  
*Rykodisc*

**Release Date:** July 27

Mark Olson asks at the beginning of his second solo album: "What would you do... if you lost everything good?" This braces us for another heart-rending rumination along the lines of 2007's transformative "The Salvation Blues." But that's not the story on "Many Colored Kite," as the Jayhawks co-frontman strikes a more healing and optimistic tone across these 11 songs. It's buoyed by his relationship with Ingunn Ringvold (who co-wrote two of the tracks) and also likely by his 2009 reunion with Jayhawks partner Gary Louris on "Ready for the Flood." "Many Colored Kite" flits among moods and perspectives, unified by Olson's keening tenor and Beau Raymond's minimalist production. "Little Bird of Freedom" (with Jolie Holland) and "Wind and Rain" recall the Jayhawks' blend of alt-rock and Americana, while "Morning Dove," "Bluebell Song," "More Hours" and the Neil Young-like "Scholastica" explore folkier flavors, and such string-laden tracks as "Your Life

Beside Us" and "Beehive" recall psychedelic '60s pop. Olson is still processing some pain, but there are plenty of bright moments.—GG

## R&B

### ALEXANDER O'NEAL

#### Five Questions—The New Journey

**Producers:** Alexander O'Neal, Billy Osborne  
*CC Entertainment/E1 Entertainment*

**Release Date:** July 27

Add Alexander O'Neal to the growing ranks of R&B vets making comeback albums. Now residing in Great Britain, the singer returns with his first album in eight years, "Five Questions—The New Journey." Overall, the project is grounded in the soulful funk and romance songs that define his successful career. Those tunes include "Fake," "Criticize" and his two radio perennials with Cherrelle ("Saturday Love" and "Never Knew Love Like This"). O'Neal shows off the still-formidable rough-and-ready vocals—think Otis Redding and David Ruffin—that powered those hits. The set opens with dance jams "My House" and "I'm Back," the latter recalling the rhythmic thrust



## DISTURBED

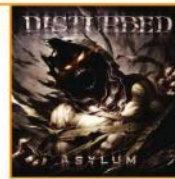
### Asylum

**Producer:** Dan Donegan  
*Reprise Records*

**Release Date:** Aug. 31

Changes from album to album tend to be subtle and incremental

for Disturbed, which is exactly what its fans prefer. The Chicago quartet has a defined sound that's been consistently satisfying for the past decade, since it unleashed 2000's "The Sickness"—chunky, muscular grooves that support Dan Donegan's guitar acrobatics and David Draiman's force-of-nature vocals. All that is intact on album No. 5, "Asylum," which adds some new tonalities to producer Donegan's range. (Check out the layered assault on the track "The Infection" and the bluesy flavor of the set-opening instrumental "Remnants.") And a failed relationship has given Draiman's lyrics even more emotional heft on such songs as "Crucified," "My Child" and "Sacrifice." Larger issues—like the environment ("Another Way to Die"), the Holocaust ("Never Again") and accountability ("Innocence")—also get an airing. There are enough brains and brawn to make this an "Asylum" any head-banger would be crazy to avoid.—GG



of "Fake" and O'Neal's work with Minneapolis group Flyte Tyme, a precursor to '80s funk act the Time. Longtime fans will no doubt wax nostalgic, but the uptempos may not do much to attract younger converts. The singer proves he's still got the touch, however, on the mid-tempo love songs and ballads, notably "I Found True Love" and "I Can't Wait."—GM

few of the album's common themes: desolation and relationship complexities. The set's laid-back rock feel with a punchy beat is embodied on the track "Tithe," where Menomena also captures soulful, ethereal vocals reminiscent of TV on the Radio's Tunde Adebimpe.—CB

touches on the coming-of-age theme of puerile romance as Steadman sings, "Dreaming of you rushing up to me/That was the boy I used to be." A break from the upbeat tunes comes with "The Giantess," an alluring track that features the group taking a more subtle instrumental approach.—CB

## DANGER MOUSE & SPARKLEHORSE

### Dark Night of the Soul

**Producers:** Danger Mouse, Sparklehorse  
*Capitol Records*

**Release Date:** July 13

"Dark Night of the Soul," the long-awaited collaboration between producer Danger Mouse



## AVENGED SEVENFOLD

### Nightmare

**Producer:** Mike Elizondo  
*Warner Bros. Records*

**Release Date:** July 27

Avenged Sevenfold's fifth studio album is a dream that became

something of a "Nightmare" for the arty Southern California head-bangers following the death of drummer James "the Rev" Sullivan. But in its finished form, with Dream Theater's Mike Portnoy fleshing out the drum tracks that Sullivan left behind, "Nightmare" is the group's best work yet. It's a sweeping, quasi-thematic epic whose nearly 67 minutes mixes punky abandon with prog-rock ambition and muscle with musicality. Lengthy, suite-like pieces like the title track, "Victim" and the 11-minute "Save Me" are seamless in their sonic twists and turns, while acoustic guitars, piano, strings and vocal harmonies lend welcome melodic counterpoints to such pummeling power rockers as "Danger Line," "Welcome to the Family" and "God Hates Us." Elsewhere, the song "Buried Alive" recalls Metallica's "Unforgiven" and "Tonight the World Dies" mines moody Alice in Chains/Stone Temple Pilots terrain, while "Natural Born Killer" has the makings of a mainstream breakthrough. Frontman M. Shadows sings at one point that "you can't win this fight," but Avenged Sevenfold ultimately emerges victorious here.—GG

## ROCK

### MENOMENA

#### Mines

**Producer:** Menomena  
*Barsuk Records*

**Release Date:** July 27

It's rare when every member of a band can claim both vocal and instrumental contributions to an album, and even more rare when each contributor is exceptionally talented. Portland, Ore., rock trio Menomena's latest album, "Mines," contains a smattering of experimental rock tracks agreeable even to those who wouldn't normally indulge in the genre. But the music still tests boundaries, especially with the use of a self-programmed computer program in the recording process. Justin Harris sings, "You're 5-foot-5, not a hundred pounds/I'm scared to death of every single ounce" on opener "Queen Black Acid," a mellow gem that exercises a

## BOMBAY BICYCLE CLUB

### I Had the Blues But I Shook Them Loose

**Producer:** Jim Abbiss  
*Arena Rock Recording*

**Release Date:** July 27

London rock act Bombay Bicycle Club hasn't been playing together long, but the foursome boasts an impressive sound on debut album "I Had the Blues But I Shook Them Loose" (released last July in the United Kingdom). Despite its rookie status, the band knows how to set the tone: The brief opening instrumental track, "Emergency Contraception Blues," previews the commanding percussion and passionate guitar on the songs that follow. And though listeners will get lost in the catchy instrumentation of the single "Always Like This," the music is pleasantly interrupted by the nervous and sometimes eerie vocals of singer Jack Steadman. The standout "Cancel on Me"



## ARCADIE FIRE

### The Suburbs

**Producers:** Arcade Fire, Markus Dravs  
*Merge Records*

**Release Date:** Aug. 3

Near the end of "The Suburbs,"

Arcade Fire offers a pair of songs called "Sprawl I" and "Sprawl II," both of which tell you plenty about what this Canadian rock outfit thinks of the place its third studio album is named after. But those titles also do a pretty good job of describing the musical reach of "The Suburbs." At 16 tracks, this dense, complicated set covers considerably more stylistic territory than either of the band's previous albums, from the jangly folk-rock of the opening title cut to the string-backed punk of "Empty Room" to "Half Light II (No Celebration)," which recalls the synthed-up Berlin-era work of David Bowie. Lyrically, frontman Win Butler and his wife, vocalist/multi-instrumentalist Régine Chassagne, reflect that wide focus with words about doubt and ambivalence and reconsideration; few groups with Arcade Fire's taste for the anthemic come across as uninterested in sloganeering as this one does. That doesn't mean these songs don't sweep you up—just that they don't always make it clear where they're taking you.—MW

# THE BILLBOARD REVIEWS

## SINGLES

(Gnarls Barkley, Gorillaz, the Black Keys) and psych-rock act Sparklehorse (aka the late Mark Linkous), features an impressive list of contributors, including the Strokes' Julian Casablancas, Iggy Pop, Jason Lytle, the Flaming Lips and filmmaker David Lynch. But it's the airtight beats of Danger Mouse and the surreal songwriting of Linkous that make this a fascinating set. With tracks ranging from alternative rock to raging punk, Lynch's grim photography of bizarre-looking families in the CD booklet complement the music. Over a pulsating bassline, the hauntingly beautiful "Revenge" (featuring the Flaming Lips) touches on the complications of acting upon the impulse of revenge, while the acoustic ballad "Jaykub" (featuring Lytle) tells the story of a praised performer who feels isolated within fame. Despite the album's title, it's not all gloom and doom—Casablancas tells the tale of a wicked female on the upbeat song "Little Girl" and Iggy Pop makes depression seem fun on the distorted head-banger "Pain."—*WF*

### RAP

#### JUVENILE

##### Beast Mode

**Producers:** various

*UTP/eOne Music*

**Release Date:** July 6

On his ninth solo album, "Beast Mode," New Orleans native Juvenile raps about what he knows best: thug life. The single "Drop That Azz" has a bright synth melody that coincides with a chorus about voluptuous women—a topic in which the rapper seems well-versed. A prime example of the confidence that's exuded on the set arrives during the track "I'm Da Man," where over victory-parade horns Juvenile raps about his rise from poverty to star. Elsewhere, "Drinks on Me" finds him

predictably rhyming about buying drinks for his friends at a club. But with the accompaniment of a stripped-down beat he changes his gruff delivery to a seductive whisper on the highly sexual track "Pussy Kat." "Beast Mode" may rehash themes one would expect from a Juvenile album, but it displays a refreshing confidence from a rapper who's built a respectable career out of very little.—*WF*

### NEW & NOTEWORTHY

#### LADY GAGA

##### The Remix

**Producers:** various

*Streamline/KonLive/Cherrytree/Interscope/IGA*

**Release Date:** Aug. 3

With Lady Gaga becoming pop music's biggest star and releasing a handful of inescapable singles in the past year, a remix album of her recent work was all but inevitable. Thankfully, Gaga has employed a collection of more-than-capable producers to make her dance-ready smashes from "The Fame" and "The Fame Monster" even more propulsive on "The Remix." A majority of the tracks—including Star-smith's keyboard-heavy take on "Bad Romance" and a bombastic reworking of "LoveGame" (featuring a cameo by Marilyn Manson)—speed up the tempo and accentuate Gaga's earworm refrains. "The Remix" works best, however, when the artists use the singer's framework as inspiration for new musical sensations. Stuart Price flips around the chorus of "Paparazzi" to emphasize Gaga's sense of longing, while Passion Pit turns "Telephone" into a delicious mix of techno, dubstep and chipmunk vocals. The 10-song set won't replace Gaga's chart-topping hits, but it offers enough interesting angles to attract die-hards as well as casual dance music fans.—*JL*

### COUNTRY

#### BRAD PAISLEY

##### Anything Like Me (3:42)

**Producer:** Frank Rogers

**Writers:** B. Paisley, C. DuBois, D. Turnbull

**Publishers:** various  
*Arista Nashville*

Included on Brad Paisley's "American Saturday Night" album and his first greatest-hits collection, "Hits Alive" (due Nov. 2), "Anything Like Me" celebrates the tender bond between parent and child in a clever and sweet manner that's laced with humor. In the first verse, a prospective father learns he's having a son and contemplates the future with such lines as, "He's gonna get in trouble/He's gonna get in fights. . . It's safe to say that I'm gonna get my payback if he's anything like me." Paisley and co-writers Chris DuBois and Dave Turnbull fill the song with vivid imagery (a young boy using a "magnifying glass trying to melt a Tonka truck"), and Paisley's 3-and-a-half-year-old son Huck contributes the final word in the last line. Paisley has scored 17 No. 1s on Billboard's Hot Country Songs chart, including four from "American Saturday Night," and this terrific song is sure to continue that momentum.—*DEP*

#### GUSTER

##### Do You Love Me (3:41)

**Producers:** Joe Pisapia, Guster, David Kahne

**Writers:** various

**Publishers:** Low Crawl Music/Campfire Sky Music (ASCAP)  
*Aware/Universal Republic*

Guster's first new material in more than three years begins unassumingly enough, with a simple, acoustic-driven intro peppered by hand claps and frontman Ryan Miller's vocal. As the song progresses, diffident drumming, clanging chimes and layered harmonies build before giving way to a soaring chorus that toes the line between endearing and creepy. "I want to wake you from your dream/I want to know just who you're talking to when you're singing in your sleep/I want to find out what it means," Miller croons before unleashing his trademark falsetto for the hook. The song's jangly, folk-pop sound calls to mind sun-kissed '60s rock (e.g., the Lovin' Spoonful's "Do You Believe in Magic"), while the Wall of Sound-like production accentuates the instruments' nuances, making "Do You Love Me" instantly memorable.—*EL*



time heals all wounds, Songz will no doubt be off sexing the next girl in no time.—*MC*

#### MIGUEL FEATURING J. COLE

##### All I Want Is You (4:57)

**Producer:** Salaam Remi

**Writers:** S. Remi, M. Pimentel, J. Cole

**Publishers:** Salaam Remi Music/EMI Music Pub/MJP Music (ASCAP), DreamVillain (BMI)

*Bystorm/Alive*  
R&B newcomer Miguel is poised for a major breakthrough with his debut single, "All I Want Is You." The 23-year-old's raw, believable voice swells over a midtempo backdrop of funk and hip-hop, and vocally, he could prove to be a viable competitor to Trey Songz, for he offers both the sweetness of Babyface and the passion of R. Kelly. Producer Salaam Remi (Amy Winehouse, Nas) lays down a subtle drumbeat and sensual, bluesy guitar, setting the pace while Miguel reflects on his relationship woes and guest rapper J. Cole delivers a confident verse about moving on. Already a co-writer on Musiq and Mary J. Blige's hit "If U Leave" and a collaborator with Asher Roth, Miguel is one to watch as his debut album's street date approaches later this year.—*MM*

### R&B

#### TREY SONGZ

##### Can't Be Friends (3:40)

**Producer:** Mario Winans

**Writers:** various

**Publishers:** various  
*Songbook/Atlantic*

Trey Songz is best-known for his sexual antics. But on his latest single, the ladies man reveals a vulnerable side as he sings about heartbreak and despair. Above static finger snaps, a solemn piano and dizzying violins, Songz croons about his girlfriend cruelly dumping him and his inability

to be just friends with her because of it. In hindsight, he regrets being involved with her and wishes he "never fell so deep in love." In the second verse, Songz becomes a bit more sensible, questioning whether the relationship's demise was partially due to moving too fast and wondering if things could have been different. Regardless, he realizes that what's happened can't be changed, before breaking into his remorseful chants once again. But since



#### JAY SEAN FEATURING NICKI MINAJ

##### 2012 (It Ain't the End) (3:42)

**Producers:** Jremy, Bobby Bass

**Writers:** various

**Publishers:** various  
*Cash Money/Universal Republic*

If the world ends in two years, Jay Sean will make sure we all go out dancing. The U.K. artist parties like it's 2012 on the lead single from his upcoming album, "Freeze Time." Sean reached No. 1 on the Billboard Hot 100 with last year's "Down," and here he returns with more smooth, synth-driven rhythms and catchy melodies, along with a cameo from labelmate Nicki Minaj that all but ensures mass appeal. The Young Money queen, who seems to have the Midas touch with her guest features of late, decorates the track with swagger as she spits, "Days of our lives/You wink it, goes by/So we'll just get it with no edits/And anything goes, so no time for closed minds." Dancing in anticipation of an imminent apocalypse hasn't felt this good since 1999.—*MV*



## LEGEND & CREDITS

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

**CONTRIBUTORS:** Courtney Baldasare, Mariel Concepcion, Walter Frazier, Gary Graff, Jason Lipshutz, Evan Lucy, Michael Menachem, Gail Mitchell, Deborah Evans Price, Megan Vick, Mikael Wood

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

R&B BY GAIL MITCHELL

## Moving Forward

Despite Personal Challenges, Fantasia Begins Promo Run For 'Back to Me'

Fantasia has endured a roller coaster couple of weeks, as the mainstream and tabloid media have veered from one controversy (the singer being named in a divorce case that includes sex tape allegations) to the next (her being hospitalized for a "medical overdose"). But that isn't stopping the former "American Idol" champ from honoring a previously scheduled promotional tour in support of her third album, "Back to Me" (J Records, Aug. 24).

"People think we beefed up all these TV commitments," says Carolyn Williams, senior VP of marketing for RCA Music Group. Williams is referring to a label press release issued earlier detailing release-week appearances on "Good Morning America" (Aug. 24) and "Lopez Tonight" (Aug. 25), plus upcoming guest stints on "106 & Park" (Sept. 8), "Live! With Regis and Kelly" (Sept. 9) and "The Wendy Williams Show" (Sept. 10).

"Her search activity is probably at an all-time high, but these were already on the calendar," Williams says. "There was talk of moving the album release date back, but this was Fantasia's decision. She wanted to move forward, and we support her."

Fantasia—who will also appear at radio personality Steve Harvey's

Hoodie Awards in Las Vegas (Aug. 28) and fellow syndicated personality Tom Joyner's Family Reunion (Sept. 4)—will hit the promo circuit next week armed with a third chart-topping single. In the wake of the singer's personal travails, "Bittersweet" jumps 4-1 on Billboard's Adult R&B list, joining previous chart No. 1s "Free Yourself" and "Truth Is." She also brings her top 10 total on Hot R&B/Hip-Hop Songs to four (including former No. 1 "When I See U") as "Bittersweet" holds at No. 10.

Derrick "D.C." Corbett, director of urban programming for Clear Channel in New Orleans, is playing "Bittersweet" in power and subpower (just below power) rotation on urban AC WYLD and mainstream urban WQUE, respectively. "Women love this record," says Corbett, who has heard several other tracks from the album. "I haven't seen backlash from fans here. She's a talent, and I think this project will be around for a while."

Fantasia's first album, 2004's "Free Yourself," has sold 1.8 million, posting first-week sales of 240,000, according to Nielsen SoundScan. Her 2006 self-titled sophomore set has sold 530,000, with 133,000 in first-week sales. Both peaked in the top five on Top R&B/Hip-Hop Albums. "Free



Back to work: FANTASIA

Yourself" peaked at No. 8 on the Billboard 200, "Fantasia" at No. 19.

Responding only to questions about the album via e-mail to Billboard, Fantasia says the love- and independence-fueled "Back to Me" has "allowed her to give back exactly what and who everyone fell in love with" during her "Idol" turn.

"It's just me getting 'back to me' by singing songs that are age-appropriate yet showing growth," the singer says, citing "Bittersweet," album track "Collard Greens and Cornbread" ("reflecting my Southern

roots") and the motivational bonus track "I'm Here" from musical "The Color Purple" as examples.

RCA's Williams says a second single will be announced in the next weeks. Meanwhile, the Internet is buzzing about "Lucky," a newly leaked track that's not on the final album. Its lyrics revolve around the subject of a love triangle.

Premiering Aug. 17 on Facebook and Amazon, "Back to Me" will garner additional attention when VH1's "Fantasia for Real" begins its second season Sept. 19. The reality show at-

tracted 2.3 million viewers when it debuted last January, averaging 1.2 million per episode, according to Nielsen. "Even Angels," which appears on the new album, was one of several songs showcased during the first season. This season's focus will include the marketing and promotion of the new album.

"An upper hand with this release is the partnering with VH1," Williams says. "The release lines up with the series' premiere—a little different than before. This time around we're in front of the show." ■■■

## DANCE FEVER

An honor previously fit only for a King and a Prince is also bestowed upon Enrique Iglesias. With a 2-1 lift on Hot Dance Club Songs for "I Like It," Iglesias collects his seventh No. 1 on the chart, equaling Michael Jackson and Prince for most leading titles among male artists in the ranking's history. Iglesias achieves the distinction on exactly the 34th anniversary of the chart's inception as a national survey. The list launched—as National Disco Action Top 30—in the Aug. 28, 1976, issue. Prince notched his seven No. 1s on Hot Dance Club Songs between 1981 and 1991. Jackson matched the mark when "Scream," with Janet Jackson, became his seventh topper in 1995. Iglesias, Prince and the King of Pop can't outrank the Queen of Pop, however, for most No. 1s among all artists in the chart's archives. Madonna leads with 40 chart-topping titles on Hot Dance Club Songs. Janet Jackson ranks second with 19 trips to the top, followed by Mariah Carey and Kristine W, each with 15.

—Gary Trust

### MEN AMONG MEN

Here's a look at the seven No. 1 titles—the most among male artists—tallied by Prince, Michael Jackson and Enrique Iglesias on Hot Dance Club Songs.

#### PRINCE

TITLE	DATE REACHED NO. 1
"Controversy"/"Let's Work"	Nov. 14, 1981
"1999"	Dec. 4, 1982
"When Doves Cry" (Prince & the Revolution)	June 30, 1984
"Let's Go Crazy"/"Erotic City" (Prince & the Revolution)	Sept. 29, 1984
"Kiss (Remix)"/"Love or Money" (Prince & the Revolution)	April 12, 1986
"Batdance"	Aug. 19, 1989
"Gett Off"	Sept. 28, 1991

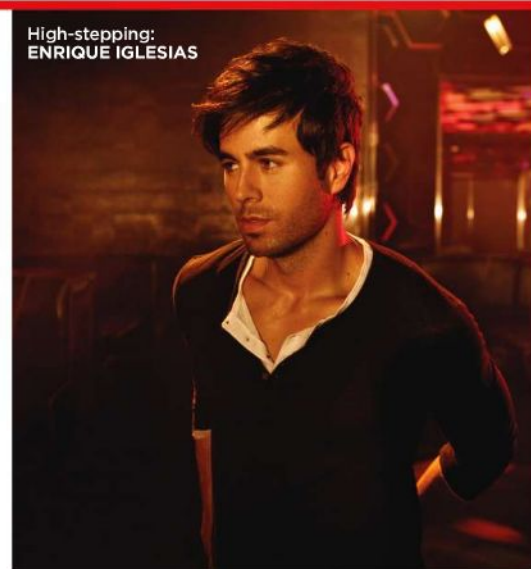
#### MICHAEL JACKSON

TITLE	DATE REACHED NO. 1
"Thriller" (LP-all cuts)	Jan. 22, 1983
"Tell Me I'm Not Dreamin' (Too Good to Be True)" (Jermaine Jackson & Michael Jackson)	June 9, 1984
"Bad (Remix)"	Nov. 7, 1987
"The Way You Make Me Feel"	Jan. 30, 1988
"In the Closet"	June 13, 1992
"Who Is It"	May 22, 1993
"Scream" (Michael Jackson & Janet Jackson)	July 15, 1995

#### ENRIQUE IGLESIAS

TITLE	DATE REACHED NO. 1
"Bailamos"	Aug. 21, 1999
"Be With You"	May 6, 2000
"Hero"	Dec. 15, 2001
"Escape"	May 18, 2002
"Not in Love" (featuring Kelis)	April 10, 2004
"Away" (featuring Sean Garrett)	March 14, 2009
"I Like It" (featuring Pitbull)	Aug. 28, 2010

(\*Under certain previous chart methodologies, double-sided singles and even entire albums showed as singular listings.)



High-stepping: ENRIQUE IGLESIAS

# Voicing Support

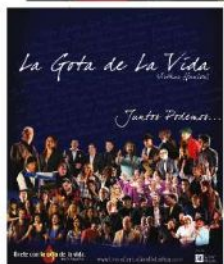
Latin Stars Rally Around Bone Marrow Campaign

Even before high-profile Latin artists united in song to aid earthquake victims in Haiti and Chile, dozens of them lent their voices to a cause aimed directly at U.S. Hispanics: bone marrow donation.

Beginning with a recording session in Las Vegas last November, nearly 50 Latin artists—including Enrique Iglesias, Gloria Estefan, Plácido Domingo, Jenni Rivera, Luis Fonsi and Marco Antonio Solís—joined forces on “La Gota de la Vida” (“The Drop of Life”). The song, benefiting cancer research center City of Hope and its efforts to register Hispanic bone marrow donors, will debut at a Sept. 7 gala at Los Angeles’ Club Nokia, where several of the participating artists are expected to perform the track live.

The project was initiated when City of Hope approached Delia Orjuela, BMI VP of writer/publisher relations for Latin music, in search of artists to tape public service announcements (PSA) for its bone marrow campaign. Orjuela suggested creating a benefit theme song and brought in pianist Arthur Hanlon to compose it.

“Nothing came into my mind at first,” Hanlon says. “And then Delia sent me video from the hospital.” With the patients on his mind, Hanlon (who’s married to Billboard executive director of content and programming for Latin music and entertainment Leila Cobo) composed the song in two weeks, thinking only a handful of artists would record it. But outreach efforts snowballed.



The drop of life (from left): ARTHUR HANLON, SALVADOR TREVINO, RICARDO MONTANER and LUIS MEDINA.

“We put a loop of the hospital video on a screen in the recording booth,” says Hanlon, who co-produced the song and is directing his proceeds from it to City of Hope. “So the first thing you saw when you walked in was the hospital and the kids.”

Producers donating their services included Sebastian Krysz, Milton Salcedo, Emilio Estefan Jr., Pepe Quintana and Humberto Gatica. The latter three are veterans of other super-group charity songs, including the original “We Are the World” and UNICEF anthem “Cantare Cantaras,” as well as “We Are the World 25: For Haiti” and its Spanish version, “Somos el Mundo 25: Por Haiti.”

Universal will distribute “La Gota de la Vida” to digital retail Sept. 7; artists have also taped PSAs

that feature the song. Efforts to promote the track and campaign will rely initially on the artists speaking about the cause in media interviews. “Many artists confirmed to us that they will be ambassadors on this,” the campaign’s co-founder Salvador Trevino says. An online campaign will place banner ads and donor registration links on participating artists’ websites, according to the project’s executive producer Luis Medina.

Medina is also pitching a TV special to raise funds, culled from extensive behind-the-scenes footage of the recording session shot by video director Simon Brand. Another plan calls for a “La Gota de la Vida” album release in November, featuring material from up-and-coming singer/songwriters who also sang on the song.



Auto-Tuning the news: THE GREGORY BROTHERS

## BEDTIME STORY

The Gregory Brothers are at it again. Following the recent YouTube and iTunes success of “Double Rainbow Song,” an Auto-Tune remix of a popular viral video (Billboard, Aug. 7), the Brooklyn-based alt-rock quartet is gaining similar traction with “Bed Intruder Song.” It’s a darkly comical remix of a local TV news interview with Antoine Dodson about the attempted rape of his sister, Kelly, in Huntsville, Ala.

“Bed Intruder Song” debuts this week on the Billboard Hot 100 at No. 89, almost exclusively from download sales. It starts on Hot Digital Songs at No. 49 (30,000 downloads, according to Nielsen SoundScan). The song’s YouTube clip has been viewed nearly 14 million times.

“We hope that in our music we’re able to capture the essence of the clip,” keyboardist Evan Gregory says. “Why I think people are latching onto it is frankly quite similar to why they latch onto a classic ballad or pop song that tops the charts—because there’s real emotion behind it that people identify with, even if, in this case, it was for unusual reasons.”

During the clip, Dodson charismatically tells a reporter in rap-like fashion, “He’s climbing in your windows, he’s snatching your people up, trying to rape ‘em, so y’all need to hide your kids, hide your wife and hide your husband, ‘cause they’re raping everybody out here.” Dodson also warns the perpetrator who escaped: “We got your T-shirt, you done left your fingerprints, you are so dumb . . . We’re looking for you. We’re gonna find you.” The song also features Kelly Dodson, with vocals and production from the Gregory Brothers.

Drummer Michael Gregory admits that he questioned the appropriateness of turning a “bad situation” into a musical parody. But then he realized “it’s taking a terrible situation and making at least something positive out of it,” he says.

Part of that positivity comes in the form of revenue for Antoine Dodson and his family, who will receive 50% of the tracks’ sales profits, according to the act. Similarly, the Gregory Brothers credited Paul “Yosemite Bear” Vasquez—who filmed the original YouTube version of “Double Rainbow Song”—as a co-writer and split the proceeds. “Double Rainbow Song” has been viewed more than 7 million times on YouTube and has sold 16,000 downloads, according to SoundScan. —Mitchell Peters

# ‘STAR’ STRUCK

Ryan Bingham and T-Bone Burnett swept the awards season earlier this year, winning an Academy Award and a Golden Globe for their original song “The Weary Kind” from “Crazy Heart.” And if there’s one superstition even musicians in Hollywood adhere to, it’s this: Don’t mess with a winning streak.

So it’s no surprise that Burnett reteamed with Bingham and his band, the Dead Horses, to produce “Junky Star.” The Aug. 31 release is Bingham’s third album on Lost Highway, following 2009’s “Roadhouse Sun” and 2007’s “Mescalito.”

“T-Bone really brings the best out of you,” Bingham says. “We recorded in the same studio [as “Weary”], with the same engineers, same vibe. When I first asked him if he would be interested in producing, he said, ‘Yeah, man, we’re already in here. Let’s keep going.’”

Recorded during a three-day session, “Junky Star” is a collection of rootsy, hardscrabble songs about

misfits and dreamers—the majority of which were written before Bingham won the Oscar. “Once you have it mapped out and planned, there’s really no turning back,” he says.

To support the release, Bingham is opening for Willie Nelson on a series of dates in September, including stops at Red Rocks Amphitheatre in Morrison, Colo., and the Greek Theatre in

Los Angeles. He’s also performing a few one-off dates with the Swell Season, whose Glen Hansard and Marketa Irglova won the best original song Oscar in 2006 for “Falling Slowly” from the film “Once.”

It seems that film music is now in Bingham’s blood: The singer/songwriter’s next project is working on the music for a film being developed by his wife, writer/director Anna Axster.

The Oscar win brings more than acclaim. According to Nielsen Sound-

Scan, the “Crazy Heart” soundtrack has sold 283,000 copies while “The Weary Kind” has sold 140,000 digital downloads. “A lot of people got turned on to our music through that movie, but personally, [winning] doesn’t even change that much,” Bingham says.

Really? So no altar to the little golden guy in the living room? “I just keep it in the house on a shelf,” he says. “It’s not really any place special.” —Ann Donahue



Bonding with T-Bone: RYAN BINGHAM (second from right) with THE DEAD HORSES




# MARKETPLACE

For ad placement in print and online call Jeff Serrette 800-223-7524/jserrette@billboard.com

**REAL ESTATE**

The Ultimate Escape for Work or Play  
All Conveniences + High Speed Net - 3 Bdr Home + 4 Cottages  
Accessible by Boat & Helicopter



YouTube the Movie "Fundy Isle"

(very!) Private Island - Just 2 hours from NYC  
NovaScotiaPropertyFinders.com (902) 277-0593

**T-SHIRTS**

Looking for Rock T-shirts?  
You've found 'em!

**BACKSTAGE FASHION**

Worldwide Distributors of Licensed:  
ROCK & NOVELTY T-SHIRTS,  
STICKERS, PATCHES, FLAGS & MORE!

Check out our website catalog:  
[www.backstage-fashion.com](http://www.backstage-fashion.com)

or call for a free price list/flyer (dealers only):  
**800-644-ROCK**  
(outside the U.S. - 928-443-0100)

Same Day Shipping  
Specializing in Discount Pricing

SOMETHING TERRIBLE HAPPENS WHEN YOU DON'T ADVERTISE . . .

# NOTHING!

BE CREATIVE • KNOW YOUR OPTIONS  
ADVERTISE WISELY

Billboard **JEFF SERRETTE** SENIOR ACCOUNT MANAGER  
PHONE: 646-654-4697/800-223-7524/FAX: 646-654-8066 EMAIL: JSERRETTE@BILLBOARD.COM

CALL US TODAY AND ASK ABOUT THE  
BILLBOARD CLASSIFIEDS  
INTRODUCTORY OFFER FOR NEW ADVERTISERS!  
1-800-223-7524 or jserrette@billboard.com

**DUPLICATION/ REPLICATION**

CD • DVD • PRINTING • PACKAGING

**CRYSTAL CLEAR**  
MEDIA GROUP A World Media Group Company



**1000 RETAIL READY CDS ONLY \$870!**  
**1000 RETAIL READY DVDS ONLY \$990!**

TOLL FREE 1-800-880-0073  
[WWW.CRYSTALCLEARCDS.COM](http://WWW.CRYSTALCLEARCDS.COM)

**WANTED TO BUY**

**BUYING RECORD & CD COLLECTIONS**  
**PRIVATE COLLECTIONS - RADIO STATIONS -**  
DJ RECORD POOLS  
21ST CENTURY MUSIC  
TOLL FREE 1-800-846-9501  
**E-MAIL: sales@21centurymusic.com**  
**John M. Jabra, President**

**LISTENING STATIONS**

[www.myspace.com/juliahossain](http://www.myspace.com/juliahossain)  
listen to my playlist

## Billboard Classifieds Covers Everything

DUPLICATION	MUSIC INSTRUCTION	VENUES
REPLICATION	BUSINESS	NOTICES/
VINYL PRESSING	OPPORTUNITIES	ANNOUNCEMENTS
CD ROM SERVICES	COMPUTER/SOFTWARE	VIDEO
DVD SERVICES	MUSIC MERCHANDISE	MUSIC VIDEO
FOR SALE	T-SHIRTS	POSITION WANTED
PROMOTION &	EMPLOYMENT SERVICES	LISTENING STATIONS
MARKETING SERVICES	PROFESSIONAL	FOR LEASE
MUSIC DISTRIBUTORS	SERVICES	DISTRIBUTION
AUCTIONS	DJ SERVICES	NEEDED
RECORDING STUDIOS	FINANCIAL SERVICES	EDUCATION
REAL ESTATE	LEGAL SERVICES	OPPORTUNITY
INVESTORS WANTED	ROYALTY AUDITING	HELP WANTED
STORES FOR SALE	TAX PREPARATION	MASTERING
EQUIPMENT FOR SALE	BANKRUPTCY SALE	AUDIO SUPPLIES
STORE SUPPLIES	COLLECTABLE	ROYALTY PAYMENT
FIXTURES	PUBLICATIONS	PRINTING
CD STORAGE	TALENT	MUSIC PRODUCTION
CABINETS	SONGWRITERS	METAMUSIC
DISPLAY UNITS	SONGS FOR SALE	STAGE HYPNOTIST
PUBLICITY PHOTOS	DEALERS WANTED	CD FAIRS & FESTIVALS
INTERNET/WEBSITE	RETAILERS WANTED	MUSIC WEBSITES
SERVICES	WANTED TO BUY	NEW PRODUCTS
BUSINESS SERVICES	CONCERT INFO	DOMAIN NAMES

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

# THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



## NO TIME WASTED

>>> "America's Got Talent" contestant Jackie Evancho quickly profits from her much-buzzed-about appearance on the NBC show last week as the 10-year-old's indie album "Prelude to a Dream" starts at No. 121 on the Billboard 200 and No. 2 on Top Classical Crossover (4,000 sold, according to Nielsen SoundScan).

## LAURYN RETURNS

>>> Lauryn Hill debuts on the Hot R&B/Hip-Hop Songs chart for the first time as a lead artist since 1999 as "Repercussions" starts at No. 94. Her last lead effort was on the Bob Marley duet "Turn Your Lights Down Low" (peaking at No. 49).



## SIMON SAYS

>>> Dirt Nasty (aka actor and former MTV VJ Simon Rex) makes his Billboard chart debut with his second album, "Nasty As I Wanna Be." It bows at No. 1 on Top Comedy Albums, No. 9 on Heatseekers Albums and No. 22 on Rap Albums with 2,000 sold.

# CHART BEAT

>>> Following Alice in Chains, Bush, Creed, Hole and Stone Temple Pilots, the reunited Soundgarden becomes the latest venerable band to return to the Alternative chart after a lengthy absence. New at No. 24, "Black Rain," an unearthed song from the recording sessions for 1991's "Badmotorfinger," gives Soundgarden its first entry on the chart since 1997.

>>> Never mind LeBron James, Dwyane Wade or Chris Bosh. The most popular and productive member of the NBA's Miami Heat is Carlos Arroyo. At least, according to one of Billboard's charts. Arroyo has taken his musical talents to the Latin Rhythm Airplay survey, where his new reggaeton single, "Se Va Conmigo," featuring Yomo, charges in at No. 26.

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

Billboard

# CHARTS

## Eminem's Back At No. 1; Album Sales Slip, Again

Eminem's "Recovery" rebounds to No. 1 on the Billboard 200 after two weeks of sitting in the runner-up slot. It climbs back up with 133,000 copies, according to Nielsen SoundScan (down 13%). It's the most weeks at No. 1 for an album since Susan Boyle's "I Dreamed a Dream" claimed six straight frames at the top in December and January.



Last week's No. 1 album, Arcade Fire's "The Suburbs," drops to No. 2 in its second week with 52,000 (down 66%). With its debut frame perhaps overly weighted with download sales generated from sale pricing at Amazon's MP3 store, its second-week decline isn't a shocker. (It's down 74% in download sales.)

While "Recovery" returns to No. 1,

celebrating its sixth week atop the list, the rest of the album market isn't quite partying it up.

The past week's overall album sales totaled 4.95 million units, marking the lowest weekly sales figure since Nielsen SoundScan began tracking sales in 1991.

It's also only the second time the weekly album sales total has dipped below 5 million. The first time was the week ending May 30, when 4.98 million were sold.

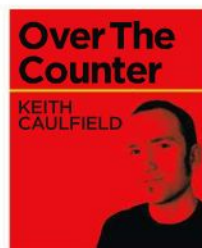
When we reported on that sales dip in the June 12 issue, we only had access to archival data going back to January 1994, so we couldn't verify that it was the lowest sales week since SoundScan started in 1991. But since then, we've been able to verify that statistic. (Nothing like verifying bad news, right?)

Perhaps this week's slate of new releases will perk up the overall album sum next week.

The Billboard 200 is due to welcome top 10 debuts from Kem, Iron Maiden and Ray LaMontagne—all with first-week sales projections of 60,000-75,000 copies, according to industry prognosticators.

Kem's new "Intimacy" looks likely

to be the highest new entry and could shift close to 75,000. This past week, the highest bow was the "Camp Rock 2" soundtrack, which started at No. 3 with a tepid 41,000.



But back to some brighter news. With its sixth week at No. 1, Eminem's "Recovery" is one of only 30 albums to notch as many weeks in the top slot since the Billboard 200 began using SoundScan to power its rankings in May 1991.

And, in the history of the Billboard 200, "Recovery" is just the 10th hip-hop album to reign for at least six weeks, including Eminem's "The Marshall Mathers LP" (eight weeks) and "The Eminem Show" (six). The all-time hip-hop leader is MC Hammer's "Please Hammer Don't Hurt 'Em," which spent 21 weeks at No. 1.

"Recovery" earns its eighth consecutive week of selling at least 100,000 copies—which is its entire chart life. The last time a set sold 100,000-plus in each of its first eight frames was in November and December of last year, when Andrea Bocelli's "My Christmas" managed the achievement. Prior to that, the last album with a greater initial start was the "Now 20" compi-

lation, which began with nine consecutive weeks of 100,000 or more in November and December 2005.

The last non-compilation to sell more than 100,000 in each of its first nine weeks was Mariah Carey's "The Emancipation of Mimi," which launched with 13 straight frames of 100,000-plus copies in April 2005.

Eminem's "Recovery" sales total crosses the 2 million threshold this week (2.1 million), marking just the second album to do so this year. It's currently 2010's second-best seller behind Lady Antebellum's "Need You Now" (2.5 million).

At this point last year, no albums had surpassed more than 2 million in sales—though seven had shifted at least 1 million. This year, six have hit the 1 million mark, with Usher's "Raymond v Raymond" the latest to cross the line. It sells another 15,000 this week, bringing its to-date sum to slightly more than 1 million.

Usher's total will certainly increase in the coming weeks, as his set will receive a boost from a deluxe reissue on Aug. 24. Taking a cue from Lady Gaga, "Raymond v Raymond" will be expanded to "Raymond v Raymond: Deluxe Edition," which will tack on a new album, "Versus." The latter will also be available as a stand-alone release.

## Market Watch A Weekly National Music Sales Report

### Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	4,950,000	1,427,000	20,176,000
Last Week	5,260,000	1,529,000	20,717,000
Change	-5.9%	-6.7%	-2.6%
This Week Last Year	5,889,000	1,257,000	20,748,000
Change	-15.9%	13.5%	-2.8%

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

### Weekly Album Sales (Million Units)



### Year-To-Date

	2009	2010	CHANGE
<b>OVERALL UNIT SALES</b>			
Albums	211,146,000	185,131,000	-12.3%
Digital Tracks	726,715,000	722,156,000	-0.6%
Store Singles	1,081,000	1,263,000	16.8%
<b>Total</b>	<b>938,942,000</b>	<b>908,550,000</b>	<b>-3.2%</b>
Albums w/TEA*	283,817,500	257,346,600	-9.3%

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

### DIGITAL TRACKS SALES



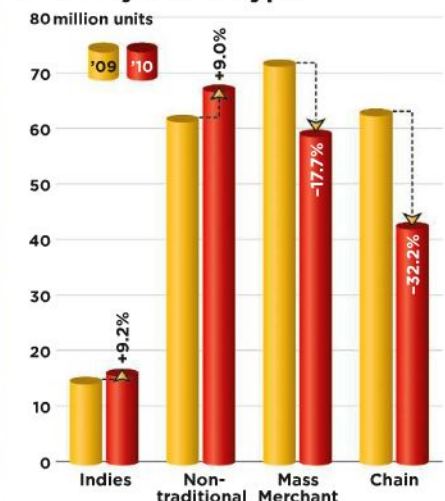
### SALES BY ALBUM FORMAT

	2009	2010	CHANGE
CD	164,515,000	132,336,000	-19.6%
Digital	45,098,000	51,136,000	13.4%
Vinyl	1,494,000	1,639,000	9.7%
Other	38,000	22,000	-42.1%

For week ending Aug. 15, 2010. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

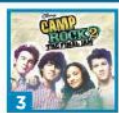
nielsen SoundScan

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



Go to [www.billboard.biz](http://www.billboard.biz) for complete chart data | 33

Main Billboard 200 chart table with columns for Week, Artist, Title, Cert., Peak Position, and a 'Greatest Soundtrack Gainer' section at the bottom.



Unlike the first "Camp Rock" album, which reached retail the same week as its TV movie's premiere, the sequel set (41,000) arrives before the second film's bow Sept. 3. The first "Camp Rock" album also began at No. 3, but with 188,000.

Zakk Wylde's band earns its highest-charting album with this set's No. 4 entry (33,000). The act's previous best chart rank came in 2005 when "Mafia" started at No. 15 with its highest sales week: 42,000.



Mike Posner is the seventh male solo artist to bow in the top 10 with a major-label debut full-length this year. He follows Danny Gokey, Easton Corbin, B.o.B. Slash (with his first solo set), Taio Cruz and Jerrod Niemann.

Following the film's opening in theaters last week, its soundtrack starts with 13,000. It's the third soundtrack to chart this year featuring new music from Beck, following "Twilight: Eclipse" and "True Blood 2."

The set graduates from the Heat-seekers Albums chart after spending 44 weeks on the tally (up 33%). Its gain last week could be owed to album track "Dog Days Are Over" featuring prominently in the trailer for new film "Eat Pray Love." (But it's not on its soundtrack, which is at No. 21.)

Continuation of the Billboard 200 chart table, including entries for Taio Cruz, Godsmack, Gaither Vocal Band, Newsboys, Selena Gomez & The Scene, Alicia Keys, John Mayer, Five Finger Death Punch, Michael Buble, Sarah McLachlan, Heatseeker Graduate, Florence + The Machine, Various Artists, Skillet, Face & The Band of Horses, Rihanna, Espinoza Paz, Soundtrack, Pink, Jason Derulo, Phoenix, Paramore, Dierks Bentley, Easton Corbin, The Roots, Marc Cohn, Adam Lambert, AC/DC, Katy Perry, Luke Bryan, Shinedown, Hellyeah, Sting, Christina Aguilera, Brad Paisley, Lady Antebellum, Ludacris, Jaron and The Long Road to Love, 3OH!3, Lil Wayne, Tom Petty and the Heartbreakers, Daughtry, Prince/Bria Valente, Journey, The-Dream, Sara Bareilles, Monica, La Roux, Kid Cudi, and Los Lobos.

THE BILLBOARD 200 ARTIST INDEX table listing artists and their chart positions.

THE BILLBOARD 200 ARTIST INDEX table listing artists and their chart positions.

THE BILLBOARD 200 ARTIST INDEX table listing artists and their chart positions.

THE BILLBOARD 200 ARTIST INDEX table listing artists and their chart positions.

See Charts Legend on billboard.biz for rules and explanations. © 2010, eGlobe Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	WEEKS ON CHART	PEAK POSITION
101	78	59	<b>SUSAN BOYLE</b> SYCO/COLUMBIA 59829/SONY MUSIC (11.98)	I Dreamed A Dream	4	1
102	101	112	<b>SOUNDTRACK</b> 20TH CENTURY FOX TV/COLUMBIA 61705/SONY MUSIC (11.98)	Glee: Season One: The Music Volume 2	2	3
103	107	99	<b>ZAC BROWN BAND</b> SOUTHERN GROUNDWATER/LANTIC 523726/AG (25.98 CD/DVD) ⊕	Pass The Jar: Live From The Fabulous Fox Theater In Atlanta	17	
104	96	93	<b>MICHAEL JACKSON</b> MJJ/EPIC 89998/SONY MUSIC (14.98)	Number Ones	3	13
105	64	68	<b>VARIOUS ARTISTS</b> SIDEONE/UMG 1420 (8.98)	Vans Warped Tour 2010 Compilation	44	
106	104	98	<b>BROOKS &amp; DUNN</b> ARISTA NASHVILLE 49922/SMN (13.98)	#1s ... And Then Some	5	
107	93	76	<b>NAS &amp; DAMIAN MARLEY</b> Ghetto Youths/DEF JAM/UNIVERSAL REPUBLIC 014136/UMRG (13.98)	Distant Relatives	5	
108	94	94	<b>TREY SONGZ</b> SONGBOOK/ATLANTIC 518794/AG (18.98)	Ready	3	
109	108	109	<b>BOB MARLEY AND THE WAILERS</b> TUFF GONG/ISLAND 422-846-210/IDJMG (13.98/8.98) ⊕	Legend: The Best Of Bob Marley And The Wailers	10	54
110	113	117	<b>MOTLEY CRUE</b> MOTLEY 380*/ELEVEN SEVEN (13.98) ⊕	Greatest Hits	94	
111	122	119	<b>EMINEM</b> SHADY/AFTERMATH/INTERSCOPE 005881*/IGA (13.98/8.98)	Curtain Call: The Hits	2	1
112	110	105	<b>JASON ALDEAN</b> BROKEN BOW 7637 (18.98)	Wide Open	4	
113	109	107	<b>KINGS OF LEON</b> RCA 32712/RMG (13.98)	Only By The Night	4	
114	103	69	<b>VARIOUS ARTISTS</b> RHINO_CUSTOM PRODUCTS 8493 EX/STARBUCKS (12.98)	Back In The Day A Summertime Hip-Hop Mix	61	
115	98	66	<b>M.I.A.</b> N.E.E.T./XL/INTERSCOPE 014344*/IGA (9.98)	MAYA	9	
116	115	129	<b>THE NATIONAL</b> 4AD 3X03* (14.98)	High Violet	3	
117	106	102	<b>CHRIS TOMLIN</b> SIXSTEPS 12359/SPARROW (17.98)	Hello Love	9	
118	114	118	<b>COLT FORD</b> AVERAGE JOE'S 216 (14.98)	Chicken & Biscuits	28	
119	124	115	<b>CASTING CROWNS</b> BEACH STREET/REUNION 10135/SONY MUSIC (11.98)	Until The Whole World Hears	4	
120	97	58	<b>SOUNDTRACK</b> WATERTOWER/REPRISE 524667/WARNER BROS. (13.98)	Inception	44	
121	NEW	1	<b>JACKIE EVANCHO</b> MIKE, LISA AND JACKIE EVANCHO DIGITAL EX (7.98)	Prelude To A Dream	121	
122	120	175	<b>JANELLE MONAE</b> WONDERLAND/BAD BOY 51225*/WARNER BROS. (13.98)	The ArchAndroid: Suites II And III	17	
123	135	130	<b>CREDENCE CLEARWATER REVIVAL</b> FANTASY 2*/CONCORD (17.98/12.98)	Chronicle The 20 Greatest Hits	8	67
124	149	158	<b>JOSH TURNER</b> MCA NASHVILLE 013363/UMGN (13.98)	Haywire	5	
125	129	153	<b>EDWARD SHARPE &amp; THE MAGNETIC ZEROES</b> COMMUNITY/FAIRFAX 542*/VAGRANT (13.98)	Up From Below	111	
126	139	143	<b>MUSE</b> HELIUM-3 521130*/WARNER BROS. (18.98) ⊕	The Resistance	3	
127	158	139	<b>SADE</b> EPIC 63933*/SONY MUSIC (13.98)	Soldier Of Love	1	
128	133	132	<b>THE DIRTY HEADS</b> EXECUTIVE MUSIC GROUP 1243 (13.98)	Any Port In A Storm	55	
129	128	128	<b>DARIUS RUCKER</b> CAPITOL NASHVILLE 85506 (18.98)	Learn To Live	5	
130	117	84	<b>DAVID GARRETT</b> DECCA 014442 (9.98)	Rock Symphonies	41	
131	145	137	<b>THE SCRIPT</b> PHONOGENIC/EPIC 33450/SONY MUSIC (12.98)	The Script	64	
132	123	77	<b>GORILLAZ</b> VIRGIN 27547/CAPITOL (18.98) ⊕	Plastic Beach	2	
133	142	90	<b>BROKEN BELLS</b> COLUMBIA 55865*/SONY MUSIC (11.98)	Broken Bells	7	
134	119	106	<b>BULLET FOR MY VALENTINE</b> JIVE 63497* (18.98)	Fever	3	
135	NEW	1	<b>LOS INQUETOS DEL NORTE</b> CAPITOL 38123 (12.98 CD/DVD) ⊕	Vamos A Darle Con Todo: Coleccion de Corridos	135	
136	148	135	<b>MARC ANTHONY</b> SONY MUSIC LATIN 67402 (14.98)	Icons	11	
137	125	113	<b>CRAIG MORGAN</b> BNA 53808/SMN (12.98)	That's Why	39	
138	150	150	<b>ORIGINAL BROADWAY CAST RECORDING</b> DECCA BROADWAY 001682/DECCA (18.98)	Wicked	125	
139	137	36	<b>BEST COAST</b> MEXICAN SUMMER 052*/KEMADO (12.98)	Crazy For You	36	
140	143	134	<b>LIL WAYNE</b> CASH MONEY/UNIVERSAL MOTOWN 011977*/UMRG (13.98)	Tha Carter III	3	1
141	130	120	<b>MARVIN SAPP</b> VERITY 53156/JLG (11.98)	Here I Am	2	
142	175	-	<b>ARCADE FIRE</b> MERGE 225* (15.98)	Funeral	131	
143	146	138	<b>GUNS N' ROSES</b> Geffen 001714/INTERSCOPE (16.98)	Greatest Hits	4	3
144	121	111	<b>JEWEL</b> VALDREY JK200A (9.98)	Sweet And Wild	11	
145	141	141	<b>COLBIE CAILLAT</b> UNIVERSAL REPUBLIC 013194/UMRG (13.98) ⊕	Breakthrough	1	
146	140	148	<b>KEITH URBAN</b> CAPITOL NASHVILLE 35751* (18.98)	Defying Gravity	1	
147	RE-ENTRY	11	<b>ROB ZOMBIE</b> LOUD & PROUD 617792*/ROADRUNNER (18.98)	Hellbilly Deluxe 2	8	
148	138	126	<b>SOUNDTRACK</b> WALT DISNEY 003101 (18.98)	Hannah Montana: The Movie	1	
149	159	152	<b>GARY ALLAN</b> MCA NASHVILLE 013362/UMGN (10.98)	Get Off On The Pain	5	
150	161	122	<b>ONEREPUBLIC</b> MOSLEY/INTERSCOPE 013607/IGA (13.98)	Waking Up	21	

**163**  
The seven-song EP from the duo of Tom Morello and Boots Riley features covers of M.I.A.'s "Paper Planes" and LL Cool J's "Mama Said Knock You Out."

**147**  
Amazon MP3 daily deals last week for Zombie and Band of Horses (No. 64) help lift their albums by 31% and 105%, respectively. Meanwhile, the iTunes store's \$6.99 sale tag on the No. 96 title pumps it 344%.

**176**  
The act gives Daptone its third charting album on the Billboard 200, following two sets from Sharon Jones & the Dap-Kings.

**199**  
Just 1,727 units separate Nos. 100 and 200. Five years ago this week, the gap was 4,786. So, now when a title drops a seemingly small figure (like MercyMe at No. 184, down about 1,000 copies) it can take a big positional tumble.

**200**  
For the eighth straight week, sales for the bottom-rung title hovered short of 3,000 copies, with this week's No. 200 tallying the lowest total since April.

WAILERS	109	MOTLEY CRUE	110	KATY PERRY	79	RIHANNA	65	THE SCRIPT	131	TAYLOR SWIFT	177	MUSIC VOLUME 2	102	STEP UP 3D	29	TOBYMAC	159	WOW HITS 2010	151
JOHN MAYER	57	MUMFORD & SONS	20	TOM PETTY AND THE HEARTBREAKERS	42	THE ROOTS	75	BOB SEGER & THE SILVER BULLET BAND	174	GLEE: SEASON ONE: THE CAMP ROCK 2: THE FINAL SHOWSTOPPERS	3	GLEE: THE MUSIC, JOURNEY TO REGIONALS (EP)	48	TWILIGHT	170	CHRIS TOMLIN	117	WOW WORSHIP (PURPLE)	194
SARAH McLACHLAN	80	MUSE	126	PHOENIX	71	RICK ROSS	7	BLAKE SHELTON	174	THE TWILIGHT SAGA: ECLIPSE	47	ONEREPUBLIC	150	TRAIN	117	SADE	175	VARIOUS ARTISTS	196
MERCYME	184	ONEREPUBLIC	150	LA ROUX	98	JAM	81	FRANK SINATRA	157	THE XX	92	OSZY OSBOURNE	45	TREY SONGZ	108	WICKED	138	THE XX	196
MGMT	156	OSZY OSBOURNE	45	PIRK	8	SHINEDOWN	81	SKILLNET	83	HANNAH MONTANA: THE MOVIE	148	M.I.A.	115	JOSH TURNER	124	PARAMORE	72	VARIOUS ARTISTS	196
M.I.A.	115	PARAMORE	72	MAKE POSNER	8	FRANK SINATRA	157	STING	83	MOVIE	148	NAS & DAMIAN "JR. GONG" MARLEY	107	THE NATIONAL	116	RASCAL FLATTS	166	VARIOUS ARTISTS	196
BRET MICHAELS	162	WICKED	138	PRINCE/BRITA VOLENE	93	SKILLNET	83	STING	83	INCEPTION	120	MARLEY	107	THE NATIONAL	116	BLAKE SHELTON	174	VARIOUS ARTISTS	196
VASHAWN MITCHELL	180	WICKED	138	PRINCE/BRITA VOLENE	93	SKILLNET	83	STING	83	INCEPTION	120	MARLEY	107	THE NATIONAL	116	BLAKE SHELTON	174	VARIOUS ARTISTS	196
JANELLE MONAE	122	WICKED	138	PRINCE/BRITA VOLENE	93	SKILLNET	83	STING	83	INCEPTION	120	MARLEY	107	THE NATIONAL	116	BLAKE SHELTON	174	VARIOUS ARTISTS	196
MONICA	97	WICKED	138	PRINCE/BRITA VOLENE	93	SKILLNET	83	STING	83	INCEPTION	120	MARLEY	107	THE NATIONAL	116	BLAKE SHELTON	174	VARIOUS ARTISTS	196
CRAIG MORGAN	137	WICKED	138	PRINCE/BRITA VOLENE	93	SKILLNET	83	STING	83	INCEPTION	120	MARLEY	107	THE NATIONAL	116	BLAKE SHELTON	174	VARIOUS ARTISTS	196

TOP POP CATALOG™

Table with 10 columns: This Week, Last Week, Weeks on Chart, Artist, Album Title, and Cert. Top entries include Katy Perry's 'One Of The Boys' at #1, Journey's 'Journey's Greatest Hits' at #2, and Sara Bareilles' 'Little Voice' at #3.

The top of the Catalog Albums chart has mostly been a boys club since it launched in May 1991, so Katy Perry's rise to No. 1 with "One of the Boys" is fitting (5,000, up 1%). She's only the 14th solo female to reach the summit. The last to top the chart was Taylor Swift on Jan. 16 with "Holiday Collection." Before that, Mary J. Blige's Circuit City-exclusive "Mary J. Blige & Friends" was No. 1 for two weeks in March 2009 due to markdowns at the then-going-out-of-business chain.



TOP DIGITAL™

Table with 10 columns: This Week, Last Week, Weeks on Chart, Artist, Album Title, and Cert. Top entries include Eminem's 'Recovery' at #1, Arcade Fire's 'The Suburbs' at #2, and Mike Posner's '31 Minutes To Takeoff' at #3.

TOP INTERNET™

Table with 10 columns: This Week, Last Week, Weeks on Chart, Artist, Album Title, and Cert. Top entries include Arcade Fire's 'The Suburbs' at #1, Black Label Society's 'Order Of The Black' at #2, and Eminem's 'Recovery' at #3.

LIKE PROFILES: MOST ADDED

Table with 10 columns: This Week, Last Week, Weeks on Chart, Title, and Cert. Top entries include 'Love The Way You Lie' by Eminem featuring Rihanna at #1, Teenage Dream by Katy Perry at #2, and Not Afraid by Eminem at #3.

YAHOO! SONGS MUSIC™

Table with 10 columns: This Week, Last Week, Weeks on Chart, Title, and Cert. Top entries include 'Undo It' by Carrie Underwood at #1, California Gurls by Katy Perry featuring Snoop Dogg at #2, and I Never Told You by Colbie Caillat at #3.

TOP COMEDY ALBUMS™ .biz

Table with 10 columns: This Week, Last Week, Weeks on Chart, Title, and Cert. Top entries include 'Nasty As I Wanna Be' by Dirty Nasty at #1, Stark Raving Black by Lewis Black at #2, and The Essential "Weird Al" Yankovic by Weird Al Yankovic at #3.

TOP DEFENDANT: Reflects titles sold via independent distribution, including those fulfilled via major brand distributors. TOP DIGITAL: Reflects releases made available to consumers through digital download services. TOP INTERNET: Reflects releases made available to consumers through digital download services. TOP CATALOG: Reflects releases made available to consumers through digital download services. BILLBOARD: Reflects releases made available to consumers through digital download services. CHARTS: Reflects releases made available to consumers through digital download services.





HOT 100 AIRPLAY table with columns for week, title, artist, and chart position. #1: LOVE THE WAY YOU LIE (EMINEM FEAT. RIHANNA).

ROCK table with columns for week, title, artist, and chart position. #1: THE ONLY EXCEPTION (PARAMORE).

COUNTRY table with columns for week, title, artist, and chart position. #1: MINE (TAYLOR SWIFT).

R&B/HIP-HOP table with columns for week, title, artist, and chart position. #1: LOVE THE WAY YOU LIE (EMINEM FEAT. RIHANNA).

LATIN table with columns for week, title, artist, and chart position. #1: WAKA WAKA (THIS TIME FOR AFRICA) (SHAKIRA FEAT. PITBULL).

HOT DIGITAL SONGS table with columns for week, title, artist, and chart position. #1: LOVE THE WAY YOU LIE (EMINEM FEAT. RIHANNA).

CLASSICAL table with columns for week, title, artist or composer, and chart position. #1: O MIO BABBINO CARO (JACKIE EVANCHO).

KID table with columns for week, title, artist, and chart position. #1: WOULDN'T CHANGE A THING (DEMI LOVATO & JOE JONAS).

HOT 100 AIRPLAY: 1,000 stations... DIGITAL SONGS: The top-selling overall and genre-specific downloaded tracks...

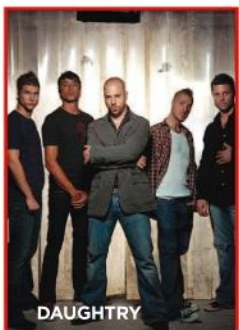


MAINSTREAM TOP 40™		
THIS WEEK	LAST WEEK	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	<b>#1</b> LOVE THE WAY YOU LIE EMINEM FEAT. RHIANNA (WEB/SHADY/AFTERMATH/INTERSCOPE)
2	5	<b>GREATEST GAINER</b> DYNAMITE TAIO CRUZ (MERCURY/IDJMG)
3	3	COOLER THAN ME MIKE POSNER (J/RMG)
4	2	CALIFORNIA GURLS KATY PERRY FEAT. SNOOP DOGG (CAPITOL)
5	4	AIRPLANES B.O.B FEAT. HAYLEY WILLIAMS (REBELROCK/GRAND JUSTICE/ATLANTIC)
6	8	I LIKE IT ENRIQUE IGLESIAS FEAT. PITBULL (UNIVERSAL REPUBLIC)
7	7	RIDIN' SOLO JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
8	6	BILLIONAIRE TRAVIS MCGY FEAT. BRUNO MARS (HAPPY BOYZ/DECA/CAPITOL/RRP)
9	9	FIND YOUR LOVE DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
10	10	DJ GOT US FALLIN' IN LOVE USHER FEAT. PITBULL (LAFACE/JLG)
11	14	TEENAGE DREAM KATY PERRY (CAPITOL)
12	12	THE ONLY EXCEPTION PARAMORE (FUELED BY RAMEN/ATLANTIC/RRP)
13	13	MISERY MARON 5 (A&M/OCTONE/INTERSCOPE)
14	11	OMG USHER FEAT. WILL.I.AM (LAFACE/JLG)
15	17	NOT AFFRAID EMINEM (WEB/SHADY/AFTERMATH/INTERSCOPE)
16	19	MAGIC B.O.B FEAT. RIVERS Cuomo (REBELROCK/GRAND JUSTICE/ATLANTIC)
17	21	TAKE IT OFF KESHA (KEMOSABE/RCA/RMG)
18	26	JUST THE WAY YOU ARE BRUNO MARS (ELEKTRA/ATLANTIC)
19	15	YOUR LOVE IS MY DRUG KESHA (KEMOSABE/RCA/RMG)
20	18	IMPOSSIBLE SHONTELLE (SRP/SRC/UNIVERSAL MOTOWN)
21	22	KISSIN U MIRANDA COSGROVE (COLUMBIA)
22	24	YOUR LOVE NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
23	27	IF I HAD YOU ADAM LAMBERT (19/RCA/RMG)
24	30	SECRETS ONEREPUBLIC (MOSLEY/INTERSCOPE)
25	23	ALEJANDRO LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
26	33	CLUB CAN'T HANDLE ME FLO RIDA FEAT. DAVID GUETTA (POE BOY/ATLANTIC)
27	31	HALF OF MY HEART JOHN MAYER (COLUMBIA)
28	32	LA LA LA AUBURN FEAT. IYAZ (BELUGA HEIGHTS/WARNER BROS.)
29	34	THE MAN WHO CAN'T BE MOVED THE SCRIPT (PHONOGENIC/EPIC)
30	25	GETTIN' OVER YOU DAVID GUETTA & CHRIS WILLIS (GUM/A&M/ATLANTIC/RRP)
31	35	IF IT'S LOVE TRAIN (COLUMBIA)
32	36	ANIMAL NEON TREES (MERCURY/IDJMG)
33	NEW	MINE TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
34	29	MY FIRST KISS 3OH3 FEAT. KESHA (PHOTO FINISH/ATLANTIC/RRP)
35	28	WE'LL BE A DREAM WE THE KINGS FEAT. DEMI LOVATO (S-CURVE)
36	40	BLEED HOT CHELLE RAE (IMO/JIVE/JLG)
37	38	HAVEN'T MET YOU YET MICHAEL BUBLE (143/REPRISE)
38	NEW	JUST A DREAM NELLY (DERRTY/UNIVERSAL MOTOWN)
39	37	THIS AFTERNOON NICKELBACK (ROADRUNNER/RRP)
40	NEW	2012 (IT AIN'T THE END) JAY SEAN FEAT. NICKI MINAJ (CASH MONEY/UNIVERSAL REPUBLIC)

With a two-notch advance to No. 9 on **Adult Top 40** for "September," Daughtry joins Matchbox 20 and Maroon 5 as the only groups to earn at least three top 10s on the tally from each of their first two albums.

Prior to "September," Daughtry reached the top tier with the first two singles from its second set, "Leave This Town," "No Surprise" spent two weeks at No. 1 and "Life After You" rose to No. 4. The band notched five top 10s, including three No. 1s, from its self-titled debut album in 2007-08.

Since the band's first week in **Adult Top 40**'s top 10 (Feb. 3, 2007) with "It's Not Over," Daughtry's eight top 10s are the most among all acts. Nickelback ranks second in that span with seven top 10s, followed by John Mayer and Pink, each with six.



DAUGHTRY

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

ADULT TOP 40™		
THIS WEEK	LAST WEEK	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	<b>#1</b> CALIFORNIA GURLS 7 WKS KATY PERRY (CAPITOL)
2	2	IF IT'S LOVE TRAIN (COLUMBIA)
3	3	HALF OF MY HEART JOHN MAYER (COLUMBIA)
4	4	MISERY MARON 5 (A&M/OCTONE/INTERSCOPE)
5	5	MOCKINGBIRD ROB THOMAS (EMBLEM/ATLANTIC)
6	7	KING OF ANYTHING SARA BAREILLES (EPIC)
7	6	BREAKEYEN THE SCRIPT (PHONOGENIC/EPIC)
8	9	GLITTER IN THE AIR PINK (LAFACE/JLG)
9	11	SEPTEMBER DAUGHTRY (19/RCA/RMG)
10	8	THIS AFTERNOON NICKELBACK (ROADRUNNER/RRP)
11	12	HOME GOD DOD BODDYS (WARNER BROS.)
12	16	<b>GREATEST GAINER</b> THE ONLY EXCEPTION PARAMORE (FUELED BY RAMEN/ATLANTIC/RRP)
13	18	COOLER THAN ME MIKE POSNER (J/RMG)
14	14	ALL IN LIFEHOUSE (GEFFEN/INTERSCOPE)
15	17	ANIMAL NEON TREES (MERCURY/IDJMG)
16	13	ALEJANDRO LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
17	15	BULLETPROOF LA ROUX (BIG LIFE/POLYDOR/CHERRYTREE/INTERSCOPE)
18	21	THE TRUTH KRIS ALLEN FEAT. PAT MONAHAN (19/JIVE/JLG)
19	20	I RUN TO YOU LADY ANTEBELLUM (CAPITOL NASHVILLE/CAPITOL)
20	19	YOUR LOVE IS MY DRUG KESHA (KEMOSABE/RCA/RMG)
21	22	BREAK YOUR HEART TAIO CRUZ (MERCURY/IDJMG)
22	23	SECRETS ONEREPUBLIC (MOSLEY/INTERSCOPE)
23	31	TEENAGE DREAM KATY PERRY (CAPITOL)
24	24	I LIKE IT ENRIQUE IGLESIAS FEAT. PITBULL (UNIVERSAL REPUBLIC)
25	28	RYTHM OF LOVE PLAIN WHITE T'S (HOLLYWOOD)

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

Jimmy Eat World's "My Best Theory" begins at No. 20 on **Alternative**, No. 27 (3 million in audience) on **Rock Songs** and No. 17 (14,000 downloads) on **Rock Digital Songs** (viewable in full at [billboard.biz/charts](http://billboard.biz/charts)). The band's seventh studio album, "I Invented," streets Sept. 28.



ALTERNATIVE™		
THIS WEEK	LAST WEEK	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	<b>#1</b> IN ONE EAR 4 WKS CAGE THE ELEPHANT (DSP/JIVE/JLG)
2	2	LAY ME DOWN THE DIRTY HEADS FEAT. ROME (EXECUTIVE)
3	3	THE CATALYST LINKIN PARK (WARNER BROS.)
4	4	ANIMAL NEON TREES (MERCURY/IDJMG)
5	5	LISZTOMANIA PHOENIX (LOYALTY/RED/CLASSNOTE)
6	7	CROSSFIRE BRANDON FLOWERS (ISLAND/IDJMG)
7	6	SAVIOR RISE AGAINST (DGC/INTERSCOPE)
8	15	IMPOSSIBLE AMBERLIN (UNIVERSAL REPUBLIC)
9	8	THIS IS WAR THIRTY SECONDS TO MARS (IMMORTAL/VIRGIN/CAPITOL)
10	RE-ENTRY	UPRISING MUSE (HELIUM-3/WARNER BROS.)
11	9	THE CROW AND THE BUTTERFLY SHINEDOWN (ATLANTIC)
12	13	THE SOUND (JOHN M. PERKINS' BLUES) SWITCHFOOT (LOWERCASE PEOPLE/CREDENTIAL/ATLANTIC)
13	12	NIGHTMARE AVENGED SEVENFOLD (HOPELESS/SIRE/WARNER BROS.)
14	14	THE HIGH ROAD BROKEN BELLS (COLUMBIA)
15	16	LITTLE LION MAN MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/CLASSNOTE)
16	17	TIGHTEN UP THE BLACK KEYS (NONESUCH/WARNER BROS.)
17	19	SAY YOU'LL HAUNT ME STONE SOUR (ROADRUNNER/RRP)
18	20	ANOTHER WAY TO DIE DISTURBED (REPRISE)
19	18	I WAS A TEENAGE ANARCHIST AGAINST ME! (SIRE/REPRISE)
20	NEW	MY BEST THEORY JIMMY EAT WORLD (DGC/INTERSCOPE)
21	26	MAYBE SICK PUPPIES (RMV/VIRGIN/CAPITOL)
22	23	AFTERLIFE BUSH (INTERSCOPE)
23	25	KICK IN THE TEETH PAPA ROACH (ELEVEN SEVEN)
24	NEW	BLACK RAIN SOUNDGARDEN (A&M/UMG)
25	24	TAKE A LOAD OFF STONE TEMPLE PILOTS (ATLANTIC)

TRIPLE A™		
THIS WEEK	LAST WEEK	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	<b>#1</b> THE SOUND OF SUNSHINE 3 WKS MICHAEL FRANTI & SPEARHEAD (BOO BOO WAX/CAPITOL)
2	2	HALF OF MY HEART JOHN MAYER (COLUMBIA)
3	5	<b>GREATEST GAINER</b> SUMMER DAY SHERYL CROW (A&M/INTERSCOPE)
4	4	BEG STEAL OR BORROW RAY LA MONTAGNE & THE PARIKH DOGS (RCA/RED)
5	3	NEW MORNING ALPHA REV (FLYER/HOLLYWOOD)
6	6	YOU AND YOUR HEART JACK JOHNSON (BRUSHFIRE/UNIVERSAL REPUBLIC)
7	8	KING OF ANYTHING SARA BAREILLES (EPIC)
8	10	CROSSFIRE BRANDON FLOWERS (ISLAND/IDJMG)
9	7	KANDI ONE ESKIMO (SHANGRI-LA)
10	11	HEAD FULL OF DOUBT THE ANETT BROTHERS (AMERICAN/COLUMBIA)
11	16	ANGEL DANCE ROBERT PLANT (TROUCHARM/ROUNDER)
12	9	TAKE EVERYTHING GREG LASHWELL (VANGUARD)
13	15	AT OR WITH ME JACK JOHNSON (BRUSHFIRE/UNIVERSAL REPUBLIC)
14	13	TIGHTEN UP THE BLACK KEYS (NONESUCH/WARNER BROS.)
15	12	LOVING YOU IS EASY SARAH MCLACHLAN (ARISTA/RMG)
16	18	LITTLE LION MAN MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/CLASSNOTE)
17	21	A MOMENT CHANGES EVERYTHING DAVID GRAY (HITMERCER STREET/DOWNTOWN)
18	17	LAY ME DOWN THE DIRTY HEADS FEAT. ROME (EXECUTIVE)
19	23	LAREDO BAND OF HORSES (BROWN/FAT POSSUM/COLUMBIA)
20	19	BEAUTIFUL BIG HEAD TODD AND THE MONSTERS (BIG LIG)
21	24	IF IT'S LOVE TRAIN (COLUMBIA)
22	20	I SHOULD HAVE KNOWN IT TOM PETTY AND THE HEARTBREAKERS (REPRISE)
23	22	STOP FOR A MINUTE KEANE & KIANAN (CHERRYTREE/INTERSCOPE)
24	27	FADE LIKE A SHADOW KT TUNSTALL (REPLENTESS/VIRGIN/CAPITOL)
25	25	ANCHOR ALEJANDRO ESCOBEDO (FANTASY/CMG)

# HOT COUNTRY SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	Artist	CERT.	PEAK POSITION
1	3	20	#1 <b>ALL ABOUT TONIGHT</b> S. HENDRICKS (R. AKINS, B. HAYSLIP, D. DAVIDSON)	Blake Shelton REPRISE/WMN		1
2	2	16	<b>I'M IN</b> D. HUFF/K. URBAN (R. FOSTER, G. MIDDLEMAN)	Keith Urban CAPITOL NASHVILLE		2
3	1	18	<b>FREE</b> K. STEGALL, Z. BROWN (Z. BROWN)	Zac Brown Band HOME GROWN/ATLANTIC/BIGGER PICTURE		1
4	7	13	<b>PRETTY GOOD AT DRINKIN' BEER</b> C. CHAMBERLAIN, B. CURRINGTON (T. JONES)	Billy Currington MERCURY		4
5	5	52	<b>LOVE LIKE CRAZY</b> D. JOHNSON (D. JOHNSON, T. JAMES)	Lee Brice CURB		5
6	8	13	<b>OUR KIND OF LOVE</b> P. WORLEY/LADY ANTEBELLUM (D. HAYWOOD, C. KELLEY, H. SCOTT, BUSBEE)	Lady Antebellum CAPITOL NASHVILLE		6
7	4	1	<b>LOVER, LOVER</b> D. BRAINARD, J. NIEMANN (D. PRITZKER)	Jerrod Niemann SEA GAYLE/ARISTA NASHVILLE		6
8	9	10	<b>SMILE</b> R. CAVALLO (M. SHAFFER, B. DALY, J. HARDING, J. BOSE)	Uncle Kracker TOP DOG/ATLANTIC/BIGGER PICTURE		8
9	11	5	<b>THE BOYS OF FALL</b> B. CANNON, K. CHESNEY (C. BEATHARD, D. TURNBULL)	Kenny Chesney BNA		9
10	6	4	<b>UNDO IT</b> M. BRIGHT (C. LINDERWOOD, K. DIOGUARDI, M. FREDERIKSEN, L. LAIRD)	Carrie Underwood ARISTA NASHVILLE		1
11	12	18	<b>ROLL WITH IT</b> C. CHAMBERLAIN (T. LANE, D. LEE, J. PARK)	Easton Corbin MERCURY		11
12	13	19	<b>ALL OVER ME</b> F. ROGERS (B. HAYSLIP, D. DAVIDSON, R. AKINS)	Josh Turner MCA NASHVILLE		12
13	14	24	<b>LITTLE WHITE CHURCH</b> W. KIPRICK/LITTLE BIG TOWN (K. FAYRICK, D. W. KIPRICK, K. SCHALPMAH, J. SMETZ, J. WESTBROOK)	Little Big Town CAPITOL NASHVILLE		13
14	15	8	<b>COME BACK SONG</b> F. ROGERS (D. RUCKER, C. STAPLETON, C. BEATHARD)	Darius Rucker CAPITOL NASHVILLE		14
15	16	15	<b>THIS AIN'T NOTHIN'</b> P. DONNELLY, C. MORGAN (C. DUBOIS, K. K. PHILLIPS)	Craig Morgan BNA		15
16	17	22	<b>AIR POWER</b> STUCK LIKE GLUE B. GALLIMORE, K. BUSH, J. NETTLES (J. O. NETTLES, K. BUSH, K. GRIFFIN, S. CARTER)	Sugarland MERCURY		16
17	26	-	<b>GREATEST MINE</b> GAINERS N. CHAPMAN, T. SWIFT (T. SWIFT)	Taylor Swift BIG MACHINE		17
18	27	34	<b>WHY WAIT</b> D. HUFF/RASCAL FLATTS (N. THRASHER, T. SHAPIRO, J. YEARY)	Rascal Flatts BIG MACHINE		18
19	20	19	<b>FARMER'S DAUGHTER</b> T. HEWITT, R. ATKINS (M. GREEN, B. HAYSLIP, R. AKINS)	Rodney Atkins CURB		19
20	19	18	<b>GET OFF ON THE PAIN</b> M. WRIGHT, G. ALLAN, G. DROMAN (B. LUTHER, B. JAMES, J. WEAVER)	Gary Allan MCA NASHVILLE		18
21	21	24	<b>THE BREATH YOU TAKE</b> T. BROWN, G. STRAIT (D. DILLON, J. J. DILLON, C. BEATHARD)	George Strait MCA NASHVILLE		21
22	22	21	<b>WAY OUT HERE</b> M. KNOX (J. THOMPSON, C. BEATHARD, D. L. MURPHY)	Josh Thompson COLUMBIA		21
23	24	23	<b>IF I DIE YOUNG</b> P. WORLEY (K. PERRY)	The Band Perry REPUBLIC NASHVILLE		23
24	18	17	<b>HARD HAT AND A HAMMER</b> K. STEGALL (A. JACKSON)	Alan Jackson ARISTA NASHVILLE		17
25	25	10	<b>TRAILERHOOD</b> T. KEITH (T. KEITH)	Toby Keith SHOW DOG/UNIVERSAL		25



Up 13% to 24 million impressions, the song is Chesney's 38th top 10 dating to his first trip to the upper tier (with "Fall in Love") in June 1995. In that span, Chesney and George Strait trail only Tim McGraw (39) for most top 10s among all artists.



Launching with 5.4 million in audience, the group posts its highest start to date. The bow marks the best opening-week rank for featured artist Jackson since his "It's Five O'Clock Somewhere" (with Jimmy Buffett) debuted at No. 31 in June 2003.

# TOP COUNTRY ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	Title	CERT.	PEAK POSITION
1	1	11	#1 <b>BLAKE SHELTON</b> REPRISE 524487/WMN (7.85)	All About Tonight (EP)		1
2	1	29	<b>LADY ANTEBELLUM</b> CAPITOL NASHVILLE 97702 (18.88)	Need You Now	2	1
3	2	91	<b>ZAC BROWN BAND</b> HOME GROWN/ATLANTIC/BIGGER PICTURE 518631/UMG (13.99)	The Foundation	2	2
4	4	46	<b>MIRANDA LAMBERT</b> COLUMBIA 46654/SMN (12.98)	Revolution		1
5	3	3	<b>JERROD NIEMANN</b> SEA GAYLE/ARISTA NASHVILLE 65720/SN (8.96)	Judge Jerrod & The Hung Jury		1
6	6	6	<b>TAYLOR SWIFT</b> BIG MACHINE 0200 (18.98)	Fearless	3	1
7	5	5	<b>CARRIE UNDERWOOD</b> ARISTA NASHVILLE 49923/SMN (13.98)	Play On		1
8	7	7	<b>DIERKS BENTLEY</b> CAPITOL NASHVILLE 65410 (12.98)	Up On The Ridge		2
9	9	24	<b>EASTON CORBIN</b> MERCURY 013644/UMGN (10.98)	Easton Corbin		4
10	11	10	<b>LUKE BRYAN</b> CAPITOL NASHVILLE 65833 (18.98)	Doin' My Thing		2
11	10	11	<b>BRAD PAISLEY</b> ARISTA NASHVILLE 47362/SMN (13.98)	American Saturday Night		1
12	12	12	<b>LADY ANTEBELLUM</b> CAPITOL NASHVILLE 03206 (12.98)	Lady Antebellum		1
13	8	8	<b>JARON AND THE LONG ROAD TO LOVE</b> JARON AND THE LONG ROAD TO LOVE/JARON AND THE LONG ROAD TO LOVE (9.98)	Getting Dressed In The Dark		2
14	14	13	<b>ZAC BROWN BAND</b> SOUTHERN GROUND/ATLANTIC 528726/AG (25.98 CD/DVD) (+)	Pass The Jar: Live		2
15	13	12	<b>BROOKS &amp; DUNN</b> ARISTA NASHVILLE 49022/SMN (13.98)	#1s ... And Then Some		1
16	15	15	<b>JASON ALDEAN</b> BROKEN BOW 7637 (18.98)	Wide Open		2
17	16	17	<b>COLT FORD</b> AVERAGE JOE'S 216 (14.98)	Chicken & Biscuits		8
18	21	27	<b>JOSH TURNER</b> MCA NASHVILLE 013363/UMGN (13.98)	Haywire		2
19	18	17	<b>CRAIG MORGAN</b> BNA 53808/SMN (12.98)	That's Why		8
20	17	16	<b>JEWEL</b> VALORY JK0290A (9.98)	Sweet And Wild		3
21	20	23	<b>KEITH URBAN</b> CAPITOL NASHVILLE 35751 (18.98)	Defying Gravity		1
22	19	20	<b>SOUNDTRACK</b> WALT DISNEY 003101 (18.98)	Hannah Montana: The Movie		1
23	24	24	<b>GARY ALLAN</b> MCA NASHVILLE 013362/UMGN (10.98)	Get Off On The Pain		2
24	22	27	<b>KENNY CHESNEY</b> BNA 65555/SMN (11.98)	Greatest Hits II		1
25	23	21	<b>UNCLE KRACKER</b> TOP DOG/ATLANTIC 524618/AG (9.98)	Happy Hour: The South River Road Sessions (EP)		9

# TOP BLUEGRASS ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	Title	CERT.	PEAK POSITION
1	1	11	#1 <b>DIERKS BENTLEY</b> 10 WKS CAPITOL NASHVILLE 65410	Up On The Ridge		1
2	2	9	<b>PUNCH BROTHERS</b> NONESUCH 521880/WARNER BROS.	Antifragmatic		2
3	4	26	<b>CAROLINA CHOCOLATE DROPS</b> NONESUCH 516805/WARNER BROS.	Genuine Negro Jig		2
4	3	18	<b>TRAMPLED BY TURTLES</b> BANJORDAD 027	Palomino		1
5	6	48	<b>THE ISAACS</b> The Isaacs ... Naturally: An Almost A Cappella Collection GAITHER 46014	The Isaacs ... Naturally: An Almost A Cappella Collection		1
6	5	78	<b>STEVE MARTIN</b> 40 SHARE 610647/ROUNDER	The Crow: New Songs For The Five-String Banjo		1
7	10	5	<b>CHATHAM COUNTY LINE</b> YEP RDC 2221*	Wildwood		1
8	9	28	<b>DAILEY &amp; VINCENT</b> CRACKER BARREL 610646/ROUNDER	Dailey & Vincent Sing The Statler Brothers		1
9	RE-ENTRY	15	<b>TIM O'BRIEN</b> HOWDY SKIES 632100	Chicken & Egg		1
10	15	42	<b>PATTY LOVELESS</b> SAGUARO ROAD 24976	Mountain Soul II		1

## BETWEEN THE BULLETS

# SHELTON'S FIRST NO. 1



Blake Shelton lands his first No. 1 on Top Country Albums, as "All About Tonight (EP)" opens with 33,000 copies sold (No. 6 on the Billboard 200). Previously, he peaked at No. 2 on the country list with "The Dreamer" (2003), "Pure BS" (2007) and in March with "Hillbilly Bone (EP)." As the title track becomes his seventh No. 1 on Hot Country Songs (3-1), Shelton is one of only three acts to score more than one leader so far this year—Carrie Underwood and Zac Brown Band each have two No. 1s since January. Shelton led with "Hillbilly Bone" in March.

—Wade Jessen

HOT COUNTRY SONGS: 10% country stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. **TOP COUNTRY ALBUMS:** See Chart Legend on billboard.biz for rules and explanations. All charts © 2010, © Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

## TOP R&B/HIP-HOP ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT / PROMOTION LABEL)
1	1	9	#1 <b>EMINEM</b>	RECOVERY (WEB/SHADY/AFTERMATH/INTERSCOPE 0144117GA)
2	3	4	<b>RICK ROSS</b>	TRIFON DONI (MAYBACH/SUP-N-SLIDE/DEF JAM 014366*/UMG)
3	4	10	<b>DRAKE</b>	THANK ME LATER (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN 014263*/UMG)
4	2	2	<b>BUN-B</b>	TRILL O.G. TRILL UJ PRINCE (R&P-A-LOT 4 LIFE 1014R&P-A-LOT)
5	6	62	<b>THE BLACK EYED PEAS</b>	THE E.M.D. INTERSCOPE 012687*/IGA
6	5	21	<b>USHER</b>	RAYMOND V. RAYMOND (LAFACE/JIVE 61552/JLG)
7	8	3	<b>GREATEST GAINER</b>	<b>SOUNDTRACK</b> STEP UP 3D (ATLANTIC 524385*/AG)
8	7	16	<b>B.O.B</b>	B.O.B PRESENTS REBEL ROCK GRAND HUSTLE (ATLANTIC 518932*/AG)
9	9	6	<b>BIG BOI</b>	SIR LUCIOUS LEFT FOOT DEF JAM 014377*/JDMJMG
10	10	36	<b>ALICIA KEYS</b>	THE ELEMENT OF FREEDOM (M&K/JRMG)
11	16	38	<b>RIHANNA</b>	RATED R SRP/DEF JAM 013736/JDMJMG
12	11	8	<b>THE ROOTS</b>	HOW I GOT OVER DEF JAM 013055*/JDMJMG
13	15	23	<b>LUDACRIS</b>	BATTLE OF THE SEXES (DTP/DEF JAM 014030*/JDMJMG)
14	21	28	<b>LIL WAYNE</b>	REBIRTH CASH MONEY/UNIVERSAL MOTOWN 012737/JDMG
15	14	65	<b>EMINEM</b>	RELAPSE (WEB/SHADY/AFTERMATH/INTERSCOPE 012663*/AGA)
16	13	61	<b>PRINCE/BRIA VALENTE</b>	LOTUS FLOW'ER (MPL SOUND/ELIXIR NPG 09549 EX)
17	12	7	<b>THE DREAM</b>	LOVE KING RIDDIO KALLA (DEF JAM 014218/JDMG)
18	20	22	<b>MONICA</b>	STILL STANDING J 40398/RMG
19	23	48	<b>KID CUDI</b>	HON ON THE MOON (EP) (G.O.O.D./UNIVERSAL MOTOWN 013139*/UMG)
20	18	13	<b>NAS &amp; DAMIAN MARLEY</b>	DISANT RELATIVES (E1) (YOUTH FOR JAMAICA/UNIVERSAL REPUBLIC 014036/JRMG)
21	19	50	<b>TREY SONGZ</b>	READY (SONGBOOK/ATLANTIC 518794*/AG)
22	22	4	<b>VARIOUS ARTISTS</b>	BACK IN THE DAY A SUBVERSIVE HIP-HOP/NOISE/STUFF PRODUCE (488158*/THELOS)
23	25	13	<b>JANELLE MONAË</b>	THE ARCHANGEL: SUEDES I AND II (NOVEMBER/UNIVERSAL MOTOWN 013535*/MUSIC)
24	28	28	<b>SADE</b>	SOLDIER OF LOVE (EPIC 68933*/SONY MUSIC)
25	26	23	<b>MARVIN SAPP</b>	HERE I AM (VENITY 53156/JLG)
26	31	49	<b>JAY-Z</b>	THE BLUEPRINT 3 (ROC-A-FELLA/DEF JAM/UMG)
27	17	3	<b>TECH N9NE COLLABOS</b>	THE GATES MIXED PLATE (STRANGE 79/RBC)
28	30	20	<b>ERYKAH BADU</b>	NEW AMERICAN PART TWO (CONTROL FREQ/UNIVERSAL MOTOWN 014237*/UMG)
29	<b>HOT SHOT DEBUT</b>		<b>THE BUDOS BAND</b>	THE BUDOS BAND III (DAPTONE 020*)
30	35	34	<b>YOUNG MONEY</b>	WE ARE YOUNG MONEY CASH MONEY/UNIVERSAL MOTOWN 013765/UMG
31	32	35	<b>MARY J. BLIGE</b>	STRONGER WITH EACH TEAR (MTRIA/RCA/JEFFREY 013722*/AGA)
32	29	27	<b>JAHEIM</b>	ANOTHER ROUND ATLANTIC 522783*/AG
33	33	49	<b>DRAKE</b>	SO FAR (EP) (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN 013450/UMG)
34	34	8	<b>KEITH SWEAT</b>	RIDIN' SOLD KEDAR 00008
35	24	3	<b>FAT JOE</b>	THE DARKSIDE: VOL. 1 TERROR SQUAD 2101/E1
36	<b>NEW</b>		<b>ELI "PAPERBOY" REED</b>	COME AND GET IT CAPITOL 93946*
37	37	43	<b>MICHAEL JACKSON</b>	MICHAEL JACKSONS THIS IS IT (MUSIC/EPIC 76867*/SONY MUSIC)
38	27	3	<b>DRU HILL</b>	INDEPENDENCE DAY KEDAR 00008
39	36	10	<b>PLIES</b>	GOOD AFFILIATED: BIG GATES/SUP-N-SLIDE/ATLANTIC 524385*/AG
40	46	29	<b>PACE SETTER</b>	<b>CORINNE BAILEY RAE</b> THE SEA CAPITOL 09376
41	39	58	<b>MAXWELL</b>	BLACKSUMMERS'NIGHT COLUMBIA 89142/SONY MUSIC
42	38	5	<b>CURREN\$Y</b>	PILOT TALK DD172 02030
43	41	36	<b>GUCCI MANE</b>	THE STATE VS. RAPIC DAVIS '09 (17 BRICK SQUAD/ASYLUM/UNIVERSAL 52664*/WARNER BROS)
44	43	4	<b>BRIAN CULBERTSON</b>	XIII GRP 014460/AG
45	47	15	<b>TONI BRAXTON</b>	PULSE ATLANTIC 520268*/AG
46	44	7	<b>DWELE</b>	WANTS W ORLD W OMMEN RT 5149/E1
47	45	35	<b>ROBIN THICKE</b>	SEX THERAPY: THE SESSION (SRP/INTERSCOPE 013708/AGA)
48	49	18	<b>DJ HOLIDAY + GUCCI MANE</b>	BURRUPRINTED HD '09 (17 BRICK SQUAD/ASYLUM 523865*/WARNER BROS)
49	51	15	<b>8BALL &amp; MJG</b>	TEN TOES DOWN GRAND HUSTLE 51288/E1
50	<b>NEW</b>		<b>CORINNE BAILEY RAE</b>	ITUNES LIVE FROM SOHO (EP) CAPITOL DIGITAL EX

Spurred by its \$7.99 sale price at iTunes, Corinne Bailey Rae's "The Sea" sails 46-40, up 35%, with the Pacesetter award on Top R&B/Hip-Hop Albums. Meanwhile, Rae and the digital retailer also sparkle with the debut of "Live From SoHo" at No. 50.



## MAINSTREAM R&B/HIP-HOP™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	13	#1 <b>YOUR LOVE</b>	NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMG)
2	1	17	<b>THERE GOES MY BABY</b>	USHER (LAFACE/JLG)
3	6	10	<b>MISS ME</b>	DRAKE FEAT. LIL WAYNE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMG)
4	3	14	<b>RIDE</b>	CIARA FEAT. LUDACRIS (LAFACE/JLG)
5	5	10	<b>PRETTY BOY SWAG</b>	SOULJA BOY TELLE'M (COLLIPARK/INTERSCOPE)
6	9	6	<b>B.M.F. (BLOWIN' MONEY FAST)</b>	RICK ROSS FEAT. STYLES P (MAYBACH/SUP-N-SLIDE/DEF JAM/JDMG)
7	12	6	<b>66 DEUCES</b>	CHRIS BROWN FEAT. TYGA & KEVIN MCCALL (JIVE/JLG)
8	7	15	<b>TEACH ME HOW TO DOUGIE</b>	CALI SWAG DISTRICT (CAPITOL)
9	4	15	<b>FIND YOUR LOVE</b>	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMG)
10	10	9	<b>LOVE ALL OVER ME</b>	MONICA (JRMG)
11	8	22	<b>UN-THINKABLE (I'M READY)</b>	ALICIA KEYS (M&K/JRMG)
12	15	8	<b>CHAMPAGNE LIFE</b>	NE-YO (DEF JAM/JDMG)
13	14	21	<b>LOSE MY MIND</b>	YOUNG JEEZY FEAT. PLIES (CTE/DEF JAM/JDMG)
14	16	13	<b>BITTERSWEET</b>	FANTASIA (JRMG)
15	13	17	<b>SEX ROOM</b>	LUDACRIS FEAT. TREY SONGZ (DTP/DEF JAM/JDMG)
16	11	14	<b>OMG</b>	USHER FEAT. WILL.I.A.M. (LAFACE/JLG)
17	18	4	<b>BOTTOMS UP</b>	TREY SONGZ FEAT. NICKI MINAJ (SONGBOOK/ATLANTIC)
18	23	3	<b>FANCY</b>	DRAKE FEAT. TI & SWIZZ BEATZ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMG)
19	19	9	<b>PRETTY BOY SWAG</b>	SOULJA BOY TELLE'M (COLLIPARK/INTERSCOPE)
20	17	11	<b>STATISTICS</b>	LIFE JENNINGS (JESUS SWINGS/ASYLUM/WARNER MUSIC GROUP)
21	24	4	<b>HYDRO UP (GOIN IN CIRCLES)</b>	JAZMINE SULLIVAN (JRMG)
22	20	7	<b>POWER</b>	KANYE WEST (ROC-A-FELLA/DEF JAM/JDMG)
23	22	10	<b>HARD IN DA PAINT</b>	WAKA FLOKKA FLAME (1017 BRICK SQUAD/ASYLUM/WARNER BROS)
24	26	7	<b>GET BIG</b>	DORROUGH (NOGENIUS/E1)
25	25	8	<b>WHO DAT</b>	J. COLE (ROC NATION/COLUMBIA)
26	35	2	<b>HOT TOTTIE</b>	USHER FEAT. JAY-Z (LAFACE/JLG)
27	21	16	<b>HELLO GOOD MORNING</b>	DIDDY - DIRTY MONEY FEAT. TI. (BAD BOY/INTERSCOPE)
28	27	5	<b>I LIKE</b>	JEREMIH FEAT. LUDACRIS (MICK SCHULTZ/DEF JAM/JDMG)
29	39	2	<b>LOVE THE WAY YOU LIE</b>	EMINEM FEAT. RIHANNA (WEB/SHADY/AFTERMATH/INTERSCOPE)
30	29	4	<b>PULLING ON HER HAIR</b>	MARQUES HOUSTON FEAT. RICK ROSS (MUSICWORKS/TLG/CAPITOL)
31	30	5	<b>PHONE #</b>	BOBBY V FEAT. PLIES (BLU KOLLA DREAMS/CAPITOL)
32	32	4	<b>GROWN WOMAN</b>	KELLY ROWLAND (UNIVERSAL MOTOWN/UMG)
33	34	2	<b>I JUST CAN'T DO THIS</b>	K. MICHELLE (HITZ COMMITTEE/JIVE/JLG)
34	36	3	<b>SEX MUSIC</b>	TANK (SOUNDBASE/ROKEME/ATLANTIC)
35	33	8	<b>ALREADY I'M TAKEN</b>	TREY SONGZ (SONGBOOK/ATLANTIC)
36	38	2	<b>SHAWTY WUS UP</b>	DONDRIA FEAT. JOHNTA AUSTIN & DIAMOND (SO SO DEF/MALACO)
37	<b>RE-ENTRY</b>		<b>I'M SINGLE</b>	LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN/UMG)
38	<b>NEW</b>		<b>LETTING GO (DUTTY LOVE)</b>	SEAN KINGSTON FEAT. NICKI MINAJ (BELUGA HEIGHTS/EPIC/COLUMBIA)
39	<b>NEW</b>		<b>LOYALTY</b>	BRIAN FEAT. TYGA & LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN/UMG)
40	40	2	<b>BRUH BROU</b>	PLIES (BIG GATES/SUP-N-SLIDE/ATLANTIC)

## BETWEEN THE BULLETS

### MINAJ FEELS THE 'LOVE' AT NO. 1



Nicki Minaj earns the first No. 1 by a female rapper as a lead artist on Mainstream R&B/Hip-Hop in eight years as "Your Love" moves 2-1. Minaj's track is only the fifth song by a female rapper to take the pole position in the chart's 17-year history and the first to reign since "Work It" by Missy Elliott began an eight-week stint in October 2002. On Top Rap Songs, "Your Love" enters its eighth week atop the list. When it reached the summit July 10, it became the first leader by a female since Lil Kim's "Magic Stick," featuring 50 Cent, on the June 6, 2003, chart.

On Adult R&B, Fantasia's "Bittersweet" vaults 4-1 for the singer's third chart-topper at the format. It follows previous No. 1s "Free Yourself" and "Truth Is," both from 2005 (see story, page 30).

—Raphael George

## RHYTHMIC™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	9	#1 <b>LOVE THE WAY YOU LIE</b>	EMINEM FEAT. RIHANNA (WEB/SHADY/AFTERMATH/INTERSCOPE)
2	2	15	<b>FIND YOUR LOVE</b>	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMG)
3	5	9	<b>GREATEST GAINER</b>	<b>DYNAMITE</b> TAYO CRUZ (MERCURY/IDJMG)
4	3	16	<b>AIRPLANES</b>	B.O.B FEAT. HAYLEY WILLIAMS (REBEL ROCK/GRAND HUSTLE/ATLANTIC)
5	4	13	<b>CALIFORNIA GURLS</b>	KATY PERRY FEAT. SNOOP DOGG (CAPITOL)
6	10	11	<b>RIDIN' SOLO</b>	JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
7	11	5	<b>DJ GOT US FALLIN' IN LOVE</b>	USHER FEAT. PITBULL (LAFACE/JLG)
8	6	21	<b>OMG</b>	USHER FEAT. WILL.I.A.M. (LAFACE/JLG)
9	7	13	<b>YOUR LOVE</b>	NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMG)
10	8	19	<b>BILLIONAIRE</b>	TRAVIS MCGOY FEAT. BRUNO MARS (NAPPY BOY/DECA/DANCE/RELEB BY RAMEN/REP)
11	9	18	<b>COOLER THAN ME</b>	MIKE POSNER (JRMG)
12	12	6	<b>BREAK MY BANK</b>	NEW BOYZ FEAT. IYAZ (SHOTTY/ASYLUM/WARNER BROS.)
13	13	11	<b>GOT YOUR BACK</b>	TI FEAT. KERI HILSON (GRAND HUSTLE/ATLANTIC)
14	15	18	<b>TEACH ME HOW TO DOUGIE</b>	CALI SWAG DISTRICT (CAPITOL)
15	14	12	<b>RIDE</b>	CIARA FEAT. LUDACRIS (LAFACE/JLG)
16	16	15	<b>NOT AFRAID</b>	EMINEM (WEB/SHADY/AFTERMATH/INTERSCOPE)
17	17	15	<b>143</b>	BOBBY BRACKINS FEAT. RAY J. (TYCOON STATUS/UNIVERSAL REPUBLIC/UMG)
18	22	3	<b>JUST THE WAY YOU ARE</b>	BRUNO MARS (ELEKTRA/ATLANTIC)
19	20	5	<b>PRETTY BOY SWAG</b>	SOULJA BOY TELLE'M (COLLIPARK/INTERSCOPE)
20	18	7	<b>POWER</b>	KANYE WEST (ROC-A-FELLA/DEF JAM/JDMG)
21	23	6	<b>TOOT IT AND BOOT IT</b>	YG (DEF JAM/JDMG)
22	24	3	<b>BOTTOMS UP</b>	TREY SONGZ FEAT. NICKI MINAJ (SONGBOOK/ATLANTIC)
23	21	8	<b>THERE GOES MY BABY</b>	USHER (LAFACE/JLG)
24	25	4	<b>MISS ME</b>	DRAKE FEAT. LIL WAYNE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMG)
25	30	2	<b>I LIKE IT</b>	ENRIQUE IGLASIAS FEAT. PITBULL (UNIVERSAL REPUBLIC)
26	28	4	<b>LETTING GO (DUTTY LOVE)</b>	SEAN KINGSTON FEAT. NICKI MINAJ (BELUGA HEIGHTS/EPIC)
27	31	3	<b>CLUB CAN'T HANDLE ME</b>	FLO RIDA FEAT. DAVID GUETTA (P.O.E. BOY/ATLANTIC)
28	26	6	<b>IMPOSSIBLE</b>	SHONTELLE (SRP/SRC/UNIVERSAL MOTOWN)
29	<b>NEW</b>		<b>TEENAGE DREAM</b>	KATY PERRY (CAPITOL)
30	35	3	<b>MAGIC</b>	B.O.B FEAT. RIVERS CUMOMO (REBEL ROCK/GRAND HUSTLE/ATLANTIC)
31	<b>NEW</b>		<b>JUST A DREAM</b>	NELLY (JERDARTY/UNIVERSAL MOTOWN)
32	40	2	<b>B.M.F. (BLOWIN' MONEY FAST)</b>	RICK ROSS FEAT. STYLES P (MAYBACH/SUP-N-SLIDE/DEF JAM/JDMG)
33	27	17	<b>UN-THINKABLE (I'M READY)</b>	ALICIA KEYS (M&K/JRMG)
34	34	10	<b>HOLD YOU (HOLD YUH)</b>	GYPTIAN (VPI)
35	29	19	<b>YOUR LOVE IS MY DRUG</b>	KE\$HA (KEMOSABE/RCA/RMG)
36	39	2	<b>CHAMPAGNE LIFE</b>	NE-YO (DEF JAM/JDMG)
37	33	11	<b>BULLETPROOF</b>	LA ROUX (BIG LIFE/POLYDOR/CHERRYTREE/INTERSCOPE)
38	38	16	<b>ALL I DO IS WIN</b>	DJ KHALED (WE THE BEST/E1)
39	37	13	<b>LOSE MY MIND</b>	YOUNG JEEZY FEAT. PLIES (CTE/DEF JAM/JDMG)
40	36	15	<b>ROCK THAT BODY</b>	THE BLACK EYED PEAS (INTERSCOPE)

## ADULT R&B™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	4	16	#1 <b>GREATEST GAINER</b>	<b>BITTERSWEET</b> FANTASIA (JRMG)
2	2	31	<b>THERE GOES MY BABY</b>	USHER (LAFACE/JLG)
3	1	20	<b>UN-THINKABLE (I'M READY)</b>	ALICIA KEYS (M&K/JRMG)
4	3	16	<b>WHY WOULD YOU STAY?</b>	KEM (UNIVERSAL MOTOWN/UMG)
5	5	28	<b>FINDING MY WAY BACK</b>	JAHEIM (ATLANTIC)
6	6	17	<b>WHAT'S NOT TO LOVE</b>	DWELE (RT/E1)
7	7	26	<b>WINDOW SEAT</b>	ERYKAH BADU (CONTROL FREQ/UNIVERSAL MOTOWN/UMG)
8	8	39	<b>FISTFUL OF TEARS</b>	MAXWELL (COLUMBIA)
9	9	11	<b>LOVE ALL OVER ME</b>	MONICA (JRMG)
10	11	5	<b>CAN IT STAY</b>	GERALD LEVERT (RHINO/ATLANTIC)
11	15	12	<b>STATISTICS</b>	LIFE JENNINGS (JESUS SWINGS/ASYLUM/WARNER MUSIC GROUP)
12	13	12	<b>LOVE LIKE THIS</b>	DONELL JONES (CANDYMAN/E1)
13	20	4	<b>SOMETIMES I CRY</b>	ERIC BENET (FRIDAY/REPRISE/WARNER BROS.)
14	17	8	<b>CHAMPAGNE LIFE</b>	NE-YO (DEF JAM/JDMG)
15	14	25	<b>HANDS TIED</b>	TONI BRAXTON (ATLANTIC)
16	21	3	<b>WAKE UP EVERYBODY</b>	JOHN LEGEND & THE ROOTS FEAT. COMMON & MELANIE FOLK (G.O.O.D./COLUMBIA)
17	18	11	<b>NO REGRETS</b>	ELISABETH WITHERS (PURPOSE/E1)
18	16	14	<b>SKIES WIDE OPEN</b>	BRIAN CULBERTSON FEAT. AVANTI (GRP/VERVE)
19	19	17	<b>WE GOT HOOD LOVE</b>	MARY J. BLIGE FEAT. TREY SONGZ (MTRIA/RCA/JEFFREY/INTERSCOPE)
20	22	5	<b>HERE WITH ME</b>	ARIKA KANE (ISE/THOMPSON MEDIA GROUP)
21	23	6	<b>YOU'RE SO AMAZING</b>	CALVIN RICHARDSON (NJI MO/SHANACHEE)
22	25	4	<b>SHARE MY LIFE</b>	KEM (UNIVERSAL MOTOWN/UMG)
23	28	4	<b>SEX MUSIC</b>	TANK (SOUNDBASE/MCGAME/ATLANTIC)
24	<b>NEW</b>		<b>GONE ALREADY</b>	FAITH EVANS (PROLIFIC/E1)
25	39	14	<b>MIRACLE</b>	ABRAHAM MCDONALD (DEF JAM/JDMG)

## HOT RAP SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	14	#1 <b>YOUR LOVE</b>	NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMG)



CHRISTIAN SONGS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST IMPRINT / PROMOTION LABEL. Includes songs like 'OUR GOD', 'BORN AGAIN', 'GET BACK UP'.

Starting with 1.3 million impressions at 32 of the 94 stations monitored by Nielsen BDS for the chart, the second single from Natalie Grant's new album is the Hot Shot Debut (No. 26) on Christian Songs. Lead single "Greatness of Our God" hit No. 31 in July. "Love Revolution" is due Aug. 24.



TOP CHRISTIAN ALBUMS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, ARTIST, TITLE IMPRINT / NUMBER / DISTRIBUTING LABEL, CERT. Includes albums like 'FRANCESCA BATTISTELLI', 'GAITHER VOCAL BAND', 'NEWSBOYS'.

Singer/songwriter VaShawn Mitchell posts his biggest Nielsen SoundScan week and a career-best rank on Top Gospel Albums, as third album "Triumphant" starts at No. 2 with 3,000 copies. Concurrently, lead single "Nobody Greater" climbs 20-18 in its fourth week on Hot Gospel Songs.



HOT CHRISTIAN AC SONGS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST IMPRINT / PROMOTION LABEL. Includes songs like 'OUR GOD', 'GET BACK UP', 'IF WE'VE EVER NEEDED YOU'.

CHRISTIAN CHR

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST IMPRINT / PROMOTION LABEL. Includes songs like 'CASTAWAY', 'LEAD ME', 'SOMETHING HOLY'.

TOP GOSPEL ALBUMS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, ARTIST, TITLE IMPRINT / NUMBER / DISTRIBUTING LABEL, CERT. Includes albums like 'MARVIN SAPP', 'VASHAWN MITCHELL', 'VARIOUS ARTISTS'.

HOT GOSPEL SONGS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST IMPRINT / PROMOTION LABEL. Includes songs like 'THE BEST IN ME', 'I WANT TO SAY THANK YOU', 'HE WANTS IT ALL'.

See Charts Legend on billboard.biz for TOP CHRISTIAN ALBUMS and TOP GOSPEL ALBUMS rules and explanations. CHRISTIAN SONGS: 95 all-format Christian stations, including 58 Christian AC, are electronically monitored 24 hours a day, 7 days a week. CHRISTIAN CHR: Compiled from airplay data supplied by 24 terrestrial stations. GOSPEL SONGS: 48 stations are electronically monitored 24 hours a day, 7 days a week. See Charts Legend for rules and explanations. © 2010, © Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

HOT DANCE CLUB SONGS

Table with 5 columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST. Top entries include 'I LIKE IT' by Enrique Iglesias, 'Fire With Fire' by Scissor Sisters, 'Dynamite' by Taio Cruz.

Table with 5 columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST. Top entries include 'Alive' by Goldfrapp, 'Diary' by Timbaland, 'Could You Believe' by ATB.

TOP DANCE/ELECTRONIC ALBUMS

Table with 5 columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, ARTIST, TITLE. Top entries include 'Lady Gaga' by The Fame, 'Soundtrack' by Jersey Shore.

HOT DANCE AIRPLAY

Table with 5 columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST. Top entries include 'The Radio' by H-BDogg, 'DJ Got Us Fallin' In Love' by Pitbull.

TOP TRADITIONAL JAZZ ALBUMS

Table with 5 columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, ARTIST, TITLE. Top entries include 'Michael Buble', 'Harry Connick Jr.', 'Nikki Yanofsky'.

TOP TRADITIONAL CLASSICAL ALBUMS

Table with 5 columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, ARTIST, TITLE. Top entries include 'Andre Rieu', 'Emanuel Ayo-uyo', 'Bela Fleck/Zakir Hussain'.

TOP CONTEMPORARY JAZZ ALBUMS

Table with 5 columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, ARTIST, TITLE. Top entries include 'Kenny G', 'Trombone Shorty', 'Briann Culbertson'.

TOP CLASSICAL CROSSOVER ALBUMS

Table with 5 columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, ARTIST, TITLE. Top entries include 'Sting', 'Jackie Evancho', 'David Garrett'.

SMOOTH JAZZ SONGS

Table with 5 columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST. Top entries include 'Be Beautiful' by Minkai Abair, 'Fun In The Sun' by Oliver Son.

TOP WORLD ALBUMS

Table with 5 columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, ARTIST, TITLE. Top entries include 'Gaelic Storm', 'Celtic Woman', 'Celtic Thunder'.

HOT LATIN SONGS

Table with 5 columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST. Top entry: #1 CUANDO ME ENAMORO by Enrique Iglesias.

Aventura scores its eighth chart-topper on Tropical Airplay, as "El Malo" skips 3-1 with 2.3 million listener impressions (up 20%), according to Nielsen BDS.

TOP LATIN ALBUMS

Table with 5 columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, ARTIST, TITLE. Top entry: #1 ENRIQUE IGLESIAS by Enrique Iglesias.

Gilberto Santa Rosa lands his 25th top 10 on Tropical Albums, as "Mis Favoritas" bows at No. 10, selling less than 1,000 copies.

REGIONAL MEXICAN ALBUMS

Table with 5 columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, ARTIST, TITLE. Top entry: #1 ESPINOZA PAZ by Espinoza Paz.

TROPICAL ALBUMS

Table with 5 columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, ARTIST, TITLE. Top entry: #1 JUAN LUIS GUERRA Y 440 by Juan Luis Guerra y 440.

LATIN POP ALBUMS

Table with 5 columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, ARTIST, TITLE. Top entry: #1 ENRIQUE IGLESIAS by Enrique Iglesias.

LATIN RHYTHM ALBUMS

Table with 5 columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, ARTIST, TITLE. Top entry: #1 IVY QUEEN by Ivy Queen.

BETWEEN THE BULLETS PAZ PLACES AT NO. 1



Espinoza Paz builds on the success of last year's "Yo No Canto, Pero Lo Intentamos," which topped the Regional Mexican Albums chart for five weeks...

JAPAN			
BILLBOARD JAPAN HOT 100			
THIS WEEK	LAST WEEK	(HANSHIN/SOUNDSCAN JAPAN/ PLANTECH) AUGUST 16, 2010	
1	8	HOTARU MASAHARU	FUKUYAMA UNIVERSAL
2	17	VOICE	PERFUME TOKUMA JAPAN
3	10	HONTO WA KOWAI AI TO ROMANCE	KEISUKE KUWATA VICTOR
4	NEW	NAKED ARMS	T.M. REVOLUTION EPIC
5	1	THIS IS LOVE	SMAP VICTOR
6	NEW	NANANA 'TAIYO NANTE IRANEE'	TOKIO JOHNNY'S
7	5	AUO HITOTSU	FUNKY MONKEY BABYS DREAMUSIC
8	72	TOMEI DATTA SEKAI	MOTOHORO HATA ARIOLA
9	2	KIMI GA IRU	IKIMONO GAKARI EPIC
10	6	IF	KANA NISHINO SONY

UNITED KINGDOM			
SINGLES			
THIS WEEK	LAST WEEK	(THE OFFICIAL UK CHARTS CO.) AUGUST 15, 2010	
1	2	CLUB CANT HANDLE ME	FLO RIDA FT. DAVID GUETTA POE BOY/ATLANTIC
2	4	LOVE THE WAY YOU LIE	EMINEM FT. RHANNA WEB/SHADY/AFTERMATH/INTERSCOPE
3	NEW	MISSING YOU	THE SATURDAYS FASCINATION/POLYDOR
4	3	WE NO SPEAK AMERICANO	YOLANDA BE COOL & D'CUUP SWEAT IT OUT!
5	1	BEAUTIFUL MONSTER	NE-YO ISLAND/DEF JAM
6	6	BILLIONAIRE	TRAVIS MCCOY FT. BRANDI NARBONNE/DECAWAVE/DEF JAM
7	7	AIRPLANES	8.0.8 FT. HWILEY WILLIAMS REBEL ROCK/GUM/ATLANTIC
8	5	ALL TIME LOW	WANTED GEFLEN
9	8	PACK UP	ELIZA DOOLITTLE PARLOPHONE
10	NEW	IN MY SYSTEM	TINCHY STRYDER 4TH & BROADWAY/ISLAND

GERMANY			
SINGLES			
THIS WEEK	LAST WEEK	(MEDIA CONTROL) AUGUST 17, 2010	
1	1	WE NO SPEAK AMERICANO	YOLANDA BE COOL & D'CUUP SWEAT IT OUT!
2	NEW	WONDERFUL LIFE	HURTS SONY
3	2	WAKA WAKA (THIS TIME FOR AFRICA)	SHAKIRA FT. FRESHLYGROUND EPIC/SONY LATIN
4	3	ALEJANDRO	LADY GAGA STREAMLINE/KONJUNE/CHERRYTREE/INTERSCOPE
5	4	STEREO LOVE	EDWARD MAYA FT. VIKI JIGULINA MAYAVIN
6	5	GLOW	MADCON COLUMBIA
7	18	LOVE THE WAY YOU LIE	EMINEM FT. RHANNA WEB/SHADY/AFTERMATH/INTERSCOPE
8	6	CALIFORNIA GURLS	KATY PERRY FT. SNOOP DOGG CAPITOL
9	7	HELELE	VELULE & SAFRI DUO POLYDOR
10	8	MARCHIN' ON	ONEREPUBLIC UNIVERSAL

EUROPEAN HOT 100 SINGLES			
THIS WEEK	LAST WEEK	(55 GLOBAL MEDIA/BILLBOARD) AUGUST 19, 2010	
1	1	WAKA WAKA (THIS TIME FOR AFRICA)	SHAKIRA FT. FRESHLYGROUND EPIC/SONY LATIN
2	2	WE NO SPEAK AMERICANO	YOLANDA BE COOL & D'CUUP SWEAT IT OUT!
3	6	LOVE THE WAY YOU LIE	EMINEM FT. RHANNA WEB/SHADY/AFTERMATH/INTERSCOPE
4	3	ALEJANDRO	LADY GAGA STREAMLINE/KONJUNE/CHERRYTREE/INTERSCOPE
5	4	CALIFORNIA GURLS	KATY PERRY FT. SNOOP DOGG CAPITOL
6	5	WAVIN' FLAG	K'NAAN A&M/OCTONE
7	8	CLUB CANT HANDLE ME	FLO RIDA FT. DAVID GUETTA POE BOY/ATLANTIC
8	10	GETTIN' OVER YOU	DAVID GUETTA & CHRIS WILLIS FT. ENRIQUE IGLASIAS GUM/VIRGIN
9	11	ALL THE LOVERS	KYLE MINOUGE PARLOPHONE
10	9	STEREO LOVE	EDWARD MAYA FT. VIKI JIGULINA MAYAVIN
11	12	AMAZING	INNA AIRPLAY
12	NEW	MISSING YOU	THE SATURDAYS POLYDOR
13	NEW	WONDERFUL LIFE	HURTS SONY
14	17	ALORS ON DANSE	STROMAE VERTIGO/MOSAERT
15	13	ALLES OLA OLE	JESSY MATADOR W&GRAM
16	15	DEBOUT POUR DANSER	COLLECTIF METISSE AIRPLAY
17	7	BEAUTIFUL MONSTER	NE-YO ISLAND/DEF JAM
18	18	AIRPLANES	8.0.8 FT. HWILEY WILLIAMS REBEL ROCK/GUM/ATLANTIC
19	16	BILLIONAIRE	TRAVIS MCCOY FT. BRANDI NARBONNE/DECAWAVE/DEF JAM
20	14	NOT AFRAID	EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE

EURO DIGITAL SONGS			
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) AUGUST 28, 2010	
1	1	WE NO SPEAK AMERICANO	YOLANDA BE COOL & D'CUUP SWEAT IT OUT!
2	2	LOVE THE WAY YOU LIE	EMINEM FT. RHANNA WEB/SHADY/AFTERMATH/INTERSCOPE
3	3	CLUB CANT HANDLE ME	FLO RIDA FT. DAVID GUETTA POE BOY/ATLANTIC
4	5	WAKA WAKA (THIS TIME FOR AFRICA)	SHAKIRA FT. FRESHLYGROUND EPIC
5	4	BEAUTIFUL MONSTER	NE-YO DEF JAM
6	NEW	MISSING YOU	THE SATURDAYS FASCINATION/POLYDOR
7	7	BILLIONAIRE	TRAVIS MCCOY FT. BRANDI NARBONNE/DECAWAVE/DEF JAM
8	6	CALIFORNIA GURLS	KATY PERRY FT. SNOOP DOGG CAPITOL
9	9	AIRPLANES	8.0.8 FT. HWILEY WILLIAMS REBEL ROCK/GUM/ATLANTIC
10	8	ALEJANDRO	LADY GAGA STREAMLINE/KONJUNE/CHERRYTREE/INTERSCOPE
11	10	ONE (YOUR NAME)	SWEDISH HOUSE MAFIA FT. PHARREL SHM/POSITIVA
12	11	ALL TIME LOW	THE WANTED POLYDOR
13	12	PACK UP	ELIZA DOOLITTLE PARLOPHONE
14	14	I LIKE IT	ENRIQUE IGLASIAS FT. PITBULL UNIVERSAL REPUBLIC
15	13	STEREO LOVE	EDWARD MAYA & VIKI JIGULINA CAT

FRANCE			
SINGLES			
THIS WEEK	LAST WEEK	(SNEP/IFOP/TITE-LIVE) AUGUST 17, 2010	
1	1	WAKA WAKA (THIS TIME FOR AFRICA)	SHAKIRA FT. FRESHLYGROUND EPIC/SONY LATIN
2	2	WAVIN' FLAG	K'NAAN A&M/OCTONE
3	3	AMAZING	INNA AIRPLAY
4	4	DEBOUT POUR DANSER	COLLECTIF METISSE AIRPLAY
5	5	ALLES OLA OLE	JESSY MATADOR W&GRAM
6	6	CALIFORNIA GURLS	KATY PERRY FT. SNOOP DOGG CAPITOL
7	7	GETTIN' OVER YOU	DAVID GUETTA & CHRIS WILLIS GUM/VIRGIN
8	9	ALL THE LOVERS	KYLE MINOUGE PARLOPHONE
9	8	ALEJANDRO	LADY GAGA STREAMLINE/KONJUNE/CHERRYTREE/INTERSCOPE
10	10	BABY	JUSTIN BIEBER FT. LUDAKRIS SCHOOLBOY/RAYMOND BRAUN/ISLAND

CANADA			
BILLBOARD CANADIAN HOT 100			
THIS WEEK	LAST WEEK	(NIELSEN BDS/SOUNDSCAN) AUGUST 28, 2010	
1	1	LOVE THE WAY YOU LIE	EMINEM FT. RHANNA WEB/SHADY/AFTERMATH/INTERSCOPE/UMG
2	2	DYNAMITE	TAIO CRUZ MERCURY/UNIVERSAL
3	8	TEENAGE DREAM	KATY PERRY CAPITOL/EMI
4	6	CLUB CANT HANDLE ME	FLO RIDA FT. DAVID GUETTA POE BOY/ATLANTIC/WARNER
5	5	I LIKE IT	ENRIQUE IGLASIAS FT. PITBULL UNIVERSAL REPUBLIC/UMG
6	3	CALIFORNIA GURLS	KATY PERRY FT. SNOOP DOGG CAPITOL/EMI
7	4	AIRPLANES	8.0.8 FT. HWILEY WILLIAMS REBEL ROCK/GUM/ATLANTIC/WARNER
8	10	DJ GOT US FALLIN' IN LOVE	USHER FT. PITBULL LAFACE/SONY MUSIC
9	9	COOLER THAN ME	MIKE POSNER J/SONY MUSIC
10	7	MINE	TAYLOR SWIFT BIG MACHINE/OPEN ROAD/UNIVERSAL

AUSTRALIA			
SINGLES			
THIS WEEK	LAST WEEK	(ARIA) AUGUST 17, 2010	
1	1	LOVE THE WAY YOU LIE	EMINEM FT. RHANNA WEB/SHADY/AFTERMATH/INTERSCOPE
2	2	DYNAMITE	TAIO CRUZ 4TH & BROADWAY/ISLAND
3	6	CLUB CANT HANDLE ME	FLO RIDA FT. DAVID GUETTA POE BOY/ATLANTIC
4	4	TEENAGE DREAM	KATY PERRY CAPITOL
5	5	DJ GOT US FALLIN' IN LOVE	USHER FT. PITBULL LAFACE/JLG
6	3	I LIKE IT	ENRIQUE IGLASIAS FT. PITBULL INTERSCOPE
7	7	CALIFORNIA GURLS	KATY PERRY FT. SNOOP DOGG CAPITOL
8	8	IF I HAD YOU	ADAM LAMBERT RCA
9	NEW	MINE	TAYLOR SWIFT BIG MACHINE
10	10	NOT AFRAID	EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE

EURO DIGITAL SONGS SPOTLIGHT			
UNITED KINGDOM			
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) AUGUST 28, 2010	
1	2	CLUB CANT HANDLE ME	FLO RIDA FT. DAVID GUETTA POE BOY/ATLANTIC
2	4	LOVE THE WAY YOU LIE	EMINEM FT. RHANNA WEB/SHADY/AFTERMATH/INTERSCOPE
3	NEW	MISSING YOU	THE SATURDAYS FASCINATION/POLYDOR
4	3	WE NO SPEAK AMERICANO	YOLANDA BE COOL & D'CUUP SWEAT IT OUT!
5	1	BEAUTIFUL MONSTER	NE-YO DEF JAM
6	5	BILLIONAIRE	TRAVIS MCCOY FT. BRANDI NARBONNE/DECAWAVE/DEF JAM
7	7	AIRPLANES	8.0.8 FT. HWILEY WILLIAMS REBEL ROCK/GUM/ATLANTIC
8	6	ALL TIME LOW	THE WANTED POLYDOR
9	8	PACK UP	ELIZA DOOLITTLE PARLOPHONE
10	NEW	IN MY SYSTEM	TINCHY STRYDER 4TH & BROADWAY

EUROPEAN ALBUMS			
THIS WEEK	LAST WEEK	(55 GLOBAL MEDIA/BILLBOARD) AUGUST 19, 2010	
1	2	EMINEM	RECOVERY WEB/SHADY/AFTERMATH/INTERSCOPE
2	1	ARCADE FIRE	THE SUBURBS MERGE
3	3	LADY GAGA	THE FAME STREAMLINE/KONJUNE/CHERRYTREE/INTERSCOPE
4	4	DAVID GUETTA	ONE LOVE GUM/VIRGIN
5	5	PLAN B	THE DEFORMATION OF STRICKLAND BANKS 679
6	6	UNHEILIG	GROSSE FREIHEIT INTERSTAR/FANSATION
7	8	MUSE	THE RESISTANCE A&E/HELIUM 3/WARNER
8	NEW	A-HA	25 WARNER
9	9	STING	SYMPHONICITIES CHERRYTREE/DG
10	7	BLIND GUARDIAN	AT THE EDGE OF TIME NUCLEAR BLAST
11	14	ZAZ	ZAZ PLAY ON
12	13	ELIZA DOOLITTLE	ELIZA DOOLITTLE PARLOPHONE
13	11	TOM JONES	PRIDE & BLAME ISLAND
14	10	KYLIE MINOUGE	APHRODITE PARLOPHONE
15	17	KATIE MELUA	THE HOUSE DRAMATICO

ITALY			
SINGLES			
THIS WEEK	LAST WEEK	(NIELSEN) AUGUST 13, 2010	
1	1	WAKA WAKA (THIS TIME FOR AFRICA)	SHAKIRA FT. FRESHLYGROUND EPIC/SONY LATIN
2	2	ALEJANDRO	LADY GAGA STREAMLINE/KONJUNE/CHERRYTREE/INTERSCOPE
3	4	CALIFORNIA GURLS	KATY PERRY FT. SNOOP DOGG CAPITOL
4	11	SONO GIA' SOLO	MODA CAROSSELLO
5	3	WE NO SPEAK AMERICANO	YOLANDA BE COOL & D'CUUP SWEAT IT OUT!
6	5	BEAUTIFUL MONSTER	NE-YO ISLAND/DEF JAM
7	6	YOU'RE NOT ALONE	MADS LANGER COPENHAGEN
8	7	TE AMO	RHANNA SRP/DEF JAM
9	8	MONDO	CESARE CREMONINI WARNER
10	9	ALORS ON DANSE	STROMAE VERTIGO/MOSAERT

SPAIN			
SINGLES			
THIS WEEK	LAST WEEK	(PROMUSICAE/MEDIA) AUGUST 18, 2010	
1	1	WAKA WAKA (THIS TIME FOR AFRICA)	SHAKIRA FT. FRESHLYGROUND EPIC/SONY LATIN
2	2	WE NO SPEAK AMERICANO	YOLANDA BE COOL & D'CUUP SWEAT IT OUT!
3	3	ALEJANDRO	LADY GAGA STREAMLINE/KONJUNE/CHERRYTREE/INTERSCOPE
4	4	WAVIN' FLAG	K'NAAN A&M/OCTONE
5	9	I LIKE IT	ENRIQUE IGLASIAS FT. PITBULL INTERSCOPE
6	7	SICK OF LOVE	ROBERT RAMIREZ GLOBOMEDIA
7	5	STEREO LOVE	EDWARD MAYA FT. VIKI JIGULINA MAYAVIN
8	8	RUN RUN	ESTOPA SONY
9	6	CUANDO ME ENAMORO	ENRIQUE IGLASIAS INTERSCOPE
10	10	SEXY CHICK	DAVID GUETTA FT. AKON GUM/VIRGIN

MEXICO			
SINGLES			
THIS WEEK	LAST WEEK	(BIMSA) AUGUST 15, 2010	
1	2	ENRIQUE IGLASIAS	EUPHORIA INTERSCOPE
2	1	CAMILA	DEJARTE DE AMAR SONY
3	6	THALIA	PRIMERA FILA SONY
4	8	LA ARROLLADA BANDA EL LIMON	TODD DEPENDE DE TI DISA/UNIVERSAL
5	3	MARC ANTHONY	ICONS ONLY
6	9	PESADO	DESDE LA CANTINA VOL2 DISA/UNIVERSAL
7	5	JUSTIN BIEBER	MY WORLDS SCHOOLBOY/RAYMOND BRAUN/ISLAND
8	4	VICENTE FERNANDEZ	UN MEXICANO EN LA MEXICO SONY MUSIC
9	18	VARIOUS ARTISTS	LO ESENCIAL DE SUPER EXITOS VOL2 SONY
10	11	PESADO	DESDE LA CANTINA DISA/UNIVERSAL

EURO DIGITAL SONGS SPOTLIGHT			
UNITED KINGDOM			
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) AUGUST 28, 2010	
1	2	CLUB CANT HANDLE ME	FLO RIDA FT. DAVID GUETTA POE BOY/ATLANTIC
2	4	LOVE THE WAY YOU LIE	EMINEM FT. RHANNA WEB/SHADY/AFTERMATH/INTERSCOPE
3	NEW	MISSING YOU	THE SATURDAYS FASCINATION/POLYDOR
4	3	WE NO SPEAK AMERICANO	YOLANDA BE COOL & D'CUUP SWEAT IT OUT!
5	1	BEAUTIFUL MONSTER	NE-YO DEF JAM
6	5	BILLIONAIRE	TRAVIS MCCOY FT. BRANDI NARBONNE/DECAWAVE/DEF JAM
7	7	AIRPLANES	8.0.8 FT. HWILEY WILLIAMS REBEL ROCK/GUM/ATLANTIC
8	6	ALL TIME LOW	THE WANTED POLYDOR
9	8	PACK UP	ELIZA DOOLITTLE PARLOPHONE
10	NEW	IN MY SYSTEM	TINCHY STRYDER 4TH & BROADWAY

EUROPEAN AIRPLAY			
THIS WEEK	LAST WEEK	(55 GLOBAL MEDIA/BILLBOARD) AUGUST 19, 2010	
1	1	CALIFORNIA GURLS	KATY PERRY FT. SNOOP DOGG CAPITOL
2	2	ALEJANDRO	LADY GAGA STREAMLINE/KONJUNE/CHERRYTREE/INTERSCOPE
3	4	WE NO SPEAK AMERICANO	YOLANDA BE COOL & D'CUUP SWEAT IT OUT!
4	5	WAKA WAKA (THIS TIME FOR AFRICA)	SHAKIRA FT. FRESHLYGROUND EPIC/SONY LATIN
5	3	TE AMO	RHANNA SRP/DEF JAM
6	7	AIRPLANES	8.0.8 FT. HWILEY WILLIAMS REBEL ROCK/GUM/ATLANTIC
7	10	CLUB CANT HANDLE ME	FLO RIDA FT. DAVID GUETTA POE BOY/ATLANTIC
8	9	LOVE THE WAY YOU LIE	EMINEM FT. RHANNA WEB/SHADY/AFTERMATH/INTERSCOPE
9	8	WAVIN' FLAG	K'NAAN A&M/OCTONE
10	16	SHE SAID	PLAN B 679
11	11	AMAZING	INNA AIRPLAY
12	12	I LIKE IT	ENRIQUE IGLASIAS FT. PITBULL INTERSCOPE
13	6	HEY, SOUL SISTER	TRAVIS MCCOY COLUMBIA
14	13	BILLIONAIRE	TRAVIS MCCOY FT. BRANDI NARBONNE/DECAWAVE/DEF JAM
15	19	DYNAMITE	TAIO CRUZ 4TH & BROADWAY/ISLAND

SWITZERLAND			
SINGLES			
THIS WEEK	LAST WEEK	(MEDIA CONTROL) AUGUST 17, 2010	
1	1	WE NO SPEAK AMERICANO	YOLANDA BE COOL & D'CUUP SWEAT IT OUT!
2	4	LOVE THE WAY YOU LIE	EMINEM FT. RHANNA WEB/SHADY/AFTERMATH/INTERSCOPE
3	2	WAKA WAKA (THIS TIME FOR AFRICA)	SHAKIRA FT. FRESHLYGROUND EPIC/SONY LATIN
4	3	ALEJANDRO	LADY GAGA STREAMLINE/KONJUNE/CHERRYTREE/INTERSCOPE
5	5	CALIFORNIA GURLS	KATY PERRY FT. SNOOP DOGG CAPITOL

ALBUMS			
1	1	EMINEM	RECOVERY WEB/SHADY/AFTERMATH/INTERSCOPE
2	2	DJ ANTOINE	2010 PHONOAG
3	4	UNHEILIG	GROSSE FREIHEIT INTERSTAR/FANSATION
4	6	AMIGOS	WEISST DU, WAS DU FUR MICH BIST VITO
5	3	ARCADE FIRE	THE SUBURBS MERGE

HUNGARY			
SINGLES			
THIS WEEK	LAST WEEK	(IFPI FINLAND) AUGUST 18, 2010	
1	1	SZINBAD DALA	AKOS FEHER SolyM/MAGNETON
2	3	BANAT UTCA	HOLDVIOLA WARNER
3	NEW	LEHETEK EN IS	VAD FRUTTIR MEGAD0
4	4	WAKA WAKA (THIS TIME FOR AFRICA)	SHAKIRA FT. FRESHLYGROUND EPIC/SONY LATIN
5	2	AJJAJJAJ	QUIMBY TOM TOM RECORDS

ALBUMS			
1	1	DAVID GUETTA	ONE LOVE GUM/VIRGIN
2	2	MAGA ZOLTAN	



143 (Tycoon Stars Publishing LLC, BM/AHP, H100 75; RH11) ... 2012 (AT MYT THE END) (Kawaii Jibon, BM/Publishing ...)

APRIL MUSIC, INC. (ASCAP), H100 53; 24 ... HUND IN DA PAINT (Go Easy Publishing, ASCAP, RH 29 ...)

APRIL MUSIC, INC. (ASCAP), H100 53; 24 ... HUND IN DA PAINT (Go Easy Publishing, ASCAP, RH 29 ...)

APRIL MUSIC, INC. (ASCAP), H100 53; 24 ... HUND IN DA PAINT (Go Easy Publishing, ASCAP, RH 29 ...)

APRIL MUSIC, INC. (ASCAP), H100 53; 24 ... HUND IN DA PAINT (Go Easy Publishing, ASCAP, RH 29 ...)

APRIL MUSIC, INC. (ASCAP), H100 53; 24 ... HUND IN DA PAINT (Go Easy Publishing, ASCAP, RH 29 ...)

ART LEAVIN WITHOUT YOU (A Music Corp., ASCAP/Olive ...)

ART LEAVIN WITHOUT YOU (A Music Corp., ASCAP/Olive ...)

ART LEAVIN WITHOUT YOU (A Music Corp., ASCAP/Olive ...)

ART LEAVIN WITHOUT YOU (A Music Corp., ASCAP/Olive ...)

ART LEAVIN WITHOUT YOU (A Music Corp., ASCAP/Olive ...)

ART LEAVIN WITHOUT YOU (A Music Corp., ASCAP/Olive ...)

AL DIABLO NUESTRO (Aqua Musical, LLC, BM) (I 26 ...)

AL DIABLO NUESTRO (Aqua Musical, LLC, BM) (I 26 ...)

AL DIABLO NUESTRO (Aqua Musical, LLC, BM) (I 26 ...)

AL DIABLO NUESTRO (Aqua Musical, LLC, BM) (I 26 ...)

AL DIABLO NUESTRO (Aqua Musical, LLC, BM) (I 26 ...)

AL DIABLO NUESTRO (Aqua Musical, LLC, BM) (I 26 ...)

ALL ABOUT TONIGHT (WB Music Corp., ASCAP/Melrose ...)

ALL ABOUT TONIGHT (WB Music Corp., ASCAP/Melrose ...)

ALL ABOUT TONIGHT (WB Music Corp., ASCAP/Melrose ...)

ALL ABOUT TONIGHT (WB Music Corp., ASCAP/Melrose ...)

ALL ABOUT TONIGHT (WB Music Corp., ASCAP/Melrose ...)

ALL ABOUT TONIGHT (WB Music Corp., ASCAP/Melrose ...)

ALL I WANT IS YOU (Salem Rep. Music, ASCAP/April Music ...)

ALL I WANT IS YOU (Salem Rep. Music, ASCAP/April Music ...)

ALL I WANT IS YOU (Salem Rep. Music, ASCAP/April Music ...)

ALL I WANT IS YOU (Salem Rep. Music, ASCAP/April Music ...)

ALL I WANT IS YOU (Salem Rep. Music, ASCAP/April Music ...)

ALL I WANT IS YOU (Salem Rep. Music, ASCAP/April Music ...)

ALWAYS (Preserve Publishing, BM/Olive-in Music Co., ...)

ALWAYS (Preserve Publishing, BM/Olive-in Music Co., ...)

ALWAYS (Preserve Publishing, BM/Olive-in Music Co., ...)

ALWAYS (Preserve Publishing, BM/Olive-in Music Co., ...)

ALWAYS (Preserve Publishing, BM/Olive-in Music Co., ...)

ALWAYS (Preserve Publishing, BM/Olive-in Music Co., ...)

AMERICA LA ANTIGUA (Universal Music, Inc., ASCAP/Cosac ...)

AMERICA LA ANTIGUA (Universal Music, Inc., ASCAP/Cosac ...)

AMERICA LA ANTIGUA (Universal Music, Inc., ASCAP/Cosac ...)

AMERICA LA ANTIGUA (Universal Music, Inc., ASCAP/Cosac ...)

AMERICA LA ANTIGUA (Universal Music, Inc., ASCAP/Cosac ...)

AMERICA LA ANTIGUA (Universal Music, Inc., ASCAP/Cosac ...)

ANIMAL (Mean Tree Music, BM/Dominant DMP Songs, ...)

ANIMAL (Mean Tree Music, BM/Dominant DMP Songs, ...)

ANIMAL (Mean Tree Music, BM/Dominant DMP Songs, ...)

ANIMAL (Mean Tree Music, BM/Dominant DMP Songs, ...)

ANIMAL (Mean Tree Music, BM/Dominant DMP Songs, ...)

ANIMAL (Mean Tree Music, BM/Dominant DMP Songs, ...)

APRASTRANDO LOS PASOS (Mendota Music Publishing, ...)

APRASTRANDO LOS PASOS (Mendota Music Publishing, ...)

APRASTRANDO LOS PASOS (Mendota Music Publishing, ...)

APRASTRANDO LOS PASOS (Mendota Music Publishing, ...)

APRASTRANDO LOS PASOS (Mendota Music Publishing, ...)

APRASTRANDO LOS PASOS (Mendota Music Publishing, ...)

BACHATA EN FLOREKIA (BM Music Netherlands, BV, Juan Luis ...)

BACHATA EN FLOREKIA (BM Music Netherlands, BV, Juan Luis ...)

BACHATA EN FLOREKIA (BM Music Netherlands, BV, Juan Luis ...)

BACHATA EN FLOREKIA (BM Music Netherlands, BV, Juan Luis ...)

BACHATA EN FLOREKIA (BM Music Netherlands, BV, Juan Luis ...)

BACHATA EN FLOREKIA (BM Music Netherlands, BV, Juan Luis ...)

BEAT IT UP (Radic Danc Music Corp., ASCAP/Olam Squad LLC, ...)

BEAT IT UP (Radic Danc Music Corp., ASCAP/Olam Squad LLC, ...)

BEAT IT UP (Radic Danc Music Corp., ASCAP/Olam Squad LLC, ...)

BEAT IT UP (Radic Danc Music Corp., ASCAP/Olam Squad LLC, ...)

BEAT IT UP (Radic Danc Music Corp., ASCAP/Olam Squad LLC, ...)

BEAT IT UP (Radic Danc Music Corp., ASCAP/Olam Squad LLC, ...)

BEYOND (Epitaph Casuar Music, ASCAP/April Music, Inc., ...)

BEYOND (Epitaph Casuar Music, ASCAP/April Music, Inc., ...)

BEYOND (Epitaph Casuar Music, ASCAP/April Music, Inc., ...)

BEYOND (Epitaph Casuar Music, ASCAP/April Music, Inc., ...)

BEYOND (Epitaph Casuar Music, ASCAP/April Music, Inc., ...)

BEYOND (Epitaph Casuar Music, ASCAP/April Music, Inc., ...)

BIG (Dommy Music Publishing Company, ASCAP/Alta Music ...)

BIG (Dommy Music Publishing Company, ASCAP/Alta Music ...)

BIG (Dommy Music Publishing Company, ASCAP/Alta Music ...)

BIG (Dommy Music Publishing Company, ASCAP/Alta Music ...)

BIG (Dommy Music Publishing Company, ASCAP/Alta Music ...)

BIG (Dommy Music Publishing Company, ASCAP/Alta Music ...)

BOTTOMS UP (Aprils Bay Music, BM/Warner-Tamela Publishing ...)

BOTTOMS UP (Aprils Bay Music, BM/Warner-Tamela Publishing ...)

BOTTOMS UP (Aprils Bay Music, BM/Warner-Tamela Publishing ...)

BOTTOMS UP (Aprils Bay Music, BM/Warner-Tamela Publishing ...)

BOTTOMS UP (Aprils Bay Music, BM/Warner-Tamela Publishing ...)

BOTTOMS UP (Aprils Bay Music, BM/Warner-Tamela Publishing ...)

CALIFORNIA GIRLS (When I'm Rich You'll Be My Girl, ASCAP/W ...)

CALIFORNIA GIRLS (When I'm Rich You'll Be My Girl, ASCAP/W ...)

CALIFORNIA GIRLS (When I'm Rich You'll Be My Girl, ASCAP/W ...)

CALIFORNIA GIRLS (When I'm Rich You'll Be My Girl, ASCAP/W ...)

CALIFORNIA GIRLS (When I'm Rich You'll Be My Girl, ASCAP/W ...)

CALIFORNIA GIRLS (When I'm Rich You'll Be My Girl, ASCAP/W ...)

## EXECUTIVE TURNTABLE

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

**RECORD COMPANIES:** Warner Music Group promotes **Kevin Gore** to president/CEO of Rhino Entertainment, WMG's catalog and licensing division. He was executive VP/GM.

**DIGITAL:** Social gaming developer Zynga names **Owen Van Natta** executive VP of business operations. He was CEO at Project Playlist.

**TOURING:** Facility management firm Global Spectrum promotes **Shura Lindgren-Garnett** to regional VP. She will expand her current role as GM of the St. Charles (Mo.) Convention Center to oversee additional Global Spectrum-managed buildings.

**Palace Sports & Entertainment** in Detroit—which oversees the Palace, DTE Energy Music Theatre and the Meadow Brook Music Festival—names **Jared Rose** director of corporate marketing. He was VP of marketing and sponsorship for Arena Football League team Spokane Shock in Spokane, Wash.

**RELATED FIELDS:** Independent musicians' resource Hello Music names music industry veteran **John Boyle** president. He most recently served as a consultant for venture capital firm Selby Ventures.



GORE LINDGREN-GARNETT BOYLE ZIMET

**Patrick Donovan** has been appointed CEO of Music Victoria, the Australian state's newly established lobby group for contemporary music. He was senior music writer at newspaper the Age.

**MTV Latin America** and the U.S.-based **Tr3s: MTV, Musica y Mas** elevate **Marc Zimet** to VP of music programming and talent relations. He was senior director of talent relations at MTV and VH1 Latin America.

**The Recording Academy's Texas Chapter** elects new officers: **Paul Wall** becomes president, **Eric Jarvis** will serve as VP, and **Joseph Stallone** is the new secretary. Wall is a musician, Jarvis runs **Crushpad Productions** in Houston, and Stallone is a music attorney. —*Edited by Mitchell Peters*

## GOODWORKS

### NAMM TO HOLD SECOND SCHOOLJAM CONTEST

For the second year in a row, U.S. middle school and high school students can enter SchoolJam USA, a battle of the bands competition presented by the National Assn. of Music Merchants that awards \$5,000 to the winning group's school music program. Last year's winner was Austin-based group After Math.

"This program allows us to put the spotlight on these young bands and their music education programs and really do it in a unique way," NAMM director of marketing and communications Scott Robertson says. "There are a lot of different teen battle of the bands going on, but this is the only one that also gives back to the school music program."

To enter the contest, which is open until Oct. 15, musicians aged 13-19 who are in an unsigned band must submit an original song or content designated as public domain to SchoolJamUSA.com. Semifinalists' names will be posted to the website on Nov. 1; online users will be able to vote for their favorite act through Nov. 30. The top 10 finalists will perform at the NAMM Show in Anaheim, Calif., on Jan. 15, 2011. A panel of industry experts will choose the top band.

In addition to the prize, the winner will be flown to Frankfurt to perform at the original SchoolJam festival and receive a private music video recording session on the John Lennon Educational Bus and \$1,000 to buy music gear. —*Mitchell Peters*



On Aug. 10, ASCAP stopped by Dubway Studios in New York—where **Taio Cruz** was recording his No. 1 Billboard Hot 100 song "Break Your Heart." From left: ASCAP VP of Latin membership **Alexandra Lioutikoff**, Cruz and Island Def Jam Music Group VP of digital and mobile sales **Russell Fink**. PHOTO: ASCAP



The Black Eyed Peas have been riding high on their 2010 the E.N.D. world tour since February. At the official after-party following their Aug. 14 stop in Chicago, **Taboo** mingled with executives from Bacardi, which is the official spirit of the E.N.D. tour. From left: Bacardi senior brand manager **Billy Melnyk**, Taboo and Bacardi chief marketing officer **Juan Rivera**. PHOTO: BARRY BRECHEISEN/WIREIMAGE.COM



### GRAMMY BLOCK PARTY

The Los Angeles chapter of the Recording Academy held its inaugural Grammy Block Party Aug. 2. Its efforts to raise money for the MusiCares Nashville Flood Relief Fund brought in more than \$30,000 for the charity. Nearly 1,000 people attended the picnic-style concert featuring performances by AkaCassidy, Charice, Raphael Saadiq, La Santa Cecilia and Chuck Wicks. PHOTOS: ARNOLD TURNER/WIREIMAGE

**ABOVE:** Event organizers and performers gather for a photo before the event. From left: **Chuck Wicks**, **Lizzy Moore**, West regional director for the Recording Academy's Los Angeles chapter; **AkaCassidy**, **Charice**; and Recording Academy president/CEO **Neil Portnow**.

**LEFT:** Grammy Award-winning artist **Raphael Saadiq** (left), musician **Rickey Minor** (center), who served as musical director for the event; and **Chuck Wicks**.



The inaugural Sandestin Music Festival kicked off Aug. 13-14 at the Sandestin Golf and Beach Resort in Destin, Fla. Sponsored by BMI, the multigenre event included performances from **Steve Cropper** and **Delbert McClinton**, singer/songwriter **Lee Roy Parnell** and country songwriters **Jeffrey Steele**, **Danny Myrick**, **Marty Dodson** and **James Slater**. Donations collected at the festival will support the National Audubon Society and its efforts to help the wildlife affected by the oil spill in the Gulf of Mexico. From left: BMI VP of writer/publisher relations **Jody Williams**, McClinton, Myrick, Dodson, Sandestin Golf and Beach Resort events director **Shawna Meisner**, Cropper, Slater and Parnell. PHOTO: STEVE LOWRY



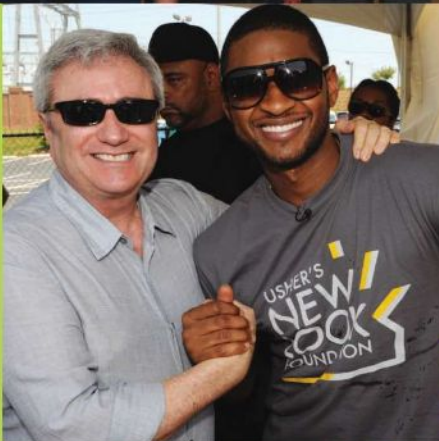
## WORLD LEADERSHIP AWARDS

Justin Bieber joined Usher and Ciara for a special performance at the Cobb Energy Performing Arts Center in Atlanta on Aug. 6 in honor of Usher's New Look Foundation's first World Leadership Awards. Eight awards were presented to honor individuals and organizations for helping youths become community leaders. Among the honorees were former President Bill Clinton, who received the Service Legacy Award for outstanding service to young people. PHOTOS: GETTY IMAGES/NEW LOOK FOUNDATION

**ABOVE LEFT:** Former President **Bill Clinton**, Usher and New Look honorees and guests pictured before the evening's festivities. From left: Points of Light Institute CEO **Michelle Nunn**, Summit Series co-founder **Jeff Rosenthal**, Cisco East Africa networking manager **Hital Muralj**, Summit Series co-founder **Josh Zabar**, actor/New Look Foundation alumnus **Nadji Jeter**, Clinton, Usher, New Look Foundation alumna **Chantia Robinson**, JYP Entertainment founder/CEO **JY Park**, Atlanta WSB-TV anchor **Monica Pearson**, pro golfer **Michelle Wie**, photographer/author/activist **Jeanne Moutoussamy-Ashe**, "Entertainment Tonight" weekend anchor/correspondent **Kevin Frazier** and USTA Serves president **Mary Carillo**.

**ABOVE RIGHT:** Usher and New Look Foundation president **Shawn H. Wilson** share a moment on the red carpet before the inaugural event.

**RIGHT:** On Aug. 5, the day before the awards, the New Look Foundation hosted a Powered by Service Day, sponsored by Ford. More than 600 kids were flown in to be mentored and trained on how to give back to their communities. Usher was on hand to speak to the gathered youth and posed for a photo with AEG Live CEO **Randy Phillips**.



At the screening of the BET documentary "My Mic Sounds Nice—A Truth About Women and Hip Hop," BET Networks president of music programming **Stephen Hill** and rapper **Yoyo**—who stars in the film—catch up before heading in to watch the finished project. The screening took place Aug. 11 at the Paramount Pictures Studio in New York. PHOTO: FERNANDO LEON/PICTUREGROUP



## APOLLO THEATER BENEFIT

On Aug. 14, Apollo Theater trustee Ronald O. Pereiman hosted a dinner and private concert at his East Hamptons home to benefit the nonprofit Apollo Theater. The evening featured performances by John Legend, the Roots, Sam Moore and Mary J. Blige. The event raised \$800,000 to support the Apollo's artistic, educational and outreach programs, which build upon the theater's rich history as a cultural and economic anchor to Harlem. PHOTOS: KEVIN KANE/WIREIMAGE

**ABOVE LEFT:** Jon Bon Jovi, one of the evening's co-chairmen, poses for a photo with Apollo Theater Foundation president/CEO **Jonelle Procoppe**.

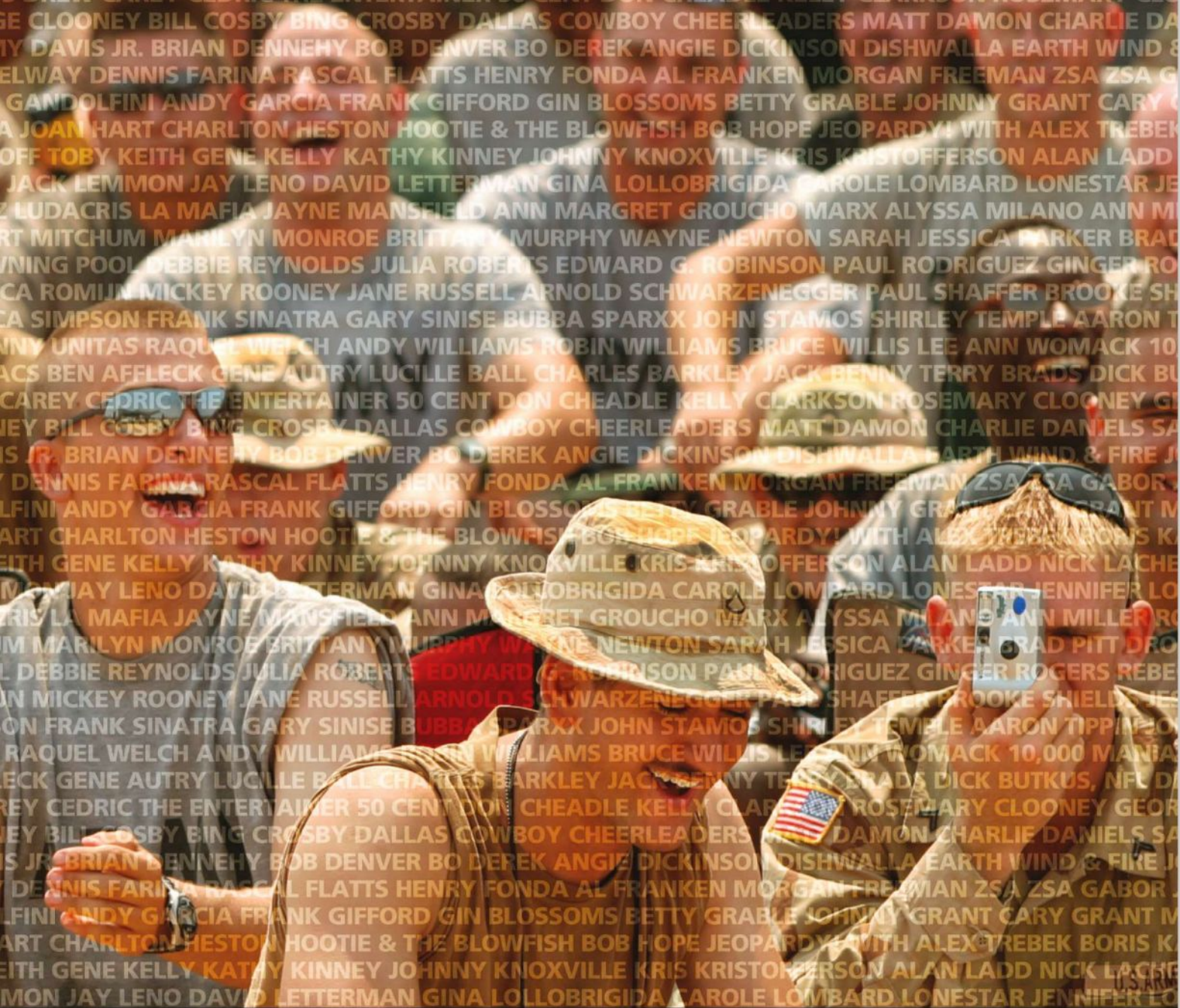
**ABOVE CENTER:** Two of the evening's performers, **John Legend** and **Mary J. Blige**, catch up after their sets for a quick photo.

**ABOVE RIGHT:** Event co-chairman and Apollo board of directors chairman **Richard Parsons** with **Mary J. Blige** before the event.

**RIGHT:** **Jon Bon Jovi** and **Sam Moore** enjoy themselves while performing for the evening's guests.



© Copyright 2010 by e5 Global Media, LLC. All rights reserved. No part of this publication may be reproduced, stored in any retrieval system or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without the prior written permission of the publisher: BILLBOARD MAGAZINE (ISSN 0068-2510; USPS 056-100) is published weekly except for the last week in December, and the first week in January, by e5 Global Media, LLC, 770 Broadway, New York, NY 10003-9595. Subscription rate: annual rate, Continental U.S. \$299.00. Continental Europe 229 pounds. Billboard, Tower House, Sovereign Park, Market Harborough, Leicestershire, England LE16 9EF. Registered as a newspaper at the British Post Office. Japan 109,000 yen. Periodicals postage paid at New York, N.Y., and at additional mailing offices. Postmaster: Please send changes of address to Billboard, P.O. Box 3309, Northbrook, IL 60063-3309. Current and back copies of Billboard are available on microfilm from Kraus Microform, Route 100, Millwood, N.Y. 10546 or Xerox University Microfilms, P. O. Box 1346, Ann Arbor, MI 48106. For reprints contact: Rosie Hassell, rosie.hassell@thevgs.com, 1-773-505-9701, ext. 136. Under Canadian Publication Mail Agreement No. 40031729 return undeliverable Canadian addresses to DHL Global Mail, 7496 Bath Rd #2, Mississauga, ON L4T 1L2, Vol. 122 Issue 34. Printed in the U.S.A. For group subscription information, call 646-654-5863. For subscription information, call 800-658-8372 (outside U.S.: 847-559-7531) or e-mail billboard@e5comp.com. For any other information, call 646-654-4400.



# The morale you raise the most may just be your own.

Experience the greatest audience in the world on a USO Celebrity Tour. Call Bernie Rone at 703-908-6480.



*Until Every One Comes Home.®*

[www.uso.org](http://www.uso.org)

More at [ebook-free-download.net](http://ebook-free-download.net) or [magazinesdownload.com](http://magazinesdownload.com)

# OUR EDUCATION IS HOW YOU WILL BE HEARD.

**M**  
mcnallysmith  
COLLEGE of MUSIC

**Every class is infused with Music,**  
Our Journalism is Music Journalism,  
Our History is World Music Cultures,  
Our Science is how your Voice is made.

**Imagine** a music college that encompasses all aspects of the music industry in one place. You can study music business, audio recording, music production, live sound, composition, or popular music performance with your instrument of choice - guitar, bass, drums, keyboard, voice, brass, woodwinds and strings.

#### A NASM Accredited College:

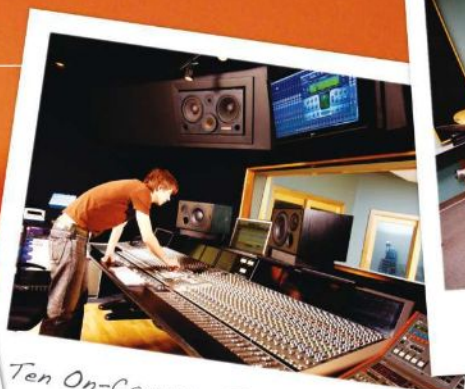
- Contemporary Music
- Industry Connections
- Ensembles
- Bachelors
- Associates
- Diplomas



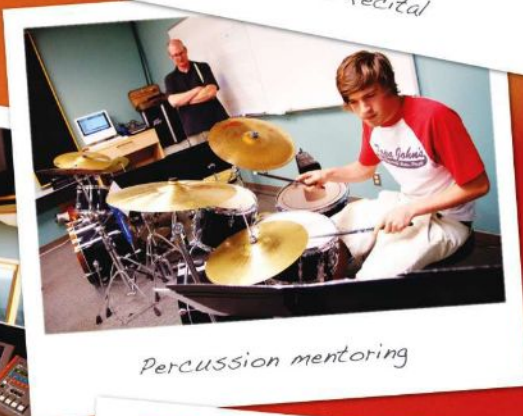
MSCM Students



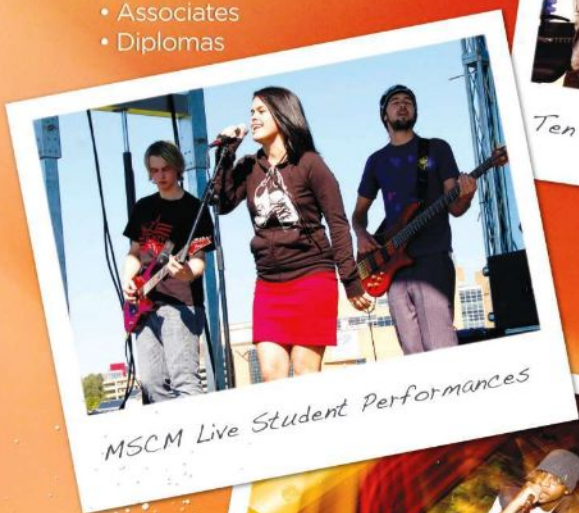
Voice Recital



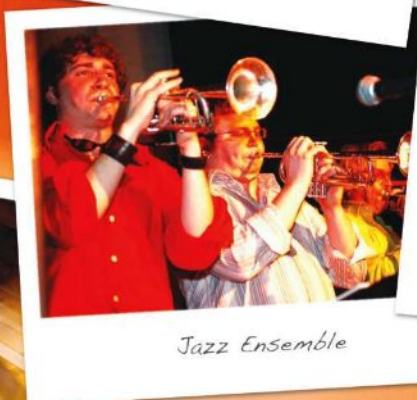
Ten On-Campus Recording Studios



Percussion mentoring



MSCM Live Student Performances



Jazz Ensemble



Hands-on Music Business Classes



MSCM Hip-Hop Diploma Program

WWW.MCNALLYSMITH.EDU

**IT'S ALL ABOUT THE MUSIC!**



Follow us on Twitter, Facebook, Flickr, YouTube & MSCM Blogs, check out [blog.mcnallysmith.edu](http://blog.mcnallysmith.edu)

→ visit [mcnallysmith.edu](http://mcnallysmith.edu)

19 Exchange Street East  
Saint Paul, Minnesota 55101

p: 651.291.0177  
info@mcnallysmith.edu