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APPLE CHARGES INTO THE SOCIAL MEDIA WARS

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THE KATY PERRY SALES CONUNDRUM

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HOT AND COLD

Even As It Tops The Album Chart, Katy Perry's 'Teenage Dream' Sparks New Sales Worries

By most measures, Katy Perry's new album, 'Teenage Dream' (Capitol), has been a resounding success. The album bows this week at No. 1 on the Billboard 200, thanks to first-week sales of 192,000 units in the United States, the ninth-best debut week so far this year, according to Nielsen SoundScan.

The album's first single, "California Gurls" (featuring Snoop Dogg), has garnered 3.6 million downloads, while all individual digital tracks from the album have sold a combined 5.5 million units, according to SoundScan. Put another way, sales of albums and track-equivalent albums (where 10 digital tracks equal an album) for "Teenage Dream" totaled 689,000, according to SoundScan.

"It's a thrilling accomplishment from our perspective," says EMI Music Services executive VP Dominic Pandis, who oversees the company's North American sales operations. "The magnitude of the marketing plan is about driving overall revenue around the project, including track downloads, ringtones and video sales. Album scans in one component of it."

Yet "Teenage Dreams" fell short in one key area: It didn't meet first-week sales projections in the industry. And that, in turn, has sparked worries that the album's performance may affect retail orders for other superstar releases due later this year.

Executives at other major labels say they expected Perry's sophomore album to debut with sales of anywhere from 300,000 to 700,000 units, with most figuring the album would scan about 400,000.

"I'd like to see one industry executive last week who thought her album would do under 200,000 units, because I don't think that person exists," a senior executive at a rival major says. "It was a wake-up call for some folks," the head of sales at another competing major says. "Some think the sky is falling. Others said, 'Wait a minute, she's a singles artist.' And still others said EMI should have put out the album six weeks ago and it would have sold more." According to sources, EMI shipped 1 million units of the album prior to its U.S. street date of Aug. 24, which indicates that big-box retail chains, including Best Buy were expecting the album to post robust first-week sales, as was Starbucks, which featured the title in its stores.

It would also be roughly in line with typical industry practice of shipping about twice as much product as anticipated first-week sales for a major album release. But prerelease shipments of "Teenage Dream" turned out to be about seven times debut-week sales.

The album sold 89,000 units at mass merchants and 65,000 through nontraditional merchants, including 50,000 downloads. It also sold 35,000 units at chain retailers and 3,000 units at independent stores and regional chains.

Competing major-label executives say it wasn't EMI's fault that the album didn't meet sales expectations. "EMI did a tremendous job in setting up that record," one executive says.

Perry shot to pop stardom with her 2008 debut album, "One of the Boys" (Capitol), and a penchant for provocative lyrics and music videos. Nebury Comics head of purchasing Carl Mello says he expects "Teenage Dream" will sell well through the end of the year and that it will be one of the holiday season's top titles. But he notes that the album's first-week sales "aren't as high as you would think for somebody who has become so omnipresent."

While anticipating "Taylor Swift's" forthcoming album, "Speak Now" (Big Machine), had sparked debate over whether superstar artists will ever be capable of generating debut-week sales of 1 million units (Billboard, July 31), "Teenage Dream" has shifted the conversation to whether labels should even consider shipping 1 million units before street date.

"I don't know how you ship 1 million units," a major-label head of sales says. "Even if it was asked to ship a million units, you just can't do it anymore."

Some label executives say expectations were too high because most female pop artists commonly sell a lot of track downloads but don't enjoy big debut-week album sales. "When I saw how Perry was doing, I was shocked," a senior executive at a competing major distribution company says. "But then I remembered that Fergie's 'The Dutchess' only did about 160,000 units in her first week in September 2006 and it trucked until December until the fans started buying her like an album artist."

EMI's marketing push for "Teenage Dream" and Perry's appealing stage persona will no doubt score her high-profile TV appearances this fall, which should help boost sales of the album. "Mark my words: I bet you 'Teenage Dream' will sell more than 'One of the Boys'," another senior label sales executive says. "'Teenage Dream' will be one of those 'at the end of the day' records."
GET APPY
Meet The Finalists For Billboard's First Music App Awards

The music industry has been eager to embrace smart-phone applications. But which are the best? Billboard set out to answer that question by inviting developers to enter their latest creations in our first Music App Awards competition.

After receiving nearly 180 entries, we've narrowed the field to the following finalists in six categories. An independent panel of judges will select the winners, who will be announced at Billboard's Mobile Entertainment Live! The Music App Summit Oct. 5 at the Moscone Center in San Francisco. All finalists will present demos of their apps onsite and in the summit's exhibit area.

BEST ARTIST APP

Linkin Park: B-It Rebellion: Created by Linkin Park, Artificial Life and Warner Bros. Records, this action game lets fans play as members of the band battling an evil corporation. The soundtrack features songs from the Linkin Park catalog, and fans are rewarded with a new, unreleased track upon completion of the game. Released April 26, it has sold 50,000 copies worldwide, the company says.

BEST MUSIC STREAMING APP

Rhapsody: The app features an on-demand subscription catalog of more than 11 million songs, ad-free music video content, playlist creation, charts, editorial reviews and album information. The downloading feature for the iPhone lets users cache tracks for offline listening.

BEST TOURING APP

Live Phish: With this app, fans can stream and download a professionally mixed multitrack recording of any night's concert. The app also provides streaming access to any downloads or CDs they've purchased at LivePhish.com. The app sold more than 10,000 copies in its first week, and 17% of those users regularly buy additional music, the company says.

BEST MUSIC CREATION APP

LaDiDa: From developers Khult, LaDiDa is billed as a "reverence"-based app that lets users sing any song they like and then creates music to match. It also provides pitch correction and reverb to improve the quality of the vocals. Songs can be recorded and shared, and users can listen to songs created by others.

BEST MUSIC ENGAGEMENT APP

Tap Top Revenge 3: Like other iterations of 'Tapulous' music-game franchise, this game lets users tap their touchscreen phone along to the music provided. New features include the ability to play against others online, a library of more than 100 songs and the ability to download new music from within the app regularly, totaling 20 million downloads.

BEST BRANDED MUSIC APP

50's Sound Lab (Vitatermar): Using its Rompetrol technology, Skyrocket developed this app to let users remix 50 Cents' "Baby by Me" as part of an app meant to drive awareness of Vitamin Water. It drew more than 250,000 downloads, with an average 5.4 minutes of engagement time in the first two weeks after launch, the company says. During the three months the campaign ran, more than 1 million remixes were made.

ZOO2beat (Sprite): The app provided a Sprite-branded version of the app, as well as customized beats, allowing users to create their own music on their iPhones. The app lets users make music by tapping, shaking and tilting the device.

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CONSERVATIVE PARTY

After Scoring With Best Coast, Mexican Summer/Kemado Sticks With One-Off, Limited-Edition Releases

Best Coast’s debut, “Crazy for You,” has emerged as the indie-rock sleeper hit of the summer, earning a steady stream of blog and mainstream press buzz.

Helped by an iTunes “Discovery Download” promotion for the track “Boyfriend,” the album debuted on the Billboard 200 at No. 36 and has sold 22,000 units in the United States since its July 27 release, according to Nielsen SoundScan.

The success is a stunning turn for Brooklyn-based label Mexican Summer, which had never released a full-length CD before “Crazy for You.” But the label isn’t leveraging its new cachet to sign a slew of potential blockbuster acts. Instead, Mexican Summer and its more traditional parent label, Kemado, are doubling down on the former’s unconventional business model. Kemado, home to rock acts like the Sword and Savages, has decided to embrace Mexican Summer’s focus on one-off digital deals and limited vinyl pressings — a CD territory that has been reserved for only a few select artisans.

In many ways, this approach is the reverse of the typical label model where development deals involve heavier up-front costs. “It’s such a risk to do business like that,” says Keith Abrahamson, head of A&R at Mexican Summer and Kemado.

“If you’re signing development deals traditionally, you have to pay a good sum of money to get the project going somewhere,” he adds.

Instead, most of Mexican Summer’s releases are one-off licensing deals, released digitally and on limited-run vinyl only, with decisions about reissues and potential CDs made down the line. Of the label’s 15-20 releases between now and the end of the year, about five will get initial CD runs, including New Zealand-born musician Tami Prendergast and Swedish psych-rock act Dungen.

Mexican Summer began in 2008 as a spinoff of Kemado for limited-run vinyl pressings of compelling, unpressed records that didn’t fit the parent label stylistically or commercially. For example, Abrahamson says he “spent the whole summer” listening to “a dark dromey folk record” by Texas band Headless that only existed on CD-R until Mexican Summer pressed it on vinyl.

Initially, a subscription model helped fund the pressings upfront, but proved logistically unfeasible after less than a year due to product delays that made it difficult to fulfill subscription agreements on deadline. Mexican Summer now transacts for average runs of 1,000. Bands get 20% of the units to sell as their advance. If sales fall off, repressings are considered. But because vinyl buyers tend to value rarity in their purchases, the label keeps first runs “special” by packaging subsequent runs with lower-quality materials or without bonus content, Abrahamson says. This is true even with CDs. Best Coast’s first 2,500 CDs were packaged as heavyweight stock, followed by a subsequent run packaged in jewel cases.

The label also focuses on limited-edition product at its own record store, Co-Op 87, located on the ground floor of Kemado’s building in the Greenpoint section of Brooklyn. The store sells releases from labels that would be a lot more cost-effective and would bring the price down at retail.

White Mexican Summer relies on one-off vinyl and digital deals, the biggest difference between the two labels will be style — Kemado for harder rock, Mexican Summer for indie, garage and psych-leaning bands. Kemado acts with a multi-album deals that are a better fit with Mexican Summer, such as California quartet the Soft Pack, will jump labels. If we’re going to sign someone to a multideal, that doesn’t happen quickly,” Abrahamson says, noting that Best Coast was a rare exception because the press buzz the band was generating.

Abrahamson acknowledges that Mexican Summer’s reluctance to sign multi-album deals can be risky when it puts out a release that finds a fast audience. In September, the label released the EP “Life of Leisure” by Washed Out, the stage name of breakout chillwave artist Ernest Greene. The record has sold 11,000 copies, according to SoundScan. But because the label only signed a deal for the EP, who Greene will record for next is still up in the air.

Still, Abrahamson says the conservative approach is worth the risk. “If we do a good job with a project and develop it well,” he says “hopefully that’s enough to continue the relationship.”
Ping Them Bells

Apple's Jump Into Social Networking Isn't a Slam-Dunk

For all the innovations Apple has brought to the market through the years, it's also a pretty good follower. The iPod is a perfect reflection of this. It wasn't the first MP3 player to hit retail shelves. It was just the best, and it blew away the other devices to the point of obsolescence. Now, Apple arrives late to the social networking party with Ping, the music-focused social networking service. Ping it announced Sept. 1.

Major-label executives declined to comment on Ping, but they're no doubt watching it closely, given how important social networking has become as a tool of music discovery and driving sales. Ping comes on the heels of other similar attempts to blend music appreciation with social networking, like Microsoft's Zune, I.R.IE, MySpace Music, MOG and Rdio. But will Apple do it them what it did to rival makers of MP3 players?

That's unlikely. In contrast to the emerging digital media player market that the iPod was quick to dominate, social networking already features entrenched giants, including Facebook, Twitter and a slew-out there MySpace. And talking about which artists use to listening or planning to go see is already a focal point of interaction on these sites. Ping's initial impact will hinge on Apple's ability to convert the 160 million iTunes account holders into registered Ping users. All current account holders can create a Ping profile using the same user name and login as their iTunes account. But that doesn't mean they will. There are plenty of social networks already with as many as few more users than iTunes. Facebook has about 500 million users worldwide. MySpace has 122 million. Twitter has more than 100 million.

MySpace has the most to be concerned about, having primed its networks to prominence largely on the strength of artists using it to communicate with fans. It's already taken a hit on the social networking front from the rise of Facebook. With iTunes cracking its music flank with Ping, MySpace will face even greater challenges. But it still has some points in its favor. Artists of all stripes still maintain MySpace profiles and MySpace Music, its joint venture with the major labels and Sony/ATV Music Publishing, offers artists far more promotional and media assets than Ping does right now.

MySpace also has a leg up on concert ticketing. Ping has 17,000 concert listings provided by Live Nation, but MySpace's Ticketing & Events service—introduced in April—does not include Live Nation but also several alternative ticketing vendors to provide a broader depth of concerts by the kinds of emerging acts that have defined MySpace's history.

Meanwhile, Facebook appears to have the least to worry about, having become social networking what Apple is to digital music. Facebook hasn't yet formulated a music strategy of its own, so Apple's move into this space doesn't really hurt it. In fact, should Apple ever integrate with Facebook. Ping could help by providing a tuneful music solution. It's not yet clear what effect Ping will have on the new music services that have launched in an already crowded MySpace, as Rdio, MOG and Spotify. Their advantage is a concentration on full-track, cloud-based streaming, something Apple has yet to offer despite its December 2009 acquisition of streaming music service Lala. Apple soon hopes to offer 90-second sound samples.

"[It] completely validates Rdo's social approach to discovering music through people," Rdo COO Carter Adamson says. "But in our view, sharing a short clip doesn't amount to sharing music."

Another thing to consider is the new social network will mean for iTunes, the No. 1 music retailer in the United States. For one thing, it strengthens iTunes' music discovery function. Historically its weakest link. Instead of displaying the top 10 selling tracks, albums and videos, as iTunes has long done in its music store home page, Ping will provide a customized list of recommendations based on the purchasing histories of users and their friends. That could help boost music sales at Apple.

"There have been 16 billion songs downloaded from iTunes and 275 million device sales," a senior executive at a rival social network says. "So that means they've gotten 16 purchased songs from each device. That's not a lot."

Additionally, Ping helps prevent users from ditching iTunes for one of its more socially-focused startup rivals as it works on its cloud strategy. But until Apple adds each a service, or another way to stream full songs in iTunes without having to buy them, Ping will likely be limited to the iTunes faithful.

READY FOR ANYTHING

It's always a good idea to buy a protective case for a digital media player or e-book reader. But Grace Digital Audio kicks the concept up a notch with its Eco Extreme—a waterproof, sandproof and shockproof case with a rubberized outer shell and a battery-powered speaker. It's come in handy for those planning to walk through a sandstorm or a hurricane and need some tunes to boost. It also has room to store things like keys or cash and has a detachable clip to attach it to clothing or backpacks. The device runs on three AA batteries. The Eco Extreme lists for $50 and is available at a variety of online retailers. —AB

BITS & BRIEFS

BOOYAH, INDABA TEAM FOR NIGHTCLUB CITY CONTEST

Artists who want to get their music included in BooYah's nightclub city social game for Facebook can now vie to do so through a contest the game developer is holding in partnership with Indaba Music. The "Drop the Bass" contest asks interested artists to submit tracks to Indaba Music, where a panel of BooYah and Indaba staff will select songs that Nightclub City users can then vote up or down. The top 10 tracks will then be added to the game. Nightclub City users create and manage virtual nightclubs that they can customize in various ways, including the music that plays in the background.

MEDIANET BOWS MUSIC RECOMMENDATION ENGINE

MediaNet, which provides music streaming and download capabilities to online services, has rolled out a music recommendation engine that clients can add to their products. Its algorithmic-based engine suggests new music based on a user's requested songs and the listening history of all users on the Mediadet platform. That means a user will get recommendations based on the listening history of other MediaNet-based services, such as WauTunes, instead of just the user's history or that of other users of the same service. The service includes tracks, artist, album and user-based recommendations.

SQUARE ENIX SEES VOCALIST FOR GAME'S TITLE TRACK

Square Enix is holding a contest to find a vocalist for the title track to its upcoming game, "Gun Loco." From Sept. 9 to Oct. 4, users can download the MP3 and lyrics sheet for the song on the Square Enix MediaWorks site. Contestants must record themselves singing the song on their mic or video cam and upload the file in MFS, AVI or MOV formats. "Gun Loco" will be available in 2011 on the Xbox 360.

HOT MASTER RINGTONES

Title | Artist | Album | Duration
--- | --- | --- | ---
1. | Love the Way You Lie | Eminem ft. Rihanna | 1:07
2. | Not Afraid | Eminem | 3:40
3. | Tainted Love | streams | 3:40
5. | I Love It | David Guetta ft. Flo Rida | 3:37
6. | Just the Way You Are | Billy Joel | 3:32
8. | Stronger | Kanye West | 3:30
9. | I Can't Go for That (No Can Do) | The Gap Band | 4:02
10. | Your Love | Ne-Yo | 3:07

Talk Outs' second charted ringtone elevates to a new peak in its fourth chart week (CD 2). "Dynamite" is also the No. 1 song on the Mainstream Top 40 and Hot Dance Club Songs charts this week.

11. | Ridin' Solo | Juvenile | 3:16
13. | Teach Me How to DANCE | DMX feat. Lil Wayne | 4:20
14. | Mine | Taylor Swift | 3:12
15. | Smile | Taylor Swift | 3:31
16. | 90 Seconds | Dynamite | 3:45
17. | Bottoms Up | Brandy feat. Drake | 3:34
18. | There Goes My Baby | Bobby V | 3:13
20. | Need You Now | Lady Antebellum | 3:05

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CAMP ROCK
U.K. Retailers Target Physical Sales With Festival Stores

LONDON—U.K. music retailers are finding new avenues for physical product on the festival circuit.

Marketer HMV set up temporary stores at three festivals operated by its live division Mama Group this summer, following the lead of independent retailer Rough Trade in this emerging market niche. Both retailers stock new and catalog releases from artists on the bill, as well as other merchandise.

HMV operated its first festival store at London’s Journeymen festival held July 16-18. Mystery Jets and Vanessa were on hand to sign CDs, while pop artist Ellie Goulding performed for customers.

HMV live manager Simon Eltringham says signed product sold particularly strongly as the store was able to “connect directly with fans and strengthen the relationship they have with their favorite artists.”

Eltringham declined to reveal overall sales volume or revenue. But he says the Lovebox store sold more than 200 copies of Goulding’s debut album, “Lights” (Polydor). HMV Festival sales are chart-eligible.

HMV also operated a temporary store at classic rock festival High Voltage held July 24-25 in London and dance festival Global Gathering (July 30-31, Stratford-Upon-Avon). Eltringham says High Voltage was the strongest performer—titles by Emerson, Lake & Palmer; Joe Bonamassa; and Foreigner were among the biggest-sellers—followed by Lovebox and Global Gathering. The venture was profitable over the three events, with Lovebox and High Voltage profitable in their own right. HMV plans to roll out up to 10 festival stores in 2011, including return visits to all three 2010 events.

“For Lovebox and Global Gathering, the key spikes came from signings,” Eltringham says. “At High Voltage, there was a surge in sales immediately after an artist performed.”

Eltringham says HMV is targeting major festivals like Glastonbury, V and Reading/Festivals for next year and is considering how to engage with younger fans who don’t buy physical product. Meanwhile, Rough Trade, which opened its first festival outlet at the End of the Road festival in 2006, has stores at five independent festivals this summer: Port Eliot (July 23-25 in Cornwall, Camp Festival (July 5-Aug. 1, Dorset); Standon Calling (Aug. 6-7, Horshamshire); Green Man (Aug. 20-22, Waless) and End of the Road (Sept. 16-12, Dorset). It expects to operate a similar number of festival stores next year.

Rough Trade partnerships sales manager Nina Hervey identifies Green Man as a particularly strong sales performer, estimating that the retailer’s temporary store generated album sales of more than 1,000 units during the weekend.

“It’s a really good festival for us because it’s the clientele we want,” Hervey says. “They still buy physical releases.”

Hervey also reports that business was good at Port Eliot and Camp Festival. But Standon Calling was less successful, which Hervey attributes to its more rural audience and proximity to London, where brick-and-mortar record stores aren’t a novelty as they are in smaller towns.

Ben Turner, vice chairman of the Association of Independent Festivals (AIF), says he welcomes the rise of festival stores.

“Even a brand like HMV have got into the festival field in absolutely critical,” he says. “You can go to anything else at a festival—so why can’t you buy a CD?”

Romer says HMV could be a “natural fit” for AIF members like dance event Creamfields and world music festival WOMAD.

Hervey says she believes the festival market is large and varied enough to accommodate both Rough Trade and HMV. “The punters won’t be losing us being there because of a lack of the places where the festivals are. There are no independent record shops anymore.”

At Your Service

LONDON—Veteran U.K. independent label Cooking Vinyl says it has found the recipe for success with its range of artist service deals.

Launched in 1986 as a contemporary folk label by Martin Goldschmidt and Pete Lawrence, the London-based company scored its biggest hit with the February 2009 release of the Prodigy’s The Day Is My Enemy, U.K. album, “Invaders Must Die.”

“Mondays” has sold 606,000 copies in the United Kingdom, according to the Official Charts Co. (OCC). While that album was licensed from the band’s own Take Me to the Hospital label, Goldschmidt says the success of a new wave of established artists to Cooking Vinyl.

“We’ve been putting out records for a long, long time, but we’ve never been able to play with the big boys,” says Goldschmidt, who is managing director at the label. “The Prodigy showed that we can do it.”

Cooking Vinyl recently signed service deals with established U.K. acts Underworld, Groove Armada and the Charlatans. Under these deals, Cooking Vinyl distributes, markets and promotes already-recorded albums in exchange for a share of revenue once costs are recouped, with artists and their managers choosing which services they want the label to provide.

While artists retain the master rights, Goldschmidt says the arrangement significantly reduces the risk to the label, while allowing it to share in the profits of a successful album. Angle Management CEO Dan O’Neill, who manages former Sony Music act Groove Armada, says the band’s Cooking Vinyl deal for its “Black Light” album as much more favorable than a traditional royalty-based major-label deal.

“The artist ended up with a very significant majority profit share on the project,” O’Neill says. “Unparalleled ability to control the break-even point has empowered us in an incredible way.”

While Cooking Vinyl is a U.K.-only operation, the deal gives O’Neill’s company access to the label’s global network of licensing partners, while also leaving it free to work with other international labels.

“Black Light” has sold more than 100,000 units worldwide, according to the OCC. That includes 35,000 in the United Kingdom since its March 16 release, according to the OCC. O’Neill notes that the record turned a profit with U.K. sales of 27,000 units.

Goldschmidt is now eyeing similar returns from the Charlatans’ album “Who We Touch,” due Sept. 6, and Underworld’s “Barking,” due Sept. 13. Underworld co-manager Andy Gill praises the “clarity and transparency” of the arrangement, citing the “quality and experience of key personnel at Cooking Vinyl” as the deciding factor in choosing the label over other suitors.

But Edwin Schrotter, international director at Brussels-based indie PIAS, questions the long-term viability of Cooking Vinyl’s single-market service model, citing the shrinking sales base of the midlevel, former major-label acts typically attracted to such deals.

“If your share of revenue is going to come from taking a percentage of physical sales and you’re not selling any records, you’re not going to earn money,” Schrotter says.

PIAS has service deals with several acts including Placebo and Tiesto, but Schrotter says PIAS deals operate on a Pan-European basis, whereas “the company also receives a percentage of live and merch income on some deals, although he declined to specify which ones.”

Goldschmidt, however, points to recent European service deals between North American Indies Arts & Crafts and Vagrant and Cooking Vinyl’s Essential Music & Marketing division as evidence of the model’s growing appeal.

“Our business is changing and our needs are changing,” Goldschmidt says. “Labels have got to see their role as providing service to both the artist and the consumer.”

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Make It Work
Fashion’s Night Out Employs Musicians’ Promo Power

The fashion industry is turning to the music business to boost its fortunes as part of the second annual Fashion’s Night Out on Sept. 10. Musicians will perform at some of New York’s top fashion houses as part of the event, aimed at luring in consumers with the bonus of in-store performances and guest appearances.

Musicians “have to be savvy at your business these days and know alternative ways to be heard, and, in my case, be seen,” says model/musician Karen Elson, who will perform songs from her debut album, “The Ghost Who Walks,” at the Balenciaga shop.

In its first year, Fashion’s Night Out—a collaboration among American Vogue, the Council of Fashion Designers of America, NYC & Co. and the City of New York—drew in crowds with appearances by TV and movie stars. Macy’s had Kate Hudson. Bergdorf Goodman had “Top Chef” host Padma Lakshmi and Mary-Kate and Ashley Olsen, and Chantelle Thoreau appeared at Dior.

This year, designers and brands are turning to musicians. Besides Elson at Balenciaga, Joss Stone and Train are scheduled to perform at Macy’s Herald Square, where Sean “Diddy” Combs will also make an appearance. Stone will also stop in at Nice West on Fifth Avenue, while Mary J. Blige will play Bergdorf Goodman, Pharrell Williams will appear at Billionaire Boys Club/Booty Cream, Taboo of the Black Eyed Peas will play Saks Fifth Avenue, Bryan Adams will perform at the Calvin Klein Collection store, and Gwen Stefani will make an appearance at Sephora’s Bowery store to sign her new Wicked Style fragrance.

Other cities across the country will hold their own Fashion’s Night Out events. CBS will air a special on Sept. 14, with an appearance by Justin Timberlake. Fashion’s Night Out is one of the highlights of New York’s Mercedes-Benz Fashion Week, which kicks off Sept. 9.

Elson says she agreed to play Balenciaga after doing a photoshoot for the luxury brand earlier this year. She’s known designer Nicolas Ghesquière since her early 20s. “It was one of those moments that made perfect sense,” she says.

But Elson says musicians have to be careful which brands they align themselves with. “Even for me, because obviously I’m in the fashion world and now I’m writing and playing music, it is a fine line. It’s very difficult these days to sell records. If there’s a situation with a fashion company that makes sense for a musician, that benefits them or gets their music out to an audience not being reached, I can understand.”

For the fashion brands, the hope is that performances by well-known artists will drive foot traffic and boost sales, says Martine Reardon, Macy’s executive VP for marketing and advertising. “This year, we looked at how we could top last year,” she says.

The retailer decided to bring in Train because it fits with designer Tommy Hilfiger’s line—exclusive to Macy’s—and has always been tied to music.

“It’s not like we’re set for musicians—it’s just that all the fashion designers we work with are musicians,” Reardon says. Earlier this year, Macy’s partnered with Combs and last month, it launched the Material Girl line from Madonna and her daughter, Lourdes.

Reardon says Macy’s isn’t specifically targeting artists for partnerships, but when it’s part of a push for both brand and musician, it’ll do it. “It’s really about the product. I think those folks that have that real strong bent toward fashion, yes,” she says. “For a bunch of musicians out there, fashion’s not the most important thing to them. They just want to be musicians.”

Even Elson says she’s not obsessed with fashion, though she thinks both can inspire each other to a point. “I’m certainly not going to write a song about Prada shoes and handbags.”
In The Queen’s Realm

Bob Dylan calls her “Shel.” To Keith Richards, she’s the “motherfuckin’ ticket queen.” And for many of the lucky souls who’ve scored hand or promoter-approved seats or backstage passes from her, she’s the lady with the keys to the kingdom.

Shelley Lazar pioneered the development of premium seating, artist access and bundled ticket packages into a crucial business for the touring industry, working for legendary promoters Bill Graham, Ron Delsener and later under her own SLO Ticketing, an independently owned part of Live Nation Entertainment.

And after decades in the business, she’s showing no signs of slowing down. Her clients this year include Paul McCartney, Lady Gaga, Crosby, Stills & Nash, Testament, Snoop Dogg and Yo Gabs Gabba! Live.

For McCartney, the base price is $250 for the high-end ticket and an additional $200-$250 for extra like parking, dinner, exclusive merch and access to the sound clock. For Gaga, the VIP package includes a preshow disco for Yo Gabs Gabba! Live, a place for parents to stow strollers or change diapers.

“There is an absolute market for this,” Lazar says. “The people who spend any kind of money for a concert are the people who would have gone to brokers before just to get a ticket and not get the package.”

Of course, VIP programs aren’t for every artist.

“There is a market for to say, the Who, to have a $250 ticket and a really great VIP experience that Shelley Lazar does? You bet,” veteran promoter Larry Valton at AEG Live says. “There are probably maybe 1,000 of those in New York and the Northeast wheelhouse preshow, to other markizes, maybe it’s 500.”

But, Valton adds, “with tons of bands, you can’t even get near that, and in some cases it’s a far stretch to even have it.”

Through the years, Lazar has honed a sharp sense of what kinds of packages work for which artists.

In the late ‘60s, when the former New York schoolteacher handled catering, ticketing and guest lists for Graham and Delsener, most of the names on Lazar’s lists were friends of the performing artist, family members or record company presidents or high-ranking music executives—insider perks for the music elite. But in building relationships with managers, agents and artists, she came up with the idea of developing access-based VIP packages and charging for them.

“I said to the artists, ‘I’m sure your guests wouldn’t mind paying a service charge for the service that they’re getting,’” Lazar recalls. “So we started tacking on a small service charge that covered my expenses, my hotel, my labor...they’d get great seats and they’d get great service. Somebody had that thought it was a good idea.”

Artists bought into the concept, with the Whos, Springsteen, the Rolling Stones, Led Zeppelin and other major acts becoming clients. The logical next step was to make such packages available to fans. “I was thinking, ‘All these insider goodies are getting these great experiences—let’s give that to the fans,’” so we put together those packages,”

After the Stones’ Steel Wheels tour in 1989-90, Lazar moved to San Francisco to work again with Graham. “He said, ‘just do what you’re doing. You’re one of rock’s rural’,” she recalls. “My job was to make sure everyone was having a good time, whether it’s a manager, a record company president or the guy on the street, the regular fan.”

Several years after SFX (now Live Nation) acquired Bill Graham Presents in 1997, Lazar went independent, opening SloanLive in 2002. “I had a really good client list, and I went to all of them and said, ‘So if I go out on my own and don’t have a company behind me, will you still do business with me?’” she says. “And they said, ‘Absolutely. You’re the guy we want, not who you work for.’”

Even in this year’s difficult summer touring market, sales for Lazars VIP packages have held up. To broaden their appeal, she’s added different pricing tiers through the years, tailoring her calculations to each market.

“I have to say that my business has remained pretty even-keeled,” she says. “In business insane? No. But is it doing well? Absolutely.”
6 QUESTIONS
with MONTÉ HENIGE

by ANN DONAHUE

From Jennifer Lopez to Marshi Carey to Mary J. Blige, it’s become de rigueur for musicians to have their own perfume. One player in the market is Monté Fragrances, a fragrance licensing, marketing and distribution company that has produced scents for more than 70 partners, including hip-hop artist Nelly.

Monté CEO Monté Henige says his company looks to team with any brand with a fan base, be it a celebrity or a fashion nameplate. One of the reasons the company teamed last year with Nelly was that he’s an exciting star with his own Apple Bottoms apparel line, which has been in stores since 2005. (It’s also been name-checked in songs by Twista and Flo Rida.)

Before joining Einbhardt, Ill.-based Monté, Henige was senior VP/CFO of the Chicago Stock Exchange and was a management consultant for Deloitte & Touche. In an interview, he talked about the increasing interplay between recording artists and perfume brands.

1. What’s going on in the perfume marketplace? The general public thinks that every celebrity has a fragrance, or wants a fragrance, or is going to launch a fragrance. There’s room for certain celebrities out there to do that, but the world has changed a bit. They have to be more innovative with their distribution and marketing strategy. We are entering a world where you really have to be up-and-comer or an established person of a higher ilk to make it work for you in a profitable manner. Our view is that we want to catch them on the upside, but they have to have something different, be it a connection to charitable events or a launch with a different twist to it. It’s not the same old template for launching any fragrance, let alone a celebrity fragrance.

2. What are some of the innovative ways artists are doing this? We’re coming on the heels of the Mary J. Blige success in selling her perfume line exclusively through HSN. That certainly was different from what people have done in the past, which I totally applaud. Ubiquity isn’t going to take place for every given celebrity opportunity. You’ve got to pick those channels and serve those channels.

3. Does that mean we’re going to see more retail exclusives for celebrity fragrances? By virtue of being in certain channels, you’re going to exclude other channels. And that’s not a bad thing. It forces people to make choices. You have to figure out which is the right market for the fragrance opportunity, and in some cases you have to go where no folks have gone before.

4. How involved should the artist be in the process? They should be very involved in developing the guiding principles and the overarching ideas and concepts. Once there’s a good meeting of the minds in that regard, they can step back a little bit and monitor more. In the days of social media, you want to make use of Twitter and Facebook, and those are day-to-day things that can be executed by a team in an authentic and real fashion. You don’t want the celebrity to be a bottleneck.

5. How far in advance do you start building a campaign? Ideally, we’d like a full year to go from inspiration through the beginning of execution of a marketing plan. If you’re going to start promotions in September of next year, we’d like to start in September of this year. But you can do it with the right level of focus in eight months.

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John Lennon
SPECIAL FEATURE

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Ridin’ The Rodeo
Live Nation Takes Joan Sebastian-Led Jaripeo Tour To Arenas

At a time when economic woes and immigration crackdowns are hurting the Latin touring business, big, showy productions would seem to be a thing of the past. But the upcoming jaripeo de Oros 1a Caballo tour (Golden jaripeo: 3 on horseback), presented by Live Nation and Alvarez & Garner, is banking on its spectacle—and low ticket prices—to attract audiences. The tour’s 13-city run kicked off Aug. 28 in Los Angeles and will play in venues with an average seating capacity of 13,000.

The shows feature iconic regional Mexican singer/songwriter Joan Sebastian—who’s also an accomplished horseback rider—as the headliner, along with his son, Jose Manuel Figueroa, and another regional Mexican star, El Chapo de Sinaloa.

The jaripeo show—a type of rodeo that includes bull riding, horse and music—is itself not an oddity. Legendary artists like Antonio Aguilar rode and sang in places like New York’s Madison Square Garden as far back as 20 years ago, and stars like his son Pepe Aguilar still perform at jaripeos today.

But this is the first major jaripeo tour in recent memory, and certainly the first such extensive venture put together by Live Nation and presented mostly in arenas, as opposed to state fairs.

“I’d say it’s the biggest branded tour of this kind to date,” says Ruben Alvarez, owner of Alvarez & Garner, which he co-founded with Live Nation CEO of global music Jason Garner. “We’ve been slowly growing it into the phenomenon we have today.”

Alvarez launched the jaripeo de Oro brand in 2007 as a rodeo show starring Sebastian and Pepe Aguilar. The following year, he paired Sebastian, who sings from atop his horse with his band/mariachi star Jenni Rivera (who didn’t perform on horseback). Last year, Sebastian’s performing partner was Banda El Recodo.

This summer, Alvarez put together three artists who sing and ride in an ambitious production that includes 17 horses (Sebastian alone rides eight of them), at least 10 bulls and nearly five hours of family entertainment.

Alvarez says each show, which is set on a circular stage surrounded by seating, costs him $100,000 to produce. But the tickets are affordable, averaging $75 per seat this year, down from $90 last year in a nod to the weaker economy. Seats are available for as little as $45, while high-end tickets, which sell out the quickest, go for $150-

The main promotion tool in each market is TV, simply because the show is so visual. It’s hard to predict how the shows will do, especially considering that usually 40% of ticket sales are walk-ups.

This year’s jaripeo tour has expanded to 13 dates, three more than last year, with shows slated to run through November at venues like the American Airlines Arena in Dallas; Arco Arena in Sacramento, Calif.; and the Portland (Ore.) Memorial Coliseum. And Live Nation and Alvarez & Garner have already booked 10 dates for 2011.

The show’s expansion is a tribute to the popularity of its two marquee acts, particularly Sebastian, who is widely regarded as the reigning jaripeo king and who just finished his Los Tres tour alongside Alejandro Fernandez and Marco Antonio Solis.

But the affordability of the tickets, coupled with the spectacle of the show, make it uniquely appealing for a niche audience that saves its money for just the right kind of event.

“The audience for this show is from the countryside,” Alvarez says. “Many of the people who attend wouldn’t regularly go to concerts. We try to put on an event that they will really want to see.”

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

THE BILLBOARD
Q&A

After more than seven decades in the business, seminal regional Mexican band Banda El Recodo remains one of the genre’s best-selling groups. Founded in 1936 by the late Cruz Lizarraga, the band has continued to thrive through the years thanks to Lizarraga’s two sons, Joel and Alfonso, who have adapted the traditional bands format to multiple musical styles and concert arrangements.

Lizarraga’s hit single “Te Presumo” spent six weeks at No. 1 on Billboard’s Hot Latin Songs chart in 2009, the year’s longest tenure atop the ranking. And this week, the group’s latest single, “Dime Que Me Quieres,” notches its 13th week at No. 1 on the Regional Mexican Airplay chart, the longest run so far for this year on that tally. In an interview, Recodo leader Alfonso (Poncho) Lizarraga talks about the group’s continued success.

Keepers of the flame: BANDA EL RECODO; inset: ALFONSO LIZARRAGA.

How did you come to record “Dime Que Me Quieres?”

The song was written by two very talented young songwriters from Sinaloa: Miguel Angel Romero and Luciano Luna. We had previously recorded a song by Luciano and this one hooked me from the start. It was a ballad as opposed to a cumbia. But the album already had all the ballads it needed. So I told my brother, “This song is so good, it would be a waste not to include it. Let’s record a cumbia version.” Fortunately, it worked. If we’d done it in the original ballad form, it may not have been as successful. Now it’s a romantic track, but with a touch of rhythm that people get hooked easily.

Is the music on regional Mexican radio stations in general more danceable right now?
I think listeners like everything. We’ve done very well with ballads but we wanted to offer something new. There are a lot of rhythmic songs on [regional Mexican] radio, but they’re kind of novelty, funny songs that have been played a lot. We wanted to do a romantic cumbia—something that wasn’t on the air—so we could offer something different.

Have you ever had a radio hit like this before? No, especially when you take into account the number of weeks it’s been on the chart and the fact that it’s regional Mexican music and bands.

It’s not easy to achieve this. We have 100% support from our label, and we’re working together like we haven’t in many years.

What’s coming up next? Our new studio album comes out next year. But in October we’ll release a live album that will also include two new tracks and songs that have to do with [Mexico’s] bicentennial celebration, so it should be fun. We haven’t released a live album since 2007.

—Leila Cobo

EN BREVE
LATIN ROCK ACTS COVER CLASSIC MEXICAN SONGS
A smoldering techno-textured version of “Sesame Mucha” by Guadalupe, a Latin alternative rocker, timed to coincide with the country’s upcoming bicentennial celebration. The album will be sold at Starbucks in Mexico starting Sept. 15 and will be released by Latin alternative label Na- cientes Records in the United States, on iTunes Sept. 9 and on CD later this fall. The project was conceived by Alex Mitrazi and Yolo Aguilar of OCEA Set/Track, a Mexico City-based artist management and booking agency.

With 12 overtures of Mexican popular music interpreted with electronic flour- ishes and intense vocals, along with rock arrangements, the CD is a hip bicentennial souvenir with obvious appeal for Mexico’s Starbucks crowd. Acts include Jaguarz, Notable Lafourcade, El Guerra and Kinky, as well as Spanish and Colombian alternative group Aterciopelados and Sr. Flavio from Argentine group Los Fabulosos Cadillacs.

—Judy Cantor-Novas

‘AL DIABLO LO NUESTRO’ STILL TOP REGIONAL MEXICAN DIGITAL SONG
Espinoza Paz remains at No. 1 on Billboard’s regional Mexican digital songs chart (see page 19) with his single “Al Diablo lo Nuestro,” topping sales of 1,000 downloads, the only track on the chart to do so. Regional Mexican digital sales continue to be the rest of the Latin marketplace, particularly pop and Latin rhythm. But Paz’s youthful appeal has enabled him to place four of the week’s top 10 regional Mexican digital songs — in addition to “Al Diablo” (No. 17 on the Hot Latin Songs airplay chart, “Lo Intentaré” is No. 3, “El Prisionero” is No. 6 and “Porque estás Llano” is No. 10.

—Leila Cobo
Rosanne Cash

The acclaimed artist talks about her new memoir, how the music business has changed and why she can’t get enough of Twitter.

Rosanne Cash has worn many hats through the years—country music star, acclaimed singer/songwriter, mother of five and first-born child of the legendary Johnny Cash. Now, with her long-awaited memoir “Composed” (Viking), Cash adds another hat as well.

For the week ended Aug. 14, “Composed” debuted at No. 20 on the New York Times bestseller list for hardcover nonfiction. Cash, who’s been on a book tour to promote the tome, says it has been an invigorating experience to get out on the road as an author.

“I’ve had a woman come up and say, ‘I’ve never heard of you before, I’ve never heard your music; I just read the excerpt from the book and somebody’s review and bought the book and loved it,’” Cash says. “And I thought, ‘Ah, success’.”

The publication of “Composed” comes after the deaths of her father in 2003 and her mother, Vivian Liberto, in 2005, which also informed her 2006 album, “Black Cadillac” (Capitol). After surviving a health scare that required brain surgery, Cash went on to record “The List” (Manhattan), her 2009 album of covers of classic songs that her father had urged her to learn.

In the coming weeks, Cash will be playing scattered concert dates amid a handful of additional book signings. She also says she’s been writing songs with Billy Bragg and Joe Henry for an album that the trio hopes to begin recording in late fall.

In an interview with Billboard, Cash talks about her book and what it’s been like watching daughter Chelsea Crowell launch her own recording career.

Why did you feel compelled to write a memoir now?

I didn’t feel compelled to write it now. I felt compelled to finish it now. I’ve been working on it for a couple of decades. I had brain surgery in 2007 and spent the next year thinking about what I really wanted to do with my life. You get a good hard look at your mortality and it makes things seem more urgent. I wanted to finish the book and I wanted to make “The List.” And so I’ve done both.

Would it have been easier or more difficult to finish the book while your parents were still around?

It’s kind of a bittersweet thing because I wish so much that they were here to see me do this. And yet I couldn’t have written it if they were still here. I don’t think I could have had the objectivity of who they were in my life until they’d been gone a while.

Any plans to do another book?

Totally. It’s a 250-page book and I’m 55 years old. I definitely have volume two in me.

In “Composed,” you discuss the tragic themes that resonate in many traditional country songs and then observe that “modern country music speak[s] less of such desperate loss, and has become shiny and rich and rather shallow as a result.” What did you mean by that?

There’s a whole genre that’s kind of look-like-oriented and rather pedestrian and the lyrics are always secondary. That’s not just with country, that’s with a lot of pop music. I like a good catchy song as much as anybody else, but I’m a lyrics girl. I want to know what the song says, what it means, if it’s got a center to it that holds.

How would you assess the current state of country music?

I can’t. People always ask me that question and I am the last person you should ask. I’ve lived in New York City for 20 years; there’s no country radio stations here. I’m a cultural luddite as far as that. I’ve never seen “American Idol.” I hadn’t heard “Taylor Swift” until late last year.

Your daughter, Chelsea Crowell, released her debut album last year. As you watch her make her way through the business, what have been the most striking differences you’ve noticed from the way things were when you started?

These kids are mostly sovereign. She makes her records at her own studio, she sells them on her own website. She’s not in the clutches of a major label, for better or worse. She doesn’t have access to those marketing dollars, but she can do whatever she wants, and she’s also able to keep it on a scale that she’s comfortable with. She doesn’t want a ton of fame. She’s very conflicted about that, too, she’s moving slowly.

Also, there’s less misogyny in the business than when I was coming up. Maybe not misogyny, but sexism.

How did that manifest itself when you came up?

The first marketing meeting I had about maybe my first or second record, they said in front of me that the image they wanted to create of me was one that was—and I quote—‘fucking.’

Really?

I swear to God. This was said to my face. In the building, at a meeting, to my face. I don’t think that would ever happen today. Or at least, it wouldn’t be spoken aloud. [laughs]

How did you feel when your daughter told you that she wanted to pursue a career in music?

I felt incredibly proud and almost a sense of relief, like somebody’s carrying on the family business. She’s such a great songwriter. I felt oddly like, “Oh, my God, I don’t have to work so hard.” But also I felt worried about her because it’s not an easy job.

You’re a compulsive Twitter user. When did that start?

Maybe December or something like that. I like a good catchy song as much as anybody else, but I’m a lyrics girl. I want to know what the song says, what it means, if it’s got a center to it that holds.

www.americanradiohistory.com
THE DOCTOR IS IN, AT THE TREE-SHROUDED CONWAY
Studies compound in Hollywood, and he won’t be out any
time soon.

Lukasz Gottwald—the writer/producer better known to
the explosive-chorus-loving world as Dr. Luke—has
had three albums at Conway for the entire month of Sep-
tember. He’s told his manager to cancel all meetings, and you
might have to excuse him if your call goes to voice mail. The
deadline task at hand: Coming up with enough new songs
for his prestège, Ke$ha, to get a deluxe repackaging of her
debut album out in time for the holiday buying season.

Nothing is remotely done yet, and Ke$ha is only available
for a three-week stretch, so he and fellow producers Benny Blanco
and Ammo are hard at work coming up with rough tracks for
the singer so she can get started. How many songs are they plan-
nning on adding to the “Animal” reissue?

“I’d like as many as eight, if possible,” Gottwald says. “But
I’ll be happy if I get four or five great ones. And a lot depends
on the next two weeks. She has a single right now, “Take It Off,”
which is doing pretty well. Last time I checked, it was No. 11
on iTunes. Normally, an artist would be stuck in a fourth-sin-
gle slump by now, so that’s encouraging. But who knows. Two
weeks from now, research could come in and say that song
won’t go as far as we had anticipated, and then that’ll mean we
need a new song right away.”

If Gottwald’s attention to chart detail sounds a little bit (as
his nickname might suggest) scientific, he’s positively a rocket
engineer when it comes to the arts and sciences that take place
inside the studio control room, where he’s known as a genial
perfectionist nonpareil. He swears the small stuff. But that
made his new Ke$ha’s “Animal” go bigger down so much that
it’s kept him from racking up the most commercially envi-
arable career in pop production at the moment.

Stans speak even louder than beats. On the Billboard Hot 100
right now, he’s responsible as co-writer and co-producer
40% of the top 10: Taio Cruz’s “Dynamite” (No. 3), Katy Perry’s
“Teenage Dream” (No. 2) and “California Gurls” (No. 7), and
Ke$ha’s “Take It Off” (No. 10), which is defying a fourth-single
slump. (He would have claimed half the top 10 if B.o.B and
Rivers Cuomo’s “Magic” hadn’t slipped 11-10.) He can claim
four of Billboard’s Top 20 Telephone digital singles of all time, with
Ke$ha’s 5 million-selling “Eek Talk.” For Kid’s “Right Round,”
Perry’s “Hot N Cold” and Miley Cyrus’ “Party in the U.S.A.”

Then there are the earlier smashers that he might have made
that list had they been released later in the digital singles sales
revolution. Like Kelly Clarkson’s “Since U Been Gone” and “Be-
hind These Hazel Eyes,” seminal collaborations with producer
Max Martin that put him on the pop map five years ago. That
Gottwald was named ASCAP’s songwriter of the year in April
probably counts as a performing-rights no-brainer.

In the coming months, Gottwald will co-executive pro-
duce Britney Spears’ 2011 project, alongside Martin. For
his own label, Kemosabe, whose sole release so far is Ke$ha’s
“Animal,” he’ll be working with his latest signings, female
singers Sabi and Sophie Black. Meanwhile, taking off his
executive hat, he’s still involved in plenty of production en-
efforts, like an upcoming single for British powerhouse vocal-
ist Jessie J (who co-wrote “Party in the U.S.A.” for herself
before sacrificing it to Cyrus).

For the last five years, Gottwald has provided a veritable
soundtrack for adolescence and young adulthood, assuming
the mantle of Tycoon of Teen that’s been passed down from
Phil Spector. There’s hardly a ballad to be found in his catalog,
which is full of rock-tinted dance-pop with an unhurriedly ec-
static quality that makes even middle-aged top 40 listeners feel
like they’re living the teenage dream, to paraphrase Perry.

“His hallmark is tempo—records—what they’re [unhurriedly]*—coupled with uber-melody and great concepts,”
 RCA/Five Label Group chairman/CEO Barry Weiss says. Con-
sider the fact that many of these concepts have involved some
form or another of cheeky female empowerment—see Perry’s
“I Kissed A Girl,” Pink’s “U + Ur Hand” and Avril Lavigne’s
“Girlfriend”—and he could almost be considered an avatar of
girls, or girldom, everywhere.

But Gottwald, who will turn 47 in a few weeks, resists the
suggestion that he might conceive these hits with the image
of a teenage girl with an iPod in mind. His awareness of re-
search and chart stats notwithstanding, he swears he’s his
own target audience.

“Appreciate my taste is that of a 14-year-old girl,” he jokes.
“Not really. But my taste is commercial. Listen, there’s been
times in my life like the two years that I only listened to jazz,
and probably nothing after 1966. When I went to the Manhat-
tan School of Music, the library didn’t have anything after 1966.
In order to get good at that, I had to tunnel vision and focus
on that.

“But sometimes when I talk to these kinds of people, they’re
like, ‘What is it like making this simple music?’ They look
on it. And I’m like, ‘No, you don’t get it. I actually like this.
I don’t see a difference between brilliance in one and the other.’
There’s no compromise to me in what I’m doing. I’m trying to
make songs that I love and make them feel a certain way and
go to certain places. It just so happens that a lot of 13-year-old
girls like that.”

When Gottwald was 13, he was living in New York and just
picking up the guitar, through the encouragement of an older
sister. That stint studying jazz was followed by time spent as
a session guitarist, jingle writer and, ultimately, house gui-
tarist for “Saturday Night Live”—a seven-year gig he didn’t
give up till well into his producing success, when he moved
to Los Angeles in 2007. He was part of an ill-fated band, Wide.
That signed to Atlantic through Jason Flom but never released

THE NEW TYCOON
OF TEEN

In Five Years, Lukasz Gottwald—Better-Known To
Pop Music’s A-List As “Dr. Luke”—Has Gone From ‘SNL’
House Band Guitarist To This Generation’s Pre-
Emergent Top 40 Hitmaker, Mentioned In The Same
Breath As Such Hallowed Teen Titans As Phil Spector
And Jimmy Jam & Terry Lewis. The Secrets To His
Success? Perfectionism, Diligence And A Failed Rock
Group Called Wide. By Chris Willman
Since He’s Been Huge

Lukasz “Dr. Luke” Gottwald first stormed the Billboard charts five years ago, as co-producer/writer of Kelly Clarkson’s “Since I’ve Been Gone,” and he’s dominated ever since. Here are the producers with the most top 40 Billboard Hot 100 singles since 2005.

1. Timbaland 2
2. Stargate 2
3. (tie) Lukasz “Dr. Luke” Gottwald 2
   Nathan Chapman 2
4. (tie) Floyd Nathaniel “Danjahdaz” Hills 8
   Polow Da Don 8

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Gottwald says, “And when I say I did everything possible, I’m not just talking about the music. I’m talking about making people understand that they’re not done with the record, when they want to be done and don’t want to work any more. Sometimes you have to do things in people’s best interests and they don’t even know it, and maybe they’ll figure it out later and thank you, and maybe they won’t. Most likely they won’t.”

“‘Teenage Dream,’ people on the management side and label side were pretty much telling me that we were done, before we had ‘Teenage Dream’ or ‘California Gurls.’ And I said, ‘No, we’re not done.’ Those were the last two songs we did. Maybe I’m just a New York, New York Jew. But I feel like I know when it’s right. I’ll bet against myself, too. I want an insurance policy. I feel like if there’s three or four right ones—not just three or four songs, but three or four songs that I feel are great—if the first one doesn’t go, you have another one right behind it, it’s going to connect.”

And he takes it personally if it doesn’t connect, knowing that the artist’s career is on the line more than his.

“Like with Katy—she’s now had two records, and I believe if you can get those both right, you’re a career artist. If you can make huge first and second records, if you have a third record that sucks, you can still do a fourth record, no problem. And you have enough material out there that you can tour for as long as you want. But one record? No. You need two. I feel like that’s a sophomore’s career. An opposed team established artists who just expects it, I do feel it’s more exciting to make a difference in somebody’s life. So I want to do everything I can to make sure that works.”

Gottwald is mindful of his own career in some interesting ways. At a time when most artists and producers are parcelling out declining album sales and willing to license hits and sell sync rights for a song, he’s said “no” to a lot of potential ancillary income. Why be such a stickler for drawing that line?”

“Let’s just put it this way,” he says, before pausing to collect

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**Rock doc:** Lukasz “Dr. Luke” Gottwald with Amy Pohlers (as Madonna) on “Saturday Night Live” in 2005. Below: Gottwald is fitted with Katy Perry at ASCAP’s Pop Music Awards in April.
his thoughts. “I feel there’s a value to music, and I feel people should be paid for it. We’re at a stage where physical sales are going down. So if people aren’t buying the music, but the music is the hard thing for them to get paid, I don’t know what it is.”

“For instance, if you do a game that’s based on music, that’s played to songs, and you pick the songs and buy the songs on the videogame... or there’s a network that has music and ‘tongue and cheek’ stuff. I don’t name it... I don’t think they should be getting music for free. I don’t care of other people do it. But if no one takes a stand, there’s no hope. And maybe it’s a little endearing, I don’t know. But not on my watch. I mean, if you want to license the Rolling Stones, you can’t go, ‘Hey, I want the Rolling Stones.’ Um, contingency. ‘They’ll be like, ‘Fuck off! We’re the Rolling Stones.’ And I think there’s a value to my catalog, too.”

Gottwald’s publishing company is administered by the powerful indie Kobalt Music, whose CEO, Willard Aronson, is far more used to artists and producers who are desperate to take easy money from licensing and sync deals. But he admires Gottwald’s willingness to turn down such deals.

“You can see that he values his songs very highly and kindly sort of,” Aronson says. “As we say in publishing, he is really creating copyrights.” In this Internet age, where there is an attitude that music should be free, it’s important that key powerhouses are defending the value of great songs.

“For me, the right to be that protective of his work and legacy through legal means ofniculousness is no matter what kind of song he’s doing, he will work his ass off and stop at nothing until it is the best,” Keshu says. “If it was a folk song, he’d make it the best fucking folk song in the entire world. He never half-asses anything.”

Benny Blanco, his protégé and frequent co-producer, says, “He’s got a zeal for music, and you can feel it when you walk in the room. You’re like, ‘Damn, that dude always wants to make stuff!” Even at seven, eight in the morning, after being up all night, if he heard something new on his computer, he stays and listens to it, sometimes 10, 20 times.”

Perhaps the most succinct statement about Gottwald’s work ethic came from a Duran Duran member who, speaking to the author, conceded, “He works like he’s poor, all the time. And he’s very anal about every sound on every record.”

Manager Beaven says that while many of his other clients “will write one to five songs in a day, he might take two weeks. The slightest little thing that bothers him, he’ll fix. He’s a systems guy. He could be one of the world’s greatest nuclear scientists if he chose. He just likes to understand the way things work together.”

But if he likes to fix things, ironically, he also realizes that sometimes his job is to keep the artists from second-guessing their first impulses.

“I tried to rewrite the verses of ‘TikTok,’ “ Keshu says. “I was like, ‘This doesn’t make sense. ‘Brushing your teeth with Jack Daniels’—are people going to get what I’m talking about? Is this too much? Is it over the top?’ And he literally took me off guard, and then Benny Blanco had to chase me out of the studio when I got a mind to rewrite it. He kept saying, ‘It’s good, just trust me, it’s good.”

“He really knows what to be himself. All the crazy shit I say, he embraces, because he really embraced my personality. A lot of producers have tried to tone it down. And I wasn’t the best at it early, but I’ve been working on it.”

“Here’s the thing about KeShu,” says Gottwald, who’s sitting at the board Conway, about to play a track he and Blanco have been working on for her. “She’s really smart, and she knows some of the stuff he’s really stupid. But the part of her that knows music and is educated will be like, ‘Really? And I’m like, ‘No, if it’s dumb and it’s catchy and it works, it’s cool.”

Artists in general, and myself included,” he adds, “have a tendency to overthink things. Sometimes my job is to prevent people from changing stuff.”

He fires up a track they’ve already worked on with KeShu. As usual for her, it’s an rhythm and pop sound.

“A lot of people have asked me, about her first record, ‘How did you come up with the new sound? Your sound evolved?’” Keshu says. It was a new approach born out of necessity, “That was KeShu. She calls the shots, and she said, ‘I don’t want any guitars or horns. I’ve managed to stay out of that.’ But... but... you have... music is changing all the time.”

There’s an unfinished chorus on this new track, in which Gottwald is singing through that distorted Auto-Tune, it’s impossible to tell what he’s saying—which is deliberate, so he won’t unknowingly influence KeShu when she comes up with her own lyrics.

Meanwhile, she’s already laid down spoken-word sections on the verses. Gottwald is laughingly unsure whether to call it “rap” or just “her white-girl gangsta.” It’s very much in line with her chosen personas—and very much irresistible—but apparently, she’s not as sure about it as her producer is. The words are “I’m in love all right.” With my crazy beautiful life/With the parties, the disasters/With my friends all pretty and plas-
KEEING IT REAL

THE UPCOMING FALL TV SEASON BRINGS AN ONSLAUGHT OF MUSIC-BASED REALITY TV PROGRAMMING—AND ARTISTS OF ALL STRIPES WHO ARE HAPPILY CASHING IN

BY ANN DONAHUE
ILLUSTRATION BY DREW FRIEDMAN

Bret Michaels, veteran of six—count ‘em, six—reality shows, has two bits of advice for artists looking to break into the genre:

“Never wear white on TV unless you’re at your fighting weight,” he says. “And never drink too much in Cabo if you’re going to be on TV.”

A decade after Fox debuted “American Idol” and eight years after MTV’s “The Osbourne” showed the world that, yes, even the dogs of rock icons pee on carpets, this fall’s music reality programming slate offers the most robust selection yet—from home improvement to first person show and tell—proving that there’s no shortage of artists willing to grace the small screen in new, potentially humiliating ways.

“It’s become the short cut to fame,” Sharon Osbourne says. “There’s no more struggling and bugging on people’s doors and begging to be heard and taking your demo around pleading for an appointment with an A&R guy. Three days are gone. It’s the world now of TV and the Internet.”

Artists with shows premiering this fall include a hodgepodge of format veterans: On Oct. 18, Michaels will be launching his seventh reality show, this time alongside his family in “Bret Michaels: Life As I Know It,” on VH1. On Style on Sept. 5, “Mel B: It’s A Scary World” debuts, following up the former Spice Girl’s “Dancing With the Stars” appearance. Another veteran of the genre returning to the fold is Vanilla Ice, whose “The Vanilla Ice Project,” debuts on the DIY Network Oct. 14. The show documents Vanilla Ice masterminding a home renovation based on his self-taught home improvement experience.

“A big concern for us as a network that prides itself on offering people expert advice was that he really knew his stuff,” DIY Network president of programming Andy Singer says. “And he really does—in the opening scene he’s driving through Palm Beach looking at people’s hand-paints—and he’s quoting the Latin names of trees and bushes.”

Other fall season debuts seek to bring those on the fringes of music success into the mainstream. VH1 will launch “La La & Carmelo” about the courtship of MTV VJ La La Anthony and Denver Nuggets forward Carmelo Anthony, while Oxygen looks at the assistancies of Def Jam founder Russell Simmons on “Running Russell Simmons” on Nov. 2. BET will launch “Breezy Kennedy” Oct. 12, with pro skateboarder TK Kennedy, who’s also a member of rap group Fly Society. “Skateboarding is a situation where you got to love pain,” Kennedy says. “Music, for me, is a way to release pain.”

But it’s not all flash and quick edits. On Sept. 7, IFC launches “360 Sessions,” where David Gray, La Ross, Stereophonics and Snoop Dogg will be profiled in their own words and perform on the half-hour show. “To be given an opportunity to tell your story in the way you want to tell it is rare in television these days,” IFC senior VP of original programming Debbie DeMonte says. “It’s organic and intimate access.”

These new shows join the legion of artists across genres, ages, genders and career stages who have participated in reality TV: from witty pino-banger Ben Folds as a judge on NBC’s short-lived a cappella show “The Sing Off” to Fantasia Barrino, discovered on “American Idol,” returning to VH1 on Sept. 19—a month after his suicide attempt—with the second season of “Fantasia for Real,” to the roll call of fame-seekers both young and not-so-much: Jessica Simpson, Sean “Diddy” Combs, Nikki Grahm, J.C. Chasez, Nicole Scherzinger, Audley O’Day, Deo Sanchez, Monica, Chilli, Gene Simmons, Brandy, Brooke Hogan, Nick Lachey, Trey Songz and Keyshia Cole, to name just some.

“It’s now part of the marketing plan,” says Stephen Hill, executive VP of entertainment and music programming at BET, which airs shows starring Songz, Cele and Monica. “Twenty years ago, it was videos that were rotating up to a hundred times a day.”

Since music videos have been largely exiled to the Internet, music reality TV programming provides a viable outlet for promotion—especially now that the stigma surrounding the shows has faded. In an era when indie darling Arcade Fire doesn’t view teaming with American Express as a one-way ticket to cool jail, following in the footsteps of “Joe Millionaire” is just one more way to help replace missing CD revenue.

Cheerographer Laura Ann Gibson, veterans of “Making the Band” and “Starmaker,” is teaming with Ryan Seacrest Productions on a show about artist development. “Access is what it’s all about for these artists,” she says. “You can say you want real music back again, but it’s a different time, kid. You’ve got to be 360 as soon as you hit, and TV shows have given you that platform.”

And for those who still devalue the genre as an outlet for has-beens, wannabes and never-weres making a last gasp bid for the big time, know this: A look at the deals involved reveals that appearing on a music reality show is quite lucrative, and it often leads to fame in unanticipated ways.

The business of me. Aubrey O’Day, Vanilla Ice and Fantasia Barrino (from left).

The business of me. Aubrey O’Day, Vanilla Ice and Fantasia Barrino (from left).
FOR LOVE AND MONEY

There are three broad categories for musicians to participate on reality TV shows: as a host, as a judge or as a star.

From there, the contracts get complicated. Payouts depend on where the TV show airs—networks, with their bigger audiences, provide a larger base for advertisers and can shell out more money for talent than cable outlets. The stature of the musician also comes into play.

With reality TV, it's incredibly important to attach a celebrity, but it doesn't have to be A-list—it can be B- or C-list," says Glenn Litwak, an entertainment attorney with Litwak & Havkin in Los Angeles who has negotiated deals for the shows "Real World," "Real World/Road Rules Challenge," "DanceFever" and "Passport Delux: The Search for the Next Doll." "You just need some kind of name and some kind of interesting personality. Very often, it's not A-list celebrities because the budgets wouldn't be able to afford those kinds of people."

On the lowest end of the pay scale would be an unknown participant on a dating reality show on an obscure cable channel, Litwak says. In that scenario, the person could expect to earn about $1,000 an episode. The outlier of the other side of the spectrum is "American Idol," where Litwak says that the judges—whomever they may eventually be—can earn seven figures per season.

That leaves a lot of territory in the middle for artists and their representatives to wheel and deal. Litwak says, "For hosting, a midsize recording artist could get $25,000-$35,000 an episode." He says, "But if that person is the creator/executive producer, they're going to get fees each episode that could be in the range of $150,000-$200,000, and that could have escalations for subsequent seasons of the show." Litwak defines a midsize artist as someone like Maxwell or Ginuwine—neither of whom he represents—who is known, but who is not huge or famous, but made a lot of money, but not Lady Gaga or Madonna.

The results for midsize artists are striking. "Without a doubt, you massively broaden your audience," Michaels says. "I've gone from two generations of Poison fans to having four generations of fans."

If, like Michaels, the artist becomes a one-person reality franchise, his or her pay will increase substantially. The per-episode pay increases are about 5% for each subsequent season, Litwak says, and there's an additional bonus if the show is spun off. The best deal for the talent to get, he says, is to be credited as an executive producer for the life of the series and any spinoffs that may be generated. This gives the artist both a short and long-term payday.

There are variations, of course. The network may opt to attach the talent as executive producer for one season only, but offer to pay the artist as a "consultant" for the second season if the network wants to make a personnel change after the first cycle of episodes. (Being a consultant in this manner, Litwak dearly notes, "may not involve any actual work.")

There's a downside to being an executive producer, however. It kind of sucks. "It's a big job that I don't really like doing much," says Sharon Osbourne, who executive-produced "Osbournes Reloaded" last year. "You've got big responsibilities to the network, you've got big responsibilities to the other people who are in the show."

Sonja Norwood, the mother and manager of Brandy and...
STARs: THEY'RE JUST LIKE US!

Those who have been through the reality TV machine agree that the fame it creates is instantaneous and huge. "TV is the biggest medium there is," Osborne says. "[The Osbournes]" aired on a Tuesday, and that Sunday I'd taken the kids to Venice Beach and we couldn't walk because people kept on coming up to us. It was unbelievable."

The exposure these music reality TV shows bring varies by what network or cable outlet they air on and what audience they target.

"American Idol," of course, is the grandaddy of them all. Pitched for the widest possible audience, it remains the most-watched show on TV and delivers in excess of 20 million viewers twice per week, according to Nielsen.

By comparison, a show like "What Chilli Wants," starring former TLC member Rozonda "Chilli" Thomas, is directed at VH1's core 21-39 year old demographics, and gains extra exposure with this audience from reruns and online content. "I thought that it would be great for women to see that it's OK to be by yourself until you find the perfect person for you," Chilli says. "It did it for me and all the women in America."

For the first season of the VH1 series, "Chilli," ratings averaged 1.3 million total viewers per episode, according to Nielsen, and the second season started filming Sept. 13. That's on par with most other slice-of-life music reality shows that air on cable: "Gene Simmons Family Jewels" on A&E averaged 1.4 million viewers in its most recent season that ended Aug. 24. Competition shows do a bit better, according to Nielsen: VH1's "Rock of Love" with Michaels averaged 2 million viewers and MTV's "Making the Band 4 Season 3" averaged 1.5 million.

"We've come to realize it's hard to make shows about the process of making music, but we know our viewers are voracious consumers and they love music," says Jeff Olde, VH1 executive VP of original programming and production.

In terms of album and single sales, the successes are legendary. Multi-platinum sellers Susan Boyle, Carrie Underwood and Kelly Clarkson all got their start on reality TV. Others have seen more modest—but still notable—sales success. Most recently, Fantasia's "Back to Me" sold 117,000 first-week copies, according to Nielsen SoundScan. (The reality TV halo even extends to music projects that may have been generated as a result of a pact with the devil. In January, freight hiding in auburn. "Supertruck," reached No. 11 on Billboard's Heatseekers chart.)

One element remains consistent, however. Make a mark on one reality show, and it almost guarantees the chance at another season or spinoff. "If we're doing a series, the goal for us isn't just to have one season," Olde says. "The goal is to have multiple seasons."

For example, VH1 dating show "For the Love of Ray J" spun off "Brandy & Ray J: A Family Business," which features the siblings and their parents—a expansion of the franchise that took the Newkow clan some time to decide to do. "Brandy and Ray J, they're used to the cameras," Sonja Newkow says.

"But my husband and I were like, 'Oh, my god. When we're shooting the commercial for 'Family Business,' they had to come and coach us on four lines. They would stop the production and say, 'Mom! Dad! You guys got it too this way.'"

GENERATION NEXT

After dozens of music reality TV shows have debuted, the challenge becomes changing up the format enough to keep viewers interested. "It's kind of like saying, 'When are people going to get sick of books?'" Olde says. "If you tell them a good story and give them a good character that they care about, I don't think there's an end for it."

Part of this comes from casting execs trying to draw in the audience—Oxygen recently announced a reality show in development with former "Making the Band" star/Daytime Kane member Aubrey O'Day—but new format tweaks to the genre are also in the works.

Kristin Bogart, who's part of the songwriting collective the Writ-ting Camp, with credits on Beyoncé's " Halo" and Rihanna's "SO: S," is working with True Entertainment and Bravo on "Hitmakers." The show is in the final stages of casting, he says.

"A couple of years ago I said, 'I wish there was a show for songwriters, like 'Songwriter Idol.'" Bogart says. "A lot of times, people come up to me and they're like, 'How do you write a song?' I can't tell anybody how to write a song. The only way to tell you is to show you how to write a song."

Looking over all these shows is the fall 2011 debut of "The X Factor" on Fox, ex-'American Idol' judge Simon Cowell's U.K. import. "X Factor" is a talent competition like "Idol" but features much more intensive mentorship of the contestants by the judges. In England, "X Factor" netted more than 11 million viewers—an astounding 47.5% share of the total TV audience in its time frame—for its season premiere on Aug. 21, according to the Broadcasters' Audience Research Board.

Despite making a reported $30 million per year toward the end of his career as a host on "Idol," Cowell stands to have a much bigger payday on "X Factor," since he serves as judge and executive producer with his production company, Syco Television. Besides doubling as the brain trust for licensing the format from the United Kingdom to American TV, it also means that he stands to gain a share of whatever music sales are generated from the talent on the show.

Sharon Osbourne was a judge on "X Factor" in the United Kingdom for four years and is in her fourth year as a judge on "America's Got Talent," another British format import. Amid her many experiences with the medium—she also was a contestant on "Celebrity Apprentice" earlier this year—she says artists looking to break into reality TV should know that one fact holds constant.

"You cannot bullshit the public," she says. "Yes, people will vote for you because they like you or because they feel sorry for you—but if you put out a record and it suck, it's not going to sell. It's over."
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EYE OF THE ‘TIGER’

KT Tunstall Shows Her Claws On Third Album

At a recent media showcase in London, KT Tunstall offered an unusual description of the songs from her forthcoming third album: “Like Eddie Cochran working with Leftfield,” she told the assembled press.

And indeed, while “Tiger Suit”—due Oct. 5 on Virgin in North America and Sept. 27 internationally on Relentless/Virgin—still plays to Tunstall’s strengths as a tuneful and perceptive lyricist, it does feature more contemporary ingredients than her previous work. Several tracks harness electronic beats to her acoustic guitar, with standout tracks including the whistling chorus of “Glamour Puss” and the glinting “Madame Trudaine.”

The album follows a rare period of downtime for Tunstall, who worked almost nonstop from her word-of-mouth breakthrough, 2004’s “Eye to the Telescope,” and on into 2007’s “Drastic Fantastic.”

“I don’t write on tour, so it was essential that I took time out,” Tunstall says down the line from a promo stop in Minneapolis. “I started my time off by traveling through the Arctic, South America and India, so I had locked into a very primal, indigenous spirit by the time it came to recording.”

The album’s range is demonstrated by the different lead singles on either side of the Atlantic. In the United Kingdom, the reflective “(Still A) Weirdo” will be released as a single Sept. 27, while the United States goes with the more upbeat and urgent “Fade Like a Shadow,” a choice that should play better at U.S. radio, according to EMI North America executive VP of marketing and promotion Greg Thompson.

The song is climbing Billboard’s Triple A chart, rising 23-20 this week, and debuted at No. 42 on Rock Digital Songs, moving 7,000 downloads in its first week, according to Nielsen SoundScan. The video premiered on Yahoo Aug. 31.

“I just heard ‘Fade Like a Shadow’ in the restaurant where I was eating sushi, so the signs are good,” Tunstall says. “I may lose some fans of the old stuff, but I get the feeling I’ve already made a few new ones by embracing a bit of experimentation.”

“It feels really good,” says Virgin U.K. president Shabs Jolanaputra, who has worked closely with Tunstall throughout her recording career. “When you change things up, it’s effectively like bringing a new artist to the party, which is more and more what you need to do as a returning artist.”

“There’s been a sonic change in the market: everything’s more rhythmic and electronic now,” Jolanaputra continues. “So it was important that KT wanted to take it on to something different. It’s almost like a shop getting a new window, like, ‘You know I’m really good, we just need to spice it up a bit.”

Nonetheless, early U.K. radio airplay has come from a longtime Tunstall supporter, national AC station BBC Radio 2, which made “(Still A) Weirdo” its record of the week for the week beginning Aug. 21. Jolanaputra hopes that track will also “suss a lot. You need new ways of coming into the market.”

Indeed, while “Telescope” has sold 1.3 million copies in the United States, according to Nielsen SoundScan, and 1.6 million in the United Kingdom, according to the Official Charts Co., follow-up “Drastic Fantastic” struggled to make the same connection. The sophomore set has sold 234,000 stateside and 286,000 back home.

“Sometimes if an artist doesn’t sell more records, it’s seen as not a success,” Thompson says. “KT sold a lot of records and concert tickets, she has a substantial fan base in the U.K., and [the second album] further developed her as a career artist.”

Tunstall herself is more blunt.

“There’s a load of soulfulides there that sells much more than many of my favorite artists,” she says. “If someone considers lower sales a failure, they’re enticed to that opinion. My own bar is set to fulfilling a drive to create music that means something to me, and then playing it for people.”

She’s already played the new songs at events varying from an Aug. 21 Fresh in the Park show on Long Island put on by WPPR (Poughkeepsie, N.Y.) to some tiny gigs in Scotland in June. “I liked the Twa Tams gig in Perth, when a girl on crutches started climbing on top of the sound engineer’s desk to get a better view,” she says with a smile.) Worldwide tour dates are being finalized for the fall—the start of a tour that will extend well into next year’s festival season.

“I definitely feel ready for the journey,” she says. “I’m still loving it.”
LITLTH HEADS TO AUSTRALIA
Despite a stuttering run in North America, the Litlth fair tour is heading to Australia. Litlth co-founder Sarah McLachlan will headline the all-female lineup, which will visit Australia in October for a five-date run. Australian singer Kate Miller-Heidke is on the bill—a taste of Litlth—joining Court Yard Hounds (Margo Price and Emily Roschon of Dixie Chicks) and the Verses. Chugy Entertainment is promoting the national run in conjunction with Vancouver-based Nettwerk Music Group.

SNOOP DOGG APPEARS AT JACKSON PARTY
One day ahead of headlining Rock the Bells in New York on Aug. 28, Snoop Dogg made a surprise stop at Spike Lee’s birthday party for Michael Jackson Sunday afternoon in Brooklyn’s Prospect Park. The rap star performed his classic “Gin and Juice” over Jackson’s “Butterflies” and was followed by fellow West Coast vet Warren G, who performed “Regulators” for hundreds of Jackson fans. Other highlights from the party included a Rev. Al Sharpton-led moment of silence for Jackson and Hollywood celebrity victims and a snazzy-dressed Jackson fan moonwalking on a portable toilet. Jackson would have turned 52.

BLINK-182 CRACKS CRUDE OBAMA JOKES
Pop-punk trio Blink-182 normally offers a series of punny jokes at its live shows. Last week, the guitarist Tom DeLonge raised eyebrows with a context-free crack at President Barack Obama while headlining the United Kingdom’s Leeds Festival on Aug. 28. Crowds roared when DeLonge said someone was going to “go down on Barack Obama.” During a performance of ‘Anthem Part Two,” the band also made disparaging remarks about Reading Festival, which took place the previous day (Aug. 27) in the United Kingdom.

Reporting by Lars Brandle and Jason Lipshutz

MAKING THE GRADE

EASY A Soundtrack Settles The Score With 25 Songs
In Screen Gems’ homage to the films of John Hughes, “Easy A,” a high school girl in the midst of studying Nathaniel Hawthorne’s “The Scarlet Letter” runs her reputation by having sex with the clique by lying about her sexual conquests. And much like Hughes classics “Ferris Bueller’s Day Off” and “The Breakfast Club,” the movie—due Sept. 17—comes with a strong soundtrack, which will be released Sept. 14 on Madison Gate Records. Director Will Gluck and music supervisor Veronique Crow-ley didn’t use any scoring in the film, instead packing the picture with excerpts of one song after another to set the mood. “When I first read the script, I thought ‘Oh my God, I want to do that,’ says director Will Gluck. "We found a song that we liked a lot, which was ‘Change of Seasons’ by Sweet Thing, and we took the elements and that became the score by putting it in the movie three or four times. When we were mining, people would say, ‘Oh, that’s the score?’ No, that’s the song.” Other songs featured in the movie include everything from “Transatlanticism” by Death Cab for Cutie to “God & Suicide” by Blackstrap Trappen—and it may be the first and only time in soundtrack history that “Go On” by Roxanne and “Don’t Chu” by The Psychedelic Furs are featured on the same album.

GLOBPULSE

SOPHOMORE SURPRISE
Indie rock act Bombay Bicycle Club is hoping for an international breakthrough following the success of its inexpensively recorded sophomore set, “Flaws.” The acoustic project was intended as a low-key release between albums but has surpassed all expectations. Island Records U.K. marketing director Sarah Boorman says, “Flaws” debuted at No. 8 on the United Kingdom’s July 24 chart and has sold 32,000 copies, according to the Official Charts Co. The band’s debut, “I Had the Blues But I Shook Them Loose,” has sold 88,000 in the United Kingdom, according to the OCC, but never broke the top 40. “Flaws” is a record that we did between albums but it is a remarkable piece of work. It shows what depth there is to them,” Boorman says. National top-40 station Radio 1’s decision to add first single “Ivy and Gold” to its A-list was a key sales driver, she adds. The band will head to the States in the fall to record its next album, due for release next spring. That release will see island “start treating the band as an international act,” Boorman says.

Bombay Bicycle Club is managed by Imageon Music, managed by Jason Marcus at London-based Nettwerk and booked by X-Ray Touring in London.

Easy riders: BOMBAY CYCLE CLUB

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ROCK
BY COURTNEY HARDING

Hip Mama

Corin Tucker Keeps Her Bite On Solo Debut

The prevailing cultural attitude, at least for the middle-class, suburban western world, seems to be that the moment a woman gives birth, her taste in culture dies. “Mom blog” pedigree meeting folk singers, and your infant suddenly determines not only your musical preferences, but your outlook on life.

While Corin Tucker, who co-founded the critically acclaimed rock band Sleater-Kinney in the ’90s and helped lead the trio through an acola-cade/laden career, admits being a parent has changed some of her views, she makes it clear that her new solo album, “1,000 Years,” out Oct. 5 on Kill Rock Stars, is not "mom rock."

“I joked at one point that I was bringing baby back to ‘Tucker,’ “she says from her home in Portland, Ore. “But this album is from a different place. I’m older and more comfortable now. I can take the time to work on the music and the craft, and I’m not so impulsive.”

Tucker says she looked to icons like Joan Jett and Patti Smith for inspiration. "Past is in her 60s and she is still making vital music," she says. “It doesn’t have to be about being a 25-year-old. You can still make an intense, driving record.”

While some Sleater-Kinney fans might be skeptical, Tucker says they have no reason to be. "Sleater-Kinney was always about the music, not just some flashy visual, and this is the same thing," she says. “It’s still my voice and my writing. Obviously, it’s different in many ways, but I think this will appeal to those fans.”

Kill Rock Stars VP Maggie Vail says she begged Tucker for years to record a solo album, despite acknowledging that it can be scary for fans when an artist goes it alone.

"Corin would play here and there, and I would tell her, if she ever did a solo record we would put it out,” she says. “Corin didn’t give it to us until it was done, and we were all sitting around just dying of curiosity to hear it.”

Vail says the marketing plan will be fairly low key, while she hopes to both re-energize Sleater-Kinney fans and reach new ones. "It’s pretty old school,” she says. "We’re doing a lot of print media, but we are reaching beyond the music press and doing more lifestyle stuff. We’re working on doing things with magazines like Whole Living and maybe some parenting publications. It’s a fine line, because Corin is proud to be a mom, but she also wants her kids to have privacy.”

The campaign will also feature the usual assortment of promotional MP3s and online videos, and Vail says they are being very aggressive about licensing. She adds that because Tucker and her bandmates, Unwound’s Sara Lund and Golden Bears’ Seth Lorincz, are all parents, touring will be limited. “It’s going to be a kid-friendly tour, with all the families on the road together.”

Vail says Tucker adds that she’s excited to get back out on the road. “It’s such a complete pleasure to be music again,” she says, “and on my own terms.”

This album is from a different place. I’m older and more comfortable now.”
—Corin Tucker
If Stephen Christian was only spending his time pursuing his MBA and operating Faceless Inter-
national, the nonprofit organization he co-founded to fight human trafficking and slavery, that
would keep him plenty busy. But what makes the Nashville resident’s talents so impressive is that
he finds time for such projects while fronting rock band Anterion, whose newest album “Dark Is the
Way, Light Is a Place,” arrives Sept. 7 on Republic Records. Lead single “Impossible” has swiftly
climbed Billboard’s Alternative chart, currently sitting at No. 8. Christian talked with Billboard
while he was in Germany about the new album and how he’ll hit the books as he hits the road.

1. **The album has a track called “The Art of War.” How does it reflect the philosophies of the book?** I was reading the correlation between those who strategize relationships and those who put actual emotions behind it. [Author] Sun Tzu was so calculating. Every move that he would make or that he wrote was basically how to app-
roach your enemy, befriend him and strategize out a friendship. It kind of felt like how cool and calculated relationships can be some-
times; like, who has the upper hand. Isn’t that kind of defeating the whole point of a relationship,
whether it’s a friendship or a boyfriend or a marriage? If you’re trying to strategize and plan it out and read self-help books and figure out the other person, it seems like it takes out the whole allure of what a re-
lationship really is.

2. **You’ve said that when you were writ-
ing the lyrics for the song “Depressed,” you wrote whatever came to your head and this fin-
ished result is ad-libbs and Freidaan slips.** What were some of those slips? I’m so intrigued by conspiracy theories. I’m not a believer in them but I read them me-
thodically because I think they’re this crop of reality that I can’t grasp, that I can’t relate to, and so it was kind of like the lyrics of the song were about conspiracy theorists and those who buy into Obama as the anti-christ. [It feels like those people] are slaves to this alternate thinking, and it’s bound to destroy them. It’s just bound to negate anything they’ve ever said as truth, and so that’s what the song’s about.

3. **How does a psychology graduate make a U-turn into becoming a rock musician?** [Laughs] Maybe I was just bred to be a music-
ian from the start. I have a psychology back-
ground, so it felt like it was the major that could keep my attention for four years. It’s like math really didn’t have it and science really couldn’t grasp it, and so for me it was one of those things where the human mind was intriguing.

4. **What mode do you choose to continue your education to get an MBA?** It is very unlikely that this generation needs or will create a Rolling Stones or a U2. We’re such an ADHD generation. We want the next big single—what’s on the iTunes playlist today? It’s like, no one wants to create a Bob Dylan. So I doubt this band will be around in 10 years, and there needs to be something that I can fall back on… I’m really into humani-
tarian work, and I felt like, “What do these countries need?” They need doc-
tors, and they need some kind of sus-
tainable economy so they can grow [and not] die into human trafficking or sex trafficking or drugs. But if they can sus-
tain an economy in a community, then maybe they can grow and prosper and be able to feed themselves. So, for me, an MBA was the logical end conclusion of that synopsis.

5. **Your band has sold album sales. Do you really think you’re not going to last beyond 10 years?** Who’s to say? That’s not a decision that I can make. It’s the decision that the fans has to make. It’s a decision, sadly, that [Nielsen] SoundScan decides because if a label looks at a SoundScan number and goes, “You aren’t meeting this criteria, I’m going to drop you,” that’s the fan’s choice, because they chose to either illegally download it or [just not listen to the record]… I would love to be around in 10 years, but that is not a decision [where] I get to decide my future. My fate rests in the hands of others.

6. **How do you juggle studying for a de-
gree when you’re travelling all over the world?** [Laughs] I don’t know yet. Call me back in a month and I’ll tell you.

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**By Christa Titus**

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**InterVIEW Sibling Revelry**

Five years after platinum-
selling Irish sibling band the Corrs took a prolonged sub-
total, vocalist Sharon Corr

is back in a new role as lead

vocalist on her debut solo

album, “Dream of You.”

Set for release Sept. 13 in

the United Kingdom and

Shine, the record is preceded

by a week earlier on

a cover of the Kor-

gs’ 1980 hit “Everybody’s Got to Learn Sometime.” However, Corr

wrote most of the album,

which combines her band’s

signature melodic pop rock

with a more mature song-

writing sensibility.

“It’s a personal singer/song-

writer album, with lots of ve-


were put on hold because I

wanted to start a family and

the album is a reflection of my

life since then. When you have

children you become more

aware of the threat the world

can hold.”

The album will be promoted

through TV ads in Ireland and

the United Kingdom, and live

dates will be announced shou-

ly. The set will be issued across

Europe throughout Septem-

ber, Australian and Japanese

release dates are to be con-

firmed, and a U.S. release is still

expected.

Booking is by London-

based John Giddings at

Solo Agency. Corr’s manager

is Dublin-based John Hughes and publishing is

by Universal.

Meanwhile, a Corrs reunion

is possible perhaps next year,”

Corr says. She is the second

member to release a solo al-

bum, following Andrea Corr’s


---

**On the Road**

English folk-rocker Richard

Thompson released two songs on

his latest album “Dream Attic”

by recording it live on tour.

The majority was captured
during a three-night stint at San

Francisco’s Great Amer-

ican Music Hall.

The album was released worldwide Aug. 30 on U.K-

based Proper Records, except

in North America, where it

streeted Aug. 31 on Shout Fac-

tory. A special edition features

a CD of acoustic demos.

“After seeing Richard per-

form so many times, I know it

would be great—it sounds

spontaneous and works so

well,” Proper label manager

Alan Price says.

Thompson’s profile was

raised this year when he cu-

rated London’s 11-night Melb-

ourn Festival in June and

ended up performing with

Lowdown Wambrill, Paolo

Nutini and Elvis Costello.

“The music is well as I’ve

ever seen him, and live shows

will be the perfect way to pro-

mote the album,” Price says.

A solo U.S. tour kicked off Aug.

14 at the Guitar Town Festival in

Copper Mountain, Colo., and

will also be joining him in the

together, continues through No-

vember and then heads to Eu-

rope and the United Kingdom.

Thompson is published by

Beeswing Music and booked by High Road Touring in North

America and London-based

Asgard for the rest of the

world. His manager is Studio

City, Calif.-based Tim Bennett

at Deep Blue At.

—Steve Adams
ALBUMS

ROCK
RA RA RIOT
The Orchard
Producers: Ra Ra Riot, Andrew Barrusk
Release Date: Aug. 24
SYNACUSE–based rock act Ra Ra Riot has been tooting around the cup of major fame since the release of its 2008 debut, “The Rhumb Line.” The quartet’s follow-up, “The Orchard,” is a polished effort that blends syncopated pop beats with a sophisticated string section. Lead vocalist Wes Miles really stretches his pipes on the set pushing it to the edge to show the band off. The album’s ballads-forays into shiny top 40 territory—show that the band’s musical growth is far from over.

WEEZER
Hurley
Producers: Rivers Cuomo, Brian Bell, veggies
Release Date: Sept. 14
“We’re not alone,” is the message on Weezer’s new album. The band is back with a full-length rock band’s speedily fol low-up to last year’s “Raditude,” whicholdown fans and critics with its catchy hooks and sing-along choruses. This new release features a more mature and polished sound, with tracks that showcase the band’s growth as musicians.

COUNTRY
LITTLE BIG TOWN
The Reason Why
Producers: Little Big Town
Wayne Kirkpatrick
Capital Nashville
Release Date: Aug. 24
THE country music group’s new album, “The Reason Why,” is a departure from their usual sound. The album features a mix of pop and country-influenced tracks that showcase the group’s versatility. The lead single, “Wish You Were Here,” is a catchy pop number that is sure to be a hit on country radio.

TRACE ADKINS
Cowboy’s Back in Town
Producers: Michael Knox, Kenny Beard
Show Dogs/Universal
Release Date: Aug. 17
The country music star’s new album features a mix of traditional country and modern pop influences. The album’s title track, “Cowboy’s Back in Town,” is a upbeat song that celebrates the return of a hero. The album also includes a duet with Luke Bryan on the song “Talkin’ Out of Turn.”

KATY PERRY
Teenage Dream
Producers: Dr. Luke, Max Martin
Capitol Records
Release Date: Aug. 24
Katy Perry’s second album, “Teenage Dream,” is an instant classic. The album features hits like “California Gurls,” “Teenage Dream,” and “Fireworks” that have dominated the charts and dance floors worldwide. The album also includes a duet with John Mayer on the song “Better.”

METAL
APOCALYPPTICA
7th Symphony
Producers: Jari Rissanen, Howard Benson
Jive Records
Release Date: Aug. 24
The Finnish orchestral metal band Apocalyptica’s latest studio album is a testament to their ability to create a unique blend of orchestral and metal music. The album features a mix of original compositions and cover songs, showcasing the group’s versatility and musicianship.

"...makes music for the body. The California dance-punk outfit’s slick basslines, pounding polyrhythms and uncomplicated lyrics make it easy to shut off your brain and lose yourself in the grooves. It’s 2007 album, “Myths Takes,” included some memorable dance jams. But on its latest release, “Strange Weather, isn’t it?”, the band wholeheartedly commits to upbeat moments. The track “The Most Certain Sure” combines Talking Heads-esque guitar licks with a sweaty techno beat, while “Jump Back” uses a slacker undercurrent to expand the album’s light-hearted aesthetic. Its songs photograph across multiple styles, but Nic Otten’s deep, breathy vocals give the group a defining sense of danger that similar acts like the Rapture and LCD Soundsystem lack. “Strange Weather, isn’t it?” is not life-altering fare, but the album’s 40 minutes of club-approved funk-rock signals another noteworthy entry in the band’s discography." -JL
SINGLES

CEE LO GREEN
"F**K YOU!"
Producer: Various
Publishers: Various
Electra

After nearly five years of trying, Cee Lo Green has finally stumbled upon the perfect follow-up to his Ginuwine hit, "Crazy"—and it's impossible to play on the radio. "F**K You," the first taste from Green's forthcoming "The Ladykillers," could've been on a '90s Motown hit and as expli-cite-as-a-laden as an early Eminem song, a combination that fits the singer's sky-high vocals and effervescent spirit of humor well. Over a twinkling piano line, bumping bass and steady percussion, Green shakes off a failed relationship with a gold digger by packing the simple pleasures of old-school soul music into tongue-in-cheek verses and a suitably soaring chorus. Even if its excessive swearing means the mainstream will only hear the song's far inferior radio edit, "Forget You," the original's 3 million YouTube hits in a week's time prove that "F**K You" is too irresistible to be denied.—JL

JIMMY EAT WORLD
My Best Theory (3:16)
Producer: Various
Publishers: Various
DGC/Interscope

Although Jimmy Eat World is widely recognized as one of the modern emo scene's trailblazers, its album "Hear in Excess, Suffer in Silence" has more recently ascribed to a modern-rock doctrine, one that's bigger on hearty riffs and memorable choruses than delicate, expansive epics. Such is the case with "My Best Theory," backed by a stomping drum beat and spazzy guitar reminiscent of near-era Fall Out Boy's dance tendencies. Frontman Jim Adkins uses his breathy tenor to explore themes both emotive and sarcastic: "There's only one life I know/But I have my own mind/I'll say it if it seems right/And the answers come back unanswered.") The song is dynamically strong, juxtaposing bursting guitar and soaring melodies in the chorus with atmospheric noodling and driving bass in the verses. A band that has produced some great rock singles ("The Middle," "Big Casino"), though, "My Best Theory" falls a bit short.—RZ

HIP-HOP

LIL WAYNE FEATURING DRAKE
"Right Thurr" (4:36)
Producer: Various
Publishers: Various
Cash Money/Universal Motown

Lil Wayne doesn't plan to let legal troubles stop him from releasing a digital EP titled "I Am Not a Human Being" this year. The final single is a throwback to the rap star's previous hits, but it's still a reliable Young Money anthem, on which Wayne and protégé Drake marvel at their success over the triumphant touch-tone sounds of producer Kane Beatz. While Drake weighs the pros and cons of fame, Wayne delivers scattershot braggadocio in his nasally growl. Always loath to stay on topic, Wayne can't resist an unrelated pair of acrobatic, truncated metaphors: "All of my riders don't give a fuck/G-Eazy, G-Suns/you boys into pussies—sex change." "Tremelion" is a priority for Weezy and company as "Right Thurr" blissfully glosses over the rapper's present state of incarceration.—EJIN

KERI HILSON
Breaking Point (3:55)
Producer: Various
Publishers: Various
Interscope/Zone 4/Mosley Music Group

On single "Breaking Point," from her upcoming sophomore album, "No Boys Allowed," Keri Hilson signs of being mistrusted and unappreciated by men, offering a release for female fans who are in similar situations but can't speak up for themselves. Accompanied by a doo-wop tinged beat enhanced by a looping piano, finger snaps and sporadic "oomhs," the Atlanta-raised singer/songwriter vents, "Some women can be lied to, cheated on and beat on," Just before things get worse, though, Hilson has a revelation. "See, I done did that," she sings, "But this time, there's a limit to my love." In essence, "Breaking Point"— reminiscent of Melanie Fiona's "Do It To Me Right" and Beyoncé's "Why Don't You Love Me?"—is an empowering wake-up call encouraging women to stop putting up with the abuse.—MC

DANCE

FAR EAST MOVEMENT FEATURING THE CATARACS & DEV
Like a G (3:29)
Producer: The Cataracs
Publishers: Various
Interscope/Zone 4/Mosley Music Group

"Like a G" is a big way with its fast-moving, single, "Like a G." The song doesn't refer to any automotive model, but rather to the indulgent lifestyle of jet-setters, as described with playful lyrics sung by featured artist Dev. With seasoned MC skills and a smooth delivery, Dev looks to increase the listener's cool-kid lexicon with lyrics like, "Poppin' bottles in the ice, like a billboard / When we drink we do it right, Patron slurred." Group members Devon Schofield, Jason "J-Spliff" and Mr. "Mr. Nice," Dev and the Cataracs create the perfect formula for dance hits: a catchy tune, a fun video, and a solid hook. "Like a G" is one of the year's most anticipated singles: a massive crossover hit with enough musical talent to keep everyone dancing.—MM

REVIEWS

THE TING TINGS
"Hands" (3:20)
Producer: Julian De Martino
Publishers: Various
Interscope/Zone 4/Mosley Music Group

The Brit two-popper's 2008 debut, "We Started Nothing," yielded glorious snotty hits that "That's Not My Name," and "Shut Up and Let Me Go," each hooky, fun and sufficiently speaking (by spark plug blonde Katie White) so that everyone could confidently raise their voices and join in. "Hands," the first single from sophomore set "Kings & Queens," continues in the pop-art pop vein, with a shaky-style chorus that just begs to be chanted en masse. "Clap your hands if you're working too hard." White's vocals are a synth-pop treated by Calvin Harris, who himself specializes in the Casto-tuned sounds of the '80s. It's a little Kylie Minogue, a little Dead or Alive, but with White's distinctive bravity, The Ting Tings are very much their own creation. And if the rest of "Kings" has the mischievous buoyancy of "Hands," they've got another hit on their hands. Well, you know.—HM

MC skills and a smooth delivery, Dev looks to increase the listener's cool-kid lexicon with lyrics like, "Poppin' bottles in the ice, like a billboard / When we drink we do it right, Patron slurred." Group members Devon Schofield, Jason "J-Spliff" and Mr. "Mr. Nice," Dev and the Cataracs create the perfect formula for dance hits: a catchy tune, a fun video, and a solid hook. "Like a G" is one of the year's most anticipated singles: a massive crossover hit with enough musical talent to keep everyone dancing.—MM

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SINGLES

THE BILLBOARD

SEPTEMBER 11, 2010 | www.billboard.biz | 29

www.americanners.com
Still Hot In Herre

After Disappointing ‘Brass Knuckles,’ Nelly Makes ‘Dream’ Return

He’s a Grammy Award-winning, multi-platinum hip-hop star who’s scored a host of top 10 hits, collaborated with heavy hitters from T.I. to Tim McGraw, owns a label and a successful clothing line and is celebrating his 10th anniversary in music.

But for rapper Nelly’s teenage daughter, the biggest validation that her father is still “cool” came only last week—from Taylor Swift. “I’m in love with that new Nelly song,” the country platinum tweeted about Nelly’s latest single, “Just a Dream,” produced by Jim Jonsin and Rico Love.

“My daughter was like, ‘OMG!’” the 35-year-old father of two says about his daughter’s shock at Swift’s recognition. “I’m only cool to her because I know Chris Brown and Bow Wow, and new Taylor tweeted about me.”

Apparently, Swift isn’t the only one enamored with the track. “Just a Dream”—one of two lead singles from Nelly’s upcoming “5.0” album from Derry/Universal Motown (Nov. 16)—debut at No. 12 on the Billboard Hot 100 and No. 8 on Hot Digital Songs, marking his first top 10 hit since “Grillz” topped the Hot 100 in 2006. Released concurrently with club track “TipTip” in Da Club,” the midtempo, guitar-driven “Dream” is No. 7 on Hot Digital Songs and No. 13 on the Hot 100.

“When I did the song, I knew I had something. I loved the strings in it,” the St. Louis-raised rapper says. “As an artist, you get those feelings, like when I did ‘Dilemma’ with Kelly Rowland and ‘Over and Over’ [with McGraw]. Me, Jim and Rico . . . we just felt it.”

Jonsin points to the “super conscious melodies” and Nelly’s strong fan base as key reasons behind the break-out success of “Dream.” And Love agrees. “It just shows that people are still in love with great songs versus the bells and whistles,” he says.

But Nelly’s fan base hasn’t always been as impressed with his work. His 2008 album, “Brass Knuckles,” has only sold 233,000 copies in the United States, according to Nielsen SoundScan. In fact, “Dream”—about missing a former love—has already outpaced sales of “Brass,” moving 252,000 downloads, according to SoundScan.

While Nelly was disappointed by the “Brass” outcome, he used it as motivation for his upcoming sixth album. “Like the 5.0 Mustang, it’s going to be a classic,” the rapper says. “This album is a lot more melodic than most of my previous albums. It has the power, energy and diversity that my fans have allowed me to [draw from] over the years, including pop, rhythmic, urban and even country.”

In addition to “Dream” and “Club,” the album includes “She So Fly.” Featuring T.I., who also produced, the song is about having a second opportunity to impress someone you desire. “1000 Stacks” is another club track featuring Sean “Diddy” Combs and the late Ntorious B.I.G. Other guests include Rowland, Baby, Fler, Chris Brown and Nelly’s own St. Lunatic crew. The Runners, Puff Pa Da Don, Dutch and Juke Boss are among the set’s producers.

Aside from “5.0,” Nelly hopes to release a St. Lunatics project on the same date and plans to issue the accompanying video to “Dream” in the coming weeks. In between, he’s been staging statewide in-stores in support of his Apple Bottoms fashion brand and recently acquired the rights to the Troop clothing line. He also continues to work on his nonprofit organizations. 4SureKids and Jet Us 4 Jackie—the latter inspired by the loss of his sister Jackie to leukemia.

As the countdown to “5.0” begins, Nelly is vowing his return. “I was always told good artists are only one hit away from re-establishing themselves or becoming bigger than they were,” he says. “I love the comeback. I love the triumph in it.”
Cee Lo’s ‘Fuck You’ Debutx On Hot 100, Digital Charts

Cee Lo Green’s viral smash, “Fuck You,” may seem like it came out of the blue. But in reality, the singer sat on the song for almost a year before it made its explosive arrival.

The track’s music videos generated 4 million plus YouTube views since Aug. 24—more than five dozen that Green has accumulated for his third solo album, “The Lady Killer” (Elektra/Interscope). In fact, it was originally intended to be a “tasterack” for the CD, tentatively slated for Dec. 7.

“It was meant to be a flare in the air,” Green says. “But would it have known it would become an entire festival?”

Buch released to radio Aug. 25 in edited (“For You”) and explicit versions, the explosively virulent song debuts at No. 6 on Hot Digital Songs and No. 96 on the Billboard Hot 100, selling 21,000 in a partial week of sales. The song was made available to digital retailers Aug. 27, with a CD single to follow exclusively at independent record stores Sept. 21 and a clean version coming to retail later this fall (Billboard, Sept. 4).

An official video for the song premiered earlier this week. Co-written and produced by the Smeezing (Travis McCoy’s “ Billionaire”) and B.o.B.’s “Nothin’ on You,” and featuring Smeezing’s co-principal Electro-baebkerante Bruno Mars, “Fuck You” is also spurring fervent interest in “The Lady Killer,” according to Green.

“I’m getting petitions. People are sliding notes up under my door. Women are ripping my clothes off,” he deadpans. “I just don’t know what to do.”

One thing he has to do is settle a final track listing for the album, which Green describes as having “a big black James Bond sound.” Several of the songs appear on a free mixtape he has released, “Stay Bullet.” It includes “You Don’t Know Me Anymore” and a cover of Band of Horses’ “No One’s Gonna Love You.”

However, Green’s calendar is basically filled for the rest of the year. He’s recording a new album with former group Goodie Mob and has been in talks with Danger Mouse to start work on another Gaels Barkey release for early 2011. He’s also hosting Fuse’s “Lay It Down!” in October. The 10-minute R&B/hip-hop-oriented interview/performace show has confirmed N.E.R.D., Lil Jon and Ludacris as guests. “It’s a true artist interviewing other artists more honestly, more organically,” Green says.

In the meantime, the singer/songwriter/producer is enjoying the success of his politically incorrect hit single—though he had his doubts that it would make an impact. “It was more of a certain song called ‘Fuck You’ wouldn’t work than it would,” he says. “But it worked in a place where I would prefer it with the people.”

_____

CAMP’S FIRE

After a successful debut as a Christian rocker, Jeremy Camp returns to his music roots on “We Cry Out: The Worship Project.” The Aug. 24 release at No. 1 this week on Billboard Top Christian Albums chart and at No. 15 on the Billboard 200, giving Seattle-based BCC Recordings its highest debut on the latter tally (see chart, page 34).

“My show now are much more worship-oriented,” Camp says. “I’m tired of production; I don’t care about all the crazy lights. This is who I am.”

With strong vocals and a powerful stage presence, Camp earned a reputation as Christian music’s premier rocker. Of his five previous releases, four are RIAA-certified gold. He also has a platinum-selling long-form video to his credit. In the wake of his success, people have suggested that Camp try his hand at a mainstream career. But he declares that’s not his calling.

“It’s not where I’m at or where the Lord is leading me,” Camp says. “I wanted to go to the complete oppo-
‘Teenage’ Tops; CD Singles See Surprising Surge

As expected, Katy Perry is crowned queen of the Billboard 200 as her second Capitol effort starts atop the chart with 192,000 sold in its first week, according to Nielsen SoundScan. It marks her best sales week and a new chart high. She returns single ladies to the tally’s throne for the first time since January. Ke$ha was the last solo woman to reign at No. 1 (with “Animal”).

Perry’s last album, “One of the Boys,” debuted and peaked at No. 9 in July 2008 with 47,000 sold in its premiere week. Its best sales frame was during Christmas week of 2008 when it shifted 61,000, but on a lower rung on the tally.

Perry has been red hot this year on the Billboard charts, having earned a pair of No. 1s on Hot Digital Songs with “California Girls” and the new album’s title track. “Girls” has sold 3.6 million downloads and is 2010’s second-best-selling song next to Train’s “Hey, Soul Sister” (3.8 million). “Girls” also spent six weeks at No. 1 on the sales/airplay/streaming hybrid Billboard Hot 100 chart and three weeks atop the radio-based all-format Hot 100 Airplay chart.

All of these statistics made some industries think that the “Teenage Dream” album was going to sell a lot more units in its first week (see story, page 5).

Though Perry’s album could have a bigger singles hit, it’s clear that some artists simply resonate more on the track level than on the album level. And right now at least, Perry is selling boatloads of tracks. She’s still a major star with one of the biggest hit singles of the year, but consumers just aren’t willing to fork over $10 for a full album’s worth of “Dream” yet.

Of course, there is also the continuing erosion of album sales in general, which is reflected not just in the debut of “Teenage Dream,” but in every title on the Billboard 200.

There are many acts that have felt the sting of a huge hit single not translating into huge first-week album sales. For example, Flo Rida’s 2009 hit single, “Right Round,” the song sold 2.6 million downloads before his “K.O.G.T.S.” set charted on the Billboard 200 at a tepid No. 8 with 59,000 copies.

For Flo, it was absolutely all about the tracks. He resonated as a singles artist and didn’t translate as an album artist.

Obviously, Perry’s situation is different. Not only has she sold a heck of a lot more songs, but her album’s first-week debut was much larger. That’s a good sign, perhaps pointing to what could be a lengthy chart life for “Teenage Dream.”

SINGLES ACTION: It’s not often we have a reason to spotlight the Hot Singles Sales chart, but this week we’re making an exception. The tally (see page 36) tracks not only physical singles but also digital single bundles. All top nine titles on the list sold at least 1,090 units, with the No. 1 song—Kenny Chesney’s “The Boys of Fall”—moving 6,000. It’s the first time the top nine have all shifted at least 1,000 copies since the March 11, 2006, chart.

Chesney’s two-track CD single joins titles from Selena Gomez, Zac Brown Band, Sugarland, Linkin Park, Katy Perry, Billy Currington, Ne-Yo and Usher in the top 10, giving the chart an atypical A-list glow.

Labels have been experimenting with two-track CD singles lately—some exclusive to one retailer and some not. And a few of those CD singles come with coupons toward future album releases. (Think of it as the physical version of the “complete my album” scheme.) Others have stickers promoting the chance to pre-order the artist’s upcoming album from the retailer’s website.

A total of 56,000 singles was sold last week, which is the biggest frame for singles since the week ending April 18, when 62,000 were sold. That latter figure was the result of Record Store Day festivities, when many indie retailers were stocked with well-hyped exclusive singles.

This week is also the best one for physical single sales since that April 18 frame. Out of the 56,000 sold last week, 37,000 were physical. That matches the 37,000 physical copies sold in the week ending April 18.

Market Watch

Weekly Album Sales

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<th>Digital (\times 10^6)</th>
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</table>

Digital tracks: 767,420,000
Sales: 136,300,000

Weekday Album Sales: 30,514,000

Digital tracks: 767,420,000

Year-To-Date Album Sales

<table>
<thead>
<tr>
<th>Year-To-Date</th>
<th>Albums (\times 10^6)</th>
<th>Digital (\times 10^6)</th>
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<tbody>
<tr>
<td>2009</td>
<td>195,555,000</td>
<td>21,670,000</td>
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<tr>
<td>2010</td>
<td>203,460,000</td>
<td>21,670,000</td>
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Digital tracks: 767,420,000
Sales: 136,300,000

Weekly Album Sales (Million Units)

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<th>2010</th>
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<tr>
<td>10</td>
<td>30</td>
<td>30</td>
</tr>
</tbody>
</table>

Digital tracks: 767,420,000
Sales: 136,300,000
### Top Pop Catalog

**Artist** | **Title**
--- | ---
Casting Crowns | *The Altar & The Door*
Katy Perry | *One Of The Boys*
Journey | *Journey’s Greatest Hits*
Taylor Swift | *Speak Now*
Michael Jackson | *Number Ones*
Kings Of Leon | *Only By The Night*
Chevelle/Blackberry Revival | *Cherish The 20 Greatest Hits*
Bob Seger And The Silver Bullet Band | *Live! In Front Of A Bigger Sky*
Faith Hill | *Landslide: The Very Best of Faith Hill And The成员单位*
LeAnn Rimes | *LeAnn Rimes Greatest Hits: The Ultimate Collection*
Santana | *Supernatural Hits Volume I*

### Top Digital

**Artist** | **Title**
--- | ---
Katy Perry | *Vogue/Spider* 3
Emerson | *Reformation* 3
Sujaan Stevens | *All Digitial Kings (EP)* 2
Never Shout Never | *L.A.* 1
Mumford & Sons | *Sigh No More* 1
Fantasia | *Back To Me* 1
Randy Rogers Band | *Deadman’s Curve* 1
USHER | *Versus* 1
Tom Lord-Rubin & The Wildboys | *Out Of The Blue* 1
The Devil Wears Prada | *Behind* 1
Arcade Fire | *The Suburbs* 1
Little Big Town | *The Reason* 1
The Black Keys | *Brothers* 1
Ayelet Zurer | *No Cry Out, The Way* 1
Jeffrey Camp | *The Way* 1
Cesca | *Animal* 1
Egberto Wilson & The Heartbreakers | *Mestizo* 1
Ralph & Lillian | *New World* 1
Lady Gaga | *The Fame* 1
Eminem | *The Marshall Mathers LP* 1
USHER | *Raymond V Raymond* 1
KLM | *In Me There Is A Law* 1

### Top Internet

**Artist** | **Title**
--- | ---
Katy Perry | *Vogue/Spider* 3
The Devil Wears Prada | *Behind* 1
Little Big Town | *The Reason* 1
The Black Keys | *Brothers* 1
Arcade Fire | *The Suburbs* 1
Olivia Newton-John | *Physical* 1
Lady Gaga | *The Fame* 1
The Black Keys | *Brothers* 1
Eminem | *The Marshall Mathers LP* 1
USHER | *Raymond V Raymond* 1
KLM | *In Me There Is A Law* 1

### Boil the System

**Artist** | **Title**
--- | ---
The Boys Of Fall | *The Boys Of Fall* 1
The Unrest | *Round & Round* 1
Lil Wayne | *As She’s Walking Away* 1
The Black Keys | *Struck Like Glue* 1
The Strokes | *The Catapult* 1
California Girls | *Pretty Booty* 1
Rollin’ | *Beautiful Monster/Champagne Life* 1
The Devil Wears Prada | *Behind* 1
Kidz Bop Kids | *Kidz Bop 13* 1
Trace Adkins | *Cowboy’s Back In Town* 1
Never Shout Never | *L.A.* 1
Natalie Grant | *Love Revolution* 1
R. A. Riots | *The Gerrick* 1

---

*The third Scott H. Biram (no, The World)-related album makes Biz chart this week. Co-tools for the soundtrack to the indie-gore caper comes No. 13 on Top Soundtracks Album and No. 4 on Top Heebrews Album. It appears on Heebrews because the music on the set is curated by New York power pop act Aaron Spark. The game soundtrack follows the film’s soundtrack and is care on the Billboard charts in recent weeks.*
HEATSEEKERS ALBUMS

- The Pretenders' "Curse "
- JP Lemieux's "The" project
- Scott Pilgrim vs. The World (Original Videogame Soundtrack)
- Welcome To The Wasteland (11.93 million sales)
- The Band Perry (EP)
- Chamber Music Society
- No For Ivory
- Conditions
- Women Of Faith Worship Team
- Blood In The Gears
- Strong Weather isn't it?
- The Best Of The Laurie Beevers Band
- Karina's Place
- At We Grow
- Backstack
- King Of The Beach
- Steel Train
- Sugar
- Stand Up And Scream

HEATSEEKERS SONGS

- "L.A. L.A." - Eurythmics
- "The Bitter End" - Gordon Lightfoot
- "I Never Loved A Woman (Like) I Love You" - Shania Twain
- "How You Got Me To Love You" - The Weeknd
- "The Man Who Sold The World" - David Bowie
- "Can't Hardly Say Goodbye" - Crystal Gayle
- "Let Me Down Easy" - Carole King
- "All I Want Is You" - Paul Simon
- "Nightmare" - The Smashing Pumpkins
- "Bad Company" - Queen
- "Crossfire" - The Beach Boys
- "Our God" - Hillsong United
- "Lead Me" - Hillsong UNITED
- "Sweet Disposition" - The Chainsmokers
- "El Malo" - Charly Garcia
- "Don't Give Me Your Love" - The Veronicas
- "In the End" - Linkin Park
- "One Two" - Daughtry
- "I Don't Want To Be" - The Killers
- "Hate Me" - Justin Bieber
- "I Like That" - Rihanna

REGIONAL HEATSEEKERS "1" ALBUMS

- "At The Edge Of Time" - Blind Guardian
- "At The Edge Of The World" - Blind Guardian
- "Shine On" - Opeth

PROGRESS REPORT

Richard Vission & Static Revenger Starring Luciana, "I Like That"
- While artist/producer/remixers Vission and Static Revenger have been charting for years on Billboard's Dance charts, this week marks the first mainstream radio hit for either as this "Jersey Shore" soundtrack tune debuts at No. 33 on the Mainstream Top 40 airplay chart.

www.americanradiohistory.com
THE BILLBOARD HOT 100®

A bumper is download sales (200,000, up 25%) and a strong third place topper on Hot Rap Songs, while a top 7 bounce on Hot 100 Top 7 bounce on Hot 100 (147 million, up 16%)

Audio downloads on streaming (156 on the Hot 200), down 17% 

Audio downloads on streaming (156 on the Hot 200, up 14%), which is the first time since 2010.

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### Hot 100 Airplay

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<th>Week</th>
<th>Week</th>
<th>Week</th>
<th>Week</th>
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<tbody>
<tr>
<td>Love the Way You Lie</td>
<td>Eminem ft. Rihanna</td>
<td>11</td>
<td>11</td>
<td>11</td>
<td>11</td>
</tr>
<tr>
<td>Dynamite</td>
<td>Justin Bieber</td>
<td>12</td>
<td>12</td>
<td>12</td>
<td>12</td>
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<tr>
<td>Ice Like Me</td>
<td>Kaskade ft. Emily Mindel</td>
<td>13</td>
<td>13</td>
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</tr>
<tr>
<td>We Still in This Together</td>
<td>Darius Rucker ft. Sheryl Crow</td>
<td>14</td>
<td>14</td>
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<tr>
<td>California Gurls</td>
<td>Katy Perry ft. Snoop Dogg</td>
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<tr>
<td>Cooler Than Me</td>
<td>Macklemore &amp; Ryan Lewis</td>
<td>16</td>
<td>16</td>
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<tr>
<td>Teenage Dream</td>
<td>Katy Perry</td>
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<tr>
<td>Fool Your Love</td>
<td>Taylor Swift ft. Kanye West</td>
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<td>Just the Way You Are</td>
<td>Bruno Mars</td>
<td>19</td>
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<tr>
<td>Right as Rain</td>
<td>Sam Smith</td>
<td>20</td>
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<tr>
<td>Don't You Want Me</td>
<td>The Killers</td>
<td>21</td>
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### Hot Digital Songs

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<td>Ice Like Me</td>
<td>Kaskade ft. Emily Mindel</td>
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<tr>
<td>Dynamite</td>
<td>Justin Bieber</td>
<td>4</td>
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<tr>
<td>I Survived the City</td>
<td>Boogie Down Productions</td>
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### Rock Songs

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### Comedy

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</tr>
</tbody>
</table>

**Note:** Week numbers indicate the week of peak performance according to Billboard charts.
Mainstream Top 40

1. "Dynamite" - Taio Cruz feat. Dynamite
2. "Party" - LMFAO feat. Lauren Bennett, GoonRock
3. "Who Says?" - Jonas Brothers
4. "We Belong Together" - Britney Spears
5. "Dance With My Father" - Michael Jackson

Adult Contemporary

1. "Someone Like You" - Adele
2. "Closer" - The Chainsmokers feat. Halsey
3. "New Man" - Bruno Mars
4. "Shape of You" - Ed Sheeran
5. "This Is Love" - OneRepublic

Rock Songs

1. "The Catalyst" - Collective Soul
2. "Another Way to Die" - System of a Down
3. "Shallow" - Lady Gaga & Bradley Cooper
4. "Bad Blood" - Taylor Swift
5. "Hotel California" - Eagles

Alternative

1. "In the End" - Linkin Park
2. "Shout at the Devil" - Motley Crue
3. "Lithium" - Nirvana
4. "The Little Prince" - Pink Floyd
5. "Smells Like Teen Spirit" - Nirvana

Heart makes its first appearance on Billboard's Adult Contemporary radio panel chart (survey to air at Billboard.biz) in more than 15 years, as "Your Eyes" debuts at No. 50. The song introduces the group's first studio album in six years, "B-Sides," released Aug. 31. Heart first joined the survey with the No. 26-placing "The Woman in You" (Aug. 9, 1997) in the week of Aug. 16, 1997. The band charted the first of its five cuts with "Dreams" (No. 9, Oct. 5, 1996) and has maintained a steady ranking of "Three Dreams," which averages over three weeks in 1996. "Your Eyes" marks Heart's first placement on any Billboard airplay chart since "Dreams" and "The World" debuted at No. 22 on the Heritage Rock tally in July 2004.

Heart Averaged Second place July 2nd, July 9th Chart, and July 16th Chart, with four top 10s in a row, including a major with "Big Country" in 2006. "Nighttime" consistently hits 4 or 5 on Rock Songs and Route 66 at No. 55 on Alternative.

Data for week of SEPTEMBER 11, 2010

Please visit www.billboard.com for complete chart data.
### Top R&B/Hi-Pop Albums

<table>
<thead>
<tr>
<th>#</th>
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**BETWEEN THE BULLETS**

**FANTASIA’S FIRST NO. 1 ALBUM**

Following her well-publicized personal struggles, Fantasia crowns her first chart-topper on Top R&B/Hi-Pop Albums at third set “Back to Me” bows with $170,000 according to Nielsen SoundScan. Her sophomore self-titled album entered at No. 3 in 2006 and “Free Yourself” launched at No. 2 in 2004, the same year she won the third season of “American Idol.” “Back to Me” sets Fantasia’s benchmark on the Billboard 200, landing at No. 2, but it’s third-best opening sum. (“Free Yourself” entered at No. 8 with her highest frame, 240,000.) Fantasia’s new album comes in the wake of news of an affair with a married man and subsequent suicide attempt. “The singer was said to be so embittered by the hurt talk show circuit and perform on ABC’s “Good Morning America” (Aug. 24). “Bittersweet,” the set’s lead single, spends a third week at No. 1 on Adult R&B.

—Rapheal George
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**BETWEEN THE BULLETS**

**TOP 10 WELCOMES 'BACK' T.I.**

T.I's 17th top 10 on Hot R&B/Hip-Hop Songs as "Get Your Back," featuring B.T., climbs 14-10. Up 2.6 million impressions, it's the rapper's first appearance in the upper tier as a lead artist since "Dead and Gone," featuring Justin Timberlake, reached No. 2 last year. "Get Your Back" is T.I.'s latest effect to rebuild his image after spending two months in prison. It follows his marriage to his longtime girlfriend and a starring role in the film "Takers." But after his arrest Sept. 1 in Los Angeles on drug charges, it's still unclear how fans will react when "King Uncaged" is released in the fall.

—Raphael George
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<td>GERMANY</td>
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**FRANCE**

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<td><strong>I'M THE LOVER NOT THE AMERICAN INDIAN</strong></td>
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<td><strong>WILL I BE REEDED</strong></td>
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<tr>
<td><strong>IS THERE A WHO</strong></td>
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<tr>
<td><em><em>SHOCKING</em> DAVO&amp;AL</em>*</td>
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<tr>
<td><strong>DON'T TELL ME</strong></td>
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<tr>
<td><strong>AMAZING</strong></td>
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<tr>
<td><strong>STREETFRIGHT INSTEAD OF THE WORLD</strong></td>
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<tr>
<td><strong>ALL THE LOVERS</strong></td>
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<td><strong>GETTING OVER YOU</strong></td>
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**ITALY**

<table>
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<td><strong>SOGO DA SOLO</strong></td>
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<tr>
<td><strong>WEGA PING</strong></td>
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<tr>
<td><strong>WE DON'T SPEAK AMERICAN</strong></td>
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<td><strong>CALIFORNIA GIRLS</strong></td>
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<tr>
<td><strong>TE JAMO</strong></td>
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<tr>
<td><strong>KICK AN'</strong></td>
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<td><strong>YOU'RE NOT ALONE</strong></td>
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**SWEDEN**

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<tr>
<td><strong>SELF</strong></td>
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<td><strong>I'M THE HUMAN</strong></td>
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<tr>
<td><strong>IRON MAIDEN</strong></td>
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<td><strong>DARIN</strong></td>
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<td><strong>SHANNON STEWART</strong></td>
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<td><strong>ROBIN</strong></td>
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**IRELAND**

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**PORTUGAL**

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**FLANDERS**

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**EUROPEAN AIRPLAY**

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*Data for week of SEPTEMBER 11, 2010*
NEVER SHOUT NEVER PROMOTES FLOWER POWER

Singer/songwriter Christopher Drew, who performs under the name Never Shout Never, has taken a unique approach to promoting gardening. Fans who buy his newest album, “Harmony,” will find a small sheet of paper embedded with wildflower seeds and instructions on how to grow them.

“I feel like kids these days don’t plant flowers or anything like that,” the 19-year-old artist says. “Growing up, my mom always got me into that. I remember the feeling of growing something and having to take care of it. It makes you realize that there’s life other than us humans.”

To grow the seeds, fans are directed to soak the piece of paper in water overnight, then plant the sheet under a thin layer of soil and water daily until the seedlings begin to emerge. The paper also plugs the website for the American Community Gardening Assn., which hosts a limited edition of “Harmony” included a small flowerpet.

Drew says his main goal with the seeds is to promote life in general. “We’re in a material world and sometimes we forget that we should be taking care of the Earth, because it’s kind of all we’ve got,” he says.

Although his busy career doesn’t allow much time for gardening at home, Drew notes that he’s “trying to grow my own weed sometime.”

“Harmony” (Loreway/Sire Records) debuts this week at No. 14 on the Billboard 200 with 23,000 copies sold, according to Nielsen SoundScan.

—Mitchell Peters
Toni Braxton encourages you to learn the signs of autism at autismspeaks.org.

Early diagnosis can make a lifetime of difference.
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- Corona
- Crocs
- Dr Pepper
- General Motors Company
- Hewlett-Packard
- Kellogg’s
- Kmart
- Levi’s
- Nike
- McDonald’s
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- Porsche
- Ray-Ban
- Smirnoff
- Tic Tacs
- Victoria's Secret
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KEYNOTE: ZAC BROWN OF THE ZAC BROWN BAND

Join this Grammy-winning frontman as he discusses the bands’ massive partnership with RAM Truck Brand, their new album “You Get What You Give,” and more.

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- MUSIC SUPERVISION 101: Top pros talk about how they find the perfect songs for ads
- HIT THE ROAD, ACTIVATE YOUR BASE: How can artists get corporate dollars to help them hit the road & the benefits for brands to be a part of a tour
- HELP ME MASTER: Lawyers and publishers talk about the nuts and bolts of placing tracks
- IT’S THE MOTHERLOVIN’ REMIX! How new trends in technology are shaping ad campaigns
- CASE STUDIES: Bud Light Lime & Kid Sister, Mountain Dew’s Green Label Sound and MORE

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