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## Supreme Court Refuses To Hear Tenenbaum's Appeal of \$675K Fine For Illegal Music Downloading

By Associated Press

The Supreme Court has refused to take up a Boston University student's constitutional challenge to a \$675,000 penalty for illegally downloading 30 songs and sharing them on the Internet.

The high court on Monday refused to hear an appeal from Joel Tenenbaum, of Providence, R.I., who was successfully sued by the Recording Industry Association of America for illegally sharing music on peer-to-peer networks. In 2009, a jury ordered Tenenbaum to pay \$675,000, or \$22,500 for each song he illegally downloaded and shared.

A federal judge called that unconstitutionally excessive, but the 1st U.S. Circuit Court of Appeals in Boston reinstated the penalty at the request of Sony BMG Music Entertainment, Warner Brothers Records Inc. and other record labels represented by the RIAA.

The judge will have a new opportunity to look at the case and could again order the penalty reduced, using different legal reasoning.

Chief Justice John Roberts and Justice Stephen Breyer did not participate in the high court's consideration of the case.

### JUSTIN BIEBER, USHER, CHRIS BROWN GENERATE MOST SOCIAL ACTIVITY DURING BILLBOARD MUSIC AWARDS

Performances by Chris Brown, Usher and Justin Bieber generated the most Twitter activity and Bieber was the most tweeted performer during the broadcast of Sunday night's Billboard Music Awards. Adele and LMFAO were the night's big winners.

Performances tend to generate the most online commentary and Sunday night's performances were no different. The five-minute period that included

Brown's performance of "Turn Up The Music" generated 27,713 tweets that included the #BBMA, #billboardawards or similar hashtags or keywords, according to data provided by Simply Measured. Justin Bieber's win for "Social Artist of the Year" had the second-most Twitter activity while his performance of "Boyfriend" elicited the third-most activity, according to Simply Measured.

But analysis provided by Bluefin Labs indicates Usher's performance was the busiest social media moment of the broadcast, followed by Lil Wayne's win for Top Male Artist, Chris Brown's performance of "Turn Up The Music," Katy Perry's performance of "Wide Awake" and Jordan Sparks' performance of "I Will Always Love You" in tribute to the late Whitney Houston.

>>Cont. on page 3

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## BUSINESS MATTERS

A daily column of opinion, news and analysis by senior business analyst Glenn Peoples



### BY ACTING MORE LIKE RADIO, PANDORA CAN SELL ADVERTISING

Pandora Media will become a successful Internet radio service by acting more and more like a radio company. In order to be a radio company, you need to use metrics common in the radio business. In order to sell radio advertising, a company needs measurements familiar to ad buyers.

As of last week, Pandora is being measured by Triton Digital on both a national and a local level. Triton's data say Pandora is the biggest radio network in the 18 to 49 demographic with a cumulative audience, or cume, of 23.87 million (which is slightly bigger than Premiere Radio Network's Young Influencers Network of 23.7 million in March, according to Arbitron). Pandora has a 71% share of Internet radio listening among the top 20 stations and networks in the U.S., according to Triton.

Edison Research previously handled measurements of Pandora's webcasting activity. Triton's data is different mainly because it reflects real-time measurements whereas Edison validated Pandora's streaming data.

Triton announced on May 10 it would start providing data on aver-

age quarter-hour ratings by market. "This will allow subscribers the flexibility to combine their offline and online audience into a credible total audience number while maintaining the ability to position the attributes of either channel independently," the company explained in a press release. In other words, Triton's measurements speak to advertising buyers in a familiar language.

Pandora chief revenue officer John Trimble tells Billboard.biz the Triton measurements "further validates our position" and is a "game-changer" in how Pandora is viewed in the marketplace by brands and advertisers. Triton's numbers provide a metric comparable to that of terrestrial radio even though Triton measures only Internet digital. Triton helps by establishing a solution that works for both terrestrial and Internet radio.

"It really starts to provide a big opportunity to have that apple-to-apple conversation," says Trimble, adding that clients and advertising agencies have pushed for this initiative because they have a need for comparable data.

Expect these developments in webcasting measurements to be a topic during Pandora's Wednesday afternoon earnings call for its

first fiscal quarter ended April 30. The company has expanded its local and national ad sales teams and has been making a concerted effort to describe to analysts its long-term strategy for growing revenue by taking a chunk of the radio advertising market away from traditional broadcasters.

### FINANCIAL TIMES CALLS SONY MUSIC & PICTURES VALUABLE, UNDERAPPRECIATED

The Financial Times has called on Sony to sell its entertainment assets -- sort of. Andrew Edgecliffe-Johnson argues that investors are undervaluing Sony Music and Sony Pictures by giving all of Sony a market capitalization of \$14 billion. Based on recent prices fetched by Warner Music Group and EMI Music, and considering Sony Pictures' revenue (\$8 billion in 2011) and operating income (\$416 million), the two divisions "could bring in \$10bn or more," writes Edgecliffe-Johnson. Inside the large and diverse Sony Corp., however, the value of Sony's music and film divisions are hidden and underappreciated.

The timing may not be right, however. Edgecliffe-Johnson concludes Sony Music and Sony Pic-

tures probably aren't going anywhere -- entertainment M&A has been slow and entertainment companies have not fetched good prices when standing apart from their conglomerate owners. "But unless it can convince investors of their value or show rapid evidence of an electronics turnaround, it should [sell the two divisions]," he concludes. "Even if head office has no use for the cash, investors might like it back."

(Financial Times)

### HASTINGS IS LATEST COMPANY TO BLAME LOW EARNINGS ON NEW MUSIC

Hastings' music sales declined 9.4% in the first fiscal quarter of 2012. In its earnings release, the entertainment retailer blamed the decline in new and used CDs due to "a shift in sales to lower priced promotional product, along with a weaker slate of new release music during the current quarter." The games category declined 21.3% and movies fell 3.7%. The company's net income was \$800,000, up from \$400,000 in the prior-year-quarter. (Press release)

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# [ In Brief ]

## SPOTIFY TO LAUNCH IN AUSTRALIA AND NEW ZEALAND TUESDAY

Spotify will launch in Australia and New Zealand Tuesday, giving the leading on-demand music service its first presence outside Europe and the United States and its 14th and 15th overall markets. The service's catalog will have 16 million tracks in each country.

The company is in talks with Virgin Mobile in Australia and Vodafone in New Zealand to bundle the service with mobile plans, according to a report at the Australian. For Australians who opt for the free, advertising-based service, Spotify has signed up such brands as Commonwealth Bank, Carlton United Brewers, McDonald's and Triple J, according to the Australian.

Spotify users in each of the two countries will get a desktop app not available elsewhere. Triple J, a nationally networked radio station, is sponsoring the Triple J app in Australia. According to the press release, the Triple J app "will showcase new tracks on Triple J Hitlist, featured albums... include past Hottest 100 countdowns" and feature music news. New Zealand Spotify users will get access to the NZ Top 40 app that will showcase the weekly Official New Zealand

music charts.

Spotify won't have Australia to itself. Rdio launched there in January. Deezer and Mog (through a partnership with Telstra) did so in April. Three other music streaming services launched in 2011: Sony's Music Unlimited, JB Hi Fi NOW and Samsung Music Hub.

But Australia is a logical place for the service to expand. The country is the sixth-largest music market in the world by revenue, according to the IFPI, just behind France at #5 and ahead of Canada at #7. Australia's music sales grew 5.7% in 2011. Digital accounted for 38% of recorded music revenue and grew 51.2%.

Although the country has only 21.8 million people, Australians are big spenders: the country's \$21.80 music revenue per capita ranks behind that of Japan (\$32.30), Norway (\$24.50) and the U.K. (\$22.90) but ahead of Germany (\$18.1), France (\$15.30), the Netherlands (\$14.30), the U.S. (\$14.00) and Ireland (\$11.20).

New Zealand is the world's 30th largest recorded music market and ranks #26 in digital revenue. Per-capita recorded music revenue in the country of 4.3 million is \$13.10, just below that of the U.S. (\$14.00), according to the IFPI.

Not many music subscription ser-

vices already operate in New Zealand, however. Rdio, Sony's Music Unlimited, Rara.com are the three paid subscription services in the country. New Zealand consumers have more options for digital downloads, such as iTunes, Flybuys Music, Telecom Music Store and Marsbeck Digital.

-Glenn Peoples, Nashville

## PEARL JAM TO HEADLINE JAY-Z'S MADE IN AMERICA FESTIVAL

Pearl Jam will be joining Jay-Z at the Made in America Music Festival.

The rockers will headline one night of the Philadelphia event, set for Sept. 1 and 2 at Benjamin Franklin Parkway in Fairmount Park.

Jay-Z is curating the Budweiser-sponsored fest as well as headlining himself. Other artists on the bill so far include indie acts Passion Pit -- a band who Jay-Z gave a shout-out to at his 2010 Coachella gig -- and Dirty Projectors.

The festival may also play host to a long-awaited R&B comeback. There are varying reports as to whether D'Angelo will perform at the event, but Billboard understands that he is confirmed to appear.

Tickets for Made in America go on sale on Wednesday at 10 a.m. EDT. The festival is expected to include 28

acts overall.

"You know me -- I love the show of it," Jay-Z told Billboard last week. "I will reveal them in time and we'll do some silly things that no one understands and they'll figure it out."

-David Greenwald, Los Angeles

## >>BILLBOARD MUSIC AWARDS, CONT. FROM PAGE 1

Bluefin Labs measures Twitter and Facebook activity related to television shows.

Social commentary was predominantly female - 68% of activity came from females and just 32% came from males, according to Bluefin Labs. New York was by far the top market with 13% of the tweets, according to Simply Measured. Atlanta, Los Angeles and Chicago all had 6% and Miami had 5%.

Bieber had a 12% share of all Twitter activity during the broadcast, according to Simply Measured. Chris Brown had a 7% share of tweets and Katy Perry and Usher each had 4% of Twitter activity related to the corresponding hashtags. Below them were LMFAO (3%), Stevie Wonder (3%), Wiz Khalifa (3%), Jordan Sparks (2%), the Wanted (2%) and Carrie Underwood (2%).

-Glenn Peoples, Nashville



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# [In Brief]

## AEG LIVE LEADS BIDDING FOR UK'S HMV LIVE: REPORT

AEG Live is leading the race to acquire HMV's profitable live division, according to British newspaper the Daily Mail.

The Daily Mail reports that AEG Live has been granted preferred bidder status to purchase the HMV-owned Mama Group, which trades under the name HMV Live and comprises 13 U.K. venues, including London's HMV Hammersmith Apollo, HMV Forum, Jazz Café and the Garage venues, as well as the HMV Ritz in Manchester and HMV Institute in Birmingham. HMV's live arm also has stakes in several British festivals, including Global Gathering, High Voltage and London's Love Box.

Sony Music and private-equity firm Oakley Capital are among the companies also believed to be bidding for the business, which posted half-year operating profits of £3.4 million for the 26-week period ending October 29 2011, up from £1.5 million the previous year. According to HMV Group's pre-close update, dated May 4 2012, total year-end sales for HMV Live grew 5.4% in 2011/12, although the company did not disclose financial figures. Full year results are expected to be announced late June.

HMV first announced that it was looking to sell its live division in De-

cember 2011 to service its £168 million (\$269.1 million) net debt. The sale is expected to net the embattled retailer between £60 million (\$96.1 million) and £70 million (\$112.1 million). When contacted by Billboard.biz, HMV declined to comment; AEG Live did not respond to requests to comment.

HMV Group completed its takeover of London-based MAMA Group in January 2010, having entered into a joint partnership with the company the previous year. In addition to its 13 U.K. venues and festival holdings, MAMA Group/HMV Live also encompasses an artist services division and several consumer operations, including U.K. music magazine The Fly and sponsorship business Music and Media Solutions.

—Richard Smirke, London

## ROBI 'DRACO' ROSA SIGNS WITH SESAC, PREPARING NEW ALBUM

Latin Grammy-winning singer/songwriter/producer Robi 'Draco' Rosa, who also has a new album due later this year, has signed with SESAC, a spokesperson for the performing rights organization has announced.

News of the signing comes about a year after Rosa, 41, announced through his representatives, and later during television interviews, that he was being treated for stomach cancer (non-Hodgkin's lymphoma).

Rosa, who was born on Long Island and raised in Puerto Rico, has had a long and successful career that started as a child when he was a member of the popular Puerto Rican boy band Menudo. In 1987 he left the group and moved to Rio de Janeiro where he focused on his writing.

He eventually returned to New York where he was a member of the alt-rock group Maggie's Dream. In 1996 he released "Vagabundo," which was recorded in England.

It is perhaps his 1999 collaboration with Ricky Martin that further established Rosa as a hitmaker after co-writing and co-producing Livin' La Vida Loca which was No. 1 for nine weeks on the Hot Latin Songs chart, according to Nielsen SoundScan.

Rosa has also had several other top 10s on the same chart including "Maria" (No. 6), "Cup of Life" (No. 2), "Perdido Sin Ti" (No. 1), "She's All I Ever Had" (No. 1 for three weeks) and "She Bangs" (No. 1 for one week).

Rosa also wrote Sisqo's "Thong Song," which went to No. 3 on the Billboard Hot 100 and No. 2 on Hot R&B/Hip-Hop Songs. Livin' La Vida Loca was also No. 1 for five weeks on the same chart.

"Draco is a multifaceted talent who has had great success as an artist, composer, producer and entrepreneur," said J. J. Cheng, Vice President of Writer and Publisher Relations at

SESAC Latina, in a prepared statement. "He has an established reputation as a musical great."

Rosa, an independent artist, released his second Spanish album, "Vino," in October of 2008. His production of Draco: Limited Collector's Edition, included the "Teatro Live" DVD. "Teatro Live" led to two Latin Grammy nominations and one Latin Grammy win for best rock vocal performance.

In 2009 he released Amor Vincit Omnia (Love Conquers All), a collection of songs influenced by Puerto Rican folk music. That project led to a 2010 Grammy nomination for best Latin rock alternative album.

His most recent untitled (Sony) project includes a duets album scheduled for release during the third quarter of 2012, according to spokesperson for the artist.

The new project includes collaborations with some of Latin music's biggest names including Calle 13, Tego Calderón, Juan Luis Guerra, Ricky Martin, Juanes, Alejandro Sanz, Rubén Blades, Maná, José Feliciano, Enrique Bunbury, Andrés Calamaro, Marc Anthony, Ednita Nazario, Shakira, Romeo and Mima.

Most recently, Rosa has performed with Guerra and Blades in a series of sold-out concerts at the José Miguel Agrelot Coliseum in San Juan, Puerto Rico.

—Richard Smirke, London

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- Country's Top 100 Artists
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**WARM & FUZZY CMAs: WARM WINNERS, FUZZY GENRE**

The Grammy-nominated duo of Brad Paisley and Dierks Bentley are the warm winners of the 35th Annual CMA Awards. The duo's album, *Home*, is the warm winner of the 35th Annual CMA Awards. The duo's album, *Home*, is the warm winner of the 35th Annual CMA Awards.

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# [In Brief]

## TIM MCGRAW SIGNS WITH BIG MACHINE RECORDS

There are a lot of places in Music City to come together on a deal. It could be a boardroom, an attorney's office, or even the posh Palm Restaurant downtown. For Tim McGraw and Scott Borchetta, who announced Tim's signing to the Big Machine label Monday morning, the agreement happened at an unlikely place -- Nashville's Greyhound Bus station. He told reporters that he had been there before.

"I came to Nashville 23 years ago on a Greyhound Bus," he recalls, adding that it was a momentous day in Music City history. "I remember that day because it was the day that Keith Whitley died," he recalled. So, when it came time to seal the deal on the Big Machine deal, he could think of no better place.

"So, on May 9 of this year, I met with Scott at the Greyhound Bus Station in Nashville. Once again, I felt that excitement of not knowing what was in the future."

The singer has already cut about twenty sides for his debut for the label, and he

says the excitement is very much there. "It feels like we are riding a wave right now. We can't wait for you to hear the new music," he said, quipping that, "You can still get a record deal and be over thirty years old in Nashville."

Of his new label head, McGraw had deep words of praise. "Scott is one of the best music guys in this business. I've watched him for a while. He's got passion, creativity. He loves music. He loves his artists. He's the kind of guy I want to be in business with."

The signing with Big Machine reunites McGraw with the Borchetta family. It was Scott's father, Mike, who inked Tim to a deal with Curb over two decades ago. Starting with 1994's "Indian Outlaw," McGraw has scanned over 40 million in U.S. Sales, and has placed 43 singles into the top ten on the Billboard singles chart, including "Better Than I Used To Be," which is No. 7 this week on the charts. The track appears on his final Curb disc, "Emotional Traffic," released in January.

The move might have come as a surprise to some, as many thought Tim would open his

own label after his deal with Curb came to an end. He admitted that it did cross his mind, but the chance to work with one of Nashville's most dynamic executives was too much to pass up. "I think the thing about talking with Scott and putting this deal together was having the freedom and the ability to do all sorts of things -- not only as an artist, but also for the fans. They will benefit from this because they are going to get a lot of different music in a lot of different ways."

For his part, Borchetta can't wait to start promoting the new music. "It's going to be sooner than later. He's twenty songs in to some of the most amazing music I've ever heard. It's going to take a nation of millions to hold us back. It's awesome to add Tim to the crew. He's so excited and energized about what's going on. It's going to be an extraordinary partnership. We can't wait to get started."

Borchetta promises that McGraw's success -- and happiness will be a priority at Big Machine. "Tim McGraw is front and center here. With our artists, it's about them -

not about us. It's about his vision and his partnership. He's going to have a very defined say in how his music is presented, which he didn't have at the end of his last deal."

The day at the Greyhound station will forever be one that stands out in Borchetta's memory. "It wasn't a premeditated event," he told Billboard. "They had come back from vacation, and he called and said 'This is what I want to do.' So, Faith and the kids pop out, and everybody is wearing t-shirts and jeans. It was just one of those magical moments. That's the kind of creativity he's bringing to us, and that's the kind of creativity I encourage. He's got a wild ass of a partner now, so he better be careful what he wishes for, because we'll just do it."

For McGraw, it seems like a new beginning. "We're just getting started. There's a lot more ahead of me than behind me. I look forward to doing this for another twenty years."

—Chuck Dauphin, Nashville

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# Billboard

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# [In Brief]

## KEANE HOLDS OFF TENACIOUS D ATOP UK ALBUM CHARTS; RITA ORA HAS NO. 1 SINGLE

Sunday's new U.K. sales data from the Official Charts Company showed a second week atop the album chart for Keane's "Strangeland" (Universal Island) and on the singles survey for "R.I.P." (Roc Nation/Columbia/Sony Music Entertainment) by Rita Ora featuring Tinie Tempah. The album top ten included debuts for Tenacious D, Ren Harvieu and Garbage.

With their fifth consecutive No. 1 on the album listing, Keane thus take their career total of weeks at the summit to 11. 2004's "Hopes and Fears" notched a total of five weeks there, of which the first two were consecutive; "Under The Iron Sea" also spent two weeks at No. 1 2006, then "Perfect Symmetry" (2008) and the 2010 E.P. "Night Train" just one week apiece. "Strangeland" sold just under 20,000 to extend its reign last week, for a two-week total of 67,000.

With a No. 2 debut, "Rise of the Fenix" (Columbia/Sony Music Entertainment) is easily Tenacious D's highest chart performance in the U.K. to date. Jack Black and Kyle Gass' comedy-rock band reached No. 38 with their 2002 debut, and No. 10 with the 2006 follow-up "The Pick of Destiny." The new set debuted with just under 16,000 sales, according to the OCC.

With Emeli Sandé's "Our Version of Events" (Virgin/EMI) down 2-3 and Adele's "21" (XL Recordings) steady at No. 4, there was a strong No. 5 debut for Harvieu's first album "Through The Night" (Universal Island), which comes ahead of any significant singles chart action for the emerging Manchester vocalist. Her Island labelmate Ben Howard also posts an excellent week, climbing 21-6 with his debut set "Every Kingdom." Howard, born in west London, signed to Island last year and charted at No. 7 with the album last year, but this is its first return to the top ten. The single "Only Love" makes its top 75 debut at No. 37 this week.

Gotye's "Making Mirrors" (Universal Island) climbed again, 8-7, with Ed Sheeran's "+" (Asylum/Warner Music) up 11-8 and Rebecca Ferguson down 6-9 with "Heaven" (RCA/Sony Music Entertainment). Garbage made a No. 10 start with "Not Your Kind of People" (Stun Volume), their fifth consecutive top ten studio album (although the 2007 compilation "Absolute" peaked at No. 11).

Also new in the top 20 were "Bloom" (Bella Union) by Beach House at No. 15 and the "Glee" Cast's "Graduation Album" (Epic/Sony Music Entertainment) at No. 17. On the compilation chart, "Now That's What I Call Music 81" (EMI TV/Universal Music TV) leads the way for a seventh week.

Rita Ora's "R.I.P." rules the singles market with 57,000 new sales, less than

1,000 units ahead of a 5-2 rebound for "We Are Young" (Fueled By Ramen) by fun. featuring Janelle Monae. Carly Rae Jepsen's former No. 1 "Call Me Maybe" (Interscope/Universal) held at No. 3. There was an 8-6 climb for Rihanna's "Where Have You Been" (Def Jam/Universal) and new entries for pop girl band the Saturdays' "30 Days" (Polydor/Universal) at No. 7 and "Oliver Twist" (Mercury/Universal) by Nigerian artist D'Banj at No. 9.

—Paul Sexton, London

## DOOBIE BROTHERS' MICHAEL MCDONALD FILES ROYALTY LAWSUIT AGAINST WARNER MUSIC GROUP

King & Ballow's Richard S. Busch continues his assault upon the major label tradition of paying standard artist royalties for downloads instead of a 50% licensing royalty. The attorney has filed a lawsuit on behalf of Doobie Brothers singer Michael McDonald against the Warner Music Group in the U.S. District Court of Middle Tennessee in Nashville.

The suit alleges that WMG has "failed to correctly account and to pay McDonald for masters licensed to third-party music downloaders." The damages amount is to be determined by the suit, but the filing alleges that it is expected to exceed \$500,000.

Busch began attacking the label royalty payment policies on behalf of Eminem's former production company, F.B.T. Productions. The company filed suits against Universal Music Group in 2007 and 2008 for alleged underpayment of royalties. The suit argued that UMG should've treated sales of digital downloads and mastertones of Eminem's music the same way it would treat a master license. In cases of a master license use, the artist and F.B.T. would be entitled to a royalty rate of 50% of net receipts, rather than the traditional 12%-20% rate on retail sales of music.

A federal jury rejected F.B.T.'s claim, but an appellate court overturned the ruling and the U.S. Supreme Court last year declined UMG's request to review the decision. Since then Busch has filed separate similar suits on behalf of the estate of Knack drummer Bruce Gary, Peter Frampton and Kenny Rogers.

This latest suit goes a step further by alleging a conspiracy among record labels to deprive artists of their proper royalties for the licensing of master recordings for sale or distribution by third-party downloaders. The suit claims that the conspiracy could not exist if any one label accounted for and paid licensed download royalties correctly.

—Ed Christman, New York



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# HOT DIGITAL SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST / IMPRINT / PROMOTION LABEL	CERT.
1	1	18	<b>#1</b> <b>SOMEBODY THAT I USED TO KNOW</b>	GOTYE FEAT. KIMBRA SAMPLES 'N SECONDS/FARRA/UNIVERSAL REPUBLIC	■
2	2	4	<b>PAYPHONE</b>	MAROON 5 FEAT. WIZ KHALIFA A&M/OCTONE/INTERSCOPE	■
3	3	12	<b>CALL ME MAYBE</b>	CARLY RAE JEPSEN 604/SCHOOLBOY/INTERSCOPE	■
4	5	7	<b>BOYFRIEND</b>	JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG	●
5	4	20	<b>WE ARE YOUNG</b>	FUN. FEAT. JANELLE MONAE FUELED BY RAMEN/RRP	3
6	7	13	<b>STARSHIPS</b>	NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	■
7	9	17	<b>WILD ONES</b>	FLO RIDA FEAT. SIA POE BOY/ATLANTIC	■
8	6	13	<b>WHAT MAKES YOU BEAUTIFUL</b>	ONE DIRECTION SYCO/COLUMBIA	■
9	15	6	<b>DANCE AGAIN</b>	JENNIFER LOPEZ FEAT. PITBULL EPIC	■
10	10	17	<b>GLAD YOU CAME</b>	THE WANTED GLOBAL TALENT/MERCURY/IDJMG	■
11	—	1	<b>NO LIE</b>	2 CHAINZ FEAT. DRAKE DUFFLE BAG BOYZ/DEF JAM/IDJMG	■
12	11	17	<b>DRIVE BY</b>	TRAIN COLUMBIA	■
13	26	3	<b>WHERE HAVE YOU BEEN</b>	RIHANNA SRP/DEF JAM/IDJMG	■
14	12	12	<b>FEEL SO CLOSE</b>	CALVIN HARRIS ULTRA	■
15	21	5	<b>BACK IN TIME</b>	PITBULL MR. 305/POLO GROUNDS/RCA	■
16	—	1	<b>99 PROBLEMS</b>	TONY LUCCA UNIVERSAL REPUBLIC	■
17	—	1	<b>TURN TO YOU (MOTHER'S DAY DEDICATION)</b>	JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG	■
18	13	10	<b>SPRINGSTEEN</b>	ERIC CHURCH EMI NASHVILLE	●
19	25	9	<b>BROKENHEARTED</b>	KARMIN EPIC	■
20	18	11	<b>DRUNK ON YOU</b>	LUKE BRYAN CAPITOL NASHVILLE	●
21	17	21	<b>STRONGER (WHAT DOESN'T KILL YOU)</b>	KELLY CLARKSON 19/RCA	■
22	—	1	<b>YESTERDAY</b>	ADAM LEVINE & TONY LUCCA UNIVERSAL REPUBLIC	■
23	24	6	<b>MERCY</b>	KANYE WEST, BIG SEAN, PUSHA T, 2 CHAINZ G.O.O.D./DEF JAM/IDJMG	■
24	27	15	<b>LIGHTS</b>	ELLIE GOULDING CHERRYTREE/INTERSCOPE	●
25	33	3	<b>SCREAM</b>	USHER RCA	■

# RINGTONES™



THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ORIGINAL ARTIST	CERT.
1	1	13	<b>#1</b> <b>SOMEBODY THAT I USED TO KNOW</b>	GOTYE FEATURING KIMBRA	■
2	2	13	<b>WE ARE YOUNG</b>	FUN. FEATURING JANELLE MONAE	■
3	4	9	<b>DRUNK ON YOU</b>	LUKE BRYAN	■
4	3	34	<b>SEXY AND I KNOW IT</b>	LMFAO	■
5	5	19	<b>STRONGER (WHAT DOESN'T KILL YOU)</b>	KELLY CLARKSON	■
6	6	11	<b>CLIMAX</b>	USHER	■
7	9	7	<b>CALL ME MAYBE</b>	CARLY RAE JEPSEN	■
8	7	8	<b>THE MOTTO</b>	DRAKE FEATURING LIL WAYNE	■
9	10	10	<b>SPRINGSTEEN</b>	ERIC CHURCH	■
10	14	43	<b>GOD GAVE ME YOU</b>	BLAKE SHELTON	■
 <p>Carly Rae Jepsen's debut single, "Call Me Maybe," is the chart's greatest gainer for the second consecutive week (9-7, up 10%). On the Billboard Hot 100 it holds strong at No. 4 while touting Greatest Gainer/Airplay honors.</p>					
11	8	11	<b>SOMETHIN' 'BOUT A TRUCK</b>	KIP MOORE	■
12	12	29	<b>RED SOLO CUP</b>	TOBY KEITH	■
13	11	25	<b>YOUNG, WILD &amp; FREE</b>	SNOOP DOGG & WIZ KHALIFA FEATURING BRUNO MARS	■
14	13	8	<b>WHAT MAKES YOU BEAUTIFUL</b>	ONE DIRECTION	■
15	17	59	<b>DIRT ROAD ANTHEM</b>	JASON ALDEAN	■
16	15	6	<b>BOYFRIEND</b>	JUSTIN BIEBER	■
17	16	10	<b>BIRTHDAY CAKE</b>	RIHANNA	■
18	18	3	<b>PAYPHONE</b>	MAROON 5 FEATURING WIZ KHALIFA	■
19	21	7	<b>WILD ONES</b>	FLO RIDA FEATURING SIA	■
20	22	10	<b>FADED</b>	TYGA FEATURING LIL WAYNE	■

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



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