

# Billboard

ADVERTISEMENT



MARCO ANTONIO SOLIS

to be honored  
with a star  
on the famous  
Hollywood Walk  
of Fame

August 5th, 2010

JULY 17, 2010  
[www.billboard.com](http://www.billboard.com)  
[www.billboard.biz](http://www.billboard.biz)  
US \$6.99 CAN \$8.99 UK £5.50

001327  
LONG BEACH CA 90807-3402  
3740 ELM AVE  
#A  
MONTY GREENLY  
0015  
#BXNCTCC \*\*\*\*\*SCH 3-DIGIT 907  
# 120193NBB/CB/9#MAR12 001  
A04 000/004

# Billboard AND ADWEEK Music & Advertising

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



**NEW**

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

## Connect with the Best in the Midwest!

Join Billboard, Adweek and the key players behind the music in today's most successful brand campaigns.

### SPEAKERS INCLUDE:



**OLLY BARNES**  
Founder & CEO  
Go Mix



**GARY CALAMAR**  
President  
Go Music



**JON COHEN**  
Co-Ceo  
Cornerstone



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



**MONTE HENIGE**  
CEO  
Romane Fragrances



**JOSH KAPLAN**  
Founder  
lawyer4musicians.com



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



**UMUT ÖZAYDINLI**  
Chief of Possibilities  
Deviant Ventures



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



**ERIC SHEINKOP**  
President  
Music Dealers, LLC



**BRANDON SMITH**  
Vice President  
Bandit Productions



**GEORGE STEIN**  
Entertainment Law  
Law Offices of  
George Stein



**SIBLEY VERBECK**  
Founder  
The Electric Sheep  
Company



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

**PLUS...** **ANDREI CHAHINE**, Creative, Cramer-Krasselt • **MARC GLANVILLE**, Common Ground Marketing Agency • **TODD JACOBS**, Agent, William Morris  
**DAN KUYPERS**, Senior-Catalog Director/Music Supervisor, Music Dealers, LLC • **BRYAN RAY TURCOTTE**, Partner/Creative Director, BETA Petrol **AND MANY MORE**

### PROGRAM HIGHLIGHTS:

Keynote Interviews with Artists and Industry Leaders  
Networking Opportunities with Music Supervisors Who've Worked with McDonalds, PMI, Nintendo & Other Major Brands  
Informative Case Studies  
Interactive Panel Discussions on:  
*The process of placing music in advertising • Tour sponsorships • Music publishing • And More*

**\$349**  
Pre-Registration  
REGISTER BY  
AUG 6

**Register Early & Save! MusicAndAdvertisingFall.com**

**Registration:** Lisa Kastner LKastner@Billboard.com 646.654.4643 • **For Custom Sponsorships:** Kim Griffiths Kim.Griffiths@Billboard.com 646.654.4718  
**Hotel:** The Westin Michigan Avenue 312.943.7200 • Discounted Rate Available \$259/night plus tax

IN ASSOCIATION SPONSOR:



CONFERENCE SPONSORS:



# Billboard

MIDYEAR SOUNDSCAN REPORT  
TOP ARTISTS, LABELS, DIGITAL SONGS

JUL  
17  
2010

CHART HEAT  
THE-DREAM  
SHINEDOWN  
KANYE WEST  
EMINEM

# RADIO KILLA

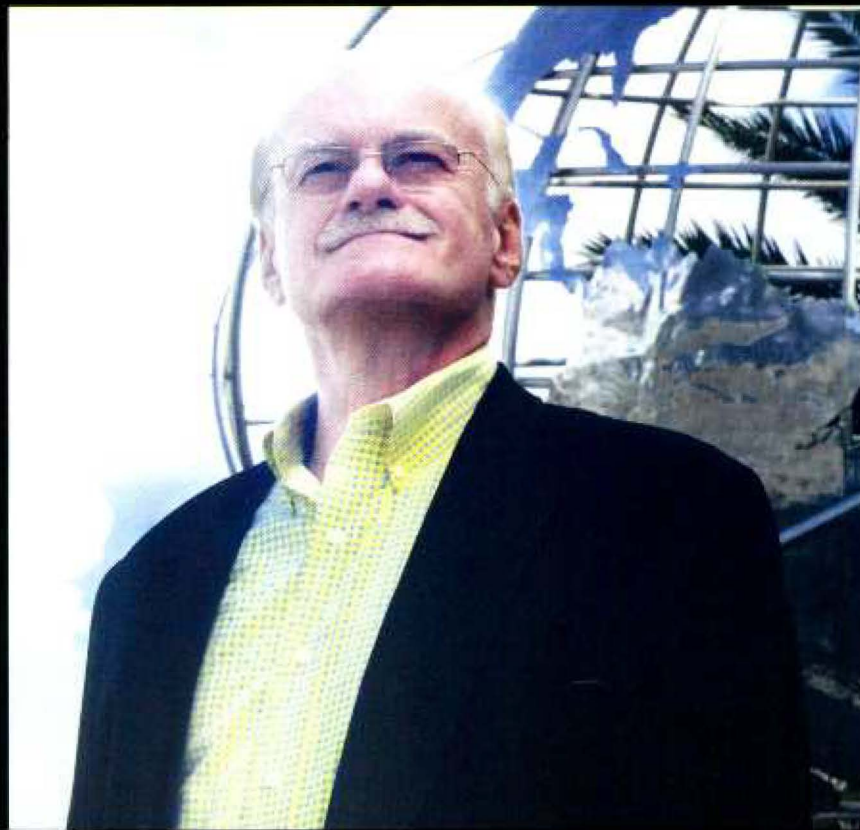
**PANDORA** FOUNDER  
TIM WESTERGREN ON HIS GRAND  
PLAN TO LAND 2 BILLION USERS



**EXCLUSIVE!**  
EDGAR BRONFMAN JR., LYOR  
COHEN AND THE REMAKING  
OF WARNER MUSIC  
By Fred Goodman

**Walmart's Rackjobber:**  
'SAVE THE CD!'





**Bill Aucoin, our irreplaceable original manager, mentor and dear friend has died of complications arising from his ongoing battle with prostate cancer. He was instrumental in guiding us from the beginning and without his vision, leadership and unending dedication, we could never have scaled the heights we have reached.**

**Bill loved life and lived it to the fullest.  
Words can never convey his impact on us or those close to him.**

**Over all the years, he never missed an opportunity to be with us at our shows near his home or fly in for special concerts, including our most recent Madison Square Garden show. He had hoped to attend our London show earlier this month but his illness prevented it. He still planned to visit us upon the start of our upcoming US tour.**

**We loved him, told him and have peace that he knew it.**

**We will grieve and celebrate all he was and did.**

**We have lost a part of us.**

A handwritten signature in white ink, appearing to be Gene Simmons, with a large, stylized flourish.

A handwritten signature in white ink, appearing to be Paul Stanley, with a large, stylized flourish.

**KISS®**

# No. 1

ON THE CHARTS

ALBUMS		PAGE	ARTIST / TITLE
THE BILLBOARD 200	42	EMINEM / RECOVERY	
TOP POP CATALOG	44	CHRIS TOMLIN / HELLO LOVE	
TOP DIGITAL	44	EMINEM / RECOVERY	
TOP INTERNET	44	EMINEM / RECOVERY	
HEATSEEKERS ALBUMS	45	ALEJANDRO ESCOVEDO / STREET SONGS OF LOVE	
TOP COUNTRY	49	LADY ANTEBELLUM / NEED YOU NOW	
TOP BLUEGRASS	49	DIERKS BENTLEY / UP ON THE RIDGE	
TOP R&B/HIP-HOP	50	EMINEM / RECOVERY	
TOP CHRISTIAN	52	HILLSONG / A BEAUTIFUL EXCHANGE: LIVE	
TOP GOSPEL	52	MARVIN SAPP / HERE I AM	
TOP DANCE/ELECTRONIC	53	3OH!3 / STREETS OF GOLD	
TOP TRADITIONAL JAZZ	53	MICHAEL BUBLE / CRAZY LOVE	
TOP CONTEMPORARY JAZZ	53	KENNY G / HEART AND SOUL	
TOP TRADITIONAL CLASSICAL	53	ANDRE RIEU & HIS ORCHESTRA / BACK TO CELLO SITES	
TOP CLASSICAL CROSSOVER	53	THE CANADIAN TENORS / THE CANADIAN TENORS	
TOP WORLD	53	CELTIC WOMAN / SONGS FROM THE HEART	
TOP LATIN	54	MARC ANTHONY / ICONOS	
SONGS		PAGE	ARTIST / TITLE
THE BILLBOARD HOT 100	46	KATY PERRY FEATURING SNOOP DOGG / CALIFORNIA GURLS	
HOT 100 AIRPLAY	47	USHER FEATURING WILL.I.AM / OMG	
HOT DIGITAL SONGS	47	EMINEM FEATURING RIHANNA / LOVE THE WAY YOU LIE	
HEATSEEKERS SONGS	45	CALI SWAG DISTRICT / TEACH ME HOW TO DOUGIE	
MAINSTREAM TOP 40	48	KATY PERRY FEATURING SNOOP DOGG / CALIFORNIA GURLS	
ADULT CONTEMPORARY	48	LADY ANTEBELLUM / NEED YOU NOW	
ADULT TOP 40	48	KATY PERRY FEATURING SNOOP DOGG / CALIFORNIA GURLS	
ROCK SONGS	48	SHINEDOWN / THE CROW AND THE BUTTERFLY	
ALTERNATIVE	48	THE DIRTY HEADS FEATURING ROME / LAY ME DOWN	
TRIPLE A	48	JACK JOHNSON / YOU AND YOUR HEART	
HOT COUNTRY SONGS	49	BRAD PAISLEY / WATER	
MAINSTREAM R&B/HIP-HOP	50	ALICIA KEYS / UN-THINKABLE (I'M READY)	
RHYTHMIC	50	USHER FEATURING WILL.I.AM / OMG	
ADULT R&B	50	ALICIA KEYS / UN-THINKABLE (I'M READY)	
HOT RAP SONGS	50	NICKI MINAJ / YOUR LOVE	
HOT R&B/HIP-HOP SONGS	51	ALICIA KEYS / UN-THINKABLE (I'M READY)	
CHRISTIAN SONGS	52	CHRIS TOMLIN / OUR GOD	
HOT CHRISTIAN AC SONGS	52	CHRIS TOMLIN / OUR GOD	
CHRISTIAN CHR	52	NEWSBOYS / BORN AGAIN	
HOT GOSPEL SONGS	52	MARVIN SAPP / THE BEST IN ME	
HOT DANCE CLUB SONGS	53	ALEXIS JORDAN / HAPPINESS	
HOT DANCE AIRPLAY	53	KATY PERRY FEATURING SNOOP DOGG / CALIFORNIA GURLS	
SMOOTH JAZZ SONGS	53	CHRIS STANDRING / BOSSA BLUE	
HOT LATIN SONGS	54	ENRIQUE IGLESIAS F/ JUAN LUIS GUERRA / CUANDO ME ENAMORO	
HOT MASTER RINGTONES	11	KATY PERRY FEATURING SNOOP DOGG / CALIFORNIA GURLS	
THIS WEEK ON .biz		ARTIST / TITLE	
TOP INDEPENDENT ALBUMS	#1	SCISSOR SISTERS / NIGHT WORK	
TOP MUSIC VIDEO SALES	#1	RUSH / BEYOND THE LIGHTED STAGE	
HOT VIDEOCLIPS	#1	EMINEM / NOT AFRAID	
TOP DVD SALES	#1	THE BOOK OF ELI	

# CONTENTS

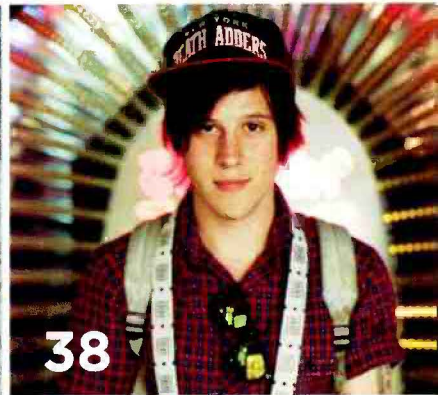
VOLUME 122, NO. 28



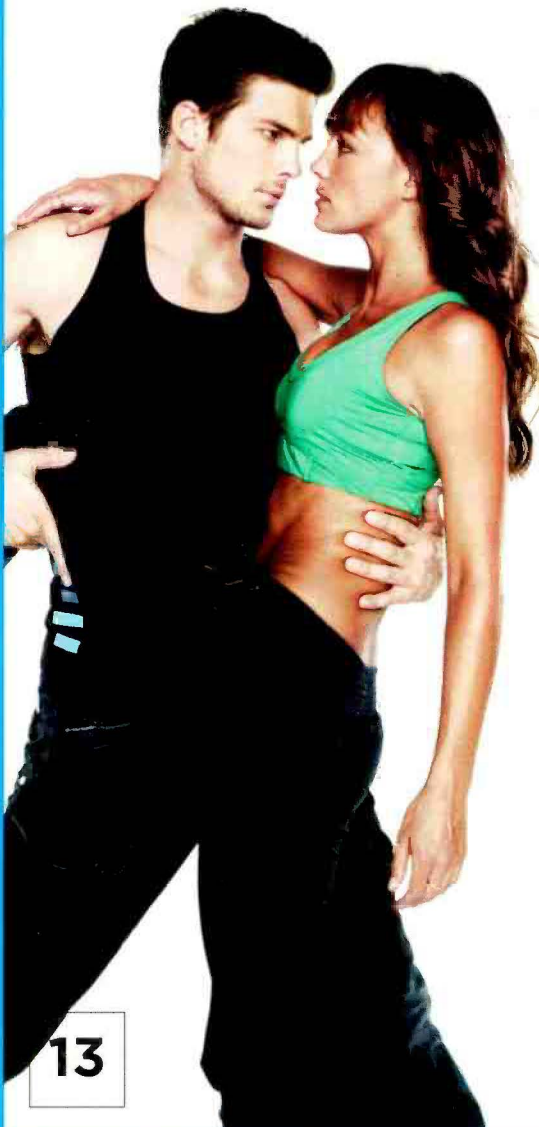
8



33



38



13

## UPFRONT

### 7 GET UP, STAND UP

Biz eyes higher  
Washington profile in  
anti-piracy fight.

### 9 Q&A: Charlie Anderson

### 10 Global

11 Digital Entertainment

12 On The Road

13 Latin

## FEATURES

### COVER STORY

14 **THINKING OUTSIDE THE BOX** Thanks to innovative promotional deals with artists, Internet radio leader Pandora hopes to boost audience share—and revenue.

18 **REDEMPTION SONG** In an excerpt from a new book on Edgar Bronfman Jr. and Warner Music, the Seagram heir begins to restructure the venerable record company.

21 **BRACING FOR IMPACT** U.S. music sales slide slows in first half as steeper decline awaits later this year.

### STARS

25 **TRIPLE THREAT STAR** Singer, songwriter and producer Marco Antonio Solís honored on the Hollywood Walk of Fame for extraordinary career.

## MUSIC

### 33 LEAVING LAS VEGAS

Tom Jones goes  
gospel for new album.

### 34 Global Pulse

### 35 6 Questions: Jerrod Niemann

### 36 Reviews

### 38 Happening Now

## IN EVERY ISSUE

40 Marketplace

41 Over The Counter

41 Market Watch

42 Charts

57 Executive Turntable,  
Backbeat

ON THE COVER: Tim Westergren photograph by Erin Patrice O'Brien for Billboard. GROOMING BY CHRISTINE HERBECK/KILLERDOOS.COM. STYLING BY DON SUMADA. BLAZER BY JOHN VARVATOS. T-SHIRT BY OLD NAVY. SNEAKERS BY PUMA.

360 DEGREES OF BILLBOARD

## HOME FRONT

## Online

### .COM EXCLUSIVES

Check out Billboard.com this week as we kick off our Songs of the Summer chart tracking the hottest tunes of the season. You can also explore the top 10 songs of each of the last 25 summers. Visit [billboard.com](http://billboard.com) today.

## Events

### MOBILE ENTERTAINMENT LIVE

Join Billboard Oct. 5 in San Francisco for the Music App Summit and the inaugural Billboard Music App Awards. The deadline to submit an application is July 30. More at [mobile-entertainmentlivefall.com](http://mobile-entertainmentlivefall.com).

### MUSIC & ADVERTISING

Billboard and Adweek take the Music & Advertising Conference to Chicago Sept. 15-16 at the Westin Michigan Avenue, featuring music, advertising and brand executives. More at [music-andadvertisingfall.com](http://music-andadvertisingfall.com).

### FILM & TV MUSIC

Set for Oct. 27-28 in Los Angeles, this conference provides access to top music supervisors, composers, directors, music editors, songwriters and producers. For more, go to [filmandtvmusic-conference.com](http://filmandtvmusic-conference.com).



*"Ser parte de tu extraordinaria trayectoria musical nos honra y nos llena de orgullo. De corazón, muchísimas felicidades."*

MARCO ANTONIO SOLIS

# Get your message front and center with Billboard Country Update

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

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

**TO ADVERTISE, CONTACT:**

Lee Ann Photoglo  
615.376.7931  
laphotoglo@gmail.com

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



**NOW REACHING OVER 3,000 SUBSCRIBERS**



**SOUND THE ALARM**  
Charlie Anderson urges labels to save the CD



**ON THE OFFBEAT**  
Rock's share of U.K. album sales declines



**MONEY TRAIL**  
SoundExchange deals with unpaid royalties



**TAXMAN CALLS**  
IRS aims to improve touring artist collections



**HAVING A PARTY**  
Disney promotes 'Step Up 3D' with Latin music

9

10

11

12

13

**>>> SIRIUS XM SUBSCRIBERS SPIKE**

Sirius XM Radio is adding subscribers at a healthy clip despite a dreary economy for new cars. The nation's only satellite radio company said it added 583,000 subscribers in second-quarter 2010. The gain is considerable compared with the same quarter a year ago, when subscriber ranks fell by 186,000. As of the end of the second quarter, Sirius XM boasted a record 19.5 million subs.

**>>> 'GLEE' LEADS EMMY NODS**

While Fox's "Glee" leads the Emmy Award nominations for prime-time series with 19, music from "Lost" and "Saturday Night Live" also earned nods, while "American Idol" and "The 25th Anniversary Rock and Roll Hall of Fame Concert" scored big in the technical categories. The 62nd annual Primetime Emmy Awards will be held Aug. 29 and telecast on NBC. The Creative Arts Awards, where the majority of the music category winners are revealed, will be held Aug. 21.

**>>> CITY OF PORTLAND GOES LOCAL**

The city of Portland, Ore., and licensing company Rumblefish have announced an effort to replace the city's traditional "on hold" music with songs by local artists. The program, called "Listen Local," will feature playlists picked by a panel of 41 local volunteers, which will rotate quarterly. Rumblefish pays the musicians directly for the music licensed by the city.

Compiled by Chris M. Walsh. Reporting by Paul Bond, Ann Donahue and Cortney Harding.

# UP FRONT

**O**n June 16, National Music Publishers' Assn. president/CEO David Israelite used the group's annual meeting to lash out at the Electronic Frontier Foundation, Public Knowledge and other advocacy groups for pursuing an "extremist, radical anti-copyright agenda" in Washington, D.C.

The following week, ASCAP sent out a pitch for donations to its Legislative Fund for the Arts by criticizing some of the same groups for "mobilizing to promote 'Copyleft' in order to undermine our 'Copyright.'"

Around the same time, Universal Music Group Distribution president/CEO Jim Urie, with the support of the RIAA, launched a "Music Rights Now" Facebook page and online letter-writing campaign urging the industry to lobby elected officials in Washington for stronger measures against online piracy.

Each of these developments emerged independently. And yet all of them are rooted in the common conviction that the recording industry and music publishers need to open a new front in their battle against online piracy in the United States.

Until recently, that fight has been primarily waged through litigation against music services that made unauthorized use of copyrighted material and individual consumers caught sharing music on peer-to-peer file-sharing sites. Now there's a growing realization that the industry must also make its case more forcefully in Washington, where the administration of President Barack Obama has voiced support for the need to strengthen copyright protections.

"There are both individuals and organizations which want to be able to use music for free and they are lobbying our government to reduce copyright



Seat at the table: U.S. IP enforcement coordinator **VICTORIA ESPINEL** (second from right) meets June 22 with (right to left) Vice President **JOSEPH BIDEN**, Attorney General **ERIC HOLDER** and Commerce Secretary **GARY LOCKE** to unveil the Obama administration's new IP enforcement strategy.

**DIGITAL** BY ANTONY BRUNO and ED CHRISTMAN

## GET UP, STAND UP

**Biz Eyes Higher Washington Profile In Anti-Piracy Fight**

protection," says Rich Bengloff, president of the American Assn. of Independent Music. "The recent court decisions interpreting the DMCA [Digital Millennium Copyright Act], like the recent Viacom-YouTube decision, put the onus on the music creator, which has limited resources . . . to police the use of unlicensed music offerings."

In contrast to anti-piracy efforts in markets like France and South Korea, where music companies have successfully lobbied for laws requiring Internet service providers to implement graduated-response policies against file sharers, recent U.S.-based initiatives haven't focused on finding legislative solutions to piracy.

And even now, label and industry sources say they prefer

to reach voluntary solutions to piracy with ISPs and online services. But a key goal is to persuade Washington lawmakers to get involved—not by passing "three strikes" laws, but by putting pressure on ISPs at the negotiating table to avoid the threat of legislation.

"The threat of congressional involvement always spurs voluntary industry efforts," says Daryl Friedman, VP of advocacy and government relations for the Recording Academy in Washington, D.C. "They always work hand in hand. Whenever Congress feels pressure to solve a problem, the private sector tries to solve the problem independently."

These efforts come as slowing digital track sales have dimmed earlier industry

hopes that digital growth would soon make up for the continued plunge in physical music sales. (See page 21 for a report on music sales during the first half of 2010.) That's heightened the sense of urgency surrounding anti-piracy efforts as the industry continues to develop new revenue models for recorded music.

Music industry interest in lobbying Congress also comes as Internet companies and digital-rights advocacy groups have been raising their voices in Washington, by running full-page ads in D.C. newspapers deriding the costs of piracy (Billboard, June 26) and spending more money on lobbying law-

makers on Capitol Hill.

Google, for example, spent \$1.4 million on lobbying costs in the first quarter, up 57% from \$880,000 during the same period last year, according to the company's federal lobbying disclosure filings. Among the lobbying issues Google identified in its most recent first-quarter filing were "general intellectual property issues," "patent reform," "fair use and DMCA safe harbor issues" and "United States government enforcement efforts and strategic plans."

As the music industry moves to boost its profile in Washington, it will be able to build on its recent efforts to back the Performance Rights Act, which would require terrestrial radio broadcasters to pay performance royalties for use of sound recordings.

And the industry appears likely to get a sympathetic hearing at the White House. Despite early concerns that the Obama administration might prove to be favorable to copyright reform advocates (Billboard, June 12), the White House has voiced strong support for defending intellectual property rights.

Obama appointed Victoria Espinel in September as the White House's first IP enforcement coordinator. On June 22, Espinel and Vice President Joe Biden, long a staunch supporter of copyright protections, unveiled a new strategic plan to step up IP enforcement efforts. The initiative is to include efforts by the Department of Justice, the FBI and the State Department to coordinate their efforts in cracking down on domestic and international piracy. . . .

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

OBITUARY BY GAIL MITCHELL

## Harvey Fuqua 1929-2010

Former Motown artist development chief Harvey Fuqua, who left an indelible mark on doo-wop, soul and disco as a performer and producer, died July 6 of coronary-related complications at Harper University Hospital in Detroit. He was 80.

"One of our greatest family members, Harvey was a pioneer in his own right, bringing in and mentoring Marvin Gaye, Lamont Dozier and others," Motown founder Berry Gordy said in a statement released by Universal Music Enterprises. "An incredible performer, producer, writer and executive—Harvey did it all."

Fuqua, the nephew of Ink Spots guitarist Charlie Fuqua, was born July 27, 1929, in Louisville, Ky. He and high school classmate Bobby Lester began performing as a vocal duo before moving to Cleveland and forming singing group the Crazy Sounds. The silken harmonies of lead singers Fuqua and Lester with fellow members Alexander "Pete" Graves, Prentiss Barnes and guitarist Billy Johnson caught the attention of rock'n'roll DJ Alan Freed. Freed signed the act—renamed the Moonglows—to his Champagne Records in 1952.

The group later moved to Chess Records and scored its sole No. 1 R&B hit in 1955, the doo-wop classic "Sincerely." (It reached No. 20 on the pop chart.) The Moonglows logged a string of additional top 10 R&B hits—including "Most of All," "We Go Together," "See Saw" and another classic, "Ten Commandments of Love"—before breaking up in 1958.

During that time, Fuqua met Washington, D.C., group the Marquees, whose members included a young Marvin Gaye. After recruiting the Marquees to perform as Harvey & the Moonglows, Fuqua and the group disbanded in 1961. (The Moonglows briefly reunited in 1972, producing an album and doing a remake of "Sincerely.") The group was inducted into the Rock and Roll Hall of Fame in 2000.) In the meantime, as a solo artist, he charted a couple of duets with Etta James in 1960, including "If I Can't Have You."

Fuqua's career as a producer and label owner kicked into high gear following his move to Detroit, where he joined Gordy's Anna Records and recorded eventual Motown songwriting legend Lamont Dozier and Johnny Bristol. In 1961, he and Gordy's sister, Gwen (whom he later married), established the Tri-Phi and Harvey labels, whose rosters included the Spinners and saxophonist Junior Walker.

"Fuqua had a knack for reading trends and moving into the thick of things, especially as teenage music started fermenting in the late '50s and early '60s," author David Ritz wrote in his 1985 book, "Divided Soul: The Life of Marvin Gaye."

Disbanding the labels in 1963, Fuqua joined Motown as head of artist development. He also brought along his former labels' acts, as well as Gaye. Fuqua co-produced such career-establishing hits for Gaye and duet partner Tammi Terrell as 1967's "Ain't No Mountain High Enough" and "Your Precious Love." He also produced former Temptations lead singer David Ruffin's 1969 top 10 hit, "My Whole World Ended (The Moment You Left Me)."

"However successful as a writer/producer, I feel Harvey's greatest success was as the head of Motown's artist development," Temptations manager and former Motown executive Shelly Berger said in a statement. "He was responsible for heading the creative group that developed the live performances of the Supremes, the Temptations, Gaye and every other great Motown act." Leaving Motown in 1971, Fuqua signed a production deal with RCA. In addition to signing New Birth ("It's Been a Long Time"), he discovered disco pioneer Sylvester and produced several hits for the singer, including 1978's "Dance (Disco Heat)." He also reteamed with Gaye, co-producing the singer's 1982 comeback, "Midnight Love." The No. 1 R&B/No. 7 pop album spun off the gold-certified single "Sexual Healing," on which Fuqua sang background vocals.

Plans for a memorial service for Fuqua were still being finalized at press time.



FUQUA

## FEEDBACK

### HOLD YOUR FIRE

In the recent article "Line of Fire" by David J. Prince (Billboard, June 19), Billboard reported on the alarming trend of artists canceling performances in Israel in protest of actions in the West Bank and Gaza. While the piece represented both sides of an increasingly volatile issue, the condemnation of Israel as "a colonial and apartheid state" by Omar Barghouti, founding member of the Palestinian Campaign for the Academic and Cultural Boycott of Israel, is both incorrect and inflammatory. In fact, Israel's open and democratic society actively promotes freedom of religion, women's rights and gay rights, none of which exist in their neighboring nations or states.

Cultural boycotts based on political

misinformation will not solve this problem, and may even worsen an already unstable situation. Ultimately, boycotts are an affront to Palestinian and Israeli moderates alike who are seeking to reach peace through compromise, exchange and mutual recognition. Music can—and should—reflect politics, but must not respond blindly to it. "Musicians spread love and peace and bring people together," Elton John proclaimed at his June 17 Ramat Gan concert near Tel Aviv. "We don't cherry-pick our conscience."

I applaud the many artists who have performed in Israel during the past two years, including Paul McCartney, Madonna, Rihanna, the Black Eyed Peas, Metallica, R.E.M., Kaiser Chiefs, Pet Shop Boys, Peter

Murphy, Placebo and Chris Cornell. I urge all artists to continue to spread the message of "love and peace" that their music represents.

Music is our shared common language, one that transcends words and hatred. And because music speaks its mind and knows no borders, it is vital that it be heard everywhere there are voices of support, dissent or need. "Peace," Nobel laureate Elie Wiesel once wrote, "is not God's gift to his creatures. It is our gift to each other." The same can be said of music. And it is a dialogue that must continue.

**Steve Schnur**  
Worldwide executive of music and marketing  
Electronic Arts  
Los Angeles

EDITOR: CRAIG MARKS 646-654-5748  
DEPUTY EDITOR: Louis Hau 646-654-4708  
SENIOR EDITOR: Ann Donahue 323-525-2292  
SPECIAL FEATURES EDITOR: Thom Duffy 646-654-4716  
INTERNATIONAL BUREAU CHIEF: Mark Sutherland 011-44-207-420-6155  
MUSIC EDITOR: Cortney Harding 646-654-5592  
BILLBOARD.BIZ EDITOR: Chris M. Walsh 646-654-4904  
EXECUTIVE DIRECTOR OF CONTENT AND PROGRAMMING FOR LATIN MUSIC AND ENTERTAINMENT: Leila Cobo (Miami) 305-361-5279  
EXECUTIVE DIRECTOR OF CONTENT AND PROGRAMMING FOR TOURING AND LIVE ENTERTAINMENT: Ray Waddell (Nashville) 615-431-0441  
EXECUTIVE DIRECTOR OF CONTENT AND PROGRAMMING FOR DIGITAL/MOBILE: Antony Bruno (Denver) 303-771-1342  
SENIOR CORRESPONDENTS: Ed Christman (Publishing/Retail) 646-654-4723; Gail Mitchell (R&B) 323-525-2289; Tom Ferguson (Deputy Global Editor) 011-44-207-420-6069  
SENIOR EDITORIAL ANALYST: Glenn Peoples gpeoples@billboard.com  
CORRESPONDENTS: Ayala Ben-Yehuda (Latin) 323-525-2293; Mitchell Peters 323-525-2322  
INTERNATIONAL: Lars Brandli (Australia); Wolfgang Spahr (Germany)  
GLOBAL NEWS EDITOR: Andre Palne 011-44-207-420-6068  
COPY CHIEF: Chris Woods  
COPY EDITOR: Christa Titus  
ASSOCIATE EDITOR, SPECIAL FEATURES: Evie Nagy 646-654-4709  
EDITORIAL ASSISTANT: Elizabeth Hurst 646-654-4661  
CONTRIBUTORS: Larry Blumenfeld, Paul Heine, Juliana Koranteng, Laura Leebowe, Jason Lipshutz, Kerri Mason, Deborah Evans Price, Tom Roland, Paul Sexton, Ben Sheffner, Mikael Wood

### BILLBOARD.COM

EDITOR: M. TYE COMER 646-654-5525  
MANAGING EDITOR: JESSICA LETKEMANN 646-654-5536  
NEWS EDITOR: David J. Prince 646-654-5582  
ASSOCIATE EDITORS: Mariel Concepcion 646-654-4780; Monica Herrera 646-654-5534  
MULTIMEDIA COORDINATOR: Lisa Binkert 646-654-8663  
ART DIRECTOR: Rachel Been 646-654-4669

### DESIGN & PHOTOGRAPHY

CREATIVE DIRECTOR: CHRISTINE BOWER-WRIGHT  
PHOTO EDITOR: Amelia Halverson SENIOR DESIGNER: Greg Grabowy

### CHARTS & RESEARCH

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

### DIGITAL

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

### ADVERTISING SALES

VICE PRESIDENT, SALES/ASSOCIATE PUBLISHER: JEREMY LEVINE 646-654-4627  
NATIONAL SALES DIRECTOR/DIGITAL & CONSUMER: Derek Sentner 646-654-4616  
DIRECTOR, BUSINESS DEVELOPMENT & EAST COAST SALES, PRINT: Christopher Robbins 646-654-4759  
EAST COAST SALES DIRECTORS, DIGITAL: Antonio Amato 646-654-4688; Rob Adler 646-654-4635  
DIRECTOR, SPECIAL FEATURES & WEST COAST SALES: Aki Kaneko 323-525-2299  
MIDWEST SALES DIRECTOR, DIGITAL: Alana Schilfke 312-583-5514  
WEST COAST SALES DIRECTOR, DIGITAL: Casey Denney (323) 525-2237  
NASHVILLE: Lee Ann Photoglo 615-376-7931 (Labels); Cynthia Mellow 615-352-0265 (Touring)  
ADVERTISING DIRECTOR DETROIT: Kathy Vargo 248-687-9168  
ADVERTISING DIRECTOR EUROPE/U.K.: Frederic Fenucci 011-44-207-420-6075  
ACCOUNT MANAGER: Alexandra Hartz 646-654-5581  
INSIDE SALES/CLASSIFIEDS: Jeff Serrette 646-654-4697  
MANAGING DIRECTOR/LATIN: Gene Smith 973-746-2520  
LATIN AMERICA/MIAMI: Marcia Olival 305-864-7578; Fax: 305-864-3227  
ASIA-PACIFIC/AUSTRALIA: Linda Matich 612-9440-7777; Fax: 612-9440-7788  
JAPAN: Aki Kaneko 323-525-2299  
MANAGER OF SALES ANALYTICS: Mirna Gomez 646-654-4695  
EXECUTIVE ASSISTANT/ADVERTISING COORDINATOR: Peter Lodola 646-654-4662

### MARKETING

SENIOR MARKETING DIRECTOR: LILA GERSON 646-654-4629  
EVENT MARKETING MANAGER: Nicole Carbone 646-654-4634  
SENIOR MARKETING MANAGER: James Cress 646-654-5489  
MARKETING MANAGER: Kerri Bergman 646-654-4617  
MARKETING ART DIRECTOR: Melissa Subatch  
MARKETING DESIGN MANAGER: Kim Grasing

### CIRCULATION

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

### LICENSING, EVENTS & REPRINTS

EXECUTIVE DIRECTOR, CONFERENCES & SPECIAL EVENTS: MICHELE JACANGELO  
ASSOCIATE DIRECTOR, EVENT REGISTRATION SALES & MARKETING: Lisa Kastner 646-654-7268  
SPONSORSHIP/BUSINESS DEVELOPMENT MANAGER: Cebele Marquez 646-654-4648  
SPONSORSHIP SALES MANAGERS: Matthew Carona 646-654-5115; Kim Griffiths 646-654-4718  
SPECIAL EVENTS DIRECTOR: Margaret O'Shea  
SPECIAL EVENTS MANAGER: Lisa DiAntonio  
EVENT CLIENT SERVICES MANAGER: Courtney Marks  
DIRECTOR, LICENSING & CUSTOM MEDIA: Diane Driscoll 646-654-4677  
MANAGER, INTERNATIONAL LICENSING & SALES: Angeline Biesheuvel  
MAGAZINE REPRINTS: Rosie Hassell - 1-717-505-9701 Ext. 136 or rosie.hassell@theygsgroup.com

### PRODUCTION

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

### OPERATIONS

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

### BILLBOARD OFFICES

NEW YORK: 770 Broadway, New York, N.Y. 10003  
Phone: 646-654-4500  
Edit: Fax: 646-654-4681  
Adv. Fax: 646-654-4799  
LOS ANGELES: 5055 Wilshire Blvd., Los Angeles, CA 90036  
Phone: 323-525-2300  
Edit: Fax: 323-525-2394/2395  
MIAMI: 101 Crandon Blvd., Suite 466, Key Biscayne, FL 33149  
Phone: 305-361-5279  
Fax: 305-361-5299  
LONDON: Endeavour House, 189 Shaftesbury Ave., London WC2H 9TJ, UK  
Phone: 011-44-207-420-6003  
Fax: 011-44-207-420-6014

### e5 Global Media, LLC

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

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

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



ANDERSON COS.  
PRESIDENT/CEO

# Charlie Anderson

The head of the largest U.S. rackjobber lays out five steps he thinks labels must take to shore up CD sales.

Charlie Anderson speaks softly and carries a big stick.

Anderson is president/CEO of Anderson Cos., the parent of Anderson Merchandisers. As rackjobber to Walmart and Sam's Club, Anderson Merchandisers is the largest wholesaler of CDs in the United States with a 12.5% share of the U.S. market, *Billboard* estimates. Besides Walmart, the company also supplies CDs and DVDs to the Army and Air Force Exchange Service, or AAFES.

Anderson got into the music business in 1994 when it acquired Walmart's rackjobbing subsidiary Western Merchandisers. The longtime distributor of magazines and books breathed new life into the music rackjobbing sector, raising the competitive pressure on Walmart's other music supplier, Handleman. The liquidation of Handleman in 2008 left Anderson as Walmart's sole music supplier.

Anderson has served as president/CEO of Anderson Cos. since 1990 and is a former chairman of the Country Music Assn., of which he remains a director.

While the company's top executives are notoriously press shy, Anderson recently agreed to an interview with *Billboard* to elaborate on his conviction that recorded music's future at physical retail is imperiled unless record labels take more aggressive steps to extend the life of the CD.

Anderson Merchandisers would be a direct beneficiary of any such moves because it generates most of its revenue from CD sales. But Anderson also stresses that brick-and-mortar merchants wouldn't be the only ones at risk if CD sales disappear soon.

## What was the music industry like when Anderson first entered the business in the mid-'90s?

Its sales were 40% CD and 60% cassette, and man, has the business changed since then. The problem is, of course, as it goes digital, all bets are off. In the migration between the cassette and CD, almost no one in the food chain really cared if it ended up all CD. When we go from the physical CD to digital, it changes almost everything.

## How does that affect Anderson Merchandisers?

With Anderson Media [formerly Liquid Audio], we are a digital player but we are not yet a factor in that space. We are 100% vested in the physical business . . . what concerns me is not the slow decline of CD sales. What I see is CD sales slowing to a point, then falling off the cliff and being completely eliminated. At this point, you can see that the digital increase is not compensating for the decrease in physical. In three years, if those revenue streams do not change and the CD [sales] decrease

is not slowed, then I believe the whole industry could [be wiped out].

## How could that come to pass?

Record labels, which really support everybody in the food chain, could go away. Label executives think that at the end of three years, it could be a much smaller industry but they don't project that they will go away. But Walmart, Target and Best Buy are all managing [their music departments down] and reducing space. There will come a day when they say, "It's just not worth it anymore." And our projection is that it could happen at the end of three more years if nothing is done for the CD.

## How will that affect the overall business?

Many people seem to have problems with record labels. From my perspective as a businessman, I recognize that labels fund, develop, package and brand the new acts, and support, produce and market new music for existing acts. The record labels keep the merry-go-round going, so they are absolutely funda-

mental in this industry. Somebody has to do that function.

Managers tell me they are having problems finding good supporting acts for tours because the labels aren't supporting as many acts as they once did. It wasn't long ago that a label could be successful on one out of 10 acts. Today, labels have to be successful on one out of two. It means that they don't have the money anymore to support the number of new acts like they did. Even existing acts are going to start feeling this because they also need new music to keep them relevant.

## What would you suggest?

The CD will eventually go away, but we need to buy us more than three years. I have five suggestions that could add as many as three years onto the life of the CD. If we get the changes, we can help the CD go for six years so we have time to create new revenue streams, digitally and otherwise.

There is such a price difference between buying an a la carte digital single and the CD album that the

consumer is faced with always making the decision of not making the album purchase. It's an unlevel playing field. We suggest that instead of having a 99-cent or \$1.29 single compete against a \$12.50 album, we should reduce the price of CD albums to significantly under \$10.

## Price reductions are already occurring to some degree.

One significant one was Blake Shelton's "Six Pak" ["Hillbilly Bone" on Warner Nashville]—six cuts for \$6. With it, Shelton's sales were up 81%, as compared to the first nine weeks of sales of his previous album. Presently, artists put out an album with 14-16 cuts on it every 18 months. We recommend going to six to eight cuts and coming out with a CD every six months. We will need to release product more frequently to keep the artist relevant.

## What else?

We believe that when you buy a CD, you should also have a [personal identification] number so you can receive a digital copy of what you

just bought. Presently, you can [rip the CD] and put it on portable devices. You shouldn't have to do that.

## Music publishers will be a sticking point on that one.

They are not going to like it, but that is what we are recommending.

## What's No. 4?

When the record labels deliver [singles] to radio, they also deliver the same music to iTunes and then at some later date, they deliver the [album] to retailers to sell. We don't think that's appropriate in today's market because it cannibalizes sales. We believe we should get the CD the same day the labels are delivering the song to radio and iTunes. Many times when we get a CD, they have already released two digital singles and there is nothing left to buy. So we want to be day-and-date with iTunes and radio, so the CD that has the two singles on it will be on sale at the same time.

## What's the fifth suggestion?

When a digital retailer makes a sale, sometime after it he remits the money to the record company. In the physical world, inventory has to be purchased by the retailer and distributor. We ask that the record labels [deal on consignment], which would put us on the same field as iTunes. If we did this, then retailers would be slower to cut the space and hopefully be more amenable to adding catalog product.

## What will all of this accomplish?

If the industry adopts [those five things, it] would slow the decline and give us more time to find new revenue streams. We are not trying to perpetuate the CD forever. We are just trying to buy some time so that we can avoid a falling-off-the-cliff event for record labels. . . .

Walmart, Target and Best Buy are all reducing space. There will come a day when they say, 'It's just not worth it anymore.' And our projection is that it could happen at the end of three more years.

>>>DIGITAL  
QUOTAS AXED  
DOWN UNDER

The Australian Communications and Media Authority has granted digital-only radio stations an exemption from the country's domestic content quota system for the next three years. Trade group Commercial Radio Australia had asked the broadcasting regulator to exempt digital outlets from a requirement that free-to-air stations must devote up to 25% of their airtime to Australian music, arguing that the quotas would stifle the development of digital radio. Trade groups representing major and independent labels, artist managers and authors/publishers all formally opposed the CRA proposals.

>>>CELAS  
MOVES EAST

Licensing group CELAS, which represents EMI Music Publishing's Anglo-American catalog for online/mobile deals across Europe, has signed a one-year administration agreement with Zagreb, Croatia-based publisher IDM Music. The company will handle EMI repertoire in Albania, Bosnia-Herzegovina, Kosovo, Croatia, Macedonia, Montenegro, Serbia and Slovenia. Munich-based CELAS is jointly owned by German authors' rights collecting society GEMA and its U.K. counterpart PRS for Music.

>>>BBC 6 MUSIC  
SAFE FOR NOW

The BBC Trust has rejected management proposals to shutter U.K. modern rock/alternative station BBC 6 Music. BBC Trust chairman Michael Lyons said it would only consider closing 6 Music as part of a wider management strategy on the future of digital radio. The digital radio station currently claims a weekly audience in excess of 1 million listeners, according to audience research group RAJAR, and received vocal industry support as a vital source of U.K. exposure for new and alternative acts.

Reporting by Lars Brandle, Andre Paine and Wolfgang Spahr.

Wake up the nation: Oasis' NOEL GALLAGHER (right) joins PAUL WELLER at the latter's April 21 gig at HMV's Relentless Garage venue in London.



ROCK IN A HARD PLACE

Despite Sliding Share Of U.K. Sales, Genre Still Shows Signs Of Life

LONDON—Sales figures suggest U.K. rock music is in decline, but key industry players are convinced the cycle will soon turn back in its favor.

Recently published BPI figures show pop ended rock's five-year reign as the United Kingdom's leading singles genre in 2009. Rock accounted for 24.5% of singles sold, down from 31.2% in 2008, while pop claimed 33.5%, up from 28.1%.

According to the Official Charts Co., rock's share of the 2010 singles market through June 19 had slumped to 11.1%, with urban artists on the chart published June 6 accounting for all top 10 spots on the OCC singles chart—the first time that's ever happened.

Even rock's dominance of album sales appears under threat. Although the genre's share of 2010 album sales through June 19 was a healthy 36.6%, its share of the market fell in 2009 for the third consecutive year, sinking to 31%, from 35.7% in the prior year, barely edging pop's 29% share of album sales last year, which was up from 25.3% in 2008. It marked a

sharp comedown from 2006, when rock hit a decade-high share of 41.5% of album sales, nearly double that of pop's 20.8%.

On the OCC singles chart dated July 3, the highest-placing rock single was Train's "Hey, Soul Sister" (Columbia) at No. 32, while that same week, the folk-influenced Mumford & Sons had one of just three rock albums in the top 20, alongside veterans Oasis and Ozzy Osbourne.

Despite rock's weakening sales, there's "more of a rock thing going on than most people might imagine if they went by the charts alone," HMV music manager John Hirst says, "especially when it comes to live music."

HMV has combined its retail clout and live arm MAMA to work with labels on incentivizing online rock album preorders in recent months. That has involved offering special access to one-off gigs by acts—including Lostprophets, Vampire Weekend and Paul Weller—in HMV-owned venues. "There are still significant sales to be had out there," Hirst says.

On the live front, rock's sales downturn "hasn't affected us at all," says John Northcote, CEO of venue operator Academy Music Group. AMG's 5,000-capacity London flagship Brixton Academy—predominantly a rock venue—is "having a fantastic year," he says.

Northcote argues that chart performance is no longer the key barometer of overall success, particularly for rock and alternative acts.

"Live is becoming their primary source of income," he says. "They might be selling [fewer] records, but more and more people are going to see them."

Rock's slump comes at a time when weekly magazine NME—a traditional champion of new rock/alternative talent—has been suffering its own decline. According to the Audit Bureau of Circulations, NME's average weekly sales totaled 38,000 copies during the second half of 2009, plummeting 20% from the same period a year earlier.

Associate editor Paul Stokes concedes there's an absence of new guitar music really breaking through—"particularly off the back of an exciting decade [including] the Strokes, Libertines and Arctic Monkeys." But he points to the National's U.K. top five breakthrough with "High Violet" (4AD) in May as proof that "guitar music can still turn heads and ears."

Clive Dickens, COO of U.K. commercial rock station Absolute Radio, says he believes rock's decline is largely cyclical, but points out that the digital entertainment arena has "made this [pop/urban] cycle longer and deeper than any other for a long time."

A lack of traditional rock acts emerging, Dickens adds, means Absolute has had to embrace less obviously "rock" bands like Mumford & Sons or the dance-hued Friendly Fires for airplay. And while those acts have plugged a gap, Dickens bemoans the lack of music industry enthusiasm for developing new rock acts.

"The guitar genre is never a quick win," he says, "and obviously pop is quick."

GLOBAL BY ANDRE PAINE

VAT Attack

U.K. Retailers, Promoters Make Plans As Sales Tax Rises

LONDON—U.K. Chancellor of the Exchequer George Osborne described his 2.5 percentage-point increase in value-added tax as "unavoidable." Now the retail and touring sectors face tough choices as they try to minimize the impact of the VAT increase on their businesses.

Osborne announced the new 20% VAT in his June 22 emergency budget, which is aimed at reducing the United Kingdom's ballooning budget deficit. The increase takes effect Jan. 4, 2011.

"Whether that [increase] gets passed on to consumers or absorbed at the retail point will be different on different products and between different retailers," Entertainment Retailers Assn. director general Kim Bayley says.

In the United Kingdom, VAT is incorporated into retail prices, rather than added to the bill at the cash register. A store can control the final price point of a product—although it will have to pay the new 20% rate on its overall sales.

If retailers pass the increase on, a CD costing £10 (\$14.80) would increase to £10.21 (\$15.11). Bayley believes the tax hike will hit independent retailers hardest—a point Steve Bull, owner of Birmingham indie store Polar Bear, ruefully acknowledges.

"If I put prices up, it means fewer customers, so I will try and absorb it," he says.

The average retail price of physical albums has fallen consistently for a

decade, hitting £7.99 (\$12.13) in 2009, down from £8.10 (\$12.30) in the prior year, according to the BPI. That has spurred concerns among retailers that consumers may resist even a modest increase in prices.

Market-leading music retailer HMV hasn't yet disclosed whether it will pass on the tax increase to customers. But a company spokesman notes that repricing products in January during the busy post-Christmas shopping season would pose a staffing challenge for the retail chain, as would "trying to keep regular

and rounded price points that customers have become used to."

The retail sector benefited from a temporary 13-month reduction in the VAT to 15% that ended Dec. 31, a measure introduced by the previous government in an effort to boost consumer spending. HMV passed on the savings to consumers, and CEO Simon Fox said in October that it helped boost retail during the recession—although Bayley says anecdotal feedback from other retailers was less conclusive.

But the pending increase will un-

doubtedly make it tougher for brick-and-mortar stores to compete with such online retailers as Play and Amazon, which use distribution centers outside the United Kingdom. That enables them to avoid charging VAT on goods costing less than £18 (\$27). The widening pricing disparity between online and physical music retailers could hurt sales at the latter, Bayley says.

Music retailers can take heart from some budget moves, including cuts in corporate taxes and the decision to keep venture capital trusts—increasingly used to raise investment in the entertainment industry—exempt from the capital gains tax, which is jumping 10 percentage points to 28%.

Stuart Galbraith, CEO of Sonisphere festival promoter Kilimanjaro, expects to absorb much of the tax increase and expects to see pressure on artist fees.

"Ticket prices should remain as low as we can possibly make them," he says, adding that "promoters, suppliers on tours and bands are going to have to accept there's . . . less money in that spreadsheet."

Galbraith observes that promoters are "effectively always selling a bespoke product," setting prices according to market conditions and costs rather than simply raising them in line with a VAT increase.

"I don't think it's good for the industry," he says. "But then again I'm not trying to balance our country's books."



Let me tell you how it will be: KIM BAYLEY (left) of the Entertainment Retailers Assn. and GEORGE OSBORNE, U.K. chancellor of the Exchequer.

## Follow The Money

### Dissecting SoundExchange's Unpaid Royalty Balance

SoundExchange, the nonprofit organization that collects digital performance royalties for owners of sound recordings, has some image problems.

In addition to dealing with widespread ignorance of its mission, the organization is occasionally chastised for its large balance of unpaid money. At the end of 2008, according to its federal tax filing for that year, SoundExchange sat on nearly \$260 million in unpaid royalties.

While that looks like a large number, in reality, it's not that alarming.

The problem stems from the way its financial information is presented on its annual 990 tax filings, the organization's only public accounting statement. In contrast to the financial statements of publicly traded companies, which can include extensive details on the liabilities on its balance sheet, the 990 form is a blunt, uninformative reporting instrument. For example, to best show the expected value of an accounts receivable balance, a company typically reports the balance net of an allowance for bad debts. No such offsetting balances are reported on the 990 form.

"There are only so many places you're allowed to put information," SoundExchange VP of finance **Anjula Singh** says. "You don't get the luxury of breaking it out."

Without footnotes and other clarifications on its 990

form for 2008, SoundExchange could enter only a catch-all amount in a field titled "Other Liabilities": \$256.6 million. That was up from \$189.5 million in 2007, \$88.2 million in 2006 and \$62.7 million in 2005.

It's a number that requires much explanation.

Half of the unpaid royalties balance, according to the organization, was simply money in transit. Royalties are continuously paid while the organization works to properly ready them for distribution. In a sense, SoundExchange is a reservoir that constantly collects and releases water, but never runs completely dry.

What accounts for the rest of the unpaid balance? Here's the breakdown: inaccurate or incomplete data (30%), court cases affecting royalty rates that SoundExchange expects will be resolved in time for these funds to be distributed by the end of 2010 (11%), monies not claimed by foreign collecting societies (5%) and checks sent to artists that haven't been cashed (3.5%).

Subtract those amounts from the original unpaid balance and you're left with \$39.7 million, about 15% of the total. While far from desirable, that's a reasonable amount considering that SoundExchange has paid out \$417 million since its inception, including more than \$54

million for first-quarter 2010.

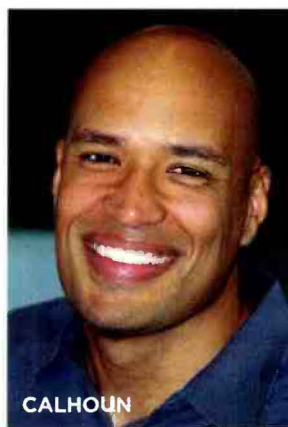
Further, data issues can cause the unpaid balance to grow temporarily. "It's not typically in a clean state when we get it and we have to go through various processes to make sure it's something we can process," Singh says of data from service providers. If data uncertainties prevent royalties from being unpaid, they have to sit until the next quarterly payout, she says.

Digital performance royalties haven't yet matured to the point where they're on the radar of all artists and sound recording owners. The mean amount of an unpaid artist account balance is just \$53.14, according to SoundExchange—an amount so low that it helps explain why so many artists fail to sign up.



SINGH

Just the fact that webcasters are legally obligated to pay royalties means unpaid royalties will exist, which isn't necessarily a bad thing. Unpaid royalties are preferable to royalties never earned, although critics don't seem to differentiate between the two. While the onus is on SoundExchange to reach rights-holders, service providers are freed from the hassles of establishing rights for sound recordings. In some cases, ownership uncertainties can limit what a webcaster plays, says **Jim Rondinelli**, senior VP of strategic development at Internet radio service Slacker. "From a publishing perspective, we will 100% not program a work unless we are highly confident who the owner is and we're paying the right person," Rondinelli says. SoundExchange under-



CALHOUN

stands improvements will take time but insists the situation is getting better. "The percentage of new money we receive that we are able to pay out is going up," VP of new media and external affairs **Bryan Calhoun** says. Right now, he adds, the overall balance hasn't increased for the last two quarters.

To improve this royalty disbursement, SoundExchange must overcome ignorance and indifference by artists and labels. Calhoun, whose responsibilities include member outreach, frequents industry conferences and has worked with companies like SonicBids to identify unregistered artists. And this year, SoundExchange had a strong presence at South by Southwest (SXSW) in Austin.

**Scottie Diablo**, manager for Austin-based indie rock band **White Denim**, got a call on his mobile phone from a SoundExchange representative calling to explain that the organization had royalties owed to the group.

"I thought this was another company creeping out of the woodwork to exploit independent artists," Diablo says. But SoundExchange explained his band was on a list of artists and labels appearing at SXSW that were owed about \$1 million. So Diablo had the band visit the booth at the Austin Convention Center and register.

"I can't remember the last time someone called me out of the blue to advise me that a stack of money was waiting," he says.

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

## BITS & BRIEFS

### APP CREATION PLATFORM LAUNCHES

Raleigh, N.C., startup Sound Around has launched a subscription-based platform that enables artists to create their own iPhone apps. Customers can use Sound Around's content management system to upload an unlimited number of song files, photos and videos to their app. Pricing plans range from \$14 per month (to serve up to 1,000 unique users of your app) to \$74 (for up to 20,000 uniques). Exceeding an allotment of users costs 1 cent per user per month.

### JAMCAST TURNS PC INTO AUDIO SERVER

SD Technologies' new JamCast application creates an audio server on a user's PC that allows audio from a computer to be streamed to a connected device, such as a media receiver, HDTV, gaming console or smart phone. JamCast can synch with the user's iTunes library for access from any connected device. The applica-

tion works with personalized radio stations like Pandora and Slacker, as well as with digital rights management-protected tracks from Zune-Pass and Napster. JamCast costs \$29.99 but the company is currently offering a free 14-day trial.

### MYXER SURVEY RESPONDENTS STILL BUY CDs

Is the CD dead yet? Not according to a survey by Myxer, a provider of music and other mobile entertainment downloads. Of the 1,049 Myxer users it surveyed, 78% have purchased one or more CDs in the last 12 months. Of the 65% who said they attended a live music event during the past year, 55% said they had purchased artist merch at the venue. Of the latter group, 44% said they had purchased a CD or DVD. While 42% said they get most of their music from iTunes, 37% haven't purchased a single MP3 in the last year. The customers surveyed skewed young—41% were 24 or younger, while only 4% were older than 55.

## HOT MASTER RINGTONES™ JUL 17 2010 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ORIGINAL ARTIST
1	1	4	#1 CALIFORNIA GURLS	KATY PERRY FEATURING SNOOP DOGG
2	2	1	NOT AFRAID	EMINEM
3	7	1	LOVE THE WAY YOU LIE	EMINEM FEATURING RIHANNA
4	3	11	AIRPLANES	B.O.B FEATURING HAYLEY WILLIAMS
5	4	1	OMG	USHER FEATURING WILL I AM
6	6	1	UN-THINKABLE (I'M READY)	ALICIA KEYS
7	5	1	FIND YOUR LOVE	DRAKE
8	8	4	YOUR LOVE	NICKI MINAJ
9	9	1	BILLIONAIRE	TRAVIE MCCOY FEATURING BRUNO MARS
10	12	4	RIDIN' SOLO	JASON DERULO
11	10	41	SMILE	UNCLE KRACKER
12	11	41	NEED YOU NOW	LADY ANTEBELLUM
13	40	2	PRETTY BOY SWAG	SOULJA BOY TELLEEM
14	13	6	UNDO IT	CARRIE UNDERWOOD
15	16	1	THERE GOES MY BABY	USHER
16	15	16	OVER	DRAKE
17	17	1	PRAY FOR YOU	JARON AND THE LONG ROAD TO LOVE
18	18	9	RIDE	CIARA FEATURING LUDACRIS
19	14	13	YOUR LOVE IS MY DRUG	KESHA
20	20	6	THIS AFTERNOON	NICKELBACK

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.



## GREEN POWER PACK

From solar panels to power PA systems to biodiesel to run tour buses, there are many ways to make concerts more environmentally friendly. Here's another: the Sanyo Pedal Juice, a rechargeable 9-volt battery aimed at guitarists who use battery-powered effects pedals. Sanyo claims each Eneloop battery can power a single analog pedal for up to 50 hours or three digital pedals for up to 20 hours. The waterproof Pedal Juice can recharge in three-and-a-half hours and eliminates the ground loops that can cause a pedal to create a humming sound. And it can help reduce the number of batteries that end up in landfills.

The Pedal Juice is available for \$200.

—GP

## Piece Of Your Action

### International Touring Acts Seem To Be Drawing The Attention Of The IRS

U.S. touring revenue from international artists appears to be on the taxman's radar.

Rock'n'roll accountant **Bill Zysblat** says it's clear Uncle Sam is watching.

"When the IRS finds an area that they believe is being abused or could yield more taxpayer dollars, they add manpower to it," says Zysblat, a partner at RZO Productions and a leading authority on global touring accounting. "A few years ago, they concluded that athlete and entertainer taxes might be escaping their radar. So they reinstated a division to only deal with this area."

In 2007, the IRS launched an "issue management team" aimed at improving U.S. tax payments by foreign athletes and entertainers working in the United States. The team's initial focus has been professional tennis players, golfers and musicians because these "individuals and those associated with arranging their appearances in the U.S. and managing their financial affairs are typically high income individuals," the IRS says

Zysblat says the IRS has double taxation treaties with most industrialized nations that protect individuals from having to pay the IRS taxes on income generated in the United States if that income is already being taxed in their country of residence. But entertainers and athletes are treated differently and "and are taxed in the U.S. on their personal service income, even if they pay tax in their own resident country," Zysblat says.

While foreign acts are double-taxed initially, most countries allow their citizens to receive a tax credit against any U.S. income tax they pay, meaning that international artists playing in the United States usually come out even in the end, Zysblat says.

RZO acts as a withholding agent on behalf of its clients and negotiates CWAs with the IRS to minimize its clients' tax exposure by reaching an agreement on which expenses (such as rehearsal and production costs) can be deducted before the IRS gets its share.

RZO pioneered the concept of independent tour production for foreign artists by contracting directly with U.S. promoters, negotiating and paying all of the tour expenses. "In that way, the artists' gross was, in fact, the net of the tour, and the artists were then being withheld upon based on net and not gross," Zysblat says.

It was an approach that helped RZO grow its international client roster in the '70s and '80s, which included the **Rolling Stones**, **David Bowie** and **Pink Floyd**.

Foreign artists planning a U.S. tour should notify the IRS at least 30 days before they

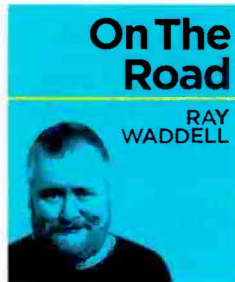
begin their tour and enter a CWA "in order to avoid an onerous withholding tax," Zysblat says.

"Over the last several years, they have come down hard on artists who do not negotiate well in advance of their tours," he says. "Many artists do not net 30% of the gross of a tour, so such a withholding can be crippling to cash flow."

Tax planning is critical, as it's not a stretch to assume that IRS watchdogs keep an eye on tour announcements and on-sales, then go after the international artists who haven't contacted them in advance.

"We are seeing a number of smaller artists who traditionally toured and possibly filed tax returns after year-end, now being approached in advance," Zysblat says.

Even major touring artists are attracting the attention of the IRS, he says, noting that the agency "called us prior to the announcement of the current **Sting** tour, beating us to the punch for the first time."



**On The Road**

RAY WADDELL



Fields of gold: International touring artists like **STING** are increasingly attracting the attention of the IRS.

on its website. "Because of this, it is important to ensure proper tax reporting and payment."

What prompted the IRS to think it was missing out on a piece of the action? In the case of music acts touring in the United States, the increasing prevalence of multirights artist deals appears to be a factor, Zysblat says.

Under multirights deals, it can be a tricky business ascribing the U.S. portion of an advance for an international multiyear agreement covering touring, merchandising and sometimes recording and publishing, he says.

International athletes and entertainers are subject to a 30% tax on gross income they earn in the United States and must enter a central withholding agreement (CWA) with the IRS and a designated withholding agent to cover specific tours or events. In these days of global tour promotion, where Live Nation or AEG Live sometimes control the entire box office of a tour, the IRS can often notify a single promoter to simply withhold 30% of whatever is paid to a band and turn it over to the government, Zysblat says.

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

## BOXSCORE Concert Grosses

	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$18,178,036 (£12,615,885) \$1,584/\$36	<b>BON JOVI, ONEREPUBLIC, KID ROCK</b> O2 Arena, London, June 7-8, 10-11, 13, 17, 19-20, 22-23, 25-26	187,696 12 sellouts	Concerts West/AEG Live
2	\$5,592,685 \$249.25/\$30.34	<b>EAGLES</b> Hollywood Bowl, Los Angeles, April 16-17, 20	48,210 52,344 three shows	Bill Silva Presents, Andrew Hewitt Co., Live Nation
3	\$3,560,590 (€2,882,720) \$92.64/\$61.76	<b>AC/DC, LE VIBRAZIONI, MAURIZIO SOLIERI</b> Stadio Friuli, Udine, Italy, May 19	46,487 sellout	Barley Arts Promotion
4	\$2,197,610 (\$2,559,535 Australian) \$148.46/\$87.03	<b>YUSUF ISLAM, NOXSHI</b> Rod Laver Arena, Melbourne, Australia, June 16, 18	20,793 21,200 two shows	Dainty Consolidated Entertainment
5	\$1,686,050 (\$1,746,225 Canadian) \$168.97/\$28.48	<b>LADY GAGA, SEMI PRECIOUS WEAPONS</b> Bell Centre, Montreal, June 28	16,036 sellout	Evenko, Live Nation
6	\$1,546,626 \$257.50/\$31.50	<b>STING</b> Hollywood Bowl, Los Angeles, June 15	16,416 16,899	Bill Silva Presents, Andrew Hewitt Co., Live Nation
7	\$1,266,780 \$124.25/\$47.50	<b>TOM PETTY &amp; THE HEARTBREAKERS, JOE COCKER</b> Oracle Arena, Oakland, Calif., June 5	13,793 sellout	Live Nation, Another Planet Entertainment
8	\$1,047,510 (\$1,097,412 Canadian) \$85.43/\$47.25	<b>NICKELBACK, BREAKING BENJAMIN, SHINEDOWN, SICK PUPPIES</b> Rexall Place, Edmonton, Alberta, June 1	14,585 15,000	Live Nation
9	\$1,019,450 (\$1,049,740 Canadian) \$134.99/\$54.38	<b>TOM PETTY &amp; THE HEARTBREAKERS, JOE COCKER</b> Rexall Place, Edmonton, Alberta, June 16	10,097 13,500	Live Nation, in-house
10	\$967,290 (\$1,005,836 Canadian) \$86.07/\$37.99	<b>IRON MAIDEN, DREAM THEATER</b> Rexall Place, Edmonton, Alberta, June 26	12,327 14,000	Live Nation
11	\$851,813 \$89.50/\$49.50	<b>MICHAEL BUBLÉ</b> Conseco Fieldhouse, Indianapolis, June 29	10,636 sellout	Beaver Productions
12	\$814,759 (€660,901) \$110.95/\$61.64	<b>KISS, TAKING DAWN</b> Mediolanum Forum, Milan, May 18	10,943 sellout	Barley Arts Promotion
13	\$805,623 \$79.50/\$49.50	<b>MICHAEL BUBLÉ</b> Nationwide Arena, Columbus, Ohio, June 30	11,392 sellout	Beaver Productions
14	\$757,432 (£512,086) \$78.39	<b>MICHAEL BUBLÉ</b> Echo Arena, Liverpool, England, May 10	9,662 9,823	Live Nation-U.K.
15	\$747,605 (£503,055) \$78.02	<b>MICHAEL BUBLÉ</b> Metro Radio Arena, Newcastle, England, May 12	9,582 sellout	Live Nation-U.K.
16	\$746,189 (£520,562) \$54.47	<b>WESTLIFE</b> Cardiff International Arena, Cardiff, Wales, May 20-22	13,699 14,080 three shows one sellout	Live Nation-U.K.
17	\$731,474 \$89.50/\$49.50	<b>MICHAEL BUBLÉ</b> Qwest Center, Omaha, Neb., June 27	9,133 sellout	Beaver Productions
18	\$708,705 \$59.50/\$49.50/ \$39.50	<b>TOOL, WOVENHAND</b> Sprint Center, Kansas City, Mo., June 25	12,490 sellout	Jam Productions
19	\$699,128 \$57.50/\$27.50	<b>FLIGHT OF THE CONCHORDS, EUGENE MIRMAN</b> Hollywood Bowl, Los Angeles, May 30	14,261 16,975	Bill Silva Presents, Andrew Hewitt Co.
20	\$682,173 \$150/\$50	<b>SILVIO RODRIGUEZ</b> Coliseo de Puerto Rico, Hato Rey, Puerto Rico, May 30	8,670 9,125	Rompeolas
21	\$678,980 (£461,292) \$76.54	<b>MICHAEL BUBLÉ</b> S.E.C.C., Glasgow, Scotland, May 8	8,871 sellout	Live Nation-U.K.
22	\$654,120 (£444,402) \$61.82	<b>RIHANNA</b> Echo Arena, Liverpool, England, May 8	10,581 sellout	Live Nation-U.K.
23	\$577,866 \$89.50/\$49.50	<b>MICHAEL BUBLÉ</b> InTrust Bank Arena, Wichita, Kan., June 23	7,688 sellout	Beaver Productions
24	\$571,451 \$65/\$45	<b>RICKY GERVAIS, TODD BARTON</b> The Theater at Madison Square Garden, New York, May 12-13	10,093 two sellouts	AEG Live
25	\$557,327 \$144.25/\$39.50	<b>MAXWELL, JILL SCOTT, GUY TORRY</b> Oracle Arena, Oakland, Calif., June 4	5,975 15,013	Live Nation
26	\$557,075 (\$579,275 Canadian) \$66.84/\$52.41	<b>SCORPIONS</b> Bell Centre, Montreal, June 26	8,571 8,860	Evenko
27	\$530,016 (\$552,102 Canadian) \$95.52/\$66.72	<b>JERRY SEINFELD</b> John Labatt Centre, London, Ontario, June 25	6,614 sellout	Ken Craig Productions
28	\$522,061 (£348,194) \$56.97	<b>WESTLIFE</b> Echo Arena, Liverpool, England, May 7	9,163 sellout	Live Nation-U.K.
29	\$514,744 \$59.50/\$29.75	<b>JEFF FOXWORTHY, BILL ENGVALL, LARRY THE CABLE GUY</b> Patriot Center, Fairfax, Va., April 24	8,854 10,151	Outback Concerts
30	\$510,160 \$55/\$35	<b>CARRIE UNDERWOOD, CRAIG MORGAN, SONS OF SYLVIA</b> Fargodome, Fargo, N.D., June 17	10,394 sellout	AEG Live, NiteLite Promotions
31	\$506,019 (£339,822) \$62.54	<b>RIHANNA</b> Sheffield Arena, Sheffield, England, May 13	8,091 10,104	Live Nation-U.K.
32	\$503,928 (£346,836) \$61.02	<b>RIHANNA</b> Metro Radio Arena, Newcastle, England, May 17	8,258 9,757	Live Nation-U.K.
33	\$499,380 \$55/\$45	<b>TOOL, WOVENHAND</b> Family Arena, St. Charles, Mo., June 26	9,682 sellout	AEG Live
34	\$496,754 (£336,924) \$61.92	<b>RIHANNA</b> Trent FM Arena, Nottingham, England, May 14	8,022 9,567	Live Nation-U.K.
35	\$487,632 \$500/\$45	<b>AR RAHMAN</b> Patriot Center, Fairfax, Va., June 13	5,278 6,058	Landmark Commercial Management



Miami heat: PITBULL

# Everybody Get Up

Pitbull's Hitmaking Prowess Crosses Genre Lines

When **Armando Perez**, aka **Pitbull**, walked onto the set of "Estudio Billboard" earlier this year, he shook his head at the bongos, the piano and the guitar.

"I don't do any of that," he said bluntly.

Pitbull doesn't play an instrument nor does he compose on one. But few artists today seem to have such a remarkable capacity to produce hits in all types of formats, genres and languages.

On this week's charts, Pitbull is No. 18 on both the Billboard Hot 100 and the Top 40 tally as the featured guest on **Enrique Iglesias'** "I Like It."

There are three Pitbull tracks on this week's Latin Rhythm Songs chart: "Shut It Down," featuring **Akon** (No. 24); "Egoista" by **Belinda** featuring Pitbull (27); and "Alright," featuring **Machel Montana** (38). And of course, there are last year's successes, including "I Know You Want Me (Calle Ocho)" and "Hotel Room Service," which peaked at Nos. 2 and 8, respectively, on the Hot 100.

"He attracts Latin listeners and everybody else," says radio consultant **José Santos** of Santos Latin Media. "He is the real U.S. Hispanic. They like him, maybe because he's humble. He's a great interview; he's approachable."

Pitbull has all that, but he also has a particular knack for putting hooks and riffs together

and creating ear-friendly collages. "I Know You Want Me," for example, is the No. 2-selling Latin download in the United States of all time, according to Nielsen SoundScan, behind **Shakira's** "Hips Don't Lie."

The catchiest part of the track, Pitbull says, is the opening "one, two, three, four" count in English and Spanish, which segues into a remix of "75, Brazil Street" by **Pat-Rich** and **Nicola Fasano**. Beyond that, the song's hooks are snippets of other hooks, including **El Cata's** "You Want Me," which provides the basis for the song, and Dominican singer **Omega's** "Paleta."

Even when he doesn't get involved in producing the track, a featured performance by Pitbull on another artist's song brings a distinct edge. Or, as Iglesias puts it, "When he came into the studio, I showed him what I had, and he said, 'You let me do my thing.'"

Part of Pitbull's "thing" was as easy as adding the "go, DJ, go" shout-out that's heard at the beginning of the track. "There's nothing better

than talking to a DJ," says Pitbull, who's also featured on Shakira's "Lo Hecho Hecho Esta" and is currently producing a track with her.

On Belinda's "Egoista," which Pitbull didn't produce, he added the Cuban-sounding chant of "Ego, ego, egoista" heard in the introduction. "The smallest thing on a record is what can make a hit record," he says.

The explosion of singles will serve to set up Pitbull's upcoming Spanish-language album, "Armando," which has been pushed back to September. Meanwhile, a European tour is slated for the summer, and an English album is due in 2011.

"Everything's working out," Pitbull says, adding, "It's definitely a melting pot of music."



Latin Notas

LEILA COBO

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

# Movie Magic

Wisin & Yandel Get In Step With Disney Promo Campaign

While Spanish-language voice-overs are common in movie trailers aimed at the Hispanic market, the campaign behind Touchstone Pictures/Summit Entertainment's dance movie, "Step Up 3D," relies heavily on two Latin tracks to promote the film in the United States and Latin America.

The soundtrack, due July 27 on Atlantic Records, features a new Wisin & Yandel song, "Irresistible." The song is heard in the film along with "No Te Quiero," by new artist Sophia del Carmen featuring Pitbull. The latter song is included on a Latin-American version of the soundtrack, also due July 27.

The songs will also be used in promo spots and trailers for the film in the United States, where it's

slated for an Aug. 6 release, and in Latin America, where different countries will release the film between August and October.

Universal is also working "Irresistible" to radio, since it will be featured on the duo's forthcoming live album. Meanwhile, Disney is funding independent radio promotion of "No Te Quiero," coordinated by Mike Blumstein, who manages del Carmen. The artist opened for Wisin & Yandel on tour and is signed to Pitbull's Mr. 305 label.

In what may be an unprecedented collaboration between a movie studio and a Latin music act, Disney paid for the "Irresistible" video, which shows scenes from the movie. Clips from "Step Up 3D" and a trailer will be shown at Wisin & Yandel's fall



Get up and dance: A scene from "Step Up 3D"; inset: WISIN & YANDEL

concerts in the United States and Latin America. The duo will also perform "Irresistible" on Univision's Premios Juventud awards show July 15 with the film's dancers.

"Our fastest and biggest potential growing demographic audiences are Hispanic and African-American," says Mitchell Leib, president of music and soundtracks for Walt Disney Studios and Disney Music Group. "We paid for the video, paid a master license fee, paid a synch fee and an artist fee," Leib adds, in a deal worth

what he says is six figures. The studio is also contemplating running radio spots to promote Wisin & Yandel's tour, with a tagline promoting "Step Up 3D."

Summit music consultant Paul Katz (who's also CEO of Commit Music and Eye2Ear Music) brought in former MTV Tr3s VP of music and talent Michael Galbe to help with the Latin song choices. Galbe then reached out to Wisin & Yandel manager

Edgar Andino with some ideas, including collaborations with Sean Kingston and T-Pain. Eventually, Wisin & Yandel wrote and recorded their own song with their producer, Tainy, while on the road in Argentina.

"I didn't just want to put a song on the soundtrack and have people forget about it," Andino says. "Everything we've asked for, [Disney has] been very supportive."

—Ayala Ben-Yehuda

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

## EN BREVE

### VICENTE FERNANDEZ TEAMS WITH BUDWEISER

Ranchera icon Vicente Fernandez will be the new face of Budweiser in the United States for the next three years, in a deal that includes tour support and a national Spanish-language advertising campaign. Budweiser will be the presenting sponsor of Fernandez' U.S. tours for the next three years, with his next trek of 24 dates beginning July 16 in Chula Vista, Calif. The three-year sponsorship includes a national TV campaign featuring the artist and his classic song, "El Rey," as well as print, outdoor, radio and point-of-sale advertising. The campaign also includes a sweepstakes where fans can win concert tickets, autographed CDs and meet-and-greets with the normally reclusive artist.

### SOMEXFON LICENSES TO FORD DEALERSHIPS

Mexico's public performance collection society Somexfon and Ford Motor have agreed on a license allowing songs in Somexfon's catalog to be played at Ford's 127 Mexican dealerships. In addition, Salvadoran collecting society ASAP has struck a deal with Grupo TACA covering the airline's fleet of 35 planes that fly all over Latin America. ASAP also signed an agreement with the Corp. of American Franchises to license music at 48 Pizza Hut, Wendy's and KFC restaurants in El Salvador.

### HERNANDEZ TEAMS WITH WISIN & YANDEL

Regional Mexican singer Larry Hernandez is collaborating with reggaeton stars Wisin & Yandel on a version of their forthcoming single "Estoy Enamorado." Hernandez is a featured vocalist on an urban version of the track and appears in a video for the song, but will also produce a regional Mexican version for a deluxe edition of his latest album, "Larrymania."

—Ayala Ben-Yehuda

A little piano music: Pandora founder TIM WESTERGREN





# THINKING OUTSIDE THE BOX

Thanks To Innovative Promotional Deals With Artists,  
Internet Radio Leader Pandora Hopes To Boost  
Audience Share—And Revenue

**BY ANTONY BRUNO**

**PHOTOGRAPH BY ERIN PATRICE O'BRIEN**

During a recent taping of the Comedy Central show “The Colbert Report,” host Stephen Colbert took Pandora founder Tim Westergren to task for the name of his Internet radio service. ■ “Why Pandora?” Colbert asked, reminding him that Pandora’s box from Greek mythology released evil into the world. “Is that what the Internet is? You click open the box and evil comes out your speakers?” ■ “Surprises come out,” Westergren responded, “and at the bottom of that box was hope.” ■ To be sure, Pandora is full of surprises and hope. For almost 10 years, Pandora operated on the verge of collapse. In the early years, while it labored to build the Music Genome Project that powers its music recommendation engine, Pandora struggled to find both a business model and funding, to the point where it had to ask employees to work without pay for almost two years.

Then came the infamous March 2007 Copyright Royalty Board (CRB) decision that raised the performance royalty rates for Internet radio to a degree that Westergren said would put Pandora out of business. It led to a two-year fight to reduce those rates, culminating in a compromise reached last July.

Today, Pandora is for the first time on solid footing. It's about to reach the milestone of 60 million registered users and reported its first profitable quarter at the end of last year. At any given time, there are 500 simultaneous targeted advertising campaigns on Pandora, with 45 of the nation's top 50 advertisers spending money on the site. And the company is now expanding into automobiles and TV sets in an effort to turn Internet radio from the redheaded stepchild of the radio industry into a legitimate competitor.

"In the last year, I feel like we've finally cracked the nut on how to effectively monetize a streaming radio service," Westergren says. "Our intention is to build a radio business that looks a lot like the traditional radio business, with a scalable mechanism for selling national and local advertising so we can do everything from big, branded national campaigns to local pizza joint specials. They can be delivered as graphic ads, as audio ads, as video ads. We're pitching big ad agencies who have historically bought broadcast radio and pitching them to shift that money to the Web."

This isn't mere bravado. Westergren, 44, may be the poster boy for the laid-back startup executive, but he's a passionate believer that Pandora will one day change the



Radio gaga: **TIM WESTERGEN** at the company headquarters in Oakland, Calif., and appearing on "The Colbert Report" (below).

way the world thinks about radio. His town hall meetings with users nationwide typically draw hundreds of fans whom he quickly charms with his down-to-earth casualness and genuine enthusiasm. Yet as the CRB copyright dispute proved, he's not afraid of a fight. Taking on the terrestrial radio establishment may seem like tilting at windmills, but Westergren's fervor—which president/CEO Joe Kennedy molds into a business plan—has helped build a growing team of believers.

Pandora hired 70 of its 190 employees last year and plans to hire another 70 this year, 80%-90% of whom will be in ad sales or sales support. Its largest office outside its home base in Oakland, Calif., is in New York, where a staff of 25 focus exclusively on sales and support, with additional offices in Chicago, Dallas, Los Angeles and other cities. For the first time in the company's history, its ad sales team outnumbers the music analysts that keep the Music Genome Project database up to date.



## BEHIND THE 'THUMBS UP'

Like Dave Matthews? Here are eight acts Pandora says you'll also enjoy, and, according to its Music Genome Project, precisely why.



**SEED ARTIST**  
Dave Matthews Band

**MATCHING ARTISTS / Genome Reasons / Matching Songs**



**JACK JOHNSON**  
Syncopated acoustic rhythm guitars, vocal match (breathy)  
"Upside Down"



**BLUES TRAVELER**  
Harmonic vamping, improvisational approach  
"Hook"



**JOHN MAYER**  
Fingerpicked acoustic rhythm guitar, vocal match (breathy, some falsetto)  
"Why Georgia"



**ISRAEL "IZ" KAMAKAWIWO 'OLE**  
Acoustic rhythm guitar, breathy vocal  
"Over the Rainbow"



**O.A.R.**  
Long song form, saxophone improv, acoustic instrumentation, harmonic vamping  
"That Was a Crazy Game of Poker (Live 2010)"



**MATT NATHANSON**  
Vocal match (breathy, gritty), acoustic guitar picking  
"More Than This (Live)"



**CHRIS WHITLEY**  
Vocal match (breathy, gritty), acoustic guitar  
"Breaking Your Fall"



**RYAN CABRERA**  
Syncopated acoustic guitar  
"Always Come Back to You"

### REVENUE VS. ROYALTIES

Despite all this momentum, it's not enough to sustain the kind of growth Westergren hopes to achieve. Pandora raked in \$50 million in revenue in 2009, which the company hopes to double by the end of the year. Of that, it paid \$30 million in royalties to the music industry as agreed to in the CRB rate settlement with SoundExchange.

That agreement calls for Pandora to pay either a per-stream rate for each song it plays or 25% of all revenue, whichever is greater. Pandora needs to generate 8 cents per user per hour to shift the royalty burden to the revenue share model. Currently, it's only bringing in 2 cents per user per hour.

"Pandora can't survive on network advertising," Westergren says. "The site's too expensive to run because of the licensing. We have to command premium rates."

To do that, Pandora has to rely on more than its sheer numbers, which—while impressive when compared with other digital music services—pale in comparison to traditional radio. Web measurement firm comScore says 13 million unique users interact with Pandora every month, which Westergren says increases to 20 million when taking into account the mobile users that comScore doesn't track. That's only about 1% of the audience that traditional radio commands.

Instead, Pandora is relying on its unique position as a source of music discovery. Pandora users enter the name of an artist or song they like, and Pandora's technology builds a custom radio station around that "seed." Users can fur-

ther fine-tune the stream by voting on each song the service recommends (selecting either "thumbs up" or "thumbs down"). In addition to driving engagement (the company claims users interact with the service seven to eight times per hour) this activity generates user data that can be enormously useful to both artists and advertisers: age, gender, music preference and—when paired with information compiled during the registration process—ZIP code.

### ARTIST ENGAGEMENT

Pandora's strategy is to work more directly with artists, convincing them to provide exclusive content to the site that Pandora hosts and sells to sponsors at premium rates. The first iteration of this came last year with the Dave Matthews Band, which hosted a listening party on Pandora. Sponsored by Brita, Pandora streamed the group's "Big Whiskey and the Groogrux King" album for a week before street date from a special landing page on Pandora. It also sent a message to all users who either seeded or voted positively for a DMB song, alerting them of the stream.

According to manager Bruce Flohr at Red Light Management, the promotion resulted in more than a half a million streams, with 8,000 linking through to buy the album on iTunes. The band later teamed with Pandora again to drive awareness of its tour, filming interviews with Matthews discussing his green touring initiative, also sponsored by Brita. All told, the entire campaign resulted in more than 21 million impressions.

"It was designed to make sure our fans heard the record in an environment where they were

PREVIOUS SPREAD: STYLING BY DON SUMIDA. SUIT BY JOHN VARVATOS. GROOMING BY CHRISTINE HERBECK/KILLERDOOS.COM



getting turned on to music," Flohr says. "It's harder and harder to find things that move the needle in this business. If done correctly, Pandora moves that needle."

More artist managers and label executives have begun to share that point of view. Last December, Pandora posted several video interviews with John Mayer discussing his musical influences along with a customized playlist of his favorite songs. Pandora brought in AT&T as a sponsor, and the campaign generated 81 million impressions between the two, according to Mick Management founder Michael McDonald.

"There was more exposure from this than any of [his] other campaigns," he says. "In a world where things are fragmented, it's difficult to find people. So their targeting works. These new models and new ways of reaching people are the ways we're going to survive going forward."

Pandora now has close to 20 similar campaigns either completed, active or in the works for this year, featuring such acts as Jack Johnson, Jewel, Miley Cyrus, Switchfoot, Miranda Lambert, the Walkmen, Mason Jennings and Rogue Wave. The campaigns can include any combination of a prerelease listening party, a series of video interviews or a custom mixtape.

These customized sponsorships are designed to increase the amount of revenue Pandora makes, and the music industry simply shares in the gross. Additionally, they subsidize multiweek promotional campaigns for participating artists' music at a cost few labels can match on a service that managers say is one of the best platforms for reaching fans.

"People are going there to hear new music," Brushfire Records GM Josh Nicotra says. "If you're someone who's trying to market music, that's exactly the crowd you want to put your records in front of."

Matt Ostrower, senior manager of artist development, handles the outreach to artists, taking upwards of 50 calls and meetings per week to match the various album, single and tour schedules against advertising campaigns. Aimee Higgins, VP of strategy, planning and advertising, works with the brands on developing creative campaigns to build around this content.

And participating brands couldn't be happier. Brita, for example, has since transitioned its involvement with the Dave Matthews Band from Pandora to participating directly as a sponsor of the group's tour.

That's an important shift because at least for now, artists and labels don't make any extra money if they participate in these sponsored campaigns, other than their cut of the CRB royalty payments Pandora makes to SoundExchange.

The \$30 million in performance royalties paid by Pandora last year represents 60% of its revenue. Compare that with satellite radio, which pays 15% of royalties for the same content, and terrestrial radio, which pays nothing.

"For the first time, artists are going to get to participate in the radio advertising revenue business," Westergren says. "It's a huge business that has been walled off for musicians."

Westergren has emerged as a vocal supporter of the Performance Royalty Act, which would force terrestrial radio broad-

casters to pay performance royalties for the first time. While beneficial for labels and artists, such a requirement would also help put Pandora and traditional radio on more equal footing.

#### BANDS AND FANS

Looking forward, Westergren hopes to turn Pandora into a platform for artists to communicate with fans more directly and extend their relationship to the real world.

"There will come a time on Pandora that you'll be able to log in as a musician and you can plot your music," he told a crowd of Pandora users at a recent town hall meeting in Denver. "You can tell where to drive your van, and tell your fans that you're coming. We can really help build a musical middle class. There are going to be 2 billion people on Pandora one day, and we're going to plug artists by the

**'PANDORA CAN'T SURVIVE ON NETWORK ADVERTISING. WE HAVE TO COMMAND PREMIUM RATES.'**

—TIM WESTERGREN

tens of thousands into that."

The first test of this strategy took place last year with singer/songwriter Aimee Mann. She scheduled a free concert at the Largo in Los Angeles, sponsored by Visa, and tapped Pandora as the sole means to get the word out. Pandora sent an e-mail to users who lived within driving distance of the venue and had either seeded a Pandora station based on Mann's music or who had voted positively on

one of her songs. The result? More than 300 fans turned out, filling the venue to capacity.

"When we're 50 times the size we are now," Westergren says, "our ability to do that will be mind-boggling."

#### DRIVE TIME

To achieve that kind of scale requires expanding to new platforms, particularly to TV and the automobile. Most of Pandora's daily traffic—about 60%—still comes from computers, according to the company. Of the other 40%, the majority comes from mobile phones (3% comes through its early forays into Internet-connected TVs).

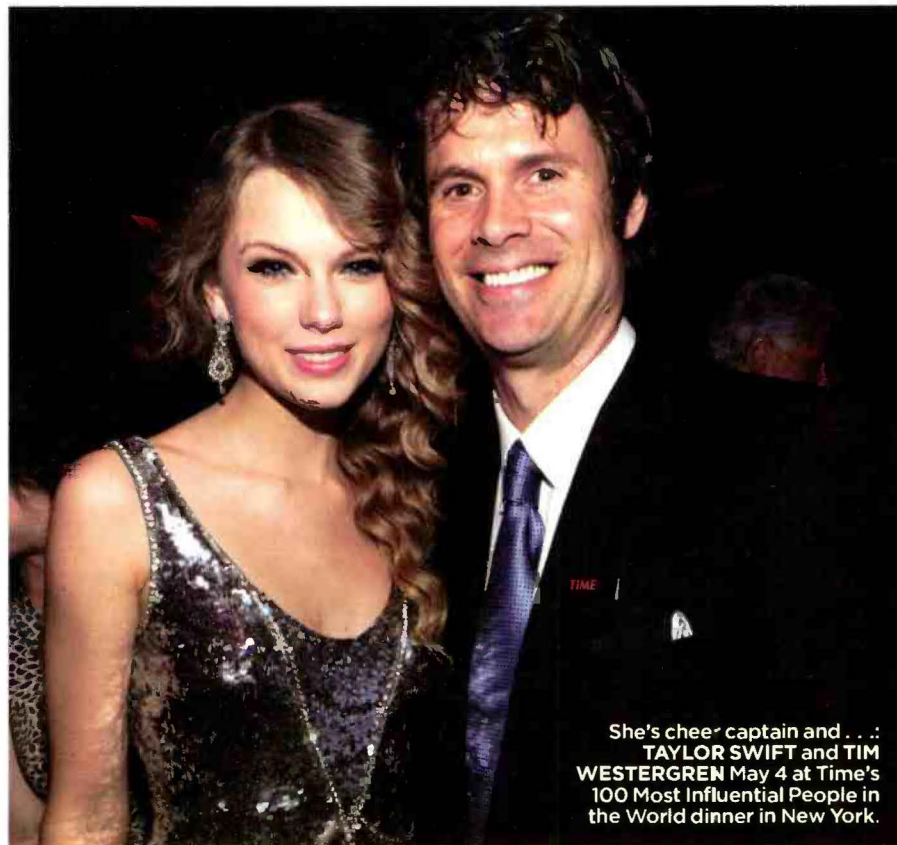
The biggest potential rests in the car. Pandora has the opportunity to change the way people perceive radio much like DVRs changed the way people view their TV. Once users discover the ability to skip a song they don't like on Pandora while driving, the model could be permanently altered.

Pandora already has a deal with Ford to include the service in cars carrying its Sync entertainment system and has deals to make Pandora-capable after-market car stereos from Pioneer and Alpine.

Once on those platforms, Pandora can offer even more advertising and sponsorship opportunities. An integrated multiplatform campaign could feature audio ads on the mobile phone and car, video ads on TV and interactive ads on the computer, all tied to different types of artist content developed for each platform.

Making all that work in a way that will satisfy brands, artists and consumers will be the trick to Pandora's success going forward.

"They know they're onto something really special, and they just want to do the work," Red Light's Flohr says. "Their main concern is their customer. Not the brands, and to an extent not even the bands. Their main focus is on the customer, and that's why it's working."



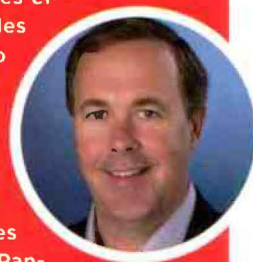
She's cheer captain and... : TAYLOR SWIFT and TIM WESTERGREN May 4 at Time's 100 Most Influential People in the World dinner in New York.

## THREE'S COMPANY

As the public face of Pandora, founder Tim Westergren gets most of the company's press. But he's the first to credit Pandora's success to the efforts of the less-heralded executives implementing his strategy. Below are the key Pandora employees the music industry needs to know most.

### JOHN TRIMBLE Chief Revenue Officer

A digital sales veteran with prior stints at Fox Interactive Media and Glam Media, Trimble is responsible for all of Pandora's ad-sales efforts, and all sales teams report to him. He designed the program linking brands to artists in an effort to command the premium ad rates needed to pay Pandora's music licensing costs. He's now focusing on how to translate those efforts to TV and the automobile.



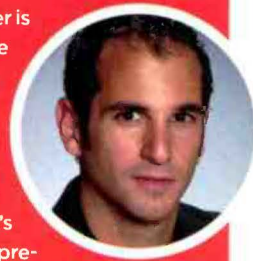
### AIMEE HIGGINS VP of Strategy, Planning and Advertising

Higgins formerly ran the creative services team for Fox Interactive Media in tandem with Trimble. While Trimble's the media expert, Higgins is the creative force implementing brand/artist partnerships. She works with brands to create custom messaging packaged around Pandora's music and artist relationships on the service's many platforms.

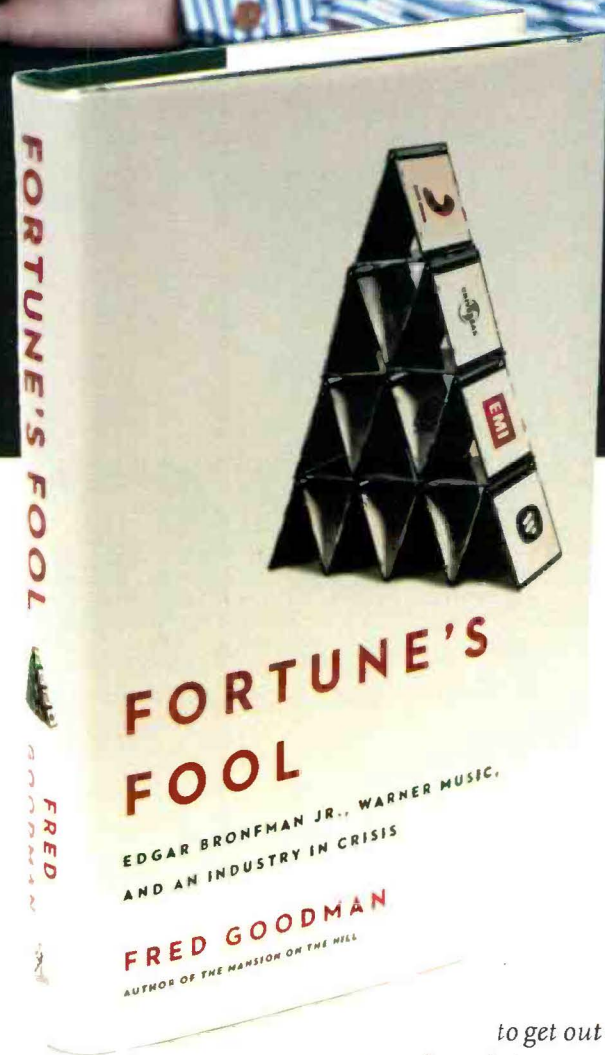


### MATT OSTROWER Senior Manager of Artist Development

A former music industry publicist and new-media marketing executive, Ostrower is the man on the ground working with multiple artists daily to find ways for them to best utilize Pandora. Whether that's hosting an album preview, filming behind-the-scenes interviews or creating an artist-inspired mixtape, Ostrower is the day-to-day contact creating the content that the sales team takes to potential sponsors.



—AB



EXCLUSIVE

# Redemption Song

IN AN EXCERPT FROM A NEW BOOK ON EDGAR BRONFMAN JR. AND WARNER MUSIC, THE SEAGRAM HEIR BEGINS TO RESTRUCTURE THE VENERABLE RECORD COMPANY

BY FRED GOODMAN

When a group of private equity investors led by Edgar Bronfman Jr. acquired Warner Music Group (WMG) in 2004, it marked a new chapter in the storied company's history.

It also represented a shot at redemption for Bronfman, scion of the Seagram fortune. He had merged the family business, which included Universal Music Group, with French media conglomerate Vivendi in 2000 in exchange for Vivendi stock, only to see those shares crumble in value in the wake of an accounting scandal.

The saga of the Bronfmans' entree into the entertainment business, Time Warner's decision to get out of recorded music after its merger with AOL and the

Bronfman-led Warner Music's embrace of new revenue models are chronicled in Fred Goodman's forthcoming book, *"Fortune's Fool: Edgar Bronfman Jr., Warner Music and an Industry in Crisis"* (Simon & Schuster). Goodman is a former *Billboard* editor and the author of the acclaimed 1997 book *"The Mansion on the Hill: Dylan, Young, Geffen, and Springsteen and the Head-On Collision of Rock and Commerce"* (Times Books).

One of Bronfman's first moves at Warner was to hire Island Def Jam chairman/CEO Lyor Cohen as head of U.S. recorded music. Cohen, in turn, brought with him Island president Julie Greenwald, who was appointed president of Atlantic Records.

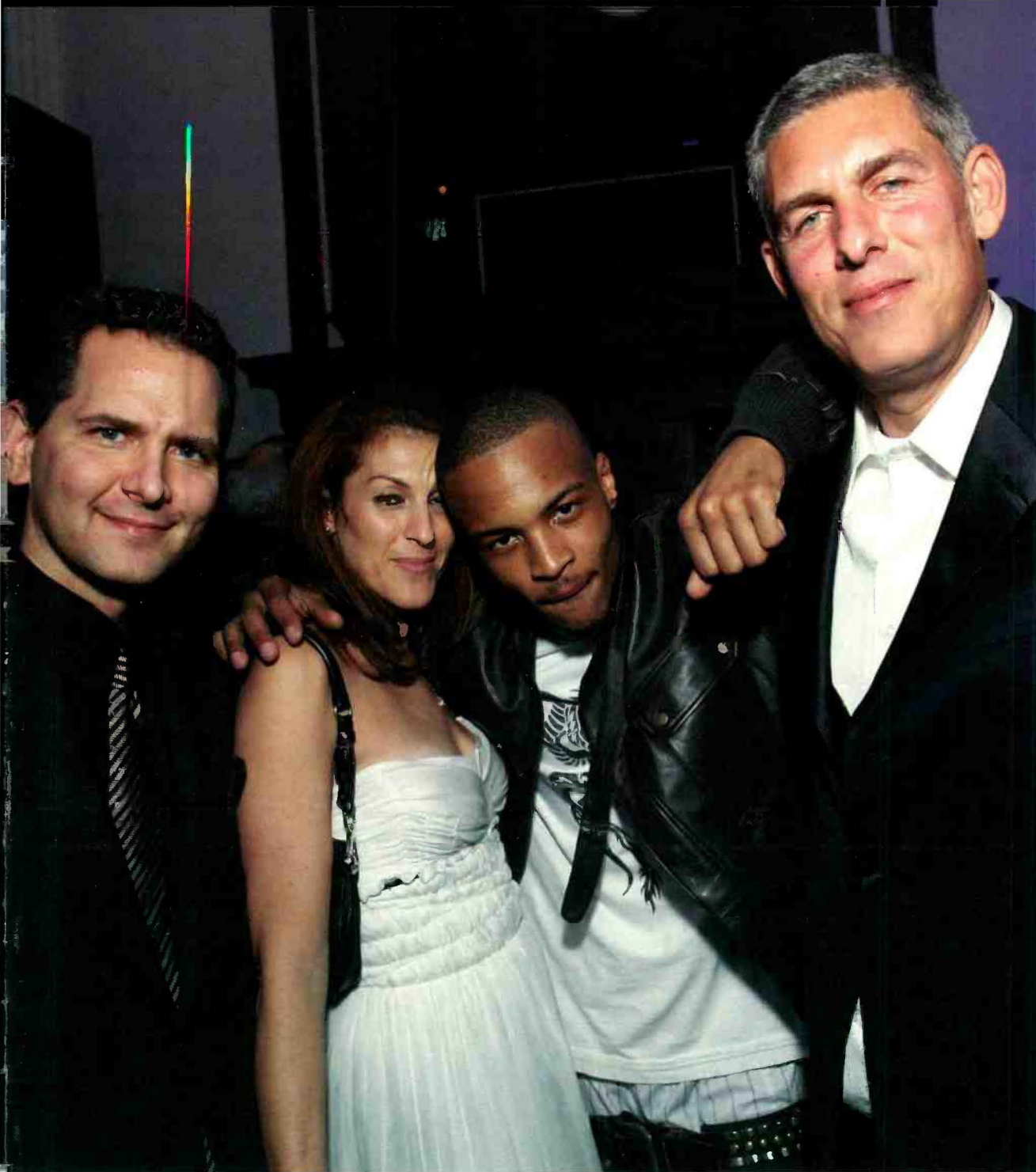
In the following excerpt from *"Fortune's Fool,"* Goodman provides a snapshot of Warner Music in 2004 as the Bronfman investment group takes charge, with Bronfman, Cohen and Greenwald leading a restructuring of the company.

The month after buying Warner Music Group, Edgar Bronfman Jr. had his first chance to hear music and watch videos for the upcoming releases on Warner's British record company, its most important foreign subsidiary. Little of what was played made him think the lagging U.K. operation was sitting on anything particularly promising. Then he heard singer/songwriter James Blunt. Produced by Linda Perry, an American songwriter responsible for pop hits by Gwen Stefani, Pink and Christina Aguilera, Blunt had a simple and unabashedly sentimental ballad style and, despite being over 30, his open-faced good looks made him seem boyish. Blunt's performance struck a chord in Bronfman. Before the presentation ended, he sent a message to Lyor Cohen on his BlackBerry. "I'm watching a major star," he wrote.

Bronfman's enthusiasm for the songwriter helped make Blunt a company priority and his mawkish song "You're Beautiful" a global hit. "It was the look, the voice, the quality of the songs that made me kind of pound the table," Bronfman said. Blunt's debut album, "Back to Bedlam," sold 11 million copies worldwide and gave the new regime its first big seller.

Placing his personal imprimatur on Blunt was a classic mogul moment for Bronfman and precisely the kind of involvement entertainment executives seek out and trumpet when they're crafting a reputation as a star maker or an industry ringmaster. But it's revealing that there aren't any other moments like it. Bronfman's interest in Blunt was a singular case; being a songwriter with a similar sentimental stripe, Edgar admired the talent and became its advocate. But he was not going to play a major role in roster decisions. Along with getting back the money he and his partners had put up to buy WMG, Edgar's primary concern was assembling the senior staff that could recast Warner Music and thrive in a post-Napster world.

First and foremost an investor, Bronfman embraced profit



The new regime: Warner Music Group chairman/CEO **EDGAR BRONFMAN JR.** (opposite page, left) with **LYOR COHEN**, Warner vice chairman and chairman/CEO of recorded music for the Americas and the United Kingdom; from left: Atlantic chairman/CEO **CRAIG KALLMAN**, then-Atlantic president **JULIE GREENWALD**, T.I. and Cohen in February 2007 at Warner's Grammy Awards party; Bronfman and his wife, **CLARISSA**, at the New York Stock Exchange on May 11, 2005, as Warner's shares debuted on the NYSE.

participation as the primary spur for senior executives. "I've spent a lot of time talking with Lyor about people—who we keep and who we hire," Edgar said. "I'm a big believer in entrepreneurship. I think I can create an environment that's supportive with a profit model."

In essence, Bronfman was trying to re-create the management organization with which his idol, Steve Ross, had built the Warner Music Group. But this was a different era. The business wasn't growing by leaps and bounds; it was treading water at best and at risk of drowning. Bronfman's task was to create a team to streamline the Warner Music Group and meet the challenge of the Internet. Just as important, he and his partners wanted to take the company public as quickly as possible, and he told senior executives they would be along for the ride. "Obviously, it's a different era than when Steve Ross was here," he said. "But broad brushstroke, he knew to reward great management."

Cohen's first assignment was cutting \$225 million, which translated to 1,000 layoffs and a 30% roster cut. The company needed to be refocused, but the cost savings were also designed to provide a quick financial return for the new owners. Still, they couldn't afford to be seen as profiteers; it was essential to the company's future that the cuts not weaken its ability to deliver hits and attract performers. There were equally subtle and problematic issues regarding whom to retain among senior management. Many of the key executives who now ran Atlantic and Elektra were people Doug Morris had trained over 10 years earlier. Most of them, including Elektra chairwoman Sylvia Rhone, Atlantic co-presidents Ron Shapiro and Craig Kallman and Lava Records head Jason Flom, still felt a personal and professional debt to Morris and remained close. Any Morris loyalists interested in surviving the new regime would have to be reborn as Cohen loyalists.

The bad blood between Cohen and Morris was no secret, and suddenly being known as "one of Doug's guys" wasn't such a

great thing. To add to the animosity, Cohen hoped to bring on his own executives from Def Jam, particularly Julie Greenwald and Kevin Liles. But Morris was unwilling to overlook a clause in Cohen's contract barring him from taking Universal executives to another company, despite the fact that if they stayed behind, their close association with Cohen likely meant the end of their careers. Morris eventually relented and released them. And when Doug hired Arista Records executive and producer Antonio "L.A." Reid as Cohen's replacement at Island Def Jam and Reid brought several Arista employees with him, the record business began to look like a game of musical chairs in which longtime WMG execs would be the losers. Recalls one Elektra executive: "The joke going around was that there should have been a memo: 'If you work at Def Jam, please report to 1290 [1290 Avenue of the Americas, the address of Atlantic Records]; if you work at Arista, report to Universal Music Group. And if you work at Elektra, we wish you well.'"

The old East Coast/West Coast animosity between Atlantic and Warner Bros. remained in place. If the record companies were going to achieve cost savings, the most obvious solution was combining backroom functions and standardizing operations. Warner Bros. Records chairman Tom Whalley was in no hurry to surrender anything to Lyor. "Could Tom Whalley have done the job instead of Lyor?" asks a former label executive. "He might be ruthless and standoffish but he has produced cash on the bottom line. He runs the biggest WMG company to great effect. It's got to be a constant irritant to him that Lyor is his boss."

Indeed, while the West Coast label was going to have to share some of the pain of cutbacks, there was little Cohen could force on Whalley: His label was in far better shape than Atlantic. In the six months following the Bronfman-Thomas H. Lee Partners buyout, Whalley would enjoy the protection of an enormous hit in Green Day's "American Idiot," which was in the

process of selling a reported 22 million recordings worldwide.

Cohen, for all his reputation as a street brawler, opted not to push Whalley. "Lyor made an effort to get them onboard—then decided it wasn't worth it," the executive adds. "I think Lyor's strategy was to get the East Coast big enough that he could get on a plane and force Whalley to do what he wanted him to." That meant folding Elektra and rebuilding Atlantic.

#### TRIMMING THE RANKS

The Warner sale closed on March 1. That morning, the chairmen of Elektra and Atlantic, Rhone and Val Azzoli, and Atlantic co-president Ron Shapiro were dismissed. Lyor addressed the Atlantic and Elektra staffs for the first time. Speaking passionately, he talked about being a family man, about how he'd built and loved Def Jam and how hard it had been to leave a company he considered "his" in order to rebuild Warner Music. No matter how the music business changed, he pledged, the company would always be about building careers for great artists and being accountable to that. Says one attendee: "He was talking about doing the job with heart and making it count. He sounded so vulnerable, and I remember thinking, 'Gee, I want to work for this guy—how do I get on the list?'"

Cohen had no trouble inspiring people to follow him, but his handling of the layoffs did not inspire continued confidence. He first implied to senior executives that he was going to interview everyone in the company's field offices before making any decisions, but in the end he met only a handful of employees before handing the job off to his protégée Julie Greenwald, the new president of Atlantic Records.

Greenwald had joined Rush Management, Def Jam's sister company, in 1992 as Lyor's assistant. "I meet this big, tall Israeli guy with either an accent or a speech impediment," she recalled. "He says, 'Why should I hire you?' and I told him that I'm a hard worker. When he asked if I could type, I lied and said 50 words per minute. But we clicked. I sat on the arm of the sofa with a makeshift desk. He'd be screaming, working, doing deals."

True to her word, Greenwald worked as hard as Cohen, and two months later, when he took over Def Jam, he moved Greenwald into the promotion department as his eyes and ears. Ten years later she was a vice president and received a seven-figure bonus from the Def Jam sale before being appointed president of Island Records. Throughout her ascent, Greenwald remained devoted to Cohen and his mission: obliterate the competition. There seemed to be nothing she wouldn't do for him and the company. She risked ruining her credit rating when she covered a Def Jam cash crunch by putting \$96,000 of the rap group Public Enemy's tour expenses on her personal American Express card. If possible, she seemed even more driven and abrasive than her mentor.

Greenwald consulted extensively with Atlantic co-chairman Craig Kallman on the layoffs, but they were her responsibility. She wasted no time in deciding who would stay. For those let go—most frequently employees who had worked for Elektra or were unfortunate enough to have been hired by a senior executive no longer with Atlantic—it was impossible to discern a plan. "It became a free-for-all," said one.



Power players (from left): Warner's LYOR COHEN (left) with former Vice President AL GORE and Warner Bros. Records chairman/CEO TOM WHALLEY at Warner's 2007 Grammy Awards party; MADONNA in 2004 during her Re-Invention world tour; Madonna with manager GUY OSEARY in 2008.

Greenwald defended her choices. "I had to pick between people at Elektra, Atlantic and Lava, and I wanted to pick the best people," she said. "I needed people who wanted to sign on—I didn't want the old company, we had a new mantra."

Not surprisingly, that new mantra sounded strikingly similar to Def Jam's. A major record company like Atlantic signed many artists and released hundreds of records, and after radio or MTV responded to a handful of them, concentrated their spending on those few. Def Jam signed just a few artists and marketed and developed them until radio and other media couldn't ignore them.

"Def Jam was the most profitable label at Universal Music Group with just 15 artists," said Greenwald. "We slowed down the company, broke Sum 41 and Saliva, and used that to attract better bands. We lived by the less is more philosophy, not by throwing 17 things out there. We put an X on an act's back. And then we go and get it."

Bronfman had no objection to Lyor re-creating Atlantic in Island Def Jam's image: Time Warner's decision to sell Interscope and get out of the hip-hop business had cost the company its leadership position in the American market, and it had never recovered. Nine years later, hip-hop had generated \$1 billion in record sales, and Warner Music desperately needed to get back in as soon as possible. Still, he didn't wish to appear disrespectful of the company's history. Ahmet Ertegun may have been cynical about Bronfman, but when Lyor initiated a charm offensive on the 81-year-old executive, telling him that he wanted to sit at his feet and learn everything he could teach him, Ertegun was smitten. "Lyor is the great thing Edgar did," he said. "He's a terrific record man—he has a great sense of what happens and how to make it happen."

**'Lyor is the great thing Edgar did. He's a terrific record man—he has a great sense of what happens and how to make it happen.'** —AHMET ERTEGUN

### FACING OFF WITH MADONNA

Superficial nods to the company's storied past notwithstanding, Bronfman and Cohen had to convince their artists that they were moving in the right direction. Lyor was a controversial choice to run the record operation. He did not have a strong track record in pop and rock, where WMG did most of its business.

One of Warner's biggest-selling artists read the change in ownership as an opportunity to extract a payday.

In 1992, at the height of her commercial success, Madonna and her manager, Freddy DeMann, had negotiated a deal with Warner Music for their own label, Maverick Records. Though she would remain on Warner Bros. Records where she'd recorded for 12 years, the new label was a chance for the ambitious singer to prove her mettle as an executive and create equity. Though vanity labels rarely paid off, who knew? Between Madonna and the savvy DeMann—who'd also managed Michael Jackson and Steve Winwood—Maverick might actually make money.

It did make money, and quickly. The Seattle band Candlebox and techno-rockers Prodigy scored hit albums. Then Maverick released "Jagged Little Pill" by the 24-year-old Canadian singer Alanis Morissette, which sold an astounding 23 million copies worldwide.

Neither Madonna nor DeMann was the hot hand behind these hits. That was Guy Oseary, a former classmate of DeMann's daughter at Hollywood High School who had talked his way into the office and a berth as DeMann's protégé. It wasn't long before he was running the label. Two years later Madonna and DeMann ended their management agreement. In 1999, when DeMann wanted to take advantage of a buyout provision to sell Maverick to Warner Music, Madonna decided to double-down and buy him out of his stake. The payment—\$20 million—was borrowed as an advance against future Maverick earnings when the label signed a new five-year deal with Warner Bros. But despite a pair of million-selling albums from the singer Michelle Branch, Maverick soon took a downward turn. It sold its music publishing company to Warner Music in 1999 and, over the next three years, halved its staff.

In the summer of 2003, Madonna sat down with Time Warner chairman Richard Parsons to negotiate a buyout of her stake in Maverick and was unpleasantly surprised to discover that the price she had in mind—approximately \$60 million—was at least twice what Time Warner said it was worth. She hired lawyers Allen Grubman and Bertram Fields, who told reporters that Madonna was considering suing Time Warner for breach of contract. Normally the threat might have prodded the company to move, but that same week, the Time Warner board was meeting to determine whether to sell the record company to EMI or the Bronfman-Lee group. Placating Madonna was going to be someone else's headache.

The following spring, on March 23—three weeks after the new owners closed on the Warner Music Group—Allen Grubman telephoned Bronfman. "Look," he said, "if you don't solve this in 24 hours, we'll go to court."

"Allen, this is nuts," said Bronfman. "Give us some time."

"No, she's implacable."

Madonna now proposed that her stake in Maverick was worth \$200 million. Bronfman suggested that WMG would be willing to buy her share for \$15 million, \$5 million less than DeMann had received for his smaller stake five years earlier and half of what Time Warner had valued it at less than a year earlier. Anticipating that the singer might make good on her threat, Warner Music Group attorneys had drawn up a pre-emptive lawsuit, and the day after Grubman called, they filed it in the Delaware Court of Chancery.

Despite Maverick's early hits, Warner's suit alleged that the company had been losing money for the last five years and had \$26.5 million in unpaid advances—including the \$20 million Madonna and Oseary had used to buy out DeMann—and an additional \$66 million in expenses.

Making broad claims for unrecovered costs was a favorite record company tactic for turning back artists' monetary demands, and Madonna responded by filing her own suit in Los Angeles Superior Court the following day. In it, she charged Warner with "engaging in acts of self-dealing and profit-taking, falsely accounting for receipts and expenses of the partnership . . . and secretly attempting to seize partnership opportunities for their own benefit." She maintained that Maverick was actually profitable but that Warner had employed "artificial and improper accounting methodology to create the false impression of losses." More to the point, her attorney, Bertram Fields, suggested that regardless of how the case turned out, Warner's new owners would live to regret this fight. "It's a very strange way to make your most important artist happy," he said.

In the end, Madonna sold her 30% interest in Maverick to Bronfman for \$17 million—only \$2 million more than he'd offered in the first place and a figure that almost certainly could have been reached without any public posturing. Guy Oseary opted to keep his 20% of the company, and Warner—which now owned 80% of Maverick—gave Oseary a multiyear contract to run it.

As for Madonna, she still owed Warner Bros. two new studio albums and a "hits" collection and wasn't going anywhere for several years. Three months after the Maverick dustup, Cohen and Bronfman invited her in to try to mend fences. Edgar greeted her with a gift-wrapped box. "Look," he said. "You've been incredibly important to this company for 20 years. You are who you are." The gift—a diamond bracelet—wasn't the kind of gesture Bronfman had ever made to one of his artists before, but it seemed to hit the right note. "She was like a little girl," he recalled. "It broke the ice."

Still, Bronfman had the victory he needed: Everyone knew who was running Warner Music.

From "Fortune's Fool: Edgar Bronfman Jr., Warner Music and an Industry in Crisis" by Fred Goodman, to be published July 13 by Simon & Schuster.

# BRACING FOR IMPACT

## U.S. MUSIC SALES SLIDE SLOWS IN FIRST HALF AS STEEPER DECLINE AWAITS LATER THIS YEAR

BY ED CHRISTMAN

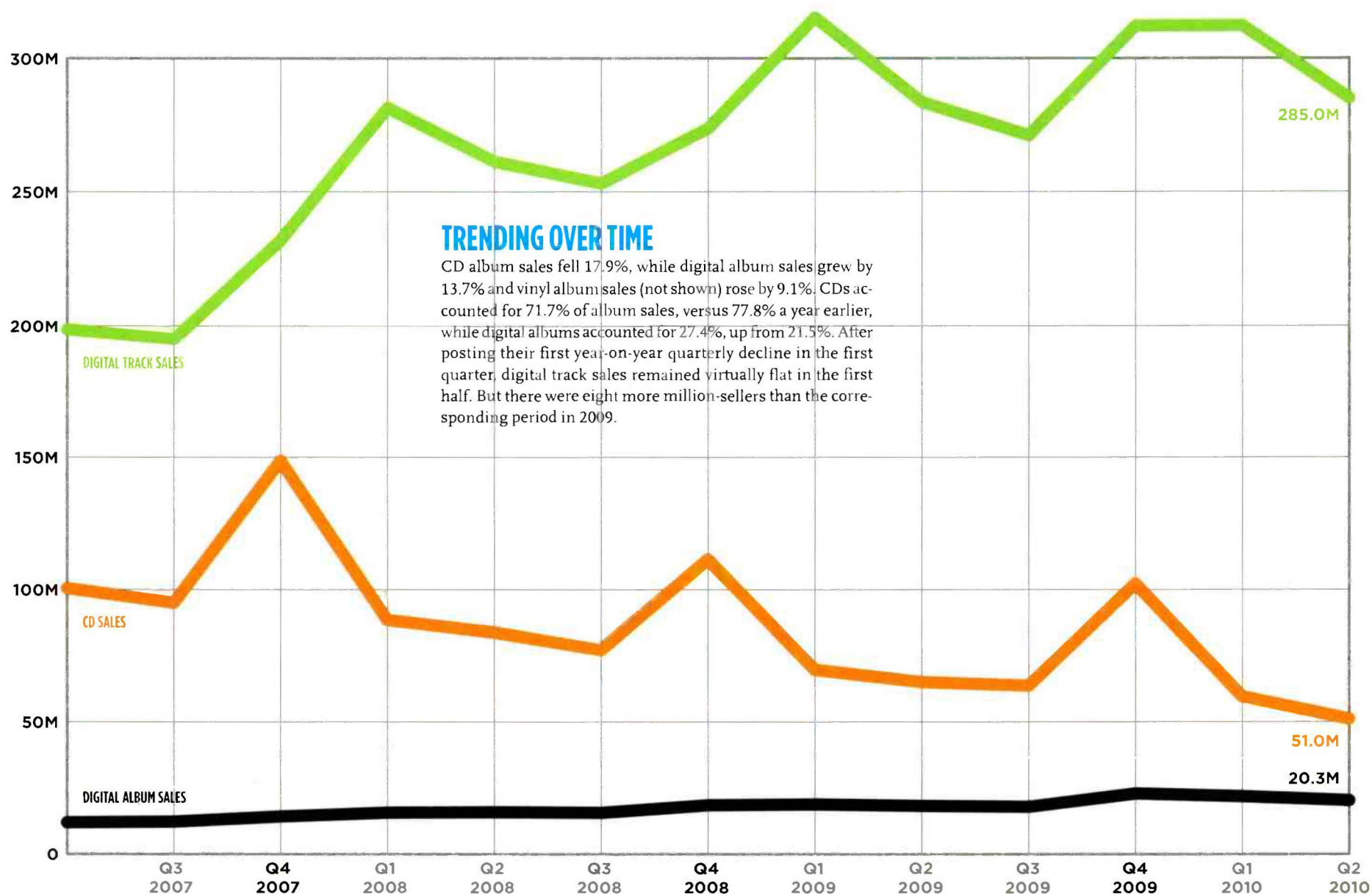
The decline in U.S. recorded-music sales during the first half of this year wasn't as bad as the corresponding period in 2009. But the outlook for the rest of 2010 looks far gloomier as the CD sales frenzy that ensued in the wake of Michael Jackson's death last year is likely to contribute to a wider year-on-year sales decline in the second half.

During the six months ended July 4, combined U.S. sales of albums and track-equivalent albums (or TEA, where 10 digital tracks equal an album) totaled 213.7 million units, down 8.2% from 232.8 million in the corresponding period of 2009, according to Nielsen SoundScan. That's a modest improvement from the 8.9% year-on-year slide recorded during the first half of 2009, when album and TEA sales totaled 235.8 million, down from 258.9 million in the first half of 2008, according to SoundScan.

Digital track sales, which suffered a sharp growth slowdown in 2009, totaled 597.4 million during the first half of this year, slipping 0.2% from 598.9 million during the year-earlier period, according to SoundScan. Industry observers ascribe the flattening of track sales to iTunes' embrace of variable pricing, which cleared the way for hit singles to be sold at \$1.29, rather than 99 cents. A modest silver lining: Digital track sales totaled 285 million in the second quarter, edging sales of 283.5 million in the year-earlier period, according to SoundScan.

Album sales minus TEA totaled 154 million in the first half, falling 11% from 172.9 million in the corresponding period last year and narrowing from a 14.7% year-on-year decline in the year-earlier period, according to SoundScan. CD album sales plummeted 17.9% to 110.5 million units from 134.6 million units during the corresponding period last year, including a 21.5% plunge in the second quarter to 51 million units, according to SoundScan. Digital album sales rose 13.7% to 42.2 million units from 37.1 million units in the first half of 2009.

A statistical quirk to note: SoundScan had a 53-week year in 2009. To preserve a 52-week comparison with 2010, SoundScan is dropping the first week of 2009 (which ended Jan. 3) from all year-on-year sales comparisons with this year's data. One exception: SoundScan sales tallies on individual titles



for the first half of 2009 included 27 weeks.

The year-on-year decline in CD sales is poised to worsen during the second half of this year, partly because CDs accounted for the overwhelming majority of Jackson's nearly 8 million album sales in 2009 following his June 25 death. In addition, EMI Music's reissue of the Beatles catalog in September racked up sales of 3.3 million units through the end of 2009, nearly all of which were CDs. Making matters worse, Walmart has just remerchandised its stores, cutting its average CD SKU count by 30%, while Best Buy is expected to remerchandise its store before the fourth quarter, resulting in a further cutback in floor space devoted to music.

So far this year, five albums have topped sales of 1 million units. They are led by Lady Antebellum's "Need You Now," which sold 2.4 million. That's an improvement from last year when four albums had topped the million-unit mark by midyear. Moreover, the top 10 best-selling albums of the first half of 2010 had combined sales of 11.2 million, versus sales of 10 million for the top 10 albums of the first half of 2009. "Hope for Haiti," the top-selling digital album of the first quarter, finished the first half as the top-selling digital title, with sales of 371,000.

First-half sales of current albums—those that are within the first 18 months of their release or older albums that stay in the top half of the Billboard 200 or are active at radio—fell by a narrower margin than those of catalog albums, after tumbling at a steeper clip in full-year 2008 and 2009. During the first six months of 2010, sales of current albums totaled 86.2 million, down 8.5% from 94.3 million units a year earlier, while sales of catalog albums—titles that are older than 18 months and don't meet any of the other current-title qualifications—fell to 67.7 million units, down 13.9% from 78.6 million units.

The best-selling digital track of the first half was "Hey, Soul Sister" by Train, with sales of 3.4 million, the only song that topped the 3 million mark. That compares to the first half of 2009 when Flo Rida's "Right Round," Lady Gaga's "Poker Face" and the Black Eyed Peas' "Boom Boom Pow" each sold more than 3 million. But the first half of 2010 boasted 39 million-selling digital tracks, up from 31 in the year-earlier period.

Universal Music Group remained the top distributor in the first half, with a 30.3% share of U.S. album and TEA sales, down slightly from 31.2% during the corresponding period last year. Sony Music Entertainment remained in second with a 27.8% share, up from 25.9% in the first half of 2009. Sony had a 28.3% share of album sales in the first half, only a percentage point behind Universal's 29.4% share. But the latter's commanding share of digital track sales—33.3% vs. Sony's 25.8%—continues to be the decisive factor in keeping it the U.S. market leader in terms of overall music sales.

Nontraditional merchants, which became the top quarterly retail channel for the first time during the three months ended April 4, widened their lead during the first half with album sales of 55.5 million, up 10.2% from 50.4 million in the first half of 2009. Mass merchants were the second-largest retail channel of the first half, with album sales of 50 million, down 13% from 57.5 million a year earlier.

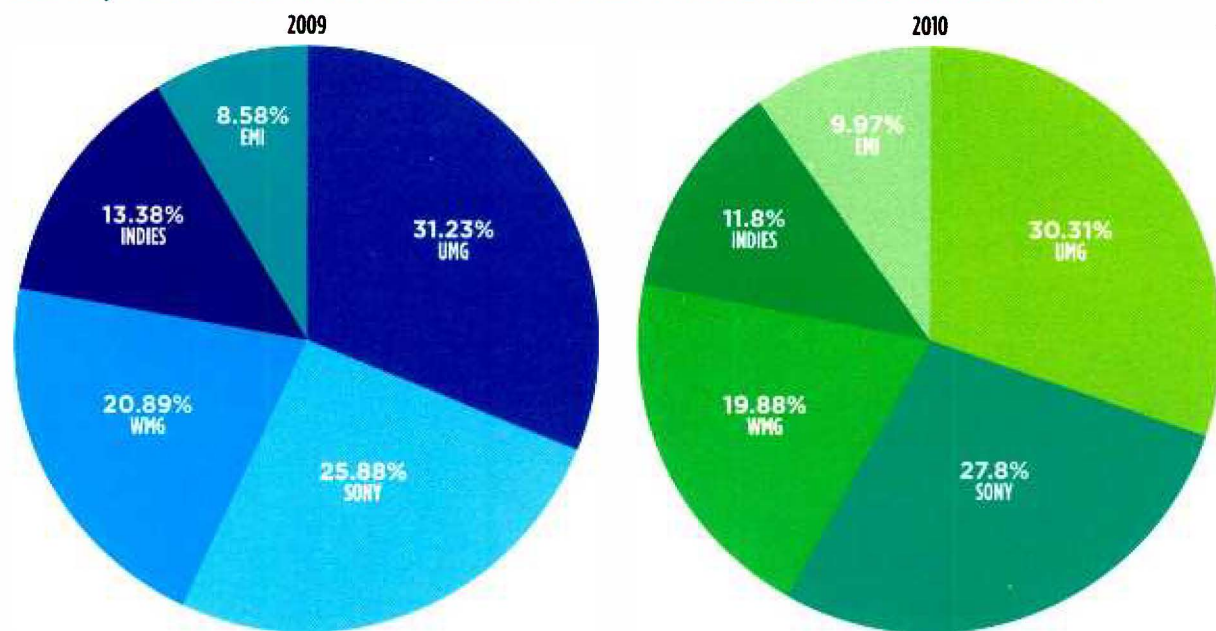
Meanwhile, chains like Trans World Entertainment and Borders suffered the biggest sales drop of the first half, plunging 33.3% to 35.4 million units from the nearly 53 million units a year earlier. Part of that decline was due to SoundScan's recategorization earlier this year of chains like Newbury Comics, Rasputin, Dimples and Gallery of Sound as independent stores. That shift is proving a boon for the indie sector, which saw album sales jump 8.5% to 13 million units in the first half of 2010 from 12 million in the first half of last year.

Album sales declined in all major genres during the first half, but the most resilient appeared to be Christian/gospel, whose album sales fell 7.7% to 11.1 million units from 12 million a year earlier. Also outperforming the broader market was country, with album sales totaling 18.7 million, down 9.1% from 20.6 million.

In the meantime, Latin was the biggest loser among major genres, with album sales of 6.4 million, down 28.3% from 8.9 million in the first half of 2009. Rock and R&B/hip-hop album sales did slightly worse than the broader market. Sales of rock albums declined 13.7% to 5.1 million from 59.2 million a year earlier, while R&B/hip-hop sales sank 12.5% to 28.7 million from 32.8 million.

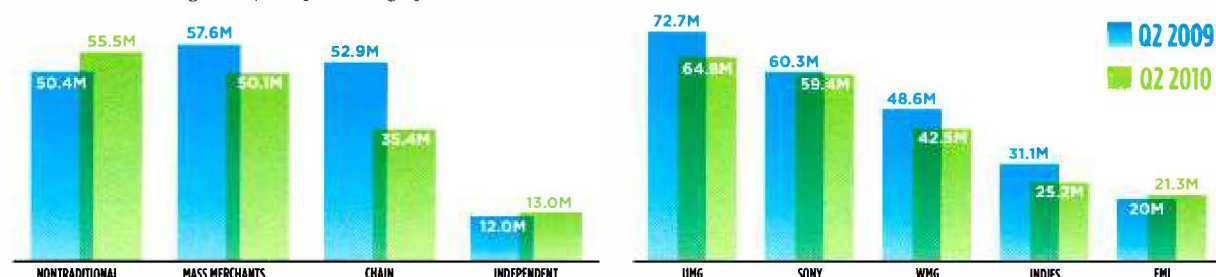
## HOW THE NUMBERS STACK UP

### SALES AND SHARE TRENDS FOR THE FIRST SIX MONTHS OF 2010, ACCORDING TO DATA FROM NIELSEN SOUNDSCAN



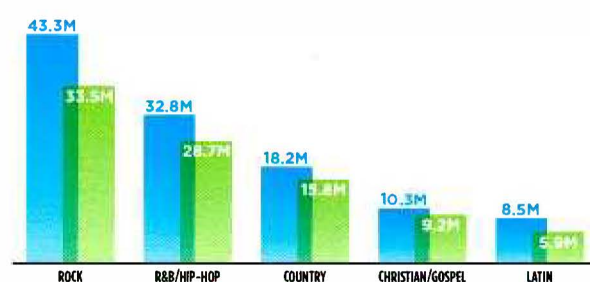
#### MARKET SHARE BY DISTRIBUTOR BASED ON ALBUM AND TEA SALES

Universal Music Group retains its lead as the top distributor with a slight drop in market share from the corresponding period last year. But Sony and EMI both enjoyed bigger gains in market share, with the former adding almost two percentage points and EMI increasing nearly 1.5 percentage points.



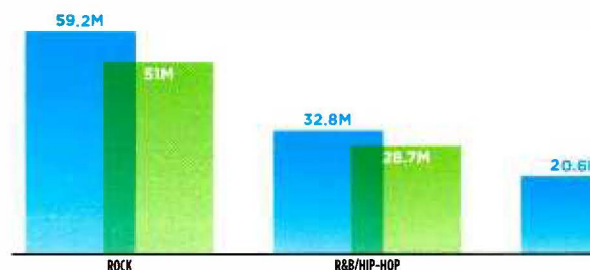
#### ALBUM SALES BY STORE TYPE

While nontraditional retailers and independent stores posted sales increases, without SoundScan's recategorization of 21 chain retailers as indie stores at the beginning of 2010, the latter sector would have suffered a 9% decline from a year earlier, Billboard estimates.



#### CD ALBUM SALES BY GENRE

R&B/hip-hop sales sank 17.7% in the first half, nearly matching the decline in overall U.S. CD album sales of 17.9%, while rock sales plunged nearly 22.6%.

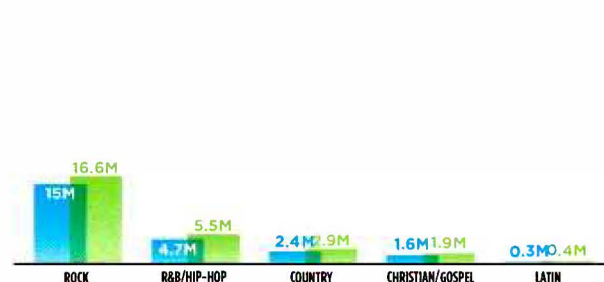


#### ALBUM SALES BY GENRE

Rock, the largest genre, accounted for 33.2% of album sales, while R&B/hip-hop was the next-largest genre with an 18.6% market share. Country sales sank 9.1% in the first six months of 2010, after jumping 13.1% in the first quarter.

#### ALBUMS PLUS TEA SOLD BY DISTRIBUTOR

While Universal gained market share in the first half, it posted a drop of nearly 8 million in album and TEA sales from a year earlier, while Sony fell by nearly 1 million. EMI was the only distributor to post a gain, rising 1.3 million from the year-earlier period.



#### DIGITAL ALBUM SALES BY GENRE

While Latin enjoyed the largest sales gain, surging 24.7% over the corresponding period last year, digital albums accounted for only 6.7% of total album sales in the genre, versus 27.4% for the overall market. It's the only major genre that hasn't yet reached the million-unit mark so far this year.

# FIRST-HALF HITMAKERS

LADY ANTEBELLUM, JUSTIN BIEBER, TRAIN AND USHER ARE AMONG THE SALES CHAMPS OF THE YEAR THUS FAR



PAT MONAHAN  
of Train

## HOT DIGITAL SONGS

RANK	TITLE/ARTIST	LABEL	UNITS
1	"HEY, SOUL SISTER," Train	Columbia	3,381,000
2	"OMG," Usher Featuring Will.i.am	LaFace/JLG	2,637,000
3	"IMMA BE," the Black Eyed Peas	Interscope	2,584,000
4	"NEED YOU NOW," Lady Antebellum	Capitol Nashville	2,572,000
5	"BREAK YOUR HEART," Taio Cruz Featuring Ludacris	Mercury/IDJMG	2,526,000
6	"TIK TOK," Ke\$ha	Kemosabe/RCA/RMG	2,526,000
7	"AIRPLANES," B.O.B Featuring Hayley Williams	RebelRock/Grand Hustle/Atlantic	2,446,000
8	"CALIFORNIA GURLS," Katy Perry Featuring Snoop Dogg	Capitol	2,387,000
9	"NOTHIN' ON YOU," B.O.B Featuring Bruno Mars	RebelRock/Grand Hustle/Atlantic	2,304,000
10	"BABY," Justin Bieber Featuring Ludacris	SchoolBoy/Raymond Braun/Island/IDJMG	2,172,000
11	"RUDE BOY," Rihanna	SRP/Def Jam/IDJMG	2,104,000
12	"IN MY HEAD," Jason Derülo	Beluga Heights/Warner Bros.	2,100,000
13	"BEDROCK," Young Money Featuring Lloyd	Cash Money/Universal	2,046,000
14	"YOUR LOVE IS MY DRUG," Ke\$ha	Kemosabe/RCA/RMG	2,026,000
15	"TELEPHONE," Lady Gaga Featuring Beyoncé	Streamline/KonLive/Cherrytree/Interscope	1,981,000
16	"BAD ROMANCE," Lady Gaga	Streamline/KonLive/Cherrytree/Interscope	1,965,000
17	"BLAH BLAH BLAH," Ke\$ha Featuring 3OH!3	Kemosabe/RCA/RMG	1,846,000
18	"CARRY OUT," Timberland Featuring Justin Timberlake	Mosley/Blackground/Interscope	1,700,000
19	"YOUNG FOREVER," Jay-Z + Mr. Hudson	Roc Nation	1,650,000
20	"NOT AFRAID," Eminem	Web/Shady/Aftermath/Interscope	1,610,000



RANK	TITLE/ARTIST	LABEL	UNITS
1	"NEED YOU NOW," Lady Antebellum	Capitol Nashville	2,355,000
2	"MY WORLD 2.0," Justin Bieber	SchoolBoy/Raymond Braun/Island/IDJMG	1,387,000
3	"SOLDIER OF LOVE," Sade	Epic/Sony Music	1,213,000
4	"THE FAME," Lady Gaga	Streamline/KonLive/Cherrytree/Interscope/IGA	1,151,000
5	"RECOVERY," Eminem	Web/Shady/Aftermath/Interscope/IGA	1,058,000
6	"RAYMOND V RAYMOND," Usher	LaFace/JLG	898,000
7	"THE E.N.D.," the Black Eyed Peas	Interscope	853,000
8	"ANIMAL," Ke\$ha	Kemosabe/RCA/RMG	813,000
9	"MY WORLD," Justin Bieber	SchoolBoy/Raymond Braun/Island/IDJMG	710,000
10	"THANK ME LATER," Drake	Young Money/Cash Money/Universal Motown/UMRG	709,000
11	"I DREAMED A DREAM," Susan Boyle	Syco/Columbia/Sony Music	665,000
12	"REBIRTH," Lil Wayne	Cash Money/Universal Motown/UMRG	617,000
13	"FOUNDATION," Zac Brown Band	Cracker Barrel/Roar/Home Grown/Bigger Picture/Atlantic/AG	616,000
14	"THE FAME MONSTER (EP)," Lady Gaga	Streamline/KonLive/Cherrytree/Interscope/IGA	603,000
15	"NOW 33," Various Artists	Universal/EMI/Sony Music/Capitol	599,000
16	"FEARLESS," Taylor Swift	Big Machine	587,000
17	"THE ELEMENT OF FREEDOM," Alicia Keys	MBK/J/RMG	575,000
18	"CRAZY LOVE," Michael Bublé	143/Reprise/Warner Bros.	508,000
19	"TO THE SEA," Jack Johnson	Brushfire/UMRG	481,000
20	"BATTLE OF THE SEXES," Ludacris	DTP/Def Jam/IDJMG	479,000

SALES DATA  
COMPILED BY  
nielsen  
SoundScan

## TOP CATALOG ALBUMS

RANK	TITLE/ARTIST	LABEL	UNITS
1	"ONLY BY THE NIGHT," Kings of Leon	RCA/RMG	248,000
2	"NUMBER ONES," Michael Jackson	MJJ/Epic/Sony Music	231,000
3	"I AM . . . SASHA FIERCE," Beyoncé	Music World/Columbia/Sony Music	202,000
4	"LEARN TO LIVE," Darius Rucker	Capitol Nashville	195,000
5	"EXILE ON MAIN ST.," the Rolling Stones	Rolling Stones/Universal Republic/UMRG/UMe	165,000
6	"TWILIGHT," Soundtrack	Summit/Chop Shop/Atlantic/AG	161,000
7	"TAYLOR SWIFT," Taylor Swift	Big Machine	150,000
8	"THE ESSENTIAL MICHAEL JACKSON," Michael Jackson	Epic/Legacy/Sony Music	147,000
9	"JOURNEY'S GREATEST HITS," Journey	Columbia/Legacy/Sony Music	143,000
10	"LEGEND," Bob Marley & the Wailers	Island/Atlantic	138,000

## TOP RAP ALBUMS

RANK	TITLE/ARTIST	LABEL	UNITS
1	"RECOVERY," Eminem	Web/Shady/Aftermath/Interscope/IGA	1,058,000
2	"THANK ME LATER," Drake	Young Money/Cash Money/Universal Motown/UMRG	709,000
3	"REBIRTH," Lil Wayne	Cash Money/Universal Motown/UMRG	617,000
4	"BATTLE OF THE SEXES," Ludacris	DTP/Def Jam/IDJMG	479,000
5	"WE ARE YOUNG MONEY," Young Money	Cash Money/Universal Motown/UMRG	314,000
6	"B.O.B PRESENTS: THE ADVENTURES OF BOBBY RAY," B.O.B	RebelRock/Grand Hustle/Atlantic/AG	283,000
7	"THE BLUEPRINT 3," Jay-Z	Roc Nation/AG	266,000
8	"RELAPSE," Eminem	Web/Shady/Aftermath/Interscope/IGA	259,000
9	"THE STATE VS. RADRIC DAVIS," Gucci Mane	1017/Brick Squad/Asylum/Warner Bros.	187,000
10	"SO FAR GONE (EP)," Drake	Young Money/Cash Money/Universal Motown/UMRG	164,000

## TOP COUNTRY ALBUMS

RANK	TITLE/ARTIST	LABEL	UNITS
1	"NEED YOU NOW," Lady Antebellum	Capitol Nashville	2,355,000
2	"THE FOUNDATION," Zac Brown Band	Cracker Barrel/Roar/Home Grown/Bigger Picture/Atlantic/AG	616,000
3	"FEARLESS," Taylor Swift	Big Machine	587,000
4	"PLAY ON," Carrie Underwood	19/Arista Nashville/SMN	451,000
5	"REVOLUTION," Miranda Lambert	Columbia/SMN	352,000
6	"LADY ANTEBELLUM," Lady Antebellum	Capitol Nashville	344,000
7	"WIDE OPEN," Jason Aldean	Broken Bow	280,000
8	"HAYWIRE," Josh Turner	MCA Nashville/UMGN	276,000
9	"CRAZY HEART," Soundtrack	Fox/Fox Searchlight/New West	269,000
10	"HILLBILLY BONE," Blake Shelton	Reprise/Warner Bros./WMN	218,000

## TOP ROCK ALBUMS

RANK	TITLE/ARTIST	LABEL	UNITS
1	"TO THE SEA," Jack Johnson	Brushfire/UMRG	481,000
2	"CONTRA," Vampire Weekend	XL	365,000
3	"IRON MAN 2 (SOUNDTRACK)," AC/DC	Columbia/Sony Music	346,000
4	"THE TWILIGHT SAGA: ECLIPSE," Soundtrack	Summit/Chop Shop/Atlantic/AG	304,000
5	"DARK HORSE," Nickelback	Roadrunner	301,000
6	"PLASTIC BEACH," Gorillaz	Virgin/Capitol	293,000
7	"OCEAN EYES," Owl City	Universal Republic/UMRG	282,000
8	"THE ORACLE," Godsmack	Universal Republic/UMRG	282,000
9	"VALLEYS OF NEPTUNE," Jimi Hendrix	Experience Hendrix/Legacy/Sony Music	277,000
10	"BATTLE STUDIES," John Mayer	Columbia/Sony Music	267,000

## TOP LATIN ALBUMS

RANK	TITLE/ARTIST	LABEL	UNITS
1	"THE LAST," Aventura	Premium Latin/Sony Music Latin	100,000
2	"ICONOS," Marc Anthony	Sony Music Latin	75,000
3	"DEJARTE DE AMAR," Camila	Sony Music Latin	74,000
4	"NO HAY IMPOSIBLES," Chayanne	Sony Music Latin	67,000
5	"SAN PATRICIO," the Chieftains Featuring Ry Cooder	Hear/Concord	58,000
6	"ANDO BIEN PEDO!," Banda los Recoditos	Disa/UMLE	54,000
7	"LA GRAN SENORA," Jenni Rivera	Fonovisa/UMLE	48,000
8	"LA REVOLUCION," Wisin & Yandel	WY/Machete/UMLE	46,000
9	"EL PATRON," Tito "El Bambino"	Siente/UMLE	42,000
10	"MUNDIAL," Daddy Yankee	El Cartel/Sony Music Latin	40,000

## TOP R&B/HIP-HOP ALBUMS

RANK	TITLE/ARTIST	LABEL	UNITS
1	"SOLDIER OF LOVE," Sade	Epic/Sony Music	1,213,000
2	"RECOVERY," Eminem	Web/Shady/Aftermath/Interscope/IGA	1,058,000
3	"RAYMOND V RAYMOND," Usher	LaFace/JLG	898,000
4	"THE E.N.D.," the Black Eyed Peas	Interscope	853,000
5	"THANK ME LATER," Drake	Young Money/Cash Money/Universal Motown/UMRG	709,000
6	"REBIRTH," Lil Wayne	Cash Money/Universal Motown/UMRG	617,000
7	"THE ELEMENT OF FREEDOM," Alicia Keys	MBK/J/RMG	575,000
8	"BATTLE OF THE SEXES," Ludacris	DTP/Def Jam/IDJMG	479,000
9	"STILL STANDING," Monica	J/RMG	454,000
10	"RATED R," Rihanna	SRP/Def Jam/IDJMG	433,000

ASCAP CONGRATULATES

MARCO  
ANTONIO  
SOLIS

On receiving his

HOLLYWOOD  
WALK OF  
FAME STAR

Best wishes from all  
your friends at ASCAP.



**ASCAP**  
WWW.ASCAPLATINO.COM

*We Create Music*



**MARCO ANTONIO SOLÍS**

# **TRIPLE THREAT STAR**



**THE MEXICAN SINGER, SONGWRITER  
AND PRODUCER IS HONORED  
ON HOLLYWOOD WALK OF FAME  
FOR EXTRAORDINARY CAREER**

**BY LEILA COBO**

IT IS PAST 2 a.m. in San Juan, Puerto Rico, and the atmosphere is laid-back at Universal's Billboard Latin Music Awards afterparty, devoid of the sycophants and star-struck hangers-on that usually pop up at these events. ■ At a candle-lit wooden table on the patio, Marco Antonio Solís is doing what he likes best: Talking the night away alongside wife Cristian and friends like fellow singer/songwriter Joan Sebastian and Universal Music Latin America chairman Jesus Lopez. ■ With his trim beard, shoulder-length mane and soft-spoken demeanor, the man who many consider to be the top Latin artist in the world looks like a wise, handsome messiah, exuding a tranquil self-confidence that attracts people both onstage and off. But those who stop by his table—artists like David Bisbal, Luis Fonsi and Arthur Hanlon—aren't pitching him deals, songs or collaborations. They want to talk about music, life and just about anything else. ■ It's enlightening to talk with Solís, but it's fun, too, because he's such a humongous star that he truly has nothing else to prove, except maybe that life is good and worth living.

In December, Solís was named Billboard's Latin Star of the Decade, an achievement earned by his combined performance on the Top Latin Albums and Hot Latin Songs charts during the past 10 years.

His 20 hit singles on Hot Latin Songs during the decade were impressive, but it was Solís' steady success on Top Latin Albums that pushed him to the top. Solís has had nine albums hit No. 1 on the albums tally, more than any other artist. He's also had nine chart-toppers on Hot Latin Songs out of 24 titles that reached the top 10. And, as a writer, he's had 15 No. 1s out of 36 top 10 hits.

Solís kicked off 2010 performing at the Billboard Latin Music Awards before embarking on the Los Tres (the Three) tour, a multicity U.S. arena trek alongside Sebastian and Alejandro Fernandez.

On Aug. 5, Solís will be awarded a star on the Hollywood Walk of Fame, just a few weeks before he releases his yet-to-be-named new studio album, produced by Spanish composer/arranger Juan Carlos Calderon. The album will feature Solís compositions that—as has been the case with his most recent albums—run the gamut from the romantic grupero fare that originated with his band Los Bukis to traditional pop to a blend of both. Few artists have so successfully straddled these two genres, captivating audiences from Spain to Argentina.

At the heart of Solís' success are the songs, little masterpieces of simplicity and eloquence where not a word is out of place.

"Marco has always been a visionary," Disa/Fonovisa president Gustavo Lopez says. "His interpretation of life stories through music are unique. He's able to tell a love story like nobody else."

And then, of course, there's his distinctive voice—a plaintive, high tenor with a slight catch that surfaces here and there for maximum effect and that can reduce women—and men—to tears on three continents. Solís often says there are many singers better than he, but many disagree with that

self-assessment, including the late producer/composer Bebu Silveti, who produced Solís' landmark 2006 album, "Trozos de Mi Alma."

"If he says that, he's mistaken," Silveti told Billboard in 2000. "A great singer is someone who has expression. [Marco] opens his mouth and every word—not every sentence, mind you—acquires a meaning. We're talking about a man who's reached millions and millions of people with his voice. That's a great singer."

Solís, however, sees himself first and foremost as a songwriter. He traces his musical roots to humble beginnings as the fifth of seven children in the little town of Ario de Rosales, Mexico. The location inspired the first song he wrote

and was where he grew up listening to Spanish versions of rock'n'roll hits: Paul Anka songs performed by Cesar Costa, Beatles songs performed by Los Hooligans or Los Locos del Ritmo, and Marco Antonio Muñoz and Raphael.

"That was the music that struck me," Solís said in a 2008 interview with Billboard. "That's where I discovered everything, because I began to pay attention to the words, the phrases. Not so much the music or the rhythm, but what was said. That

was my basic musical influence. And then I began to sing. I began singing in public when I was 8 or 9."

Solís formed his first band with a cousin, Joel Solís, performing in small-town fairs and eventually attracting the attention of an attorney, who took the young duo to Mexico City. The pair performed for the first lady of Mexico, who gave the two musicians a scholarship to attend a vocational school. Bored with their studies, they left school and pursued a music career, recording initially with Discos Orfeon before landing a deal with Melody (which would become Fonovisa) in 1973.

"In the label, they saw we were very young, and they asked us what we wanted to be called: Los Niños [the Boys], Los Chavos [slang for "the Boys"] or Los Bukis," Solís recalled in 2008. "We asked what 'buki' meant, and it turns out it's the word for 'boy' in the Yaki dialect, from the Yaki In-

continued on >>p28

'Marco has always been a visionary. He's able to tell a love story like nobody else.'

—GUSTAVO LOPEZ, DISA/FONOVISA

That's entertainment: MARCO ANTONIO SOLÍS onstage in April at the 2010 Billboard Latin Music Awards in San Juan, Puerto Rico.



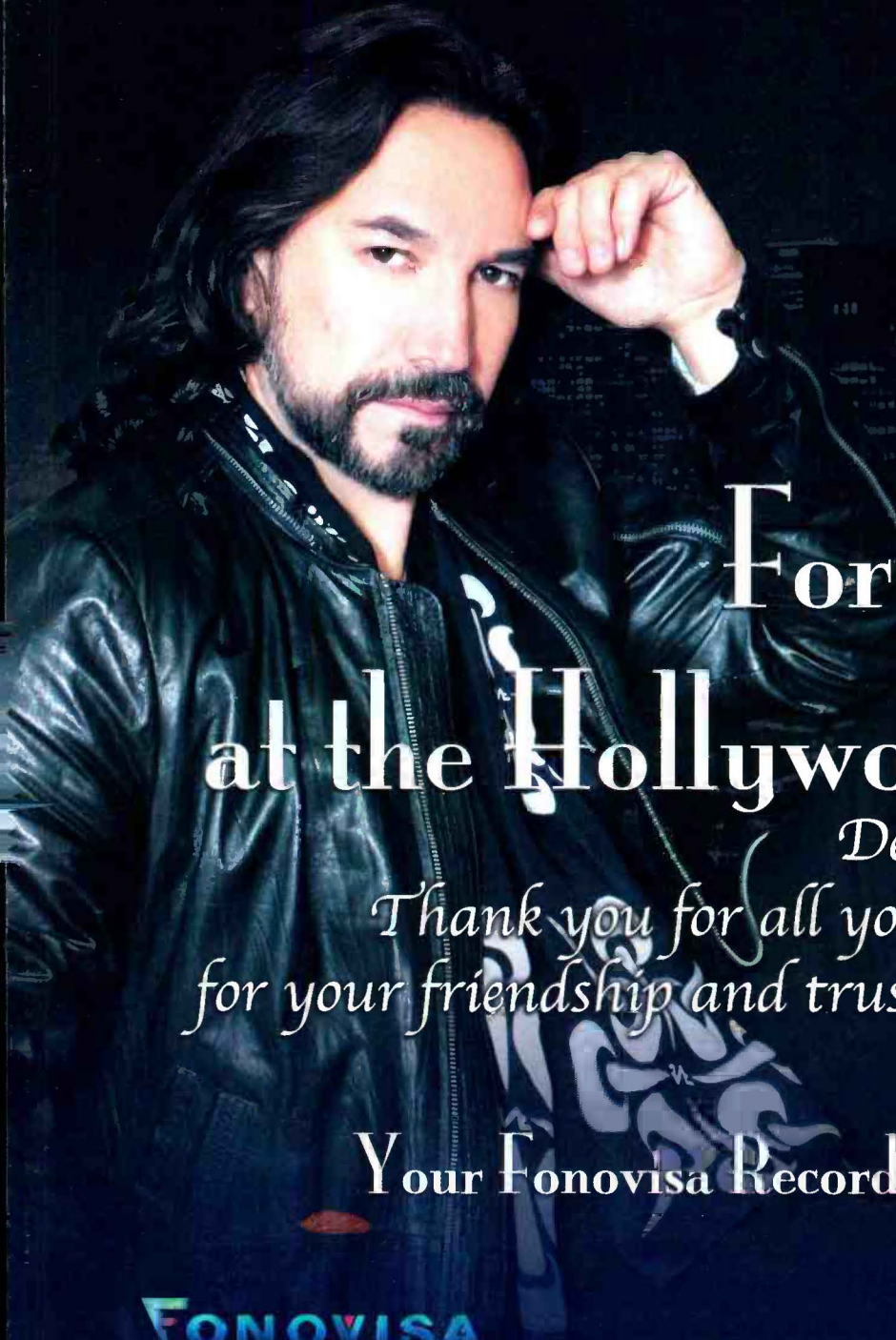
GARY I. ROTHSTEIN/TELEMUNDO/NBC PHOTO



FONOVISA RECORDS

Congratulates

MARCO ANTONIO SOLÍS



For his star  
at the Hollywood Walk of Fame

Dear Marco,

*Thank you for all your hits but most importantly  
for your friendship and trust throughout your illustrious career*

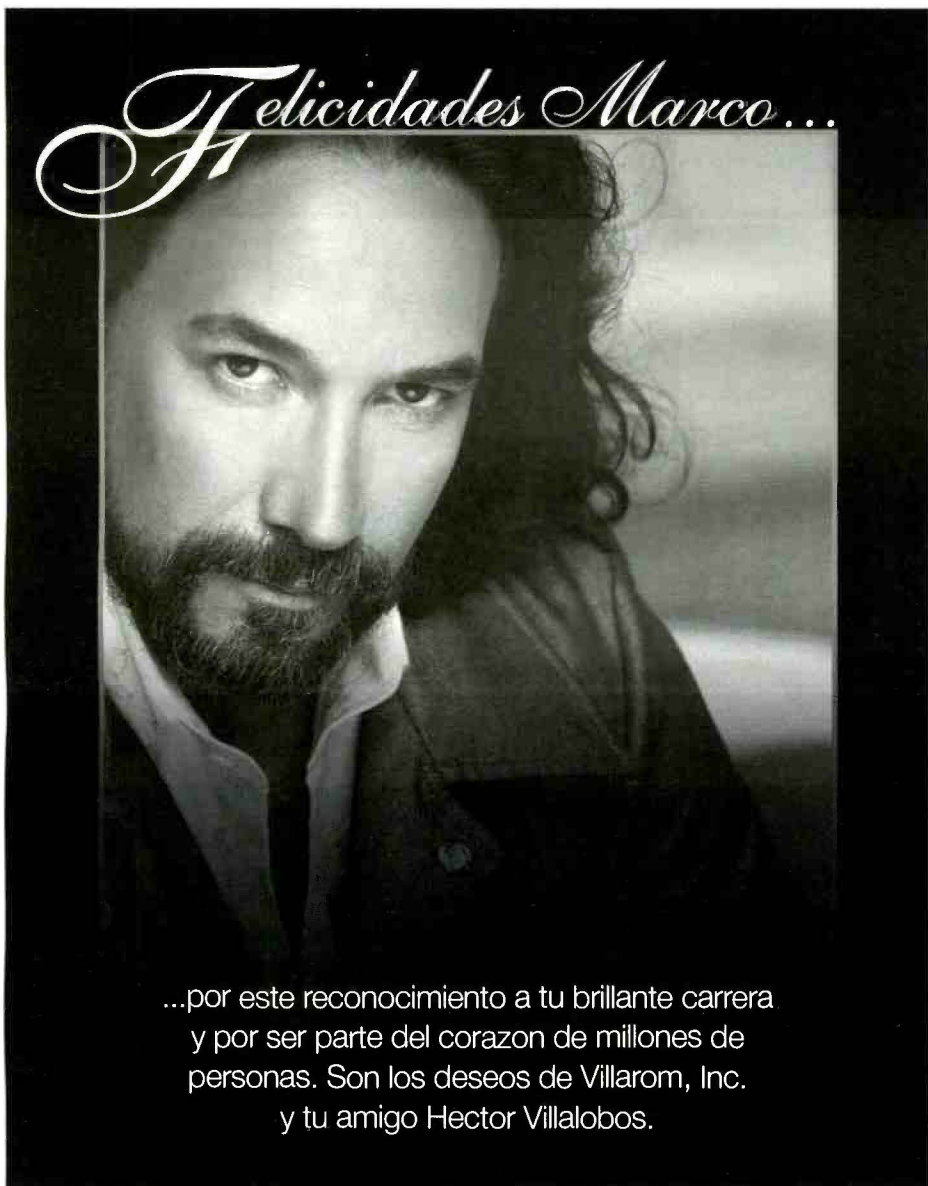
Your Fonovisa Records and Universal Music Family

FONOVISA  
RECORDS

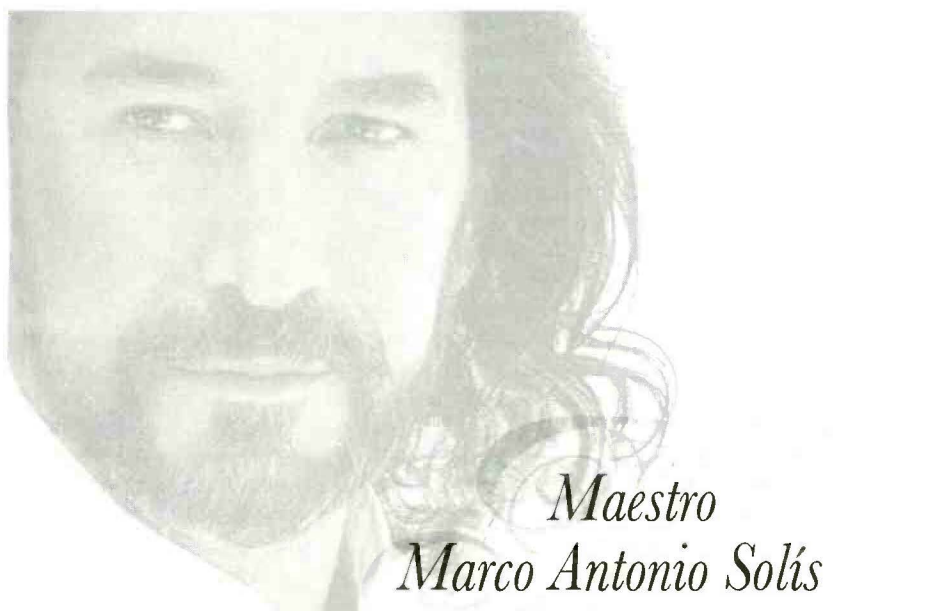
UNIVERSAL

UNIVERSAL MUSIC  
LATIN ENTERTAINMENT

*Felicidades Marco...*



...por este reconocimiento a tu brillante carrera y por ser parte del corazón de millones de personas. Son los deseos de Villarom, Inc. y tu amigo Hector Villalobos.



*Maestro  
Marco Antonio Solís*

*felicidades*

*por su merecida estrella y  
muchas gracias por sus canciones...*



Hugo González  
[www.hiplatinmusic.com](http://www.hiplatinmusic.com)



To all my fans: **MARCO ANTONIO SOLÍS** greets the crowd at the 2010 Billboard Latin Music Awards in San Juan, Puerto Rico.

from >>p26 dians in Northern Mexico.”

And so, the Solís cousins became Los Hermanitos Solís (the Solís Brothers) and then, Los Bukis, the most successful romantic grupero group of its time. Los Bukis, with Solís as lead singer/composer, recorded dozens of albums during the next two decades, received dozens of accolades and reaped in sales. Although Mexico had multiple groups at the time, Los Bukis’ sound—a mix of dance-ready fare tempered by romance—was widely imitated, and at the same time, Solís’ songs and voice drew the attention of a non-Mexican audience transfixed by his melodies.

“When I first came to this country in the mid-1980s, I wasn’t a big fan of regional Mexican music,” says Peruvian Alfredo Arce, who has worked with Solís since 1992 and is now his business manager. “But he impressed me. Something about him reminded me of [Brazilian singer/songwriter] Roberto Carlos. And I told my wife, ‘I saw this Mexican artist, and he’s something else.’ I never imagined I would end up working with him.”

In 1995, Solís recorded one last album with Los Bukis, “Por Amor a Mi Pueblo”—certified gold in the United States by the RIAA—and went solo. The decision raised some eyebrows because it meant the dissolution of an immensely powerful group. But it was also the natural evolution for an artist who wanted to expand beyond his genre. At that point, Universal’s Lopez recalls, Solís had also established his reputation as a composer and producer (he’s won Billboard’s producer of the year award four times and songwriter of the year three times), and he hired him to produce and author an album for Spanish diva Rocio Durcal.

“Professionally, Marco has demonstrated through the years that he’s one of the greatest Mexican songwriters of his generation who has transcended internationally,” Lopez says. “And personally, he continues to be a humble, family-driven person with a great sense of humor.”

Since going solo, five of Solís’ albums have been certified gold by the RIAA, while his groundbreaking pop album, 1999’s “Trozos de Mi Alma,”

was certified platinum and sold more than 1 million copies in Mexico. But this doesn’t even include the album’s success throughout Latin America. “Trozos” set the highest standard for the potential of popular Mexican acts in the pop market and opened doors for traditional Mexican acts to be heard around the world.

“He’s a genius,” radio consultant Jose Santos says. “Everything he writes is platinum, which is more valuable than gold.”

And yet, Solís is notoriously private and press-shy. He won’t appear on any of the TV shows that are the staple of Latin music promotion, he rarely gives an interview, and he generally shuns sponsorships.

He still writes his songs on slips of paper and carries around his portable tape recorder, the same one he’s had for years. And just with that, he makes magic.

“Oh, they all laugh at me, because I sometimes take the tape recorder with me to the gym. ‘Oh, my God, a cassette!’ they say. But I like it,” Solís says.


“Plus, I record the melodies there as they come to me, and my voice reflects the emotional state I was in when I recorded them. And, always, always, I write on my little slips of paper. There is strength in paper. And then, when I get to my studio, I begin to give shape to my scribbles. I sit at my keyboard and I write the base, and little by little I construct the harmonies. But, by then the essence of the song is there. Everything else is easy.

“And the melody always comes first. Always. Melodies for me are something divine. They come from a divine place. A melody alone moves me, sends shivers down my spine.”

“Marco Antonio Solís is one of Latin music’s greatest ambassadors,” says Alexandra Lioutikoff, senior VP of Latin membership for ASCAP. “From his native Mexico to countries around the world, his music has enchanted audiences and transcended trends and generation gaps everywhere it has reached. As one of the most successful and influential singer/songwriters in Latin music, we are thrilled that he is being recognized with a star on the Hollywood Walk of Fame.”

*‘Marco Antonio Solís is one of Latin music’s greatest ambassadors.’*

—ALEXANDRA LIOUTIKOFF,  
ASCAP



“Una Estrella Merecida en el  
Paseo de la Fama!  
Una Luz, Un Fuego Ardiente  
en el Alma de tu Gente!  
Nos sentimos sumamente  
orgullosas de ti!  
Tu Familia que te Ama.”

Cristian, Alison y Marla

**arena management**

## 21<sup>st</sup> Annual Arena Management Conference

September 11 -14, 2010  
Tulsa, OK USA

AMC is the leading forum for professional development, networking and continuing education of arena managers. Participating in AMC is the perfect opportunity to discuss and share information crucial to the future of arena management.

**Session Highlights:**

- Keynote - The Art of Inspiration
- Let's Visit the Grand Opening/The Show Must Go On
- Web 2.0 and Social Media Preparing Your Business
- Country Music Association Presentation

**Crowne Plaza Hotel Tulsa**  
100 East Second Street  
Tulsa, Oklahoma 74103  
1-918-582-3000  
Reservations: 800.980.6429

**Group Room Rates**  
\$129 single/double occupancy  
To receive the group rate when making reservations indicate you are with the Arena Management Conference

Registration Now Open!  
Register at [www.iaam.org](http://www.iaam.org) under meetings

Questions? Call 972.906.7441 ext 1013

**DAKTRONICS**  
Title Sponsor

**ticketmaster**  
Registration Sponsor

**CFE**  
points

International Association of Assembly Managers, Inc. **IAAM**

# TOP TUNES

FIVE OF MARCO ANTONIO SOLÍS' MOST TIMELESS COMPOSITIONS

A PROLIFIC SONGWRITER, Marco Antonio Solís has composed some of the best-known songs in contemporary Latin music. Their universal appeal has led to covers in nearly every Latin genre, but Solís' emotive vocals and simple, romantic sentiments have lent the songs a unique staying power through the years. Here's a sampling of some beloved works by the singer/songwriter affectionately known as "El Buki."

### 'TU CARCEL'

Los Bukis' anthem, which hit No. 3 on Billboard's Hot Latin Songs chart in July 1987, has been covered by everyone from salsa artist Tito Nieves to modern ranchera singer Shaila Durcal to rock act Los Enanitos Verdes. The song is a perfectly rendered, stinging rebuke to a departing lover: "Go on and forget/What you're leaving and changing/For the adventure that you'll see/Will be your prison and you'll never get out." Solís told Mexican newspaper *El Porvenir* in 2007 that he wrote the song "in a hotel room in Torreon after a concert in 1987 in front of 50,000 people. I felt alone in that little room, without a soul to accompany me. That's the price of fame."

"Mujer" was a huge contemporary grupero hit for Spanish singer Rocio Durcal, who until that time had mostly been known in Mexico and the United States for her ranchera collaborations with Juan Gabriel. The song was No. 1 for 10 weeks on Hot Latin Songs beginning in December 1988.

### 'COMO FUI A ENAMORARME DE TI'

The hit by Los Bukis, which spent five weeks at No. 1 beginning in December 1989, also gave its name to a 1991 film starring the band. In a foreshadowing of the recording industry crisis to come more than a decade later, the plot focused on attempts by a music pirate to steal the band's recordings, only to be foiled by the pirate's daughter who falls in love with Solís' character. The track has been covered by Los Rieleros del Norte and Lucero, among others.

### 'RECUERDOS, TRISTEZA Y SOLEDAD'

"Memories, Sadness and Solitude" spent eight weeks atop Hot Latin Songs beginning in October 1996. The track came from his first post-Bukis album as a soloist, "En Pleno Vuelo," which also spawned another hit, "Que Pena Me Das." The songs' success left no doubt that fans of Los Bukis would be equally receptive to Solís' solo career.

—Ayala Ben-Yehuda

### 'SI NO TE HUBIERAS IDO'

Solís' version of the longing-filled favorite from 1999 set "Trozos de Mi Alma" went to No. 4 on Hot Latin Songs and was featured on the soundtrack to the 2001 Alfonso Cuarón film, "Y Tu Mama Tambien." The song was also covered by Maná, which replaced the original's soaring strings on the chorus with driving rock guitars and topped the chart for two weeks in 2008.

### 'COMO TU MUJER'

Not all of Solís' best-known compositions were originally made famous on his own or when he was a member of Los Bukis. "Como Tu

## The Complete Directory of Music Industry Contacts

AGENTS. ATTORNEYS. A&R EXECS. TOUR MANAGERS. RECORD STORES. RADIO STATIONS. CLUBS. AND MUCH MORE.

Plus Everything The Working Musician Needs To Know About Promoting And Booking Gigs!

**Billboard Musician's Guide**  
TO TOURING & PROMOTION

**BRUCE SPRING STEEN**  
THE BOSS TALKS ON WHY HE'S BUSIER THAN EVER AND STILL BORN TO RUN

**6,000+**  
Music Industry Contacts

**Order it Now!**  
[www.orderbillboard.com/directories](http://www.orderbillboard.com/directories)

Billboard Directories • 770 Broadway, New York, NY 10003 • 800-562-2706 (U.S.) • 818-487-4582



Shared talent: MARCO ANTONIO SOLÍS (left) with salsa artist TITO NIEVES, who has covered Solís' "Tu Carcel."

GUSTAVO CABALLERO/GETTY IMAGES



August 5<sup>th</sup>, 2010

It's a great pleasure  
that fills us with  
pride, to be part and  
witness this well-  
deserved recognition.

Tu Equipo de trabajo  
Felicidades Jefaso.

# Marco

Ayer, Hoy y Mañana - Siempre Contigo  
Congratulations



Cardenas Marketing Network, Inc.  
Event Marketing & Sponsorship Agency

Latinoevents  
& MARKETING SERVICES

ALVAREZ & GARNER  
A LIMITED LIABILITY COMPANY

LIVE NATION®





**SECOND CHANCES**  
Secondhand Serenade comes back

34



**BLOWING UP**  
Mt. St. Helens Vietnam Band gets creative

34



**CROSSING OVER**  
Jerrod Niemann steps up to the mic

35



**SHORE DUTY**  
Wavves rules as 'King of the Beach'

38



**A NEW CHAPTER**  
El DeBarge records first album in 16 years

39

# MUSIC

**GOSPEL** BY PAUL SEXTON

## LEAVING LAS VEGAS

Tom Jones Goes Gospel For New Album

A French expression best describes the latest news from a Welsh phenomenon—Tom Jones has gone au naturel, and not just by finally letting his grey hair show.

Just weeks after his 70th birthday, the legendary singer adds another page to his résumé with the release of his gospel-flavored album "Praise & Blame." Released July 27 in North America on Lost Highway, and a day earlier internationally on Island, the record launches Jones' new worldwide deal with Universal and is, by his own description, the most back-to-basics recording he's ever made.

"Praise & Blame" was produced by Ethan Johns, who secured guest appearances from Booker T. Jones and Gillian Welch for the sessions, recorded at Real World, near Bath in England's west country.

"I've never worked that live before," Jones says approvingly. "There was no separation between the musicians. They just brought in these tape machines and we did it all in the one [room]. It was like rehearsing something and then taping it, and there's some on there that are only one take."

The end result is a big departure from Jones' more familiar pop-soul sound, last heard on 2008's "24 Hours" (Parlophone/EMI), which reached No. 105 on the Billboard 200 and sold 54,000 U.S. copies, according to Nielsen SoundScan. A regular on the Billboard Hot 100 since the '60s, Jones' U.S. album sales during the SoundScan era total 2.5 million. "24 Hours" peaked at No. 32 in the United Kingdom, where Jones last hit the top 10 with "Tom Jones & Jools Holland" (Warner), a collaboration with the English musician and host of BBC TV's long-running live music series "Later."

The new album sees Jones interpreting the likes of John Lee Hooker, the Staple Singers and Mahalia Jackson in a rootsy style that's clearly close to his heart as well as his R&B musical roots.

"We wanted it to be of a gospel nature, but

an earthy gospel," he says. "So we listened to a lot of gospel records, the Staples Singers and Elvis, of course, but I wanted to take it somewhere else. The idea was to do a live, honest type of thing, but songs that meant something. There's some on there I feel that will stop you in your tracks."

Jones introduced the album with a version of Bob Dylan's "What Good Am I?" on "Later" in May during which, he says, "you could hear a pin drop—which is always a good indication."

That song was then serviced to U.K. radio alongside the Hooker cover "Burning Hell," with the latter being playlisted by the country's most listened-to station, AC-formatted BBC Radio 2. A second U.K. double-sided release, featuring the Susan Werner-penned "Did Trouble Me" and "Don't Knock," previously recorded by country star Don Gibson, is due July 27.

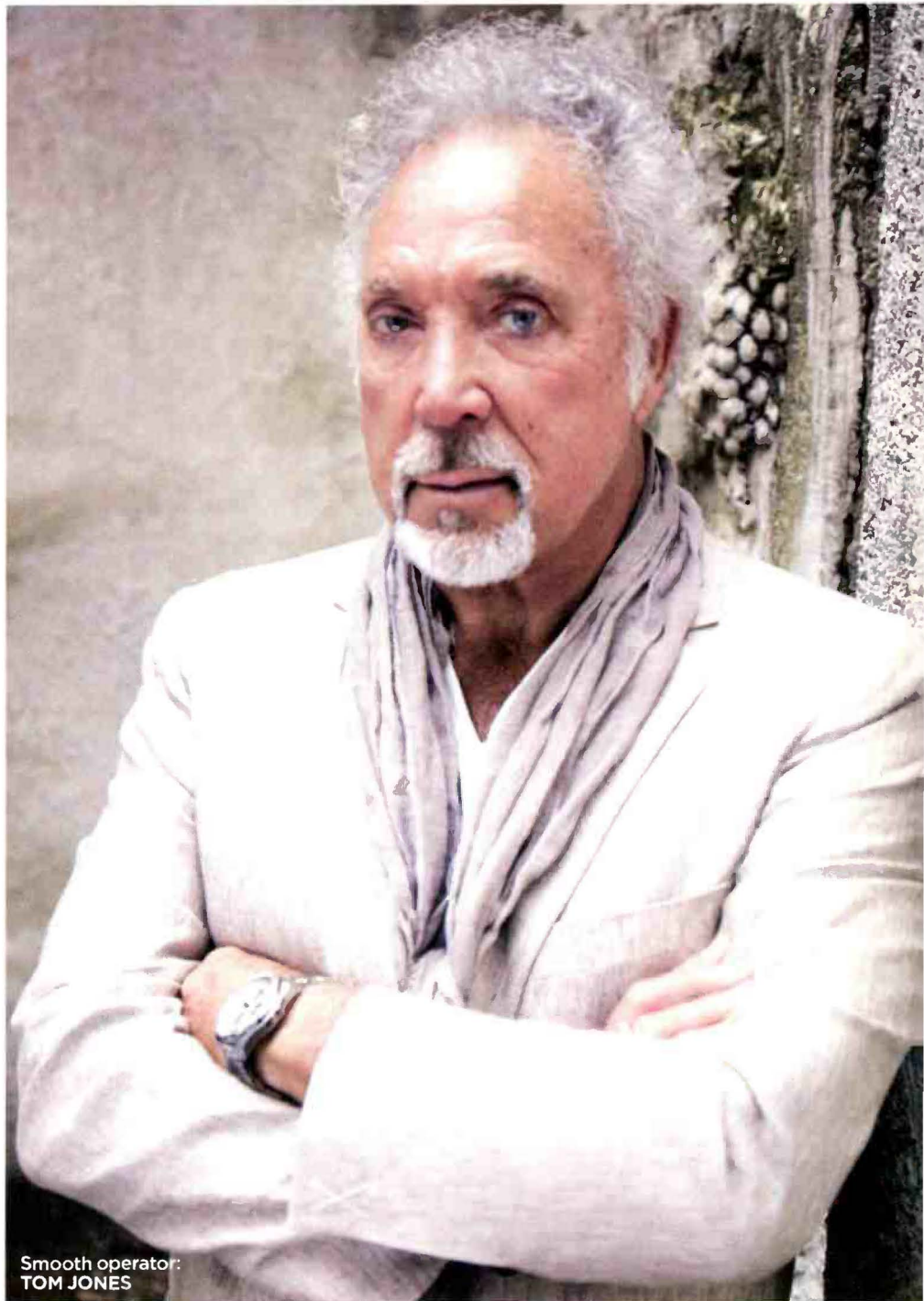
Jones performed a well-received London showcase June 3, attended by international executives and media.

"Everyone was blown away by the amazing performance," Universal Music U.K. international director of marketing Chris Dwyer says, "which explained more about the record than any words could."

Now both Island and Lost Highway are pinpointing the right promotional vehicles—but they're likely to be different from Jones' usual mainstream slots, with the singer already making a June 1 appearance on alternative network BBC 6 Music.

"We're being careful to choose media appearances that will preserve the integrity of the record," Dwyer says, although she says major TV appearances will follow in the fall.

"We've kept stuff open on purpose," Jones says. "I've got to do two weeks in [Las] Vegas in August, because I've got a contract there, but now we've got to work to [choose shows that will] present the album properly."



Smooth operator: TOM JONES

Kim Buie, Nashville-based VP of A&R for Lost Highway, says the U.S. label is also in the process of sifting through media opportunities. "Burning Hell" was serviced to triple A and noncommercial stations as well as alternative specialty shows the week of June 14, before an impact date during the first week of July. But while the new record seems likely to have more media credibility than Jones' '60s

pop output, Buie is convinced the album will still have mainstream appeal.

"When you hear 'Tom Jones gospel,' that's going to give a different impression to 'Rev. Franklin gospel,'" Buie says. "It has impact when people hear it because there are genuine roots there."

"I've got the ability, I know that," Jones says of his new direction. "And I love trying things." ...

## LATEST BUZZ

### >>>GEORGE MICHAEL ARRESTED IN LONDON

George Michael was arrested July 4 on suspicion of being unfit to drive, after police received reports that a car had crashed into a building in north London. Michael was taken to a north London police station, where he posted bail and was instructed to return in August. Police will continue to investigate the incident in Hampstead. In June 2007, Michael was banned from driving for two years after pleading guilty to driving while under the influence of drugs.

### >>>PRINCE DECLARES INTERNET 'OVER'

In an interview with U.K. paper the Daily Mirror, Prince outlined his anti-Internet stance. "The Internet is completely over," Prince told the Mirror. "I don't see why I should give my new music to iTunes or anyone else. They won't pay me an advance for it and then they get angry when they can't get it." He added: "The Internet's like MTV. At one time MTV was hip and suddenly it became outdated."

### >>>ELTON JOHN WORKS ON NEW ALBUM

Elton John says his forthcoming collaboration with legendary singer/songwriter/sideman Leon Russell marks a new chapter in his recording career. "I don't have to make pop records any more," John said July 5 while speaking at the launch of the album at the Electric Cinema in West London. "I thought, 'The world isn't screaming for another Elton John record and I'm not screaming for it either unless it's going to be different.' In the '70s, '80s and '90s, the record companies always said we had to have a single and I think I fulfilled my brief. But at 63, the singles chart isn't one I'm going to be in very often."

Reporting by Andre Paine and Mark Sutherland.



The troubador:  
SECONDHAND SERENADE

POP BY JASON LIPSHUTZ

# Second Time Around

Secondhand Serenade On Life After A Hit

Pop success is often a double-edged sword for a singer/songwriter. On one hand, a high chart position can mean more fans and more income, but on the other, it can thrust an artist into a whole new world, where you're only as good as your last hit. For artists not used to hopping from one slick producer to another and changing sonic identities, the pressure can be intense.

John Vesely, the man behind Secondhand Serenade, found himself in such a situation in September 2008, when his song "Fall for You" rose to No. 21 on the Billboard Hot 100, pushing sophomore disc "A Twist in My Story" to a No. 44 peak on the Billboard 200. Now Vesely and his label, Glassnote, are figuring out his next move.

Vesely, a regular presence on social networking sites who formerly owned the No. 1 spot on MySpace's ranking of unsigned artists, looks back on the Hot 100 appearance as a testament to the loyalty of his fan base.

"So much of what's going on in pop music now is rhythmic, and I figured it might be too difficult to get a ballad placed on radio," Vesely says. "There's no real way to explain why it clicked aside from the fans continuing to stand by me and get the word out."

Vesely will once again rely on fan interaction to showcase a fuller sound on "Hear Me Now"—his third album, due Aug. 3—as well as first single "Something More." Tracks like "Nightmares" and "Reach for the Sky" expand upon the intimate aesthetic that led Glassnote Records to make Secondhand Serenade its first signing in 2006.

"When we set up the company, we wanted to find artists that were wholly authentic in what

they were doing, and John fits into that," Glassnote head Daniel Glass says. "Secondhand Serenade is making the best music of the genre, and he's still growing alongside the label."

Vesely began writing songs in early 2009 and brought in Aaron Johnson (the Fray) to produce. Although the album was finished in Los Angeles last August, Vesely says the label was looking for a strong lead single that hadn't yet appeared.

"It was a frustrating time for me. The label asked if I had a few more songs in me, and I was kind of freaking out," Vesely says. He recorded "Something More" in his bedroom last November, and he says it was a crucial move for the album: "In retrospect, I'm happy we went back."

Vesely has finished a video for "Something More," and Glassnote will push the song to hot AC and top 40 radio. The label will also issue multiple Secondhand Serenade acoustic sessions prior to the album release.

Glass believes social networking is the key marketing tool for Vesely's personal songwriting. Vesely has stayed active on Facebook and MySpace, and a fan-driven "retweet" campaign on Twitter drove 18,000 people to listen to "Something More."

"The reason he bonds with fans is because of the honesty in both his music and personality," Glass says. "John spends hours communicating with his fans and meeting people after shows. Fans feel like they know him."

Secondhand Serenade will kick off a U.S. summer tour July 17, and dates in Australia and Europe are being planned. While Vesely already has some ideas for his next album, he says that he's "ready for a break from writing so I can see my fans again."

ROCK BY CORTNEY HARDING

# HANDMADE RENEGADES

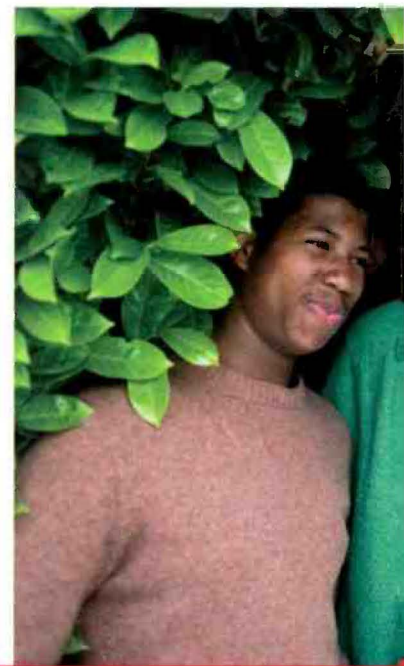
## Mt. St. Helens Vietnam Band Has The Write Stuff

Plenty of indie acts like to bang on about how much they love their fans and how much time they spend communicating with them. Unfortunately, scratching the surface reveals that "communicating" generally means zapping out a Twitter post or using a data collection program to send carefully targeted marketing e-mails; "Dear X, We are excited to announce a show in Y city."

Mt. St. Helens Vietnam Band, a joyful indie rock foursome out of Seattle, does plenty of that, too. But it also goes the extra mile, sending individual e-mails to pretty much everyone the band members have ever met; playing small, regional markets; and investing plenty of elbow grease in its career. Now, with the release of its second album, "Where the Messengers Meet," out Aug. 3 on Dead Oceans, the

band will see if its grass-roots efforts have paid off.

"What I love about this band is that I never feel like I'm dealing with Mt. St. Helens Vietnam Band Inc.," Dead Oceans founder Phil Waldorf says. "They want to make connections with fans in a really fun-



## GLOBAL PULSE

EDITED BY TOM FERGUSON

### >>>PONY CLUB

Fiction Records managing director Jim Chancellor still seems surprised that his latest signing Tired Pony, a one-off "supergroup" formed by Snow Patrol singer Gary Lightbody, ever got off the ground. "It's a spectacular project," he says, "and a credit to Gary's efforts that it ever happened."

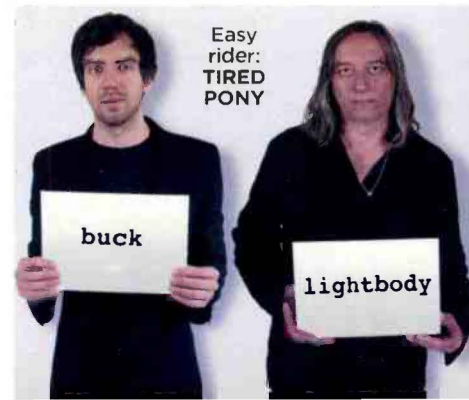
Tired Pony's lineup features Lightbody, Snow Patrol's touring guitarist Troy Stewart and regular collaborator Iain Archer alongside Belle & Sebastian drummer Richard Colburn, guitarist/producer Garret "Jackknife" Lee, and R.E.M.'s Peter Buck and Scott McCaughey.

U.S. alt-folk duo She & Him (M. Ward and Zoey Deschanel) and Editors vocalist Tom Smith also guest on the alt-country-hued "The Place We Ran From," set for release July 12 through Fiction

(United Kingdom) and Cooperative Music (rest of the world). Indie label Mom + Pop will issue it stateside Sept. 28.

Lightbody, Stewart, Archer and Colburn previously played in 30-strong Scottish supergroup Reindeer Section with members of such acts as Teenage Fanclub, Idelwild and Arab Strap. Tired Pony's more manageable lineup brings Buck and McCaughey to the party through Lee's connection as R.E.M.'s producer.

Chancellor says it's been tough to coordinate the various members' duties in order for them to be able to perform two shows July 14 at London



damental way.”

For the group's previous record, lead singer Benjamin Verdoes says he and his bandmates spent hours assembling handmade pouches for their albums. For the new set, the band is working on coordinating a creative writing contest that could be based on interpretations of lyrics, although Verdoes says the group hasn't yet worked out all the details.

“This album was written like a novel,” he says. “I had wall charts and diagrams and every-

thing, and there is a clear narrative running through the album.”

The novel/record isn't the only writing Verdoes and his bandmates have been doing. “We've been known to write thousands of e-mails and reply individually to all of our MySpace friends,” he says. “We've gotten to know so many people because of it.”

That's been the band's approach since day one—Verdoes says the members spent six months promoting their first show, making PSA videos backed with their own music

and talking to everyone they could think of before eventually selling out hometown venue Neumo's. With the release of the new album, Verdoes says the band is thinking of sending out handmade postcards to fans, writers and members of other bands.

“People who liked the first record really liked it, and they feel like they have a sense of ownership over the band,” Waldorf says. “One thing this band does is that they make events about them. They play City Hall, for example, or the visitor's center at Mount St. Helens, and it becomes an event. It would be easier for them to just play as support on a big tour—and they want to do that, too—but they realize there are lots of other things to do.”

Waldorf says the band also spends lots of time in regional markets like Spokane, Wash., or Salem, Ore. “Most bands just drive from Seattle to Minneapolis, but these guys always stop in Missoula [Mont.],” he says. “When bands do that, they can make connections with local promoters and record stores and college stations, and those tend to be very solid. People tend to remember them for that.”



Creative class:  
MT. ST. HELENS  
VIETNAM BAND

HMV Forum, booked by X-Ray Touring. While conceding that “it's all about availability,” he adds: “I have a sneaking suspicion there will be more gigs.”

—Steve Adams

## >>> GUITAR MAN

U.K. radio station Classic FM claims to have sold more than 5 million copies of the 100-plus titles it's released since launching its own record label in 1994. The vast majority of those releases have been compilations, plus the occasional release by a solo vocalist, such as U.K. tenor Alfie Boe's self-titled debut in 2006. But now the Classic FM label has released an album by its first solo instrumentalist signing—Australian-born, U.K.-based guitarist Craig Ogden.

Buffie du Pon, head of music partnerships for Classic FM parent Global Radio, says Ogden is the first of several new signings the label is planning. The guitarist has previously appeared on several Classic FM compilations, having recorded for several other labels including Virgin Classics/EMI Classics,

Chandos and Nimbus.

“Craig Ogden: The Guitarist” was released domestically July 5, with international dates currently being finalized through a distribution deal with Decca/Universal. It mixes arrangements of classical pieces and pop/folk songs ranging from “Scarborough Fair” to Leonard Cohen's “Hallelujah” alongside Ogden originals. That's a combination that “shows up the versatility of the guitar,” Ogden says, adding that he hopes it will appeal to “music lovers, guitarists—and guitar players of other styles too.”

Ogden has a string of U.K. shows lined up, running through Aug. 25.

—Hazel Davis

## >>> MITCH ADO

While Amy Winehouse fans around the globe eagerly await her return some 45 months after the all-conquering “Back to Black,” her father, Mitch, is hoping to follow in her footsteps with his debut album, “Rush of Love,” which his label says has been attracting interest from European markets.

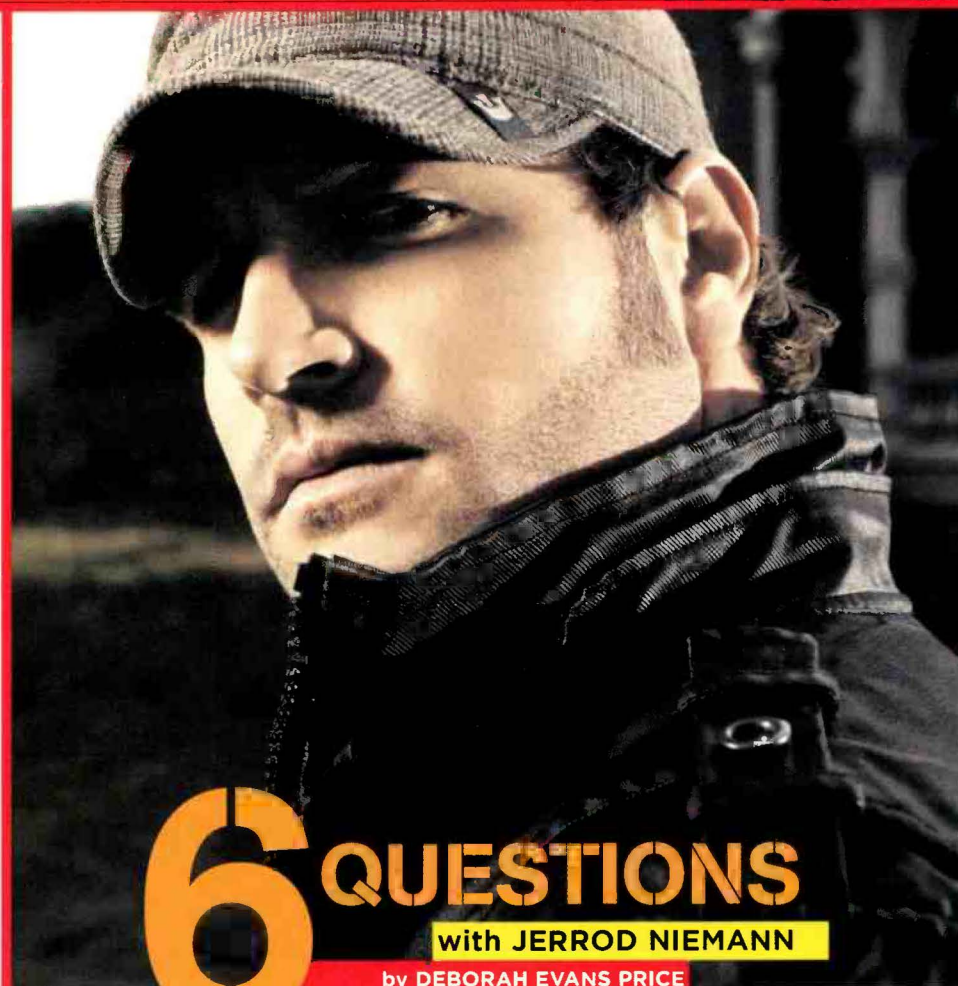
Released June 7 in the United

Kingdom on Janey Records/Absolute, “Rush of Love” contains covers of jazz standards, including “You Go to My Head” and “April in Paris,” plus four new songs written by veteran U.K. pop songwriter Tony Hiller, who also produced the 11-track set.

While Winehouse says he “would not have got the gig if I weren't Amy's dad,” he calls the album “the achievement of a musical lifelong dream.”

“At the moment we're just concentrating on the U.K.,” says Winehouse's manager, Trenton Harrison-Lewis, “but we're definitely looking at an international rollout.” Harrison-Lewis claims he has already received licensing inquiries from Germany, Belgium and France.

The run-up to the album's launch had former taxi driver Winehouse undertake a nationwide promotional tour, which included his debut live TV performance June 9 on commercial network ITV's breakfast show “GMTV.” Harrison-Lewis says a fall U.K. tour is scheduled, booked through London-based Air Agency. —Richard Smirke



# 6 QUESTIONS

with JERROD NIEMANN

by DEBORAH EVANS PRICE

Best-known as a songwriter who has penned tracks for Garth Brooks, Jamey Johnson, Julie Roberts and Blake Shelton, Jerrod Niemann is now making the jump to the other side of the aisle. His first album, “Judge Jerrod & the Hung Jury,” will be released July 13 on Sea Gayle/Arista Nashville. The debut single, a cover of Sonia Dada's “Lover, Lover,” is No. 8 on Billboard's Hot Country Songs chart.

### 1 As a successful songwriter, why release a cover tune as your lead single?

I've always loved the song, but I wasn't sure the first song should be a cover. Then I realized coming from the songwriting realm of Nashville, sometimes it's just easy to get pegged as a songwriter, so it was nice to step out of that and record a song I wish I'd written and challenge myself by singing all the vocal parts.

### 2 How did you approach singing all the parts?

I did eight of the nine parts the first night. My voice was already hoarse from singing and the first thing to go is your lower register, so when I finally got to the bass part, it was not happening. We gave up for the night and we were sitting at a bar and I told my buddy, “There have been a couple times where I was the victim of a bartender over-serving me and woke up with a really low voice.” He said, “That might work.” So in the name of country music, I properly medicated my vocal chords for a few hours and when I woke up the next morning, my voice was like a mix between Lurch and Chef from “South Park.”

### 3 Is achieving success first as a songwriter a blessing or a curse for an aspiring artist?

It could work both ways. For me, it helped. I think the fact that the album was made so unconventionally, and that I'd had some success as a writer, allowed the label and some other people involved to trust the creative process more because they respected me as someone who creates music.

### 4 What prompted you to intersperse the songs with comedic bits?

We all have different moods and layers and I like the fact that the album represents every possible mood I could have. At the end of the day, when someone is kind enough to support your art, I feel like it's our job to entertain them to the best of our abilities. We were having so much fun in the studio that we began creating these bits or skits to introduce the songs. I tried to make it an experience, a 40-minute vacation from your problems other than just 10 songs back to back.

### 5 What are you doing to promote the record?

We're doing a lot of album release parties in certain markets. We're doing Aquapalooza in Austin with Brad Paisley at Lake Travis [July 10]. We're performing the album in its entirety—skits and everything—at the Basement [in Nashville]. In the fall, we're doing a tour with Gary Allan and Randy Houser.

### 6 Why did you title it “Judge Jerrod & the Hung Jury”?

The album is full of double-entendres. Our band was driving on Interstate 70 near Denver and everybody started putting their feedback in. There were conflicting ideas and [guitarist] Scott McQuery said, “We can't decide anything. We're like a hung jury.” Then the double-entendre hit and we started laughing. So as the album was being made, I thought, “If anybody ever hears this, they are not only going to judge me for making it, but all of you too.” It doesn't represent me with a gavel in a gown with a wig on. It's just saying, “We're going to get judged for doing this.”

# ALBUMS

## BLUEGRASS

### PUNCH BROTHERS

#### Antifogmatic

**Producer:** Jon Brion  
Nonesuch Records

**Release Date:** June 15

Singer/mandolinist Chris Thile is best-known as a member of progressive bluegrass band Nickel Creek, which is on indefinite hiatus. But Thile's new band Punch Brothers is building a case for bigger fame with the release of its second album, "Antifogmatic." The new set includes rowdy, raucous tunes—the foot-stomping "Rye Whiskey" only needs a washboard to sound like it's from an old-time revue—as well as contemporary takes on the traditional genre. Accompanied by playful string instrumentation, the track "You Are" is a saucy ode to giving into a lover's temptation, while a wistful fiddle solo on "Missy" adds a touch of melancholy to the album. But closing song "This Is the Song (Good Luck)" combines gentle harmonies with Thile's uplifting lyrics ("We'll get by/Good luck/These are tough times"), proving that the group has heart as well as punch.—EC

## RAP

### DRAKE

#### Thank Me Later

**Producers:** various  
Aspire/Young Money/Cash

Money/Universal Motown

**Release Date:** June 15

Toronto MC Drake has said that he wants fans to feel the different layers of his debut, "Thank Me Later." From the sounds of it, he's held little back, sharing with listeners his deepest thoughts on family, women and fame. Over a thumping bassline on the opening track, "Fireworks" (featuring Alicia Keys), Drake reflects on his relationship with label chief/rapper Lil Wayne, Rihanna and his divorced parents. Accompanied by a slinky piano on the song "The Resistance," Drizzy addresses the idea that fame's changed him, while he swaps verses with rapper Nicki Minaj on "Up All Night." On the cut, both artists pay homage to their Young Money team ("Man, I love my team, I would die for them niggas," Drake claims). Another standout track is "Miss Me" (featuring Lil Wayne), where Drake professes his love for Minaj, spitting, "I hope one day we get married just to say we fucking did it."—MC

## RHYMEFEST

### El Che

**Producers:** various  
dNBe Entertainment  
**Release Date:** June 8  
Chicago-based rapper Rhymefest had a good year in 2004



## SHERYL CROW

### 100 Miles From Memphis

**Producers:** Sheryl Crow, Doyle Bramhall II, Justin Stanley  
A&M/Interscope

**Release Date:** July 20

Sheryl Crow's hometown of Kennett, Mo., is indeed 100 miles from Memphis. So she comes by the soul flavor of her latest album—which has periodically crept into its predecessors—honestly. After the understandably dour countenance of 2008's "Detours," "100 Miles From Memphis" finds Crow in a decidedly liberated and celebratory mind frame, stirring the sensibilities of the Stax, Motown and Hi empires into her own hybrid. These styles are reflected in the soaring sonic joy of "Summer Day," "Peaceful Feeling" and "Our Love Is Fading," as well as the funky slink of "Roses and Moonlight," the rootsy gospel testimony of "Long Road Home" and the smooth Al Green references in "Sign Your Name" (featuring Justin Timberlake on backing vocals). Keith Richards brings extra swagger to the reggaeified "Eye to Eye," while Citizen Cope provides an effective counterpoint to the aching "Sideways." Elsewhere, "Say What You Want" injects some political thought into the otherwise soul-baring set. A tendency to let the songs run too long notwithstanding, this "100 Miles" is a path Crow was certainly wise to tread.—GG



after winning a Grammy Award for co-writing Kanye West's "Jesus Walks," which hit No. 2 on Billboard's Hot R&B/Hip-Hop Songs chart. He may remind listeners of this achievement a little too much during his second album, "El Che," but luckily there's enough fresh material to balance it out. Rhymefest opens the record with "Talk My Shit," aggressively rapping, "Wrote some Kanye records/Next Grammy just mine/This is El Che's record," and on "Truth On You" he mimics critics by penning, "Kanye done took that 'Jesus Walks' money and ran the hell off." But the rapper's lyric writing shines when he rhymes about other personal issues. Backed by horns on the funk-inspired "Prosperity," he calls out televangelists who charge people to get closer to God and gets emotional while opening up about his child custody issues on the slow jam "City Is Falling." But Rhymefest is most honest on standout track "Chicago," where he strikes a chord when he offers, "Here take my soul, my heart/My suicide thoughts/My religion, my God."—GL

## ROCK

### THE LIKE

#### Release Me

**Producer:** Mark Ronson  
Downtown Records

**Release Date:** June 15

Los Angeles-based rock group the Like takes a decidedly retro approach on its second album, "Release Me," the follow-up to 2005's "Are You Thinking What I'm Thinking?" In addition to recording in analog with gear from the '60s, the band employs girl-group melodies over a slew of vintage musical influences. Menacing organs ("Don't Make a Sound," "Wishing He Was Dead") and slinky bass ("Narcissus in a Red Dress") channel the psychedelic and sexually charged vibe of the '60s, while "Catch Me If You Can" showcases the Like's sugary pop sensibilities. And with its Motown feel, the title track finds singer Elizabeth "Z" Berg crooning about love gone wrong ("I wish you knew I'm not the one for you/You're not the one I need/And I can't stand you") over a harmonized chorus of "ooh's" from her female bandmates, but the vocals don't go down as smoothly as the Supremes. Meanwhile,

it's on the standout cut "I Can See It in Your Eyes" where Berg settles into her most comfortable range and the group does its most believable impression of the Animals.—LF

## FOALS

### Total Life Forever

**Producer:** Luke Smith  
Sub Pop Records

**Release Date:** June 15

In an indie-rock music scene that's arguably overloaded with Brit rock and bands named after animals, one would think that British five-piece Foals (which falls into both categories) wouldn't



## SARAH McLACHLAN

### Laws of Illusion

**Producer:** Pierre Marchand  
Arista

**Release Date:** June 15

"Here I go again," Sarah McLachlan

sings on "Illusions of Bliss." And though the song describes the singer's inability to resist a doomed romance, she might just as easily be referring to her music. "Laws of Illusion" is McLachlan's first studio album in seven years, but it picks up where 2003's "Afterglow" left off. That means lushly produced midtempo ballads full of atmospheric keyboard textures, dreamy vocal melodies and introspective lyrics about shooting stars, hopeful hearts and waltzing through the waves. "Loving You Is Easy," the set's relatively jaunty lead single, puts some pep in its piano-pop step. But cuts like the mournful "Forgiveness" and the mellow "U Want Me 2" (the latter previously featured on McLachlan's 2008 hits collection) cook at a decidedly lower temperature that longtime fans will find plenty hot. However, their quieter pace might leave others a little cold.—MW



## THE GASLIGHT ANTHEM

### American Slang

**Producer:** Ted Hutt  
SideOneDummy Records

**Release Date:** June 15

The Gaslight Anthem makes music

for the red-blooded and blue-collared. And on its newest album, "American Slang" (the follow-up to 2008's critically acclaimed "The '59 Sound"), the group spit-shines its soundtrack for working-class America. Cuts like the title track and "The Spirit of Jazz" coat the band's near-perfected formula—part stomping beats, part slick riffs and a healthy serving of singer Brian Fallon's undeniably Bruce Springsteen-esque howls—with glossier production. But that's not all the band has to offer. The plucky guitar parts on "The Queen of Lower Chelsea" drip with influence from Modest Mouse and the Cure, and the closing "We Did It When We Were Young" is smoky and soulful. The song "Boxer" begins with choppy, muted guitar that encourages hip shaking, and although it gives way to wailing licks and punk-flavored chords, the drums keep the feel alive. On "The Diamond Street Church Choir," Fallon asks with his unmistakable Bruce-like tremor, "Who does it better than we do?" The answer? No one, except maybe the Boss himself.—LF

# THE BILLBOARD REVIEWS

## SINGLES

stand a chance. But the group—which is already highly regarded across the pond—is looking to make waves stateside with second album “Total Life Forever.” To achieve this, Foals stick to the same brand of prog/math rock heard on 2008’s “Antidotes.” Heavily processed drums offset delicate guitar riffs on the track “Alabaster,” and “This Orient” utilizes a poppy guitar pattern before launching into an atmospheric shoe-gaze-inspired chorus. Foals take a different approach with the song “Miami,” which features stuttering percussion and droning synths. But the shimmering guitars and thundering rhythms of album closer “What Remains” show that the group does best when sticking to its own math rock genre.—EC

### WE ARE SCIENTISTS

#### Barbara

**Producer:** Ariel Rechtshaid  
*Masterswan/Megaforce*

**Release Date:** June 15

Rock act We Are Scientists typically has a good sense of what hits, but on its latest album, “Barbara,” the band begins to figure out what misses. Opening track “Rules Don’t Stop” showcases We Are Scientists’ knack for uncomplicated and undeniably catchy rock, while “Jack & Ginger” combines the best of previous efforts. The trickling synth on the latter calls to mind the group’s 2008 album, “Brain Thrust Mastery,” and lyrics soaked with alcohol references would fit right in on 2006 debut “With Love and Squalor.” But “Barbara” slumps when We Are Scientists slows the tempo for songs like “Pittsburgh.” The lush track doesn’t quite

reach its potential without the band’s usual pop sensibilities. The same goes for the song “Foreign Kicks,” which has a smooth, slow-jam appeal but struggles to leave a long-lasting impression. Elsewhere, cuts like “You Should Learn” and album closer “Central AC” revitalize the pace, but still lack the hard-hitting hooks.—LF

### DELTA SPIRIT

#### History From Below

**Producers:** Elijah Thomson,  
*Delta Spirit, Bo Koster*  
*Rounder Records*

**Release Date:** June 8

Delta Spirit is a California band with a Southern-fried sound. This is especially apparent on the group’s third album, “History From Below,” an attractive showcase of twangy, soulful rock balladry. With lyrical themes ranging from manipulative politics to painful love, the offering remains as mature as 2008’s “Ode to Sunshine.” And singer Matthew Vasquez’s believable Southern drawl suits the album’s folksy, down-to-earth personality. An alluring calmness is heard in the song “Ransom Man,” where Delta Spirit employs a dreamy instrumental and achieves an antiqued sound. The group turns to a more raucous style with the track “Vivian,” where harmonica and jangly guitar boast a backbone of strained and abused vocals. The guitar and harmonica styles carry over into the catchy “St. Francis,” though they wear livelier masks. And the lengthy closer, “Ballad of Vitaly,” captures both the lullaby and foot-stomping sides of “History From Below,” an album content in its melancholy and candor.—CB

## LEGEND & CREDITS

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

**CONTRIBUTORS:** Courtney Baldasare, Erin Clendaniel, Mariel Concepcion, Lindsey Fortier, Gary Graff, Gabriella Landman, Connor McKnight, Michael Menachem, Alex Vitoulis, Mikael Wood

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

### POP

#### TAIO CRUZ

##### Dynamite (3:23)

**Producers:** Dr. Luke, Benny Blanco

**Writers:** various

**Publishers:** various  
*Mercury/IDJMG*

On his first single, “Break Your Heart,” Taio Cruz made his plan to love and leave explicit from the beginning, his smooth vocals enabling him to get away with such an admission. The U.K. singer is equally clear about his intentions on “Dynamite”: Here, the goal is to party ‘til the break of dawn. “ ‘Cause I told you once, now I told you twice/ We gon’ light it up/Like it’s dynamite,” he shouts over a beat similar to the one from his No. 1 hit. “I wanna celebrate and live my life/Singing ayo, gotta let go.” If the tune’s lyrics become somewhat monotonous—and raise the question of how successful Cruz would be without the repetitive formula—that’s precisely the point. Between his commands and Dr. Luke and Benny Blanco’s production, going all night never felt so good.—GL

#### TRAIN

##### If It’s Love (3:59)

**Producers:** Gregg Wattenberg, Martin Terefe

**Writers:** P. Monahan, G. Wattenberg

**Publishers:** Ptimon Music/

*EMI April Music (ASCAP), Watt Music/EMI Blackwood Music (BMI)*

*Columbia*

Train revived its career this year with “Hey, Soul Sister,” its biggest hit to date and one of the catchier songs of 2010. The trio has more where that came from, though. On follow-up single “If It’s Love,” a rhythmic guitar vamp opens in the band’s signature cheerful fashion as frontman Pat Monahan’s tenor hits glorious high notes on lines like, “I’m not in it to win it/I’m in it for you.” Gregg Wattenberg (Goo Goo Dolls, Daughtry) and Martin Terefe (KT Tunstall, Jason Mraz)—who co-produced “Hey, Soul Sister”—know how to build appealing instrumentation and a stand-out vocal, and their winning formula works again here. Train continues to prove itself adept at uplifting rock tunes that resonate with all types of listeners.—MM

#### MELISSA ETHERIDGE

##### The Wanting of You (3:25)

**Producer:** John Shanks

**Writer:** M. Etheridge

**Publisher:** Ridge Road

*(ASCAP)*

*Island*

The second single from Melissa Etheridge’s lauded new album, “Fearless Love,” is an expectedly anthemic

#### MAROON 5

##### Misery (3:36)

**Producer:** Robert John

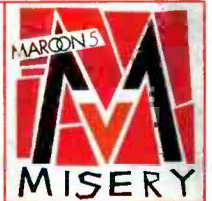
“Mutt” Lange

**Writers:** A. Levine, J. Carmichael, S. Farrar

**Publishers:** various

*A&M/Octone/Interscope*

Maroon 5 is back and in strong form with “Misery,” the first single from its upcoming third album, “Hands All Over.” The band’s collaboration with reclusive producer “Mutt” Lange (Def Leppard, AC/DC, Shania Twain) has proved to be a fruitful one—in its first week, “Misery” is already one of the most-added songs at top 40 and hot AC radio. The production anchors Adam Levine’s soulful inflections with a bit of funk, while delivering the kind of inescapable pop/rock hook for which both Maroon 5 and Lange are best-known. The lyrics find Levine pleading for another chance with his love. “So let me be, and I’ll set you free,” he croons, in a melody that would feel right at home in an R&B song. “I am in misery . . . the solace is slowly killing me.” Sure to be one of this summer’s radio staples, “Misery” is anything but.—AV



dose of full-tilt American rock, with a Wall of Sound-style production that leaves little room to breathe during its four-minute run. While “The Wanting of You” retains a classic, arena-friendly sound that minces Bruce Springsteen with Rod Stewart, it also borrows the deliberate keystrokes favored by more contemporary acts like Coldplay, and the swelling pre-chorus suggests a more rock-

ing take on Meat Loaf’s “I Would Do Anything for Love.” Etheridge’s brassy croon soars over layers of swirling guitars, as she sings of a woman who struggles with her identity. “A phase you’ll just get over/That’s what her friends have always said,” she belts, later summing up the song’s message with the line, “You dip your toes in water/She’s in way over her head.”—CM



#### NICKI MINAJ

##### Your Love (4:05)

**Producer:** Andrew Wansel

**Writers:** various

**Publishers:** various

*Young Money/Cash Money/*

*Universal Motown/UMRG*

Nicki Minaj tried to take “Cassie away from Diddy” on Usher’s “Lil Freak,” which saw the Queens-born rapper rhyming about having a no-strings-attached threesome. But on her latest single, “Your Love,” the Young Money rap princess puts the sleazy talk aside and finds herself smitten with a young man. On the Hot R&B/Hip-Hop Songs chart’s first top 10 entry by a female rapper in four years, Minaj compliments her man atop finger snaps and xylophone clings. “Shorty, Imma only tell you this once, you’re the illest . . . You got spark, you got spunk/You got something all the girls want,” Minaj chants on the carefree chorus. The MC even hints at her interest in marriage, rapping, “S on my chest, let me get my cape on/Where the certificate that I change my name on?” With “Your Love,” Minaj proves that even the wildest ones can be tamed.—MC



POP BY JASON LIPSHUTZ

# Making Wavves

Band Frontman Nathan Williams Rebounds After Public Meltdown

For singer/guitarist Nathan Williams and his noise-pop band Wavves, 2009 was both a year that every aspiring musician hopes for—and every established musician dreads. After drawing critical acclaim last spring for a sophomore album recorded in his bedroom, Williams embarked on a European tour that was cut short by a drug-fueled meltdown during a performance at last year's Primavera Sound Festival in Barcelona, Spain.

Williams says that he looks back on 2009 as “a really fun time and a learning experience.” He’s also not surprised that his speedy rise to indie prominence has been a little bumpy.

“It all took off so quickly that I wasn’t really ready for it,” says Williams, who issued an apology following the Primavera show. “But I got to go to Europe, meet some cool

people, and that’s helped me get to where I am now.”

Williams has regained his composure and tightened his sound for third album “King of the Beach,” released digitally July 1. Although the follow-up to 2009 breakthrough “Wavves” is set for an Aug. 3 physical release on Fat Possum, an online leak last month forced the label to bump up the digital release.

Williams met with Fat Possum founder Matthew Johnson and producer Dennis Herring (the Hives, Modest Mouse) over dinner last fall to discuss the direction of the band. While Williams’ two previous albums had featured a lo-fi, DIY approach to pop music, Johnson says Williams presented plenty of ideas on how to grow as an artist.

“He was growing tired of the ‘small’ sound,” Johnson says. “He wanted to make im-

provements, and we thought he was ready to leave his comfort zone.”

For “Beach,” Williams decided to record in a proper studio and recruit a permanent backing band after previously working with drummers Ryan Ulsh and Zach Hill. Bassist Stephen Pope and drummer Billy Hayes, both members of the late Jay Reatard’s band, were brought in as full-time bandmates last November.

Last February Wavves began recording for three months in Herring’s Mississippi studio, with the producer adding a clarity to the band’s raucous summer singalongs. “Dennis sparks something in you that’s hard to describe,” Williams says. “I butted heads with him a couple times, but I respect him tremendously.”

While “Beach” is far re-



Surf’s up: Wavves’ NATHAN WILLIAMS, STEPHEN POPE and BILLY HAYES (from left)

moved from the group’s early noisiness, Williams’ sneering songwriting still charms on tracks like “Super Soaker” and “Baseball Cards.” Fat Possum plans to promote the album by letting fans hear the group’s changed dynamic: The album is streaming on the band’s MySpace page, and a zany video for pop-rock gem “Post Acid” will surface later this month. The band will also make in-store appearances and is on

the cover of Fader magazine along with fellow blog breakouts M.I.A. and Ariel Pink.

As for the album leak, Johnson believes it was inevitable, and that the advanced date for the digital release has worked because of the album’s quality. “If the record sucked, we’d be in a lot of trouble. However, I think people are realizing how accessible and exciting it is,” Johnson says.

Williams says that he also

hasn’t been bothered by the leak, and that it has been fun hearing fans sing along to new tracks at his recent shows. As the band prepares to kick off a European tour July 15 in Germany, Williams foresees a much smoother, if not quite sedate overseas trek in 2010.

“It still might be a drunken mess,” Williams says. “But you can expect it to be better than it was.”



Bush man: GAVIN ROSSDALE

## BUSH’S ‘AFTERLIFE’ BEGINS

Newly reunited rock group Bush makes its first appearance on Billboard’s Alternative radio airplay chart (viewable in full at [billboard.biz/charts](http://billboard.biz/charts)) in eight-and-a-half years, as “Afterlife” (Interscope) debuts at No. 39. The band last scaled the survey with the No. 38-peaking “Headful of Ghosts” in January 2002. As Bush returns to the chart, lead singer Gavin Rossdale concurrently bows as a featured artist on Apocalyptica’s “End of Me” at No. 37. ¶ After 10 years and four studio albums, Bush dissolved in 2002. Afterward, Rossdale charted on Alternative as frontman for the group Institute (“Bullet-Proof Skin” hit No. 26 in 2005) and as a solo artist: “Adrenaline” (2002) went to No. 20 and “Love Remains the Same” (2008) peaked at No. 33. The latter also reached No. 2 on Adult Top 40, No. 4 on Triple A and No. 6 on Adult Contemporary. ¶ Now featuring original members Rossdale and Robin Goodridge, along with Corey Britz and Chris Traynor, Bush will release “Everything Always Now” this fall. In its career, the band has sold 10.9 million albums in the United States, according to Nielsen SoundScan. Bush’s debut, 1994’s “Sixteen Stone,” remains its best seller, with 6 million copies sold.

—Gary Trust

### CHARTING HISTORY

Bush’s “Afterlife” marks the band’s 15th entry on the Alternative chart. Ten of the group’s chart entries have reached the top 10.

TITLE, LABEL	PEAK DATE	PEAK POSITION
“Everything Zen,” Trauma/Interscope	3/4/1995	2 (2 weeks)
“Little Things,” Trauma/Interscope	6/10/1995	4
“Comedown,” Trauma/Interscope	9/23/1995	1 (2)
“Glycerine,” Trauma/Interscope	12/16/1995	1 (2)
“Machinehead,” Trauma/Interscope	5/4/1996	4
“Swallowed,” Trauma/Interscope	11/16/1996	1 (7)
“Greedy Fly,” Trauma/Interscope	3/15/1997	3
“Mouth,” Trauma/Interscope/Hollywood	12/6/1997	5
“The Chemicals Between Us,” Trauma	10/23/1999	1 (5)
“Letting the Cables Sleep,” Trauma	3/18/2000	4



Second chance:  
EL DeBARGE

year term in California state prison following a 2008 bust for drug possession, DeBarge says he's ready to face the music.

"When I got locked up, that was my 'Oh, wow' moment," recalls DeBarge, who's managed by Pete Farmer of Kings of LA. "And the minute I stepped up to the mic after I was released, I rediscovered who I am and what I can do."

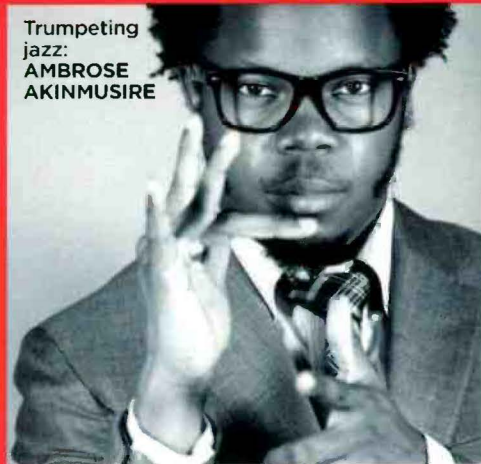
Still blessed with a three-octave range, DeBarge is co-writing and co-producing songs with such collaborators as Jimmy Jam & Terry Lewis, Babyface (who worked on DeBarge's 1994 set "Heart, Mind and Soul"), Mike City, Geffen chief Ron Fair and the Avilia Brothers. While he performed the album's title track on BET, DeBarge says a formal first single will be announced shortly. Among other tracks slated to appear on the album are "How Can You Love Me So Much, Girl?," "Serenading You" and "Switch Up the Formats," a club song with 50 Cent.

"There's music to dance to and make love to, music to cry to," DeBarge says. "I'm starting from scratch, coming fresh. But my sound still embodies the same soulful, intricate harmonies."

In addition to logging collaborative credits with DJ Quik and RZA, DeBarge has watched his back catalog covered or sampled by artists ranging from the Notorious B.I.G. to Patti LaBelle. After leaving the family act in the mid-'80s, DeBarge logged several of his own hits—including "Who's Johnny" and "Love Always"—plus guest stints on classics like Quincy Jones' 1990 No. 1, "The Secret Garden."

Confessing he was nervous before being embraced by the BET audience, DeBarge has since opened for R&B singer Vivian Green and performed a surprise duet with Keri Hilson of the 1982 DeBarge family hit "I Like It" at the Essence Music Festival in New Orleans. He's now taking "a chill pill from the media" and settling down in the studio to finish the album.

"There's a certain missing feeling, a void out there that I'm more than happy to fill," the singer says. "Without criticizing what's out there now, I'm just going to do El DeBarge." ■■■



Trumpeting jazz:  
AMBROSE AKINMUSIRE

## ALL THAT JAZZ

He's played on recordings by Fantasia and Christina Aguilera, among other mainstream artists. But if trumpeter Ambrose Akinmusire has his way, he and his quintet will be playing jazz together for decades.

After wrapping a 10-week U.S. trek, the 28-year-old musician/composer says he and his band will "tour right into the studio" this fall to record Akinmusire's major-label debut for EMI's Blue Note Records. Co-producing the set of original tracks with the trumpeter will be labelmate/pianist Jason Moran.

"I wasn't going to be one of those cats who signs and then calls in all these heroes," says Akinmusire (pronounced Ah-kin-MOO-sir-ee). "I've been playing with the same guys for 10 years. I want to develop and feature this band—and stay with them for the next 30-40 years."

Born and raised in Oakland, Calif., Akinmusire started out playing piano in church at 4 and hasn't looked back since. A stint in his high school's jazz band was followed by a last-minute decision to forgo college math studies in favor of a full scholarship at the Manhattan School of Music. His freshman year there found him out on the road with noted saxophonist Steve Coleman. "That's the first time I started thinking about being a professional," Akinmusire says with a deep laugh. "I realized I could actually make money doing this."

While earning his master's degree at the University of Southern California, Akinmusire won the prestigious Thelonious Monk International Competition in 2007, facing a panel of judges that included pioneering trumpeters Quincy Jones, Herb Alpert and Terence Blanchard. He eventually studied with Blanchard, Herbie Hancock and Wayne Shorter at the Monk Institute of Jazz. His indie debut ("Prelude . . . To Cora") and word-of-mouth prompted a call last October from Blue Note chairman emeritus and A&R overseer Bruce Lundvall.

Citing Joni Mitchell, Chopin, Björk and Miles Davis among his influences, Akinmusire doesn't ascribe to any "jazz is dead" musings. For the New York-based artist, the genre represents the "midpoint between black and white; more of a gray area. I'm interested in what things could be versus what they are." —Gail Mitchell

POP BY GAIL MITCHELL

# Comeback Bid

'80s Hitmaker El DeBarge Signs With Geffen For First Album In 16 Years

One of the more surprising moments during the 2010 BET Awards was El DeBarge performing a medley of '80s hits by former family group DeBarge, including "All This Love," "Time Will Reveal" and the No. 3 pop crossover dance jam

"Rhythm of the Night." Now the singer/songwriter is hoping to parlay that moment—heralded by fans and critics alike—into a successful comeback bid with his first album since 1994.

Due Sept. 28, the aptly titled "Second Chance" not only launches DeBarge's new deal with Geffen, it also signals the artist's return after several run-ins with the law involving domestic violence and drug abuse. Having served a two-

## OPPORTUNITY KNOCKS

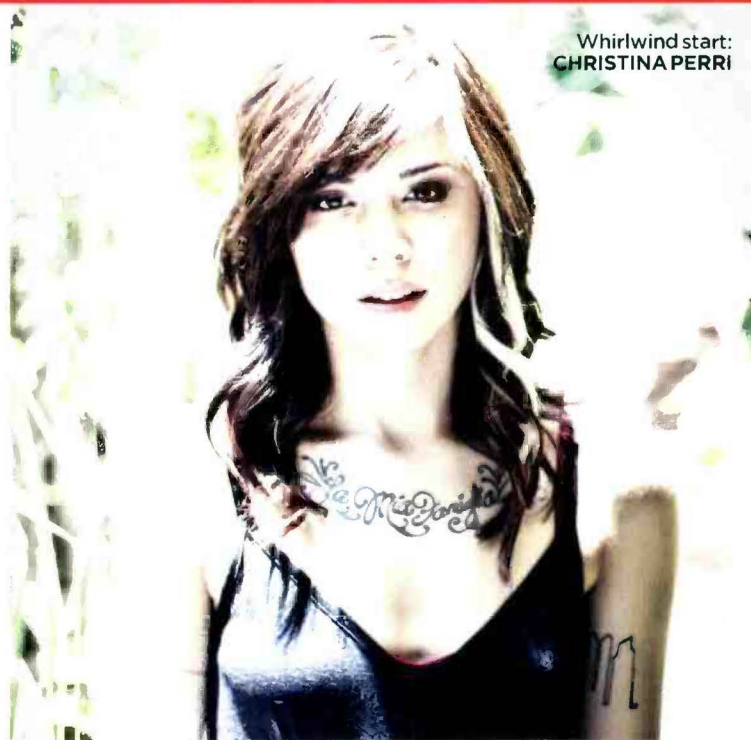
Ever since her song, "Jar of Hearts," was featured on the June 30 episode of Fox TV's "So You Think You Can Dance," singer/songwriter Christina Perri has rocketed from relative unknown to digital star. The pop ballad—danced to on the show by contestants Billy Bell and Kathryn McCormick—debuts at No. 28 this week on Billboard's Hot Digital Songs charts with 48,000 downloads, according to Nielsen SoundScan.

"Sitting in the audience at the show, I was brought to tears," says Perri, the younger sister of former Shinedown lead guitarist Nick Perri. "A couple of days later, I was still in a dream state. I've never experienced anything like this. It's been insane."

And the whirlwind continues. The unsigned 23-year-old finds herself traveling to New York and taking meetings with major labels in pursuit of the career she's dreamed about since picking up the guitar at 15. A Beatles enthusiast who has their names tattooed around her wrists, Perri moved from her native Philadelphia to Los Angeles several years ago. Working in area restaurants, she spent her downtime doing "little things": a commercial and singing a song for Diane Warren, while simultaneously posting acoustic performances of original tracks and covers on YouTube.

Determined to link those mini-breaks into a full-fledged career, Perri vowed last February that she would dedicate her life to music. Her big break arrived a couple of months ago when "So You Think You Can Dance" choreographer Stacie Tookey acted on a suggestion from a mutual friend of hers and Perri's. "The biggest lesson I've learned is not giving up," Perri says. "I kept going."

Managed by Tom Gates, the singer says her next step, beyond finding a label, is releasing a four-song EP. She says the songs are written and plans



Whirlwind start:  
CHRISTINA PERRI

to record within the next two weeks. "I'm excited by what's happening," Perri adds. "But at the same time, I want to put out more music as soon as possible. I've got listeners."

Meanwhile, as of July 7 the Fox show is streaming episodes at fox.com/dance. Performance shows will stream the Monday following the live broadcast, while results shows will be available the Tuesday after they air. —Santino Palazzolo

# MARKETPLACE

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

## T-SHIRTS

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

**BACKSTAGE  
FASHION**

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

Check out our website catalog:

[www.backstage-fashion.com](http://www.backstage-fashion.com)

or call for a free price list/flyer (dealers only):

**800-644-ROCK**

(outside the U.S. - 928-443-0100)



## WANTED TO BUY

**BUYING RECORD & CD COLLECTIONS  
PRIVATE COLLECTIONS - RADIO STATIONS -**

DJ RECORD POOLS

21ST CENTURY MUSIC

TOLL FREE 1-800-846-9501

**E-MAIL: [sales@21centurymusic.com](mailto:sales@21centurymusic.com)**

**John M. Jabra, President**

## MUSIC EDUCATION

**SCHOOL OF ROCK**

OWN A PIECE OF THE ROCK!

School of Rock is The National Brand Leader in Music  
Education for kids.

Multi Unit and Single Unit Franchise Opportunities  
Available Nationwide!

Call (877) 556-6184 or Email

[FranchiseOpportunities@SchoolofRock.com](mailto:FranchiseOpportunities@SchoolofRock.com)

[www.SchoolofRock.com](http://www.SchoolofRock.com)

## CALL US TODAY AND ASK

ABOUT THE

**BILLBOARD CLASSIFIEDS**

**INTRODUCTORY OFFER**

**FOR NEW ADVERTISERS!**

1-800-223-7524 or

[jserrette@billboard.com](mailto:jserrette@billboard.com)

## LISTENING STATIONS

Visit [www.songlift.com](http://www.songlift.com)

Music to lift your spirit

## BILLBOARD CLASSIFIEDS

[www.billboard.com](http://www.billboard.com)

for more info call: 800-223-7524

**DON'T  
MISS AN  
ISSUE**



Issue #27 • July 10, 2010

To Order Back Issues  
Online, Go To:

[billboard.com/backissues](http://billboard.com/backissues)

# Billboard Classifieds Covers Everything

- |  |  |   |  |
|--|--|---|--|
| <ul style="list-style-type: none"> <li>DUPLICATION</li> <li>REPLICATION</li> <li>VINYL PRESSING</li> <li>CD ROM SERVICES</li> <li>DVD SERVICES FOR SALE</li> <li>PROMOTION &amp; MARKETING SERVICES</li> <li>MUSIC DISTRIBUTORS</li> <li>AUCTIONS</li> <li>RECORDING STUDIOS</li> <li>REAL ESTATE</li> <li>INVESTORS WANTED</li> <li>STORES FOR SALE</li> <li>EQUIPMENT FOR SALE</li> <li>STORE SUPPLIES</li> <li>FIXTURES</li> <li>CD STORAGE CABINETS</li> </ul> | <ul style="list-style-type: none"> <li>DISPLAY UNITS</li> <li>PUBLICITY PHOTOS</li> <li>INTERNET/WEBSITE SERVICES</li> <li>BUSINESS SERVICES</li> <li>MUSIC INSTRUCTION</li> <li>BUSINESS OPPORTUNITIES</li> <li>COMPUTER/SOFTWARE</li> <li>MUSIC MERCHANDISE</li> <li>T-SHIRTS</li> <li>EMPLOYMENT SERVICES</li> <li>PROFESSIONAL SERVICES</li> <li>DJ SERVICES</li> <li>FINANCIAL SERVICES</li> <li>LEGAL SERVICES</li> <li>ROYALTY AUDITING</li> <li>TAX PREPARATION</li> </ul> | <ul style="list-style-type: none"> <li>BANKRUPTCY SALE</li> <li>COLLECTABLE PUBLICATIONS</li> <li>TALENT</li> <li>SONGWRITERS</li> <li>SONGS FOR SALE</li> <li>DEALERS WANTED</li> <li>RETAILERS WANTED</li> <li>WANTED TO BUY</li> <li>CONCERT INFO</li> <li>VENUES</li> <li>NOTICES/ANNOUNCEMENTS</li> <li>VIDEO</li> <li>MUSIC VIDEO</li> <li>POSITION WANTED</li> <li>LISTENING STATIONS</li> </ul> | <ul style="list-style-type: none"> <li>FOR LEASE</li> <li>DISTRIBUTION NEEDED</li> <li>EDUCATION OPPORTUNITY</li> <li>HELP WANTED</li> <li>MASTERING</li> <li>AUDIO SUPPLIES</li> <li>ROYALTY PAYMENT</li> <li>PRINTING</li> <li>MUSIC PRODUCTION</li> <li>METAMUSIC</li> <li>STAGE HYPNOTIST</li> <li>CD FAIRS &amp; FESTIVALS</li> <li>MUSIC WEBSITES</li> <li>NEW PRODUCTS</li> <li>DOMAIN NAMES</li> </ul> |
|--|--|---|--|

For print and online contact Jeff Serrette: 800-223-7524 or [jserrette@billboard.com](mailto:jserrette@billboard.com)



# CHARTS

## THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



### KING KENNY

>>With the arrival of Kenny G's "Heart and Soul" atop the Contemporary Jazz Albums chart, the sax man extends his lead as the artist with the most No. 1s on the list (14). That's double the chart-topping sums of the second-place acts: Fourplay and George Benson.

### IN MOURNING

>>The news of Sergio Vega's murder on June 26 sparks his three debuts on Regional Mexican Digital Songs (see page 47) at Nos. 6, 11 and 13. Vega's overall track sales increased by 231% in the week ending July 4.



### JUDY! JUDY! JUDY!

>>Singer/songwriter Judy Collins earns her first Billboard chart ink since 1990 as her "Paradise" album debuts at No. 11 on Top Folk Albums (see page 44). She last appeared on the Dec. 29, 1990, tally, when "Flies of Eden" spent its final week on Adult Contemporary.

## CHART BEAT

>>Upon the landmark 40th anniversary of "American Top 40," Shadoe Stevens discusses his time hosting the show from 1988 to 1995. Stevens reveals that replacing co-creator and broadcasting legend Casey Kasem was daunting. "The first four-hour show took 18 hours to record," he says, while noting his time behind the mic brought countless "great memories."

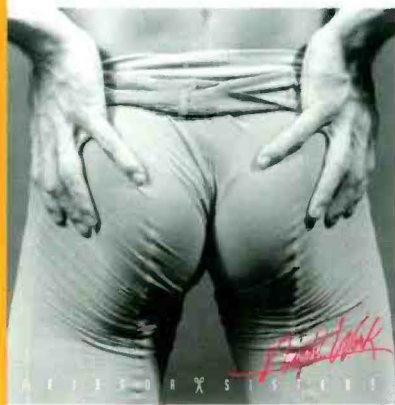
>>The Dirty Heads' "Lay Me Down," featuring Rome, rewrites the record for longest reign atop Alternative (see page 48) for an independently released song, as the Executive Music Group title spends a 10th week at No. 1. The song's Alternative chart performance passes the nine-week rule of Everlast's "What It's Like" (Tommy Boy) in 1998-99.

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

## Midyear's Here, Scissors Snip, Rieu Rallies

There's no surprise this week at No. 1 on the Billboard 200 as **Eminem's** "Recovery" holds atop the tally for a second week, selling 313,000 (down 58%), according to Nielsen SoundScan.

In two weeks' time, the set has shifted 1.1 million copies in the United States. It's the first release to sell in excess of 300,000 for multiple weeks



since **Susan Boyle's** "I Dreamed a Dream" racked up five 300,000-plus weeks last December.

**Drake's** "Thank Me Later," meanwhile, notches a third 100,000-plus week as it sits at No. 2 with 105,000 (down 33%). At No. 3, the soundtrack to "The Twilight Saga: Eclipse" jumps seven spots with 65,000 (up 69%). Any album with the word "Twilight" in its name seemingly made gains following

the "Eclipse" bow in theaters on Thursday, July 1. Aside from the "Eclipse" soundtrack jump to No. 3, "New Moon" rises 158-89 (5,000, up 56%) and the first movie's album climbs 155-99 (5,000, up 44%). Additionally, the "Eclipse" score bows at No. 20 with 17,000.

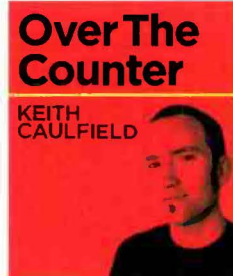
Thanks to "Recovery," we squeak by with five albums having sold at least 1 million copies as we reach the midpoint of 2010. That's better than the four million-plus sellers we had at this point in 2009 (see story, page 21).

**Lady Antebellum's** "Need You Now" is 2010's biggest so far with 2.4 million, followed by **Justin Bieber's** "My World 2.0" (1.4 million), **Sade's** "Soldier of Love" (slightly more than 1.2 million) and **Lady Gaga's** "The Fame" (1.2 million). Eminem's 1.1 million copies places him at No. 5 on the midyear best-selling albums tally.

**'NIGHT' FEVER: Scissor Sisters'** third album, "Night Work," arrives at a career-high No. 18 on the Billboard 200 with 18,000—though it's not the band's best sales week. Its last set, "Tad-Dah," strutted in at No. 19 with its highest sales frame: 42,000.

After two albums with Universal la-

bels and Universal Music Distribution, the band shifted to Downtown and Universal Music Group Distribution's indie arm Fontana for "Night."



While the New York band has yet to find widespread success in the United States, the story is different overseas. "Night" bows at No. 4 on Billboard's European Albums chart (see Hits of the World, page 55) off the strength of a No. 2 debut in the

United Kingdom and entries on 11 other European countries' album tallies. The Sisters' U.K. chart history has been exceptional, as they reached No. 1 with their first two sets and have earned nine top 40 singles. In the States, their brand of sometimes cheeky dance/pop music has yet to produce a Billboard Hot 100 entry.

Speaking of cheeky, with album covers seemingly becoming a dying art form, kudos to the Sisters for their sure-to-stop-traffic cover art—a **Robert Mapplethorpe** photograph of the late ballet dancer **Peter Reed's** rear-end (see picture, left).

**MJ WATCH:** Last week, we reported how after the first anniversary of **Michael Jackson's** death, his album

and digital song sales (including those of **the Jackson 5** and **the Jacksons**) were up by 74% and 92%, respectively. This week, his album sales continue to climb. He sold 61,000, up 28%. However, his track sales are down by 24% (107,000 downloads vs. 140,000).

On Top Pop Catalog Albums (see page 44), Jackson has nine of the top 50, with "Number Ones" holding at No. 2 (10,000, up less than 1%). He also plants titles at Nos. 3, 4, 12, 17, 18, 34, 40 and 46, thus owning the most concurrent titles on the chart since the Jan. 16 issue, when **the Beatles** also had nine. Jackson himself last did it on Oct. 24, 2009.

**OH, ANDRE!** After 14 years and 26 charted albums on both Top Traditional Classical and Crossover Classical, violinist **Andre Rieu** finally hits the Billboard 200, entering at No. 150 with "Forever Vienna." (It's also the as-seen-on-PBS artist's fifth No. 1 on Traditional Classical; see page 53.)

The album's nearly 4,000-unit start is also Rieu's best debut sales week. Released on Hip-O/UME, it returns the artist to the Universal Music Distribution fold in the United States for the first time since 2001's "Fiesta" (barring one hits set in 2007). His 17 non-UMD charted albums between "Fiesta" and "Forever Vienna" have mostly been with Denon, distributed by Fontana.

## Market Watch A Weekly National Music Sales Report

### Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	5,543,000	1,584,000	21,479,000
Last Week	6,065,000	1,749,000	21,568,000
Change	-8.6%	-9.4%	-0.4%
This Week Last Year	6,962,000	1,502,000	23,173,000
Change	-20.4%	5.5%	-7.3%

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

### Weekly Album Sales (Million Units)



### Year-To-Date

	2009	2010	CHANGE
<b>OVERALL UNIT SALES</b>			
Albums	172,932,000	153,963,000	-11.0%
Digital Tracks	598,913,000	597,435,000	-0.2%
Store Singles	853,000	1,022,000	19.8%
Total	772,698,000	752,420,000	-2.6%
Albums w/TEA*	232,823,300	213,706,500	-8.2%

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

### DIGITAL TRACKS SALES

'09	598.9 million
'10	597.4 million

### SALES BY ALBUM FORMAT

CD	134,580,000	110,448,000	-17.9%
Digital	37,095,000	42,163,000	13.7%
Vinyl	1,223,000	1,334,000	9.1%
Other	33,000	18,000	-45.5%

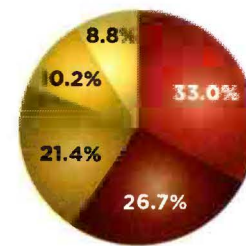
For week ending July 4, 2010. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

nielsen SoundScan

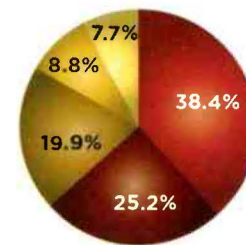
### Distributors' Market Share: 05/31/10-06/27/10

UMG SME WMG Indies EMI

#### Total Albums



#### Current Albums



Main Billboard 200 chart table with columns for Rank, Artist, Title, Weeks on Chart, and Peak Position. Includes entries for Eminem, Drake, Soundtrack, The-Dream, Justin Bieber, etc.



The Australian rock quintet cruises onto the Billboard 200 with its third album, starting with 11,000. The band had only previously dented the Top Heatseekers chart with its second set, "Horizons," in 2007.

Its release timed to coincide with Independence Day, the veteran rocker offered this live set for 76 cents in Amazon's MP3 store, the price referencing the 1776 signing of the Declaration of Independence.



The band posted an angry note on its official website urging fans not to buy this album, as its former label released it against the act's wishes. Regardless, the set contains all seven of its top 10 Alternative chart hits.



After CBS re-aired its "Sunday Morning" program that profiled the singer (June 27), her album sees a 33% jump, selling 6,000 copies.

Brice makes big news on the Hot Country Songs chart (see page 49) and on this tally, where his album gains by 6%, partially owed to its \$7.99 sale price and placement in Best Buy's circular last week.

Continuation of the Billboard 200 chart table, including entries for Ludacris, Trey Songz, AC/DC, Michael Jackson, Eminem, Nas & Damian Marley, etc.

THE BILLBOARD 200 ARTIST INDEX

Artist index table listing artists and their corresponding chart positions, such as 3OH!3, AC/DC, Christina Aguilera, etc.

See Charts Legend on billboard.biz for rules and explanations. © 2010 e5 Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved. PAPA ROACH: BOYLE; AUSTIN HARGRAVE

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
101	NEW	1	ALEJANDRO ESCOVEDO FANTASY 31922/CONCORD (18.98)	Street Songs Of Love		101
102	110	56	MARVIN SAPP VERITY 5319A/JG (11.98)	Here I Am		1
103	107	12	PARAMORE FUELED BY RAMEN 518250/AG (18.98)	Brand New Eyes		1
104	89	02	JAY-Z ROC-A-FELLA 520856/AG (18.98) ⊕	The Blueprint 3		1
105	59	43	MERCYME INO/COLUMBIA 67708/SONY MUSIC (13.98)	The Generous Mr. Lovewell		1
106	85	59	SADE EPIC 63933/SONY MUSIC (13.98)	Soldier Of Love		1
107	104	73	THE NATIONAL 4AD 0031/14.98	High Violet		1
108	111	75	DAUGHTRY 19/RCA 53744/RMG (18.98) ⊕	Leave This Town		1
109	99	64	ERYKAH BADU CONTROL FREAG/UNIVERSAL MOTOWN 014023/UMRG (13.98)	NEW AMERYKAH: Part Two: Return Of The Ankh		1
110	118	152	SELENA GOMEZ & THE SCENE HOLLYWOOD 002631 (18.98) ⊕	Kiss And Tell		1
111	114	90	JAHEIM ATLANTIC 52278/AG (18.98)	Another Round		1
112	134	119	CREDENCE CLEARWATER REVIVAL FANTASY 31922/CONCORD (12.98)	Chronicle The 20 Greatest Hits		99
113	127	118	PHOENIX LOYALTY 0105/CLASSNOTE (11.98)	Wolfgang Amadeus Phoenix		37
114	136	104	JANELLE MONAE WONDERLAND/BAD BUY 512256/WARNER BROS. (13.98)	The ArchAndroid: Suites II And III		17
115	131	141	FIVE FINGER DEATH PUNCH PROSPECT PARK 50100 (13.98) ⊕	War Is The Answer		7
116	58	2	TRIP LEE REACH 8153/INFINITY (14.98)	Between Two Worlds		58
117	141	25	MARY J. BLIGE MATHARCH/GEFFEN 013722/IGA (13.98)	STRONGER with Each Tear		1
118	120	103	KINGS OF LEON RCA 32712/RMG (13.98)	Only By The Night		4
119	NEW	1	INDIGO GIRLS IG/VANGUARD 78089/WELK (21.98)	Staring Down The Brilliant Dream		119
120	152	135	SLASH DIK HAYD 31433 (17.98)	Slash		1
121	113	108	KID CUDI DREAM ON G O D D/UNIVERSAL MOTOWN 013195/UMRG (13.98) ⊕	Man On The Moon: The End Of Day		1
122	108	94	DEFTONES REPRISE 511922/WARNER BROS. (18.98)	Diamond Eyes		1
123	121	79	DRAKE YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN 013456/UMRG (9.98)	So Far Gone (EP)		1
124	115	56	SAVING ABEL SKIDCO/VIRGIN 84602/CAPITOL (18.98)	Miss America		24
125	116	106	SHINEDOWN ATLANTIC 511244/AG (18.98)	The Sound Of Madness		1
126	137	129	LIL WAYNE CASH MONEY UNIVERSAL MOTOWN 011977/UMRG (13.98)	Tha Carter III		3
127	37	2	SIA I E MUSIC/MONKEY PUZZLE 74283/JIVE (13.98)	We Are Born		37
128	119	107	MUSE HELIUM 3 521130/WARNER BROS. (18.98) ⊕	The Resistance		1
129	117	82	BAND OF HORSES BRIMM/FAT POSSUM/COLUMBIA 69110/SONY MUSIC (11.98)	Infinite Arms		1
130	124	113	COLBIE CAILLAT UNIVERSAL REPUBLIC 013194/UMRG (13.98) ⊕	Breakthrough		1
131	RE-ENTRY	95	MICHAEL JACKSON EPIC/LEGACY 60073/SONY MUSIC (11.98)	Bad		8
132	143	93	KENNY CHESNEY BNA 65555/SMN (11.98)	Greatest Hits II		1
133	38	2	MACY GRAY CONCORD 32009 (18.98) ⊕	The Sellout		38
134	128	87	TOBYMAC FOREFRONT 26371 (13.98) ⊕	Tonight		6
135	62	2	ALLSTAR WEEKEND HOLLYWOOD 005063 (16.98)	Suddenly (EP)		62
136	84	47	STONE TEMPLE PILOTS ATLANTIC 519419/AG (18.98)	Stone Temple Pilots		1
137	122	111	VARIOUS ARTISTS RHINO CUSTOM PRODUCTS 8401 EX/STARBUCKS (12.98)	Heatin' Up: Cool Tunes For Hot Days		111
138	173	121	COLT FORD AVERAGE JOE S 218 (14.98)	Chicken & Biscuits		28
139	125	109	MIRANDA COSGROVE COLUMBIA 31049/SONY MUSIC (8.98)	Sparks Fly		1
140	144	137	CAGE THE ELEPHANT DSP 49658/JIVE (13.98)	Cage The Elephant		67
141	182	186	MOTLEY CRUE MOTLEY 380/ELEVEN SEVEN (13.98) ⊕	Greatest Hits		94
142	112	61	SOUNDTRACK 20TH CENTURY FOX TV/COLUMBIA 67681/SONY MUSIC (8.98)	Glee: The Music. The Power Of Madonna (EP)		1
143	145	190	EMINEM SHADY/AFTERMATH/INTERSCOPE 005881/JGA (13.98/8.98)	Curtain Call: The Hits		2
144	35	2	DANZIG EVILIVE 163/THE END (13.98)	Deh Red Sabath		35
146	133	115	KEITH URBAN CAPITOL NASHVILLE 35751 (18.98)	Defying Gravity		1
146	123	63	SOUNDTRACK FOX/FOX SEARCHLIGHT 6184/NEW WEST (17.98)	Crazy Heart		18
147	150	133	YOUNG MONEY CASH MONEY UNIVERSAL MOTOWN 013795/UMRG (13.98)	We Are Young Money		1
148	146	99	JOSH TURNER MCA NASHVILLE 013363/UMGN (13.98)	Haywire		1
149	154	40	GUNS N' ROSES GEFFEN 001714/INTERSCOPE (16.98)	Greatest Hits		4
150	NEW	1	ANDRE RIEU & HIS JOHANN STRAUSS ORCHESTRA ANDRE RIEU POLYDOR/HIP-O 014439/UME (9.98) ⊕	Forever Vienna		150

**119**  
The double-length live set is the duo's first live album since 1995 and its 15th charting effort overall. The new album collects tunes from the duo's 2006-09 tour and also enters Top Internet Albums at No. 12. Online sales made up 31% of its first week.



**120**  
iTunes hyped this album for \$7.99 in its weekly e-mail blast to customers and on the front page of its store. In turn, it's up 23% in overall sales and 128% in digital downloads.



After the act's song "Cosmic Love" was used on Fox's "So You Think You Can Dance" (June 30), the album re-enters with a 79% increase. Meanwhile, Alicia Keys also sees a bump at No. 27 (up 19%) after two of the album's songs were heard on the show.

**188**  
News of the singer's postponed Gulf Coast benefit concert perhaps perks up sales for this hits collection with a gain of 20%. On July 1, NPR's "All Things Considered" covered the story and CNN's "AC360" interviewed the star.

**191**  
It's likely that the Amazon MP3 store's Twitter account had something to do with this gain. The company tweeted July 1 that this set was going for \$5 all month long. It's up 36% in overall sales and 57% in downloads.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
151	147	146	ORIGINAL BROADWAY CAST RECORDING DECCA BROADWAY 001682/DECCA (18.98)	Wicked		125
152	RE-ENTRY	5	WYNNONNA CRACKER BARREL 79183 EX/CORB (11.98)	Love Heals: A Tribute to Our Wounded Warriors		32
153	164	116	DARIUS RUCKER CAPITOL NASHVILLE 85006 (18.98)	Learn To Live		1
154	RE-ENTRY	5	FLORENCE + THE MACHINE UNIVERSAL REPUBLIC 013170/UMRG (13.98)	Lungs		130
155	RE-ENTRY	119	MICHAEL JACKSON EPIC/LEGACY 60073/SONY MUSIC (11.98)	Dangerous		7
156	148	127	OWL CITY UNIVERSAL REPUBLIC 013141/UMRG (10.98)	Ocean Eyes		1
157	176	22	KIDZ BOP KIDS RAZOR & TIE 89214 (18.98)	Kidz Bop 17		12
158	NEW	1	CONJUNTO ATARDECER DISA 721556/UMLE (11.98)	Solo Junto A Ti		158
159	184	123	TENTH AVENUE NORTH REUNION 101144/SONY MUSIC (11.98)	The Light Meets The Dark		15
160	163	155	THREE DAYS GRACE JIVE 46256/JG (13.98)	Life Starts Now		1
161	140	67	TRAVIE MCCOY NAPPY BOY/DECA/DANCE 524007/FUELED BY RAMEN (13.98) ⊕	Lazarus		25
162	151	122	CHRIS YOUNG RCA NASHVILLE 22818/SMN (10.98)	The Man I Want To Be		19
163	130	172	LCD SOUNDSYSTEM DFA/VIRGIN 09903/CAPITOL (13.98)	This Is Happening		10
164	172	89	JIMMY BUFFETT MAILBOAT 2138 EX (14.98)	Encores		1
165	RE-ENTRY	171	MICHAEL JACKSON EPIC FE 35745 (11.98)	Off The Wall		8
166	178	181	BOB SEGER & THE SILVER BULLET BAND CAPITOL 30334 (16.98)	Greatest Hits		8
167	73	30	DEVO WARNER BROS 523975 (13.98)	Something For Everybody		30
168	180	184	VAMPIRE WEEKEND XL 429 (14.98)	Contra		1
169	183	165	GARTH BROOKS PEARL 213 (25.98 CD/DVD) ⊕	The Ultimate Hits		5
170	186	120	CASTING CROWNS BEACH STREET REUNION 10135/SONY MUSIC (11.98)	Until The Whole World Hears		1
171	162	156	GARY ALLAN MCA NASHVILLE 012362/UMGN (10.98)	Get Off On The Pain		1
172	157	188	THE DIRTY HEADS EXECUTIVE MUSIC GROUP 1243 (13.98)	Any Port In A Storm		55
173	171	191	LIFEHOUSE GEFFEN 013753/IGA (13.98)	Smoke & Mirrors		6
174	175	194	EDWARD SHARPE & THE MAGNETIC ZEROES COMMUNITY FAIRFAX 842/VAGRANT (13.98)	Up From Below		161
175	138	85	COURT YARD HOUNDS COLUMBIA 52441/SONY MUSIC (11.98)	Court Yard Hounds		7
176	54	2	HERBIE HANCOCK HANDLUCK 0001 (16.98)	The Imagine Project		54
177	159	142	SOUNDTRACK FOX 522421/RHINO (18.98)	Alvin And The Chipmunks: The Squeakquel		6
178	177	170	REBA STARBUCK M0100/VALDRY (18.98) ⊕	Keep On Loving You		1
179	135	187	MAXWELL COLUMBIA 69142/SONY MUSIC (11.98) ⊕	BLACKsummers'night		1
180	160	148	BREAKING BENJAMIN HOLLYWOOD 007398 (18.98) ⊕	Dear Agony		1
181	153	98	ATTACK ATTACK! RISE 102 (12.98)	Attack Attack!		27
182	166	175	DAUGHTRY 19/RCA 88800/RMG (9.98) ⊕	Daughtry		4
183	149	96	JAMES TAYLOR WARNER BROS 78094/RHINO (11.98)	Greatest Hits		96
184	174	167	LED ZEPPELIN SWAN SONG 313148/ATLANTIC (19.98) ⊕	Motherhip		2
185	170	74	KATY PERRY CAPITOL 04249 (12.98)	One Of The Boys		1
186	194	183	SLEIGH BELLS N.E.E.T. 016/MOM + POP (12.98)	Treats		39
187	RE-ENTRY	65	EAGLES WARNER STRATEGIC MARKETING 73971 (25.98)	The Very Best Of The Eagles		3
188	RE-ENTRY	25	JIMMY BUFFETT MCA 9613/UME (13.98)	Songs You Know By Heart: Jimmy Buffett's Greatest Hit(s)		7
189	173	189	TAYLOR SWIFT BIG MACHINE 079613 (18.98) ⊕	Taylor Swift		4
190	60	2	THE NEW BROADWAY CAST RECORDING MASTERWORKS BROADWAY 73495/SONY MASTERWORKS (13.98)	Promises, Promises		60
191	RE-ENTRY	27	PASSION PIT FRENCH/ISR 43886/COLUMBIA (12.98)	Manners		51
192	RE-ENTRY	103	MGMT COLUMBIA 19512/SONY MUSIC (9.98)	Oracular Spectacular		38
193	181	144	FRANK SINATRA REPRISE 43852/WARNER BROS. (18.98)	Nothing But The Best		2
194	195	177	ORIGINAL BROADWAY CAST RECORDING RHINO 73271 (18.98)	Jersey Boys		85
195	189	200	SOUNDTRACK WALT DISNEY 003101 (18.98)	Hannah Montana: The Movie		1
196	NEW	1	JIMMY WEBB E1 2088 (17.98)	Just Across The River		196
197	156	117	TONI BRAXTON ATLANTIC 570269/AG (18.98) ⊕	Pulse		1
198	RE-ENTRY	305	CAROLE KING ODE/EPIC/LEGACY 65850/SONY MUSIC (19.98/7.98)	Tapestry		1
199	RE-ENTRY	93	JAMEY JOHNSON MERCURY NASHVILLE 011237/UMGN (13.98)	That Lonesome Song		28
200	196	159	VARIOUS ARTISTS WORD-CURB PROVIDENT-INTEGRITY 14857/EMI CMG (17.98)	WOW Hits 2010		33

ARTIST	WEEKS ON CHART
JOHN MAYER	77
TRAVIE MCCOY	161
SARAH MCCLACHLAN	12
MERCYME	105
MGMT	192
JANELLE MONAE	114
MONICA	78
MOTLEY CRUE	141
MUMFORD & SONS	67
MUSE	128

ARTIST	WEEKS ON CHART
NAS & DAMIAN "JR. GONG" MARLEY	56
THE NATIONAL	107
PROMISES, PROMISES	105
NICKELBACK	42
TED NUGENT	78
OZZY OSBOURNE	61
OWL CITY	156

ARTIST	WEEKS ON CHART
BRAID PAISLEY	81
PAPA ROACH	83
PARAMORE	103
PASSION PIT	191
KATY PERRY	185
TOM PETTY AND THE HEARTBREAKERS	16

ARTIST	WEEKS ON CHART
PHOENIX	113
THE ROLLING STONES	64
PINK	127
PLIES	59
GRACE POTTER & THE NOCTURNALS	92

ARTIST	WEEKS ON CHART
REBA	178
ANDRE RIEU & HIS JOHANN STRAUSS ORCHESTRA	150
RIHANNA	75

ARTIST	WEEKS ON CHART
SHINEDOWN	125
ALVIN AND THE CHIPMUNKS: THE SQUEAKQUEL	177
CRAZY HEART	146
GLEE: SEASON ONE: THE MUSIC VOLUME 1	58
GLEE: SEASON ONE: THE MUSIC VOLUME 2	80
GLEE: THE MUSIC, JOURNEY TO REGIONALS (EP)	21

ARTIST	WEEKS ON CHART
GLEE: THE MUSIC, THE POWER OF MADONNA (EP)	142
GLEE: THE MUSIC, VOLUME 3: SHOWSTOPPERS	22
HANNAH MONTANA: THE MOVIE	195
THE TWILIGHT SAGA: ECLIPSE	99
THE TWILIGHT SAGA: ECLIPSE	3

ARTIST	WEEKS ON CHART
THE TWILIGHT SAGA: ECLIPSE: THE SCORE	20
THE TWILIGHT SAGA: NEW MOON	89
JAMES TAYLOR	183
TENTH AVENUE NORTH	159
THREE DAYS GRACE	160
TOBYMAC	134
CHRIS TOMLIN	41
TRAIN	49

ARTIST	WEEKS ON CHART
TREY SONGZ	148
JOSH TURNER	148
UNCLE CRACKER	97
CARRIE UNDERWOOD	30
KEITH URBAN	145
USHER	14

ARTIST	WEEKS ON CHART
HEATIN' UP: COOL TUNES FOR HOT DAYS	137
NOW 33	35
NOW 34	5
NOW THAT'S WHAT I CALL THE USA: THE PATRIOTIC COUNTRY COLLECTION	43
VANS WARPED TOUR 2010 COMPILATION	57

ARTIST	WEEKS ON CHART
CLAY WALKER	96
JIMMY WEBB	196
WOLF PARADE	48
WYNNONNA	152
CHRIS YOUNG	162
YOUNG MONEY	147

### TOP POP CATALOG™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	Title	CERT.
1	1	3	<b>#1 CHRIS TOMLIN</b> SIX STEPS 12359/SPARROW (17.98)	Hello Love	
2	2	138	<b>MICHAEL JACKSON</b> MJJ/EPIC 88998/SONY MUSIC (14.98)	Number Ones	13
3	5	193	<b>GREATEST GAINER MICHAEL JACKSON</b> EPIC/LEGACY 179867/SONY MUSIC (17.98)	Thriller	29
4	4	61	<b>MICHAEL JACKSON</b> EPIC/LEGACY 94287/SONY MUSIC (19.98)	The Essential Michael Jackson	2
5	3	16	<b>THE ROLLING STONES</b> ROLLING STONES/UNIVERSAL REPUBLIC 014130*/UMRG/UME (29.98)	Exile On Main St.	
6	6	777	<b>JOURNEY</b> COLUMBIA/LEGACY 85889/SONY MUSIC (13.98) +	Journey's Greatest Hits	15
7	7	936	<b>BOB MARLEY AND THE WAILERS</b> TUFF GONG/ISLAND 548904*/UME (13.98/8.98) +	Legend: The Best Of Bob Marley And The Wailers	10
8	15	10	<b>SOUNDTRACK</b> SUMMIT/CHOP SHOP/ATLANTIC 515923*/AG (18.98) +	Twilight	2
9	9	189	<b>CREEDEEN CLEARWATER REVIVAL</b> FANTASY 2*/CONCORD (17.98/12.98)	Chronicle The 20 Greatest Hits	8
10	8	5	<b>KINGS OF LEON</b> RCA 32712/RMG (13.98)	Only By The Night	
11	10	28	<b>LIL WAYNE</b> CASH MONEY/UNIVERSAL MOTOWN 011977*/UMRG (13.98)	Tha Carter III	3
12	41	62	<b>MICHAEL JACKSON</b> EPIC/LEGACY 66072*/SONY MUSIC (11.98)	Bad	8
13	11	32	<b>EMINEM</b> SHADY/AFTERMATH/INTERSCOPE 005881*/IGA (13.98/8.98)	Curtain Call: The Hits	2
14	14	186	<b>GUNS N' ROSES</b> Geffen 001714/IGA (16.98)	Greatest Hits	4
15	12	231	<b>ORIGINAL BROADWAY CAST RECORDING</b> DECCA BROADWAY 001682/DECCA (18.98)	Wicked	
16	16		<b>DARIUS RUCKER</b> CAPITOL NASHVILLE 85506 (18.98)	Learn To Live	
17	RE-ENTRY		<b>MICHAEL JACKSON</b> EPIC/LEGACY 66071*/SONY MUSIC (11.98)	Dangerous	7
18	RE-ENTRY		<b>MICHAEL JACKSON</b> EPIC/LEGACY 66070*/SONY MUSIC (11.98)	Off The Wall	8
19	20	665	<b>BOB SEGER &amp; THE SILVER BULLET BAND</b> CAPITOL 30334 (16.98)	Greatest Hits	8
20	23	45	<b>GARTH BROOKS</b> PEARL 213 (25.98 CD/DVD) +	The Ultimate Hits	5
21	17	35	<b>DAUGHTRY</b> 19 RCA 88860/RMG (9.98) +	Daughtry	4
22	13	708	<b>JAMES TAYLOR</b> WARNER BROS. 78094/RHINO (11.98)	Greatest Hits	11
23	19	51	<b>LED ZEPPELIN</b> SWAN SONG 313148*/ATLANTIC (19.98) +	Mothership	2
24	18	5	<b>KATY PERRY</b> CAPITOL 04249* (12.98)	One Of The Boys	
25	31	06	<b>EAGLES</b> WARNER STRATEGIC MARKETING 73971 (25.98)	The Very Best Of The Eagles	15
26	39	538	<b>JIMMY BUFFETT</b> MCA 325633*/UME (13.98)	Songs You Know By Heart: Jimmy Buffett's Greatest Hits	24
27	21	17	<b>TAYLOR SWIFT</b> BIG MACHINE 079012 (18.98) +	Taylor Swift	4
28	35	31	<b>MGMT</b> COLUMBIA 19512*/SONY MUSIC (9.98)	Oracular Spectacular	
29	22	27	<b>FRANK SINATRA</b> REPRISE 438652/WARNER BROS. (18.98)	Nothing But The Best	
30	25	121	<b>ORIGINAL BROADWAY CAST RECORDING</b> RHINO 73271 (18.98)	Jersey Boys	
31	36	232	<b>CAROLE KING</b> ODE/EPIC/LEGACY 65850/SONY MUSIC (19.98/7.98)	Tapestry	10
32	29	22	<b>JAMEY JOHNSON</b> MERCURY NASHVILLE 011237*/UMGN (13.98)	That Lonesome Song	
33	28	85	<b>NICKELBACK</b> ROADRUNNER 618300 (18.98) +	All The Right Reasons	8
34	RE-ENTRY		<b>MICHAEL JACKSON</b> MJJ/EPIC 92600/SONY MUSIC (56.98 CD/DVD) +	The Ultimate Collection	
35	33	438	<b>ABBA</b> POLAR/POLYDOR 517007/UME (16.98/12.98)	Gold - Greatest Hits	6
36	27	26	<b>SUGARLAND</b> MERCURY NASHVILLE 011273*/UMGN (13.98)	Love On The Inside	2
37	26	172	<b>MICHAEL BUBLE</b> 143/REPRISE 48946/WARNER BROS. (18.98) +	It's Time	3
38	34	67	<b>MICHAEL BUBLE</b> 143/REPRISE 100313/WARNER BROS. (18.98)	Call Me Irresponsible	
39	42	89	<b>CARRIE UNDERWOOD</b> 19 ARISTA NASHVILLE 71197/SMN (9.98)	Some Hearts	7
40	RE-ENTRY		<b>MICHAEL JACKSON</b> EPIC 69400*/SONY MUSIC (7.98)	Invincible	2
41	38	966	<b>PINK FLOYD</b> CAPITOL 46001* (18.98/10.98)	Dark Side Of The Moon	15
42	43	148	<b>THE BEACH BOYS</b> CAPITOL 82710 (18.98) +	The Very Best Of The Beach Boys: Sounds Of Summer	2
43	32	119	<b>EMINEM</b> WEB/AFTERMATH/INTERSCOPE 490629*/IGA (18.98/11.98)	The Marshall Mathers LP	9
44	30	29	<b>JASON MRAZ</b> ATLANTIC 448508*/AG (18.98) +	We Sing, We Dance, We Steal Things.	
45	50	626	<b>METALLICA</b> ELEKTRA 61113*/AG (18.98)	Metallica	15
46	RE-ENTRY		<b>MICHAEL JACKSON</b> MJJ/EPIC/SONY CUSTOM MARKETING GROUP 23908*/SONY MUSIC (6.98)	Blood On The Dance Floor: HIStory In The Mix	
47	40	12	<b>KID ROCK</b> TOP DOG/ATLANTIC 290556*/AG (18.98) +	Rock N' Roll Jesus	3
48	RE-ENTRY		<b>PRINCE</b> WARNER BROS. 74272 (18.98)	The Very Best Of Prince	27
49	48	9	<b>BILLY CURRINGTON</b> MERCURY NASHVILLE 009550/UMGN (13.98)	Little Bit Of Everything	
50	RE-ENTRY		<b>AC/DC</b> EPIC/LEGACY 80207*/SONY MUSIC (11.98) +	Back In Black	22

On Top Pop Catalog Albums the top two titles are holdovers on the tally. Each sells more than 10,000 for the first time since the March 6 issue, when Michael Jackson's "Number Ones" was tops with 13,000 and Frank Sinatra's "Nothing but the Best" was No. 2 with 12,000.



### TOP DIGITAL™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	Title	BB 200 RANKING	CERT.
1	1	2	<b>#1 EMINEM</b> WEB/SHADY/AFTERMATH/INTERSCOPE /IGA	Recovery	1	
2	10	4	<b>SOUNDTRACK</b> SUMMIT/CHOP SHOP/ATLANTIC /AG	The Twilight Saga: Eclipse	3	
3	2	3	<b>DRAKE</b> YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN /UMRG	Thank Me Later	2	
4	NEW		<b>3OH!3</b> PHOTO FINISH /AG +	Streets Of Gold	7	
5	NEW		<b>SCISSOR SISTERS</b> POLYDOR /DOWNTOWN	Night Work	18	
6	NEW		<b>SOUNDTRACK</b> SUMMIT /E1	The Twilight Saga: Eclipse: The Score	20	
7	NEW		<b>THE-DREAM</b> RADIO KILLA/DEF JAM /DJMG	Love King	4	
8	6	5	<b>JACK JOHNSON</b> BRUSHFIRE /UMRG	To The Sea	8	
9	NEW		<b>HILLSONG</b> HILLSONG /SPARROW	A Beautiful Exchange: Live	40	
10	4	2	<b>THE ROOTS</b> DEF JAM /DJMG	How I Got Over	17	
11	NEW		<b>TED NUGENT</b> EAGLE ROCK	Happy Defiance Day Everyday	61	
12	13	84	<b>LADY GAGA</b> STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE /IGA	The Fame	13	1
13	11	10	<b>B.O.B</b> REBELROCK/GRAND HUSTLE/ATLANTIC /AG +	B.o.B Presents: The Adventures Of Bobby Ray	23	
14	8		<b>SOUNDTRACK</b> 20TH CENTURY FOX TV/COLUMBIA /SONY MUSIC	Glee: The Music, Journey To Regionals (EP)	21	
15	7		<b>TOM PETTY AND THE HEARTBREAKERS</b> REPRISE /WARNER BROS.	Mojo	16	
16	19	40	<b>ZAC BROWN BAND</b> ROAR BIGGER PICTURE/HOME GROWN/ATLANTIC /AG	The Foundation	15	2
17	3		<b>MILEY CYRUS</b> HOLLYWOOD +	Can't Be Tamed	9	
18	22		<b>THE BLACK KEYS</b> NONESUCH /WARNER BROS.	Brothers	37	
19	NEW		<b>DWELE</b> RT /E1	Wants World Women	28	
20	NEW		<b>WOLF PARADE</b> SUB POP	Expo 86	48	
21	15		<b>SOUNDTRACK</b> 20TH CENTURY FOX TV/COLUMBIA /SONY MUSIC	Glee: The Music, Volume 3: Showstoppers	22	
22	RE-ENTRY		<b>MUMFORD &amp; SONS</b> GENTLEMAN OF THE ROAD /GLASSNOTE	Sigh No More	67	
23	23		<b>JUSTIN BIEBER</b> SCHOOLBOY/RAYMOND BRAUN/ISLAND /DJMG +	My World 2.0	6	
24	24	23	<b>LADY ANTEBELLUM</b> CAPITOL NASHVILLE	Need You Now	10	2
25	12		<b>SARAH MCLACHLAN</b> ARISTA /RMG	Laws Of Illusion	12	

### TOP INTERNET™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	Title	BB 200 RANKING	CERT.
1	1	2	<b>#1 EMINEM</b> WEB/SHADY/AFTERMATH/INTERSCOPE 014411*/IGA	Recovery	1	
2	3	3	<b>TOM PETTY AND THE HEARTBREAKERS</b> REPRISE 523971/WARNER BROS.	Mojo	16	
3	2		<b>CAROLE KING &amp; JAMES TAYLOR</b> HEAR 32053 +	Live At The Troubadour	19	
4	NEW		<b>SOUNDTRACK</b> SUMMIT 2313*/E1	The Twilight Saga: Eclipse: The Score	20	
5	6	3	<b>SARAH MCLACHLAN</b> ARISTA 55367*/RMG	Laws Of Illusion	2	
6	NEW		<b>3OH!3</b> PHOTO FINISH 523412*/AG +	Streets Of Gold	7	
7	15	4	<b>SOUNDTRACK</b> SUMMIT/CHOP SHOP/ATLANTIC 523836*/AG	The Twilight Saga: Eclipse	3	
8	NEW		<b>SCISSOR SISTERS</b> POLYDOR 70179/DOWNTOWN	Night Work	18	
9	NEW		<b>PARKWAY DRIVE</b> EPITAPH 87095*	Deep Blue	5	
10	11		<b>CYNDI LAUPER</b> MERCER STREET 70166/DOWNTOWN	Memphis Blues	73	
11	NEW		<b>EMAROSA</b> RISE 105	Emarosa	69	
12	NEW		<b>INDIGO GIRLS</b> IG VANGUARD 78069/WELK	Staring Down The Brilliant Dream	119	
13	14		<b>JACK JOHNSON</b> BRUSHFIRE 014268*/UMRG	To The Sea	8	
14	4	2	<b>OZZY OSBOURNE</b> EPIC 36113*/SONY MUSIC	Scream	11	
15	RE-ENTRY		<b>CAROLE KING</b> ODE/EPIC/LEGACY 65850/SONY MUSIC	Tapestry	198	
16	10	3	<b>DRAKE</b> YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN 014325/UMRG	Thank Me Later	2	
17	NEW		<b>TRIP LEE</b> REACH 8153/INFINITY	Between Two Worlds	116	
18	16		<b>SOUNDTRACK</b> 20TH CENTURY FOX TV/COLUMBIA 70511/SONY MUSIC	Glee: The Music, Volume 3: Showstoppers	22	
19	7	2	<b>THE NEW BROADWAY CAST RECORDING</b> MASTERWORKS BROADWAY 73495/SONY MASTERWORKS	Promises, Promises	190	
20	19	2	<b>THE ROOTS</b> DEF JAM 013085*/DJMG	How I Got Over	17	
21	17	4	<b>SOUNDTRACK</b> 20TH CENTURY FOX TV/COLUMBIA 72878/SONY MUSIC	Glee: The Music, Journey To Regionals (EP)	21	
22	NEW		<b>STEEL TRAIN</b> TERRIBLE THRILLS 00002*	Steel Train	—	
23	NEW		<b>THE-DREAM</b> RADIO KILLA/DEF JAM 014218/DJMG	Love King	4	
24	18	7	<b>THE ROLLING STONES</b> ROLLING STONES/UNIVERSAL REPUBLIC 014130*/UMRG/UME	Exile On Main St.	64	
25	NEW		<b>WOLF PARADE</b> SUB POP 870*	Expo 86	48	

### ILIKE LIBRARIES: MOST ADDED™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT/LABEL)	Most added to social networking, primarily on Facebook, by iLike users. Data compiled by iLike.com.
1	2	4	<b>#1 LOVE THE WAY YOU LIE</b> EMINEM FEATURING RIHANNA (WEB/SHADY/AFTERMATH/INTERSCOPE)		
2	1	9	<b>NOT AFRAID</b> EMINEM (WEB/SHADY/AFTERMATH/INTERSCOPE)		
3	5	4	<b>25 TO LIFE</b> EMINEM (WEB/SHADY/AFTERMATH/INTERSCOPE)		
4	13	6	<b>COLD WIND BLOWS</b> EMINEM (WEB/SHADY/AFTERMATH/INTERSCOPE)		
5	8	4	<b>FIND YOUR LOVE</b> DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)		
6	13	6	<b>SPACE BOUND</b> EMINEM (WEB/SHADY/AFTERMATH/INTERSCOPE)		
7	8	4	<b>ON FIRE</b> EMINEM (WEB/SHADY/AFTERMATH/INTERSCOPE)		
8	6	4	<b>CINDERELLA MAN</b> EMINEM (WEB/SHADY/AFTERMATH/INTERSCOPE)		
9	7	4	<b>ALMOST FAMOUS</b> EMINEM (WEB/SHADY/AFTERMATH/INTERSCOPE)		
10	10	2	<b>W.T.P.</b> EMINEM (WEB/SHADY/AFTERMATH/INTERSCOPE)		
11	16	14	<b>ALEJANDRO</b> LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)		
12	9	4	<b>YOUR NEVER OVER</b> EMINEM (WEB/SHADY/AFTERMATH/INTERSCOPE)		
13	11		<b>GOING THROUGH CHANGES</b> EMINEM (WEB/SHADY/AFTERMATH/INTERSCOPE)		
14	12	2	<b>SEDUCTION</b> EMINEM (WEB/SHADY/AFTERMATH/INTERSCOPE)		
15	17	14	<b>OMG</b> USHER FEATURING WILL.I.AM (LAFACE/JLG)		

### YAHOO! SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT/LABEL)	The week's most-streamed songs on Yahoo! Music.
1	1	9	<b>#1 OMG</b> USHER FEATURING WILL.I.AM (LAFACE/JLG)		
2	16		<b>BREAK YOUR HEART</b> TAIO CRUZ FEATURING LUDACRIS (MERCURY/DJMG)		
3	3	7	<b>CALIFORNIA GURLS</b> KATY PERRY FEATURING SNOOP DOGG (CAPITOL)		
4	4	4	<b>AIRPLANES</b> B.O.B FEATURING HAYLEY WILLIAMS (REBELROCK/GRAND HUSTLE/ATLANTIC)		
5	5		<b>BULLETPROOF</b> LA ROUX (BIG LIFE/POLYDOR/CHERRYTREE/INTERSCOPE)		
6	6	6	<b>ALEJANDRO</b> LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)		
7	6		<b>YOUR LOVE IS MY DRUG</b> KESHA (KEMOSABE/RCA/RMG)		
8	8	14	<b>BREAKEYEN</b> THE SCRIPT (PHONOGENIC/EPIC)		
9	9		<b>NOTHIN' ON YOU</b> B.O.B FEATURING BRUNO MARS (REBELROCK/GRAND HUSTLE/ATLANTIC)		
10	12		<b>SOMEBODY TO LOVE</b> JUSTIN BIEBER (SCHOOLBOY/RAYMOND BRAUN/ISLAND/DJMG)		
11	12		<b>COOLER THAN ME</b> MIKE POSNER (J/RMG)		
12	10	8	<b>CAN'T BE TAMED</b> MILEY CYRUS (HOLLYWOOD)		
13	3		<b>FIND YOUR LOVE</b> DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)		
14	11	16	<b>IN MY HEAD</b> JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)		
15	13	4	<b>BILLIONAIRE</b> TRAVIS MCCOY FEAT. BRUNO MARS (HAPPY BOY/DECA/DANCE/FUELED BY RAMEN/RRP)		

### TOP FOLK ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	2	20	<b>#1 SIGH NO MORE</b> MUMFORD & SONS (GENTLEMAN OF THE ROAD/GLASSNOTE)	
2	1	1	<b>STARING DOWN THE BRILLIANT DREAM</b> INDIGO GIRLS (IG VANGUARD/WELK)	
3	15		<b>VOLUME TWO</b> SHE & HIM (MERGE)	
4	5	32	<b>AND LOVE AND YOU</b> THE AVETT BROTHERS (AMERICAN/COLUMBIA/SONY MUSIC)	
5	1	2	<b>BROKEN HEARTS &amp; DIRTY WINDOWS: SONGS OF JOHN PRINE</b> VARIOUS ARTISTS (OH BOY)	
6	1	1	<b>THE BEST OF THE LAURIE BERKNER BAND</b> THE LAURIE BERKNER BAND (TWO TOMATOES/RAZOR & TIE)	
7	10	</		

## HOT 100 AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	14	<b>#1</b> OMG	USHER FEAT. WILL.I.AM (LAFACE/JLG)
2	8	8	CALIFORNIA GURLS	KATY PERRY FEAT. SNOOP DOGG (CAPITOL)
3	10	10	AIRPLANES	B.O.B FEAT. HALEY WILLIAMS (REBELROCK/GRAND HUSTLE/ATLANTIC)
4	4	9	FIND YOUR LOVE	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
5	5	11	BILLIONAIRE	TRAVIS MCCOY FEAT. BRUNO MARS (NAPPI BOY/DECA/DANCE FUELED BY RAMEN/RRP)
6	7	14	YOUR LOVE IS MY DRUG	KESHA (KEMOSABE/RCA/RMG)
7	6	19	BREAK YOUR HEART	TAIO CRUZ FEAT. LUDACRIS (MERCURY/DJMG)
8	12	9	COOLER THAN ME	MIKE POSNER (J/RMG)
9	8	13	ALEJANDRO	LADY GAGA (STREAMLINE/KONLINE/CHERRYTREE/INTERSCOPE)
10	11	12	BULLETPROOF	LA ROUX (BIG LIFE/POLYDOR/CHERRYTREE/INTERSCOPE)
11	9	22	NOTHIN' ON YOU	B.O.B FEAT. BRUNO MARS (REBELROCK/GRAND HUSTLE/ATLANTIC)
12	10	31	HEY, SOUL SISTER	TRAIN (COLUMBIA)
13	14	14	UN-THINKABLE (I'M READY)	ALICIA KEYS (M/BK/J/RMG)
14	13	42	NEED YOU NOW	LADY ANTEBELLUM (CAPITOL NASHVILLE/CAPITOL)
15	34	3	LOVE THE WAY YOU LIE	EMINEM FEAT. RIHANNA (WEB/SHADY/AFTERMATH/INTERSCOPE)
16	15	15	BREAKEYEN	THE SCRIPT (PHONOGENIC/EPIC)
17	17	13	THERE GOES MY BABY	USHER (LAFACE/JLG)
18	16	25	IN MY HEAD	JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
19	19	6	YOUR LOVE	NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
20	18	21	RUDE BOY	RIHANNA (SRP/DEF JAM/DJMG)
21	29	5	RIDIN' SOLO	JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
22	24	8	IMPOSSIBLE	SHONTELLE (SRP/SRC/UNIVERSAL MOTOWN)
23	20	29	HAVEN'T MET YOU YET	MICHAEL BUBLE (143/REPRISE)
24	21	12	WATER	BRAD PAISLEY (ARISTA NASHVILLE)
25	23	13	CRAZY TOWN	JASON ALDEAN (BROKEN BOW)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
26	26	12	RAIN IS A GOOD THING	LUKE BRYAN (CAPITOL NASHVILLE)
27	28	6	RIDE	DIARA FEAT. LUDACRIS (LAFACE/JLG)
28	44	3	DYNAMITE	TAIO CRUZ (MERCURY/DJMG)
29	22	17	OVER	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
30	31	7	UNDO IT	CARRIE UNDERWOOD (19/ARISTA NASHVILLE)
31	30	23	WHATAYA WANT FROM ME	ADAM LAMBERT (19/RCA/RMG)
32	32	13	SHE WON'T BE LONELY LONG	CLAY WALKER (CURB)
33	27	13	THE HOUSE THAT BUILT ME	MIRANDA LAMBERT (COLUMBIA (NASHVILLE))
34	35	7	NOT AFRAID	EMINEM (WEB/SHADY/AFTERMATH/INTERSCOPE)
35	33	10	LOSE MY MIND	YOUNG JEEZY FEAT. PLIES (CTE/DEF JAM/DJMG)
36	36	5	I LIKE IT	ENRIQUE IGLESIAS FEAT. PITBULL (UNIVERSAL REPUBLIC/UNIVERSAL)
37	25	10	ROCK THAT BODY	THE BLACK EYED PEAS (INTERSCOPE)
38	39	10	ALL I DO IS WIN	DJ KHALED (WE THE BEST/E1)
39	40	8	LOVER, LOVER	JERROD NIEMANN (SEA GAYLE/ARISTA NASHVILLE)
40	42	7	HELLO GOOD MORNING	DIDDY - DIRTY MONEY FEAT. T.I. (BAD BOY/INTERSCOPE)
41	43	5	FREE	ZAC BROWN BAND (HOME GROWN/ATLANTIC/BIGGER PICTURE)
42	38	6	I'M IN	KEITH URBAN (CAPITOL NASHVILLE)
43	37	5	SEX ROOM	LUDACRIS FEAT. TREY SONGZ (DTP/DEF JAM/DJMG)
44	49	6	LOVE LIKE CRAZY	LEE BRICE (CURB)
45	41	6	SOMEBODY TO LOVE	JUSTIN BIEBER (SCHOLBOY/RAYMOND BRAUN/ISLAND/DJMG)
46	57	5	TEACH ME HOW TO DOUGIE	CALI SWAG DISTRICT (CAPITOL)
47	53	4	MY FIRST KISS	3OH3 FEAT. KESHA (PHOTO FINISH/ATLANTIC/RRP)
48	54	6	ALL ABOUT TONIGHT	BLAKE SHELTON (REPRISE (NASHVILLE)/WMN)
49	47	56	I GOTTA FEELING	THE BLACK EYED PEAS (INTERSCOPE)
50	50	4	GOT YOUR BACK	T.I. FEAT. KERI HILSON (GRAND HUSTLE/ATLANTIC)

## HOT DIGITAL SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	2	<b>#1</b> LOVE THE WAY YOU LIE	EMINEM FEAT. RIHANNA (WEB/SHADY/AFTERMATH/INTERSCOPE)
2	2	8	CALIFORNIA GURLS	KATY PERRY FEAT. SNOOP DOGG (CAPITOL)
3	10	5	DYNAMITE	TAIO CRUZ (MERCURY/DJMG)
4	3	12	AIRPLANES	B.O.B FEAT. HALEY WILLIAMS (REBELROCK/GRAND HUSTLE/ATLANTIC)
5	5	13	BILLIONAIRE	TRAVIS MCCOY FEAT. BRUNO MARS (NAPPI BOY/DECA/DANCE FUELED BY RAMEN/RRP)
6	4	14	OMG	USHER FEAT. WILL.I.AM (LAFACE/JLG)
7	6	9	COOLER THAN ME	MIKE POSNER (J/RMG)
8	8	14	RIDIN' SOLO	JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
9	7	9	NOT AFRAID	EMINEM (WEB/SHADY/AFTERMATH/INTERSCOPE)
10	23	5	SOMEBODY TO LOVE	JUSTIN BIEBER (SCHOLBOY/RAYMOND BRAUN/ISLAND/DJMG)
11	9	9	FIND YOUR LOVE	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMIG)
12	10	10	I LIKE IT	ENRIQUE IGLESIAS FEAT. PITBULL (UNIVERSAL REPUBLIC)
13	11	9	MY FIRST KISS	3OH3 FEAT. KESHA (PHOTO FINISH/ATLANTIC/RRP)
14	-	1	POWER	KANYE WEST FEAT. OWEL (ROC-A-FELLA/DEF JAM/DJMG)
15	14	21	YOUR LOVE IS MY DRUG	KESHA (KEMOSABE/RCA/RMG)
16	18	18	BULLETPROOF	LA ROUX (BIG LIFE/POLYDOR/CHERRYTREE/INTERSCOPE)
17	16	16	ALEJANDRO	LADY GAGA (STREAMLINE/KONLINE/CHERRYTREE/INTERSCOPE)
18	17	17	IMPOSSIBLE	SHONTELLE (SRP/SRC/UNIVERSAL MOTOWN)
19	19	19	BREAK YOUR HEART	TAIO CRUZ FEAT. LUDACRIS (MERCURY/DJMG)
20	22	39	HEY, SOUL SISTER	TRAIN (COLUMBIA)
21	12	12	CAN'T BE TAMED	MILEY CYRUS (HOLLYWOOD)
22	27	18	ALL I DO IS WIN	DJ KHALED (WE THE BEST/E1)
23	55	8	HELLO GOOD MORNING	DIDDY - DIRTY MONEY FEAT. T.I. (BAD BOY/INTERSCOPE)
24	20	10	ROCK THAT BODY	THE BLACK EYED PEAS (INTERSCOPE)
25	15	2	ROUND & ROUND	SELENA GOMEZ & THE SCENE (HOLLYWOOD)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
26	26	4	UNDO IT	CARRIE UNDERWOOD (19/ARISTA NASHVILLE)
27	29	13	PRAY FOR YOU	JARON AND THE LONG ROAD TO LOVE (JAWWOOD/UNIVERSAL REPUBLIC/SEA GAYLE)
28	1	1	JAR OF HEARTS	CHRISTINA PERRI (MS PERRI LANE)
29	36	2	KING OF ANYTHING	SARA BAREILLES (EPIC)
30	31	5	YOUR LOVE	NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
31	24	25	YOUNG FOREVER	JAY-Z + MR. HUOSON (ROC NATION)
32	32	12	THIS AFTERNOON	NICKELBACK (ROADRUNNER/RRP)
33	13	2	NO LOVE	EMINEM FEAT. LIL WAYNE (WEB/SHADY/AFTERMATH/INTERSCOPE)
34	28	4	WAKA WAKA (THIS TIME FOR AFRICA)	SHAKIRA FEAT. FRESHLYGROUND (EPIC)
35	-	1	CLUB CAN'T HANDLE ME	FLO RIDA FEAT. DAVID GUETTA (P/D/BOY/ATLANTIC)
36	35	46	NEED YOU NOW	LADY ANTEBELLUM (CAPITOL NASHVILLE)
37	38	9	LOVER, LOVER	JERROD NIEMANN (SEA GAYLE/ARISTA NASHVILLE)
38	33	22	NOTHIN' ON YOU	B.O.B FEAT. BRUNO MARS (REBELROCK/GRAND HUSTLE/ATLANTIC)
39	40	7	GETTIN' OVER YOU	DAVID GUETTA & CHRIS WILLIS FEAT. FERIE & LMFAO (GUMSTRAVERSCAPITOL)
40	46	4	FREE	ZAC BROWN BAND (HOME GROWN/SOUTHERN GROUND/ATLANTIC/BIGGER PICTURE)
41	37	13	HOUSE THAT BUILT ME	MIRANDA LAMBERT (COLUMBIA (NASHVILLE))
42	25	2	MISERY	MAROON 5 (A&M/DC/ONE/INTERSCOPE)
43	41	32	TELEPHONE	LADY GAGA FEAT. BEYONCE (STREAMLINE/KONLINE/CHERRYTREE/INTERSCOPE)
44	42	48	SMILE	UNCLE KRACKER (TOP DOG/ATLANTIC)
45	44	24	BABY	JUSTIN BIEBER FEAT. LUDACRIS (SCHOLBOY/RAYMOND BRAUN/ISLAND/DJMG)
46	49	56	I GOTTA FEELING	THE BLACK EYED PEAS (INTERSCOPE)
47	48	30	IN MY HEAD	JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
48	45	39	TIK TOK	KESHA (KEMOSABE/RCA/RMG)
49	34	15	IF WE EVER MEET AGAIN	TIMBALAND FEAT. KATY PERRY (MOSLEY/BLACKGROUND/INTERSCOPE)
50	57	43	EMPIRE STATE OF MIND	JAY-Z + ALICIA KEYS (ROC NATION)

## ROCK™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	CERT.
1	1	26	<b>#1</b> HEY, SOUL SISTER	TRAIN (COLUMBIA)	2
2	2	15	THIS AFTERNOON	NICKELBACK (ROADRUNNER/RRP)	
3	1	26	SMILE	UNCLE KRACKER (TOP DOG/ATLANTIC)	
4	9	9	THE ONLY EXCEPTION	PARAMORE (FUELED BY RAMEN/ATLANTIC/RRP)	
5	1	26	BREAKEYEN	THE SCRIPT (PHONOGENIC/EPIC)	
6	17	17	I NEVER TOLD YOU	COLBIE CAILLAT (UNIVERSAL REPUBLIC)	
7	11	11	ANIMAL	NEON TREES (MERCURY/DJMG)	
8	9	6	IF IT'S LOVE	TRAIN (COLUMBIA)	
9	19	7	SECRETS	ONEREPUBLIC (MOSLEY/INTERSCOPE)	
10	13	5	HALF OF MY HEART	JOHN MAYER (COLUMBIA)	
11	1	26	UPRISING	MUSE (HELIUM-3/WARNER BROS.)	
12	11	26	DON'T STOP BELIEVIN'	JOURNEY (COLUMBIA/LEGACY)	
13	12	26	FIREFLIES	DWL CITY (UNIVERSAL REPUBLIC)	3
14	14	26	ALL THE RIGHT MOVES	ONEREPUBLIC (MOSLEY/INTERSCOPE)	
15	18	26	SAY HEY (I LOVE YOU)	MICHAEL FRANTI & SPEARHEAD (50/500 WAX/ATLANTIC/UNIVERSAL REPUBLIC)	

## R&B/HIP-HOP™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	CERT.
1	1	2	<b>#1</b> LOVE THE WAY YOU LIE	EMINEM FEAT. RIHANNA (WEB/SHADY/AFTERMATH/INTERSCOPE)	
2	2	12	AIRPLANES	B.O.B FEAT. HALEY WILLIAMS (REBELROCK/GRAND HUSTLE/ATLANTIC)	
3	3	14	OMG	USHER FEAT. WILL.I.AM (LAFACE/JLG)	
4	1	9	NOT AFRAID	EMINEM (WEB/SHADY/AFTERMATH/INTERSCOPE)	
5	5	9	FIND YOUR LOVE	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMIG)	
6	-	-	POWER	KANYE WEST FEAT. OWEL (ROC-A-FELLA/DEF JAM/DJMG)	
7	8	20	ALL I DO IS WIN	DJ KHALED FEAT. T-PAIN, LUDACRIS, SNOOP DOGG & RICK ROSS (WE THE BEST/E1)	
8	14	14	HELLO GOOD MORNING	DIDDY - DIRTY MONEY FEAT. T.I. (BAD BOY/INTERSCOPE)	
9	1	5	YOUR LOVE	NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMIG)	
10	7	7	YOUNG FOREVER	JAY-Z + MR. HUOSON (ROC NATION)	
11	2	2	NO LOVE	EMINEM FEAT. LIL WAYNE (WEB/SHADY/AFTERMATH/INTERSCOPE)	
12	23	23	NOTHIN' ON YOU	B.O.B FEAT. BRUNO MARS (REBELROCK/GRAND HUSTLE/ATLANTIC)	2
13	1	26	EMPIRE STATE OF MIND	JAY-Z + ALICIA KEYS (ROC NATION)	3
14	4	4	BEAUTIFUL MONSTER	NE-YO (DEF JAM/DJMG)	
15	-	2	OUTTA YOUR MIND	LIL JON FEAT. LMFAO (BME/UNIVERSAL REPUBLIC)	

## CLASSICAL™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST OR COMPOSER (IMPRINT/LABEL)	CERT.
1	1	26	<b>#1</b> TIME TO SAY GOODBYE	SARAH BRIGHTEMAN & ANDREA BOCELLI (NEDS/STUDIOVANDERBILT)	
2	2	26	YOU RAISE ME UP	JOSH GROBAN (143/REPRISE/WARNER BROS.)	
3	16	25	CARMINA BURANA: I. O FORTUNA	LONDON SYMPHONY ORCHESTRA (LSO LIVE)	
4	-	1	THE STARS AND STRIPES FOREVER	UNITED STATES MARINE BAND (COCKER & MCCREE)	
5	11	11	THE PRAYER	CELINE DION WITH ANDREA BOCELLI (EPIC/SONY MUSIC)	
6	-	1	STARS AND STRIPES FOREVER	JACK LIVINGSTON MARCHING BAND (COUNTDOWN)	
7	8	26	CLAIR DE LUNE	CLAUDE DEBUSSY (NOT LISTED)	
8	5	26	MOONLIGHT SONATA	VAN LUDWIG BEETHOVEN (NOT LISTED)	
9	6	26	SUITE FOR SOLO CELLO NO. 1 IN YO-YO MA	(SONY CLASSICAL/SONY MASTERWORKS)	
10	1	20	HALLELUJAH	THE CANADIAN TENORS (DECCA)	
11	-	1	STARS AND STRIPES FOREVER	THE BOSTON POP ORCHESTRA/JON WILLIAMS (SONY CLASSICAL/SONY MASTERWORKS)	
12	1	1	THE STAR SPANGLED BANNER	UNITED STATES AIR FORCE BAND (COCKER & MCCREE)	
13	1	26	PACHEBEL: CANON IN D	PACHEBEL (NOT LISTED)	
14	11	26	STAR WARS THEME	JOHN WILLIAMS (SONY CLASSICAL/SONY MASTERWORKS)	
15	-	1	THE STAR SPANGLED BANNER	THE AMERICAN MILITARY BAND (DOCUMENTARY)	

## COUNTRY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	CERT.
1	1	9	<b>#1</b> UNDO IT	CARRIE UNDERWOOD (19/ARISTA NASHVILLE)	
2	2	19	PRAY FOR YOU	JARON AND THE LONG ROAD TO LOVE (JAWWOOD/UNIVERSAL REPUBLIC/SEA GAYLE)	
3	1	26	NEED YOU NOW	LADY ANTEBELLUM (CAPITOL NASHVILLE)	3
4	1	13	LOVER, LOVER	JERROD NIEMANN (SEA GAYLE/ARISTA NASHVILLE)	
5	1	13	FREE	ZAC BROWN BAND (HOME GROWN/SOUTHERN GROUND/ATLANTIC/BIGGER PICTURE)	
6	1	16	HOUSE THAT BUILT ME	MIRANDA LAMBERT (COLUMBIA)	
7	1	15	SMILE	UNCLE KRACKER (TOP DOG/ATLANTIC/BIGGER PICTURE)	
8	10	5	PRETTY GOOD AT DRINKIN' BEER	BILLY CURRINGTON (MERCURY)	
9	1	18	RAIN IS A GOOD THING	LUKE BRYAN (CAPITOL NASHVILLE)	
10	1	15	LOVE LIKE CRAZY	LEE BRICE (CURB)	
11	1	12	WATER	BRAD PAISLEY (ARISTA NASHVILLE)	
12	1	1	GOD BLESS THE USA	LEE GREENWOOD (MCA NASHVILLE/CAPITOL NASHVILLE/CURB)	
13	14	13	FARMER'S DAUGHTER	RODNEY ATKINS (CURB)	
14	12	25	AMERICAN HONEY	LADY ANTEBELLUM (CAPITOL NASHVILLE)	
15	15	8	LITTLE WHITE CHURCH	LITTLE BIG TOWN (CAPITOL NASHVILLE)	

## LATIN™

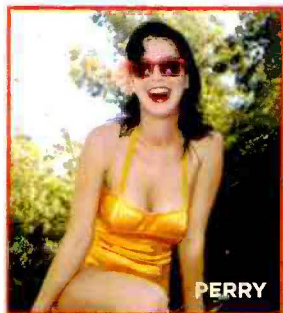
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	CERT.
1	1	8	<b>#1</b> WAKA WAKA (THIS TIME FOR AFRICA)	SHAKIRA FEAT. FRESHLYGROUND (EPIC/SONY MUSIC LATIN)	
2	2	26	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL (ULTRA)	2
3	1	26	HIPS DON'T LIE	SHAKIRA FEAT. WYCLEF JEAN (EPIC/SONY MUSIC LATIN)	
4	1	16	GITANA	SHAKIRA (EPIC/SONY MUSIC LATIN)	
5	1	26	LOBA	SHAKIRA (EPIC/SONY MUSIC LATIN)	
6	1	10	CUANDO ME ENAMORO	ENRIQUE IGLESIAS FEAT. JUAN LUIS GUERRA (UNIVERSAL MUSIC LATIN)	
7	8	11	MI NINA BONITA	CHINO Y NACHO (MACHETE/UNIVERSAL MUSIC LATIN)	
8</					

MAINSTREAM TOP 40			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	8	<b>#1</b> CALIFORNIA GURLS KATY PERRY FEAT. SNOOP DOGG (CAPITOL)
2	2	10	AIRPLANES B.O.B FEAT. HAYLEY WILLIAMS (REBELROCK/GRAND HUSTLE/ATLANTIC)
3	13	1	OMG USHER FEAT. WILL.I.A.M. (LAFACE/JLG)
4	6	14	BILLIONAIRE TRAVIS MCGOY FEAT. BRUNO MARS (HAPPY BOY/DECA/DANCE/FUELED BY RAMEN/RRP)
5	18	1	YOUR LOVE IS MY DRUG KESHA (KEMOSABE/RCA/RMG)
6	7	18	BULLETPROOF LA ROUX (BIG LIFE/POLYDOR/CHERRYTREE/INTERSCOPE)
7	9	10	COOLER THAN ME MIKE POSNER (J/RMG)
8	5	14	ALEJANDRO LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
9	20	1	BREAK YOUR HEART TAIO CRUZ FEAT. LUDACRIS (MERCURY/IDJMG)
10	10	12	IMPOSSIBLE SHONTELLE (SRP/SRC/UNIVERSAL MOTOWN)
11	11	6	RIDIN' SOLO JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
12	14	5	FIND YOUR LOVE DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
13	12	23	HEY, SOUL SISTER TRAIN (COLUMBIA)
14	13	20	NOTHIN' ON YOU B.O.B FEAT. BRUNO MARS (REBELROCK/GRAND HUSTLE/ATLANTIC)
15	19	1	MY FIRST KISS 3OH3 FEAT. KESHA (PHOTO FINISH/ATLANTIC/RRP)
16	15	1	BREAKEVEN THE SCRIPT (PHONOGENIC/EPIC)
17	25	1	DYNAMITE TAIO CRUZ (MERCURY/IDJMG)
18	22	6	I LIKE IT ENRIQUE IGLESIAS FEAT. PITBULL (UNIVERSAL REPUBLIC)
19	18	29	IN MY HEAD JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
20	20	10	SOMEBODY TO LOVE JUSTIN BIEBER (SCHOOLBOY/RAYMONO BRAUN/ISLAND/IDJMG)
21	33	2	<b>GREATEST GAINER</b> LOVE THE WAY YOU LIE DANIEL BENERE FEAT. RIHANNA (WEB SPAN/AFTEMATH/INTERSCOPE)
22	21	20	RUDE BOY RIHANNA (SRP/DEF JAM/IDJMG)
23	16	1	CAN'T BE TAMED MILEY CYRUS (HOLLYWOOD)
24	26	7	NOT AFRAID EMINEM (WEB SHADY/AFTERMATH/INTERSCOPE)
25	17	1	ROCK THAT BODY THE BLACK EYED PEAS (INTERSCOPE)
26	23	12	HAVEN'T MET YOU YET MICHAEL BUBLE (143/REPRISE)
27	10	1	THE ONLY EXCEPTION PARAMORE (FUELED BY RAMEN/ATLANTIC/RRP)
28	27	11	WE'LL BE A DREAM WE THE KINGS FEAT. DEMI LOVATO (S-CURVE)
29	28	8	GETTIN' OVER YOU DAVID GUETTA & CHRIS WILLIS (GUM/ASTRALWERKS/CAPITOL)
30	24	17	YOUNG FOREVER JAY-Z + MR. HUDSON (ROC NATION)
31	32	4	KISSIN U MIRANDA COSGROVE (COLUMBIA)
32	29	12	THIS AFTERNOON NICKELBACK (ROADRUNNER/RRP)
33	3	3	BEAUTIFUL MONSTER NE-YO (DEF JAM/IDJMG)
34	NEW	1	MISERY MAROON 5 (A&M/OCTONE/INTERSCOPE)
35	31	18	I MADE IT (CASH MONEY HEROES) KEVIN RUDOLF (CASH MONEY/UNIVERSAL REPUBLIC)
36	34	16	IF WE EVER MEET AGAIN TIMBALAND FEAT. KATY PERRY (MOSLEY/BLACKGROUND/INTERSCOPE)
37	37	1	IF I HAD YOU ADAM LAMBERT (19/RCA/RMG)
38	38	2	THE MAN WHO CAN'T BE MOVED THE SCRIPT (PHONOGENIC/EPIC)
39	36	3	YOU LOOK BETTER WHEN I'M DRUNK THE WHITE TIE AFFAIR (SLIGHTLY DANGEROUS/EPIC)
40	40	2	SECRETS ONEREPUBLIC (MOSLEY/INTERSCOPE)

After setting the mark for most weekly plays in the 17-year history of the Mainstream Top 40 chart, Katy Perry's "California Gurls," featuring Snoop Dogg, rewrites the record. The song logged 12,159 plays among the list's 132 panelists in the tracking week of June 28-July 4, according to Nielsen BDS. Last issue, the cut registered 11,816 detections, besting the previous record of 11,724 plays totaled by Ke\$ha's "TK ToK" on the Feb. 6 chart.

"California Gurls" concurrently crowns Adult Top 40 in its eighth chart week, matching the quickest rise to the top since 2000. In that span, Santana's "The Game of Love," featuring Michelle Branch (Nov. 23, 2002), and Leona Lewis' "Bleeding Love" (June 7, 2008) likewise assumed the throne in their eighth weeks.

In its second week on Adult Contemporary, "California Gurls" blasts 26-16.



PERRY

ADULT CONTEMPORARY			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	25	<b>#1</b> NEED YOU NOW LADY ANTEBELLUM (CAPITOL NASHVILLE/CAPITOL)
2	2	27	HEY, SOUL SISTER TRAIN (COLUMBIA)
3	40	1	SMILE UNCLE KRACKER (TOP OGG/ATLANTIC)
4	1	44	HAVEN'T MET YOU YET MICHAEL BUBLE (143/REPRISE)
5	39	1	ALREADY GONE KELLY CLARKSON (19/RCA/RMG)
6	27	1	SOMEDAY ROB THOMAS (EMBLEM/ATLANTIC)
7	48	1	FALLIN' FOR YOU COLBIE CAILLAT (UNIVERSAL REPUBLIC)
8	8	20	LIVE LIKE WE'RE DYING KRIS ALLEN (19/JIVE/JLG)
9	51	1	YOU BELONG WITH ME TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
10	12	19	LIFE AFTER YOU DAUGHERTY (19/RCA/RMG)
11	17	1	BREAKEVEN THE SCRIPT (PHONOGENIC/EPIC)
12	10	16	WHATAYA WANT FROM ME ADAM LAMBERT (19/RCA/RMG)
13	13	15	HALFWAY GONE LIFEHOUSE (GEFFEN/INTERSCOPE)
14	15	8	LOVING YOU IS EASY SARAH MCLACHLAN (ARISTA/RMG)
15	16	7	<b>GREATEST GAINER</b> I NEVER TOLD YOU COLBIE CAILLAT (UNIVERSAL REPUBLIC)
16	26	2	CALIFORNIA GURLS KATY PERRY (CAPITOL)
17	25	2	HALF OF MY HEART JOHN MAYER (COLUMBIA)
18	19	3	ALEJANDRO LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
19	18	1	FEARLESS LOVE MELISSA ETHERIDGE (ISLAND/IDJMG)
20	17	11	ALL THE RIGHT MOVES ONEREPUBLIC (MOSLEY/INTERSCOPE)
21	20	5	GOING BACK PHIL COLLINS (ATLANTIC)
22	21	11	LEAVE RIGHT NOW WILL YOUNG (19/JIVE/JLG)
23	23	18	WHEN I LOOK AT YOU MILEY CYRUS (HOLLYWOOD)
24	24	4	BEAUTY IN THE WORLD MACY GRAY (CONCORD/CMG)
25	22	13	BAD ROMANCE LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)

ADULT TOP 40			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	2	8	<b>#1</b> CALIFORNIA GURLS KATY PERRY (CAPITOL)
2	1	43	BREAKEVEN THE SCRIPT (PHONOGENIC/EPIC)
3	1	22	I NEVER TOLD YOU COLBIE CAILLAT (UNIVERSAL REPUBLIC)
4	27	1	WHATAYA WANT FROM ME ADAM LAMBERT (19/RCA/RMG)
5	16	1	THIS AFTERNOON NICKELBACK (ROADRUNNER/RRP)
6	11	1	HALF OF MY HEART JOHN MAYER (COLUMBIA)
7	46	1	HEY, SOUL SISTER TRAIN (COLUMBIA)
8	10	1	IF IT'S LOVE TRAIN (COLUMBIA)
9	11	1	MOCKINGBIRD ROB THOMAS (EMBLEM/ATLANTIC)
10	8	26	NEED YOU NOW LADY ANTEBELLUM (CAPITOL NASHVILLE/CAPITOL)
11	13	1	KING OF ANYTHING SARA BAREILLES (EPIC)
12	11	13	GLITTER IN THE AIR PINK (LAFACE/JLG)
13	12	18	IN MY HEAD JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
14	14	8	ALEJANDRO LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
15	16	1	BREATHE RYAN STAR (ATLANTIC/RRP)
16	15	16	LIKE YOU DO ANGEL TAYLOR (AWARE/COLUMBIA)
17	19	5	SEPTEMBER DAUGHERTY (19/RCA/RMG)
18	17	1	YOUR LOVE IS MY DRUG KESHA (KEMOSABE/RCA/RMG)
19	30	2	<b>GREATEST GAINER</b> MISERY MAROON 5 (A&M/OCTONE/INTERSCOPE)
20	18	14	BREAK YOUR HEART TAIO CRUZ FEAT. LUDACRIS (MERCURY/IDJMG)
21	21	5	HOME GOO GOO DOLLS (WARNER BROS.)
22	20	17	SHARK IN THE WATER V V BROWN (CAPITOL)
23	23	5	ALL IN LIFEHOUSE (GEFFEN/INTERSCOPE)
24	27	4	BULLETPROOF LA ROUX (BIG LIFE/POLYDOR/CHERRYTREE/INTERSCOPE)
25	1	7	THE TRUTH KRIS ALLEN FEAT. PAT MONAHAN (19/JIVE/JLG)

ROCK SONGS			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	3	13	<b>#1</b> THE CROW AND THE BUTTERFLY SHINEDOWN (ATLANTIC)
2	1	22	THE GOOD LIFE THREE DAYS GRACE (JIVE/JLG)
3	21	1	LAY ME DOWN THE DIRTY HEADS FEAT. ROME (EXECUTIVE)
4	16	1	THIS IS WAR THIRTY SECONDS TO MARS (IMMORTAL/VIRGIN/CAPITOL)
5	9	3	ANOTHER WAY TO DIE DISTURBED (REPRISE)
6	8	12	LET ME HEAR YOU SCREAM OZZY OSBOURNE (EPIC)
7	52	1	1901 PHOENIX (LOYAUTE/RED/GLASSNOTE)
8	7	1	SAVIOR RISE AGAINST (DGC/INTERSCOPE)
9	13	1	IN ONE EAR CAGE THE ELEPHANT (DSP/JIVE/JLG)
10	13	7	NIGHTMARE AVENGED SEVENFOLD (HOPELESS/WARNER BROS.)
11	12	23	LISZTOMANIA PHOENIX (LOYAUTE/RED/GLASSNOTE)
12	10	48	UPRISING MUSE (HELIUM-3/WARNER BROS.)
13	26	1	RESISTANCE MUSE (HELIUM-3/WARNER BROS.)
14	15	14	DIAMOND EYES DEFTONES (REPRISE)
15	21	1	BAD COMPANY FIVE FINGER DEATH PUNCH (PROSPECT PARK)
16	17	23	THE HIGH ROAD BROKEN BELLS (COLUMBIA)
17	14	47	I WILL NOT BOW BREAKING BENJAMIN (HOLLYWOOD)
18	22	15	YOUR BETRAYAL BULLET FOR MY VALENTINE (JIVE/JLG)
19	16	21	CRYIN' LIKE A BITCH! GODSMACK (UNIVERSAL REPUBLIC)
20	19	12	ANIMAL NEON TREES (MERCURY/IDJMG)
21	18	14	YOU AND YOUR HEART JACK JOHNSON (BRUSHFIRE/UNIVERSAL REPUBLIC)
22	23	10	STUPID GIRL (ONLY IN HOLLYWOOD) SAVING ABEL (SKIDD/CO/VIRGIN/CAPITOL)
23	24	3	CROSSFIRE BRANDON FLOWERS (ISLAND/IDJMG)
24	38	3	<b>GREATEST GAINER</b> LESSON LEARNED ALICE IN CHAINS (VIRGIN/CAPITOL)
25	26	17	LETTERS FROM THE SKY CIVIL TWILIGHT (WIND-UP)
26	7	1	KICK IN THE TEETH PAPA ROACH (ELEVEN SEVEN)
27	27	7	AMONGST THE WAVES PEARL JAM (MONKEYWRENCH)
28	25	1	NEUTRON STAR COLLISION (LOVE IS FOREVER) MUSE (SUMMIT/CHOP SHOP/A&E/WARNER BROS.)
29	29	11	WILD AND YOUNG AMERICAN BANG (SIRE REPRISE)
30	30	16	UNRAVELING SEVENDUST (7BROS/JLG)
31	37	6	ALL NIGHT LONG BUCKCHERRY (ELEVEN SEVEN)
32	31	9	OIDALDE (LEAVE ME ALONE) KORN (ROADRUNNER/RRP)
33	34	1	I WAS A TEENAGE ANARCHIST AGAINST ME! (SIRE/REPRISE)
34	35	1	LAST OF THE AMERICAN GIRLS GREEN DAY (REPRISE)
35	41	2	TAKE A LOAD OFF STONE TEMPLE PILOTS (ATLANTIC)
36	39	11	HERO SKILLNET (ARGENT/IND/ATLANTIC)
37	32	15	STONED PUDDLE OF MUDD (FLAWLESS/GEFFEN/INTERSCOPE)
38	40	4	HELL OF A TIME HELLYEAH (EPIC)
39	33	1	THE ROYAL WE SILVERSN PICKUPS (DANGEROUS)
40	46	5	TIGHTEN UP THE BLACK KEYS (NONESUCH/WARNER BROS.)
41	1	6	BETWEEN THE LINES STONE TEMPLE PILOTS (ATLANTIC)
42	4	4	LITTLE LION MAN MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/GLASSNOTE)
43	NEW	1	END OF ME APOCALYPTICA FEAT. GAVIN ROSSDALE (20-20/JIVE/JLG)
44	NEW	1	LIGHTS OUT BREAKING BENJAMIN (HOLLYWOOD)
45	42	6	THE SOUND (JOHN M. PERKINS' BLUES) SWITCHFOOT (LOWERCASE PEOPLE/CREDENTIAL/ATLANTIC)
46	NEW	1	THE SOUND OF SUNSHINE MICHAEL FRANTI & SPEARHEAD (BOO BOO WAX/CAPITOL)
47	NEW	1	TAKE BACK THE FEAR HAIL THE VILLAIN (ROADRUNNER/RRP)
48	4	1	KANDI ONE ESKIMO (SHANGRI-LA)
49	NEW	1	HALF OF MY HEART JOHN MAYER (COLUMBIA)
50	45	5	LAREDO BAND OF HORSES (BROWN/FAT POSSUM/COLUMBIA)

Shinedown earns its first No. 1 on Rock Songs, as "The Crow and the Butterfly" lifts 2-1. Since the list's inception in the June 20, 2009, issue, the band is one of five acts to tally a chart-best four entries, joining Alice In Chains, Green Day, Kings of Leon and Pearl Jam.



SHINEDOWN

ALTERNATIVE			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	21	<b>#1</b> LAY ME DOWN THE DIRTY HEADS FEAT. ROME (EXECUTIVE)
2	2	17	THIS IS WAR THIRTY SECONDS TO MARS (IMMORTAL/VIRGIN/CAPITOL)
3	13	1	IN ONE EAR CAGE THE ELEPHANT (DSP/JIVE/JLG)
4	25	1	LISZTOMANIA PHOENIX (LOYAUTE/RED/GLASSNOTE)
5	21	1	ANIMAL NEON TREES (MERCURY/IDJMG)
6	6	55	SAVIOR RISE AGAINST (DGC/INTERSCOPE)
7	29	1	RESISTANCE MUSE (HELIUM-3/WARNER BROS.)
8	7	1	1901 PHOENIX (LOYAUTE/RED/GLASSNOTE)
9	19	1	LETTERS FROM THE SKY CIVIL TWILIGHT (WIND-UP)
10	10	30	THE GOOD LIFE THREE DAYS GRACE (JIVE/JLG)
11	11	12	THE CROW AND THE BUTTERFLY SHINEDOWN (ATLANTIC)
12	13	22	THE HIGH ROAD BROKEN BELLS (COLUMBIA)
13	12	48	UPRISING MUSE (HELIUM-3/WARNER BROS.)
14	16	7	NIGHTMARE AVENGED SEVENFOLD (HOPELESS/WARNER BROS.)
15	15	7	NEUTRON STAR COLLISION (LOVE IS FOREVER) MUSE (SUMMIT/CHOP SHOP/A&E/WARNER BROS.)
16	17	15	DIAMOND EYES DEFTONES (REPRISE)
17	21	6	AMONGST THE WAVES PEARL JAM (MONKEYWRENCH)
18	18	11	I WAS A TEENAGE ANARCHIST AGAINST ME! (SIRE/REPRISE)
19	22	3	CROSSFIRE BRANDON FLOWERS (ISLAND/IDJMG)
20	20	10	YEAH YEAH YEAH NEW POLITICS (RCA/RMG)
21	24	3	ANOTHER WAY TO DIE DISTURBED (REPRISE)
22	23	9	THE SOUND (JOHN M. PERKINS' BLUES) SWITCHFOOT (LOWERCASE PEOPLE/CREDENTIAL/ATLANTIC)
23	19	13	YOU AND YOUR HEART JACK JOHNSON (BRUSHFIRE/UNIVERSAL REPUBLIC)
24	26	6	LITTLE LION MAN MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/GLASSNOTE)
25	25	11	WILD AND YOUNG AMERICAN BANG (SIRE REPRISE)

TRIPLE A			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	14	<b>#1</b> YOU AND YOUR HEART JACK JOHNSON (BRUSHFIRE/UNIVERSAL REPUBLIC)
2	2	7	THE SOUND OF SUNSHINE MICHAEL FRANTI & SPEARHEAD (BOO BOO WAX/CAPITOL)
3	1	7	HALF OF MY HEART JOHN MAYER (COLUMBIA)
4	18	1	NEW MORNING ALPHA REV (FLYER/HOLLYWOOD)
5	12	1	TAKE EVERYTHING GREG LASWELL (VANGUARD)
6	10	1	LOVING YOU IS EASY SARAH MCLACHLAN (ARISTA/RMG)
7	4	30	KANDI ONE ESKIMO (SHANGRI-LA)
8	7	8	I SHOULD HAVE KNOWN IT TOM PETTY AND THE HEARTBREAKERS (REPRISE)
9	11	1	SUMMER DAY SHERYL CROW (A&M/INTERSCOPE)
10	9	34	YOU AND ME DAVE MATTHEWS BAND (BAMA RAGS/RCA/RMG)
11	11	6	KING OF ANYTHING SARA BAREILLES (EPIC)
12	19	2	<b>GREATEST GAINER</b> BEG STEAL OR BORROW RAY LA MONTAGNE & THE PARIAH DOGS (RCA/RED)
13	13	16	BREAKEVEN THE SCRIPT (PHONOGENIC/EPIC)
14	15	8	TIGHTEN UP THE BLACK KEYS (NONESUCH/WARNER BROS.)
15	12	22	THE HIGH ROAD BROKEN BELLS (COLUMBIA)
16	16	12	STOP FOR A MINUTE KEANE & K'NAAN (CHERRYTREE/INTERSCOPE)
17	18	1	HOME EDWARD SHARPE & THE MAGNETIC ZEROS (AIR/FAX/AGRAM/UNIVERSAL REPUBLIC)
18	17	9	TINY LIGHT GRACE POTTER & THE NOCTURNALS (RAGGED COMPANY/HOLLYWOOD)
19	NEW	1	CROSSFIRE BRANDON FLOWERS (ISLAND/IDJMG)
20	21	7	HEAD FULL OF DOUBT THE AVETT BROTHERS (AMERICAN/COLUMBIA)
21	23	7	LAREDO BAND OF HORSES (BROWN/FAT POSSUM/COLUMBIA)
22	18	17	ONE WAY ROAD JOHN BUTLER TRIO (JARRAH/ATO)
23	24	1	THE OUTSIDERS NEEDTOBREATHE (ATLANTIC)
24	24	1	SAVE ME, SAN FRANCISCO TRAIN (COLUMBIA)
25	25	3	BEAUTIFUL BIG HEAD TODD AND THE MONSTERS (BIG/JLG)

**HOT COUNTRY SONGS™**

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	1	25	<b>#1</b> WATER F. ROGERS (B. PAISLEY, C. DUBOIS, K. LOVEFACE)	Brad Paisley ARISTA NASHVILLE		1
2	2	20	CRAZY TOWN M. KNOX (R. CLAWSON, B. JONES)	Jason Aldean BROKEN BOW		2
3	3	26	RAIN IS A GOOD THING J. STEVENS (L. BRYAN, D. DAVIDSON)	Luke Bryan CAPITOL NASHVILLE		3
4	5	34	SHE WON'T BE LONELY LONG K. STEGALL (D. JOHNSON, P. DONNELL, G. GRIFFIN)	Clay Walker CURB		4
5	6	12	UNDO IT M. BRIGHT (C. UNDERWOOD, K. DIOGUARDI, M. FREDERIKSEN, L. LAIRD)	Carrie Underwood ARISTA NASHVILLE		5
6	3	1	THE HOUSE THAT BUILT ME F. LIDDELL, M. WRUCKE (T. DOUGLAS, A. SHAMBLIN)	Miranda Lambert COLUMBIA		1
7	7	10	I'M IN D. HUFF, K. URBAN (R. FOSTER, G. MIDDLEMAN)	Keith Urban CAPITOL NASHVILLE		7
8	8	20	LOVER, LOVER D. BRAINARD, J. NIEMANN (D. PRITZKER)	Jerrod Niemann SEA GAYLE ARISTA		8
9	10	12	FREE K. STEGALL, Z. BROWN (Z. BROWN)	Zac Brown Band HOME GROWN/ATLANTIC BIGGER PICTURE		9
10	11	49	LOVE LIKE CRAZY D. JOHNSON (D. JOHNSON, T. JAMES)	Lee Brice CURB		10
11	12	13	ALL ABOUT TONIGHT S. HENDRICKS (R. AKINS, B. HAYS, L. P. DAVIDSON)	Blake Shelton REPRISE/WMN		11
12	15	37	SMILE R. CAVALLO (M. SHAFER, B. DALY, J. HARDING, J. BOSE)	Uncle Kracker TOP DOG/ATLANTIC BIGGER PICTURE		12
13	14	32	PRAY FOR YOU J. LOWENSTEIN (J. LOWENSTEIN, J. BRENTLINGER)	Jaron And The Long Road To Love JARONWOOD/UNIVERSAL REPUBLIC/BIG MACHINE		13
14	16	7	OUR KIND OF LOVE P. WORLEY, L. ADAMS, A. NORTON (D. HAYWOOD, C. KELLEY, H. SCOTT, B. SUE)	Lady Antebellum CAPITOL NASHVILLE		14
15	18	7	<b>AIR POWER GAINER</b> PRETTY GOOD AT DRINKIN' BEER C. CHAMBERLAIN, B. CURRINGTON (T. JONES)	Billy Currington MERCURY		15
16	17	18	LITTLE WHITE CHURCH W. KIRKPATRICK, L. LITTLE, B. TOWN (K. FARCHILD, W. KIRKPATRICK, K. SCHALPMAN, P. SWEET, J. WESTBROOK)	Little Big Town CAPITOL NASHVILLE		16
17	21	13	ALL OVER ME F. ROGERS (B. HAYS, L. P. DAVIDSON, R. AKINS)	Josh Turner MCA NASHVILLE		17
18	20	25	THIS AIN'T NOTHIN' P. DONNELL, C. MORGAN (C. DUBOIS, K. K. PHILLIPS)	Craig Morgan BNA		18
19	23	12	<b>AIR POWER</b> HARD HAT AND A HAMMER K. STEGALL (A. JACKSON)	Alan Jackson ARISTA NASHVILLE		19
20	22	15	GET OFF ON THE PAIN M. WRIGHT, G. ALLAN, G. DROMAN (B. LUTHER, B. JAMES, J. WEAVER)	Gary Allan MCA NASHVILLE		20
21	26	12	ROLL WITH IT C. CHAMBERLAIN (T. LANE, D. LEE, J. PARK)	Easton Corbin MERCURY		21
22	24	12	UP ON THE RIDGE J. R. STEWART (A. PETRAGLIA, D. BENTLEY)	Dierks Bentley CAPITOL NASHVILLE		22
23	25	16	A FATHER'S LOVE (THE ONLY WAY HE KNEW HOW) M. A. MILLER, D. OLIVER (L. HENGBER, T. SHEPHERD, S. J. WILLIAMS)	Bucky Covington LYRIC STREET		23
24	27	23	TURNING HOME F. LIDDELL (K. CHESNEY, S. CARUSOE)	David Nail MCA NASHVILLE		24
25	28	17	WAY OUT HERE M. KNOX (J. THOMPSON, C. BEATHARD, D. L. MURPHY)	Josh Thompson COLUMBIA		25



Up 1.5 million audience impressions (7%) in its 46th chart week, singer/songwriter achieves his highest rank to date with the longest top 10 climb in the Nielsen BDS era (since January 1990), surpassing 40-week runs by Gary Allan and Josh Gracin.



Fourth track from "Revolution" set (No. 3 on Top Country Albums) snares the Hot Shot Debut, as third single "The House That Built Me" logs an 11th week in the top 10, with four of those weeks spent at the chart's summit.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
26	29	14	FARMER'S DAUGHTER T. HEWITT, R. ATKINS (M. GREEN, B. HAYSLIP, R. AKINS)	Rodney Atkins CURB		26
27	32	9	IF I DIE YOUNG P. WORLEY (K. PERRY)	The Band Perry REPUBLIC NASHVILLE		27
28	30	17	GROOVY LITTLE SUMMER SONG J. OTTO, P. WORLEY (J. OTTO, A. ANDERSON, C. CHAMBERLAIN)	James Otto WARNER BROS./WMN		28
29	31	20	SUNSHINE (EVERYBODY NEEDS A LITTLE) S. AZAR, J. NEIBANK (S. AZOR, J. YOUNG)	Steve Azar RIDE		29
30	33	11	MAKIN' ME FALL IN LOVE AGAIN C. LINDSEY (K. ROCHELLE, J. T. SLATER, S. STEVENS)	Kellie Pickler BNA		30
31	34	9	THIS AIN'T NO LOVE SONG M. KNOX (T. LANE, MARCEL L. LEE)	Trace Adkins SHOW DOG/UNIVERSAL		31
32	37	6	HOW I GOT TO BE THIS WAY J. STOVER (J. S. STOVER, J. MOORE, R. RUTHERFORD)	Justin Moore VALDRY		32
33	35	11	WHILE YOU'RE STILL YOUNG M. KNOX (J. COLLINS, T. MARTIN, W. MOBLEY)	Montgomery Gentry COLUMBIA		33
34	36	12	POUND SIGN (#?*) D. L. MURPHY (D. L. MURPHY, J. COLLINS, T. MARTIN)	Kevin Fowler LYRIC STREET		34
35	44	2	COME BACK SONG F. ROGERS (D. RUCKER, C. STAPLETON, C. BEATHARD)	Darius Rucker CAPITOL NASHVILLE		35
36	42	4	TRAILERHOOD T. KEITH (T. KEITH)	Toby Keith SHOW DOG/UNIVERSAL		36
37	40	16	AIN'T MUCH LEFT OF LOVIN' YOU J. JOYCE (R. MONTANA, J. RAGSDALE)	Randy Montana MERCURY		37
38	39	20	CHILLIN' J. RITCHIEY (B. LARSEN, E. M. HILL, P. DONNELL)	Blaine Larsen TREEHOUSE		38
39	43	7	SMOKE A LITTLE SMOKE J. JOYCE (E. CHURCH, J. HYDE, D. WILLIAMS)	Eric Church EMI NASHVILLE		39
40	41	12	SUMMER THING T. OLSEN (T. OLSEN, B. HAYS, L. P. DAVIDSON)	Troy Olsen EMI NASHVILLE		40
41	45	11	HERE COMES SUMMER J. STEELE (J. STEELE, S. MINOR, C. LUCAS, P. BRUST)	LoCash Cowboys STROUD/AVARIOUS		41
42	46	7	HOLD THAT THOUGHT M. KNOX (C. WICKS, C. DUBOIS, D. TURNBULL)	Chuck Wicks RCA		42
43	47	10	WILDFLOWER J. RICH (S. BROWN, V. MCGEHE, J. S. STOVER)	The JaneDear Girls REPRISE/WMN		43
44	56	3	THE BREATH YOU TAKE T. BROWN, G. STRAIT (D. OILION, J. DILLON, C. BEATHARD)	George Strait MCA NASHVILLE		44
45	<b>HOT SHOT DEBUT</b>	1	ONLY PRETTIER F. LIDDELL, M. WRUCKE (M. LAMBERT, N. HEMBY)	Miranda Lambert COLUMBIA		45
46	53	3	JUST BY BEING YOU (HALO AND WINGS) D. HUFF (B. CAMERON, P. CONROY)	Steel Magnolia BIG MACHINE		46
47	48	5	REAL D. FRIZELL, R. CLAWSON (N. COY, J. MELTON)	James Wesley BROKEN BOW		47
48	49	8	KEEP THE CHANGE J. BROWN, K. GRANTT (J. BROWN, D. WORLEY, P. DONNELL)	Darryl Worley STROUD/AVARIOUS		47
49	50	5	TOO LATE FOR GOODBYE P. WORLEY (R. ROGERS, S. MCCONNELL)	Randy Rogers Band MCA NASHVILLE		49
50	54	4	FROM A TABLE AWAY B. BEAVERS (S. SWEENEY, B. DIPIERO, K. ROCHELLE)	Sunny Sweeney REPUBLIC NASHVILLE		50

**TOP COUNTRY ALBUMS™**

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	23	<b>#1</b> LADY ANTEBELLUM 23 WKS CAPITOL NASHVILLE 97702 (18.98)	Need You Now	2	1
2	3	85	ZAC BROWN BAND ROAD/REPRISER PICTURES/HOME GROWN/ATLANTIC 61693/AG (13.98)	The Foundation	2	2
3	4	40	MIRANDA LAMBERT COLUMBIA 46854/SMN (12.98)	Revolution	1	1
4	2	2	JARON AND THE LONG ROAD TO LOVE JARONWOOD/REPRISER PICTURES/HOME GROWN/ATLANTIC 61693/AG (13.98)	Getting Dressed In The Dark	2	2
5	5	35	CARRIE UNDERWOOD 19 ARISTA NASHVILLE 49923/SMN (13.98)	Play On	1	1
6	6	4	DIERKS BENTLEY CAPITOL NASHVILLE 85410 (12.98)	Up On The Ridge	2	2
7	12	3	<b>GG</b> VARIOUS ARTISTS NORTEL/REPRISER PICTURES/HOME GROWN/ATLANTIC 61693/AG (13.98)	NOW That's What I Call The USA	7	7
8	7	86	TAYLOR SWIFT BIG MACHINE 0200 (18.98)	Fearless	6	1
9	8	5	JEWEL VALORY JK0200A (9.98)	Sweet And Wild	5	5
10	10	39	LUKE BRYAN CAPITOL NASHVILLE 65833 (18.98)	Do In' My Thing	1	1
11	11	43	BROOKS & DUNN ARISTA NASHVILLE 49922/SMN (13.98)	#1s ... And Then Some	1	1
12	17	53	BRAD PAISLEY ARISTA NASHVILLE 47352/SMN (13.98)	American Saturday Night	1	1
13	13	65	JASON ALDEAN BROKEN BOW 7637 (18.98)	Wide Open	1	1
14	18	4	LEE BRICE CURB 78977 (18.98)	Love Like Crazy	9	9
15	16	9	ZAC BROWN BAND SOUTHERN GROUNDWATER/ATLANTIC 523726/AG (25.98 CD/DVD)	Pass The Jar: Live	9	9
16	15	116	LADY ANTEBELLUM CAPITOL NASHVILLE 03206 (12.98)	Lady Antebellum	1	1
17	14	4	CLAY WALKER CURB 79182 (18.98)	She Won't Be Lonely Long	4	4
18	9	2	UNCLE KRACKER TOP DOG/ATLANTIC 52463/AG (6.98)	Happy Hour: The South River Road Sessions (EP)	9	9
19	19	10	EASTON CORBIN MERCURY 01364/UMGN (10.98)	Easton Corbin	1	1
20	22	59	KENNY CHESNEY BNA 65555/SMN (11.98)	Greatest Hits II	1	1
21	26	11	COLT FORD AVERAGE JOE'S 216 (14.98)	Chicken & Biscuits	8	8
22	21	86	KEITH URBAN CAPITOL NASHVILLE 35751* (18.98)	Defying Gravity	1	1
23	20	24	SOUNDTRACK FOX/FOX SEARCHLIGHT 6184/NEW WEST (17.98)	Crazy Heart	1	1
24	23	21	JOSH TURNER MCA NASHVILLE 013363/UMGN (13.98)	Haywire	1	1
25	31	6	WYONNNA CRACKER BARREL 79183/UMGN (11.98)	Love Leads: A Tribute to Our Wounded Warriors	1	1

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	34	44	CHRIS YOUNG RCA 22818/SMN (10.98)	The Man I Want To Be	1	1
27	25	17	GARY ALLAN MCA NASHVILLE 013362/UMGN (10.98)	Get Off On The Pain	2	2
28	46	46	REBA STARBUCK MUSIC/VALORY (18.98)	Keep On Loving You	1	1
29	28	33	SOUNDTRACK WALT DISNEY 003101 (18.98)	Hannah Montana: The Movie	1	1
30	29	18	BLAKE SHELTON REPRISE/WARNER BROS. 522642/WMN (8.98)	Hillbilly Bone (EP)	2	2
31	51	11	<b>PACE SETTER</b> WILLIE NELSON SHANGRI-LA 613280/ROUNDER (17.98)	Country Music	4	4
32	32	12	LAURA BELL BUNDY MERCURY 013968/UMGN (11.98)	Achin' And Shakin'	1	1
33	30	35	RASCAL FLATTS LYRIC STREET 002604 (18.98)	Unstoppable	1	1
34	34	37	TIM MCGRAW CURB 79152 (18.98)	Southern Voice	1	1
35	33	14	ALAN JACKSON ARISTA NASHVILLE 62560/SMN (11.98)	Freight Train	2	2
36	35	38	TOBY KEITH SHOW DOG/UNIVERSAL 027 (18.98)	American Ride	1	1
37	37	47	JUSTIN MOORE VALORY 0100 (10.98)	Justin Moore	1	1
38	38	41	ERIC CHURCH CAPITOL NASHVILLE 20810* (12.98)	Carolina	1	1
39	41	34	GEORGE STRAIT MCA NASHVILLE 013173*/UMGN (13.98)	Twang	1	1
40	40	19	JOSH THOMPSON COLUMBIA 56858/SMN (9.98)	Way Out Here	1	1
41	45	46	VARIOUS ARTISTS EMI/UNIVERSAL 522642/SONY MUSIC (18.98)	NOW That's What I Call Country Vol. 2	4	4
42	39	18	DANNY GOKEY 19/RCA 60554/SMN (11.98)	My Best Days	3	3
43	44	5	DIXIE CHICKS COLUMBIA/SONY MUSIC 6181/SONY MUSIC (7.98)	Playlist: The Very Best Of The Dixie Chicks	27	27
44	36	6	HANK III CURB 79179* (18.98)	Rebel Within	1	1
45	48	48	DAVID NAIL MCA NASHVILLE 011003/UMGN (10.98)	I'm About To Come Alive	19	19
46	47	36	JOE NICHOLS SHOW DOG/UNIVERSAL 012989 (13.98)	Old Things New	15	15
47	54	18	BRANTLEY GILBERT AVERAGE JOE'S 215 (14.98)	Halfway To Heaven	19	19
48	50	92	KELLIE PICKLER 19/BNA 22811/SMN (11.98)	Kellie Pickler	1	1
49	49	38	JOHNNY CASH AMERICAN/LOST HIGHWAY 013594*/UMGN (11.98)	American VI: Aint No Grave	2	2
50	42	2	MARK CHESNUT SAGUARO ROAD 25486 (17.98)	Outlaw	42	42

**TOP BLUEGRASS ALBUMS™**

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	5	<b>#1</b> DIERKS BENTLEY 4 WKS CAPITOL NASHVILLE 85410	Up On The Ridge	2	2
2	3	3	PUNCH BROTHERS NONESUCH 521980/WARNER BROS.	Antifogmatic	2	2
3	9	9	THE GRASCALS ROUNDER 610641	The Famous Lefty Fly	1	1
4	4	20	CAROLINA CHOCOLATE DROPS NONESUCH 516995/WARNER BROS.	Genuine Negro Jig	1	1
5	7	1	TRAMPLED BY TURTLES BANJOAD 07*	Palomino	1	1
6	3	72	STEVE MARTIN 40 SHARE 610647*/ROUNDER	The Crow: New Songs For The Five-String Banjo	1	1
7	6	22	DAILEY & VINCENT CRACKER BARREL 610641/ROUNDER	Dailey & Vincent Sing The Statler Brothers	1	1
8	5	5	CHERRYHOLMES SKAGGS FAMILY 902021	Cherryholmes IV: Common Threads	1	1
9	10	38	THE WAILIN' JENNYS RED HOUSE 220	Live At The Mauch Chunk Opera House	1	1
10	RE-ENTRY		THE ISAACS GAITHER 46014	The Isaacs ... Naturally: An Almost A Cappella Collection	1	1

**BETWEEN THE BULLETS**  
**CHART CHANTS 'USA'**



Patriotic fare dots several Billboard retail charts, including Top Country Albums, where "Now That's What I Call the USA" advances 12-7 with Greatest Gainer honors. It improves by 4,000 copies (73%) and collects Pacesetter stripes with a 72-43 leap on the Billboard 200. Wynonna's "Wounded Warrior" spikes 24% and jumps 31-25 on the country list. Meanwhile, Lee Greenwood's "God Bless the U.S.A." storms Country Digital Songs at No. 12 (19,000 downloads), the highest-ranking older title since the chart launched in January. Shania Twain's 1998 hit "You're Still the One" rose to No. 19 in May. —Wade Jessen

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	3	#1	EMINEM RECOVERY (WEB/SHADY/AFTERMATH/INTERSCOPE 014411*MGZ)
2	2	4		DRAKE THANK ME LATER (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN 014325*UMRG)
3	HOT SHOT DEBUT			THE-DREAM LOVE KING (RADIO KILLA/DEF JAM 014218/IDJMG)
4		15		USHER RAYMOND V RAYMOND (LAFACE/JIVE 61552/JLG)
5	3	2		THE ROOTS HOW I GOT OVER (DEF JAM 013085*/IDJMG)
6		10		B.O.B B.O.B PRESENTS REBEL ROCK/GRAND HUSTLE/ATLANTIC 518903*/AG
7	7	56		THE BLACK EYED PEAS THE E.N.D. (INTERSCOPE 012887*/JGA)
8	8	30		ALICIA KEYS THE ELEMENT OF FREEDOM (MBK/J 46571*/RMG)
9				DWELE WANTS W.O.R.L.D W.D.M.EN RT 5149/E1
10	4	2		KEITH SWEAT RIDIN' SOLO (KEDAR 00008)
11	11	17		LUDACRIS BATTLE OF THE SEXES (DTP/DEF JAM 014030*/IDJMG)
12	16	44		REMY READY (SONGBOOK/ATLANTIC 518794/AG)
13	12	59		EMINEM RELAPSE (WEB/SHADY/AFTERMATH/INTERSCOPE 012863*/JGA)
14	10	7		NAS & DAMIAN MARLEY DISTANT RELATIVES (GHE/TO YOURS/DEF JAM/UNIVERSAL REPUBLIC 014136/UMRG)
15	9	4		PLIES GOON AFFILIATED (BIG GATES/SLIP-N-SLIDE/ATLANTIC 522495/AG)
16	14	22		LIL WAYNE REBIRTH (CASH MONEY/UNIVERSAL MOTOWN 012737/UMRG)
17	19	37		MICHAEL JACKSON MICHAEL JACKSONS THIS IS IT (MCA/EPIC 76067*/SONY MUSIC)
18	15	32		RIHANNA RATED R (SRP/DEF JAM 013736/IDJMG)
19	21	16		MONICA STILL STANDING (J 40398/RMG)
20	17	17		MARVIN SAPP HERE I AM (VERITY 53156/JLG)
21	18	43		JAY-Z THE BLUEPRINT 3 (RCA NATION 520856*/AG)
22	17	22		SADE SOLDIER OF LOVE (EPIC 63933*/SONY MUSIC)
23	20	14		ERYKAH BADU NEW AMERICAN PART TWO (CONTROL FREAQ/UNIVERSAL MOTOWN 014023*UMRG)
24	24	21		JAHEIM ANOTHER ROUND (ATLANTIC 522783/AG)
25	7			JANELLE MONAE THE ARCHERDROD: SUITES & B AND W (WANDERLAMP/BOY 512256/WARNER BROS)
26	28	29		MARY J. BLIGE STRONGER WITH EACH TEAR (MTRIA/RCH/GEFFEN 013722/JGA)
27	23	42		KID CUDI MAN ON THE MOON (DREAM ONV/O.O.D./UNIVERSAL MOTOWN 013195*/UMRG)
28	43			DRAKE SO FAR (CASH MONEY/UNIVERSAL MOTOWN 013456/UMRG)
29	28			YOUNG MONEY WE ARE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN 013795/UMRG)
30	26	52		MAXWELL BLACKSUMMERS NIGHT (COLUMBIA 89142/SONY MUSIC)
31	31	9		TONI BRAXTON PULSE (ATLANTIC 520269/AG)
32	29	29		ROBIN THICKE SEX THERAPY: THE SENSATION STAR TRAK/INTERSCOPE 013708/JGA)
33	33	4		LIL JON CRUNK ROCK (UNIVERSAL REPUBLIC 013715/UMRG)
34	33	2		BLAZE GANG RAGS (PSYCHOPATHIC 4302)
35	29	2		Z-RO HEROIN (PRINCE/RAP-A-LOT 4 LIFE 522426/RAP-A-LOT)
36	36	9		TRINA AMAZIN' (SLIP-N-SLIDE 32567)
37	39	30		GUCCI MANE THE STONE VS. RADIO DAWG (1017 BRICK SQUAD/ASYLUM 520540/WARNER BROS)
38	35	6		LEELA JAMES MY SOUL (STAX 31641/C&C/C&C)
39	37	9		BBALL & MJG TEN TOES DOWN (GRAND HUSTLE 5128/E1)
40	7			TALIB KWELI + HI-TEK ARE REFLECTION ETERNAL REVOLUTIONS PER MINUTE (BLACKSMITH 512786/WARNER BROS)
41	41	9		SHARON JONES & THE DAP-KINGS I LEARNED THE HARD WAY (DAPTONE 019*)
42	2			DJ HOLIDAY + GUCCI MANE BURRRP (PINT) (2) HD 1017 BRICK SQUAD/ASYLUM 520890/WARNER BROS)
43	23			CORINNE BAILEY RAE THE SEA (CAPITOL 09378)
44	46	8		RAHEEM DEVAUGHN THE LOVE & WAR MASTERPEACE 1 (228/JIVE 55959/JLG)
45	42	30		TIMBALAND TIMBALAND PRESENTS... MOSLEY (BLACKGROUND/INTERSCOPE 013645*/JGA)
46	45	41		MARIAH CAREY MEMOIRS OF AN IMPERFECT ANGEL (ISLAND 013226*/IDJMG)
47	41	9		BONE THUGS-N-HARMONY UNIS: THE WORLD'S ENEMY (ASYLUM/REPRISE 520445/WARNER BROS)
48				JOE ITUNES LIVE FROM SDHO (EP) 563 DIGITAL EX/KEDAR
49	34			MELANIE FIONA THE BRIDGE (SRC/UNIVERSAL MOTOWN 013150/UMRG)
50	50	53		VARIOUS ARTISTS NOW 3 (EMI/UNIVERSAL/ZOMBA 28617/SONY MUSIC)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	9	#1	FIND YOUR LOVE DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG)
2		16		UN-THINKABLE (I'M READY) ALICIA KEYS (MBK/J/RMG)
3		8		OMG USHER FEAT. WILL.I.A.M (LAFACE/JLG)
4		11		THERE GOES MY BABY USHER (LAFACE/JLG)
5		8		RIDE CIARA FEAT. LUDACRIS (LAFACE/JLG)
6		15		LOSE MY MIND YOUNG JEEZY FEAT. PLIES (CTE/DEF JAM/IDJMG)
7	5	11		SEX ROOM LUDACRIS FEAT. TREY SONGZ (DTP/DEF JAM/IDJMG)
8	8			YOUR LOVE NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG)
9				TEACH ME HOW TO DOUGIE CALI SWAG DISTRICT (CAPITOL)
10	11	17		OVER DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG)
11		10		HELLO GOOD MORNING DIDDY - DIRTY MONEY FEAT. T.I. (BAD BOY/INTERSCOPE)
12	10	16		ALL I DO IS WIN DJ KHALED FEAT. T-PAIN, LUDACRIS, SNOOP DOGG & RICK ROSS (WE THE BEST/E1)
13		9		SUPER HIGH RICK ROSS FEAT. NE-YO (MAYBACH/SLIP-N-SLIDE/DEF JAM/IDJMG)
14	19	4	#1	PRETTY BOY SWAG SOULJA BOY TELL'EM (COLLIPARK/INTERSCOPE)
15	14	22		NEIGHBORS KNOW MY NAME TREY SONGZ (SONGBOOK/ATLANTIC)
16	21	9		IT'S IN THE MORNING ROBIN THICKE FEAT. SNOOP DOGG (STAR TRAK/INTERSCOPE)
17	18	20		MY CHICK BAD LUDACRIS FEAT. NICKI MINAJ (DTP/DEF JAM/IDJMG)
18	17	17		I'M BACK T.I. (GRAND HUSTLE/ATLANTIC)
19	22	7		BITTERSWEET FANTASIA (J/RMG)
20	16	20		RUDE BOY RIHANNA (SRP/DEF JAM/IDJMG)
21	26	4		MISS ME DRAKE FEAT. LIL WAYNE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG)
22		3		LOVE ALL OVER ME MONICA (J/RMG)
23				MAKE UP BAG THE-DREAM FEAT. T.I. (RADIO KILLA/DEF JAM/IDJMG)
24				HARD IN DA PAINT WAKA FLOCKA FLAME (1017 BRICK SQUAD/ASYLUM/WARNER BROS.)
25	25			WHO DAT J. COLE (RCA NATION/COLUMBIA)
26	24			STATISTICS LYFE JENNINGS (JESUS SWINGS/ASYLUM/WARNER MUSIC GROUP)
27	38	2		CHAMPAGNE LIFE NE-YO (DEF JAM/IDJMG)
28		10		WE GOT HOOD LOVE MARY J. BLIGE FEAT. TREY SONGZ (MTRIA/RCH/GEFFEN/INTERSCOPE)
29	33			ALREADY TAKEN TREY SONGZ (SONGBOOK/ATLANTIC)
30	30			GOT YOUR BACK T.I. FEAT. KERI HILSON (GRAND HUSTLE/ATLANTIC)
31				POWER KANYE WEST FEAT. DWELE (ROC-A-FELLA/DEF JAM/IDJMG)
32	39	3		MAYBE ROCK (A-1/R&B/ROAD/DEF JAM/IDJMG)
33	37	10		ALWAYS TRINA FEAT. MONICA (SLIP-N-SLIDE/CAPITOL)
34	31	9		SHOW OUT ROSCOE DASH (MMI/MUSIC LINE/ZONE 4/INTERSCOPE)
35	38	5		I'M SINGLE LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN/UMRG)
36	34	6		IN LOVE WIT YO BOOTY JOHN BLU (ALLABOUTUS/JIVE/JLG)
37				GET BIG DORROUGH (NGENIUS/E1)
38				BET I B.O.B FEAT. T.I. & PLAYBOY TRE (REBEL ROCK/GRAND HUSTLE/ATLANTIC)
39	37	13		SHE GOT IT MADE PLIES (BIG GATES/SLIP-N-SLIDE/ATLANTIC)
40	40	15		IMMA BE THE BLACK EYED PEAS (INTERSCOPE)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	15	#1	OMG USHER FEAT. WILL.I.A.M (LAFACE/JLG)
2	2	10		AIRPLANES B.O.B FEAT. HAYLEY WILLIAMS (REBEL ROCK/GRAND HUSTLE/ATLANTIC)
3		9		FIND YOUR LOVE USHER FEAT. WILL.I.A.M (LAFACE/JLG)
4		7		CALIFORNIA GURLS KATY PERRY FEAT. SNOOP DOGG (CAPITOL)
5		7		YOUR LOVE NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
6	5	13		BILLIONAIRE TRAVIS MCCOY FEAT. BRUNO MARS (NAPPY BOY/DECA/DANCE/FUELED BY RAMEN/RP)
7		13		YOUR LOVE IS MY DRUG KESHA (KEMOSABE/RCA/RMG)
8		24		NOTHIN' ON YOU B.O.B FEAT. BRUNO MARS (REBEL ROCK/GRAND HUSTLE/ATLANTIC)
9		23		BREAK YOUR HEART TAIO CRUZ FEAT. LUDACRIS (MERCURY/IDJMG)
10	11	12		COOLER THAN ME MIKE POSNER (J/RMG)
11	26	3	#6	LOVE THE WAY YOU LIE EMINEM FEAT. RIHANNA (WEB/SHADY/AFTERMATH/INTERSCOPE)
12	15	5		GOT YOUR BACK T.I. FEAT. KERI HILSON (GRAND HUSTLE/ATLANTIC)
13	14	11		UN-THINKABLE (I'M READY) ALICIA KEYS (MBK/J/RMG)
14	10	17		OVER DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
15	13			NOT AFRAID EMINEM (WEB/SHADY/AFTERMATH/INTERSCOPE)
16	12	25		RUDE BOY RIHANNA (SRP/DEF JAM/IDJMG)
17	17			HELLO GOOD MORNING DIDDY - DIRTY MONEY FEAT. T.I. (BAD BOY/INTERSCOPE)
18	16	31		SAY AAH TREY SONGZ FEAT. FABOLOUS (SONGBOOK/ATLANTIC)
19	23	5		RIDIN' SOLO JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
20	22	9		143 BOBBY BRACKINS FEAT. RAY J. (TYCOON STATUS/UNIVERSAL REPUBLIC)
21	25	10		ALL I DO IS WIN DJ KHALED FEAT. T-PAIN, LUDACRIS, SNOOP DOGG & RICK ROSS (WE THE BEST/E1)
22	21	7		SOMEBODY TO LOVE JUSTIN BIEBER (SCHOLDBY/RAYMOND BRAUN/ISLAND/IDJMG)
23	28	6		RIDE CIARA FEAT. LUDACRIS (LAFACE/JLG)
24	18	9		ROCK THAT BODY THE BLACK EYED PEAS (INTERSCOPE)
25	27	7		LOSE MY MIND YOUNG JEEZY FEAT. PLIES (CTE/DEF JAM/IDJMG)
26	24			BEAUTIFUL MONSTER NE-YO (DEF JAM/IDJMG)
27	19			MY CHICK BAD LUDACRIS FEAT. NICKI MINAJ (DTP/DEF JAM/IDJMG)
28	24	20		HEY DADDY (DADDY'S HOME) USHER FEAT. PLIES (LAFACE/JLG)
29	30	12		TEACH ME HOW TO DOUGIE CALI SWAG DISTRICT (CAPITOL)
30	20			ALEJANDRO LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
31	34	3		DYNAMITE TAIO CRUZ (MERCURY/IDJMG)
32	35	5		BULLETPROOF LA ROUX (BIG LIFE/POLYDOR/CHERRYTREE/INTERSCOPE)
33	31	6		OPPOSITE OF ADULTS CHIDDY BANG (VIRGIN/CAPITOL)
34	35	4		HOLD YOU (HOLD YUH) GYPTIAN (VP)
35	38	2		THERE GOES MY BABY USHER (LAFACE/JLG)
36	36	5		BODYBOUNCE KARDINAL OFFSHALL FEAT. AKON (KONLIVE)
37	33	13		FANTASY GIRL BABY BASH FEAT. MARTY JAMES (BASHTOWN/UPSTAIRS)
38				POWER KANYE WEST FEAT. DWELE (ROC-A-FELLA/DEF JAM/IDJMG)
39	40	2		WHO DAT J. COLE (RCA NATION/COLUMBIA)
40	19	3		SEX ROOM LUDACRIS FEAT. TREY SONGZ (DTP/DEF JAM/IDJMG)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	14	#1	UN-THINKABLE (I'M READY) ALICIA KEYS (MBK/J/RMG)
2	2	25		THERE GOES MY BABY USHER (LAFACE/JLG)
3		22		FINDING MY WAY BACK JAHEIM (ATLANTIC)
4		10		WHY WOULD YOU STAY? KEM (UNIVERSAL MOTOWN/UMRG)
5		20		WINDOW SEAT ERYKAH BADU (CONTROL FREAQ/UNIVERSAL MOTOWN/UMRG)
6		10		BITTERSWEET FANTASIA (J/RMG)
7		19		HANDS TIED TONI BRAXTON (ATLANTIC)
8		33		FISTFUL OF TEARS MAXWELL (COLUMBIA)
9	9	23		CLOSER CORINNE BAILEY RAE (CAPITOL)
10	10	23		EVERYTHING TO ME MONICA (J/RMG)
11	11	11		WHAT'S NOT TO LOVE DWELE (RT/E1)
12	12	13		BABYFATHER SADE (EPIC/COLUMBIA)
13	15	22		THE BEST IN ME MARVIN SAPP (VERITY/JLG)
14	20	11		WE GOT HOOD LOVE MARY J. BLIGE FEAT. TREY SONGZ (MTRIA/RCH/GEFFEN/INTERSCOPE)
15	13	8		SKIES WIDE OPEN BRIAN CULBERTSON FEAT. AVANT (GRP/VERVE)
16	19	6		STATISTICS LYFE JENNINGS (JESUS SWINGS/ASYLUM/WARNER MUSIC GROUP)
17		6		LOVE LIKE THIS DONNELL JONES (CANDYMAN)
18	17	20		IN THE MORNING URBAN MYSTIC FEAT. MDMA (SOBE)
19	18	5		LOVE ALL OVER ME MONICA (J/RMG)
20	16	18		TEST DRIVE KEITH SWEAT FEAT. JOE (KEDAR)
21	22	11		YOU'RE THE ONE DONDRIA (SO SO DEF/MAL/ACD)
22	24	21		TELL ME YOU LOVE ME LEELA JAMES (STAX/CMG)
23		5		NO REGRETS ELISABETH WITHERS (PURPOSE/E1)
24	31	3		SIGN OF A VICTORY R. KELLY FEAT. SOWETO SPIRITUAL SINGERS (JIVE/JLG)
25				TURN ME AWAY (GET MUNNY) ERYKAH BADU (CONTROL FREAQ/UNIVERSAL MOTOWN/UMRG)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	8	#1	YOUR LOVE NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
2	2	10		AIRPLANES B.O.B FEAT. HAYLEY WILLIAMS (REBEL ROCK/GRAND HUSTLE/ATLANTIC)
3	3	18		OVER DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
4	5	15		LOSE MY MIND YOUNG JEEZY FEAT. PLIES (CTE/DEF JAM/IDJMG)
5		24		NOTHIN' ON YOU B.O.B FEAT. BRUNO MARS (REBEL ROCK/GRAND HUSTLE/ATLANTIC)
6		18		ALL I DO IS WIN DJ KHALED (WE THE BEST/E1)
7				SEX ROOM LUDACRIS FEAT. NICKI MINAJ (DTP/DEF JAM/IDJMG)
8		20		HELLO GOOD MORNING DIDDY - DIRTY MONEY FEAT. T.I. (BAD BOY/INTERSCOPE)
9				TEACH ME HOW TO DOUGIE CALI SWAG DISTRICT (CAPITOL)
10				BILLIONAIRE TRAVIS MCCOY FEAT. BRUNO MARS (NAPPY BOY/DECA/DANCE/FUELED BY RAMEN/RP)
11		20		MY CHICK BAD LUDACRIS FEAT. NICKI MINAJ (DTP/DEF JAM/IDJMG)
12		5		GOT YOUR BACK T.I. FEAT. KERI HILSON (GRAND HUSTLE/ATLANTIC)
13	13	9		NOT AFRAID EMINEM (WEB/SHADY/AFTERMATH/INTERSCOPE)
14	19	2	#6	LOVE THE WAY YOU LIE EMINEM FEAT. RIHANNA (WEB/SHADY/AFTERMATH/INTERSCOPE)
15	18	5		MISS ME DRAKE FEAT. LIL WAYNE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
16				PRETTY BOY SWAG SOULJA BOY TELL'EM (COLLIPARK/INTERSCOPE)
17	15	4		POWER KANYE WEST FEAT. DWELE (ROC-A-FELLA/DEF JAM/IDJMG)
18	14	12		SUPER HIGH RICK ROSS FEAT. NE-YO (MAYBACH/SLIP-N-SLIDE/DEF JAM/IDJMG)
19	16	17		I'M BACK T.I. (GRAND HUSTLE/ATLANTIC)
20		2		WHO DAT J. COLE (RCA NATION/COLUMBIA)
21	20	3		HARD IN DA PAINT WAKA FLOCKA FLAME (1017 BRICK SQUAD/ASYLUM/WARNER BROS.)
22		4		143 BOBBY BRACKINS FEAT. RAY J. (TYCOON STATUS/UNIVERSAL REPUBLIC/UMRG)
23		2		B.M.F. (BLOWIN' MONEY FAST) RICK ROSS FEAT. STYLES P (MAYBACH/SLIP-N-SLIDE/DEF JAM/IDJMG)
24	24	10		BEAMER, BENZ, OR BENTLEY LLOYD BANKS FEAT. JUELZ SANTANA (G UNIT)



AIRPLAY MONITORED BY nelsen BDS SALES DATA COMPILED BY nelsen SoundScan

# Billboard DANCE

AIRPLAY MONITORED BY nelsen BDS SALES DATA COMPILED BY nelsen SoundScan

# JAZZ/ CLASSICAL/ WORLD JUL 17 2010

## HOT DANCE CLUB SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	
1	2	10	<b>#1</b> HAPPINESS	ALEXIS JORDAN	STARROC/ROC NATION/COLUMBIA	
2	4	9	DIRTY TALK	WYNTER GORDON	BIG BEAT/ATLANTIC	
3	7	7	DANCING ON MY OWN	ROBYN	KONICHIWA/CHERRYTREE/INTERSCOPE	
4	7	6	ALIVE	GOLDFRAPP	MUTE	
5	5	5	ROCKSTAR 101	RIHANNA	SRP/DEF JAM/IDJMG	
6	1	8	COMMANDER	KELLY ROWLAND	FEAT. DAVID GUETTA UNIVERSAL MOTOWN	
7	3	11	OMG	USHER	FEAT. WILL.I.A.M. LAFACE/JLG	
8	5	8	ALEJANDRO	LADY GAGA	STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE	
9	16	7	YOUR LOVE IS MY DRUG	KESHA	KEMOSABE/RCA/RMG	
10	17	4	ALL THE LOVERS	KYLIE MINOGUE	PARLOPHONE/ASTRALWERKS/CAPITOL	
11	1	11	FEELS LIKE A PRAYER	MECK	FEAT. DINO NAPITH	
12	15	11	I BELIEVE IN YOU	HANNAH SNOWDOG		
13	10	11	PRETTY MESS	ERIKA JAYNE	RM	
14	29	11	CALIFORNIA GURLS	KATY PERRY	FEAT. SNOOP DOGG CAPITOL	
15	1	11	STROBELIGHT	KIMBERLEY LOCKE	DREAM MERCHANT 21/CMG	
16	21	5	FIRE WITH FIRE	SCISSOR SISTERS	DOWNTOWN	
17	13	11	ROCK THAT BODY	THE BLACK EYED PEAS	INTERSCOPE	
18	18	8	SHARK IN THE WATER	V V BROWN	CAPITOL	
19	18	8	RICH (FAKE IT TIL YOU MAKE IT)	LOLENE	CAPITOL	
20	24	6	DIARY	TINO COURY	ELEVENTH	
21	23	6	KILLING TIME	INFECTED MUSHROOM	FEAT. PERRY FARRELL HOM-MEGA	
22	8	10	NOT MYSELF TONIGHT	CHRISTINA AGUILERA	RCA/RMG	
23	22	11	KEEP FAITH	DRESDEN & JOHNSTON	VS. JOHN DEBO	FEAT. MEZO RICCIO PROBLEM CHILD
24	3	11	I TOLD YOU SO	SOLANGE	MUSIC WORLD	
25	30	11	NEED YOU NOW	LADY ANTEBELLUM	CAPITOL NASHVILLE/CAPITOL	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
26	37	3	<b>POWER PICK</b> 4TH OF JULY (FIREWORKS)	KELIS	WILL.I.A.M./INTERSCOPE
27	28	6	WILL YOU BE THERE?	ANDY BELL	MUTE
28	19	9	DEEP N LUV	SARIAH SARIAH	
29	26	6	THE MORNING AFTER	STONEBRIDGE & DAYEENE NAPITH	
30	33	4	I FEEL BETTER	HOT CHIP	ASTRALWERKS/CAPITOL
31	25	12	GETTIN' OVER YOU	DAVID GUETTA & CHRIS WILLIS	FEAT. FERDIE & LMFAO GUM/ASTRALWERKS/CAPITOL
32	36	3	LOVE DEALER	ESMEE DENTERS	FEAT. JUSTIN TIMBERLAKE TENNMAN/INTERSCOPE
33	12	13	BEAUTY IN THE WORLD	MACY GRAY	CONCORD/CMG
34	34	6	CLAP YOUR HANDS	SIA	JIVE/JLG
35	41	3	WARNING	ANABEL ROMERO	TS
36	35	8	ALLIGATOR	TEGAN AND SARA	VAPOR/SIRE/WARNER BROS.
37	44	2	VERTIGO	GIULIETTA	INTERSCOPE
38	32	6	DEEP DOWN	JOSH GABRIEL	PRESENTS WINTER KILLS NAPITH
39	46	2	V.I.P.	ZAYRA BRANDO	
40	<b>HOT SHOT DEBUT</b>		LATELY	MACY GRAY	CONCORD/CMG
41	39	4	I WANT IT ALL	DANGEROUS MUSE	SCARCE GOODS
42	27	13	IF YOU WANNA FLY	VERONICA NIVA	
43	<b>NEW</b>		FUERTE	NELLY FURTADO	FEAT. CONCHA BUIKA UNIVERSAL/UMRG
44	<b>NEW</b>		IT'S ON	JASPER JAMES	CRISPIN THUMP
45	<b>NEW</b>		JUST A MAN	GEORGE HODDS	FEAT. SNOOP DOGG DAUMAN
46	<b>NEW</b>		FIGURE IT OUT	DAVE AUDE	FEAT. ISHA COCO AUDACIOUS
47	<b>NEW</b>		HOLD ON	RUSKO	MAD DECENT/DOWNTOWN
48	7	11	BLACKOUT IN WONDERLAND	JACKIE SIEBERT	DAUMAN
49	43	8	BIG LOVE	SUZANNE PALMER	STAR 69
50	<b>NEW</b>		HEAVEN	JOHN LEPAGE	FEAT. DEBBY HOLIDAY & LFB GROOVE

## TOP DANCE/ELECTRONIC ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / PROMOTION LABEL
1	<b>NEW</b>		<b>#1</b> 3OH3	STREETS OF GOLD	PHOTO FINISH 523412/AG
2	1	88	LADY GAGA	THE FAME	STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE 011805/MGA
3	<b>NEW</b>		SCISSOR SISTERS	NIGHT WORK	POLYDOR 70179/DOWNTOWN
4	2	32	LADY GAGA	THE FAME MONSTER	EP 1 STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE 013872/MGA
5	4	41	LA ROUX	LA ROUX	BIG LIFE/POLYDOR/CHERRYTREE/INTERSCOPE 013389/MGA
6	5	51	OWL CITY	OCEAN EYES	UNIVERSAL REPUBLIC 013141*/UMRG
7	5	5	LCD SOUNDSYSTEM	THIS IS HAPPENING	DEFA/VIRGIN 09903*/CAPITOL
8	2	2	THE CHEMICAL BROTHERS	FURTHER FREESTYLE	DUST/ASTRALWERKS/IRGIN 32530*/CAPITOL
9	5	5	DAVID GUETTA	ONE LOVE	GUM 86847*/ASTRALWERKS
10	4	4	RATATAT	LP4 XL	465*
11	10	23	DJ ENFERNO	ULTRA DANCE 11	ULTRA 2317
12	3	3	ROBYN	BODY TALK	PT. 1 (EP) KONICHIWA/CHERRYTREE/INTERSCOPE 014413/MGA
13	12	12	CRYSTAL CASTLES	CRYSTAL CASTLES	FACTORY LANE/UNIVERSAL MOTOWN 014374/UMRG
14	<b>RE-ENTRY</b>		GOLDFRAPP	HEAD FIRST	MUTE 9442*
15	4	4	TIESTO	MAGICAL JOURNEY: THE HITS COLLECTION	MAGIK MUKZ 2425/ULTRA
16	13	2	KASKADE	ELECTRIC DAISY CARNIVAL	VOLUME 1 ULTRA DIGITAL EX
17	14	52	LMFAO	PARTY ROCK PART 2	FEAT. WILL.I.A.M./CHERRYTREE/INTERSCOPE 012930/MGA
18	<b>RE-ENTRY</b>		BREATHE CAROLINA	HELLO FASCINATION	FEARLESS 30127
19	19	25	DJ POET NAME LIFE	TOTAL CLUB HITS 4	THRIVE 90825/IDJMG
20	15	6	RIHANNA	RATED R: REMIXED	SRP/DEF JAM 014375/IDJMG
21	<b>NEW</b>		DRAGONETTE	FIXIN TO THRILL	DRAGONETTE 50964
22	16	42	MIKE SNOW	MIKE SNOW	DOWNTOWN 70085*
23	21	36	DEADMAU5	FOR LACK OF A BETTER NAME	MAUSTRAP 2174/ULTRA
24	18	4	VARIOUS ARTISTS	JUST DANCE 3	ULTRA/ISLAND 014152/IDJMG
25	24	21	DJ SKRIBBLE	THROUVAH	PRESENTS DANCAENATION: THE ULTIMATE PARTY MIX! THRIVE 90826/IDJMG

## HOT DANCE AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	1	7	<b>#1</b> CALIFORNIA GURLS	KATY PERRY	FEAT. SNOOP DOGG CAPITOL
2	2	14	STEREO LOVE	EDWARD MAYA & VIKI JIGULINA	CAT/ULTRA
3	3	2	GETTIN' OVER YOU	DAVID GUETTA & CHRIS WILLIS	FEAT. FERDIE & LMFAO GUM/ASTRALWERKS/CAPITOL
4	4	5	COOLER THAN ME	MIKE POSNER	J/RMG
5	5	8	NEVER FORGET YOU	MAHACALM	FEAT. LALA RED STICK/STRICTLY RHYTHM
6	6	7	JUST LET GO	REINA ROBBINS	
7	6	7	DYNASTY	KASKADE	FEAT. HALEY ULTRA
8	10	5	WON'T GO QUIETLY	EXAMPLE	DATA
9	20	8	BETTER THAN HER	MATISSE JIVE/JLG	
10	4	4	DIRTY TALK	WYNTER GORDON	BIG BEAT/ATLANTIC
11	1	11	DANCING ON MY OWN	ROBYN	KONICHIWA/CHERRYTREE/INTERSCOPE
12	14	2	THE RADIO	GET FAR	NEXT PLATEAU
13	11	11	SWEET DISPOSITION	THE TEMPER TRAP	LIBERATION/GLASSNOTE/COLUMBIA
14	15	5	HIGHER STATE	BAILEY	FEAT. JODIE CONNOR NEXT PLATEAU
15	12	10	HAPPINESS	ALEXIS JORDAN	STARROC/ROC NATION/COLUMBIA
16	24	5	ALL THE LOVERS	KYLIE MINOGUE	PARLOPHONE/ASTRALWERKS/CAPITOL
17	13	11	BILLIONAIRE	TRAVIS MCCOY	FEAT. BRUNO MARS HAPPY 809/DECA/DANCE FUELED BY PAMEN/PRP
18	9	9	ALEJANDRO	LADY GAGA	STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
19	19	2	COMMANDER	KELLY ROWLAND	FEAT. DAVID GUETTA UNIVERSAL MOTOWN
20	16	16	YOUR LOVE IS MY DRUG	KESHA	KEMOSABE/RCA/RMG
21	<b>NEW</b>		FIND YOUR LOVE	DRAKE	YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN
22	<b>NEW</b>		BEAUTIFUL MONSTER	NE-YO	DEF JAM/IDJMG
23	18	17	RESTLESSNESS	BASTIEN LAVAL	FEAT. LAYLA ROBBINS
24	18	17	HATE TO LOVE	ALEX SAYZ	FEAT. EMI PARKER/NEXT PLATEAU
25	<b>RE-ENTRY</b>		OMG	USHER	FEAT. WILL.I.A.M. LAFACE/JLG

## TOP TRADITIONAL JAZZ ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / PROMOTION LABEL
1	1	39	<b>#1</b> MICHAEL BUBLE	CRAZY LOVE	143/REPRISE 520733/WARNER BROS.
2	3	42	HARRY CONNICK, JR.	YOUR SONGS	COLUMBIA 47228*/SONY MUSIC
3	4	6	KEITH JARRETT/CHARLIE HADEN	JASMINE	ECM 014231/UNIVERSAL CLASSICS GROUP
4	6	62	MELODY GARDOT	MY ONE AND ONLY THRILL	VERVE 012563*/VG
5	5	9	NIKKI YANOFSKY	NIKKI	DECCA 014138
6	10	55	MICHAEL BUBLE	MELODY	HADRON SQUARE GARDEN 143/REPRISE 51733/WARNER BROS.
7	8	67	DIANA KRALL	QUIET NIGHTS	VERVE 012433*/VG
8	12	36	PINK MARTINI	SPLENDOR IN THE GRASS	HEINZ 6*
9	9	9	FRANCIS ALBERT SINATRA	ANTONIO CARLOS JOBIM	THE COMPLETE REPRISE... FRANK SINATRA ENT. 32026/CONCORD
10	1	2	JASON MORAN	TEN BLUE	NOTE 57188/BLG
11	16	13	FRANK SINATRA	COME FLY WITH ME	NEW MUSICAL... FRANK SINATRA ENT/REPRISE 8491 EX/WARNER BROS.
12	13	10	NINA SIMONE	FRIENDS/FAMILY/FRENCH LESSONS	ASI 2546
13	4	2	THE WYNTON MARSALIS QUINTET & RICHARD GALLIANO	FROM SULLY HOLIDAY TO EDITH PIAF	WYNTON MARSALIS IN NYC/DC 1945/THE OCEANOGRAPH
14	15	38	BARBRA STREISAND	LOVE IS THE ANSWER	COLUMBIA 43354/SONY MUSIC
15	23	7	REGINA CARTER	REVERSE	THREAD E1 2090

## TOP TRADITIONAL CLASSICAL ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / PROMOTION LABEL
1	<b>NEW</b>		<b>#1</b> ANDRE RIEU & HIS JOHANN STRAUSS ORCH.	FOREVER VIENNA	WDR/REU/PO/COOP/PH-P-0 014391/ME
2	2	21	ZUILL BAILEY	BACH: CELLO SUITES	TELARC 31978/CONCORD
3	1	22	EMANUEL AY-YO-YO MAITZAK PERLMAN	MENDELSSOHN	SONY CLASSICAL 52192/SONY MASTERWORKS
4	4	4	CANADIAN BRASS	STARS & STRIPES	OPENING DAY 7382
5	3	36	BELA FLECK/ZAKIR HUSSAIN/EDGAR MEYER	THE MELODY OF RHYTHM	E1 2024
6	5	20	JENNY OAKS BAKER	THEN SINGS MY SOUL	SHADOW MOUNTAIN 5035941
7	7	32	THE PRIESTS	HARMONY	RCA VICTOR 59825/RMG
8	10	56	ANDRE RIEU	GREATEST HITS	DENON 17764/SLG
9	9	4	CHICAGO SYMPHONY ORCH.	STRAUSS	CSO RESOUND 901100
10	11	10	YUJA WANG	TRANSFORMATION	DEG 014108/UNIVERSAL CLASSICS GROUP
11	<b>RE-ENTRY</b>		S. RADVANOVSKY/PHILHARMONIA OF RUSSIA (ORBELIAN)	VERDI	ARIAS DELOS 3404
12	9	4	NEW YORK POLYPHONY	TUDOR CITY	AVIE 2186
13	14	13	LIBERA	PEACE	EMI CLASSICS 26478/BLG
14	13	13	GUSTAVO DUDAMEL/SIMON BOLIVAR YOUTH ORCH.	OF VENEZUELA	STRAVINSKY: RTE DG 014281/UNIVERSAL CLASSICS GROUP
15	<b>RE-ENTRY</b>		LOS ANGELES GUITAR QUARTET/AMADORI/LAWLER SYMPHONY ORCH.	INTERCHANGE	CONCERTO BY RODRIGO AND ASSAD TELARC 31754

## TOP CONTEMPORARY JAZZ ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / PROMOTION LABEL
1	<b>NEW</b>		<b>#1</b> KENNY G	HEART AND SOUL	CONCORD 32048
2	1	2	HERBIE HANCOCK	THE IMAGINE PROJECT	HANCOCK 0001*
3	<b>NEW</b>		VARIOUS ARTISTS	LEE RITENOUR'S 6 STRING THEORY	CONCORD 31911
4	3	3	TROMBONE SHORTY	BACKTOWN	VERVE FORECAST 014194/VG
5	2	2	NORMAN BROWN	SENDING MY LOVE	PEAK 31327/CONCORD
6	4	3	GERALD ALBRIGHT	PUSHING THE ENVELOPE	HEADS UP 31976/CONCORD
7	<b>NEW</b>		ERIC DARIUS	ON A MISSION	SHANACHIE 5182
8	5	18	JAMIE CULLUM	THE PURSUIT	VERVE FORECAST/DECCA 013655*/VG
9	3	3	THE STANLEY CLARKE BAND	THE STANLEY CLARKE BAND	HEADS UP 3161/CONCORD
10	13	41	KENNY G	SUPER HITS	SONY MUSIC CUSTOM MARKETING GROUP 46252
11	5	5	JEFF LORBER FUSION	NOW IS THE TIME	HEADS UP 32029/CONCORD
12	10	8	JONATHAN BUTLER	SD STRONG	MACK AVENUE 5143/RENDEZVOUS
13	12	16	KIRK WHALUM	THE GOSPEL	ACCORDING... TOP DRAWER/ACX AVENUE 5142/RENDEZVOUS
14	9	67	CHRIS BOTTI	CHRIS BOTTI	IN BOSTON COLUMBIA 38735/SONY MUSIC
15	11	13	BOBBY MCFERRIN	VOCABULARIES	EMARCY 014036/DECCA

## TOP CLASSICAL CROSSOVER ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / PROMOTION LABEL
1	1	36	<b>#1</b> THE CANADIAN TENORS	THE CANADIAN TENORS	DECCA 013509
2	2	4	RENEE FLEMING	DARK HOPE	DECCA 014186
3	3	4	DUE VOCI	DUE VOCI	TUNETONES 014271/UME
4	<b>NEW</b>		JESSYE NORMAN	ROOTS: MY LIFE	MY SONGS/SONY CLASSICAL 64293/SONY MASTERWORKS
5	<b>NEW</b>		ZADE WITH THE ROYAL PHILHARMONIA ORCH.	ONE NIGHT IN JORDAN: A CONCERT FOR PEACE	ZD 008
6	5	2	ZOE KEATING	INTO THE TREES	ZOE KEATING 03 EX
7	4	3	KATHERINE JENKINS	BELIEVE	143/REPRISE 522190 WARNER BROS.
8	9	28	MORMON TABERNACLE CHOIR ORCH.	AT TEMPLE SQUARE	HEAVENSONS MORMON TABERNACLE CHOIR 5035926
9	7	9	M. PATTON WITH ORCH.	FILARMONICA A. TOSCANINI	MORNO CANE IPEAC 119
10	10	36	STING	IF ON A WINTER'S NIGHT	CHERRYTREE/DC 913329/UNIVERSAL CLASSICS GROUP
11	12	57	DAVID GARRETT	DAVID GARRETT	DECCA 012872/UNIVERSAL CLASSICS GROUP
12	11	69	SARAH BRIGHTMAN	SYMPHONY: LIVE IN VIENNA	MANHATTAN 21681/BLG
13	8	8	S. TANKIAN	FEAT. AUCLAND PHILHARMONIA ORCH.	ELBET THE DEAD SYMPHONY/SERIAL STRIPES/REPRISE 522961/WARNER BROS.

HOT LATIN SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	(IMPRINT / DISTRIBUTING LABEL)
1	1	10	<b>#1</b> CUANDO ME ENAMORO	ENRIQUE IGLESIAS FEAT. JUAN LUIS GUERRA	(UNIVERSAL MUSIC LATIN)
2	3	5	<b>GREATEST GAINER</b> WAKA WAKA (THIS TIME FOR AFRICA)	SHAKIRA FEAT. FRESHGROUND	(EPIC/SONY MUSIC LATIN)
3	2	11	DIME QUE ME QUIERES	BANDA EL RECORDO	(FONOVISIA)
4	24	2	NINA BONITA	CHINO Y NACHO	(MACHETE/UNIVERSAL MUSIC LATIN)
5	13	2	BACHATA EN FUKUOKA	JUAN LUIS GUERRA Y 440	(CAPITOL LATIN)
6	23	2	AL MENOS	LA ORIGINAL BANDA EL LIMON	(FONOVISIA)
7	9	14	NO PUEDO VOLVER	INTOCABLE	(CAPITOL LATIN)
8	7	17	Y COMO ES EL	MARC ANTHONY	(SONY MUSIC LATIN)
9	11	23	COMANDOS DEL M.P.	VOZ DE MANDO	(J&R)
10	8	19	LA PEINADA	CHUY LIZARRAGA Y SU BANDA TIERRA SINALOENSE	(DISA)
11	10	20	EL ENAMORADO	LOS TITANES DE DURANGO	(DISA)
12	21	3	YERBATERO	JUANES	(UNIVERSAL MUSIC LATIN)
13	11	15	TE RECORDARE	EL TRONO DE MEXICO	(FONOVISIA/MUSIVISA)
14	15	24	TE PIDO PERDON	TITO "EL BAMBINO"	(SIENTE)
15	12	33	DILE AL AMOR	AVENTURA	(PREMIUM LATIN)
16	11	11	MAS ADELANTE	LA ARROLLADORA BANDA EL LIMON	(DISA)
17	20	22	STAND BY ME	PRINCE ROYCE	(TOP STOP)
18	23	8	EL MALO	AVENTURA	(PREMIUM LATIN)
19	6	18	ALEJATE DE MI	CAMILA	(SONY MUSIC LATIN)
20	10	19	ANDO BIEN PEDO	BANDA LOS RECODITOS	(DISA)
21	4	6	LA VIDA ES ASI	IVY QUEEN	(MACHETE/UNIVERSAL MUSIC LATIN)
22	16	16	GITANA	SHAKIRA	(EPIC/SONY MUSIC LATIN)
23	9	9	AMARTE A LA ANTIGUA	PEDRO FERNANDEZ	(FONOVISIA)
24	12	12	QUIERE PA' QUE TE QUIERAN	DYLAND Y LENNY	(SONY MUSIC LATIN)
25	13	13	POR QUE ME HACES LLORAR?	JUAN GABRIEL	(FONOVISIA)
26	28	13	DIME UNA Y OTRA VEZ	EL CHAPO DE SINALOA	(DISA)
27	6	6	LOCO	JOWELL & RANDY	(WY/MACHETE/UNIVERSAL MUSIC LATIN)
28	1	1	TU BOCA	CHAYANNE	(SONY MUSIC LATIN)
29	5	5	OMG	USHER FEAT. WILL.I.AM	(LAFACE/J&R)
30	31	18	Y TU	JULION ALVAREZ Y SU NORTEÑO BANDA	(DISA/ASL)
31	17	17	SOY COMO NO SOY	DUELO	(FONOVISIA/MUSIVISA)
32	40	4	QUIERO QUE SEPAS	PESADO	(DISA/ASL)
33	34	7	EN PREPARACION	GERARDO ORTIZ	(DEL/SONY MUSIC LATIN)
34	4	4	NINA DE MI CORAZON	LA ARROLLADORA BANDA EL LIMON	(DISA)
35	3	3	NUESTRO AMOR SERA LEYENDA	ALEJANDRO SANZ	(WARNER LATINA)
36	35	4	ALEJANDRO	LADY GAGA	(STREAMLINE/XONLINE/CHERRYTREE/INTERSCOPE)
37	16	16	GUAPA	DIEGO TORRES	(UNIVERSAL MUSIC LATIN)
38	10	10	LA MARIA	JULION ALVAREZ	(DISA/ASL)
39	43	9	BREAK YOUR HEART	TAIO CRUZ FEAT. LUDACRIS	(MERCURY/DJMG)
40	39	6	CUANDO CUANDO ES	J-KING & MAXIMAN	(LAVA/MACHETE/UNIVERSAL MUSIC LATIN)
41	36	14	PISTIANDO BICHIS	LOS DIFFERENTES DE LA SIERRA	(DISA)
42	5	5	TU NO SABES QUE TANTO	CARLOS BAUTE	(WARNER LATINA)
43	41	11	EL ALAMO	LOS CUATES DE SINALOA	(SONY MUSIC LATIN)
44	2	2	AL DIABLO LO NUESTRO	ESPIÑOZA PAZ	(DISA/ASL)
45	4	4	CONMIGO SIEMPRE	DIVINO	(LOAR)
46	49	5	ME HACE TANTO BIEN	ALEJANDRO FERNANDEZ	(UNIVERSAL MUSIC LATIN)
47	NEW	NEW	LA FUERZA DE UN TE QUIERO	EDITHA NAZARIO	(SONY MUSIC LATIN)
48	46	7	DIME LA RAZON	ALEX RIVERA	(SERCA)
49	NEW	NEW	POR QUE NO LE CALAS	JENNI RIVERA	(FONOVISIA)
50	45	3	MI AMOR ES POBRE	TONY DIZE FEAT. KEN-Y & ARCANGEL	(SONY MUSIC LATIN)

Voz de Mando reaches a new peak on Regional Mexican Airplay as "Comandos del M.P." jumps 8-4 as the Greatest Gainer. The group is the third new act to break into the top five this year following Banda los Recoditos and Chuy Lizarraga y Su Banda Tierra Sinaloense.



TOP LATIN ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	(IMPRINT / DISTRIBUTING LABEL)	CERT.
1	1	6	<b>#1</b> MARC ANTHONY	ICONOS	SONY MUSIC LATIN 67402	
2	NEW	NEW	CONJUNTO ATARDECER	SOLO JUNTO A TI	DISA 721556/UMLE	
3	NEW	NEW	GILBERTO SANTA ROSA	IRREPETIBLE	SONY MUSIC LATIN 42868	
4	3	25	PEDRO FERNANDEZ	AMARTE A LA ANTIGUA	FONOVISIA 354085/UMLE	
5	4	9	JUAN GABRIEL	JUAN GABRIEL	FONOVISIA 354514/UMLE	
6	5	4	JUAN LUIS GUERRA Y 440	A SON DE GUERRA	CAPITOL LATIN 42483	
7	5	56	AVENTURA	THE LAST PREMIUM LATIN 20800	SONY MUSIC LATIN	2
8	6	21	<b>GREATEST GAINER</b> CAMILA	DEJARTE DE AMAR	SONY MUSIC LATIN 59881	
9	7	7	PESADO	DESDE LA CANTINA: VOLUMEN II	DISA 726538/UMLE	
10	11	11	EL TRONO DE MEXICO	QUIERO DECIRTE QUE TE AMO	FONOVISIA 354484/UMLE	
11	8	8	GERARDO ORTIZ	NI HOY NI MANANA	DEL 68924/SONY MUSIC LATIN	
12	9	6	LARRY HERNANDEZ	LARRYMANIA MENDIETA	FONOVISIA 570052/UMLE	
13	11	10	DADDY YANKEE	MUNDIAL EL CARTEL	80030/SONY MUSIC LATIN	
14	14	13	CHINO Y NACHO	MI NINA BONITA	MACHETE 014142/UMLE	
15	13	69	TITO "EL BAMBINO"	EL PATRON SIENTE	653883/UMLE	2
16	NEW	NEW	EL TIGRILLO PALMA	20 CORRIDOS PODEROSO	FONOVISIA 354544/UMLE	
17	17	17	VARIOUS ARTISTS	SUPER ESTRELLAS: CON LOS EXITOS DEL MOMENTO	FONOVISIA 354511/UMLE	
18	18	18	PRINCE ROYCE	PRINCE ROYCE TOP STOP 30020	SONY MUSIC LATIN	
19	19	58	WISIN & YANDEL	LA REVOLUCION WY/MACHETE	012967/UMLE	
20	17	19	CHAYANNE	NO HAY IMPOSIBLE	SONY MUSIC LATIN 61972	
21	14	13	TIERRA CALI	MALITO AMOR	VENEMUSIC/UNIVERSAL MUSIC LATIN 653773/UMLE	
22	19	14	JULION ALVAREZ Y SU NORTEÑO BANDA	NI LO INTENTES	DISA 721551/UMLE	
23	19	14	LOS TITANES DE DURANGO	LOS LOCOS DEL CORRIDO	DISA 729565/UMLE	
24	12	2	ALIADOS DE LA SIERRA	LOQUEANDO Y PISTEANDO	ASL/DISA 721504/UMLE	
25	22	31	PESADO	DESDE LA CANTINA: VOLUMEN I	DISA 726553/UMLE	
26	25	31	JENNI RIVERA	LA GRAN SENORA	FONOVISIA 354398/UMLE	
27	28	59	ESPIÑOZA PAZ	YO NO CANTO, PERO LO INTENTAMOS	ASL/DISA 730251/UMLE	
28	28	28	INDIA	UNICA TOP STOP 30020	SONY MUSIC LATIN	
29	NEW	NEW	HILLSONG	CON TODO HILLSONG	31346/SPARROW	
30	27	20	LOS INQUIETOS DEL NORTE	FEBRERO 14 ROMANTICAS	CATAPULT DIGITAL EX	
31	23	23	VOZ DE MANDO	CON LA NUEVA FEDERACION	DISA 721553/UMLE	
32	26	13	DUELO	SOLAMENTE TU	FONOVISIA 354471/UMLE	
33	33	33	LARRY HERNANDEZ	EN VIVO DESDE CULIACAN	MENDIETA/FONOVISIA 570050/UMLE	
34	29	29	CONJUNTO PRIMAVERA	EMPAACA TUS COSAS	FONOVISIA 354401/UMLE	
35	34	14	EL GRAN COMBO DE PUERTO RICO	SIN SALSA NO HAY PARAISO	SONY MUSIC LATIN 60758	
36	30	5	LOS INVASORES DE NUEVO LEON	DEJATE LLEVAR	SERCA 8908	
37	32	9	LOS AMOS	LOS CREADORES DE UNY UNY	UNY/SONY MUSIC LATIN 653780/UMLE	
38	62	35	<b>PACE SETTER</b> PATRULLA 81	SERIE DIAMANTE: 30 SUPER EXITOS	DISA 721555/UMLE	
39	61	13	LOS ORIGINALES DE SAN JUAN	MI PADRE QUERIDO	SONY MUSIC LATIN 67194	
40	37	17	SELENA	LA LEYENDA	EMI LATIN 07508/CAPITOL LATIN	
41	31	24	BANDA LOS RECODITOS	ANDO BIEN PEDO!	DISA 721423/UMLE	
42	35	31	THALIA	PRIMERA FILA	SONY MUSIC LATIN 56091	
43	40	35	MARCO ANTONIO SOLIS	MAS DE MARCO ANTONIO SOLIS	FONOVISIA 354216/UMLE	
44	47	36	LOS TEMERARIOS	SERIE DIAMANTE: 30 SUPER EXITOS	DISA 721347/UMLE	
45	66	66	LARRY HERNANDEZ	16 MARCO CORRIDOS	MENDIETA/FONOVISIA 570037/UMLE	
46	41	36	LOS BUKIS	SERIE DIAMANTE: 30 SUPER EXITOS	FONOVISIA 354239/UMLE	
47	NEW	NEW	SERGIO VEGA	EXITOS SHAMAS: CORRIDOS Y RANCHERAS	SONY MUSIC LATIN 52780	
48	48	48	JOWELL & RANDY	EL MOMENTO WHITE	LION/WY/MACHETE 014355/UMLE	
49	NEW	NEW	SERGIO VEGA	PURAS ROMANTICAS	SONY MUSIC LATIN 57448	
50	NEW	NEW	FARRUKO	EL TALENTO DEL BLOQUE	SIENTE/UNIVERSAL MUSIC LATIN	

Conjunto Atardecer lands its second No. 1 debut on Regional Mexican Albums with "Solo Junto a Ti," which sells over 3,000, while opening at No. 2 on Top Latin Albums. The set matches the peak rank on both lists achieved by the act's "Contigo Para Siempre" a year ago.



REGIONAL MEXICAN ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	(IMPRINT / DISTRIBUTING LABEL)	CERT.
1	1	6	<b>#1</b> CONJUNTO ATARDECER	SOLO JUNTO A TI	DISA 721556/UMLE	
2	1	18	PEDRO FERNANDEZ	AMARTE A LA ANTIGUA	FONOVISIA 354085/UMLE	
3	9	9	JUAN GABRIEL	JUAN GABRIEL	FONOVISIA 354514/UMLE	
4	3	3	PESADO	DESDE LA CANTINA: VOLUMEN II	DISA 726538/UMLE	
5	4	5	EL TRONO DE MEXICO	QUIERO DECIRTE QUE TE AMO	FONOVISIA 354484/UMLE	
6	4	5	GERARDO ORTIZ	NI HOY NI MANANA	DEL 68924/SONY MUSIC LATIN	
7	5	6	LARRY HERNANDEZ	LARRYMANIA MENDIETA	FONOVISIA 570052/UMLE	
8	NEW	NEW	EL TIGRILLO PALMA	20 CORRIDOS PODEROSO	FONOVISIA 354544/UMLE	
9	5	5	VARIOUS ARTISTS	SUPER ESTRELLAS: CON LOS EXITOS DEL MOMENTO	FONOVISIA 354511/UMLE	
10	13	13	TIERRA CALI	MALITO AMOR	VENEMUSIC/UNIVERSAL MUSIC LATIN 653773/UMLE	
11	9	5	JULION ALVAREZ Y SU NORTEÑO BANDA	NI LO INTENTES	DISA 721551/UMLE	
12	10	14	LOS TITANES DE DURANGO	LOS LOCOS DEL CORRIDO	DISA 729565/UMLE	
13	7	7	ALIADOS DE LA SIERRA	LOQUEANDO Y PISTEANDO	ASL/DISA 721504/UMLE	
14	11	31	PESADO	DESDE LA CANTINA: VOLUMEN I	DISA 726553/UMLE	
15	14	14	JENNI RIVERA	LA GRAN SENORA	FONOVISIA 354398/UMLE	
16	17	58	ESPIÑOZA PAZ	YO NO CANTO, PERO LO INTENTAMOS	ASL/DISA 730251/UMLE	
17	16	20	LOS INQUIETOS DEL NORTE	FEBRERO 14 ROMANTICAS	CATAPULT DIGITAL EX	
18	12	8	VOZ DE MANDO	CON LA NUEVA FEDERACION	DISA 721553/UMLE	
19	15	13	DUELO	SOLAMENTE TU	FONOVISIA 354471/UMLE	
20	RE-ENTRY	RE-ENTRY	LARRY HERNANDEZ	EN VIVO DESDE CULIACAN	MENDIETA/FONOVISIA 570050/UMLE	

TROPICAL ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	(IMPRINT / DISTRIBUTING LABEL)	CERT.
1	14	2	<b>#1</b> GILBERTO SANTA ROSA	IRREPETIBLE	SONY MUSIC LATIN 42868	
2	1	4	JUAN LUIS GUERRA Y 440	A SON DE GUERRA	CAPITOL LATIN 42483	
3	2	56	AVENTURA	THE LAST PREMIUM LATIN 20800	SONY MUSIC LATIN	
4	3	18	PRINCE ROYCE	PRINCE ROYCE TOP STOP 30020	SONY MUSIC LATIN	
5	5	5	INDIA	UNICA TOP STOP 30020	SONY MUSIC LATIN	
6	14	14	EL GRAN COMBO DE PUERTO RICO	SIN SALSA NO HAY PARAISO	SONY MUSIC LATIN 60758	
7	7	7	TITO NIEVES	ENTRE FAMILIA	ZMG 30021/SONY MUSIC LATIN	
8	8	17	HECTOR ACOSTA EL TORITO	THE ULTIMATE BACHATA COLLECTION	VENEMUSIC/UNIVERSAL MUSIC LATIN 653770/UMLE	
9	7	65	VARIOUS ARTISTS	30 TROPICALES DE AYER, HOY Y SIEMPRE	DISCOS BARRAS 610/MVA	
10	1	49	OMEGA	EL DUENO DEL FLOW	PLANET 90118/SONY MUSIC LATIN	
11	60	60	LUIS ENRIQUE	CICLOS	TOP STOP 8910	
12	10	10	VARIOUS ARTISTS	BACHATA #1 2010	ZMG J & N 30021/SONY MUSIC LATIN	
13	13	14	VARIOUS ARTISTS	BACHATA #1: VOL. 3	MACHETE 014056/UMLE	
14	15	58	HECTOR ACOSTA	SIMPLEMENTE: EL TORITO	D.I.M./VENEMUSIC/UNIVERSAL MUSIC LATIN 653691/UMLE	
15	16	6	VARIOUS ARTISTS	30 BACHATAS PESADAS: LO NUEVO Y LO MEJOR	2100 MOCK & ROLL 6450/SONY MUSIC LATIN	
16	63	63	HECTOR LAVOE	THE ORIGINALS: EL CAMINANTE	FAMILIA/UNIVERSAL MUSIC LATIN 653770/UMLE	
17	63	63	VARIOUS ARTISTS	BACHATA DE AMOR VOL. 4	J & N 50343/SONY MUSIC LATIN	
18	19	73	GILBERTO SANTA ROSA	EL CABALLERO DE LA SALSA	DISCOS 915/DAY 1 44130/SONY MUSIC LATIN	
19	RE-ENTRY	RE-ENTRY	VARIOUS ARTISTS	30 BACHATAS PESADAS: LO NUEVO Y LO MEJOR	2003 MOCK & ROLL 6000/SONY MUSIC LATIN	
20	20	4	VICTOR MANUELLE	MIS FAVORITAS	SONY MUSIC LATIN 70885	

**BETWEEN THE BULLETS**

## 11th NO. 1 FOR SANTA ROSA

Gilberto Santa Rosa notches a record 11th No. 1 on Tropical Albums as "Irrepetible" jumps 14-1, moving 3,000 copies. (Street-date violations caused its debut last week.) He was previously tied with Victor Manuelle for the most chart-toppers. With Manuelle having earned three No. 1s in the past two years, he'll likely tie Santa Rosa yet again in the near future. "Irrepetible" also bows at No. 3 on Top Latin Albums, where the salsa legend is still searching for his first No. 1.

—Raully Ramirez

JAPAN		
ALBUMS		
THIS WEEK	LAST WEEK	(HANSHIN/SOUNDSCAN JAPAN/PLANTECH) JULY 5, 2010
1	2	KANA NISHINO TO LOVE SONY MUSIC
NEW		BANK BAND SDUSHI SOUAI 3 TOY'S FACTORY
3	NEW	THE HIATUS ANDMAY FOR LIFE
4	NEW	GIRLS DEAD MONSTER KEEP THE BEATS! RED CAFE
5	NEW	DONG BANG SHIN KI COMPLETE SET (LIMITED BOX) AVEX TRAX
6	NEW	NORIYUKI MAKIHARA FUAN NO NAKA NI TE WO TSUKKONDE J-MORE
7	1	KANA NISHINO TO LOVE [CD+DVD LTD ED] SONY MUSIC
8	NEW	ACID BLACK CHERRY RECREATION 2 (CD/DVD) AVEX TRAX
9	7	YUKO HARA HARRADO VICTOR
10	NEW	KOU SHIBASAKI LOVE&BALLAD SELECTION CD+DVD UNIVERSAL

UNITED KINGDOM		
ALBUMS		
THIS WEEK	LAST WEEK	(THE OFFICIAL UK CHARTS CO.) JULY 4, 2010
1	1	EMINEM RECOVERY WEB/SHADY/AFTERMATH/INTERSCOPE
NEW		SCISSOR SISTERS NIGHT WORK POLYDOR
3	6	ALICIA KEYS THE ELEMENT OF FREEDOM MBK/J
4		PLAN B THE DEFACTION OF STRICKLAND BANKS 679/ATLANTIC
5	2	OASIS TIME FLIES - 1994-2009 BIG BROTHER
6		THE BLACK EYED PEAS THE E.N.D. INTERSCOPE
7	5	LADY GAGA THE FAME STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
8	10	MUMFORD & SONS SIGH NO MORE ISLAND
9	4	EXAMPLE WON'T GO QUIETLY DATA
10	13	DAVID GUETTA ONE LOVE GUM/VIRGIN

GERMANY		
ALBUMS		
THIS WEEK	LAST WEEK	(MEDIA CONTROL) JULY 6, 2010
1	1	UNHEILIG GROSSE FREIHEIT INTERSTAR/FANSATION
NEW		EMINEM RECOVERY WEB/SHADY/AFTERMATH/INTERSCOPE
3	3	LENA MEYER-LANDRUT MY CASSETTE PLAYER USFO/UNIVERSAL
4	5	HELENE FISCHER BEST OF CAPITOL
5	4	MYLEY CYRUS CAN'T BE TAMED HOLLYWOOD
6	28	VELILE TALES FROM AFRICA UNIVERSAL
7	12	LADY GAGA THE FAME STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
8	6	BRUCE SPRINGSTEEN & THE E-STREET BAND LONDON CALLING - LIVE IN HYDE PARK COLUMBIA
9	10	JACK JOHNSON TO THE SEA BRUSHFIRE
10	13	DIE FANTASTISCHEN VIER FUER DICH IMMER NOCH FANTA SIE COLUMBIA

EUROPEAN HOT 100 SINGLES		
THIS WEEK	LAST WEEK	(#5 GLOBAL MEDIA/BILLBOARD) JULY 8, 2010
1	2	CALIFORNIA GURLS KATY PERRY FT. SNOOP DOGG CAPITOL
2	1	WAVIN' FLAG K'NAAN A&M/OCTONE/INTERSCOPE
3	3	WAKA WAKA (THIS TIME FOR AFRICA) SHAKIRA FT. FRESHLYGROUND EPIC
4		ALEJANDRO LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
5	5	GETTIN' OVER YOU DAVID GUETTA & CHRIS WILLIS GUM/VIRGIN
6	9	ALL THE LOVERS KYLIE MINOGUE PARLOPHONE
7	6	ALLEZ OLA OLE JESSY MATADOR EDEL
8	7	ALORS ON DANSE STROMAE VERTIGO/MOSAERT
9	34	AIRPLANES B.O.B FT. HAYLEY WILLIAMS REBEL ROCK/GRAND HUSTLE/ATLANTIC
10	NEW	DEBOUT POUR DANSER COLLECTIF METISSE AIRPLAY
11	90	I LIKE IT ENRIQUE IGLESIAS FEAT. PITBULL INTERSCOPE
12		HELELE VELILE & SAFRI DUO POLYDOR
13	10	AMAZING INNA AIRPLAY
14		NOT AFRAID EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE
15	17	LOVE THE WAY YOU LIE EMINEM FEAT. RIHANNA WEB/SHADY/AFTERMATH/INTERSCOPE
16	15	STEREO LOVE EDWARD MAYA FT. VIKI JIGULINA SPINNING BEAT/ALL AROUND THE WORLD
17	13	BREAK YOUR HEART TAIO CRUZ 4TH & BROADWAY/ISLAND
18	20	TE AMO RIHANNA SRP/DEF JAM
19	23	WE NO SPEAK AMERICANO YOLANDA BE COOL & OCUP SWEAT IT OUT!
20	1	BABY JUSTIN BIEBER FT. LUDAKIS SCHOOLBOY/RAYMOND BRAUN/ISLAND

EURO DIGITAL SONGS		
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) JULY 17, 2010
1	1	CALIFORNIA GURLS KATY PERRY FT. SNOOP DOGG CAPITOL
2	3	WAKA WAKA (THIS TIME FOR AFRICA) SHAKIRA FT. FRESHLYGROUND EPIC
3	2	WAVIN' FLAG K'NAAN A&M/OCTONE
4		ALEJANDRO LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
5	12	AIRPLANES B.O.B FT. HAYLEY WILLIAMS REBEL ROCK/GRAND HUSTLE/ATLANTIC
6	5	LOVE THE WAY YOU LIE EMINEM FEAT. RIHANNA WEB/SHADY/AFTERMATH/INTERSCOPE
7	NEW	I LIKE IT ENRIQUE IGLESIAS FEAT. PITBULL UNIVERSAL REPUBLIC
8	7	ALL THE LOVERS KYLIE MINOGUE PARLOPHONE
9	6	NOT AFRAID EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE
10	8	GETTIN' OVER YOU DAVID GUETTA & CHRIS WILLIS FT. FERIE & LMFAO GUM/VIRGIN
11	19	COMMANDER KELLY ROWLAND FT. DAVID GUETTA UNIVERSAL MOTOWN
12	10	KICKSTARTS EXAMPLE DATA
13	14	STEREO LOVE EDWARD MAYA & VIKI JIGULINA CAT
14	NEW	WE NO SPEAK AMERICANO YOLANDA BE COOL & OCUP SWEAT IT OUT!
15	13	TE AMO RIHANNA SRP/DEF JAM

FRANCE		
ALBUMS		
THIS WEEK	LAST WEEK	(SNEP/FOP/TITE-LIVE) JULY 6, 2010
1	1	ZAZ ZAZ PLAY ON
2	3	SEXION DASSAULT L'ECOLE DES POINTS VITAEUX JIVE
3		LES PRETRES SPIRITUS DEI TF1 MUSIQUE
4	2	EMINEM RECOVERY WEB/SHADY/AFTERMATH/INTERSCOPE
5	5	CHRISTOPHE MAE ON TRACE LA ROUTE WARNER
6	6	MUSE THE RESISTANCE A&E/HELLIUM 3/WARNER
7	9	LADY GAGA THE FAME STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
8		STROMAE CHEESE VERTIGO/MOSAERT
9	7	BEN L'ONCLE SOUL BEN L'ONCLE SOUL MOTOWN
10	10	THE BLACK EYED PEAS THE E.N.D. INTERSCOPE

CANADA		
ALBUMS		
THIS WEEK	LAST WEEK	(NIELSEN BDS/SOUNDSCAN) JULY 17, 2010
1		EMINEM RECOVERY WEB/SHADY/AFTERMATH/INTERSCOPE/UNIVERSAL
2		DRAKE THANK ME LATER YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UNIVERSAL
3	2	MILEY CYRUS CAN'T BE TAMED HOLLYWOOD/UNIVERSAL
4	6	JACK JOHNSON TO THE SEA BRUSHFIRE/UNIVERSAL
5	5	SARAH MCLACHLAN THE LAWS OF ILLUSION NETTWERK
6		JUSTIN BIEBER MY WORLD 2.0 SCHOOLBOY/RAYMOND BRAUN/ISLAND/UNIVERSAL
7	4	OZZY OSBOURNE SCREAM EPIC/SONY MUSIC
8		SOUNDTRACK THE TWILIGHT SAGA: ECLIPSE SUMMIT/CHOP SHOP/ATLANTIC/WARNER
9	13	LADY GAGA THE FAME STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE/UNIVERSAL
10	NEW	3OH!3 STREETS OF GOLD PHOTO FINISH/WARNER

AUSTRALIA		
ALBUMS		
THIS WEEK	LAST WEEK	(ARIA) JULY 4, 2010
1	1	EMINEM RECOVERY WEB/SHADY/AFTERMATH/INTERSCOPE
NEW		PARKWAY DRIVE DEEP BLUE SHOCK
3	NEW	THE CAT EMPIRE CINEMA VIRGIN
NEW		MYLEY CYRUS CAN'T BE TAMED HOLLYWOOD
5	4	SOUNDTRACK THE TWILIGHT SAGA: ECLIPSE SUMMIT/CHOP SHOP/ATLANTIC
6	5	GLEE CAST GLEE: THE MUSIC VOL. 3 - SHOWSTOPPERS 20TH CENTURY FOX/COLUMBIA
7	3	JACK JOHNSON TO THE SEA BRUSHFIRE
8	2	SIA WE ARE BORN I.E. MUSIC/MONKEY PUZZLE
9	NEW	MICHAEL JACKSON THE ESSENTIAL EPIC/LEGACY
10	NEW	SCISSOR SISTERS NIGHT WORK POLYDOR

EURO DIGITAL SONGS SPOTLIGHT		
NORWAY		
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) JULY 17, 2010
1	1	GLOW MADCON BONNIER/BONNIER AMIGO
2		LOVE THE WAY YOU LIE EMINEM FEAT. RIHANNA WEB/SHADY/AFTERMATH/INTERSCOPE
3	2	SATELLITE LENA MEYER-LANDRUT UNIVERSAL
4		ALEJANDRO LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
5	6	WAKA WAKA (THIS TIME FOR AFRICA) SHAKIRA FT. FRESHLYGROUND EPIC
6	5	WE NO SPEAK AMERICANO YOLANDA BE COOL & OCUP SWEAT IT OUT!
7	7	WAVIN' FLAG K'NAAN A&M/OCTONE
8		AIRPLANES B.O.B FT. HAYLEY WILLIAMS REBEL ROCK/GRAND HUSTLE/ATLANTIC
9	8	CALIFORNIA GURLS KATY PERRY FT. SNOOP DOGG CAPITOL
10	10	STEREO LOVE EDWARD MAYA & VIKI JIGULINA CAT

EUROPEAN ALBUMS		
THIS WEEK	LAST WEEK	(#5 GLOBAL MEDIA/BILLBOARD) JULY 8, 2010
1	1	EMINEM RECOVERY WEB/SHADY/AFTERMATH/INTERSCOPE
2	2	MYLEY CYRUS CAN'T BE TAMED HOLLYWOOD
3	5	LADY GAGA THE FAME STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
4	NEW	SCISSOR SISTERS NIGHT WORK POLYDOR
5	7	DAVID GUETTA ONE LOVE GUM/VIRGIN
6	3	THE BLACK EYED PEAS THE E.N.D. INTERSCOPE
7	6	KATIE MELUA THE HOUSE DRAMATICO
8	8	UNHEILIG GROSSE FREIHEIT INTERSTAR/FANSATION
9	13	MUSE THE RESISTANCE A&E/HELLIUM 3/WARNER
10	18	ALICIA KEYS THE ELEMENT OF FREEDOM MBK/J
11	4	OASIS TIME FLIES - 1994-2009 BIG BROTHER
12	9	OZZY OSBOURNE SCREAM EPIC
13	11	LENA MEYER-LANDRUT MY CASSETTE PLAYER USFO/UNIVERSAL
14	12	JACK JOHNSON TO THE SEA BRUSHFIRE/UNIVERSAL REPUBLIC
15	14	HELENE FISCHER BEST OF CAPITOL

ITALY		
ALBUMS		
THIS WEEK	LAST WEEK	(NIELSEN) JULY 2, 2010
1	NEW	VASCO ROSSI VASCO ROSSI TRACKS EMI
2		LIGABUE ARRIVEDERCI, MOSTRO! WARNER
3	2	GIGI D'ALESSIO SEMPLICEMENTE SAI GGO
4	NEW	MYLEY CYRUS CAN'T BE TAMED HOLLYWOOD
5	3	SHAKIRA SHE WOLF SONY MUSIC LATIN/EPIC
6	NEW	EMINEM RECOVERY WEB/SHADY/AFTERMATH/INTERSCOPE
7	74	PGR CONFUSIONE UNIVERSAL
8		ZERO RENATO ZERONOVETOUR PRESENTE TATTICA
9	5	CESARE CREMONINI 1999 - 2010 THE GREATEST HITS WARNER
10	10	LADY GAGA THE FAME MONSTER STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE

SPAIN		
ALBUMS		
THIS WEEK	LAST WEEK	(PROMUSICAE/MEDIA) JULY 10, 2010
1	NEW	MYLEY CYRUS CAN'T BE TAMED HOLLYWOOD
2		MARC ANTHONY ICONOS SONY MUSIC
3	1	JUAN LUIS GUERRA A SON DE GUERRA EMI
4		DAVID GUETTA ONE LOVE GUM/VIRGIN
5	7	SOUNDTRACK - PHINEAS & FERB PHINEAS & FERB EMI
6		JUSTIN BIEBER MY WORLDS SCHOOLBOY/RAYMOND BRAUN/ISLAND
7	6	DAVID BISBAL SIN MIRAR ATRAS VALE
8		CHAYANNE NO HAY IMPOSIBLES SONY MUSIC
9	9	ESTOPA X ANIVERSARIUM SONY MUSIC
10	10	ALEJANDRO SANZ PARAISO EXPRESS DRO

MEXICO		
ALBUMS		
THIS WEEK	LAST WEEK	(BIMSA) JULY 2, 2010
1	1	PESADO DESDE LA CANTINA VOLZ OISA/UNIVERSAL
2		THALIA PRIMERA FILA SONY MUSIC
3	3	CAMILA DEJARTE DE AMAR SONY MUSIC
4	5	MARC ANTHONY ICONOS SONY MUSIC
5	4	JUSTIN BIEBER MY WORLDS SCHOOLBOY/RAYMOND BRAUN/ISLAND
6	NEW	SOUNDTRACK PARA TI PAPA COMERCIALIZADORA DURE
7	9	PESADO DESDE LA CANTINA UNIVERSAL
8	6	VARIOUS ARTISTS LISTEN UP! THE OFFICIAL 2010 FIFA ALBUM EPIC
9	8	CHRISTINA AGUILERA BIONIC RCA
10	7	JUAN GABRIEL JUAN GABRIEL FONOVISA/UNIVERSAL

South African singer Velile Mchunu leaps 28-6 with debut album "Tales From Africa" on Germany Albums while holding at No. 1 on Switzerland Singles.



EUROPEAN AIRPLAY		
THIS WEEK	LAST WEEK	(NIELSEN MUSIC CONTROL) JULY 8, 2010
1		CALIFORNIA GURLS KATY PERRY FT. SNOOP DOGG CAPITOL
2		ALEJANDRO LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
3	3	HEY, SOUL SISTER TRAIN COLUMBIA
4		TE AMO RIHANNA SRP/DEF JAM
5	5	WAVIN' FLAG K'NAAN A&M/OCTONE/INTERSCOPE
6		WAKA WAKA (THIS TIME FOR AFRICA) SHAKIRA FEAT. FRESHLYGROUND EPIC
7	6	NOTHIN' ON YOU B.O.B FT. BRUNO MARS REBEL ROCK/GRAND HUSTLE/ATLANTIC
8	13	ALL THE LOVERS KYLIE MINOGUE PARLOPHONE
9	14	BREAK YOUR HEART TAIO CRUZ 4TH & BROADWAY/ISLAND
10	15	FIREFLIES OWL CITY UNIVERSAL REPUBLIC
11	10	OMG USHER FT. WILL.I.AM LAFACE/JLG
12	16	DESOLE SEXION DIASSAUT
13	12	IF WE EVER MEET AGAIN TIMBALAND FT. KATY PERRY MINSLEYBLACK/GROUND/INTERSCOPE
14	9	GETTIN' OVER YOU DAVID GUETTA & CHRIS WILLIS GUM/VIRGIN
15	17	SHE SAID PLAN B 679

SWITZERLAND		
SINGLES		
THIS WEEK	LAST WEEK	(MEDIA CONTROL) JULY 6, 2010
1	1	HELELE VELILE & SAFRI DUO POLYDOR
2		WAKA WAKA (THIS TIME FOR AFRICA) SHAKIRA FT. FRESHLYGROUND EPIC
3	2	WAVIN' FLAG K'NAAN A&M/OCTONE
4	8	LOVE THE WAY YOU LIE EMINEM FEAT. RIHANNA WEB/SHADY/AFTERMATH/INTERSCOPE
5	4	CALIFORNIA GURLS KATY PERRY FT. SNOOP DOGG CAPITOL
6		EMINEM RECOVERY WEB/SHADY/AFTERMATH/INTERSCOPE
7	2	KATIE MELUA THE HOUSE DRAMATICO
8	NEW	THE ROOTS HOW I GOT OVER DEF JAM
9	3	MYLEY CYRUS CAN'T BE TAMED HOLLYWOOD
10	4	JACK JOHNSON TO THE SEA BRUSHFIRE

IRELAND		
SINGLES		
THIS WEEK	LAST WEEK	(IFPI FINLAND) JULY 2, 2010
1	1	CALIFORNIA GURLS KATY PERRY FT. SNOOP DOGG CAPITOL
2		WAVIN' FLAG K'NAAN A&M/OCTONE
3	5	ALEJANDRO LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
4	3	STEREO LOVE EDWARD MAYA FT. VIKI JIGULINA MAYAVIN
5	9	AIRPLANES B.O.B FT. HAYLEY WILLIAMS REBEL ROCK/GRAND HUSTLE
6		EMINEM RECOVERY WEB/SHADY/AFTERMATH/INTERSCOPE
7	2	MUMFORD & SONS SIGH NO MORE ISLAND
8	6	LADY GAGA THE FAME STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
9	16	THE BLACK EYED PEAS THE E.N.D. INTERSCOPE
10		JUSTIN BIEBER MY WORLDS SCHOOLBOY/RAYMOND BRAUN/ISLAND

WALLONIA		
SINGLES		
THIS WEEK	LAST WEEK	(ULTRATOP/GFK) JULY 7, 2010
1	1	WAKA WAKA (THIS TIME FOR AFRICA) SHAKIRA FT. FRESHLYGROUND EPIC
2	2	ALORS ON DANSE STROMAE VERTIGO/MOSAERT
3	8	ALEJANDRO LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
4	3	NON NON NON (ECOUTER BARBARA) CAMELIA JORDANA SONY MUSIC
5	6	I LIKE IT ENRIQUE IGLESIAS FEAT. PITBULL UNIVERSAL REPUBLIC
6		STROMAE CHEESE VERTIGO/MOSAERT
7	4	ZAZ ZAZ PLAY ON
8	11	KATIE MELUA THE HOUSE DRAMATICO
9	11	SOUNDTRACK THE TWILIGHT SAGA: ECLIPSE SUMMIT/CHOP SHOP/ATLANTIC
10	8	DAVID GUETTA ONE LOVE GUM/VIRGIN

POLAND		
ALBUMS		
THIS WEEK	LAST WEEK	(ZWIZEK PRODUCCENTOW AUDIO VIDEO) JULY 2, 2010
1	1	KATIE MELUA THE HOUSE DRAMATICO
2	3	TEDE F*** TEDE/GLAM RAP WIELKIE JOL
3	34	OZZY OSBOURNE SCREAM EPIC
4	NEW	ELDO ZAPISKI Z 1001 NOCY MY MUSIC
5	4	ANIA ANIA MOVIE SONY MUSIC
6		DONGURALESKO TODEN LESNYCH LUDZI SZPADY ZOR
7	NEW	ROZNI WYKONAWCY RMF FM MUZYKA NAJLEPSZA POD SLONCEM 2010 PROMOTION
8	9	SIMPLY RED SONGS OF LOVE SIMPLYRED.COM
9	6	KOMBI D MILOSCI UNIVERSAL
10	8	CZESLAW SPIEWA POP MYSTIC PRODUCTIONS

Hits of the World is compiled at Billboard/London. RE: The Entry: EUROPEAN ALBUMS: Compiled from the national singles and album sales charts, respectively, of 19 European countries. EUROPEAN AIRPLAY: Compiled from 16 European countries as monitored and tabulated by Nielsen Music Control.

143 Tyson Status Publishing, BM/Bobby Brackins Publishing...

A

AIN'T LEAVIN WITHOUT YOU (WB Music Corp. ASCAP/Dime Mill Music...)

D

ASCAP/Do Write Music, LLC. ASCAP/Middle Child 2 Music...

D

DADDY STROKE (Stunt N Dozer Productions, ASCAP/DSF Productions...)

D

DIME QUE ME QUIERES (Not Listed) LT 3

D

DYNAMITE (Kasz Money Publishing, ASCAP/Maraton, ASCAP/Kobalt Music Publishing America, Inc.)

E

EL ALAMO (Not Listed) LT 43

ALL ABOUT TONIGHT (WB Music Corp. ASCAP/Melissa's Money Music Publishing...)

E

ENIE MEENIE (Matza Bai Music, BM/Where Da Kasz At, BM/Bonne Moke Music...)

F

FANCY (EMI Blackwood Music Inc., BM/We Write LLC, BM/Arca Music Publishing...)

F

FATHER'S LOVE (THE ONLY WAY HE KNEW HOW) (Back In The Saddle Songs, ASCAP/Mex Fan Music...)

B

BABYFATHER (Angel Music Limited, PRS/Sony/ATV Music Publishing UK, PRS, HL, RBH 60)

B

BEAMER, BENZ OR BENTLEY (Lloyd Banks Music, ASCAP/Universal Music Corporation...)

BILLIONAIRE (Epileptic Caesar Music, ASCAP/EMI April Music, Inc., ASCAP/Mars Force Music...)

G

GET BIG (Dorrough Music Publishing Company, ASCAP/Ultra Tunes, ASCAP/EMI April Music, Inc.)

GIMME THAT GIRL (EMI Blackwood Music, BM/Phet-neck Music, BM/Sling Stretcher Music...)

G

GROOVY LITTLE SUMMER SONG (Warner-Tamerlane Publishing Corp., BM/Eldorado Music Publishing...)

HARD HAT AND A HAMMER (Tri-Angels Music, ASCAP/EMI April Music, Inc., ASCAP, HL, CS 19)

H

HALF OF MY HEART (Sony/ATV Tunes LLC, ASCAP/Specific Harm Music, ASCAP, HL, H100 66)

HANDS TIED (T And Me Music Publishing, ASCAP/Universal Music, MCA/VSongs, ASCAP/Twos Tree Publishing...)

H

HARD AS NAILS (Not Listed) RBH 37

HE BETTER BE DEAD (How Bout That Stylite Music, BM/EverGreen Copyrights, BM/Show Enuff Songs, Inc.)

H

HELL GOOD MORNING (Rico Lewis Is Still A Rapper, BM/Cherry Tree, SESAC/Headphone Junkie Publishing...)

HOLD YOUR BREATH (Not Listed) RBH 89

H

HOLD YOUR BREATH (Not Listed) RBH 89

HOLDING YOU DOWN (GOIN' IN CIRCLES) (Mass Confusion Productions, Inc., ASCAP/Universal Music Corporation...)

H

HOW I GOT TO BE THIS WAY (Super Six 96, BM/Universal Music Corporation, ASCAP/Macroyo Music, ASCAP/EMI April Music, Inc.)

I

I AM (Universal Music Corporation, ASCAP/Mary J. Blige Music, ASCAP/EMI April Music, Inc.)

I

IF I DIE YOUNG (Heartleather Publishing, BM/Leo Bravo Music, Inc.)

I

IF IT AINT ABOUT MONEY (Not Listed) RBH 59

I

IGOTTA FEELING (I will i am Music, Inc., BM/Jeepey Music, Inc., BM/Tah Magnific Publishing...)

I

I LIKE (Universal-PolyGram International Publishing, ASCAP/St Julien Music, ASCAP/On My Mind Music, ASCAP, AMP/HL, CS 7, RBH 25)

I

I'M ALL ABOUT IT (Big Music, Inc., BM/Songs Of Windsor Pacific, BM/Universal Music - Careers, BM/Sagabeaux Songs...)

I

I'M IN (Universal-PolyGram International Publishing, ASCAP/St Julien Music, ASCAP/On My Mind Music, ASCAP, AMP/HL, CS 7, RBH 25)

I

I'M SINGLE (Young Money Publishing Inc., BM/Warner-Tamerlane Publishing Corp., BM), AMP/HL, RBH 52

I

I NEVER TOLD YOU (Cocoonlike Music, BM/Sunshine Terrace Music, BM/Long Vista Music, ASCAP/Women Of The Streets, ASCAP, AMP/HL, RBH 56)

I

I'M BACK (Crown Club Publishing, BM/Warner-Tamerlane Publishing Corp., BM/Beware Of The Darkness, ASCAP/Royce Music, ASCAP/Phat Groov Music Publishing, ASCAP, AMP/HL, RBH 26)

I

I'M IN (Universal-PolyGram International Publishing, ASCAP/St Julien Music, ASCAP/On My Mind Music, ASCAP, AMP/HL, CS 7, RBH 25)

I

I'M IN (Universal-PolyGram International Publishing, ASCAP/St Julien Music, ASCAP/On My Mind Music, ASCAP, AMP/HL, CS 7, RBH 25)

I

I'M IN (Universal-PolyGram International Publishing, ASCAP/St Julien Music, ASCAP/On My Mind Music, ASCAP, AMP/HL, CS 7, RBH 25)

I

I'M IN (Universal-PolyGram International Publishing, ASCAP/St Julien Music, ASCAP/On My Mind Music, ASCAP, AMP/HL, CS 7, RBH 25)

I

I'M IN (Universal-PolyGram International Publishing, ASCAP/St Julien Music, ASCAP/On My Mind Music, ASCAP, AMP/HL, CS 7, RBH 25)

I

I'M IN (Universal-PolyGram International Publishing, ASCAP/St Julien Music, ASCAP/On My Mind Music, ASCAP, AMP/HL, CS 7, RBH 25)

I

I'M IN (Universal-PolyGram International Publishing, ASCAP/St Julien Music, ASCAP/On My Mind Music, ASCAP, AMP/HL, CS 7, RBH 25)

LOVE LIKE CRAZY (Mike Cub Music, BM/Sweet Radical Music, Inc., BM), HL, CS 54, H100 16

L

LOVE LIKE THIS (Checkmate Music, ASCAP) RBH 55

L

LOVE THE WAY YOU LIE (Songs Of Universal, Inc., BM/Stream Shady Music, BM/Universal Music - 2 Songs, BM/Hotel Bravo Music, BM/M Shop Publishing, BM), AMP/HL, H100 2

L

LOVALTY (Tygam Music, BM/Universal Blackwood Music Inc., BM/Young Mack Music, BM/Young Money Publishing Inc., BM/Warner-Tamerlane Publishing Corp., BM/Daniel Andrew Publishing, ASCAP, AMP/HL, RBH 84)

L

MAGIC (Kasz Money Publishing, ASCAP/O Smith Music, BM/Ham Squad Music, BM/Songs Of Universal, Inc., BM/Studio Music Publishing, LLC, BM), AMP/HL, H100 78

L

MAKE UP BAG (2082 Music Publishing, ASCAP/WB Music Corp., ASCAP) AMP/RBH 38

L

MAKIN' ME FALL IN LOVE AGAIN (Sony/ATV Tree Publishing Company, BM/Highly Dog Music, BM/You Me And The Boys Music, BM/English by Music, BM/FS/MG, BM/Rosale One Music America, BM/Orion Songs LLC, BM/Hannah Babe Songs, BM), AMP/HL, CS 30

L

THE MALO (Premium Latin Publishing, ASCAP) LT 18

L

MAS ADELANTE (Not Listed) LT 16

L

MAYBE (Live Witn' LLC, BM/EMI Blackwood Music Inc., BM/Hace Tanto Bien (Not Listed) LT 46

L

MI AMOR ES POBRE (Sony/ATV Discos Music Publishing LLC, ASCAP/Los Magnifikos Music Publishing, ASCAP) LT 50

L

MISS ME (Live Witn' LLC, BM/EMI Blackwood Music Inc., BM/Mor & Moses LLC, SDCCAN/Young Money Publishing Inc., BM/Warner-Tamerlane Publishing Corp., BM/Net Weck Tunes, BM), AMP/HL, H100 72, RBH 17

L

MS CHOCOLATE (Ill Jazzi Music Publishing, BM/Songs Of Universal, Inc., BM/Young Drumma, BM/Warner-Tamerlane Publishing Corp., BM/Behn Hill Tiger Music, ASCAP/8th Grade Music Publishing, BM/Em Agency Publishing, Inc., ASCAP/Studio Beast Music, BM/Warner-Tamerlane Publishing Corp., BM/R Kelly Publishing, Inc., BM/Universal Music - 2 Songs, BM), AMP/HL, RBH 95

L

MY CHICK BAD (Lucatris Worldwide Publishing, Inc., ASCAP/EMI April Music, Inc., ASCAP/Money Mack Music, BM/Harajuku Barbie Music, BM/The Legendary Tractest Music, BM/Alti Play Publishing, ASCAP/Songs Of Universal, Inc., BM), HL, H100 62, RBH 21

L

MY FIRST KISS (Krazy Money Publishing, ASCAP/Matza Ball Music, BM/Where Da Kasz At, BM/EMI Blackwood Music Inc., BM/Master Falcon Music, LLC, BM/Dick Jams, LLC, BM), HL, H100 20

L

NEED YOU NOW (Warner-Tamerlane Publishing Corp., BM/Universal Music, BM/RAD/BULLY/SPRING, BM/Hiway Down Songs, ASCAP/EMI April Music, Inc., SESAC/Fire Of The Dog Music, ASCAP/Darth Buddha Music, ASCAP/Travelin' Arkansawyer, BM), AMP/HL, H100 10

L

NEIGHBRS KNOW MY NAME (April's Boy Music, BM/Warner-Tamerlane Publishing Corp., BM/No Quinquence Music Publishing, BM/Downtown DM Songs, BM/Palme Music, ASCAP, AMP/HL, RBH 15

L

NEVER NEVER (Messias LLC, SDCCAN/Sony/ATV Songs LLC, BM/Tee Ball Music, ASCAP/Best Tree Publishing, ASCAP/Universal Music Publishing Corp., ASCAP/Sony/ATV Music Publishing UK, PRS/Copyright Control/Warner-Barham Music LLC, BM), AMP/HL, H100 98

L

NINA BONITA (Universal Music - Careers, BM) LT 4

NIÑA DE MI CORAZON (Not Listed) LT 34

N

NO LOVE (Songs Of Universal, Inc., BM/Stream Shady Music, BM/Warner-Tamerlane Publishing Corp., BM/NOO Music Publishing LLC, ASCAP/O B Music Publishing, ASCAP/Inseatic Musikverlag, GEMA), AMP/HL, H100 67

N

NO PUEDO VOLVER (Not Listed) LT 7

N

NO REGRETS (Water Against Rock Music, ASCAP/Merone Music, ASCAP/Brooklyn Rockstar Music Publishing, ASCAP) RBH 67

N

NOT AROUND (Songs Of Universal, Inc., BM/Stream Shady Music, BM/Resto World Music, ASCAP/De Bo Productions, ASCAP/Sony/ATV Tunes LLC, ASCAP, AMP/HL, H100 10

N

NOTHING (Black Ice, ASCAP/Sony/ATV Tunes LLC, ASCAP/Shanah Cymone Music, ASCAP/EMI April Music, Inc., ASCAP/Women Music, ASCAP/Parella Lorene's Publishing, LLC), SESAC, HL, RBH 82

N

NOTHING ON YOU (Ham Squad Music, BM/Songs Of Universal, Inc., BM/Howl Music Publishing, Inc., BM/Warner-Tamerlane Publishing Corp., BM/No Quinquence Music Publishing, ASCAP/Rigby Music, ASCAP/EMI April Music, Inc., ASCAP/Entertainment LLC, ASCAP/EMI April Music, Inc., ASCAP/Mars Force Music, ASCAP/Northeast Independent Music Publishing, ASCAP, HL, H100 19, RBH 23

N

NUESTRO AMOR SERA LEYENDA (Gauzi Productions S.L., ASCAP/Warner Chappell Music Spain S.A., SGA) LT 35

N

OMG (Cherry River Music Co., BM/Will I am Music, Inc., BM), CLM, H100 3, LT 29, RBH 4

N

THE ONLY EXCEPTION (WB Music Corp., ASCAP/Bur Father, I Just Want To Sing Music, ASCAP/Joshi's Music, ASCAP, AMP/HL, RBH 64)

N

ONLY PRETTIER (Sony/ATV Tree Publishing Company, BM/Phat Dog Publishing, BM/Tilawah Publishing, BM/Cantral Music, BM/Bluewater Music, BM), HL, CS 45

N

OUR KIND OF LOVE (Warner-Tamerlane Publishing Corp., BM/DW+Wood Music, BM/RODBULL/ETI Publishing, BM/EMI Foray Music, SESAC/Ridley Dawn Songs, SESAC/RMG Rights Management (UK), PRS/Kobalt Music Publishing America, Inc., ASCAP, AMP/HL, H100 89

N

OUTTA YOUR MIND (I J Jazzel Music Publishing, BM/Songs Of Universal, Inc., BM/Party Rock, ASCAP, AMP/HL, H100 84

N

OVER (Live Witn' LLC, BM/EMI Blackwood Music Inc., BM/De Bo Productions, ASCAP/Sony/ATV Tunes LLC, ASCAP, HL, H100 43, RBH 9

N

PHONE # (Aligning The Stars, BM/First N Gold Publishing, BM/Butta Gee Music, BM/Mani Music, BM/Tightwerk Music, BM/WAVAN Sims Publishing, BM) RBH 71

N

PISTIANDO BICHIS (Not Listed) LT 41

N

POR QUE ME HACES LLORAR? (Not Listed) LT 25

N

POR QUE NO LE CALAS (Not Listed) LT 49

N

POUND SIGN (# 7) (Diep Desperados, LLC, ASCAP/N2D Publishing Company, Inc., ASCAP/Cent Vincent And Associates LLC, ASCAP/Songs Of Elevation, BM/Big Green Treator, BM/Sony/ATV Tree Publishing Company, BM/Goldwatch Music, BM), HL, CS 34

P

POWER (Please Gimme My Publishing Inc., BM/EMI Blackwood Music Inc., BM/WhoaDee Soul Music Publishing, ASCAP/Papa George Music, BM/Above The Line, BM/Warner-Tamerlane Publishing Corp., BM/Warner Chappell Music France, SAGE/EMI April Music, Inc., ASCAP/WB Music Corp., ASCAP/Universal Music - NRG Songs, ASCAP/Universal Music - Careers, BM) AMP/HL, H100 22, RBH 31

PRAY FOR YOU (Jaronwood Music, BM/Budjody Publishing, BM) CS 13, H100 36

P

PRETTY BUY SWAG (Souja Boy Tell em Music, BM/Crom-stacular Music, BM/Emeni 9 Hip Hop, BM/Rekar Care Of Business, BM) H100 7, RBH 19

P

PRETTY GOOD AT DRINKIN' BEER (Tilawah Music, BM/Crozer Music Enterprise, BM/Carival Music Group, BM/Tier Three Music, ASCAP/Skylower Music, ASCAP, AMP/HL, RBH 19

P

PULLING ON HER HAIR (HeadBob Entertainment Publishing LLC, BM/Notting Hill Songs USA, SESAC/Pt II Down Music, SESAC/Universal Tunes, SESAC/Chris B. Stokes Music, SESAC), AMP/HL, RBH 76

P

QUERIE PA' QUE TE QUIERAN (EMI April Music, Inc., ASCAP) LT 24

Q

QUIERO QUE SEPAS (Not Listed) LT 32

Q

RAIN IS A GOOD THING (Planet Peanut Music, BM/Murrah Corporation Group, BM/Big Music, Inc., BM/EMI Blackwood Music Inc., BM/Sling Stretcher Music, BM), HL, CS 3, H100 10

R

REAL (Big Music, Inc., BM/Songs Of Universal, Inc., BM/Write Em Rite Music, BM), AMP/HL, CS 47

R

RIDE (Royalty Rights, ASCAP/Universal Music Corporation, ASCAP/2082 Music Publishing, ASCAP/WB Music Corp., ASCAP/RZE Music Publishing, ASCAP/Ludens Worldwide Publishing, Inc., ASCAP/EMI April Music, Inc., ASCAP), AMP/HL, H100 50, RBH 5

R

RIDE ROLL (Pipeline Records, ASCAP) RBH 88

R

RIDIN' SOLO (Jason Derulo, BM/InVing Music, Inc., BM/Jonathan Rotem Music, BM/Sony/ATV Songs LLC, BM), HL, H100 9

R

ROCK THAT BODY (I will i am Music, Inc., BM/Jeepey Music Inc., BM/Tah Magnific Publishing, BM/Cherry River Music Co., BM/Headphone Junkie Publishing, ASCAP/EMI April Music, Inc., ASCAP/Square Rivoli Publishing, ASCAP/Shapiro Bernstein & Co. Inc., ASCAP/Coltrone Publishing, MCA/VSongs Copyright Control/Parade Music Ltd., PRS/WB Music Corp., ASCAP/Issen Deep Music, BM/Brown And The Music Publishing, BM/Our 315 Music, BM/Recess Music Ltd., BM/Songs Of Universal, Inc., BM), AMP/CLM/HL, H100 25

R

ROCK YA BODY (Rayton Soul Publishing, ASCAP/Play K Publishing, ASCAP) RBH 77

R

ROGER THAT (Young Money Publishing Inc., BM/Warner-Tamerlane Publishing Corp., BM/Jawere Boswell, BM/Darian Franklin, BM/Mara Music, SESAC/Tygam Music, BM/EMI Blackwood Music Inc., BM/Songs Of Universal, Inc., BM/Money Mack Music, BM/Harajuku Barbie Music, BM), AMP/HL, RBH 63

R

ROLL WITH IT (Sony/ATV Harmony, ASCAP/Hornbuckle Music, ASCAP/Universal Music - Careers, BM/WB Music Corp., ASCAP), AMP/HL, CS 21

R

ROUND & ROUND (Live Aire Publishing, BM/Warner-Tamerlane Publishing Corp., BM/No Quinquence Music Publishing, ASCAP/EMI April Music, Inc., ASCAP/EMI April Music, Inc., ASCAP/Mars Force Music, ASCAP/2082 Music Publishing, ASCAP/WB Music Corp., ASCAP), AMP/HL, H100 48

R

RUDE BOY (EMI April Music, Inc., ASCAP/Dat Darm Dea Music, BM/Permusic, BM/2412 Songs LLC, BM/Young Flames Music, BM/Jamco Combs Publishing, Inc., BM/EMI Blackwood Music Inc., BM/Chrysalis Music Ltd., PRS/Annarh Music LLC, BM), HL, H100 33, RBH 28

R

SALUTE (Not Listed) RBH 86

R

SATISFIED (Wiggly Tooth Music, ASCAP/EMI April Music, Inc., ASCAP/Poling Sheet Music, SESAC/Barbara Orson World Publishing, SESAC/Evergreen Copyrights, BM), HL, CS 57

S

SAV AHH (Ronald M. Freetree, Jr., Publishing Designer, BM/April's Boy Music, BM/Warner-Tamerlane Publishing Corp., BM/Chd Hurdable Music Publishing, BM/Teyor Music, BM/Ultra Tunes, ASCAP/NB Music Publishing, ASCAP/Versatile Music, ASCAP/Don Corell Publishing, ASCAP/EMI Blackwood Music Inc., BM/EMI April Music, Inc., ASCAP/No Question Entertainment, ASCAP/VS Brasco Music, ASCAP, AMP/HL, RBH 42

S

SECRETS (Midline Music Music, ASCAP/Sony/ATV Tunes LLC, ASCAP, HL, H100 63

S

SEX MUSIC (Rank 1176 Music, ASCAP/P Stephens Music, ASCAP/Johnstone, ASCAP/Doveant 301 Music, ASCAP/Songline Law Music, BM/Sony/ATV Songs LLC, BM/T And Me Music Publishing, ASCAP/Universal Music Corporation, AMP/HL, RBH 74

S

SEX ROOM (Ludans Worldwide Publishing, Inc., ASCAP/EMI April Music, Inc., ASCAP/April's Boy Music, BM/Warner-Tamerlane Publishing Corp., BM/No Quinquence Music Publishing, BM/Downtown Music Publishing LLC, ASCAP/Chd Hurdable Music Publishing, BM/EMI Blackwood Music Inc., BM/The L.A. Red Music Publishing Company LLC, BM/Kean's Kitchen, BM), AMP/HL, H100 73, RBH 7

S

SHARK IN THE WATER (Ten Songs AB, ASCAP/Universal-PolyGram International Publishing, ASCAP), AMP/HL, H100 62

S

SHAWTY WUS UP (Shanah Cymone Music, ASCAP/EMI April Music, Inc., ASCAP/Naked Under My Clothes, ASCAP/Sony/ATV Tunes LLC, ASCAP/Ultra Empire Music, BM/Ced Keyz Music, ASCAP/Dime Rec Collection, ASCAP), HL, RBH 76

S

SHIHTO IT MADE (First N Gold Publishing, BM/Songs Of Universal Music Publishing America, Inc., BM/Be Major Music, BM/No Quinquence Music Publishing, BM/Compound Entertainment, BM/EMI Blackwood Music Inc., BM/All Day Music Publishing LLC, BM/Normasarras Music Publishing Inc., ASCAP/Holmes Line Of Music, Inc., ASCAP/WB Music Corp., ASCAP), HL, RBH 62

S

SHE WON'T BE LONELY LONG (Mike Cub Music, BM/Sweet Radical Music, BM/mmkalee Music, BM/Daphi Music, BM/Mesville Music, ASCAP, AMP/CS 4, H100 57

S

SHOW OUT (Ricoose Dash Publishing, ASCAP/RZE Publishing, ASCAP) RBH 50

S

SHUTTERBUG (Polar Bears Tonelabs Music, BM/Chrysalis Music, BM/Scott Slorch Music, ASCAP/TVI Music, ASCAP/Ridley Dawn Music, ASCAP/EMI April Music, Inc., ASCAP/Jungle Funk Music, ASCAP/WB Music Corp., ASCAP/Sony/ATV Tunes LLC, ASCAP/EMI Virgin Music Inc., ASCAP/EMI Virgin Music Ltd., PRS/Science Lab Music Productions Ltd., ASCAP/Blacklower Music, AMP/HL, RBH 80

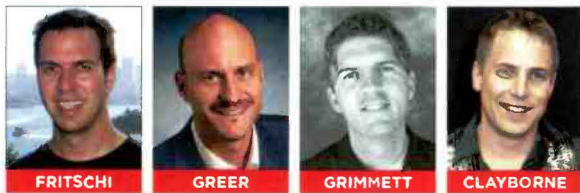
# EXECUTIVE TURNTABLE

Send submissions to: [exec@billboard.com](mailto:exec@billboard.com)

**RECORD COMPANIES:** Nettwerk Music Group promotes **Eric Fritschi** to GM. He was head of marketing.

Universal Music Group International in London appoints **Florence Siebert** VP of international marketing for core classical. She was head of business development of classics and jazz.

Columbia Records names **Scott Greer** senior VP of marketing. He will continue to oversee the functions of the label's Blue Marketing Team, including project management, publicity, digital and tour marketing.



FRICTSCHI

GREER

GRIMMETT

CLAYBORNE

**PUBLISHING:** ASCAP promotes **Randall Grimm** to executive VP of the domestic membership group, with responsibility for membership offices in New York, Los Angeles, Nashville, Atlanta, Miami and Puerto Rico. He was senior VP.

**DISTRIBUTION:** Fontana promotes **Jeff Clayborne** to VP of finance and business development. He was director.

**MEDIA:** Fuse names **Donna Wolfe** VP of production. She was an executive producer at Rave HD.

**RELATED FIELDS:** Licensing consulting company RightsFlow promotes **Dan Pifer** to COO and **Michael Kauffman** to senior VP of sales and marketing. Pifer was senior VP of operations and technology, and Kauffman was VP.

—Edited by Mitchell Peters

# GOODWORKS

## LIFE IS GOOD FESTIVAL TO DONATE PROFITS

Bert Jacobs, the co-founder/CEO (chief executive optimist, as he calls it) of Boston-based clothing and accessories company Life Is Good, has spent the past couple of years visiting large-scale U.S. music festivals looking for tips on how to stage a multiday music event that could raise money for his company's Life Is Good Kids Foundation.

During his travels, Jacobs befriended the founders of Superfly Productions, which has co-produced such festivals as Outside Lands in San Francisco and Bonnaroo in Manchester, Tenn. Since then, the two companies have partnered to stage the inaugural Life Is Good Festival Sept. 11-12 at Prowse Farm in Canton, Mass.

With a lineup including Jason Mraz, Guster, Corinne Bailey Rae, Ozomatli and Mavis Staples, Jacobs hopes to raise \$1 million for his nonprofit, which assists children who face such life-threatening issues as violence, illness, poverty and natural disaster. The festival will also include a kids-focused music stage, sporting activities and art projects.

Jacobs says his company will donate 100% of its profits from ticket sales, sponsorship revenue and on-site merchandise sales to the foundation.

Tickets are available at [LifeIsGood.com](http://LifeIsGood.com). Single-day tickets cost \$50 and two-day passes are \$90. A limited number of \$10 tickets are available for children ages 6-12; kids under 5 get in for free. The festival has sold approximately 7,500 tickets, according to Jacobs, who expects the two-day event to attract about 30,000 fans total.

Even if the festival doesn't make a profit, Jacobs says, the foundation will benefit from the event's VGP (very good people) program. It allows festivalgoers to raise or donate in tiers of \$250 or \$1,000 in exchange for exclusive hospitality and lounge access, preferred viewing and parking, and artist meet-and-greets.

—Mitchell Peters

# BACKBEAT



Wyclef Jean, who is studying musical arrangement at Berklee College of Music part time, had fellow students help him arrange and produce three tracks for his upcoming album, "The Haitian Experience." Jean is pictured at the college's Boston campus June 19 surrounded by his classmates—and holding Will Wells, whose film scoring, production and engineering work Jean so admired that he had Wells arrange the music for the tracks and conduct the students who performed on them. PHOTO: CARL BEATTY



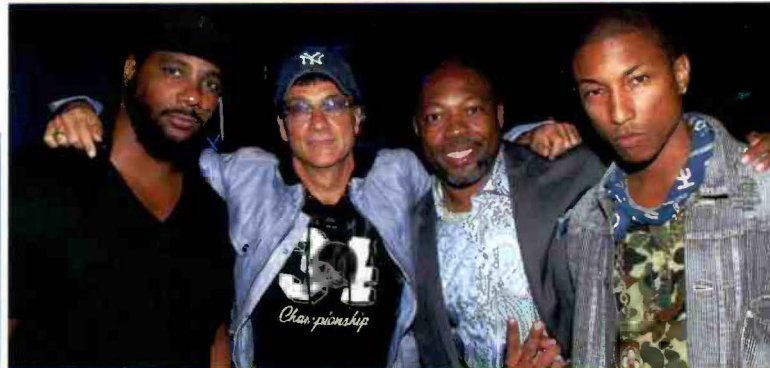
Taylor Swift (center) visited the United Kingdom June 28 to play tracks from her upcoming album for the Universal Music team responsible for her worldwide marketing. Swift provided some background for each selection on the record, which is due in the fourth quarter. Shown with Swift are (from left) Universal Music Group International executive VP of international marketing **Andrew Kronfeld**, UMG COO **Max Hole**, Universal Music U.K. chairman/CEO **David Joseph**, Big Machine Label Group president/CEO **Scott Borchetta**, Mercury U.K. president **Jason Iley** and Universal Republic president **Monte Lipman**. PHOTO: UNIVERSAL MUSIC



"He Called Me Baby," the song penned by late Country Music Hall of Famer Harlan Howard for Candi Staton, has charted every decade since the 1950s. Publisher BMI celebrated this legacy with British band One eskimo, which turned the classic into a No. 1 hit when the group sampled it for its song "Kandi." Shown June 17 at BMI's Nashville offices are (from left) EMI Music Publishing VP of A&R for Nashville **Tom Luteran**; One eskimo drummer **Adam Falkner** and guitarist **Pete Rinaldi**; Harlan Howard Songs CEO **Melanie Howard**; Staton; One eskimo bassist/horn player **Jamie Sefton** and lead vocalist **Kristian Leontiou**; and BMI VP of writer/publisher relations for Nashville **Jody Williams**. PHOTO: ERIC ENGLAND



On June 28, Kobalt Music Group signed **Kristin Gundred**, lead singer of U.S. act Dum Dum Girls, to an exclusive worldwide administration deal that includes the band's album, "I Will Be" (Sub Pop). At the signing are (from left) Kobalt assistant manager of business affairs **David Stimson**, Gundred and Kobalt senior VP of business development **Nick Robinson**. Dum Dum Girls will be touring the United States and Europe this summer and have a U.K. arena tour slated with MGMT. PHOTO: KOBALT MUSIC PUBLISHING



The fourth annual Crème of the Crop post-BET Awards dinner celebration was held June 27 in Beverly Hills, Calif. The event—hosted by Interscope Geffen A&M VP of rap promotions **Troy Marshall**, Interscope Geffen A&M Records chairman **Jimmy Iovine** and Interscope Geffen A&M president **Ron Fair**—honored 2010 BET Awards nominees **Mary J. Blige** (nominated for best female R&B artist), **Ester Dean** (best female hip-hop artist) and the **Black Eyed Peas** (best group), among others. Shown at the event are (from left) **Polow Da Don**, Iovine, Marshall and **Pharrell Williams**. PHOTO: ARNOLD TURNER



Producers **Cool & Dre** recently spent time at Encore Studios in Burbank, Calif., working with **Game** to record "Good Girl, Bad Girl," featuring **Drake**. It's one of three new tracks Cool & Dre have on Game's new project, titled "The R.E.D. Album." It's tentatively scheduled for release in August. From left are Dre, Game, Cool, **Queen Latifah**—who dropped in to hang with the crew while they recorded—and Drake. PHOTO: AYDOE KIDD



### ESSENCE MUSIC FESTIVAL

The Essence Music Festival, held in New Orleans during the Fourth of July weekend, hosted a wide range of events for music fans, including all-star gospel tributes, an African-American education summit and performances by such names as Alicia Keys, Earth, Wind & Fire, LL Cool J, Raphael Saadiq and De La Soul.

**ABOVE:** Hanging out at Ford's exhibition booth July 2 are Sirius XM Radio host **Déjà Vu** (left) and **Gladys Knight**. PHOTO: CHERYL GERBER

**LEFT:** On July 3, Essence, along with **Mary J. Blige** and Steve Stoute's Foundation for the Advancement of Women Now, partnered for "An Afternoon of Inspiration" (sponsored by Southern Company) during the event. The gathering highlighted the efforts made by FFAWN and New Orleans-based women to enrich the lives of other women within their communities. From left: Southern Company executive VP/president of external affairs **Chris Womack**, Blige and Essence president **Michelle Ebanks**. PHOTO: BRAD BARKET/THE PICTUREGROUP



The National Music Publishers' Assn. recognized songwriter **Diane Warren** with its 2010 Songwriter Icon award June 16. In addition to her receiving the honor, Warren was serenaded with a melody of some of her most recognizable works by Due Voci, which she put together with Grammy Award-winning producer Humberto Gatica. Universal Music Enterprises released an album of the updated songs titled "Due Voci" June 8. From left: Due Voci's **Tyler Hamilton**, Warren, Due Voci's **Kelly Levesque** and NMPA president/CEO **David Israelite**. PHOTO: GARY GERSHOFF



On June 19, Bacardi hosted the official industry listening party for the soundtrack to "The Twilight Saga: Eclipse" at the home of the film's music supervisor and Chop Shop Music Supervision owner **Alexandra Patsavas**. Enjoying the festivities were members of Eastern Conference Champions, who are featured on the soundtrack. From left: Eastern Conference Champions drummer **Greg Lyons** and guitarist **Melissa Dougherty**, Patsavas, vocalist **Joshua Ostrander** and band manager **Jon Granat** of Lucky Dog Music. PHOTO: EVANS VESTAL WARD



### BOB MERCER MEMORIAL

A celebration of the life of Bob Mercer, the CEO of the "Now That's What I Call Music" compilation series who died May 5, was held June 15 at Los Angeles' Capitol Studios. Among those who paid their respects were former EMI vice chairman **David Munns**, Warner Music Nashville president/CEO **John Esposito** and former chairman/CEO of EMI Music Worldwide **Bhaskar Menon**. PHOTOS: TODD NAKAMINE

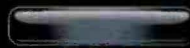
**ABOVE:** Mercer's widow, **Margie Mercer**, toasts Warner Music Nashville president/CEO **John Esposito** after he memorialized Mercer.

**BELOW:** Former EMI vice chairman **David Munns** remembers Bob Mercer's life and legacy.



The seventh annual BMI "Coffee Talk" panel took place June 28 before a sold-out crowd as part of the L.A. Film Festival. BMI assistant VP of corporate communications/media relations **Hanna Pantle** moderated the session, which discussed writing music for film. From left: **Paul Cowling**, senior event producer for the L.A. Film Festival; artist/DJ **BT**; Pantle; composer **Gustavo Santaolalla**; and artist/DJ **Moby**. PHOTO: COURTESY OF BMI





Logic PRESENTS

# Billboard mobile entertainment

THE OFFICIAL MOBILE ENTERTAINMENT EVENT OF CTIA  
The Wireless Association\*

## LIVE!

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

Music is behind some of the most popular apps downloaded on today's smartphones. But which are the best of the best? What new music apps are setting the stage for tomorrow's successes? What technologies and companies are emerging today that will further revolutionize the market? **Mobile Entertainment Live: The Music App Summit is the place to discover all this and MORE.**



FEATURING THE FIRST-EVER...

### Billboard Music App Awards

The only awards solely focused on mobile music applications!

Categories include:

Best Artist-Based App  
Best Music Service App

Best Music Engagement App  
Best Music Creation App

Best Branded App  
Best Touring App

JUDGING  
PANEL



MC HAMMER



DANIEL KLAUS  
Founder  
AppFund



PATRICK MORK  
VP Marketing  
GetJar



IAN ROGERS  
CEO  
Top Spin



RALPH SIMON  
CEO  
The Mobilium  
Advisory Group



ELIOT VAN BUSKIRK  
Staff Writer  
Wired.com

**SUBMIT TODAY!  
DEADLINE  
JULY 30TH**

For Award Details and To Register for The Music App Summit, visit:  
[MobileEntertainmentLiveFall.com](http://MobileEntertainmentLiveFall.com)

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

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



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

PRESENTING SPONSOR:

CONFERENCE SPONSOR:

# CONGRATULATIONS CARRIE

*Play On!*

SPRING TOUR 2010

53 SHOWS

371,980 TICKETS SOLD

\$18,308,053 GROSS

LOOKING  
FORWARD  
TO AN  
AMAZING  
FALL TOUR!

SPECIAL THANKS TO  
JEFF FRASCO, ANN EDELBLUTE  
AND ALLISON MCGREGOR

FROM YOUR FRIENDS AT

