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MIDYEAR SOUNDSCAN REPORT
TOP ARTISTS, LABELS, DIGITAL SONGS

JUL
17
2010

CHART HEAT
THE-DREAM
SHINEDOWN
KANYE WEST
EMINEM

RADIO KILLA

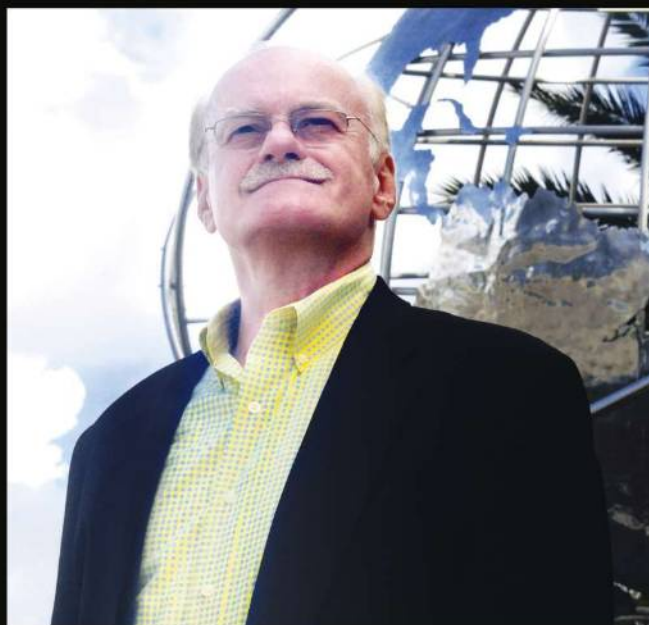
PANDORA FOUNDER
TIM WESTERGREN ON HIS GRAND
PLAN TO LAND 2 BILLION USERS



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 stylized, handwritten signature in white ink, likely belonging to Gene Simmons, featuring a large, sweeping 'G' and 'S'.

A stylized, handwritten signature in white ink, likely belonging to Paul Stanley, featuring a large, sweeping 'P' and 'S' with the word 'STANLEY' written vertically next to it.

The iconic KISS logo, featuring the word 'KISS' in a bold, stylized font with a lightning bolt graphic integrated into the 'S'.

No.1

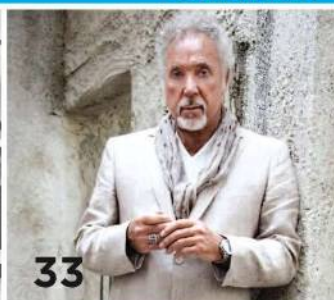
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Billboard

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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 VARNATO. 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 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.

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.

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.



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

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**SOUND THE ALARM**
Charlie Anderson urges labels to save the CD**ON THE OFFBEAT**
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SoundExchange deals with unpaid royalties**TAXMAN CALLS**
IRS aims to improve touring artist collections**HAVING A PARTY**
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>>>> **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.

On 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



Seated 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. ■■■

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BILL WERDE
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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.



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
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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 uneven 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.



GLOBAL BY PAUL SEXTON

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.

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.

For 24/7 digital news and analysis, see 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 ZunePass 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	7	1 CALIFORNIA GURLS	GARY PERRY FEATURING SHOG DOGS
2	2	7	2 NOT AFRAID	EMINEM
3	7	2	3 LOVE THE WAY YOU LIE	EMINEM FEATURING RHABNIA
4	3	11	4 AIRPLANES	B.O.B FEATURING HAYLEY WILLIAMS
5	4	13	5 OMG	USHER FEATURING WILLIAM
6	6	12	6 UN-THINKABLE (I'M READY)	ALCOH KIDS
7	5	7	7 FIND YOUR LOVE	DRAKE
8	8	4	8 YOUR LOVE	NICKI MINAJ
9	9	6	9 BILLIONAIRE	TRAVIS MCCOY FEATURING BRUNO MARS
10	12	4	10 RIDIN' SOLO	JASON DERULO
11	10	41	11 SMILE	UNCLE KRACKER
12	11	41	12 NEED YOU NOW	LADY ANTEBELLUM
13	40	2	13 PRETTY BOY SWAG	SOLJAN BOY TELLEM
14	13	6	14 UNDO IT	CARRIE UNDERWOOD
15	16	14	15 THERE GOES MY BABY	USHER
16	15	16	16 OVER	DRAKE
17	17	9	17 PRAY FOR YOU	JARON AND THE LONG ROAD TO LOVE
18	18	9	18 RIDE	CORSA FEATURING LUDACRIS
19	14	13	19 YOUR LOVE IS MY DRUG	KESHA
20	20	8	20 THIS AFTERNOON	NICKELBACK

Based on master ringtones sales data reported by Nielsen MusicScan, a service of Nielsen MediaScan. 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 Enloop 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

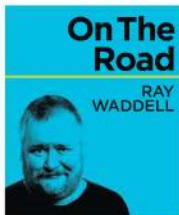
begin their tour and enter a CWA "in order to avoid an onerous withholding tax," Zysblat says.

"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.

BOXSCORE Concert Grosses

	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$18,178,036 (\$12.61/\$8.5) \$1584/\$36	BON JOVI, ONEREPUBLIC, KID ROCK 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	EAGLES Hollywood Bowl, Los Angeles, April 16-17, 20	48,210 52,944 three shows	Bill Silva Presents, Andrew Hewitt Co., Live Nation
3	\$3,560,590 (\$2,882.72) \$92.64/\$61.76	AC/DC, LE VIBRAZIONI, MAURIZIO SOLIERI Stadio Friuli, Udine, Italy, May 19	46,487 sellout	Barley Arts Promotion
4	\$2,197,610 (\$209.93 Australian) \$148.46/\$87.03	YUSUF ISLAM, NOXSHI Rod Laver Arena, Melbourne, Australia, June 16, 18	20,793 two shows	Dainty Consolidated Entertainment
5	\$1,686,050 (\$146.22 Canadian) \$168.97/\$28.48	LADY GAGA, SEMI PRECIOUS WEAPONS Bell Centre, Montreal, June 28	16,036 sellout	Evenko, Live Nation
6	\$1,546,626 \$257.50/\$315.0	STING Hollywood Bowl, Los Angeles, June 15	16,416 16,699	Bill Silva Presents, Andrew Hewitt Co., Live Nation
7	\$1,266,780 \$124.25/\$47.50	TOM PETTY & THE HEARTBREAKERS, JOE COCKER Oracle Arena, Oakland, Calif., June 5	13,793 sellout	Live Nation, Another Planet Entertainment
8	\$1,047,510 (\$109.74 Canadian) \$85.43/\$47.25	NICKELBACK, BREAKING BENJAMIN, SHINEDOWN, SICK PUPPIES Rexall Place, Edmonton, Alberta, June 1	14,585 15,000	Live Nation
9	\$1,019,450 (\$104.74 Canadian) \$134.99/\$54.38	TOM PETTY & THE HEARTBREAKERS, JOE COCKER Rexall Place, Edmonton, Alberta, June 16	10,097 13,500	Live Nation, in-house
10	\$967,290 (\$100.83 Canadian) \$86.07/\$37.99	IRON MAIDEN, DREAM THEATER Rexall Place, Edmonton, Alberta, June 26	12,327 14,000	Live Nation
11	\$851,813 \$89.50/\$49.50	MICHAEL BUBLÉ Conseco Fieldhouse, Indianapolis, June 29	10,636 sellout	Beaver Productions
12	\$814,759 (\$650.90) \$110.95/\$61.64	KISS, TAKING DAWN Mediolanum Forum, Milan, May 18	10,943 sellout	Barley Arts Promotion
13	\$805,623 \$79.50/\$49.50	MICHAEL BUBLÉ Nationwide Arena, Columbus, Ohio, June 30	11,392 sellout	Beaver Productions
14	\$757,432 (\$132.08) \$78.39	MICHAEL BUBLÉ Echo Arena, Liverpool, England, May 10	9,662 9,823	Live Nation-U.K.
15	\$747,605 (\$503.05) \$78.02	MICHAEL BUBLÉ Metro Radio Arena, Newcastle, England, May 12	9,582 sellout	Live Nation-U.K.
16	\$746,189 (\$520.562) \$54.47	WESTLIFE Cardiff International Arena, Cardiff, Wales, May 20-22	13,699 14,280 three shows one sellout	Live Nation-U.K.
17	\$731,474 \$89.50/\$49.50	MICHAEL BUBLÉ Qwest Center, Omaha, Neb., June 27	9,133 sellout	Beaver Productions
18	\$708,705 \$19.50/\$49.50/ \$39.50	TOOL, WOVENHAND Sprint Center, Kansas City, Mo., June 25	12,490 12,500	Jam Productions
19	\$699,128 \$575.00/\$275.00	FLIGHT OF THE CONCHORDS, EUGENE MIRMAN Hollywood Bowl, Los Angeles, May 30	14,261 16,375	Bill Silva Presents, Andrew Hewitt Co.
20	\$682,173 \$150/\$50	SILVIO RODRIGUEZ Coliseo de Puerto Rico, Hato Rey, Puerto Rico, May 30	8,670 9,125	Rompeolas
21	\$678,980 (\$461.292) \$76.54	MICHAEL BUBLÉ S.E.C.C., Glasgow, Scotland, May 8	8,871 sellout	Live Nation-U.K.
22	\$654,120 (\$444.402) \$61.82	RIHANNA Echo Arena, Liverpool, England, May 8	10,581 sellout	Live Nation-U.K.
23	\$577,866 \$89.50/\$49.50	MICHAEL BUBLÉ InTrust Bank Arena, Wichita, Kan., June 23	7,688 sellout	Beaver Productions
24	\$571,451 \$65/\$45	RICKY GERVAIS, TODD BARTON The Theater at Madison Square Garden, New York, May 12-13	10,093 two sellouts	AEG Live
25	\$557,327 \$144.25/\$39.50	MAXWELL, JILL SCOTT, GUY TORRY Oracle Arena, Oakland, Calif., June 4	5,975 10,013	Live Nation
26	\$557,075 (\$573.62 Canadian) \$66.84/\$52.41	SCORPIONS Bell Centre, Montreal, June 26	8,571 8,560	Evenko
27	\$530,016 (\$552.02 Canadian) \$85.53/\$66.72	JERRY SEINFELD John Labatt Centre, London, Ontario, June 25	6,614 sellout	Ken Craig Productions
28	\$522,061 (\$548.194) \$56.97	WESTLIFE Echo Arena, Liverpool, England, May 7	9,163 sellout	Live Nation-U.K.
29	\$514,744 \$59.50/\$29.75	JEFF FOXWORTHY, BILL ENGVALL, LARRY THE CABLE GUY Patriot Center, Fairfax, Va., April 24	8,854 10,151	Outback Concerts
30	\$510,160 \$55/\$35	CARRIE UNDERWOOD, CRAIG MORGAN, SONS OF SYLVIA Fargodome, Fargo, N.D., June 17	10,394 sellout	AEG Live, NiteLife Promotions
31	\$506,019 (\$539.822) \$62.54	RIHANNA Sheffield Arena, Sheffield, England, May 13	8,091 10,104	Live Nation-U.K.
32	\$503,928 (\$346.836) \$61.02	RIHANNA Metro Radio Arena, Newcastle, England, May 17	8,258 9,757	Live Nation-U.K.
33	\$499,380 \$55/\$45	TOOL, WOVENHAND Family Arena, St. Charles, Mo., June 26	9,682 sellout	AEG Live
34	\$496,754 (\$536.924) \$61.92	RIHANNA Trent FM Arena, Nottingham, England, May 14	8,022 9,567	Live Nation-U.K.
35	\$487,632 \$500/\$45	AR RAHMAN 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."



LEILA COBO

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Movie Magic

Wisn & 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 Wisn & 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 Wisn & 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 Wisn & Yandel's fall



Get up and dance: A scene from "Step Up 3D"; inset: WISN & 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 Wisn & 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 Wisn & Yandel manager

Edgar Andino with some ideas, including collaborations with Sean Kingston and T-Pain. Eventually, Wisn & 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

EN ESPAÑOL: All the great Latin music coverage you've come to expect from Billboard—in Spanish. Go to 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 WISN & YANDEL

Regional Mexican singer Larry Hernandez is collaborating with reggaeton stars Wisn & 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 ANTHONY 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 WESTERGRE**n 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 CARRERA
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 SUWADA. SUIT BY JOHN VARVATOS. GROOMING BY CHRISTINE HERBECK/KILLEBOOS.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.

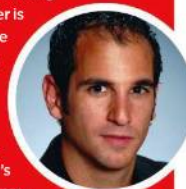
While Trimble's the media expert, Higgins is the creative force implementing brand/artist partnerships. She works with brands to create custom messaging packaged around Pandora's music and artist relationships on the service's many platforms.



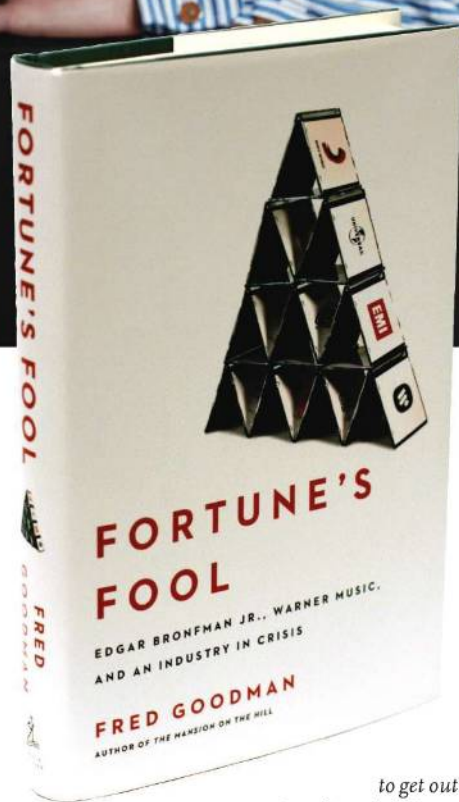
MATT OSTROWER

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 pre-view, 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 unrecouped 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

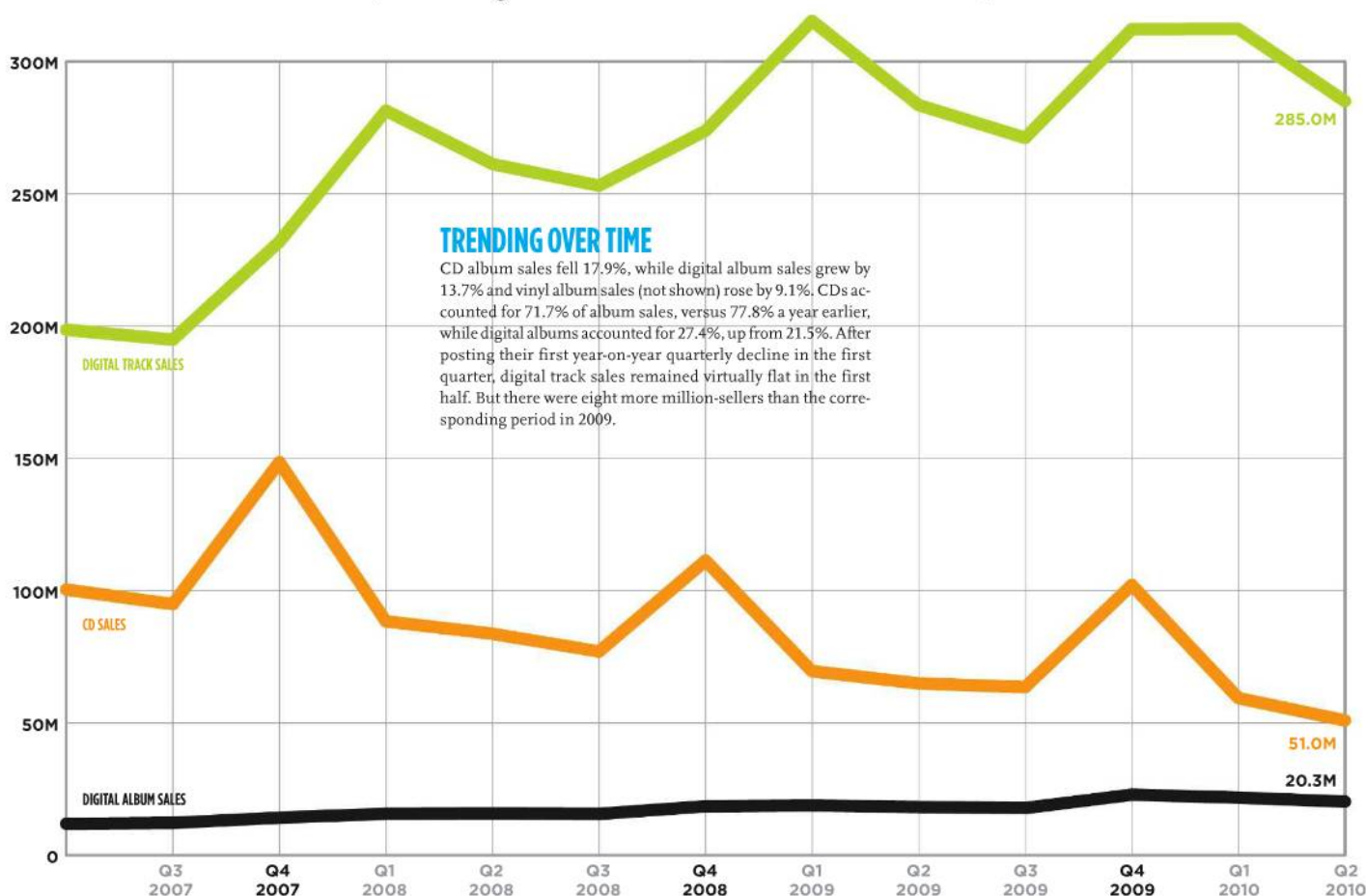
The decline in U.S. recorded-music sales during the first half of this year wasn't as bad as the corresponding period in 2009. But the outlook for the rest of 2010 looks far gloomier as the CD sales frenzy that ensued in the wake of Michael Jackson's death last year is likely to contribute to a wider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

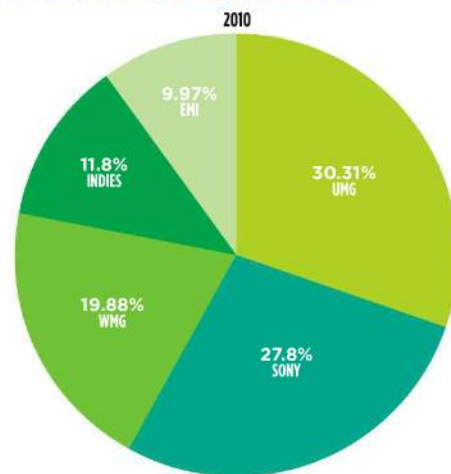
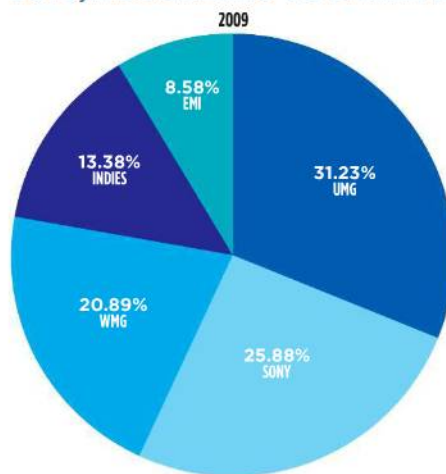
Meanwhile, chains like Trans World Entertainment and Borders suffered the biggest sales drop of the first half, plunging 33.3% to 35.4 million units from the nearly 53 million units a year earlier. Part of that decline was due to SoundScan's recategorization earlier this year of chains like Newbury Comics, 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 51 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.

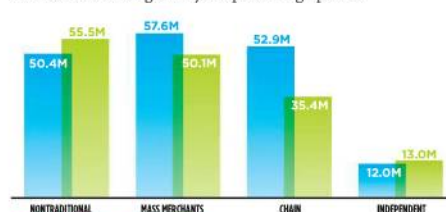
HOW THE NUMBERS STACK UP

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.



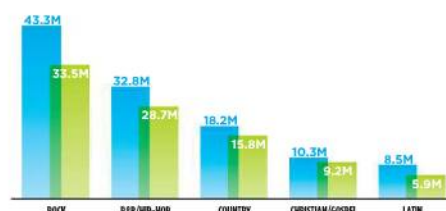
ALBUM SALES BY STORE TYPE

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.



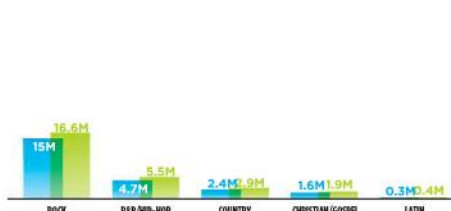
ALBUMS PLUS TEA SOLD BY DISTRIBUTOR

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.



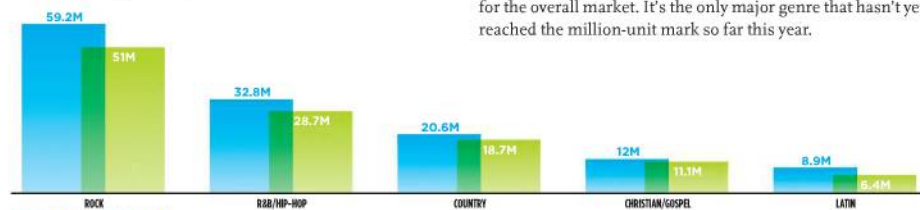
CD ALBUM SALES BY GENRE

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%.



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.



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.

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/JG	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 3OH3	Kemosabe/RCA/RMG	1,846,000
18	"CARRY OUT," Timberlake 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/JG	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/Road/Home Grown/Big Picture/Atlantic/JG	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

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/JG	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/JG	283,000
7	"THE BLUEPRINT 3," Jay-Z	Roc Nation/JG	266,000
8	"RELAPSE," Eminem	Web/Shady/Aftermath/Interscope/IGA	259,000
9	"THE STATE VS. RADRIC DAVIS," Gucci Mane	107/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/Road/Home Grown/Big Picture/Atlantic/JG	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./WNM	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/JG	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

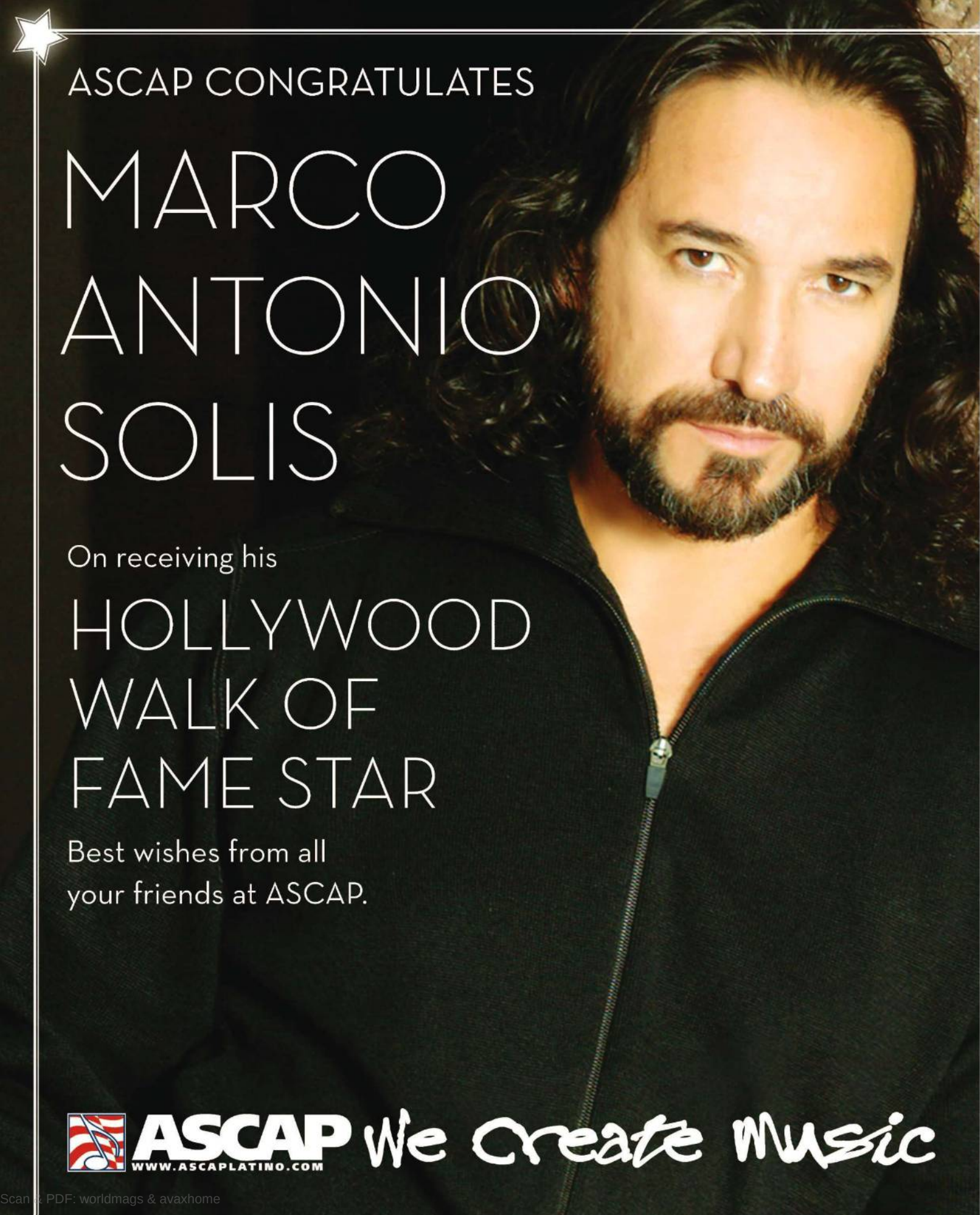
TOP LATIN ALBUMS

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/JG	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

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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 multicountry 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 gruperio 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 Silvetti, who produced Solís' landmark 2006 album, "Trozos de Mi Alma."

"If he says that, he's mistaken," Silvetti 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 Muñiz 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 Yuki dialect, from the Yuki 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.



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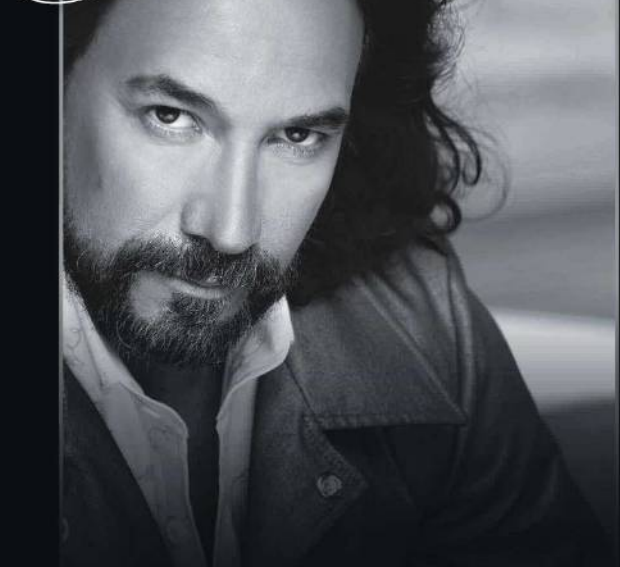
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To all my fans: **MARCO ANTONIO SOLÍS** greets the crowd at the 2010 Billboard Latin Music Awards in San Juan, Puerto Rico.

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



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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 Tlaxcala 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."

'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

Mujer" was a huge contemporary grupero hit for Spanish singer Rocío Dúrcal, 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



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



August 5th, 2010

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SECOND CHANCES
Secondhand Serenade
comes back

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Mt. St. Helens Vietnam
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Jerrod Niemann steps
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El DeBarge records
first album in 16 years

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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/sidekick 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 Zoëe 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 instrumental 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.

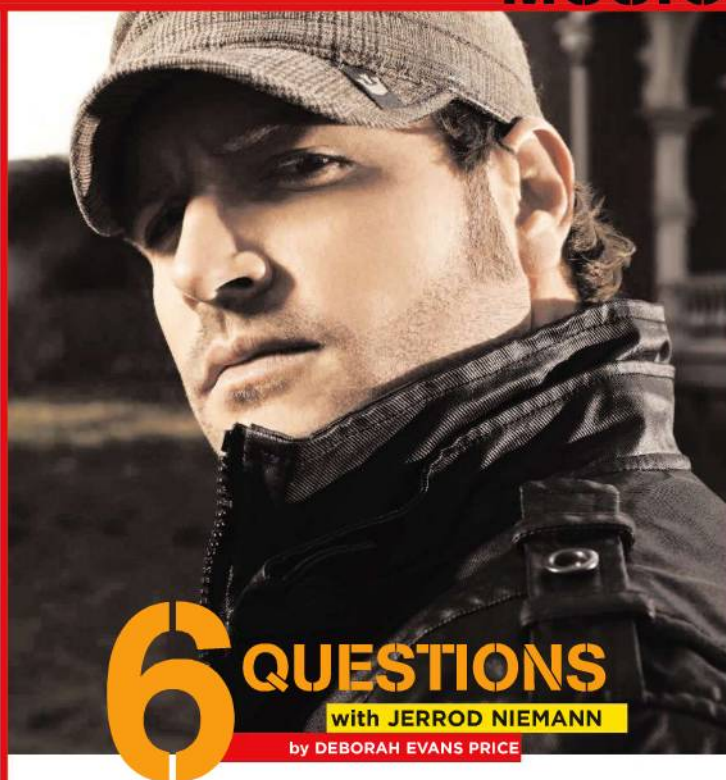
Released June 7 in the United

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 ITV1'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

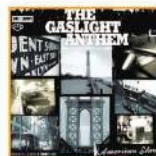
Release Date: June 15

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



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



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 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

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 key-strokes 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

LEGEND & CREDITS

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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) 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.

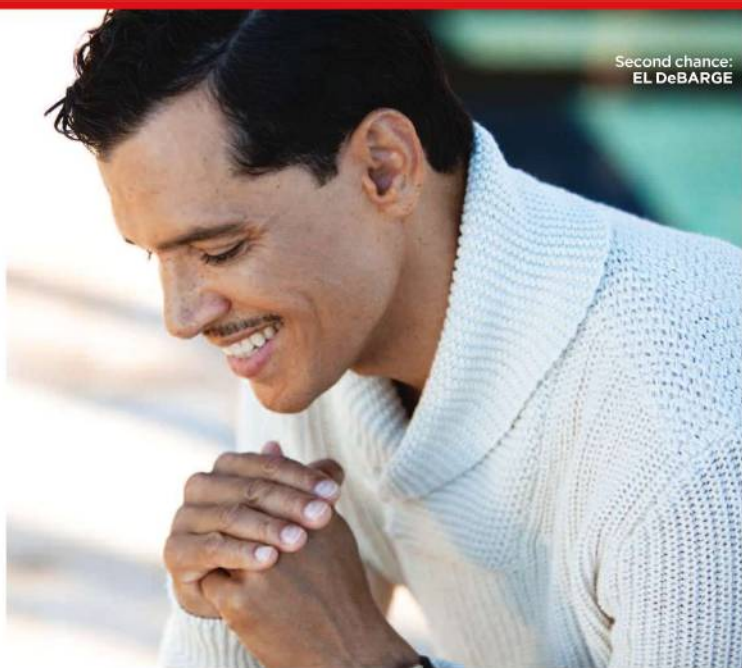
—Gary Trust

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 Avilla 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.

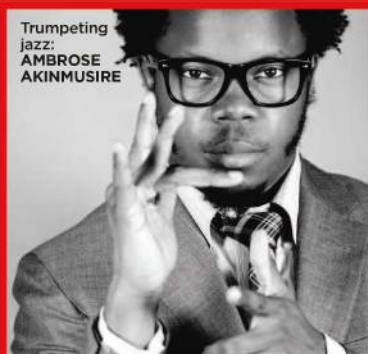
"There's music to dance to and make love to, music to cry to," DeBarge says. "I'm starting from scratch, coming fresh. But my sound still embodies the same soulful, intricate harmonies."

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

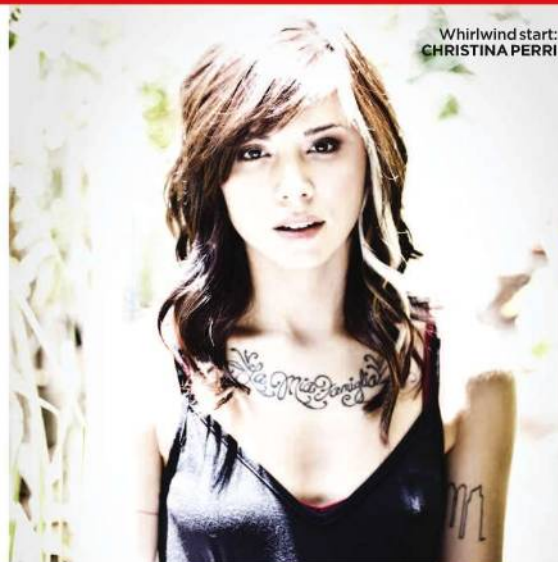
Ever since her song, "Jar of Hearts," was featured on the June 30 episode of Fox TV's "So You Think You Can Dance," singer/songwriter Christina Perri has rocketed from relative unknown to digital star. The pop ballad—danced to on the show by contestants Billy Bell and Kathryn McCormick—debuts at No. 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

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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 "Fires of Eden" spent its final week on Adult Contemporary.

CHART BEAT

>> Upon the landmark 40th anniversary of "American Top 40," Shadé 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.



KENNY G: DOUGLICK GUILLOT

Billboard CHARTS

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

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, "Ta-Dah," struttin' 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. ♦♦♦

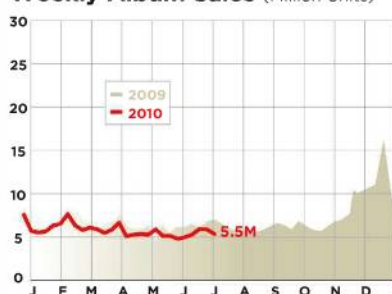
Market Watch A Weekly National Music Sales Report

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
OVERALL UNIT SALES			
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

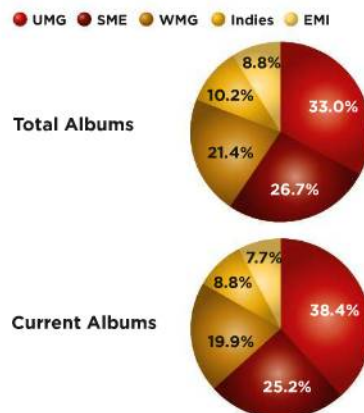
SALES BY ALBUM FORMAT

	2009	2010	CHANGE
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 track sales reports collected and provided by

nielsen
SoundScan

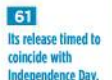
Distributors' Market Share: 05/31/10-06/27/10



THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT / NUMBER / DISTRIBUTING LABEL (PRICE)	Title	PEAK POSITION
1	1	2	#1 EMINEM	WEB: SHADY/ATMATH/INTERSCOPE 014411** (13.98)	Recovery	1
2	2	1	DRAKE	1010: MOWIE/CASH MOWIE/UNIVERSAL MOTOWN 014525 UMG (13.98)	Thank Me Later	1
3	10	6	GREATEST GAINER SOUNDTRACK	SUMMIT/CHOP SHOP/ATLANTIC 523836 AG (18.98)	The Twilight Saga: Eclipse	2
4	NEW	1	THE DREAM	BACKLASH/DEF JAM 014218 UMG (9.98)	Love King	4
5	5	4	VARIOUS ARTISTS	UNIVERSAL/EMI/SONY MUSIC 42171 CAPITOL (18.98)	NOW 34	4
6	8	7	JUSTIN BIEBER	SCHOOLBOY/RAYMOND BRAUN/ISLAND 014903 UMG (10.98) Ⓢ	My World 2.0	1
7	NEW	1	3OH3	PHOTO FINISH 52342 AG (13.98) Ⓢ	Streets Of Gold	7
8	7	5	JACK JOHNSON	SLASHFIRE 014097 UMG (13.98)	To The Sea	1
9	3	2	MILEY CYRUS	HOLLYWOOD 094224 (13.98) Ⓢ	Can't Be Tamed	3
10	12	6	LADY ANTEBELLUM	CAPITOL NASHVILLE 07702 (18.98)	Need You Now	2
11	4	2	OZZY OSBOURNE	EPIC 36113 SONY MUSIC (10.98)	Scream	4
12	9	3	SARAH MCCLACHLAN	ANISTA 55367 RMC (13.98)	Laws Of Illusion	3
13	17	15	LADY GAGA	STREAMLINE/KOLIVE/CHERRYTREE/INTERSCOPE 011895** (12.98)	The Fame	3
14	14	13	USHER	143: REPRIS 01552 UMG (13.98)	Raymond V Raymond	1
15	16	12	ZAC BROWN BAND	ROAR BIGGER PICTURE/HOME GROWN/ATLANTIC 516931 AG (13.98)	The Foundation	2
16	11	2	TOM PETTY AND THE HEARTBREAKERS	REPRISE 523971** WARNER BROS. (18.98)	Mojo	2
17	6	2	THE ROOTS	DEF JAM 013985** UMG (9.98)	How I Got Over	6
18	NEW	1	SCISSOR SISTERS	POLYDOR 78178 DOWNTOWN (13.98)	Night Work	18
19	15	11	CAROLE KING & JAMES TAYLOR	HEARST 015058 AG CD/DVD Ⓢ	Live At The Troubadour	4
20	NEW	1	SOUNDTRACK	SUMMIT 2312** (13.98)	The Twilight Saga: Eclipse: The Score	20
21	19	10	SOUNDTRACK	Glee: The Music, Journey To Regionals (EP)	Glee: The Music, Journey To Regionals (EP)	1
22	21	4	SOUNDTRACK	Glee: The Music, Volume 3: Showstoppers	Glee: The Music, Volume 3: Showstoppers	1
23	20	17	B.O.B	B.O.B Presents: The Adventures Of Bobby Ray	B.O.B Presents: The Adventures Of Bobby Ray	1
24	23	19	THE BLACK EYE PEAS	REBEL ROCK/GRAND NUSTLE/ATLANTIC 014903** AG (13.98) Ⓢ	The E.N.D.	2
25	25	21	MIRANDA LAMBERT	INTERSCOPE 012887** (12.98)	Revolution	8
26	16	2	JARON AND THE LONG ROAD TO LOVE	JARON/SONY MUSIC MACHINE/UNIVERSAL 014492 UMG (9.98)	Getting Dressed In The Dark	16
27	36	29	ALICIA KEYS	BMG/J 46571** RMC (13.98)	The Element Of Freedom	2
28	NEW	1	DWELE	RT 5148 E1 (17.98)	Wants World Women	28
29	24	22	KESHA	KEMOGABE/RCA 49299** RMC (11.98)	Animal	1
30	27	23	CARRIE UNDERWOOD	19: ANGSTA NASHVILLE 49922 SMN (13.98)	Play On	1
31	29	27	LADY GAGA	STREAMLINE/KOLIVE/CHERRYTREE/INTERSCOPE 013872** (10.98)	The Fame Monster (EP)	5
32	22	9	CHRISTINA AGUILERA	RCA 69667** RMC (13.98)	Bionic	3
33	NEW	1	KENNY G	CONCORD 32948 (18.98)	Heart And Soul	33
34	30	32	JUSTIN BIEBER	SCHOOLBOY/RAYMOND BRAUN/ISLAND 013719 UMG (9.98)	My World (EP)	5
35	33	24	VARIOUS ARTISTS	UNIVERSAL/EMI/SONY MUSIC 09844 CAPITOL (18.98)	NOW 33	3
36	28	20	DIERKS BENTLEY	CAPITOL NASHVILLE 07702 (12.98)	Up On The Ridge	9
37	32	31	THE BLACK KEYS	NONE/SUCK 523266** WARNER BROS. (15.98)	Brothers	3
38	39	33	MICHAEL BUBLE	143: REPRIS 520733 WARNER BROS. (18.98) Ⓢ	Crazy Love	1
39	NEW	1	PARKWAY DRIVE	EPITAPH 07095* (15.98)	Deep Blue	39
40	NEW	1	HILLSONG	HILLSONG 31358 SPARROW (13.98)	A Beautiful Exchange: Live	40
41	31	51	CHRIS TOMLIN	5X15/STEPS 12358 SPARROW (17.98)	Hello Love	9
42	40	34	NICKELBACK	SCARLETT/UMG 41929 (18.98)	Dark Horse	2
43	72	52	PACE SETTER VARIOUS ARTISTS	NOW That's What I Call The USA: The Patriotic Country Collection	NOW That's What I Call The USA: The Patriotic Country Collection	43
44	34	25	GODSMACK	UNIVERSAL/REPUBLIC 014236 UMG (9.98) Ⓢ	The Oracle	1
45	42	10	MICHAEL JACKSON	MAL/EPIC 68996 SONY MUSIC (14.98)	Number Ones	3
46	13	2	KEITH SWEAT	KEAR 09098 (18.98) Ⓢ	Ridin' Solo	13
47	45	42	TAYLOR SWIFT	143: REPRIS 015058 AG (13.98) Ⓢ	Fearless	6
48	NEW	1	WOLF PARADE	SUB POP 675* (13.98)	Expo 86	48
49	51	39	TRAIN	COLUMBIA 07736 SONY MUSIC (12.98)	Save Me, San Francisco	17
50	47	28	JEWEL	VALORY JKD290A (9.98)	Sweet And Wild	11



39
The Australian rock quintet cruises onto the Billboard 200 with its third album, starting with 11,000. The band had only previously debuted the Top Heatseekers chart with its second set, "Horizons," in 2007.



61
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.



83
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.



85
After CBS re-aired its "Sunday Morning" program that profiled the singer (June 27), her album sees a 33% jump, selling 6,000 copies.



90
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.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT / NUMBER / DISTRIBUTING LABEL (PRICE)	Title	PEAK POSITION
51	49	40	LUDACRIS	DTP/DEF JAM 014030** UMG (13.98)	Battle Of The Sexes	1
52	78	71	TREY SONGZ	SONY/EPIC 69652** SONY MUSIC (17.98 CD/DVD) Ⓢ	Ready	3
53	48	29	AC/DC	COLUMBIA 49852** SONY MUSIC (17.98 CD/DVD) Ⓢ	Iron Man 2 (Soundtrack)	4
54	80	148	MICHAEL JACKSON	EPIC/LEGACY 17986** SONY MUSIC (17.98)	Thriller	1
55	50	49	EMINEM	WEB: SHADY/ATMATH/INTERSCOPE 012863** (13.98)	Relapse	1
56	46	38	NAS & DAMIAN MARLEY	GHEITTO YOUTH/DEF JAM/UNIVERSAL/REPUBLIC 014136 UMG (13.98)	Distant Relatives	5
57	98	84	VARIOUS ARTISTS	SIFONEDUMMY 1429 (8.98)	Vans Warped Tour 2010 Compilation	51
58	56	41	SOUNDTRACK	20TH CENTURY FOX TV/COLUMBIA 54090 SONY MUSIC (11.98)	Glee: Season One: The Music Volume 1	4
59	41	18	PLIES	BIG GATES/SLIP-N-SLIDE/ATLANTIC 522495 AG (18.98)	Goon Affiliated	5
60	53	157	MICHAEL JACKSON	EPIC/LEGACY 04287 SONY MUSIC (19.98)	The Essential Michael Jackson	2
61	NEW	1	TED NUGENT	EAGLE ROCK/DIGITAL EX (2.98)	Happy Defiance Day Everyday	61
62	68	48	LUKE BRYAN	CAPITOL NASHVILLE 65833 (18.98)	Doin' My Thing	6
63	64	58	LIL WAYNE	CASH MOWIE/UNIVERSAL/INTERSCOPE 012727 UMG (13.98)	Rebirth	2
64	43	26	THE ROLLING STONES	ROLLING STONES/UNIVERSAL/REPUBLIC 014130** UMG/UMG (29.98)	Exile On Main St.	2
65	61	35	MARC ANTHONY	SONY MUSIC LATIN 67402 (14.98)	Iconos	11
66	69	65	SKILLET	ARSENIC/INO/ATLANTIC 519927 AG (13.98)	Awake	2
67	87	95	MUMFORD & SONS	GENTLEMAN OF THE ROAD 0199** GLASSNOTE (12.98)	Sigh No More	67
68	70	45	BROOKS & DUNN	ARISTA NASHVILLE 49902 SMN (13.98)	#1s ... And Then Some	5
69	NEW	1	EMAROSA	WISE 105 (12.98)	Emarosa	69
70	92	126	LA ROUX	BIG LIFE/20TH CENTURY FOX/CHERRYTREE/INTERSCOPE 013388** (10.98)	La Roux	70
71	86	53	GORILLAZ	VIRGIN 37547/CAPITOL (18.98) Ⓢ	Plastic Beach	2
72	97	35	MICHAEL JACKSON	MAL/EPIC 76067** SONY MUSIC (17.98)	Michael Jackson's This Is It (Soundtrack)	2
73	26	2	CYNDI LAUPER	MERCURY STREET 70166 DOWNTOWN (13.98)	Memphis Blues	26
74	NEW	1	HASTE THE DAY	SOLID STATE 07061 (13.98) Ⓢ	Attack Of The Wolf King	74
75	77	74	RIHANNA	COLUMBIA 44493 (13.98) Ⓢ	Rated R	4
76	91	69	JOURNEY	COLUMBIA 44493 (13.98) Ⓢ	Journey's Greatest Hits	10
77	75	83	JOHN MAYER	COLUMBIA 53087** SONY MUSIC (13.98)	Battle Studies	1
78	101	76	MONICA	J 40388 RMC (11.98)	Still Standing	2
79	126	114	BROKEN BELLS	COLUMBIA 55665** SONY MUSIC (11.98)	Broken Bells	7
80	71	50	SOUNDTRACK	20TH CENTURY FOX TV/COLUMBIA 61706 SONY MUSIC (11.98)	Glee: Season One: The Music Volume 2	3
81	93	62	BRAD PAISLEY	RCA NASHVILLE 47952 SMN (13.98)	American Saturday Night	2
82	90	86	PINK	LAFACE 36759 UMG (13.98)	Funhouse	2
83	NEW	1	PAPA ROACH	EL TONAL/GETTER 013598 UMG (13.98) Ⓢ	To Be Loved: The Best Of Papa Roach	83
84	44	16	THE GASLIGHT ANTHEM	SIFONEDUMMY 1418* (13.98)	American Slang	16
85	132	124	SONY BOYLE	SYCO/COLUMBIA 58829 SONY MUSIC (11.98)	I Dreamed A Dream	1
86	94	101	TAIO CRUZ	MERCURY 4533 UMG (9.98)	Rokstarr	8
87	81	70	BULLET FOR MY VALENTINE	JIVE 63497* (16.98)	Fever	3
88	76	57	JASON ALDEAN	BROKEN BOW 7637 (18.98)	Wide Open	4
89	158	163	SOUNDTRACK	SUMMIT/CHOP SHOP/ATLANTIC 519421** AG (18.98)	The Twilight Saga: New Moon	1
90	100	60	LEE BRICE	CLUB 78977 (16.98)	Love Like Crazy	44
91	95	91	BOB MARLEY AND THE WAILERS	TUFF GONG ISLAND 422-446-210 UMG (13.98) (4.98) Ⓢ	Legend: The Best Of Bob Marley And The Wailers	59
92	103	55	GRACE POTTER & THE NOCTURNALS	RACEDOWN COMPANY 00252 HOLLYWOOD (8.98) Ⓢ	Grace Potter & The Nocturnals	19
93	88	45	ZAC BROWN BAND	SOUTHERN GROUND/ATLANTIC 523726 AG (25.58 CD/DVD) Ⓢ	Pass The Jar: Live From The Fabulous Fox Theater In Atlanta	17
94	82	68	LADY ANTEBELLUM	CAPITOL NASHVILLE 83206 (12.98)	Lady Antebellum	4
95	96	48	JASON DERULO	BELOUA HEIGHTS 519657 WARNER BROS. (10.98)	Jason Derulo	11
96	79	44	CLAY WALKER	CLUB 79182 (18.98)	She Won't Be Lonely Long	16
97	66	2	UNCLE KRACKER	TOP GUN/ATLANTIC 524513 AG (8.98)	Happy Hour: The South River Road Sessions (EP)	66
98	102	80	EASTON CORBIN	MERCURY NASHVILLE 013644 UMG (10.98)	Easton Corbin	10
99	155	164	SOUNDTRACK	SUMMIT/CHOP SHOP/ATLANTIC 519923** AG (18.98) Ⓢ	Twilight	2
100	109	110	ADAM LAMBERT	19: RCA 54801 RMC (13.98)	For Your Entertainment	3

THE BILLBOARD 200 ARTIST INDEX

3OH3	7	ERIKKA BAU	100	SUSAN BOYLE	85	JOHN DERULO	85	EMAROSA	69	KENNY G	33	HERBIE HANCOCK	175	JAYM	111	KID CUDI	121	CYNDI LAUPER	23
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THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT / NUMBER / DISTRIBUTING LABEL (PRICE)	Title	CERT.	PEAK POSITION
101	NEW	1	ALEJANDRO ESCOVEDO	FANTASY 31922/CONCORD (18.98)	Street Songs Of Love	101	1
102	110	66	MARVIN SAPP	HYBIT 53156/AG (11.98)	Here I Am	2	1
103	107	112	PARAMORE	FUELED BY RAMEN 518250/AG (18.98)	Brand New Eyes	2	1
104	89	102	JAY-Z	ROC-A-FELLA 520856/AG (18.98)	The Blueprint 3	1	1
105	59	43	MERCYME	INO COLUMBIA 67708/SONY MUSIC (13.98)	The Generous Mr. Lovewell	3	1
106	85	59	SADE	EPIC 63933/SONY MUSIC (13.98)	Soldier Of Love	1	1
107	104	73	THE NATIONAL	4AD 3103/ (14.98)	High Violet	3	1
108	111	75	DAUGHTRY	ATLANTIC 52344/RMG (18.98)	Leave This Town	1	1
109	99	64	SELENA GOMEZ & THE SCENE	CONTROL FREED UNIVERSAL MOTOWN 014923/UMRG (13.98)	NEW AMERYKAH: Part Two: Return Of The Ankh	4	1
110	118	152	JAHEIM	HOLLYWOOD 092831 (18.98)	Kiss And Tell	9	1
111	114	90	JAHEIM	ATLANTIC 522763/AG (18.98)	Another Round	3	1
112	134	119	CREEDENCE CLEARWATER REVIVAL	FANTASY 3/CONCORD (17.98/12.98)	Chronicle The 20 Greatest Hits	8	1
113	127	118	PHOENIX	GLADDEN 01400/ (11.98)	Wolfgang Amadeus Phoenix	37	1
114	136	104	JANELLE MONAE	WANDERLAND/5AD BOY 512356/WARNER BROS. (13.98)	The ArchAndroid: Suites II And III	17	1
115	131	141	FIVE FINGER DEATH PUNCH	PROSPECT PARK 50100/ (13.98)	War Is The Answer	7	1
116	56	2	TRIP LEE	REACH 5153/INFINITY (14.98)	Between Two Worlds	58	1
117	141	125	MARY J. BLIGE	MATRIARCH GEFEN 013722/IGA (13.98)	STRONGER with Each Tear	2	1
118	120	103	KINGS OF LEON	RCA 82712/RMG (13.98)	Only By The Night	4	1
119	NEW	1	INDIGO GIRLS	WINDUP 78069/WELK (21.98)	Staring Down The Brilliant Dream	119	1
120	152	135	SLASH	DIK HAY 31433/ (17.98)	Slash	3	1
121	113	108	KID CUDI	DREAM ON/6 D.O.D./UNIVERSAL MOTOWN 013195/UMRG (13.98)	Man On The Moon: The End Of Day	4	1
122	108	94	DEFTONES	REPRISE 511922/WARNER BROS. (18.98)	Diamond Eyes	6	1
123	121	79	DRAKE	YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN 013456/UMRG (9.98)	So Far Gone (EP)	6	1
124	115	56	SAVING PRIVATE	SHIMMICK VIRGIN 84602/CAPITOL (18.98)	Miss America	24	1
125	116	106	SHINEDOWN	ATLANTIC 51115/AG (18.98)	The Sound Of Madness	8	1
126	137	129	LIL WAYNE	CASH MONEY/UNIVERSAL MOTOWN 011977/UMRG (13.98)	The Carter III	1	1
127	37	2	SIA	E. MUSIC/MONKEY PUZZLE 74283/JIVE (13.98)	We Are Born	37	1
128	119	107	MUSE	MELIUM-3 521133/WARNER BROS. (18.98)	The Resistance	3	1
129	117	82	BAND OF HORSES	BROWN FAT POSSUM COLUMBIA 68110/SONY MUSIC (11.98)	Infinite Arms	7	1
130	124	113	COLBIE CAILLAT	UNIVERSAL REPUBLIC 81394/UMRG (13.98)	Breakthrough	1	1
131	RE-ENTRY	95	MICHAEL JACKSON	EPIC/LEGACY 66072/SONY MUSIC (11.98)	Bad	1	1
132	143	93	KENNY CHESNEY	BNA 55855/SMI (11.98)	Greatest Hits II	1	1
133	36	2	MACY GRAY	CONCORD 32008 (18.98)	The Sellout	36	1
134	128	87	TOBYMAC	FOREFRONT 26371 (13.98)	Tonight	128	1
135	62	2	ALLSTAR WEEKEND	HOLLYWOOD 895363 (6.98)	Suddenly (EP)	62	1
136	84	47	STONE TEMPLE PILOTS	ATLANTIC 51151/AG (11.98)	Stone Temple Pilots	2	1
137	122	111	VARIOUS ARTISTS	RHINO CUSTOM PRODUCTS 8491 EX/STARBUCKS (12.98)	Heatin' Up: Cool Tunes For Hot Days	111	1
138	173	132	COLT FORD	AVERAGE JOE 216 (14.98)	Chicken & Biscuits	28	1
139	125	109	MIRANDA COSGROVE	COLUMBIA 31048/SONY MUSIC (8.98)	Sparks Fly	8	1
140	144	137	CAGE THE ELEPHANT	DSP 49658/JIVE (13.98)	Cage The Elephant	67	1
141	182	166	MOTLEY CRUE	MOTLEY 3891/EVER SEVEN (13.98)	Greatest Hits	94	1
142	112	61	GLEE	20TH CENTURY FOX TV COLUMBIA 67681/SONY MUSIC (8.98)	Glee: The Music, The Power Of Madonna (EP)	1	1
143	145	190	EMINEM	SHADY/AFTRMATH/INTERSCOPE 005681/IGA (13.98/8.98)	Curtain Call: The Hits	2	1
144	35	2	DANZIG	EVOLVE 163/THE END (13.98)	Deth Red Saboth	35	1
145	133	115	KEITH URBAN	CAPITOL NASHVILLE 35751/ (18.98)	Defying Gravity	1	1
146	123	63	SOUNDTRACK	FOXFOR SEARCHLIGHT 6184/NEW WEST (17.98)	Crazy Heart	18	1
147	150	133	YOUNG MONEY	CASH MONEY/UNIVERSAL MOTOWN 013796/UMRG (13.98)	We Are Young Money	9	1
148	146	99	JOSH TURNER	MCA NASHVILLE 013363/UMRG (13.98)	Haywire	5	1
149	154	140	GUNS N' ROSES	GEFFEN 001714/INTERSCOPE (16.98)	Greatest Hits	1	1
150	NEW	1	ANDRE RIEU & HIS JOHANN STRAUSS ORCHESTRA	ANDRE RIEU/POLYDOR/IMP-D 014438/UMRG (9.98)	Forever Vienna	150	1
151	147	146	WYNONNA	CHRYSLER BROS. 79183 EX/CURB (11.98)	Love Heals: A Tribute To Our Wounded Warriors	32	1
152	RE-ENTRY	5	DARIUS RUCKER	CAPITOL NASHVILLE 85506 (18.98)	Learn To Live	5	1
153	164	116	FLORENCE + THE MACHINE	UNIVERSAL REPUBLIC 013179/UMRG (13.98)	Lungs	130	1
154	RE-ENTRY	5	MICHAEL JACKSON	EPIC/LEGACY 66070/SONY MUSIC (11.98)	Dangerous	1	1
155	RE-ENTRY	119	OWL CITY	UNIVERSAL REPUBLIC 013141/UMRG (10.98)	Ocean Eyes	8	1
156	148	127	KIDZ BOP KIDS	NACOR & TIE 89214 (18.98)	Kidz Bop 17	12	1
157	176	22	CONJUNTO ATARDECER	WISA 721565/UMRG (11.98)	Solo Junto A Ti	158	1
158	NEW	1	TENTH AVENUE NORTH	REUNION 10144/SONY MUSIC (11.98)	The Light Meets The Dark	15	1
159	184	123	THREE DAYS GRACE	JIVE 46258/JLS (13.98)	Life Starts Now	3	1
160	163	155	TRAVIS MCCOY	NAPPY BOY/DECA/DANCE 524007/FUELED BY RAMEN (13.98)	Lazarus	25	1
161	140	67	CHRIS YOUNG	RCA NASHVILLE 27818/SMN (10.98)	The Man I Want To Be	19	1
162	151	122	LCD SOUNDSYSTEM	DR. ORDER MUSIC/CAPITOL (13.98)	This Is Happening	10	1
163	130	172	JIMMY BUFFETT	WALLOPAT 2129 EX (14.98)	Encores	7	1
164	172	89	MICHAEL JACKSON	EPIC FE 35745 (11.98)	Off The Wall	1	1
165	RE-ENTRY	171	BOB SEGER & THE SILVER BULLET BAND	RCA 30334/ (16.98)	Greatest Hits	1	1
166	178	161	DEVO	WARNER BROS. 523875 (13.98)	Something For Everybody	30	1
167	73	30	VAMPIRE WEEKEND	XL 429/ (14.98)	Contra	1	1
168	180	184	GARTH BROOKS	PEARL 213 EX/SEA DRAGON/ (11.98)	The Ultimate Hits	1	1
169	183	165	CASTING CROOKS	BEACH STREET/REUNION 19135/SONY MUSIC (11.98)	Until The Whole World Hears	4	1
170	186	120	GARY ALLAN	MCA NASHVILLE 013362/UMRG (10.98)	Get Off On The Pain	5	1
171	162	156	THE DIRTY HEADS	EXECUTIVE MUSIC GROUP 1243 (13.98)	Any Port In A Storm	55	1
172	157	188	LIFEHOUSE	GEFFEN 013753/IGA (13.98)	Smoke & Mirrors	6	1
173	171	191	EDWARD SHARPE & THE MAGNETIC ZEROS	COMMUNITY AFFAIRS 542/WAGRANT (13.98)	Up From Below	161	1
174	175	194	COURT YARD HOUNDS	COLUMBIA 524/SONY MUSIC (11.98)	Court Yard Hounds	7	1
175	138	85	HERBIE HANCOCK	HANCOCK 0091/ (16.98)	The Imagine Project	54	1
176	54	2	SOUNDTRACK	FOX 522421/RHINO (18.98)	Alvin And The Chipmunks: The Squeakquel	6	1
177	159	142	REBA	STARTRUCK M0100/VALORY (18.98)	Keep On Loving You	1	1
178	177	170	MAXWELL	COLUMBIA 89142/SONY MUSIC (11.98)	BLACKsummers'night	1	1
179	135	187	BREAKING BENJAMIN	HOLLYWOOD 89230/AG (18.98)	Dear Agony	1	1
180	160	148	ATTACK ATTACK!	RIDE 102 (12.98)	Attack Attack!	27	1
181	153	98	DAUGHTRY	18/RCA 88869/RMG (9.98)	Daughtry	1	1
182	106	175	JAMES TAYLOR	WARNER BROS. 78084/RHINO (11.98)	Greatest Hits	1	1
183	149	96	LED ZEPPELIN	SWAN SONG 313148/ATLANTIC (19.98)	Motherhood	2	1
184	164	167	KATY PERRY	REPRISE 64249/ (12.98)	One Of The Boys	9	1
185	170	74	SLEIGH BELLS	N.E.T. 110/IMP/POP (12.98)	Treats	39	1
186	194	183	EAGLES	WARNER STRATEGIC MARKETING 73971 (25.98)	The Very Best Of The Eagles	1	1
187	RE-ENTRY	65	JIMMY BUFFETT	MCA 5633/UMRG (13.98)	Songs You Know By Heart: Jimmy Buffett's Greatest Hits (EP)	1	1
188	RE-ENTRY	25	TAYLOR SWIFT	BIG MACHINE 870012 (18.98)	Taylor Swift	1	1
189	179	189	THE NEW BROADWAY CAST RECORDING	MASTERWORKS BROADWAY 73495/SONY MASTERWORKS (13.98)	Promises, Promises	60	1
190	60	2	PASSION PIT	REVEREND & PRODIGY COLUMBIA (12.98)	Manners	51	1
191	RE-ENTRY	27	MGMT	COLUMBIA 195127/SONY MUSIC (9.98)	Oracular Spectacular	1	1
192	RE-ENTRY	103	FRANK SINATRA	REPRISE 439852/WARNER BROS. (18.98)	Nothing But The Best	2	1
193	181	144	ORIGINAL BROADWAY CAST RECORDING	RHINO 72271 (18.98)	Jersey Boys	1	1
194	195	177	SOUNDTRACK	WALT DISNEY 093101 (18.98)	Hannah Montana: The Movie	1	1
195	199	200	JIMMY WEBB	ATLANTIC 52093/AG (14.98)	Just Across The River	198	1
196	NEW	1	TONI BRAXTON	ATLANTIC 52093/AG (14.98)	Pulse	9	1
197	156	117	CAROLE KING	ODE/EPIC/LEGACY 65850/SONY MUSIC (19.98/7.98)	Tapestry	1	1
198	RE-ENTRY	305	JAMEY JOHNSON	MERCURY NASHVILLE 01237/UMRG (13.98)	That Lonesome Song	28	1
199	RE-ENTRY	93	VARIOUS ARTISTS	WORD-CURBS/PROVIDENT-INTERGITY 14857/EMI CMG (17.98)	WOW Hits 2010	1	1
200	196	159	39				

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.



154
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	IMPRINT / NUMBER / DISTRIBUTING LABEL (PRICE)	Title	CERT.	PEAK POSITION
151	147	146	ORIGINAL BROADWAY CAST RECORDING	DECCA BROADWAY 901682/DECCA (18.98)	Wicked	125	1
152	RE-ENTRY	5	WYNONNA	CHRYSLER BROS. 79183 EX/CURB (11.98)	Love Heals: A Tribute to Our Wounded Warriors	32	1
153	164	116	DARIUS RUCKER	CAPITOL NASHVILLE 85506 (18.98)	Learn To Live	5	1
154	RE-ENTRY	5	FLORENCE + THE MACHINE	UNIVERSAL REPUBLIC 013179/UMRG (13.98)	Lungs	130	1
155	RE-ENTRY	119	MICHAEL JACKSON	EPIC/LEGACY 66070/SONY MUSIC (11.98)	Dangerous	7	1
156	148	127	OWL CITY	UNIVERSAL REPUBLIC 013141/UMRG (10.98)	Ocean Eyes	8	1
157	176	22	KIDZ BOP KIDS	RAZOR & TIE 89214 (18.98)	Kidz Bop 17	12	1
158	NEW	1	CONJUNTO ATARDECER	WISA 721556/UMLE (11.98)	Solo Junto A Ti	158	1
159	184	123	TENTH AVENUE NORTH	REUNION 10144/SONY MUSIC (11.98)	The Light Meets The Dark	15	1
160	163	155	THREE DAYS GRACE	JIVE 46258/JLS (13.98)	Life Starts Now	3	1
161	140	67	TRAVIS MCCOY	NAPPY BOY/DECA/DANCE 524007/FUELED BY RAMEN (13.98) Ⓢ	Lazarus	25	1
162	151	122	CHRIS YOUNG	RCA NASHVILLE 27818/SMN (10.98)	The Man I Want To Be	19	1
163	130	172	LCD SOUNDSYSTEM	DFA/VIRGIN 99903/CAPITOL (13.98)	This Is Happening	10	1
164	172	89	JIMMY BUFFETT	MAILBOAT 2120 EX (14.98)	Encores	7	1
165	RE-ENTRY	171	MICHAEL JACKSON	EPIC FE 35745 (11.98)	Off The Wall	3	1
166	178	161	BOB SEGER & THE SILVER BULLET BAND	EPIC FC 30334 (16.98)	Greatest Hits	8	1
167	73	30	DEVO	WARNER BROS. 523875 (13.98)	Something For Everybody	30	1
168	180	184	VAMPIRE WEEKEND	XL 429* (14.98)	Contra	1	1
169	183	165	GARTH BROOKS	PEARL 213 (25.98 CD/DVD) Ⓢ	The Ultimate Hits	3	1
170	186	120	CASTING CROWNS	BEACH STREET/REUNION 19135/SONY MUSIC (11.98)	Until The Whole World Hears	4	1
171	162	156	GARY ALLAN	MCA NASHVILLE 013362/UMGW (10.98)	Get Off On The Pain	5	1
172	157	188	THE DIRTY HEADS	EXECUTIVE MUSIC GROUP 1243 (13.98)	Any Port In A Storm	55	1
173	171	191	LIFEHOUSE	GEFFEN 013753/IGA (13.98)	Smoke & Mirrors	6	1
174	175	194	EDWARD SHARPE & THE MAGNETIC ZEREOES	COMMUNITY FAIRFAX 542*/WAGRANT (13.98)	Up From Below	161	1
175	138	85	COURT YARD HOUNDS	COLUMBIA 52441/SONY MUSIC (11.98)	Court Yard Hounds	7	1
176	54	2	HERBIE HANCOCK	HANCOCK 0091* (16.98)	The Imagine Project	54	1
177	159	142	SOUNDTRACK	FOX 522421/RHINO (18.98)	Alvin And The Chipmunks: The Squeakquel	6	1
178	177	170	REBA	STARTRUCK M0100/VALORY (18.98) Ⓢ	Keep On Loving You	1	1
179	135	187	MAXWELL	COLUMBIA 89142/SONY MUSIC (11.98) Ⓢ	BLACKsummers'night	1	1
180	160	148	BREAKING BENJAMIN	HOLLYWOOD 892396* (18.98) Ⓢ	Dear Agony	4	1
181	153	98	ATTACK ATTACK!	RISE 102 (12.98)	Attack Attack!	27	1
182	166	175	DAUGHTRY	18/RCA 88869/RMG (9.98) Ⓢ	Daughtry	1	1
183	149	96	JAMES TAYLOR	WARNER BROS. 78084/RHINO (11.98)	Greatest Hits	1	1
184	174	167	LED ZEPPELIN	SWAN SONG 313148*/ATLANTIC (19.98) Ⓢ	Motherhood	2	1
185	170	74	KATY PERRY	CAPITOL 04249* (12.98)	One Of The Boys	9	1
186	194	183	SLEIGH BELLS	N.E.E.T. 016*/MGM + POP (12.98)	Treats	39	1
187	RE-ENTRY	65	EAGLES	WARNER STRATEGIC MARKETING 73971 (25.98)	The Very Best Of The Eagles	3	1
188	RE-ENTRY	25	JIMMY BUFFETT	MCA 5633/UMRG (13.98)	Songs You Know By Heart: Jimmy Buffett's Greatest Hit(s)	7	100
189	179	189	TAYLOR SWIFT	BIG MACHINE 870012 (18.98) Ⓢ	Taylor Swift	1	5
190	60	2	THE NEW BROADWAY CAST RECORDING	MASTERWORKS BROADWAY 73495/SONY MASTERWORKS (13.98)	Promises, Promises	60	1
191	RE-ENTRY	27	PASSION PIT	FRENCHMSS 43886/COLUMBIA (12.98)	Manners	51	1
192	RE-ENTRY	103	MGMT	COLUMBIA 19512*/SONY MUSIC (9.98)	Oracular Spectacular	38	1
193	181	144	FRANK SINATRA	REPRISE 43948/WARNER BROS. (18.98)	Nothing But The Best	2	1
194	195	177	ORIGINAL BROADWAY CAST RECORDING	RHINO 73271 (18.98)	Jersey Boys	85	1
195	189	200	SOUNDTRACK	WALT DISNEY 003191 (18.98)	Hannah Montana: The Movie	1	1
196	NEW	1	JIMMY WEBB	ET 2068 (17.98)	Just Across The River	196	1
197	156	117	TONI BRAXTON	ATLANTIC 520269/AG (18.98) Ⓢ	Pulse	9	1
198	RE-ENTRY	305	CAROLE KING	ODE EPIC/LEGACY 65860/SONY MUSIC (19.98/7.98)	Tapestry	1	1
199	RE-ENTRY	93	JAMEY JOHNSON	MERCURY NASHVILLE 1237*/UMGCN (13.98)	That Lonesome Song	28	1
200	196	159	VARIOUS ARTISTS	WORLD-CUBS/PROVIDENT-INTERESTY 14857/EMI CMG (17.98)	WOW Hits 2010	1	1

TOP POP CATALOG™						
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT / NUMBER / DISTRIBUTING LABEL (PRICE)	Title	CERT.
1	1	3	#1 CHRIS TOMLIN	6 WKS (SIX STEPS 17355/SPARROW (17.98))	Hello Love	
2	2	138	MICHAEL JACKSON	UMJEP 88998/SONY MUSIC (14.98)	Number Ones	
3	5	193	GREATEST MICHAEL JACKSON GAINER	TPC/LEGACY 17986/SONY MUSIC (17.98)	Thriller	
4	4	61	MICHAEL JACKSON	EPIC/LEGACY 94287/SONY MUSIC (19.98)	The Essential Michael Jackson	
5	3	16	THE ROLLING STONES	ROLLING STONES/UNIVERSAL REPUBLIC 014130/UMRG/UME (29.98)	Exile On Main St.	
6	6	777	JOURNEY	COLUMBIA/LEGACY 85889/SONY MUSIC (13.98) (4)	Journey's Greatest Hits	
7	7	936	BOB MARLEY AND THE WAILERS	LEGEND: THE BEST OF BOB MARLEY AND THE WAILERS TUFF 5093/ISLAND 548904/UME (13.98/8.98) (4)	Legend: The Best Of Bob Marley And The Wailers	
8	15	10	SOUNDTRACK	SUMMIT/CHOP SHOP/ATLANTIC 515923/AG (18.98) (4)	The Twilight Saga: Eclipse	
9	9	689	CREDENCE CLEARWATER REVIVAL	FANTASY 2*/CONCORD 17.98/12.98	Chronicle The 20 Greatest Hits	
10	8	5	KINGS OF LEON	LCA 32712/RMG (13.98)	Only By The Night	
11	10	28	LIL WAYNE	CASH MONEY/UNIVERSAL MOTOWN 011977/UMRG (13.98)	The Carter III	
12	41	62	MICHAEL JACKSON	EPIC/LEGACY 66072/SONY MUSIC (11.98)	Bad	
13	11	32	EMINEM	SHADY/AFRIMATH/INTERSCOPE 006881/IGA (13.98/9.98)	Curtain Call: The Hits	
14	14	186	GUNS N' ROSES	WEFFER 0077/415A (15.98)	Greatest Hits	
15	12	231	ORIGINAL BROADWAY CAST RECORDING	DECCA BROADWAY 001682/DECCA (18.98)	Wicked	
16	16	12	DARIUS RUCKER	CAPITOL NASHVILLE 85506 (18.98)	Learn To Live	
17	RE-ENTRY		MICHAEL JACKSON	EPIC/LEGACY 66071/SONY MUSIC (11.98)	Dangerous	
18	RE-ENTRY		MICHAEL JACKSON	EPIC/LEGACY 66070/SONY MUSIC (11.98)	Off The Wall	
19	20	685	BOB SEGER & THE SILVER BULLET BAND	CAPITOL 74584 (18.98)	Greatest Hits	
20	23	45	GARTH BROOKS	PEARL 213 (25.98 CD/DVD) (4)	The Ultimate Hits	
21	17	35	DAUGHTRY	19/RCA 88860/RMG (9.98) (4)	Daughtry	
22	13	708	JAMES TAYLOR	WARNER BROS. 78094/RHINO (11.98)	Greatest Hits	
23	19	51	LED ZEPPELIN	SWAN SONG 31214*/ATLANTIC (19.98) (4)	Motherhip	
24	18	5	KATY PERRY	CAPITOL 04249* (12.98)	One Of The Boys	
25	31	106	EAGLES	WARNER STRATEGIC MARKETING 73971 (25.98)	The Very Best Of The Eagles	
26	39	538	JIMMY BUFFETT	Songs You Know By Heart: Jimmy Buffett's Greatest Hits (MCA 325633/UME (13.98)	Songs You Know By Heart: Jimmy Buffett's Greatest Hits	
27	21	17	TAYLOR SWIFT	BIG MACHINE 079012 (18.98) (4)	Taylor Swift	
28	35	31	MGMT	COLUMBIA 19512/SONY MUSIC (9.98)	Oracular Spectacular	
29	22	27	FRANK SINATRA	REPRISE 438652/WARNER BROS. (18.98)	Nothing But The Best	
30	25	121	ORIGINAL BROADWAY CAST RECORDING	RHINO 74584 (18.98)	Jersey Boys	
31	36	232	CAROLE KING	ODE/EPIC/LEGACY 85858/SONY MUSIC (19.98/7.98)	Tapestry	
32	29	22	JAMEY JOHNSON	MERCURY NASHVILLE 011237/UMGN (13.98)	That Lonesome Sound	
33	28	85	NICKELBACK	ROADRUNNER 618300 (18.98) (4)	All The Right Reasons	
34	RE-ENTRY		MICHAEL JACKSON	MJ/EPIC 92680/SONY MUSIC (56.98 CD/DVD) (4)	The Ultimate Collection	
35	33	438	ABBA	POLAR/POLYDOR 517007/UME (18.98/12.98)	Gold - Greatest Hits	
36	27	26	SUGARLAND	MERCURY NASHVILLE 011273/UMGN (13.98)	Love On The Inside	
37	26	172	MICHAEL BUBLE	143/REPRISE 48946/WARNER BROS. (18.98) (4)	It's Time	
38	34	67	MICHAEL BUBLE	143/REPRISE 100313/WARNER BROS. (18.98)	Call Me Irresponsible	
39	42	89	CARRIE UNDERWOOD	19/ARISTA NASHVILLE 71197/SMN (9.98)	Some Hearts	
40	RE-ENTRY		MICHAEL JACKSON	EPIC 89400*/SONY MUSIC (7.98)	Invincible	
41	38	969	PINK FLOYD	CAPITOL 45691* (18.98/7.98)	Dark Side Of The Moon	
42	43	148	THE BEACH BOYS	MERCURY NASHVILLE 011273/UMGN (13.98)	The Very Best Of The Beach Boys: Sounds Of Summer	
43	32	119	EMINEM	WEB/AFRIMATH/INTERSCOPE 490629*/IGA (18.98/11.98)	The Marshall Mathers LP	
44	30	29	JASON MRAZ	ATLANTIC 448508/AG (18.98) (4)	We Sing. We Dance. We Steel Things.	
45	50	626	METALLICA	ELEKTRA 61112/AG (18.98)	Metalllica	
46	RE-ENTRY		MICHAEL JACKSON	Blood On The Dance Floor: HiStory In The Mix MJ/EPIC/SONY CUSTOM MARKETING GROUP 23908*/SONY MUSIC (6.98)	Blood On The Dance Floor: HiStory In The Mix	
47	40	12	KID ROCK	TOP GUN/ATLANTIC 290558*/AG (18.98) (4)	Rock N Roll Jesus	
48	RE-ENTRY		PRINCE	WARNER BROS. 74272 (18.98)	The Very Best Of Prince	
49	48	9	BILLY CURRINGTON	MERCURY NASHVILLE 009550/UMGN (13.98)	Little Bit Of Everything	
50	RE-ENTRY		AC/DC	EPIC/LEGACY 80207*/SONY MUSIC (11.98) (4)	Back In Black	

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 topped 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 CHART	ARTIST	IMPRINT / DISTRIBUTING LABEL	Title	BB 200+ RANKING	CERT.		
1	1	2	#1 EMINEM	2 WKS (WEB/SHADY/AFRIMATH/INTERSCOPE/IGA)	Recovery				
2	10	4	SOUNDTRACK	SUMMIT/CHOP SHOP/ATLANTIC/AG	The Twilight Saga: Eclipse	3			
3	2	3	DRAKE	YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG	Thank Me Later	2			
4	NEW		3OH3	PHOTO FINISH/AG (4)	Streets Of Gold	7			
5	NEW		SCISSOR SISTERS	POLYDOR/DOWNTOWN	Night Work	18			
6	NEW		SOUNDTRACK	SUMMIT/ET1	The Twilight Saga: Eclipse: The Score	20			
7	NEW		THE DREAM	RADIO KILLA/DEF JAM/NOJMS	Love King	4			
8	6	5	JACK JOHNSON	BRUSHFIRE/UMRG	To The Sea	8			
9	NEW		HILLSONG	HILLSONG/SPARROW	A Beautiful Exchange: Live	40			
10	4	2	THE ROOTS	DEF JAM/NOJMS	How I Got Over	17			
11	NEW		TED NUGENT	EAGLE ROCK	Happy Defiance Day Everyday	61			
12	13	84	LADY GAGA	STREAMLINE/KOHLNE/CHERRYTREE/INTERSCOPE/IGA	The Fame	13			
13	11	10	B.O.B	B.O.B Presents: The Adventures Of Bobby Ray REBEL ROCK/GRAND HUSTLE/ATLANTIC/AG (4)	Rebel Rock	23			
14	8	4	SOUNDTRACK	Glee: The Music, Journey To Regionals (EP) 20TH CENTURY FOX TV/COLUMBIA/SONY MUSIC	Glee: The Music, Journey To Regionals (EP)	21			
15	7	3	TOM PETTY AND THE HEARTBREAKERS	MOJO REPRISE/WARNER BROS.	Mojo	16			
16	19	40	ZAC BROWN BAND	ROAD/REDGIFTER PICTURE/HOME GROWN/ATLANTIC/AG	The Foundation	15			
17	3	2	MILEY CYRUS	HOLLYWOOD	Can't Be Tamed	9			
18	22	7	THE BLACK KEYS	NONESUCH/WARNER BROS.	Brothers	37			
19	NEW		DWELE	IT/ET1	Wants World Women	28			
20	NEW		WOLF PARADE	SUS POP 870*	Expo 86	48			
21	15	7	SOUNDTRACK	Glee: The Music, Volume 3: Showstoppers 20TH CENTURY FOX TV/COLUMBIA/SONY MUSIC	Glee: The Music, Volume 3: Showstoppers	22			
22	RE-ENTRY		MUMFORD & SONS	GENTLEMEN OF THE ROAD/GLASSNOTE	Sigh No More	67			
23	23	15	JUSTIN BIEBER	SCHOOLBOY/RAYMOND BROWN/ISLAND/NOJMS (4)	My World 2.0	6			
24	24	23	LADY ANTEBELLUM	CAPITOL NASHVILLE	Need You Now	10			
25	12	3	SARAH MCLACHLAN	ARISTA/RMG	Laws Of Illusion	12			

TOP INTERNET™							
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT / DISTRIBUTING LABEL	Title	CERT.	
1	2	3	4	5	6	7	
1	1	2	#1	2 WKS	EMINEM	Recovery	1
2	3	3			TOM PETTY AND THE HEARTBREAKERS	Mojo	16
3	2	9			REPRISE 523971/WARNER BROS.		19
4	NEW				CAROLE KING & JAMES TAYLOR	Live At The Troubadour	19
5	6	3			NEAR 32053 (4)		19
6	NEW				SOUNDTRACK	The Twilight Saga: Eclipse: The Score	20
7	15	4			SUMMIT 2131*/E1		20
8	NEW				SARAH MCLACHLAN	Laws Of Illusion	12
9	NEW				ARISTA 55387*/RMG		12
10	11	2			3OH3	Streets Of Gold	7
11	NEW				PHOTO FINISH 523412/AG (4)		7
12	NEW				SOUNDTRACK	The Twilight Saga: Eclipse	3
13	NEW				SUMMIT/CHOP SHOP/ATLANTIC 523836/AG		3
14	NEW				SCISSOR SISTERS	Night Work	18
15	NEW				POLYDOR 70176/DOWNTOWN		18
16	NEW				PARKWAY DRIVE	Deep Blue	39
17	NEW				EPIC/IMP 87001*		39
18	NEW				CYNDI LAUPER	Memphis Blues	73
19	NEW				MERCER STREET 70166/DOWNTOWN		73
20	NEW				EMAROSA	Emarosa	69
21	NEW				RISE 105		69
22	NEW				INDIGO GIRLS	Staring Down The Brilliant Dream	119
23	NEW				IG VANGUARD 78069/WELK		119
24	NEW				JACK JOHNSON	To The Sea	8
25	NEW				BRUSHFIRE 014266*/UMRG		8
26	NEW				OZZY OSBOURNE	Scream	11
27	NEW				EPIC 08132/SONY MUSIC		11
28	NEW				CAROLE KING	Tapestry	198
29	NEW				ODE/EPIC/LEGACY 85858/SONY MUSIC		198
30	NEW				DRAKE	Thank Me Later	2
31	NEW				YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN 014325/UMRG		2
32	NEW				TRIP LEE	Between Two Worlds	116
33	NEW				REACH 6153/INFINITY		116
34	NEW				SOUNDTRACK	Glee: The Music, Volume 3: Showstoppers	22
35	NEW				20TH CENTURY FOX TV/COLUMBIA 70611/SONY MUSIC		22
36	NEW				THE NEW BROADWAY CAST RECORDING	Promises, Promises	190
37	NEW				MASTERWORKS BROADWAY 73495/SONY MASTERWORKS		190
38	NEW				THE ROOTS	How I Got Over	17
39	NEW				DEF JAM 613085/NOJMS		17
40	NEW				SOUNDTRACK	Glee: The Music, Journey To Regionals (EP)	21
41	NEW				20TH CENTURY FOX TV/COLUMBIA 72878/SONY MUSIC		21
42	NEW				STEEL TRAIN	Steel Train	—
43	NEW				TERRIBLE THRILLS 00002*		—
44	NEW				THE DREAM	Love King	4
45	NEW				RADIO KILLA/DEF JAM 014218/NOJMS		4
46	NEW				THE ROLLING STONES	Exile On Main St.	64
47	NEW				ROLLING STONES/UNIVERSAL REPUBLIC 014130*/UMRG/UME		64
48	NEW				WOLF PARADE	Expo 86	48
49	NEW				SUS POP 870*		48

I LIKE LIBRARIES: MOST ADDED					
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT/LABEL)	Most added to social networking, primarily on Facebook, by iLike users. Data compiled by iLike.com.	
1	2	4	#1 LOVE THE WAY YOU LIE EMINEM FEATURING RIHANNA (WEB/SHADY/AFRIMATH/INTERSCOPE)		
2	1	9	NOT AFRAID EMINEM (WEB/SHADY/AFRIMATH/INTERSCOPE)		
3	3	4	25 TO LIFE EMINEM (WEB/SHADY/AFRIMATH/INTERSCOPE)		
4	5	4	COLD WIND BLOWS EMINEM (WEB/SHADY/AFRIMATH/INTERSCOPE)		
5	13	6	FIND YOUR LOVE DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)		
6	8	4	SPACE BOUND EMINEM (WEB/SHADY/AFRIMATH/INTERSCOPE)		
7	4	4	ON FIRE EMINEM (WEB/SHADY/AFRIMATH/INTERSCOPE)		
8	6	4	CINDERELLA MAN EMINEM (WEB/SHADY/AFRIMATH/INTERSCOPE)		
9	7	4	ALMOST FAMOUS EMINEM (WEB/SHADY/AFRIMATH/INTERSCOPE)		
10	10	2	W.T.P. EMINEM (WEB/SHADY/AFRIMATH/INTERSCOPE)		
11	18	14	ALEJANDRO LADY GAGA (STREAMLINE/KOHLNE/CHERRYTREE/INTERSCOPE)		
12	9	4	YOU'RE NEVER OVER EMINEM (WEB/SHADY/AFRIMATH/INTERSCOPE)		
13	11	2	GOING THROUGH CHANGES EMINEM (WEB/SHADY/AFRIMATH/INTERSCOPE)		
14	12	2	SEDUCTION EMINEM (WEB/SHADY/AFRIMATH/INTERSCOPE)		
15	17	14	OMG USHER FEATURING WILL.I.AM (LAFACE/JLG)		

 YAHOO! SONGS™ 			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT/LABEL)
1	1	9	 OMG USHER FEATURING WILL.I.AM (LAFACE/JLG)
2	2	16	BREAK YOUR HEART TAIN CHAZ FEATURING LUDACRIS (MERCURY/NOJMS)
3	3	6	CALIFORNIA GURLS KATY PERRY FEATURING SHIP 0066 (CAPITOL)
4	4	4	AIRPLANES B.O.B FEATURING HAYLEY WILLIAMS (REBEL ROCK/GRAND HUSTLE/ATLANTIC)
5	5	5	BULLETPROOF LA ROUX (BIG LIFE/POLYDOR/CHERRYTREE/INTERSCOPE)
6	6	6	ALEJANDRO LADY GAGA (STREAMLINE/KOHLNE/CHERRYTREE/INTERSCOPE)
7	7	6	YOUR LOVE IS MY DRUG KE\$HA (KEMOSABE/RCA/RMG)
8	8	14	BREAKEYEN THE SCRIPT (PHILIP/CONCORD/EPIC)
9	9	14	NOTHING ON YOU B.O.B FEATURING BRUNO MARS (REBEL ROCK/GRAND HUSTLE/ATLANTIC)
10	12	3	SOMEBODY TO LOVE JUSTIN BIEBER (SCHOOLBOY/RAYMOND BROWN/ISLAND/NOJMS)
11	-	1	COOLER THAN ME MIKE POSNER (J/RMG)
12	10	8	CAN'T BE TAMED MILEY CYRUS (HOLLYWOOD)
13	-	3	FIND YOUR LOVE DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
14	11	18	IN MY HEAD JASON DERULO (JELUGA HEIGHTS/WARNER BROS.)
15	13	4	BILLIONAIRE TRAVIS MCCOY FEAT. BRUNO MARS (NAPPIY BOY/DECAUNCE/FUELED BY RAMEN/RP)

TOP FOLK ALBUMS™				biz
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / DISTRIBUTING LABEL)	
1	2	20	#1 SIGH NO MORE SWINS MUMFORD & SONS (GENTLEMEN OF THE ROAD/GLASSNOTE)	
2	-	1	STANDING DOWN THE BRILLIANT DREAM INDIGO GIRLS (IG VANGUARD/WELK)	
3	3	15	VOLUME TWO SHE & HIM (MERGE)	
4	5	32	I AND LOVE AND YOU THE ANETT BROTHERS (AMERICAN/COLUMBIA/SONY MUSIC)	
5	1	2	BROKEN HEARTS & DIRTY WINDOWS: SONGS OF JOHN PRINE VARIOUS ARTISTS (ON BOY)	
6	-	1	THE BEST OF THE LAURIE BERKNER BAND THE LAURIE BERKNER BAND (TWO TOMATOES/RAZOR & TIE)	
7	7	10	THE AGE OF MIRACLES MARY CHAPIN CARPENTER (TOE/ROUNDER)	
8	4	3	ANTIFOGMATIC PUNCH BROTHERS (NONESUCH/WARNER BROS.)	
9	6	6	IN PERSON & ON STAGE JOHN PRINE (ON BOY)	
10	8	9	SO RUNS THE WORLD AWAY JOSH RITTER (PYTHEAS)	
11	-	1	PARADISE JUDY COLLINS (WILDFLOWER)	
12	9	8	LOVE IS STRANGE JACKSON BROWNE DAVID LINDLEY (INSIDE)	
13	10	12	LEAVE YOUR SLEEP NATALIE MERCHANT (BIG CITY SISTERS/NONESUCH/WARNER BROS.)	
14	-	25	GIVE UP THE GHOST BRANDI CARLISLE (COLUMBIA/SONY MUSIC)	
15	12	4	TWISTABLE, TURNABLE HARK: A MUSICAL TRIBUTE TO THE SONGS OF SHEL SILVERSTEIN VARIOUS ARTISTS (SUGAR HILL/WELK)	

HEATSEEKERS ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	PERC.
1	1	1	ARTIST	TITLE	PERC.
1	1	1	ALEJANDRO ESCOVEDO	Street Songs Of Love	15
2	NEW	1	ANDRE RIEU & HIS JOHANN STRAUSS ORCHESTRA	Forever Vienna	26
3	9	39	GREATEST FLORENCE + THE MACHINE	Lungs	27
4	2	47	EDWARD SHARPE & THE MAGNETIC ZEROES	Up From Below	28
5	NEW	1	JIMMY WEBB	Just Across The River	29
6	6	16	NEON TREES	Habits	30
7	NEW	1	JACKIE GREENE	Till The Light Comes	31
8	NEW	1	STEEL TRAIN	Steel Train	32
9	1	2	PIERCE THE VEIL	Selfish Machines	33
10	NEW	1	SEMI PRECIOUS WEAPONS	You Love You	34
11	13	11	TROMBONE SHORTY	Backatown	35
12	NEW	1	FIGHT FAIR	California Kicks	36
13	16	10	CRYSTAL CASTLES	Crystal Castles	37
14	25	16	BRANTLEY GILBERT	Halfway To Heaven	38
15	NEW	1	IYAZ	So Big (EP)	39
16	14	30	THE TEMPER TRAP	Conditions	40
17	17	4	ARIEL PINK'S HAUNTED GRAFFITI	Before Today	41
18	3	2	VERSAEMERGE	Fixed At Zero	42
19	NEW	1	THE LAURIE BERKNER BAND	The Best Of The Laurie Berkner Band	43
20	10	2	NORMAN BROWN	Sending My Love	44
21	18	2	KASKADE	Electric Daisy Carnival: Volume 1	45
22	4	2	ADDISON ROAD	Stories	46
23	NEW	1	CHILDREN 18:3	Rain's A Comin'	47
24	NEW	1	TADDY PORTER	Taddy Porter	48
25	NEW	1	MAPS & ATLASES	Perch Patchwork	49



While his debut full-length album is still on the horizon, his first EP enters with slightly more than 1,000 sold.

With a concurrent No. 6 placing on Top Kid Audio, the act nets its second top 10 on that list, following "Rocketship Run," which debuted and peaked at No. 6 in 2008.



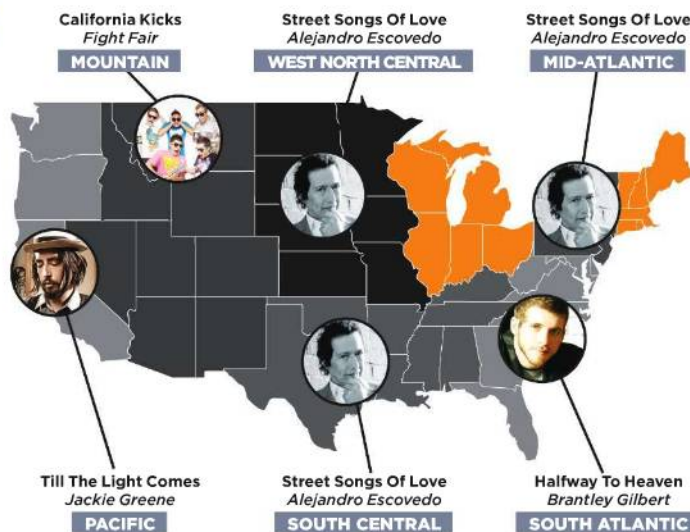
The Calling's lead singer strikes out on his own with his solo debut album, beginning with 1,000 copies. First single "Tonight" peaked at No. 31 on Adult Top 40 in June.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	PERC.
26	11	3	ARTIST	TITLE	PERC.
26	11	3	PUNCH BROTHERS	Antifogmatic	26
27	NEW	1	FUTURE OF FORESTRY	Travel III (EP)	27
28	26	3	GERALD ALBRIGHT	Pushing The Envelope	28
29	NEW	1	AND HELL FOLLOWED WITH	Proprioception	29
30	22	24	ONE ESKIMO	One eskimo	30
31	NEW	1	ERIC DARIUS	On A Mission	31
32	RE-ENTRY	1	EYES SET TO KILL	Broken Frames	32
33	7	2	REVIVE	Blink	33
34	39	20	LOCAL NATIVES	Gorilla Manor	34
35	40	13	PAPER TONGUES	Paper Tongues	35
36	42	7	PRINCE ROYCE	Prince Royce	36
37	NEW	1	DRAGONETTE	Fixin To Thrill	37
38	31	4	DELTA SPIRIT	History From Below	38
39	NEW	1	WAVES	King Of The Beach	39
40	23	2	AUTOMATIC LOVELETTER	Truth Or Dare	40
41	29	11	V V BROWN	Travelling Like The Light	41
42	NEW	1	ALEX BAND	We've All Been There	42
43	41	20	MIKE SNOW	Mike Snow	43
44	47	43	SIDEWALK PROPHETS	These Simple Truths	44
45	30	4	KINGDOM OF SORROW	Behind The Blackest Tears	45
46	NEW	1	TAME IMPALA	InnerSpeaker	46
47	45	34	ASKING ALEXANDRIA	Stand Up And Scram	47
48	37	4	JULIAN ALVAREZ Y SU NORTEÑO BANDA	Ni Lo Intentes	48
49	20	3	THE READY SET	I'm Alive, I'm Dreaming	49
50	8	2	KELE	The Boxer	50

HEATSEEKERS SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	PERC.
1	1	1	TITLE	ARTIST	PERC.
1	1	1	TEACH ME HOW TO DOUGIE	21 SAVES	15
2	NEW	1	JAR OF HEARTS	CHRISTINA PERRI	26
3	4	11	ANIMAL	NEON TREES	27
4	3	12	HOLD YOU (HOLD YUH)	GYPTIAN VP	28
5	2	7	SHARK IN THE WATER	V V BROWN	29
6	6	7	143	BOBBY DRACKINS	30
7	5	4	WAVIN' FLAG	K'NAAN	31
8	8	4	WE'LL BE A DREAM	WE THE KINGS	32
9	7	13	LAY ME DOWN	THE DIRTY HEADS	33
10	9	6	OUR GOD	CHRIS TOMLIN	34
11	22	2	IF I DIE YOUNG	THE BANO PERRY	35
12	10	15	NINA BONITA	CHINO Y NACHO	36
13	17	5	WAY OUT HERE	JOSH THOMPSON	37
14	NEW	1	BAD COMPANY	FIVE FINGER DEATH PUNCH	38
15	23	2	LISZTOMANIA	PHOENIX	39
16	12	7	WHY WOULD YOU STAY?	KEM	40
17	14	7	NIGHTMARE	AVENGED SEVENFOLD	41
18	NEW	1	FAMOUS	BIG TIME RUSH	42
19	18	3	HARD IN DA PAINT	WAKA FLOKKA FLAME	43
20	RE-ENTRY	1	OPPOSITE OF ADULTS	CHIDDOY BANG	44
21	25	4	DIME QUE ME QUIERES	BANDA EL RECORDO	45
22	15	3	ANOTHER WAY TO DIE	DISTURBED	46
23	20	8	STAND BY ME	PRINCE ROYCE	47
24	NEW	1	TURNING HOME	DAVID NAIL	48
25	NEW	1	LIKE WE USED TO	A ROCKET TO THE MOON	49

REGIONAL HEATSEEKERS #1 ALBUMS



NEW ON THE CHARTS

Semi Precious Weapons, "You Love You"

The quartet, which is currently on the road opening for Lady Gaga, makes its Billboard chart debut at No. 10 on Heatseekers Albums with its first album. You may also remember seeing flashes of the act in Gaga's video for "Telephone."



EAST NORTH CENTRAL

- 1 Andre Rieu & His Johann Strauss Orchestra
- 2 Alejandro Escovedo
- 3 Neon Trees
- 4 And Hell Followed With
- 5 Maps & Atlases
- 6 Florence + The Machine
- 7 Edward Sharpe & The Magnetic Zeroes
- 8 Jimmy Webb
- 9 The Grascals
- 10 Steel Train

NORTHEAST

- 1 Andre Rieu & His Johann Strauss Orchestra
- 2 Alejandro Escovedo
- 3 Semi Precious Weapons
- 4 Edward Sharpe & The Magnetic Zeroes
- 5 Florence + The Machine
- 6 Jimmy Webb
- 7 The Laurie Berkner Band
- 8 Great Big Planes
- 9 Neon Trees
- 10 Jackie Greene

[illegible]

HOT 100 AIRPLAY™									
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMP/INT/PROMO LABEL)	CERT.	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
1	1	14	#1 OMG	USHER FEAT. WILL.I.AM (A&P/J&G)		26	26	12	RAIN IS A GOOD THING
2	2	8	CALIFORNIA GURLS	KATY PERRY FEAT. SNOOP DOGG (CAPITOL)		27	28	6	RIDE
3	3	10	AIRPLANES	TAIO CRUZ (MERCURY/DJ&M)		28	44	3	DYNAMITE
4	4	9	FIND YOUR LOVE	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)		29	22	17	OVER
5	5	11	BILLIONAIRE	TRAVIS MCDONALD FEAT. BRUNO MARS (WIPY/SONY/AT&T/RED/RED BY/SONY/AT&T)		30	31	7	UNDO IT
6	7	14	YOUR LOVE IS MY DRUG	KESHA (KEMOSABE/RCA/RMG)		31	30	23	WHATAYA WANT FROM ME
7	6	19	BREAK YOUR HEART	TAIO CRUZ FEAT. LUDACRIS (MERCURY/DJ&M)		32	32	13	SHE WON'T BE LONELY LONG
8	12	9	COOLER THAN ME	MIKE POSNER (J&R/MG)		33	27	13	THE HOUSE THAT BUILT ME
9	8	13	ALEJANDRO	LADY GAGA (STREAMLINE/CONJUNTO/CHERRYTREE/INTERSCOPE)		34	35	7	NOT AFRAID
10	11	12	BULLETPROOF	LA ROUX (BIG LIFE POLYDOR/CHERRYTREE/INTERSCOPE)		35	33	10	LOSE MY MIND
11	9	22	NOthin' ON YOU	R.O.B. FEAT. BRUNO MARS (REBEL/ROCK/GRAND HUSTLE/ATLANTIC)		36	36	5	I LIKE IT
12	10	31	HEY, SOUL SISTER	TRAIN (COLUMBIA)		37	25	10	ROCK THAT BODY
13	14	14	UN-THINKABLE (I'M READY)	ALICIA KEYS (RCA/J&R/MG)		38	39	10	ALL I DO IS WIN
14	13	42	NEED YOU NOW	LADY ANTELLUM (CAPITOL/NASHVILLE/CAPITOL)		39	40	8	LOVER, LOVER
15	34	3	LOVE THE WAY YOU LIE	EMINEM FEAT. RIHANNA (WEB/SHADY/AFRIMATH/INTERSCOPE)		40	42	7	HELLO GOOD MORNING
16	15	23	BREAKAWAY	THE SCRIPT (PHONOGENIC/EPIC)		41	43	5	FREE
17	17	13	THERE GOES MY BABY	USHER (A&P/J&G)		42	38	6	I'M IN
18	16	25	IN MY HEAD	JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)		43	37	5	SEX ROOM
19	19	6	YOUR LOVE	NOIYORBA (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)		44	49	6	LOVE LIKE CRAZY
20	18	21	RUDE BOY	RIHANNA (S&P/DEF JAM/DJ&M)		45	41	6	SOMEBODY TO LOVE
21	29	5	RIDIN' SOLO	JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)		46	57	5	TEACH ME HOW TO DOUGIE
22	24	8	IMPOSSIBLE	SHONTELLE (S&P/S&C/UNIVERSAL MOTOWN)		47	53	4	MY FIRST KISS
23	20	29	HAVEN'T MET YOU YET	MICHAEL BUBLE (143/REPRISE)		48	54	6	ALL ABOUT TONIGHT
24	21	12	WATER	BRAD PASKLEY (ARTISTA NASHVILLE)		49	47	56	I GOTTA FEELING
25	23	13	CRAZY TOWN	JASON ALDEAN (BROKEN BOW)		50	50	4	GOT YOUR BACK

HOT DIGITAL SONGS™									
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMP/INT/PROMO LABEL)	CERT.	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
1	1	2	#1 LOVE THE WAY YOU LIE	EMINEM FEAT. RIHANNA (WEB/SHADY/AFRIMATH/INTERSCOPE)		26	26	9	UNDO IT
2	2	6	CALIFORNIA GURLS	KATY PERRY FEAT. SNOOP DOGG (CAPITOL)		27	29	13	PRAY FOR YOU
3	3	10	DYNAMITE	TAIO CRUZ (MERCURY/DJ&M)		28	-	1	JAR OF HEARTS
4	4	12	AIRPLANES	TAIO CRUZ (MERCURY/DJ&M)		29	36	2	KING OF ANYTHING
5	5	13	BILLIONAIRE	TRAVIS MCDONALD FEAT. BRUNO MARS (WIPY/SONY/AT&T/RED/RED BY/SONY/AT&T)		30	31	5	YOUR LOVE
6	4	14	OMG	USHER FEAT. WILL.I.AM (A&P/J&G)		31	24	25	YOUNG FOREVER
7	6	9	COOLER THAN ME	MIKE POSNER (J&R/MG)		32	32	12	THIS AFTERNOON
8	8	14	RIDIN' SOLO	JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)		33	13	2	NO LOVE
9	7	9	NOT AFRAID	EMINEM (WEB/SHADY/AFRIMATH/INTERSCOPE)		34	28	4	WAKA WAKA (THIS TIME FOR AFRICA)
10	23	5	SOMEBODY TO LOVE	JUSTIN BIEBER (SOLO/SONY/AT&T/RED/RED BY/SONY/AT&T)		35	-	1	CLUB CAN'T HANDLE ME
11	9	9	FIND YOUR LOVE	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)		36	35	46	NEED YOU NOW
12	19	6	I LIKE IT	ENRIQUE IGLESIAS FEAT. PITBULL (UNIVERSAL REPUBLIC)		37	38	9	LOVER, LOVER
13	11	9	MY FIRST KISS	3OH3 FEAT. KESHA (PHOTO FINISH/ATLANTIC/RRP)		38	33	22	NOthin' ON YOU
14	-	1	POWER	KANYE WEST FEAT. DWILE (RCA/AT&T/DEF JAM/DJ&M)		39	40	7	GETTIN' OVER YOU
15	21	1	YOUR LOVE IS MY DRUG	KESHA (KEMOSABE/RCA/RMG)		40	46	4	FREE
16	17	14	BULLETPROOF	LA ROUX (BIG LIFE POLYDOR/CHERRYTREE/INTERSCOPE)		41	37	13	HOUSE THAT BUILT ME
17	16	14	ALEJANDRO	LADY GAGA (STREAMLINE/CONJUNTO/CHERRYTREE/INTERSCOPE)		42	25	2	MISERY
18	17	10	IMPOSSIBLE	SHONTELLE (S&P/S&C/UNIVERSAL MOTOWN)		43	41	32	TELEPHONE
19	21	19	BREAK YOUR HEART	TAIO CRUZ FEAT. LUDACRIS (MERCURY/DJ&M)		44	42	48	SMILE
20	22	29	HEY, SOUL SISTER	TRAIN (COLUMBIA)		45	44	24	UNCLE KRACKER
21	12	7	CAN'T BE TAMED	MILEY CYRUS (HOLLYWOOD)		46	49	56	I GOTTA FEELING
22	27	18	ALL I DO IS WIN	BJ KEANE (WE THE BEST/E1)		47	48	30	IN MY HEAD
23	55	8	HELLO GOOD MORNING	DIDDY - DIRTY MONEY FEAT. T.I. (BAD BOY/INTERSCOPE)		48	45	39	TIK TOK
24	20	10	ROCK THAT BODY	THE BLACK EYED PEAS (INTERSCOPE)		49	34	15	IF WE EVER MEET AGAIN
25	15	2	ROUND & ROUND	SELENA GOMEZ & THE SCENE (HOLLYWOOD)		50	57	43	EMPIRE STATE OF MIND

ROCK™									
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMP/INT/PROMO LABEL)	CERT.	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
1	1	26	#1 HEY, SOUL SISTER	24 WKS TRAIN (COLUMBIA)	2	2	2	15	THIS AFTERNOON
2	2	15	SMILE	UNCLE KRACKER (TOP DOG/ATLANTIC)		3	3	26	SMILE
3	3	26	THE ONLY EXCEPTION	PARAMORE (FUELER/VEE/RAVEN/ATLANTIC/RRP)		4	5	9	THE ONLY EXCEPTION
4	5	9	BREAKAWAY	THE SCRIPT (PHONOGENIC/EPIC)		5	4	26	I NEVER TOLD YOU
5	4	26	IF IT'S LOVE	COLBIE CAILLAT (UNIVERSAL REPUBLIC)		6	6	17	ANIMAL
6	6	17	NEON TREES	(MERCURY/DJ&M)		7	8	11	IF IT'S LOVE
7	8	11	SECRETS	CHERUBIN (MOBEY/INTERSCOPE)		8	9	6	HALF OF MY HEART
8	9	6	UPRISING	MUSE (HELMUM-3/WARNER BROS.)		9	19	7	SECRET
9	19	7	GOD STOP BELIEVIN'	JOURNEY (COLUMBIA/LEGACY)		10	13	5	ALL THE RIGHT MOVES
10	13	5	FIREFLIES	OWI CITY (UNIVERSAL REPUBLIC)		11	7	26	SAY HEY (I LOVE YOU)
11	7	26	ALL THE RIGHT MOVES	ONE REPUBLIC (J&R/AT&T/DEF JAM/DJ&M)		12	11	26	THE STAR SPANGLED BANNER
12	11	26	THE STAR SPANGLED BANNER	THE AMERICAN MILITARY BAND (DOCUMENTARY)		13	12	26	THE STAR SPANGLED BANNER
13	12	26	THE STAR SPANGLED BANNER	THE AMERICAN MILITARY BAND (DOCUMENTARY)		14	14	26	THE STAR SPANGLED BANNER
14	14	26	THE STAR SPANGLED BANNER	THE AMERICAN MILITARY BAND (DOCUMENTARY)		15	15	26	THE STAR SPANGLED BANNER

COUNTRY™									
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMP/INT/PROMO LABEL)	CERT.	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
1	1	9	#1 UNDO IT	8 WKS CARRIE UNDERWOOD (19/ARTISTA NASHVILLE)		2	2	19	PRAY FOR YOU
2	2	19	PRAY FOR YOU	JORDAN DUKAKIS (19/ARTISTA NASHVILLE)		3	3	26	NEED YOU NOW
3	3	26	NEED YOU NOW	LADY ANTELLUM (CAPITOL/NASHVILLE)		4	5	13	LOVER, LOVER
4	5	13	LOVER, LOVER	JERRON NEMAN (SEA GAYLE/ARTISTA NASHVILLE)		5	7	9	FREE
5	7	9	FREE	ZAC BROWN BAND (HOME GROWN/AT&T/RED/RED BY/SONY/AT&T)		6	4	16	HOUSE THAT BUILT ME
6	4	16	HOUSE THAT BUILT ME	MIRANDA LAMBERT (COLUMBIA)		7	6	15	SMILE
7	6	15	SMILE	UNCLE KRACKER (TOP DOG/ATLANTIC/ROCK PICTURE)		8	10	5	PRETTY GOOD AT DRINKIN' BEER
8	10	5	PRETTY GOOD AT DRINKIN' BEER	BILLY CURRINGTON (MERCURY)		9	9	18	RAIN IS A GOOD THING
9	9	18	RAIN IS A GOOD THING	LIVE (REPRISE/AT&T/DEF JAM/DJ&M)		10	8	15	LOVE LIKE CRAZY
10	8	15	LOVE LIKE CRAZY	LEE BRUCE (CURBS)		11	11	12	WATER
11	11	12	WATER	BRAD PASKLEY (ARTISTA NASHVILLE)		12	-	1	GOD BLESS THE USA
12	-	1	GOD BLESS THE USA	LEE GREENWOOD (AT&T/DEF JAM/DJ&M)		13	14	13	FARMER'S DAUGHTER
13	14	13	FARMER'S DAUGHTER	RODNEY ATKINS (CURBS)		14	12	25	AMERICAN HONEY
14	12	25	AMERICAN HONEY	LADY ANTELLUM (CAPITOL/NASHVILLE)		15	15	8	LITTLE WHITE CHURCH
15	15	8	LITTLE WHITE CHURCH	LITTLE BIG TOWN (CAPITOL/NASHVILLE)					

R&B/HIP-HOP™									
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMP/INT/PROMO LABEL)	CERT.	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
1	1	2	#1 LOVE THE WAY YOU LIE	2 WKS EMINEM FEAT. RIHANNA (WEB/SHADY/AFRIMATH/INTERSCOPE)		2	2	12	AIRPLANES
2	2	12	AIRPLANES	8.0.8 FEAT. WILEY WILLIAMS (REBEL/ROCK/GRAND HUSTLE/ATLANTIC)		3	3	14	OMG
3	3	14	OMG	USHER FEAT. WILL.I.AM (A&P/J&G)		4	4	9	NOT AFRAID
4	4	9	NOT AFRAID	EMINEM (WEB/SHADY/AFRIMATH/INTERSCOPE)		5	5	9	FIND YOUR LOVE
5	5	9	FIND YOUR LOVE	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)		6	-	1	POWER
6	-	1	POWER	KANYE WEST FEAT. DWILE (RCA/AT&T/DEF JAM/DJ&M)		7	8	20	ALL I DO IS WIN
7	8	20	ALL I DO IS WIN	BJ KEANE (WE THE BEST/E1)		8	14	14	HELLO GOOD MORNING
8	14	14	HELLO GOOD MORNING	DIDDY - DIRTY MONEY FEAT. T.I. (BAD BOY/INTERSCOPE)		9	10	6	YOUR LOVE
9	10	6	YOUR LOVE	NOIYORBA (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)		10	7	23	YOUNG FOREVER
10	7	23	YOUNG FOREVER	JAY-Z + MR. HUDSON (J&R/NATION)		11	6	2	NO LOVE
11	6	2	NO LOVE	EMINEM FEAT. LIL WAYNE (WEB/SHADY/AFRIMATH/INTERSCOPE)		12	11	23	NOTHING ON YOU
12	11	23	NOTHING ON YOU	8.0.8 FEAT. BRUNO MARS (REBEL/ROCK/GRAND HUSTLE/ATLANTIC)		13	16	25	EMPIRE STATE OF MIND
13	16	25	EMPIRE STATE OF MIND	JAY-Z + ALICIA KEYS (J&R/NATION)		14	24	4	BEAUTIFUL MONSTER
14	24	4	BEAUTIFUL MONSTER	WYNDY (DEF JAM/DJ&M)		15	-	2	OUTTA YOUR MIND
15	-	2	OUTTA YOUR MIND	LIL JON FEAT. LMFAO (BME/UNIVERSAL REPUBLIC)					

LATIN™									
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMP/INT/PROMO LABEL)	CERT.	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
1	1	8	#1 WAKA WAKA (THIS TIME FOR AFRICA)	8 WKS SHAKIRA FEAT. PENELOPE (EPIC/S&C/SONY MUSIC LATIN)		2	2	26	I KNOW YOU WANT ME (CALLE OCHO)
2	2	26	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL (ULTRA)		3	3	16	HIPS DON'T LIE
3	3	16	HIPS DON'T LIE	SHAKIRA FEAT. WYCKLEF JEAN (EPIC/S&C/SONY MUSIC LATIN)		4	4	16	GITANA
4	4	16	GITANA	SHAKIRA (EPIC/S&C/SONY MUSIC LATIN)		5	5	26	LOBA
5	5	26	LOBA	SHAKIRA (EPIC/S&C/SONY MUSIC LATIN)		6	7	10	CUANDO ME ENAMORO
6	7	10	CUANDO ME ENAMORO	SHAKIRA (EPIC/S&C/SONY MUSIC LATIN)		7	8	21	MI NINA BONITA
7	8	21	MI NINA BONITA	CHINO Y NACHO (J&R/NATION)		8	10	26	HEROE
8	10	26	HEROE	ENRIQUE IGLESIAS (INTERSCOPE/UNIVERSAL MUSIC LATIN)		9	9	20	STAND BY ME
9	9	20	STAND BY ME	PRINCE ROYCE (TOP STORY)		10	11	26	DIMELO
10	11	26	DIMELO	ENRIQUE IGLESIAS (INTERSCOPE/UNIVERSAL MUSIC LATIN)		11	6	2	YOU'VE GOT A FRIEND IN ME (PARA EL BUZZ ESPANOL)
11	6	2	YOU'VE GOT A FRIEND IN ME (PARA EL BUZZ ESPANOL)	OSYR KINGS (PARA EL BUZZ ESPANOL)		12	14	26	DILE AL AMOR
12	14	26	DILE AL AMOR	AVVENTURA (EPIC/S&C/SONY MUSIC LATIN)		13	12	26	SUETE
13	12	26	SUETE	SHAKIRA (EPIC/S&C/SONY MUSIC LATIN)		14	20	3	EL MALO
14	20	3	EL MALO	AVVENTURA (EPIC/S&C/SONY MUSIC LATIN)		15	27	26	MIENTES
15	27	26	MIENTES	CAMILA (SONY MUSIC LATIN)					

CLASSICAL™									
			TITLE	ARTIST OR COMPOSER (IMP/INT/PROMO LABEL)	CERT.				
THIS WEEK	LAST WEEK	WEEKS ON CHART							
1	1	26	#1 TIME TO SAY GOODBYE	JOHN WILLIAMS (SONY CLASSICAL/SONY MASTERWORKS)					
2	2	26	YOU RAISE ME UP	JOSH GROBAN (143/REPRISE/WARNER BROS.)					
3	16	25	CARMINA BURANA: I O FORTUNA	LONDON SYMPHONY ORCHESTRA (LSD/LIVE)					
4	-	1	THE STARS AND STRIPES FOREVER	UNITED STATES MARINE BAND (J&R/NATION)					
5	4	17	THE PRAYER	CELINE DION (WITH ANDREA BOCCALI) (EPIC/S&C/SONY MUSIC)					
6	-	1	STARS AND STRIPES FOREVER	JACK LIVINGSTON MARCHING BAND (COURTOWN)					
7	8	26	CLAIR DE LUNE	CLAUDE DEBUSSY (NOT LISTED)					
8	5	26	MOONLIGHT SONATA	YAN LUDWIG BEETHOVEN (NOT LISTED)					
9	6	26	SUITE FOR SOLO CELLO NO. 1 IN D-MINOR	YO-YO MA (SONY CLASSICAL/SONY MASTERWORKS)					
10	3	20	HALLELUJAH	THE CANADIAN TENORS (DECCA)					
11	-	1	STARS AND STRIPES FOREVER	THE WATERPIPER OPERETTA HALLS (SONY CLASSICAL/SONY MASTERWORKS)					
12	-	1	THE STAR SPANGLED BANNER	UNITED STATES AIR FORCE BAND (J&R/NATION)					
13	7	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)					

 MAINSTREAM TOP 40			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMP/INT/PROMO LABEL)
1	1	8	#1 CALIFORNIA GURLS KATT PERRY FEAT. SNOOP DOGG (CAPITOL)
2	2	10	AIRPLANES B.O.B FEAT. NAYELI WILLIAMS (REBEL ROCK/GRAND MASTERS/ATLANTIC)
3	3	13	OMG USHER FEAT. WILL.I AM (JFACET/ILG)
4	6	14	BILLIONAIRE THE NOTORIOUS B.I.G. FEAT. JAY-Z, RIKI MCHUGH & KID IN THE IRON (A&M)
5	4	14	YOUR LOVE IS MY DRUG KE\$HA (JIVE/SONIC PICTURES)
6	7	18	BULLETPROOF LA ROUX (BIG LIFE/POLYDOR/CHERRYTREE/INTERSCOPE)
7	9	10	COOLER THAN ME MIKE POSNER (JRMG)
8	5	14	ALEJANDRO LADY GAGA (STREAMLINE/NOUVEAU/CHERRYTREE/INTERSCOPE)
9	8	20	BREAK YOUR HEART TAIO CRUZ (MERCURY/JMG)
10	10	12	IMPOSSIBLE SMITHKEMPTON (GSP/SCS/UNIVERSAL MOTOWN)
11	6	11	RIDIN' S.O.C. JASON DERULO (JELUGA HEIGHTS/WARNER BROS.)
12	14	5	FIND YOUR LOVE DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
13	12	23	HEY, SQUID SISTER TRAIN (COLUMBIA)
14	13	20	NOTHIN' ON YOU B.O.B FEAT. BRUNO MARS (REBEL ROCK/GRAND MASTERS/ATLANTIC)
15	19	7	MY FIRST KISS 3OH3 FEAT. PHOTOK (FINISH/ATLANTIC/RRP)
16	15	30	BREAK EVEN THE SCRIPT (PHOENIX/EPIC)
17	25	4	DYNAMITE TAIO CRUZ (MERCURY/JMG)
18	22	6	I LIKE IT ENRIQUE IGLESIAS FEAT. PITBULL (UNIVERSAL REPUBLIC)
19	18	29	IN MY HEAD JASON DERULO (JELUGA HEIGHTS/WARNER BROS.)
20	20	10	SOMEBODY TO LOVE JAY-Z (REBEL ROCK/GRAND MASTERS/ATLANTIC/RRP)
21	33	2	GREATEST LOVE THE WHITE ALKAFIR (SLIGHTLY DANGEROUS/EPIC)
22	21	20	RUDE BOY RHIANNA (SVP/DEF JAM/JMG)
23	16	8	CAN'T BE TAMED MILEY CYRUS (HOLLYWOOD)
24	26	7	NOT AFRAID EMINEM (WEB SHADY/AFTERMATH/INTERSCOPE)
25	17	11	ROCK THAT BODY THE BLACK EYED PEAS (INTERSCOPE)
26	23	12	HAVEN'T MET YOU YET MICHAEL BUBLE (143/REPRISE)
27	30	8	THE ONLY EXCUSE PARAMORE (FUELED BY RAMEN/ATLANTIC/RRP)
28	27	11	WE'LL BE A DREAM WE THE KINGS FEAT. DEMI LOVATO (S-CURVE)
29	8	8	GETTIN' OVER YOU DAVID GUETTA & CHRIS WILLIS (JUNIA/STRAWWORKS/CAPITOL)
30	24	17	YOUNG FOREVER JAY-Z & MR. HUSON (RBC NATION)
31	32	4	KISSIN' U JENNIFER LOPEZ (COLUMBIA)
32	29	12	THIS AFTERNOON NICKELBACK (ROADRUNNER/RRP)
33	35	3	BEAUTIFUL MONSTER NE-YO (DEF JAM/JMG)
34	NEW		MISERY MARON 5 (A&M/OTONE/INTERSCOPE)
35	18	1	I MADE IT (CASH MONEY HEROES) KEVIN ROULOFF (CASH MONEY/UNIVERSAL REPUBLIC)
36	16	1	IF I EVER MET AGAIN TRIN & KARL ROSS (GOLF FIVE/BLACKROCK/INTERSCOPE)
37	2	1	IF I HAD YOU ADAM LAMBERT (143/REPRISE)
38	2	1	THE MAN WHO CAN'T BE MOVED THE SCRIPT (PHOENIX/EPIC)
39	3	1	YOU LOOK BETTER WHEN I'M DRUNK THE WHITE ALKAFIR (SLIGHTLY DANGEROUS/EPIC)
40	2	1	SECRETS ONEREPUBLIC (NUGLE/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 11,224 plays totaled by Ke\$ha's "TiK 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.



ADULT CONTEMPORARY™			
WEEK	LAT WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	25	#1 NEED YOU NOW 16 WEEKS LADY ANTELOPELUM (CAPITOL, NASHVILLE/CAPITOL)
2	2	27	HEMS, SUE SISTER THAIN (COLUMBIA)
3	3	40	SMILE LINCOLN & PARKER (TOP DOG/ATLANTIC)
4	4	44	HAVEN'T MET YOU YET MICHAEL BUBLE (1.43/REPRISE)
5	5	39	ALREADY GONE KELLY CLARKSON (19/5CA/RMG)
6	6	27	SOMEDAY ROB THOMAS (EMBLEM/ATLANTIC)
7	7	48	FALLIN' FOR YOU COLBIE CAELAT (UNIVERSAL REPUBLIC)
8	8	20	LIVE LIKE WE'RE DYING KIM BERN (INXS/RS)
9	9	51	YOU BELONG WITH ME TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
10	12	19	LIFE AFTER YOU DAUGHTRY (19/5CA/RMG)
11	11	17	BREAKEVEN THE SCRIPT (PHOENIX/EPIC)
12	10	16	WHATAYA WANT FROM ME NAMI LAMBERT (19/5CA/RMG)
13	15	10	HALFWAY GONE LEIFURDENSE (JIFFEN/INTERSCOPE)
14	15	8	LOVING YOU IS EASY SARAH MCCLACHLAN (ARISTA/RMG)
15	16	7	GREATEST I NEVER TOLD YOU COLBIE CAELAT (UNIVERSAL REPUBLIC)
16	26	2	CALIFORNIA GURLS KATY PERRY (CAPITOL)
17	25	2	HALF OF MY HEART JOHN MAYER (COLUMBIA)
18	19	3	ALEJANDRO JADY GARCIA (STREAMLINE/KNOX/WE/CHERRYTREE/INTERSCOPE)
19	18	8	FEARLESS LOVE MELISSA ETHERIDGE (ISLAND/RS)
20	17	11	ALL THE RIGHT MOVES ONEREPUBLIC (MOJO/INTERSCOPE)
21	20	5	GOING BACK PHIL COLLINS (ATLANTIC)
22	21	11	LEAVE RIGHT NOW MILY CYRUS (1.43/ATLANTIC)
23	23	18	WHEN I LOOK AT YOU MILEY CYRUS (HOLLYWOOD)
24	24	4	BEAUTY IN THE WORLD NACI GRAY (CONCORD/RS)
25	24	13	BAD ROMANCE LADY GAGA (STREAMLINE/KNOX/WE/CHERRYTREE/INTERSCOPE)

ADULT TOP 40™				
WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	
1	2	8	#1 CALIFORNIA GURLS 1 WK. KATY PERRY (CAPITOL)	
2	1	43	BREAKEVEN THE SCRIPT (PHONOGEN/EPIC)	
3	4	22	I NEVER TOLD YOU COLBIE CAULAT (UNIVERSAL/REPUBLIC)	
4	3	27	WHATAYA WANT FROM ME ADAM LAMBERT (19/CLASH)	
5	5	16	THIS AFTERNOON NICKELBACK (ROADRUNNER/RSP)	
6	7	11	HALF OF MY HEART JOHN MAYER (COLUMBIA)	
7	6	46	HEY, SOUL SISTER TRAIN (COLUMBIA)	
8	10	12	IF IT'S LOVE THAT (COLUMBIA)	
9	9	11	MOCKINGBIRD NOR THOMAS (EMBLEM/ATLANTIC)	
10	8	26	NEED YOU NOW LADY ANTEBELLUM (CAPITOL NASHVILLE/CAPITOL)	
11	13	7	KING OF ANYTHING SARA BAREILLES (EPIC)	
12	11	13	GLITTER IN THE AIR PINK (J-HEAD)	
13	12	18	IN MY FACE ARIN BEND (LIFELINE HEIGHTS/WARNER BROS.)	
14	14	8	ALEJANDRO LADY GAGA (STREAMELINE/KONAMI/CHERRYTREE/INTERSCOPE)	
15	16	17	BREATHE RYAN STAR (ATLANTIC/RSP)	
16	15	16	LIKE YOU DO ANGEL TAYLOR (SQUARE/COLUMBIA)	
17	19	5	SEPTEMBER DAUGHTY (VICTORLAMA)	
18	17	10	YOUR LOVE IS MY DRUG KEVIN MCMAUR (REPUBLIC/CLASH)	
19	30	2	GREATEST MISERY GAINERS MARDON S (AM/OCTONE/INTERSCOPE)	
20	18	14	BREAK YOUR HEART TAY CRUZ FEAT. LUDAKRIS (MERCURY/IDJMS)	
21	21	5	HOME GOD GOOD DOLLS (WARNER BROS.)	
22	20	17	SHARK IN THE WATER V V BROWN (CAPITOL)	
23	23	5	ALL IN LIPDOLLS (OFFEN/INTERSCOPE)	
24	27	4	BULLETPROOF LA ROUX (LIFE/POLYDOR/CHERRYTREE/INTERSCOPE)	
25	25	7	THE TRUTH KISS ALLEN FEAT. PAT MONAHAN (19/3IVE/JLG)	

Rock Songs™				
WEEK ENTER	WEEK LAST	WEEKS ON CHIT	TITLE ARTIST (IMP/INT / PROMOTION LABEL)	
1	3	13	#1	THE CROWD AND THE BUTTERFLY 1 WUK SHINEDOWN (ATLANTIC)
2	1	22		THE GOOD LIFE THREE DAYS GRACE (JIVE/J.G.)
3	2	21		LAY ME DOWN THE DIRT HEADS FEAT. NOME (EXECUTIVE)
4	4	16		THIS SECOND IS WAR THIRD RECORD TO BEAR (MAMMOTA/VIRGIN/CAPITOL)
5	9	3		ANOTHER WAY TO DIE DISTURBED (REPRISE)
6	8	12		LET ME HEAR YOU SCREAM OZZY OSBOURNE (EPI)
7	5	52		1901 PHOENIX (J.LOYAUTE/RED/CLASSNOTE)
8	7	55		SAVIOR RISE AGAINST (DGC/INTERSCOPE)
9	6	13		IN ONE EAR CAGE THE ELEPHANT (DSP/JIVE/J.G.)
10	13	7		NIGHTMARE BENIGNED SUFFERER (HOPELESS/WARNER BROS.)
11	12	23		LISZTOMANIA PHOENIX (J.LOYAUTE/RED/CLASSNOTE)
12	10	48		UPRISING MUSE (JHELM-3/WARNER BROS.)
13	11	28		RESISTANCE MUSE (JHELM-3/WARNER BROS.)
14	15	14		DIAMOND EYES DEFONES (REPRISE)
15	21	6		BAD COMPANY FIVE FINGER BUNCH (PROSPECT PARK)
16	17	23		THE HIGH ROAD BROKEN BELLS (COLUMBIA)
17	14	47		I WILL NOT BOW BROOKLYN BENJAMIN (HOLLYWOOD)
18	22	15		YOUR BETRAYAL BULLET FOR MY VALENTINE (JIVE/J.G.)
19	16	21		CRYIN' LIKE A BITCH! ODDSACK (UNIVERSAL REPUBLIC)
20	19	12		ANIMAL IRON THRESS (INTERCITY/DMG)
21	18	14		YOU AND YOUR HEART JACK JOHNSON (REPRISE/UNIVERSAL REPUBLIC)
22	23	10		STUPID GIRL (ONLY IN HOLLYWOOD) SAVING ABEL (XGODD/CAPITOL)
23	24	3		CROSSFIRE BRANDON FLOWERS (ISLAND/D.M.G.)
24	36	3		GREATEST GAINER ALICE IN CHAINS (VIRGIN/CAPITOL)
25	17	26		LETTERS FROM THE SKY CIVIL TWILIGHT (WIND-UP)
26	36	3		KICK IN THE TEETH DARK NOON (ELEVATE SEVEN)
27	27	7		AMONGST THE WAVES PEARL JAM (MONKEYWRENCH)
28	25	7		NEUTRON STAR COLLISION (LOVE IS FOREVER) MUSE (SLIMT/CAP SHOP/A&P/WARNER BROS.)
29	29	11		WILD AND YOUNG AMERICAN BANG (SIRE/REPRISE)
30	30	16		UNRAVELING SEVENDUST (TROUS/J.G.)
31	37	6		ALL NIGHT LONG BUCKCHERRY (ELEVATE SEVEN)
32	31	9		OIL ALIVE (LEAVE ME ALONE) KORN (J.G./DANGERHOUSE/RE)
33	34	11		WE ARE A TEENAGE ANARCHIST AGAINST ME! (SIRE/REPRISE)
34	35	7		LAST OF THE AMERICAN GIRLS GREEN DAY (REPRISE)
35	41	2		TAKE A LOUD OFF STONE TEMPLE PILOTS (ATLANTIC)
36	39	11		HERO SKILLER (ARJENT/INO/ATLANTIC)
37	32	15		STONED PUBIS OF MUDS (FLAME/SEVENSEN INTERSCOPE)
38	40	4		HELL OF A TIME HELLYEAH (EPC)
39	33	20		THE ROYAL WE SILVERSNIP PICKUPS (DANGERRBIRD)
40	46	5		TIGHTEN UP THE BLACK KEYS (NONE/SUCH/WARNER BROS.)
41	28	18		BETWEEN THE LINES STONE TEMPLE PILOTS (ATLANTIC)
42				LITTLE LION MAN MOMFORD & SONS (CENT/HEAN OF THE ROAD/RED/CLASSNOTE)
43	HOT SHOT DEBUT			END OF ME ALICIA KEYES FEAT. DAVIN ROSSDALE (20-20/JIVE/J.G.)
44	NEW			LIGHTS OUT BREAKING BEHAVIOR (HOLLYWOOD)
45	42	6		THE SOUND (JOHN M. PERKINS' BLUES) SWITCHPOOT (LOW/PRICE PEOPLE/CREDITAL/ATLANTIC)
46	NEW			THE SOUND OF SUNSHINE MICHAEL FRANTI & SPEARHEAD (300 800 WAX/CAPITOL)
47	NEW			TAKE BACK THE FEAR NAIL THE VILLAIN (ROAD/RUNNER/RP)
48	43	18		KANDI ONE ECHO (SHAN/SL&L)
49	NEW			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.



 ALTERNATIVE™		
THIS WEEK	LAST WEEK	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	#1 LAY ME DOWN (OWNS) THE DIRTY HENES FEAT. ROBE (EXECUTIVE)
2	2	THIS IS WAR THIRTY SECONDS TO MARS (IMMORTAL/VIRGIN/CAPITOL)
3	3	IN ONE EAR CASE THE ELEMANT (DSP/ANVE/JLG)
4	4	LIZSTOMATO PHOENIX (JLVANITE/RED/CLASSNOTEL)
5	5	ANIMAL NEON TREES (NEOCLURY/DJMG)
6	6	SAVIOR RISE AGAINST (DISC/INTERSCOPE)
7	8	RESISTANCE MUZE (HELOM-3/WARNER BROS.)
8	7	1901 PHOENIX (JLVANITE/RED/CLASSNOTEL)
9	9	LETTERS FROM THE SKY CIVIL TWILIGHT (VIND-UP)
10	10	THE GOOD LIFE THREE DAYS GRAY (JVE/JLG)
11	11	THE CROWD AND THE BUTTERFLY SHINEDOWN (ATLANTIC)
12	13	THE HIGH ROAD BROWN HELLS (COLUMBIA)
13	12	UPRISING MUZE (HELOM-3/WARNER BROS.)
14	16	NIGHTMARE AVENGED SEVENTEEN (HOPELESS/WARNER BROS.)
15	15	NEUTRON STAR COLLISION (LOVE IS FOREVER) MUZE (SUMMIT/CHOP SHOP/AAE/WARNER BROS.)
16	17	DIAMOND EYES DEFONES (REPRISE)
17	21	AMONGST THE WAVES PEARL JAM (MUCKENPENGCH)
18	18	I WAS A TEENAGE ANARCHIST AGAINST ME! (SIRE/REPRISE)
19	22	CROSSFIRE RANDOM FLOWERS (USI AND RD/JMG)
20	20	YEAH YEAH YEAH NEW POLITICS (RCAR/MG)
21	24	ANOTHER WAY TO DIE DISTURBED (REPRISE)
22	23	THE SOUND (JOHN M. PERKINS' BLUES) SWITCHBOY (ADWES/CAVE PEOPLE/CREDENTIAL/ATLANTIC)
23	19	YOU AND YOUR HEART JACK JOHNSON (JBL/SHORE/UNIVERSAL REPUBLIC)
24	26	LITTLE LION MAN MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/CLASSNOTEL)
25	25	WILD AND YOUNG AMERICAN BANG (SIRE/REPRISE)

TRIPLE A			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	14	#1 YOU AND YOUR HEART 10 WINS JACK JOHNSON (BRISHER/UNIVERSAL/REPUBLIC)
2	2	7	THE SOUND OF SUNSHINE MICHAEL FRANTI & SPEARHEAD (BOO WAX/CAPITOL)
3	6	7	HALF OF MY HEART JOHN MAYER (COLUMBIA)
4	3	18	NEW MORNING ALPHA REV (EVE'S/HOLLYWOOD)
5	8	12	TAKE EVERYTHING GREG LASWELL (VANGUARD)
6	5	10	LOVING YOU IS EASY SARAH MCCLACHLAN (ARISTA/RMS)
7	4	30	KANDI ONE OKROKO (SHANGRI-LA)
8	7	8	I SHOULD HAVE KNOWN IT TOM PETTY AND THE HEARTBREAKERS (REPRISE)
9	10	4	SUMMER DAY SHERYL CROW (J&M/INTERSCOPE)
10	9	34	YOU AND ME DAVE MATTHEWS BAND (BAMA RAGE/RCA/RMS)
11	11	6	ONE OF ANYTHING SARA BAREILLE (EPIC)
12	19	2	GREATEST GAINED: BEG STEAL OR BORROW RAY LAMONTEGNE & THE PHAROS DOTS (RCA/RED)
13	13	16	BREAKEVEN THE SCRIPT (SONGENIC/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 & N'NAAM (CHERRYTREE/INTERSCOPE)
17	14	18	HOME (DANABE MUSIC & THE MOUNTAIN ZEPHYS (424WAX/VALENTI/MUSICA, TELERICO)
18	17	9	TIN LIGHT GRANT PORTER & THE MONTAGNALS (PAGGED COMPANY/HOLLYWOOD)
19	NEW		CROSSFIRE BRANDON FLOWERS (ISLAND/UMG)
20	21	7	HEAD FULL OF DOUBT THE AVENTI BROTHERS (AMERICAN/COLUMBIA)
21	23	7	LAREDO BAND OF HORSES (BROWN/PAT POSSUM/COLUMBIA)
22	18	17	ONE WAY ROAD JOHN BUTLER TRIO (JARRAH/ATO)
23	22	17	THE OUTSIDERS WEDDINGPRESENT (ATLANTIC)
24	24	10	SAVE ME, SAN FRANCISCO TRAIN (COLUMBIA)
25	25	3	BEAUTIFUL BIG HEAD TODD AND THE MONSTERS (BIG LIG)

AINSTREAM TOP 40, ADULT CONTEMPORARY, ADULT TOP 40: 132, 86 and 87 stations, respectively, are electronically monitored 24 hours a day, 7 days a week.

HOT COUNTRY SONGS™										
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT & NUMBER / PROMOTION LABEL	CERT.	PEAK POSITION	THIS WEEK	LAST WEEK	WEEKS ON CHART
1	1	25	#1 WATER (F. ROGERS, B. PAISLEY, C. DUBOIS, K. LOVEACE)	Brad Paisley	ARISTA NASHVILLE		1	26	29	14
2	2	20	CRAZY TOWN (M. KNOX, J. CLAWSON, S. JONES)	Jason Aldean	BROKEN BOW		2	27	32	35
3	4	26	RAIN IS A GOOD THING (J. STEVENS, J. BRYAN, D. DAVIDSON)	Luke Bryan	CAPITOL NASHVILLE		3	28	30	17
4	5	34	SHE WON'T BE LONELY LONG (K. STEGALL, D. JOHNSON, P. DONNELL, G. GRIFFIN)	Clay Walker	CURB		4	29	31	32
5	6	12	UNDO IT (M. BRIGHT, C. UNDERWOOD, K. BIOGUARDI, M. FREDERIKSEN, L. LAIRD)	Carrie Underwood	19/ARISTA NASHVILLE		5	30	33	11
6	3	1	THE HOUSE THAT BUILT ME (F. LUDDELL, M. WIRUCKE, T. DOUGLAS, A. SHAMBLIN)	Miranda Lambert	CAPITOL NASHVILLE		1	31	34	33
7	7	9	I'M IN (D. HUFF, K. URBAN, R. FOSTER, G. MIDDLEMAN)	Keith Urban	CAPITOL NASHVILLE		7	32	37	38
8	8	20	LOVER, LOVER (D. BROWARD, J. NIEMANN, D. PRITZKER)	Jerrold Niemann	SEA GAY/EASTA NASHVILLE		8	33	35	34
9	10	12	FREE (K. STEGALL, Z. BROWN, Z. BROWN)	Zac Brown Band	HOME GROWN/ATLANTIC/RED BULL		9	34	36	36
10	11	46	LOVE LIKE CRAZY (D. JOHNSON, D. JOHNSON, J. JAMES)	Lee Brice	CURB		10	35	44	-
11	12	13	ALL ABOUT TONIGHT (S. HENDRICKS, R. AKINS, B. HAYS/SLIP, D. DAVIDSON)	Blake Shelton	REPRISE/WARN		11	36	42	46
12	15	37	SMILE (R. CAVALLO, M. SHAFFER, D. DALY, J. HARDING, J. BOSE)	Uncle Kracker	TOP DOG/ATLANTIC/RED BULL		12	37	40	41
13	14	32	PRAY FOR YOU (J. LOWENSTEIN, J. BRENTLINGER)	Jaron And The Long Road To Love	JARONWOOD/UNIVERSAL REPUBLIC/RED BULL		13	38	39	40
14	16	17	OUR KIND OF LOVE (D. HAYWOOD, C. KELLEY, H. SCOTT, B. BUSE)	Lady Antebellum	WARRIOR/ATLANTIC/RED BULL		14	39	43	44
15	18	21	AIR POWER (G. CHAMBERLAIN, R. CURRINGTON, T. JONES)	Billy Currington	MERCURY		15	40	41	42
16	17	16	LITTLE WHITE CHURCH (W. KIRKPATRICK, L. BIG TOWN, K. KIRKPATRICK, K. SCHULMAN, P. MAYER, WESTERBOOK)	Little Big Town	CAPITOL NASHVILLE		16	41	45	45
17	21	13	ALL OVER ME (F. ROGERS, B. HAYS/SLIP, D. DAVIDSON, R. AKINS)	Josh Turner	MCA NASHVILLE		17	42	46	51
18	20	25	THIS AIN'T NOTHIN' (P. DONNELL, C. MORGAN, C. DUBOIS, K. K. PHILLIPS)	Craig Morgan	SNA		18	43	47	47
19	23	24	AIR POWER (G. CHAMBERLAIN, R. CURRINGTON, T. JONES)	Alan Jackson	ARISTA NASHVILLE		19	44	56	58
20	22	22	GET OFF ON THE PAIN (M. BRIGHT, G. ALLAN, G. DRYMAN, D. LUTHER, J. JAMES, J. WEAVER)	Gary Allan	MCA NASHVILLE		20	45	50	55
21	26	27	ROLL WITH IT (C. CHAMBERLAIN, T. LANE, D. LEE, J. PARK)	Easton Corbin	MERCURY		21	46	53	57
22	24	26	UP ON THE RIDGE (J. R. STEWART, J. PETRAGLIA, D. BENTLEY)	Dierks Bentley	CAPITOL NASHVILLE		22	47	48	50
23	25	15	A FATHER'S LOVE (THE ONLY WAY HE KNEW HOW) (M. MILLER, D. OLIVER, L. HENDER, T. SHEPHERD, S. J. WILLIAMS)	Bucky Covington	LYRIC STREET		23	48	49	48
24	27	25	TURNING HOME (F. LUDDELL, K. CHESNEY, S. CARUSOE)	David Nail	MCA NASHVILLE		24	49	50	55
25	28	17	WAY OUT HERE (M. KNOX, J. THOMPSON, C. BEATHARD, D. L. MURPHY)	Josh Thompson	COLUMBIA		25	50	54	54



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)
snarles 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.

TOP COUNTRY ALBUMS™										
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	CERT.	PEAK POSITION	THIS WEEK	LAST WEEK	WEEKS ON CHART
1	1	23	LADY ANTEBELLUM (CAPITOL NASHVILLE 87702) (18.98)	Need You Now	2	1	26	24	23	44
2	3	2	ZAC BROWN BAND (MCA NASHVILLE 87702) (18.98)	The Foundation	2	2	27	25	28	17
3	4	4	MIRANDA LAMBERT (COLUMBIA 46645) (SMN) (12.98)	Revolution	1	1	28	27	29	48
4	2	-	JARON AND THE LONG ROAD TO LOVE (JARONWOOD/UNIVERSAL REPUBLIC/RED BULL) (18.98)	Getting Dressed In The Dark	2	2	29	28	33	63
5	5	5	CARRIE UNDERWOOD (19/ARISTA NASHVILLE 46645) (SMN) (13.98)	Play On	1	1	30	29	26	18
6	6	3	DIERKS BENTLEY (CAPITOL NASHVILLE 87702) (18.98)	Up On The Ridge	2	2	31	51	43	11
7	12	12	VARIOUS ARTISTS (CAPITOL NASHVILLE 87702) (18.98)	Now That's What I Call The USA	7	7	32	32	27	12
8	7	7	TAYLOR SWIFT (BIG MACHINE 0206) (18.98)	Fearless	1	1	33	30	30	65
9	8	6	JEWEL (VALORY JKO200A) (9.98)	Sweet And Wild	3	3	34	34	25	37
10	10	11	LUKE BRYAN (CAPITOL NASHVILLE 45833) (18.98)	Doin' My Thing	2	2	35	33	21	14
11	11	10	BROOKS & DUNN (ARISTA NASHVILLE 46645) (SMN) (13.98)	#1s ... And Then Some	1	1	36	35	32	39
12	17	15	BRAD PAISLEY (ARISTA NASHVILLE 47052) (SMN) (13.98)	American Saturday Night	1	1	37	37	36	47
13	13	13	JASON ALDEAN (BROKEN BOW 7637) (18.98)	Wide Open	2	2	38	38	41	67
14	18	14	LEE BRICE (CURB 78977) (18.98)	Love Like Crazy	9	9	39	41	34	47
15	16	9	ZAC BROWN BAND (SOLITARY/RED BULL/ATLANTIC/RED BULL) (18.98)	Pass The Jar: Live	2	2	40	40	40	19
16	15	17	LADY ANTEBELLUM (CAPITOL NASHVILLE 03206) (12.98)	Lady Antebellum	1	1	41	45	37	45
17	14	8	CLAY WALKER (CURB 78977) (18.98)	She Won't Be Lonely Long	5	5	42	39	39	18
18	9	-	UNCLE KRACKER (TOP DOG/ATLANTIC/RED BULL) (18.98)	Happy Hour: The South River Road Sessions (EP)	9	9	43	44	44	5
19	19	18	EASTON CORBIN (MERCURY 013644) (UMGN) (10.98)	Easton Corbin	4	4	44	36	35	6
20	22	19	KENNY CHESNEY (MCA 65555) (SMN) (11.98)	Greatest Hits II	1	1	45	46	50	46
21	26	21	COLT FORD (AVERAGE JOE'S 216) (14.98)	Chicken & Biscuits	8	8	46	47	37	38
22	21	22	KEITH URBAN (CAPITOL NASHVILLE 35751) (18.98)	Defying Gravity	1	1	47	44	55	16
23	20	16	SOUNDTRACK (FOX/FOX SEARCHLIGHT 6104) (NEW WEST) (17.98)	Crazy Heart	6	6	48	50	46	92
24	23	20	JOSH TURNER (MCA NASHVILLE 013362) (UMGN) (13.98)	Haywire	2	2	49	49	38	10
25	31	31	WYONNNA (WARRIOR/ATLANTIC/RED BULL) (18.98)	Love Heals: A Tribute To Our Wounded Warriors	6	6	50	42	-	2

TOP BLUEGRASS ALBUMS™										
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.	PEAK POSITION	THIS WEEK	LAST WEEK	WEEKS ON CHART
1	1	5	DIERKS BENTLEY (CAPITOL NASHVILLE 86410)	Up On The Ridge	2	1	2	2	3	3
2	2	3	PUNCH BROTHERS (NONESUCH 521980) (WARNER BROS.)	Antifragmatic	2	2	3	9	9	9
3	3	9	THE GRASCALS (ROUNDER 810841)	The Famous Lefty Fly	2	2	4	4	20	20
4	4	20	CAROLINA CHOCOLATE DROPS (NONESUCH 516995) (WARNER BROS.)	Genuine Negro Jig	2	2	5	7	12	12
5	7	12	TRAMPLED BY TURTLES (BANJODAD 07)	Palomino	2	2	6	3	72	72
6	3	72	STEVE MARTIN (SMILE 810847) (ROUNDER)	The Crow: New Songs For The Five-String Banjo	2	2	7	6	22	22
7	6	22	DAILEY & VINCENT (SKAGGS FAMILY 902021)	Dailey & Vincent Sing The Statler Brothers	2	2	8	5	5	5
8	5	5	CHERRYHOLMES (SKAGGS FAMILY 902021)	Cherryholmes IV: Common Threads	2	2	9	10	38	38
9	10	38	THE WAILIN' JENNYS (RED HOUSE 220)	Live At The Mauch Chunk Opera House	2	2	10	RE-ENTRY	RE-ENTRY	RE-ENTRY
10	RE-ENTRY	RE-ENTRY	THE ISAACS (GATHER 46014)	The Isaacs ... Naturally: An Almost A Cappella Collection	2	2				

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

TOP R&B/HIP-HOP ALBUMS				ARTIST	DISTRIBUTING LABEL
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	DISTRIBUTING LABEL	
1	1	3	#1 EMINEM	RED BULL RECORDS/AT&T/INTERSCOPE (D1411) (R)	
2	2	4	DRAKE	YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN (H435) (R)	
3	NEW	1	THE DREAM	LOVE KING RADIO KILLA (DEF. JAM. 014216) (R)	
4	5	15	USHER	RAYMOND V. RAYMOND LAFACE/JIVE 61552 (J)	
5	3	2	THE ROOTS	HOW I GOT OVER (DEF. JAM. 013065) (J)	
6	6	10	B.O.B	B.O.B PRESENTS REBEL ROCK/GRAND HUSTLE/AT&T (H180) (J)	
7	7	56	THE BLACK EYED PEAS	THE E.N.D. INTERSCOPE 012687 (R)	
8	8	30	ALICIA KEYS	BATTLE OF FREEDOM (M&K/J 46571) (R)	
9	NEW	1	DWELE	WANTS, WORLD, WOMEN (RT 5149) (E)	
10	4	2	KEITH SWEAT	RIDIN' SOLO (KEDAR 00008) (R)	
11	11	17	LUDACRIS	BATTLE OF THE SEXES (DTP/DEF. JAM. 014030) (J)	
12	16	44	GG	READY (SONGBOOK/AT&T) 018704 (J)	
13	12	59	EMINEM	RELAY (M&K/SHADY/INTERMATH/INTERSCOPE 012683) (R)	
14	10	7	NAS & DAMIAN MARLEY	JESUS IS MY SUPERHERO (J&M/AT&T) 014030 (J)	
15	9	4	PLIES	GOOD AFFLUENT (BIG GATES/SUPA-SLIP-SLIDE/DEF. JAM. 012683) (J)	
16	14	22	LIL WAYNE	REBIRTH CASH MONEY/UNIVERSAL MOTOWN 012373 (J)	
17	19	37	MICHAEL JACKSON	MICHAEL JACKSON'S THIS IS IT (J&M/EPIC 70657) (S)	
18	15	32	RIHANNA	RATED R (SRP/DEF. JAM. 013736) (J)	
19	21	16	MONICA	STILL STANDING (J 40236) (R)	
20	22	17	MARVIN SAPP	HERE I AM (VERITY 53156) (J)	
21	18	43	JAY-Z	THE BLUEPRINT 3 (ROC NATION 520856) (J)	
22	17	22	SADE	SOLDIER OF LOVE (EPIC 63933) (S)	
23	20	14	ERYKAH BADU	NEW AMERICAN (SRP/DEF. JAM. 013736) (J)	
24	24	21	JAHEIM	ANOTHER ROUND (AT&T) 522783 (J)	
25	27	7	JANELLE MONAE	THE WARDROP (S&T/J&M/AT&T) 014030 (J)	
26	28	29	MARY J. BLIGE	STRONGER WITH EACH PASS (M&K/AT&T) 013722 (R)	
27	23	42	KID CUDI	MAN ON THE MOON (SRP/DEF. JAM. 013736) (J)	
28	25	43	DRAKE	SO FINE (EPIC 63933) (S)	
29	30	28	YOUNG MONEY	WE ARE YOUNG MONEY (CASH MONEY/UNIVERSAL MOTOWN 012683) (J)	
30	26	52	MAXWELL	BLACK PANTHER (COLUMBIA 89142) (S)	
31	31	9	TONI BRAXTON	PULSE (AT&T) 520269 (J)	
32	32	29	ROBIN THICKE	SO BROTHERLY (SRP/DEF. JAM. 013736) (J)	
33	33	4	LIL JON	CRUNK ROCK (UNIVERSAL REPUBLIC 012715) (J)	
34	13	2	BLAZE	GANG RAGS (PSYCHOPHIC 4302)	
35	29	2	Z-RO	HONORIN' J (PRINCE/PAU/LOT 4 LIFE 52242) (R)	
36	36	9	TRINA	ARMADILLO (SLIP-N-SLIDE 32367)	
37	37	30	GUCCI MANE	THE STRIKE (M&K/AT&T) 013736 (J)	
38	35	6	LEELA JAMES	MY SOUL (STAX 11641) (C)	
39	37	9	8BALL & MJG	TEN TONS DOWN (GRAND HUSTLE 5128) (E)	
40	34	7	TALIB KWEI	HATE IS REFLECTION (ETERNAL REVOLUTIONS PER MINUTE/BLACKSMITH 51286) (M)	
41	38	13	SHARON JONES & THE DAP-KINGS	I LEARNED THE HARD WAY (CAPITOL 013736) (J)	
42	40	12	DJ HOLIDAY & GUCCI MANE	REBIRTH CASH MONEY/UNIVERSAL MOTOWN 012683 (J)	
43	43	23	CORINNE BAILEY RAE	THE SEA (CAPITOL 09378)	
44	46	18	RAHEEM DEVAUGHN	THE LOVE & WAR MASTERPEACE 1728 (JIVE 50569) (J)	
45	42	30	TIMBALAND	TIMBALAND PRESENTS... (M&K/AT&T) 013736 (J)	
46	45	41	MARIAH CAREY	MEMORIES OF AN ANGEL (J&M/AT&T) 013736 (J)	
47	41	9	BONE THUGS-N-HARMONY	THE WORLD'S ENEMY (AT&T/INTERSCOPE 013736) (J)	
48	NEW	1	JOE	ITUNES LIVE FROM SOHO (EPIC 563) (D)	
49	55	34	MELANIE FIONA	THE BRIDGE (SRP/UNIVERSAL MOTOWN 013150) (J)	
50	50	53	VARIOUS ARTISTS	NOW 31 (EMI/UNIVERSAL/SONY 28617) (S)	

Spurred by the premiere of his BET reality show (June 27), Trey Songz earns the Greatest Gainer trophy on Top R&B/Hip-Hop Albums as his third set, "Ready," shoots 16-12 (up 42%). It's the title's highest position since May and the best sales bump of its 44-week run.



MAINSTREAM R&B/HIP-HOP				TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
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) (M&K)	
2	2	16	UN-THINKABLE (I'M READY)	ALICIA KEYS (M&K/J&M)	
3	3	8	OMG	USHER FEAT. WILL.I.A.M. (LAFACE/J&M)	
4	4	11	THERE GOES MY BABY	USHER (LAFACE/J&M)	
5	7	8	RIDE	CHARA FEAT. LUDACRIS (LAFACE/J&M)	
6	6	15	LOSE MY MIND	YOUNG JEEZY FEAT. PLIES (CTE/DEF. JAM. 014030) (J)	
7	5	11	SEX ROOM	LUDACRIS FEAT. TREY SONGZ (DTP/DEF. JAM. 014030) (J)	
8	8	7	YOUR LOVE	NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN) (M&K)	
9	9	9	TEACH ME HOW TO DOUGIE	GALI SWAG DISTRICT (CAPITOL)	
10	11	17	OVER	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN) (M&K)	
11	12	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.I., LUDACRIS, SNOP DOGG & RICK ROSS (WE THE BEST/E)	
13	13	9	SUPER HIGH	NICK ROSS FEAT. NE-YO (NAVY/CHOP-SLIP-SLIDE/DEF. JAM. 014030) (J)	
14	19	4	GG	PRETTY BOY SWAG (J&M/AT&T) 013736 (J)	
15	14	22	NEIGHBORS KNOW MY NAME	TREY SONGZ (SONGBOOK/AT&T)	
16	21	9	ITS IN THE MORNING	ROBIN THICKE FEAT. SNOP DOGG (STAR TRAK/INTERSCOPE)	
17	16	20	MY CHICK BAD	LUDACRIS FEAT. NICKI MINAJ (DTP/DEF. JAM. 014030) (J)	
18	17	17	I'M BACK	T.I. (GRAND HUSTLE/AT&T)	
19	22	7	BITTERSWEET	FANTASY GIRL (J&M/AT&T)	
20	16	20	RUDE BOY	RIHANNA (SRP/DEF. JAM. 013736) (J)	
21	26	4	MISS ME	DRAKE FEAT. LIL WAYNE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN) (M&K)	
22	25	3	LOVE ALL OVER ME	MONICA (J&M/AT&T)	
23	24	5	MAKE UP BAG	THE DREAM FEAT. T.I. (RADIO KILLA/DEF. JAM. 014030) (J)	
24	29	4	HARD IN DA PAINT	WAKA FLOKIA FLAME (017) (BRICK SQUAD/ASYLUM/WARNER BROS.)	
25	32	2	WHO DAT	J. COLE (ROC NATION/COLUMBIA)	
26	26	5	STATISTICS	LYFE JENNING (JESUS SHWAYS/ASYLUM/WARNER BROS.)	
27	38	2	CHAMPAGNE LIFE	NE-YO (DEF. JAM. 014030) (J)	
28	23	10	WE GOT HOOD LOVE	MARY J. BLIGE FEAT. TREY SONGZ (MOTOWN/AT&T)	
29	33	2	ALREADY TAKEN	TREY SONGZ (SONGBOOK/AT&T)	
30	30	3	GOT YOUR BACK	T.I. FEAT. KERI HILSON (GRAND HUSTLE/AT&T)	
31	NEW	1	POWER	KANYE WEST FEAT. DWELE (ROC-A-FELLA/DEF. JAM. 014030) (J)	
32	39	3	MAYBE	ROCKO (A-1/ROCKO ROAD/DEF. JAM. 014030) (J)	
33	27	10	ALWAYS	TRINA FEAT. MONICA (SLIP-N-SLIDE/CAPITOL)	
34	31	9	SHOW OUT	ROSCOE DASH (M&M/MUSIC LINE/ZONE 4/INTERSCOPE)	
35	36	5	I'M SINGLE	LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN) (M&K)	
36	34	6	IN LOVE WIT YU BOOTY	JOHN BULL (ALL ABOUT US/J&M/AT&T)	
37	NEW	1	Q&A	Q&A (J&M/AT&T) 013736 (J)	
38	NEW	1	BET I	BET I (BET I/AT&T) 013736 (J)	
39	37	13	SHE GOT IT MADE	PLIES (BIG GATES/SLIP-N-SLIDE/AT&T)	
40	40	15	IMMA BE	THE BLACK EYED PEAS (INTERSCOPE)	

BETWEEN THE BULLETS

THE TOP 10 LOVES THE DREAM



The-Dream earns the Hot Shot Debut on Top R&B/Hip-Hop Albums as "Love King" arrives at No. 3 with 58,000 units, according to Nielsen SoundScan. The album is his third consecutive top 10 debut after 2007's "Love/Hate" (No. 5) and 2009's "Love v/s Hate" (No. 1, two weeks). Dwele, at No. 9, also lands a third consecutive top 10 with fourth album "Wants, World, Women." Previous debuts "... Sketches of a Man" (2008) and "Some Kinda..." (2005) entered and peaked at Nos. 10 and 7, respectively. The singer's 2003 debut set, "Subject," bowed at No. 28 and peaked at No. 20. At the top of the chart, Eminem still dominates, pulling in 313,000 copies. In two weeks the rapper has sold more than 1 million units. Runner-up Drake shifts 105,000 to bring his four-week total to 709,000.

—Raphael George

RHYTHMIC				TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	
1	1	15	#1 OMG	USHER FEAT. WILL.I.A.M. (LAFACE/J&M)	
2	2	10	AIRPLANES	B.O.B FEAT. NAYELI WILLIAMS (REBEL ROCK/GRAND HUSTLE/AT&T)	
3	3	9	FIND YOUR LOVE	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN) (M&K)	
4	4	7	CALIFORNIA GURLS	KATY PERRY FEAT. SNOP DOGG (CAPITOL)	
5	5	7	YOUR LOVE	NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN) (M&K)	
6	6	13	BILLIONAIRE	TRAVIS COOK FEAT. BRANDI NAY (SRP/DEF. JAM. 013736) (J)	
7	7	13	YOUR LOVE IS MY DRUG	KESHA (KEMOSABE/ROC-A-FELLA)	
8	8	24	NOTHIN' ON YOU	B.O.B FEAT. BRANDI NAY (REBEL ROCK/GRAND HUSTLE/AT&T)	
9	9	23	BREAK YOUR HEART	TAY CRUZ FEAT. LUDACRIS (M&K/AT&T)	
10	11	12	COOLER THAN ME	NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN) (M&K)	
11	26	3	GG	LOVE THE WAY YOU LIE (EMINEM FEAT. RIHANNA) (SHADY/INTERMATH/INTERSCOPE)	
12	15	5	GOT YOUR BACK	T.I. FEAT. KERI HILSON (GRAND HUSTLE/AT&T)	
13	14	11	UN-THINKABLE (I'M READY)	ALICIA KEYS (M&K/J&M)	
14	10	17	OVER	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN) (M&K)	
15	13	9	NOT AFRAID	EMINEM (SRP/SHADY/INTERMATH/INTERSCOPE)	
16	12	25	RUDE BOY	RIHANNA (SRP/DEF. JAM. 013736) (J)	
17	17	11	HELLO GOOD MORNING	DIDDY - DIRTY MONEY FEAT. T.I. (BAD BOY/INTERSCOPE)	
18	16	31	SAY AAH	TREY SONGZ FEAT. FABOLOUS (SONGBOOK/AT&T)	
19	23	5	RIDIN' SOLO	JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)	
20	22	9	143	BOBBY BRACKINS FEAT. RAY J (T'COON/STATUS/UNIVERSAL REPUBLIC)	
21	25	10	ALL I DO IS WIN	DJ KHALED FEAT. T.I., LUDACRIS, SNOP DOGG & RICK ROSS (WE THE BEST/E)	
22	21	7	SOMEBODY TO LOVE	JUSTIN BIEBER (SCHOOLBOY/AT&T) 013736 (J)	
23	26	6	RIDE	CHARA FEAT. LUDACRIS (LAFACE/J&M)	
24	18	9	ROCK THAT BODY	THE BLACK EYED PEAS (INTERSCOPE)	
25	27	7	LOSE MY MIND	YOUNG JEEZY FEAT. PLIES (CTE/DEF. JAM. 014030) (J)	
26	29	4	BEAUTIFUL MONSTER	NE-YO (DEF. JAM. 014030) (J)	
27	19	17	MY CHICK BAD	LUDACRIS FEAT. NICKI MINAJ (DTP/DEF. JAM. 014030) (J)	
28	24	20	HEY DADDY (DADDY'S HOME)	USHER FEAT. PLIES (LAFACE/J&M)	
29	30	12	TEACH ME HOW TO DOUGIE	GALI SWAG DISTRICT (CAPITOL)	
30	20	12	ALEJANDRO	LADY GAGA (SRP/M&K/AT&T) 013736 (J)	
31	34	3	DYAMITE	TAY CRUZ (M&K/AT&T) 013736 (J)	
32	32	5	BULLETPROOF	LA ROUX (BIG LIFE/POLYDOR/CHERRYTREE/INTERSCOPE)	
33	31	6	OPPOSITE OF ADULTS	CHIDDI BANG (VIRGIN/CAPITOL)	
34	35	4	HOLD YOU (HOLD YUH)	GYPTIAN (V)	
35	38	2	THERE GOES MY BABY	USHER (LAFACE/J&M)	
36	36	5	BODYBOUNCE	KARMINA (OFFICIAL FEAT. AKON (KON/VE))	
37	33	13	FANTASY GIRL	MARY J. BLIGE (J&M/AT&T)	
38	NEW	1	POWER	KANYE WEST FEAT. DWELE (ROC-A-FELLA/DEF. JAM. 014030) (J)	
39	40	2	WHO DAT	J. COLE (ROC NATION/COLUMBIA)	
40	39	3	SEX ROOM	LUDACRIS FEAT. TREY SONGZ (DTP/DEF. JAM. 014030) (J)	

ADULT R&B				TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	
1	1	14	#1 UN-THINKABLE (I'M READY)	ALICIA KEYS (M&K/J&M)	
2	2	25	THERE GOES MY BABY	USHER (LAFACE/J&M)	
3	3	22	FINDING MY WAY BACK	JAMIE (J&M/AT&T)	
4	4	10	WHY WOULD YOU STAY?	KEM (UNIVERSAL MOTOWN) (M&K)	
5	5	20	WINDOW SEAT	ERYKAH BADU (CONTROL FREQUENCY/UNIVERSAL MOTOWN) (M&K)	
6	6	10	BITTERSWEET	FANTASY GIRL (J&M/AT&T)	
7	7	19	HANDS TIED	TONI BRAXTON (AT&T)	
8	8	33	FISTFUL OF TEARS	MAXWELL (COLUMBIA)	
9	9	23	CLOSER	CORINNE BAILEY RAE (CAPITOL)	
10	10	23	EVERYTHING TO ME	MONICA (J&M/AT&T)	
11	11	11	WHAT'S NOT TO LOVE	DWELE (J&M/AT&T)	
12	12	13	BABYFATHER	SADE (EPIC/COLUMBIA)	
13	15	22	THE BEST IN ME	MARVIN SAPP (VERITY/J&M)	
14	20	11	WE GOT HOOD LOVE	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN) (M&K)	
15	13	8	SKIES WIDE OPEN	BRANDI NAY (SRP/VERVE)	
16	19	6	STATISTICS	LYFE JENNING (JESUS SHWAYS/ASYLUM/WARNER BROS.)	
17	17	6	LOVE LIKE THIS	DONELL JONES (J&M/AT&T)	
18	14	20	IN THE MORNING	URBAN MYSTIC FEAT. MONA (SOBE)	
19	18	5	LOVE ALL OVER ME	MONICA (J&M/AT&T)	
20	16	18	TEST DRIVE	JAMIE SWEET FEAT. JOE (KEDAR)	
21	22	11	YOU'RE THE ONE	DONORIA (SO SO DEF/MALCO)	
22	24	21	TELL ME YOU LOVE ME	LEELA JAMES (STAX/C&M)	
23	23	5	NO REGRETS	ELIZABETH WITHERS (PURPOSE/E)	
24	31	3	SIGN OF A VICTORY	R. KELLY FEAT. SOWETO SPIRITUAL SINGERS (J&M/AT&T)	
25	27	7	TURN ME AWAY (GET MUNNY)	ERYKAH BADU (CONTROL FREQUENCY/UNIVERSAL MOTOWN) (M&K)	

 HOT RAP SONGS™				TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
THIS WEEK	LAST WEEK	WEEKS ON CHART			
1	1	8	#1	YOUR LOVE	NICK MINAJ (JOLING MONEY/CASH MONEY/UNIVERSAL MOTOWN)
2	2	10		AIRPLANES	B.O.B FEAT. NAYELI WILLIAMS (REBEL ROCK/GRAND HUSTLE/AT&T)
3	3	18		OVER	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
4	5	15		LOSE MY MIND	YOUNG JEEZY FEAT. PLIES (CTE/DEF. JAM10/JMS)
5	4	24		NOTHIN' ON YOU	B.O.B FEAT. BRUNO MARS (REBEL ROCK/GRAND HUSTLE/AT&T)
6	7	18		ALL I DO IS WIN	B2 KRALED (J&T)
7	6	11		SEX ROOM	LUDACRIS FEAT. TIE STONZ (DTP/DEF. JAM10/JMS)
8	9	12		HELLO GOOD MORNING	DIDDY - DIRTY MONEY FEAT. TI (BAD BOY/INTERSCOPE)
9	10	17		TEACH ME HOW TO DOUGIE	CALL SWAG DISTRICT (CAPITOL)
10	11	7		BILLIONAIRE	TRAVIS MCKEY FEAT. BRUNO MARS (RUFFY ROX/RECORDS/DEF. J&T/UNIVERSAL)
11	8	20		MY CHICK BAD	LUDACRIS FEAT. NICK MINAJ (DTP/DEF. JAM10/JMS)
12	12	5		GOT YOUR BACK	T.I. FEAT. KRSI HULKS (GRAND HUSTLE/AT&T)
13	13	9		NOT AFRAID	EMINEM (WEB SHADY/INTERMATH/INTERMATH/INTERSCOPE)
14	19	2	66	LOVE THE WAY YOU LIE	EMINEM FEAT. SHANNA (WEB SHADY/INTERMATH/INTERMATH/INTERSCOPE)
15	18	5		MISS ME	DWINE FEAT. LIL WAYNE (JOLING MONEY/CASH MONEY/UNIVERSAL MOTOWN)
16	17	4		PRETTY BOY SWAG	SON-LJA BOY POWER (COLLAPSE/INTERSCOPE)
17	15	4		TOWELL	KANYE WEST FEAT. DWINE (RSC-A-FELLA/DEF. JAM10/JMS)
18	16	7		SUPER HIGH	NICK ROSS FEAT. NE-YO (JMW/CHIC/IRL/SLIDE/DEF. JAM10/JMS)
19	16	17		I'M BACK	T.I. (GRAND HUSTLE/AT&T)
20	22	2		WHO DAT	J. COLE (RUC NATION/COLUMBIA)
21	23	3		HARD IN DA PAINT	NICK MINAJ FEAT. T.I. (REBEL ROCK/GRAND HUSTLE/AT&T)
22	14	13		BOMB BRONXING FEAT. T.I. (T.C.C.O.N. STYLERS) (UNIVERSAL, REBEL ROCK/GRAND HUSTLE/AT&T)	
23	25	2		B.M.F. (BLOWIN' MONEY FAST)	NICK ROSS FEAT. STYLERS P. (JMW/CHIC/IRL/SLIDE/DEF. JAM10/JMS)
24	24	19		BEAMER, BENZ, OR BENTLEY	LUFTY BANKS FEAT. JUELZ SANTANA (3 UNITS)
25	23	3		I'M SINGLE	LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)

HOT R&B/HIP-HOP SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	PRODUCER (SONGWRITER)	Artist	LAST WEEK	WEEKS ON CHART	TITLE	PRODUCER (SONGWRITER)	Artist
1	1	26	#1 UN-THINKABLE (I'M READY)	Alicia Keys	Alicia Keys	1	1	#1 UN-THINKABLE (I'M READY)	Alicia Keys	Alicia Keys
2	2	26	THEE GOES MY BABY	J.M. JORDAN, RICO LOVE, J. & B. SCHEFFER, F. ROMANO, D. MORRIS	Usher	2	2	THEE GOES MY BABY	J.M. JORDAN, RICO LOVE, J. & B. SCHEFFER, F. ROMANO, D. MORRIS	Usher
3	3	3	FIND YOUR LOVE	Drake	Drake	3	3	FIND YOUR LOVE	Drake	Drake
4	4	12	OMG	Usher Featuring Will.i.am	Usher	4	4	OMG	Usher Featuring Will.i.am	Usher
5	6	11	RIDE	Ciara Featuring Ludacris	Ciara	5	6	RIDE	Ciara Featuring Ludacris	Ciara
6	7	18	LOSE MY MIND	Young Jeezy Featuring Pile	Young Jeezy	6	7	LOSE MY MIND	Young Jeezy Featuring Pile	Young Jeezy
7	5	15	SEX ROOM	Ludacris Featuring Trey Songz	Ludacris	7	5	SEX ROOM	Ludacris Featuring Trey Songz	Ludacris
8	8	11	YOUR LOVE	Nicki Minaj	Nicki Minaj	8	8	YOUR LOVE	Nicki Minaj	Nicki Minaj
9	9	18	OVER	Drake	Drake	9	9	OVER	Drake	Drake
10	10	12	TEACH ME HOW TO DOUGIE	Call Swag District	Call Swag District	10	10	TEACH ME HOW TO DOUGIE	Call Swag District	Call Swag District
11	11	22	ALL I DO IS WIN	DJ Khaled Featuring T-Pain, Ludacris, Snoop Dogg & Rick Ross	DJ Khaled	11	11	ALL I DO IS WIN	DJ Khaled Featuring T-Pain, Ludacris, Snoop Dogg & Rick Ross	DJ Khaled
12	13	16	BITTERSWEET	Fantasia	Fantasia	12	13	BITTERSWEET	Fantasia	Fantasia
13	16	29	PRETTY BOY SWAG	Soulja Boy Tell'em	Soulja Boy Tell'em	13	16	PRETTY BOY SWAG	Soulja Boy Tell'em	Soulja Boy Tell'em
14	18	22	FINDING MY WAY BACK	Jahneim	Jahneim	14	18	FINDING MY WAY BACK	Jahneim	Jahneim
15	12	11	NEIGHBORS KNOW MY NAME	Trey Songz	Trey Songz	15	12	NEIGHBORS KNOW MY NAME	Trey Songz	Trey Songz
16	23	14	HELLO GOOD MORNING	Diddy - Dirty Money Featuring T.I.	Diddy - Dirty Money	16	23	HELLO GOOD MORNING	Diddy - Dirty Money Featuring T.I.	Diddy - Dirty Money
17	32	31	MISS ME	Drake Featuring Lil Wayne	Drake	17	32	MISS ME	Drake Featuring Lil Wayne	Drake
18	14	13	EVERYTHING TO ME	Monica	Monica	18	14	EVERYTHING TO ME	Monica	Monica
19	20	26	SUPER HIGH	Rick Ross Featuring Ne-Yo	Rick Ross	19	20	SUPER HIGH	Rick Ross Featuring Ne-Yo	Rick Ross
20	24	22	WINDOW SEAT	Erykah Badu	Erykah Badu	20	24	WINDOW SEAT	Erykah Badu	Erykah Badu
21	17	21	MY CHICK BAD	Ludacris Featuring Nicki Minaj	Ludacris	21	17	MY CHICK BAD	Ludacris Featuring Nicki Minaj	Ludacris
22	27	36	CHAMPAGNE LIFE	Ne-Yo	Ne-Yo	22	27	CHAMPAGNE LIFE	Ne-Yo	Ne-Yo
23	19	24	NOTHIN' ON YOU	B.o.B Featuring Bruno Mars	B.o.B	23	19	NOTHIN' ON YOU	B.o.B Featuring Bruno Mars	B.o.B
24	30	32	LOVE ALL OVER ME	Monica	Monica	24	30	LOVE ALL OVER ME	Monica	Monica
25	21	19	FISTFUL OF TEARS	Maxwell	Maxwell	25	21	FISTFUL OF TEARS	Maxwell	Maxwell
26	25	23	I'M BACK	T.I.	T.I.	26	25	I'M BACK	T.I.	T.I.
27	22	10	WHY WOULD YOU STAY?	Kem	Kem	27	22	WHY WOULD YOU STAY?	Kem	Kem
28	28	21	RUDE BOY	Rihanna	Rihanna	28	28	RUDE BOY	Rihanna	Rihanna
29	20	32	HEY DADDY (DADDY'S HOME)	Usher Featuring Pile	Usher	29	20	HEY DADDY (DADDY'S HOME)	Usher Featuring Pile	Usher
30	15	31	YOU'RE THE ONE	Dondria	Dondria	30	15	YOU'RE THE ONE	Dondria	Dondria
31	37	45	POWER	Kanye West Featuring Dwele	Kanye West	31	37	POWER	Kanye West Featuring Dwele	Kanye West
32	31	35	HOLD YOU (HOLD YUH)	Gypsys	Gypsys	32	31	HOLD YOU (HOLD YUH)	Gypsys	Gypsys
33	35	14	IT'S IN THE MORNING	Robin Thicke Featuring Snoop Dogg	Robin Thicke	33	35	IT'S IN THE MORNING	Robin Thicke Featuring Snoop Dogg	Robin Thicke
34	29	24	WE GOT THOOD LOVE	Mary J. Blige Featuring Trey Songz	Mary J. Blige	34	29	WE GOT THOOD LOVE	Mary J. Blige Featuring Trey Songz	Mary J. Blige
35	34	33	STATISTICS	Lyfe Jennings	Lyfe Jennings	35	34	STATISTICS	Lyfe Jennings	Lyfe Jennings
36	33	24	LIL FREEK	Usher Featuring Nicki Minaj	Usher	36	33	LIL FREEK	Usher Featuring Nicki Minaj	Usher
37	38	41	HARD IN DA PAINT	Waka Flocka Flame	Waka Flocka Flame	37	38	HARD IN DA PAINT	Waka Flocka Flame	Waka Flocka Flame
38	39	47	MAKE UP BAG	The-Dream Featuring T.I.	The-Dream	38	39	MAKE UP BAG	The-Dream Featuring T.I.	The-Dream
39	54	68	B.M.F. (BLOWIN' MONEY FAST)	Rick Ross Featuring Styles P	Rick Ross	39	54	B.M.F. (BLOWIN' MONEY FAST)	Rick Ross Featuring Styles P	Rick Ross
40	46	55	WHO DAT	J. Cole	J. Cole	40	46	WHO DAT	J. Cole	J. Cole
41	36	34	HANDS TIED	Toni Braxton	Toni Braxton	41	36	HANDS TIED	Toni Braxton	Toni Braxton
42	50	42	SAV AAH	Trey Songz Featuring Fabolous	Trey Songz	42	50	SAV AAH	Trey Songz Featuring Fabolous	Trey Songz
43	43	48	ALREADY TAKEN	Trey Songz	Trey Songz	43	43	ALREADY TAKEN	Trey Songz	Trey Songz
44	45	50	GOT YOUR BACK	T.I. Featuring Keri Hilson	T.I.	44	45	GOT YOUR BACK	T.I. Featuring Keri Hilson	T.I.
45	40	38	I AM	Mary J. Blige	Mary J. Blige	45	40	I AM	Mary J. Blige	Mary J. Blige
46	41	37	AIN'T LEAVIN WITHOUT YOU	Jahneim	Jahneim	46	41	AIN'T LEAVIN WITHOUT YOU	Jahneim	Jahneim
47	48	10	WHAT'S NOT TO LOVE	Dwele	Dwele	47	48	WHAT'S NOT TO LOVE	Dwele	Dwele
48	44	19	IMMA BE	The Black Eyed Peas	The Black Eyed Peas	48	44	IMMA BE	The Black Eyed Peas	The Black Eyed Peas
49	42	39	CLOSER	Corinne Bailey Rae	Corinne Bailey Rae	49	42	CLOSER	Corinne Bailey Rae	Corinne Bailey Rae
50	49	43	SHOW OUT	Roscoe Dash	Roscoe Dash	50	49	SHOW OUT	Roscoe Dash	Roscoe Dash
51	60	69	GET BIG	Dorrough	Dorrough	51	60	GET BIG	Dorrough	Dorrough
52	51	52	I'M SINGLE	Lil Wayne	Lil Wayne	52	51	I'M SINGLE	Lil Wayne	Lil Wayne
53	69	75	FANCY	Drake Featuring T.I. & Swizz Beatz	Drake	53	69	FANCY	Drake Featuring T.I. & Swizz Beatz	Drake
54	52	62	MAYBE	Rocko	Rocko	54	52	MAYBE	Rocko	Rocko
55	58	72	LOVE LIKE THIS	Donell Jones	Donell Jones	55	58	LOVE LIKE THIS	Donell Jones	Donell Jones

It's another Greatest Gainer medal for the Canadian rapper/singer, his sixth among three singles from his "Thank Me Later" debut. This song's 15-position leap is his largest career vault into the top 20 (up 3.3 million impressions, according to Nielsen BDS).

Up 3.2 million impressions, Ross owns the only other single, behind Drake at No. 17, to earn an increase of at least 3 million. The song's gain is driven by 11 stations ramping up rotation by double digits.

A week after his much-talked-about Michael Jackson tribute during the 2010 BET Awards, Bruno debuts a single from his independently released mixtape with Jive lending promotional support. Time also bows at No. 87 on the Billboard Hot 100 and No. 19 on R&B/Hip-Hop Digital Songs (25,000 downloads). Meanwhile, "Graffiti" surges 61-57, up 62%, on Top R&B/Hip-Hop Albums (full chart viewable on billboard.biz).

After three albums and nearly a decade with Blackground Records, the singer/songwriter reads his fourth set, "Now or Never," due Sept. 21 on Atlantic. The song debuts with 2 million impressions.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	PRODUCER (SONGWRITER)	Artist	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	PRODUCER (SONGWRITER)	Artist
56	47	44	ALWAYS	Trina Featuring Monica	Trina	56	47	44	ALWAYS	Trina Featuring Monica	Trina
57	66	59	BEAMER, BENZ, OR BENTLEY	Lloyd Banks Featuring Juelz Santana	Lloyd Banks	57	66	59	BEAMER, BENZ, OR BENTLEY	Lloyd Banks Featuring Juelz Santana	Lloyd Banks
58	65	65	TEST DRIVE	Keith Sweat Featuring Joe	Keith Sweat	58	65	65	TEST DRIVE	Keith Sweat Featuring Joe	Keith Sweat
59	67	71	IF IT AIN'T ABOUT MONEY	Fat Joe Featuring Trey Songz	Fat Joe	59	67	71	IF IT AIN'T ABOUT MONEY	Fat Joe Featuring Trey Songz	Fat Joe
60	55	53	BABYFATHER	Sade	Sade	60	55	53	BABYFATHER	Sade	Sade
61	53	57	IN LOVE WIT YU BOOTY	John Blu	John Blu	61	53	57	IN LOVE WIT YU BOOTY	John Blu	John Blu
62	56	51	SHE GOT IT MADE	Pile	Pile	62	56	51	SHE GOT IT MADE	Pile	Pile
63	57	54	ROGER THAT	Young Money	Young Money	63	57	54	ROGER THAT	Young Money	Young Money
64	64	66	BET 1	B.o.B Featuring T.I. & Playboi T	B.o.B	64	64	66	BET 1	B.o.B Featuring T.I. & Playboi T	B.o.B
65	63	64	SKIES WIDE OPEN	Brian Culbertson Featuring Avant	Brian Culbertson	65	63	64	SKIES WIDE OPEN	Brian Culbertson Featuring Avant	Brian Culbertson
66	70	78	AIRPLANES	B.o.B Featuring Hayley Williams	B.o.B	66	70	78	AIRPLANES	B.o.B Featuring Hayley Williams	B.o.B
67	59	68	BEAT IT UP	Gucci Mane Featuring Trey Songz	Gucci Mane	67	59	68	BEAT IT UP	Gucci Mane Featuring Trey Songz	Gucci Mane
68	87	-	GROWN WOMAN	Kelly Rowland	Kelly Rowland	68	87	-	GROWN WOMAN	Kelly Rowland	Kelly Rowland
69	NOT SHOT	1	HOLDING YOU DOWN (GOIN' IN CIRCLES)	Jazmine Sullivan	Jazmine Sullivan	69	NOT SHOT	1	HOLDING YOU DOWN (GOIN' IN CIRCLES)	Jazmine Sullivan	Jazmine Sullivan
70	68	67	YEAH YA KNOW (TAKERS)	T.I.	T.I.	70	68	67	YEAH YA KNOW (TAKERS)	T.I.	T.I.
71	83	-	PHONE #	Bobby V Featuring Pile	Bobby V	71	83	-	PHONE #	Bobby V Featuring Pile	Bobby V
72	NEW	1	DEUCES	Chris Brown Featuring Tyga & Kevin McCall	Chris Brown	72	NEW	1	DEUCES	Chris Brown Featuring Tyga & Kevin McCall	Chris Brown
73	61	58	IN THE MORNING	Urban Mystic Featuring MDMA	Urban Mystic	73	61	58	IN THE MORNING	Urban Mystic Featuring MDMA	Urban Mystic
74	NEW	1	SEX MUSIC	Tank	Tank	74	NEW	1	SEX MUSIC	Tank	Tank
75	86	90	I LIKE	Jeremiah Featuring Ludacris	Jeremiah	75	86	90	I LIKE	Jeremiah Featuring Ludacris	Jeremiah
76	73	74	PULLING ON HER HAIR	Marques Houston Featuring Rick Ross	Marques Houston	76	73	74	PULLING ON HER HAIR	Marques Houston Featuring Rick Ross	Marques Houston
77	74	77	ROCK YA BODY	Dallas Blocker	Dallas Blocker	77	74	77	ROCK YA BODY	Dallas Blocker	Dallas Blocker
78	NEW	1	SHAWTY WUS UP	Dondria Featuring Johnna Austin & Diamond	Dondria	78	NEW	1	SHAWTY WUS UP	Dondria Featuring Johnna Austin & Diamond	Dondria
79	76	79	DROP THAT THANG	Juvenile	Juvenile	79	76	79	DROP THAT THANG	Juvenile	Juvenile
80	71	60	SHUTTERBUG	Big Boi Featuring Cutty	Big Boi	80	71	60	SHUTTERBUG	Big Boi Featuring Cutty	Big Boi
81	99	94	UP ALL NIGHT	Drake Featuring Nicki Minaj	Drake	81	99	94	UP ALL NIGHT	Drake Featuring Nicki Minaj	Drake
82	75	70	NOTHING	Janet	Janet	82	75	70	NOTHING	Janet	Janet
83	82	98	SPEAKIN TUNGS	Cam'ron & Vado	Cam'ron & Vado	83	82	98	SPEAKIN TUNGS	Cam'ron & Vado	Cam'ron & Vado
84	98	-	LOYALTY	Birdman Featuring Tyga & Lil Wayne	Birdman	84	98	-	LOYALTY	Birdman Featuring Tyga & Lil Wayne	Birdman
85	84	84	TURN IT UP	Mishon Featuring Roscoe Dash	Mishon	85	84	84	TURN IT UP	Mishon Featuring Roscoe Dash	Mishon
86	NEW	1	SALUTE	Dipset Featuring Jim Jones, Cam'ron & Juelz Santana	Dipset	86	NEW	1	SALUTE	Dipset Featuring Jim Jones, Cam'ron & Juelz Santana	Dipset
87	85	91	NO REGRETS	Elisabeth Withers	Elisabeth Withers	87	85	91	NO REGRETS	Elisabeth Withers	Elisabeth Withers
88	NEW	1	RIDE ROLL	Lil Bass	Lil Bass	88	NEW	1	RIDE ROLL	Lil Bass	Lil Bass
89	NEW	1	LIVE FAST DIE YOUNG	Rick Ross Featuring Kanye West	Rick Ross	89	NEW	1	LIVE FAST DIE YOUNG	Rick Ross Featuring Kanye West	Rick Ross
90	81	87	DADDY STROKE	The Party Boyz	The Party Boyz	90	81	87	DADDY STROKE	The Party Boyz	The Party Boyz
91	91	97	A STAR IS BORN	Jay-Z & J. Cole	Jay-Z & J. Cole	91	91	97	A STAR IS BORN	Jay-Z & J. Cole	Jay-Z & J. Cole
92	NEW	1	YA HEAR ME	T.I.	T.I.	92	NEW	1	YA HEAR ME	T.I.	T.I.
93	92	96	MASERATI	Fat Pimp	Fat Pimp	93	92	96	MASERATI	Fat Pimp	Fat Pimp
94	95	-	CAN'T GET ENOUGH	Brutha	Brutha	94	95	-	CAN'T GET ENOUGH	Brutha	Brutha
95	78	80	MS. CHOCOLATE	Lil Jon Featuring R. Kelly & Mario	Lil Jon	95	78	80	MS. CHOCOLATE	Lil Jon Featuring R. Kelly & Mario	Lil Jon
96	RE-ENTRY	7	SHUT IT DOWN	Drake Featuring The-Dream	Drake	96	RE-ENTRY	7	SHUT IT DOWN	Drake Featuring The-Dream	Drake
97	79	82	B.O.B.	Raheem DeVaughn	Raheem DeVaughn	97	79	82	B.O.B.	Raheem DeVaughn	Raheem DeVaughn
98	NEW	1	ALL I WANT IS YOU	Miguel Featuring J. Cole	Miguel	98	NEW	1	ALL I WANT IS YOU	Miguel Featuring J. Cole	Miguel
99	RE-ENTRY	2	STOP THE PARTY (IRON MAN)	Busta Rhymes Featuring Swizz Beatz	Busta Rhymes	99	RE-ENTRY	2	STOP THE PARTY (IRON MAN)	Busta Rhymes Featuring Swizz Beatz	Busta Rhymes
100	88	81	LOVE KING	The-Dream	The-Dream	100	88	81	LOVE KING	The-Dream	The-Dream

BETWEEN THE BULLETS

SULLIVAN RETURNS WITH 'DOWN'



No. 4, and "Lions, Tigers & Bears" peaked at No. 10.

—Raphael George

CHRISTIAN SONGS™					ARTIST		TITLE		ARTIST IMPRINT / PROMOTION LABEL	
THIS WEEK	LAST WEEK	WEEKS ON CHART	WEEKS AT NO. 1	WEEKS AT NO. 2	1	2	1	2	1	2
1	1	18			#1	OUR GOD	CHRIS TOMLIN SIX STEPS/SPARROW/EMI CMG			
2	2	21			GET BACK UP	TOBYMAC FOREFRONT/EMI CMG				
3	3	23			ALL OF CREATION	MERCYME INC.				
4	4	27			BEFORE THE MORNING	JOSH WILSON SPARROW/EMI CMG				
5	5	17			HEALING BEGINS	TENTH AVENUE NORTH REUNION/PLG				
6	9	25			HOLD US TOGETHER	MATT MAHER ESSENTIAL/PLG				
7	6	13			IF WE'VE EVER NEEDED YOU	CASTING CROWNS REUNION/PLG				
8	10	20			BORN AGAIN	NEWSBOYS INC.				
9	8	18			BEAUTIFUL, BEAUTIFUL	FRANCESCA BATTISTELLI FERVENT/WORD-CURB				
10	15	12			GREATEST LEAD ME	GAINER SANCUS REAL SPARROW/EMI CMG				
11	12	17			BLINK	REVIVE ESSENTIAL/PLG				
12	13	20			LOVE HAS COME	MARK SCHULTZ WORD-CURB				
13	7	42			WHAT FAITH CAN DO	KUTLESS BEC/TWOOTH & NAIL				
14	11	20			BETTER THAN A HALLELUJAH	AMY GRANT AMY GRANT PRODUCTIONS/SPARROW/EMI CMG				
15	14	26			MORE LIKE FALLING IN LOVE	JASON GRAY CENTRICITY				
16	17	18			MY HELP COMES FROM THE LORD	THE MUSEUM BEC/TWOOTH & NAIL				
17	16	14			GOD GAVE ME YOU	DAVE BARNES RAZOR & TIE				
18	18	8			STARRY NIGHT	CHRIS AUGUST FERVENT/WORD-CURB				
19	21	8			COME AS YOU ARE	PIETRO FILL OF ROCKS MORMON/WORD-CURB				
20	19	11			FIGHT ANOTHER DAY	ADDISON ROAD INC.				
21	24	6			NO MATTER WHAT	KERRI ROBERTS REUNION/PLG				
22	22	20			EVERYTHING FALLS	LEE IVO				
23	16	16			POWER OF YOUR NAME	LINCOLN BREWSTER FEAT. DARLENE ZSZECH INTEGRITY				
24	23	16			YOURS TO TAKE	JIMMY NEEDHAM INC.				
25	26	6			UNDONE	FR. B. CATAPULT				
26	25	9			GREAT ARE YOU LORD	PHILLIPS, CRAIG & DEAN INC.				
27	27	10			YOU CAN HAVE ME	SIDEWALK PROPHETS FERVENT/WORD-CURB				
28	35	2			TO KNOW YOU	CASTING CROWNS REUNION/PLG				
29	40	2			JESUS SAVES	JEREMY CAMP BEC/TWOOTH & NAIL				
30	37	3			LIGHT UP THE SKY	THE ATTERS INC.				
31	34	17			SOME KIND OF LOVE	PHIL STACEY REUNION/PLG				
32	31	10			GREATNESS OF OUR GOD	NATALIE GRANT CURB				
33	28	7			SOMETHING HOLY	STELLAR KART INC.				
34	30	9			CASTAWAY	CHASEN INC.				
35	33	20			AWAKE AND ALIVE	SKILLET ARDENT INC.				
36	29	9			YOUR LOVE IS A SONG	SWITCHFOOT LOWERCASE PEOPLE/CREDENTIAL/EMI CMG				
37	32	8			SPEAK TO ME	REMEDY DRIVE WORD-CURB				
38	36	12			HERE IN THIS MOMENT	BECKAN SHAE SHAE SHOC				
39	42	14			OH, HAPPINESS	DAVID CROWDER BAND SIX STEPS/SPARROW/EMI CMG				
40	49	6			WAITING ROOM	JOHNNY DIAZ INC.				
41	38	15			ALREADY HOME	THOUSAND FOOT KNUCKLE TOOTH & NAIL				
42	45	2			KEEP CHANGING THE WORLD	MICHAEL SCHMIDT WITH LEGRAE CURB				
43	39	9			ANCHOR	SATELLITES & SIRENS WORD-CURB				
44	41	8			AVALANCHE	MANIFEST BEC/TWOOTH & NAIL				
45	50	3			LET US LOVE	NEEDTOBREATHE ATLANTIC/WORD-CURB				
46	43	5			REDISCOVER YOU	STARFIELD SPARROW/EMI CMG				
47	44	2			FOR THOSE WHO WAIT	FIRELIGHT FLICKER INC.				
48	46	4			SING ALONG	SIXTEEN CITIES CENTRICITY				
49	RE-ENTRY				WILLIE WILL RISE	STEVEN CURTIS CHAPMAN SPARROW/EMI CMG				
50	50	3			THERAPY	RELENT K. JIVE/JLG				

Australian worship group Hillsong claims its second No. 1 on Top Christian Albums, as "A Beautiful Exchange: Live!" opens with 11,000 copies. The act's first led when "United Across the Earth: Tear Down the Walls" debuted at No. 1 on the June 13, 2009, chart.



Shekinah Glory Ministry praise and worship leader Phil Tarver logs his highest start and biggest Nielsen SoundScan week, as "Place of Worship" sells 2,000 copies and opens at No. 4 on Top Gospel Albums. Prior album "Draw Nearer" peaked in its opening week at No. 14 in October 2007.



HOT CHRISTIAN AC SONGS™					ARTIST		TITLE		ARTIST IMPRINT / PROMOTION LABEL	
THIS WEEK	LAST WEEK	WEEKS ON CHART	WEEKS AT NO. 1	WEEKS AT NO. 2	1	2	1	2	1	2
1	1	17			#1	OUR GOD	CHRIS TOMLIN SIX STEPS/SPARROW/EMI CMG			
2	2	18			GET BACK UP	TOBYMAC FOREFRONT/EMI CMG				
3	2	22			ALL OF CREATION	MERCYME INC.				
4	4	17			HEALING BEGINS	TENTH AVENUE NORTH REUNION/PLG				
5	5	26			BEFORE THE MORNING	JOSH WILSON SPARROW/EMI CMG				
6	6	12			IF WE'VE EVER NEEDED YOU	CASTING CROWNS REUNION/PLG				
7	7	16			BEAUTIFUL, BEAUTIFUL	FRANCESCA BATTISTELLI FERVENT/WORD-CURB				
8	8	21			HOLD US TOGETHER	MATT MAHER ESSENTIAL/PLG				
9	9	41			WHAT FAITH CAN DO	KUTLESS BEC/TWOOTH & NAIL				
10	10	8			GOD GAVE ME YOU	DAVE BARNES RAZOR & TIE				
11	11	15			LOVE HAS COME	MARK SCHULTZ WORD-CURB				
12	12	11			BLINK	REVIVE ESSENTIAL/PLG				
13	14	8			BORN AGAIN	NEWSBOYS INC.				
14	17	4			GREATEST LEAD ME	GAINER SANCUS REAL SPARROW/EMI CMG				
15	13	26			HEALING HAND OF GOD	JEREMY CAMP BEC/TWOOTH & NAIL				
16	16	18			BETTER THAN A HALLELUJAH	AMY GRANT AMY GRANT PRODUCTIONS/SPARROW/EMI CMG				
17	18	8			MY HELP COMES FROM THE LORD	THE MUSEUM BEC/TWOOTH & NAIL				
18	20	14			YOURS TO TAKE	JIMMY NEEDHAM INC.				
19	22	5			STARRY NIGHT	CHRIS AUGUST FERVENT/WORD-CURB				
20	19	6			GREAT ARE YOU LORD	PHILLIPS, CRAIG & DEAN INC.				
21	23	6			FIGHT ANOTHER DAY	ADDISON ROAD INC.				
22	21	6			NO MATTER WHAT	KERRI ROBERTS REUNION/PLG				
23	24	5			GREATNESS OF OUR GOD	NATALIE GRANT CURB				
24	25	7			YOU CAN HAVE ME	SIDEWALK PROPHETS FERVENT/WORD-CURB				
25	NEW				JESUS SAVES	JEREMY CAMP BEC/TWOOTH & NAIL				

CHRISTIAN SONGS™					ARTIST		TITLE		ARTIST IMPRINT / PROMOTION LABEL	
THIS WEEK	LAST WEEK	WEEKS ON CHART	WEEKS AT NO. 1	WEEKS AT NO. 2	1	2	1	2	1	2
1	1	20			#1	BORN AGAIN	NEWSBOYS INC.			
2	1	18			GET BACK UP	TOBYMAC FOREFRONT/EMI CMG				
3	4	10			CATWALK	CHASEN INC.				
4	3	15			LEAD ME	SANCUS REAL SPARROW/EMI CMG				
5	7	11			GREATEST LEAD ME	GAINER ADDISON ROAD INC.				
6	5	20			AWAKE AND ALIVE	SKILLET ARDENT INC.				
7	6	16			HEALING BEGINS	TENTH AVENUE NORTH REUNION/PLG				
8	11	9			AVALANCHE	MANIFEST BEC/TWOOTH & NAIL				
9	8	16			BEAUTIFUL, BEAUTIFUL	FRANCESCA BATTISTELLI FERVENT/WORD-CURB				
10	12	15			BLINK	REVIVE ESSENTIAL/PLG				
11	13	8			THERAPY	RELENT K. JIVE/JLG				
12	9	21			ALREADY HOME	THOUSAND FOOT KNUCKLE TOOTH & NAIL				
13	14	20			ALL OF CREATION	MERCYME INC.				
14	18	4			SOMETHING HOLY	STELLAR KART INC.				
15	10	19			GOD GAVE ME YOU	DAVE BARNES RAZOR & TIE				
16	17	5			YOUR LOVE IS A SONG	SWITCHFOOT LOWERCASE PEOPLE/CREDENTIAL/EMI CMG				
17	16	12			MY HELP COMES FROM THE LORD	THE MUSEUM BEC/TWOOTH & NAIL				
18	15	13			ANCHOR	SATELLITES & SIRENS WORD-CURB				
19	22	3			WALKING ON THE STARS	STELLAR KART INC.				
20	23	4			LIFE	BECKAN SHAE SHAE SHOC				
21	NEW				LIGHT UP THE SKY	THE ATTERS INC.				
22	24	8			SPEAK TO ME	REMEDY DRIVE WORD-CURB				
23	17	17			EVERYTHING FALLS	LEE IVO				
24	25	3			FOR THOSE WHO WAIT	FIRELIGHT FLICKER INC.				
25	30	2			LET US LOVE	NEEDTOBREATHE ATLANTIC/WORD-CURB				

TOP GOSPEL ALBUMS™					ARTIST		TITLE		ARTIST IMPRINT / PROMOTION LABEL	
THIS WEEK	LAST WEEK	WEEKS ON CHART	WEEKS AT NO. 1	WEEKS AT NO. 2	1	2	1	2	1	2
1	1	17			#1	MARVIN SAPP	18 WEEKS HERE 1 AM VERITY 53756/JLG			
2	2	21			TRIP LEE	BETWEEN TWO WORLDS REACH 8153/INFINITY				
3	4	24			VARIOUS ARTISTS	WOM GOSPEL 2009 WORD-CURB/EMI CMG/VERITY 68442/8				
4	NEW				PHIL TARVER	PLACE OF WORSHIP KINGDOM 11008				
5	7	84			HEZEKIAH WALKER & LFC	BOULED OUT VERITY 23487/JLG				
6	3	2			DEWAYNE WOODS & WHEN SINGERS MEET	MY LIFE'S LYRIC QUIET WATER/VERITY 53263/JLG				
7	9	41			FRED HAMMOND	LOVE UNSTOPPABLE F HAMMOND/VERITY 42341/JLG				
8	8	40			BEBE & CECE WINANS	STILL A PART OF ME VERITY 42341/JLG				
9	11	57			BRIAN COURTNEY WILSON	JUST LOVE SPIRIT RISING/EMI MUSIC WORLD				
10	10	9			JUANITA BYNUM	MORE PASSION FLOW 4158				
11	5	4			FOREVER JONES	GET READY EMI GOSPEL 94728				
12	6	2			DARWIN HOBBS	CHAMPION IMAGO DEI 8402				
13	14	42			DONNIE MCCLURKIN	CHURCH THE WAY OF LIFE/EMI MUSIC WORLD				
14	NEW				DETROCK HADDOX PRESENTS VOICES OF UNITY	BLESSING & CURSED/IMMAGINE TYSOT/EMI MUSIC WORLD				
15	12	7			CECE WINANS	SINGS OF EMOTIONAL HEALING/EMI MUSIC WORLD				
16	17	13			KAREN CLARK-SHEARD	ALL IN ONE KAREW 93736/EMI GOSPEL				
17	15	52			VARIOUS ARTISTS	THE GOSPEL MUSIC CELEBRATION PT. 1 WORLD CLASS GOSPEL 9077/4				
18	40	35			GREATEST LEAD ME	GAINER KINGDOM BUSINESS PT. 2 CAJON 00020				
19	13	35			TAMELA MANN	THE MASTER PLAN TILLYMANN 8135				
20	22	23			JAMES FORTUNE & FIYA	ENCORE BLACKSMOKE 3073/WORDWIDE				
21	18	49			EARNST PUGH	LIVE: RAIN ON US/BLACKSMOKE 3070/WORDWIDE				
22	16	67			ISRAEL HOUGHTON	THE POWER OF ONE INTEGRITY/COLUMBIA 426475/EMI MUSIC				
23	26	17			KIRK WHALUM	THE GOSPEL MUSIC CELEBRATION PT. 2/WORDWIDE				
24	23	57			WILLIAM MCDOWELL	AS WE WORSHIP: LIVE PT. 1/EMI				
25	35	13			LISA PAVE BROOKS	STRONG HASAKUK 0164				

HOT GOSPEL SONGS				
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
1	1	29	#1 THE BEST IN ME	18 WEEKS HERE 1 AM VERITY/JLG
2	2	25	I WANT TO SAY THANK YOU	USA PAGE SPOOKS FEAT. RYAN PINEWOOD SHIPWRECK/EMI
3	3	55	THY THAT WAIT	FRED HAMMOND FEAT. JOHN P. KEE/EMI
4	4	49	GOD FAVORED ME	HEZEKIAH WALKER & LFC FEAT. MARVIN SAPP & J. ROBERTS/VERITY
5	6	52	RAIN ON US	EARNST PUGH EPM/BLACKSMOKE/WORDWIDE
6	5	34	RESTING ON HIS PROMISE	YOUNG PRAISE FEAT. J.J. HARRISTON EVIDENCE GOSPEL/LIGHT
7	8	17	HE WANTS IT ALL	FOREVER JONES EMI GOSPEL
8	10	25	THE LIFTER	TED WINGARD FEAT. JIMMY/SHANACHIE
9	7	37	GOOD NEWS	VANESSA BELL ARMSTRONG EMI GOSPEL
10	9	65	ALL I NEED	BRIAN COURTNEY WILSON SPIRIT RISING/MUSIC WORLD
11	12	23	PRAYED UP	KAREN CLARK-SHEARD KAREW
12	16	16	GREATEST I CHOOSE TO WORSHIP	GAINER WESS MORGAN BOW TIE
13	13	23	THERE IS A KING IN YOU	DONALD LAWRENCE & CO. QUIET WATER/VERITY/JLG
14	11	22	LIVING ON THE TOP	DEWAYNE WOODS QUIET WATER/VERITY/JLG
15	14	30	ENCORE	JAMES FORTUNE & FIYA BLACKSMOKE/WORDWIDE
16	15	13	CHAMPION	DARWIN HOBBS LIAISON RECORDS/TYSOT/IMAGO DEI
17	18	18	JOY OF THE LORD	TAMELA MANN TIL LYMAN
18	17	8	THE GREAT I AM (LIVE)	EARNST PUGH BLACKSMOKE/WORDWIDE
19	18	11	FAVOR	SHIRLEY CAESAR SHU-BELL/LIGHT
20	21	16	STILL HERE	TRAVIS GREENE PEQUDUM
21	19	17	IT'S ALRIGHT	THE BROWN BOY EVIDENCE/BLACKSMOKE/WORDWIDE
22	26	4	JUST LOVE	BRIAN COURTNEY WILSON SPIRIT RISING/MUSIC WORLD
23	23	7	GOD IS ABLE	PHIL TARVER KINGDOM
24	20	16	HE'S STILL WORKING ON ME	ELAINE MORROWD HIGHLY FAVORED
25	NEW		I FOUND LOVE (CINDY'S SONG)	BOB & CECI WINANS RAC/MALCO

HOT DANCE CLUB SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	2	10	#1 HAPPINESS	ALEXIS JORDAN	STARRCO/RDC NATION/COLUMBIA
2	4	9	DIRTY TALK	WYNTER GORDON	BIG BEAT/ATLANTIC
3	6	7	DANCING ON MY OWN	ROBYN KONCHWA	CHERRYTREE/INTERSCOPE
4	7	6	ALIVE	GOLDFRAPP	MUTE
5	9	5	ROCKSTAR 101	RIHANNA	SRP/DEF JAM/NO JMG
6	1	8	COMMANDER	KELLY ROWLAND FEAT. DAVID GUETTA	UNIVERSAL MOTOWN
7	3	11	OMG	USHER FEAT. WILLIAM LAFACE	JLG
8	5	8	ALEJANDRO	LADY GAGA	STREAMLINE/KONJUNE/CHERRYTREE/INTERSCOPE
9	16	4	YOUR LOVE IS MY DRUG	KESHA KEMO/SABE	RCAR/MG
10	17	4	ALL THE LOVERS	KYLIE MINOGUE	PARLOPHONE/ASTRALWORKS/CAPITOL
11	14	5	FEELS LIKE A PRAYER	MECK FEAT. DINO NAPITH	
12	15	7	I BELIEVE IN YOU	HANNAN SNOWDOG	
13	10	12	PRETTY MESS	ERIKA JAYNE	TM
14	29	3	CALIFORNIA GURLS	KATY PERRY FEAT. SNOOP DOGG	CAPITOL
15	20	4	STROBELIGHT	KIMBERLY 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	11	9	SHARK IN THE WATER	V V BROWN	CAPITOL
19	18	8	RICH (FAKE IT TIL YOU MAKE IT)	LOLONE	CAPITOL
20	24	6	DIARY	TINO GOURY	ELEVENTH
21	23	6	KILLING TIME	INFECTED MUSHROOM FEAT. PERRY FARRELL	HOM-MEGA
22	8	10	NOT MYSELF TONIGHT	CRISTINA AGUILERA	RCAR/MG
23	22	12	KEEP FAITH	DRESDEN & JOHNSTON VS. JOHN DEBO FEAT. MEZO ROKOZ	PROB ON CHILD
24	31	3	I TOLD YOU SO	SOLANGE	MUSIC WORLD
25	30	4	NEED YOU NOW	LADY ANTEBELLUM	CAPITOL NASHVILLE/CAPITOL

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
26	37	3	#1 POWER	KELIS	WILL I AM/INTERSCOPE
27	28	6	WILL YOU BE THERE?	ANDY BELL MUTE	
28	19	9	DEEP N LUV	SARIHAN SARIHAN	
29	26	6	THE MORNING AFTER	STONEISLAND & DAYNEEN	NAPITH
30	33	4	I FEEL BETTER	HOT CHIP	ASTRALWORKS/CAPITOL
31	25	12	GETTIN' OVER YOU	DAVID GUETTA & CHRIS WILLIS FEAT. FENIX & LUNAR	QUAKERS/INTERSCOPE
32	36	3	LOVE DEALER	ESMEE DENTERS FEAT. JUSTIN TIMBERLAKE	TENNAHAN/INTERSCOPE
33	12	13	BEAUTY IN THE WORLD	MACY GRAY	CONCORD/CMG
34	34	6	CLAP YOUR HANDS	SHA JIVE	JLG
35	41	3	WARNING	ANABEL ROMERO	TS
36	35	8	ALLIGATOR	TESAN AND SARAH VAPOR/SIRE	WARNER BROS.
37	44	2	VERTIGO	GILBERTA	INTERSCOPE
38	32	6	DEEP DOWN	JOSH GABRIEL PRESENTS WINTER KILLS	NAPITH
39	46	2	V.I.P.	ZAYNA BRANDO	
40	NEW	DEBUT	LATELY	MACY GRAY	CONCORD/CMG
41	39	4	I WANT IT ALL	DANGEROUS MUSIC	FLARE GOODS
42	27	13	IF YOU WANNA FLY	VERONICA MVA	
43	NEW	FUERTE	NELLY FURTADO FEAT. CONCHA BUENA	UNIVERSAL/UMG	
44	48	2	IT'S ON	JASPER JAMES	CRISPIN THUMP
45	NEW	JUST A MAN	GEORGE HODGSON FEAT. SNOOP DOGG	DAUMAN	
46	NEW	FIGURE IT OUT	DAVE AUDE FEAT. ISHA COCO	ALUADIOUS	
47	NEW	HOLD ON	RUSKO RADZ	DECENT/DOWNTOWN	
48	45	7	BLACKOUT IN WONDERLAND	JACKIE SIEBERT	DAUMAN
49	43	8	BIG LOVE	SUZANNE PALMER	STAR 69
50	NEW	HEAVEN	JOHN LEFAGE FEAT. DEBBY HOLLAND & LFB	GROOVE	

TOP DANCE/ ELECTRONIC ALBUMS™

THIS WEEK	LAST WEEK	TITLE	ARTIST	IMPRINT / NUMBER / DISTRIBUTING LABEL	CERT.
1	NEW	#1	3OH!3	STREETS OF GOLD PHOTO FINISH 523412/AGG	
2	1	88	LADY GAGA	THE FINE LINE/CONJUNE/CHERRYTREE/INTERSCOPE 011802/NOA	3
3	NEW	SCISSOR SISTERS	NIGHT WORK POLYDOR 70173/DOWNTOWN		
4	2	32	LADY GAGA	THE FINE LINE/CONJUNE/CHERRYTREE/INTERSCOPE 011802/NOA	
5	4	41	LA ROUX	LA ROUX R&B LIVE/CONJUNE/CHERRYTREE/INTERSCOPE 013386/NOA	
6	6	51	OWL CITY	OCEAN EYES UNIVERSAL REPUBLIC 013141/UMG	
7	5	7	LCD SOUNDSYSTEM	THIS IS HAPPENING DFA/VEGAS 095553/CAPITOL	
8	3	2	THE CHEMICAL BROTHERS	TUNING REBELS DFA/VEGAS 095553/CAPITOL	
9	9	45	DAVID GUETTA	ONE LOVE GUM 068477/ASTRALWORKS	
10	7	4	RATATAT	LP4 XL 465*	
11	10	23	DJ ENFERNO	ULTRA DANCE 11 ULTRA 2217	
12	8	3	ROBYN	BOY TALK R1 0791/NOA/CONJUNE/CHERRYTREE/INTERSCOPE 014413/NOA	
13	12	10	CRYSTAL CASTLES	SPINAL TACTIC/STARS/VEGAS 095553/CAPITOL	
14	RE-ENTRY	GOLDFRAPP	HEAD FIRST WHITE 9442*		
15	11	4	TIESTO	MAGICAL JOURNEY: THE HITS COLLECTION 090430/NOA/CONJUNE/CHERRYTREE/INTERSCOPE 014413/NOA	
16	13	2	KASKADEE	ELECTRIC DANCY CARNIVAL VOLUME 1 ULTRA DIGITAL EX	
17	14	52	LMFAO	PARTY ROCK PART 2 ROCK W/LLI/AMCHERRYTREE/INTERSCOPE 013386/NOA	
18	RE-ENTRY	BREATHE CAROLINA	HELLO FASCINATION FEARLESS 20127		
19	19	26	DJ POET NAME LIFE	TOTAL CLUB HITS 4 THRIVE 00825/NOJMG	
20	15	6	RIHANNA	RATED R: REMIXED SRP/DEF JAM 014375/NOJMG	
21	NEW	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 MAJESTAT 2174/ULTRA	
24	18	4	VARIOUS ARTISTS	JUST DANCE 3 ULTRA/SL AND 014152/NOJMG	
25	24	21	DJ SKRIBBLE	THROUGH PRESENTS: DANCEHIT THE ULTIMATE PARTY MIX TRF 0803/NOJMG	

HOT DANCE AIRPLAY™

THIS WEEK	LAST WEEK	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	1	7	#1	CALIFORNIA GURLS
2	NEW	KATY PERRY FEAT. SNOOP DOGG CAPITOL		
3	2	14	STEREO LOVE	CONJUNE/NOA/CONJUNE/CHERRYTREE/INTERSCOPE 011802/NOA
4	3	12	GETTIN' OVER YOU	DAVID GUETTA & CHRIS WILKIE FEAT. FENIE & ULTRA/ASTRALWORKS/CAPITOL
4	4	5	COOLER THAN ME	MIKE POSNER J/IMG
5	8	10	NEVER FORGET YOU	MANGALIM FEAT. LALA RED STICK/STRICTLY RHYTHM
6	5	7	JUST LET GO	REINA ROBBINS
7	6	7	DYNASTY	KASKADEE FEAT. HALEY ULTRA
8	10	5	WON'T GO QUIETLY	EXAMPLE DATA
9	20	8	BETTER THAN HER	MATISSE JIVE/JLG
10	5	4	DIRTY TALK	WYINTER GORDON R&B BEAT/ATLANTIC
11	9	3	DANCING ON MY OWN	ROBYN/CONJUNE/CHERRYTREE/INTERSCOPE 014413/NOA
12	14	2	THE RADIO	GET FAR NEXT PLATEAU
13	11	21	SWEET DISPOSITION	THE TEMPER TRAP LIBERATION/CLASSNOTO/COLUMBIA
14	15	5	HIGHER STATE	BAILEY FEAT. JODIE CONNOR NEXT PLATEAU
15	12	10	HAPPINESS	ALEXIS JORDAN STARROC/RDC NATION/COLUMBIA
16	24	5	ALL THE LOVERS	KYLE MINOGUE R&B/UPHONE/ASTRALWORKS/CAPITOL
17	13	3	BILLIONAIRE	TEJVE MCCOY FEAT. BRUNO MARS HAPPY R&B/CONJUNE/CHERRYTREE/INTERSCOPE 011802/NOA
18	17	9	ALEJANDRO	LADY GAGA STREAMLINE/CONJUNE/CHERRYTREE/INTERSCOPE 011802/NOA
19	19	2	COMMANDER	KELLY ROWLAND FEAT. DAVID GUETTA UNIVERSAL MOWD
20	16	6	YOUR LOVE IS MY DRUG	KEVIN KEAGAN/R&B/NOJMG
21	NEW	LOVE YOUR LOVE	DRAKE VIOLET MONEY/CASH MONEY/UNIVERSAL MOWD	
22	NEW	BEAUTIFUL MONSTER	NE-YO DEF JAM/NOJMG	
23	22	7	RESTLESSNESS	BASTIEN LAVAL FEAT. LAYLA ROBBINS
24	18	17	HATE TO LOVE	ALEX SAYZ FEAT. EMI PARKER NEXT PLATEAU
25	RE-ENTRY	OMG	USHER FEAT. WILLIAM LAFACE/JLG	

TOP TRADITIONAL JAZZ ALBUMS™									
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / NUMBER / DISTRIBUTING LABEL	CERT.			
1	1	39	#1	MICHAEL BUBLE	CRAZY LOVE 14147/REPRISE 0007/WARNER BROS. ♫				
2	3	42	HARRY CONNICK, JR.	YOUR SONGS COLUMBIA 47228/SONY MUSIC					
3	2	6	KEITH JARRETT/CHARLIE HADEN	JASMINE ECH 014201/UNIVERSAL CLASSICS GROUP					
4	6	62	MELODY GARDOT	MY ONE AND ONLY THRILL VERVE 012663/NOJ					
5	5	9	NIKKI YANOFKY	NIKKI DECCA 014138					
6	10	55	MICHAEL BUBLE	NIKKI DECCA 014138					
7	6	67	DIANA KRALL	QUIET NIGHTS VERVE 012433/NOJ					
8	12	36	PINK MARTINI	SPLENDOR IN THE GRASS HERITZ 6*					
9	9	9	FRANCIS ALBERT SINATRA/ANTONIO CARLOS JOBIM	THE COMPLETE REPRISER FRANK SINATRA INT. 0005/CONCORD					
10	7	2	JASON MORAN	TEN BLUE NOTE 01766/NOJ					
11	16	13	FRANK SINATRA	ONE FOR MY FATHER/ALBUM FRANK SINATRA INT. 0005/CONCORD					
12	13	10	NINA SIMONE	FRIENDS/FAMILY/FRENCH LESSONS ASI 2546					
13	4	2	THE WYTHON MARSALIS QUINTET & RICHARD GALLIANO	THE WYTHON MARSALIS QUINTET & RICHARD GALLIANO					
14	15	38	BARBRA STREISAND	LOVE IS THE ANSWER COLUMBIA 43354/SONY MUSIC					
15	23	7	REGINA CARTER	REVEREND THEATRE 012090					

TOP CONTEMPORARY JAZZ ALBUMS™					
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE/IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	NEW		#1 KENNY G	HEART AND SOUL CONCORD 32048	
2	1	2	HERBIE HANCOCK	THE IMAGINE PROJECT HANCOCK 0001*	
3	NEW		VARIOUS ARTISTS	LEE RITENOURS & STRING THEORY CONCORD 31911	
4	3	11	TROMBONE SHORTY	BACKTOWN VORVE 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	NEW		ERIC DARIUS	ON A MISSION SHANACHEE 5182	
8	5	18	JAMIE CULLUM	THE PURSUIT VORVE FORECAST 012065/VG	
9	7	3	THE STANLEY CLARKE BAND	THE STANLEY CLARKE BAND HEADS UP 3181/CONCORD	
10	13	41	KENNY G	SUPER HITS 2005/NOJMG CUSTOM MARKETING GROUP 4652	
11	8	5	JEFF LORBER FUSION	NOW IS THE TIME HEADS UP 32028/CONCORD	
12	10	8	JONATHAN BUTLER	SO STRONG MACK AVENUE 5143/RENDEZVOUS	
13	16	16	KIRK WHALUM	THE GABLES MODERNE TUPPERWARE ALBUM 5143/RENDEZVOUS	
14	9	67	CHRIS BOTTI	CHIRP BOTTI IN BOSTON COLUMBIA 38735/SONY MUSIC	
15	11	13	BOBBY MCFERRIN	VOCALUARIES EMARCY 014036/DECCA	

SMOOTH JAZZ SONGS™									
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)						
1	1	23	#1 BOSSA BLUE 2/NOG CHRIS STANDRING ULTIMATE VIBE						
2	2	20	CHRISTIANE RICK BRAUN ARTISTRY						
3	5	12	FUN IN THE SUN STEVE OLIVER SGM						
4	4	23	WHAT CHA GONNA DO FOR ME DARREN RAHM FEAT. WAYMAN TISDALE NUGROOVE						
5	7	10	BE BEAUTIFUL MINDI ABRAH CONCORD/CMG						
6	3	33	RITMO DE OTONO BERNIE WILLIAMS FEAT. DAVE KOZ REFORM/ROCK RIDGE						
7	10	16	OH YEAH WALTER BEASLEY HEADS UP						
8	6	32	TAKE ME THERE JACKIE JOYNER ARTISTRY						
9	8	36	TILL YOU COME TO ME SPINER 401/NOA/CONCORD JAZZ/CMG						
10	9	14	MAKE ROOM FOR ME JONATHAN BUTLER RENDEZVOUS						
11	12	5	FALL AGAIN KENNY G FEAT. ROBIN THICKE CONCORD/CMG						
12	18	8	TOUCH AND GO JAZZMASTERS TRIPPIN' N' RHYTHM						
13	17	14	MR. MILLER BRIAN BROMBERG ARTISTRY						
14	14	9	TRUE LOVE JESSE J PEAK 1/CMG						
15	23	7	GREATEST SOUTHERN BEACH BRIAN SIMPSON SHANACHEE						

TOP TRADITIONAL CLASSICAL ALBUMS									
THIS WEEK	LAST WEEK	TITLE	ARTIST	IMPRINT / NUMBER / DISTRIBUTING LABEL	CERT.				
1	NEW	#1	ANDRE RIEU & HIS JOHANN STRAUSS ORCH.	HARMONY RCA VICTOR 014036/DECCA					
2	1	21	ZUILL BAILEY	BACH: CELLO SUITES TELARC 31978/CONCORD					
3	3	22	EMANUEL AXVOYO MATITZAK PERLMAN	NEBELSONSON SONY CLASSICAL 52056/SONY MASTERWORKS					
4	5	4	CANADIAN BRASS	STARS & STRIPES OPENING DAY 7382					
5	2	36	BELA FLECK/ZAKIR HUSSAIN EDGAR MEYER	THE MELODY OF RHYTHM E1 2024					
6	7	20	JENNY OAKS BAKER	THEIR SINGS MY SOUL SHADOW MOUNTAIN 5035541					
7	6	32	THE PRIESTS	HARMONY RCA VICTOR 014036/DECCA					
8	10	56	ANDRE RIEU	GREATEST HITS DENON 17764/SLG					
9	11	4	CHICAGO SYMPHONY ORCH.	STRAUSS 502 RESOUND 901100					
10	4	10	YUYA WANG	TRANSFORMATION CD 014106/UNIVERSAL CLASSICS GROUP					
11	RE-ENTRY		S. RADVANSKY/PHILHARMONIA OF RUSSIA (ORBELIAN)	VERDI ARIAS DELOS 3404					
12	9	4	NEW YORK POLYPHONY	TUDOR CITY AVE 2186					
13	14	13	LIBERA	GUASTO NICHOL SWAN BOLAND YOUTH ORCH. OF VENEZUELA					
14	13	4	STRAWINSKY: RITE OF SPRING	UNIVERSAL CLASSICS GROUP					
15	RE-ENTRY		THE WIGGLES QUARTET QUARTET: ANNO DELAVAN SYMPHONY ORCH.	INTERCHANGE CONCERTO BY ROOPOOD AND ASSAD TELARC 31754					

HOT LATIN SONGS™				
WEEK	LAST WEEK	WEEKS ON CHART	TITLE	
			ARTIST (IMPRINT / PROMOTION LABEL)	
1	1	10	#1 CUANDO ME ENAMORO 6 WANS ENRIQUE KALERA/FEAT. JUAN LUIS GUERRA (SONY MUSIC LATIN)	
2	3	5	GREATEST HITS WAKA WAKA (THIS TIME FOR AFRICA) PRINCE PEARL PEARL/SONY MUSIC LATIN	
3	2	11	DIME QUE ME QUIERES BANDA EL RECORDO (FONOVISIA)	
4	6	24	NINA BONITA CHUY LIZARRAGA Y SU BANDA TIERRA SINALOENSE (DISA)	
5	4	13	BACHATA EN FUKUOKA JUAN LUIS GUERRA Y 440 (CAPITOL LATIN)	
6	5	23	AL MENOS LA ORIGINAL BANDA EL LIMON (FONOVISIA)	
7	9	14	NO PUEDO VOLVER INTOCABLE (CAPITOL LATIN)	
8	7	12	Y COMO ES EL MARC ANTHONY (SONY MUSIC LATIN)	
9	14	23	COMANDOS DEL M.P. VOZ DE MANDO (J&S)	
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/MUSICA)	
14	15	24	TE PIDO PERDON TITO "EL BAMBINO" (DISA)	
15	12	13	DILE AL AMOR AVENTURA (PREMIUM LATIN)	
16	19	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	24	6	ALEJATE DE MI CAMILA (SONY MUSIC LATIN)	
20	13	26	ANDO BIEN PEDO BANDA LOS RECORDITOS (DISA)	
21	22	6	LA VIDA ES ASI JIVY QUEEN (MACHETE/UNIVERSAL MUSIC LATIN)	
22	17	16	GITANA SHAKIRA (EPIC/SONY MUSIC LATIN)	
23	16	9	AMARTE A LA ANTIGUA PEDRO FERNANDEZ (FONOVISIA)	
24	27	12	QUIERE PA' QUE TE QUIERAN OTLAND Y LENNY (SONY MUSIC LATIN)	
25	25	13	POR QUE ME HACES LLORAR? JUAN GABRIEL (FONOVISIA)	
26	26	13	DIME UNA V OTRA VEZ EL CHAMPO DE SINALOA (DISA)	
27	30	16	LOCO JOWELL & RANDY (MACHETE/UNIVERSAL MUSIC LATIN)	
28	26	7	Y TU BOCA CHAYANNE (SONY MUSIC LATIN)	
29	32	5	OMG USHER FEAT. WILL.I.A.M. (J&S/EPIC)	
30	31	18	Y TU JULION ALVAREZ Y SU NORTEÑO BANDA (DISA/ASL)	
31	29	17	SOY COMO NO SOY DIELO (J&S/SONY MUSIC LATIN)	
32	40	4	QUIERO QUE SEPAS PESADO (DISA/ASL)	
33	34	7	EN PREPARACION GERARDO ORTIZ (J&S/SONY MUSIC LATIN)	
34	42	4	NINA DE MI CORAZON LA ARROLLADORA BANDA EL LIMON (DISA)	
35	44	3	NUESTRO AMOR SERA LEYENDA ALEJANDRO SANZ (WARNER LATINA)	
36	35	4	ALEJANDRO LARRY HERNANDEZ (FONOVISIA/MUSICA)	
37	33	16	GUAPA DIEGO TORRES (UNIVERSAL MUSIC LATIN)	
38	37	10	LA MARIA JULION ALVAREZ (DISA/ASL)	
39	43	9	BREAK YOUR HEART TAO CRUZ FEAT. LUDWIG (MERCURY/IDG)	
40	39	6	CUANDO CUANDO ES J-KING & MAXIMIAN (J&S/SONY MUSIC LATIN)	
41	36	14	PISTIANDO BICHIS LOS DIFERENTES DE LA SIERRA (DISA)	
42	38	5	TU NO SABES QUE TANTO CARLOS BAUTE (WARNER LATINA)	
43	41	11	EL ALAMO LOS CUATROS DE SINALOA (SONY MUSIC LATIN)	
44	48	2	AL DIABLO LO NUESTRO ESPINOZA PAZ (DISA/ASL)	
45	47	4	CONMIGO SIEMPRE DIVINO (J&S)	
46	49	5	ME HACIÉ TANTO BIEN ALEJANDRO FERNANDEZ (UNIVERSAL MUSIC LATIN)	
47	50	3	LA FUERZA DE UN TE QUIERO LENTA HAZARD (SONY MUSIC LATIN)	
48	46	7	DIME LA RAZON ALEX RIVERA (J&S/EPIC)	
49	NEW		POR QUE NO TE 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™									
WEEKS ON CHART	THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	CERT.			
1	1	6		#1 MARC ANTHONY	SONS (SONY MUSIC LATIN 67402)				
2	2			CONJUNTO ATARDECER	SOLO JUNTO A TI DISA 72155/UMILE				
3	NEW			GILBERTO SANTA ROSA	IRREPETIBLE SONY MUSIC LATIN 42668				
4	3	25		PEDRO FERNANDEZ	AMARTE A LA ANTIGUA FONOVISIA 354085/UMILE				
5	4	9		JUAN GABRIEL	FONOVISIA 354514/UMILE				
6	2	4		JUAN LUIS GUERRA Y 440	A SON DE GUERRA CAPITOL LATIN 42463				
7	5	56		AVENTURA	THE LAST PREVIEW LATIN 20800/SONY MUSIC LATIN	2			
8	6	21		GREATEST HITS CAMILA	REARTE DE AMAR SONY MUSIC LATIN 30661				
9	7	3		PESADO	DESDE LA CANTINA: VOLUMEN II DISA 72653/UMILE				
10	10	15		EL TRONO DE MEXICO	QUIERO DECIRTE QUE TE AMO FONOVISIA 354484/UMILE				
11	8	5		GERARDO ORTIZ	NI HOY NI MANANA DEL 68924/SONY MUSIC LATIN				
12	9	6		LARRY HERNANDEZ	LARRYMANIA MENDIETA/FONOVISIA 570052/UMILE				
13	11	10		DADDY YANKEE	MUNDIAL EL CASTEL 80030/SONY MUSIC LATIN				
14	14	13		CHINO Y NACHO	MI NINA BONITA MACHETE 014142/UMILE				
15	13	69		TITO "EL BAMBINO"	EL PATRON SIENTE 633883/UMILE	2			
16	NEW			EL TIGRILLO PALMA	20 CORRIDOS PODEROSOS FONOVISIA 354544/UMILE				
17	15	5		VARIOUS ARTISTS	SUPER ESTRELLAS CON LOS DITOS DEL MOMENTO FONOVISIA 354514/UMILE				
18	18	18		PRINCE ROYCE	PRINCE ROYCE TOP STOP 30020/SONY MUSIC LATIN				
19	20	58		WISIN & YANDEL	LA REVOLUCION NYMACHETE 012967/UMILE				
20	19	19		CHAYANNE	NO HAY IMPOSIBLE SONY MUSIC LATIN 61972				
21	24	13		TIERRA CALI	MALITO AMOR VENEZUELA/UNIVERSAL MUSIC LATIN 650723/UMILE				
22	16	5		JULION ALVAREZ Y SU NORTEÑO BANDA	NI LO INTENTES DISA 721551/UMILE				
23	19	14		LOS TITANES DE DURANGO	LOS LOCOS DEL CORRIDO DISA 726565/UMILE				
24	12	2		ALIADOS DE LA SIERRA	LOUQUANDO Y PISTANDO ASL DISA 721504/UMILE				
25	22	31		PESADO	DESDE LA CANTINA: VOLUMEN I DISA 726533/UMILE				
26	25	31		JENNI RIVERA	LA GRAN SENSORA FONOVISIA 354398/UMILE				
27	28	69		ESPINOZA PAZ	YO NO CANTO, PERO LO INTENTAMOS ASL DISA 720231/UMILE				
28	21	5		INDIA	UNICA TOP STOP 30020/SONY MUSIC LATIN				
29	NEW			HILLSONG	CON TONOS HILLSONG 31346/SPARROW				
30	27	20		LOS INQUIETOS DEL NORTE	FERRO 14 ROMANTICAS CATAPIUT DIGITAL EX				
31	23	8		VOZ DE MANDO	CON LA NUEVA FEDERACION DISA 721553/UMILE				
32	26	13		DUELO	SOLAMENTE TU FONOVISIA 354471/UMILE				
33	33	33		LARRY HERNANDEZ	EN VIVO DESDE GUANAJUATO FONOVISIA 570052/UMILE				
34	29	6		CONJUNTO PRIMAVERA	EMPRICA TUS COBAS FONOVISIA 354401/UMILE				
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 TETA 8998				
37	32	9		LOS AMOS	DE CROMADO PRIMAVERA FONOVISIA 354401/UMILE				
38	62	35		PACE SETTER	SERIE DIAMANTE IN SUPER EXOTOS 762/SONY MUSIC				
39	61	13		LOS ORIGINALES DE SAN JUAN	MI PADRE QUERIDO SONY MUSIC LATIN 67194				
40	37	17		SELENA	LA LEYENDA EMIL LATIN 07508/CAPITOL LATIN				
41	31	24		BANDA LOS RECODITOS	ANDRÉS RIVERA EDDO DISA 721423/UMILE				
42	35	31		THALIA	PRIMERA FILA SONY MUSIC LATIN 56991				
43	40	35		MARCO ANTONIO SOLIS	MAS DE MARCO ANTONIO SOLIS FONOVISIA 354218/UMILE				
44	47	36		LOS TEMERARIOS	SERIE DIAMANTE 30 SUPER EXOTOS DISA 721347/UMILE				
45	43	66		LARRY HERNANDEZ	16 NARCOS CORRIDOS MENDIETA/FONOVISIA 570052/UMILE				
46	41	36		LOS BUKIS	SERIE DIAMANTE 30 SUPER EXOTOS FONOVISIA 354208/UMILE				
47	NEW			SERGIO VEGA	ENTER PUNAS CORRIDOS Y ROMANCES SONY MUSIC LATIN 57091				
48	36	9		JOWELL & RANDY	EL MOMENTO WHITE J&S/SONY MUSIC LATIN 413855/UMILE				
49	NEW			SERGIO VEGA	PUNAS ROMANTICAS SONY MUSIC LATIN 57448				
50	NEW			FARRUKO	EL TALENTO DEL BLOQUE SEITE/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	NEW		#1	CONJUNTO ATARDECER SOLO JUNTO A TI DISA 72155/UMILE		
2	1	18		PEDRO FERNANDEZ AMARTE A LA ANTIGUA FONOVISIA 35408/UMILE		
3	2	9		JUAN GABRIEL JUAN GABRIEL FONOVISIA 354514/UMILE		
4	3	3		PESADO DESDE LA CANTINA: VOLUMEN II DISA 72653/UMILE		
5	6	15		EL TRONO DE MEXICO QUIERO DECIRTE QUE TE AMO FONOVISIA 35448/UMILE		
6	4	5		GERARDO ORTIZ NI HOY NI MANANA DEL 68924/SONY MUSIC LATIN		
7	5	6		LARRY HERNANDEZ LARRYMANIA MENDIETA/FONOVISIA 570052/UMILE		
8	NEW			EL TIGRILLO PALMA 20 CORRIDOS PODEROSOS FONOVISIA 354544/UMILE		
9	8	5		VARIOUS ARTISTS SUPER ESTRELLAS CON LOS DITOS DEL MOMENTO FONOVISIA 354514/UMILE		
10	13	13		TIERRA CALI MALITO AMOR VENEZUELA/UNIVERSAL MUSIC LATIN 650723/UMILE		
11	9	5		JULION ALVAREZ Y SU NORTEÑO BANDA NI LO INTENTES DISA 721551/UMILE		
12	10	14		LOS TITANES DE DURANGO LOS LOCOS DEL CORRIDO DISA 726565/UMILE		
13	7	2		ALIADOS DE LA SIERRA LOUQUANDO Y PISTANDO ASL DISA 721504/UMILE		
14	11	31		PESADO DESDE LA CANTINA: VOLUMEN I DISA 726533/UMILE		
15	14	31		JENNI RIVERA LA GRAN SENSORA FONOVISIA 354398/UMILE		
16	17	58		ESPINOZA PAZ YO NO CANTO, PERO LO INTENTAMOS ASL DISA 720231/UMILE		
17	16	20		LOS INQUIETOS DEL NORTE FEBRERO 14 ROMANTICAS CATAPIUT DIGITAL EX		
18	12	8		VOZ DE MANDO CON LA NUEVA FEDERACION DISA 721553/UMILE		
19	15	13		DUELO SOLAMENTE TU FONOVISIA 354471/UMILE		
20	RE-ENTRY			LARRY HERNANDEZ EN VIVO DESDE CULIACAN MENDIETA/FONOVISIA 570052/UMILE		

TROPICAL ALBUMS™							
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)		CERT.	
1	14	2	#1 NEW	GILBERTO SANTA ROSA	IRREPETIBLE SONY MUSIC LATIN 42468		
2	1	4		JUAN LUIS GUERRA Y 440	A SON DE GUERRA CAPITOL LATIN 42463		
3	2	56		AVENTURA	THE LAST PREVIEW LATIN 20800/SONY MUSIC LATIN	2	
4	3	18		PRINCE ROYCE	PRINCE ROYCE TOP STOP 30020/SONY MUSIC LATIN		
5	4	5		INDIA	UNICA TOP STOP 30020/SONY MUSIC LATIN		
6	5	14		EL GRAN COMBO DE PUERTO RICO	SIN SALSA NO HAY PARAISO SONY MUSIC LATIN 60758		
7	6	7		TITO NIEVES	ENTRE FAMILIA TMS 30021/SONY MUSIC LATIN		
8	8	17		HECTOR ACOSTA EL TORITO	TU UNICO AMOR CATAPIUT DIGITAL EX		
9	7	65		VARIOUS ARTISTS	AS TROPICALS DEL AÑER, HOY Y AÑERRE DISCOS SUPRAUS PRODU		
10	11	49		OMEGA	EL CUERPO DEL FOLIO PLANT 50118/SONY MUSIC LATIN		
11	9	60		LUIS ENRIQUE	CHLOE TOP STOP 8610 36		
12	10	31		VARIOUS ARTISTS	MACHETA #1 2010 2012 4 1 N 2001/SONY MUSIC LATIN		
13	13	14		VARIOUS ARTISTS	MACHETA #1 VOL 3 MACHETE 014056/UMILE		
14	15	56		HECTOR ACOSTA	IRREPETIBLE 3 TMS 30020/SONY MUSIC LATIN 42468		
15	16	6		VARIOUS ARTISTS	A LA VIDA DEL FOLIO PLANT 50118/SONY MUSIC LATIN		
16	12	7		HECTOR LAVOE	THE OMNIBUS 3 MACHETE 014056/UMILE		
17	17	63		VARIOUS ARTISTS	MACHETA DE AMOR VOL 4 1 18 N 2004/SONY MUSIC LATIN 42468		
18	19	73		GILBERTO SANTA ROSA	EL CARABOL DE LA SANA TMS 30021 1 18 N 2004/SONY MUSIC LATIN 42468		
19	RE-ENTRY			VARIOUS ARTISTS	LA MACHETA PRODUCE 1 18 N 2001 1 18 N 2004/SONY MUSIC LATIN 42468		
20	20	4		VICTOR MANUELLE	MIS FAVORITAS SONY MUSIC LATIN 70885		

JAPAN		ALBUMS		(HANSHIN/SOUNDSCAN JAPAN/PLANTCH)		JULY 5, 2010	
THIS WEEK	LAST WEEK						
1	2	KANA NISHINO	TO LOVE SONY MUSIC				
2	NEW	BANK BAND	SOUSHI SOUJI 3 TON'S FACTORY				
3	NEW	GIRLS DEAD MONSTER	KEEP THE BEAT! RED CAFE				
4	NEW	DONG BANG SHIN KI	COMPLETE SET (LIMITED BOX) AVEX TRAX				
5	NEW	NORIYUKI MAKIHARA	FUAN NO NAKA NI TE WO TSUKKOMDE J-MORE				
6	NEW	KANA NISHINO	TO LOVE (CD + DVD LTD ED) SONY MUSIC				
7	1	ACID BLACK TRAX	RECREATION 2 (CD+DVD) AVEX TRAX				
8	NEW	YUKO HARA	HARUOJI VICTOR				
9	7	KO SHIBASAKI	LOVEBALLAD SELECTION CD + DVD UNIVERSAL				
10	NEW						

FRANCE		ALBUMS		(SNEP/IFOP/TITE LIVE)		JULY 6, 2010	
THIS WEEK	LAST WEEK						
1	1	ZAZ	ZAZ PLAY ON				
2	3	SEXION D'ASSAUT	15 ANS DES POINTS VITAEUX JIVE				
3	4	LES PRETRES	SPIRITUS DEI TFI MUSIQUE				
4	2	EMINEM	RECOVERY WEB SHADY/AFTERMATH/INTERSCOPE				
5	5	CHRISTOPHE MAE	ON TRACÉ LA ROUTE WARNER				
6	6	MUSE	THE RESISTANCE A&E/HELMUM 3/WARNER				
7	9	LADY GAGA	THE FAME STREAMLINE/NOLAN/CHERRY TREES/INTERSCOPE				
8	8	STROMAE	CHEESE VERTIGO/MOSAERT				
9	7	BEN L'ONCLE SOUL	MOTOWN				
10	10	THE BLACK EYED PEAS	THE E.N.D. INTERSCOPE				

ITALY		ALBUMS		(NIELSEN)		JULY 2, 2010	
THIS WEEK	LAST WEEK						
1	NEW	VASCO ROSSI	VASCO ROSSI TRACKS EMI				
2	1	LIGABUE	ARRIVERCI, MOSTROI WARNER				
3	2	GIGI D'ALESSIO	SEMPLICEMENTE SAI GSG				
4	NEW	MYLEY CYRUS	CANT BE TAMED HOLLYWOOD				
5	3	SHAKIRA	SHE WOLF SONY MUSIC LATIN/EPIC				
6	NEW	EMINEM	RECOVERY WEB SHADY/AFTERMATH/INTERSCOPE				
7	74	POR	CONFUSIONE UNIVERSAL				
8	8	ZERO RENATO	ZERONOTOUR PRESENTE TATTICA				
9	5	CESARE CREMONINI	1999 - 2010 THE GREATEST HITS WARNER				
10	10	LADY GAGA	THE FAME STREAMLINE/NOLAN/CHERRY TREES/INTERSCOPE				

SWITZERLAND		SINGLES		(MEDIA CONTROL)		JULY 6, 2010	
THIS WEEK	LAST WEEK						
1	1	HELELE	VELIE & SAFRI DUO POLYDOR				
2	3	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	BORNHIT FT. RHANNA WEB SHADY/AFTERMATH/INTERSCOPE				
5	4	CALIFORNIA GURLS	KATY PERRY FT. SNOOP DOGG CAPITOL				
ALBUMS							
1	1	EMINEM	RECOVERY WEB SHADY/AFTERMATH/INTERSCOPE				
2	2	KATIE MELUA	THE HOUSE DRAMATIC				
3	NEW	THE ROOTS	HOW I GOT OVER DEF JAM				
4	3	MYLEY CYRUS	CANT BE TAMED HOLLYWOOD				
5	4	JACK JOHNSON	TO THE SEA BRUSHPIRE				

UNITED KINGDOM		ALBUMS		(THE OFFICIAL UK CHARTS CO.)		JULY 4, 2010	
THIS WEEK	LAST WEEK						
1	1	EMINEM	RECOVERY WEB SHADY/AFTERMATH/INTERSCOPE				
2	NEW	SCISSOR SISTERS	NIGHT WORK POLYDOR				
3	6	ALICIA KEYS	THE ELEMENT OF FREEDOM MBL/				
4	7	PLAN B	THE DEFORMATION OF STRICKLAND BANKS 6/7/ATLANTIC				
5	2	OASIS	TIME FLEES - 1994-2009 BIG BROTHER				
6	3	THE BLACK EYED PEAS	THE E.N.D. INTERSCOPE				
7	5	LADY GAGA	THE FAME STREAMLINE/NOLAN/CHERRY TREES/INTERSCOPE				
8	10	MUMFORD & SONS	SIGN NO MORE ISLAND				
9	4	EXAMPLE	WONT GO QUIETLY DATA				
10	13	DAVID GUETTA	ONE LOVE GUM VIRGIN				

CANADA		ALBUMS		(NIELSEN BOS/SOUNDSCAN)		JULY 17, 2010	
THIS WEEK	LAST WEEK						
1	1	EMINEM	RECOVERY WEB SHADY/AFTERMATH/INTERSCOPE/UNIVERSAL				
2	3	DRAKE	THUNDERBOLT/RECOVERY/INTERSCOPE/UNIVERSAL				
3	2	MYLEY CYRUS	CANT BE TAMED HOLLYWOOD/UNIVERSAL				
4	6	JACK JOHNSON	TO THE SEA BRUSHPIRE/UNIVERSAL				
5	5	SARAH MCCLACHLAN	THE LAWS OF ILLUSION NETWORK				
6	8	JUSTIN BIEBER	MY WORLD 2.0 SCHOOL OF ROYALTY/BRUNNEN/ISLAND				
7	4	OZZY OSBOURNE	SCREAM EPIC/SONY MUSIC				
8	11	SOUNDTRACK	THE TWILIGHT SAGA ECLIPSE SUMMIT/CPK SHOP/ATLANTIC				
9	13	LADY GAGA	THE FAME STREAMLINE/NOLAN/CHERRY TREES/INTERSCOPE/UNIVERSAL				
10	NEW	3OH3	STREETS OF GOLD PHOTO FINISH/WARNER				

SPAIN		ALBUMS		(PROMUSICA/MEDIA)		JULY 10, 2010	
THIS WEEK	LAST WEEK						
1	NEW	MYLEY CYRUS	CANT BE TAMED HOLLYWOOD				
2	2	MARC ANTHONY	ICONS SONY MUSIC				
3	1	JUAN LUIS GUERRA	A SON DE GUERRA EXII				
4	3	DAVID GUETTA	ONE LOVE GUM VIRGIN				
5	7	SOUNDTRACK - PHINEAS & FERB	PHINEAS & FERB EMI				
6	5	JUSTIN BIEBER	MY WORLDS SCHOOL OF ROYALTY/BRUNNEN/ISLAND				
7	6	DAVID BISBAL	SIN MIRAR ATRAS VALE				
8	4	CHAYANNE	NO HAY IMPOSIBLES SONY MUSIC				
9	9	ESTOPA	X ANIVERSARIO SONY MUSIC				
10	10	ALEJANDRO SANZ	PARADISO EXPRESS DFO				

IRELAND		SINGLES		(IFPI FINLAND)		JULY 2, 2010	
THIS WEEK	LAST WEEK						
1	1	CALIFORNIA GURLS	KATY PERRY FT. SNOOP DOGG CAPITOL				
2	2	WAVIN' FLAG	K'NAAN A&M/OCTONE				
3	5	ALEJANDRO	LADY GAGA STREAMLINE/NOLAN/CHERRY TREES/INTERSCOPE				
4	3	STEREO LOVE	EDWARD MAYA FT. VIKI JIGULINA MAYA/VIN				
5	9	AIRPLANES	B&B FT. WILLY WILLIAMS REBEL ROCK/RAVAND HUSTLE/ATLANTIC				
ALBUMS							
1	1	EMINEM	RECOVERY WEB SHADY/AFTERMATH/INTERSCOPE				
2	2	MUMFORD & SONS	SIGN NO MORE ISLAND				
3	6	LADY GAGA	THE FAME STREAMLINE/NOLAN/CHERRY TREES/INTERSCOPE				
4	16	THE BLACK EYED PEAS	THE E.N.D. INTERSCOPE				
5	11	JUSTIN BIEBER	MY WORLDS SCHOOL OF ROYALTY/BRUNNEN/ISLAND				

GERMANY		ALBUMS		(MEDIA CONTROL)		JULY 6, 2010	
THIS WEEK	LAST WEEK						
1	1	UNHEILIG	GROSSE FREIHEIT INTERSTAR/FANSTATION				
2	2	EMINEM	RECOVERY WEB SHADY/AFTERMATH/INTERSCOPE				
3	3	LENA MEYER-LANDRUT	MY CASSETTE PLAYER USFQ/UNIVERSAL				
4	5	HELENE FISCHER	BEST OF CAPITOL				
5	4	MYLEY CYRUS	CANT BE TAMED HOLLYWOOD				
6	28	VELIE	TALES FROM AFRICA UNIVERSAL				
7	12	LADY GAGA	THE FAME STREAMLINE/NOLAN/CHERRY TREES/INTERSCOPE				
8	6	BRUCE SPRINGSTEEN & THE E-STREET BAND	LONDON CALLING - LIVE IN NYDE PARK COLUMBIA				
9	10	JACK JOHNSON	TO THE SEA BRUSHPIRE				
10	13	DIE FANTASTISCHEN VIER	FUER DICH IMMER NOCH FANTA SIE COLUMBIA				

AUSTRALIA		ALBUMS		(ARIA)		JULY 4, 2010	
THIS WEEK	LAST WEEK						
1	1	EMINEM	RECOVERY WEB SHADY/AFTERMATH/INTERSCOPE				
2	NEW	PARKWAY DRIVE	DEEP BLUE SEA/CHICK				
3	NEW	THE CAT EMERIE	CINEMA VIRGIN				
4	NEW	MYLEY CYRUS	CANT BE TAMED HOLLYWOOD				
5	4	SOUNDTRACK	THE TWILIGHT SAGA ECLIPSE SUMMIT/CPK SHOP/ATLANTIC				
6	5	GLEE CAST	GLEE: THE MUSIC VOL. 1 - SHOWSTOPPER WITH CENTURY FOX/COLUMBIA				
7	3	JACK JOHNSON	TO THE SEA BRUSHPIRE				
8	2	SEA	WE ARE BORN I.E. MUSIC/MONKEY PUZZLE				
9	NEW	MICHAEL JACKSON	THE ESSENTIAL EPIC/LEGACY				
10	NEW	SCISSOR SISTERS	NIGHT WORK POLYDOR				

MEXICO		ALBUMS		(BISMA)		JULY 2, 2010	
THIS WEEK	LAST WEEK						
1	1	PESADO	DESDE LA CANTINA VOLZ DISA/UNIVERSAL				
2	2	THALIA	PRIMERA FILA SONY MUSIC				
3	3	CAMILA	DEARTE DE AMAR SONY MUSIC				
4	5	MARC ANTHONY	ICONS SONY MUSIC				
5	4	JUSTIN BIEBER	MY WORLDS SCHOOL OF ROYALTY/BRUNNEN/ISLAND				
6	NEW	PESADO	PARA TI PERA COMMERCIALIZADORA DURE				
7	9	PESADO	DESDE LA CANTINA UNIVERSAL				
8	6	VARIOUS ARTISTS	LISTEN UP! THE OFFICIAL 2010 FIFA ALBUM EPIC				
9	8	CRISTINA AGUILERA	BIONIC RCA				
10	7	JUAN GABRIEL	JUAN GABRIEL POROVIDA/UNIVERSAL				

WALLONIA		SINGLES		(ULTRATOP/GFK)		JULY 7, 2010	
THIS WEEK	LAST WEEK						
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/NOLAN/CHERRY TREES/INTERSCOPE				
4	3	NON NON NON (ECOUTER BARBARA)	CAMELIA JORDANA SONY MUSIC				
5	6	I LIKE IT	ENRIQUE VEGASIA FT. PITBULL UNIVERSAL REPUBLIC				
ALBUMS							
1	1	STROMAE	CHEESE VERTIGO/MOSAERT				
2	4	ZAZ	ZAZ PLAY ON				
3	3	KATIE MELUA	THE HOUSE DRAMATIC				
4	11	SOUNDTRACK	THE TWILIGHT SAGA ECLIPSE SUMMIT/CPK SHOP/ATLANTIC				
5	8	DAVID GUETTA	ONE LOVE GUM VIRGIN				

EUROPEAN HOT 100 SINGLES		ALBUMS		(HS GLOBAL MEDIA/BILLBOARD)		JULY 8, 2010	
THIS WEEK	LAST WEEK						
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	4	ALEJANDRO	LADY GAGA STREAMLINE/NOLAN/CHERRY TREES/INTERSCOPE				
5	5	GETTIN' OVER YOU	DAVID GUETTA & CHRIS WILLIS GUM/VIRGIN				
6	9	ALL THE LOVERS	KYLE MINOQUE PARLOPHONE				
7	6	ALLEZ OLA OLE	JESSY MATAADOR EDEL				
8	7	ALORS ON DANSE	STROMAE VERTIGO/MOSAERT				
9	34	AIRPLANES	B&B FT. WILLY WILLIAMS REBEL ROCK/RAVAND HUSTLE/ATLANTIC				
10	NEW	DEBOUT POUR DANCER	COLLECTIF METISSE AIRPLAY				
11	90	I LIKE IT	ENRIQUE VEGASIA FT. PITBULL INTERSCOPE				
12	11	HELELE	VELIE & SAFRI DUO POLYDOR				
13	10	AMAZING	INNA AIRPLAY				
14	8	NOT AFRAID	EMINEM WEB SHADY/AFTERMATH/INTERSCOPE				
15	17	LOVE THE WAY YOU LIE	BORNHIT FT. RHANNA WEB SHADY/AFTERMATH/INTERSCOPE				
16	15	STEREO LOVE	EDWARD MAYA FT. VIKI JIGULINA MAYA/VIN				
17	13	BREAK YOUR HEART	TOM CRUIZ 4TH & BROADWAY/ISLAND				
18	20	TE AMO	RHANNA SRP/DEF JAM				
19	23	WE NO SPEAK AMERICANO	YOLANDA BE COOL & DCUP SWEAT IT OUT!				
20	16	BABY	JUSTIN BIEBER FT. LUDAKIS SCHOOL OF ROYALTY/BRUNNEN/ISLAND				

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

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

EXECUTIVE TURNTABLE

Send submissions to: 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.



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GRIMMETT

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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. 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 Gundersen**, 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 Stinson**, Gundersen 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 **Drake**, **Game**, **Cool**, **Queen Latifah**—who dropped in to hang with the crew while they recorded—and **Drake**. PHOTO: TAYDIE 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 **Deja 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 UERSHOFF



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 Pantile** 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**; Pantile; composer **Gustavo Santaolalla**; and artist/DJ **Moby**. PHOTO: COURTESY OF BMI





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