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Went From Playing Bars
To Indie Stars

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- Advice From The Execs Behind Warped, Topspin And Phoenix

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360 DEGREES OF BILLBOARD

HOMIE FRONT

Online

.COM EXCLUSIVES

What better way to celebrate July 4 than by counting down the top 30 "summer" songs of all time? We combed the Billboard Hot 100 archives for the highest-charting tunes about summertime. Listen in at billboard.com.

Events

MOBILE ENTERTAINMENT LIVE

Join Billboard Oct. 5 in San Francisco for the Music App Summit, where key players in mobile music will discuss new apps and ideas. Plus, the inaugural Billboard Music App Awards. More: 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 filmandtvmusicconference.com.

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1 / 110



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PASSING JUDGMENT
Elena Kagan's record
on copyright law



MAP QUEST
Lollapalooza draws
radius clause probe



GRAND OPENING
New digital retailers
embrace downloads



START YOUR ENGINES
Google, Bing eye
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PUTTING YOU THERE
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>>>BRANDED ENTERTAINMENT TO GROW IN '10

Branded entertainment marketing dipped for the first time in 2009, but is forecasted to roar back this year, according to PQ Media's new report. In 2010, branded entertainment—including consumer event sponsorships, event marketing and product placement in media—is quickly becoming a staple of advertisers' marketing plans and is on track to total \$25.9 billion, a 5.3% gain.

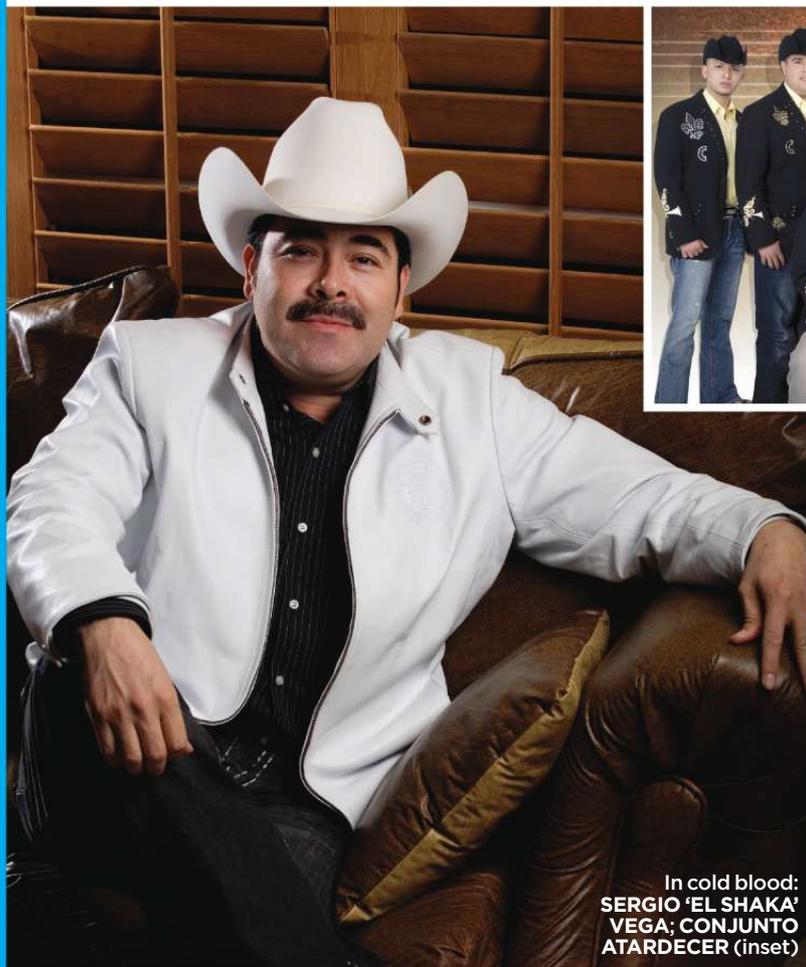
>>>APPLE BOASTS 1.7M IPHONE 4 SALES

Apple sold 1.7 million units of the iPhone 4 worldwide as of June 26, its most successful product launch yet, according to the company. Sales of the touch-screen smart phone, which competes with devices from Nokia, Research in Motion, and Motorola, surpassed some analysts' expectations, as well as those of Apple itself, which has struggled to keep up with demand.

>>>MSPOT'S CLOUD-BASED SERVICE OPENS

After a month in private beta, mSpot opened its cloud-based music streaming service to the public. The service allows users to store digital rights management-free copies of any music in their library to mSpot's online servers, from where they can then stream it to select Internet-connected devices—which right now includes any other computer or Android-based mobile phones. There isn't yet any support for the iPhone or RIM devices.

UP FRONT



In cold blood:
SERGIO 'EL SHAKA' VEGA; CONJUNTO ATARDECER (inset)



Many of the casualties of Mexico's war against the country's drug cartels have been innocent victims without any ties to criminal elements. Vega's manager, Ana Luisa Gomez, says her client wasn't supported by any cartels. Were that the case, Gomez says, "we wouldn't [have to] work as hard as we did."

Similarly, the members of duranguense group Conjunto Atardecer say the March 2009 murders of its drummer Roberto Villa and four high school students in Durango weren't due to drug ties but the tragic result of Villa and his friends having witnessed an earlier murder.

"We're not even corrido singers," Atardecer vocalist Mario Madrigal says, referring to songs about the drug trade. "We sing pasito duranguense and love songs."

Still, the murder left the surviving members of the Durango-based group—which has placed 11 albums on Billboard's Top Latin Albums chart—so rattled that they haven't played in Mexico since, even though roughly half of their tour dates used to be booked there.

Despite the violence, some label executives, booking agents and promoters claim it's business as usual for their artists, including Javier Rivera, president of Los Angeles management and booking agency Mexico Musical. Rivera, who survived the same 2007 kidnapping that resulted in the death of his client Sergio Gomez, insists that "if the date's open, we do it gladly."

But Atardecer is not the only act cautious about performing in Mexico. A label executive notes that a major artist he declines to identify canceled a performance in Monterrey last month. "The official version was it was due to health reasons, but the truth is, he received threats," the executive says.

An artist manager, who asked to remain anonymous, says a leading regional Mexican artist he represents is playing many more dates in the United States than in Mexico, despite increasing demand south of the border.

"Down there," he says, "you don't know who is hiring you." ●●●

Additional reporting by Mitchell Peters.

LATIN BY LEILA COBO and AYALA BEN-YEHUDA

ON THE EDGE

The Killing Of Sergio 'El Shaka' Vega Underlines Mexico's Risks

Regional Mexican quintet Los Pikadientes de Caborca was booked to play a show in Mexico's Jalisco state last year when the band's manager, Jose Juan Segura, ran into an acquaintance.

"He said, 'If I were you, I wouldn't go,'" due to threats of violence at the event, Segura recalls.

But just as he was about to call the show's promoter to cancel, Segura says the promoter's wife called to say her husband had been kidnapped by a drug-trafficking gang after he refused to pay them for the right to put on the show.

Shortly thereafter, the promoter was killed.

"It makes me sad that there's no control," Segura says.

Mexico's unrelenting wave of violence struck the music business again June 26, when regional Mexican star Sergio "El Shaka" Vega was gunned down as he drove to a concert in the western state of Sinaloa. Vega's murder was followed two days later by the assassination of Rodolfo Torre Cantu, the leading candidate for governor in the border state of Tamaulipas, which sent shockwaves through the Mexican political establishment.

Vega's death marked the highest-profile killing of a professional musician in Mexico since 2007, when K-Paz de la Sierra leader Sergio Gomez was

kidnapped and strangled after a performance in Michoacan state.

While more than a dozen regional Mexican artists have been killed since the 2006 murder of banda icon Valentin Elizalde, most haven't enjoyed the international success of Vega, who had scored five top 10 singles on Billboard's regional Mexican airplay chart. His next album, "Millonario de Amor," is due July 20 on Disa Records, an imprint of Universal Music Latin Entertainment.

Industry sources say artists have learned to steer clear of regions in Mexico that have been particularly plagued by violence. Still, sources say, some artists have become ensnared in ties of some form or another with organized crime. There are persistent rumors, for example, of artists being "sponsored" by drug lords who may commission a song in their honor, ask an artist to play at a private party or go as far as bankrolling entire marketing campaigns. Segura says he isn't letting his clients play private parties for the time being because "you don't know who can show up and start shooting."

Such entanglements don't seem to afflict international artists. Windish Agency president Tom Windish, who represents acts including Animal Collective and Crystal Castles, says he's booked 55 shows in Mexico this year, including in Mexico City, Guadalajara, Tijuana and Playa del Carmen. Windish also had 12 artists at Monterrey's MtyMx festival in March, despite reports of transportation problems and cancellations. The show was organized by Brooklyn-based promoter Todd Patrick.

"I think that would show that artists are not that afraid to go there," Windish says.

>>> HULU DEBUTS SUBSCRIPTION SERVICE

Popular video hub Hulu launched a pay service for some of its content. Hulu Plus is the site's new subscription service that charges users \$9.99 per month for access to expanded content—in high definition—including previous seasons of prime-time series. A free version of Hulu is still available but offers only recent episodes of shows from ABC, NBC and Fox. Access to Hulu Plus is currently by invitation only.

>>> LIVE NATION OPENS VEGAS OFFICE

Live Nation opened a new office in Las Vegas that will be headed up by industry veteran Bob Cayne, who has been appointed president of Live Nation Concerts Las Vegas. Cayne will oversee Live Nation's operations in the city, which include concerts at such venues as House of Blues, the Pearl Theater at the Palms and other arenas. In recent years, Cayne worked with a number of producers in Las Vegas and negotiated international tours for Michael Flatley's "Lord of the Dance" and David Copperfield, among others.

>>> DICK CLARK PRODUCTIONS LAUNCHES LICENSING SITE

Historic TV footage from iconic programs including "American Bandstand" and "Dick Clark's New Year's Rockin' Eve" will be part of a new online licensing website launched by Dick Clark Productions. More than 30 years of DCP's vast library has been digitized and made available at dcplicensing.com. Other DCP shows available on the site include past Golden Globe Awards telecasts and current series "So You Think You Can Dance."

Compiled by Chris M. Walsh. Reporting by Katy Bachman, Antony Bruno, Mitchell Peters, Reuters and the Hollywood Reporter staff.

Reading The Tea Leaves

Supreme Court Nominee Kagan's Ambivalent Record On Copyright Protection

Supreme Court nominee **Elena Kagan** endured questioning at the end of June from the U.S. Senate Judiciary Committee about the weightiest legal issues of the day. Abortion. Separation of powers. The president's authority in wartime.

But even though committee chairman **Patrick Leahy**, D-Vt., is a champion of the recording industry and strong copyright protection for all creators, Kagan managed to avoid a grilling on her views about the proper scope of the Digital Millennium Copyright Act's safe harbors or whether sound recordings properly qualify as works made for hire.

To get a sense of how she would rule on issues of interest to the entertainment industry, we are instead left to scour her record for tea leaves. Let's take a look.

In 1987, while a law clerk for Supreme Court Justice **Thurgood Marshall**, Kagan wrote a memo recommending that the high court hear a copyright case in which the 2nd Circuit had ruled in favor of author **J.D. Salinger**, who had sued to stop publication of an unauthorized biography that had quoted extensively from his letters, rejecting the publisher's fair use defense. Kagan's memo strongly criticized the court's opinion—which has become a favorite of copyright owners—as well as the Supreme Court's 1984 decision in *Harper & Row v. Nation*, which established the important principle, now often cited in sampling cases, that a use is unlikely to be fair if it takes the "heart"

of a copyrighted work.

In 1990, while an associate at the prominent Washington, D.C., law firm Williams & Connolly, Kagan drafted an amicus curiae brief for the RIAA, arguing that **2 Live Crew's** 1989 album, "As Nasty As They Wanna Be"—which included songs like "The Fuck Shop" and "Dick Almighty"—wasn't obscene. "'Nasty' does not physically excite anyone who hears it, much less arouse a shameful and morbid sexual response," Kagan argued to the 11th Circuit Court of Appeals, helping to convince the appellate court that the raunch-fest didn't meet the legal standard for obscenity.

In a 2008 speech, while dean at Harvard Law School, Kagan lavished praise on the university's Berkman Center for Internet and Society, which was founded by Harvard law professor **Charles Nesson**, who unsuccessfully defended file sharer **Joel Tenenbaum** in a copyright infringement suit filed by the four majors. The Berkman Center has exhibited virtually unremitting hostility to the music industry, and Nesson's arguments in the Tenenbaum case, had they succeeded, would've eviscerated copyright protection on the Internet.

And as solicitor general—the Department of Justice's top appellate lawyer—Kagan signed a 2009 brief urging the Supreme Court not to hear a case brought by several major film and TV studios against Cablevision about its proposed "remote-storage DVR." The appellate court's decision narrowly construing copyright owners' exclusive rights to reproduce and publicly perform their works alarmed major copyright owners, and the RIAA, the

Legal Matters

BEN SHEFFNER



Judging the nominee: **ELENA KAGAN** testifies June 29 during her confirmation hearing before the U.S. Senate Judiciary Committee.

National Music Publishers' Assn., ASCAP and BMI all weighed in supporting reversal. But Kagan's brief asked the Supreme Court to stay out of the fight, leaving in place a decision that some fear could authorize cloud-based music services to operate without licenses from labels or publishers.

So what does all this add up to? It's important to keep in mind that in each of the cited activities, Kagan was playing a specific role. Sometimes she was representing a client, so it's not fair to equate the views she expressed as a litigator with her personal opinions.

Still, it's reasonable to conclude that she likely takes a broad view of fair use—not necessarily a bad thing for labels, which have cited the fair use doctrine when defending themselves against sampling claims. And the industry can't help but be concerned that, while at Harvard, she may have absorbed, at least through osmosis, the highly skeptical view of copyright that pervades academia.

In coming years, the

Supreme Court will not be able to duck the many big issues facing the industry, including termination of transfers under the 1976 Copyright Act and the continuing menace of Internet piracy. It's impossible to predict from Kagan's record how she'll vote on any particular case.

But despite the concerns that some aspects of her career may raise, there's no denying that Kagan is smart, understands the issues and is a quick study. And entertainment industry lawyers say that's exactly the kind of justice they would like to hear their cases. ●●●

Ben Sheffner is a copyright attorney who has represented movie studios, TV networks and record labels. Sheffner works as an attorney in the NBC Universal Television Group, which is 20% owned by Vivendi, the parent of Universal Music Group. He is the author of the Copyrights @ Campaigns blog (copyrightsandcampaigns.blogspot.com).

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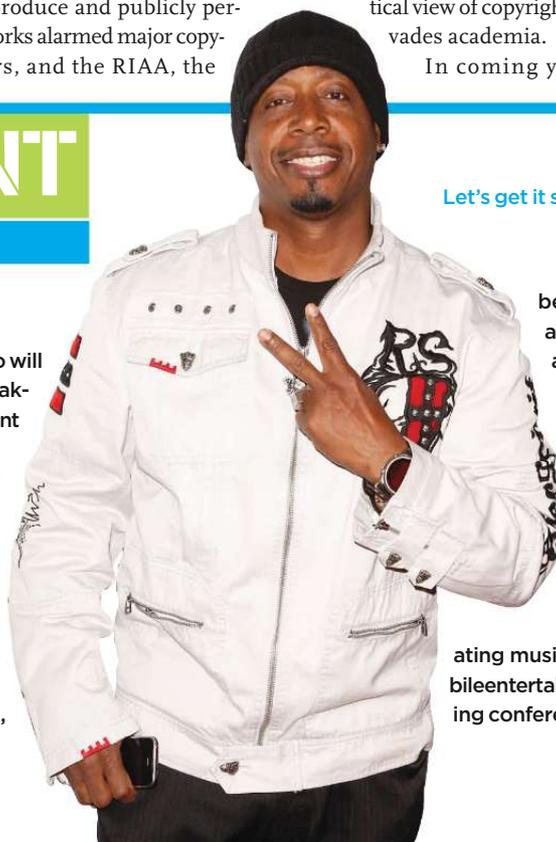
360 DEGREES OF BILLBOARD

JUDGES ANNOUNCED FOR INAUGURAL BILLBOARD MUSIC APP AWARDS

Billboard has assembled an expert panel of judges who will select the winners of its inaugural Music App Awards, taking place Oct. 5 as part of Billboard's Mobile Entertainment Live: The Music App Summit in San Francisco.

The judges are MC Hammer, AppFund founder Daniel Klaus, GetJar VP of marketing Patrick Mork, Topspin CEO Ian Rogers, Mobilium Advisory Group CEO Ralph Simon and Wired staff writer Eliot Van Buskirk.

The panelists were chosen based on their expertise in the music, mobile and developer industries. Billboard is currently accepting applications from developers interested in being considered for any of the following categories: best artist-based app,



Let's get it started: MC HAMMER

best music streaming app, best music engagement app, best music creation app, best branded app and best touring app.

Billboard's editorial team will select three finalists for each award category. The finalists will be featured in a preshow special section of Billboard magazine and will have the opportunity to demonstrate their apps at the summit, taking place in conjunction with the CTIA Enterprise & Applications fall show at the Moscone Center in San Francisco.

Submissions from developers and companies creating music apps are being accepted through July 30 at mobileentertainmentlivefall.com. For more information on upcoming conferences, go to billboardevents.com. ●●●



Boi's booster: 'He has remained one of the most creative talents in hip-hop today,' Island Def Jam Music Group's Antonio 'L.A.' Reid says of **BIG BOI**.

IN THE STUDIO

While Andre 3000 isn't heard on the album, he's one of the producers on "Sir Lucious," alongside Organized Noize, Salaam Remi, Scott Storch, Lil Jon and Big Boi's own production team, Boom Boom Room. And much like MLK's birthday, Andre's May 27 birthday is also significant in that "Sir Lucious" was mastered on that day, Big Boi says. Other guest artists include Sleepy Brown, T.I., Khujoe Goodie, Jamie Foxx, Janelle Monáe, George Clinton, Too Short, B.o.B and Gucci Mane.

ON THE AIR

A number of non-album buzz tracks preceded the release of "Sir Lucious," including "Sumthin's Gotta Give," featuring Mary J. Blige, and "Royal Flush." But the album's official first single is the Storch-helmed "Shutterbugg," which is No. 71 this week on Billboard's Hot R&B/Hip-Hop Songs chart. Previously, as half of OutKast, Big Boi's "The Way You Move," off "Speakerboxxx/The Love Below," peaked at No. 1 on the Billboard Hot 100.

AROUND THE WORLD

Following a promotional campaign in the United Kingdom and France in May, Big Boi will return to the United Kingdom the week of his album's release, according to Island Def Jam senior VP of marketing Christopher Atlas. The album will be available July 5 in the United Kingdom on Mercury Records and July 6 in the rest of Europe. "Shutterbugg" reached No. 31 on the U.K. singles chart on June 27. While Big Boi hasn't yet visited Germany due to scheduling, according to Island Def Jam director of international marketing Dara Michelle, the territory is one of OutKast's biggest markets based on the global sales of "Speakerboxxx/The Love Below" (7.5 million, according to Sony Music), as well as the United Kingdom, Canada, Australia and Japan.

IN THE STORES

On release date, Big Boi will appear on BET's "106 & Park" and has two events taking place in New York. "We are also working on album-release events in Atlanta," Atlas says, adding that there's an in-store planned for a

Best Buy location in his hometown. Big Boi has a strong online presence and is taking advantage of it with weekly webisodes titled "The Road to Sir Lucious Left Foot," detailing the making of the album. The clips are available on Vevo, YouTube, DefJam.com and Big Boi's various social networks. An aggressive four-week plan with iTunes' Countdown program has also been implemented, with a new single released each week.

ON THE ROAD

After his international run, Big Boi will embark on a stateside tour of major East Coast cities, including Philadelphia and Washington, D.C. Big Boi also says he hopes to go on a stateside House of Blues trek with fellow rapper Jay Electronica, with whom he recently performed in a Microsoft KIN phone promotion. "The energy between us was dope," he says. Big Boi will appear on "Late Night With Jimmy Fallon," "Late Show With David Letterman," "The Tonight Show With Jay Leno" and "Lopez Tonight." William Morris Endeavor Entertainment VP Cara Lewis is Big Boi's agent.

WITH THE BRAND

While Big Boi hopes an OutKast album and a Andre 3000 solo set will be released soon, he will continue to promote his solo debut. As part of that, Atlas says, Big Boi and Converse will team for a contest and a special limited-edition Chuck Taylor shoe. There's also a limited-edition chain from custom wood jewelry retailer Good Wood featuring the Big Boi and OutKast logos that will be offered during a contest and sold as part of the "Sir Lucious" deluxe package. In addition, "Shutterbugg" was featured in the June 27 season premiere of HBO's "Entourage."

BOI'S TURN

Big Boi Releases Solo Debut 'Sir Lucious Left Foot: The Son of Chico Dusty'

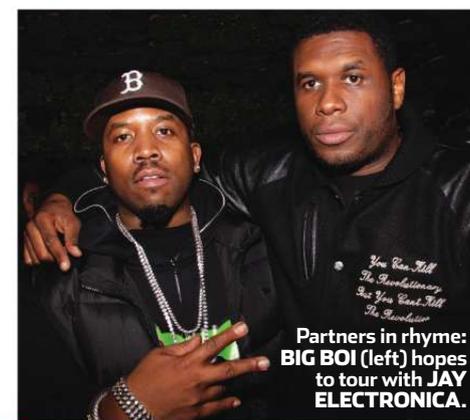
Big Boi has faced his share of obstacles leading up to the release of his solo debut—from creative differences that led to a split with former label Jive Records to contractual issues that prevented OutKast partner Andre 3000 from guesting on his upcoming album. But after being signed to Def Jam Records recently, "Sir Lucious Left Foot: The Son of Chico Dusty" arrives July 6 through Big Boi's new solo venture. ¶ "Working with Big Boi again is exciting and poignant for me on so many levels," Island Def Jam Music Group chairman/CEO Antonio "L.A." Reid says. "This is an artist I signed when he was just 17 years old. Not only has he gone on to Grammy-winning and diamond-selling success with OutKast—an accomplished career few artists can boast—but he has remained one of the most creative talents in hip-hop today. His incredible solo debut proves how vital his music is to this culture. I'm proud to be back together with Big Boi." ¶ Here's a look at the making and marketing of Big Boi's solo bow.

ON THE PAGE

The third Monday of every January is observed as Martin Luther King Jr. Day. But for the past decade, it also marks the day that rapper Big Boi, born Antwan Andre Patton, begins working on his albums. "For the past three records, since 'Stankonia' and 'Speakerboxxx,' I've

always started recording on Martin Luther King's birthday, including my latest," the Atlanta native says about his upcoming project, which was recorded almost entirely at his own Stankonia Studios. The MC is signed to Chrysalis Music Publishing and BMI and managed by Marcus T. Grant.

Preview and preorder Big Boi's "Sir Lucious Left Foot: The Son of Chico Dusty" at billboard.com/bigboi.



Partners in rhyme: **BIG BOI** (left) hopes to tour with **JAY ELECTRONICA**.



Under the microscope: Lollapalooza 2009 at Chicago's Grant Park.

Clause And Effect

Illinois Attorney General's C3 Probe Puts Radius Pacts In Spotlight

Radius clauses have probably been around as long as performance contracts. But the situation in Chicago with Lollapalooza and promoter C3 Presents is drawing new attention to this standard concert business procedure.

Chicago-based blogger **Jim DeRogatis** was the first to report that Illinois Attorney General **Lisa Madigan** is investigating C3 due to antitrust concerns relating to radius clauses for artists performing at the annual festival (Billboard.biz, June 22).

Sources confirmed that partners at Austin-based C3, who declined to comment for this column, had been subpoenaed in the investigation and were gathering information to present to the AG's office. Also subpoenaed was **Marc Geiger**, VP at William Morris Endeavor Entertainment, a partner with C3 in Lollapalooza.

Radius clauses for artists based on time and distance are common in performance contracts, not only for headlining one-off concerts, but also with fairs and festivals that invest millions of dollars in talent and production costs and seek to protect the market value of an act or collection of acts in a given market.

Radius clauses for Bonnaroo in Manchester, Tenn., range from 60 to 90 days before and after the event and extend for 250-300 miles. The radius clause for April's Coachella fest was more specific, stipulating that artists "shall not advertise, perform, or publicize any performance: a) In Los Angeles, Orange, Riverside, San Bernardino, Santa Barbara, Ventura, or San Diego counties from December 1, 2009 until 30 days after the Festival; b) At any festival in the States of California, Nevada, or Arizona until 30 days after the Festival; c) Or announce any other U.S. festival prior to February 15, 2010."

Triangle Talent CEO **Dave Snowden**, who books many of the biggest state fairs in the country, says radius clauses on his events vary. "The widest is the Iowa State Fair, which takes in a 200-mile radius, excluding Davenport," Snowden says. "Most are 100-150 miles."

At six months before the festival and three months after, and extending for 300 miles outside of Chicago, the C3 radius clause for Lollapalooza is indeed a stiff one. Local promoters and venues in Chicago and other cities with major festivals have long complained that restrictive radius clauses cut into the number of

acts that other talent buyers can book in the market. Chicago-based promoter Jam Productions didn't respond to a request for comment on the issue.

But a source with knowledge of the Chicago/Lollapalooza situation says that as many as half the bands booked by C3 for Lollapalooza break the radius clause by playing Chicago within the confines of the radius without repercussions from C3, and as many as 90% play inside the

300 miles within the specified time frame. One insider says that C3 had, in fact, never enforced the radius clause.

At least one agent confirms that Lollapalooza radius clauses aren't carved in stone. "The Lollapalooza clause is strict on paper, but not more so than those of other festivals of its size," says **Tom Windish**, pres-

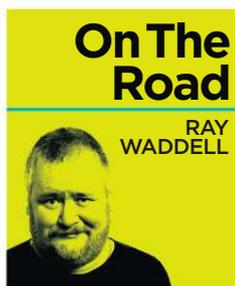
ident of Chicago-based Windish Agency, which has booked many acts at the fest. "I have found the Lollapalooza organizers to be flexible in addressing specific instances of modifying their exclusivity."

The radius clauses are primarily designed to keep the bigger, expensive acts "clean" in a given market, and such flexibility isn't uncommon, particularly with the smaller acts. In fact, only a handful of acts on any major festival play large venues, so cutting slack on the exclusivity isn't a make-or-break decision.

"I am pretty easy on OK'ing an event if it does not hurt my client," says Snowden, who represents fairs and festivals. "Most of the fairs and other events leave it up to us to OK some of these dates that fall a bit into the radius."

Many promoters take a relaxed attitude toward enforcement of radius clauses, but that doesn't take into account all of the artists who avoid booking shows that would violate the required exclusivity. If promoters and venues can't book certain acts due to exclusivity requirements—and surely there are cases when this happens—it's easy to see why they cry foul.

But festivals represent a critical part of where the business is today, and acts want to play them. Bottom line, is there an antitrust issue with the Lollapalooza radius clause? While it may seem unfair to those affected, we've never heard of legal intervention over a radius clause, nor has anyone we've contacted. ●●●



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BOXSCORE Concert Grosses

	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$3,512,071 \$175/\$150/ \$49.50/\$17.50	JAMES TAYLOR & CAROLE KING Hollywood Bowl, Los Angeles, May 13-15	51,168 51,484 three shows	Andy & Bill Concerts
2	\$3,052,520 \$275/\$125/ \$79.50/\$39.50	JAMES TAYLOR & CAROLE KING TD Garden, Boston, June 19-20	30,851 34,032 two shows	Live Nation
3	\$2,936,330 \$275/\$125/\$80/ \$39.50	JAMES TAYLOR & CAROLE KING Wachovia Center, Philadelphia, June 10, 22	31,209 34,325 two shows one sellout	Live Nation
4	\$2,681,632 \$278/\$128/ \$82.50/\$62.50	JAMES TAYLOR & CAROLE KING Verizon Center, Washington, D.C., June 8, 23	28,508 34,807 two shows one sellout	Live Nation
5	\$1,812,340 (£1,231,485) \$139.81	AEROSMITH O2 Arena, London, June 15	12,963 15,417	Live Nation-U.K.
6	\$1,727,400 \$250/\$175/\$140/ \$95	CHER The Colosseum at Caesars Palace, Las Vegas, June 15-16, 19-20	14,296 16,660 four shows	Concerts West/AEG Live
7	\$1,553,125 \$250/\$175/\$140/ \$95	CHER The Colosseum at Caesars Palace, Las Vegas, June 22-23, 26-27	13,255 16,565 four shows	Concerts West/AEG Live
8	\$1,469,660 \$275/\$95/\$75	JAMES TAYLOR & CAROLE KING Mohegan Sun Arena, Uncasville, Conn., June 12-13	15,616 15,685 two shows one sellout	Live Nation
9	\$1,465,882 \$278/\$150/ \$89.50/\$39.50	JAMES TAYLOR & CAROLE KING Prudential Center, Newark, N.J., June 25	14,184 16,870	AEG Live
10	\$1,421,196 \$188/\$33	MAXWELL, JILL SCOTT Verizon Center, Washington, D.C., June 18	11,832 13,006	Live Nation
11	\$1,412,920 (£978,130) \$72.23/\$28.89	MARK KNOPFLER Royal Albert Hall, London, May 30-June 4	25,320 six sellouts	3A Entertainment, Kennedy Street Enterprises
12	\$1,300,950 (£898,890) \$55	WESTLIFE Scottish Exhibition & Conference Centre, Glasgow, Scotland, May 24-26	23,655 25,922 three shows	Live Nation-U.K.
13	\$1,262,144 \$137.50/\$37.50	JIMMY BUFFETT & THE CORAL REEFER BAND DTE Energy Music Center, Clarkston, Mich., June 22	15,556 sellout	Palace Sports & Entertainment
14	\$1,250,982 \$275/\$125/\$85/ \$55	JAMES TAYLOR & CAROLE KING Schottenstein Center, Columbus, Ohio, May 30	15,389 sellout	in-house
15	\$1,245,320 (£858,040) \$55.15	WESTLIFE Manchester Evening News Arena, Manchester, England, May 28, 30	22,580 28,002 two shows	Live Nation-U.K.
16	\$1,221,470 \$275/\$95/\$65/ \$35	JAMES TAYLOR & CAROLE KING BankAtlantic Center, Sunrise, Fla., June 5	14,860 sellout	Live Nation
17	\$1,215,985 \$275/\$125/\$80/ \$45	JAMES TAYLOR & CAROLE KING KeyArena, Seattle, May 9	14,532 14,793	Live Nation
18	\$1,194,190 (£821,864) \$55.22	WESTLIFE LG Arena, Birmingham, England, May 16-17	21,628 24,826 two shows	Live Nation-U.K.
19	\$1,176,905 \$275/\$95/\$65/ \$35	JAMES TAYLOR & CAROLE KING St. Pete Times Forum, Tampa, Fla., June 6	14,449 sellout	Live Nation
20	\$1,157,915 \$275/\$95/\$65	JAMES TAYLOR & CAROLE KING Mellon Arena, Pittsburgh, June 26	14,302 sellout	Beaver Productions
21	\$1,119,520 (£757,074) \$56.19	WESTLIFE Sheffield Arena, Sheffield, England, May 9-10	19,923 22,604 two shows	Live Nation-U.K.
22	\$1,104,823 \$275/\$117/\$77/ \$39.50	JAMES TAYLOR & CAROLE KING Time Warner Cable Arena, Charlotte, N.C., June 2	13,177 16,926	Live Nation
23	\$1,079,750 (£730,184) \$76.89	MICHAEL BUBLÉ Manchester Evening News Arena, Manchester, England, May 9	14,042 14,436	Live Nation-U.K.
24	\$1,010,560 \$89.50/\$49.50	MICHAEL BUBLÉ Sprint Center, Kansas City, Mo., June 26	12,905 sellout	Beaver Productions
25	\$961,260 (£651,976) \$76.67	MICHAEL BUBLÉ LG Arena, Birmingham, England, May 14	12,538 12,919	Live Nation-U.K.
26	\$935,711 \$89.50/\$49.50	MICHAEL BUBLÉ Scotttrade Center, St. Louis, June 25	11,828 sellout	Beaver Productions
27	\$931,075 \$127.50/\$97.50/ \$87.50/\$67.50	CHAYANNE Madison Square Garden, New York, June 24	10,336 13,155	Live Nation, Cardenas Marketing Network
28	\$918,160 \$275/\$125/\$80/ \$45	JAMES TAYLOR & CAROLE KING Rose Garden, Portland, Ore., May 7	10,681 12,560	Live Nation
29	\$915,720 \$65	DAVE MATTHEWS BAND, ROBERT EARL KEEN Huntington Park, Columbus, Ohio, June 22	14,088 sellout	Jam Productions
30	\$911,093 \$116.50/\$46.50	AVENTURA Honda Center, Anaheim, Calif., June 23	12,415 sellout	Goldenvoice/AEG Live
31	\$898,426 (£594,048) \$78.64	MICHAEL BUBLÉ Sheffield Arena, Sheffield, England, May 6	11,424 11,630	Live Nation-U.K.
32	\$837,642 \$89.50/\$49.50	MICHAEL BUBLÉ BOK Center, Tulsa, Okla., June 22	11,121 sellout	Beaver Productions
33	\$812,909 (£542,178) \$62.97	RIHANNA LG Arena, Birmingham, England, May 7	12,909 14,998	Live Nation-U.K.
34	\$799,578 \$75/\$40	DAVE MATTHEWS BAND, MARTIN SEXTON DTE Energy Music Center, Clarkston, Mich., June 23	15,697 sellout	Live Nation, Palace Sports & Entertainment
35	\$773,704 (£532,476) \$61.03	RIHANNA Manchester Evening News Arena, Manchester, England, May 16	12,678 13,631	Live Nation-U.K.

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Keeping The Faith

Two New Digital Retailers Still See Potential in Downloads

Much of the buzz around digital music is currently focused on Spotify's plans for the United States, Rdio's new subscription service and what Apple's anticipated cloud-based music service will look like.

But while streaming music services are capturing the most attention, two other entrants in the digital music market are betting there's still opportunity in selling digital downloads.

In May, new digital retailer Immergent.com flipped the switch on its public beta, boasting more than 8 million songs from the four majors and independent labels. On June 8, music startup ScatterTunes.com released its latest round of multimedia "V-Album" releases, including editions of Taylor Swift's "Fearless" and Reba McEntire's "Keep On Loving You." ScatterTunes also runs a download store with 3 million songs from all the majors and leading indies.

Back when HMV opened its first two stores in New York in 1990 or when Amoeba Music expanded beyond the Bay Area to Los Angeles in 2001, the major labels welcomed the moves.

Today, you would think labels would applaud the fact that someone is investing in selling music.

However, label executives have been largely indifferent, probably because so far no one has managed to lay a glove on iTunes. Walmart, the largest retailer in the world, is a digital nonentity: Its download store commands a meager

others can purchase. Immergent expects to be cash-flow positive in 18 months and break even in two years, according to Immergent founder/CEO John Trickett, the former head of now-dormant 5.1 Entertainment Group, which included the Immergent, Silverline and Myutopia record labels. The company participated in the major-label consortium that developed the DualDisc format.

Meanwhile, ScatterTunes is striving to distinguish itself by aligning with labels and artists to help promote the site through its V-Album format, which, like the iTunes LP, attempts to bring back the album cover experience of old. For consumers who already have a regular digital copy of a V-Album title, the company also sells "V-Wraps" that contain all the multimedia content included in a V-Album, including lyrics, photos and videos. The company is the brainchild of CEO

Witt Stewart, whose music background includes artist management (Carole King, Jerry Jeff Walker, Joe Ely) and co-ownership of Freeflow Productions, which developed and produced Christopher Cross' debut album, among other releases.

Unlike Apple, which charges artists and labels to construct an iTunes LP, ScatterTunes builds the V-Wrap around an album for free, and within 48 hours, once the necessary materials are provided, according to ScatterTunes COO Christopher Gentile.

While ScatterTunes prices most albums at \$9.99, with

V-Albums ranging from \$9.99 to \$19.99 and V-Wraps, when available, sold separately for \$2.99. To help promote the release of the V-Album edition of "Fearless," ScatterTunes has been giving away 100,000 V-Wraps of the album to capitalize on the fact that it had already sold 5.9 million units in the United States, according to Nielsen SoundScan.

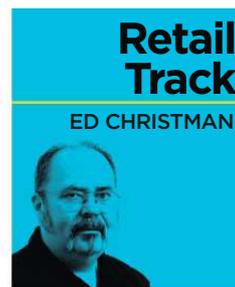
ScatterTunes has created 24 V-Albums and expects to build five to 10 V-Albums per month, Gentile says. Acts that have

received the V-Album treatment include Jewel, Darius Rucker, Dierks Bentley, Jimi Hendrix, Katy Perry, Saving Abel, John Mayer and Sheryl Crow.

V-Wraps contain links to an artist's website and to other online vendors where customers can purchase merchandise or concert tickets. If the customer leaves the site to buy merch elsewhere, ScatterTunes gets a commission that it splits with labels.

Like iTunes, the ScatterTunes store requires customers to download software to access it. All ScatterTunes downloads are unencrypted, 320 kbps MP3 files and can be imported into iTunes.

"We are not necessarily competing with iTunes but rather being compatible to them with all of the products that we deliver," Gentile says.



Retail Track

ED CHRISTMAN



'Not necessarily competing with iTunes': ScatterTunes' V-Album of Taylor Swift's 'Fearless.'

0.17% share of the U.S. market, according to Billboard estimates. Amazon may be making its presence felt in selling digital album downloads, but it hasn't exactly lit up the scoreboard, so far capturing a market share of 1.4% through its MP3 store.

While the industry had high hopes for both of those digital efforts, Walmart has done zilch in the way of promotion and Amazon's marketing seems limited to selling digital music alongside CDs and loss-leader sale pricing, apparently hoping that customers shopping for other products will stumble into its MP3 store.

Given that disappointing track record, jaded label executives may wonder how Immergent and ScatterTunes intend to succeed where Walmart and Amazon have fallen short.

Immergent is banking on its social networking functions to distinguish itself with music consumers, such as the ability for registered customers to build playlists that

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Search And Discover

Google, Bing Turn To Music To Capitalize On Entertainment Queries

Internet search engines pride themselves as being neutral providers of information.

But as competition mounts to own the connection between fans and online content, tech behemoths like Microsoft and Google increasingly are turning to their search engines to help drive their entertainment content strategies.

In June, Microsoft launched a new entertainment vertical to its Bing search engine, which among other things aggregates full-track streaming from Zune, details on upcoming tours and buy links within the results for any artist, album or song search.

Google put together a similar package last year and is now building a music download service of its own that would be tied to its search engine and Android mobile operating system.

Given the high volume of entertainment-related queries that the search engines handle, it was only a matter of time before they took bold steps into the space. According to Mi-

crosoft, 10% of all Internet search queries are entertainment-related, with music lyrics alone accounting for 70% of those searches.

With the Bing upgrades, Microsoft is trying to position itself as a better entertainment discovery tool than Google. While both Google and Bing have links to stream full songs found in search results, Bing has the more complete package with additional details on tour dates, lyrics and buy links.

However, all that may change once Google gets its music act together. Sources confirm that later this year Google will launch a music download service that's tied to its search engine. Currently, music searches on Google link to full-song streams provided by MySpace Music, as well as Twitter feeds and other information, which it launched late last year.

Exactly what Google has planned is unclear, but a hint was given during a developers conference for the company's Android mobile platform in May. At the event, Google announced the acquisition of Simplify Media, a content-synchronizing technology that the company demonstrated can be used to automatically synch and stream music purchased online to any Android phone containing the technology.

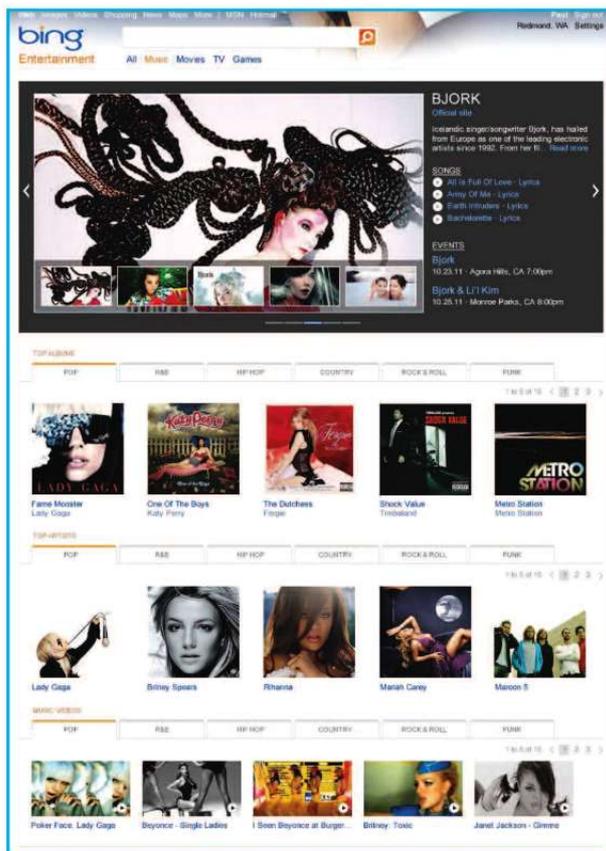
Whether this is an interim step toward an eventual streaming subscription service is unclear, and Billboard has n't confirmed any additional details on this point. Potentially interfering with both plans is an increasingly aggressive effort by the recording industry to have search engines remove links to infringing material. BPI, the trade group representing U.K. record labels, raised the stakes in June by issuing a takedown notice to Google, demanding it remove links to 17 songs from third-party websites it deems infringing, such as Rapid-



THE WARMTH OF THE SUN

It's summer, and the sun is out in full force. So why not use it to power your iPhone/iPod dock? Radio-products company Eton has put out the Soula, which may be the first solar-powered docking boombox for Apple products. The solar panel flips open to reveal the dock, where the lithium ion battery pack keeps the charge for up to seven hours. The rubberized casing makes it a durable option for travel, while splash guarding makes it safe to jam tunes poolside.

The Soula is available now for \$200 through various retailers. —Antony Bruno



Seek and you shall find: Bing's music page is part of the Microsoft search engine's efforts to position itself as a better entertainment discovery tool than Google.

Share and MegaUpload. Google hasn't yet responded, but its next steps will be telling.

Should Google comply, it would set a precedent that will almost certainly result in a flood of additional takedown notices from every music label and publisher eager to eliminate pirate links on the world's most popular search engine. If it refuses, there could be another court fight coming as big if not bigger than the \$1 billion lawsuit Viacom brought against YouTube—which itself is heading to appeal after Google recently won a summary judgment to dismiss the case.

As for Bing, Microsoft senior VP of online services Yusuf Mehdi assures the music industry that it will comply with any takedown requests, but has no plans to alter the search algorithm that determines search results.

"We're pretty true to the algorithmic ranking in the Web results," Mehdi says. "We're obviously not going to surface that kind of stuff in the Bing box, but the algorithm that determines relevancy of search re-

sults we'll stick with." While Bing's moves are interesting, it's Google that has the market-moving leverage. According to the most recent data from information services firm Experian Hitwise, Google's search engine in May led the pack with 72% U.S. market share, with Yahoo second (14.4%) and Bing third (9.2%).

But when it comes to music, all of them stand in the shadow of Apple, which still commands 70% of digital music download sales in the United States, according to NPD Group. While Apple has no presence in online search (yet), both Microsoft and Google are competing with Apple on the rapidly growing mobile platform—Google with Android and Microsoft with the new Windows Series 7.

Successfully tying together a cloud-based music service with an online search and discovery system and a path to mobile phones—not to mention advertising around it all—is the digital content battlefield of the immediate future.

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BITS & BRIEFS

BLACKBERRY APP SYNCHS ITUNES PLAYLISTS

BlackBerry app developer ParkVu has a new application called Music WithMe that wirelessly synchs iTunes playlists with BlackBerry smart phones. The \$15 app is designed to replace USB cables, but this isn't a streaming music app. Instead, it physically transfers music files from the iTunes library to the device, so they can be played even when out of range or through either cellular or Wi-Fi connections. As users make changes to the playlist, the service automatically updates on the mobile device.

MOBILE MEDIA MARKET TO GROW 12% IN 2010

A KPMG study commissioned by the Mobile Entertainment Forum projects that the worldwide mobile media market will grow 12% this year to \$36 billion. "The sector sees the greatest oppor-

tunities for market growth in the increasing popularity of smart phones and the availability of mobile payments for content and service billing," KPMG director of digital content Mark Harding said in a statement. He added that the fragmentation of the market among competing operating systems, platforms and handsets poses the greatest challenge for the sector.

VEVO SYNDICATES VIDEOS ON LAST.FM

The Vevo music video joint venture among Universal Music Group, Sony Music Entertainment and Abu Dhabi Media is now syndicating its videos across all of Last.fm's song pages. Last.fm is owned by CBS Interactive, which last year struck a deal to make its Internet radio service available through Vevo. The new deal will add Vevo-provided videos to any song page on Last.fm that matches the Vevo catalog.

HOT MASTER RINGTONES™ JUL 10 2010 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ORIGINAL ARTIST
1	1	6	#1 CALIFORNIA GURLS	KATY PERRY FEATURING SNOOP DOGG
2	4	6	NOT AFRAID	EMINEM
3	3	10	AIRPLANES	B.O.B FEATURING HAYLEY WILLIAMS
4	2	12	OMG	USHER FEATURING WILL.I.AM
5	5	6	FIND YOUR LOVE	DRAKE
6	6	11	UN-THINKABLE (I'M READY)	ALICIA KEYS
7	-	1	LOVE THE WAY YOU LIE	EMINEM FEATURING RIHANNA
8	10	3	YOUR LOVE	NICKI MINAJ
9	8	5	BILLIONAIRE	TRAVIE MCCOY FEATURING BRUNO MARS
10	9	40	SMILE	UNCLE KRACKER
11	7	40	NEED YOU NOW	LADY ANTEBELLUM
12	15	3	RIDIN' SOLO	JASON DERULO
13	11	5	UNDO IT	CARRIE UNDERWOOD
14	13	12	YOUR LOVE IS MY DRUG	KESHA
15	17	15	OVER	DRAKE
16	26	13	THERE GOES MY BABY	USHER
17	14	8	PRAY FOR YOU	JARON AND THE LONG ROAD TO LOVE
18	20	8	RIDE	CIARA FEATURING LUDACRIS
19	12	11	LOSE MY MIND	YOUNG JEEZY FEATURING PLIES
20	21	7	THIS AFTERNOON	NICKELBACK

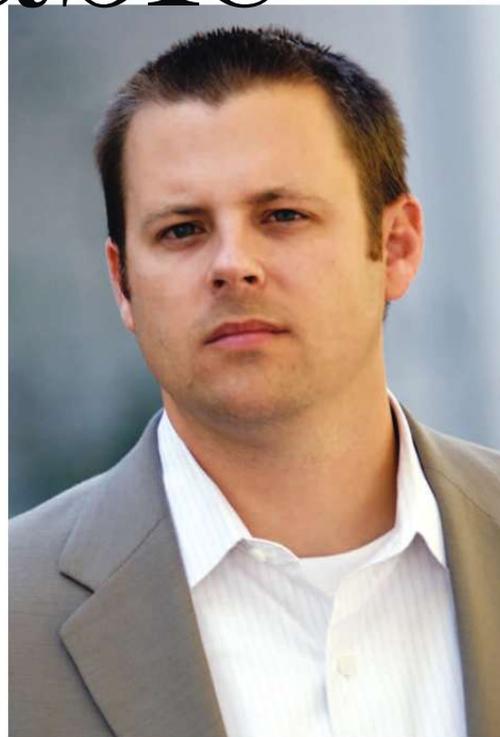
Based on master ringtones sales data reported by Nielsen RingScan, a service of Nielsen MobileScan. Chart endorsed by CTIA - The Wireless Association and Mobile Entertainment Forum



USTREAM
CO-FOUNDER/
PRESIDENT

Brad Hunstable

The webcasting executive talks about his company's efforts to monetize.



Competition is increasing, with Vevo, MTV and maybe even YouTube entering the live-streaming business. How is that affecting your approach?

We certainly watch it. We're the largest [company] doing this today. If Vevo streams a Bon Jovi concert, [it] doesn't mean we can't. We have a very targeted demographic that loves live content. We've partnered with MTV [to webcast the Video Music Awards], so we want to power those live broadcasts where we can. We are definitely focused on building a platform around live experiences, and that's our focus. Even if YouTube gets into it, they're not focused on it. We are.

Where are you with charging for on-demand access to live events?

We think that's going to grow. We have a few products rolling out in the next few months around that. Charging for content is normally easier in closed systems, like on the iPhone. On the Web it's more difficult. What we learned from the first couple we've done is that there's an opportunity around it. It probably won't look like your traditional pay-per-view. You have to apply new ways of thinking around that that's more engaging to the customer.

Aren't bandwidth and streaming costs prohibitively high?

Ten years ago that was certainly the case. The cost of bandwidth has dropped tremendously over the last few years. Our biggest cost is not bandwidth. It's our employees. In fact, we believe very shortly the revenue side of the house will outweigh any of the costs.

What's next for you?

If we're not already on your radar, increasingly we're going to need to be. Just like everybody needs to have a Facebook strategy or a Twitter strategy, having live Ustream is going to be a part of the tool kit. ●●●

Ustream is quickly becoming the music industry's go-to platform for streaming live concerts. Hundreds of acts—such as Drake, Ciara and Owl City—have already used the service to webcast live sets, and others like the Jonas Brothers and Justin Bieber use it to host live Q-and-A sessions with their fans, taking questions through a text-chat feature and answering them live onscreen. Miley Cyrus was the first artist to integrate the live-streaming features into her new iPhone app, created with Ustream's Mobilizer technology. When Slipknot bassist Paul Gray died in May, the surviving members of the band appeared on Ustream without their stage masks to pay tribute to him. And Ustream debuted its iPad app in April with a live stream of a Bon Jovi concert in Dallas.

And it's not just artists taking advantage. Ustream aired live the red carpet arrivals at the American Music Awards and the Golden Globes, as well as President Barack Obama's election night victory speech and inaugural address. The result: 50 million unique monthly visitors as of June, according to Quantcast, up from 20 million a year earlier.

Not bad for a company formed by West Point classmates John Ham and Brad Hunstable, who originally designed Ustream's technology to enable military personnel serving abroad to chat live with friends and family back home.

In an interview with *Billboard*, Hunstable discussed how music became an early focus for Ustream, the revenue opportunities for participating artists and why the cost of streaming video online isn't as expensive as one might think.

How did Ustream evolve from a service for armed forces personnel to streaming music performances?

It was gradual. We had this core capability that allowed you to broadcast live on the Web and have an interactive experience. . . . [We] built an open platform to allow anybody to do this. We started seeing where the adoption was and saw a lot of it around music. It started out with smaller bands, but as we grew we saw bigger and bigger bands.

Was the music industry the first sector to embrace Ustream?

I don't know who I'd call first, but certainly music was one of the early adopters. One of the things that always resonated with me personally revolved around music. My brother was in a band in Dallas, and they'd play venues like the Curtain Club. I remember thinking it would be cool if their fans could watch it live online. A lot of the early testing of Ustream was tested on my brother's band. I'd sneak a camera and laptop into clubs and be literally standing in the middle of the mosh pit pointing the camera at the stage

and broadcasting live and talking to our developers on the phone.

How much of the streamed content is music or music-related?

For our high-profile content, I'd say around 50% is related to music. We're an open platform so there's a wide variety. But in terms of our premium content where we spend most our resources, it's mostly music.

What's the business behind it? Are you licensing music?

When we do Web chats, there's obviously no license. But when there's music, there's public performance rights and we get the necessary permissions to stream it. If there's no revenue generated, it's easier. But when it's sponsored, we have to pay the appropriate parties. We have that down pretty well in the U.S., and worldwide we're getting better, especially in countries where we're getting a lot of adoption, like Japan and Germany.

What's the outreach effort like to get artists onboard?

In the early days, it was us going out and pitching artists. Now, it's

probably the other way around. We're like Twitter in that we're open. Allstar Weekend jumped on today and I don't think we even knew that was going to happen. We don't know when Diddy is going to jump on from his studio or backstage at a concert. If we're partnering with a label or management company and doing a big concert, we do. But letting artists use it whenever they want really helps scale it much better.

In what situations do you work directly with labels or managers?

A great example is what we just did with Hollywood Records and Miley Cyrus where we're the official live broadcasters for Hollywood Records and we built Miley Cyrus' iPhone app. The live stream is actually the hook to help drive downloads and help get her live content to her Facebook page. And we sell sponsorships against the content to help drive additional revenue streams for the artist. So the advantage of the deeper engagement is that we're helping build products for the artist to help serve their needs.

You host both live performances and live chats. Which are more effective?

They're two different things. There is something really special about watching Jimmy Buffett live and interacting with the community. You're never going to get as good as being at the concert, but it's the next best thing. But there's always something special about getting this access with artists. We've done a Web chat series with the Jonas Brothers where they've had a million people tune in for an hour with a very low production budget and no marketing. When a million people tune in to a Web chat and you don't spend hardly any money to pull it off, that's something very unique.

Which is easier to sell advertising around?

The concerts, just because they're typically a higher-quality production. . . . That said, something like interviewing Paul McCartney, which we did a few weeks ago—he's still a premium brand, so there's an opportunity to sell against that.

We don't know when Diddy is going to jump on from his studio or backstage at a concert. Letting artists use it whenever they want really helps scale it much better.

GLOBAL BY WOLFGANG SPAHR

Achtung Maybe

German Labels, Publishers Eye Law Requiring ISP Anti-Piracy Measures

BERLIN—The German music business is gearing up for a fight with Internet service providers over on-line piracy.

Rights-holders' hopes for new copyright legislation were raised after justice minister Sabine Leutheusser-Schnarrenberger said during a June 14 speech in Berlin that ISPs "cannot avoid their responsibility" in the fight against piracy.

Leutheusser-Schnarrenberger specifically ruled out pursuing a French-style "three strikes" system—whereby repeated transgressions result in the suspension or termination of Internet access—and called for voluntary agreements between ISPs and rights-holders over tackling piracy.

But the justice minister also made it clear that ISPs must take measures to curb piracy.

"ISPs should not allow their business models to be misused for illegal activity," she said. "If this does not change, the call for greater regulation will grow."

The music business now intends to press its case for such regulation at a series of private consultation hearings held by the ministry of justice that started June 28. The hearings will examine every aspect of copyright law ahead of possible new legislation. Although ISP responsibility isn't specifically on the agenda, rights-holders are determined to make their point.

Copyrights "can only be protected effectively on the Internet with the assistance of ISPs, or a law that forces

them to take responsibility by sending out warnings," says Stefan Michalk, managing director of German labels group Bundesverband Musikindustrie (BVMI). "Most ISPs are not willing to take responsibility for action against copyright violations."



LEUTHEUSSER-SCHNARRENBERGER

Dagmar Sikorski, president of music publishers association Deutscher Musikverleger-Verband, also calls for legislation, saying informal negotiations with ISPs have "stagnated."

At the moment, German rights-holders have to pursue expensive civil or criminal cases against those that infringe copyrights (Billboard, April 25, 2009). While a strategy of mass prosecutions has reduced estimated illegal downloads from 316 million in 2008 to 258 million in 2009, according to BVMI, the labels are tiring of the bad publicity associated with such cases.

As an alternative to litigation, most favor an ISP-administrated system whereby "pop-up" warnings automatically appear onscreen when Internet users attempt to download copyrighted material.

ISPs, however, remain bitterly opposed to any

such system.

"Instead of wasting money on complex and dubious systems for monitoring Internet users, [rights-holders] should be developing new business models in tune with the Internet era," says Oliver Süme, VP of Internet industry association ECO. "ISPs cannot become the sheriffs of the Internet."

Judith Lammers, head of the copyright department at BITKOM, the Federal Assn. for Information Technology, Telecommunications and New Media, is more conciliatory, pledging to "continue the dialogue," although she warns her members are "happy with the legal status quo."

However, Mark Chung, president of indies group VUT, says he believes voluntary agreements are unlikely because "if one voluntarily supports copyright owners, they run the risk of losing customers to less co-operative rivals."

Any new legislation wouldn't take effect for at least two years, but Oke Göttlich, managing director of digital music store Finetunes, thinks the current debate could have an immediate impact, as "in countries that have warnings, or even discussions about them, download sales have gone up."

IFPI credits new anti-piracy legislation in Sweden and South Korea with helping both countries' recorded-music businesses return to growth in 2009 (Billboard, June 5). Meanwhile, Germany's recorded-music sales fell 3% year on year to \$1.5 billion, according to IFPI.

But, whatever emerges from the consultations, BVMI's Michalk insists German copyright infringers will have no place to hide.

"We'd prefer to send out warnings via ISPs rather than take legal action," he says. "But if we cannot agree with the ISPs, or do not get a law, we will have to continue our way." ●●●

>>> AUSSIE GYMS APPEAL ROYALTY RISE

Trade association Fitness Australia has appealed the Copyright Tribunal's recent decision to approve Australian neighboring rights group PCCA's rate increase for using music in fitness classes. Currently, a gym's PCCA license costs 96.8 cents Australian (80 cents) per class, capped annually at \$2,654 Australian (\$2,202). Beginning Nov. 1, the rate will rise to \$1 Australian (83 cents) for each fitness class attendee or \$15 Australian (\$12.44) per class. No date has been given for the appeal to be heard in Australia's Federal Court.

>>> JACKSON LEADS U.K. ALBUM SALES

Michael Jackson sold 2.8 million albums and 1.5 million tracks in the United Kingdom in the 12 months following his death on June 25, 2009, according to the Official Charts Co. The biggest-selling Jackson album during the period was the greatest-hits set "The Essential Michael Jackson" (Epic) with slightly more than 600,000 copies, followed by "This Is It" (Epic) with 500,000. Seven other albums sold more than 100,000 units each, making Jackson the best-selling album artist in the last 12 months, ahead of Michael Bubl  with 2 million albums.

>>> PRODUCERS SEEK METADATA CREDITS

U.K. trade group the Music Producers' Guild has launched a campaign to establish a unified database listing producer, engineer and session musician credits for sound recordings. MPG members are concerned that such data isn't easily available to users of digital music services. It wants such credits accessible as metadata to all digital media users and is seeking industrywide debate on the subject. The MPG has invited interested parties to comment online (creditisdue-mpg.co.uk).

Reporting by Lars Brandle and Andre Paine.

GLOBAL BY TOM FERGUSON

PERFORMANCE FIGHT

U.K. Concert Biz Wary Of PRS Tariff Increase



And justice for all: Promoter STUART GALBRAITH (inset) says new events like Sonisphere, headlined in 2009 by METALLICA, boost fees for PRS.

LONDON—A review of live music royalty rates by U.K. authors group PRS for Music is raising temperatures in the concert business this summer.

On June 15, the collecting society launched a 12-week customer consultation on performance right tariffs for non-classical music events. While PRS hasn't yet proposed an increase, it is inviting submissions to help "review whether both the percentage and the base [gross ticket receipts] represent a fair charge."

The U.K. Copyright Tribunal set the tariff at 3% of gross ticket receipts in 1988. PRS claims that's currently the lowest in Europe, where rates of 6%-10% are common. It says changes in the live sector in the past two decades justify a review, particularly in light of an increase in nonticketing income, which isn't subject to the PRS tariff.

But live industry veteran Neil Warnock, CEO of booking agent the Agency Group, says PRS needs "to wake up and take a very large reality pill" if it concludes a tariff hike is warranted.

"I abhor any attempt to increase their rates," he adds.

"The promoter is likely to try and push any increase onto the [customer]—and in these economic times, that is suicide."

Stuart Galbraith, CEO of Sonisphere festival promoter Kilimanjaro, also came out against an increase. "As our ticket sales as an industry have increased, both in scale and in price," he says, "[PRS'] share has gone through the roof."

Executives at Live Nation, AEG Live, MAMA Group and Academy Music Group either declined to comment or couldn't

be immediately reached.

PRS revenue from live music climbed steadily from £14.7 million (then, \$25.3 million) in 2005 to £22.3 million (\$33.4 million) in 2009.

The PRS consultation document also includes proposals to cut rates in some areas, including rate reductions for events with less than 75% music content and reducing minimum fees for small venues and events that charge less than £5 (\$7.49) for admission. But the society's review of

whether its tariff should now be charged on more than just gross ticket receipts reflects the importance of ancillary revenue sources—including sponsorship and merchandising—to the live business.

PRS is keen to tap those revenue streams, PRS public performance commercial director Debbie Mulloy says, noting that "our members are very separated from that value chain."

A July 2009 PRS report estimated 2008 gross revenue from U.K. primary ticketing

grew 13% to £905 million (then, \$1.8 billion), while ancillary revenue grew 18% to £338 million (\$494 million).

Paul Fenn, co-owner of London-based promoter/booking agency Asgard, wryly notes the "fortuitous timing" of the review, announced just as the busy U.K. summer festival period kicked in. Fenn is also an executive committee member of the Concert Promoters' Assn., and while the official CPA position is still being formulated, he emphasizes that "the last thing anybody wants is an increase in costs."

PRS says its mechanical royalty revenue fell 9.3% in 2009 to £128.5 million, but Mulloy declines to comment on what the society would do if it fails to increase revenue from other tariffs. PRS can't change its rates without the approval of the Copyright Tribunal.

"Ideally, we would like to make that application showing we had a good amount of agreement within the industry," Mulloy says. "Then it's up to the tribunal to decide how they want to take that forward." ●●●

Additional reporting by Andre Paine in London.

6 QUESTIONS

with FRANCES MOORE
by MARK SUTHERLAND

LONDON—Frances Moore is the new public face for the international recording industry's leading trade organization.

On July 1, Moore succeeded John Kennedy to become CEO of IFPI after serving for 16 years as the federation's regional director for Europe. (She has also been executive VP since 2004.) A lawyer by training, Moore was previously European affairs director for Texas Instruments.

Kennedy experienced a turbulent five years at the helm of IFPI as the recording industry battled piracy and tried to reinvent its business model. Moore—who will relocate to London from her current base in Brussels—expects her tenure to be similarly “challenging and exciting.”

In an interview, she tells *Billboard* what she expects her biggest challenges to be.

1 How will your experience lobbying the European Commission in Brussels affect your new role?

I see Brussels as a microcosm for the rest of the world. The type of issues we've had to deal with here in Brussels are the issues the other regions have to deal with: fighting against piracy, developing legal services, working with other rights-holders, getting licenses out there. It will help me deal with the wider world.

2 After new anti-piracy legislation in France and the United Kingdom, what are the prospects for a similar Europe-wide law?

We met recently with [Michel] Barnier, the [European] commissioner for the internal market and services, and the worldwide heads of the music companies to make that point: If you develop country by country in Europe, you're going to have a very patchwork approach and it's going to take a long time. Whereas if you establish a European framework within which national legislation can develop, then that will speed the process. There are possibilities—the commission's coming forward next year with revisions to its [intellectual property rights] enforcement directive, and that's when we would hope to introduce something.

And we don't want to stop at Brussels. We want to make sure that we can get the help of [Internet service providers] to develop a win-win situation. It's not a question of anyone being punished—ISPs should be able to do better out of this, we should be able to do better, and ultimately the consumer does better out of this because they get a wider range of music.

3 Realistically, can you ever defeat Internet piracy? You must be annoyed that Pirate Bay is still operational more than a year after IFPI's court victory.

It doesn't matter if you get annoyed. We have to use every means at our disposal to keep fighting piracy and create the space for legal services to develop. When you see the falloff in the industry in Spain, Italy or France, you can't afford not to do something. In Germany, they've been bringing [anti-piracy] cases over the years and gradually they've seen a decline in file sharing (*Billboard*, April 25, 2009) because of the deterrent effect. So we have to keep going.

If you take France as an example, we don't even have the law in operation yet, but in the last quarter of 2009 the fact that a new law was

coming was enough to increase [music sales] by 7% [year on year].

4 It wasn't so long ago that Terra Firma CEO Guy Hands was threatening to pull EMI out of IFPI (*Billboard.biz*, Jan. 8, 2008). What do you need to do to keep your label members happy?

They want us to be the voice of the industry. They want to get on with the business of selling music and they want us to help create the right environment to sell music, open up new markets where possible, help them to exploit their rights as much as possible. In those areas, we've never been more relevant than we are today.



5 How important to your members is securing a performance right for terrestrial radio broadcasts in the United States?

It's phenomenally important. It's a right that nearly every developed country in the world has, so the fact that the U.S. doesn't have it is a bit of an anomaly. But also, it's very difficult to go to China and say we should have certain rights when they can point to the U.S. and say, “Well, that right doesn't exist there.”

6 IFPI recently issued takedown notices to Google over alleged links to unauthorized copyrighted material (*Billboard.biz*, June 23). Do you see search engines that provide such links as something IFPI needs to tackle?

I can't comment on that [specific case]. [But] IFPI needs to tackle any area that is creating piracy that has an impact on the business of our members. ●●●

OBITUARY BY MITCHELL PETERS AND RAY WADDELL

Bill Aucoin, 1943-2010

Bill Aucoin, the artist manager who discovered Kiss and helped the rock group become a merchandising giant, died June 28 at Aventura Hospital and Medical Center in Aventura, Fla., of complications from prostate cancer. He was 66.

Born in Ayer, Mass., Aucoin attended North-

world that came with it,” Stanley says. “Bill knew the importance of keeping the original lineup together in the beginning and, among other strategies, suggested royalty splits that would alleviate tension based on disparities in individual incomes. He was each member's confidant without ever showing preference or favoritism.”

Even after parting as Kiss' manager in the early '80s, Aucoin remained friendly with the band through 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,” Kiss wrote on its website *KissOnline.com*.

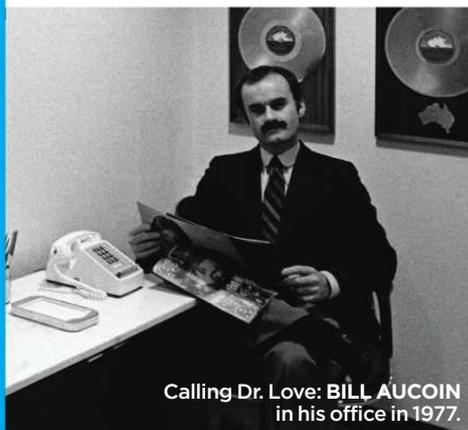
Fernandez says that Aucoin and Kiss worked together in recent years on a DVD project and notes that other projects were in the works. “I can't tell you right now the state of any current projects with Kiss and Bill,” he says. “That's obviously something we're going to have to sort out.”

Along with managing Kiss, Aucoin also helped guide the early careers of such artists as Billy Squier and Billy Idol. In a message on his website, Squier noted that Aucoin helped his band Piper secure a record deal with A&M.

“I only learned of his illness this morning, and by then it was too late for even a few parting words,” Squier wrote. “But if we had spoken, I would have said to him, ‘Thank you friend, for the years of unwavering support . . . and for never letting me forget what it is that I do best.’”

Most recently, Aucoin ran Aucoin Globe Entertainment, which recently signed Tantric as a management client, according to Fernandez, who says the company will continue to operate. Other clients include the Early Strike, Crossbreed, the Drew Blood and Evan Russell Saffer.

Aucoin is survived by Fernandez and two sisters, Betty Britton and Janet Bankowski. A memorial service is expected to be held in New York in the coming months, which could take the form of a concert, Fernandez says.



Calling Dr. Love: BILL AUCOIN in his office in 1977.

eastern University in Boston and began his entertainment career as a TV cinematographer. His interest shifted from TV to the music business after working on the syndicated music-oriented TV program “Flipside,” says Aucoin's longtime boyfriend Roman Fernandez, who notes that Kiss' Gene Simmons was a fan of the show.

“Gene would always send Bill invites to see his band Kiss,” Fernandez says. “And one day Bill actually went to go see them.”

Aucoin first saw Kiss perform in 1973 in New York. After agreeing to manage the band, he funded Kiss' first tour using his personal American Express card.

Kiss vocalist/guitarist Paul Stanley notes that Aucoin was a pioneer in rock merchandising, memorabilia and reviving fan clubs as a marketing tool and source of fan-related data.

“He fought tirelessly on our behalf and guided us through our introduction to fame and the

TOM RUFFINO, 1939-2010

Tom Ruffino, a longtime Warner Bros. Records executive, died June 25 in Thousand Oaks, Calif., due to complications from kidney disease. He was 70.

Ruffino, who was born in Buffalo, N.Y., and served in the U.S. Army during the early '60s, worked at Warner Bros. for three decades, retiring in 1999. He joined the label's international department in 1969, after stints with Columbia Records Productions, a disc manufacturer and Liberty Records. He eventually became senior VP of international at Warner Bros., heading the department until his retirement.

“I always regarded Tom as the dean of international music men, both within and outside the Warner Music



Group,” Sire Records founder Seymour Stein said in an e-mail he sent to friends and former colleagues. “Believe me, I knew many—good and bad—but Tom Ruffino towered above all of them.”

Stein observed that Ruffino “was equally loved and respected by those in the Warner Music Group who he battled with for support as the artists

he fought for; to them he was a passionate hero whether it was Madonna, the Ramones, k.d. lang, Ice-T, Talking Heads and numerous others.”

Ruffino is survived by his wife, Bunny; daughter, Michelle Zugbaum; son, Tony; and five grandchildren. A funeral service will be held at 11 a.m. July 2 at Pierce Brothers Valley Oaks Memorial Mortuary in Westlake, Calif. In lieu of flowers, the family has asked that donations be made to the PKD Foundation to benefit polycystic kidney disease research.

“Tom was always more than willing—in fact, happy to share his knowledge and experience to others,” Stein wrote. “But his charm, sincerity, determination and belief in artists was far more difficult to pass on.” —Ed Christman

Across The Dial

Hot Latin Songs Panel Additions Will Improve New Music Tracking

Billboard's addition of 10 reporting stations to its Hot Latin Songs panel effective with the July 17 chart week will be welcome news for labels and promoters in need of station reporters that play new music.

This is particularly true in the pop and tropical worlds, which are served by a smaller number of stations, many of which are unwilling to play untested fare.

Take the Miami market, for example. In the past few weeks, WAMR (Amor 107.5 FM), the area's top Arbitron-rated Spanish-language station, has moved from already conservative programming to a nearly all-recurring playlist.

Likewise, competitor WRMA (Romance 106.7 FM), known for its more adventurous playlist and for often premiering new music by unknown acts, has opted for a more conservative approach, sources say, and for the time being will largely eliminate

new music from its playlist in favor of hits from the '90s and '00s.

And then there's WMIB, which flipped in May from an R&B/hip-hop station (the Beat 103.5 FM) to Spanish-language Super 103.5. The

Latin Notas

LEILA COBO



station plays hits from the '80s and '90s and current songs that have already become hits. That translates to three major stations in a single

market basically spinning the same songs, according their playlists.

To get the most accurate reading of what's happening in the marketplace and to drive hits from every direction, it's best to have stations on the panel of every genre distributed nationwide, as opposed to clusters of stations competing for the same audience in the same market. The additions to Billboard's Hot Latin Songs panel include four pop stations scattered across the

country that play a sizable amount of current fare: KLMG (Latino 97.9 FM) Sacramento, Calif.; KAMA-FM (Tu Musica 104.9 FM) Houston; WNUA (Mega 95.5 FM) Chicago; and KTZR (Mia 97.1 FM) Tucson, Ariz. KLMG was also added to the pop subchart; the other three stations' playlists registered slightly below the current new music threshold to be part of the subchart panel.

Regional Mexican gained four new stations for a total of 63 stations on its panel, all of which play a majority of new fare (in sharp contrast with the pop stations): KRQB (Que Buena 96.1 FM) Riverside, Calif.; KYYS (Super X 1250 AM) Kansas City, Kan.; WAZF (Radio Fiesta 92.1 FM) Fort Myers, Fla.; and WOLS (La Raza 106.1 FM), Charlotte, N.C. A fifth regional Mexican station, KLQB (Que Buena 104.3 FM) Austin, will join the Hot Latin Songs panel.

Tropical gained one new station, WAMG (Mega 890 AM) Boston—which plays almost all new music—for a total of 18 stations on the



Looking for new music outlets: Universal's GABRIEL BUITRAGO

panel. Despite its AM frequency, it's a "powerful station that can break new acts," according to **Al Zamora**, president of radio promotion company Latin Hits Entertainment. "WAMG is very pro-new product. If [the PD] likes the song and feels it's a hit, he has no qualms about adding it."

Breaking new acts and new music is what drives record sales, but it's always a struggle to get new records on the air, particularly at es-

tablished, market-leading stations like Amor and Romance in Miami.

Gabriel Buitrago, senior national director of promotions for Universal Music Latino/Machete, says he welcomes the panel additions because when it comes to playing new music, "newer stations tend to be a little more aggressive than the established."

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

THE BILLBOARD Q&A?

Since Miami-based Latin music site Batanga.com launched in 1999, the site has expanded to include more than 30 online radio channels classified by genre and dozens classified by artist. It also features music videos and content channels focusing on celebrity news and local nightlife in eight U.S. cities.

According to comScore, Batanga had 577,000 unique visitors in May, a 68% increase from a year earlier, placing it between Spanish Broadcasting System's LaMusica.com (177,000 unique visitors in May) and Telemundo.com (819,000). Batanga's ad network reaches 300 partner sites, where it places advertising seen by 15 million people, according to the company. CEO Rafael Urbina spoke to Billboard a few weeks after launching Batanga's iPhone app.

Batanga.com recently launched an iPhone app. What are the results so far? The iPhone app has been live for maybe six weeks right now, and in that short period of time, we are getting 10%-

20% of our total listening time on the iPhone, which is really exciting. We will be launching on other mobile devices pretty soon, [as well as] on all Sony Internet-enabled TVs and Blu-ray players.



URBINA

Do people tend to create their own playlists, or do they mostly just listen to the preprogrammed channels?

In the past, it was a much more passive listening experience. We've seen a much bigger share of the audience migrate more to an active listening experience. They're creating playlists, or we're creating playlists for them, based on their favorite artists or favorite songs or prior listening history—what songs they've rated as good songs, what songs they've skipped, that sort of thing.

Have you added any new channels recently?

We just added a [channel

for] regional Mexican techno music like Nortec [Collective]. We also launched some seasonal channels. So for Christmas we'll do that, or for Mother's Day or Cinco de Mayo. We added Chicano rap. At the end of the day, the beauty of online is you can really address the long tail of the market.

We're fortunate enough to be in a very fast-growing Hispanic advertising market. Our sell-through rates are very high, so as long as we can build an audience, we can monetize that audience very well in the U.S. Any time we're launching a new radio station, every listener we add is a profitable listener for us. The incremental cost of launching an additional station is minimal.

You have a Dr Pepper-sponsored channel, Vida 23.

Yeah, we do. We [also] just

launched a comedy channel with Axe. We are always trying to work with our sponsors to come up with cool new channels.

Are there any channels you've discontinued?

I can't think of any one we've taken out, but what's been interesting over the last two years is to see the growth in the Mexican genres, whether it's regional Mexican or norteño. All those channels are growing extremely fast. We're seeing the U.S. Hispanic online audience grow so much that it's starting to mirror the overall Hispanic audience. In the past, when online penetration [among] Hispanics was lower, there were not as many Hispanics of Mexican origin online, and now that's changing. We're seeing it kind of normalize, and I think that's good for the overall industry.

—Ayala Ben-Yehuda

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EN BREVE

ROCOCO ALBUM TO GET U.S. RELEASE

Indie label Hip Latin Music will release Mexican ska star Pantheon Rococo's latest album, "Ejercito de Paz," in the United States during the third quarter. The album came out in February in Mexico with distribution by Sony. CDs will be distributed by Aguila Entertainment, which is owned by regional Mexican artist manager Pedro Avila. Machin Entertainment, run by former Univision Music Group new media manager Cesar Chavez, will handle digital distribution.

MTV, SONY BEGIN CO-PRODUCING TELENOVELA

MTV Latin America and Sony Pictures Television have begun co-production on "Niñas Mal," the network's first original telenovela produced in the region. Shot in Colombia, the show will air on MTV Latin America in the third quarter in 70 hourlong episodes. "Niñas Mal," which is also expected to air on Tr3s in the United States and on VH1 in Brazil, is based on the 2007 Mexican film of the same name.

SÍ TV SECURES FINANCING

Latino lifestyle network Sí TV says it has raised \$24 million in debt financing and equity investments from its existing group of independent investors. The cash injection will allow the network, which targets Latinos 18-34, to create and acquire more programming. Sí TV's board includes Javier Saralegui, former president of Univision Online and former president of Univision's cable network Galavision.

ME \$ALVE OFFERS MIGUELITO ALBUM/FRAGRANCE BUNDLE

Shoppers at Puerto Rican discount chain Me \$alve can purchase kiddie reggaeton star Miguelito's new album, "Todo el Mundo," for \$2.99 with the purchase of Miguelito's new fragrance, Heir, for \$14.99. The album regularly retails for \$7.99, if purchased separately. Miguelito, who sells his Heir line exclusively at the retailer, released his new album June 22 on W&D Records/CdA Group.

—Ayala Ben-Yehuda



the new DIY

THE INTERNET REVOLUTIONIZED THE HARDCRABBLE DIRECT-TO-CONSUMER MARKET AND EVENED THE PLAYING FIELD. BUT ARTISTS WHO GO IT ALONE STILL FACE PITFALLS

By Glenn Peoples | Illustrations By Wesley Bedrosian

When Reprise dropped Wilco in 2001 and MP3s of songs from its then-latest and unreleased album, “Yankee Hotel Foxtrot,” started appearing on file-sharing networks, the band made the entire album available for free streaming at its website. In 2005, alternative rock group Harvey Danger gave away free downloads of its third album, “Little by Little,” at its website and through BitTorrent.

These two bands were at the forefront of a new generation of acts that used inexpensive digital distribution to harness the Internet’s power for promotion. Harvey Danger had a hit with its 1998 song “Flagpole Sitta” but had fallen back into relative obscurity by 2005. For Harvey Danger, like so many other bands, obscurity had become more of a problem than piracy.

“Doing it was a great success for us,” says the band’s singer Sean Nelson, who has a solo album due out later this year on Absolutely Kosher Records. (Harvey Danger broke up last year.) By the time the free download was available, Nelson says, the band had invested \$40,000 in the making of “Little by Little.” The goal was to recoup its investment in one year, but it only took nine months, thanks to physical sales of the album and fan contributions on its website. To date, “Little by Little” has been downloaded about 300,000 times, according to Nelson.

In the last dozen years, a dizzying array of tools and services—some created specifically for musicians, some not—has helped upset the industry’s status quo. Previously dominant gatekeepers have been marginalized, some bankrupted. Old supply chains have been permanently altered. The ways people discover and experience music are being continuously reinvented.

Often called the democratization of the music industry, the ability to reach out directly to consumers is the single most important aspect of the “new DIY.” There’s now a base level of online activity that anyone can achieve. A no-frills website, a YouTube account, a low-cost digital distributor, a few social network profiles and a basic e-mail service can achieve what was nearly impossible in 1999.

But this abundance of tools and low barriers to entry has created an inconvenient truth: More artists are chasing after less money. In 2005 60,000 new albums were released in the United States and by 2009 that number had risen to 98,000—a slight drop from 105,000 the year before, according to Nielsen SoundScan. Annual gains in the quantity of material released each year have been met with equally large annual declines in music sales. The trade value of recorded-music sales has fallen from about \$7 billion in 2005 to \$4.6 billion in 2009, according to IFPI. The downward spiral of recorded-music revenue has belied the incredible potential seen in the new DIY.

THE NEW SUPPLY CHAIN

Today, iTunes, the most successful music store in the country, is open to just about any musician in the world. In the United States, the store sells more than 9 million tracks. It represented about 27% of U.S. recorded-music trade revenue in 2009, according to

Billboard estimates, and has a commanding share of all download sales. Artists and labels of any stature can sell to its millions of customers.

The progress has been remarkable. When CD Baby launched in 1998, founder Derek Sivers recalls, people would call and ask how he was able to open such a large market to independent artists for just \$35 per album. Widespread distribution was difficult to obtain outside of record labels. “They’d be amazed that we paid them every week,” he says of musicians who were used to waiting upwards of a year to be compensated.

Now there are countless ways to post music online, encourage people to share it, e-mail fans and transact directly with them. To do these things from an artist’s website was possible five years ago but required far more time, technical know-how and patience to piece together various platforms and applications.

“Today, the tools are ahead of the expertise,” says Patrick Faucher, who co-founded direct-to-fan service Nimbit in 2002. Even by 2005, he says, tools were few and far between. What did exist required knowledge and patience to cobble together into a working system. And, as Faucher points out, social media didn’t exist when Nimbit launched.

Promotion and marketing have greatly benefited from DIY tools. E-mail alone has been an incredible equalizer, allowing artists to communicate with fans and reach out directly to bloggers, writers and other tastemakers. Facebook and Twitter are powerful promotion tools as well. Now everyone has a voice.

New tools and services have altered the traditional supply chain. Distribution is now open to everyone, which makes many retailers equally open. If TuneCore distributes to iTunes, for example, and anyone can sell through TuneCore, then anyone can sell through iTunes. As a result, many artists are reaching retail without the help of a label. In the past, numerous CD distributors—many now gone—fed local, regional and national retailers. Unlike many locally owned music retailers, however, they didn’t help small artists by taking CDs on consignment.

Even more radical is the ability of artists to completely remove the retailer from the supply chain. A new generation of direct-to-fan services now acts as a

distributor of sorts by connecting artists directly with consumers. These services allow entire storefronts to be erected on artists’ websites and social network pages. Without the limitations inherent in selling at retail, artists are free to offer whatever product or bundle for whatever price they choose. Some sell limited-edition, numbered CDs and LPs. Others sell access to listening parties or rehearsals. It’s enough to make any artist feel that the sky’s the limit.

THE DARK SIDE

Less than 10 years after CD Baby launched, Sivers says, the company was getting different phone calls. People started to think \$35 was too high and didn’t want to wait until the end of the week to get paid. These complaints, he says, showed the remarkable progress that artist tools have made since CD Baby began. “You’ve got to appreciate the big picture and say, ‘Wow, how cool that in just seven or eight years the world changed so much that what used to seem like the most amazing feeling you’ve ever heard became commonplace.’”

But the changed tone of CD Baby’s customers also showed the dark side the new DIY. Once empowered, some artists became embittered once they faced a challenging marketplace on their own. “We all like to blame something out of our control for our lack of success or happiness or ability to get things done,” Sivers says. “The tone of the grumbling from musicians has changed over the last 10 years because they can’t really blame external factors anymore.”

Live events are seen as a counterweight to recorded-music declines. But there’s growing competition for concert revenue, too, and it has become a winner-take-all market. While superstars have been able to raise their ticket prices as their music sales have softened, mid-tier and up-and-coming artists don’t always have that luxury. Artists who release music in order to tour—rather than tour to support new releases—can’t afford two loss leaders.

“Our dreams have arrived,” Sivers says. “It’s just the details are a little bit different than we thought.” People aspired to have their own TV show, and they can, he says, through YouTube. Musicians also dream of being on the radio and having worldwide distribution through a major label. But “if you let go of one or two details, they do have worldwide distribution

You’ve Come A Long Way, Baby

FROM THE ERA OF PHOTOCOPYING ZINES TO MAKING THE MOST OF 140 CHARACTERS ON TWITTER, THE HISTORY OF DIY BLENDS BOTH ART AND SCIENCE

1960

1962

Silkscreening: The technique was popularized by Andy Warhol and soon adopted by bands to imprint images on shirts bought in thrift stores.

Cassette tapes: Phillips invents the “compact cassette” for audio storage. Its portability is key to sales outside of traditional stores, particularly at concerts.

THE VELVET UNDERGROUND



Andy Warhol

1970

1976

Zines: Self-published fan zines like New York’s Punk and the United Kingdom’s Sniffin’ Glue begin to flourish thanks to cheap, easy photocopying.

Street teams: Word-of-mouth is boosted by word-of-pack, as street teams employ fans to promote bands in exchange for merch. The Kiss Army is founded by teenagers in Indiana.

1980s

Bulletin board systems: As dial-up modem speeds increase, online communities develop to discuss myriad topics, including music. Street teams began promoting bands in these forums.

1980

1982

Audio CDs: Smaller and more durable than a vinyl LP, the CD ushers in the dawn of digital audio.





and they are on this radio called the Internet that everybody listens to.”

Unfortunately, young artists are bombarded with unreasonable expectations. The media is awash in stories of unsigned acts that were serendipitously discovered on YouTube or make a living through synch licensing money from the use of their songs in a prime-time TV show. Unrepresentative examples like Radiohead and Nine Inch Nails are held up as the new model—even though they became superstars in the age of payola and MTV. The ability to create, which has never been easier, is confused with the ability to be heard and especially the ability to gain sales.

In today’s attention economy, rising above the noise is difficult. Artists fortunate enough to make the album or singles chart will have shorter stays than

they would have just a few years ago. Bands slogging through the underground will struggle to capture the attention of music bloggers who move from one band to another in search of the next flavor of the week.

Even the free-music model employed by Harvey Danger is overblown. An unknown band is no less unknown because it gives away its music.

“We were in a strong position to benefit from the record being available for free more than a lot of bands,” Harvey Danger’s Nelson says. After all, by the time “Little by Little” was released, the band’s name was fairly well-known in the music world. “The only reason anybody had heard our name is because we had the hit song a few years before,” Nelson adds. As a result, the free album download was able to generate what Nelson considers a “fair amount” of news coverage.

BEHIND THE SCENES

Missing in this popular myth are many moving parts—the agents, managers and publishers—who work behind the scenes. A music career is a complex machine that requires care to operate efficiently—and the tools of the new DIY can become equally complex. While any one of them is easy—what could be more simple than uploading a YouTube video?—coordinating a growing number of these tools is beyond any single artist’s capabilities.

“The sophistication of your marketing increases as your equity and brand recognition increases,” says Tawn Albright, managing partner at technology-based entertainment agency Rockhouse Partners. “You can’t do it yourself. You just don’t have that skill set.”

In the early stages of a career, he says, artists can release songs and videos in an attempt to gain followers and book their first gigs. At some point they’ll reach a threshold where the business of promotion, e-commerce, sales and marketing will need to be done by professionals. At that point, Albright says, a musician will need to start focusing on being an artist. “You have to pick where you’re an expert.”

“Today, the notion of DIY is crazy,” Nimit’s Faucher says. The tools are easily accessible, but teamwork is vital. “Artists have to get people around them.”

The beauty of the new DIY is that it helps artists to define success and reach it on their own terms. If the goals are to own all copyrights and give away music to boost ticket sales, there are means to those ends. If the goals are to record and release a constant stream of music, the tools are readily available. If the goal is to personally connect with fans, it’s a lot easier than it used to be.

The tools of the new DIY also allow artists to think differently about their music by combining promotion with commerce. As Wilco showed nine years ago, free digital distribution means one goal can feed into the other.

“Do you want people to hear what you’re doing, or do you want to make money off of what you’re doing?” Nelson asks. “Those things are not mutually exclusive. They’re also really different ways of looking at your work.”

Regardless of the goals—superstar or weekend warrior—or the size of the team, the tools are all there for everyone. They won’t make songs better and they can’t make up for lack of ambition, but they’ve become a cornerstone in today’s music business. ●●●

1995

CD-Rs: Hewlett-Packard and Phillips release the first sub-\$1,000 device that can record music on blank CDs.



1999

Napster: Shawn Fanning’s peer-to-peer network allows for easy, quick trading of digital song files in a matter of minutes.

CafePress.com: The online retailer accepts digital files, allowing for customization of DIY merch on a whim.

2003

iTunes Music Store: Apple debuts the reigning champion of music retail. Now, partners like TuneCore allow DIY bands to distribute through the service.

MySpace: Due to its ability to host and play multimedia files—and the chance to interact with and gain information about their fans—bands turn to MySpace for promotional efforts.

2006

Twitter: The lure of Twitter is its immediacy, giving artists the ability to talk about upcoming gigs, or inanities like what they ate for breakfast. Professional cellist Zoe Cello is one of the DIY champs, with 1.3 million followers. ●●●

1997

Blogs: Online diary tools like Open Diary, LiveJournal and Blogger allow for easy publishing and invite reader commentary on musical tastes.

MP3.com: Modem speeds for both uploading and downloading allow for music distribution to be completely digitized. Unsigned musicians can distribute music and fans can access new artists without the imprimatur of a label.

2000

USB drives: USB flash drives make all-in-one music-and-merch devices possible.

2004

Facebook: DIY embraces peer-pressure tactics with the advent of Facebook, as bands compete to earn viral fans and the support of app developers like iLike.

2005

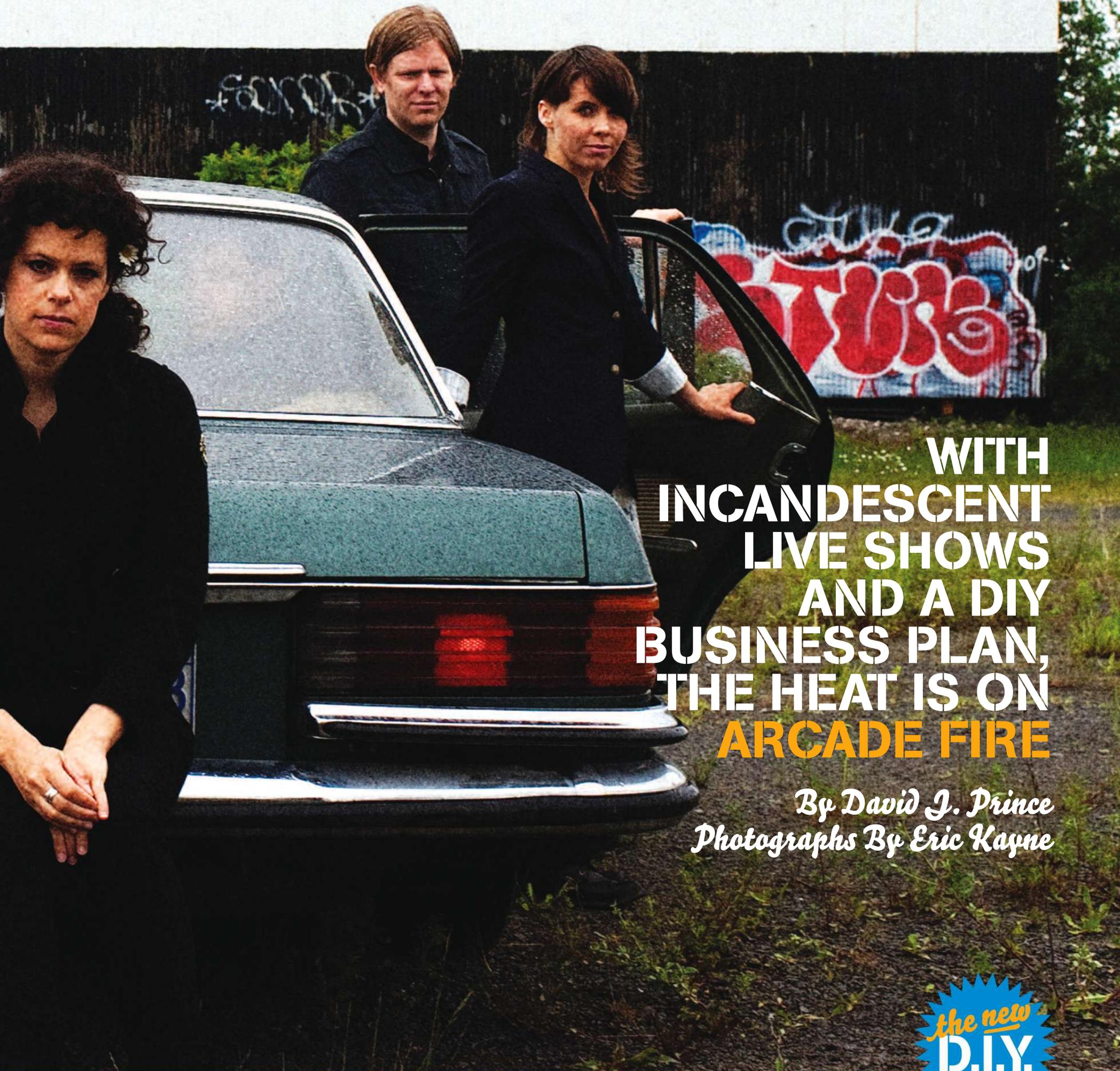
YouTube: Video may have killed the radio star, but the debut of YouTube goes on to give artists like Justin Bieber and Greyson Chance entry into the label system.



BURNING DOWN



OWN THE HOUSE



WITH
INCANDESCENT
LIVE SHOWS
AND A DIY
BUSINESS PLAN,
THE HEAT IS ON
ARCADE FIRE

*By David J. Prince
Photographs By Eric Kayne*



Onstage, Arcade Fire has never been a modest band. It arrived on the scene in 2004 with stadium-ready anthems and a passion that literally dripped off its members in the clubs and bars of Montreal where it first found a fan base. Word didn't take long to spread, and a frenzy of blog-fueled excitement propelled the group to prominence across North America and soon the entire world.

"It was such a blessing to really be able to achieve what we wanted to achieve and to be able to pay for it ourselves and do it ourselves," frontman Win Butler says, as the rollout for the band's third album, "The Suburbs," begins in advance of its Aug. 2 release in the United Kingdom and a day later in Canada and the United States. "It gave us such a control over our own future that we are very fortunate to have. I don't judge anyone for wanting to take the money to be able to make the records you want to make. We had a very unusual situation."

The seven members of Arcade Fire retain a tight grip on their destiny: They own their own recording studio, master recordings and publishing rights; license those rights to different labels across the globe, territory by territory; refuse corporate sponsorships, private-party gigs and most commercial placements; and call the shots for every major decision required of the band as it keeps growing its success.

It's an approach that serves Arcade Fire extremely well, giving it the ability to manage its affairs in a way that embodies the DIY ethos born in the hardcore punk scene of the early '80s while writing anthemic, cathartic songs and performing them to arena audiences. Now, with "The Suburbs" about to land in cities and suburbs alike, the band's "new DIY" tactics can serve as a road map for artists of all sizes and styles navigating the 21st-century music business.

"In some ways they are forced to operate differently than other bands," says Mac McCaughan, co-founder of Merge Records, the North Carolina-based indie label that released Arcade Fire's first two albums in North America. "When your first album is 'Funeral' and it does so well and is so well-loved by people and there's such a level of fervor about the band from the outset, that creates a high level of expectation for everything they do from there on out. That's something that no other band on Merge has had to deal with."

"Funeral," which was released in 2004, has sold 501,000 in the United States, according to Nielsen SoundScan; 2006 follow-up "Neon Bible" sold 92,000 its first week, debuting at No. 2 on the Billboard 200, with sales of 437,000 to date. McCaughan anticipates that "The Suburbs" will be the biggest-selling album in the label's 20-plus-year history.

"They march to the beat of their own drum, and people really respond to that," says C3 Presents promoter/talent buyer Huston Powell, who booked the band for the first Lollapalooza festival in Chicago in 2005 and will see it return as a headliner this summer. "I wish for the whole music industry there were 10 more Arcade Fires out there."



BURNING BRIGHT

Two songs from "The Suburbs" were unveiled on NPR's "All Songs Considered" while brothers and bandmates Win and Will Butler sat for a live chat, fielding questions submitted by fans through Twitter. Another track, "Ready to Start," had its debut on alternative KNDD Seattle, while U.K. DJ Zane Lowe premiered "We Used to Wait."

The album will once again come out in North America through Merge, which has an album-by-album licensing deal with the band that gives the group a 50/50 profit share. The album will be released with eight different covers (which will be distributed randomly and not to specific retailers; none will have bonus tracks), with a deluxe version for sale only through the band's website.

"Win and Regine [Chassagne] and everyone in the band just do things on their own terms—it's as much of a mind-set as it is a business consideration," McCaughan says. "Their personalities, attention to detail and focus on their art [says], 'We want this the way we want it to be. We're not going to go halfway and then just let someone else decide how it's going to be put out into the world.' That is a product of their personalities, and the way that they would be no matter how many records they were selling."

"They pay for everything themselves and deliver it to their licensees," says Scott Rodger, the band's manager. "That's what I deal with, and run their business on their behalf. No label will ever commission anything that they do. Their videos, their artwork, their photographs—they pay for everything. They have complete control."

Before they got married, Win Butler and Chassagne formed Arcade Fire in 2003 in Montreal. "We had the opportunity to make 'Funeral' with Howard Bilerman in a proper studio, and we were actually able to achieve what we set out to do," Butler says. "We were very much a live band—it's in our DNA to be a live band—so when we had a certain amount of local success from being a live band we were able to very slowly fund that album."

By March 2005, however, the volume of requests—for interviews, licensing, show offers and the general day-to-day business of being in a band—had begun to take more time than rehearsing, touring and actually being in the band.

"They've learned over the years—through a lot of trial and error—what they can and can't do while still remaining the band they intend to be," says David "Boche" Viecelli, the band's booking agent since its first headlining tour in 2004. "They are bonded emotionally in ways that most bands aren't. They really operate like a family. There's a lot of trust and respect there. They're not careerist either—they prioritize what they do and how they do it over where it gets them."

At that point, the band realized it needed some

Publish or perish: The members of Arcade Fire keep control of their careers, in part, by keeping their publishing. Standing (from left) are RICHARD REED PARRY, WILL BUTLER (in front), TIM KINGSBURY, JEREMY GARA and WIN BUTLER. In car: SARAH NEUFELD (left) and REGINE CHASSAGNE.



help and began assembling the team that has advised and assisted it ever since. To help steer what had grown from a local to a global phenomenon in less than a year, the band brought on Rodger, Björk's long-time manager and a member of Paul McCartney's inner circle of advisers.

"What immediately put them into a different league was the fact that they controlled their own rights from day one," Rodger says. "They very cost-effectively made their first album, and then made some strategic deals that would bring in some money for them to buy their own recording studio and be able to be self-sufficient and make their own recordings."

The band also brought on Viecelli, a Chicago-based booking agent whose company, Billions, had earned a reputation for shrewd bookings and personal artist relationships with bands like Pavement.



Live and thriving: **ARCADE FIRE** performing at the 2005 Lollapalooza festival in Chicago.



SUMMER HEAT

This summer, Arcade Fire picks up in the live arena exactly where it left off after taking a two-year hiatus. The world tour for “Neon Bible” began in early 2007 with multiday runs at tiny churches in Montreal, London and New York and ended a year later having notched 122 shows (including 33 festivals) in 75 cities in 15 countries. Until the three, small June warm-up gigs in Toronto and Montreal, the band’s only live appearances since the “Neon Bible” tour ended were four get-out-the-vote gigs for then-candidate Barack Obama’s campaign in Ohio and North Carolina, and on inauguration night Arcade Fire shared the stage with Jay-Z at the Obama for America Staff Ball at the Armory in Washington, D.C.

The “Suburbs” tour will find the band playing less frequently and in larger venues. “They know that an Arcade Fire show is a cathartic experience for the band and for the audience,” Viecelli says. “The band really is laying it out there emotionally onstage, investing a ton of energy and heart, and they realized that if they do that for too long or too much, they can’t maintain that genuine performance level.”

Shed shows in Boston, Philadelphia, Nashville, Atlanta and Columbia, Va., comprise most of the U.S. gigs on the books for 2010. In New York, an Aug. 4 show at Madison Square Garden sold out so quickly that a second show was added the next night. More North American shows are in the works for later this year, and in 2011 the band will do some more overseas touring, including Australia, New Zealand and Japan. But Viecelli expects there will be plenty of left-over demand for more Arcade Fire shows.

At Lollapalooza in Chicago’s Grant Park—to be held Aug. 6-8 this year with an expanded capacity of 80,000 people per day—Arcade Fire shares top-line billing with Lady Gaga, the Strokes, Phoenix and Green Day and will close the festival’s final night by going head to head with the reunited Soundgarden.

Later in August, the band headlines the main stage at the British Reading and Leeds festival, a slot it shares with Guns N’ Roses and Blink-182.

Lollapalooza promoter Powell, who along with C3 Presents partner Charles Attal is responsible for filling more than 130 slots on the festival’s grid each year, first saw Arcade Fire in 2004 at Austin’s 1,000-capacity club Emo’s Outdoors.

“We were completely blown away,” says Powell, who immediately booked the band for the rejuvenated Lollapalooza in Chicago the following summer and gave it a subheadlining slot right before the Killers on the main stage. “They probably stole the show of the whole festival,” he says. “We saw that performance and knew that they were a headliner. They’re in that rarified group of bands that we talk to 365 days a year.”

“This band has always been ready,” Viecelli says. “From the start, we kept stepping things up, moving them to bigger and bigger rooms, bigger and bigger stages. Common sense told me that at some point they would hit a level that they couldn’t completely rule, that they would hit the limit of their abilities—their current experience and production obstruction. They never did. They just never did.”

One result of the close-knit approach is the members’ ability to maintain an air of mystique and secrecy about their personal lives. You’re not going to find any of them discussing their daily routines on Twitter. Yet even though they’ve maintained a wall of privacy, the connection fans feel with them is personal and intense.

“I don’t know if I’m old-fashioned, but I feel like the fan relationship involves putting out records,” Butler says. “We’ve always really tried to connect with our audience when we play live—we don’t take it lightly to go onstage and play—it’s the DNA of what this band does and we couldn’t exist in the same way without that.”

“It makes such a difference when you understand where this stuff comes from and why they do it, and for me—how incredibly sympathetic with how we do business here,” Viecelli says. “There’s a reason I’m not a fat cat William Morris agent.”

After the success of “Funeral,” the volume of offers to sign a major-label deal reached a deafening level. A&R people were dispatched to Montreal with unlimited expense accounts and free rein to offer the band whatever it would take to sign.

“We didn’t have any money, so we were like, ‘We’re not going to sign with you, but if you want to buy us hotel rooms, go for it, we’re not going to stop you.’ But we were very upfront with their prospects,” Butler says. “When anyone said, ‘Leave Merge and we’ll give you lots of money,’ that was never tempting. It got pretty silly at the very end.”

BEFORE BLOGS, THERE WERE ZINES. BEFORE USB DRIVES, THERE WERE CASSETTE TAPES OUT OF THE BACK OF TRUNKS. AND BEFORE TWITTER, THERE WERE MAILING LISTS. WHILE THE STRATEGIES OF DIY HAVE CHANGED, THE ETHOS HAS NOT. BILLBOARD ASKED SEVERAL ESTABLISHED AND UP-AND-COMING PRACTITIONERS OF DO-IT-YOURSELF STRATEGIES TO DISCUSS TIPS ON RETAINING AUTONOMY IN CHANGING TIMES

IN CONVERSATION:



Ian Rogers & Josh Freese

Session drummer Josh Freese, 37, took DIY marketing to a new level last year by selling premium packages that bundled his second solo CD with extras like lunch with him for \$250 or hanging out all weekend for \$20,000. Ian Rogers, 37, CEO of direct-to-fan music platform Topspin, provides the online tool kit that Freese and hundreds of other artists use to manage this new era of fan connection and commerce.

PEDESTAL OR PEER?

Rogers: There was definitely a change in music listening for me, from listening to AC/DC and Rush to Minor Threat and Black Flag. All of a sudden I wasn't just a spectator, but a participant. Instead of putting these people on pedestals, it felt like I was listening to people I could be if I chose to be. So when I think of DIY, I think of whether the fans are participating or incredibly far from the people they're looking up to.

Freese: I didn't get into songwriting until I stopped listening to Eddie Van Halen playing guitar and started listening to Johnny Ramone playing guitar. And that's where I got involved.

WHAT'S THE PRODUCT?

Freese: What it all comes down to is that major labels and record sales are plummeting. People are having to

work a lot harder. They can't just sit back and make a record and drive expensive sports cars and kick back by the pool. People have to work their asses off. I'm watching that with Devo right now. [Freese is the band's drummer.] You have to get a little creative and work a little harder.

Rogers: Look at the Nine Inch Nails boxed set [for "Ghosts I-IV"]. It had something for free, but also something on the high end that was a really good package. So as a fan, you didn't feel ripped off. It works for smaller bands too. A band like Yeasayer released a new record by giving away free tracks, but they were selling the single for \$25 with a T-shirt and vinyl. People pay for value. That's the same song you could steal for free from LimeWire. That kind of stuff doesn't scale. It's the ultimate DIY because if it doesn't come [from the artist], it wouldn't have been nearly as valuable. You can't fabricate that in a factory.

BE COMMITTED

Freese: I'm almost done with a five-song EP that is only about the guys who bought things off my website, where you [can] get a song written about you. And it's not just something I shot out on an acoustic guitar and four-track. I spent months writing these songs and recording in studios. I worked my ass off on these songs. And I didn't just give them a CD to play for their buddies, but it's a song that's going to be on an actual release. I'm considering calling it "My New Friends." And I'm making videos for them too. When it comes out, I don't know if I'll do the same sort of thing and go to the same lengths I did. Maybe I'll let someone make my next album for me for \$20,000.

Rogers: It has to be part of the artist's creative process. The product is not separate from the marketing. A lot of artists would want to turn in a record and let the finding of an audience for that record fall to somebody else. The reality is that the way you present the record and present yourself as an artist is as much as how you find an audience as much as anyone else. What you do is what's appropriate for what you are and what your fan base is. Rammstein did a deluxe package with dildos. That's obviously not going to work with the Bob Dylan Christmas record. It's got to be an extension of the creative process.

ENGAGE THE FAN

Freese: I fought the Twitter thing for a while. But I can't anymore. I used to like that there was a mystique to rock'n'roll and I'm sometimes scared that there's not anymore. But in the old days, you'd have a mailing list at your merch booth and you're lucky if you get maybe a couple of hundred a night. And then you have to send out 4,000 mailers when a new record comes out? So it's amazing to have it right there.

Rogers: Look at [singer/songwriter] Chuck Prophet's newsletter. I know when I get the newsletter that it's not just "Dude, buy my record." He sits down and writes an e-mail to his fans that's organized and coherent and passionate. All you want is to have more friends today than yesterday. And the way you keep those people is to give them something of value, whether it's your music or your opinion.

You can still maintain the mystique. You don't have to tweet what you had for breakfast. Tweet about the goat you just sacrificed, if that's part of your mystique. Everything you put out there has to be something of value to your audience. The thing the audience has today they didn't have in the past is choice. TV is noise. Radio is noise. If you hear something on Twitter, it's because you wanted to hear it. When the audience has that much control, all you have to do is entertain them. Just take who you are and wrap it into this new medium.

—Moderated by Antony Bruno

'You don't have to tweet what you had for breakfast. Tweet about the goat you just sacrificed, if that's part of your mystique.'

—IAN ROGERS

DIY PROS



Daniel Glass & Dan Koplowitz

Twenty years ago, it wouldn't have been hard to imagine Friendly Fire Records founder Dan Koplowitz, 29, following in 53-year-old Glassnote Records founder Daniel Glass' footsteps—starting indies, building them up, then making it big when the majors came calling. But it's a new world, and both Koplowitz and Glass say they have no desire to be absorbed into the major system, despite the fact that the new DIY trend hasn't entirely leveled the playing field. Here, the two talk about the perks and drawbacks of doing it themselves.

MAJOR OR MINOR

Koplowitz: I can honestly say working at a major was never a goal for me. I started my first label at 14—it was a little 7-inch label called Sellout Records, and I saved money from mowing lawns to press up the records and had my dad drive me around to drop them off at local record shops to sell on consignment. I always got a thrill out of doing it myself. As I got older, I realized that I couldn't do it entirely on my own and that I needed a team of hardworking people, but I never had any desire to be absorbed into the major-label system. I have nothing against the majors; I have friends who work there and they do put out some good albums. They're still juggernauts, even if they are wounded juggernauts.

Glass: I didn't start out wanting to work at a major,

either. I got there as a result of sales of companies. I cut my teeth at Chrysalis Records in the '80s and when it got sold to EMI, it was the saddest day of my life. Then I went to SBK, and then that got sold to EMI, and I became the head of EMI North America as a result of that. Then I went to Rising Tide, and that got converted into Universal Records [laughs], and I became president and CEO of Universal. I never looked for a job at a major label, ever, they just kept finding me. They make these offers you can't refuse, and they are very sexy, but no one ever held a gun to my head and forced me to do it. I did well and it was fun, but it's not when you build a little independent label and it becomes successful.

Koplowitz: Majors do still have a lot of resources. And of course, who wouldn't want more money and more resources to be able to do the things you want to do? But that in and of itself, to me, is not a sufficient reason to team up with a major, especially when you are doing well on your own.

RADIO SILENCE

Glass: The place the majors still dominate, without a doubt, is radio. When I was coming up, independent radio promotion was very respected as an art form and as a profession, and [former New York Attorney General Eliot] Spitzer's anti-payola settlement has had a negative effect on the indies because independent promoters no longer have the same access. The result of this is that radio loses and fans lose.

Koplowitz: Some of the responsibility falls on the radio stations themselves. No one forces them to march in lock step with everyone else. I understand they need to be conservative because they don't want to lose listeners and revenue, but it's still unfortunate to see.

GENRE SHIFTS

Koplowitz: There are certain genres, pure top 40-style music, which benefits from the mechanisms and structures that the major labels have in place. That's the music that is sold in Walmart and played on major stations and the artists go on mall tours and what have you. It's a different world than indies run in.

Glass: Well, I'm going to Amarillo, Texas, next week to meet with Walmart and make the case for them to stock Mumford & Sons. But the point about the genres is interesting, because when I was coming up, all the dance and R&B labels were indies, and the major labels would wonder how they were doing it. In the days of disco, indies definitely ran the world. Now the rap labels, for example, are all part of Atlantic and Universal. Rock and alternative really benefits from the rise in indies.

WHY YOU? WHY NOW?

Koplowitz: Hypothetically, let's say a band signs to a major. First off, let's say that the A&R person who signed you is young and truly believes in your band,

'Majors do still have a lot of resources. But that, to me, is not a sufficient reason to team up with a major, especially when you are doing well on your own.'

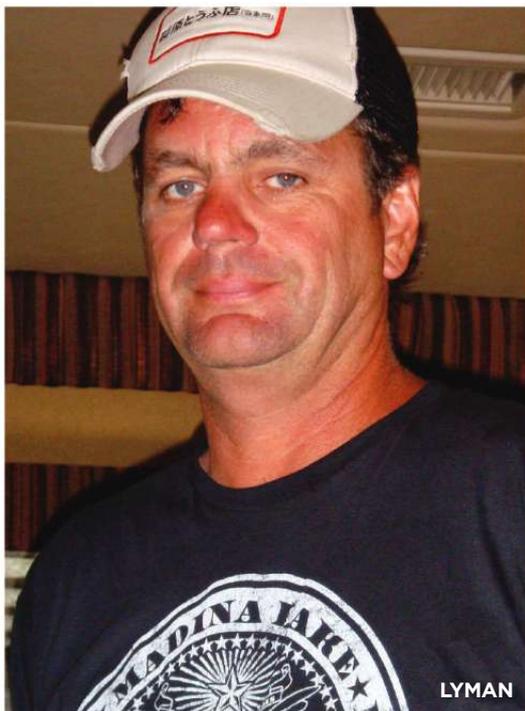
—DAN KOPLOWITZ

and let's say after two months they get fired. Suddenly you're at a label where none of the higher-ups know about you or particularly care about you, and your advocate is gone. That doesn't happen at indies. We're seeing a trend of bands going back to indies, like Interpol going back to Matador or Hot Hot Heat going to Dangerbird.

Glass: The whole need to convince someone, major vs. indie, makes me nauseous, to be honest. Instead of pleading with people, I tell them to look at our track record. What does the band want? Do they want "Saturday Night Live"? Do they want radio? Do they want magazine covers? We've done all that, we've had all that.

Koplowitz: The artist has to have the right ambition for us, too. If they want something different, I let them go and have their major-label fun. But if they are a good fit for us, we'll be loyal to them. —Moderated by Cortney Harding





LYMAN



BROCKMAN

Kevin Lyman & Alan Brockman

Sixteen years ago, Kevin Lyman, 49, launched the Vans Warped tour because he felt punk rock fans would embrace a tour with a bunch of bands and other attractions at a value price. It worked, and Mayhem, Taste of Chaos and this year's debut Country Throwdown tours followed. On a much smaller scale, Alan Brockman, 34, president of North Delta Ventures, is an investment banker-turned-home builder-turned-concert producer/documentarian who wants to do the same thing for Americana music this fall with the Southbound Showdown on football-centric college campuses in the South.

DEVELOPING A CONCEPT

Brockman: The concept is a touring variety show with a focus on southern American music, with an emphasis on Americana/roots music—but letting all things Southern come into it, whether it be country, alt-country, blues or New Orleans funk—take it on the road with a film crew and document the whole process. I've been building houses the past four years. I liquidated my inventory, moved to Nashville, and I'm betting the houses on it right now.

What I'm trying to do is build a brand, and I've locked in venues in [Southeastern Conference football] college markets for Thursday or Friday preceding big home-game weekends. The idea is to give the 80,000-100,000 people in town something to do. I locked in all the venues about two months ago and I'm trying to get four to six acts on five or six dates this fall and get two national acts that can sell 300-500 tickets in those venues.

Lyman: The financing of it is always the complicated task. It's commendable that you're saying, "I've raised the money and am willing to go out there and do this," because normally people say, "I want to do this, I have no money." You ask them if they have a sponsor or someone that wants to help back this thing. You ask them if they have talent, a proven ticket-seller, that believes in the concept and is willing to take a step back maybe financially upfront to help get this project off the ground. Those are usually my first questions.

GETTING BUY-IN FROM AGENTS

Brockman: That's my problem. When I talk to these booking agencies, tell them I'm a home builder that's moved to Nashville to chase this, I've got experi-

ence putting a concert on, I can show them this video-clip—but they're like, "We've never worked with you," and [with] their language—"Is it a one-off? A percentage of the door vs. the other?"—I'm kind of clueless. Ultimately, I'd like to have a relationship with these booking agents.

Lyman: The benefit is the relationship with the manager and convincing the manager that this is a good move for the artist. When the manager calls the agent and says, "We need to take a hard look at this," the first thing the agent is going to say to you is, "That's BS. You went around me and went to the manager." But that's how you get someone to pay attention to you. And with a manager, maybe you could say, "We're going to pay you a fee, but if this thing's successful, we're going to make you an equity partner on it. And by being part of this, if an AEG or Live Nation ever comes in and buys this tour from us, you will get paid on that down the road." Then the manager has a little more vested interest.

There's always a fine line between confidence and cockiness when you're doing these things, because you have a vision and you want to get to that end game, so how do you convince other people? The first thing they're going to say is, "Who else is playing on the bill?" And the sponsors are going to ask, "Who else is sponsoring this thing?" It's difficult to get the first person to jump into the pool.

GETTING PROMOTER PARTNERS

Brockman: For example, I'm going to Oxford, Miss., and I'm wanting to put the Drive-By Truckers on the bill, but the Truckers already have a relationship with [a local promoter], who's been booking them in Oxford forever. That's one of the dilemmas I'm facing.

Lyman: So you co-promote the show with them. And then his question is going to be, "Why would I bring

you in as a co-promoter?" And hopefully you can say, "I have some sponsorship marketing dollars now with XM, and I have some dollars with Jack Daniel's that we can put into marketing." That's why that guy would be willing to work with you. [Since this conversation was conducted, local promoter Scott Caradine is now a partner on the Oxford date.]

CAN BEING A MUSIC FAN GET IN THE WAY?

Lyman: Yes, it can. You have to embrace the music, love the music, but a lot of times someone is such a fan of the music that he overbooks the show and overestimates the rest of the world being as big a fan as he is. I've seen that happen many, many times. I started [this year's] Warped tour, our 16th year. We just had our first three shows, and I probably have about 15 too many bands on there. But I think they're really good. I can get away with it, because I pay some of these young bands \$350-\$400 to play the show, and I look at it as an investment in my overall project, because I believe these bands a few years down the road can turn into the Paramores that have been built in the past.

START BIG OR SMALL?

Brockman: My goal on the front end is to go to the college theaters of, say, 1,000 people, so if we're putting acts that were making maybe \$3,000-\$3,500 as headliners and the supporting acts were \$750-\$1,000 per, my goal is to evolve this thing such that the brand itself carries the identity of what's coming to town and you could then just have a bunch of \$750-\$1,000 acts versus that \$3,500 act.

Should I start with the ultimate vision of it, or should I front-load it with marketing dollars to try and bring people in there?

Lyman: That's tough, because then you become headliner-driven. If you started out smaller and underplay, and you're turning people away with these \$1,000 acts, then all of a sudden these bands are a hard ticket. It may take you a couple more years, but I believe you'll end up with a better situation. I've got a 16-year-old brand in the Warped tour and my stages where I'm paying the bands \$1,500-\$2,500 right now are outdrawing the stages where I pay the bands \$8,000-\$10,000. It's a shifting marketplace in music right now. For me it's how you capture that band on the rise. That's where your knowledge of music can come into play.

—Moderated by Ray Waddell

'I've got a 16-year-old brand in the Warped tour, and my stages where I'm paying the bands \$1,500 are outdrawing the stages where I pay the bands \$8,000.'

—KEVIN LYMAN



Latin Power Players



FFor the first time, leaders of the Latin music industry are honored with a Billboard Power Players report that recognizes this vibrant and unique part of the music industry.

Now in its sixth year, the Power Players series highlights the achievements of executives who drive our business forward with their artistic and business vision.

As with previous Power Players reports, we began this project by inviting readers worldwide to submit nominations at Billboard.biz. We promoted the nomination process in print, online and through e-mail. Executives in all sectors of the Latin music industry were eligible. Scores responded.

A team of Billboard editors then reviewed the nominations, numerically ranking the nominees on their achievements in the past 12 months, the measure of those achievements and their leadership in the broader industry.

Certainly, many accomplished nominees didn't make this list. But the selection of the 20 honorees featured here represents the collective ranking and judgment of Billboard's editors.

Represented here are the leaders of multinational major record labels and the independent label sector, publishing companies and rights societies, live entertainment leaders and major Latin media companies, branding experts and more.

The executives profiled here reflect the strength of the Latin music industry amid challenging times. We congratulate them all as we present the first Billboard Latin Power Players report.

—Leila Cobo



1 Jesus Lopez

Chairman/CEO, Universal Music Latin America & Iberian Peninsula

Jesus Lopez is not your typical music company chairman. As head of the world's largest Latin music company, he's a hands-on chief who's intricately involved in all aspects of his companies' operation, from the overriding vision to repertoire selection. Lopez, a native of Spain, oversees Universal's label operations in Spain, Portugal, Latin America and the U.S. Latin market, where Universal Music Latin Entertainment is the Latin market-share leader, with its labels accounting for half of all Latin album sales and topping three out of four subgenre radio and sales charts, according to Billboard data. Lopez also oversees UMLE's Latin music publishing in the United States and Mexico, as well as Global Talent Services, a management service division. In the past year, Lopez says, the company's new structure "has allowed us to provide more services to artists and managers and to diversify my labels' income, leading this to become an entertainment company, where music is an intrinsic income generator, but not the only one." With a roster that includes Juanes, Enrique Iglesias, Marco Antonio Solís, Wisin & Yandel and Los Tigres del Norte, Lopez also aims to push beyond the Latin realm. The results can be seen on the creative front (collaborations with David Bisbal and Miley Cyrus, Iglesias' joint releases on Republic and Universal Music Latino) and business levels. In the past year, Lopez cut global digital deals with brands like American Express and Hewlett-Packard; most recently, he launched a Spanish-language mobile music platform with Mozes Connect.

4 Walter Kolm

President, Universal Music Latino/Machete



Walter Kolm helms the country's top-charting Latin pop and urban labels, home to superstars like Juanes, Enrique Iglesias and Wisin & Yandel. Universal Music Latino was Billboard's 2010 hot Latin songs label of the year, breaking a winning spree held by Sony since the award launched in 2003. The surge is testament to

Kolm's hit-driven mentality. For the year ending May 1, Latino remained the top hot Latin songs label as well as the top Latin rhythm songs and Latin pop albums imprint, according to Billboard's charts. Machete, Universal's urban label, topped the Latin rhythm songs, albums and tropical imprint charts. In building the labels he took over two years ago, Kolm has drawn upon business and artistic resources, bringing together acts like Wisin & Yandel and Iglesias in hit collaborations. "Today, crossover means getting to bigger audiences through different genres, not just languages," says Kolm, who has focused on further expanding the reach of superstars like Juanes along with developing new names like Chino & Nacho through different business models. Most recently, Kolm announced the Machete tour, marking the first time a Latin label will present a major, international tour featuring its artists. "We are an entertainment company and we maximize every area of entertainment," Kolm says.

5 Gustavo Lopez

President, Disa/Fonovisa



Gustavo Lopez heads the country's largest regional Mexican music operation; Fonovisa or Disa top all of Billboard's regional Mexican radio and sales charts and jointly account for nearly 80% of all regional Mexican

music sales. The key to maintaining that chart status was Lopez's ability to renegotiate contracts with acts like Los Tigres del Norte while developing new names like Larry Hernandez (who had the No. 2-selling regional Mexican album of the year) and Espinoza Paz (who had two albums among the top 10 of 2009). Lopez has aggressively moved this most traditional of genres into the digital and mobile arena, landing the top-selling mobile tone of the year with Banda el Recodo's "Te Presumo." Beyond sales figures, Lopez is enthusiastic about the transformation of his companies as they enter other arenas like touring—where he ventured successfully with the *Invasion del Corrido* live show and concerts by Pedro Fernandez—and licensing. "All our new artist signings come with more rights, above and beyond typical record rights," he says, citing new deals with Voz de Mando, a newcomer to the charts. "I like that we're achieving it our way," he says of such deals, "and with the artists who want to do it."

Afo Verde

President, Sony Music Latin America



Afo Verde spent five years as president of Sony Music's Southern region before taking over as president for Latin America last September, presiding over the entire region and the U.S. Latin market. A musician and established producer with more than 100 album production credits, Verde's approach to label management is artist-driven.

"Maybe my style is different but our direction is exactly the same [as before]: Identify the best artists in the market and forge with them solid and lasting relationships," he says. "Artists should receive perfect service. This is their home, and we have to honor their trust." Since he took over, Verde has overseen successful campaigns for major acts like Camila, Daddy Yankee and Marc Anthony, who has the top Latin album debut of 2010 so far. He convinced Chayanne to stay with the company and orchestrated his most successful album and tour in years, while also garnering success for new Sony acts like Thalía and Intocable. The label's chart victories since the beginning of the year have made it the No. 1 Latin pop albums label for the year ending May 1, according to exclusive chart recaps prepared for this report. It also retains its position as the No. 1 tropical albums label.

Raul Alarcon Jr.

President/CEO/Chairman, Spanish Broadcasting System



Under Raul Alarcon Jr., Spanish Broadcasting System has expanded from a powerful Spanish-language radio network with 21 owned or operated stations to a multimedia company whose holdings include a TV operation (Mega TV), a music-centric website (LaMusica.com) and a live entertainment division that has produced a series of successful concerts in the past year (including Ricardo Arjona performances in February at the Coliseo de Puerto Rico, which grossed \$1.5 million, according to Billboard Boxscore, and the Polito Vega 50th-anniversary shows at New York's Madison Square Garden in August 2009). SBS' vertical integration of assets, and the resources it can provide artists, has turned it into a valuable promotional tool whose scope extends beyond radio airplay. Mega TV now reaches 6.5 million households, according to SBS, and shows like "Esta Noche Tu Nite" are mandatory promotional stops for artists. At the same time, SBS' radio presence in key markets—particularly New York, Los Angeles, Miami and Puerto Rico—make it an essential tool in chart success, with several of its stations committed to promoting new music.



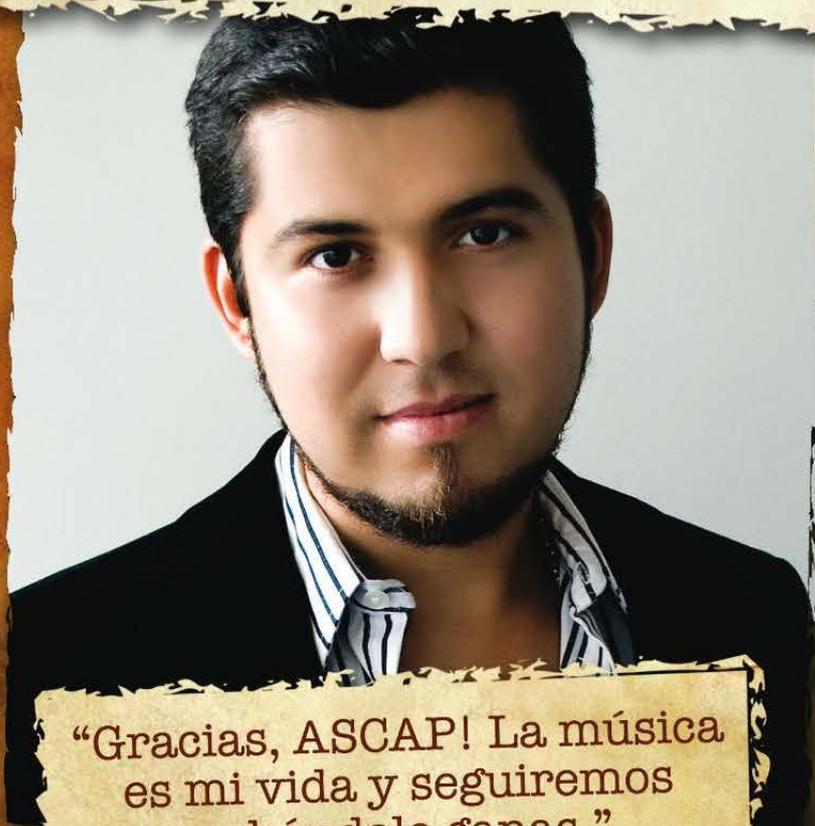
“Las canciones tienen alas propias.
ASCAP es un cielo inmenso en
donde pueden volar y alcanzar
las estrellas más altas.”

– Gabriel Flores



“Los Song Camps de ASCAP, me han dado
la oportunidad de hacer grandes
colaboraciones, crear contactos
importantes y presentar mi música en los
géneros en los que nunca había tenido
exposición y donde ya tengo éxitos.
Es un orgullo para mí ser parte de ASCAP.”

– Yoel Henriquez



“Gracias, ASCAP! La música
es mi vida y seguiremos
echándole ganas.”

– Sergio Sánchez Ayón



“Estar en ASCAP con compañeros
compositores tan talentosos, es un
orgullo y un gran incentivo.”

– El Chapo

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Don Browne

President, Telemundo



C Don Browne oversees the strategy and content of the second-most-viewed Spanish-language TV network in the country, according to Nielsen. He also oversees its fully owned bilingual music and lifestyle channel,

mun2. Under Browne, Telemundo has emerged as a major producer of original content and has also created alliances with major and independent labels to incorporate artist and musical exposure in some of those productions, including “La Reina del Sur.” Other successes include the launch of singer/songwriter/actor Jencarlos Canela. In addition, the network’s premier music property, the Billboard Latin Music Awards, this year reached more than 5 million U.S. viewers for a third consecutive year, according to Nielsen. Mun2, headed by senior VP of programming and production Flavio Morales, has been at the vanguard of bilingual, youth-driven programming, becoming a crucial promotional vehicle for labels and artists. The channel now reaches 34 million U.S. homes, up from 20 million last year, Nielsen reports. Browne’s primary achievement, however, has been developing original programming, for which music is a key component. In the past year, he says, that vision “came of age in all areas and platforms.”

Iñigo Zabala

President, Warner Music Latin America



7 For Warner Music Latin America, whose pop-dominated roster features heavyweights Maná and Alejandro Sanz as well as up-and-comers Alexander Acha and Jesse & Joy, “our main task continues to be to transform our business, putting the music and artists always in the center, and continuing to invest in new talent,” label president Iñigo Zabala says. To that end, in October 2009 Warner established a Mexico branch of Get In, the artist services company it acquired in Spain in 2008. The Mexico branch provides concert booking services in Latin America to such Warner artists as Carlos Baute and Beto Cuevas. At press time, Get In’s Mexico office had booked 81 concerts, according to Zabala. Get In “works a little independently from the label, but in a coordinated way,” Zabala says. “The business we’re in is trying to be the best label, have the best artists and share an integrated strategy with them.” Part of that strategy involves artist websites, through which the company now offers exclusive content and products directly to consumers, as it did with Sanz’s “Paraiso Express” album.

Ruben Leyva

President, Sony Music U.S. Latin



8 Although Ruben Leyva has been running Sony’s U.S. Latin company as managing director for the last three years, he was officially named president in January, quickly making such high-profile moves as a licensing deal with reggaetón star Daddy Yankee. But Leyva’s achievements precede that move. “We’ve rein-

vented our company,” he says. “We’re transforming it into a current, streamlined company. And since last year, our market share has been slowly increasing.” For the year ending May 1, Sony Music Latin was the top-charting tropical songs and tropical albums label with 43 and 42 charting titles, respectively. Sony was also the No. 1 Latin pop songs imprint, with 31 charting titles. A key driver, Leyva says, has been breaking new talent, including Camila, Kany Garcia and Reik, who are all on their second albums. Sony also brought back artists like Thalía and Chayanne with their most successful albums in years. “What we’re most proud of is our ability to develop new talent,” Leyva says. “To me that encapsulates what a record company should be. We are a creative, A&R-driven company and the artists come first.”

Rebeca Leon

VP of Latin talent, AEG Live/GoldenVoice



9 The total revenue generated from AEG Live’s Latin shows grew 500% in 2009, according to Rebeca Leon, who has almost single-handedly built the company into a Latin touring powerhouse. “In the last 12 months we’ve really established ourselves as a true artist development company,” says Leon, who has

worked with Wisin & Yandel, Pitbull, Espinoza Paz, Jenni Rivera and Camila on growing their business on the road. To move artists into bigger rooms and new markets, “it’s great to hold hands with the record labels and management and agents,” Leon says of her approach, which has included the creation of a Latin urban tour this fall in conjunction with Universal label Machete Music. At AEG’s entertainment complex L.A. Live—which includes the Staples Center, the Nokia Theatre and Club Nokia—more than 50% of shows in the first quarter were Latin, according to Leon. Calibash, a radio festival for Spanish Broadcasting System’s KXOL Los Angeles, broke an attendance record at Staples with more than 19,000 people, according to the promoter.

Kate Ramos

Senior VP of tour alliances, Live Nation

10 Kate Ramos’ efforts in the past 12 months have focused on Shakira, with whom Live Nation has a multirights deal. The singer’s tour, which begins in the United States this fall, will take her to more markets in the Middle East and Asia than her previous outing. “She’s one of the few that’s definitely a global artist,” Ramos says. Other high-profile projects this year include Chayanne’s 2010 No Hay Imposibles tour and the nine-city Los Tres trek with Alejandro Fernandez, Marco Antonio Solís and Joan Sebastian. Similar in concept to Marc Anthony’s multigenre Juntos en Concierto triple bill of years past, this year’s outing specifically focuses on regional Mexican acts. “You get the three artists together conversing and creating the vibe onstage,” Ramos says, adding that a 2011 edition is “definitely on the books. When you get an artist creatively into the idea, you’ve got to run with it.” With Shakira, Vicente Fernandez and Alejandro Sanz still touring this year, Ramos says paid attendance on the national Latin tours she oversees will be up 110% over 2009.



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LATIN POWER PLAYERS**

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Latin Chart-Toppers

Billboard's charts department prepared an exclusive recap of key Latin charts for the 12 months ending May 1, the same period covered by the nominations for our Latin Power Players report. Here are highlights of those chart recaps.

Top Latin Album Labels

Pos. LABEL (No. Charted Titles)

- 1 UNIVERSAL MUSIC LATIN ENTERTAINMENT (209)
- 2 SONY MUSIC LATIN (76)
- 3 WARNER LATINA (11)
- 4 CAPITOL LATIN (17)
- 5 IM (2)
- 6 BALBOA (8)
- 7 TOP STOP (1)
- 8 BULLSEYE (1)
- 9 CONCORD (1)
- 10 PLATINO (9)

Top Latin Album Imprints

Pos. IMPRINT (No. Charted Titles)

- 1 FONOVISA (79)
- 2 DISA (77)
- 3 SONY MUSIC LATIN (36)
- 4 UNIVERSAL MUSIC LATINO (33)
- 5 PREMIUM LATIN (2)
- 6 MACHETE (20)

- 7 SIENTE (6)
- 8 WARNER LATINA (11)
- 9 WY (4)
- 10 IM (2)

Hot Latin Songs Labels

Pos. LABEL (No. Charted Titles)

- 1 UNIVERSAL MUSIC LATINO (29)
- 2 SONY MUSIC LATIN (44)
- 3 DISA (22)
- 4 FONOVISA (20)
- 5 ASL (13)
- 6 MUSIVISA (14)
- 7 WARNER LATINA (13)
- 8 PREMIUM LATIN (4)
- 9 SIENTE (5)
- 10 INTERSCOPE (8)

Top Latin Pop Album Labels

Pos. LABEL (No. Charted Titles)

- 1 SONY MUSIC LATIN (31)
- 2 UNIVERSAL MUSIC LATINO

- 3 ENTERTAINMENT (20)
- 3 WARNER LATINA (13)
- 4 IM (2)
- 5 BULLSEYE (1)
- 6 CAPITOL LATIN (9)
- 7 LA MUSIC (2)
- 8 MULTIMUSIC (1)
- 9 NATIONAL (2)
- 10 ESL (1)

Hot Latin Pop Songs Labels

Pos. LABEL (No. Charted Titles)

- 1 UNIVERSAL MUSIC LATINO (35)
- 2 SONY MUSIC LATIN (39)
- 3 WARNER LATINA (20)
- 4 PREMIUM LATIN (6)
- 5 SIENTE (5)
- 6 INTERSCOPE (10)
- 7 CAPITOL LATIN (16)
- 8 TOP STOP (4)
- 9 ULTRA (3)
- 10 MACHETE (6)

Top Regional Mexican Album Labels

Pos. LABEL (No. Charted Titles)

- 1 UNIVERSAL MUSIC LATINO ENTERTAINMENT (92)
- 2 SONY MUSIC LATIN (12)
- 3 CONCORD (1)
- 4 BALBOA (5)
- 5 PLATINO (3)
- 6 CATAPULT (2)
- 7 CAPITOL LATIN (2)
- 8 A.R.C. (1)
- 9 VINA (1)
- 10 WARNER LATINA (1)

Top Tropical Album Labels

Pos. LABEL (No. Charted Titles)

- 1 SONY MUSIC LATIN (42)
- 2 UNIVERSAL MUSIC LATINO ENTERTAINMENT (16)
- 3 TOP STOP (1)
- 4 VINA (1)

- 5 HOMEBOY (1)
- 6 EMUSICA (4)
- 7 WARNER BROS. (1)
- 8 CUATRO MENGUANTE (1)
- 9 SONY MASTERWORKS (1)
- 10 PUTUMAYO (2)

Top Latin Rhythm Album Labels

Pos. LABEL (No. Charted Titles)

- 1 UNIVERSAL MUSIC LATINO ENTERTAINMENT (31)
- 2 SONY MUSIC LATIN (9)
- 3 CAPITOL LATIN (4)
- 4 BLACK PEARL (1)
- 5 VIRUS (3)



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Jorge Mejia

VP of U.S. Latin and Latin America, Sony/ATV Music Publishing

Jorge Mejia led Sony/ATV to its spot as Billboard's No. 1 hot Latin songs publishing corporation and its eighth straight win as ASCAP's Latin publisher of the year. His roster boasts Ricardo Arjona and Tito "El Bambino," who co-wrote "El Amor," Billboard's 2010 hot Latin song of the year. Signings under Mejia's tenure include hitmakers like Claudia Brant, Gian Marco and Paulina Rubio, and the renewal of contracts with Mario Domm and Noel Schajris. "We focused on songs and songwriters, tracking income and doing new business in synch," Mejia says, noting the company had a "record-setting year" despite the adverse market conditions. He reports that synch business increased exponentially in Chile and Argentina, grew by 50% in Brazil and doubled in Mexico, where Mejia restructured the company and hired a new synch manager. Sony/ATV has also focused on initiatives to generate new revenue, blurring the traditional role of the publisher and having it function as a clearance agency and even a concert producer.

Nestor Casonu

Regional managing director for Latin America, EMI Music Publishing



The last 12 months have been busy for Nestor Casonu, with new signings that include super-producer Armando Avila, pop star Belinda, singer/songwriter Julieta Venegas, Soda Stereo's catalog and Argentine TV production company RGB Entertainment. Along with his existing roster, Casonu's efforts have focused on recovering monies owed to

the publisher—whether it's from performing rights societies for unidentified works or from labels in Brazil with whom a recently resolved lawsuit over mechanical royalties released \$15 million from escrow. "What we've done is grow in all areas that represent revenue for the company," says Casonu, whose efforts led to a 23.2% increase in earnings before interest, taxes, depreciation and amortization; a 13.3% rise in external revenue; and a 12% increase in performance income, according to the company. Key income generators have included the development of registration systems and tracking of songs on TV cue sheets, progress in individual countries in collecting digital royalties established on a regional level in 2008 and what Casonu says is a record-setting synch license in Brazil for John Lennon's "Imagine," used in a campaign for Banco Itau.

Francisco "Cisco" Suarez

Producer/VP of special events, Univision Network



Cuban-born Cisco Suarez holds the keys to mass exposure on Univision's three top-rated music specials: Premios Lo Nuestro, Premios Juventud and the Latin Grammy Awards, which had their highest ratings in 2009, according

to Nielsen. Suarez is responsible for conveying the distinct personality of each show and deciding which artists perform. He guides the tenor, direction and production of those performances, which can catapult careers, launch albums or present new material to millions of viewers across the country and beyond. (The average viewership for Lo Nuestro is 6.1 million and 4.8 million for Premios Juventud, according to Nielsen.) Suarez also produces the fashion reality show "Nuestra Belleza Latina," which featured more than 24 live musical performances in its 12-week run through May 23 and has become a coveted artist showcase. "Our biggest challenge is to produce a show that will entertain this melting pot of nationalities," Suarez says. Perhaps more importantly, Suarez is regarded as a key driver in talent development, as his stage often provides the first major mass exposure for emerging acts. In 2009, Suarez also produced "Viva el Sueño," Univision's first music reality show, helping launch the career of winner Ana Isabelle, who debuted at No. 3 on Billboard's Top Latin Albums chart earlier this year.

Alexandra Lioutikoff

Senior VP of Latin membership, ASCAP



Alexandra Lioutikoff's guiding dictum in the past year has been "language is not a barrier." With that mind-set, she has focused on integrating ASCAP's Latin writers and repertoire into all of the society's mainstream activities,

from its ASCAP Expo to its songwriter camps. (This year's Nashville writing camp marked the first time a cross-genre group of ASCAP writers participated.) Lioutikoff also heads the annual Premios ASCAP and the multiple annual Latin music showcases. This has raised the profile of ASCAP's Latin writers—which include Anthony Santos, Joan Sebastian, Juan Gabriel and Marco Antonio Solís—along with their distribution; according to ASCAP numbers, radio distribution for Latin repertoire has increased 5% in the past year alone, and the society claims a 60% Latin market share of Billboard's Hot Latin Songs chart through 2009. Lioutikoff—whose signings this past year include El Chapo de Sinaloa, Gabriel Flores and Julieta Venegas—also strove to create closer ties with collecting societies in Latin America and Spain. "Instead of seeing them as competition," she says, "we look at them as collaborators. It has created a sense of comfort for authors in other countries and for U.S. Latin writers who have hits abroad."

Delia Orjuela

VP of writer/publisher relations for Latin music, BMI



BMI's market share of Billboard's Hot Latin Songs chart was consistently more than 50% for the year through May 22, according to the rights society. Under Delia Orjuela's tenure, its annual market share of that chart grew by 7% to constitute more than 43% for 2009. Orjuela says such recent signings as Chayanne, Pitbull and Chino & Nacho—as well as regional Mexican publisher Arpa Musical's songwriters Espinoza Paz and Horacio Palencia—are part of BMI's goal of maintaining and growing the company's roster of hitmakers in all genres, including Latin. Other recent signings include Voz de Mando leader Miguel Gaxiola, whose "Comandos del M.P." hit No. 5 on Billboard's Hot Regional Mexican Songs chart. With regional Mexican, "we've definitely been at the forefront of supporting the genre and believing in the genre, and we've seen the results," she says. Orjuela's strategy comes down to "building strong relationships with key players in the industry, because from that you'll get other recommendations" from attorneys, managers and publishers. From the artist's perspective, she adds that it's important "for them to see that you are out there listening to their music and going to shows."

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J.J. Cheng

Associate VP, SESAC Latina

SESAC Latina added several hitmakers to its roster in the last 12 months, including regional Mexican heartthrob German Montero, Bibi Marin from pop trio Reik, new duranguense artist Jazmin Lopez, pop quartet Playa Limbo and TV songwriter Alonzo Mercado. Associate VP J.J. Cheng's approach is to get the society's affiliates to collaborate, such as when she put together powerhouse writer Claudia Brant with Playa Limbo. Other priorities including pitching her writers' demos to important artists to get them recorded and placing songs in TV shows and ad campaigns. Those duties "are not standard for performance rights societies," says Cheng, who previously worked at EMI Latin. "It comes from my A&R background and experience. I strive to go the extra mile and go where no other society has ever been before." Cheng says radio performance of SESAC Latina-represented songs has grown nearly 50% in the last 12 months. The roster of the society, which she has headed since 2002, includes Noel Schajris, Erika Ender and Samo from Mexican pop band Camila.



Gabriel Abaroa

President/CEO, the Latin Recording Academy



Ten years in, under the leadership of Gabriel Abaroa, the Latin Grammy Awards keep reaching new milestones. The awards show's 2009 broadcast from Las Vegas' Mandalay Bay Events Center pulled in 12.8 million total viewers, including non-Hispanics—a record for Univision—according to the network. Viewership was up 10% over 2008 among adults 18-49 and adults 18-34. The Latin Grammy street parties, which showcased nominees in free concerts in six cities during the weeks leading up to the telecast, hit a 1 million-attendee mark this year, Abaroa says. Those figures, and a steady global viewership of 80 million people in more than 100 countries, reflect "a combination of building trust in the brand and positioning the brand as a platform for new and upcoming acts," as well as a prestigious award "recognized by already established acts," Abaroa says. The industry veteran touts a ramped-up outreach throughout the year, with a more robust Latin Grammys in the Schools program and the establishment of Latin songwriter showcases in Los Angeles and Miami. Those showcases will likely travel to Spain, Argentina and Mexico in the coming months.

Jose Tillan

GM/executive VP, Tr3s: MTV, Musica y Mas



Jose Tillan has focused on MTV's bilingual U.S. entertainment channel Tr3s since May 2009, after his previous stint as senior VP of creative content and music for MTV and VH1 Latin America. His role covers "the whole scope, from the sales side to the content side to the strategy side," says Tillan, who calls himself "the cheerleader, the firefighter and the psychologist for the channel." Tillan has focused on sponsor integrations, as with T-Mobile, which came in for what Tr3s says is the largest brand investment in its history; the carrier was prominently featured in celebrity soccer tournament "Rock N' Gol," which premiered June 3. The channel says it saw double-digit ad revenue gains in December 2009 compared with December 2008. Programming coups included the introduction of a telenovela, "Isa T.K.M.," and a new summer lineup intended to encourage parent-youth co-viewing. The goal with Tr3s, which was rebranded under its expanded new moniker in May, is to "amplify it to the point where it's not just music," Tillan says.

Tomas Cookman

President, Cookman International, Nacional Records



Known for his independent Latin alternative label and a management roster that includes Los Fabulosos Cadillacs and Aterciopelados, Tomas Cookman hired four people at his Los Angeles headquarters in 2010, bringing his staff to 16, "which is more than some major labels," he says half-jokingly. Recent key accomplishments include the Cadillacs' 2008-10 comeback tour in the United States and Latin America, which he says sold 1 million-plus tickets, as well as the addition of Ozomatli manager Amy Blackman to the Cookman team. Management revenue is up more than 60%, thanks to clients including Nortec Collective Presents: Bostich + Fussible. Videogame licenses are up 70% and synch placements are up 55% in the past 12 months, including many mainstream TV shows. "Are we a music company? Yeah, but this is entertainment at the end of the day," says Cookman, whose company curated a Latin tent featuring its artists at the 2010 Bonnaroo festival. The firm also produces a TV show, "Sesiones," that airs on Sony Entertainment TV in Latin America.

Henry Cardenas

President/CEO, Cardenas Marketing Network

Cardenas Marketing Network, the promotion company that



Henry Cardenas co-founded in 2003, had its best year in 2009 with \$34 million in revenue, according to Cardenas. With Chayanne's No Hay Imposibles tour, as well as a fall tour from Marc Anthony and dates with Aventura and Vicente Fernandez, Cardenas predicts 30% revenue growth in 2010. The Colombia-born entrepreneur, who previously spent 18 years building live entertainment powerhouse Cardenas/Fernandez & Associates, says fans "are still going for [A-list] talent. But the B and the C talents are suffering a lot." Cardenas is handling media buys for Shakira's upcoming outing and, beyond the big tours, CMN produced the first Billboard en Concierto series in 2010, which presented finalists for the Billboard Latin Music Awards. Other milestones this year included the opening of a Los Angeles office to keep up with demand for experiential marketing activations and a run of the Celia Cruz musical, "Celia," at Chicago's Athenaeum Theatre. In February, CMN announced a deal with the Argentine Football Assn. to organize matches and manage commercial and sponsorship rights for the team until June 2014.

Profiles written by Ayala Ben-Yehuda and Leila Cobo.

Telemundo congratulates

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BACK AGAIN
Tracy Bonham returns
on her own terms

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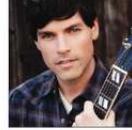
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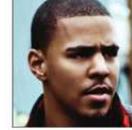
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MUSIC

POP BY JASON LIPSHUTZ

SKY'S THE LIMIT

Owl City's Adam Young Releases
A New Old Project

When Steve Bursky started managing Adam Young at the end of 2008, the mastermind behind synth-pop act Owl City played him a handful of acoustic songs from his hard drive. He told Bursky that he hoped the unrefined tracks, which were recorded in the summer of 2007 before he began making music as Owl City, would someday be released.

"The feel was different than Owl City," Bursky says. "It was the same voice and aesthetic, but the songs were very stripped-down and more vulnerable."

In fact, Young felt so strongly about the songs that he insisted they be released under a different name, Sky Sailing.

"It was clear early on that it needed to be separate from Owl City," Young says. "Overall, this piece is disconnected enough to be its own thing." The album, "An Airplane Carried Me to Bed," will be released July 13 on Universal Republic.

And while many might balk at giving up the cachet of the Owl City name, including a No. 1 single ("Fireflies") and a top 20 album ("Ocean Eyes"), Bursky says the new moniker will make things clearer for fans. He notes that the Sky Sailing name allows a prolific artist like Young to experiment with multiple genres and avoid misleading his Owl City fans. In addition to "Airplane," Young is working on an album of trance music that may come out later this year.

"If one artist puts out five different CDs with five totally different sounds under one name, it would be utterly confusing to people," Bursky says. "We want to open people's eyes to Adam as an artist instead of Adam as Owl City."

After deciding to return to the material late last year, Young began polishing the tracks on his laptop in between Owl City shows last spring.

"It's ironic, because these songs took a back seat to Owl City, but then a little lull in [recording as] Owl City gave me the opportunity to come back to them," Young says.

Because the singer/songwriter's knowledge of production techniques grew while recording "Ocean Eyes," Young says he's excited about how the 12 tracks have improved since their inception.

Young describes the sound of "Airplane," including the wistful "I Live Alone" and pop-leaning "Steady As She Goes," as "more organic and even a little darker in places."

A MySpace page for Sky Sailing was set up in May, and to ensure that Owl City fans are aware of the release of "Airplane," Young has posted a letter online explaining his involvement with the project. The gentle ballad "Brielle" will be serviced to triple

Take me
higher: SKY
SAILING



●●●●●
**'This reinforces
the idea that
Adam Young
won't just
have one song
and go away.'**

—AVERY LIPMAN,
UNIVERSAL REPUBLIC

A and hot AC radio formats, and a preorder campaign for the album launched June 29.

Universal Republic also plans on partnering with iTunes for the release of "Airplane." The store will exclusively sell the album for its first two weeks of release before physical copies are available July 27.

"iTunes has been a very important partner to Owl City," says Universal Republic Records co-president Avery Lipman, who points out that "Fireflies" was chosen as iTunes' Single of the Week last July before becoming a smash success. "The idea was to do a lot of direct-to-consumer marketing to reach Adam's dedicated online fans."

Young won't be able to promote "Airplane" due to other commitments. First, he's recording a new Owl City album through-

out the summer and early fall. And second, as Owl City, he will support Maroon 5 on tour beginning Aug. 4 and John Mayer beginning Aug. 18. While there aren't any plans for Young to tour behind the music of "Airplane," Lipman says he might perform some of the material on the upcoming tours.

Despite the lack of the artist's involvement in publicity for Sky Sailing, Lipman views the project as a perfect stopgap between "Ocean Eyes" and the next Owl City record, which the label hopes to issue by the end of the year. Lipman also believes "Airplane" will go a long way toward establishing Young's longevity.

"This reinforces the idea that Adam won't just have one song and go away," Lipman says. "He's a real artist for the future with a ton of ideas." ●●●●●

LATEST BUZZ

>>>PLAYBOY SUES DRAKE

Playboy Enterprises has sued Drake over the sampling of a track on the rapper's hit single "Best I Ever Had." According to the lawsuit filed in U.S. District Court in Los Angeles, Playboy accuses Drake, Cash Money Records, Universal Music Group and Universal Music Group Distribution of copyright infringement. The lawsuit claims that "Best I Ever Had" makes unauthorized use of "Fallin' in Love," a sound recording owned by Playboy Enterprises.

>>>NEW KANYE ALBUM IN SEPTEMBER

Kanye West's fifth album, tentatively titled "Good Ass Job," is expected to be released Sept. 14, according to rapper Big Sean's Twitter feed. Big Sean, an artist on West's G.O.O.D. Music imprint, tweeted in April that West's album would be released in June. But during the weekend of June 26-27, he tweeted that the album will be out Sept. 14, when Big Sean and Kid Cudi are also to release albums. A representative at Island Def Jam, which will distribute West's album, declined to comment.

>>>KEYS AND MINAJ WIN BIG, BROWN RETURNS AT BET AWARDS

Alicia Keys and newcomer Nicki Minaj were the big winners at the 10th annual BET Awards, both taking home two statuettes during the ceremony held June 27 at the Shrine Auditorium in Los Angeles. However, the evening's buzz surrounded several captivating performances/comebacks, most notably Chris Brown's surprise return to the BET stage in an emotional dance tribute marking the one-year anniversary of Michael Jackson's death.

Reporting by Mariel Concepcion, Gail Mitchell and Billboard staff.



Mama mia: TRACY BONHAM

ROCK BY JASON LIPSHUTZ

Mother Issues

Tracy Bonham Makes A Fresh Start

Tracy Bonham views her music career as a constant process of returning to square one. In the time since her 1996 single "Mother Mother" topped Billboard's Alternative Songs chart, the singer/songwriter has weathered a label dispute, fallen in love, considered leaving the music industry and finally come full circle and started on her own path to motherhood.

"It's impossible to get away from what I've done before," Bonham says of the long shadow of her early mainstream achievements. "But I know my true fans trust me, and for once in my writing career, I'm not worried."

With her fourth album, "Masts of Manhatta," due July 13 on Engine Room Recordings, Bonham uses her career to reflect the sweeping changes of her personal life. While her first full-length in five years was inspired by her recent marriage and a move to a cottage in Woodstock, N.Y., the promotion of "Manhatta" has been partly shaped by Bonham's plan to adopt a child this fall.

"In a way, the idea was to get the album out now and do whatever I can for it," Bonham says. "I've basically put my blinders on . . . and my management and label have been so supportive."

Bonham believes that something fell apart in the time between the success of her Grammy Award-nominated 1996 debut, "The Burdens of Being Upright," and the release of sophomore set "Down Here." As Universal was merging with Island Records parent PolyGram in the late '90s, her follow-up record was endlessly

delayed and arrived to quieter fanfare in 2000.

"I was constantly meeting new CEOs who would sit down and tell me they'd have to push back my record or what kind of record I needed to make," Bonham says. "In hindsight, I wish I had just gone off and done my own thing."

Following the release of "Down," Bonham toured with Blue Man Group and issued an independent EP, "Bee," exclusively at the shows. After the release of 2005's "Blink the Brightest," Bonham moved away from music and earned her yoga instruction certificate while living in both Brooklyn and Woodstock with her new husband.

Although Bonham considered giving up music altogether, she says she refused to "listen to that voice that wants to throw in the towel" and began writing new songs. Recorded last

year in Brooklyn before being overdubbed in Woodstock, "Manhatta" captures Bonham's newfound tranquility on tracks like "Big Red Heart" and "We Moved Our City to the Country."

For its first album with Bonham, Engine Room will combine standard and unique marketing strategies. While Bonham's MySpace and Facebook sites have been reworked, the label will also hold a contest in which Bonham will write an original song for the winner.

Meanwhile, Engine Room is helping Bonham find a publishing deal and talking to different companies about placement opportunities. "Right now we're pitching the masters and seeing who loves the album," Engine Room chief strategist Darren Paltrowitz says.

Bonham has a string of East Coast dates booked for August and will likely perform on the West Coast soon after. Although her adoption plans hinder wide-scale touring opportunities, Bonham's label is looking at the situation positively.

"Who knows," Paltrowitz says. "Maybe it will inspire more material and we'll have a new album in the next few years."

●●●●●
'My true fans trust me, and for once in my writing career, I'm not worried.'

—TRACY BONHAM

R&B BY GAIL MITCHELL

STEPPING UP HIS GAME

Singer/Songwriter Kem Gets Intimate On First Album In Five Years

In line with the theme of his forthcoming album, "Intimacy—Album III," Kem opened himself up to something he'd never done before: collaborating with another producer.

"One of the things intimacy means is being able to share and make yourself vulnerable," Kem says of working with producer Rex Rideout (Ledisi, Luther Vandross). "I never set out to be a producer and didn't go to producer school; I was just making my records. But working with a bona fide producer validated what I'd done over the years and added another dimension to the project I wouldn't have gotten to on my own."

That dimension is showcased on lead single "Why Would You Stay?" The ballad about infidelity and remorse is accentuated by the Detroit

Symphony Orchestra's 16-piece string section, arranged by late Motown legend David J. Van De Pitte (Marvin Gaye's "What's Going On"). "Why" is No. 4 on Billboard's Adult R&B chart and No. 22 on Hot R&B/Hip-Hop Songs.

"This is a risky single for him, more pop-leaning," Rideout says. "There's still a lot of vintage Kem on the album, but he and I also wanted to show how his sound has progressed."

Kem first rose to prominence in 2003 with "Kemistry" and the top 30 single "Love Calls." After the album peaked at No. 14 on Top R&B/Hip-Hop Albums and No. 90 on the Billboard 200, Kem cemented his fan base with 2005's gold-certified "Album II"—which debuted at No. 1 on Top R&B/Hip-Hop Albums and No. 5 on the Billboard 200—and its hit single, "I Can't Stop Loving You." Both albums have sold 802,000 and 867,000, respectively, according to

GLOBAL PULSE

EDITED BY TOM FERGUSON

>>>SPICE BOYS

The Canadian Tenors' manager has a marketing-friendly acronym for the classical crossover act's appeal. It's PEPAH, Toronto-based Jeffrey Latimer says, and stands for "powerful, endearing, playful, accessible and hot."

The act's domestic success is certainly nothing to be sneezed at. Nielsen SoundScan reports sales of 55,000 copies for its self-titled Universal Music Canada debut—released in November 2008—which mixes classical crossover and pop material, from Tomaso Albinoni's "Adagio" to Leonard Cohen's "Hallelujah." Decca's October 2009 U.S. release

added 82,000 sales, and Canada-only Christmas album "Perfect Gift" has sold 40,000 since its November 2009 release.

Universal Music Canada CEO Randy Lennox is convinced the quartet "will be a good short-, mid- and long-term success story for Canada." Universal looks to steadily build up European interest, with London shows June 29 and July 1—the latter a Trafalgar Square Canada Day showcase—following a June 26 performance at a G-20 leaders reception in Toronto.

The act was initially assembled by Canadian pianist Jill Ann Siemens in 2003, although

the current quartet (Remigio Pereira, Victor Micallef, Fraser Walters and Clifton Murray) came together several lineup changes later. A spring 2011 U.K. release for "Canadian Tenors" is scheduled, with European releases to follow.



Soprano, eh: THE CANADIAN TENORS

THE CANADIAN TENORS: ERICA CHAN; KEM: ANTHONY MANDLER; BONHAM: THERESA ORTOLANI; MICHAELS: CARRIE REISER

Nielsen SoundScan.

The goal with "Intimacy," due in August on Universal Motown, was to craft a fuller sound with a wider range of musical styles to broaden Kem's reach across multiple formats, including pop. Taking a close look at the various kinds of intimacy that exist, the album's tracks include "Golden Days," which features Jill Scott; upcoming second single "Share My Life," about a man's ability to open up emotionally; and the sensual "Human Touch."

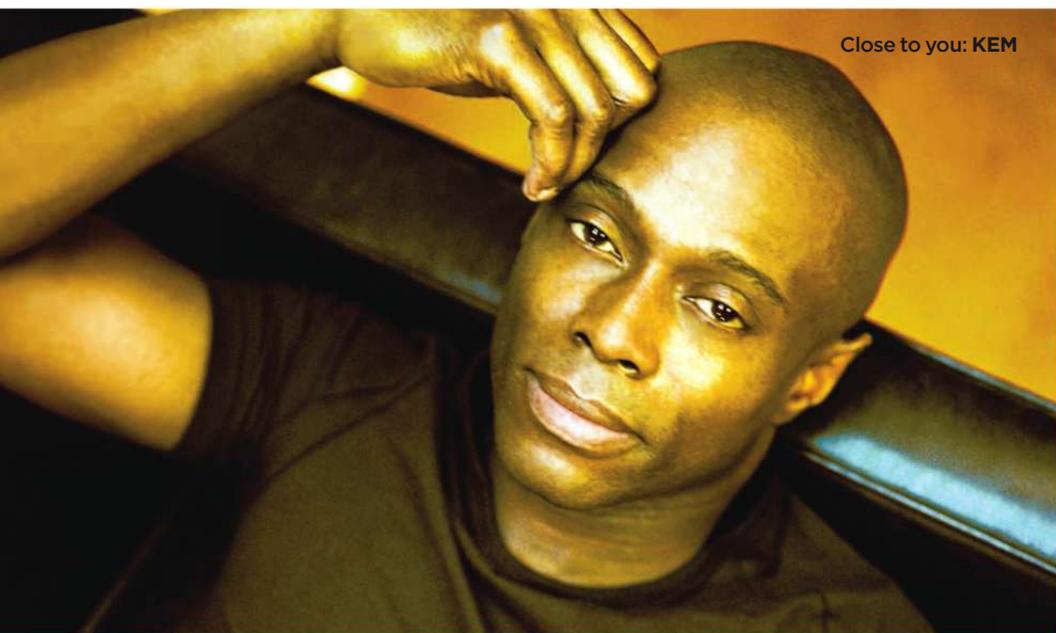
To whet fans' appetite for

the new album, two online preview videos have been released. The first, filmed at the MGM Grand in Detroit, takes a behind-the-scenes look at the making of a promotional commercial. The second is the commercial itself, which portrays Kem partying with friends. Kem also recently announced a co-headlining stint with singer Anthony Hamilton for the 2010 Budweiser Superfest, which kicks off Aug. 5 in Cleveland and wraps Sept. 5 in Dallas with a lineup that includes Jaheim, Ra-

heem DeVaughn and label-mate Hal Linton.

Rounding out the label's prerelease marketing plans are a series of intimate performances for tastemakers, radio stations and media, including some acoustic sets and flyaway radio contests. VP of marketing Katina Bynum also notes that Kem will be doing more TV and has signed with ICM.

"Kem's first album was a slow build," Bynum adds. "But with his growth since then, a lot more options are open to him now." ●●●



Close to you: KEM

The act will tour Germany and Austria in November; global booking is through Sam Feldman & Associates.

—Hazel Davis

>>>COMPASS SET

Eclectic U.K. dance artist Jamie Lidell is embarking on his biggest North American tour yet, promoting fourth studio set "Compass" (Warp).

Beginning July 31 at the Osheaga festival in Montreal, Lidell will play 20 dates—wrapping Oct. 8 at Minneapolis' Cedar Cultural Center—booked by Chicago-based Windish Agency.

New York-based Lidell, who's published by Warp, will also play U.K. and European festival dates this summer followed by a fall European tour, booked by the Agency Group.

The 14-track "Compass," mixing electronica, jazz, rock-tinged dance and funky soul, debuted internationally May 17, a day ahead of its U.S. release, and entered Billboard's Top Heatseekers chart June 6 at No. 13.

It features guest collaborations with Feist, members

of Grizzly Bear and Beck, who also produced several songs on the record. "Despite the new direction that he takes his music, his fans are sticking with him," says Warp U.S. label manager Priya Dewan, who serviced the album to speciality and college radio. The album's title track was serviced to digital platforms as a designated blog track, while Warp is actively targeting synch opportunities for "Compass."

Meanwhile, Dewan says, "the key thing with Jamie for the next six months is having him on the road, because nothing really shows what he's doing better than him onstage."

—Richard Smirke

>>>WARPED FACTOR SIX

U.K. pop-punk quintet You Me at Six has had a successful 2010 so far, starting in January with a top five debut for sophomore album "Hold Me Down" (Virgin) on the United Kingdom's Official Charts Co. sales listing.

This summer the band is playing the main stages at the Reading and Leeds festi-

vals (Aug. 27-29) alongside its heroes Blink-182. But right now, the members are focused on the North American Vans Warped tour, which wraps Aug. 15.

Frontman Josh Franceschi says the band's hoping to build on the work it invested in Warped's 2009 edition. "We would get up at nine o'clock in the morning sticking posters all around the site; we'd be walking 'round giving away merch," he recalls. "That's how you end up getting 500 people coming to watch us."

New York-based Astralwerks senior director of marketing Lawrence Lui says Warped is "a pretty essential linchpin to our campaign—we are pivoting a lot of our marketing around it." The new album is also part of a two-week Warped iTunes sale, beginning with the set's June 22 U.S. release. Warped, Lui says, "is a major opportunity to get the band . . . in front of thousands of receptive kids."

The EMI Music Publishing-signed act is booked by the Agency Group.

—Emma Johnston

6 QUESTIONS

with BRET MICHAELS
by DEBORAH EVANS PRICE

Bret Michaels has always lived on the edge, from his wild days fronting Poison to his dalliances with busty women on VH1's "Rock of Love." But his latest move might lead some to question whether his appetite for destruction is getting too big. Despite recently suffering a series of life-threatening health issues, including an emergency appendectomy, a brain hemorrhage, a mild stroke and the discovery of a hole in his heart, Michaels is touring with Lynyrd Skynyrd and .38 Special before a series of solo dates in July. In addition, he's preparing to release a solo album, "Custom Built," July 6, and autobiography "Roses and Thorns: The Reality of My Rock n Roll Fantasy" is due this fall. He's also considering opening a restaurant chain that will bear his name.

1 How is your health? Should you be on the road?

I have taken every single precaution I can take, and I feel really good. Obviously I'm not 100% there yet, and I'm taking insulin and Lovenox injections every day. But it's either sit there and worry about what's going to happen to me or just go out and do it. If I'm going to live, I want to do the Lynyrd Skynyrd tour, you know? I don't want my legacy to be a brain hemorrhage. I want my legacy to be that I made some good music.

country, and I even cover a Sublime song, "What I Got."

4 The first single is "Nothin' to Lose" with Miley Cyrus. What's next?

"Nothin' to Lose" did really well at hot AC and then I got sick, so unfortunately I was down for two months and couldn't continue to work the song. Now I'm going to rock radio with [second single] "What I Got." And I'm going to country radio with a version of "Every Rose Has Its Thorn" that I did in Nashville with Brad Arnold from 3

Doors Down, Jay DeMarcus from Rascal Flatts, Chris Cagle and Mark Wills.

5 Has it been difficult to adapt to changes in the music industry after being part of it for so long?

Some things are still the same. Now artists use MySpace to get discovered; back in the day we used a slot at the Paradise Bar and Grill. There are great opportunities, but here's the downside—in the new digital

age, people are not as loyal and they forget more quickly. When we started, people really dove into knowing the band. In the digital world, it pops up and an hour later there's another video on YouTube and they forget about the last video they were watching. It's a little more easy come, easy go. I always tell new bands, "Don't fear going out and being personable with your fans." It's a great new world we live in to be exposed, but it's also scary because you can easily be disposed.

6 How is your new VH1 show, "Bret Michaels: Life As I Know It," different from "Rock of Love"?

VH1 was getting a lot of requests for a show about my life at home, so we decided to move forward and do that. It features my daughters, Jorja and Raine, and I think the girls are having a good time. We're a fun family and I think people get to see that. ●●●



2 When you launched the Poor Boy Records label in the mid-'90s, you were ahead of the curve in terms of artist-owned ventures. How do you handle marketing and distribution?

I just hire all the same people that every record label hires. I finance everything myself and then I go to Target, Best Buy, Walmart and K-Mart—anyone who will take the record. They hear a sample and they order a bunch. I hire a complete staff: people to work it at radio, people to work it online and publicists. Distribution is done through Mailboat, which is Jimmy Buffett's label. I used them before and they do a great job of making sure it's in every single store, and they are very accountable for the money.

3 What was the recording process for "Custom Built"?

I did a lot of recording while traveling. The title represents what the music is about; I'm covering a wide range of music, from rock to

ALBUMS

ROCK

AGAINST ME!

White Crosses

Producer: Butch Vig

Sire Records

Release Date: June 8

Mostly known for delivering folk-punk anthems, Against Me! delivers a no-fuss rock collection with its latest release, "White Crosses." The single "I Was a Teenage Anarchist" drives the final nail into the group's punk-rock coffin—the chorus is suited for an arena singalong and the lyric "The revolution was a lie!" contradicts singer Tom Gabel's previous cry of "Baby, I'm an Anarchist!" from the band's 2002 album, "Reinventing Axl Rose." The track "Ache With Me" relies on acoustic guitar, but it lacks the raw energy that Against Me! displayed during its early years of playing acoustic basement shows. And stand-outs "Spanish Moss" and "Rapid Decompression" are clear-cut rock anthems. The former combines full bass, dynamic guitar riffs and lyrics about making a better life, while the latter rips through gang vocals and the occasional rockabilly-influenced lick. As further proof that Gabel has learned to manage his former-anarchist anger, album closer "Bamboo Bones" finds Against Me! polishing its sound and the

singer at his most insightful ("What God doesn't give to you/You have to go and get for yourself").—LF

NADA SURF

If I Had a Hi-Fi

Producers: Louie Lino, Nada Surf

Mardev Records

Release Date: June 8

Perhaps since it has more than enough original material under its belt for the time being, New York rock act Nada Surf recorded a collection of covers for its latest release, "If I Had a Hi-Fi." The group's poppy guitars and thick, layered vocal harmonies occasionally improve upon some selections of the vastly diverse material, featuring reinterpretations from artists ranging from Kate Bush to Dwight Twilley. Depeche Mode's "Enjoy the Silence" is transformed from a moody new wave jam into a cheerfully dance-ready, guitar-heavy ditty, and Bush's "Love and Anger" has been chilled to become a tender ballad. Later, the Moody Blues' "Question" is reworked as a raucous, distortion-heavy headbanger. This fresh touch could've been applied to the Go-Betweens' "Love Goes On," which sounds too much like the original. But the low-key version of Spanish band Mercromina's "Evolu-



KORN

Korn III—Remember Who You Are

Producer: Ross Robinson

Roadrunner Records

Release Date: July 13

A subtitle like "Remember Who You Are" implies a blast back to the past. That may be just what Korn intended by bringing back Ross Robinson, who produced the heavy rockers' first two albums. But "Korn III" (a reference to this lineup as the third incarnation of the band) moves

forward more than it retrenches, referencing some stylistic trademarks while introducing some fresh dynamic sensibilities. It's the likely result of adding touring drummer Ray Luzier as a permanent member as well as stripping away the experimental excursions of 2007's untitled album in favor of a punchier and more direct approach this time out. Frontman Jonathan Davis, who started "Korn III" as a concept album before shifting gears, is still a ball of rage—"This is the time for truth and pain" he declares on the track "Holding All These Lies." And the rest of Korn pushes that fury on such densely textured fusillades as "The Past," "Let the Guilt Go," "Are You Ready to Live?" and opener "Oildale (Leave Me Alone)."—GG



tion" redeems the group. The simplicity of the cut's instrumentals is a welcome change for Nada Surf.—EC

TRAVIE MCCOY

Lazarus

Producers: various
Decaydance/Fueled by Ramen

Release Date: June 8

Relaxation, nostalgia, partying and acceptance. Such are the four stages of Gym Class Heroes frontman Travie McCoy's dynamic solo debut, "Lazarus." The 10-track album's inclusion of reggae-influenced beats and dance jams may polarize listeners, but its snappy wordplay and deep introspection will appeal to a wide demographic of music lovers. The track "Need You" showcases McCoy's lyrical finesse ("Call up the locksmith/Tell him we need him quick/We got a million keys/None of them seem to fit"), but he does best when exhibiting raw emotion. "Akidagain" incorporates children chanting over bittersweet piano, and the organ-laden closer "Don't Pretend" seems to reference the singer's ex-flame Katy Perry. He's most vulnerable on the latter,

where he says amid kisses and sniffles, "Open up my chest/You'll see a cold cavity where my heart used to be." Fans might love or detest campy dance anthems like "After Midnight," but the relatable themes—as heard on "The Manual," a track about self-acceptance—will appeal to all.—MB

DEER TICK

The Black Dirt Sessions

Producers: Deer Tick, Jason Meagher
Partisan Records

Release Date: June 8

Ragged roots-rock collective Deer Tick wrangled an eclectic indie following with pub-ready musings on life, love and loss on 2007 debut "War Ele-

phant." The group's third studio album, "The Black Dirt Sessions," occupies the fragile space between down-in-the-mouth folk-rock and grungy alt-country. The uptempo track "Twenty Miles" finger-picks through a witty take-me-back narrative, wringing out Americana with lyrics like, "I've spent every dime that jingles in my jeans." Singer John McCauley's weathered rasp, which far surpasses his 24 years, and murky piano shift the album's mood during "Goodbye, Dear Friend." "The Black Dirt Sessions" delivers even more grit and lyrical heaviness than its predecessors, revealing a desperate, wayworn side to McCauley's songwriting.—CM



JEWEL

Sweet and Wild

Producer: Jewel

Valory Music

Release Date: June 8

Two years after she got her twang on, Jewel is still a country girl on her latest album, "Sweet and Wild." But the artist steps a touch closer to the pop side than she did on 2008 set "Perfectly Clear." Fiddle, pedal steel and the occasional banjo flavor rather than define the 11 songs here, and the bare-bones acoustic versions on a second disc included in the album's deluxe version put Jewel right back into coffeehouse (or perhaps campfire) mode. The song "Summer Home in Your Arms" recalls her 1995 breakthrough hit, "You Were Meant for Me" (and, in fact, dates back to the same period), while "No More Heartaches" slyly but defiantly kisses off a man who's done her wrong. And the lushly drawn "Fading" mixes a moody ambience with a quiet sense of desperation. The set is more sweet than it is wild, but it finds an effective middle ground between the multiplatinum troubadour and the modern country songstress.—GG



CHRISTINA AGUILERA

Bionic

Producers: various

RCA

Release Date: June 8

We may have love affairs with all different kinds of gimmicky divas, but it takes Christina Aguilera to remind us that singing really matters. That's not to say the pop star's latest release, "Bionic," is all about her voice, a muscular acrobat that's become more elegant with age. Combine it with the inventive work of a diverse cast of producers and you've got the best mainstream pop album of the year thus far. Sure, "Bionic" was made for a post-Lady Gaga world, where the comparisons are inevitable and the sales stakes are high. But from the fidgety intro of the dub-tastic opening title track (produced by Santigold collaborators John Hill & Switch) to punk-brat driving song "My Girls" (produced by Le Tigre, with a guest rap from Peaches) to Aguilera's gloriously restrained delivery on "All I Need" (Sia Furler co-produced the vocals), the 18-song set shows an artist confident enough to take direct cues from her tuned-in creative team. Because she's bold enough to do it her way, Aguilera maintains her reign.—KM

WORLD

SALIF KEITA

La Difference

Producers: Patrice Renson, Joe Henry

Decca

Release Date: June 8

One of the most alluring aspects of Afro-pop singer Salif Keita's sublime new album, "La Difference," is its intimate feel. The arrangements—at once richly textured and gracefully understated—truly give the listener a sense of

THE BILLBOARD REVIEWS

SINGLES

Keita as a singer/songwriter. Add to this the highly personal nature of the title track, a song in which Keita ruminates on his albinism and the rejection he endured growing up in Mali as a result of his white skin. While the balance of the tracks don't dwell on Keita's difference, the title track sets the tone of the set, both sonically and in terms of his social commentary. The song "Ekolo d'Amour," for example, targets ecological issues in Africa, and "San Ka Na" addresses the urgent need to protect the Niger River. Keita also revisits a pair of previously recorded tunes, including "Folon." With the timely aid of guitarists Bill Frisell and Seb Martel, Keita reprises "Folon" with an arrangement that's quieter and more introspective than the 1995 version.—*PVV*

LATIN

ALEX CUBA

Alex Cuba

Producers: Joby Baker, Alex Cuba
Caracol Records

Release Date: June 8

Alex Cuba—the Cuban-Canadian singer/songwriter most recently known for co-writing Nelly Furtado's 2009 Spanish-language debut album, "Mi Plan"—lets his versatility shine on this follow-up to the psychedelic folk-rock of his 2009 album, "Agua del Pozo." Cuba ventures into acoustic disco ("If You Give Me Love"), bluesy rock ("Que Pasa Lola?") and a pop anthem—"Solo Tu"—that should be the envy of every commercial Latin artist that Cuba will likely write for. The artist is adept at filling his music with colors, textures and temperatures of the different worlds he thrives in by using funky horns, tender acoustic guitars and thought-

ful lyrics. "I was born of a divine being," he sings in the prayerful track "Contradicciones." "If life is what you are and I am your shadow, don't hide from me when you shine your light."—*ABY*

NEW & NOTEWORTHY

JOHN MELLENCAMP

On the Rural Route 7609

Producers: John Mellencamp, Mike Wanchic
Mercury/Island/UMe

Release Date: June 15

"On the Rural Route 7609" isn't a boxed set meant to show off how many hits John Mellencamp has. There's no "Small Town" or "Hurts So Good"—most of the big ones aren't here. Instead, this handsomely packaged four-disc, 54-track collection (complete with song-by-song annotation and full lyrics) documents the Indiana rocker's career as ambitious songwriter, insightful societal observer, sharp-tongued sociopolitical commentator and, occasionally, raconteur who's done far more than just R-O-C-K in the USA. Dotted with 14 unreleased tracks (including readings of "Jim Crow" by Cornel West and "The Real Life" by Joanne Woodward), it allows listeners to rediscover such laudable fare as "Jackie Brown," "The Full Catastrophe," "Theo and Weird Henry" and "Rural Route," as well as appreciate Mellencamp's music in fresh contexts. Particularly illuminating is a triplet of the abandoned "Jenny at 16," a precursor of "Jack and Diane," which follows in both demo and finished form. "On the Rural Route 7609" is a deserving and serious-minded overview for one of America's underappreciated titans of song.—*GG*

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HIP-HOP

KID CUDI

Rev of Ev (3:03)

Producer: Plain Pat

Writers: S. Mescudi, P. Reynolds

Publisher: *Elsie's Baby Boy (ASCAP)*

Universal Motown

With his spacey, introspective 2009 debut, "Man on the Moon: The End of Day," Kid Cudi challenged both the sound and scope of popular hip-hop. "Rev of Ev," the first single from follow-up "Man on the Moon II: The Legend of Mr. Rager," hints at Cudi's continued move away from convention. Produced by Plain Pat, the song is built around a simple piano movement and a "whoa-oh-oh" chorus that sticks to the brain. While Cudi's laid-back musings are sonically appealing, the clumsiness of lyrics like "I'm so high up/So high up, and I like it" makes the track quickly lose momentum. "Rev of Ev" might become more intriguing when surrounded by the rest of "Man on the Moon II," but it lacks the imagination of past singles "Day N Nite" and "Pursuit of Happiness."—*JL*

ROCK

NEW POLITICS

Yeah Yeah Yeah (3:03)

Producer: Dave Sardy

Writers: D. Boyd, S. Hansen

Publishers: *Psycho Killers/Sony/ATV Tunes (ASCAP)*

RCA

Punk-pop trio New Politics wages war against the current

political milieu on its first single, "Yeah Yeah Yeah," from its self-titled debut album out July 13. Drawing from the Hives and early records by Chronic Future, the Brooklyn band employs a catchy chorus, angst-ridden shouts and aggressive power chords as its principal strategies. Lead singer David Boyd borderline-raps a call to arms over background snare lines, shouting, "These banking corporates fake and whine/They make you live the life they define/Do you even know what's going on?" While President Barack Obama says, "Yes, we can," New Politics offers a classic punk response to that optimism with a crusade of booming guitar and agitated vocals: "What you want from me? You're just fucking killin' me!"—*MF*

POP

SECONDHAND SERENADE

Something More (3:25)

Producers: John Vesly, Tom Breyfogle

Writer: J. Vesly

Publishers: *John Vesly Publishing/Sony/ATV Songs (BMI)*

Glassnote

In "Something More," Secondhand Serenade's John Vesly has penned some of his most honest, relatable and mature lyrics yet. The hypnotic ballad opens with an ominous piano chord as

ZAC BROWN BAND

Free (3:20)

Producers: Keith Stegall, Zac Brown

Writer: Z. Brown

Publisher: *Weinerhound Music (BMI)*

Home Grown/Big Picture/Atlantic

The fifth single from the Zac Brown Band's breakthrough album, "The Foundation," sounds like a sure bet to maintain the group's winning streak at country radio. The song is a light, breezy ballad awash in gentle guitar and a warm, understated vocal performance from the Georgia band's talented frontman. The lyric taps into a universal desire to enjoy life and love unencumbered by convention. "We'll live in our old van, travel all across this land/Me and you," Brown sings. Earlier this year, the Zac Brown Band became only the fifth country act to win the coveted Grammy Award for best new artist. Brown and his bandmates keep building on that recognition with a strong presence at radio and an impressive live show. This lovely single should help continue their momentum.—*DEP*

Vesly reflects on learning how to forgive and move on from a shattered relationship. "There must be something more/Do we know what we're fighting for?" Vesly belts on the chorus, which blends the electronic pop of Owl City with the sweeping melancholy of OneRepublic. "Breathe in, breathe out, breathe in, breathe out/With

all these masks we wore/We never knew what we had in store." As Vesly sings of the internal strife that a breakup can cause, he powerfully conveys the very human message that everyone makes mistakes. A no-brainer for top 40 and hot AC radio formats, "Something More" is sure to saturate the summer airwaves.—*AV*



JUSTIN BIEBER

Somebody to Love (3:28)

Producers: Stereotypes

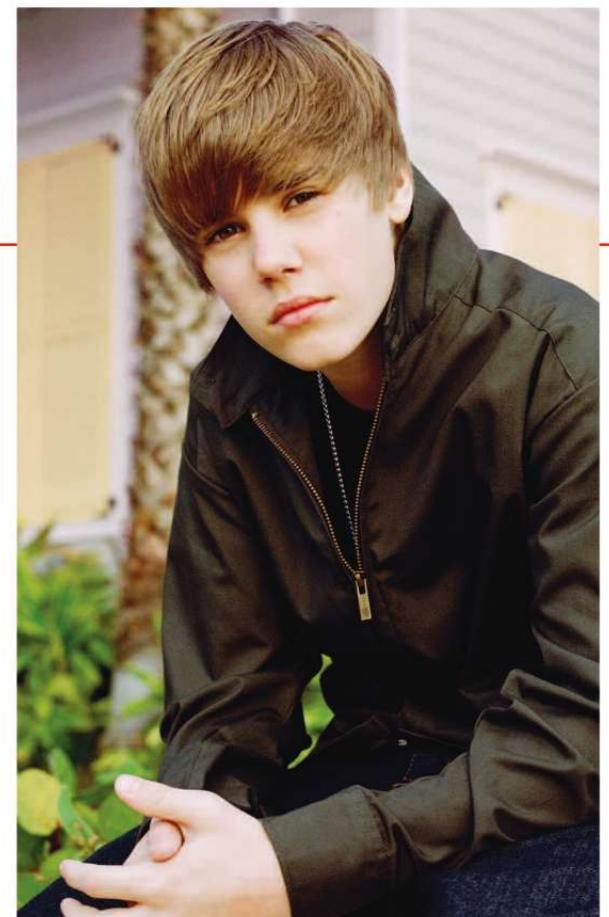
Writers: various

Publishers: various

SchoolBoy/Raymond Braun/Island/

IDJMG

After cracking the charts with ballads meant to set young hearts aflutter, Justin Bieber is ready to broaden his base. "Somebody to Love" cranks up the tempo to full throttle, as pleading verses spill into a euphoric sugar rush of a chorus. The singer's vocals mature considerably here, too. Bieber delivers a nuanced, convincing sense of urgency when he sings of his hunt for romance: "You can have it all/Anything you want, I can bring/Give you the finer things, yeah!" Later, he pleads, "Is she out there?"—a line that no doubt produces screams by the thousands when performed on tour. Usher joins Bieber on the track's remix, as if to illustrate the student's potential to catch up to his teacher. Bieber doesn't need the help, though. "Somebody to Love" offers the clearest evidence yet that he's more than capable of clearing the hurdle from teen to adult stardom.—*MH*



COUNTRY BY DEBORAH EVANS PRICE

Going It Alone

Jaron Lowenstein Makes Chart Comeback

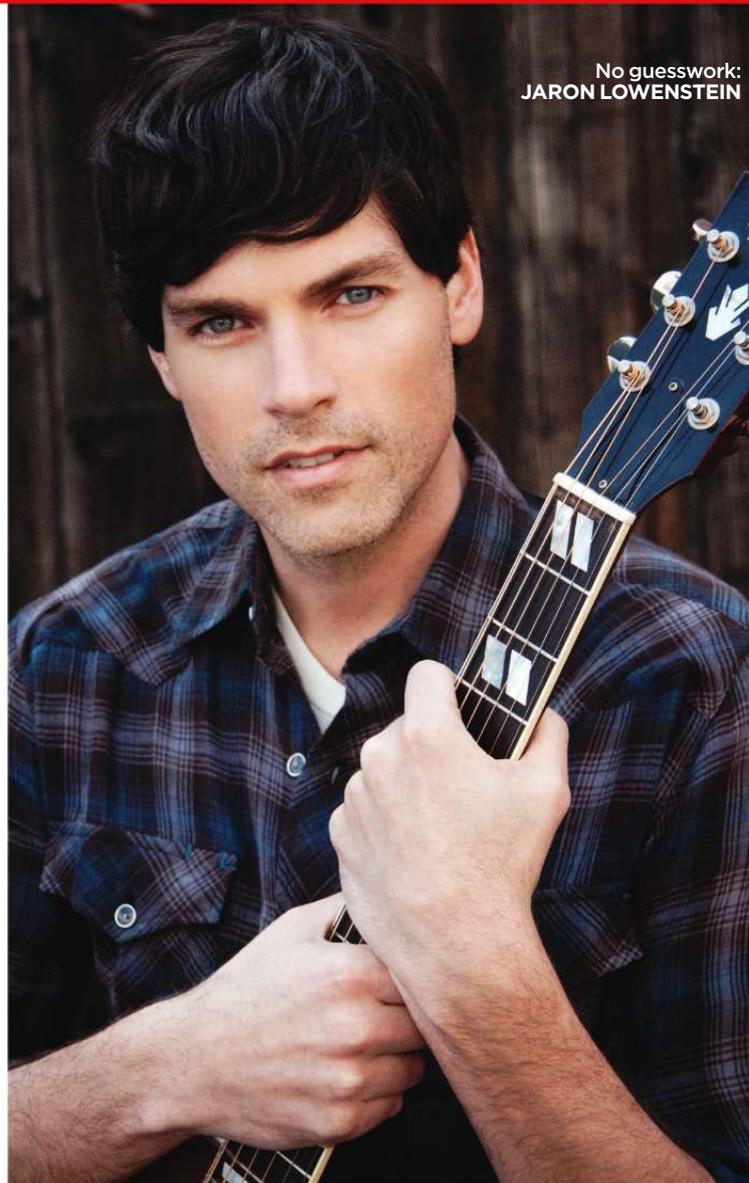
Using social networks to engage fans and make them part of the A&R process has proved to be a valuable tool for Jaron & the Long Road to Love. The act's debut set, "Getting Dressed in the Dark," bows at No. 2 on Billboard's Top Country Albums chart this week. Released June 22 on Jaronwood/Universal Republic Records in association with Big Machine Records, the album is fueled by the act's hit single, "Pray for You," which is No. 2 on Country Digital Songs and No. 14 on Hot Country Songs. The single has already gone gold, selling more than 500,000 copies, according to Nielsen SoundScan, and has spent four consecutive weeks at No. 1 on the Heatseekers chart.

"We took the guesswork out of selling a record by bringing fans into the decision-making process a lot earlier," Jaron Lowenstein says. "We didn't have to take a single to radio and guess to see if it was going to react. We started it online."

Music fans will recall that Lowenstein previously performed with his twin brother as Evan & Jaron. The duo scored a top 15 pop hit in 2000 with "Crazy for This Girl." While his brother exited the music business to start a new venture and spend more time with his family, Lowenstein opted to pursue his music career.

He launched Jaronwood Records and used Facebook and MySpace to expose new music, letting fans pick the first single. "I believe in having fans pick my singles," Lowenstein says. "We were able to get instant feedback, seeing there was something happening with 'Pray for You.' We put the song up for sale and it started to sell. With virtually no spins, it was selling a thousand singles a week. Then when stations started playing it, we saw sales spike through the roof."

The song, a tongue-in-cheek anthem about wishing bad things would happen to an ex-lover, is accompanied by a video that has racked up more than 4 million views on YouTube. Love, or the lack of it, is a pervasive theme on "Getting Dressed in the Dark." It's a concept album



No guesswork: JARON LOWENSTEIN

about a 30-something guy trying to figure out love.

Despite his use of a group-sounding moniker, Lowenstein is a solo artist who either wrote or co-

wrote every song on the album. "It's not a band name, it's my journey," he says. "And the album is about my accounts of what's happened and where I got it wrong."

During street week, Lowenstein promoted the album by doing interviews with 110 radio stations as well as making TV appearances on "Extra," GAC and CMT. "We did as much media as possible," he says. "We spent four to six weeks in advance promoting the album as much as we could online, in print and on television, and we intend to keep that up. The long-term goal for the album is to be selling more per week in six months than we are now."

To help fulfill that sales goal, Lowenstein is allowing fans to stream five album tracks on his MySpace page.

"I'm a music fan myself," he says. "I'm tired of buying albums for one song and finding out the other nine are not what I wanted them to be. The buying audience has become a little gun-shy. But I'm willing to share half of the album. That should give them enough to decide if they want to buy it. I'm not interested in trapping somebody into buying an album they don't want. I'm interested in building a long-term relationship." ●●●



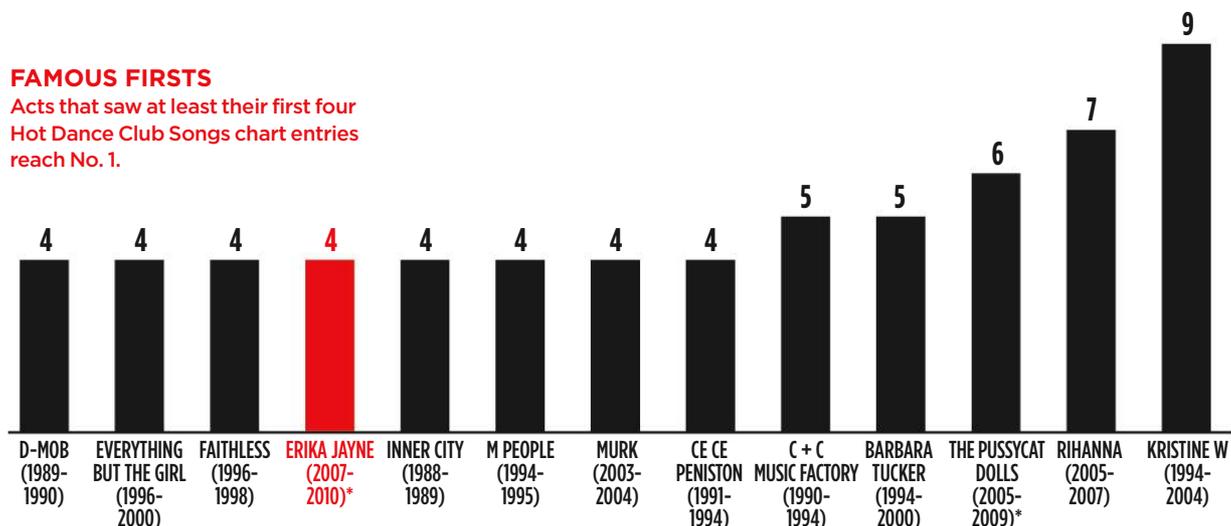
Chart feat: ERIKA JAYNE

FOUR ON THE (DANCE) FLOOR

With Erika Jayne's ascension to No. 1 on Billboard's Hot Dance Club Songs chart two weeks ago with "Pretty Mess," the singer scored the uncommon feat of sending her first four entries to the top of the chart. Her streak began with "Rollercoaster" in 2007, and she followed with a chart-topper in each successive year: "Stars," "Give You Everything" and now "Pretty Mess." ¶ Since the chart launched in 1976 as a national weekly survey of the most-played tunes as reported by club DJs, only 13 acts have taken at least their first four hits to No. 1. Kristine W has sent her first nine charting singles to the top, Rihanna her first seven and the Pussycat Dolls their first six. —Keith Caulfield

FAMOUS FIRSTS

Acts that saw at least their first four Hot Dance Club Songs chart entries reach No. 1.



*Streak intact

HIP-HOP BY DAVID J. PRINCE

Family Reunion

Legendary Native Tongues Act Returns With New Single

When rapper Dres' phone started ringing nonstop in late May, the main man behind Black Sheep figured it was to congratulate him on his just-released single, "Birds of a Feather," a reunion of the legendary Native Tongues posse—Q-Tip from A Tribe Called Quest and Jungle Brother Mike Gee. Instead, most of the callers were bugging out about Kia-driving hamsters.

In an odd moment of serendipity, just as Dres was gearing up to release Black Sheep's strongest material since its gold-selling Mercury/PolyGram debut, "A Wolf in Sheep's Clothing," the group's biggest single from that album, 1992's "The Choice Is Yours," was back on the airwaves as the centerpiece of an eye-popping car commercial featuring a trio of rapping rodents.

"I'm still up in the air on how I feel about the commercial," Dres says, "because I found out about it at the same time as everyone else. But the timing . . . I couldn't have paid for it. I would have liked to have

been asked, but at the end of the day I hope I'd have been shrewd enough to say 'yes.'"

Black Sheep—originally the duo of Andres "Dres" Titus and William "Mista Lawnge" McLean—came out of Queens with "Wolf" in 1991. It was one in a series of major-label signings from a collective of rap groups called the Native Tongues, known as much for their clever, Afro-centric lyrics as for their jazz-influenced beats and off-center samples. "We would be in each other's sessions, everybody vibing and being pretty selfless, having a good time and making dope music," Dres remembers of the heady days of such tracks as "Can I Kick It," "Whatcha Waitin' For?" and "Buddy."

"There was a real bond. But with the successes came a division," he continues. "We should have come back to the formula of unity. We couldn't be a microcosm of the records that we made."

Dres and Lawnge released only one more album together, 1994's "Non-Fiction," before being dropped by Mercury and eventually splitting up. But with the June 29 release of

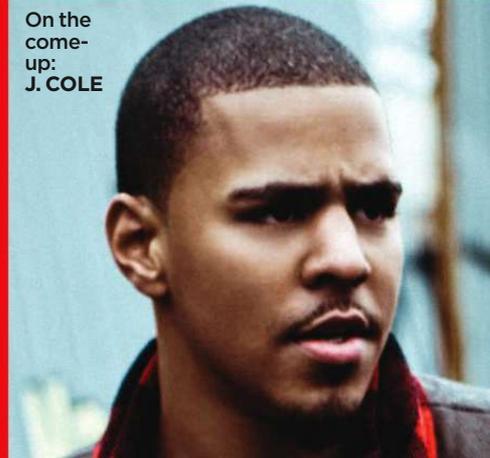


Crossing the finish line: BLACK SHEEP

"From the Black Pool of Genius" (Bum Rush Records), not only is Black Sheep a single-member act, but Dres is taking charge of every aspect of the album's release himself: distribution, promotion, merchandising, foreign licensing and publishing.

"You come into a major-label deal at 19, you don't really have any idea of what's going on," he says. "With the downfall of records and CDs and the rise of the Internet, now it's a level playing field. I know what good music is, and I can play. I can get to the finish line." ●●●

On the come-up: J. COLE



HOT AND COLE

Not only is J. Cole's debut album the first release under Jay-Z's Roc Nation/Columbia association, it's also one of the most highly anticipated releases of 2010. Originally titled "Cole World," the still-untitled set is expected in October. And while such hip-hop production glitterati as No I.D., Pharrell Williams and Jim Jonsin have contributed to the project, currently only tracks produced by No I.D. and Cole are set to make the cut.

Propelling the buzz about the hip-hop freshman is first single "Who Dat." In its seventh week on Billboard's Hot R&B/Hip-Hop Songs chart, the single moves 55-46. It also debuts simultaneously on three others: No. 22 on Hot Rap Songs, No. 32 on Mainstream R&B/Hip-Hop Airplay and No. 40 on Rhythmic Airplay.

Cole is tight-lipped about his next single, revealing only that it's self-produced and "is going to crush 'Who Dat.'" To further whet fans' appetite for his album's debut, Cole plans to release songs that don't make the final cut every few weeks leading up to street date.

Fans can expect the same lyrical skills that garnered hip-hop pioneer Jay-Z's attention. Roc Nation partner Jay Brown recalls that the rapper insisted Brown check out Cole because "he was different, refreshing"—something Cole's growing fan base already knew from his two mixtapes, "The Come Up" and "The Warm Up." Both tell an autobiographical story. The first is about a boy from North Carolina who dreams of success; the latter is about his trying to make the high school basketball team.

"This album is a continuation of that story," says Cole, who has drawn comparisons to Nas. "I made that team. But now there's a whole new struggle as the kid on the bench who's not in the game but wants to be. The concept reflects my rap career. I'm never satisfied; I always have a new goal."

One of those goals: winning a BET Award. Cole recently performed his verse from mentor Jay-Z's "A Star Is Born" during the recent BET Awards (June 27) as part of the network's Music Matters emerging artist campaign. "Next year, guaranteed, I'll be performing on the big stage," Cole says, "and accepting an award."

—Gabriella Landman

HERE COME THE BRIDES

Black Veil Brides' first album, "We Stitch These Wounds," doesn't arrive until July 20 on Standby/Victory Records. But long before the debut of the metalcore/glam/goth outfit's record, the act has racked up millions of YouTube views, moved plenty of Hot Topic merch and scored sponsorships with such companies as Mehron Makeup.

Singer Andy Six—a strikingly mature 19-year-old whose career vision rivals that of peers twice his age—contends that his band is on the verge of a mainstream breakthrough just five years after he created it. One primary reason? The time that he and bandmates Sandra, Jinxx, Jake Pitts and Ashley Purdy invest in their live show, social networking and signing autographs.

"I wanted to make the next Mötley Crüe or Kiss. I had a very specific vision of what I wanted to do with an image," he recalls. Six, who grew up in Ohio, points out that those acts steered their careers to become legendary rock gods. "I didn't want to just be them—I wanted to be even better." His own followers are also attracted to the Brides' costumes and even dress like them. "We're doing something more than a lot of people can offer, which is a larger-than-life image, theatrical presentation."

Things began to click for the band in 2009



Merch madness: BLACK VEIL BRIDES

when, following several changes, its lineup solidified. "Wounds" was written about three months later. The Brides landed management after its booking agent Ash Avildsen with the Pantheon Agency played the video for the song "Knives and Pens" for Blasko, whose Mercenary Management company shares office space with Appleton. The video sold Blasko on working with the act.

"They're awesome," he says of the Brides' aesthetic and sound, which combines catchy melodies with metal guitar riffs and drumbeats. "There seems to be a lack of bands that are putting forth this kind of effort [in their appearance] . . . Maybe it's time for the rock star to sort of resurrect itself and make more of a presence."

The "Knives and Pens" video has scored nearly

12 million YouTube views since last summer. The clip helped march about 20,000 Brides T-shirts out of Hot Topic outlets, according to Standby Records owner Neil Sheehan, who says he signed the band due to its looks, sound and charisma. He notes, "Andy is obviously a rock star already."

First single "Perfect Weapon" arrived June 6 and has sold 6,000 digital tracks, according to Nielsen SoundScan. The band is supporting the record by headlining the Hot Topic-presented Sacred Ceremony tour, a club/theater trek that will travel across the country from July 2 to Aug. 15.

Six says he can't reveal what's next for the Brides after the tour. But like a seasoned pro, he promises, "Things are going to become exciting in the next couple of months."

—Christa Titus

LOWENSTEIN: KIL ARENS; J. COLE: NABIL; BLACK VEIL BRIDES: COURTESY OF FRESNO MEDIA; JAYNE: TROY JENSEN

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THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



TRUE BLUES

>>Not only does Cyndi Lauper make unusual debuts at No. 1 on Top Blues Albums and Blues Digital Songs with "Memphis Blues" and its tracks (see billboard.biz/charts and page 55), she also enters at No. 26 on the Billboard 200—her highest-charting set since "True Colors" hit No. 4 in 1986.

BE OUR GUEST

>>Aided by such guests as Pink, John Legend and Juanes, Herbie Hancock's new "Imagine Project" debuts at No. 54 on the Billboard 200 and at No. 1 on Contemporary Jazz. It's his third straight topper on the latter tally.



'TWO' BECOMES 1

>>On Top Christian Albums and Top Gospel Albums, rapper Trip Lee nets his best week as latest set "Between Two Worlds" starts at No. 1 on both lists. Also entering at No. 58 on the Billboard 200 with 8,000 sold, it's his best sales frame.

CHART BEAT

>>As Eminem earns his sixth consecutive Billboard 200 No. 1, with a launch at the summit for "Recovery," he passes streaks of five toppers by Chicago, DMX, Elton John, Paul McCartney and U2. He now trails only the Beatles, who linked eight straight leaders between 1965 and 1969.

>>In its 39th week on the Billboard Hot 100, Train crosses "Hey, Soul Sister" over to Hot Country Songs (viewable in full at billboard.biz/charts), where the track bows at No. 60. "Hey, Soul Sister" was such a massive pop hit that I think it makes sense to try it out on country," KKBQ Houston OM Johnny Chiang says. "[It] doesn't sound like bubble-gum pop, and it has instant familiarity."

Read Chart Beat every week at billboard.com/chartbeat.

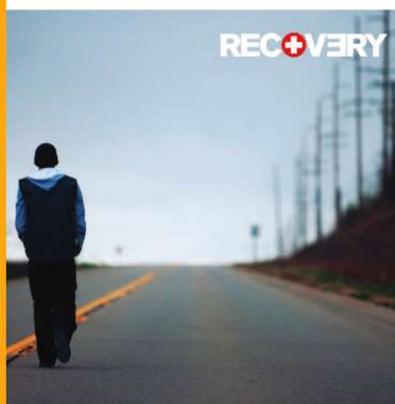
LAUPER: ELLEN VON UNWERTH

Billboard

CHARTS

Eminem's Big, Miley's Not And Michael's Back

Eminem's "Recovery" debuts at No. 1 on the Billboard 200 with a massive 741,000 copies sold in its first week, according to Nielsen SoundScan. It's the biggest sales week for a single album since October 2008, when AC/DC's "Black Ice" started with 784,000 in its first week.



"Recovery" is the hip-hop king's sixth straight No. 1 debut and sixth overall chart-topper. His only set to miss the top spot was his "Slim Shady LP" debut, which bowed and peaked at No. 2 in 1999. Among rappers with the most No. 1 albums, only Jay-Z has earned more, with 11.

Eminem's debut-week sales surpass that of his last set, "Relapse," which began at No. 1 in 2009 with 608,000. It

also beats the opening of 2005's "Curtain Call: The Hits," which entered at No. 1 with 441,000.

The new album's start was enhanced, to a degree, by its arrival on Monday, June 21—a day earlier than planned. Thus, it starts with a full seven days of sales instead of the normal six for a new release.

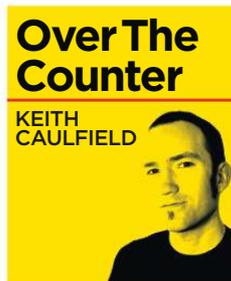
The set's entrance also exceeds the bows of 2004's "Encore" and 2002's "The Eminem Show," but with a very large asterisk next to the achievement.

"Encore" debuted at No. 1 with 711,000 after its debut was pushed forward to an off-cycle Friday release to combat leaks. It held at No. 1 the following issue with 870,000 after a full week of sales.

The same scenario played out with "The Eminem Show," as it started at No. 1 after its street date was pushed up twice, ultimately arriving in stores during the Memorial Day weekend. With a very short week, it still started with 285,000 at No. 1, remaining there after its first full week with 1.3 million.

"Recovery" also wows digitally, as downloads made up 255,000 of its first week. That's the second-biggest digi-

tal week for an album in history. Only Coldplay's "Viva La Vida or Death and



All His Friends" notched a larger frame, when it debuted with 288,000 downloads in the summer of 2008.

It's likely that "Recovery" will hold at No. 1 for at least another week—if not two—as this week's slate of new releases isn't likely to pose a threat to the album's No. 1 reign.

SHE'S JUST BEING MILEY: Miley Cyrus' new "Can't Be Tamed" album starts at No. 3 on the Billboard 200 with a tepid (for her) 102,000 sold in its first week. The Disney diva's last full-length studio set, "Breakout," bulldozed in at No. 1 in 2008 with 371,000. Last year, her "Time of Our Lives" EP entered at No. 3 after three days of sales with 62,000 before shifting 153,000 at No. 2 in its first full week.

Cyrus' new Hollywood set was preceded by its title track—a stompy, defiant, I'm-not-a-kid-anymore electronic pop single that is No. 16 on Billboard's Mainstream Top 40 radio airplay chart. The song's stylized music video furthers the "grown up" Cyrus idea. In the clip, she's literally

a sexy young bird that's breaking out of a cage.

Cyrus' morphing into an "adult" pop star is reminiscent of when Hilary Duff—a former Disney queen—turned to electro dance beats in 2007 for her "Dignity" album (also on Hollywood). The set arrived at retail coupled with the single "With Love" and its requisite hot video—Duff, clad in a trench coat, works her mojo on Kellan Lutz in an elevator.

Duff's "Dignity" started with 140,000 at No. 3. Its predecessor, her 2004 self-titled set, entered at No. 1 with 192,000.

FOREVER KING: This week's chart reflects the first anniversary of Michael Jackson's death (June 25) and, unsurprisingly, a number of his albums see gains on the Billboard 200.

"Number Ones" rises from No. 100 to No. 42 (10,000, up 86%), "Essential" climbs from No. 157 to No. 53 (8,000, up 116%), "Thriller" re-enters at No. 80 (6,000, up 71%), and "This Is It" does the same at No. 97 (5,000, up 64%).

Jackson's overall album sales (including sets with the Jackson 5 and the Jacksons) gained 74% (47,000 sold) while his digital song sales were up 92% (to 140,000).

Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	6,063,000	1,747,000	21,568,000
Last Week	6,136,000	1,608,000	21,436,000
Change	-1.2%	8.6%	0.6%
This Week Last Year	6,220,000	1,559,000	23,432,000
Change	-2.5%	12.1%	-8.0%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2009	2010	CHANGE
OVERALL UNIT SALES			
Albums	165,969,000	148,419,000	-10.6%
Digital Tracks	575,740,000	575,956,000	0.0%
Store Singles	812,000	985,000	21.3%
Total	742,521,000	725,360,000	-2.3%
Albums w/TEA*	223,543,000	206,014,600	-7.8%

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

ALBUM SALES

'09	166.0 million
'10	148.4 million

SALES BY ALBUM FORMAT

CD	129,164,000	106,533,000	-17.5%
Digital	35,593,000	40,577,000	14.0%
Vinyl	1,180,000	1,291,000	9.4%
Other	32,000	18,000	-43.8%

For week ending June 27, 2010. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

nielsen
SoundScan

	2009	2010	CHANGE
YEAR-TO-DATE SALES BY ALBUM CATEGORY			
Current	90,766,000	83,108,000	-8.4%
Catalog	75,203,000	65,311,000	-13.2%
Deep Catalog	54,733,000	49,580,000	-9.4%

CURRENT ALBUM SALES

'09	90.8 million
'10	83.1 million

CATALOG ALBUM SALES

'09	75.2 million
'10	65.3 million

Nielsen SoundScan counts as current only sales within the first 18 months of an album's release (12 months for classical and jazz albums). Titles that stay in the top half of the Billboard 200, however, remain as current. Titles older than 18 months are catalog. Deep catalog is a subset of catalog for titles out more than 36 months.



THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	HOT SHOT DEBUT	1	#1 EMINEM	Recovery		1
2	1	2	DRAKE	Thank Me Later		1
3	NEW	1	MILEY CYRUS	Can't Be Tamed		3
4	NEW	1	OZZY OSBOURNE	Scream		4
5	4	2	VARIOUS ARTISTS	NOW 34		4
6	NEW	1	THE ROOTS	How I Got Over		6
7	5	4	JACK JOHNSON	To The Sea		1
8	7	6	JUSTIN BIEBER	My World 2.0		1
9	3	2	SARAH MCLACHLAN	Laws Of Illusion		3
10	6	2	SOUNDTRACK	The Twilight Saga: Eclipse		2
11	2	2	TOM PETTY AND THE HEARTBREAKERS	Mojo		2
12	8	8	LADY ANTEBELLUM	Need You Now		2
13	NEW	1	KEITH SWEAT	Ridin' Solo		13
14	13	13	USHER	Raymond V Raymond		1
15	11	8	CAROLE KING & JAMES TAYLOR	Live At The Troubadour		4
16	NEW	1	JARON AND THE LONG ROAD TO LOVE	Getting Dressed In The Dark		16
17	15	10	LADY GAGA	The Fame		2
18	12	14	ZAC BROWN BAND	The Foundation		2
19	10	1	SOUNDTRACK	Glee: The Music, Journey To Regionals (EP)		1
20	17	9	B.O.B	B.o.B Presents: The Adventures Of Bobby Ray		1
21	14	6	SOUNDTRACK	Glee: The Music, Volume 3: Showstoppers		1
22	9	3	CHRISTINA AGUILERA	Bionic		3
23	19	15	THE BLACK EYED PEAS	The E.N.D.		2
24	22	21	KE\$HA	Animal		1
25	21	39	MIRANDA LAMBERT	Revolution		8
26	NEW	1	CYNDI LAUPER	Memphis Blues		26
27	23	24	CARRIE UNDERWOOD	Play On		1
28	20	9	DIERKS BENTLEY	Up On The Ridge		9
29	27	23	LADY GAGA	The Fame Monster (EP)		5
30	32	29	JUSTIN BIEBER	My World (EP)		5
31	51	62	CHRIS TOMLIN	Hello Love		9
32	31	28	THE BLACK KEYS	Brothers		3
33	24	17	VARIOUS ARTISTS	NOW 33		3
34	25	26	GODSMACK	The Oracle		1
35	NEW	1	DANZIG	Deth Red Sabaoth		35
36	36	35	ALICIA KEYS	The Element Of Freedom		2
37	NEW	1	SIA	We Are Born		37
38	NEW	1	MACY GRAY	The Sellout		38
39	33	38	MICHAEL BUBLE	Crazy Love		1
40	34	40	NICKELBACK	Dark Horse		2
41	18	5	PLIES	Goon Affiliated		5
42	100	105	GREATEST GAINER MICHAEL JACKSON	Number Ones		3
43	26	33	THE ROLLING STONES	Exile On Main St.		2
44	16	2	THE GASLIGHT ANTHEM	American Slang		16
45	42	39	TAYLOR SWIFT	Fearless		6
46	38	31	NAS & DAMIAN MARLEY	Distant Relatives		5
47	28	11	JEWEL	Sweet And Wild		11
48	29	32	AC/DC	Iron Man 2 (Soundtrack)		4
49	40	42	LUDACRIS	Battle Of The Sexes		1
50	49	60	EMINEM	Relapse		1



As the set sells 157,000 this week, the hip-hop artist's album has shifted 604,000 in two weeks, quickly making it the No. 12-selling album of the year. Eminem's "Recovery" debuts at No. 1 with 741,000, becoming the year's eighth-biggest.

Opening with 81,000, the rock legend secures his lucky seventh top 10 album. His last release, "Black Rain," entered at No. 3 in 2007 with 152,000.



It's the second top 40 set for the singer/songwriter (who also co-wrote a track on the title at No. 22), as her new album begins with 11,000. Her last collection in 2008 debuted and peaked at No. 26 with 20,000.



The singer's second switch in labels (after three studio sets with Epic and one with Geffen) leads to a start of 11,000. Her last effort, 2007's "Big," bowed with 23,000 at No. 39.



The San Diego pop/rock band—a favorite of Radio Disney—sees its debut album start with 7,000. Sporting seven songs, it carries a list price of \$6.99.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
51	39	36	TRAIN	Save Me, San Francisco		17
52	NEW	1	BLAZE YA DEAD HOMIE	Gang Rags		52
53	157	185	PACE SETTER MICHAEL JACKSON	The Essential Michael Jackson		2
54	NEW	1	HERBIE HANCOCK	The Imagine Project		54
55	NEW	1	THE DEREK TRUCKS BAND	Roadsongs		55
56	41	37	SOUNDTRACK	Glee: Season One: The Music Volume 1		4
57	NEW	1	VINCE NEIL	Tattoos & Tequila		57
58	NEW	1	TRIP LEE	Between Two Worlds		58
59	43	72	MERCYME	The Generous Mr. Lovewell		3
60	NEW	1	THE NEW BROADWAY CAST RECORDING	Promises, Promises		60
61	35	41	MARC ANTHONY	Iconos		11
62	NEW	1	ALLSTAR WEEKEND	Suddenly (EP)		62
63	NEW	1	THE CHEMICAL BROTHERS	Further		63
64	58	56	LIL WAYNE	Rebirth		2
65	NEW	1	VARIOUS ARTISTS	Broken Hearts & Dirty Windows: Songs Of John Prine		65
66	NEW	1	UNCLE KRACKER	Happy Hour: The South River Road Sessions (EP)		66
67	NEW	1	STARS	The Five Ghosts		67
68	48	55	LUKE BRYAN	Doin' My Thing		6
69	65	80	SKILLET	Awake		2
70	46	53	BROOKS & DUNN	#1s ... And Then Some		5
71	50	48	SOUNDTRACK	Glee: Season One: The Music Volume 2		3
72	52	2	VARIOUS ARTISTS	NOW That's What I Call The USA: The Patriotic Country Collection		52
73	30	2	DEVO	Something For Everybody		30
74	NEW	1	ROBERT RANDOLPH & THE FAMILY BAND	We Walk This Road		74
75	83	96	JOHN MAYER	Battle Studies		1
76	57	68	JASON ALDEAN	Wide Open		4
77	74	62	RIHANNA	Rated R		4
78	71	77	TREY SONGZ	Ready		3
79	44	16	CLAY WALKER	She Won't Be Lonely Long		16
80	RE-ENTRY	147	MICHAEL JACKSON	Thriller		1
81	70	63	BULLET FOR MY VALENTINE	Fever		3
82	68	75	LADY ANTEBELLUM	Lady Antebellum		4
83	NEW	1	PAUL THORN	Pimps And Preachers		83
84	47	45	STONE TEMPLE PILOTS	Stone Temple Pilots		2
85	59	69	SADE	Soldier Of Love		1
86	53	117	GORILLAZ	Plastic Beach		2
87	95	93	MUMFORD & SONS	Sigh No More		87
88	45	61	ZAC BROWN BAND	Pass The Jar: Live From The Fabulous Fox Theater In Atlanta		17
89	102	91	JAY-Z	The Blueprint 3		1
90	86	83	PINK	Funhouse		2
91	69	57	JOURNEY	Journey's Greatest Hits		10
92	126	109	LA ROUX	La Roux		92
93	62	85	BRAD PAISLEY	American Saturday Night		2
94	101	50	TAIO CRUZ	Rokstarr		8
95	91	90	BOB MARLEY AND THE WAILERS	Legend: The Best Of Bob Marley And The Wailers		59
96	88	78	JASON DERULO	Jason Derulo		11
97	RE-ENTRY	34	MICHAEL JACKSON	Michael Jackson's This Is It (Soundtrack)		2
98	84	51	VARIOUS ARTISTS	Vans Warped Tour 2010 Compilation		51
99	64	66	ERYKAH BADU	NEW AMERYKAH: Part Two: Return Of The Ankh		4
100	60	44	LEE BRICE	Love Like Crazy		44

THE BILLBOARD 200 ARTIST INDEX

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TRAVIS MCCOY	140
SARAH MCLACHLAN	9
MERCYME	59
JANELLE MONAE	136
MONICA	101
MOTLEY CRUE	182
MUMFORD & SONS	87

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
101	76	14	MONICA J 40398/RMG (11.98)	Still Standing	●	2
102	80	89	EASTON CORBIN MERCURY NASHVILLE 013644/UMGN (10.98)	Easton Corbin		10
103	55	19	GRACE POTTER & THE NOCTURNALS RAGGED COMPANY 002832/HOLLYWOOD (8.98) ⊕	Grace Potter & The Nocturnals		19
104	73	58	THE NATIONAL 4AD 3X03* (14.98)	High Violet		3
105	NEW	1	DAVID CROWDER BAND SIXSTEPS DIGITAL EX/S/PARROW (3.98)	Summer Happiness (EP)		105
106	NEW	1	PIERCE THE VEIL EQUAL VISION 161 (12.98)	Selfish Machines		106
107	112	101	PARAMORE FUELED BY RAMEN 518250*/AG (18.98)	Brand New Eyes	●	2
108	94	70	DEFTONES REPRISE 511922*/WARNER BROS. (18.98)	Diamond Eyes		6
109	110	121	ADAM LAMBERT 19/RCA 54801/RMG (13.98)	For Your Entertainment	●	3
110	66	73	MARVIN SAPP VERITY 53156/JLG (11.98)	Here I Am		2
111	75	84	DAUGHTRY 19/RCA 53744/RMG (18.98) ⊕	Leave This Town	■	1
112	61	46	SOUNDTRACK 20TH CENTURY FOX TV/COLUMBIA 67681/SONY MUSIC (8.98)	Glee: The Music, The Power Of Madonna (EP)		1
113	108	95	KID CUDI DREAM ON/G.O.O.D./UNIVERSAL MOTOWN 013195*/UMRG (13.98) ⊕	Man On The Moon: The End Of Day	■	4
114	90	86	JAHEIM ATLANTIC 522783/AG (18.98)	Another Round		3
115	56	24	SAVING ABEL SKIDDCC/VIRGIN 84602/CAPITOL (18.98)	Miss America		24
116	106	116	SHINEDOWN ATLANTIC 511244/AG (18.98)	The Sound Of Madness	■	8
117	82	54	BAND OF HORSES BROWN/FAT POSSUM/COLUMBIA 69110*/SONY MUSIC (11.98)	Infinite Arms		7
118	152	131	SELENA GOMEZ & THE SCENE HOLLYWOOD 002831 (18.98) ⊕	Kiss And Tell	●	9
119	107	97	MUSE HELIUM-3 521130*/WARNER BROS. (18.98) ⊕	The Resistance	●	3
120	103	100	KINGS OF LEON RCA 32712/RMG (13.98)	Only By The Night	■	4
121	79	98	DRAKE YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN 013456/UMRG (9.98)	So Far Gone (EP)		6
122	111	-	VARIOUS ARTISTS RHINO CUSTOM PRODUCTS 8401 EX/STARBUCKS (12.98)	Heatin' Up: Cool Tunes For Hot Days		111
123	63	79	SOUNDTRACK FOX/FOX SEARCHLIGHT 6184/NEW WEST (17.98)	Crazy Heart		18
124	113	99	COLBIE CAILLAT UNIVERSAL REPUBLIC 013194/UMRG (13.98) ⊕	Breakthrough	●	1
125	109	67	MIRANDA COSGROVE COLUMBIA 31049/SONY MUSIC (8.98)	Sparks Fly		8
126	114	87	BROKEN BELLS COLUMBIA 55865*/SONY MUSIC (11.98)	Broken Bells		7
127	118	111	PHOENIX LOYAUTE 0105*/GLASSNOTE (11.98)	Wolfgang Amadeus Phoenix		37
128	87	125	TOBYMAC FOREFRONT 26371 (13.98) ⊕	Tonight		6
129	37	-	THE STEVE MILLER BAND SPACE COWBOY/LOUD & PROUD 617759/ROADRUNNER (18.98)	BINGO!		37
130	172	108	LCD SOUNDSYSTEM DFA/VIRGIN 09903*/CAPITOL (13.98)	This Is Happening		10
131	141	147	FIVE FINGER DEATH PUNCH PROSPECT PARK 50100* (13.98) ⊕	War Is The Answer		7
132	124	123	SUSAN BOYLE SYCO/COLUMBIA 59829/SONY MUSIC (11.98)	I Dreamed A Dream	■	4
133	115	136	KEITH URBAN CAPITOL NASHVILLE 35751* (18.98)	Defying Gravity	●	1
134	119	145	CREEDENCE CLEARWATER REVIVAL FANTASY 2*/CONCORD (17.98/12.98)	Chronicle The 20 Greatest Hits	■	8
135	187	191	MAXWELL COLUMBIA 89142/SONY MUSIC (11.98) ⊕	BLACKsummers'night	■	1
136	104	71	JANELLE MONAE WONDERLAND/BAD BOY 512256/WARNER BROS. (13.98)	The ArchAndroid: Suites II And III		17
137	129	119	LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 011977*/UMRG (13.98)	Tha Carter III	■	3
138	85	64	COURT YARD HOUNDS COLUMBIA 52441/SONY MUSIC (11.98)	Court Yard Hounds		7
139	173	162	CHARICE 143/REPRISE 519516/WARNER BROS. (18.98) ⊕	Charice		8
140	67	25	TRAVIE MORCOY NAPPY BOY/DECA/DANCE 524007/FUELED BY RAMEN (13.98) ⊕	Lazarus		25
141	125	115	MARY J. BLIGE MATRIARCH/GEFFEN 013722/IGA (13.98)	STRONGER with Each Tear		2
142	NEW	1	Z-RO J PRINCE/RAP-A-LOT 4 LIFE 522426/RAP-A-LOT (17.98)	Heroin		142
143	93	129	KENNY CHESNEY BNA 65555/SMN (11.98)	Greatest Hits II		3
144	137	130	CAGE THE ELEPHANT DSP 49658*/JIVE (13.98)	Cage The Elephant		67
145	190	184	EMINEM SHADY/AFTERMATH/INTERSCOPE 005881*/IGA (13.98/8.98)	Curtain Call: The Hits	■	2
146	99	107	JOSH TURNER MCA NASHVILLE 013363/UMGN (13.98)	Haywire		5
147	146	146	ORIGINAL BROADWAY CAST RECORDING DECCA BROADWAY 001682/DECCA (18.98)	Wicked	■	125
148	127	113	OWL CITY UNIVERSAL REPUBLIC 013141*/UMRG (10.98)	Ocean Eyes	■	8
149	96	106	JAMES TAYLOR WARNER BROS. 78094/RHINO (11.98)	Greatest Hits	◆	96
150	133	124	YOUNG MONEY CASH MONEY/UNIVERSAL MOTOWN 013795/UMRG (13.98)	We Are Young Money	●	9

105
The four-song release features acoustic versions of four tunes from the act's last studio set, "Church Music," including the No. 8 Christian Songs hit "How He Lives." On Top Christian Albums, the EP starts at No. 5—the group's eighth top 10 title.

106
The rock band also enters at No. 1 on Heatseekers Albums with its best sales week yet—5,000 sold. Its last set, 2007's "Flair for the Dramatic," never sold more than 1,000 in a week.

118
Perhaps interest generated in her forthcoming second album's just-released lead single, "Round & Round"—a debut at No. 24 on the Billboard Hot 100 and No. 15 on Hot Digital Songs (92,000 downloads)—helps fuel a gain for her debut set, which jumps 17%.



135
The singer's performance on NBC's "Today" and the album's one-day-only sale price in Amazon's MP3 store for \$3.99—both on June 25—yield a 15% gain in sales for the set.



188
The long-running compilation series (since 1994) continues with its 2010 edition, featuring the crossover hit "Hold You (Hold Yuh)" by Gyptian (pictured). The single moves to a new high of No. 31 on Hot R&B/Hip-Hop Songs.

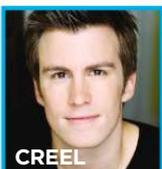
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
151	122	104	CHRIS YOUNG RCA NASHVILLE 22818/SMN (10.98)	The Man I Want To Be		19
152	135	122	SLASH DIK HAYD 31433* (17.98)	Slash		3
153	98	27	ATTACK ATTACK! RISE 102 (12.98)	Attack Attack!		27
154	140	160	GUNS N' ROSES Geffen 001714/INTERSCOPE (16.98)	Greatest Hits	■	3
155	164	134	SOUNDTRACK SUMMIT/CHOP SHOP/ATLANTIC 515923*/AG (18.98) ⊕	Twilight	■	1
156	117	81	TONI BRAXTON ATLANTIC 520269/AG (18.98) ⊕	Pulse		9
157	188	169	THE DIRTY HEADS EXECUTIVE MUSIC GROUP 1243 (13.98)	Any Port In A Storm		55
158	163	137	SOUNDTRACK SUMMIT/CHOP SHOP/ATLANTIC 519421*/AG (18.98)	The Twilight Saga: New Moon	■	1
159	142	114	SOUNDTRACK FOX 522421/RHINO (18.98)	Alvin And The Chipmunks: The Squeakquel	●	6
160	148	141	BREAKING BENJAMIN HOLLYWOOD 002398* (18.98) ⊕	Dear Agony	●	4
161	NEW	1	DEWAYNE WOODS & WHEN SINGERS MEET QUIET WATER/VERITY 53263/JLG (10.98)	My Life's Lyric		161
162	156	171	GARY ALLAN MCA NASHVILLE 013362/UMGN (10.98)	Get Off On The Pain		5
163	155	140	THREE DAYS GRACE JIVE 46256/JLG (13.98)	Life Starts Now		3
164	116	143	DARIUS RUCKER CAPITOL NASHVILLE 85506 (18.98)	Learn To Live	■	5
165	138	103	AS I LAY DYING METAL BLADE 14907 (13.98)	Powerless Rise		10
166	175	155	DAUGHTRY 19/RCA 88860/RMG (9.98) ⊕	Daughtry	■	4
167	77	47	CLAY AIKEN DECCA 014240 (9.98) ⊕	Tried & True		9
168	81	52	JUAN LUIS GUERRA Y 440 CAPITOL LATIN 42483 (12.98)	A Son De Guerra		52
169	72	190	JEFF BECK ATCO 523695/RHINO (18.98)	Emotion & Commotion		11
170	RE-ENTRY	73	KATY PERRY CAPITOL 04249* (12.98)	One Of The Boys	■	9
171	191	161	LIFEHOUSE Geffen 013753/IGA (13.98)	Smoke & Mirrors		6
172	89	126	JIMMY BUFFETT MAILBOAT 2120 EX (14.98)	Encores		7
173	132	133	COLT FORD AVERAGE JOE'S 216 (14.98)	Chicken & Biscuits		28
174	167	187	LED ZEPPELIN SWAN SONG 313148*/ATLANTIC (19.98) ⊕	Mothership	■	7
175	194	178	EDWARD SHARPE & THE MAGNETIC ZEROES COMMUNITY/FAIRFAX 542*/VAGRANT (13.98)	Up From Below		161
176	RE-ENTRY	21	KIDZ BOP KIDS RAZOR & TIE 89214 (18.98)	Kidz Bop 17		12
177	170	175	REBA STARSTRUCK M0100/VALORY (18.98) ⊕	Keep On Loving You	●	1
178	181	-	BOB SEGER & THE SILVER BULLET BAND CAPITOL 30334* (16.98)	Greatest Hits	■	8
179	189	158	TAYLOR SWIFT BIG MACHINE 079012 (18.98) ⊕	Taylor Swift	■	4
180	184	149	VAMPIRE WEEKEND XL 429* (14.98)	Contra		1
181	144	188	FRANK SINATRA REPRISE 438652/WARNER BROS. (18.98)	Nothing But The Best	●	2
182	186	-	MOTLEY CRUE MOTLEY 380*/ELEVEN SEVEN (13.98) ⊕	Greatest Hits		94
183	165	173	GARTH BROOKS PEARL 213 (25.98 CD/DVD) ⊕	The Ultimate Hits	■	5
184	123	152	TENTH AVENUE NORTH REUNION 10144/SONY MUSIC (11.98)	The Light Meets The Dark		15
185	174	180	ROBIN THICKE STAR TRAK/INTERSCOPE 013708/IGA (13.98)	Sex Therapy: The Session		9
186	120	194	CASTING CROWNS BEACH STREET/REUNION 10135/SONY MUSIC (11.98)	Until The Whole World Hears	●	4
187	171	135	MELISSA ETHERIDGE ISLAND 014020/DJMG (9.98)	Fearless Love		7
188	NEW	1	VARIOUS ARTISTS VP 1909* (16.98)	Reggae Gold 2010		188
189	200	193	SOUNDTRACK WALT DISNEY 003101 (18.98)	Hannah Montana: The Movie	■	1
190	RE-ENTRY	26	THIRTY SECONDS TO MARS IMMORTAL/VIRGIN 65111*/CAPITOL (18.98)	This Is War		19
191	147	118	THE DEAD WEATHER THIRD MAN 524033*/WARNER BROS. (18.98)	Sea Of Cowards		5
192	145	157	BLAKE SHELTON REPRISE/WARNER BROS. (NASHVILLE) 522642/WMN (8.98)	Hillbilly Bone (EP)		3
193	RE-ENTRY	105	EMINEM WEB/AFTERMATH 493290*/INTERSCOPE (13.98/8.98)	The Eminem Show	■	3
194	183	94	SLEIGH BELLS N.E.E.T. 016*/MOM + POP (12.98)	Treats		39
195	177	-	ORIGINAL BROADWAY CAST RECORDING RHINO 73271 (18.98)	Jersey Boys	■	85
196	159	167	VARIOUS ARTISTS WORD-CURB/PROVIDENT-INTEGRITY 14857/EMI CMG (17.98)	WOW Hits 2010	●	33
197	RE-ENTRY	37	THE SCRIPT PHONOGENIC/EPIC 33450/SONY MUSIC (12.98)	The Script		64
198	185	200	MICHAEL BUBLE 143/REPRISE 48946/WARNER BROS. (18.98) ⊕	It's Time	■	7
199	179	142	RASCAL FLATTS LYRIC STREET 002604 (18.98)	Unstoppable	■	1
200	160	176	SUGARLAND MERCURY NASHVILLE 011273*/UMGN (13.98)	Love On The Inside	■	1

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TOP INDEPENDENT™		ARTIST	Title	CERT.
THIS WEEK	LAST WEEK	WEEKS ON CHIT	IMPRINT / DISTRIBUTING LABEL (PRICE)	
1	HOT SHOT DEBUT	#1 KEITH SWEAT KEDAR 00008 (18.98) ⊕	Ridin' Solo	
2	NEW	CYNDI LAUPER MERCER STREET 70166/DOWNTOWN (13.98)	Memphis Blues	
3	NEW	DANZIG EVILIVE 163/THE END (13.98)	Deth Red Sabaoth	
4	1	2 THE GASLIGHT ANTHEM SIDEONEDUMMY 1418* (13.98)	American Slang	
5	NEW	BLAZE YA DEAD HOMIE PSYCHOPATHIC 4302 (13.98)	Gang Rags	
6	NEW	HERBIE HANCOCK HANCOCK 0001* (16.98)	The Imagine Project	
7	NEW	VINCE NEIL EVEVEN SEVEN 760 (13.98)	Tattoos & Tequila	
8	NEW	TRIP LEE REACH 8153/INFINITY (14.98)	Between Two Worlds	
9	NEW	STARS SOFT REVOLUTION 601*/VAGRANT (13.98)	The Five Ghosts	
10	3	64 JASON ALDEAN BROKEN BOW 7637 (18.98)	Wide Open	■
11	5	8 BULLET FOR MY VALENTINE JIVE (16.98)	Fever	
12	NEW	PAUL THORN PERPETUAL OBSCURITY 7278 (14.98)	Pimps And Preachers	
13	10	19 MUMFORD & SONS GENTLEMAN OF THE ROAD 0109*/GLASSNOTE (12.98)	Sigh No More	
14	7	3 VARIOUS ARTISTS SIDEONEDUMMY 1420 (8.98)	Vans Warped Tour 2010 Compilation	
15	6	7 THE NATIONAL 4AD 3X03* (14.98)	High Violet	
16	NEW	PIERCE THE VEIL EQUAL VISION 161 (12.98)	Selfish Machines	
17	12	2 VARIOUS ARTISTS RHINO CUSTOM PRODUCTS 8401 EX/STARBUCKS (12.98)	Heatin' Up: Cool Tunes For Hot Days	
18	4	23 SOUNDTRACK FOX/FOX SEARCHLIGHT 6184/NEW WEST (17.98)	Crazy Heart	
19	13	59 PHOENIX LOYAUTE 0105*/GLASSNOTE (11.98)	Wolfgang Amadeus Phoenix	
20	18	30 FIVE FINGER DEATH PUNCH PROSPECT PARK 50100* (13.98) ⊕	War Is The Answer	
21	NEW	Z-RO J PRINCE/RAP-A-LOT 4 LIFE 52242/RAP-A-LOT (17.98)	Heroin	
22	16	62 CAGE THE ELEPHANT DSP 49658*/JIVE (13.98)	Cage The Elephant	
23	15	12 SLASH DIK HAYD 31433* (17.98)	Slash	
24	11	3 ATTACK ATTACK! RISE 102 (12.98)	Attack Attack!	
25	26	9 THE DIRTY HEADS EXECUTIVE MUSIC GROUP 1243 (13.98)	Any Port In A Storm	
26	17	7 AS I LAY DYING METAL BLADE 14907 (13.98)	Powerless Rise	
27	8	10 JIMMY BUFFETT MAILBOAT 2120 EX (14.98)	Encores	
28	14	10 COLT FORD AVERAGE JOE'S 216 (14.98)	Chicken & Biscuits	
29	27	26 EDWARD SHARPE & THE MAGNETIC ZEROES COMMUNITY/FAIRFAX 542*/VAGRANT (13.98)	Up From Below	
30	24	24 VAMPIRE WEEKEND XL 429* (14.98)	Contra	
31	25	32 MOTLEY CRUE MOTLEY 380*/EVEVEN SEVEN (13.98) ⊕	Greatest Hits	
32	NEW	VARIOUS ARTISTS VP 1909* (16.98)	Reggae Gold 2010	
33	23	7 SLEIGH BELLS N.E.E.T. 016*/MOM + POP (12.98)	Treats	
34	9	43 THE XX YOUNG TURKS 450* (14.98)	xx	
35	2	2 LEWIS BLACK COMEDY CENTRAL 0100 (12.98)	Stark Raving Black	
36	20	3 WHITECHAPEL METAL BLADE 14904* (13.98)	A New Era Of Corruption	
37	28	8 TRINA SLIP-N-SLIDE 32567 (18.98)	Amazin'	
38	33	8 8BALL & MJG GRAND HUSTLE 5128/E1 (17.98)	Ten Toes Down	
39	31	14 SHE & HIM MERGE 354* (15.98)	Volume Two	
40	22	5 SOUNDTRACK HBO 39192/WATERTOWER (16.98)	Sex And The City 2	
41	21	2 MORMON TABERNACLE CHOIR 100 Years: Celebrating A Century Of Recording Excellence MORMON TABERNACLE CHOIR 5038092 (29.98 CD/DVD) ⊕		
42	36	12 SHARON JONES & THE DAP-KINGS DAPSTONE 019* (15.98)	I Learned The Hard Way	
43	NEW	AUTHORITY ZERO VIKING FUNERAL 192/SUBURBAN NOIZE (12.98)	Stories Of Survival	
44	35	27 SOUNDTRACK NEW LINE 39150 (16.98)	The Hangover	
45	30	3 RATATAT XL 465* (14.98)	LP4	
46	39	5 WIDESPREAD PANIC ATO 21711* (13.98)	Dirty Side Down	
47	19	3 HANSON 3CG 11001 (15.98)	Shout It Out	
48	NEW	KELE GLASSNOTE 0113 (12.98)	The Boxer	
49	40	8 THE NEW PORNOGRAPHERS MATADOR 891* (14.98)	Together	
50	47	5 GREATEST ALL TIME LOW HOPELESS 713 (15.98 CD/DVD) ⊕	Straight To DVD	

The New Broadway Cast Recording of "Promises, Promises" not only debuts at No. 7 on Top Internet Albums but also No. 1 on Top Cast Albums and No. 60 on the Billboard 200 with the second-best sales week of the year for a cast album: 7,000 copies sold, according to Nielsen SoundScan. . . . Speaking of Broadway, two-time Tony Award nominee Gavin Creel makes his Billboard chart debut. The singer/actor bows at No. 44 on Heatseekers Albums with "Quiet."



TOP DIGITAL™		ARTIST	Title	BB RANKING	CERT.
THIS WEEK	LAST WEEK	WEEKS ON CHIT	IMPRINT / DISTRIBUTING LABEL		
1	NEW	#1 EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE /JGA	Recovery	1	
2	1	2 DRAKE YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN /UMRG	Thank Me Later	2	
3	NEW	MILEY CYRUS HOLLYWOOD ⊕	Can't Be Tamed	3	
4	NEW	THE ROOTS DEF JAM /DJJMG	How I Got Over	6	
5	NEW	OZZY OSBOURNE EPIC /SONY MUSIC	Scream	4	
6	5	4 JACK JOHNSON BRUSHFIRE /UMRG	To The Sea	7	
7	2	2 TOM PETTY AND THE HEARTBREAKERS REPRISE /WARNER BROS.	Mojo	11	
8	4	3 SOUNDTRACK Glee: The Music, Journey To Regionals (EP) 20TH CENTURY FOX TV/COLUMBIA /SONY MUSIC		19	
9	NEW	SIA I.E. MUSIC/MONKEY PUZZLE /JLG	We Are Born	37	
10	6	3 SOUNDTRACK SUMMIT/CHOP SHOP/ATLANTIC /AG	The Twilight Saga: Eclipse	10	
11	8	9 B.O.B B.o.B Presents: The Adventures Of Bobby Ray REBELROCK/GRAND HUSTLE/ATLANTIC /AG ⊕		20	
12	3	2 SARAH MCLACHLAN ARISTA /RMG	Laws Of Illusion	9	
13	11	83 LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE /JGA	The Fame	17	3
14	NEW	DAVID CROWDER BAND SIXSTEPS /SPARROW	Summer Happiness (EP)	105	
15	9	6 SOUNDTRACK Glee: The Music, Volume 3: Showstoppers 20TH CENTURY FOX TV/COLUMBIA /SONY MUSIC		21	
16	NEW	THE CHEMICAL BROTHERS FREESTYLE DUST/ASTRALWERKS/VIRGIN /CAPITOL ⊕	Further	97	
17	NEW	STARS SOFT REVOLUTION /VAGRANT	The Five Ghosts	66	
18	NEW	TRIP LEE REACH /INFINITY	Between Two Worlds	58	
19	14	39 ZAC BROWN BAND ROAR/BIGGER PICTURE/HOME GROWN/ATLANTIC /AG	The Foundation	18	2
20	NEW	VARIOUS ARTISTS Broken Hearts & Dirty Windows: Songs Of John Prine OH BOY		64	
21	NEW	CYNDI LAUPER MERCER STREET /DOWNTOWN	Memphis Blues	26	
22	16	6 THE BLACK KEYS NONESUCH /WARNER BROS.	Brothers	32	
23	20	14 JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND /DJJMG ⊕	My World 2.0	8	■
24	19	22 LADY ANTEBELLUM CAPITOL NASHVILLE	Need You Now	12	2
25	RE-ENTRY	MICHAEL JACKSON EPIC/LEGACY /SONY MUSIC	The Essential Michael Jackson	53	2

TOP INTERNET™		ARTIST	Title	BB RANKING	CERT.
THIS WEEK	LAST WEEK	WEEKS ON CHIT	IMPRINT / DISTRIBUTING LABEL		
1	NEW	#1 EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE 014411*/JGA	Recovery	1	
2	3	8 CAROLE KING & JAMES TAYLOR HEAR 32053 ⊕	Live At The Troubadour	15	
3	2	2 TOM PETTY AND THE HEARTBREAKERS REPRISE 523971/WARNER BROS.	Mojo	11	
4	NEW	OZZY OSBOURNE EPIC 36113/SONY MUSIC	Scream	4	
5	NEW	PAUL THORN PERPETUAL OBSCURITY 7278	Pimps And Preachers	83	
6	1	2 SARAH MCLACHLAN ARISTA 55367*/RMG	Laws Of Illusion	9	
7	NEW	THE NEW BROADWAY CAST RECORDING MASTERWORKS BROADWAY 73495/SONY MASTERWORKS	Promises, Promises	60	
8	NEW	THE DEREK TRUCKS BAND MASTERWORKS 64857/SONY MUSIC	Roadsongs	55	
9	NEW	DANZIG EVILIVE 163/THE END	Deth Red Sabaoth	35	
10	4	2 DRAKE YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN 014325/UMRG	Thank Me Later	2	
11	NEW	CYNDI LAUPER MERCER STREET 70166/DOWNTOWN	Memphis Blues	26	
12	NEW	MILEY CYRUS HOLLYWOOD 004224 ⊕	Can't Be Tamed	3	
13	NEW	BLAZE YA DEAD HOMIE PSYCHOPATHIC 4302	Gang Rags	52	
14	10	4 JACK JOHNSON BRUSHFIRE 014266*/UMRG	To The Sea	7	
15	8	3 SOUNDTRACK SUMMIT/CHOP SHOP/ATLANTIC 523836/AG	The Twilight Saga: Eclipse	10	
16	9	6 SOUNDTRACK Glee: The Music, Volume 3: Showstoppers 20TH CENTURY FOX TV/COLUMBIA 70611/SONY MUSIC		21	
17	7	3 SOUNDTRACK Glee: The Music, Journey To Regionals (EP) 20TH CENTURY FOX TV/COLUMBIA 72878/SONY MUSIC		19	
18	11	6 THE ROLLING STONES ROLLING STONES/UNIVERSAL REPUBLIC 014130*/UMRG/UME	Exile On Main St.	43	■
19	NEW	THE ROOTS DEF JAM 013085*/DJJMG	How I Got Over	6	
20	NEW	VARIOUS ARTISTS Broken Hearts & Dirty Windows: Songs Of John Prine OH BOY 042*		65	
21	14	2 DEVO WARNER BROS. 523975	Something For Everybody	73	
22	NEW	WONDER GIRLS JYP 13600	2 Different Tears (EP)	—	
23	16	6 JEFF BECK ATCO 523695/RHINO	Emotion & Commotion	169	
24	NEW	JARON AND THE LONG ROAD TO LOVE JARONWOOD/BIG MACHINE/UNIVERSAL REPUBLIC 014402/UMRG	Getting Dressed In The Dark	16	
25	13	2 THE STEVE MILLER BAND SPACE COWBOY/LOUD & PROUD 617759/ROADRUNNER	BINGO!	128	

I LIKE PROFILES: MOST ADDED		TITLE	ARTIST (IMPRINT/LABEL)	Most added to social networking, primarily on Facebook, by iLike users. Data compiled by iLike.com.
THIS WEEK	LAST WEEK	WEEKS ON CHIT		
1	1	7	#1 NOT AFRAID EMINEM (WEB/SHADY/AFTERMATH/INTERSCOPE)	
2	2	8	ALEJANDRO LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	
3	5	15	BABY JUSTIN BIEBER FEATURING LUDACRIS (SCHOOLBOY/RAYMOND BRAUN/ISLAND/DJMG)	
4	3	33	BAD ROMANCE LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	
5	4	37	NEED YOU NOW LADY ANTEBELLUM (CAPITOL NASHVILLE)	
6	8	5	AIRPLANES B.O.B FEATURING HAYLEY WILLIAMS (REBELROCK/GRAND HUSTLE/ATLANTIC)	
7	12	3	CALIFORNIA GURLS KATY PERRY FEATURING SNOOP DOGG (CAPITOL)	
8	20	2	FIND YOUR LOVE DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)	
9	7	85	LOVE STORY TAYLOR SWIFT (BIG MACHINE)	
10	9	28	ONE TIME JUSTIN BIEBER (RAYMOND BRAUN/ISLAND/DJMG)	
11	11	19	TODAY WAS A FAIRYTALE TAYLOR SWIFT (BIG MACHINE)	
12	10	4	PRAY FOR YOU JARON AND THE LONG ROAD TO LOVE (JARONWOOD/UNIVERSAL REPUBLIC/BIG MACHINE)	
13	16	3	THIS AFTERNOON NICKELBACK (ROADRUNNER/RRP)	
14	6	11	YOUR LOVE IS MY DRUG KESHA (KEMOSABE/RCA/RMG)	
15	13	89	IF I WERE A BOY BEYONCE (MUSIC WORLD/COLUMBIA)	

AOL RADIO SONGS		TITLE	ARTIST (IMPRINT/LABEL)	The week's most-streamed songs on AOL.
THIS WEEK	LAST WEEK	WEEKS ON CHIT		
1	1	7	#1 CALIFORNIA GURLS KATY PERRY FEATURING SNOOP DOGG (CAPITOL)	
2	2	18	HAVEN'T MET YOU YET MICHAEL BUBLE (143/REPRISE)	
3	6	10	OMG USHER FEATURING WILL.I.AM (LAFACE/JLG)	
4	10	2	I NEVER TOLD YOU COLBIE CAILLAT (UNIVERSAL REPUBLIC)	
5	5	7	AIRPLANES B.O.B FEATURING HAYLEY WILLIAMS (REBELROCK/GRAND HUSTLE/ATLANTIC)	
6	3	8	ALEJANDRO LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	
7	7	5	FIND YOUR LOVE DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)	
8	4	5	YOUR LOVE IS MY DRUG KESHA (KEMOSABE/RCA/RMG)	
9	12	2	UNDO IT CARRIE UNDERWOOD (19/ARISTA NASHVILLE)	
10	-	2	BILLIONAIRE TRAVIS MCCOY FEAT. BRUNO MARS (NAPPY BOY/DECAYDANCE/FUELED BY RAMEN/RRP)	
11	-	1	BULLETPROOF LA ROUX (BIG LIFE/POLYDOR/CHERRYTREE/INTERSCOPE)	
12	-	1	SECRETS ONEREPUBLIC (MOSLEY/INTERSCOPE)	
13	14	4	ROCK THAT BODY THE BLACK EYED PEAS (INTERSCOPE)	
14	11	13	BREAK YOUR HEART TAIO CRUZ FEATURING LUDACRIS (MERCURY/DJMG)	
15	-	14	NOTHIN' ON YOU B.O.B FEATURING BRUNO MARS (REBELROCK/GRAND HUSTLE/ATLANTIC)	

HOT SINGLES SALES™		TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
THIS WEEK	LAST WEEK	WEEKS ON CHIT	
1	1	4	#1 CALIFORNIA GURLS KATY PERRY FEATURING SNOOP DOGG (CAPITOL)
2	-	1	SOUL CRY (OH, OH OH) JUANITA BYNUM (MUSIC WORLD GOSPEL/MUSIC WORLD)
3	2	2	YOU ARE MY PASSION JESUS CULTURE (JESUS CULTURE)
4	-	1	FLOOD JARS OF CLAY (GRAY MATTERS/ESSENTIAL/PLG)
5	3	6	ALEJANDRO LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
6	-	1	ON A WICKED NIGHT DANZIG (EVILIVE/THE END)
7	4	8	TAKING APPLICATIONS CARMEN LIANA (LOTUS/NUOVO/BUNGALO)
8	6	21	ARE YOU LISTENING KIRK FRANKLIN PRESENTS ARTISTS UNITED FOR HAITI (FO YO SOUL/GOSPO CENTRIC/JLG)
9	-	1	MAKE ME WANNA DIE THE PRETTY RECKLESS (POLYDOR/INTERSCOPE)
10	17	5	THAT GIRL TERRELL (MMP/HUSH)
11	22	14	NOBODY KNOWS COLDWATER CANYON BAND (KOUNTREE BOYZ/DEH TYME)
12	9	113	WE FLY AG (WRECKLESS ENTERTAINMENT)
13	8	20	BULLETPROOF LA ROUX (BIG LIFE/POLYDOR/CHERRYTREE/INTERSCOPE)
14	14	8	DON'T BEHAVE ROMNEY FEATURING J. STILLLS (GET RICH)
15	15	2	OMG USHER FEATURING WILL.IAM (LAFACE/JLG)

TOP INDEPENDENT: Reflects titles sold via independent distribution, including those fulfilled via major branch distributors. TOP DIGITAL: Reflects releases sold as a complete album bundle through digital download services. TOP INTERNET: Reflects physical albums ordered through internet merchants, based on data collected by Nielsen SoundScan. Catalog titles are included. BILLBOARD.BIZ: A weekly spotlight on charts updated weekly on billboard.biz, including titles that are exclusive to Billboard's website. See Charts Legend for rules and explanations. All charts © 2010, e5 Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

HEATSEEKERS ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	HOT SHOT DEBUT	1 WK	#1 PIERCE THE VEIL	Selfish Machines	
2	2	46	EDWARD SHARPE & THE MAGNETIC ZEROES	Up From Below	
3	NEW		VERSAEMERGE	Fixed At Zero	
4	NEW		ADDISON ROAD	Stories	
5	NEW		AUTHORITY ZERO	Stories Of Survival	
6	10	15	NEON TREES	Habits	
7	NEW		REVIVE	Blink	
8	NEW		KELE	The Boxer	
9	6	38	FLORENCE + THE MACHINE	Lungs	
10	NEW		NORMAN BROWN	Sending My Love	
11	1	2	PUNCH BROTHERS	Antifogmatic	
12	NEW		VINNIE PAZ	Season Of The Assassin	
13	16	10	TROMBONE SHORTY	Backatown	
14	14	29	THE TEMPER TRAP	Conditions	
15	NEW		THE RESCUES	Let Loose The Horses	
16	17	9	CRYSTAL CASTLES	Crystal Castles	
17	13	3	ARIEL PINK'S HAUNTED GRAFFITI	Before Today	
18	NEW		KASKADE	Electric Daisy Carnival: Volume 1	
19	NEW		THE CONSTELLATIONS	Southern Gothic	
20	3	2	THE READY SET	I'm Alive, I'm Dreaming	
21	NEW		WONDER GIRLS	2 Different Tears (EP)	
22	23	23	ONE ESKIMO	One eskimO	
23	NEW		AUTOMATIC LOVELETTER	Truth Or Dare	
24	NEW		SARAH HARMER	Oh Little Fire	
25	24	15	BRANTLEY GILBERT	Halfway To Heaven	



8 Bloc Party frontman strikes out on his own, debuting with 2,000 copies. In the United Kingdom, the set bows at No. 20 on the Official Albums tally.



10 It's the guitarist's ninth straight top 10 on Top Contemporary Jazz Albums, where the effort enters at No. 2.



18 This Kaskade-mixed album was released to coincide with the annual Los Angeles dance music festival (June 25-26), which drew 185,000 attendees at the L.A. Memorial Coliseum.

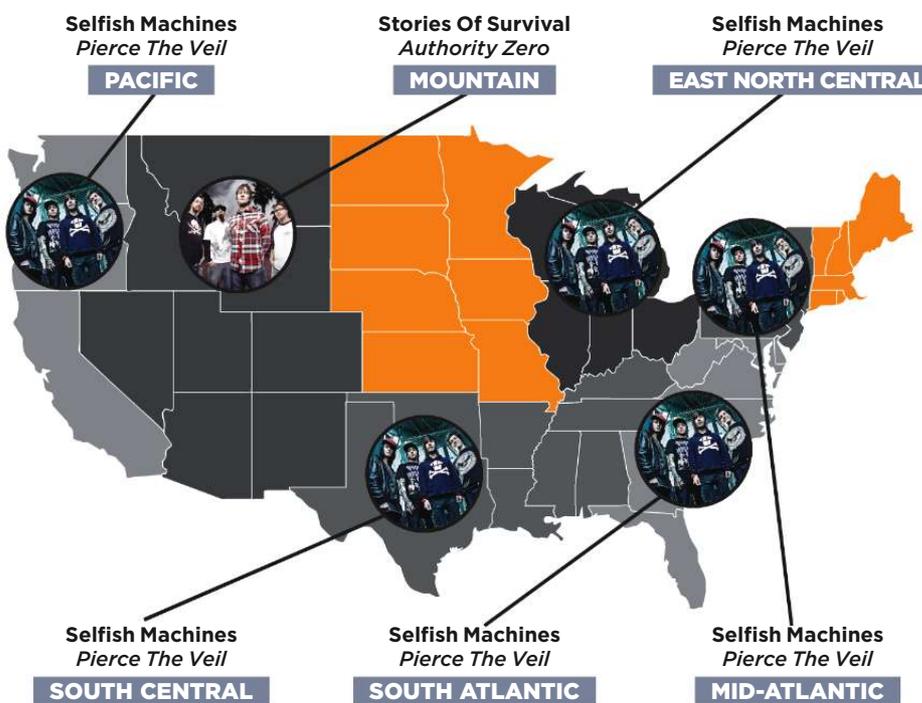
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
26	26	2	GERALD ALBRIGHT	Pushing The Envelope	
27	4	2	IN FEAR AND FAITH	Imperial	
28	8	3	RENEE FLEMING	Dark Hope	
29	50	10	GREATEST GAINER V V BROWN	Travelling Like The Light	
30	15	3	KINGDOM OF SORROW	Behind The Blackest Tears	
31	18	3	DELTA SPIRIT	History From Below	
32	9	3	DEER TICK	The Black Dirt Sessions	
33	28	3	NEVERMORE	The Obsidian Conspiracy	
34	11	3	DUE VOCI	Due Voci	
35	34	3	DJ CLAY	DJ Clay Presents: Book Of The Wicked: The Mixtape Chapter 1	
36	NEW		TRASH TALK	Eyes & Nines	
37	38	3	JULION ALVAREZ Y SU NORTENO BANDA	Ni Lo Intentes	
38	20	8	NIKKI YANOFSKY	Nikki	
39	36	19	LOCAL NATIVES	Gorilla Manor	
40	47	12	PAPER TONGUES	Paper Tongues	
41	27	19	MIIKE SNOW	Miike Snow	
42	42	6	PRINCE ROYCE	Prince Royce	
43	RE-ENTRY		THE HEAVY	The House That Dirt Built	
44	NEW		GAVIN CREELE	Quiet (EP)	
45	45	33	ASKING ALEXANDRIA	Stand Up And Scream	
46	37	37	TRAILER CHOIR	Off The Hillbilly Hook (EP)	
47	39	42	SIDEWALK PROPHETS	These Simple Truths	
48	NEW		BILLY BURKE	Removed	
49	NEW		GRIFFIN HOUSE	The Learner	
50	22	5	KAREN ELSON	The Ghost Who Walks	

HEATSEEKERS ALBUMS: The best-selling albums by new or developing acts, defined as those who have never appeared on the top 100 of the Billboard 200 or the top 10 of Top R&B/Hip-Hop Albums, Top Country Albums, Top Gospel Albums or Top Latin Albums. If a title reaches any of those levels, it and the acts subsequent albums are then ineligible to appear on Heatseeker Albums. HEATSEEKERS SONGS: The most popular songs across all formats by new or developing acts, defined as those who have never appeared as a lead artist in the top 50 of the Billboard Hot 100 (or the top 50 of Hot 100 Airplay prior to Dec. 5, 1998). If a title reaches that level, it and the act's subsequent songs are then ineligible to appear on Heatseeker Songs. Titles are ranked by radio airplay audience impressions as measured by Nielsen BDS. Sales data as compiled by Nielsen SoundScan and streaming activity data provided by online music sources. © 2010, ©5 Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

HEATSEEKERS SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	7	#1 TEACH ME HOW TO DOUGIE	TEACH ME HOW TO DOUGIE (CAPITOL)
2	3	6	SHARK IN THE WATER	V V BROWN (CAPITOL)
3	6	11	HOLD YOU (HOLD YUH)	GYPTIAN (VP)
4	7	10	ANIMAL	NEON TREES (MERCURY/DJMG)
5	5	3	WAVIN' FLAG	K'NAAN (A&M/OCTONE/INTERSCOPE)
6	8	6	143	BOBBY BRACKINS FEATURING RAY J (TYCOON STATUS/UNIVERSAL REPUBLIC)
7	9	12	LAY ME DOWN	THE DIRTY HEADS FEATURING ROME (EXECUTIVE)
8	18	3	WE'LL BE A DREAM	WE THE KINGS FEATURING DEMI LOVATO (S-CURVE)
9	14	5	OUR GOD	CHRIS TOMLIN (SIXSTEPS/SPARROW/EMI CMG)
10	12	14	NINA BONITA	CHINO Y NACHO (MACHETE/UNIVERSAL MUSIC LATINO)
11	NEW		CROSSFIRE	BRANDON FLOWERS (ISLAND/DJMG)
12	17	6	WHY WOULD YOU STAY?	KEM (UNIVERSAL MOTOWN)
13	11	11	YOU'RE THE ONE	DONDRIA (SO SO DEF/MALACO)
14	15	6	NIGHTMARE	AVENGED SEVENFOLD (HOPELESS/WARNER BROS.)
15	4	2	ANOTHER WAY TO DIE	DISTURBED (REPRISE)
16	RE-ENTRY		DANCE FOREVER	ALLSTAR WEEKEND (HOLLYWOOD)
17	20	4	WAY OUT HERE	JOSH THOMPSON (COLUMBIA (NASHVILLE))
18	16	2	HARD IN DA PAINT	WAKA FLOCKA FLAME (1017 BRICK SQUAD/ASYLUM/WARNER BROS.)
19	RE-ENTRY		THIS IS WAR	THIRTY SECONDS TO MARS (IMMORTAL/VIRGIN/CAPITOL)
20	22	7	STAND BY ME	PRINCE ROYCE (TOP STOP)
21	RE-ENTRY		BACHATA EN FUKUOKA	JUAN LUIS GUERRA Y 440 (CAPITOL LATIN)
22	NEW		IF I DIE YOUNG	THE BAND PERRY (REPUBLIC NASHVILLE)
23	NEW		LISZTOMANIA	PHOENIX (LOYAUTE/RED/GLASSNOTE)
24	24	7	GET BACK UP	TOBYMAC (FOREFRONT/EMI CMG)
25	RE-ENTRY		DIME QUE ME QUIERES	BANDA EL RECODO (FONOVISIA)

REGIONAL HEATSEEKERS #1 ALBUMS



NEW ON THE CHARTS

Days Difference, "Speakers"
The pop/rock band, comprising two pairs of brothers, makes its Billboard chart debut with "Speakers," which enters at No. 40 on the Adult Top 40 tally (viewable at billboard.biz/charts). The act will be on tour with Jordin Sparks through July.



WEST NORTH CENTRAL

- Pierce The Veil
Selfish Machines
- Trampled By Turtles
Palomino
- Edward Sharpe & The Magnetic Zeroes
Up From Below
- Trombone Shorty
Backatown
- Kutt Calhoun
Raw And Un-Kutt
- Delta Spirit
History From Below
- VersaEmerge
Fixed At Zero
- Addison Road
Stories
- Kele
The Boxer
- Trailer Choir
Off The Hillbilly Hook (EP)

NORTHEAST

- Vinnie Paz
Season Of The Assassin
- Edward Sharpe & The Magnetic Zeroes
Up From Below
- VersaEmerge
Fixed At Zero
- Pierce The Veil
Selfish Machines
- Neon Trees
Habits
- Sarah Harmer
Oh Little Fire
- Florence + The Machine
Lungs
- Kele
The Boxer
- Trombone Shorty
Backatown
- Deer Tick
The Black Dirt Sessions

THE BILLBOARD HOT 100

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	1	7	#1 GREATEST GAINER/AIRPLAY CALIFORNIA GURLS	Katy Perry Feat. Snoop Dogg	1	1
2	HOT SHOT DEBUT	1	LOVE THE WAY YOU LIE	Eminem Featuring Rihanna	2	2
3	2	13	OMG	Usher Featuring will.i.am	1	1
4	3	11	AIRPLANES	B.o.B Featuring Hayley Williams	2	2
5	4	13	BILLIONAIRE	Travie McCoy Featuring Bruno Mars	4	4
6	5	10	FIND YOUR LOVE	Drake	5	5
7	8	14	COOLER THAN ME	Mike Posner	7	7
8	6	20	YOUR LOVE IS MY DRUG	Ke\$ha	4	4
9	7	13	ALEJANDRO	Lady Gaga	5	5
10	16	13	RIDIN' SOLO	Jason Derulo	10	10
11	9	8	NOT AFRAID	Eminem	1	1
12	10	7	BREAK YOUR HEART	Taio Cruz Featuring Ludacris	2	1
13	12	17	BULLETPROOF	La Roux	8	8
14	31	4	GREATEST GAINER/DIGITAL DYNAMITE	Taio Cruz	14	14
15	15	8	MY FIRST KISS	3OH!3 Featuring Ke\$ha	9	9
16	14	39	HEY, SOUL SISTER	Train	2	3
17	13	22	NOTHIN' ON YOU	B.o.B Featuring Bruno Mars	1	1
18	22	6	CAN'T BE TAMED	Miley Cyrus	8	8
19	17	10	IMPOSSIBLE	Shontelle	17	17
20	11	9	ROCK THAT BODY	The Black Eyed Peas	9	9
21	18	15	NEED YOU NOW	Lady Antebellum	2	2
22	26	32	I LIKE IT	Enrique Iglesias Featuring Pitbull	22	22
23	NEW	1	NO LOVE	Eminem Featuring Lil Wayne	23	23
24	NEW	1	ROUND & ROUND	Selena Gomez & The Scene	24	24
25	33	48	SOMEBODY TO LOVE	Justin Bieber	25	25
26	27	26	YOUR LOVE	Nicki Minaj	26	26
27	21	12	UN-THINKABLE (I'M READY)	Alicia Keys	21	21
28	24	29	IN MY HEAD	Jason Derulo	2	5
29	20	21	BREAKHEVE	The Script	12	12
30	25	23	UNDO IT	Carrie Underwood	23	23
31	19	16	YOUNG FOREVER	Jay-Z + Mr. Hudson	10	10
32	28	39	HAVEN'T MET YOU YET	Michael Buble	24	24
33	23	18	RUDE BOY	Rihanna	1	1
34	29	17	ALL I DO IS WIN	DJ Khaled Feat. T-Pain, Ludacris, Snoop Dogg & Rick Ross	27	27
35	30	29	THE HOUSE THAT BUILT ME	Miranda Lambert	28	28
36	32	31	OVER	Drake	14	14
37	37	41	PRAY FOR YOU	Jaron And The Long Road To Love	37	37
38	44	15	THERE GOES MY BABY	Usher	38	38
39	34	12	THIS AFTERNOON	Nickelback	34	34
40	38	43	WAKA WAKA (THIS TIME FOR AFRICA)	Shakira Featuring Freshlyground	38	38
41	46	51	RAIN IS A GOOD THING	Luke Bryan	41	41
42	48	53	LOVER, LOVER	Jerrod Niemann	42	42
43	35	31	TELEPHONE	Lady Gaga Featuring Beyonce	3	3
44	NEW	1	MISERY	Maroon 5	44	44
45	47	49	WATER	Brad Paisley	45	45
46	39	38	TIK TOK	Ke\$ha	1	1
47	41	42	WHATAYA WANT FROM ME	Adam Lambert	10	10
48	42	54	FREE	Zac Brown Band	42	42
49	43	40	I GOTTA FEELING	The Black Eyed Peas	5	1
50	55	62	GETTIN' OVER YOU	David Guetta & Chris Willis Featuring Fergie & LMFAO	50	50
51	40	39	IF WE EVER MEET AGAIN	Timbaland Featuring Katy Perry	37	37
52	52	61	HELLO GOOD MORNING	Diddy - Dirty Money Featuring T.I.	34	34
53	56	65	RIDE	Ciara Featuring Ludacris	53	53
54	51	57	CRAZY TOWN	Jason Aldean	51	51
55	45	34	MY CHICK BAD	Ludacris Featuring Nicki Minaj	11	11

10 With a fitting title, the singer becomes the first solo male to notch three top 10s from a debut album since Chris Brown in 2005-06. "Whatcha Say" topped the Nov. 14, 2009, chart, and "In My Head" rose to No. 5 in April.



14 The song surges 20-10 on Hot Digital Songs with an 81% improvement to 112,000 downloads sold. On Hot 100 Airplay, the track soars 73-44 (25 million in audience, up 57%).



44 Previewing the band's third studio set, "Hands All Over," due Sept. 21, the first single shifts 54,000 first-week downloads. The song debuts at No. 30 on Adult Top 40.



59 Last on the chart as a lead artist when her debut No. 4 smash "Love Song" wrapped a 41-week run in August 2008, the singer/song-writer introduces "Kaleidoscope Heart," due Sept. 7, with this track, which starts with 40,000 downloads.

94 The follow-up to the 2009 "American Idol" runner-up's No. 10-peaking "Whataya Want From Me" debuts on Mainstream Top 40 at No. 37 and moves 14,000 downloads (up 59%).

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
56	53	55	13 SHE WON'T BE LONELY LONG	Clay Walker	53	53
57	59	60	8 LOVE LIKE CRAZY	Lee Brice	57	57
58	60	64	14 I NEVER TOLD YOU	Colbie Caillat	58	58
59	NEW	1	KING OF ANYTHING	Sara Bareilles	59	59
60	54	56	8 LOSE MY MIND	Young Jeezy Featuring Plies	35	35
61	61	63	4 GOT YOUR BACK	T.I. Featuring Keri Hilson	38	38
62	NEW	1	WON'T BACK DOWN	Eminem Featuring Pink	62	62
63	66	76	5 TEACH ME HOW TO DOUGIE	Cali Swag District	63	63
64	68	80	4 PRETTY GOOD AT DRINKIN' BEER	Billy Currington	64	64
65	64	67	3 BEAUTIFUL MONSTER	Ne-Yo	64	64
66	73	81	5 THE ONLY EXCEPTION	Paramore	66	66
67	70	83	4 SHARK IN THE WATER	V V Brown	67	67
68	58	47	14 EENIE MEENIE	Sean Kingston & Justin Bieber	15	15
69	75	88	5 HALF OF MY HEART	John Mayer	25	25
70	69	72	5 SEX ROOM	Ludacris Featuring Trey Songz	69	69
71	NEW	1	COLD WIND BLOWS	Eminem	71	71
72	67	68	18 GIMMIE THAT GIRL	Joe Nichols	34	34
73	77	90	3 IF IT'S LOVE	Train	73	73
74	79	82	5 I'M IN	Keith Urban	74	74
75	NEW	1	STAY	Miley Cyrus	75	75
76	63	50	4 MISS ME	Drake Featuring Lil Wayne	15	15
77	76	85	6 GLITTER IN THE AIR	Pink	18	18
78	86	91	5 HOLD YOU (HOLD YUH)	Gyptian	78	78
79	72	69	17 THE MAN I WANT TO BE	Chris Young	48	48
80	74	77	14 WRONG BABY WRONG	Martina McBride	74	74
81	83	87	4 LITTLE WHITE CHURCH	Little Big Town	81	81
82	90	-	2 PRETTY BOY SWAG	Souja Boy Tell'em	82	82
83	88	93	4 ANIMAL	Neon Trees	83	83
84	82	89	4 WAVIN' FLAG	K'Naan	82	82
85	78	79	10 I KEEP ON LOVING YOU	Reba	78	78
86	65	33	3 NEVER SAY NEVER	Justin Bieber Featuring Jack Smith	33	33
87	84	86	18 NEIGHBORS KNOW MY NAME	Trey Songz	43	43
88	NEW	1	TALKIN' 2 MYSELF	Eminem Featuring Kobe D. Khalil	88	88
89	94	-	3 OUR KIND OF LOVE	Lady Antebellum	80	80
90	49	-	2 UP ALL NIGHT	Drake Featuring Nicki Minaj	49	49
91	100	-	3 MAGIC	B.o.B Featuring Rivers Cuomo	83	83
92	NEW	1	25 TO LIFE	Eminem	92	92
93	RE-ENTRY	5	KISSIN U	Miranda Cosgrove	54	54
94	NEW	1	IF I HAD YOU	Adam Lambert	94	94
95	85	78	15 I'M BACK	T.I.	44	44
96	97	-	2 THIS AIN'T NOTHIN'	Craig Morgan	96	96
97	98	-	2 ALL ABOUT TONIGHT	Blake Shelton	97	97
98	96	-	2 FARMER'S DAUGHTER	Rodney Atkins	96	96
99	91	-	2 143	Bobby Brackins Featuring Ray J	91	91
100	93	-	2 LAY ME DOWN	The Dirty Heads Featuring Rome	93	93

The most popular songs, according to all-format audience impressions measured by Nielsen Broadcast Data Systems and sales data compiled by Nielsen SoundScan, Greatest Gainer/Digital and Greatest Gainer/Airplay are awarded, respectively, for the largest digital sales and airplay increases on the chart. See charts.billboard.com for rules and explanations. © 2010, e5 Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

HOT 100 AIRPLAY™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	1	13	#1 OMG USHER FEAT. WILL.I.AM (LAFACE/JLG)
2	3	7	CALIFORNIA GURLS KATY PERRY FEAT. SNOOP DOGG (CAPITOL)
3	2	9	AIRPLANES B.O.B FEAT. HALEY WILLIAMS (REBELROCK/GRAND HUSTLE/ATLANTIC)
4	4	8	FIND YOUR LOVE DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
5	9	10	BILLIONAIRE TRAVIS MCGOY FEAT. BRUNO MARS (NAPPY BOY/DECA/DANCE/FUELED BY RAMEN/RRP)
6	6	18	BREAK YOUR HEART TAIO CRUZ FEAT. LUDACRIS (MERCURY/IDJMG)
7	5	13	YOUR LOVE IS MY DRUG KESHA (KEMOSABE/RCA/RMG)
8	7	12	ALEJANDRO LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
9	8	21	NOTHIN' ON YOU B.O.B FEAT. BRUNO MARS (REBELROCK/GRAND HUSTLE/ATLANTIC)
10	11	30	HEY, SOUL SISTER TRAIN (COLUMBIA)
11	13	11	BULLETPROOF LA ROUX (BIG LIFE/POLYDOR/CHERRYTREE/INTERSCOPE)
12	17	8	COOLER THAN ME MIKE POSNER (J/RMG)
13	10	41	NEED YOU NOW LADY ANTEBELLUM (CAPITOL NASHVILLE/CAPITOL)
14	12	13	UN-THINKABLE (I'M READY) ALICIA KEYS (MBK/J/RMG)
15	15	22	BREAK EVEN THE SCRIPT (PHONOGENIC/EPIC)
16	16	24	IN MY HEAD JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
17	19	12	THERE GOES MY BABY USHER (LAFACE/JLG)
18	14	20	RUDE BOY RIHANNA (SRP/DEF JAM/IDJMG)
19	23	5	YOUR LOVE NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
20	18	28	HAVEN'T MET YOU YET MICHAEL BUBLE (143/REPRISE)

HOT DIGITAL SONGS™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	1	1	#1 LOVE THE WAY YOU LIE EMINEM FEAT. RIHANNA (WEB/SHADY/AFTERMATH/INTERSCOPE)
2	1	7	CALIFORNIA GURLS KATY PERRY FEAT. SNOOP DOGG (CAPITOL)
3	2	11	AIRPLANES B.O.B FEAT. HALEY WILLIAMS (REBELROCK/GRAND HUSTLE/ATLANTIC)
4	3	13	OMG USHER FEAT. WILL.I.AM (LAFACE/JLG)
5	4	12	BILLIONAIRE TRAVIS MCGOY FEAT. BRUNO MARS (NAPPY BOY/DECA/DANCE/FUELED BY RAMEN/RRP)
6	6	8	COOLER THAN ME MIKE POSNER (J/RMG)
7	5	8	NOT AFRAID EMINEM (WEB/SHADY/AFTERMATH/INTERSCOPE)
8	12	13	RIDIN' SOLO JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
9	8	8	FIND YOUR LOVE DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG)
10	20	4	DYNAMITE TAIO CRUZ (MERCURY/IDJMG)
11	9	8	MY FIRST KISS 3OH3 FEAT. KESHA (PHOTO FINISH/RRP)
12	16	6	CAN'T BE TAMED MILEY CYRUS (HOLLYWOOD)
13	1	1	NO LOVE EMINEM FEAT. LIL WAYNE (WEB/SHADY/AFTERMATH/INTERSCOPE)
14	7	20	YOUR LOVE IS MY DRUG KESHA (KEMOSABE/RCA/RMG)
15	1	1	ROUND & ROUND SELENA GOMEZ & THE SCENE (HOLLYWOOD)
16	11	13	ALEJANDRO LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
17	13	9	IMPOSSIBLE SHONTELLE (SRP/SRC/UNIVERSAL MOTOWN)
18	14	16	BULLETPROOF LA ROUX (BIG LIFE/POLYDOR/CHERRYTREE/INTERSCOPE)
19	19	5	I LIKE IT ENRIQUE IGLESIAS FEAT. PITBULL (UNIVERSAL REPUBLIC)
20	10	9	ROCK THAT BODY THE BLACK EYED PEAS (INTERSCOPE)

BETWEEN THE BULLETS

HOT 100 MAKES 'WAY' FOR EMINEM



As his "Recovery" rules the Billboard 200 with sales of 741,000, according to Nielsen SoundScan, Eminem likewise storms the Billboard Hot 100 with seven tracks from the set. "Love the Way You Lie," featuring Rihanna, ranks highest, debuting at No. 2 on the Hot 100 and No. 1 on Hot Digital Songs (338,000 downloads sold). On Hot 100 Airplay, the song bounds 66-34 (31.7 million impressions, up 84%). The album's seven songs on the Hot 100 sold a combined 701,000 downloads. —Gary Trust

ROCK™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	1	25	#1 HEY, SOUL SISTER TRAIN (COLUMBIA)
2	2	14	THIS AFTERNOON NICKELBACK (ROADRUNNER/RRP)
3	4	25	SMILE UNCLE KRACKER (TOP DOG/ATLANTIC)
4	3	25	BREAK EVEN THE SCRIPT (PHONOGENIC/EPIC)
5	6	8	THE ONLY EXCEPTION PARAMORE (FUELED BY RAMEN/ATLANTIC/RRP)
6	5	16	I NEVER TOLD YOU COLBIE CAILLAT (UNIVERSAL REPUBLIC)
7	8	25	UPRISING MUSE (HELLUM-3/WARNER BROS.)
8	9	10	ANIMAL NEON TREES (MERCURY/IDJMG)
9	10	5	IF IT'S LOVE TRAIN (COLUMBIA)
10	-	1	DIAMOND EYES (BOOM-LAY BOOM-LAY BOOM) SHINEDOWN (ATLANTIC)
11	11	25	DON'T STOP BELIEVIN' JOURNEY (COLUMBIA/LEGACY)
12	13	25	FIREFLIES OWL CITY (UNIVERSAL REPUBLIC)
13	14	4	HALF OF MY HEART JOHN MAYER (COLUMBIA)
14	12	25	ALL THE RIGHT MOVES ONEREPUBLIC (MOSLEY/INTERSCOPE)
15	-	1	CROSSFIRE BRANDON FLOWERS (ISLAND/IDJMG)

R&B/HIP-HOP™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	1	1	#1 LOVE THE WAY YOU LIE EMINEM FEAT. RIHANNA (WEB/SHADY/AFTERMATH/INTERSCOPE)
2	1	11	AIRPLANES B.O.B FEAT. HALEY WILLIAMS (REBELROCK/GRAND HUSTLE/ATLANTIC)
3	2	13	OMG USHER FEAT. WILL.I.AM (LAFACE/JLG)
4	3	8	NOT AFRAID EMINEM (WEB/SHADY/AFTERMATH/INTERSCOPE)
5	4	8	FIND YOUR LOVE DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG)
6	-	1	NO LOVE EMINEM FEAT. LIL WAYNE (WEB/SHADY/AFTERMATH/INTERSCOPE)
7	5	22	YOUNG FOREVER JAY-Z + MR. HUDSON (ROC NATION)
8	7	19	ALL I DO IS WIN DJ KHALED FEAT. T-PAIN, LUDACRIS, SNOOP DOGG & RICK ROSS (WE THE BEST/E1)
9	-	1	WON'T BACK DOWN EMINEM FEAT. PINK (WEB/SHADY/AFTERMATH/INTERSCOPE)
10	10	4	YOUR LOVE NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG)
11	8	22	NOTHIN' ON YOU B.O.B FEAT. BRUNO MARS (REBELROCK/GRAND HUSTLE/ATLANTIC)
12	-	1	COLD WIND BLOWS EMINEM (WEB/SHADY/AFTERMATH/INTERSCOPE)
13	12	16	OVER DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG)
14	19	13	HELLO GOOD MORNING DIDDY - DIRTY MONEY FEAT. T.I. (BAD BOY/INTERSCOPE)
15	14	20	RUDE BOY RIHANNA (SRP/DEF JAM/IDJMG)

BLUES™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	1	1	#1 CROSSROADS CYNDI LAUPER FEAT. JOHNNY LANG (MERCER STREET/DOWNTOWN)
2	1	12	BAD TO THE BONE GEORGE THOROGOOD AND THE DESTROYERS (CAPITOL)
3	2	25	THE THRILL IS GONE B.B. KING (Geffen/Chronicles/UME)
4	6	17	LIE TO ME JOHNNY LANG (A&M/UME)
5	-	3	JUST YOUR FOOL CYNDI LAUPER FEAT. CHARLIE MUSSELWHITE (POLAR/MERCER STREET)
6	3	25	GOING UP THE COUNTRY CANNED HEAT (LIBERTY/CAPITOL)
7	4	25	BOOM BOOM JOHN LEE HOOKER (ABC/BLUESWAY/UME)
8	5	25	WHAT'D I SAY RAY CHARLES (NOT LISTED)
9	-	1	HOW BLUE CAN YOU GET? CYNDI LAUPER FEAT. JOHNNY LANG (MERCER STREET/DOWNTOWN)
10	9	12	I DRINK ALONE GEORGE THOROGOOD AND THE DESTROYERS (CAPITOL)
11	8	14	RIGHT PLACE, WRONG TIME DR. JOHN (ATCO/WARNER STRATEGIC MARKETING)
12	-	1	ROLLIN' AND TUMBLIN' CYNDI LAUPER FEAT. ANN PEEBLES (MERCER STREET/DOWNTOWN)
13	10	21	MANNISH BOY MUDDY WATERS (CHESS/GEFFEN/UME)
14	-	1	EARLY IN THE MORNIN' CYNDI LAUPER FEAT. ALLEN TOUSSAINT & B.B. KING (MERCER STREET/DOWNTOWN)
15	-	1	KEY TO THE HIGHWAY THE DEREK TRUCKS BAND (MASTERWORKS/SONY MUSIC)

COUNTRY™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	1	8	#1 UNDO IT CARRIE UNDERWOOD (19/ARISTA NASHVILLE)
2	2	18	PRAY FOR YOU JARON AND THE LONG ROAD TO LOVE (ARROWWOOD/UNIVERSAL REPUBLIC/BIG MACHINE)
3	3	25	NEED YOU NOW LADY ANTEBELLUM (CAPITOL NASHVILLE)
4	4	15	HOUSE THAT BUILT ME MIRANDA LAMBERT (COLUMBIA)
5	6	12	LOVER, LOVER JERROD NIEMANN (SEA GAYLE/ARISTA NASHVILLE)
6	7	14	SMILE UNCLE KRACKER (TOP DOG/ATLANTIC/BIGGER PICTURE)
7	5	8	FREE ZAC BROWN BAND (HOME GROWN/SOUTHERN GROUND/ATLANTIC/BIGGER PICTURE)
8	8	14	LOVE LIKE CRAZY LEE BRICE (CURB)
9	9	17	RAIN IS A GOOD THING LUKE BRYAN (CAPITOL NASHVILLE)
10	11	4	PRETTY GOOD AT DRINKIN' BEER BILLY CURRINGTON (MERCURY)
11	10	11	WATER BRAD PAISLEY (ARISTA NASHVILLE)
12	12	24	AMERICAN HONEY LADY ANTEBELLUM (CAPITOL NASHVILLE)
13	13	15	SHE WON'T BE LONELY LONG CLAY WALKER (CURB)
14	15	12	FARMER'S DAUGHTER RODNEY ATKINS (CURB)
15	20	7	LITTLE WHITE CHURCH LITTLE BIG TOWN (CAPITOL NASHVILLE)

LATIN™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	1	7	#1 WAKA WAKA (THIS TIME FOR AFRICA) SHAKIRA FEAT. FRESHLYGROUND (EPIC/SONY MUSIC LATIN)
2	3	25	I KNOW YOU WANT ME (CALLE OCHO) PITBULL (ULTRA)
3	2	25	HIPS DON'T LIE SHAKIRA FEAT. WYCLEF JEAN (EPIC/SONY MUSIC LATIN)
4	4	15	GITANA SHAKIRA (EPIC/SONY MUSIC LATIN)
5	5	25	LOBA SHAKIRA (EPIC/SONY MUSIC LATIN)
6	-	1	YOU'VE GOT A FRIEND IN ME (PARA EL BUZZ ESPANOL) BIPSY KINGS (PIXAR/WALT DISNEY)
7	8	9	CUANDO ME ENAMORO ENRIQUE IGLESIAS FEAT. JUAN LUIS GUERRA (UNIVERSAL MUSIC LATIN)
8	6	20	MI NINA BONITA CHINO Y NACHO (MACHETE/UNIVERSAL MUSIC LATIN)
9	9	19	STAND BY ME PRINCE ROYCE (TOP STOP)
10	10	25	HERO ENRIQUE IGLESIAS (INTERSCOPE/UNIVERSAL MUSIC LATIN)
11	11	25	DIMELO ENRIQUE IGLESIAS (INTERSCOPE/UNIVERSAL MUSIC LATIN)
12	12	25	SUERTE SHAKIRA (EPIC/SONY MUSIC LATIN)
13	-	1	NO ME DIGAS QUE NO ENRIQUE IGLESIAS FEAT. WISIN & YANDEL (UNIVERSAL MUSIC LATIN)
14	13	25	DILE AL AMOR AVENTURA (PREMIUM LATIN)
15	16	25	LIVIN' LA VIDA LOCA RICKY MARTIN (C2/COLUMBIA/SONY MUSIC LATIN)

CHRISTIAN™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	2	16	#1 OUR GOD CHRIS TOMLIN (SIXSTEPS/SPARROW/EMI CMG)
2	1	25	LIVE LIKE WE'RE DYING KRIS ALLEN (19/JIVE/JLG)
3	3	25	HERO SKILLET (ARDENT/INO)
4	4	10	LEAD ME SANCTUS REAL (SPARROW/EMI CMG)
5	5	25	MONSTER SKILLET (ARDENT/INO)
6	6	17	GET BACK UP TOBYMAC (FOREFRONT/EMI CMG)
7	18	25	HOW HE LOVES DAVID CROWDER BAND (SIXSTEPS/SPARROW/EMI CMG)
8	10	25	HOW TO SAVE A LIFE THE FRAY (EPIC)
9	9	24	SOMETHING BEAUTIFUL NEEDTOBREATHE (ATLANTIC/WORD-CURB)
10	11	15	BETTER THAN A HALLELUJAH AMY GRANT (SPARROW/EMI CMG)
11	8	16	BEAUTIFUL, BEAUTIFUL FRANCESCA BATTISTELLI (FERVENT/WORD-CURB)
12	14	15	HOLD US TOGETHER MATT MAHER (ESSENTIAL/PLG)
13	7	6	BORN AGAIN NEWSBOYS (INPOP)
14	12	20	YOU AND ME LIFEHOUSE (GEFFEN/INTERSCOPE)
15	15	17	ALL OF CREATION MERCYME (INO)

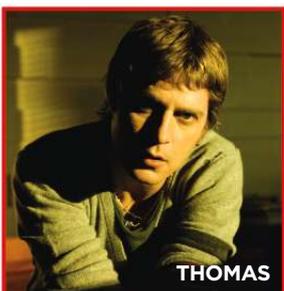
MAINSTREAM TOP 40™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	7	#1 GREATEST GAINER CALIFORNIA GURLS KATY PERRY FEAT. SNOOP DOGG (CAPITOL)
2	2	9	AIRPLANES B.O.B FEAT. HAYLEY WILLIAMS (REBELROCK/GRAND HUSTLE/ATLANTIC)
3	4	12	OMG USHER FEAT. WILL.I.AM (LAFACE/JLG)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

A week after reaching the chart's summit, Katy Perry's "California Gurls," featuring Snoop Dogg, rewrites the mark for most weekly plays in the 17-year history of the Mainstream Top 40 chart.

"California Gurls" logged 11,816 plays among the survey's 132 panelists, an average of 90 plays per station, in the chart's tracking week of June 21-27, according to Nielsen BDS. The song passes the 11,224 plays tallied by the previous record-holder, Ke\$ha's "TIK TOK," on the Feb. 6 chart.

Up 1,327 plays (13%), "California Gurls" claims the list's Greatest Gainer award for a fifth time in its seven chart weeks.

On Adult Top 40, Rob Thomas collects his ninth solo top 10, as "Mockingbird" flies 11-9. Thomas has also inked 12 trips to the chart's top 10 as lead singer of Matchbox Twenty, the second-best top 10 sum in the list's archives after only Goo Goo Dolls' 13.



ADULT CONTEMPORARY™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	2	24	#1 NEED YOU NOW LADY ANTEBELLUM (CAPITOL NASHVILLE/CAPITOL)
2	1	26	HEY, SOUL SISTER TRAIN (COLUMBIA)
3	5	39	SMILE UNCLE KRACKER (TOP DOG/ATLANTIC)
4	3	43	HAVEN'T MET YOU YET MICHAEL BUBLE (143/REPRISE)
5	4	38	ALREADY GONE KELLY CLARKSON (19/RCA/RMG)
6	6	26	SOMEDAY ROB THOMAS (EMBLEM/ATLANTIC)
7	7	47	FALLIN' FOR YOU COLBIE CAILLAT (UNIVERSAL REPUBLIC)
8	8	19	LIVE LIKE WE'RE DYING KRIS ALLEN (19/JIVE/JLG)
9	9	50	YOU BELONG WITH ME TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
10	10	15	WHATAYA WANT FROM ME ADAM LAMBERT (19/RCA/RMG)
11	12	16	GREATEST GAINER BREAKEVEN THE SCRIPT (PHONOGENIC/EPIC)
12	11	18	LIFE AFTER YOU DAUGHTRY (19/RCA/RMG)
13	15	14	HALFWAY GONE LIFEHOUSE (Geffen/INTERSCOPE)
14	13	26	HEARTBREAK WARFARE JOHN MAYER (COLUMBIA)
15	16	7	LOVING YOU IS EASY SARAH MCLACHLAN (ARISTA/RMG)
16	18	6	I NEVER TOLD YOU COLBIE CAILLAT (UNIVERSAL REPUBLIC)
17	19	10	ALL THE RIGHT MOVES ONEREPUBLIC (MOSLEY/INTERSCOPE)
18	22	7	FEARLESS LOVE MELISSA ETHERIDGE (ISLAND/IDJMG)
19	24	2	ALEJANDRO LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
20	21	4	GOING BACK PHIL COLLINS (ATLANTIC)
21	25	10	LEAVE RIGHT NOW WILL YOUNG (19/JIVE/JLG)
22	20	12	BAD ROMANCE LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
23	23	17	WHEN I LOOK AT YOU MILEY CYRUS (HOLLYWOOD)
24	27	3	BEAUTY IN THE WORLD MACY GRAY (CONCORD/CMG)
25	NEW		HALF OF MY HEART JOHN MAYER (COLUMBIA)

ADULT TOP 40™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	42	#1 BREAKEVEN THE SCRIPT (PHONOGENIC/EPIC)
2	3	7	CALIFORNIA GURLS KATY PERRY FEAT. SNOOP DOGG (CAPITOL)
3	2	26	WHATAYA WANT FROM ME ADAM LAMBERT (19/RCA/RMG)
4	7	21	I NEVER TOLD YOU COLBIE CAILLAT (UNIVERSAL REPUBLIC)
5	6	15	THIS AFTERNOON NICKELBACK (ROADRUNNER/RRP)
6	5	45	HEY, SOUL SISTER TRAIN (COLUMBIA)
7	8	10	HALF OF MY HEART JOHN MAYER (COLUMBIA)
8	4	25	NEED YOU NOW LADY ANTEBELLUM (CAPITOL NASHVILLE/CAPITOL)
9	11	10	MOCKINGBIRD ROB THOMAS (EMBLEM/ATLANTIC)
10	12	11	IF IT'S LOVE TRAIN (COLUMBIA)
11	14	12	GLITTER IN THE AIR PINK (LAFACE/JLG)
12	13	17	IN MY HEAD JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
13	15	6	KING OF ANYTHING SARA BAREILLES (EPIC)
14	17	7	ALEJANDRO LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
15	18	15	LIKE YOU DO ANGEL TAYLOR (AWARE/COLUMBIA)
16	19	16	BREATHE RYAN STAR (ATLANTIC/RRP)
17	21	9	YOUR LOVE IS MY DRUG KESHA (KEMOSABE/RCA/RMG)
18	22	13	BREAK YOUR HEART TAIO CRUZ FEAT. LUDACRIS (MERCURY/IDJMG)
19	26	4	SEPTEMBER DAUGHTRY (19/RCA/RMG)
20	23	16	SHARK IN THE WATER V V BROWN (CAPITOL)
21	27	4	HOME GOO GOO DOLLS (WARNER BROS.)
22	16	18	TELEPHONE LADY GAGA FEAT. BEYONCE (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
23	28	4	ALL IN LIFEHOUSE (Geffen/INTERSCOPE)
24	25	13	NOTHIN' ON YOU B.O.B FEAT. BRUNO MARS (REBELROCK/GRAND HUSTLE/ATLANTIC)
25	29	6	THE TRUTH KRIS ALLEN FEAT. PAT MONAHAN (19/JIVE/JLG)

ROCK SONGS™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	21	#1 THE GOOD LIFE THREE DAYS GRACE (JIVE/JLG)
2	2	20	LAY ME DOWN THE DIRTY HEADS FEAT. ROME (EXECUTIVE)
3	3	12	THE CROW AND THE BUTTERFLY SHINEDOWN (ATLANTIC)
4	5	15	THIS IS WAR THIRTY SECONDS TO MARS (IMMORTAL/VIRGIN/CAPITOL)
5	6	51	1901 PHOENIX (LOYALTY/RED/GLASSNOTE)
6	7	12	IN ONE EAR CAGE THE ELEPHANT (DSP/JIVE/JLG)
7	4	54	SAVIOR RISE AGAINST (DGC/INTERSCOPE)
8	9	11	LET ME HEAR YOU SCREAM OZZY OSBOURNE (EPIC)
9	8	2	ANOTHER WAY TO DIE DISTURBED (REPRISE)
10	11	47	UPRISING MUZE (HELIUM-3/WARNER BROS.)
11	10	25	RESISTANCE MUZE (HELIUM-3/WARNER BROS.)
12	12	22	LISZTOMANIA PHOENIX (LOYALTY/RED/GLASSNOTE)
13	13	6	NIGHTMARE AVENGED SEVENFOLD (HOPELESS/WARNER BROS.)
14	17	46	I WILL NOT BOW BREAKING BENJAMIN (HOLLYWOOD)
15	18	13	DIAMOND EYES DEFTONES (REPRISE)
16	15	20	CRYIN' LIKE A BITCH! GODSMACK (UNIVERSAL REPUBLIC)
17	21	22	THE HIGH ROAD BROKEN BELLS (COLUMBIA)
18	16	13	YOU AND YOUR HEART JACK JOHNSON (BRUSHFIRE/UNIVERSAL REPUBLIC)
19	23	11	ANIMAL NEON TREES (MERCURY/IDJMG)
20	20	24	SWEET DISPOSITION THE TEMPER TRAP (LIBERATION/GLASSNOTE/COLUMBIA)
21	26	5	WILD AND YOUNG FIVE FINGER DEATH PUNCH (PROSPECT PARK)
22	22	14	YOUR BETRAYAL BULLET FOR MY VALENTINE (JIVE/JLG)
23	25	9	STUPID GIRL (ONLY IN HOLLYWOOD) SAVING ABEL (SKIDDCCO/VIRGIN/CAPITOL)
24	30	2	CROSSFIRE BRANDON FLOWERS (ISLAND/IDJMG)
25	29	6	NEUTRON STAR COLLISION (LOVE IS FOREVER) MUZE (SUMMIT/CHOP SHOP/A&E/WARNER BROS.)
26	31	16	LETTERS FROM THE SKY CIVIL TWILIGHT (WIND-UP)
27	36	6	AMONGST THE WAVES PEARL JAM (MONKEYWRENCH)
28	14	15	BETWEEN THE LINES STONE TEMPLE PILOTS (ATLANTIC)
29	33	10	WILD AND YOUNG AMERICAN BANG (SIRE/REPRISE)
30	32	15	UNRAVELING SEVENDUST (7BROS/ILG)
31	34	8	OIDDALE (LEAVE ME ALONE) KORN (ROADRUNNER/RRP)
32	28	14	STONED PUDDLE OF MUDD (FLAWLESS/GEFFEN/INTERSCOPE)
33	27	19	THE ROYAL WE SILVERSNUR PICKUPS (DANGERBIRD)
34	35	10	I WAS A TEENAGE ANARCHIST AGAINST ME! (SIRE/REPRISE)
35	37	6	LAST OF THE AMERICAN GIRLS GREEN DAY (REPRISE)
36	50	2	KICK IN THE TEETH PAPA ROACH (ELEVEN SEVEN)
37	38	5	ALL NIGHT LONG BUCKCHERRY (ELEVEN SEVEN)
38	49	2	LESSON LEARNED ALICE IN CHAINS (VIRGIN/CAPITOL)
39	40	10	HERO SKILLET (ARDENT/INO/ATLANTIC)
40	42	3	HELL OF A TIME HELLYEAH (EPIC)
41	HOT SHOT DEBUT		TAKE A LOAD OFF STONE TEMPLE PILOTS (ATLANTIC)
42	44	5	THE SOUND (JOHN M. PERKINS' BLUES) SWITCHFOOT (LOWERCASE PEOPLE/CREDENTIAL/ATLANTIC)
43	39	17	KANDI ONE ESKIMO (SHANGRI-LA)
44	43	5	I SHOULD HAVE KNOWN IT TOM PETTY AND THE HEARTBREAKERS (REPRISE)
45	41	4	LAREDO BAND OF HORSES (BROWN/FAT POSSUM/COLUMBIA)
46	46	4	TIGHTEN UP THE BLACK KEYS (NONESUCH/WARNER BROS.)
47	48	3	LITTLE LION MAN MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/GLASSNOTE)
48	45	9	HOME EDWARD SHARPE & THE MAGNETIC ZEPHORS (FAIRFAX/VAGRANT/UNIVERSAL REPUBLIC)
49	47	12	DIE BY THE DROP THE DEAD WEATHER (THIRD MAN/WARNER BROS.)
50	RE-ENTRY		YEAH YEAH YEAH NEW POLITICS (RCA/RMG)

The Dirty Heads' "Lay Me Down," featuring Rome, ties for most weeks atop Alternative (viewable at billboard.biz/charts) for an independently released song, as the Executive Music Group cut spends a ninth week at No. 1. The track matches the reign of Everlast's "What It's Like" (Tommy Boy) in 1998-99.



ACTIVE ROCK™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	11	#1 LET ME HEAR YOU SCREAM OZZY OSBOURNE (EPIC)
2	3	12	THE CROW AND THE BUTTERFLY SHINEDOWN (ATLANTIC)
3	5	2	ANOTHER WAY TO DIE DISTURBED (REPRISE)
4	2	20	THE GOOD LIFE THREE DAYS GRACE (JIVE/JLG)
5	4	17	YOUR BETRAYAL BULLET FOR MY VALENTINE (JIVE/JLG)
6	6	6	NIGHTMARE AVENGED SEVENFOLD (HOPELESS/WARNER BROS.)
7	10	7	BAD COMPANY FIVE FINGER DEATH PUNCH (PROSPECT PARK)
8	7	19	UNRAVELING SEVENDUST (7BROS/ILG)
9	11	8	OIDDALE (LEAVE ME ALONE) KORN (ROADRUNNER/RRP)
10	9	20	CRYIN' LIKE A BITCH! GODSMACK (UNIVERSAL REPUBLIC)
11	13	10	STUPID GIRL (ONLY IN HOLLYWOOD) SAVING ABEL (SKIDDCCO/VIRGIN/CAPITOL)
12	12	14	DIAMOND EYES DEFTONES (REPRISE)
13	8	23	FEEL LIKE I DO DROWNING POOL (ELEVEN SEVEN)
14	16	4	HELL OF A TIME HELLYEAH (EPIC)
15	15	15	HERO SKILLET (ARDENT/INO/ATLANTIC)
16	19	6	ALL NIGHT LONG BUCKCHERRY (ELEVEN SEVEN)
17	17	9	FRACTURED (EVERYTHING I SAID WAS TRUE) TAPROOT (VICTORY)
18	14	16	STONED PUDDLE OF MUDD (FLAWLESS/GEFFEN/INTERSCOPE)
19	20	10	IN ONE EAR CAGE THE ELEPHANT (DSP/JIVE/JLG)
20	22	3	LESSON LEARNED ALICE IN CHAINS (VIRGIN/CAPITOL)
21	21	11	WILD AND YOUNG AMERICAN BANG (SIRE/REPRISE)
22	29	2	GREATEST GAINER KICK IN THE TEETH PAPA ROACH (ELEVEN SEVEN)
23	18	18	MIRACLE NONPOINT (954/ROCKET SCIENCE VENTURES/RED)
24	28	3	LIGHTS OUT BREAKING BENJAMIN (HOLLYWOOD)
25	26	8	TAKE BACK THE FEAR HAIL THE VILLAIN (ROADRUNNER/RRP)

HERITAGE ROCK™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	11	#1 LET ME HEAR YOU SCREAM OZZY OSBOURNE (EPIC)
2	4	13	GREATEST GAINER THE CROW AND THE BUTTERFLY SHINEDOWN (ATLANTIC)
3	2	20	CRYIN' LIKE A BITCH! GODSMACK (UNIVERSAL REPUBLIC)
4	3	20	THE GOOD LIFE THREE DAYS GRACE (JIVE/JLG)
5	5	30	YOUR DECISION ALICE IN CHAINS (VIRGIN/CAPITOL)
6	6	14	BETWEEN THE LINES STONE TEMPLE PILOTS (ATLANTIC)
7	7	19	FEEL LIKE I DO DROWNING POOL (ELEVEN SEVEN)
8	8	13	STONED PUDDLE OF MUDD (FLAWLESS/GEFFEN/INTERSCOPE)
9	9	7	I SHOULD HAVE KNOWN IT TOM PETTY AND THE HEARTBREAKERS (REPRISE)
10	10	15	RAISED ON ROCK SCORPIONS (SCORPIONS GBR/UMI)
11	16	2	ANOTHER WAY TO DIE DISTURBED (REPRISE)
12	14	9	STUPID GIRL (ONLY IN HOLLYWOOD) SAVING ABEL (SKIDDCCO/VIRGIN/CAPITOL)
13	12	33	SNUFF SLIPKNOT (ROADRUNNER/RRP)
14	13	43	BREAK THREE DAYS GRACE (JIVE/JLG)
15	11	11	TATTOOS AND TEQUILA VINCE NEIL (ELEVEN SEVEN)
16	15	4	CARAVAN RUSH (ANTHEM/ATLANTIC)
17	17	6	NIGHTMARE AVENGED SEVENFOLD (HOPELESS/WARNER BROS.)
18	18	14	DIAMOND EYES DEFTONES (REPRISE)
19	22	4	BAD COMPANY FIVE FINGER DEATH PUNCH (PROSPECT PARK)
20	19	12	UNRAVELING SEVENDUST (7BROS/ILG)
21	20	5	ALL NIGHT LONG BUCKCHERRY (ELEVEN SEVEN)
22	27	2	BY THE SWORD SLASH FEAT. ANDREW STOCKDALE (DIK HAYD/CAPITOL)
23	21	16	KICK IN THE TEETH PAPA ROACH (ELEVEN SEVEN)
24	30	2	PLUNDERED MY SOUL THE ROLLING STONES (ROLLING STONES/UMI/UNIVERSAL REPUBLIC)
25	23	10	

HOT COUNTRY SONGS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	3	3	24	#1 WATER F.ROGERS (B.PAISLEY,C.DUBOIS,K.LOVELACE)	Brad Paisley ARISTA NASHVILLE		1
2	2	2	19	CRAZY TOWN M.KNOX (R.CLAWSOON,B.JONES)	Jason Aldean BROKEN BOW		2
3	1	1	19	THE HOUSE THAT BUILT ME FLIDDELL,M.WRUCKE (T.DOUGLAS,A.SHAMBLIN)	Miranda Lambert COLUMBIA		1
4	4	5	25	RAIN IS A GOOD THING J.STEVENS (L.BRYAN,D.DAVIDSON)	Luke Bryan CAPITOL NASHVILLE		4
5	5	4	33	SHE WON'T BE LONELY LONG K.STEGALL (D.JOHNSON,P.O'DONNELL,G.GRIFFIN)	Clay Walker CURB		4
6	6	6	11	UNDO IT M.BRIGHT (C.UNDERWOOD,K.DIOGUARDI,M.FREDERIKSEN,L.LAIRD)	Carrie Underwood 19/ARISTA NASHVILLE		6
7	9	9	9	I'M IN D.HUFF,K.URBAN (R.FOSTER,G.MIDDLEMAN)	Keith Urban CAPITOL NASHVILLE		7
8	8	10	19	LOVER, LOVER D.BRAINARD,J.NIEMANN (D.PRITZKER)	Jerrold Niemann SEA GAYLE/ARISTA NASHVILLE		8
9	7	8	23	I KEEP ON LOVING YOU R.MCENTIRE,T.BROWN (R.DUNN,T.MCBRIDE)	Reba STARSTRUCK/VALORY		7
10	10	12	11	FREE K.STEGALL,Z.BROWN (Z.BROWN)	Zac Brown Band HOME GROWN/ATLANTIC/BIGGER PICTURE		10
11	11	13	45	LOVE LIKE CRAZY D.JOHNSON (D.JOHNSON,T.JAMES)	Lee Brice CURB		11
12	13	14	13	ALL ABOUT TONIGHT S.HENDRICKS (R.AKINS,B.HAYSLIP,D.DAVIDSON)	Blake Shelton REPRISE/WMN		12
13	12	11	23	WRONG BABY WRONG D.HUFF,M.MCBRIDE (S.B.LILES,R.E.ORRALL,B.WARREN,B.WARREN)	Martina McBride RCA		11
14	14	15	31	PRAY FOR YOU J.LOWENSTEIN (J.LOWENSTEIN,J.BRENTLINGER)	Jaron And The Long Road To Love JARONWOOD/UNIVERSAL REPUBLIC/BIG MACHINE		14
15	15	16	36	SMILE R.CAVALLLO (M.SHAHER,B.DALY,J.HARDING,J.BOSE)	Uncle Kracker TOP DOG/ATLANTIC/BIGGER PICTURE		15
16	17	21	6	GREATEST GAINER OUR KIND OF LOVE P.WORLEY,LADY ANTEBELLUM (D.HAYWOOD,C.KELLEY,H.SCOTT,BUSBEE)	Lady Antebellum CAPITOL NASHVILLE		16
17	16	17	17	LITTLE WHITE CHURCH W.KIRKPATRICK,LITTLE BIG TOWN (K.FARCHILD,W.KIRKPATRICK,K.SCHALPMAN,FSWEET,J.WESTBROOK)	Little Big Town CAPITOL NASHVILLE		16
18	21	22	6	PRETTY GOOD AT DRINKIN' BEER C.CHAMBERLAIN,B.CURRINGTON (T.JONES)	Billy Currington MERCURY		18
19	18	18	35	WORK HARD, PLAY HARDER G.WILSON,J.RICH,B.CHANCEY (G.WILSON,J.RICH,V.MCGEHE)	Gretchen Wilson REDNECK/CO5		18
20	20	19	24	THIS AIN'T NOTHIN' P.O'DONNELL,C.MORGAN (C.DUBOIS,K.K.PHILLIPS)	Craig Morgan BNA		19
21	19	20	12	ALL OVER ME F.ROGERS (B.HAYSLIP,D.DAVIDSON,R.AKINS)	Josh Turner MCA NASHVILLE		19
22	22	23	14	GET OFF ON THE PAIN M.WRIGHT,G.ALLAN,G.DROMAN (B.LUTHER,B.JAMES,J.WEAVER)	Gary Allan MCA NASHVILLE		22
23	24	25	11	HARD HAT AND A HAMMER K.STEGALL (A.JACKSON)	Alan Jackson ARISTA NASHVILLE		23
24	26	24	11	UP ON THE RIDGE J.R.STEWART (A.PETRAGLIA,D.BENTLEY)	Dierks Bentley CAPITOL NASHVILLE		24
25	23	26	14	A FATHER'S LOVE (THE ONLY WAY HE KNEW HOW) M.A.MILLER,D.OLIVER (L.HENGBER,T.SHEPHERD,S.J.WILLIAMS)	Bucky Covington LYRIC STREET		23



Up 24% to 2.3 million audience impressions, the singer achieves his fourth top 40 entry and best rank since "I Didn't Know What She Said" reached No. 24 in August 2006. His best peak remains a No. 18 placement for "How Do You Get That Lonely" in April 2005.



With 1.5 million impressions on 43 of the 125 stations monitored for the chart by Nielsen BDS, Rucker racks his highest debut among his seven entries. The start bests the No. 45 bow for eventual No. 1 "It Won't Be Like This for Long" in November 2008.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
26	27	28	11	ROLL WITH IT C.CHAMBERLAIN (T.LANE,D.LEE,J.PARK)	Easton Corbin MERCURY		26
27	25	27	22	TURNING HOME FLIDDELL (K.CHESENEY,S.CARUSOE)	David Nail MCA NASHVILLE		25
28	28	30	16	WAY OUT HERE M.KNOX (J.THOMPSON,C.BEATHARD,D.L.MURPHY)	Josh Thompson COLUMBIA		28
29	29	31	13	FARMER'S DAUGHTER T.HEWITT,R.ATKINS (M.GREEN,B.HAYSLIP,R.AKINS)	Rodney Atkins CURB		29
30	30	32	16	GROOVY LITTLE SUMMER SONG J.OTTO,P.WORLEY (J.OTTO,A.ANDERSON,C.CHAMBERLAIN)	James Otto WARNER BROS./WMN		30
31	32	37	19	SUNSHINE (EVERYBODY NEEDS A LITTLE) S.AZAR,J.NEIBANK (S.AZAR,J.YOUNG)	Steve Azar RIDE		31
32	35	36	7	IF I DIE YOUNG P.WORLEY (K.PERRY)	The Band Perry REPUBLIC NASHVILLE		32
33	31	34	10	MAKIN' ME FALL IN LOVE AGAIN C.LINDSEY (K.ROCHELLE,J.T.SLATER,S.STEVENS)	Kellie Pickler 19/BNA		31
34	33	38	7	THIS AIN'T NO LOVE SONG M.KNOX (T.LANE,MARCEL,D.LEE)	Trace Adkins SHOW DOG-UNIVERSAL		33
35	34	33	10	WHILE YOU'RE STILL YOUNG M.KNOX (J.COLLINS,T.MARTIN,W.MOBLEY)	Montgomery Gentry COLUMBIA		33
36	36	40	11	POUND SIGN (#?*) D.L.MURPHY (D.L.MURPHY,J.COLLINS,T.MARTIN)	Kevin Fowler LYRIC STREET		36
37	38	42	5	HOW I GOT TO BE THIS WAY J.STOVER (J.S.STOVER,J.MOORE,R.RUTHERFORD)	Justin Moore VALORY		37
38	37	35	12	TELL ME J.RITCHEY (J.OWEN,D.POYTHRESS,J.RITCHEY)	Jake Owen RCA		35
39	40	43	19	CHILLIN' J.RITCHEY (B.LARSEN,E.M.HILL,P.O'DONNELL)	Blaine Larsen TREEHOUSE		39
40	41	44	15	AIN'T MUCH LEFT OF LOVIN' YOU J.JOYCE (R.MONTANA,J.RAGSDALE)	Randy Montana MERCURY		40
41	42	45	9	SUMMER THING T.OLSEN (T.OLSEN,B.HAYSLIP,J.YEARY)	Troy Olsen EMI NASHVILLE		41
42	46	55	3	TRAILERHOOD T.KEITH (T.KEITH)	Toby Keith SHOW DOG-UNIVERSAL		42
43	44	46	6	SMOKE A LITTLE SMOKE J.JOYCE (E.CHURCH,J.HYDE,D.WILLIAMS)	Eric Church EMI NASHVILLE		43
44	HOT SHOT DEBUT	1	1	COME BACK SONG F.ROGERS (D.RUCKER,C.STAPLETON,C.BEATHARD)	Darius Rucker CAPITOL NASHVILLE		44
45	45	48	10	HERE COMES SUMMER J.STEELE (J.STEELE,S.MINOR,C.LUCAS,P.BRUST)	LoCash Cowboys STROUD/AVARIOUS		45
46	51	51	6	HOLD THAT THOUGHT M.KNOX (C.WICKS,C.DUBOIS,D.TURNBULL)	Chuck Wicks RCA		46
47	47	52	9	WILDFLOWER J.RICH (S.BROWN,V.MCGEHE,J.S.STOVER)	The JaneDear Girls REPRISE/WMN		47
48	50	54	4	REAL D.FRIZSELL,R.CLAWSOON (N.COTY,J.MELTON)	James Wesley BROKEN BOW		48
49	48	47	6	KEEP THE CHANGE J.BROWN,K.GRANTT (J.BROWN,D.WORLEY,P.O'DONNELL)	Darryl Worley STROUD/AVARIOUS		47
50	55	-	2	TOO LATE FOR GOODBYE P.WORLEY (R.ROGERS,S.MCCONNELL)	Randy Rogers Band MCA NASHVILLE		50

TOP COUNTRY ALBUMS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	22	#1 LADY ANTEBELLUM CAPITOL NASHVILLE 97702 (18.98)	Need You Now	2	1
2	HOT SHOT DEBUT	1	1	JARON AND THE LONG ROAD TO LOVE JARONWOOD/UNIVERSAL REPUBLIC (14.98)	Getting Dressed In The Dark		2
3	2	4	84	ZAC BROWN BAND ROAR/BIGGER PICTURE/HOME GROWN/ATLANTIC 516931/AG (13.98)	The Foundation	2	2
4	4	6	39	MIRANDA LAMBERT COLUMBIA 46854/SMN (12.98)	Revolution		1
5	5	7	34	CARRIE UNDERWOOD 19/ARISTA NASHVILLE 49923/SMN (13.98)	Play On		1
6	3	2	4	DIERKS BENTLEY CAPITOL NASHVILLE 85410 (12.98)	Up On The Ridge		2
7	7	8	85	TAYLOR SWIFT BIG MACHINE 0200 (18.98)	Fearless	6	1
8	6	3	4	JEWEL VALORY JK0200A (9.98)	Sweet And Wild		3
9	NEW	1	1	UNCLE KRACKER TOP DOG/ATLANTIC 924613/AG (8.98)	Happy Hour: The South River Road Sessions (EP)		9
10	11	11	38	LUKE BRYAN CAPITOL NASHVILLE 65833 (18.98)	Doin' My Thing		2
11	10	10	42	BROOKS & DUNN ARISTA NASHVILLE 49922/SMN (13.98)	#1s ... And Then Some		1
12	12	-	2	VARIOUS ARTISTS UMG/S&B/SONY MUSIC/SONY MUSIC FOR A CAUSE 47122/ARPL (18.98)	NOW That's What I Call The USA: The Patriotic Country Collection		12
13	13	13	64	JASON ALDEAN BROKEN BOW 7637 (18.98)	Wide Open		2
14	8	5	3	CLAY WALKER CURB 79182 (18.98)	She Won't Be Lonely Long		5
15	17	14	115	LADY ANTEBELLUM CAPITOL NASHVILLE 03206 (12.98)	Lady Antebellum		1
16	9	12	8	ZAC BROWN BAND SOUTHERN GROUND/ATLANTIC 523726/AG (25.98 CD/DVD) (2)	Pass The Jar: Live		2
17	15	16	52	BRAD PAISLEY ARISTA NASHVILLE 47352/SMN (13.98)	American Saturday Night		1
18	14	9	3	LEE BRICE CURB 78977 (18.98)	Love Like Crazy		9
19	18	17	17	EASTON CORBIN MERCURY 013644/UMGN (10.98)	Easton Corbin		4
20	16	15	23	SOUNDTRACK FOX/FOX SEARCHLIGHT 6184/NEW WEST (17.98)	Crazy Heart		6
21	22	24	65	KEITH URBAN CAPITOL NASHVILLE 35751* (18.98)	Defying Gravity		1
22	19	22	58	KENNY CHESNEY BNA 65555/SMN (11.98)	Greatest Hits II		1
23	20	19	20	JOSH TURNER MCA NASHVILLE 013363/UMGN (13.98)	Haywire		2
24	23	18	43	CHRIS YOUNG RCA 22818/SMN (10.98)	The Man I Want To Be		6
25	28	28	16	GARY ALLAN MCA NASHVILLE 013362/UMGN (10.98)	Get Off On The Pain		2

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	24	23	10	COLT FORD AVERAGE JOE'S 216 (14.98)	Chicken & Biscuits		8
27	29	30	45	REBA STARSTRUCK M100/VALORY (18.98)	Keep On Loving You		1
28	33	32	62	SOUNDTRACK WALT DISNEY 003101 (18.98)	Hannah Montana: The Movie		1
29	26	26	17	BLAKE SHELTON REPRISE/WARNER BROS. 522642/WMN (8.98)	Hillbilly Bone (EP)		2
30	30	25	64	RASCAL FLATTS LYRIC STREET 002604 (18.98)	Unstoppable		1
31	31	20	5	WYNONNA CRACKER BARREL 79183 EX/CURB (11.98)	Love Heals: A Tribute to Our Wounded Warriors		6
32	27	21	11	LAURA BELL BUNDY MERCURY 013968/UMGN (11.98)	Achin' And Shakin'		5
33	21	31	13	ALAN JACKSON ARISTA NASHVILLE 62560/SMN (11.98)	Freight Train		2
34	25	29	36	TIM MCGRAW CURB 79152 (18.98)	Southern Voice		1
35	32	33	38	TOBY KEITH SHOW DOG-UNIVERSAL 027 (18.98)	American Ride		1
36	35	27	5	HANK III CURB 79179* (18.98)	Rebel Within		4
37	36	35	46	JUSTIN MOORE VALORY 0100 (10.98)	Justin Moore		3
38	41	40	66	ERIC CHURCH CAPITOL NASHVILLE 20810* (12.98)	Carolina		4
39	39	34	17	DANNY GOKEY 19/RCA 60554/SMN (11.98)	My Best Days		3
40	40	38	18	JOSH THOMPSON COLUMBIA 56858/SMN (9.98)	Way Out Here		9
41	34	36	46	GEORGE STRAIT MCA NASHVILLE 013173*/UMGN (13.98)	Twang		1
42	NEW	1	1	MARK CHESNUTT SAGUARO ROAD 25486 (17.98)	Outlaw		42
43	51	55	6	PACE SETTER THE STATLER BROTHERS GAITHER 46004 (13.98)	The Gospel Music Of The Statler Brothers: Volume One		16
44	44	39	4	DIXIE CHICKS COLUMBIA LEGACY 61981/SONY MUSIC (7.98)	Playlist: The Very Best Of The Dixie Chicks		27
45	37	37	44	VARIOUS ARTISTS EMI/UNIVERSAL 56259/SONY MUSIC (18.98)	NOW That's What I Call Country Vol. 2		4
46	54	59	6	GREATEST GAINER THE STATLER BROTHERS GAITHER 46073 (13.98)	The Gospel Music Of The Statler Brothers: Volume Two		17
47	47	43	35	JOE NICHOLS SHOW DOG-UNIVERSAL 012989 (13.98)	Old Things New		15
48	50	47	45	DAVID NAIL MCA NASHVILLE 011003/UMGN (10.98)	Im About To Come Alive		19
49	38	44	18	JOHNNY CASH AMERICAN/LOST HIGHWAY 013394*/UMGN (11.98)	American VI: Ain't No Grave		2
50	46	45	91	KELLIE PICKLER 19/BNA 22811/SMN (11.98)	Kellie Pickler		1

TOP BLUEGRASS ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	1	4	#1 DIERKS BENTLEY CAPITOL NASHVILLE 85410	Up On The Ridge	
2	2	2	PUNCH BROTHERS NONESUCH 521980/WARNER BROS.	Antifogmatic	
3	3	71	STEVE MARTIN 40 SHARE 610647*/ROUNDER	The Crow: New Songs For The Five-String Banjo	
4	4	19	CAROLINA CHOCOLATE DROPS NONESUCH 516995/WARNER BROS.	Genuine Negro Jig	
5	6	4	CHERRYHOLMES SKAGGS FAMILY 902021	Cherryholmes IV: Common Threads	
6	5	21	DAILEY & VINCENT CRACKER BARREL 610640/ROUNDER	Dailey & Vincent Sing The Statler Brothers	
7	7	11	TRAMPLED BY TURTLES BANJODAD 07*	Palomino	
8	9	15	STEEP CANYON RANGERS REBEL 1834	Deep In The Shade	
9	RE-ENTRY	1	THE GRASCALS ROUNDER 610641	The Famous Lefty Fly	
10	RE-ENTRY	1	THE WAILIN' JENNYS RED HOUSE 220	Live At The Mauch Chunk Opera House	

BETWEEN THE BULLETS
PAISLEY'S 15th NO. 1



Brad Paisley completes his 15th jaunt to the Hot Country Songs summit as "Water" improves 1.7 million audience impressions (5%) and crosses the finish line with a 3-1 hop. Since Paisley's first week at No. 1—which happened when "He Didn't Have to Be" topped the Dec. 11, 1999, chart—his total is outpaced by only Toby Keith's 16 chart-toppers. All but three of Kenny Chesney's 17 leaders were

TOP R&B/HIP-HOP ALBUMS			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	31	2	#1 GG EMINEM RECOVERY (WEB/SHADY/AFTERMATH/INTERSCOPE 014411)IGA
2	1	3	DRAKE THANK ME LATER (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN 014325)UMRG
3	HOT SHOT DEBUT		THE ROOTS HOW I GOT OVER (DEF JAM 013085)*/DJJMG
4	NEW		KEITH SWEAT RIDIN' SOLO (KEDAR 00008) ⊕
5	2	14	USHER RAYMOND V RAYMOND (LAFACE/JIVE 61552)JLG
6	3	9	B.O.B B.O.B PRESENTS REBELROCK/GRAND HUSTLE/ATLANTIC 518903)AG ⊕
7	5	55	THE BLACK EYED PEAS THE E.N.D. INTERSCOPE 012887)*/IGA
8	6	29	ALICIA KEYS THE ELEMENT OF FREEDOM (MBK/J 46571)*/RMG
9	4	3	PLIES GOON AFFILIATED (BIG GATES/SLIP-N-SLIDE/ATLANTIC 522495)AG
10	7	6	NAS & DAMIAN MARLEY Distant Relatives (Ghetto Youths/Def Jam/Universal Republic 014136)UMRG
11	8	16	LUDACRIS BATTLE OF THE SEXES (DTP/DEF JAM 014030)*/DJJMG
12	9	58	EMINEM RELAPSE (WEB/SHADY/AFTERMATH/INTERSCOPE 012863)*/IGA
13	NEW		BLAZE YA DEAD HOMIE GANG RAGS (PSYCHOPATHIC 4302)
14	10	21	LIL WAYNE REBIRTH (CASH MONEY/UNIVERSAL MOTOWN 012737)UMRG
15	15	31	RIHANNA RATED R (SRP/DEF JAM 013736)DJJMG
16	14	43	TREY SONGZ READY (SONGBOOK/ATLANTIC 518794)AG
17	11	21	SADE SOLDIER OF LOVE (EPIC 63933)*/SONY MUSIC
18	19	42	JAY-Z THE BLUEPRINT 3 (ROC NATION 520856)*/AG ⊕
19	29	36	PACE SETTER MICHAEL JACKSON MICHAEL JACKSON'S THIS IS IT (A&M/EPIC 76067)*/SONY MUSIC
20	12	13	ERYKAH BADU NEW AMERYKAH: PART TWO (CONTROL FREQUENCY/UNIVERSAL MOTOWN 014023)UMRG
21	16	15	MONICA STILL STANDING (J 40398)RMG
22	13	16	MARVIN SAPP HERE I AM (VERITY 53156)JLG
23	21	41	KID CUDI MAN ON THE MOON (DREAM ON/O.G.D./UNIVERSAL MOTOWN 013195)*/UMRG ⊕
24	18	20	JAHEIM ANOTHER ROUND (ATLANTIC 522783)AG
25	17	42	DRAKE SO FAR (GONE) (EP) (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN 013456)UMRG
26	27	51	MAXWELL BLACKSUMMERS'NIGHT (COLUMBIA 89142)SONY MUSIC ⊕
27	20	6	JANELLE MONAE THE ARCHANDROID (WONDERLAND/BAD BOY 512256)WARNER BROS.
28	24	28	MARY J. BLIGE STRONGER WITH EACH TEAR (MTRIAARCH/GEFFEN 013722)IGA
29	NEW		Z-RO HEROIN (J PRINCE/RAP-A-LOT 4 LIFE 522426)RAP-A-LOT
30	25	27	YOUNG MONEY WE ARE YOUNG MONEY (CASH MONEY/UNIVERSAL MOTOWN 013795)UMRG
31	22	8	TONI BRAXTON PULSE (ATLANTIC 520269)AG ⊕
32	26	28	ROBIN THICKE SEX THERAPY: THE SESSION (STAR TRAK/INTERSCOPE 013708)IGA
33	23	3	LIL JON CRUNK ROCK (UNIVERSAL REPUBLIC 013715)UMRG
34	30	6	TALIB KWELI + HI-TEK ARE REFLECTION (ETERNAL REVOLUTIONS PER MINUTE (BLACKSMITH 512766)WARNER BROS.
35	36	5	LEELA JAMES MY SOUL (STAX 31641)CONCORD
36	28	8	TRINA AMAZIN' (SLIP-N-SLIDE 32567)
37	32	8	8BALL & MJG TEN TEES DOWN (GRAND HUSTLE 5128/E1)
38	34	12	SHARON JONES & THE DAP-KINGS I LEARNED THE HARD WAY (DAPTONE 019)*
39	35	29	GUCCI MANE THE STATE VS. RABBIT DAVIS 1017 (BRICK SQUAD/ASYLUM 520540)*/WARNER BROS.
40	33	11	DJ HOLIDAY + GUCCI MANE BURRRPRINT(2) HD 1017 (BRICK SQUAD/ASYLUM 520389)*/WARNER BROS.
41	37	8	BONE THUGS-N-HARMONY UNITS: THE WORLD'S ENEMY (ASYLUM/REPRISE 520445)WARNER BROS.
42	38	29	TIMBALAND TIMBALAND PRESENTS... (MOSLEY/BLACKGROUND/INTERSCOPE 013645)*/IGA
43	39	22	CORINNE BAILEY RAE THE SEA (CAPITOL 09378)
44	NEW		VINNIE PAZ SEASON OF THE ASSASSIN (ENEMY SOIL 1003)
45	42	40	MARIAH CAREY MEMOIRS OF AN IMPERFECT ANGEL (ISLAND 013226)*/DJJMG
46	41	17	RAHEEM DEVAUGHN THE LOVE & WAR MASTERPEACE 1228/JIVE 55959)JLG
47	43	39	BEBE & CECE WINANS STILL B&C 31105)MALACO
48	44	28	K'NAAN TROUBADOUR (A&M/OCTONE 012478)IGA
49	49	32	JANET NUMBER ONES (A&M 013612)UME
50	47	52	VARIOUS ARTISTS NOW 31 (EMI/UNIVERSAL/ZOMBA 28617)SONY MUSIC

Blaze establishes a new best peak for Psychopathic Records on Top R&B/Hip-Hop Albums, as "Gang Rags" enters at No. 13 with 8,400 units, according to Nielsen SoundScan. The set outshines Dark Lotus' "The Opaque Brotherhood," which debuted and peaked at No. 23 on May 3, 2008.



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

BETWEEN THE BULLETS

RAP RULES ATOP ALBUM TALLY



51,000. The set is the group's sixth top 10 on this chart and fifth on the Billboard 200 (No. 6).

Among R&B artists, veteran Keith Sweat earns his 10th solo top 10 as "Ridin' Solo" bows at No. 4. Sweat has also had two top 10s as a member of trio LSG. Meanwhile, Usher's "Raymond V Raymond" (No. 5, 24,000) falls to its lowest rank since its early debut at No. 74 in April.

—Raphael George

With Eminem surging to his sixth No. 1, rap dominates three of the top five on Top R&B/Hip-Hop Albums. "Recovery" vaults to the summit with 741,000, according to Nielsen SoundScan, following its early debut with street violations last issue. Last week's No. 1, Drake's "Thank Me Later," slides to No. 2 (157,000), down 65%. The Roots complete the top three sweep with "How I Got Over," which sells

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

ADULT R&B			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	13	#1 UN-THINKABLE (I'M READY) ALICIA KEYS (MBK/J/RMG)
2	4	24	GREATEST GAINER THERE GOES MY BABY USHER (LAFACE/JLG)
3	2	21	FINDING MY WAY BACK JAHEIM (ATLANTIC)
4	5	9	WHY WOULD YOU STAY? KEM (UNIVERSAL MOTOWN/UMRG)
5	3	19	WINDOW SEAT ERYKAH BADU (CONTROL FREQUENCY/UNIVERSAL MOTOWN)UMRG
6	7	9	BITTERSWEET FANTASIA (J/RMG)
7	6	18	HANDS TIED TONI BRAXTON (ATLANTIC)
8	8	32	FISTFUL OF TEARS MAXWELL (COLUMBIA)
9	10	22	CLOSER CORINNE BAILEY RAE (CAPITOL)
10	9	22	EVERYTHING TO ME MONICA (J/RMG)
11	11	10	WHAT'S NOT TO LOVE DWELE (RT/E1)
12	13	12	BABYFATHER SADE (EPIC/COLUMBIA)
13	18	7	SKIES WIDE OPEN BRIAN CULBERTSON FEAT. AVANT (GRP/VERVE)
14	12	19	IN THE MORNING URBAN MYSTIC FEAT. MDMA (SOBE)
15	20	21	THE BEST IN ME MARVIN SAPP (VERITY/JLG)
16	19	17	TEST DRIVE KEITH SWEAT FEAT. JOE (KEDAR)
17	24	5	LOVE LIKE THIS DONELL JONES (CANDYMAN)
18	22	4	LOVE ALL OVER ME MONICA (J/RMG)
19	17	5	STATISTICS LYFE JENNINGS (JESUS SWINGS/ASYLUM/WARNER MUSIC GROUP)
20	16	10	WE GOT HOOD LOVE MARY J. BLIGE FEAT. TREY SONGZ (MTRIAARCH/GEFFEN/INTERSCOPE)
21	14	20	BEAUTIFUL VIVIAN GREEN (E1)
22	26	10	YOU'RE THE ONE DONDRIA (SO SO DEF/MALACO)
23	27	4	NO REGRETS ELISABETH WITHERS (PURPOSE/E1)
24	25	20	TELL ME YOU LOVE ME LEELA JAMES (STAX/CMG)
25	21	14	NOTHING JANET (SO SO DEF/MALACO)

HOT RAP SONGS			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	4	7	#1 YOUR LOVE NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
2	3	9	AIRPLANES B.O.B FEAT. HAYLEY WILLIAMS (REBELROCK/GRAND HUSTLE/ATLANTIC)
3	1	17	OVER DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
4	2	23	NOTHIN' ON YOU B.O.B FEAT. BRUNO MARS (REBELROCK/GRAND HUSTLE/ATLANTIC)
5	5	14	LOSE MY MIND YOUNG JEEZY FEAT. PLIES (CTE/DEF JAM/DJMG)
6	8	10	SEX ROOM LUDACRIS FEAT. TREY SONGZ (DTP/DEF JAM/DJMG)
7	6	17	ALL I DO IS WIN DJ KHALED (WE THE BEST/E1)
8	7	19	MY CHICK BAD LUDACRIS FEAT. NICKI MINAJ (DTP/DEF JAM/DJMG)
9	9	11	HELLO GOOD MORNING DIDDY - DIRTY MONEY FEAT. T.I. (BAD BOY/INTERSCOPE)
10	10	9	TEACH ME HOW TO DOUGIE CALI SWAG DIST

HOT R&B/HIP-HOP SONGS

Chart table with columns: THIS WEEK, LAST WEEK, 2 WEEKS AGO, WEEKS ON CHART, TITLE, Artist, CERT., PEAK POSITION. Includes songs like 'UN-THINKABLE (I'M READY)' by Alicia Keys and 'FIND YOUR LOVE' by Drake.



The single's eighth week atop the chart marks Keys' 50th frame at No. 1 among her eight career leaders. Only Usher, with 53 weeks, has more since the list converted to Nielsen Music data in December 1992.

Drake notches his sixth top 10 on Mainstream R&B/Hip-Hop a year and a week after achieving his first, "Best I Ever Had."

A week after scoring the first top 10 by a female rapper on this chart in four years, Minaj rolls to the summit of Hot Rap Songs to become the first female to reign in a lead role since Lil' Kim led with "Magic Stick," featuring 50 Cent, on June 6, 2003.



The track vaults into the top 20 with its largest increase in audience (3.3 million impressions) and its fourth double-digit position leap in eight weeks. His third album, "Dre," streets July 27.

The singer's chart climb is powered by a gain of nearly 1 million listener impressions. The song also sprints 24-17 on Adult R&B.

Chart table with columns: THIS WEEK, LAST WEEK, 2 WEEKS AGO, WEEKS ON CHART, TITLE, Artist, CERT., PEAK POSITION. Includes songs like 'SHE GOT IT MADE' by Plies and 'ROGER THAT' by Young Money.

BETWEEN THE BULLETS

ROWLAND RETURNS WITH 'GROWN'



Kelly Rowland collects her first debut in three years on Hot R&B/Hip-Hop Songs as "Grown Woman" enters at No. 87. With 1 million in audience, the single is Rowland's first appearance since the No. 7-peaking "Like This" in 2007.

The most popular songs, according to R&B/Hip-Hop radio audience impressions measured by Nielsen Broadcast Data Systems and sales data compiled by Nielsen SoundScan. Greatest Gainer/Airplay is awarded for the largest airplay increase on the chart. See Charts Legend on billboard.biz for rules and explanations. © 2010, e5 Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

CHRISTIAN SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	
1	2	17	#1 OUR GOD	CHRIS TOMLIN	SIXSTEPS/SPARROW/EMI CMG	
2	1	20	GET BACK UP	TOBYMAC	FOREFRONT/EMI CMG	
3	3	22	ALL OF CREATION	MERCYME	INO	
4	4	26	BEFORE THE MORNING	JOSH WILSON	SPARROW/EMI CMG	
5	5	16	HEALING BEGINS	TENTH AVENUE NORTH	REUNION/PLG	
6	8	12	IF WE'VE EVER NEEDED YOU	CASTING CROWNS	REUNION/PLG	
7	7	41	WHAT FAITH CAN DO	KUTLESS	BEC/TOOTH & NAIL	
8	6	17	BEAUTIFUL, BEAUTIFUL	FRANCESCA BATTISTELLI	FERVENT/WORD-CURB	
9	9	24	HOLD US TOGETHER	MATT MAHER	ESSENTIAL/PLG	
10	11	19	BORN AGAIN	NEWSBOYS	INPOP	
11	10	19	BETTER THAN A HALLELUJAH	AMY GRANT	AMY GRANT PRODUCTIONS/SPARROW/EMI CMG	
12	14	16	BLINK	REVIVE	ESSENTIAL/PLG	
13	16	19	LOVE HAS COME	MARK SCHULTZ	WORD-CURB	
14	13	25	MORE LIKE FALLING IN LOVE	JASON GRAY	CENTRICITY	
15	17	11	LEAD ME	SANCTUS REAL	SPARROW/EMI CMG	
16	19	13	GOD GAVE ME YOU	DAVE BARNES	RAZOR & TIE	
17	18	17	MY HELP COMES FROM THE LORD	THE MUSEUM	BEC/TOOTH & NAIL	
18	27	7	GREATEST GAINER STARRY NIGHT	CHRIS AUGUST	FERVENT/WORD-CURB	
19	20	10	FIGHT ANOTHER DAY	ADDISON ROAD	INO	
20	24	15	POWER OF YOUR NAME	LINCOLN BREWSTER	FEAT. DARLENE ZSCHECH	INTEGRITY
21	22	7	COME AS YOU ARE	POCKET FULL OF ROCKS	MYRRH/WORD-CURB	
22	23	19	EVERYTHING FALLS	FEE	INO	
23	21	15	YOURS TO TAKE	JIMMY NEEDHAM	INPOP	
24	26	5	NO MATTER WHAT	KERRI ROBERTS	REUNION/PLG	
25	25	8	GREAT ARE YOU LORD	PHILLIPS, CRAIG & DEAN	INO	
26	29	5	UNDONE	FFH	62/CATAPULT	
27	30	9	YOU CAN HAVE ME	SIDEWALK PROPHETS	FERVENT/WORD-CURB	
28	37	6	SOMETHING HOLY	STELLAR KART	INO	
29	33	8	YOUR LOVE IS A SONG	SWITCHFOOT	LOWERCASE PEOPLE/CREDENTIAL/EMI CMG	
30	34	8	CASTAWAY	CHASEN	INO	
31	35	9	GREATNESS OF OUR GOD	NATALIE GRANT	CURB	
32	36	7	SPEAK TO ME	REMEDY DRIVE	WORD-CURB	
33	32	19	AWAKE AND ALIVE	SKILLET	ARDENT/INO	
34	31	16	SOME KIND OF LOVE	PHIL STACEY	REUNION/PLG	
35	HOT SHOT DEBUT		TO KNOW YOU	CASTING CROWNS	REUNION/PLG	
36	39	11	HERE IN THIS MOMENT	BECKAH SHAE	SHAE SHOC	
37	50	2	LIGHT UP THE SKY	THE AFTERS	INO	
38	41	14	ALREADY HOME	THOUSAND FOOT KRUTCH	TOOTH & NAIL	
39	43	8	ANCHOR	SATELLITES & SIRENS	WORD-CURB	
40	NEW		JESUS SAVES	JEREMY CAMP	BEC/TOOTH & NAIL	
41	45	7	AVALANCHE	MANAFEST	BEC/TOOTH & NAIL	
42	38	13	OH, HAPPINESS	DAVID CROWDER BAND	SIXSTEPS/SPARROW/EMI CMG	
43	44	4	REDISCOVER YOU	STARFIELD	SPARROW/EMI CMG	
44	NEW		FOR THOSE WHO WAIT	FIREFLIGHT	FLICKER/PLG	
45	NEW		KEEP CHANGING THE WORLD	MIKESCHAIR	WITH LECRAE	CURB
46	47	3	SING ALONG	SIXTEEN CITIES	CENTRICITY	
47	48	8	FOR LOVE OF YOU	AUDREY ASSAD	SPARROW/EMI CMG	
48	46	10	NEW CREATION	LEELAND	REUNION/PLG	
49	40	5	WAITING ROOM	JONNY DIAZ	INO	
50	RE-ENTRY		THERAPY	RELIENT K	JIVE/JLG	

Worship leader Chris Tomlin lands his third leader, and first since 2006, on the audience-based Christian Songs chart, as "Our God" spikes 2-1 (8.6 million impressions, up 5%). The track becomes his fifth No. 1 on the plays-based Hot Christian AC Songs survey (3-1).



TOP CHRISTIAN ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	IMPRINT / DISTRIBUTING LABEL	CERT.
1	HOT SHOT DEBUT		#1 TRIP LEE	BETWEEN TWO WORLDS	REACH 8153/INFINITY	
2	1	8	MERCYME	THE GENEROUS MR. LOVEWELL	INO 4813/PROVIDENT-INTEGRITY	
3	2	44	SKILLET	AWAKE	ARDENT/INO/ATLANTIC 2554/PROVIDENT-INTEGRITY	
4	NEW		ROBERT RANDOLPH & THE FAMILY BAND	WE WALK THIS ROAD	WARNER BROS. 511230	
5	NEW		DAVID CROWDER BAND	SUMMER HAPPINESS (EP)	SIXSTEPS/SPARROW DIGITAL EX/EMI CMG	
6	3	20	TOBYMAC	TONIGHT	FOREFRONT 6371/EMI CMG	
7	5	7	TENTH AVENUE NORTH	THE LIGHT MEETS THE DARK	REUNION 10144/PROVIDENT-INTEGRITY	
8	4	32	CASTING CROWNS	UNTIL THE WHOLE WORLD HEARS	BEACH STREET/REUNION 10133/PROVIDENT-INTEGRITY	●
9	7	38	VARIOUS ARTISTS	WOW HITS 2010	WORD-CURB/PROVIDENT-INTEGRITY 4857/EMI CMG	●
10	10	13	AMY GRANT	SOMEWHERE DOWN THE ROAD	AMY GRANT PROD./SPARROW 3683/EMI CMG	
11	8	17	VARIOUS ARTISTS	WOW WORSHIP (PURPLE) PLG	EMI CMG 887999/WORD-CURB	
12	12	16	PASSION	PASSION: AWAKENING	SIXSTEPS/SPARROW 7175/EMI CMG	
13	NEW		ADDISON ROAD	STORIES	INO 8484/PROVIDENT-INTEGRITY	
14	9	16	SANCTUS REAL	PIECES OF A REAL HEART	SPARROW 6506/EMI CMG	
15	16	33	FLYLEAF	MEMENTO MORI	A&M/OCTONE 013512/EMI CMG	
16	6	3	MORMON TABERNACLE CHOIR	100 YEARS MORMON TABERNACLE CHOIR	5038092	⊕
17	15	88	FRANCESCA BATTISTELLI	MY PAPER HEART	FERVENT 887378/WORD-CURB	
18	NEW		REVIVE	BLINK	CONSUMING FIRE/ESSENTIAL 10917/PROVIDENT-INTEGRITY	
19	13	19	THE CANADIAN TENORS	THE CANADIAN TENORS	DECCA 013509	
20	22	40	DAVID CROWDER BAND	CHURCH MUSIC	SIXSTEPS/SPARROW 6515/EMI CMG	
21	24	6	THE STALLER BROTHERS	THE GOSPEL MUSIC: VOLUME ONE	GAITHER 6004/EMI CMG	
22	27	6	GG THE STALLER BROTHERS	THE GOSPEL MUSIC: VOLUME TWO	GAITHER 6073/EMI CMG	
23	19	44	NEEDTOBREATHE	THE OUTSIDERS	ATLANTIC 519702*/WORD-CURB	
24	21	33	SWITCHFOOT	HELLO HURRICANE	LOWERCASE PEOPLE/ATLANTIC/CREDENTIAL 4858*/EMI CMG	⊕
25	20	36	KUTLESS	IT IS WELL	BEC 7174/EMI CMG	
26	28	20	MATT MAHER	ALIVE AGAIN	ESSENTIAL 10906/PROVIDENT-INTEGRITY	
27	23	38	VARIOUS ARTISTS	SONGS 4 WORSHIP 50	INTEGRITY 24702/TIME LIFE	
28	18	72	KARI JOBE	KARI JOBE	INTEGRITY 4550/PROVIDENT-INTEGRITY	
29	42	64	MERCYME	INO	4626/PROVIDENT-INTEGRITY	⊕
30	29	3	MYCHILDREN, MYBRIDE	LOST BOY	SOLID STATE 7307/EMI CMG	
31	26	34	STEVEN CURTIS CHAPMAN	BEAUTY WILL RISE	SPARROW 6516/EMI CMG	
32	32	13	ELVIS PRESLEY	AN EVENING PRAYER	SONY MUSIC CUSTOM MARKETING GROUP 61423	
33	25	5	VARIOUS ARTISTS	TOP 25 PRAISE SONGS 2011	CCLJ/MARANATHAI 972024/WORD-CURB	
34	36	36	SIDEWALK PROPHETS	THESE SIMPLE TRUTHS	FERVENT 887900/WORD-CURB	
35	11	13	SARA GROVES	FIREFLIES AND SONGS	SPONGE/INO 4712/PROVIDENT-INTEGRITY	
36	44	72	RED	INNOCENCE & INSTINCT	ESSENTIAL 10863/PROVIDENT-INTEGRITY	⊕
37	34	46	BRITT NICOLE	THE LOST GET FOUND	SPARROW 2358/EMI CMG	
38	49	8	THE LETTER BLACK	HANGING ON BY A THREAD	TOOTH & NAIL 5813/EMI CMG	
39	41	20	FIREFLIGHT	FOR THOSE WHO WAIT	FLICKER 10909/PROVIDENT-INTEGRITY	
40	37	6	JIMMY NEEDHAM	NIGHTLIGHTS	INPOP 1519/EMI CMG	
41	43	17	POINT OF GRACE	NO CHANGIN'	US WORD-CURB 887924	
42	46	26	PHIL WICKHAM	HEAVEN & EARTH	INO 3903/PROVIDENT-INTEGRITY	
43	39	42	THOUSAND FOOT KRUTCH	WELCOME TO THE MASQUERADE	TOOTH & NAIL 4783/EMI CMG	
44	40	10	DAVE BARNES	WHAT WE WANT, WHAT WE GET	RAZOR & TIE 83082/PROVIDENT-INTEGRITY	
45	RE-ENTRY		SELAH	YOU DELIVER ME	CURB 79138/WORD-CURB	
46	45	16	DEMON HUNTER	THE WORLD IS A THORN	SOLID STATE 6387/EMI CMG	⊕
47	38	6	HILLSONG	THE VERY BEST OF HILLSONG	LIVE HILLSONG 2685/EMI CMG	
48	31	48	ISRAEL HOUGHTON	THE POWER OF ONE	INTEGRITY 4551/PROVIDENT-INTEGRITY	
49	RE-ENTRY		JASON CRABB	JASON CRABB	GAITHER 1143/EMI CMG	
50	17	10	DIAMOND RIO	THE REASON	WORD-CURB 887395	

Evangelist Juanita Bynum's "More Passion" remains inside the top 10 on Top Gospel Albums for an eighth straight week (No. 10), while new single "Soul Cry (Oh, Oh Oh)" opens at No. 2 with 4,000 copies on Hot Singles Sales (see page 52).



HOT CHRISTIAN AC SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	3	16	#1 OUR GOD	CHRIS TOMLIN	SIXSTEPS/SPARROW/EMI CMG
2	2	21	ALL OF CREATION	MERCYME	INO
3	1	17	GET BACK UP	TOBYMAC	FOREFRONT/EMI CMG
4	4	16	HEALING BEGINS	TENTH AVENUE NORTH	REUNION/PLG
5	5	25	BEFORE THE MORNING	JOSH WILSON	SPARROW/EMI CMG
6	7	11	IF WE'VE EVER NEEDED YOU	CASTING CROWNS	REUNION/PLG
7	6	15	BEAUTIFUL, BEAUTIFUL	FRANCESCA BATTISTELLI	FERVENT/WORD-CURB
8	9	20	HOLD US TOGETHER	MATT MAHER	ESSENTIAL/PLG
9	8	40	WHAT FAITH CAN DO	KUTLESS	BEC/TOOTH & NAIL
10	13	7	GOD GAVE ME YOU	DAVE BARNES	RAZOR & TIE
11	11	14	LOVE HAS COME	MARK SCHULTZ	WORD-CURB
12	14	10	BLINK	REVIVE	ESSENTIAL/PLG
13	10	25	HEALING HAND OF GOD	JEREMY CAMP	BEC/TOOTH & NAIL
14	15	7	BORN AGAIN	NEWSBOYS	INPOP
15	12	33	FORGIVEN	SANCTUS REAL	SPARROW/EMI CMG
16	16	17	BETTER THAN A HALLELUJAH	AMY GRANT	AMY GRANT PRODUCTIONS/SPARROW/EMI CMG
17	19	3	GREATEST GAINER LEAD ME	SANCTUS REAL	SPARROW/EMI CMG
18	17	7	MY HELP COMES FROM THE LORD	THE MUSEUM	BEC/TOOTH & NAIL
19	18	5	GREAT ARE YOU LORD	PHILLIPS, CRAIG & DEAN	INO
20	20	13	YOURS TO TAKE	JIMMY NEEDHAM	INPOP
21	21	5	NO MATTER WHAT	KERRI ROBERTS	REUNION/PLG
22	25	4	STARRY NIGHT	CHRIS AUGUST	FERVENT/WORD-CURB
23	22	5	FIGHT ANOTHER DAY	ADDISON ROAD	INO
24	24	4	GREATNESS OF OUR GOD	NATALIE GRANT	CURB
25	23	6	YOU CAN HAVE ME	SIDEWALK PROPHETS	FERVENT/WORD-CURB

CHRISTIAN CHR™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	1	17	#1 GET BACK UP	TOBYMAC	FOREFRONT/EMI CMG
2	2	19	BORN AGAIN	NEWSBOYS	INPOP
3	4	14	LEAD ME	SANCTUS REAL	SPARROW/EMI CMG
4	3	9	CASTAWAY	CHASEN	INO
5	5	19	AWAKE AND ALIVE	SKILLET	ARDENT/INO
6	6	15	HEALING BEGINS	TENTH AVENUE NORTH	REUNION/PLG
7	7	10	FIGHT ANOTHER DAY	ADDISON ROAD	INO
8	9	15	BEAUTIFUL, BEAUTIFUL	FRANCESCA BATTISTELLI	FERVENT/WORD-CURB
9	8	20	ALREADY HOME	THOUSAND FOOT KRUTCH	TOOTH & NAIL
10	10	18	GOD GAVE ME YOU	DAVE BARNES	RAZOR & TIE
11	11	8	AVALANCHE	MANAFEST	BEC/TOOTH & NAIL
12	12	14	BLINK	REVIVE	ESSENTIAL/PLG
13	16	7	THERAPY	RELIENT K	JIVE/JLG
14	13	19	ALL OF CREATION	MERCYME	INO
15	14	12	ANCHOR	SATELLITES & SIRENS	WORD-CURB
16	15	11	MY HELP COMES FROM THE LORD	THE MUSEUM	BEC/TOOTH & NAIL
17	17	4	GREATEST GAINER YOUR LOVE IS A SONG	SWITCHFOOT	LOWERCASE PEOPLE/CREDENTIAL/EMI CMG
18	19	3	SOMETHING HOLY	STELLAR KART	INO
19	21	16	EVERYTHING FALLS	FEE	INO
20	18	15	LIVE LIFE LOUD	HAWK NELSON	BEC/TOOTH & NAIL
21	20	14	THE ONE (I'M FIGHTING FOR)	ARTICLE ONE	INPOP
22	23	2	WALKING ON THE STARS	GROUP 1 CREW	FERVENT/WORD-CURB
23	25	3	LIFE	BECKAH SHAE	SHAE SHOC
24	26	7	SPEAK TO ME	REMEDY DRIVE	WORD-CURB
25	29	2	FOR THOSE WHO WAIT	FIREFLIGHT	FLICKER/PLG

TOP GOSPEL ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	IMPRINT / DISTRIBUTING LABEL	CERT.
1	HOT SHOT DEBUT		#1 TRIP LEE	BETWEEN TWO WORLDS	REACH 8153/INFINITY	
2	1	16	MARVIN SAPP	HERE I AM	VERITY 53156/JLG	
3	NEW		DEWAYNE WOODS & WHEN SINGERS MEET	MY LIFE'S LYRIC	QUIET WATER/VERITY 53263/JLG	
4	2	23	VARIOUS ARTISTS	WOW GOSPEL 2010	WORD-CURB/EMI CMG/VERITY 62442/JLG	
5	3	3	FOREVER JONES	GET READY	EMI GOSPEL 94728	
6	NEW		DARWIN HOBBS	CHAMPION	IMAGO DEI 6802	
7	4	83	HEZEKIAH WALKER & LFC	SOUL'D OUT	VERITY 23487/JLG	
8	5	39	BEBE & CECE WINANS	STILL B&C	31105/MALACO	
9	6	40	FRED HAMMOND	LOVE UNSTOPPABLE	F HAMMOND/VERITY 43341/JLG	
10	10	8	JUANITA BYNUM	MORE PASSION	COURTNEY WILSON 8158	
11	8	56	BRIAN COURTNEY WILSON	JUST LOVE	SPIRIT RISING	

HOT DANCE CLUB SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	2	7	#1 COMMANDER	KELLY ROWLAND FEAT. DAVID GUETTA	UNIVERSAL MOTOWN
2	4	9	HAPPINESS	ALEXIS JORDAN	STARROC/ROC NATION/COLUMBIA
3	3	10	OMG	USHER FEAT. WILL.I.AM	LAFACE/JLG
4	5	8	DIRTY TALK	WYNTER GORDON	BIG BEAT/ATLANTIC
5	1	7	ALEJANDRO	LADY GAGA	STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
6	7	6	DANCING ON MY OWN	ROBYN	KONICHIWA/CHERRYTREE/INTERSCOPE
7	10	5	ALIVE	GOLDFRAPP	MUTE
8	6	9	NOT MYSELF TONIGHT	CHRISTINA AGUILERA	RCA/RMG
9	14	4	ROCKSTAR 101	RIHANNA	SRP/DEF JAM/IDJMG
10	8	11	PRETTY MESS	ERIKA JAYNE	RM
11	13	8	SHARK IN THE WATER	V V BROWN	CAPITOL
12	12	12	BEAUTY IN THE WORLD	MACY GRAY	CONCORD/CMG
13	11	10	ROCK THAT BODY	THE BLACK EYED PEAS	INTERSCOPE
14	18	4	FEELS LIKE A PRAYER	MECK FEAT. DINO NAPITH	
15	17	6	I BELIEVE IN YOU	HANNAH SNOWDOG	
16	20	3	YOUR LOVE IS MY DRUG	KESHA	KEMOSABE/RCA/RMG
17	22	3	ALL THE LOVERS	KYLIE MINOGUE	PARLOPHONE/ASTRALWERKS/CAPITOL
18	16	7	RICH (FAKE IT TIL YOU MAKE IT)	LOLENE	CAPITOL
19	19	8	DEEP N LUV	SARIAH SARIAH	
20	25	3	STROBELIGHT	KIMBERLEY LOCKE	DREAM MERCHANT 21/CMG
21	23	4	FIRE WITH FIRE	SCISSOR SISTERS	DOWNTOWN
22	15	11	KEEP FAITH	DRESDEN & JOHNSTON VS. JOHN DEBO	FEAT. MEZO RICCIO PROBLEM CHILD
23	24	5	KILLING TIME	INFECTED MUSHROOM	FEAT. PERRY FARRELL HOM-MEGA
24	28	5	DIARY	TINO COURY	ELEVENTH
25	9	11	GETTIN' OVER YOU	DAVID GUETTA & CHRIS WILLIS	FEAT. FERGIE & LMFAO GUM/ASTRALWERKS/CAPITOL

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
26	27	5	THE MORNING AFTER	STONEBRIDGE & DAYENE	NAPITH
27	26	12	IF YOU WANNA FLY	VERONICA MVA	
28	29	5	WILL YOU BE THERE?	ANDY BELL	MUTE
29	40	2	POWER PICK CALIFORNIA GURLS	KATY PERRY FEAT. SNOOP DOGG	CAPITOL
30	32	3	NEED YOU NOW	LADY ANTEBELLUM	CAPITOL NASHVILLE/CAPITOL
31	37	2	I TOLD YOU SO	SOLANGE	MUSIC WORLD
32	31	5	DEEP DOWN	JOSH GABRIEL	PRESENTS WINTER KILLS NAPITH
33	36	3	I FEEL BETTER	HOT CHIP	ASTRALWERKS/CAPITOL
34	30	5	CLAP YOUR HANDS	SIA	JIVE/JLG
35	34	7	ALLIGATOR	TEGAN AND SARA	VAPOR/SIRE/WARNER BROS.
36	44	2	LOVE DEALER	ESMEE DENTERS	FEAT. JUSTIN TIMBERLAKE TENNMAN/INTERSCOPE
37	49	2	4TH OF JULY (FIREWORKS)	KELIS	WILL.I.AM/INTERSCOPE
38	21	13	RIGHT HERE RIGHT NOW	BWO	LOLLIPOP
39	39	3	I WANT IT ALL	DAVID NAYLOR	FEAT. DANGER MUSE SCARCE GOODS
40	42	9	IF THIS IS LOVE	LEAH DRISCOLL	SEAN ROBERT
41	50	2	WARNING	ANABEL ROMERO	TS
42	38	10	FREAK	ESTELLE	FEAT. KARDINAL OFFSHALL HOME SCHOOL/ATLANTIC
43	46	7	BIG LOVE	SUZANNE PALMER	STAR 69
44	HOT SHOT DEBUT		VERTIGO	GIULIETTA	INTERSCOPE
45	47	6	BLACKOUT IN WONDERLAND	JACKIE SIEBERT	DAUMAN
46	NEW		V.I.P.	ZAYRA	BRANDO
47	41	9	EMORIO	SERGIO MENDES	CONCORD
48	NEW		IT'S ON	JASPER JAMES	CRISPIN THUMP
49	43	10	IN MY HEAD	JASON DERULO	BELUGA HEIGHTS/WARNER BROS.
50	35	12	SHINE	BLACK GOLD	RED BULL

TOP DANCE/ELECTRONIC ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	IMPRINT / PROMOTION LABEL
1	1	87	#1 LADY GAGA	THE FRAME	STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE 011805*/IGA
2	2	31	LADY GAGA	THE FRAME MONSTER (EP)	STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE 013872*/IGA
3	NEW		THE CHEMICAL BROTHERS	FURTHER FREESTYLE DUST	ASTRALWERKS/VIRGIN 32530*/CAPITOL
4	4	40	LA ROUX	LA ROUX	BIG LIFE/POLYDOR/CHERRYTREE/INTERSCOPE 013389*/IGA
5	6	6	LCD SOUNDSYSTEM	THIS IS HAPPENING	DFA/VIRGIN 09903*/CAPITOL
6	5	50	OWL CITY	OCEAN EYES	UNIVERSAL REPUBLIC 013141*/UMRG
7	7	3	RATATAT	LP4 XL	465*
8	3	2	ROBYN	BODY TALK Pt. 1 (EP)	KONICHIWA/CHERRYTREE/INTERSCOPE 014413*/IGA
9	8	44	DAVID GUETTA	ONE LOVE	GUM 86847*/ASTRALWERKS
10	9	22	DJ ENFERNO	ULTRA DANCE 11	ULTRA 2317
11	11	3	TIESTO	MAGICAL JOURNEY: THE HITS COLLECTION	MAGIK MUKZ 2426/ULTRA
12	12	9	CRYSTAL CASTLES	CRYSTAL CASTLES	FICTION/LAST GANG/UNIVERSAL MOTOWN 014374/UMRG
13	NEW		KASKADEE	ELECTRIC DAISY CARNIVAL: VOLUME 1	ULTRA DIGITAL EX
14	14	51	LMFAO	PARTY ROCK PARTY ROCK	WILL.I.AM/CHERRYTREE/INTERSCOPE 012932*/IGA
15	16	5	RIHANNA	RATED R: REMIXED SRP/DEF JAM	014375/IDJMG
16	15	41	MIKE SNOW	MIKE SNOW DOWNTOWN	70085*
17	19	8	FLYING LOTUS	COSMOGRAMMA	WARP 195*
18	20	3	VARIOUS ARTISTS	JUST DANCE 3	ULTRA/ISLAND 014152/IDJMG
19	18	24	DJ POET NAME LIFE	TOTAL CLUB HITS 4	THRIVE 90825/IDJMG
20	17	2	UFFIE	SEX DREAMS AND DENIM JEANS	ED BANGER/BECAUSE 524367/ELEKTRA
21	13	35	DEADMAU5	FOR LACK OF A BETTER NAME	MAU5TRAP 2174/ULTRA
22	NEW		HEALTH	DISCO2	LOVEPUMP UNITED 032*
23	NEW		FRONT LINE ASSEMBLY	IMPROVISED.ELECTRONIC.DEVICE.	METROPOLIS 660
24	21	20	DJ SKRIBBLE	THRIVEMIX PRESENTS: DANCINATION: THE ULTIMATE PARTY MIX	THRIVE 90832/IDJMG
25	22	44	IMOGEN HEAP	ELLIPSE	MEGAPHONIC/RCA 50605/RMG

HOT DANCE AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	2	6	#1 CALIFORNIA GURLS	KATY PERRY FEAT. SNOOP DOGG	CAPITOL
2	3	13	STEREO LOVE	EDWARD MAYER & VIKI JIGULINA	CAT/ULTRA
3	1	11	GETTIN' OVER YOU	DAVID GUETTA & CHRIS WILLIS	FEAT. FERGIE & LMFAO GUM/ASTRALWERKS/CAPITOL
4	21	4	COOLER THAN ME	MIKE POSNER	J/RMG
5	12	3	DIRTY TALK	WYNTER GORDON	BIG BEAT/ATLANTIC
6	5	6	DYNASTY	KASKADEE	FEAT. HALEY ULTRA
7	4	5	JUST LET GO	REINA ROBBINS	
8	6	9	NEVER FORGET YOU	MANIACALM	FEAT. LALA RED STICK/STRICTLY RHYTHM
9	17	2	DANCING ON MY OWN	ROBYN	KONICHIWA/CHERRYTREE/INTERSCOPE
10	13	4	WON'T GO QUIETLY	EXAMPLE	DATA
11	11	20	SWEET DISPOSITION	THE TEMPER TRAP	LIBERATION/GLASSNOTE/COLUMBIA
12	8	9	HAPPINESS	ALEXIS JORDAN	STARROC/ROC NATION/COLUMBIA
13	16	2	BILLIONAIRE	TRAVIS MCCOY	FEAT. BRUNO MARS NAPPY BOY/DECA/DANCE/RUELED BY RAMEN/VP
14	NEW		THE RADIO	GET FAR	MELODICA
15	15	4	HIGHER STATE	BAILEY	FEAT. JODIE CONNOR DIGITRAXX/NEXT PLATEAU
16	9	5	YOUR LOVE IS MY DRUG	KESHA	KEMOSABE/RCA/RMG
17	14	8	ALEJANDRO	LADY GAGA	STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
18	7	16	HATE TO LOVE	ALEX SAYZ	FEAT. EMI PARKER/NEXT PLATEAU
19	NEW		COMMANDER	KELLY ROWLAND	FEAT. DAVID GUETTA UNIVERSAL MOTOWN
20	20	7	BETTER THAN HER	MATISSE	JIVE/JLG
21	18	5	KEEP UP	HYPER CRUSH	UNIVERSAL MOTOWN
22	24	6	RESTLESSNESS	BASTIEN LAVAL	FEAT. LAYLA ROBBINS
23	NEW		HOLD YOU (HOLD YUH)	GYPTIAN VP	
24	22	4	ALL THE LOVERS	KYLIE MINOGUE	PARLOPHONE/ASTRALWERKS/CAPITOL
25	25	5	AIRPLANES	B.O.B	FEAT. HAYLEY WILLIAMS REBEL/ROCK/GRAND HUSTLE/ATLANTIC

TOP TRADITIONAL JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	1	38	#1 MICHAEL BUBLE	38 WKS	CRAZY LOVE 143/REPRISE 520733/WARNER BROS. ⊕	●
2	3	5	KEITH JARRETT/CHARLIE HADEN	JASMINE	ECM 014231/UNIVERSAL CLASSICS GROUP	
3	2	41	HARRY CONNICK, JR.	YOUR SONGS	COLUMBIA 47228*/SONY MUSIC	
4	NEW		THE WYNTON MARSALIS QUINTET & RICHARD GALLIANO	FROM BILLIE HOLIDAY TO EDITH PIAF WYNTON JAZZ IN MAROCCO 1947/THE ORCHARD ⊕		
5	4	8	NIKKI YANOFSKY	NIKKI	DECCA 014138	
6	5	61	MELODY GARDOT	MY ONE AND ONLY THRILL	VERVE 012563*/VG	
7	NEW		JASON MORAN	TEN BLUE	NOTE 57186/BLG	
8	7	66	DIANA KRALL	QUIET NIGHTS	VERVE 012433*/VG ⊕	
9	6	8	FRANCIS ALBERT SINATRA/ANTONIO CARLOS JOBIM	THE COMPLETE REPRISE...FRANK SINATRA ENTERPRISES 32026/CONCORD		
10	9	54	MICHAEL BUBLE	MICHAEL BUBLE/MORSON SQUARE GARDEN 143/REPRISE 517750/WARNER BROS. ⊕		
11	NEW		FRED HERSCH TRIO	WHIRL PALMETTO 2142*		
12	8	35	PINK MARTINI	SPLENDOR IN THE GRASS	HEINZ 6*	
13	10	9	NINA SIMONE	FRIENDS/FAMILY/FRENCH LESSONS	ASJ 2546	
14	NEW		MANU KATCHE	THIRD ROUND	ECM 014334/UNIVERSAL CLASSICS GROUP	
15	12	37	BARBRA STREISAND	LOVE IS THE ANSWER	COLUMBIA 43354/SONY MUSIC	●

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	NEW		#1 HERBIE HANCOCK	1 WK	THE IMAGINE PROJECT HANCOCK 0001*	
2	NEW		NORMAN BROWN	SENDING MY LOVE	PEAK 31327/CONCORD	
3	1	10	TROMBONE SHORTY	BACKTOWN	VERVE FORECAST 014194/VG	
4	2	2	GERALD ALBRIGHT	PUSHING THE ENVELOPE	HEADS UP 31976/CONCORD	
5	4	17	JAMIE CULLUM	THE PURSUIT	VERVE FORECAST/DECCA 013655*/VG ⊕	
6	NEW		BOB BALDWIN	NEVER CAN SAY GOODBYE	TRIPPIN' N' RHYTHM 40	
7	3	2	THE STANLEY CLARKE BAND	THE STANLEY CLARKE BAND	HEADS UP 3161/CONCORD	
8	9	4	JEFF LORBER FUSION	NOW IS THE TIME	HEADS UP 32029/CONCORD	
9	5	66	CHRIS BOTTI	CHRIS BOTTI: IN BOSTON	COLUMBIA 38735/SONY MUSIC ⊕	
10	7	7	JONATHAN BUTLER	SO STRONG	MACK AVENUE 5143/RENDEZVOUS	
11	11	12	BOBBY MCFERRIN	VOCABULARIES	EMARCY 014036/DECCA	
12	6	15	KIRK WHALUM	THE GOSPEL ACCORDING...TOP DRAWER	MACK AVENUE 5142/RENDEZVOUS	
13	12	40	KENNY G	SUPER HITS	SONY MUSIC CUSTOM MARKETING GROUP 46252	
14	8	4	SERGIO MENDES	BOM TEMPO	CONCORD 31575	
15	10	6	MINDI ABAIR	IN HI-FI STEREO	HEADS UP 31837/CONCORD	

SMOOTH JAZZ SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	
1	2	22	#1 BOSSA BLUE	1 WK	CHRIS STANDRING	ULTIMATE VIBE
2	1	19	CHRISTIANE	RICK BRAUN	ARTISTRY	
3	3	32	RITMO DE OTONO	BERNIE WILLIAMS	FEAT. DAVE KOZ REFORM/ROCK RIDGE	
4	4	22	WHAT CHA GONNA DO FOR ME	DARREN RAHN	FEAT. WAYMAN TISDALE NUGROOVE	
5	11	11	FUN IN THE SUN	STEVE OLIVER	SOM	
6	7	31	TAKE ME THERE	JACKIEM JOYNER	ARTISTRY	
7	8	9	BE BEAUTIFUL	MINDI ABAIR	CONCORD/CMG	
8	5	35	TILL YOU COME TO ME	SPENCER DAY	YONAS MEDIA/CONCORD JAZZ/CMG	
9	9	13	MAKE ROOM FOR ME	JONATHAN BUTLER	RENDEZVOUS	
10	12	15	OH YEAH	WALTER BEASLEY	HEADS UP	
11	6	12	WILL'S CHILL	DAVID BENOIT	HEADS UP	
12	17	4	GREATEST FALL AGAIN	KENNY G	FEAT. ROBIN THICKE CONCORD/CMG	
13	13	24	BROTHER EARL	PAUL BROWN + MARC ANTOINE	PEAK/CMG	
14	16	8	TRUE LOVE	JESSY J	PEAK/CMG	
15	10	18	GOOD DAY	PETER WHITE	PEAK/CMG	

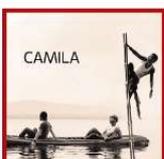
TOP TRADITIONAL CLASSICAL ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	1	20	#1 ZUILL BAILEY	4 WKS	BACH: CELLO SUITES TELARC 31978/CONCORD	
2	10	35	B. FLECK/Z. HUSSAIN/E. MEYER	THE MELODY OF RHYTHM	E1 2024	
3	2	21	E. AX/YO-YO MA/I. PERLMAN	MENDELSSOHN	SONY CLASSICAL 52192/SONY MASTERWORKS	
4	14	9	YUJA WANG	TRANSFORMATION	DG 014108/UNIVERSAL CLASSICS GROUP	
5	RE-ENTRY		CANADIAN BRASS	STARS & STRIPES	OPENING DAY 7382	
6	6	31	THE PRIESTS	HARMONY	RCA VICTOR 59825/RMG	
7	5	19				

HOT LATIN SONGS™

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

Camila lands its fifth top five on Latin Pop Airplay, as "Alejate de Mi" jumps 11-5. Since 2005, La Quinta Estacion is the only group to score more top fives on the list (six). Camila is seeking its second chart-topper after "Mientes" spent 10 consecutive weeks at No. 1 beginning in the Feb. 27 issue.



TOP LATIN ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / PROMOTION LABEL)	CERT.
1	1	5	#1 MARC ANTHONY	ICONS SONY MUSIC LATIN 67402	
2	2	3	JUAN LUIS GUERRA Y 440	A SON DE GUERRA CAPITOL LATIN 42483	
3	3	24	PEDRO FERNANDEZ	AMARTE A LA ANTIGUA FONOVISIA 354085/UMLE	
4	4	8	JUAN GABRIEL	JUAN GABRIEL FONOVISIA 354514/UMLE	
5	6	55	AVENTURA	THE LAST PREMIUM LATIN 20800/SONY MUSIC LATIN	2
6	7	20	CAMILA	DEJARTO DE AMAR SONY MUSIC LATIN 59881	
7	5	2	PESADO	DESDE LA CANTINA: VOLUMEN II DISA 726538/UMLE	
8	9	4	GERARDO ORTIZ	MI HUY NI MANANA DEL 68924/SONY MUSIC LATIN	
9	8	5	LARRY HERNANDEZ	LARRYMANIA MENDIETA/FONOVISIA 570052/UMLE	
10	10	14	EL TRONO DE MEXICO	QUIERO DECIRTE QUE TE AMO FONOVISIA 354484/UMLE	
11	11	9	DADDY YANKEE	MUNDIAL EL CARTEL 80030/SONY MUSIC LATIN	
12	HOT SHOT DEBUT		ALIADOS DE LA SIERRA	LOQUEANDO Y PISTEANDO ASL/DISA 721504/UMLE	
13	13	68	TITO "EL BAMBINO"	EL PATRON SIENTE 653883/UMLE	2
14	14	12	CHINO Y NACHO	MI NINA BONITA MACHETE 014142/UMLE	
15	12	4	VARIOUS ARTISTS	SUPER ESTRELLAS: CON LOS EXITOS DEL MOMENTO FONOVISIA 354511/UMLE	
16	17	4	JULION ALVAREZ Y SU NORTENO BANDA	NO LO INTENTES ASL/DISA 721551/UMLE	
17	16	18	CHAYANNE	NO HAY IMPOSIBLE SONY MUSIC LATIN 61972	
18	22	17	PRINCE ROYCE	PRINCE ROYCE TOP STOP 30020/SONY MUSIC LATIN	
19	18	13	LOS TITANES DE DURANGO	LOS LOCOS DEL CORRIDO DISA 729565/UMLE	
20	21	57	WISIN & YANDEL	LA REVOLUCION WY/MACHETE 012967/UMLE	
21	15	4	INDIA	UNICA TOP STOP 30020/SONY MUSIC LATIN	
22	25	30	PESADO	DESDE LA CANTINA: VOLUMEN I DISA 726553/UMLE	
23	26	7	VOZ DE MANDO	CON LA NUEVA FEDERACION DISA 721553/UMLE	
24	19	12	TIERRA CALI	MALITO AMOR VELEMUSIC/UNIVERSAL MUSIC LATIN 653773/UMLE	
25	29	30	JENNI RIVERA	LA GRAN SEÑORA FONOVISIA 354398/UMLE	
26	27	12	DUERO	SOLAMENTE TU FONOVISIA 354471/UMLE	
27	28	19	LOS INQUIETOS DEL NORTE	FEBRERO 14 ROMANTICAS CATAPULT DIGITAL EX	
28	38	58	PAGE SETTER ESPINOZA PAZ	YO NO CANTO, PERO LO INTENTAMOS ASL/DISA 730251/UMLE	
29	24	5	CONJUNTO PRIMAVERA	EMIPACA TUS COSAS FONOVISIA 354401/UMLE	
30	35	4	LOS INVASORES DE NUEVO LEON	DEJATE LLEVAR SERCA 6908	
31	33	23	BANDA LOS RECODITOS	ANDO BIEN PEDO DISA 721423/UMLE	
32	32	8	LOS AMOS	LOS CREADORES DEL HYPER JAM-PI SOLIDVELEMUSIC/UNIVERSAL MUSIC LATIN 653780/UMLE	
33	31	32	LARRY HERNANDEZ	EN VIVO DESDE CULIACAN MENDIETA/FONOVISIA 570050/UMLE	
34	20	13	EL GRAN COMBO DE PUERTO RICO	SIN SALSA NO HAY PARAISO SONY MUSIC LATIN 60758	
35	39	30	THALIA	PRIMERA FILA SONY MUSIC LATIN 56091	
36	36	8	JOWELL & RANDY	EL MOMENTO WHITE LION/WY/MACHETE 014355/UMLE	
37	34	16	SELENA	LA LEYENDA EMI LATIN 07508/CAPITOL LATIN	
38	42	34	EL TRONO DE MEXICO	HASTA MI FINAL FONOVISIA 354315/UMLE	
39	23	2	JIMMY GONZALEZ Y EL GRUPO MAZZ	MI VIDA SIN TU AMOR FREDDIE 3060	
40	41	34	MARCO ANTONIO SOLIS	MAS DE MARCO ANTONIO SOLIS FONOVISIA 354216/UMLE	
41	40	35	LOS BUKIS	SERIE DIAMANTE: 30 SUPER EXITOS FONOVISIA 354239/UMLE	
42	64	17	GREATEST GAINER ALACRANES DEL BRAVO Y CENTENARIOS DE N. LEON	CORRIDOS DE PURA CALIDAD RANCIERO 7802	
43	46	65	LARRY HERNANDEZ	16 NARCOS CORRIDOS MENDIETA/FONOVISIA 570037/UMLE	
44	37	6	TITO NIEVES	ENTRE FAMILIA ZMG 30021/SONY MUSIC LATIN	
45	43	30	BANDA EL RECODO DE CRUZ LIZARRAGA	ME GUSTA TODO DE TI FONOVISIA 354394/UMLE	
46	30	2	J-KING & MAXIMAN	LOS SUPER HEROES LANA/MACHETE 014236/UMLE	
47	55	35	LOS TEMERARIOS	SERIE DIAMANTE: 30 SUPER EXITOS DISA 721347/UMLE	
48	51	66	MARISELA	20 EXITOS INMORTALES IM 6614	
49	NEW		EL POTRO DE SINALOA	EL ENEMIGO PUBLICO FONOVISIA 354480/UMLE	
50	50	5	PEDRO FERNANDEZ	20 SUPER TEMAS: LA HISTORIA DE LOS EXITOS FONOVISIA 354151/UMLE	

Tito "El Bambino" debuts latest single "Te Comence A Querer" at No. 10 on Latin Rhythm Airplay with 1.5 million listener impressions, according to Nielsen BDS. The track is his 12th top 10 and the chart's first top 10 bow since David Bisbal's "Esclavo de Sus Besos" opened at No. 10 on Oct. 24, 2009.



REGIONAL MEXICAN AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	12	#1 DIME QUE ME QUIERES	4 WKS BANDA EL RECODO FONOVISIA
2	2	24	AL MENOS	LA ORIGINAL BANDA EL LIMON FONOVISIA
3	3	21	LA PEINADA	CHUY LIZARRAGA Y SU BANDA TIERRA SINALOENSE DISA
4	4	16	NO PUEDO VOLVER	INTOCABLE CAPITOL LATIN
5	6	22	EL ENAMORADO	LOS TITANES DE DURANGO DISA
6	8	17	TE RECORDARE	EL TRONO DE MEXICO FONOVISIA/MUSIVISA
7	7	28	ANDO BIEN PEDO	BANDA LOS RECODITOS DISA
8	5	22	COMANDOS DEL M.P.	VOZ DE MANDO UEG
9	15	13	GREATEST GAINER AMARTE A LA ANTIGUA	PEDRO FERNANDEZ FONOVISIA
10	10	33	CARITA DE ANGEL	LARRY HERNANDEZ MENDIETA/FONOVISIA/MUSIVISA
11	9	16	MAS ADELANTE	LA ARROLLADORA BANDA EL LIMON DISA
12	13	16	DILE UNA Y OTRA VEZ	EL CHAPO DE SINALOA DISA
13	17	14	POR QUE ME HACES LLORAR?	JUAN GABRIEL FONOVISIA
14	11	17	SOY COMO NO SOY	DUERO FONOVISIA/MUSIVISA
15	14	23	Y TU	JULION ALVAREZ Y SU NORTENO BANDA DISA/ASL
16	12	31	MI CURIOSIDAD	LOS TIGRES DEL NORTE FONOVISIA
17	16	36	SIN EVIDENCIAS	BANDA MS DISA/ASL
18	19	36	ME GUSTA TODO DE TI	BANDA EL RECODO DE CRUZ LIZARRAGA FONOVISIA
19	21	8	EN PREPARACION	GERARDO ORTIZ DEL/SONY MUSIC LATIN
20	18	18	PISTIANDO BICHIS	LOS DIFERENTES DE LA SIERRA DISA

TROPICAL AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	12	#1 BACHATA EN FUKUOKA	6 WKS JUAN LUIS GUERRA Y 440 CAPITOL LATIN
2	8	20	GREATEST GAINER EL MALO	AVENTURA PREMIUM LATIN
3	2	23	TE PIDO PERDON	TITO "EL BAMBINO" SIENTE
4	22	3	WAKA WAKA (THIS TIME FOR AFRICA)	SHAKIRA FEAT. FRESHLYGROUND EPIC/SONY MUSIC LATIN
5	10	15	TE SIENTO	WISIN & YANDEL WY/MACHETE/UNIVERSAL MUSIC LATIN
6	5	27	NINA BONITA	CHINO Y NACHO MACHETE/UNIVERSAL MUSIC LATIN
7	13	6	Y COMO ES EL	MARC ANTHONY SONY MUSIC LATIN
8	3	15	ESTUPIDA	INDIA TOP STOP
9	4	7	VIVIR SIN TI	GILBERTO SANTA ROSA SONY MUSIC LATIN
10	7	9	CUANDO ME ENAMORO	ENRIQUE IGLESIAS FEAT. JUAN LUIS GUERRA UNIVERSAL MUSIC LATIN
11	12	34	EL DOCTORADO	TONY DIZE PINA
12	18	4	LA VIDA ES ASI	IVY QUEEN MACHETE/UNIVERSAL MUSIC LATIN
13	14	7	QUIERE PA' QUE TE QUIERAN	DYLAND Y LENNY SONY MUSIC LATIN
14	20	16	SIN SALSA NO HAY PARAISO	EL GRAN COMBO DE PUERTO RICO SONY MUSIC LATIN
15	24	5	MALA CONDUCTA	ALEXIS & FIDO FEAT. FRANCO EL GORILA SONY MUSIC LATIN
16	9	32	STAND BY ME	PRINCE ROYCE TOP STOP
17	27	3	MI AMOR ES POBRE	TONY DIZE FEAT. KEN-Y & ARCANGEL SONY MUSIC LATIN
18	19	44	DILE AL AMOR	AVENTURA PREMIUM LATIN
19	23	7	LOCO	JOWELL & RANDY WY/MACHETE/UNIVERSAL MUSIC LATIN
20	6	17	SONRIE	LUIS ENRIQUE TOP STOP

BETWEEN THE BULLETS

ALIADOS ARRIVES WITH THIRD TOP 10



Aliados de la Sierra returns to the top 10 of Regional Mexican Albums with latest set "Loqueando Y Pisteando," moving more than 1,000 copies to open at No. 7. The act's last two albums—2007's "Con los Ojos Cerrados" and last year's "Solo Por Ti"—both started at No. 2 with bigger debut weeks, likely owed to each having singles percolating at radio at the time of their release. A single from "Loqueando" has yet to chart, but a new track will be serviced to radio next week. —Raully Ramirez

LATIN POP AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	9	#1 CUANDO ME ENAMORO	4 WKS ENRIQUE IGLESIAS FEAT. JUAN LUIS GUERRA UNIVERSAL MUSIC LATIN
2	4	5	GREATEST GAINER WAKA WAKA (THIS TIME FOR AFRICA)	SHAKIRA FEAT. FRESHLYGROUND EPIC/SONY MUSIC LATIN
3	2	11	Y COMO ES EL	MARC ANTHONY SONY MUSIC LATIN
4	3	12	BACHATA EN FUKUOKA	JUAN LUIS GUERRA Y 440 CAPITOL LATIN
5	11	8	ALEJATE DE MI	CAMILA SONY MUSIC LATIN
6	7	7	TU BOCA	CHAYANNE SONY MUSIC LATIN
7	5	17	GITANA	SHAKIRA EPIC/SONY MUSIC LATIN
8	6	24	NINA BONITA	CHINO Y NACHO MACHETE/UNIVERSAL MUSIC LATIN
9	8	16	GUAPA	DIEGO TORRES UNIVERSAL MUSIC LATIN
10	14	2	YERBATERO	JUANES UNIVERSAL MUSIC LATIN
11	13	23	TE PIDO PERDON	TITO "EL BAMBINO" SIENTE
12	10	34	DILE AL AMOR	AVENTURA PREMIUM LATIN
13	16	6	ALEJANDRO	LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
14	9	31	MIENTES	CAMILA SONY MUSIC LATIN
15	12	19	STAND BY ME	PRINCE ROYCE TOP STOP
16	15	33	COLGANDO EN TUS MANOS	CARLOS BAUTE CON MARTA SANCHEZ WARNER LATINA
17	22	5	NUUESTRO AMOR SERA LEYENDA	ALEJANDRO SANZ WARNER LATINA
18	19	7	TU NO SABES QUE TANTO	CARLOS BAUTE WARNER LATINA
19	17	9	QUIERE PA' QUE TE QUIERAN	DYLAND Y LENNY SONY MUSIC LATIN
20	20	11		

THIS WEEK		LAST WEEK		BILLBOARD JAPAN HOT 100	
				(HANSHIN/SOUNDCAN JAPAN/PLANTECH) JUNE 30, 2010	
1	36	OKAY	KOSHI INABA VERMILLION		
2	8	KYOTO MONOGATARI	YUKO HARA VICTOR		
3	1	VICTORY	EXILE RHYTHMZONE		
4	30	REBOOT 'AKIRAMENAI UTA'	FLUMPOOL AMUSE		
5	10	TAMASHII REVOLUTION	SUPERFLY WARNER		
6	44	TSUGUMI	SPIIT UNIVERSAL		
7	63	ADDICTED TO LOVE	W-INDS. PONY CANYON		
8	6	RING A DING DONG	KAELA KIMURA COLUMBIA		
9	5	LOVE RAIN 'KOI NO AME'	TOSHINOBU KUBOTA SONY		
10	47	KOTOBA WO KIITE	ROCK'A'TRENCH WARNER		

THIS WEEK		LAST WEEK		UNITED KINGDOM SINGLES	
				(THE OFFICIAL UK CHARTS CO.) JUNE 27, 2010	
1	NEW	CALIFORNIA GURLS	KATY PERRY FT. SNOOP DOGG CAPITOL		
2	2	WAVIN' FLAG	K'NAAN A&M/OCTONE/INTERSCOPE		
3	1	SHOUT FOR ENGLAND	SHAKIRA FT. FRESHLYGROUND EPIC/SONY LATIN		
4	3	KICKSTARTS	EXAMPLE DATA		
5	6	NOT AFRAID	EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE		
6	4	ALL THE LOVERS	KYLIE MINOQUE PARLOPHONE		
7	NEW	LOVE THE WAY YOU LIE	EMINEM FEAT. RIHANNA WEB/SHADY/AFTERMATH/INTERSCOPE		
8	10	ALEJANDRO	LADY GAGA STREAMLINE/KONLIVE/CHEERRYTREE/INTERSCOPE		
9	5	FRISKY	TINIE TEMPAH FT. LABRINTH PARLOPHONE		
10	7	GETTIN' OVER YOU	DAVID GUETTA & CHRIS WILLIS GUM/VIRGIN		

THIS WEEK		LAST WEEK		GERMANY SINGLES	
				(MEDIA CONTROL) JUNE 29, 2010	
1	1	WAKA WAKA (THIS TIME FOR AFRICA)	SHAKIRA FT. FRESHLYGROUND EPIC/SONY LATIN		
2	2	WAVIN' FLAG	K'NAAN A&M/OCTONE/INTERSCOPE		
3	3	HELELE	VELILE & SAFRI DUO POLYDOR		
4	NEW	SCHLAND O SCHLAND	UWU LENA UNIVERSAL		
5	4	CALIFORNIA GURLS	KATY PERRY FT. SNOOP DOGG CAPITOL		
6	NEW	MARCHIN' ON	ONEREPUBLIC & TIMBALAND UNIVERSAL		
7	6	FACKELN IM WIND 2010	BUSHIDO FEAT. KAY ONE ERSGUTERJUNGE		
8	7	GLOW	MADCON COLUMBIA		
9	5	SATELLITE	TINIE TEMPAH FT. LABRINTH USFO/UNIVERSAL		
10	8	GEBOREN UM ZU LEBEN	UNHEILIG INTERSTAR/FANSATION		

THIS WEEK		LAST WEEK		EUROPEAN HOT 100 SINGLES	
				(65 GLOBAL MEDIA/BILLBOARD) JUNE 30, 2010	
1	1	WAVIN' FLAG	K'NAAN A&M/OCTONE/INTERSCOPE		
2	9	CALIFORNIA GURLS	KATY PERRY FT. SNOOP DOGG CAPITOL		
3	3	WAKA WAKA (THIS TIME FOR AFRICA)	SHAKIRA FT. FRESHLYGROUND EPIC/SONY LATIN		
4	15	ALEJANDRO	LADY GAGA STREAMLINE/KONLIVE/CHEERRYTREE/INTERSCOPE		
5	2	GETTIN' OVER YOU	DAVID GUETTA & CHRIS WILLIS GUM/VIRGIN		
6	6	ALLES OLA OLE	JESSY MATADOR WAGRAM		
7	5	ALORS ON DANSE	STROMAE VERTIGO/MOSAERT		
8	12	NOT AFRAID	EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE		
9	4	ALL THE LOVERS	KYLIE MINOQUE PARLOPHONE		
10	NEW	AMAZING	INNA AIRPLAY		
11	14	HELELE	VELILE & SAFRI DUO POLYDOR		
12	7	SHOUT FOR ENGLAND	SHAKIRA FT. DIZZEE & JAMES CORDEN SYCO		
13	10	BREAK YOUR HEART	TAIO CRUZ 4TH & BROADWAY/ISLAND		
14	11	KICKSTARTS	EXAMPLE DATA		
15	16	STEREO LOVE	EDWARD MAYA FT. VIKI JIGULINA MAYAVIN RECORDS		
16	8	BABY	JUSTIN BIEBER FT. LUDACRIS SCHOOLBOY/RAYMOND BRAUN/ISLAND		
17	NEW	LOVE THE WAY YOU LIE	EMINEM FEAT. RIHANNA WEB/SHADY/AFTERMATH/INTERSCOPE		
18	18	TELEPHONE	LADY GAGA FT. BEYONCE STREAMLINE/KONLIVE/CHEERRYTREE/INTERSCOPE		
19	NEW	SCHLAND O SCHLAND	UWU LENA UNIVERSAL		
20	19	TE AMO	RIHANNA SRP/DEF JAM		

THIS WEEK		LAST WEEK		EURO DIGITAL SONGS	
				(NIELSEN SOUNDCAN INTERNATIONAL) JULY 10, 2010	
1	6	CALIFORNIA GURLS	KATY PERRY FT. SNOOP DOGG CAPITOL		
2	1	WAVIN' FLAG	K'NAAN A&M/OCTONE		
3	2	WAKA WAKA (THIS TIME FOR AFRICA)	SHAKIRA FT. FRESHLYGROUND EPIC		
4	5	ALEJANDRO	LADY GAGA STREAMLINE/KONLIVE/CHEERRYTREE/INTERSCOPE		
5	NEW	LOVE THE WAY YOU LIE	EMINEM FT. RIHANNA WEB/SHADY/AFTERMATH/INTERSCOPE		
6	7	NOT AFRAID	EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE		
7	4	ALL THE LOVERS	KYLIE MINOQUE PARLOPHONE		
8	8	GETTIN' OVER YOU	DAVID GUETTA & CHRIS WILLIS FT. FERGIE & LMFAO GUM/VIRGIN		
9	3	SHOUT	SHOUT FOR ENGLAND FT. DIZZEE RASCAL & JAMES CORDEN SYCO		
10	9	KICKSTARTS	EXAMPLE DATA		
11	10	FRISKY	TINIE TEMPAH FT. LABRINTH LONDON/PARLOPHONE		
12	NEW	AIRPLANES	B.O.B FT. HAYLEY WILLIAMS REBELROCK/GRAND HUSTLE/ATLANTIC		
13	12	TE AMO	RIHANNA SRP/DEF JAM		
14	13	STEREO LOVE	EDWARD MAYA & VIKI JIGULINA CAT		
15	NEW	FIRE WITH FIRE	SCISSOR SISTERS POLYDOR		

THIS WEEK		LAST WEEK		FRANCE SINGLES	
				(SNEP/IFOP/TITE-LIVE) JUNE 29, 2010	
1	2	ALLES OLA OLE	JESSY MATADOR WAGRAM		
2	NEW	AMAZING	INNA AIRPLAY		
3	NEW	ALEJANDRO	LADY GAGA STREAMLINE/KONLIVE/CHEERRYTREE/INTERSCOPE		
4	1	GETTIN' OVER YOU	DAVID GUETTA & CHRIS WILLIS GUM/VIRGIN		
5	5	VEM DANCAR KUDURO	LUCEZNO & BIG ALI AIRPLAY		
6	3	BABY	JUSTIN BIEBER FT. LUDACRIS SCHOOLBOY/RAYMOND BRAUN/ISLAND		
7	7	ALORS ON DANSE	STROMAE VERTIGO/MOSAERT		
8	4	HELP MYSELF (NOUS NE FAISONS QUE PASSER)	GATAN ROUSSEL BARCLAY		
9	8	BREAK YOUR HEART	TAIO CRUZ ISLAND		
10	11	WAVIN' FLAG	K'NAAN A&M/OCTONE/INTERSCOPE		

THIS WEEK		LAST WEEK		CANADA SINGLES	
				(NIELSEN BDS/SOUNDCAN) JULY 10, 2010	
1	1	CALIFORNIA GURLS	KATY PERRY FT. SNOOP DOGG CAPITOL/EMI		
2	NEW	LOVE THE WAY YOU LIE	EMINEM FT. RIHANNA WEB/SHADY/AFTERMATH/INTERSCOPE/UNIVERSAL		
3	3	AIRPLANES	B.O.B FT. HAYLEY WILLIAMS REBELROCK/GRAND HUSTLE/ATLANTIC/WARNER		
4	2	OMG	USHER FT. WILL.IAM LAFACE/JIVE/SONY MUSIC		
5	5	BREAK YOUR HEART	TAIO CRUZ FT. LUDACRIS MERCURY/UNIVERSAL		
6	4	ALEJANDRO	LADY GAGA STREAMLINE/KONLIVE/CHEERRYTREE/INTERSCOPE/UNIVERSAL		
7	6	YOUR LOVE IS MY DRUG	KESHA KEMOSABE/RCA/SONY MUSIC		
8	7	NOT AFRAID	EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE/UNIVERSAL		
9	9	DYNAMITE	TAIO CRUZ MERCURY/UNIVERSAL		
10	10	FIND YOUR LOVE	DRAKE YOUNG MONEY/CASH MONEY/UNIVERSAL		

THIS WEEK		LAST WEEK		AUSTRALIA SINGLES	
				(ARIA) JUNE 27, 2010	
1	1	CALIFORNIA GURLS	KATY PERRY FT. SNOOP DOGG CAPITOL		
2	3	AIRPLANES	B.O.B FT. HAYLEY WILLIAMS REBELROCK/GRAND HUSTLE/ATLANTIC		
3	2	OMG	USHER FT. WILL.IAM LAFACE/JLG		
4	10	NOT AFRAID	EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE		
5	4	WE NO SPEAK AMERICANO	YOLANDA BE COOL & DCUP SWEAT IT OUT!		
6	8	BILLIONAIRE	TRAVIE MCCOY FT. BRUNO MARS ATLANTIC		
7	5	GETTIN' OVER YOU	DAVID GUETTA & CHRIS WILLIS GUM/VIRGIN		
8	11	I LIKE IT	ENRIQUE IGLESIAS FEAT. PITBULL INTERSCOPE		
9	7	BREAK YOUR HEART	TAIO CRUZ ISLAND		
10	9	YOUR LOVE IS MY DRUG	KESHA KEMOSABE/RCA		

THIS WEEK		LAST WEEK		EURO DIGITAL SONGS SPOTLIGHT	
				(NIELSEN SOUNDCAN INTERNATIONAL) JULY 10, 2010	
1	1	WE NO SPEAK AMERICANO	YOLANDA BE COOL FT. DCUP SWEAT IT OUT!		
2	3	WAKA WAKA (THIS TIME FOR AFRICA)	SHAKIRA FT. FRESHLYGROUND EPIC		
3	2	WAVIN' FLAG	K'NAAN A&M/OCTONE		
4	4	ALORS ON DANSE	STROMAE WE ARE MUSIC		
5	7	CALIFORNIA GURLS	KATY PERRY FT. SNOOP DOGG CAPITOL		
6	5	SCHOUDEER AAN SCHOUDEER	MARCO BORSATO & GUUS MEEUWIS UNIVERSAL		
7	6	ALEJANDRO	LADY GAGA STREAMLINE/KONLIVE/CHEERRYTREE/INTERSCOPE		
8	9	NEED YOU NOW	LADY ANTEBELLUM CAPITOL NASHVILLE		
9	8	CLAP YOUR HANDS	SIA MONKEY PUZZLE/I.E. MUSIC/SONY MUSIC		
10	10	I GOTTA FEELING	THE BLACK EYED PEAS INTERSCOPE		

THIS WEEK		LAST WEEK		EUROPEAN ALBUMS	
				(65 GLOBAL MEDIA/BILLBOARD) JUNE 30, 2010	
1	NEW	EMINEM	RECOVERY WEB/SHADY/AFTERMATH/INTERSCOPE		
2	NEW	MYLEY CYRUS	CANT BE TAMED HOLLYWOOD		
3	14	THE BLACK EYED PEAS	THE E.N.D INTERSCOPE		
4	2	OASIS	TIME FLIES - 1994-2009 BIG BROTHER		
5	3	LADY GAGA	THE FAME STREAMLINE/KONLIVE/CHEERRYTREE/INTERSCOPE		
6	1	KATIE MELUA	THE HOUSE DRAMATICO		
7	12	DAVID GUETTA	ONE LOVE GUM/VIRGIN		
8	5	UNHEILIG	GROSSE FREIHEIT INTERSTAR/FANSATION		
9	NEW	OZZY OSBOURNE	SCREAM EPIC		
10	7	AC/DC	IRON MAN 2 COLUMBIA		
11	11	LENA MEYER-LANDRUT	MY CASSETTE PLAYER USFO/UNIVERSAL		
12	6	JACK JOHNSON	TO THE SEA BRUSHFIRE/UNIVERSAL REPUBLIC		
13	10	MUSE	THE RESISTANCE A&E/HELIUM 3/WARNER		
14	8	HELENE FISCHER	BEST OF CAPITOL		
15	15	SOUNDTRACK	THE TWILIGHT SAGA: ECLIPSE ATLANTIC		

THIS WEEK		LAST WEEK		ITALY DIGITAL SONGS	
				(NIELSEN) JUNE 25, 2010	
1	1	WAKA WAKA (THIS TIME FOR AFRICA)	SHAKIRA FT. FRESHLYGROUND EPIC/SONY LATIN		
2	2	WAVIN' FLAG	K'NAAN A&M/OCTONE/INTERSCOPE		
3	3	ALORS ON DANSE	STROMAE VERTIGO/MOSAERT		
4	11	ALEJANDRO	LADY GAGA STREAMLINE/KONLIVE/CHEERRYTREE/INTERSCOPE		
5	7	FIGHT FOR THIS LOVE	CHERYL COLE FASCINATION/POLYDOR		
6	47	ALL THE LOVERS	KYLIE MINOQUE PARLOPHONE		
7	22	CALIFORNIA GURLS	KATY PERRY FT. SNOOP DOGG CAPITOL		
8	8	MONDO	CESARE CREMONINI WARNER		
9	6	HEY, SOUL SISTER	TRAIN COLUMBIA		
10	4	REPLAY	IYAZ TIME IS MONEY/BELUGA HEIGHTS/REPRISE		

THIS WEEK		LAST WEEK		SPAIN SINGLES	
				(PROMUSICAE/MEDIA) JUNE 23, 2010	
1	1	WAKA WAKA (THIS TIME FOR AFRICA)	SHAKIRA FT. FRESHLYGROUND EPIC/SONY LATIN		
2	2	SICK OF LOVE	ROBERT RAMIREZ GLOBOMEDIA		
3	4	WE NO SPEAK AMERICANO	YOLANDA BE COOL & DCUP SWEAT IT OUT!		
4	3	RUN RUN	ESTOPA SONY		
5	7	STEREO LOVE	EDWARD MAYA FT. VIKI JIGULINA MAYAVIN RECORDS		
6	5	TIK TOK	KESHA KEMOSABE/RCA		
7	12	WAVIN' FLAG	K'NAAN A&M/OCTONE/INTERSCOPE		
8	6	GYPSY	SHAKIRA EPIC/SONY LATIN		
9	8	TELEPHONE	LADY GAGA FT. BEYONCE STREAMLINE/KONLIVE/CHEERRYTREE/INTERSCOPE		
10	14	LA ROJA	LA MADRE DEL TOPO SONY		

THIS WEEK		LAST WEEK		BRAZIL ALBUMS	
				(APBD/NIELSEN) JUNE 25, 2010	
1	1	JUSTIN BIEBER	MY WORLD 2.0 SCHOOLBOY/RAYMOND BRAUN/ISLAND		
2	4	ZEZE DI CAMARGO & LUCIANO	DOUBLE FACE SONY		
3	2	LUAN SANTANA	LUAN SANTANA - AO VIVO SOM LIVRE		
4	3	VARIOUS ARTISTS	PROMESSAS - VOL.2 SOM LIVRE		
5	8	ROBERTO CARLOS	EMCOES SERTANEJAS SONY		
6	6	PADRE FABIO DE MELO	ILUMINAR SOM LIVRE		
7	7	MARIA GADU	MARIA GADU SOM LIVRE		
8	RE	PADRE REGINALDO MANZOTTI	SINAIS DO SAGRADO SOM LIVRE		
9	12	LADY GAGA	THE FAME MONSTER STREAMLINE/KONLIVE/CHEERRYTREE/INTERSCOPE		
10	11	LADY GAGA	THE REMIX STREAMLINE/KONLIVE/CHEERRYTREE/INTERSCOPE		

Kylie Minogue's "All the Lovers" lingers for a second week in the top 10 of the European Hot 100 chart thanks especially to its success in the United Kingdom and Italy.



THIS WEEK		LAST WEEK		EUROPEAN AIRPLAY	
				(NIELSEN MUSIC CONTROL) JUNE 30, 2010	
1	2	CALIFORNIA GURLS	KATY PERRY FT. SNOOP DOGG CAPITOL		
2	5	ALEJANDRO	LADY GAGA STREAMLINE/KONLIVE/CHEERRYTREE/INTERSCOPE		
3	1	HEY, SOUL SISTER	TRAIN COLUMBIA		
4	8	TE AMO	RIHANNA SRP/DEF JAM		
5	8	WAVIN' FLAG	K'NAAN A&M/OCTONE/INTERSCOPE		
6	5	NOTHIN' ON YOU	B.O.B FT. BRUNO MARS REBELROCK/GRAND HUSTLE/ATLANTIC		
7	14	WAKA WAKA (THIS TIME FOR AFRICA)	SHAKIRA FT. FRESHLYGROUND EPIC		
8	9	JUNEBUG	ROBERT FRANCIS ATLANTIC		
9	12	GETTIN' OVER YOU	DAVID GUETTA & CHRIS WILLIS GUM/VIRGIN		
10	13	OMG	USHER FT. WILL.IAM LAFACE/JLG		
11	6	IN MY HEAD	JASON DERULO BELUGA HEIGHTS/WARNER BROS.		
12	11	IF WE EVER MEET AGAIN	TIMBALAND FT. KATY PERRY MOSLEY/BLACKGROUND/INTERSCOPE		
13	16	ALL THE LOVERS	KYLIE MINOQUE PARLOPHONE		
14	10	BREAK YOUR HEART	TAIO CRUZ 4TH & BROADWAY/ISLAND		
15	7	FIREFLIES	OWL CITY UNIVERSAL REPUBLIC		

THIS WEEK		LAST WEEK		SWEDEN SINGLES	
				(GLF) JUNE 25, 2010	
1	NEW	GAMLA ULLEVI	KENT RCA		
2	NEW	LASSE STEFANZ	TEXAS MARIANN		
3	2	DANCING ON MY OWN	ROBYN KONICAWA		
4	4	WE NO SPEAK AMERICANO	YOLANDA BE COOL & DCUP SWEAT IT OUT!		
5	1	SATELLITE	LENA MEYER-LANDRUT USFO/UNIVERSAL		

THIS WEEK		LAST WEEK		ALBUMS	
1	3	ROBYN	BODY TALK - PT 1 KONICAWA		
2	1	LASSE STEFANZ	TEXAS MARIANN		
3	NEW	TOM PETTY & THE HEARTBREAKERS	MOJO REPRISE		
4	2	OSKAR LINNROS	VILJA BLI UNIVERSAL		
5	6	LADY GAGA	THE FAME MONSTER STREAMLINE/KONLIVE/CHEERRYTREE/INTERSCOPE		

THIS WEEK		LAST WEEK		IRELAND SINGLES	
				(IRMA/CHART TRACK) JUNE 24, 2010	
1	NEW	CALIFORNIA GURLS	KATY PERRY FT. SNOOP DOGG CAPITOL		
2	2	WAVIN' FLAG	K'NAAN A&M/OCTONE/INTERSCOPE		
3	1	STEREO LOVE	EDWARD MAYA FT. VIKI JIGULINA MAYAVIN RECORDS		
4	NEW	LOVE THE WAY YOU LIE	EMINEM FEAT. RIHANNA WEB/SHADY/AFTERMATH/INTERSCOPE		
5	5	ALEJANDRO	LADY GAGA STREAMLINE/KONLIVE/CHEERRYTREE/INTERSCOPE		

THIS WEEK		LAST WEEK		ALBUMS	
1	NEW	EMINEM	RECOVERY WEB/SHADY/AFTERMATH/INTERSCOPE		
2	3	MUMFORD & SONS	SIGH NO MORE ISLAND		
3	4	OASIS	TIME FLIES - 1994-2009 BIG BROTHER		
4	2	GLEE CAST	GLEE - THE MUSIC VOL.3 - SHOWSTOPPERS TWENTIETH CENTURY FOX TV/COLUMBIA		
5	NEW	MYLEY CYRUS	CANT BE TAMED HOLLYWOOD		

THIS WEEK		LAST WEEK		NEW ZEALAND SINGLES	
				(RECORD PUBLICATIONS LTD.) JUNE 28, 2010	
1	2</				

SINGLES & TRACKS SO GREAT THEY'VE MADE THE BILLBOARD HOT 100™

JUL 10 2010
143 (Tycoon Status Publishing, BMI/Bobby Brackins Publishing Designee, BMI/Spot Trying To Copy My Music Publishing, BMI/Vic Bolding Publishing Designee, BMI) H100 39
25 TO LIFE (Songs & Arts, BMI/Shroom Shady Music, BMI/Jaleesa And Mahdi's Music, BMI/Marantz Music, SOCAN/Danny Key Music, AMP/H, H100 92

A

AINT LEVIN WITHOUT YOU (WB Music Corp., ASCAP/Divine Mill Music, ASCAP/EMI April Music, Inc., ASCAP/Abbie By The Laues, ASCAP/EMI Combine Music, SESAC/Janage Joins, SESAC/Precisely Done Music, BMI/Unleash Tunes, SESAC/James Carr Music, BMI/Songs Of Universal PolyGram International, BMI/Curio Sounds Ltd., BMI/Chelsea Music Publishing, BMI), AMP/H, RBH 41
AINT MUCH LEFT OF LOVIN' YOU (Sony/ATV Tree Publishing Company, BMI/Sony/ATV Cross Keys Music Publishing, ASCAP), HL, CS 40
AMPLINES (Hans Squad Music, BMI/Songs Of Universal, Inc., BMI/Stratus Music Publishing, LLC, BMI/J. Franks Publishing, ASCAP/Artist Publishing Group West, ASCAP/Music Corp., ASCAP/Kinetics And One Love, ASCAP), AMP/H, H100 4; RBH 70
EL ALAMO (Not Listed) LT 41
AL DIABLO LO NUESTRO (Not Listed) LT 48
ALEJANDRO (Sony/ATV Songs LLC, BMI/RedOne Productions LLC, BMI/Stefani Germanotta p/k/a Lady Gaga, BMI/Sony Of Gaga Publishing, Inc., BMI/GloJube Music Inc., BMI), HL, H100 9; LT 35
ALJAJE DE MI (Sony/ATV Discos Music Publishing LLC, ASCAP/Sony/ATV Mexico, ASCAP) LT 24
ALL ABOUT TONIGHT (WB Music Corp., ASCAP/Melissa's Money Music Publishing, ASCAP/Get A Load Of This Music, ASCAP/EMI Blackwood Music Inc., BMI/Rhettnek Music, BMI/String Stretcher Music, BMI), AMP/H, CS 12; H100 97
ALL I DO IS WIN (D. Khaled Publishing, BMI/Notting Hill Music, Inc., BMI/Ludrisc Worldwide Publishing, Inc., ASCAP/EMI April Music, Inc., ASCAP/Firs' N Gold Publishing, BMI/Sony/ATV Songs LLC, BMI/My Own Chit Music, BMI/EMI Blackwood Music Inc., BMI/NappyPub Music, BMI/Universal Music Corp. - 2 Songs, BMI/Inroasty Music, BMI/MollingsMusic, ASCAP), AMP/H, H100 34; RBH 11
ALL I EVER THINK ABOUT (Lead 5 Daddy's Music, ASCAP/Chrisyals Music Publishing, Inc., ASCAP/Daddy's Downstairs Again, ASCAP/Van Cronius Music, BMI/Sony/ATV Songs LLC, BMI/Wynns Will Love Publishing, BMI/By Friday Music Publishing, BMI) RBH 90
ALL OVER ME (WB Music Corp., ASCAP/Melissa's Money Music Publishing, ASCAP/Get A Load Of This Music, ASCAP/EMI Blackwood Music Inc., BMI/Rhettnek Music, BMI), AMP/H, CS 21
AL MENOS (Not Listed) LT 5

ALREADY TAKEN (My Diet Starts Tomorrow, Inc., BMI/Songs Of Universal, Inc., BMI/Dat Damn, BMI/2412 Songs LLC, BMI/April's Boy Music, BMI/Warner-Tamerlane Publishing Corp., BMI/Princess Diva Music, BMI/Three Kings Music Publishing, Inc., BMI), AMP/H, RBH 43
ALWAYS (Persevere Publishing, BMI/Drive-In Music Co. Inc., BMI/Seam1 Music Publishing, BMI/88 Music, BMI/Cannon's Land Music Publishing, ASCAP/EMI April Music, Inc., ASCAP), AMP/RBH 47
AMARTE A LA ANTIGUA (Not Listed) LT 16
ANDO BIEN PEDO (Ape Musical, LLC, BMI/LGA Music Publishing, BMI) LT 13
ANIMAL (Neon Tunes Music, BMI/Downlow DMP Songs, BMI/Pagella Music, ASCAP/DLJ Songs, ASCAP), AMP/H100 83

B

BABYPATHER (Amp! Music Limited, PRS/Sony/ATV Music Publishing UK (PRS), HL, RBH 55
BACHATA EN FUKUJOA (EMI Music Netherlands, B.V.) LT 4
BEAMER, BENZ, OR BENTLEY (Lloyd Brax Music, Inc., ASCAP/Universal Music Corporation, ASCAP/Michael Forno Publishing Designee, ASACP), AMP/H, RBH 66
BEAT IT UP (Radric Davis Music Group, ASCAP/Drum Squad LLC, ASCAP/Young Drumma, ASCAP/WB Music Corp., BMI/April's Boy Music, BMI/Warner-Tamerlane Publishing Corp., BMI), AMP/RBH 59
BEAUTIFUL (V&R Tunes, ASCAP/DLJ Songs, ASCAP/LI Erica Music Publishing, ASCAP/abekants music publishing, BMI) RBH 80
BEAUTIFUL MONSTER (Universal Music - 2 Songs, BMI/Pen In The Ground Publishing, ASCAP/EMI April Music, Inc., ASCAP/Ultra Tunes, ASCAP/Dipju, s.r.l.) H100 65
BET I (Hiam Squad Music, BMI/Songs Of Universal, Inc., BMI/April's Boy Music, BMI/Warner-Tamerlane Publishing Corp., BMI), AMP/RBH 59
BEAUTIFUL V&R TUNES (ASCAP/DLJ Songs, ASCAP/LI Erica Music Publishing, ASCAP/abekants music publishing, BMI) RBH 80
BILLIONAIRE (Epic/Atlantic Music, ASCAP/EMI April Music, Inc., ASCAP/Mars Force Music, ASCAP/Northside Independent Music Publishing, ASCAP/Bughouse, ASCAP/Bug Music Publishing, ASCAP/EMI April Music, Inc., ASCAP/Farmington LLC, ASCAP/Tony Plane Music, ASCAP/Art For Art's Sake Music, ASCAP/ArtHouse Entertainment LLC, ASCAP/4DayTheoryMusic, ASCAP), HL, H100 5
BITTERSWEET (Chuck Harmon's House Publishing, ASCAP/Norma Harris Music Publishing, ASCAP/Strass Co. LLC, ASCAP/EMI April Music, Inc., ASCAP/Studio Beast Music, BMI/Warner-Tamerlane Publishing Corp., BMI), AMP/H, RBH 13
B.I.E. (BLOWIN' MONEY FAST) (First N Gold Publishing, BMI/Sony/ATV Songs LLC, BMI/Lexus Arnel Lives Publishing Designee, BMI/Panjo's Publishing, ASCAP/EMI April Music, Inc., ASCAP), HL, RBH 54
B.O.B. (Altam'd of World, ASCAP/Universal Music - 2 Tunes LLC, ASCAP/Bob D. Terry Publishing, BMI/Symtznik Music, BMI/Another Juke Jam Publishing, BMI/Songs Of Windsept Pacific, BMI/EMI Blackwood Music Inc., BMI), AMP/H, RBH 64
BREAKBEAN (Universal Music - 2 Songs, BMI/EMI April Music, Inc., ASCAP/Sonic Graffiti, ASCAP/Andrew Frampton Music, BMI/Stage Three Music Inc., BMI), AMP/H, H100 29
BREAK YOUR HEART (Chrisyals Music Publishing, Inc., ASCAP/EMI April Music, Inc., ASCAP/Ludrisc Worldwide Publishing, Inc., ASCAP), HL, H100 12; LT 43
THE BREATH YOU TAKE (Sony/ATV Tree Publishing Company, BMI/Unwound Music, BMI/Immolakee Music, BMI/Bluedirt In My Heart Music, BMI/Ting Crown Productions, BMI), CS 56
BRING IT BACK (Go N Hard Publishing, ASCAP/Premio Pub, BMI/EMI April Music, Inc., ASCAP/Slide That Music, ASCAP/Regina's Son Music, ASCAP/Taylor My Hart Publishing, ASCAP/WB Music Corp., ASCAP), HL, RBH 62
BULLETPROOF (Big Life Music LTD, ASCAP/BMG Platinum Songs, BMI) H100 13

C

CALIFORNIA GURLS (When I'm Rich You'll Be My Bitch, ASCAP/WB Music Corp., ASCAP/Kasz Music Publishing, ASCAP/Maraton, ASCAP/Kobalt Music Publishing America, Inc., ASCAP/Matza Ball Music, BMI/Where Da Kasz At, BMI/Bonnie McKee Music, BMI/CYP Two Publishing, BMI/My Own Chit Music, BMI/EMI Blackwood Music Inc., BMI), AMP/H, H100 1
CANT BE TAMED (Seven Summits Music, BMI/Tondola Lane Music Publishing, BMI/Downtown Music Publishing LLC, ASCAP/Antonia Songs, ASCAP/Akshic Field Music, BMI/Nunamark Songs Publishing, GEMMA& Phrased Differently Music Ltd., GEMMA& Felony Business, GEMMA/EMI Music Publishing, GEMMA), AMP/H, H100 18
CANT GET ENOUGH (EMI Blackwood Music Inc., BMI/E. Hudson Music LLC, BMI/Hannah Eight Music, SESAC/Blackwell Publishing, SESAC), HL, RBH 95
CARITA DE ANGELO (Not Listed) LT 18
CHAMPAGNE LIFE (Universal Music - 2 Tunes LLC, ASCAP/Pen In The Ground Publishing, ASCAP/D. Dorog Group Publishing, BMI/Strass Publishing, BMI/EMI Blackwood Music Inc., BMI/Dorohn Publishing LLC, BMI), AMP/H, RBH 27
CHILLIN' (Vibe Room Music, BMI/Sony/ATV Timber, SESAC/Five Hills Music, BMI/Do Write Music, LLC, SESAC/EMI Foray Music, SESAC/Treac II Field Entertainment LLC, ASCAP/Notting Dale Songs, Inc., ASCAP/EMI April Music, Inc., ASCAP), HL, RBH 26
CLOSER (Global Talent Publishing, PRS/Songs Of Kobalt Music Publishing America, Inc., BMI) RBH 42
COLD WIND BLOWS (Songs Of Universal, Inc., BMI/Shroom

Shady Music, BMI/NQC Music Publishing LLC, ASCAP/H.F.O.B. Music Publishing, ASCAP/RGS Music, PRS), AMP/H, H100 6
COMANDOS DEL M.R. (Not Listed) LT 14
COMBO BACK SONG (Gadaja Publishing, ASCAP/House Of Sea Gayle Music, ASCAP/New Son Of A Miner Songs, ASCAP/Sony/ATV Acuff Rose Music, BMI/Six Ring Circus Songs, BMI), HL, CS 44
CONNIGO SIEMPRE (Not Listed) LT 47
COOLER THAN ME (North Greenway Productions, ASCAP/Sony/ATV Tunes LLC, ASCAP/Eric Hollies Music, ASCAP), HL, H100 7
CRAZY TOWN (Cub Cadet, BMI/Big Loud Bucks, BMI/Now Extreme Songs, BMI/Simk Like A Ship Songs, BMI/Brett Jones Music, ASCAP), CS 2; H100 54
CUANDO CUANDO ES (Not Listed) LT 39
CUANDO ME ENAMORO (Not Listed) LT 1

D

DADDY STROKE (Start N Dier Productions, ASCAP/DSF Productions, ASCAP) RBH 81
DILE AL AMOR (Premium Latin Publishing, ASCAP) LT 12
DIME LA RAZON (Not Listed) LT 46
DIME QUE ME QUIERES (Not Listed) LT 2
DIME YA O TRATA VEZ (Not Listed) LT 28
DROP THAT THING (Breka Music Publishing, BMI/EMI Blackwood Music Inc., BMI/Bestman Music Publishing, ASCAP), HL, H100 1
DYNAMITE (Kasz Money Publishing, ASCAP/Maraton, ASCAP/Kobalt Music Publishing America, Inc., ASCAP/Matza Ball Music, BMI/Where Da Kasz At, BMI/Bonnie McKee Music, BMI/CYP Two Publishing, BMI/EMI April Music, Inc., ASCAP), HL, H100 14

E

ENIE MENNIE (Matza Ball Music, BMI/Where Da Kasz At, BMI/Eyes Above Water Music, ASCAP/8 Heights Music, ASCAP/Sony/ATV Tunes LLC, ASCAP/Universal Music Corporation, ASCAP/Apartment #4 Publishing, ASCAP/Bieber Time Publishing, ASCAP/Mall B. Publishing, ASCAP/Via Panama, ASCAP/Two Works, ASCAP), HL, H100 68
EL ENAMORADO (Not Listed) LT 10
EL PEPERADON (RCP Publishing, BMI/Songs Of Universal, Inc., BMI) LT 34
ENTRE TU Y YO (Not Listed) LT 50
EVERYTHING TO YOU (Mass Confusion Productions, Inc., ASCAP/Universal Music Corporation, ASCAP/Cannon's Land Music Publishing, ASCAP/EMI April Music, Inc., ASCAP/Nappy Puddy Music, ASCAP/Universal Music - 2 Tunes LLC, ASCAP/Music Sales Corporation, ASCAP/Black-eye Music, ASCAP), AMP/H, RBH 14

F

FANCY (EMI Blackwood Music Inc., BMI/Live Write LLC, BMI/Ace Spec Music, BMI/Universal Tunes, SESAC/UMPG, SESAC/A.D.O., BMI/Songs Of Universal, Inc., BMI/Monza Ronza, SESAC), AMP/H, RBH 69
FARMER'S DAUGHTER (Warner-Tamerlane Publishing Corp., BMI/The Good The Bad The Ugly Publishing, BMI/WB Music Corp., ASCAP/Melissa's Money Music Publishing, ASCAP/Get A Load Of This Music, ASCAP/Rhettnek Music, BMI/EMI Blackwood Music Inc., BMI), AMP/H, CS 29; H100 98
FATHER'S LOVE (THE ONLY WAY HE KNEW HOW) (Back In The Saddle Songs, ASCAP/Mets Fan Music, ASCAP/Bourbon Orleans Music, ASCAP/Green Hills Music, ASCAP/Travelers Ridge Music, ASCAP/Per Two Music, ASCAP/Big Loud Songs, ASCAP) CS 29
FINDING MY WAY BACK (Tetragrammaton Music, ASCAP/Universal Music Corporation, ASCAP/Nivrac Tye Music, ASCAP/Mique'l Jontel Publishing Designee, ASCAP/Curt Chambers Publishing Designee, ASCAP/Jasane Drama Music, ASCAP), HL, RBH 18
FIND YOUR LOVE (Please Gimme My Publishing, Inc., BMI/EMI Blackwood Music Inc., BMI/Above The Line Publishing, BMI/Copyright Control/Live Write LLC, BMI/Chrisyals Songs, BMI/No I.D. Music, BMI), HL, H100 6; RBH 3
FIRST OF TEARS (Sony/ATV Tunes LLC, ASCAP/Muszewell, ASCAP/EMI April Music, Inc., ASCAP/BenAmi Music, ASCAP), HL, RBH 21
FREE (Wiernerfound Music, BMI) CS 10; H100 48
FREE FROM A TABLE AWAY (Big Music Machine, BMI/Super 98 Music, LLC, BMI/International Dog Music, BMI/Big Yellow Dog, LLC, BMI/Words To Music, BMI/Clarity Tree Music, BMI/Sony/ATV Tree Publishing Company, BMI/Love Monkey Music, BMI), HL, CS 54

G

GET BIG (Dorough Music Publishing Company, ASCAP/Ultra Tunes, ASCAP/EMI April Music, Inc., ASCAP/Slide That Music, ASCAP/Regina's Son Music, ASCAP), HL, RBH 60
GET OFF ON THE PAIN (Sony/ATV Tree Publishing Company, BMI/This Town Music, BMI/Stage Three Songs, ASCAP/Brett James Cornelius Music, ASCAP/Music Of Stage Three, BMI/Songs Of Comman, BMI), HL, CS 22
GETTIN' OVER YOU (What A Publishing! LTD, SACEM/Shapiro, Bernstein & Co., Inc., ASCAP/Rister Editions, SACEM/Razor Boy Music Publishing, STIM/Kobalt Music Publishing America, Inc., ASCAP/Dipju, s.r.l./Ultra Empire Music, BMI/Whistling Angel Music, BMI/Chery Lane Publishing Co., ASCAP/Chery Tree, SESAC/Headphone Junkie Publishing Corp., ASCAP/EMI April Music, Inc., ASCAP), HL, H100 50
GIMME THAT GIRL (EMI Blackwood Music Inc., BMI/Rhettnek Music, BMI/String Stretcher Music, BMI/WB Music Corp., ASCAP/Melissa's Money Music Publishing, ASCAP/Get A Load Of This Music, ASCAP), AMP/H, H100 72
GLITTER IN THE AIR (EMI Blackwood Music Inc., BMI/Pirk Inside Publishing, BMI/Sony/ATV Sounds LLC, SESAC/Trick Victory, SESAC), HL, H100 77
GO FAYVED ME (Jules Music, BMI) RBH 89
GO FOR YOUR BAG (Crown Club Publishing, BMI/Warner-Tamerlane Publishing Corp., BMI/Tomestone Publishing, BMI/EMI Blackwood Music Corp., BMI/2082 Music Publishing, ASCAP/WB Music Corp., ASCAP), AMP/H, H100 61; RBH 45
GROOVY LITTLE SUMMER SONG (Warner-Tamerlane Publishing Corp., BMI/Eldorotto Music Publishing, BMI/Cash Box Music, BMI/Carsion Chamberlain Music, BMI/Bug Music, Inc., BMI), AMP/CS 30
GROWN UP WOMAN (Not Listed) RBH 87
GUAPA (Not Listed) LT 33
GYPSY (The Carmel House Music, BMI/Ensign Music Corporation, BMI/EMI April Music, Inc., ASCAP/Kobalt Music Publishing America, Inc., ASCAP/Ediciones Musesales Hispox, SGA&Warner Chappell Music Spain S.A., SGA&Songs Of Universal, Inc., BMI/Bayun Beat Music, BMI), AMP/H, LT 17

H

HALF OF MY HEART (Sony/ATV Tunes LLC, ASCAP/Specific Harm Music, ASCAP), HL, H100 69
HANDS TIED (T And Me Music Publishing, ASCAP/Universal Music - MGB Songs, BMI/Crown's Tree Publishing, BMI/Sony/ATV Songs LLC, BMI/B-Phaka Publishing, ASCAP/Stage Three Songs, LLC), AMP/H, RBH 36
HARD HAT AND A HAMMER (Tri-Angels Music, ASCAP/EMI April Music, Inc., ASCAP), HL, CS 23
HARD TO DA PAINT (Not Listed) RBH 38
HAVENT MET YOU YET (I'm The Last Man Standing, SOCAN/Van Zahn Music, BMI/Ms. Doe Music, BMI/Warner-Tamerlane Publishing Corp., BMI/WB Music Corp., ASCAP), AMP/H100 32
HELLO GOOD MORNING (Rico Love Is Still A Rapper, SESAC/EMI Foray Music, SESAC/Danjanahz Nutz, SESAC/Kobalt Music Publishing America, Inc., ASCAP/Yaelina Music Publishing Inc., ASCAP/David M. Ehrlich, Esq., RC, ASCAP/Crown Club Publishing, BMI/Warner-Tamerlane Publishing Corp., BMI), AMP/H, H100 52; RBH 23
HERE COMES SUMMER (Jeffrey Steele Music, BMI/BPJ Administration, BMI/Sony/ATV Tree Publishing Company, BMI/Code Six Charles Music, BMI/Sony/ATV Cross Keys Music Publishing, ASCAP), HL, CS 45
HEY DADDY (DADDY'S HOME) (Rico Love Is Still A Rapper, SESAC/EMI Foray Music, SESAC/Treac II Field Entertainment LLC, ASCAP/Notting Dale Songs, Inc., ASCAP/EMI April Music, Inc., ASCAP), HL, RBH 26
HEY, SLOO SISTER (Blue Lamp Music, ASCAP/EMI April

Music, Inc., ASCAP/Stellar Songs Ltd., BMI/EMI Blackwood Music Inc., BMI), HL, CS 60; H100 16
HOLD THAT THOUGHT (Universal Music - MGB Songs, ASCAP/NEW 44 Music, ASCAP), AMP/H, CS 16
HOLD YOU (HOLD YUH) (STB Music, ASCAP) H100 78; RBH 31
THE HOUSE THAT BUILT ME (Sony/ATV Tree Publishing Company, BMI/Tomdouglasmusic, BMI/Built On Rock Music, ASCAP/EverGreen, ASCAP/ICG Alliance Music, ASCAP), HL, CS 3; H100 35
HOW I GOT TO BE THIS WAY (Super Slick 98, BMI/Universal Music Corporation, ASCAP/Macriyoh Music, ASCAP/EMI April Music, Inc., ASCAP/Songs Of Countrywood, ASCAP), AMP/H, CS 37

I

I AM (Universal Music Corporation, ASCAP/Mary J. Blige Music, ASCAP/EMI April Music, Inc., ASCAP/Naked Under My Clothes, ASCAP/Sony/ATV Tunes LLC, ASCAP/Dat Damn Dean Music, BMI/Peremusic, BMI/2412 Songs LLC, BMI/Stellar Songs Ltd., BMI), HL, RBH 40
F I DIE YOUNG (Pearlfather Publishing, BMI/Rio Bravo Music, Inc., BMI) CS 32
F I HAD YOU (Maraton, ASCAP/Kobalt Music Publishing America, Inc., ASCAP/Maraton, BMI/Songs Of Kobalt Music Publishing America, Inc., BMI/Oh Suki Music, BMI/EMI Blackwood Music Inc., BMI), HL, H100 94
F I IT ABOUT MONEY (Not Listed) RBH 67
IF IT'S LOVE (Platt Music, ASCAP/EMI April Music, Inc., ASCAP/P.G. Wynn Music, BMI/EMI Blackwood Music Inc., BMI), HL, H100 73
IF WE EVER MEET AGAIN (Millennium Kid Music Publishing, ASCAP/BMG Rights Management (UK), PRS/Virginia Beach Music Publishing, ASCAP/WB Music Corp., ASCAP/Du Dilligence Music, ASCAP/Crossdown Uptown Music, ASCAP/Kobalt Music Publishing America, Inc., ASCAP), AMP/H100 51
GOTTA FEELING (Will.I.am Music, Inc., BMI/Jeepey Music, Inc., BMI/Tab Magnetic Publishing, BMI/Cherry River Music Co., BMI/Headphone Junkie Publishing, ASCAP/EMI April Music, Inc., ASCAP/Square Rivoli Publishing, ASCAP/Square Rivoli Music, ASCAP/Shapiro, Bernstein & Co., Inc., ASCAP/Rister Editions, SACEM), CLM/HL, H100 49
I KEEP ON LOVING YOU (Sony/ATV Tree Publishing Company, BMI/Turn Me On Music, BMI/Still Working For The Man Music, BMI/EverGreen Copyrights, BMI/Showtivity Music, BMI), HL, H100 85
I LIKE (Universal Music Corporation, ASCAP/Dhaji Publishing, ASCAP/Truth Faction Publishing, ASCAP/Songs Of Universal, Inc., BMI/Mick Schultz Publishing, BMI/Ludrisc Worldwide Publishing, Inc., ASCAP/EMI April Music, Inc., ASCAP), AMP/H, RBH 86
I LIKE IT (Enrique Iglesias Music, ASCAP/E1 Productions LLC, ASCAP/Songs Of RedOne, BMI/Sony/ATV Melody, BMI/PH-bit's Legacy Publishing, BMI/Universal Music - Careers, BMI), AMP/H, H100 23
I'M 'BOUT IT (Bag Music, Inc., BMI/Songs Of Windsept Pacific, BMI/Universal Music - Careers, BMI/Sagrabaux Songs, BMI/Larga Vista Music, ASCAP/Songs Of The Sanderson, ASCAP), AMP/H, CS 52
I'M BACK (Crown Club Publishing, BMI/Warner-Tamerlane Publishing Corp., BMI/Beware Of The Darkside, ASCAP/Royent Music, ASCAP/Phat Groov Music Publishing, ASCAP), AMP/H100 95; RBH 25
I'M IN (Universal PolyGram International Publishing, ASCAP/St. Julien Music, ASCAP/On My Mind Music, ASCAP), AMP/H, CS 7; H100 74
IMMA BE (Will.I.am Music, Inc., BMI/Jeepey Music, Inc., BMI/Tab Magnetic Publishing, BMI/Cherry River Music Co., BMI/Headphone Junkie Publishing, ASCAP/EMI April Music, Inc., ASCAP/Universal Music Corporation, ASCAP/Broke, Spoke And Gone Publishing, ASCAP/Defend Songs, BMI/Songs Of Kobalt Music Publishing America, Inc., BMI), CLM/HL, RBH 44
IMPOSSIBLE (Aristocrats, ASCAP/Kobalt Music Publishing America, Inc., ASCAP/POP Songs Ltd., ASCAP/Waterfall Music, ASCAP) H100 19
I'M SINGLE (Young Music Publishing Inc., BMI/Warner-Tamerlane Publishing Corp., BMI), AMP/RBH 51
I NEVER TOLD YOU (Cocomarie Music, BMI/Sunshine Terrace Music, BMI/Bug Music, Inc., BMI/Dancing Squirel, ASCAP/NAFI Music, ASCAP) H100 58
IN LOVE WITH YOU BOOBY (J Blu Fat, BMI/Inviting Music, Inc., BMI/Jason Delano, BMI/Jonathan Roem Music, BMI/Sony/ATV Songs LLC, BMI/Studio Beast Music, BMI/Warner-Tamerlane Publishing Corp., BMI), AMP/H, H100 28
IN THE MORNING (Mazel Tov Music, ASCAP/Poo Z Publishing, Inc., ASCAP/Bug Music, ASCAP/Cecile Barthe Publishing, ASCAP) RBH 61
ITS IN THE MORNING (I Like Em Tricke Music, ASCAP/Taja Music Inc., BMI/My Own Chit Music, BMI/EMI Blackwood Music Inc., BMI/Jay Mathis Publishing Designee, BMI/No Question Entertainment, ASCAP/R. Brasso Music, ASCAP/EMI April Music, Inc., ASCAP), HL, RBH 35

J

JUST BY BEING YOU (HALO AND WINGS) (Big Machine Music, BMI/GloJube Music, BMI/Princess Conroy, SOCAN/Super 98 Music, LLC, BMI) CS 53
JUST FINE (Getting Grov'n Music, BMI/KurpKa Music, BMI/Osmunson Publishing, BMI/Mike Cur Music, BMI/Sweet Hysteria Music, BMI), AMP/CS 55
KEEP THE CHANGE (House Of Sea Gayle Music, ASCAP/Afterlode One Music, ASCAP/Kickwink Landing Songs, ASCAP/Big Loud Bucks, BMI/Inkolate Music, BMI/Daphil Music, BMI) CS 49
KING OF ANYTHING (Sony/ATV Tunes LLC, ASCAP/Tiny Bear Music, ASCAP), HL, H100 59
KISSIN U (Kasz Money Publishing, ASCAP/Studio Beast Music, BMI/Warner-Tamerlane Publishing Corp., BMI/Miranda Rights, BMI), AMP/H100 93
L
LA MARINA (Not Listed) LT 37
LA PENIA (Not Listed) LT 8
LA VIDA ES ASI (Not Listed) LT 22
LAY ME DOWN (Pink Sock Publishing, BMI/Trippy Puncher Publishing, BMI/Rome Ramirez, BMI) H100 100
LI FRACK (My Diet Starts Tomorrow, Inc., BMI/Songs Of Universal, Inc., BMI/Eve Lee Music, BMI/EMI Blackwood Music Inc., BMI/Dat Damn Dean Music, BMI/Peremusic III, Ltd., BMI/UR-IV Music, ASCAP/EMI April Music, Inc., ASCAP/Marj Music, SESAC/Ultee Music Publishing, SESAC/Black Ball Music, ASCAP/Jobete Music, Inc., ASCAP), HL, RBH 33
LITTLE WHITE CHURCH (Warner-Tamerlane Publishing Corp., BMI/Tower One Music, BMI/Mat Mother Music, BMI/Marant Prejts & Phillips, BMI), AMP/CS 17; H100 61
LOCO (Not Listed) LT 30
LOSE MY MIND (EMI Blackwood Music Inc., BMI/Young Jeezy Music, Inc., BMI/Young Drumma, ASCAP/WB Music Corp., ASCAP/First N' Gold Publishing, BMI), AMP/H, H100 60; RBH 7
LOVE ALL OVER ME (Shahin Cymone Music, ASCAP/EMI April Music, Inc., ASCAP/WB Music Corp., ASCAP/Panella Publishing's Publishing, LLC, SESAC/Style Ink Music Publishing, Inc., ASCAP/Slide That Music, ASCAP), HL, RBH 30
LOVE KING (2082 Music Publishing, ASCAP/WB Music Corp., ASCAP/DaMysto Music, BMI/Sony/ATV Songs LLC, BMI), AMP/H, RBH 88
LOVE LIKE CRAZY (Mike Curb Music, BMI/Sweet Radical Music, BMI/Warner-Tamerlane Publishing Corp., BMI/WT-Bird's Music, BMI), AMP/CS 11; H100 57
LOVE LIKE THIS (Checkman Music, ASCAP) RBH 58
LOVER, LOVER (Six Pig Songs Ltd., BMI/Songs Of Universal, Inc., BMI) CS 6; H100 42
LOVE THE WAY YOU LIVE (Songs Of Universal, Inc., BMI/Shroom Shady Music, BMI/Universal Music - 2 Songs, BMI/Hotel Bravo Music, BMI/M. Shop Publishing, BMI), AMP/H, H100 2
LOYALTY (Not Listed) RBH 98

M

MAGIC (Kasz Money Publishing, ASCAP/E.O. Smith Music, BMI/Ham Squad Music, BMI/Songs Of Universal, Inc., BMI/Shady Music Publishing, LLC, BMI), AMP/H, H100 91
MAKES ME GO (LA LA) (Big Bitches Music, ASCAP/Music Of Windswept, ASCAP/Emersonjanz, BMI/Nashvillville Songs, BMI/Sony/Red Music, BMI) CS 59
MAKE UP BAG (2082 Music Publishing, ASCAP/WB Music Corp., ASCAP), AMP/RBH 39
MAKIN' ME FALL IN LOVE AGAIN (Sony/ATV Tree Publishing Company, BMI/Alf Mighty Dog Music, BMI/You Me And The Piano Music, BMI/English Ivy Music, BMI/FSMGJ, MRO/State One Music America, BMI/Omoa Songs, LLC, BMI/Hannah Bea Songs, BMI), AMP/H, CS 33
EL MALO (Premium Latin Publishing, ASCAP) LT 23
THE MAN I WANT TO BE (Stage Three Songs, ASCAP/Brett James Cornelius Music, ASCAP/Warner-Tamerlane Publishing Corp., BMI/Made For This Music, BMI), AMP/H100 79
MAS ADELANTE (Not Listed) LT 19
MASERATI (Sleepy Time Production, ASCAP) RBH 92
MAYBE (Rocky Boy, BMI/Gutta Hitz, ASCAP) RBH 52
ME HACE TANTO BIEN (Not Listed) LT 49
MI AMOR ES POBRE (Sony/ATV Discos Music Publishing LLC, ASCAP/Los Magnifikos Music Publishing, ASCAP) LT 45
MISERY (Universal Music - Careers, BMI/February Twenty Second Music, Inc., BMI/Valentine, Valentine, ASCAP/Universal Music - MGB Songs, ASCAP/Music To Stick, ASCAP/WB Music Corp., ASCAP), AMP/H, H100 44
MISS ME (Live Write LLC, BMI/EMI Blackwood Music Inc., BMI/Boi 1 da Productions, ASCAP/Sony/ATV Tunes LLC, ASCAP/Mavor & Moses LLC, SOCAN/Young Money Publishing Inc., BMI/Warner-Tamerlane Publishing Corp., BMI/Net-Twerk Music, BMI/AMP/HL, H100 76; RBH 32
MS. CHOCOLATE (L.I.J. Jazz/Funk Music, BMI/Songs Of Universal, Inc., BMI/Young Drumma, ASCAP/WB Music Corp., ASCAP/Ben Hill Tiger Music, ASCAP/8th Grade Studio Music Publishing, BMI/EMI April Music, Inc., ASCAP/Studio Beast Music, BMI/Warner-Tamerlane Publishing Corp., BMI/R. Kelly Publishing, Inc., BMI/Universal Music - 2 Songs, BMI), AMP/H, RBH 78
MY CHICK BAD (Ludrisc Worldwide Publishing, Inc., ASCAP/EMI April Music, Inc., ASCAP/Money Mack Music, BMI/Harajuku Barbie Music, BMI/You Me And The Piano Music, BMI/Valentine, Valentine, ASCAP/Universal Music, Inc., BMI/Young Drumma, ASCAP/Songs Of Universal, Inc., BMI), HL, H100 55; RBH 17
MY FIRST KISS (Kasz Money Publishing, ASCAP/Matza Ball Music, BMI/Where Da Kasz At, BMI/EMI Blackwood Music Inc., BMI/Master Falon Music, LLC, BMI/Dick Jams, LLC, BMI), HL, H100 15

N

NEED YOU NOW (Warner-Tamerlane Publishing Corp., BMI/DWHaywood Music, BMI/RADIOBULETSPublishing, BMI/Hillary Dawn Songs, SESAC/EMI Foray Music, SESAC/Ear Of The Dog Music, ASCAP/Darth Buddha Music, ASCAP/Travelin' Ankansawyer, BMI), AMP/H100 21
NEIGHBORS KNOW MY NAME (April's Boy Music, BMI/Warner-Tamerlane Publishing Corp., BMI/No Quinidence Music Publishing, BMI/Downtown DMP Songs, BMI/PatMe Music, ASCAP), AMP/H100 87; RBH 12
NEVER SAY NEVER (MessyMusic, SOCAN/Sony/ATV Songs LLC, BMI/Te Ball Music, BMI/Bieber Time Publishing, ASCAP/Universal Music Corporation, ASCAP/Sony/ATV Tunes LLC, ASCAP/Sony/ATV Music Publishing UK, PRS/Copyright Control/Warner-Barham Music LLC, BMI), AMP/H, H100 86
NINA BONITA (Universal Music - Careers, BMI) LT 6
NINA DE MI COAZON (Not Listed) LT 42
NO ONE (Songs Of Universal, Inc., BMI/Shroom Shady Music, BMI/Radical Music Publishing, Inc., BMI/Warner-Tamerlane Publishing Corp., BMI/NQC Music Publishing LLC, ASCAP/O.B. Music Publishing, ASCAP/Harsenic Musikverlag, GEMA), AMP/H, H100 23
NO PUDO VOLVER (Not Listed) LT 9
NO REGRETS (Water Against Rock Music, ASCAP/Melorie Music, ASCAP/Brooklyn Rostkar Music Publishing, ASCAP) RBH 85
NO AFFRAID (Songs Of Universal, Inc., BMI/Shroom Shady Music, BMI/Reelo World Music, ASCAP/1da Bot Productions, ASCAP/Sony/ATV Tunes LLC, ASCAP), AMP/H, H100 11
NOTHING (Black Ice, ASCAP/Sony/ATV Tunes LLC, ASCAP/Shahin Cymone Music, ASCAP/EMI April Music, Inc., ASCAP/WB Music Corp., ASCAP/Panella Lorense's Publishing, LLC, SESAC), HL, RBH 75
NOTHING ON YOU (Ham Squad Music, BMI/Songs Of Universal, Inc., BMI/Tony Plane Music, ASCAP/Art For Art's Sake Music, ASCAP/Bughouse, ASCAP/Bug Music, Inc., BMI/ArtHouse Entertainment LLC, ASCAP/EMI April Music, Inc., ASCAP/Roc Cor Publishing, ASCAP/Music Farmamenem LLC, ASCAP/Mars Force Music, ASCAP/Northside Independent Music Publishing, ASCAP), HL, H100 17; RBH 19
NOT THAT FAR AWAY (Jenette McCurdy, BMI/EMI Blackwood Music Inc., BMI/Outside Independent Music Publishing, LLC, BMI/Intemal Combustion Music, BMI/Kickin' Grids Music, BMI), CS 58
NUTRO AMOR SERA LEYENDA (Gazul Productions S.L., ASCAP/Warner Chappell Music Spain S.A., SGA& LT 44

O

OMG (Cherry River Music Co., BMI/Will.I.am Music, Inc., BMI), CLM, H100 3; LT 32; RBH 4
THE ONLY EXCEPTION (WB Music Corp., ASCAP/Bat Father, BMI/Universal Music Publishing, Inc., BMI/ASCAP/FR Music, ASCAP), AMP/H100 66
OUR KIND OF LOVE (Warner-Tamerlane Publishing Corp., BMI/DWHaywood Music, BMI/RADIOBULETSPublishing, BMI/EMI Foray Music, SESAC/Hillary Dawn Songs, BMI/EMI Blackwood Music Inc., BMI/Chrisyals Songs, BMI/No I.D. Music, BMI/Songs Of Universal, Inc., BMI), HL, RBH 91
OVER (Live Write LLC, BMI/EMI Blackwood Music Inc., BMI/1da Bot Productions, ASCAP/Sony/ATV Tunes LLC, ASCAP), HL, H100 36; RBH 9

P

PHONE # (Aligning The Stars, BMI/First N' Gold Publishing, BMI/Butta Gee Music, BMI/Imani Music, BMI/Tightwerk Music, BMI/VANVAH Sings, BMI) RBH 83
PISTANDO BIRMS (Not Listed) LT 36
POUR ME HACES LORAZ (Not Listed) LT 25
POUND SIGN (#?) (Old Desperados, LLC, ASCAP/NZO Publishing Company, Inc., ASCAP/Carol Vincent And Associates, LLC, ASCAP/Songs Of Elevation, BMI/Big Green Tractor, BMI/Sony/ATV Songs LLC, BMI), HL, CS 36
POWER (Please Gimme My Publishing Inc., BMI/EMI Blackwood Music Inc., BMI/Vohndelsoh Soul Music Publishing, ASCAP/Papa George Music, BMI/Above The Line Publishing, BMI/Dwele Music, ASCAP/Ken Lewis, BMI/Warner Chappell Music, France, SACEM/EMI April Music, Inc., ASCAP/WB Music Corp., ASCAP/Universal Music - MGB Songs, ASCAP/Universal Music - Careers, BMI), AMP/H, RBH 37
PRAY FOR YOU (Jaronwood Music, BMI/Buddyson Publishing, BMI) CS 14; H100 37
PRETTY BOY SWAG (Souja Boy Tel'em Music, BMI/Croom-staldua Music, BMI/Elem 9 Hip Hop, BMI/Takin' Care Of Business, BMI) H100 82; RBH 16
PRETTY GOOD AT DRINKIN' BEER (Tiltwhirl Music, BMI/Crozier Music Enterprise, BMI/Carival Music Group, BMI) CS 18; H100 64
PULLING ON HER HAIR (HeadBot Entertainment Publishing, LLC, BMI/Notting Hill Songs USA, SESAC/Put It Down Music, Inc., SESAC/Chris B. Stokes Music, SESAC), AMP/H, RBH 73

Q

QUIERE PA' QUE TE QUIERAN (EMI April Music, Inc., ASCAP) LT 27
QUERO QUE SEPAS (Not Listed) LT 40
R
RAIN IS A GOOD THING (Planet Peanut Music, BMI/Murrah Corporation Group, BMI/Bug Music, Inc., BMI/EMI Blackwood Music Inc., BMI/String Stretcher Music, BMI), HL, CS 4; H100 41
REAL (Big Time Music, Inc., BMI/Songs Of Universal, Inc., BMI/Wyde 'Em Rite Music, BMI), AMP/H, CS 48

RIDE (Royalty Rightings, ASCAP/Universal Music Corporation, ASCAP/2082 Music Publishing, ASCAP/WB Music Corp., ASCAP/RZE Music Publishing, ASCAP/Ludrisc Worldwide Publishing, Inc., ASCAP/EMI April Music, Inc., ASCAP), AMP/H, H100 53; RBH 6
RIDIN' SOUL (Jaton Denulo, BMI/Invring Music, Inc., BMI/Jonathan Raton Music, BMI/Sony/ATV Songs LLC, BMI), HL, H100 10
ROCK THAT BODY (Will.I.am Music, Inc., BMI/Jeepey Music, Inc., BMI/Tab Magnetic Publishing, BMI/Cherry River Music Co., BMI/Headphone Junkie Publishing, ASCAP/EMI April Music, Inc., ASCAP/Square Rivoli Publishing, ASCAP/Shapiro, Bernstein & Co., Inc., ASCAP/Tootroom Publishing, MPCS/Copyright Control/Rabasse Music Ltd., PRS/WB Music Corp., ASCAP/Listen Deep Music, BMI/Razor And The Music Publishing, BMI/Our 315 Music, BMI/Revrev Music Ltd., BMI/Songs Of Universal, Inc., BMI), AMP/CLM/HL, H100 20
ROCK YA BODY (Raydon Soul Publishing, ASCAP/Pat K Publishing, ASCAP) RBH 74
ROGER THAT (Young Money Publishing Inc., BMI/Warner-Tamerlane Publishing Corp., BMI/Javere Boswell, BMI/Darian Franklin, BMI/Marj Music, SESAC/Tygarman Music, BMI/EMI Blackwood Music Inc., BMI/Songs Of Universal, Inc., BMI/Money Mack Music, BMI/Harajuku Barbie Music, BMI), AMP/H, RBH 57
ROLL WITH IT (Sony/ATV Cross Keys Music Publishing, ASCAP/Hornbecke Music, ASCAP/Universal Music - Careers, BMI/WB Music Corp., ASCAP), AMP/H, CS 26
ROUND & ROUND (Lion Air Publishing, BMI/Warner-Tamerlane Publishing Corp., BMI/J. Kasher Publishing, ASCAP/Kevinthecity Publishing, ASCAP/Sony/ATV Music Publishing Canada, SOCAN/Hatraz Music, ASCAP/Bolooki Music, ASCAP), AMP/H, H100 24
RUDE BOY (EMI April Music, Inc., ASCAP/Dat Damn Dean Music, BMI/Peremusic, BMI/2412 Songs LLC, BMI/Yoga Flames Music, BMI/Janice Combs Publishing, Inc., BMI/EMI Blackwood Music Inc., BMI/Chrisyals Music Ltd., PRS/Amari Music LLC, BMI), HL, H100 33; RBH 28

S

SATISFIED (Wagly Tooth Music, ASCAP/EMI April Music, Inc., ASCAP/Poling Shad Music, SESAC/Barbra Orison World Publishing, SESAC/EverGreen Copyrights, BMI), HL, CS 57
SAV AHH (Ronald M. Forebee, Jr. Publishing Designee, BMI/April's Boy Music, BMI/Warner-Tamerlane Publishing Corp., BMI/Chef Huxtable Music Publishing, BMI/Tenor Music, BMI/Ultra Tunes, ASCAP/NB Music Publishing, ASCAP/Versatile Music, ASCAP/Don Corell Publishing Designee, ASCAP/EMI Blackwood Music Inc., BMI/EMI April Music, Inc., ASCAP/No Question Entertainment, ASCAP/J. Brasso Music, ASCAP), AMP/H, RBH 50
SET ME FREE</

EXECUTIVE TURNTABLE

Send submissions to: exec@billboard.com

RECORD COMPANIES: Universal Music Group International in London appoints **Costa Pilavachi** senior VP of classical A&R. He was artistic adviser to conductor Seiji Ozawa and previously served as president of EMI Classics.

Sony Music Nashville names **Scott McDaniel** VP of creative services. He was senior director.

PUBLISHING: The Harry Fox Agency appoints **Elizabeth Perri** VP of marketing and communications. She was VP of product marketing at phone service company Vonage.



PILAVACHI

McDANIEL

PERRI

FRANKE

TOURING: Live Nation names **Mike Evans** president of arenas. He was executive VP of sports and entertainment at facility management company SMG.

DISTRIBUTION: Fat Beats Distribution names **Ed Franke** VP of sales. He was VP of sales at Asylum.

DIGITAL: MySpace Music names **Dmitry Shapiro** chief technology officer. He was founder/CEO of Veoh Networks.

RELATED FIELDS: The Recording Academy's New York Chapter Board elects new officers: **Jennifer Blakeman** (president), **Ruby Marchand** (VP) and **Linda Lorence-Critelli** (returning as secretary). Blakeman is a senior VP at Universal Music Publishing Group, Marchand is head of A&R for Ryko, and Lorence-Critelli is VP of writer/publisher relations at SESAC.

—Edited by Mitchell Peters

GOODWORKS

STAIN'D'S LEWIS AIMS TO SAVE DAUGHTER'S SCHOOL

Stain'd frontman Aaron Lewis recently finished recording a country-tinged solo album, and in the coming months he'll meet with his bandmates to write the group's next album. But for now he has one main focus: to reopen his daughter's elementary school in Worthington, Mass., which recently closed due to budget cutbacks.

To help accomplish this, Lewis and his wife, Vanessa, have started the It Takes a Community Foundation (facebook.com/it-takesacomunity), a nonprofit designed to financially assist rural community groups throughout greater New England. For now Lewis is using his own money to reopen the RH Conwell Community Education Center this fall. He estimates it'll cost up to \$300,000 per year to keep it open.

"When I reopen it we're going to do preschool through sixth grade and we're not turning anybody away," Lewis says. "This town depends on the school. We have no commerce . . . We have a stoplight with a country store, and that's literally it. It's a town of 1,200 people and the only thing we have is the elementary school."

To help raise awareness of the foundation, Lewis is hosting a benefit concert on Aug. 14 at the Pines Theater at Look Park in Northampton, Mass. In addition to Lewis, the event will feature acoustic performances by Brad Arnold and Chris Henderson of 3 Doors Down, Brendan Kelly and Lo Pro. Tickets are available at Ticketmaster.com. Lewis is also giving the foundation his earnings from a handful of solo acoustic performances in July.

In addition to helping reopen the school, the funds will be given to New England rural areas that don't have "the tax dollars or the wealth . . . to do things for the community that bring it closer together," Lewis says.

—Mitchell Peters



SESAC FILM & TV AWARDS

SESAC honored its roster of film and TV composers June 16 during its annual SESAC Television & Film Composers Awards Dinner at Chaya in Beverly Hills, Calif. The event celebrated the composers of music featured in 2009's biggest films, prime-time TV shows and cable programs. PHOTOS: TEAL MOSS

ABOVE LEFT: SESAC VP of West Coast operations **Ashley Miller** with **Jason Derlatka**, whose work on the TV shows "House" and "Life" was honored at the event.

ABOVE RIGHT: **Christophe Beck** was honored for his work on feature films "The Hangover," "The Pink Panther 2" and "All About Steve." From left: SESAC senior VP of writer/publisher relations **Trevor Gale** and executive VP **Dennis Lord**, Beck, SESAC VP of West Coast operations **Ashley Miller** and senior VP of strategic development/distribution and research operations **Hunter Williams**.

LEFT: **Danny Lux** (left), whose work on "Boston Legal" was recognized with SESAC honors, poses with SESAC VP of West Coast operations **Ashley Miller** and senior VP of strategic development/distribution and research operations **Hunter Williams**.



U.K. MUSIC BIZ BIDS FAREWELL TO LUCIAN GRAINGE

U.K. music executives and artists gathered to say goodbye to Universal Music Group International chairman/CEO Lucian Grainge June 16 at a party at the Mandarin Oriental hotel in West London. Grainge is moving to New York to become Universal Music Group CEO. PHOTOS: TONY ATTILE

ABOVE: **Amy Winehouse**, chatting here with **Lucian Grainge**, came to see him off.

ABOVE RIGHT: **Lucian Grainge** (center) catches up with longtime friends, including former Queen manager **Jim Beach** (left) and Queen guitarist **Brian May**.

BELOW: Snow Patrol frontman **Gary Lightbody** (left) shares a moment with Universal Music U.K. chairman **David Joseph**.

BELOW RIGHT: **Bob Geldof** (center) with **Ben Langmaid** (left) and **Elly Jackson** of La Roux.





ASCAP FILM & TV AWARDS

ASCAP honored the composers of the top box-office film music and the most-performed TV music of 2009 at its 25th anniversary Film and Television Music Awards, held June 24 at the Beverly Hilton Hotel in Los Angeles. PHOTOS: WIREIMAGE/LESTER COHEN

LEFT: Australian singer/actress **Delta Goodrem** performed "I See You," the theme from "Avatar," to honor the song's composer, Academy Award and Golden Globe Award nominee **James Horner**. Goodrem is pictured with **Jeff Jernigan**, ASCAP membership representative for film and TV.

ABOVE: From left: ASCAP CEO **John LoFrumento** joins ASCAP president/chairman **Paul Williams** in honoring **Bruce Broughton**, who received the Henry Mancini Award, and **Michael Giacchino**. Giacchino won an Oscar, an Emmy and a Golden Globe, as well as a British Academy of Film and Television Arts Award and multiple Grammys, for his musical contributions to "Up!"

RIGHT: The Golden Note Award was bestowed upon **Dennis McCarthy**, whose motion picture credits include "Letters From a Killer" and "McHale's Navy." He stops here for a photo with ASCAP special consultant for film and TV **Nancy Knutsen**.

INSIDE TRACK

NICK DRAKE DOC TAKES SHAPE

After a pair of well-received documentary projects—"The White Stripes Under Great White Northern Lights" and "180° South"—Emmett Malloy's next target is paying tribute to the late British folk-rockers Nick Drake.

The Brushfire Records co-founder has already started work on the as-yet-untitled Drake project, which he says will be "a nice, multilayered piece" including an album, "a little film" and a book. He's targeted "a variety pack of artists"—so far including Jack Johnson, Andrew Bird and Matt Costa, with more to be added. "I know that with that [Drake] name, we'll get some great ones," Malloy says. "I'm just fighting my way through to get the artists I feel will do it justice. I'm excited to get going on it [because] there's so many great songs."

Drake's estate—particularly his sister, Gabrielle—has sanctioned the project, and Malloy says he's taking pains to ensure it's a credible endeavor. "Tribute projects, they're a dime a dozen," he says. "I'm sure there's been 50 attempts at this, from every angle. It's so complicated to get them started and to let people know it's the real one."

Drake died in 1974 at the age of 26, after releasing three albums. Previous tribute albums include 1992's "Brittle Days" and pianist Christopher O'Riley's "Second Grace: The Music of Nick Drake" in 2007.



ASCAP RHYTHM & SOUL AWARDS

ASCAP hosted its 23rd annual Rhythm & Soul Music Awards June 25 at the Beverly Hilton Hotel in Los Angeles. The event honored Dr. Dre and Janelle Monáe, along with the songwriters and publishers of the most-performed ASCAP songs on the 2009 R&B/hip-hop, rap and gospel charts. PHOTOS: FRANK MICOLETTA

ABOVE LEFT: **Dr. Dre** (second from left) was honored with the Founders Award in recognition of his influential achievements as a producer, performer and businessman. He's pictured with (from left) ASCAP president/chairman **Paul Williams**, VP of membership/rhythm and soul **Nicole George** and CEO **John LoFrumento**.

ABOVE RIGHT: From left: ASCAP songwriter of the year honoree **C. "Tricky" Stewart, T.I.** and songwriter of the year honoree **the-Dream** pose with ASCAP VP of membership/rhythm and soul **Nicole George**.

LEFT: **Eminem** surprised **Dr. Dre** when he co-presented Dre's Founders Award with ASCAP president/chairman **Paul Williams**.

BELOW LEFT: The Vanguard Award, which recognizes the impact of musical genres that shape the future of American music, was presented to **Janelle Monáe** (center). She's pictured with (from left) ASCAP director of creative affairs for membership/rhythm and soul **Tremayne Anchrum**, senior director of creative affairs for membership/rhythm and soul **Jay Sloan**, VP of membership/rhythm and soul **Nicole George** and senior director of repertory/creative affairs for membership/rhythm and soul **Alonzo Robinson**.

BELOW RIGHT: **Jimmy Jam** presented ASCAP's songwriter of the year award to **Ne-Yo** and songwriter/production duo **C. "Tricky" Stewart** and **the-Dream**, who tied for the honor with six award-winning songs each. Here, **Ne-Yo** poses with his award and **Jam**.



DRAKE

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