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TOP ARTISTS, LABELS, DIGITAL SONGS

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

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

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

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

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

We will grieve and celebrate all he was and did.

We have lost a part of us.
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Biz Eyes Higher Washington Profile In Anti-Piracy Fight

Protection, says Rich Bengloff, president of the American Assn. of Independent Music. "The recent court decisions interpreting the DMCA (Digital Millennium Copyright Act), like the recent Viacom-YouTube decision, put the onus on the music creator, which has limited resources ... to police the use of uncensed music offerings." In contrast to anti-piracy efforts in markets like France and South Korea, where music companies have successfully lobbied for laws requiring Internet service providers to implement graduated-response policies against file sharers, recent U.S.-based initiatives haven't focused on finding legislative solutions to piracy.

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

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

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

Music industry interest in lobbying Congress also comes as Internet companies and digital-rights advocacy groups have been raising their voices in Washington, by running full-page ads in D.C. newspapers denouncing the costs of piracy (Billboard, June 26) and spending more money on lobbying law-
Former Motown artist development chief Harvey Fuqua, who left an indelible mark on doo-wop, soul and disco as a performer and producer, died July 6 of coronary-related complications at Harper University Hospital in Detroit. He was 80.

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

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

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

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

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

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

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

“However successful as a writer/producer, I feel Harvey’s greatest success was as the head of Motown’s artist development,” Temptations manager and former Motown executive Shelly Berger said in a statement. “He was responsible for heading the creative group that developed the live performances of the Supremes, the Temptations, Gaye and every other great Motown act.”

Leaving Motown in 1971, Fuqua signed a production deal with RCA. In addition to signing New Birth (“It’s Been a Long Time”), he discovered disco pioneer Sylvester and produced several hits for the singer, including 1978’s “ Disco (Disco Heat).” He also collaborated with Gaye, co-producing the singer’s 1982 comeback, “Midnight Love.” The No. 1 R&B/No. 7 pop album spun off the gold-certified single “Sexual Healing,” on which Fuqua sang background vocals.

“Fuqua was a force as a songwriter and producer,” said..
Charlie Anderson speaks softly and carries a big stick.
Anderson is president/CEO of Anderson Cos., the parent of Anderson Merchandisers. As rackjobber to Walmart and Sam's Club, Anderson Merchandisers is the largest wholesaler of CDs in the United States with a 12.5% share of the U.S. market, Billboard estimates. Besides Walmart, the company also supplies CDs and DVDs to the Army and Air Force Exchange Service, or AAFES.

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

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

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

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

What was the music industry like when Anderson first entered the business in the mid-'90s?
Its sales were 40% CD and 60% cassette, and man, has the business changed since then. The problem is, of course, as it goes digital, all bets are off. In the migration between the cassette and CD, almost no one in the food chain really cared if it ended up all CD. When we go from the physical CD to digital, it changes almost everything.

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

How could that come to pass? Record labels, which really support everybody in the food chain, could go away. Label executives think that they could be successful on one out of two. It wasn't long ago that a label could be successful on one out of two acts. Today, labels have to be successful on one out of two. It means that they don't have the money anymore to support the number of new acts like they did. Even existing acts are going to start feeling this because they also need new music to keep them relevant.

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

There is such a price difference between buying an à la carte digital single and the CD album that the consumer is faced with always making the decision of not making the album purchase. It's an unlevel playing field. We suggest that instead of having a 99-cent or $1.29 single compete against a $12.59 album, we should reduce the price of CD albums to significantly under $10.

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

What else? We believe that when you buy a CD, you should also have a personal identification number so you can receive a digital copy of what you just bought. Presently, you can [rip the CD] and put it on portable devices. You shouldn't have to do that.

Music publishers will be a sticking point on that one. They are not going to like it, but that is what we are recommending.

What's No. 4?
When the record labels deliver singles to radio, they also deliver the same music to iTunes and then at some later date, they deliver the album to retailers. We don't think that's appropriate in today's market because it cannibalizes sales. We believe we should get the CD the same day the labels are delivering the song to radio and iTunes. Many times when we get a CD, they have already released two digital singles and there is nothing left to buy. So we want to be day-and-date with iTunes and radio, so the CD that has the two singles on it will be on sale at the same time.

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

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

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

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>>DIGITAL QUOTAS AXED DOWN UNDER

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

>>CELAS MOVES EAST

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

>>BBC 6 MUSIC SAFE FOR NOW

 The BBC Trust has rejected management proposals to shutter U.K. modern rock/alternative station BBC 6 Music, BBC Trust chairman Michael Lyons said it would only consider closing 6 Music as part of a wider management strategy on the future of digital radio. The digital radio station currently claims a weekly audience in excess of 3 million listeners, according to audience research group RAJR, and received vocal industry support as a vital source of U.K. exposure for new and alternative acts.

Reporting by Lars Brandle, Andre Paine and Wolfgang Spahr.

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

Recently published BPI figures show pop ended rock’s five-year reign as the United Kingdom’s leading singles genre in 2009. Rock accounted for 24.3% of singles sold, down from 31.2% in 2008, while pop claimed 33.5%, up from 28.1%.

According to the Official Charts Co., rock’s share of the 2010 singles market through June 19 had slumped to 11.3%, with urban artists on the chart published June 6 accounting for all top 10 spots on the OCC singles chart—the first time that’s ever happened.

Even rock’s dominance of album sales appears under threat. Although the genre’s share of 2010 album sales through June 19 was a healthy 36.6%, its share of the market fell in 2009 for the third consecutive year, sinking to 35.7% in the prior year, barely edging pop’s 29% share of album sales last year, which was up from 25.3% in 2008. It marked a sharp comedown from 2006, when rock hit a decade-high share of 41.5% of album sales, nearly double that of pop’s 20.8%.

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

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

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

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

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

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

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

If retailers pass the increase on, a CD costing £10 ($14.80) would increase to £12.10 ($15.11). Bealey believes the tax hike will hit independent retailers hardest—a point Steve Bull, owner of Birmingham indie store Polar Bears, ruefully acknowledges.

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

The average retail price of physical albums has fallen consistently for a decade, hitting £7.99 ($12.13) in 2009, down from £8.10 ($12.30) in the prior year, according to the BPI. That has spurred concerns among retailers that consumers may resist even a modest increase in prices.

Market-leading music retailer HMV hasn’t yet disclosed whether it will pass the tax increase to consumers. But a company spokesperson notes that repiricng products in January during the busy post-Christmas shopping season would pose a staffing challenge for the retail chain, as well as “trying to keep regular and rounded price points that customers have become used to.”

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

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

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

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

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

Gallraith observes that promoters are “effectively always selling a bespoke product,” setting prices according to market conditions and costs rather then raising them in line with a VAT increase.

“I don’t think it’s good for the industry,” he says. “But then again I’m not trying to balance our country’s books.”
Follow The Money
Dissecting SoundExchange's Unpaid Royalty Balance

SoundExchange, the nonprofit organization that collects digital performance royalties for owners of sound recordings, has some image problems. In addition to dealing with widespread ignorance of its mission, the organization is occasionally chastised for its large balance of unpaid money. At the end of 2008, according to its federal tax filing for that year, SoundExchange sat on nearly $260 million in un-paid royalties. While that looks like a large number, in reality, it's not that alarming.

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

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

Without footnotes and other clarifications on its 990 form for 2008, SoundExchange could enter only a catch-all amount in a field titled "Other Accounts Receivable," $256.6 million. That was up from $189.5 million in 2007, $88.2 million in 2006 and $62.7 million in 2005. It's a number that requires much explanation.

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

What accounts for the rest of the unpaid balance? Here's the breakdown: inaccurate or incomplete data (30%), court cases affecting royalty rates that SoundExchange expects will be resolved in time for these funds to be distributed by the end of 2010 (11%), monies not claimed by foreign collecting societies (3%) and checks sent to artists that haven't been cashed (3.5%).

Subtract those amounts from the original unpaid balance and you're left with $39.7 million, about 13% of the total. While far from desirable, that's a reasonable amount considering that SoundExchange has paid out $417 million since its inception, including more than $54 million for first-quarter 2010. Further, data issues can cause the unpaid balance to grow temporarily. "It's not typically in a clean state when we get it and we have to go through various processes to make sure it's something we can process," Singh says of data from service providers. If data uncertainties prevent royalties from being unpaid, they have to sit until the next quarterly payout, she says.

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

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

SoundExchange understands improvements will take time but insists the situation is getting better. "The percentage of new money we receive that we are able to pay out is growing," VP of new media and external affairs Bryan Calhoun says.

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

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

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

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

For 24/7 digital news and analysis, see billboard.biz/digital.
PIECE OF YOUR ACTION

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

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

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

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

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

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

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

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

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

It was an approach that helped RZO grow its international activity by attracting the attention of the IRS. Zysblat says.

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

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

For 24/7 touring news and analysis, see billboard.biz/touring.
Everybody Get Up
Pitbull’s Hitmaking Prowess Crosses Genre Lines

When Armando Perez, aka Pitbull, walked onto the set of “Estudio Billboard” earlier this year, he shook his head at the bongos, the piano and the guitar. “I don’t do any of that,” he said bluntly. Pitbull doesn’t play an instrument nor does he compose one. But few artists today seem to have such a remarkable capacity to produce hits in all types of formats, genres and languages.

On this week’s chart, Pitbull is No. 18 on both the Billboard Hot 100 and the Top 40 tally as the featured guest on Enrique Iglesias’ “I Like It.”

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

“He attracts Latin listeners and everybody else,” says radio consultant Jose Santos of Santos Latin Media. “He is the real U.S. Hispanic. They like him, maybe because he’s humble. He’s a great interviewee, he’s approachable.”

Pitbull has all that, but he also has a particular knack for putting hooks and riffs together and creating ear-friendly collages. “I Know You Want Me,” for example, is the No. 2-selling Latin download in the United States of all time, according to Nielsen SoundScan, behind Shakira’s “Hips Don’t Lie.”

The catchpart of the track, Pitbull says, is the opening “go, DJ, go” shout-out that’s heard at the beginning of the track. “There’s nothing better than talking to DJ,” says Pitbull, who’s also featured on Shakira’s “Lo Hecho Ya Hecho Esta” and is currently producing a track with her.

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

The explosion of singles will serve to set up Pitbull’s upcoming Spanish-language album, “Armando,” which has been pushed back to September. Meanwhile, a European tour is slated for the summer, and an English album is due in 2011. “Everything’s working out,” Pitbull says, adding, “It’s definitely a melting pot of music.”

Movie Magic
Wisin & Yandel Get In Step With Disney Promo Campaign

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

The soundtrack, due July 27 on Atlantic Records, features a new Wisin & Yandel song, “Irresistible.” The song is heard in the film along with “No Te Quiero,” by new artist Sophia del Carmen featuring Pitbull. The latter song is included on a Latin-American version of the soundtrack, also due July 27. The songs will also be used in promo spots and trailers for the film in the United States, where it’s slated for an Aug. 6 release, and in Latin America, where different countries will release the film between August and October.

Universal is also working “irresistible” to radio, since it will be featured on the duo’s forthcoming live album. Meanwhile, Disney is funding independent radio promotion of “No Te Quiero,” coordinated by Mike Blumstein, who manages del Carmen. The artist opened for Wisin & Yandel on tour and is signed to Pitbull’s Mr. 30S label.

In what may be an unprecedented collaboration between a movie studio and a Latin music act, Disney paid for the “Irresistible” video, which shows scenes from the movie. Clips from “Step Up 3D” and a trailer will be shown at Wisin & Yandel’s fall concerts in the United States and Latin America. The duo will also perform “Irresistible” on Univision’s Premios Juveniles awards show July 15 with the film’s dancers.

“Our fastest and biggest potential growing demographic audiences are Hispanic and African-American,” says Mitchell Leib, president of music and soundtracks for Walt Disney Studios and Disney Music Group. “We paid for the video, paid a master license fee, paid a synch fee and an artist fee,” Leib adds, in a deal worth $1.3 million. Andino says his classic song, “El Rey,” as well as print, outdoor, radio and point-of-sale advertising.

The campaign also includes a sweeps where fans can win concert tickets, autographed CDs and meet-and-greets with the nearly reclusive artist.

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

SOMEXFON LICENSES TO FORD DEALERSHIPS
Mexico’s public performance collection society Somexfon and Ford Motor have agreed on a license allowing songs to be played at Ford’s 127 Mexican dealerships. In addition, Salvadoran collecting society ASAP has struck a deal with Grupo TACA covering the airline’s fleet of 35 planes that fly all over Latin America. ASAP also signed an agreement with the Corp. of American Franchises to license music at 48 Pizza Hut, Wendy’s and KFC restaurants in El Salvador.
A little piano music: Pandora founder TIM WESTERGREN
THINKING OUTSIDE THE BOX

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

BY ANTONY BRUNO
PHOTOGRAPH BY ERIN PATRICE O'BRIEN

During a recent taping of the Comedy Central show "The Colbert Report," host Stephen Colbert took Pandora founder Tim Westergren to task for the name of his Internet radio service. "Why Pandora?" Colbert asked, reminding him that Pandora's box from Greek mythology released evil into the world. "Is that what the Internet is? You click open the box and evil comes out your speakers?" Westergren responded, "and at the bottom of that box was hope." To be sure, Pandora is full of surprises and hope. For almost 10 years, Pandora operated on the verge of collapse. In the early years, while it labored to build the Music Genome Project that powers its music recommendation engine, Pandora struggled to find both a business model and funding, to the point where it had to ask employees to work without pay for almost two years.
Then came the infamous March 2007 Copyright Royalty Board (CRB) decision that raised the performance royalty rates for Internet radio to a degree that Westergren said would put Pandora out of business. It led to a two-year fight to reduce those rates, culminating in a compromise reached last July.

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

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

This isn't more bravado. Westergren, 44, may be the poster boy for the laid-back executive, but he's a passionate believer that Pandora will one day change the way the world thinks about radio. His town hall meetings with users nationwide typically draw hundreds of fans whom he quickly charms with his down-to-earth casualness and genuine enthusiasm. Yet as the CRB copyright dispute proved, he's not afraid of a fight. Taking on the terrestrial radio establishment may seem like tilting at windmills, but Westergren's fervor—which president/CEO Joe Kennedy molds into a business plan—has helped build a growing team of believers.

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

**REVENUE VS. ROYALTIES**

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

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

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

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

Instead, Pandora is relying on its unique position as a source of music discovery. Pandora users enter the name of an artist or song they like, and Pandora's technology builds a custom radio station around that "seed." Users can further fine-tune the stream by voting on each song the service recommends (selecting either "thumbs up" or "thumbs down"). In addition to driving engagement (the company claims users interact with the service seven to eight times per hour), this activity generates user data that can be enormously useful to both artists and advertisers: age, gender, music preference and—when paired with information compiled during the registration process—ZIP code.

**ARTIST ENGAGEMENT**

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

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

"It was designed to make sure our fans heard the record in an environment where they were
reading turned on to music," Fohr says. "It's harder and harder to find things that move the needle in this business. If done correctly, Pandora moves that needle."

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

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

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

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

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

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

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

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

The $30 million in performance royalties paid by Pandora last year represents 60% of its revenue. Compare that with satellite radio, which pays 13% of royalties for the same content, and terrestrial radio, which pays nothing.

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

Westergren has emerged as a vocal supporter of the Performance Royalty Act, which would force terrestrial radio broad-
When a group of private equity investors led by Edgar Bronfman Jr. acquired Warner Music Group (WMG) in 2004, it marked a new chapter in the storied company’s history. It also represented a shot at redemption for Bronfman, scion of the Seagram fortune. He had merged the family business, which included Universal Music Group, with French media conglomerate Vivendi in 2000 in exchange for Vivendi stock, only to see those shares crumble in value in the wake of an accounting scandal.


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

In the following excerpt from “Fortune’s Fool,” Goodman provides a snapshot of Warner Music in 2004 as the Bronfman investment group takes charge, with Bronfman, Cohen and Greenwald leading a restructuring of the company.
suddenly being known as "one of Doug's guys" wasn't such a
quick financial return for the new owners. Still, they couldn't af­

Bronfman's task was to create a team to
key executives who now ran Atlantic and Elektra were people Doug
spent a lot of time talking with Lyor about people - who we keep
still felt a personal anc.l professional debt to Morris and remained
ford to be seen as profiteers; it was essential to the company's fu­
ture that the cuts not weaken its ability to deliver hits and attract
performers. There were equally subtle and problematic issues re­

In essence, Bronfman was trying to re-create the management
organization with which his idol, Steve Ross, had built the Warner
Music Group. But this was a different era. The business wasn't
growing by leaps and bounds; it was treating water at best and
at risk of drowning. Bronfman's task was to create a team to
streamline the Warner Music Group and meet the challenge of
the Internet. Just as important, he and his partners wanted to
take the company public as quickly as possible, and he told sen­
or executives they would be along for the ride. "Obviously, it's a
great thing. To add to the animosity, Cohen hoped to bring on
his own executives from Def Jam, particularly Julie Greenwald
and Kevin Liles. But Morris was unwilling to overlook a clause in
Cohen's contract barring him from taking Universal execu­
tives to another company, despite the fact that if they stayed be­
hind, their close association with Cohen likely meant the end of
their careers. Morris eventually relented and released them.
And when Doug hired Arista Records executive and producer
Antonio "L.A." Reid as Cohen's rep acment at Island Def Jam and
Reid brought several Arista employees with him, the record
business began to look like a game of musical chairs in which
longtime WMG execs would be the losers. Recalls one Elekt r a
executive: "The joke going around was that there should have
been a memo: 'if you work at Def Jam, please report to 1290
[1200 Avenue of the Americas, the address of Atlantic Records];
if you work at Arista, report to Universal Music Group. And if
you work at Elektra, we wish you well."

The old East Coast/West Coast animosity between Atlantic
and Warner Bros. remained in place. If the record companies
were going to achieve cost savings, the most obvious solution
was combining backroom functions and standardizing opera­
tions. Warner Bros. Records chairman Tom Whalley was in no
hurry to surrender anything to Lyor. "Could Tom Whalley have
done the job instead of Lyor?" asks a former label executive. "He
might be ruthless and standoffish but he has produced cash on
the bottom line. He runs the biggest WMG company to great ef­
tect. It's got to be a constant irritant to him th a t Lyor is his boss ."

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

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

True to her word, Greenwald worked as hard as Cohen, and two
months later, when he took over Def Jam, he moved Greenwald
into the promotion department as his eyes and ears. Ten years
later, she was the vice president and received a seven-figure bonus
from the Def Jam sale before being appointed president of Island
Records. Throughout her ascent, Greenwald remained devoted
to Cohen and his mission: to liberate the competition. There seemed
to be nothing she wouldn't do for him and the company. She risked
ruining her credit rating when she covered a Def Jam cash crunch
by putting $400,000 of the rap group Public Enemy's tour expenses
on her personal American Express card. If possible, she seemed
even more driven and abrasive than her mentor.

Greenwald consulted extensively with Atlantic co-chairman
Craig Kallman on the layoffs, but they were her responsibility.
She wanted no time in deciding who would stay. For those let
off—most frequently employees who had worked for Elektra
or were unfortunate enough to have been hired by a senior ex­
ecutive no longer with Atlantic—it was impossible to discern
a plan. "It became a free-for-all," said one.
Lyor is the great thing Edgar did. He's a terrific record man—he has a great sense of what happens and how to make it happen.' —AHMET ERTEGUN

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

One of Warner's biggest-selling artists read the change in ownership as an opportunity to extract a payday. Madonna and her manager, Freddy DeMann, had negotiated a deal with Warner Music for their own label, Maverick Records. Though she would remain on Warner Bros. Records where she'd recorded for 12 years, the new label was a chance for the ambitious singer to prove her mettle as an executive and create equity. Though various labels rarely paid off, who knew? Between Madonna and the savvy DeMann—who also managed Michael Jackson and Steve Winwood—Maverick might actually make money.

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

Neither Madonna nor DeMann was the hot hand behind these hits. That was Guy Oseary, a former classmate of DeMann's at Hollywood High School who had talked his way into the label. Two years later Madonna and DeMann ended their management agreement. In 1999, when DeMann wanted to take advantage of a buyout provision to sell Maverick to Warner Music, Madonna decided to double-down and buy him out of his stake. The payment—$20 million—was borrowed as an advance against future Maverick earnings when the label signed a new five-year deal with Warner Bros. But despite a pair of million-selling albums from the singer Michelle Branch, Maverick soon took a downward turn. It sold its music publishing company to Warner Music in 1999 and, over the next three years, halved its staff.

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

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

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

Bronfman had no objection to Lyor re-creating Atlantic in Island Def Jam's image: Time Warner's decision to sell Interscope in 2008 as soon as possible. Still, he didn't wish to appear disrespectful of the company's history. Ahmet Ertegun may have been critical about Bronfman, but when Lyor initiated a charm offensive to run the record company, he wanted to sit at his feet and learn everything he could teach him, Ertegun was still. He's a terrific record man—he has a great sense of what happens and how to make it happen. —AHMET ERTEGUN
The decline in U.S. recorded-music sales during the first half of this year wasn't as bad as the corresponding period in 2009. But the outlook for the rest of 2010 looks far gloomier as the CD sales frenzy that ensued in the wake of Michael Jackson's death last year is likely to contribute to a wider year-on-year sales decline in the second half.

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

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

Album sales minus TEA totaled 285 million in the second quarter, falling 11% from 172.9 million in the corresponding period last year and narrowing from a 14.7% year-on-year decline in the year-earlier period, according to SoundScan. CD album sales plummeted 17.9% to 110.5 million units from 134.6 million units during the corresponding period last year, including a 21.5% plunge in the second quarter to 51 million units, according to SoundScan. Digital album sales rose 13.7% to 42.2 million units from 37.1 million units in the first half of 2009.

A statistical quirk to note: SoundScan had a 53-week year in 2009. To preserve a 52-week comparison with 2010, SoundScan is dropping the first week of 2009 (which ended Jan. 3) from all year-on-year sales comparisons with this year's data. One exception: SoundScan sales tallies on individual titles
earlier, while R&B/hip-hop sales sank 12.5% to 28.7 million albums declined 13.7% to 51 million from 59.2 million a year earlier. Part of that decline was due to SoundScan’s recategorization earlier this year of chains like Newbury Comics, Borders suffered the biggest sales drop of the first half, plunging 22.6%.

Moreover, the top 10 best-selling albums of the first half of 2010 had combined sales of 11.2 million, versus sales of 10 million for the top 10 albums of the first half of 2009. "Hope for Haiti," the top-selling digital album of the first quarter, finished the first half as the top-selling digital title, with sales of 371,000.

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

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

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

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

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

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

In the meantime, Latin was the biggest loser among major genres, with album sales of 6.4 million, down 28.3% from 8.9 million in the first half of 2009. Rock and R&B/hip-hop album sales did slightly worse than the broader market. Sales of rock albums declined 13.7% to 51 million from 59.2 million a year earlier, while R&B/hip-hop sales sank 12.5% to 28.7 million from 32.8 million.

For the first half of 2009 included 27 weeks.

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

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

**LADY ANTEBELLUM, JUSTIN BIEBER, TRAIN, AND Usher are among the sales champs of the year thus far.**

### Hot Digital Songs

<table>
<thead>
<tr>
<th>#</th>
<th>TITLE</th>
<th>ARTIST</th>
<th>LABEL</th>
<th>UNITS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>&quot;HEY, SOUL SISTER,&quot;</td>
<td>Train</td>
<td>Columbia</td>
<td>3,318,000</td>
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<tr>
<td>2</td>
<td>&quot;OMG,&quot; Usher Featuring Will.I.Am</td>
<td>LaFace/U.G.</td>
<td>2,637,000</td>
<td></td>
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<tr>
<td>3</td>
<td>&quot;IMMA BE,&quot; the Black Eyed Peas</td>
<td>Interscope</td>
<td>2,584,000</td>
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<tr>
<td>4</td>
<td>&quot;NEED YOU NOW,&quot; Lady Antebellum</td>
<td>Capitol/Nashville</td>
<td>2,572,000</td>
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<td>5</td>
<td>&quot;BREAK YOUR HEART,&quot; Tiësto Cruz Featuring Ludacris</td>
<td>Mercury/RCA</td>
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<td>&quot;TWK TOK,&quot; Ke$ha</td>
<td>Interscope</td>
<td>2,526,000</td>
<td></td>
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<td>&quot;AIRPLANES,&quot; B.o.B Featuring Hayley Williams</td>
<td>Atlantic/Interscope</td>
<td>2,446,000</td>
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<td>8</td>
<td>&quot;CALIFORNIA GURLS,&quot; Katy Perry Featuring Young Money</td>
<td>Capitol/Atlantic</td>
<td>2,387,000</td>
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<td>&quot;NOTHIN' ON YOU,&quot; B.o.B Featuring Bruno Mars</td>
<td>Atlantic/Interscope</td>
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<td>10</td>
<td>&quot;BABY,&quot; Justin Bieber Featuring Nicki Minaj</td>
<td>SchoolBoy/Raymond Braun/Island</td>
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<td>11</td>
<td>&quot;RUDE BOY,&quot; Rihanna</td>
<td>SRP/Dellam/MTP</td>
<td>2,104,000</td>
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<td>12</td>
<td>&quot;IN MY HEAD,&quot; Jason Derulo</td>
<td>Buloog/Hollywood/ MMC Bros.</td>
<td>2,100,000</td>
<td></td>
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<tr>
<td>13</td>
<td>&quot;BEDROCK,&quot; Young Money Featuring Lil Wayne</td>
<td>Cash Money/Danrural</td>
<td>2,046,000</td>
<td></td>
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<td>14</td>
<td>&quot;YOUR LOVE IS MY DRUG,&quot; Ke$ha</td>
<td>Interscope</td>
<td>2,026,000</td>
<td></td>
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<tr>
<td>15</td>
<td>&quot;TELEPHONE,&quot; Lady Gaga Featuring Beyoncé</td>
<td>KonLive/Interscope</td>
<td>1,981,000</td>
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<tr>
<td>16</td>
<td>&quot;BAD ROMANCE,&quot; Lady Gaga</td>
<td>Interscope</td>
<td>1,965,000</td>
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<tr>
<td>17</td>
<td>&quot;BLAH BLAH BLAH,&quot; Ke$ha Featuring 3OH!3</td>
<td>Warner Bros./RCA</td>
<td>1,846,000</td>
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<tr>
<td>18</td>
<td>&quot;CARRY OUT,&quot; Timbaland Featuring Justin Timberlake</td>
<td>Roc Nation</td>
<td>1,700,000</td>
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<tr>
<td>19</td>
<td>&quot;YOUNG FOREVER,&quot; Jay-Z &amp; Mr. Hudson</td>
<td>Roc Nation</td>
<td>1,650,000</td>
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<tr>
<td>20</td>
<td>&quot;NOT AFRAID,&quot; Eminem</td>
<td>Web/YouTube/Interscope</td>
<td>1,610,000</td>
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### Top Albums

<table>
<thead>
<tr>
<th>#</th>
<th>TITLE</th>
<th>ARTIST</th>
<th>LABEL</th>
<th>UNITS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>&quot;NEED YOU NOW,&quot;</td>
<td>Lady Antebellum</td>
<td>Capitol/Nashville</td>
<td>2,355,000</td>
</tr>
<tr>
<td>2</td>
<td>&quot;MY WORLD 2.0,&quot;</td>
<td>Justin Bieber</td>
<td>SchoolBoy/Raymond Braun/Island</td>
<td>1,387,000</td>
</tr>
<tr>
<td>3</td>
<td>&quot;SOLIDER OF LOVE,&quot;</td>
<td>Sade</td>
<td>Epic/Sony Music</td>
<td>1,213,000</td>
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<tr>
<td>4</td>
<td>&quot;THE FAME,&quot;</td>
<td>Lady Gaga</td>
<td>Streamline/Ronson/Interscope</td>
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<td>5</td>
<td>&quot;RECOVERY,&quot;</td>
<td>Eminem</td>
<td>Web/YouTube/Interscope</td>
<td>1,058,000</td>
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<tr>
<td>6</td>
<td>&quot;RAYMOND V RAYMOND,&quot;</td>
<td>Usher</td>
<td>LaFace/IDG</td>
<td>898,000</td>
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<tr>
<td>7</td>
<td>&quot;THE E.N.D.,” the Black Eyed Peas</td>
<td>Interscope</td>
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</tr>
<tr>
<td>8</td>
<td>&quot;ANIMAL,&quot;</td>
<td>Ke$ha</td>
<td>Interscope</td>
<td>813,000</td>
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<tr>
<td>9</td>
<td>&quot;MY WORLD,&quot;</td>
<td>Justin Bieber</td>
<td>SchoolBoy/Raymond Braun/Island</td>
<td>710,000</td>
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<tr>
<td>10</td>
<td>&quot;THANK ME LATER,&quot;</td>
<td>Drake</td>
<td>Young Money/Cash Money/Universal Motown</td>
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### Top Country Albums

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<thead>
<tr>
<th>#</th>
<th>TITLE</th>
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<tr>
<td>10</td>
<td>&quot;NEED YOU NOW,&quot;</td>
<td>Lady Antebellum</td>
<td>Capitol/Nashville</td>
<td>2,355,000</td>
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<td>9</td>
<td>&quot;THE FOUNDATION,&quot;</td>
<td>Zac Brown Band</td>
<td>Couneri/Knave/Howe/Grow/Big Big Money/Atlantic</td>
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<td>8</td>
<td>&quot;FEARLESS,&quot;</td>
<td>Taylor Swift</td>
<td>Big Machine</td>
<td>2,026,000</td>
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<tr>
<td>7</td>
<td>&quot;PLAY ON,&quot;</td>
<td>Carrie Underwood</td>
<td>Interscope</td>
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<tr>
<td>6</td>
<td>&quot;WIDE OPEN,&quot;</td>
<td>Jason Aldean</td>
<td>Broken Bow</td>
<td>1,965,000</td>
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<tr>
<td>5</td>
<td>&quot;HAYWIRE,&quot;</td>
<td>Josh Turner</td>
<td>Mercury/Interscope</td>
<td>1,846,000</td>
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<td>4</td>
<td>&quot;CRAZY HEART,&quot;</td>
<td>Soundtrack</td>
<td>Reel World/New West</td>
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<td>3</td>
<td>&quot;HILLBILLY BONE,&quot;</td>
<td>Blake Shelton</td>
<td>RIAA/Willie Nelson</td>
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<td>2</td>
<td>&quot;NUMBER ONES ;&quot;</td>
<td>Michael Jackson</td>
<td>MJJ/Epic/Sony Music</td>
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<tr>
<td>1</td>
<td>&quot;THE LAST,&quot;</td>
<td>Aventura</td>
<td>Premium Latin/Sony Music</td>
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### Top Latin Albums

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<td>10</td>
<td>&quot;MUNDIAL,&quot;</td>
<td>Daddy Yankee</td>
<td>El Cartel/Sony Music</td>
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### Top R&B/Hip-Hop Albums

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<th>TITLE</th>
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<th>LABEL</th>
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<tbody>
<tr>
<td>10</td>
<td>&quot;DUO,&quot;</td>
<td>Usher &amp; Lil Wayne</td>
<td>Young Money/Cash Money/Universal Motown</td>
<td>617,000</td>
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<tr>
<td>9</td>
<td>&quot;BATTLE OF THE SEXES,&quot;</td>
<td>Ludacris</td>
<td>DTP/Def Jam/UMG</td>
<td>479,000</td>
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<td>8</td>
<td>&quot;THE ELEMENT OF FREEDOM,&quot;</td>
<td>Alicia Keys</td>
<td>Island/Def Jam</td>
<td>575,000</td>
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<tr>
<td>7</td>
<td>&quot;THE LAST,&quot;</td>
<td>Aventura</td>
<td>Premium Latin/Sony Music</td>
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<tr>
<td>6</td>
<td>&quot;ICONOS,&quot;</td>
<td>Marc Anthony</td>
<td>Sony/Sony Latin</td>
<td>75,000</td>
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<td>5</td>
<td>&quot;DEJARTE DE AMAR,&quot;</td>
<td>Camila Cabello</td>
<td>Sony/Sony Latin</td>
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### Top Rap Albums

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<th>TITLE</th>
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<tr>
<td>10</td>
<td>&quot;RECOVERY,&quot;</td>
<td>Eminem</td>
<td>Web/YouTube/Interscope</td>
<td>1,058,000</td>
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<tr>
<td>9</td>
<td>&quot;THANK ME LATER,&quot;</td>
<td>Drake</td>
<td>Young Money/Cash Money/Universal Motown</td>
<td>709,000</td>
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<tr>
<td>8</td>
<td>&quot;REBIRTH,&quot;</td>
<td>Lil Wayne</td>
<td>Cash Money/Universal Motown</td>
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<tr>
<td>7</td>
<td>&quot;THE ORACLE,&quot;</td>
<td>Godsmack</td>
<td>Universal Republic/UMG</td>
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<td>6</td>
<td>&quot;EXILE ON MAIN ST.,”</td>
<td>the Rolling Stones</td>
<td>Rolling Stones</td>
<td>575,000</td>
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<td>5</td>
<td>&quot;THE STATE VS. RADRIC DAVIS,&quot;</td>
<td>Gucci Mane</td>
<td>Def Jam/RCA</td>
<td>481,000</td>
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<td>4</td>
<td>&quot;JOURNEY’S GREATEST HITS,&quot;</td>
<td>Journey</td>
<td>Columbia/Legacy/Sony Music</td>
<td>479,000</td>
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<tr>
<td>3</td>
<td>&quot;ANDO BIEN PEDO!,&quot;</td>
<td>Banda los Recoditos</td>
<td>Disa</td>
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### Top Catalog Albums

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<td>10</td>
<td>&quot;THE ESSENTIAL MICHAEL JACKSON,&quot;</td>
<td>Michael Jackson</td>
<td>Epic/Sony Music</td>
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<td>9</td>
<td>&quot;JOURNEY’S GREATEST HITS,&quot;</td>
<td>Journey</td>
<td>Columbia/Sony Music</td>
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<td>8</td>
<td>&quot;LEGEND;&quot;</td>
<td>Bob Marley &amp; the Wailers</td>
<td>Island/Atlantic</td>
<td>138,000</td>
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<tr>
<td>7</td>
<td>&quot;REBIRTH,&quot;</td>
<td>Ludacris</td>
<td>DTP/Def Jam/UMG</td>
<td>121,000</td>
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<td>6</td>
<td>&quot;THE TWILIGHT SAGA: ECLIPSE,&quot;</td>
<td>SummitChopShop</td>
<td>Atlantic/AG</td>
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<tr>
<td>5</td>
<td>&quot;THE TWILIGHT SAGA: BREAKING DAWN - PART 1,&quot;</td>
<td>SummitChopShop</td>
<td>Atlantic/AG</td>
<td>110,000</td>
</tr>
</tbody>
</table>

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**NOTE:** SoundScan sales data used.
ASCAP CONGRATULATES

MARCO ANTONIO SOLIS

On receiving his
HOLLYWOOD WALK OF FAME STAR

Best wishes from all your friends at ASCAP.
MARCO ANTONIO SOLÍS
TRIPLE THREAT STAR

The Mexican singer, songwriter and producer is honored on Hollywood Walk of Fame for extraordinary career

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

In December, Solís was named Billboard’s Latin Star of the Decade, an achievement earned by his combined performance on the Top Latin Albums and Hot Latin Songs charts during the past 10 years. His 20 hit singles on Hot Latin Songs during the decade were impressive, but it was Solís’ steady success on Top Latin Albums that pushed him to the top. Solís has had nine albums hit No. 1 on the albums tally, more than any other artist. He’s also had nine chart-toppers on Hot Latin Songs out of 24 titles that reached the top 10. And, as a writer, he’s had 15 No. 1s out of 36 top 10 hits.

Solís kicked off 2010 performing at the Billboard Latin Music Awards before embarking on the Los Tres (the Three) tour, a multi-city U.S. arena trek alongside Sebastián and Alejandro Fernández.

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

At the heart of Solís’ success are the songs, little masterpieces of simplicity and eloquence where not a word is out of place. “Marco has always been a visionary,” Disa Fonovisa president Gustavo López says. “His interpretation of life stories through music are unique. He’s able to tell a love story like nobody else.”

And then, of course, there’s his distinctive voice—a plaintive, high tenor with a slight catch that surfaces here and there for maximum effect and that can reduce women—and men—to tears on three continents. Solís often says there are many singers better than he, but many disagree with that self-assessment, including the late producer/composer Bebu Silvetti, who produced Solís’ landmark 2006 album, “Trozos de Mi Alma.”

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

Solís, however, sees himself first and foremost as a song-writer. He traces his musical roots to humble beginnings as the fifth of seven children in the little town of Ario de Rosales, Mexico. The location inspired the first song he wrote and was where he grew up listening to Spanish versions of rock ’n’ roll hits. Paul Anka songs performed by Cesar Costa, Beatles songs performed by Los Hooligans or Los Locos del Ritmo, and Marco Antonio Muñoz and Raphael. “That was the music that struck me,” Solís said in a 2008 interview with Billboard. “That’s where I discovered everything, because I began to pay attention to the words, the phrases. Not so much the music or the rhythm, but what was said. That was my basic musical influence. And then I began to sing. I began singing in public when I was 8 or 9.”

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

“In the label, they saw we were very young, and they asked us what we wanted to be called: Los Niños [the Boys], Los Clavos [ slang for “the Boys”] or Los Bukis,” Solís recalled in 2008. “We asked what ‘buki’ meant, and it turns out it’s the word for ‘boy’ in the Yaki dialect, from the Yaki Indian tribe. The name stuck. And then I began to sing.”

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“Marco has always been a visionary. He’s able to tell a love story like nobody else.”
—Gustavo López, Disa/Fonovisa
FONOVISA RECORDS

Congratulates

MARCO ANTONIO SOLÍS

For his star
at the Hollywood Walk of Fame

Dear Marco,
Thank you for all your hits but most importantly for your friendship and trust throughout your illustrious career

Your Fonovisa Records and Universal Music Family
Maestro
Marco Antonio Solís

felicidades
por su merecida estrella y
muchas gracias por sus canciones...
“Una Estrella Merecida en el Paseo de la Fama!
Una Luz, Un Fuego Ardiente en el Alma de tu Gente!
Nos sentimos sumamente orgullosas de ti!
Tu Familia que te Ama.”

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

‘TU CARCEL’
Los Bukis’ anthem, which hit No. 1 on Billboard’s Hot Latin Songs chart in July 1987, has been covered by everyone from salsa artist Tito Nieves to modern ranchera singer Shaila Durcal to rock act Los Enanitos Verdes. The song is a perfectly rendered, stinging rebuke to a departing lover: “Go on and forget / What you’re leaving and changing / For the adventure that you’ll see / Will be your prison and you’ll never get out.” Solís told Mexican newspaper El Pueblor in 2007 that he wrote the song “in a hotel room in Torreon after a concert in 1987 in front of 50,000 people. I felt alone in that little room, without a soul to accompany me. That’s the price of fame.”

‘SI NO TE HUBIERAS IDO’
Solís’ version of the longing-filled favorite from 1999 set “Trozos de Mi Alma” went to No. 4 on Hot Latin Songs and was featured on the soundtrack to the 2001 Alfonso Cuaron film, “Y Tu Mama Tambien.” The song was also covered by Maná, which replaced the original’s souring strings on the choruses with driving rock guitars and topped the chart for two weeks in 2008.

‘COMO TU MUJER’
Not all of Solís’ best-known compositions were originally made famous on his own or when he was a member of Los Bukis. “Como Tu Mujer” was a huge contemporary grupero hit for Spanish singer Rocio Durcal, who until that time had mostly been known in Mexico and the United States for her ranchera collaborations with Juan Gabriel. The song was No. 1 for 10 weeks on Hot Latin Songs beginning in December 1988.

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

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

FIVE OF MARCO ANTONIO SOLÍS’ MOST TIMELESS COMPOSITIONS
August 5th, 2010

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

Tu Equipo de trabajo

Felicidades Jefaso.
Marco

Ayer, Hoy y Mañana - Siempre Contigo

Congratulations
LEAVING LAS VEGAS

Tom Jones Goes Gospel For New Album

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

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

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

"I've never worked that live before," Jones says approvingly. "There was no separation and Mahalia Jackson in a rootsy style that's clearly close to his heart as well as his R&B one take."

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

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

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

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

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

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

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

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

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

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

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

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

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

Secondhand Serenade On Life After A Hit

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

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

Vesely, a regular presence on social networking sites who formerly owned the No. 1 spot on MySpace, is making the best music of the genre, and he’s still growing alongside the label.

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

“It was a frustrating time for me. The label asked if I had a few more songs in me, and I was just playing around with stuff,” Vesely says. “I finished a video for ‘Something More,’” he says, “and Glassnote will push the song to hot radio.”

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

Global Pulse

>>> PRINCE DECLARES INTERNET ‘OVER’

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

>>> GEORGE MICHAEL ARRESTED IN LONDON

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

>>> ELTON JOHN WORKS ON NEW ALBUM

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

Reporting by Andre Paine and Mark Sutherland.

LATEST BUZZ

Rock

BY CORTNAY HARDING

Handmade Renegades

Mt. St. Helens Vietnam Band Has The Write Stuff

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

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

“What I love about this band is that I never feel like I’m dealing with Mt. St. Helens Vietnam Band Inc.,” Dead Oceans founder Phil Waldorf says. “They want to make connect

Global Pulse

>>> PONY CLUB

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

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

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

Record

by Jason Lipshutz

Secondhand Serenade

The troubador: Secondhand Serenade

The troubador: Secondhand Serenade

The troubador: Secondhand Serenade

The troubador: Secondhand Serenade

The troubador: Secondhand Serenade
damental way."

For the group's previous record, lead singer Benjamin Verdoes says he and his bandmates spent hours assembling handmade pouches for their albums. For the new set, the band is working on coordinating a creative writing contest that could be based on interpretations of lyrics, although Verdoes says the group hasn't yet worked out all the details. "That's been the band's approach since day one," Verdoes says the members spent six months promoting their first show, making PSA videos backed with their own music and talking to everyone they could think of before eventually selling out hometown venue Neumo's. With the release of the new album, Verdoes says the band is thinking of sending out handmade postcards to fans, writers and members of other bands.

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

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

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

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

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

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

4. What is your favorite part of the writing process?
I'm a very visual and musical person. I tend to write with a little bit of a screenplay vibe, so when bands do that, they can make connections with local promoters and record stores and college stations, and those tend to be very solid. People tend to remember them for that."

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

6. Why did you title it "Judge Jerrod & the Hung Jury"?
The album is full of double-entendres. Our producer, Trenton Harrison-Lewis, says Winehouse's manager, Trenton Harrison-Lewis, "but we're def inently looking at an interna­tional rollout." Harrison-Lewis claims he has already received licensing inquiries from Germany, Belgium and France. The run-up to the album's launch had fans begging Winehouse to undertake a national promotional tour, which included her debut live TV performance June 9 on commercial network ITV's breakfast show "GMTV" in London. But when Winehouse says a fall U.K. tour is scheduled, booked through London-based Air Agency. —Richard Smirke

Creative class: MT. ST. HELENS VIETNAM BAND

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

Buffle du Poin, head of music partnerships for Classic FM parent Global Radio, says Ogden is the first of several new signings the label is planning. The guitarist has previously appeared on several Classic FM compilations, having recorded for several other labels including Virgin Classics/EMI Classics, Chandos and Nimbus. "Craig Ogden: The Guitarist" was released domestically July 5, with international dates currently being finalized through a distribution deal with Decca/Universal. It mixes elements of classical pieces and pop/folk songs ranging from "Scarsborough Fair" to Leonard Cohen's "Hallelujah" alongside Ogden originals. That's a combination that "shows up the versatility of the guitar," Ogden says, adding that he hopes it will appeal to "music lovers, guitarists—and guitar players of other styles too."

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

¿MITCH ADO¿
While Amy Winehouse fans around the globe nagged about her return some 45 months after the all-conquering "Back to Black," her father, Mitch, is hoping to follow in her footsteps with his debut album, "Rush of Love," which he says has been attracting interest from European markets. Released June 7 in the United Kingdom on Janey Records/Absolute, "Rush of Love" contains covers of jazz standards, including "You Go to My Head" and "April in Paris," plus four new songs written by veteran U.K. pop songwriter Tony Hiller, who also produced the 11-track set.

While Winehouse says he "would not have got the gig if I wasn't Amy's dad," he calls the album "the achievement of a musical lifelong dream." "At the moment we're just concentrating on the U.K.," says Winehouse's manager, Trenton Harrison-Lewis, "but we're definitely looking at an international rollout." Harrison-Lewis claims he has already received licensing inquiries from Germany, Belgium and France. The run-up to the album's launch had fans begging Winehouse to undertake a national promotional tour, which included her debut live TV performance June 9 on commercial network ITV's breakfast show "GMTV" in London. But when Winehouse says a fall U.K. tour is scheduled, booked through London-based Air Agency. —Richard Smirke

¿QUESTIONS¿

with JERROD NIEMANN
by DEBORAH EVANS PRICE

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

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

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

3. Is achieving success first as a songwriter a blessing or a curse for an aspiring artist?
It could work both ways. For me, it helped. I think the fact that the album was made so unconventionally, and that I'd had some success as a writer, allowed the label and some other people involved to trust the creative process more because they respected me as someone who creates music.
ALBUMS

BLUEGRASS

PUNCH BROTHERS

Antifogmatic
Producer: Jon Brion
Nonesuch Records
Release Date: June 15

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

RAP

DRAKE

Thank Me Later
Producers: various
Aspire/Young Money/Cash Money/Universal Motown
Release Date: June 15

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

RHYMEFEST

El Che
Producers: various
dWale Entertainment
Release Date: June 8

Chicago-based rapper Rhymefest had a good year in 2004 after winning a Grammy Award for co-writing Kanye West's "Jesus Walks," which hit No. 2 on Billboard's Hot R&B/Hip-Hop Songs chart. He may remind listeners of this achievement a little too much during his second album, "El Che," but luckily there's enough fresh material to balance it out. Rhymefest opens the record with "Talk My Shit," aggressively rapping, "Wrote some Kanye records/NEXT Grammy just mine/This is El Che's record," and on "Truth on You" he mimics critics by penning, "Kanye done took that Jesus Walks' money and ran the hell off." But the rapper's lyric writing shines when he rhymes about other personal issues. Backed by horns on the funk-inspired "Prosperity," he calls out televangelists who charge people to get closer to God and gets emotional while opening up about his child custody issues on the slow jam "City Is Falling." But Rhymefest is most honest on standout track "Chicago," where he strikes a chord when he offers, "Here take my soul, my heart/My suicide thoughts/My religion, my God."—GL

SARAH McLACHLAN

Laws of Illusion
Producer: Pierre Marchand
Arista
Release Date: June 15

"Here I go again," Sarah McLachlan sings on "Illusions of Bliss." And though the song describes the singer's inability to resist a doomed romance, she might just as easily be referring to her music. "Laws of Illusion" is McLachlan's first studio album in seven years, but it picks up where 2003's "Afterglow" left off. That means lushly produced midtempo ballads full of atmospheric keyboard textures, dreamy vocal melodies and introspective lyrics about shooting stars, hopeful hearts and waltzing through the waves. "Loving You Is Easy," the set's relatively jaunty lead single, puts some pep in its piano-pop step. But cuts like the mournful "Jesus Walks" that's arguably overloaded with Brit rock and bands named after animals, one would think that British five-piece Foals (which falls into both categories) wouldn't

SHERYL CROW

100 Miles From Memphis
Producers: Sheryl Crow, Doyle Bramhall II, Justin Stanley
A&M/Interscope
Release Date: July 20

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

THE GASLIGHT ANTHEM

American Slang
Producer: Ted Hutt
SideOneDummy Records
Release Date: June 15

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

TOP 10

1. Drake, "Thank Me Later" (R&B/Pop-Hip-Hop)
2. The Gaslight Anthem, "American Slang" (Rock)
3. Rhymefest, "El Che" (Hip-Hop/R&B)
4. Sarah McLachlan, "Laws of Illusion" (Alternative)
5. Sheryl Crow, "100 Miles From Memphis" (Country/Soul)
6. Punch Brothers, "Antifogmatic" (Bluegrass)
7. Sarah McLachlan, "Laws of Illusion" (Alternative)
8. Drake, "Thank Me Later" (R&B/Pop-Hip-Hop)
9. Rhymefest, "El Che" (Hip-Hop/R&B)
10. Sarah McLachlan, "Laws of Illusion" (Alternative)
Connor McKnight, Michael album, "Barbara," the band and undeniably catchy rock, guitar and thundering songs like "Pittsburgh." The group does best when Wood Baldasare, Erin Clendaniel, Mariel misses. Opening track "Alabaster," and "This Orient" utilizes a poppy guitar and "this album closer "Central AC."" revitalize the pace, but still lack the hard-hitting hooks.—LP

DELTA SPIRIT
History From Below
Producers: Elijah Thomson.
Director: Bo Koster.
Rounder Records
Release Date: June 8
Delta Spirit is a California band with a Southern-fried sound. This is especially apparent on the group's third album, "History From Below," an attractive showcase of twangy, soulful rock baladry. With lyrical themes ranging from manipulative politics to the painful love, the offering remains as mature as 2008's "Ode to Sunshine." And singer Matthew Vasquez's believable Southern drawl suits the album's folk, down-to-earth personality. An unassuming earnestness is heard in the song "Ransom Man," where Delta Spirit employs a dreamy instrumental and achieves an antiqued sound. The group turns to a more intricate style with the track "Vivian," where harmonica and jangly guitar boast a backbone of strained and abused vocals.

The guitar and harmonica styles carry over into the catchy "St. Francis," though they wearivelier Marches. And the lengthy closer, "Ballad of Vitaly," captures both the lullaby and foot-stomping sides of "History From Below," an album content in its melancholy and candor.—CB

EMI April Music (ASCAP), Watt Music/EMI Blackwood Music (BMI)
Columbia
Train revived its career this year with "Souvenir," its biggest hit to date and one of the catcher songs of 2010. The trio has more where that came from, though. On follow-up single "If It's Love," a rhythmic guitar vamp opens in the band's signature cheerful fashion as frontman Pat Monahan's tenor hits glorious high notes on lines like, "I'm not in it to win it/I'm in it for you." Gregg Wattenberg (Goo Goo Dolls, Daughtry) and Martin Terefe (KT Tunstall, Jason Mraz)—who co-produced "Hey, Soul Sister"—know how to build appealing instrumentation and a standout vocal, and their winning formula works again here.

Train continues to prove itself adept at uplifting rock tunes that resonate with all types of listeners.—MM

MELISSA ETHERIDGE
The Wanting of You (3:25)
Producer: John Shanks
Writer: M. Etheridge
Publisher: Ridge Road (ASCAP)
Island
The second single from Melissa Etheridge's lauded new album, "Fearless Love." is an expectedly anemic dose of full-filt American rock, with a Wall of Sound-style production that leaves little room to breathe during its four-minute run. While "The Wanting of You" retains a classic, arena-friendly sound that bristles Bruce Springsteen with Rod Stewart, Taito borrows the deliberate keynote strokes favored by more contemporary acts like Coldplay, and the swelling pre-chorus suggests a more rockin take on Meat Loaf's "I Would Do Anything for Love." Etheridge's brassy croon soars over layers of swirling guitars, as she sings of a woman who struggles with her identity. "A phase you'll just get over/That's what her friends have always said," she belts, later summing up the song's message with the line, "You dip your toes in water/She's in way over her head."—CM

NICKI MINAJ
Your Love (4:05)
Producer: Andrew Wansel
Writer: A. Etheridge
Universal Motown/UMMG
NICKI MINAJ tried to take "Cassie away from Diddy" on Usher's "Li Freak," which saw the Queens-born rapper rhyming about having a no-strings-attached threesome. But on her latest single, "Your Love," the Young Money rap princess puts the sleazy talk aside and finds herself smitten with a young man. On the Hot R&B/Hi-pop Songs chart's first top 10 entry by a female rapper in four years, Minaj compliments her man atop finger snaps and xylophone clings. "Shorty, Imma only tell you this once, you're the illest . . . You got spark, you got spark/You got something all the girls want," Minaj chants on the carefree chorus. The MC even hints at her interest in marriage, rapping, "You're in my chest, let me get my cape on/What you indicate that I change my name on?" With "Your Love," Minaj proves that even the wildest ones can be tamed.—MC
Making Wavves

Band Frontman Nathan Williams Rebounds After Public Meltdown

For singer/guitarist Nathan Williams and his noise-pop band Wavves, 2009 was both a year that every aspiring musician hopes for—and every established musician dreads. After drawing critical acclaim last spring for a sophomore LP released in the US, "Wavvves," the band frontman, "I wasn't really ready for it," says Williams, who issued an apology following the Primavera Sound Festival in Barcelona, Spain. Williams says that he looks back on 2009 as "a really fun time and a learning experience." He's also not surprised that his speedy rise to indie prominence has been a little bumpy. "It all took off so quickly that I wasn't really ready for it," says Williams, who issued an apology following the Primavera show. "But I got to go to Europe, meet some cool people, and that's helped me get to where I am now."

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

Williams met with Fat Possum founder Matthew Johnson and producer Dennis Herring (the Hives, Modest Mouse) over dinner last fall to discuss the direction of the band. While Williams' two previous albums had featured a lo-fi, DIY approach to pop music, Johnson says Williams presented plenty of ideas on how to grow as an artist. "He was growing tired of the 'small' sound," Johnson says. "He wanted to make improvements, and we thought he was ready to leave his comfort zone."

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

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

While "Beach" is far removed from the group's early noisiness, Williams' sneering songwriting still charms on tracks like "Super Soaker" and "Baseball Cards." Fat Possum plans to promote the album by letting fans hear the group's changed dynamic. The album is streaming on the band's MySpace page, and a zany video for pop-rock gem "Post Acid" will surface later this month. The band will also make in-store appearances and is on the cover of Fader magazine along with fellow blog breakouts M.I.A. and Ariel Pink. As for the album leak, Johnson believes it was inevitable, and that the advanced date for the digital release has worked because of the album's quality. "If the record sucked, we'd be in a lot of trouble. However, I think people are realizing how accessible and exciting it is," Johnson says.

Williams says that he also hasn't been bothered by the leak, and that it has been fun hearing fans sing along to new tracks at his recent shows. As the band prepares to kick off a European tour July 15 in Germany, Williams foresees a much smoother, if not quite sedate overseas trek in 2010. "It still might be a drunken mess," Williams says. "But you can expect it to be better than it was."

BUSH'S 'AFTERLIFE' BEGINS

Newly reunited rock group Bush makes its first appearance on Billboard's Alternative radio airplay chart (viewable in full at billboard.biz/charts) in eight-and-a-half years, as "Afterlife" (Interscope) debuts at No. 39. The band last scaled the survey with the No. 38-peaking "Headful of Ghosts" in January 2002. As Bush returns to the chart, lead singer Gavin Rossdale concurrently bows as a featured artist on Apocalyptica's "End of Me" at No. 37.

After 10 years and four studio albums, Bush dissolved in 2002. Afterward, Rossdale charted on Alternative as frontman for the group Institute ("Bullet-Proof Skin" hit No. 26 in 2005) and as a solo artist: "Adrenaline" (2002) went to No. 20 and "Love Remains the Same" (2008) peaked at No. 33. The latter also reached No. 2 on Adult Top 40, No. 4 on Triple A and No. 6 on Adult Contemporary. Now featuring original members Rossdale and Robin Goodridge, along with Corey Britz and Chris Traynor, Bush will release "Everything Always Now" this fall.

In its career, the band has sold 10.9 million albums in the United States, according to Nielsen SoundScan. Bush's debut, 1994's "Sixteen Stone," remains its best seller, with 6 million copies sold.

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CHARTING HISTORY

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

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<td>10/23/1999</td>
<td>1 (5)</td>
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<tr>
<td>&quot;Letting the Cables Sleep,&quot; Trauma</td>
<td>3/18/2000</td>
<td>4</td>
</tr>
</tbody>
</table>

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By Jason Lipshtutz
Comeback Bid

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

One of the more surprising moments during the 2010 BET Awards was El DeBarge performing a medley of '80s hits by former family group DeBarge, including “All This Love,” “Time Will Re­veal” and the No. 3 pop crossover dance jam “Rhythm of the Night.” Now the singer/song­writer is hoping to parlay that moment—heralded by fans and critics alike—into a successful come­back bid with his first album since 1994.

Due Sept. 28, the aptly titled “Second Chance” not only launches DeBarge’s new deal with Geffen, it also signals the artist’s return after several run-ins with the law involving domestic violence and drug abuse. Having served a two­year term in California state prison following a 2008 bust for drug possession, DeBarge says he’s ready to face the music.

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

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

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

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

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

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

OPPORTUNITY KNOCKS

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

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

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

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

Managed by Tom Gates, the singer says her next step, beyond finding a label, is releasing a four-song EP. She says the songs are written and plans to record within the next two weeks. “I’m excited by what’s happening,” Perri adds. “But at the same time, I want to put out more music as soon as possible. I’ve got listeners.”

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

—Santino Palazzolo
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For print and online contact Jeff Serrette: 800-223-7524 or jserrete@billboard.com
There’s no surprise this week at No. 1 on the Billboard 200 as Eminem’s “Recovery” holds atop the tally for a second week, selling 313,000 (down 58%), according to Nielsen SoundScan.

In two weeks’ time, the set has shifted 1.1 million copies in the United States. It’s the first release to sell in excess of 300,000 for multiple weeks since Susan Boyle’s “I Dreamed a Dream” racked up five 300,000-plus-weeks last December.

Drake’s “Thank Me Later,” meanwhile, notches a third 100,000-plus week as it sits at No. 2 with 105,000 (down 33%). At No. 3, the soundtrack to “The Twilight Saga: Eclipse” jumps seven spots with 65,000 (up 69%). Any album with the word “Twilight” in its name seemingly made gains following the “Eclipse” bow in theaters on Thursday, July 1. Aside from the “Eclipse” sour track jump to No. 3, “New Moon” rises 154-95 (5,000, up 56%) and the first movie’s album climbs 155-99 (5,000, up 44%). Additionally, the “Eclipse” score bows at No. 20 with 17,000.

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

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

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

After two albums with Universal labels and Universal Music Distribution, the band shifted to Downtown and Universal Music Group Distribution’s indie arm Fontana for “Night.”

While the New York band has yet to find widespread success in the United States, the story is different overseas. “Night” bows at No. 4 on Billboard’s European Albums chart (see Hits of the World, page 53) off the strength of a No. 2 debut in the United Kingdom and entries on 11 other European countries’ album tallies. The Sisters’ UK chart history has been exceptional, as they reached No. 1 with their first two sets and have been exceptional, as they reached No. 1 with their first two sets and have

Midyear’s Here, Scissors Snip, Rieu Rallies

JUDY! JUDY! JUDY! — Singer/songwriter Judy Collins earns her first Billboard chart ink since 1990 as her “Pastels” album debuts at No. 11 on Top Folk Albums (see page 44). She last appeared on the Dec. 28, 1990, tally when “Flies of Eden” spent its final week on Adult Contemporary.

For week ending July 4, 2010: Factory set sales (at wholesale) of music CDs and digital song sales (including those of the Jackson 5 and the Jacksons) were up by 74% and 92%, respectively. This week, his album sales continue to climb. He sold 61,000, up 28%. However, his track sales are down by 24% (107,000 downloads vs. 140,000). On Top Pop Catalog Albums (see page 44), Jackson has nine of the top 50, with “Number Ones” holding at No. 2 (10,000, up less than 1%). He also plants titles at Nos. 3, 4, 12, 17, 18, 34, 40 and 46, thus owning the most concurrent titles on the chart since the Jan. 16 issue, where the Beatles also had nine. Jackson himself last did it on Oct. 24, 2009.

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

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

CHART BEAT

Markit Watch

Weekly Unit Sales

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<th>Digital</th>
<th>National</th>
<th>Total</th>
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</thead>
<tbody>
<tr>
<td>This Week</td>
<td>5,543,000</td>
<td>1,584,000</td>
<td>21,479,000</td>
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<tr>
<td>Last Week</td>
<td>6,065,000</td>
<td>1,749,000</td>
<td>21,688,000</td>
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<tr>
<td>Change</td>
<td>-8.6%</td>
<td>-9.4%</td>
<td>-0.4%</td>
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Weekly Album Sales (Million Units)

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<tr>
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<th>Sales</th>
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<tr>
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<td>2010</td>
<td>30</td>
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Year-To-Date

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<tr>
<th>Album</th>
<th>Digital Tracks</th>
<th>Total Tracks</th>
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<tr>
<td>Eminem</td>
<td>1,532,200</td>
<td>2,132,200</td>
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<tr>
<td>JT</td>
<td>1,871,000</td>
<td>2,741,000</td>
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DIGITAL TRACKS SALES

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<tr>
<td>Digital</td>
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<tr>
<td>Vinyl</td>
<td>122,000,000</td>
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<tr>
<td>Other</td>
<td>33,000,000</td>
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</table>

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<table>
<thead>
<tr>
<th>ARTIST</th>
<th>Title</th>
<th>Sales Rank</th>
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</thead>
<tbody>
<tr>
<td>LUDACRIS</td>
<td>Battle Of The Sexes</td>
<td>1</td>
</tr>
<tr>
<td>TAYE DRE</td>
<td>Ready</td>
<td>2</td>
</tr>
<tr>
<td>T.I. SOUL</td>
<td>Iron Man 2 (Soundtrack)</td>
<td>3</td>
</tr>
<tr>
<td>L.A.C.B.C.</td>
<td>Thriller</td>
<td>4</td>
</tr>
<tr>
<td>EMINEM</td>
<td>Relapse</td>
<td>5</td>
</tr>
<tr>
<td>NAS &amp; DAMIAN MARLEY</td>
<td>Distant Relatives</td>
<td>6</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>Vans Warped Tour Compilation</td>
<td>7</td>
</tr>
<tr>
<td>SOUNDRACK</td>
<td>Glee: Season One: The Music Volume 1</td>
<td>8</td>
</tr>
<tr>
<td>PIES</td>
<td>Goon Affiliated</td>
<td>9</td>
</tr>
<tr>
<td>MICHAEL JACKSON</td>
<td>The Essential Michael Jackson</td>
<td>10</td>
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<tr>
<td>OFF NEW 1</td>
<td></td>
<td></td>
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<tr>
<td>NEW 1</td>
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</tr>
</tbody>
</table>

**61**

The Australian rock quartet exchanges onto the Billboard 200 with its third album, starting at #10. The band had only previously dated the Top Makemakers chart with its second set, "Free As a Bird," in 1998.

The release timed to coincide with Independence Day, the veteran rocker offered this live set for $5 cents in Amazon's MP3 store, the price referencing the 1776 signing of the Declaration of Independence.

### Billboard 200 Artist Index

<table>
<thead>
<tr>
<th>Artist</th>
<th>Sales Rank</th>
</tr>
</thead>
<tbody>
<tr>
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<td>NAS &amp; DAMIAN MARLEY</td>
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</tr>
<tr>
<td>PIES</td>
<td>Goon Affiliated</td>
</tr>
<tr>
<td>MICHAEL JACKSON</td>
<td>The Essential Michael Jackson</td>
</tr>
</tbody>
</table>

### Top 10 Songs

1. *Good Enough* - The Script
2. *Kiss Me* - Ed Sheeran
3. *Just Hold On* - The Script
4. *The A Team* - Ed Sheeran
5. *Come With Me* - Owl City
7. *Shut Up and Dance* - Walk the Moon
8. *All of Me* - John Legend
9. *Let Her Go* - Passenger
10. "Let Her Go" (Version) - Passenger

### Top 10 Artists

1. *Ludacris* 
2. *Taye Dre* 
3. *T.I. Soul* 
4. *L.A.C.B.C.* 
5. *Eminem* 
6. *Nas & Damian Marley* 
7. *Varios Artists* 
8. *Sountrack* 
9. *Pies* 
10. *Michael Jackson* 

### Billboard 200 Chart

- The bond posted an impressive stake on its official website asking fans not to buy his album, as its former label released it on the act's wishes. Regardless, the set contains all seven of the Alternative chart hits.

The bond was released on July 14th. The album sold 75,000 copies in its first week, a strong result for an album that has been out since May.
<table>
<thead>
<tr>
<th>ARTIST</th>
<th>Title</th>
<th>Parent Label</th>
<th>Year</th>
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<tr>
<td>MARVIN SAPP</td>
<td>Here I Am</td>
<td>Sony Urban</td>
<td>2009</td>
</tr>
<tr>
<td>BRAND NEW</td>
<td>Brand New Eyes</td>
<td>Capitol Christian</td>
<td>2009</td>
</tr>
<tr>
<td>JAY-Z</td>
<td>The Blueprint 3</td>
<td>Roc Nation</td>
<td>2009</td>
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<td>MERCYMe</td>
<td>The Generous Mr. Lovewell</td>
<td>Gotee</td>
<td>2009</td>
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<td>SADIE</td>
<td>Soldier Of Love</td>
<td>Music by Design</td>
<td>2009</td>
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<td>THE NATIONAL</td>
<td>High Violet</td>
<td>Matador</td>
<td>2009</td>
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<td>DAUGHTERY</td>
<td>Leave This Town</td>
<td>Solid Rock</td>
<td>2009</td>
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<tr>
<td>JAY-Z</td>
<td>Americanautobiography</td>
<td>Roc Nation</td>
<td>2009</td>
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<tr>
<td>SARA MCLACHLAN</td>
<td>Kias And Ted</td>
<td>M Walt Disney</td>
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<td>MARLEY</td>
<td>Another Round</td>
<td>Essential</td>
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<td>GRACE</td>
<td>Chronicle The 20 Greatest Hits</td>
<td>GRACE</td>
<td>2009</td>
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<td>SELENA GOMEZ &amp; THE SCENE</td>
<td>Wolfgang Amadeus Phoenix</td>
<td>Hollywood</td>
<td>2009</td>
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<td>JANELLE MONAE</td>
<td>The ArchAndroid: Suites I And II</td>
<td>Atlantic</td>
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<td>FIVE FINGER DEATH PUNCH</td>
<td>War Is The Answer</td>
<td>Spinefarm</td>
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<td>TRIP LEE</td>
<td>Between Two Worlds</td>
<td>Word Entertainment</td>
<td>2009</td>
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<td>MARY J. BLIGE</td>
<td>Stronger with Each Year</td>
<td>Interscope</td>
<td>2009</td>
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<td>KINGS OF LEON</td>
<td>Only By The Night</td>
<td>Atlantic</td>
<td>2009</td>
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<td>INDIGO GIRLS</td>
<td>Staring Down The Beautiful Dream</td>
<td>Essential</td>
<td>2009</td>
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<td>SLASH</td>
<td>Man On The Moon: The End Of Day</td>
<td>Reprise</td>
<td>2009</td>
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<td>KID CUDI</td>
<td>Diamond Eyes</td>
<td>Geffen</td>
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<td>SHINEDOWN</td>
<td>So Far Gone (EP)</td>
<td>Atlantic</td>
<td>2009</td>
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<td>LIL WAYNE</td>
<td>The Carter III</td>
<td>Cash Money</td>
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<td>SIA</td>
<td>We Are Born</td>
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<td>The Resistance</td>
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<td>Gossamer</td>
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<td>Greatest Hits II</td>
<td>Arista</td>
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<td>The Setiot</td>
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<td>Suddenly (EP)</td>
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<td>Chicken &amp; Biscuits</td>
<td>Rhino</td>
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<td>2009</td>
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<tr>
<td>KEITH URBAN</td>
<td>Defying Gravity</td>
<td>Capitol Nashville</td>
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<td>SOUNDBOARD</td>
<td>Crazy Heart</td>
<td>Warner Bros</td>
<td>2009</td>
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<td>YOUNG MONEY</td>
<td>We Are Young Money</td>
<td>Cash Money</td>
<td>2009</td>
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<tr>
<td>JOSH TURNER</td>
<td>Haywire</td>
<td>MCA</td>
<td>2009</td>
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<td>GUNS N ROSES</td>
<td>Greatest Hits</td>
<td>Geffen</td>
<td>2009</td>
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<tr>
<td>ANDRE RIEU &amp; HIS JOHANN STRAUSS ORCHESTRA</td>
<td>Forever Vienna</td>
<td>Sony Classical</td>
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March 6 issue, when Michael Jackson's "Number Ones" was tops 44.

Go to www.billboard.biz for complete chart data.

On Top Pop Catalog Albums the hit two titles are headliners on the list. Each with more than 10,000: the first time since the March 6 issue, when Michael Jackson’s “Member Only” was tops with 12,000.

Data for week of JULY 17, 2010.
### Hot 100 Airplay

<table>
<thead>
<tr>
<th>Rank</th>
<th>Title</th>
<th>Artist</th>
</tr>
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<tr>
<td>1</td>
<td>OMG</td>
<td>Daft Punk ft. Snoop Dogg (CAPITOL)</td>
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<tr>
<td>3</td>
<td>AIRES</td>
<td>Avicii ft. The Black Eyed Peas (INTERSCOPE)</td>
</tr>
<tr>
<td>4</td>
<td>Feel It (R+'r)</td>
<td>Pitbull ft. Skylar Grey (BAD BOY)</td>
</tr>
<tr>
<td>5</td>
<td>Dynamite</td>
<td>Britney Spears ft. Nelly Furtado (REPUBLIC/NASHVILLE)</td>
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<tr>
<td>6</td>
<td>You Love Me</td>
<td>Imagine Dragons (REPUBLIC/NASHVILLE)</td>
</tr>
<tr>
<td>7</td>
<td>Break Your Heart</td>
<td>Early James ft. Frenna (ARMOUR)</td>
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<tr>
<td>8</td>
<td>You're the One</td>
<td>Jason Derulo ft. The Motet (BELUGA HEIGHTS/WARNER BROS.)</td>
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<tr>
<td>9</td>
<td>For the Love of You</td>
<td>Katy Perry ft. Snoop Dogg (CAPITOL)</td>
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<tr>
<td>10</td>
<td>There Goes My Baby</td>
<td>Jason Derulo (BELUGA HEIGHTS/WARNER BROS.)</td>
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### Hot Digital Songs

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<td>1</td>
<td>Love Me</td>
<td>Jason Derulo (BELUGA HEIGHTS/WARNER BROS.)</td>
</tr>
<tr>
<td>2</td>
<td>California Girls</td>
<td>Beck</td>
</tr>
<tr>
<td>3</td>
<td>AIRES</td>
<td>Avicii ft. The Black Eyed Peas (INTERSCOPE)</td>
</tr>
<tr>
<td>4</td>
<td>Feel It (R+'r)</td>
<td>Pitbull ft. Skylar Grey (BAD BOY)</td>
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<td>5</td>
<td>Dynamite</td>
<td>Britney Spears ft. Nelly Furtado (REPUBLIC/NASHVILLE)</td>
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<td>6</td>
<td>You Love Me</td>
<td>Imagine Dragons (REPUBLIC/NASHVILLE)</td>
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<tr>
<td>7</td>
<td>Break Your Heart</td>
<td>Early James ft. Frenna (ARMOUR)</td>
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<tr>
<td>8</td>
<td>You're the One</td>
<td>Jason Derulo ft. The Motet (BELUGA HEIGHTS/WARNER BROS.)</td>
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<tr>
<td>9</td>
<td>For the Love of You</td>
<td>Katy Perry ft. Snoop Dogg (CAPITOL)</td>
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<td>10</td>
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### Hot 100 Airplay (Country)

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<td>1</td>
<td>Unchained</td>
<td>Kip Moore (COLUMBIA)</td>
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<tr>
<td>2</td>
<td>Don't Be A Stranger</td>
<td>Craig Morgan (LION)</td>
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<tr>
<td>3</td>
<td>Let's Get Drunk</td>
<td>Joe Nichols (SONY MUSIC)</td>
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<tr>
<td>4</td>
<td>I'm Breakin' It</td>
<td>Morgan Wallen (JOURNEY'S END)</td>
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<tr>
<td>5</td>
<td>Ain't No Fun</td>
<td>Elle King (EPIC)</td>
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### Hot 100 Airplay (R&B/Hip-Hop)

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<td>1</td>
<td>Love Me</td>
<td>Jason Derulo (BELUGA HEIGHTS/WARNER BROS.)</td>
</tr>
<tr>
<td>2</td>
<td>California Girls</td>
<td>Beck</td>
</tr>
<tr>
<td>3</td>
<td>AIRES</td>
<td>Avicii ft. The Black Eyed Peas (INTERSCOPE)</td>
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<tr>
<td>4</td>
<td>Feel It (R+'r)</td>
<td>Pitbull ft. Skylar Grey (BAD BOY)</td>
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<tr>
<td>5</td>
<td>Dynamite</td>
<td>Britney Spears ft. Nelly Furtado (REPUBLIC/NASHVILLE)</td>
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<tr>
<td>6</td>
<td>You Love Me</td>
<td>Imagine Dragons (REPUBLIC/NASHVILLE)</td>
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<td>7</td>
<td>Break Your Heart</td>
<td>Early James ft. Frenna (ARMOUR)</td>
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<tr>
<td>8</td>
<td>You're the One</td>
<td>Jason Derulo ft. The Motet (BELUGA HEIGHTS/WARNER BROS.)</td>
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<tr>
<td>9</td>
<td>For the Love of You</td>
<td>Katy Perry ft. Snoop Dogg (CAPITOL)</td>
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<tr>
<td>10</td>
<td>There Goes My Baby</td>
<td>Jason Derulo (BELUGA HEIGHTS/WARNER BROS.)</td>
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<tbody>
<tr>
<td>1</td>
<td>Waka Waka (This Time For Africa)</td>
<td>Shakira ft. Wyclef Jean (EPIC)</td>
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<tr>
<td>2</td>
<td>Airplanes</td>
<td>COLUMBIA</td>
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<tr>
<td>3</td>
<td>Jar of Hearts</td>
<td>保安部 (LOGO)</td>
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<td>4</td>
<td>My First Kiss</td>
<td>Haddaway ft. Sam Tsui (REPUBLIC)</td>
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<td>5</td>
<td>Power</td>
<td>RICK ROSS</td>
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<td>6</td>
<td>Get It Right</td>
<td>MIGOS</td>
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<td>7</td>
<td>Young Forever</td>
<td>Nicky Jam ft. Don Omar (SONY MUSIC)</td>
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<td>8</td>
<td>This Is The Night</td>
<td>Silvia (RCA)</td>
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<td>9</td>
<td>Waka Waka (This Time For Africa)</td>
<td>Shakira ft. Wyclef Jean (EPIC)</td>
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<td>Stand By Me</td>
<td>Prince Royce (TOP STOP)</td>
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### Hot 100 Airplay (Rock)

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<tr>
<td>1</td>
<td>Time to Say Goodbye</td>
<td>Ashley Monroe (Reprise)</td>
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<td>2</td>
<td>Coyote Run Wild</td>
<td>Black Stone (REPUBLIC/NASHVILLE)</td>
</tr>
<tr>
<td>3</td>
<td>Amarte A La Antigua</td>
<td>Sergio Vallin (SONY MUSIC)</td>
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<td>4</td>
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<td>Amateur (GREAT DETROIT)</td>
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### Hot 100 Airplay (Classical)

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<td>4</td>
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### Hot 100 Airplay (Regional Mexican)

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<td>Let's Get Drunk</td>
<td>Joe Nichols (SONY MUSIC)</td>
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<td>I'm Breakin' It</td>
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<td>5</td>
<td>Ain't No Fun</td>
<td>Elle King (EPIC)</td>
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## MAINSTREAM TOP 40

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<tr>
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<tr>
<td>2</td>
<td>NEED YOU NOW</td>
<td>Freaky Frogs</td>
<td>14</td>
<td>🔥</td>
</tr>
<tr>
<td>3</td>
<td>IMPOSSIBLE</td>
<td>The Wanted</td>
<td>10</td>
<td>🔥</td>
</tr>
<tr>
<td>4</td>
<td>NOTHIN' ON YOU</td>
<td>Meiko</td>
<td>12</td>
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## ADULT CONTEMPORARY

<table>
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<td>CALIFORNIA GIRLS</td>
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<td>IMPOSSIBLE</td>
<td>The Wanted</td>
<td>10</td>
<td>🔥</td>
</tr>
<tr>
<td>4</td>
<td>NOTHIN' ON YOU</td>
<td>Meiko</td>
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## ADULT ROCK

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<tr>
<td>1</td>
<td>CALIFORNIA GIRLS</td>
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<tr>
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<td>Freaky Frogs</td>
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<tr>
<td>3</td>
<td>IMPOSSIBLE</td>
<td>The Wanted</td>
<td>10</td>
<td>🔥</td>
</tr>
<tr>
<td>4</td>
<td>NOTHIN' ON YOU</td>
<td>Meiko</td>
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## ROCK SONGS

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<tr>
<td>1</td>
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<td>IMPOSSIBLE</td>
<td>The Wanted</td>
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<td>🔥</td>
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<td>4</td>
<td>NOTHIN' ON YOU</td>
<td>Meiko</td>
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## ALTERNATIVE

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<td>NOTHIN' ON YOU</td>
<td>Meiko</td>
<td>12</td>
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---

Shepard earns its first No. 1 on Rock Songs, followed by "The Crow and the Butterfly" and "Take Back the Fear" to lift all three to their eighth and ninth weeks. In Adult Contemporary, "California Gurls" drops to No. 4.
Data for week of JULY 17, 2010 For chart reprints call 646.654.4633

**HOT COUNTRY SONGS**

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<td>SHE CAN'T BE LONELY LONG</td>
<td>Blake Shelton</td>
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<td>Carrie Underwood</td>
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<td>American Teen (14.98)</td>
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<td>THE HOUSE THAT BUILT ME</td>
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<td>LOVE LIKE CRAZY</td>
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<td>ALL ABOUT TONIGHT</td>
<td>Blake Shelton</td>
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<td>Sony Music Nashville (18.98)</td>
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<td>LITTLE WHITE CHURCH</td>
<td>Little Big Town</td>
<td>54 54 54</td>
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<td>Allen Shamblin</td>
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<td>THIS AIN'T NOTHING BUT A HARD HAT AND A HAMMER</td>
<td>Alan Jackson</td>
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**TOP COUNTRY ALBUMS**

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<td>1</td>
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<td>Zac Brown Band</td>
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<td>Miranda Lambert</td>
<td>Revolution</td>
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<td>Jaron And The Long Road To Love</td>
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<td>Carrie Underwood</td>
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<td>Taylor Swift</td>
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<td>Jewel</td>
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<td>Brad Paisley</td>
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<td>Jason Aldean</td>
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<td>Lee Brice</td>
<td>Love Like Crazy</td>
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<td>12</td>
<td>Zac Brown Band</td>
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<td>14</td>
<td>Clay Walker</td>
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<td>15</td>
<td>Uncle Kracker</td>
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<td>Easton Corbin</td>
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<td>17</td>
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<td>18</td>
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<td>19</td>
<td>Soundtrack</td>
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<td>Josh Turner</td>
<td>Crazy Heart</td>
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<td>21</td>
<td>Wynonna</td>
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**TOP BLUEGRASS ALBUMS**

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<td>2</td>
<td>Punch Brothers</td>
<td>Antithetic</td>
<td>103,422</td>
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<tr>
<td>3</td>
<td>The Grascals</td>
<td>The Famous Lively Fly</td>
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<tr>
<td>4</td>
<td>Carolina Chocolate Drops</td>
<td>Genine Negro Jig</td>
<td>86,154</td>
</tr>
<tr>
<td>5</td>
<td>Trampled By Turtles</td>
<td>Mum</td>
<td>82,995</td>
</tr>
<tr>
<td>6</td>
<td>Steve Martin</td>
<td>The Crow, Joe's Songs For The Rest String Band</td>
<td>75,307</td>
</tr>
<tr>
<td>7</td>
<td>Dailey &amp; Vincent</td>
<td>Sing A Song: Songs Of Our Country</td>
<td>65,912</td>
</tr>
<tr>
<td>8</td>
<td>Yo Yo Ma</td>
<td>For fiddle with the World</td>
<td>64,000</td>
</tr>
<tr>
<td>9</td>
<td>Cherryholmes</td>
<td>Shadrack &amp; Shadrack's Common Threads</td>
<td>57,975</td>
</tr>
<tr>
<td>10</td>
<td>The Isac</td>
<td>The Isacs</td>
<td>54,900</td>
</tr>
</tbody>
</table>

**BETWEEN THE BULLETS**

Patriotic fare dotsseveral Billboard retail chart s, including Top Country Albums, where "Now That's What I Call the USA" advances 12-7 with Greatest Gainer honors. It improves by 4,000 copies (73%) and collects Parameter stripes with a 72-43 leap on the Billboard 200. Wynonna's "Wounded Warrior" spikes 24% and jumps 31-25 on the country list. Meanwhile, Lee Greenwood's "God Bless the USA" storms Country Digital Songs at No. 12 (19,900 downloads), the highest-ranking older title since the chart launched in January. Shania Twain's 1998 hit "You're Still The One" rose to No. 19 in May. - Wade Jessen

Go to www.billboard.com for complete chart data | 49
The Born Sinner debut from Drake moves up to No. 1 with 58,000 units, bringing its seven-week total to 995,000. It's the title's second week at the top. Previous debuts

The singer's 2003 debut set, "Subject," bowed at No. 28

Also, the album "Wants, World, Women," released in 2007, is No. 3 with 58,000 units, bringing its seven-week total to 995,000. It's the title's second week at the top. Previous debuts

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BET Hits No. 1 with "Love & Hip Hop Atlanta," according to Nielsen SoundScan. The album is his third consecutive top 10 debut after 2007's "Love/Hate" (No. 5) and 2009's "Love v/s Hate" (No. 1). Two weeks

The Bullets

The Dream earns the Hot Shot Debut on Top R&B/Hip-Hop Albums as "Love King" arrives at No. 3 with $8,000 units, according to Nielsen SoundScan. The album is his third consecutive top 10 debut after 2007's "Love/Hate" (No. 5) and 2009's "Love v/s Hate" (No. 1, two weeks). The singer's 2003 debut set, "Subject," bowed at No. 28 and peaked at No. 20. At the top of the chart, Eminem still dominates, pulling in 313,000 copies. In two weeks the rapper has sold more than 1 million units. Runner-up Drake shifts 105,000 to bring his four-week total to 709,000.

R&B/ Hip-Hop Albums

Mainstream R&B/ Hip-Hop Albums

Rhythmic

Adult R&B

Hot Rap Songs

Between the Bullets

The Dream earns the Hot Shot Debut on Top R&B/Hip-Hop Albums as "Love King" arrives at No. 3 with $8,000 units, according to Nielsen SoundScan. The album is his third consecutive top 10 debut after 2007's "Love/Hate" (No. 5) and 2009's "Love v/s Hate" (No. 1). Two weeks. The singer's 2003 debut set, "Subject," bowed at No. 28 and peaked at No. 20. At the top of the chart, Eminem still dominates, pulling in 313,000 copies. In two weeks the rapper has sold more than 1 million units. Runner-up Drake shifts 105,000 to bring his four-week total to 709,000.

Go to www.billboard.biz for complete chart data

For data week of JULY 17, 2010

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**HOT DANCE CLUB SONGS**

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Week of July 17, 2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Michael Buble</td>
<td>Help</td>
<td>Atlantic</td>
<td>25</td>
</tr>
<tr>
<td>2</td>
<td>The Black Eyed Peas</td>
<td>The Time</td>
<td>Interscope</td>
<td>30</td>
</tr>
<tr>
<td>3</td>
<td>LMFAO</td>
<td>Party Rock Anthem</td>
<td>Interscope</td>
<td>25</td>
</tr>
<tr>
<td>4</td>
<td>Pitbull</td>
<td>International Love</td>
<td>Epic</td>
<td>30</td>
</tr>
<tr>
<td>5</td>
<td>Danny Brown</td>
<td>We Still in This</td>
<td>Interscope</td>
<td>20</td>
</tr>
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</table>

**TOP TRADITIONAL JAZZ ALBUMS**

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Week of July 17, 2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Harry Connick, Jr.</td>
<td>True Love</td>
<td>Verve</td>
<td>10</td>
</tr>
<tr>
<td>2</td>
<td>Michael Buble</td>
<td>Michael Buble</td>
<td>Capitol</td>
<td>15</td>
</tr>
<tr>
<td>3</td>
<td>Tony Bennett</td>
<td>Duets II</td>
<td>Columbia</td>
<td>5</td>
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**TOP TRADITIONAL CLASSICAL ALBUMS**

<table>
<thead>
<tr>
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<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Week of July 17, 2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Andreas Klein</td>
<td>Beethoven: symphony no. 3 &amp; 5</td>
<td>Sony Classical</td>
<td>5</td>
</tr>
<tr>
<td>2</td>
<td>Ginette Neveu</td>
<td>Ginette Neveu: violin concerto &amp; sonatas</td>
<td>Sony Classical</td>
<td>10</td>
</tr>
<tr>
<td>3</td>
<td>Daniel Hope</td>
<td>Vivaldi: the four seasons</td>
<td>Sony Classical</td>
<td>15</td>
</tr>
</tbody>
</table>

**TOP CONTEMPORARY JAZZ ALBUMS**

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Week of July 17, 2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Herbie Hancock</td>
<td>Float</td>
<td>Blue Note</td>
<td>20</td>
</tr>
<tr>
<td>2</td>
<td>Avishai Cohen</td>
<td>Vortex</td>
<td>Blue Note</td>
<td>25</td>
</tr>
<tr>
<td>3</td>
<td>Christian Scott</td>
<td>Nature of the Beast</td>
<td>Blue Note</td>
<td>30</td>
</tr>
</tbody>
</table>

**TOP WORLD ALBUMS**

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Week of July 17, 2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Aimee Mann</td>
<td>The Supermarket</td>
<td>Nonesuch</td>
<td>5</td>
</tr>
<tr>
<td>2</td>
<td>Andrew Bird</td>
<td>Are You Serious</td>
<td>dragcity</td>
<td>10</td>
</tr>
<tr>
<td>3</td>
<td>PJ Harvey</td>
<td>Let England Shake</td>
<td>Vagrant</td>
<td>15</td>
</tr>
</tbody>
</table>

Data for week of July 17, 2010 | For chart reprints call 646.654.4653 | Go to www.billboard.biz for complete chart data | 53
Voz de Mando reaches a new peak on Regional Mexican Albums as "Contra Corriente" jumps 8-4 as the Greatest Gainer. The song is still searching for his first No. 1.

Gilberto Santa Rosa notches a record 11th No. 1 on Tropical Albums as "Inevitable" jumps 1-4, moving 3,000 copies. (Street-date violations caused its debut last week.) He was previously tied with Victor Manuelle for the most chart-toppers. With Manuelle having earned three No. 1s in the past two years, he'll likely tie Santa Rosa yet again in the near future. "Inevitable" also bows at No. 3 on Top Latin Albums, where the salsa legend is still searching for his firm No. 1.

— Raúl Ramirez
**JAPAN**

**ALBUMS**

1. KANA NISHINO
2. SHAMAN KING
3. BEN LONCE SOUL
4. THE FAME STREAM
5. KATIE MELUA

**FRANCE**

**ALBUMS**

1. FRANCE NEW

**ITALY**

**ALBUMS**

1. MUSICA G. P. CAI
2. CINTA TRIBUTO
3. ES TENG
4. THE BLACK EYED PEAS
5. PAOLINO CIASCALDINO

**SPAIN**

**ALBUMS**

1. MUSICA G. P. CAI
2. CINTA TRIBUTO
3. ES TENG
4. THE BLACK EYED PEAS
5. PAOLINO CIASCALDINO

**SWITZERLAND**

**SINGLES**

1. HEILLE
2. LA CAI
3. THE BLACK EYED PEAS
4. ZAZ
5. KATIE MELUA

**IRELAND**

**SINGLES**

1. CALIFORNIA GIRLS
2. THE CRAZIES
3. ZAZ
4. KATIE MELUA
5. DAS GUERRA

**WALLONIA**

**SINGLES**

1. CALIFORNIA GIRLS
2. THE CRAZIES
3. ZAZ
4. KATIE MELUA
5. DAS GUERRA

**POLAND**

**ALBUMS**

1. KATIE MELUA
2. CALIFORNIA GIRLS
3. THE CRAZIES
4. ZAZ
5. DAS GUERRA

**EUROPEAN HOT 100 SINGLES**

1. CALIFORNIA GIRLS
2. THE CRAZIES
3. ZAZ
4. KATIE MELUA
5. DAS GUERRA

**EUROPEAN DIGITAL SONGS**

1. CALIFORNIA GIRLS
2. THE CRAZIES
3. ZAZ
4. KATIE MELUA
5. DAS GUERRA

**EUROPEAN AIRPLAY**

1. CALIFORNIA GIRLS
2. THE CRAZIES
3. ZAZ
4. KATIE MELUA
5. DAS GUERRA

**HITS OF THE WORLD**

**JULY 17, 2010**

**JAPAN**

1. KANA NISHINO
2. SHAMAN KING
3. BEN LONCE SOUL
4. THE FAME STREAM
5. KATIE MELUA

**FRANCE**

1. FRANCE NEW

**ITALY**

1. MUSICA G. P. CAI
2. CINTA TRIBUTO
3. ES TENG
4. THE BLACK EYED PEAS
5. PAOLINO CIASCALDINO

**SPAIN**

1. MUSICA G. P. CAI
2. CINTA TRIBUTO
3. ES TENG
4. THE BLACK EYED PEAS
5. PAOLINO CIASCALDINO

**SWITZERLAND**

1. HEILLE
2. LA CAI
3. THE BLACK EYED PEAS
4. ZAZ
5. KATIE MELUA

**IRELAND**

1. CALIFORNIA GIRLS
2. THE CRAZIES
3. ZAZ
4. KATIE MELUA
5. DAS GUERRA

**WALLONIA**

1. CALIFORNIA GIRLS
2. THE CRAZIES
3. ZAZ
4. KATIE MELUA
5. DAS GUERRA

**POLAND**

1. KATIE MELUA
2. CALIFORNIA GIRLS
3. THE CRAZIES
4. ZAZ
5. DAS GUERRA
EXECUTIVE TURNTABLE
Send submissions to: exec@billboard.com

RECORD COMPANIES: Nettwerk Music Group promotes Eric Fritsch to GM. He was head of marketing.
Universal Music Group International in London appoints Florence Siebert VP of international marketing for core classical. She was head of business development of classics and jazz.

Columbia Records names Scott Greer senior VP of marketing. He will continue to oversee the functions of the label's digital marketing Team, including project management, publicity, digital and tour marketing.

PUBLISHING: ASCAP promotes Randall Grimmett to executive VP of the domestic membership group, with responsibility for membership offices in New York, Los Angeles, Nashville, Atlanta, and Miami and Puerto Rico. He was senior VP.

DISTRIBUTION: Fontana promotes Jeff Clayborne to VP of finance and business development. He was director.

MEDIA: Fuse names Donna Wolfe VP of production. She was an executive producer at Rave HD.

RELATED FIELDS: Licensing consulting company RightsFlow promotes Dan Pifer to COO and Michael Kauffman to senior VP of sales and marketing. Pifer was senior VP of operations.

Taylor Swift (center) visited the United Kingdom June 28 to play tracks from her upcoming album for the Universal Music team responsible for her worldwide marketing. Swift provided some background for each selection on the record, which is due in the fourth quarter. Shown with Swift are (from left) Universal Music Group International executive VP of international marketing Andrew Krooffeld, UMG COO Max Hole, Universal Music U.K. chairman/CEO David Joseph, Big Machine Label Group president/CEO Scott Borchetta, Mercury U.K. president Jasoniley and Universal Republic president Monte Lipman.

GOOD WORKS

LIFE IS GOOD FESTIVAL TO DONATE PROFITS
Bert Jacobs, the co-founder/CEO (chief executive optimist, as he calls it) of Boston-based clothing and accessories company Life Is Good, has spent the past couple of years visiting large-scale U.S. music festivals looking for tips on how to stage a multiday music event that could raise money for his company’s Life Is Good Kids Foundation.

During his travels, Jacobs befriended the founders of Superfly Productions, which has co-produced such festivals as Outside Lands in San Francisco and Bonnaroo in Manchester, Tenn. Since then, the two companies have partnered to stage the inaugural Life Is Good Festival Sept. 11-12 at Prowse Farm in Canton, Mass.

With a lineup including Jason Mraz, Guster, Corinne Bailey Rae, Ozomatli and Mavis Staples, Jacobs hopes to raise $1 million for his nonprofit, which assists children who face such life-threatening issues as violence, illness, poverty and natural disaster. The festival will also include a kids-focused music stage, sporting activities and art projects.

Jacobs says his company will donate 100% of its profits from ticket sales, sponsorship revenue and on-site merchandise sales to the foundation.

Tickets are available at LifeisGood.com. Single-day tickets cost $50 and two-day passes are $90. A limited number of $10 tickets are available for children ages 6-12; kids under 5 get in for free. The festival has sold approximately 7,500 tickets, according to Jacobs, who expects the two-day event to attract about 30,000 fans total.

Even if the festival doesn’t make a profit, Jacobs says, the foundation will benefit from the event’s VCP (very good people) program. It allows festivalgoers to raise or donate in tiers of $250 or $1,000 in exchange for exclusive hospitality and lounge access, preferred viewing and parking, and artist meet-and-greets.

—Mitchell Peters

On June 30, Kobalt Music Group signed Kristin sundeen, lead singer of U.S. act Dum Dum Girls, to an exclusive worldwide administration deal that includes the band’s album, “I Was Born” (Sub Pop). At the signing were (from left) Kristin sundeen and Kobalt senior VP of business development Nick Robinson. Dum Dum Girls will be touring the United States and Europe this summer and have a U.K. arena tour slated with MGMT, Arcade Fire and music kids-alien.

The fourth annual Creme of the Crop post-BET Awards dinner celebration was held June 27 in Beverly Hills, Calif. The event—hosted by Interscope Geffen A&M VP of rap promotions Troy Marshall—honored 2010 BET Awards nominees for best group or selling act, Mary J. Blige (nominated for best female R&B/hip-hop artist), Estelle (best female R&B/hip-hop artist) and The Black Eyed Peas (best group), among others. Shown at the event are (from left) Pinnacle, Lovine, Marshall and Pharrell Williams.

PHOTO: UNIVERSAL MUSIC

Taylor Swift (center) visited the United Kingdom June 28 to play tracks from her upcoming album for the Universal Music team responsible for her worldwide marketing. Swift provided some background for each selection on the record, which is due in the fourth quarter. Shown with Swift are (from left) Universal Music Group International executive VP of international marketing Andrew Krooffeld, UMG COO Max Hole, Universal Music U.K. chairman/CEO David Joseph, Big Machine Label Group president/CEO Scott Borchetta, Mercury U.K. president Jasoniley and Universal Republic president Monte Lipman.

JULY 17, 2010 I www.billboard.biz I 57

Send submission to exec@billboard.com
The Essence Music Festival, held in New Orleans during the Fourth of July weekend, hosted a wide range of events for music fans, including all-star gospel tributes, an African-American education summit and performances by such names as Alicia Keys, Earth, Wind & Fire, LL Cool J, Raphael Saadiq and De La Soul.

A Houston: Hanging out at Ford's exhibit booth July 2 are Sirius XM Radio host Deja Vu (left) and Gladys Knight. PHOTO: CHERYL GERBER

Left: On July 3, Essence, along with Mary J. Blige and Steve Stoute's Foundation for the Advancement of Women Now, partnered for "An Afternoon of Inspiration" (sponsored by Southern Company) during the event. The gathering highlighted the efforts made by FFAWN and New Orleans-based women to enrich the lives of other women within their communities. From left: Southern Company executive VP/president of external affairs Chris Womack, Blige and Essence president Michelle Ebanks. PHOTO: BRAD BARKET/THE PICTUREGROUP

The seventh annual BMI "Coffee Talk" panel took place June 28 before a sold-out crowd as part of the L.A. Film Festival. BMI assistant VP of corporate communications/media relations Hanna Pentle moderated the session, which discussed writing music for film. From left: Paul Cowling, senior event producer for the L.A. Film Festival, artist/DJ BT, Pentle, composer Gustavo Santaolalla, and artist/DJ Moby. PHOTO: COURTESY OF BMI

The National Music Publishers' Assn. recognized songwriter Diane Warren with its 2010 Songwriter Icon award June 16. In addition to receiving the honor, Warren was serenaded with a melody of some of her most recognizable works by Due Voci, which she put together with Grammy Award-winning producer Humberto Gatica. Universal Music Enterprises released an album of the updated songs titled "Due Voci" June 8. From left: Due Voci's Tyler Hamilton, Warren, Due Voci's Kelly Levesque and NMPA president/CEO David Israelite. PHOTO: GARY GERSHOFF
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Oct 5, 2010 • San Francisco

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- Best Music Service App
- Best Music Engagement App
- Best Music Creation App
- Best Branded App
- Best Touring App

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SPECIAL THANKS TO JEFF FRASCO, ANN EDELBLUTE AND ALLISON MCGREGOR FROM YOUR FRIENDS AT AEG LIVE