

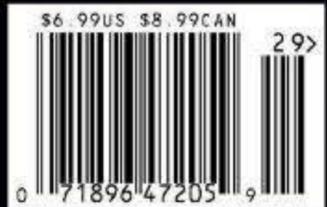
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Arena Gods In 2010

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Rebellion In
Norway Spell
Trouble In The U.S.?

JEFF TWEEDY
'IT'S UNLIKELY
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MAJOR LABEL'

**TRACE
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Learns Some
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ON THE CHARTS

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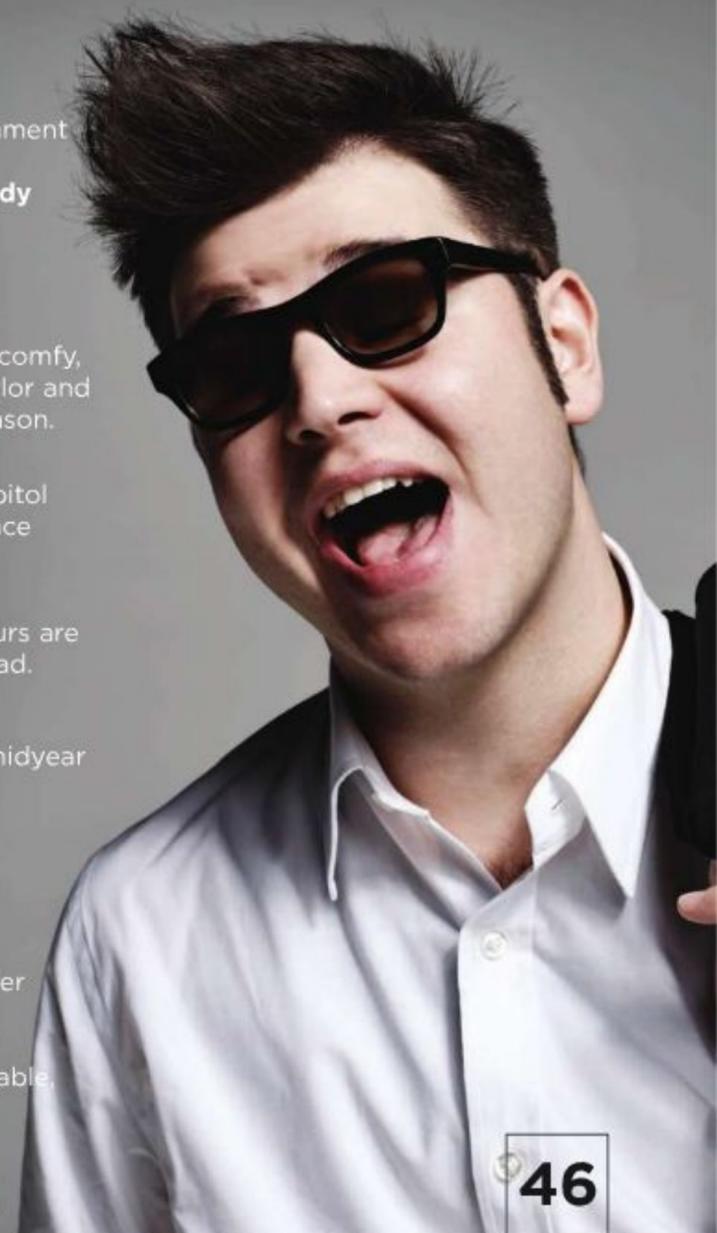
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ON THE COVER: Carole King and James Taylor photograph by Drew Kelly.



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360 DEGREES OF BILLBOARD

HOME FRONT

Online

.COM EXCLUSIVES Check out the archived video from our live Q&A with Fall Out Boy's Pete Wentz, who answered fan tweets about his music, his label, his philanthropy and much more. Visit billboard.com today.

Events

MOBILE ENTERTAINMENT LIVE Join Billboard Oct. 5 in San Francisco for the Music App Summit and the inaugural Billboard Music App Awards. The deadline to submit an application is July 30. More at mobile-entertainmentlivefall.com.

MUSIC & ADVERTISING

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

TOURING

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SOUL MATES
Time-Life's Saguaro Road eyes R&B, gospel



SUNNY SIDE UP
U.K. music sales post modest first-half gain



FJORDING THE STREAM
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IN A FUTURE AGE
Jeff Tweedy on Wilco's post-Nonesuch plans

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>>> JUDGE CLEARS WAY FOR SUIT AGAINST APPLE, AT&T

A judge cleared the way for a class action lawsuit against AT&T and Apple. The suit alleges that Apple created a monopoly by suggesting its exclusive iPhone deal with AT&T was only for two years. Recent documentation now reveals a five-year agreement. "There was widespread disclosure of [AT&T's] five-year exclusivity and no suggestion by Apple or anyone else that iPhones would become unlocked after two years," AT&T said in a statement.

>>> SHAZAM EXPANDING PAID APP TO ANDROID

Music ID application maker Shazam is expanding the paid version of its popular mobile app to Android mobile phones. Shazam Encore, the premium version of the app, is now available in the Android Marketplace for \$5, which enables users to identify an unlimited number of tracks and provide recommendations on tagged songs.

>>> ROBBIE WILLIAMS TO REJOIN TAKE THAT

British singer Robbie Williams rejoined former band Take That to record the group's first album together since he exited the act 15 years ago, the band announced July 15. Williams reunited with the other four members of the successful British group—Gary Barlow, Howard Donald, Jason Orange and Mark Owen—last September in New York. The new album will be released in November. Take That rose to fame in the early '90s; Williams quit in 1995.

UP FRONT



Bigger tent: Trans World is adding higher prices to stores with \$9.99 CD pricing, which would enable them to carry Warner acts like ZAC BROWN BAND and JANELLE MONÁE.

RETAIL BY ED CHRISTMAN

THE TIPPING POINT

Labels Mull Joining Next Phase Of Trans World's \$9.99 CD Pricing Plan

Struggling retailer Trans World Entertainment, which last year began implementing an ambitious plan to lower its CD prices on all titles, has run into difficulties with the major labels in its attempt to expand the program.

Label and distribution sources familiar with the situation say Trans World's one-year test to price all single CDs in its stores at \$9.99 is about to morph into a hybrid pricing model because the merchant couldn't garner enough label support to roll out \$9.99 pricing to all of its 533 stores.

Sources say the company failed to enlist the participation of all the majors in a planned chainwide expansion of the \$9.99 pricing initiative because of label concerns of violating federal antitrust laws if they didn't provide the same lower pricing

to all retail accounts—a move that most of the majors aren't yet prepared to make.

Retail accounts have long sought lower wholesale prices from labels, arguing that leading U.S. music retailer iTunes and big-box merchants like Walmart and Best Buy have established \$9.99 as the standard price point that consumers will accept for new CD releases.

While Universal Music Group (UMG), partially inspired by the Trans World test, is now experimenting with a "Velocity" pricing scheme that allows its imprints to sell music at \$7.50 wholesale for a suggested \$10 retail price, the other majors appear unable to accommodate \$9.99 pricing for the entire market at their current pricing structure.

Sony, which prices superstar product at \$10.50 wholesale, and EMI Music, which carries superstar pricing of \$12.04, would appear to have a hard time accommodating \$9.99 retail pricing for all accounts. Warner Music Group (WGM),

which prices superstar product at \$18.98 retail/\$12.05 wholesale, hasn't participated in the Trans World test, resulting in Trans World dropping its product in stores experimenting with \$9.99 pricing.

Executives at Trans World and the majors either declined to comment or couldn't be reached by press time.

Trans World, the seventh-largest music account in the United States with an estimated 2.9% market share in 2009, launched \$9.99 CD pricing in six of its stores in July 2009, expanding it to 54 stores by September and 119 by the end of the year. (The tally now stands at 109 after store closings.)

On Aug. 1, sources say, Trans World plans to roll out its test to as many as 250 stores, representing more than two-thirds of the chain's music sales volume. But the rollout is expected to be accompanied by the inclusion of higher \$12.99 and \$14.99 pricing levels on some new releases in hopes of enlisting the participation of all of

the majors.

That would enable Trans World stores in the expanded pricing initiative to carry such WMG titles with a suggested list price of \$13.98 as Zac Brown Band's "The Foundation," Skillet's "Awake" and Janelle Monáe's "The ArchAndroid: Suites II and III."

Sources say all four majors are considering participating in the new phase of the Trans World pricing experiment, which would only apply the higher price points to certain superstar releases during the initial weeks following their release, after which their retail prices would be reduced to \$9.99.

The initial higher prices on select titles will work in favor of labels that have releases out by superstar artists and don't want to leave money on the table. For instance, UMG priced Eminem's new album, "Recovery," at a suggested list price of \$13.98, with a \$10.35 wholesale price instead of the main Velocity retail price point of \$10. The difference meant an extra \$3.7 million in revenue for the major based on U.S. sales of 1.3 million units, according to

Nielsen SoundScan.

For Trans World, its \$9.99 pricing strategy seems to have yielded dividends. During the company's first fiscal quarter ended May 1, music sales—which accounted for 37% of total revenue—slipped 0.6% on a same-store basis from the same period last year. That narrow decline in revenue, coupled with the chain's lower CD pricing in some of its stores, suggests that music unit sales rose at the chain, although the company doesn't break out that information. By contrast, total U.S. album unit sales during the same period tumbled 13.4% from a year earlier, while CD sales plunged 22.4%, according to Nielsen SoundScan.

Still, the question remains whether an increase in CD unit sales will ultimately help Trans World return to profitability. The challenge for the retailer—and its label partners—will be to generate higher traffic and sales volume through standard \$9.99 pricing on nearly all releases, while finding a way to pick up incremental profits from higher prices on select releases.

>>> COUNTRY SONGWRITER HANK COCHRAN DEAD AT 74

Country songwriter Hank Cochran died July 15 at age 74. Cochran had been battling pancreatic cancer for two years and died at his home in Hendersonville, Tenn., north of Nashville, according to the Associated Press. Cochran was born in Isola, Miss. He wrote the No. 1 hits "Don't You Ever Get Tired of Hurting Me" by Ronnie Milsap, "He's Got You" by Patsy Cline and Loretta Lynn, "I Want to Go With You" by Eddy Arnold and "That's All That Matters to Me" by Mickey Gilley.

>>> REGGAE SINGER SUGAR MINOTT DEAD AT 54

Reggae singer/producer Sugar Minott died July 10. He was 54. Minott, a veteran singer and master of reggae styles like lover's rock and culture dancehall, died in Kingston, Jamaica. The cause of death wasn't revealed. Minott was born in Kingston and launched his musical career in the late '60s as a member of the African Brothers reggae trio, according to the Associated Press. He went on to a successful solo career in the '70s and had, in 1981, his biggest hit with a cover of the Jackson 5's "Good Thing Going."

>>> GOSPEL SINGER WALTER HAWKINS DEAD AT 61

Grammy Award-winning gospel singer Walter Hawkins died June 11 at age 61. Hawkins had been reportedly battling pancreatic cancer and died in Ripon, Calif., his older brother Edwin Hawkins told the Associated Press. In the '80s, he recorded a number of albums and earned nine Grammy nominations, winning the best gospel performance award with "The Lord's Prayer" in 1980.

Compiled by Chris M. Walsh. Reporting by Antony Bruno, Wolfgang Spahr and Chris M. Walsh.

LABELS BY GAIL MITCHELL

'ROAD' WIDENING

BILLBOARD EXCLUSIVE

Time-Life's Saguaro Road Imprint Moves Into R&B And Gospel

Two years after launching as a country and roots-music label, Time-Life imprint Saguaro Road Records is expanding into contemporary R&B and gospel.

Saguaro Road's first release under its R&B wing will be an album featuring Brandy and her brother and fellow VH1 reality-show star Ray J. Also on the release slate is the reissue this month of a 2009 album by Motown legend Smokey Robinson and the release of a holiday album by the O'Jays. The label plans to announce its first signings to its gospel division shortly.

"Our goal at Saguaro is to be active in American music and R&B is one of the foundations of American and world music," says Mike Jason, senior VP of retail at Time-Life.

Saguaro Road already counts two veteran R&B executives in its ranks. Former Motown executive VP Michael Mitchell, who has been with Time-Life since 2003, is the company's VP of marketing and strategic partnerships. Bruce Walker, a former senior VP at Motown and ex-GM of urban music at DreamWorks, is Saguaro Road's West Coast A&R consultant and producer.

Time-Life's release of a 2008 covers collection by Joan Osborne and its launch later that year of Saguaro Road represented its first efforts to release new music, a departure from its cornerstone business of direct-to-consumer marketing of oldies compilations and video collections of classic TV shows.

Like Saguaro Road's original foray into country music, the WEA-distributed label's R&B strategy will be focused on signing acts with established fan and tour bases, according to Jason, a former executive at RCA and Sanctuary Music Group. "We're looking for a combination of classic artists who are still very vibrant, like Smokey and the O'Jays," he says, "and younger artists at the other end of the spectrum heading toward peaks in their careers, like Brandy and Ray J."

Mirroring the label's approach on country releases by such acts as Patty Loveless, Tanya Tucker and Lonestar, each R&B and gospel release will typically involve a one-album deal with the chance to do more. Saguaro Road will support each release with a full-service team encompassing radio promotion, retail and online sales support, market-



Sibling harmony: BRANDY and RAY J

ing, publicity and two-minute TV spots generated through the company's direct-response infomercial division.

"Even though the business is difficult and challenging, we can do a lot of non-traditional and traditional marketing," Jason says. "And the blending of those things will make us successful where others are struggling."

Slated for a fourth-quarter release, the Brandy and Ray J project will be a family-oriented album inspired by the siblings' popular VH1 reality show, "Brandy & Ray J: A Family Business," which will start its second season Sept. 19. It features performances by various members of the Norwood family, including Brandy, Ray J, father/musician Willie Sr. and manager/mom Sonja.

"The VH1 show gave us a platform to broaden our family brand," Ray J says, "and now this Time-Life project opens up more doors."

Footage shot during the family's recording sessions will appear in the next season of the VH1 show because, Brandy says, "fans want to see us back in the studio."

Both she and Ray J are also developing solo albums. Ray J is signed to SRC/Universal through his Knockout Entertainment. Brandy says she's considering several label offers.

As for its other inaugural R&B releases, Saguaro Road is reissuing Robinson's 2009 album, "Time Flies When You're Having Fun," which originally arrived in August 2009 through the singer's Robso Records imprint, and plans to release an O'Jays holiday album later this year that will include covers and original songs.

Mitchell notes that Time-Life has also extended its reach into the cruise business, noting that it created and marketed a "Malt Shop Memories" cruise in May from Tampa, Fla., to Cozumel, Mexico, that was based on a popular Time-Life boxed set of the same name. Mitchell says it plans to organize another cruise in 2011 and four more in 2012.

"Between our huge direct-response/TV infomercial side and other in-house services," he says, "we can work records longer through our 360-degree marketing."

GLOBAL BY MARK SUTHERLAND

Rock Steady

U.K. Music Sales Inch Up In The First Half

LONDON—As in many of England's recent World Cup matches, U.K. recorded-music sales had a decent first half. But things are likely to get tougher in the latter part of 2010.

During the first six months of the year, U.K. sales of albums and track-equivalent albums (or TEA, where 10 digital tracks equal an album) rose 1.7% to 64.3 million units and inched up 0.4% in value to £522.4 million (\$801.9 million) from the same period in 2009, according to the Entertainment Retailers Assn. (ERA).

That represented a sharply better performance than in the United States, where first-half sales of albums plus TEA sank 8.2% to 232.8 million units from a year earlier, according to Nielsen SoundScan (Billboard, July 17).

First-half unit sales of CD albums in the United Kingdom fell 9.1% from a year earlier, while digital

album sales surged 34%, according to the ERA, which didn't release unit sales totals for either. The ERA also didn't release digital track tallies, but U.K. labels are experiencing sufficient digital growth to make up for the continued decline in physical sales, in contrast to the States, where digital track sales growth has flatlined.

The ERA figures followed IFPI's release of full-year 2009 sales data in April, which showed the United Kingdom's recorded-music business grew 1.9% in value from the previous year. But ERA spokesman Steve Redmond cautions that "no one's in any doubt that it's still very tough out there—much depends on the product lineup for the end of the year."

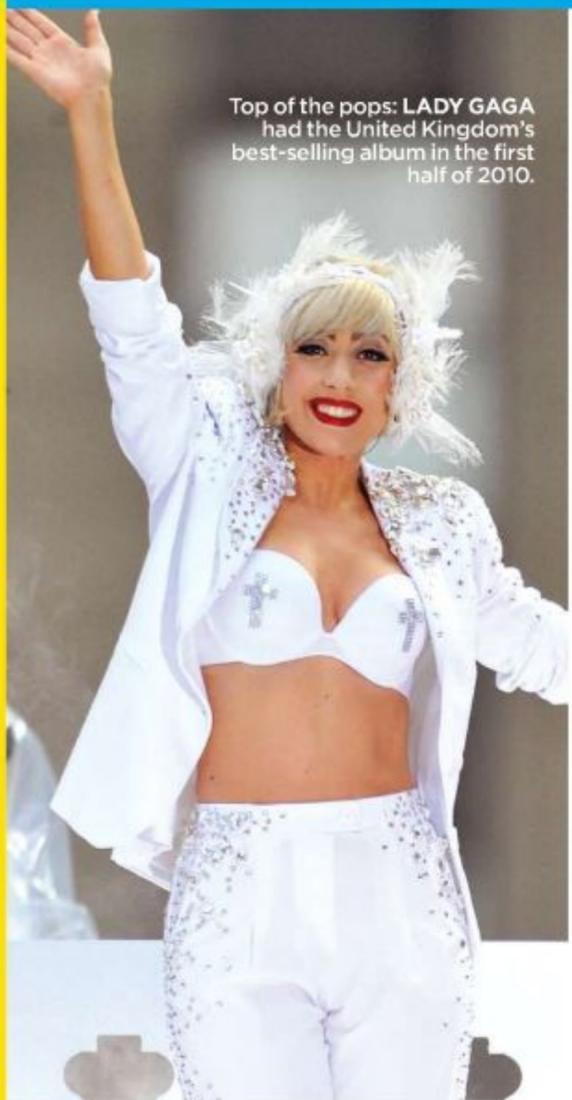
On that front, HMV head of music Melanie Armstrong says, "We have some quality bands coming back that should drive volume," citing the Robbie Williams/Take That reunion album scheduled for November as "the story for Christmas." Sales of the biggest albums are

rising, with sales of the top 20 U.K. titles up 6.7% in the first half from the same period last year, while the top 10 albums saw sales rise 11.6%, according to the ERA, suggesting labels are wringing every last drop of revenue from their priority releases. Indeed, seven of the year-to-date top 10 albums were 2009 releases, with Lady Gaga's "The Fame" (Interscope) at No. 1. It has sold 720,000 units in the first half.

But continuing the sales growth in the second half of the year will pose a stiff challenge for labels, given the big sales boost the industry enjoyed during the second half of 2009 due to strong sales of Michael Jackson's catalog following his June 25 death and EMI's reissue of the Beatles catalog in the fall.

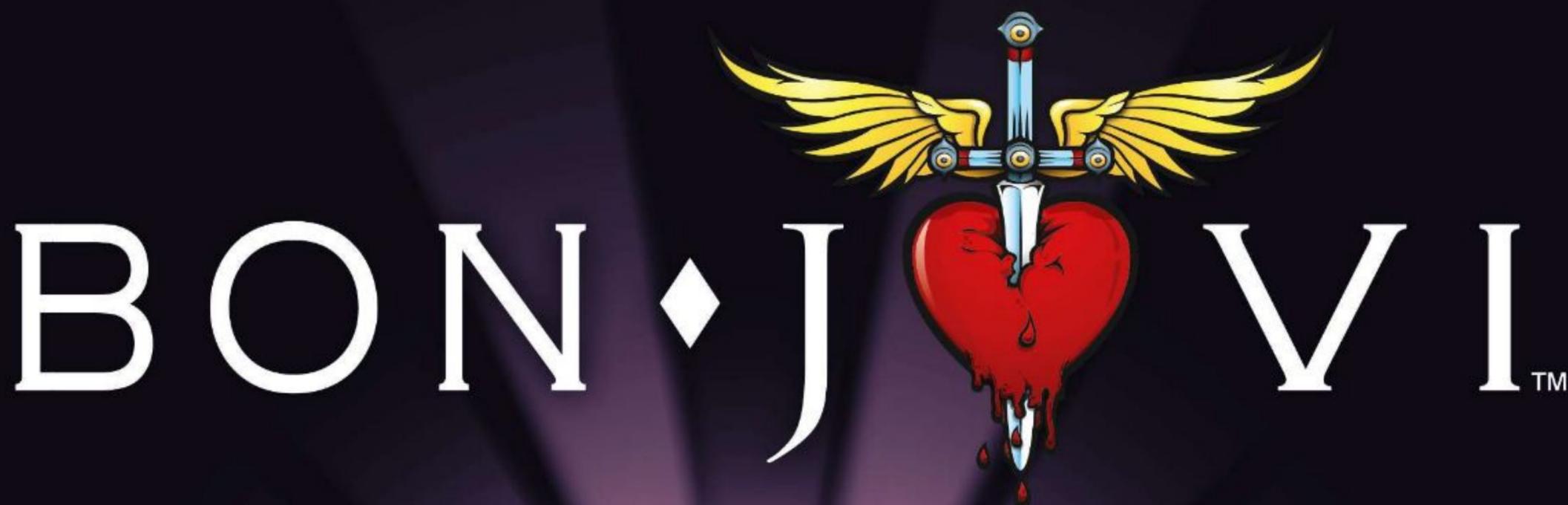
According to the Official Charts Co., the Jackson catalog sold 2.8 million albums and 1.5 million tracks in the United Kingdom during the 12 months after his death, while the Beatles reissues moved 127,000 units in their first week of sales alone.

Additional reporting by Andre Paine in London.

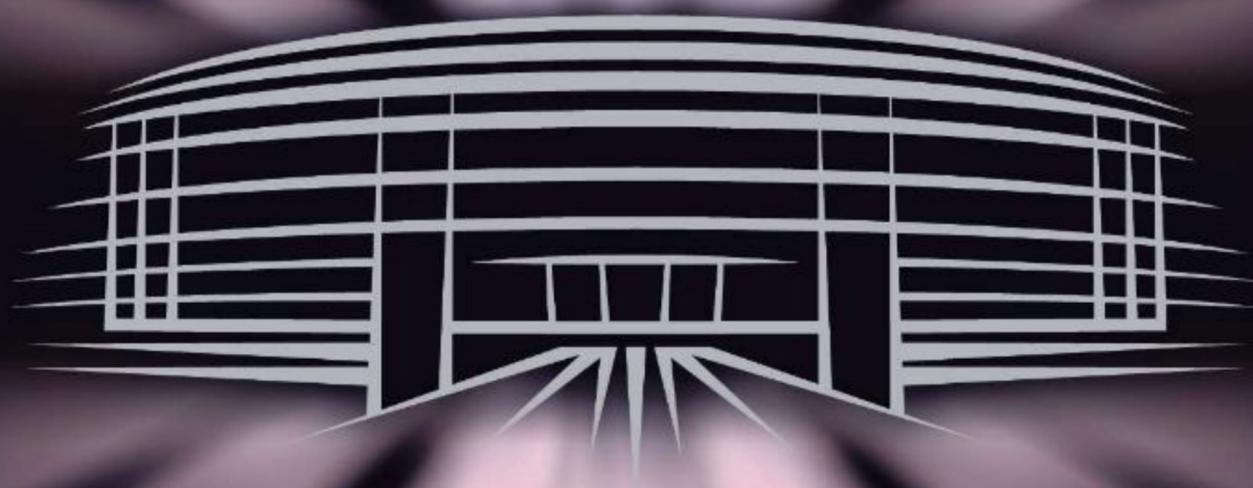


Top of the pops: LADY GAGA had the United Kingdom's best-selling album in the first half of 2010.

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Marking Milestones

Publishers Capitalize On Anniversaries To Work Catalogs

Primary Wave Music and David Rose Publishing are using anniversary promotions to breathe new life into hit works by very different artists.

New York-based Primary Wave is running a campaign to highlight the 25th anniversary of **Katrina & the Waves'** 1985 top 10 hit "Walking on Sunshine," while Los Angeles-based David Rose Publishing is financing a series of new recordings for compositions written by **Rose** to celebrate the 100th anniversary of the late composer's birth.

"Walking on Sunshine" is a "classic summer anthem," which already gets plenty of synch opportunities, including uses by "The Simpsons" and "The Wendy Williams Show" in the past year, according to Primary Wave founding partner/GM **Justin Shukat**. Primary Wave also hopes to use the song's long coattails to draw attention to other songs by the band and "Sunshine" writer **Kimberley Rew**, the band's guitarist and former member of **the Soft Boys**, Shukat says.

Katrina & the Waves owns its own publishing and has a North American administration deal with Primary Wave, with EMI Music Publishing handling administration for the rest of the world.

As part of its 25th-anniversary effort, Primary Wave approached indie rock website Brooklyn Vegan to curate a digital EP of cover versions of the band's songs as a way to reach a new audience for the act. The EP consists of two versions of "Walking on Sunshine," one by **Sam Amidon** and another by **Fucked Up**, the latter licensed from Matador; **Deer Tick's** cover of "Sun Street"; **tUnE-YarDs'** "I Really Taught Me to Watusi"; and **Doveman's** "Love Shines a Light." Although the EP is slated to go on sale sometime this summer, Brooklyn Vegan has offered each track for free through a staggered schedule.

The EP gives "us great new covers to go pitch" for synch opportunities, Shukat says.

and "The Benny Hill Show" to "The Full Monty" and "Scrubs," according to the Internet Movie Database.

With only a limited number of compilation albums of Rose's music in print, "we are trying to reactivate the catalog by recording our own masters of his less-played compositions," says David Rose Publishing administrator/COO **Angela Rose White**, the composer's daughter.

For Rose's theme to the **Michael Landon** TV show "Highway to Heaven," the publishing company "took the original recording agreement and hired everyone we could from the original session to record our own master," White says. In addition to recording short and long versions of the work, the company recorded "Heaven Knows," a version of the theme that includes lyrics by the legendary **Hal David**, she says.

David Rose Publishing is also working with student members of the California State University Northridge Symphony to rerecord some of the best-known pieces from Rose's catalog. An ensemble composed of symphony members and professional musicians will gather July 26 at a studio in the Capitol Records building in Hollywood to record "Holiday for Strings," "Nostalgia," the "Little House on the Prairie" theme, "The Stripper," "Gay Spirits" and "Christmas Tree," according to **Michael Ferril**, a violin professor at Cal State Northridge.

"You're educating the kids not to forget this music," he says, adding, "It is a real exciting thing to be doing."

BMG STILL ON THE PROWL: With its agreement to acquire Stage Three Music (Billboard.biz, July 15), BMG Rights Management continues to be the most active player in the market for music publishing assets.

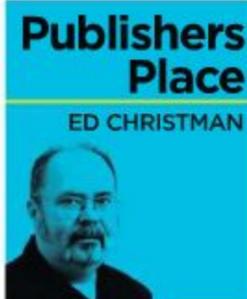
According to industry sources, BMG Rights Management, which is backed by private-equity giant Kohlberg Kravis Roberts, has agreed to pay about £48 million (\$73.8 million) for U.K.-based Stage Three, whose shareholders include Apax Partners, Ingenious Ventures and the company's management team.

Sources say Stage Three had about £4.5 million (\$6.9 million) in annual net publisher's share, suggesting that BMG paid a multiple of 10 times NPS, similar to the multiple reflected in the approximately \$75 million that it reportedly paid for its acquisition earlier this year of Cherry Lane Music Publishing. That would be slightly greater than the eight to nine times NPS multiple that BMG CEO **Hartwig Masuch** cited as the company's pricing target during an appearance at the Billboard Music & Money Symposium in March.

In the auction for Bug Music, which has been on the block since May in a JPMorgan Chase-supervised auction, BMG had tried to maintain its pricing discipline by offering \$180 million for the Los Angeles-based publisher—about seven times NPS, based on Bug's estimated \$25 million in annual NPS, according to sources.

But after being eliminated in the first round of bidding, BMG could be back in the mix after a second round of bids due June 18 fell short of the \$270 million that Bug owners Spectrum Equity and **Tom McGrath** want for the company, according to sources. Since then, JPMorgan has overseen another round of bidding, calling for best offers, according to sources, but the outcome remained uncertain at press time. Other Bug bidders have included Sony/ATV Music Publishing, Warner Music Group, Evergreen Copyrights, Chrysalis Group and an undisclosed U.K.-based financial firm.

Representatives at BMG and Bug couldn't be immediately reached for comment.



Publisher Place
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And don't it feel good:
KATRINA & THE WAVES

Meanwhile, in honor of Rose's 100th birthday in June, David Rose Publishing has launched a series of initiatives aimed at highlighting the catalog of the Emmy Award-winning composer of TV theme music and scores for shows like "Bonanza" and "Little House on the Prairie."

Rose's best-known works are "Holiday for Strings" and "The Stripper." The latter song, which topped the Hot 100 in 1962, was a pioneering high-profile example of how the synch became an important element in building a song's popularity and longevity. "The Stripper" was used in a mid-'60s Noxema shaving cream commercial with an attractive blond woman compelling men to "take it off." Through the years, the song has become synonymous with stripteases, appearing in everything from "Monty Python's Flying Cir-

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Two Become One

Enrique Iglesias' Chart-Topping 'Euphoria' Sets A Bilingual Precedent

Enrique Iglesias' new studio set, "Euphoria" (Universal Republic/Universal Music Latino), which debuts this week atop Billboard's Top Latin Albums chart, is the first release by a crossover star that's almost equally divided between original English and Spanish tracks as opposed to translated versions of key songs.

The standard version of "Euphoria" includes six tracks in Spanish and four in English, while a deluxe set sold exclusively at Target and iTunes features seven tracks in English and six in Spanish. Universal released both versions simultaneously July 6.

"I was sick of coming out with one English album and one Spanish [album]," Iglesias told Billboard before the album's release (Billboard, July 3). "And the market has be-

come a single-unit market where people pick and choose their music."

It was a savvy observation by one of Latin pop's biggest stars. "Euphoria" embodies two emerging trends in the shifting marketplace. Deluxe editions of albums are increasingly being released at the same time as the original album. Meanwhile, English has been steadily seeping into Spanish-language media—as

Latin Notas

LEILA COBO



seen through NBC Universal's mun2 network, MTV's Tr3s and the growing number of radio stations catering to bilingual music fans.

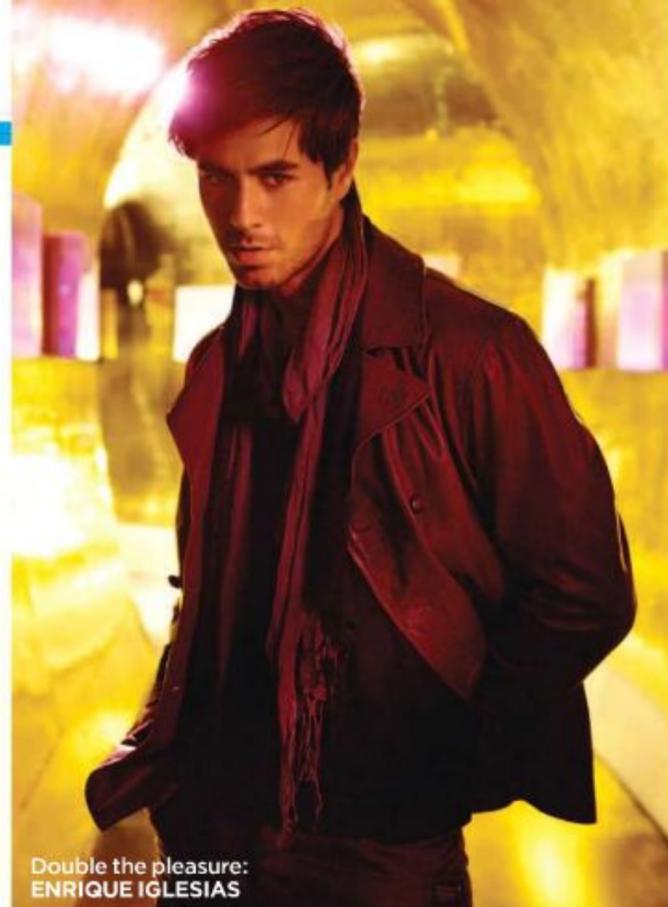
The release of a truly bilingual album from a major Latin star—accompanied by the simultaneous release of a deluxe edition—was only a matter of time. Anticipating further such moves in the marketplace, Billboard and Nielsen SoundScan have modified their criteria for merging sales of bilingual albums and their deluxe editions to calculate their placement on Billboard's charts, including Top

Latin Albums.

The essential guidelines remain the same, namely that in order for an album to be flagged as eligible for the Latin albums chart, at least 50% of the tracks need to be sung in Spanish. (A similar rule also applies to Billboard's other genre charts.)

But if an edition of that album is released that alters the Spanish-to-English ratio in favor of English content, three conditions must be met for sales of both editions to be merged for a Top Latin Albums chart ranking. The deluxe or secondary edition must be released simultaneously and can only be sold at one physical retailer and/or one digital retailer, no tracks from the standard edition can be removed from the secondary edition, and English-language content on the secondary edition can't exceed the Spanish-language content by more than one track. Beyond this criteria, each release will be evaluated individually by Billboard and SoundScan.

"The deluxe edition of 'Euphoria' brought forth a unique scenario with a bilingual album," Billboard director of charts **Silvio Pietroluongo**



Double the pleasure: ENRIQUE IGLESIAS

says. "In recent years, deluxe and retailer-exclusive editions of albums have become ubiquitous, and Billboard has adjusted its charting rules to reflect the marketplace. With that in mind, we felt it was proper to provide some flexibility to the English-to-Spanish ratio for the 'Euphoria' deluxe album—and similar special editions going forward."

In the case of "Euphoria," sales of both versions counted toward Iglesias' No. 1 debut this week on Top Latin Albums and its No. 10 bow on the Billboard 200. The album's two versions sold a combined 27,000 units in the United States in their first week of release, according to Sound-

Scan. Of those, the Target/iTunes deluxe set accounted for about 38% of sales, according to Universal.

Even if sales of the deluxe version hadn't been merged with those of the standard edition, "Euphoria" would have still landed at No. 1 on Top Latin Albums. During a week when he was the only Latin star to release an album, Iglesias' closest sales competition for the week was **Marc Anthony's** "Iconos" (Sony Music Latin), released in late May, which came in at No. 2 with sales of 5,000 units, according to SoundScan. ★★★

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What are you having? FUEGO with a glass of Nuvo.

BIG PINK

Already Big In Urban Music Circles, Vodka Brand Nuvo Jumps Into The Latin Market

Nuvo, the pink sparkling vodka that popped up in music videos by hip-hop artists like Ludacris and T-Pain last year, is aggressively courting the Latin market with a slew of product placements in videos and concerts.

The drink is featured in "Hipnotika," the new video by A.B. Quintanilla's All Starz, as well as Jenni Rivera's "Por Que No Le Calas?" and Ivy Queen's "La Vida Es Asi," all of which have premiered within the last two months.

Nuvo has also made cameos in videos for Aventura, Wisin & Yandel and Akon's "All Up 2 You"; Paulina Rubio's "Algo de Ti"; Dyland & Lenny's "Quiere Pa' Que Te Quieran"; and Fuego's "Super Estrella," featuring Omega.

Nuvo, which is now controlled by liquor giant Diageo, owner of Guinness, Smirnoff, Johnnie Walker and other leading brands, has also gone beyond placement in videos to supplying drinks for artists' private par-

ties. Wisin & Yandel even toasted their concert audiences with Nuvo last year.

"I wouldn't pay an artist to drink it on camera and spit it out when the camera's off," says Mark Williams, who heads artist relations and video integration for Nuvo.

Williams notes that the company offsets some video production costs and has covered flights and other expenses for artists. "We're not into just one-offs," he says. "We want to see you be a part of the brand, even when our eyes and ears aren't watching you or listening to you."

Nuvo's focus on the Latin music market, which has developed during the past year, builds on its base among hip-hop artists. Williams says the effort is paying off with growing bottle service sales at clubs in the Northeast, where Fuego's "Super Estrella" has been played on video screens.

"The brand, the pack-

aging, the color, the sweetness level, everything we did in the urban market, with some changes, can be mimicked in the Latin market," Williams says.

Universal Music Latino GM Luis Estrada, whose label has also placed product from AT&T and Coca-Cola in its videos, says repeatedly placing Nuvo across multiple videos allows the label "to achieve substantial savings in our marketing spend."

Roberto Isaac, manager of music scheduling at bilingual entertainment channel mun2, says that when he visits clubs, he regularly hears from patrons that they've seen Nuvo in "this or that video." Isaac says the youth-skewing channel won't show artists actually drinking alcohol (though holding bottles or glasses of it is allowed) and recently requested an edit of a Jowell & Randy video that showed close-ups of the Nuvo logo.

When it comes to product placement in Latin videos, Isaac says, "nobody has done it as aggressively as they have." —Ayala Ben-Yehuda

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EN BREVE

MUN2/TELEMUNDO 'DESCARGA' CONCERT SERIES RETURNS

Bilingual entertainment channel mun2 and Telemundo have kicked off their fourth annual "Descarga" summer concert series. The free performances, which take place near mun2 studios at Los Angeles' Universal CityWalk, began July 11 and continue on Sundays through Aug. 29. Upcoming concerts will feature Los Reyes de Arranque, El Potro de Sinaloa, Christian Chavez, Akwid, Gustavo Galindo and Tito Puente Jr., among others. "Descarga" is hosted by Telemundo and mun2 personalities and will be covered on Telemundo's KVEA-TV Los Angeles.

LA ORIGINAL BANDA EL LIMON SET TO APPEAR ON 'SOY TU DUENA'

After supplying the theme and promotional songs to Televisa's telenovela "Zacatillo: Un Lugar en tu Corazon," regional Mexican act La Original Banda el Limon is set to appear on "Soy Tu Duena," a Televisa soap opera that debuted June 1 on Univision. The band recently appeared in a flashback sequence and a wedding scene in the final episode of another telenovela, "Manana Es Para Siempre," helmed by "Duena" producer Nicandro Diaz. The band filmed its latest soap scene July 1 in Mexico City.

JOEY MONTANA TO PLAY LUNCHTIME GIGS AT HIGH SCHOOLS

Capitol Latin urban pop artist Joey Montana will launch his debut album, "Flow Con Clase," Sept. 14 with about 15 tour dates at high schools across the country this fall. Montana will perform two songs at lunchtime concerts, mostly in California and Texas, which he will follow with autograph signings and on-site CD sales. The high school tour was booked by Cantillon Entertainment Group.

—Ayala Ben-Yehuda

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Point Of Low Return

Norway's Spotify Experience Raises Questions About Access Model

If the cloud-based access model represents the future of the U.S. recording industry, that future looks very uncertain.

For a hint at the issues that could eventually emerge in the United States, look at the fight brewing in Norway.

The popular service Spotify—which is also available in Sweden, Finland, the United Kingdom, France, Spain and the Netherlands—has a “free-mium” business model that attracts users to its free, ad-supported version in the hopes of upselling them to paid services that eliminate ads and offer mobile and offline access.

But some labels in Norway are frustrated over low per-stream payouts and feel the free version is conditioning consumers not to pay for music. FONO, an association that represents 130 Norwegian independent record labels, is pushing for a change. In an e-mail to its member labels in June, the FONO board of directors explained that some of its larger member companies felt Spotify isn't a good business model for artists or labels and that it plans to terminate its agreement with the service rather than renew on Jan. 1.

“We've been experimenting with this for over one year already, and the revenue is next to nothing,” FONO chairman Larry Bringsjord says.

While Spotify doesn't disclose how many users it has in individual countries, FONO es-

timates that out of Norway's population of 4.9 million, about 600,000 are using the service.

Spotify says it understands the access model is a tough sell for some rights-holders who may be uncertain about the economics of streaming. “Some are prepared to grow with the business and others will have reservations,” Spotify U.K. managing director Paul Brown says. “We've got to respect the wishes of the various rights-holders.”

Bringsjord points out that FONO's labels want to pull out from only the ad-supported version of the service because of concerns that it reinforces consumer expectations that music should be free and limits what Spotify can pay for music. But he notes that when labels license their music to Spotify, they're required to offer their music on

both the free and paid versions of the service. Bringsjord insists consumers are willing to pay for Spotify but argues that the free version offers too little incentive to upgrade.

A compromise would show the kind of cooperation that's in the interests of both sides. Rights-holders need new services that excite consumers and achieve the adoption and usage that comes with mainstream products. Spotify arguably has the best product of its kind and the most promise, although it may lose some leverage once rumored services by Google and Apple hit the market.

At the same time, Spotify needs indie labels to fill out its



Show me the money: LARRY BRINGSJORD, head of Norwegian indie labels association FONO, says Spotify has yielded little revenue for his group's members.

catalog. It wouldn't be as compelling a product without them, just as iTunes and other stores benefit from their catalogs.

If labels abandon Spotify, it could hinder the growth of an important new revenue model for the recording industry.

One problem for labels is that streaming music is an intimidating numbers game. Bringsjord says Spotify won't disclose what percentage of users are paying subscribers in Norway, but says the number is rumored to be 2%-4%.

Consider a typical payout in Norway, which, a Norwegian artist manager tells Billboard, Spotify raised in the first quarter to about 0.3 cents per stream, double what it had been in the year-earlier period. Spotify confirms that it increased the rate to spur greater advertising revenue and subscription growth.

To put it in perspective, consider the differences between a Spotify customer streaming and buying an album. Assuming the purchase of a digital album generates \$7 for a label, that would be equivalent to 2,333 streams at 0.3 cents per stream. A Spotify user would have to listen to an album of 10 four-minute songs twice per day for about four months to generate the same amount of revenue as a digital album purchase.

The fear in the United States and elsewhere is that lower-value streams will replace higher-value purchases of CDs or downloads. Without high volume to make up for the substitution, the labels' average revenue per user would drop.

This may already be happening to some labels in Sweden, according to Robert Litsen, head of digital for Bonnier Amigo Music

Group in Stockholm. Nonetheless, Litsen is a fan of Spotify. He notes that while 10% of his label group's catalog is purchased at iTunes during any given two-month period, 70%-80% of the catalog is streamed at Spotify.

Not only does Litsen admire Spotify's anti-piracy mission, he wants to make his entire catalog available through multiple channels. But because he strives to maximize revenue for labels and artists across all formats, he thinks Spotify has work to do in convincing labels to make their full catalogs available on the service.

One of Spotify's main arguments is that it represents found money for labels. Brown says 70% of all Spotify users and 25% of its paying subscribers are under the age of 25, a demographic group that makes heavy use of unauthorized peer-to-peer file-sharing networks.

“A lot of our users have come in from piracy,” Brown says, adding that “we're trying to monetize those people who aren't buying music today.”

In the end, Spotify's rise to success will depend on getting rights-holders to buy into the company's strategy of acquiring enough users to attract big advertising dollars and eventually converting them to paying customers.

In about a year-and-a-half, Spotify has gone from nothing to paying out more than €10 million (\$12.6 million) in first-quarter 2010 to rights-holders in all of its markets, Brown says.

Spotify is clearly growing, but not in the way labels in Norway would like to see.

Digital Domain

GLENN PEOPLES



DYNAMIC PLUG-IN

Aderra offers a new spin on the concept of flash drives containing music files. The band Killola has issued the first flash drive using Aderra's PushOvr technology that lets the user access new music as it happens. While a typical flash drive holds static files, Killola's PushOvr-enhanced USB dog tag also enables the band to distribute newly completed songs, remixes and live streams exclusively to fans who plug their Killola USB dog tag into their computer. The band plans to stream an exclusive live performance to USB owners July 22. Killola's dog tag includes the band's new album, “Let's Get Associated,” and its previous two studio sets.

KillolaStore.com sells the dog tag for \$40. —GP



BITS & BRIEFS

MUSIC180 OFFERS ACCESS TO MUSIC PROS

Music180 has unveiled a new online resource that offers emerging artists advice and feedback from established pros. A wide range of services is offered by dozens of such well-known names as producer Bob Ezrin (Pink Floyd, Alice Cooper, Aerosmith), producer/songwriter Rob Fusari (Lady Gaga) and producer/songwriter Damon Elliott (Pink, Destiny's Child). For a fee, experts provide services ranging from a critique of a song to career advice through one-on-one phone conversations. Services also include Daniel Ash remixing a track for \$750 and ONE Music Management providing an image critique for \$200.

UMPHREY'S MCGEE SELLS CONCERT RECORDING THROUGH MOZES

At a July 3 concert at Red Rocks Amphitheatre near Denver, Mozes allowed Umphrey's McGee fans to purchase MP3 copies of the band's live performance that

evening by sending a text message to a number provided at the venue. Once the purchase was completed, buyers were led to a Nugs.net-powered page at the band's website to download the files. The group has already been using Mozes to hold contests and to allow fans to interact with the band in real time and shape the musical paths it takes during the performance.

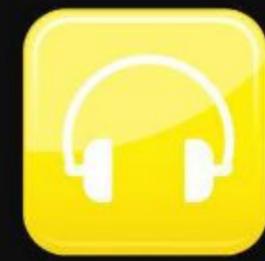
DEFJAMRAPSTAR.COM FEATURES HIP-HOP TRIVIA

In advance of the Oct. 5 release of “Def Jam Rapstar,” an interactive hip-hop game for Xbox 360, Wii and PS3, Def Jam Interactive has created the You Don't Know Rap challenge. Found at DefJamRapstar.com, the game tests players with rap trivia. Players can log in using Facebook Connect to share scores and challenge their social network friends. “Def Jam Rapstar,” by Def Jam Interactive and 4mm Games, lets players rap along to songs including LL Cool J's “Mama Said Knock You Out” and 2Pac's “I Get Around.”

HOT MASTER RINGTONES™ JUL 24 2010 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ORIGINAL ARTIST
1	3	3	#1 LOVE THE WAY YOU LIE	EMINEM FEATURING RHIANNA
2	2	8	NOT AFRAID	EMINEM
3	1	8	CALIFORNIA GURLS	KATY PERRY FEATURING SNOOP DOGG
4	4	12	AIRPLANES	B.O.B FEATURING HAYLEY WILLIAMS
5	5	14	OMG	USHER FEATURING WILL.I.AM
6	6	13	UN-THINKABLE (I'M READY)	ALICIA KEYS
7	7	8	FIND YOUR LOVE	DRAKE
8	8	5	YOUR LOVE	NICKI MINAJ
9	10	5	RIDIN' SOLO	JASON DERULO
10	13	3	PRETTY BOY SWAG	SOULJA BOY TELLEMI
11	9	7	BILLIONAIRE	TRAVIS MCCOY FEATURING BRUNO MARS
12	11	42	SMILE	UNCLE KRACKER
13	12	42	NEED YOU NOW	LADY ANTEBELLUM
14	21	3	GOT YOUR BACK	T.I. FEATURING Keri HILSON
15	15	15	THERE GOES MY BABY	USHER
16	14	7	UNDO IT	CARRIE UNDERWOOD
17	17	10	PRAY FOR YOU	JARON AND THE LONG ROAD TO LOVE
18	29	3	COOLER THAN ME	MIKE POSNER
19	18	10	RIDE	CIARA FEATURING LLADACRIS
20	20	9	THIS AFTERNOON	NICKELBACK

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



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>>> PRINCE CD BOOSTS MIRROR'S SALES

The free Prince CD "20Ten" lifted sales of the Daily Mirror by 334,000 on July 10 compared with the previous Saturday, according to Trinity Mirror, publisher of the U.K. tabloid. The Daily Record, the sister paper in Scotland, increased sales by 45,000. Trinity Mirror declined to reveal sales for the previous Saturday. Figures from the Audit Bureau of Circulations showed average daily circulation in May of 1.2 million for the Mirror and 329,000 for the Record. On that basis, the CD boosted sales of the Mirror by about 27% and the Record by about 14%.

>>> NEW HEAD OF RCA U.K.

Sony Music Entertainment appointed 28-year-old Charlie Lycett, co-founder/owner of promotions company Lucid Group, managing director of RCA Label Group in the United Kingdom. Lycett will continue to oversee London-based Lucid, which provides music promotion across radio, TV and online media, after he joins RCA in September. Sony Music also says it's acquiring an undisclosed stake in Lucid. Craig Logan stepped down as managing director in March to launch his own management company.

>>> 'SOUTH PACIFIC' SET FOR REMAKE

Independent music publisher Iagem has signed a deal with Amber Entertainment and Chicagofilms to co-produce a new film version of the Rodgers & Hammerstein musical "South Pacific." Hilversum, Netherlands-based Iagem acquired the Rodgers & Hammerstein Organization, including the rights to the songs and film musicals, in April 2009. Chicagofilms founder Bob Balaban says the new movie would be a "tougher, more realistic" take on the story. Release details and casting have yet to be announced. The original film was released in 1958.

Reporting by Andre Paine and Richard Smirke.

UPFRONT

GLOBAL BY DIANE COETZER

CAPE CRUSADERS

South African Vacation City Emerges As Music Hotspot

CAPE TOWN, South Africa—Long known as South Africa's tourist playground, the coastal city of Cape Town is gaining a reputation as a talent and live music center.

This year, two Cape Town acts have signed worldwide deals with U.S.-based major labels, with rap-rave crew Die Antwoord signing to Cherrytree/Interscope and electro-pop duo Locnville being picked up by Jive.

Those two acts' divergent music mirrors a city that straddles two worlds: one cosmopolitan, filled with sandy white beaches, while the other—seen in the shantytown next to the city's airport—is marked by hustle and social chaos.

"Cape Town is a unique place to grow up," says Cape Town-raised singer/songwriter Yoav, who won international acclaim with his 2008 debut album, "Charmed & Strange" (Field Recordings/Island). "A weird mix of beauty and edginess, first and third world."

That mix has manifested itself in a vibrant live scene that is increasingly attracting attention from South Africa's major labels and publishers, headquartered 850 miles away in Johannesburg.

Sony Music Entertainment Africa recently signed British-born, Cape Town-based singer/songwriter Harry Brooks Jr., who will release his debut album in September. He hopes to join fellow Capetonians like Afropop group Freshlyground, rapper Jack Parow, rock



act aKing and electro-dance duo Goldfish in rising to national prominence.

Those acts all emerged from the city's vibrant live scene, which executives say has grown notably in recent years, thanks to new venues like the 600-capacity club Mercury Live & Lounge, 300-capacity Zula Sound Bar and the 1,500-capacity Assembly.

The Assembly's operational manager, Blaise Janichon, says the venue's 2010 live bookings are up by more than 30% over 2009, although he didn't provide specific figures. Goldfish, aKing and Australian rock band Powderfinger have all played in recent weeks.

During the recent FIFA World Cup, the city played host to Cool Britannia, a 31-date festival of shows on the city's Victoria & Alfred waterfront. Performers included Die Antwoord, Estelle and Fatboy Slim, with daily attendance ranging from 2,000 to 6,000.

Cool Britannia's London-based managing director Conor Nolan says the strength of the local infrastructure—from production expertise to accommodation and transportation—was a factor in choosing to stage the event in Cape Town. He's now considering put-



You've come a long way, baby: FATBOY SLIM at Cool Britannia festival in June; left: interior of Cape Town's Assembly venue.

ting on other live events in the city, "especially during the summer months."

Independent labels are also springing up in the city, from urban specialists like StereoType Records, Pioneer Unit Records and Sleepy Hedz to Afrikaans/rock indie Rhythm Records.

Musketeer Records, the South African home to Seether, moved to Cape Town in 2006 from Johannesburg. Musketeer co-owner Peter Lacey says he believes Cape Town's distance from the country's music business center allows labels to operate with a more flexible attitude.

"We're consistently changing our music business model down here," he says, "offering bands [more] equitable deals and increasing our levels of support in areas like touring and merchandising."

During the last 12 months, Sony/ATV Music Publishing South Africa managing director Jay Savage has signed several Cape Town acts, including Die Antwoord, Jack Parow and aKing, citing their "considerable international potential."

"Cape Town's abundant creativity is at odds with its position in Joburg's shadow on a business front," Savage says. "But it will be interesting to see if the next few years bring some real change in this dynamic."

GLOBAL BY WERNER SCHLOSSER and TOM FERGUSON

Good Neighbors

While Dutch Music Sales Plunge, Collecting Society SENA Thrives

AMSTERDAM—When it comes to collecting neighboring rights, one European society punches well above its weight: the Netherlands' SENA.

SENA's approach—which combines a low cost base with aggressive pursuit of collections from all sectors—has driven up collections for labels and performers by 129% since 2005, from \$21.3 million to \$48.6 million in 2009, according to IFPI. During the same period, Dutch recorded-music sales dropped 21% to \$216.8 million.

Despite a population of just 16.7 million, IFPI says the Netherlands is the world's sixth-biggest performance rights generator, topped only by the United Kingdom, Japan, France, Germany and the United States.

"SENA has the highest collecting revenue per capita of

all the societies in the world," CEO Hans van Berkel says.

While SENA's 2009 revenue remained well behind the \$122.5 million collected by SENA's U.K. counterpart PPL—the world leader in neighboring rights collections—it represented 18% of the Dutch recording industry's revenue, higher than any other mature European market. PPL recently identified the Netherlands as its biggest single source of overseas revenue, delivering \$8.6 million (\$12.4 million) in 2009 through a reciprocal agreement with SENA.

Although SENA only launched in 1993, PPL executive director Peter Leatham hails it as "a very effective music licensing company, one of the best in the world," praising its focus on driving public

performance and broadcasting collections. Van Berkel agrees that SENA "works the market very thoroughly—not only [broadcast] media or restaurants, but also hospitals, jails, crematoria. Everywhere music is played."

SENA says 73.5% of its 2008 domestic revenue came from nonbroadcast sectors. (2009 figures aren't yet available.) The national Chamber of Commerce, which manages the Dutch Trade Register (a listing of all Dutch companies), notifies SENA of startups, enabling the society to approach them immediately about licensing.

Van Berkel claims cost-effectiveness underpins SENA's success, with its staff of 45 having generated the equivalent of \$1.1 million per employee in 2009. By contrast, PPL generated the equivalent of \$523,000 per employee last year.

Staffing is kept slim by outsourcing several back-office operations to Rotterdam-

based financial services company DAS. Further savings come through co-operation with Dutch authors' rights group BUMA/STEMRA, offering users a single invoice covering both authors' and neighboring rights.

Consequently, SENA's administration charge amounts to just 10% of collections. That compares favorably to other European societies and van Berkel says it's been a key factor in tempting several overseas acts—including the Rolling Stones and Elton John—to nominate SENA as their sole collecting society for global royalty collections.

SENA has seemingly also managed the tricky balancing act of maximizing earnings without alienating the businesses it's collecting from.

At market-leading commercial radio station Radio 538, CEO Jan Willem Brüggewirth says that he doesn't always agree with SENA's rates, but commends the society for its

"constructive" negotiating attitude, noting that it initially waived license fees on podcasts that played music.

If SENA had demanded money from the start, it "would have killed the initiative instantly," Brüggewirth says. "But SENA was open to giving it a chance."

Lodewijk van der Grinten, CEO of hotel/restaurant/catering sector trade group KHN, says negotiations with SENA have traditionally been "tough but fair." In 2008, KHN negotiated a collective agreement with SENA for its 21,000-plus members. While not revealing details, van der Grinten says KHN was given an extra discount for taking "part of the administration off SENA's hands."

Despite this apparently rosy picture, van Berkel is cautious about forecasting further growth in the current economic climate.

"Enterprises could decide to cut costs by stopping playing music," he says, "and that would inevitably affect our collections."

Additional reporting by Andre Paine in London.



VAN BERKEL

Hanging Up

U.K. Mobile Operators Move Away From Download Stores

LONDON—Mobile operators are ringing in changes to their U.K. music operations, with some leading players scaling back or eliminating full-track download services.

Deutsche Telekom subsidiary T-Mobile U.K. has quietly shuttered its Mobile Jukebox download service, which had carried music from all four major labels, as well as independent labels. A representative for T-Mobile U.K.—which will remain a separate brand following its July 1 merger with France Telecom-owned Orange U.K.—confirms it will no longer offer any music services.

That follows Telefonica-owned O2's closing of its Napster-branded download service in April, although downloads can still be purchased through its O2 Active WAP portal.

O2—which has invested heavily in music sponsorships, including the naming rights to the O2 Arena—will concentrate on “partnering with key music services we can use across multiple channels,” O2 U.K. head of music partner-

ships Matt Ward says. *shicStation* (available on Vodafone since 2007) and Spotify (available on 3 since October), or to promote handset-linked services like Nokia's Comes With Music.

3 U.K. head of Internet services David Kerrigan says the carrier is still committed to its 3MusicStore download service, but says it's now concentrated on marketing Spotify's Premium unlimited streaming service, which it bundles with selected service plans.

“It would be very difficult and not cost-effective to do something like Spotify on our own,” Kerrigan says, describing the service as “a great choice for customers who don't want to use our a la carte service.”

Spotify VP of products Gustav Söderström says the streaming service's goal is to strike similar deals with as many mobile operators as possible, although he declines to reveal those companies with which it's negotiating.

“Since the U.K. market is our largest market,”



Jumping into the stream (from left): GUSTAV SÖDERSTRÖM of Spotify, DAVID KERRIGAN of 3 U.K. and MARK MULLIGAN of Forrester Research.

ships Matt Ward says.

While declining to disclose details about the O2 services' sales performance, Ward acknowledges that “it's fair to say the operators' direct contribution to actual weekly sales—in comparison to digital as a whole—is diminishing.”

Mobile music sales in the United Kingdom fell 13.3% in 2009 to £12.7 million (\$19.3 million), from £14.6 million (\$22.2 million) in the prior year, according to U.K. labels group BPI. Mobile track downloads accounted for just 4% of U.K. digital music sales by value last year, down from 6% in 2008, according to IFPI. They were dwarfed by online track downloads, which accounted for 44% of sales in 2009, up from 40% in the prior year.

Orange U.K., Vodafone and 3, a subsidiary of Asia-Pacific communications group Hutchison Whampoa, are keeping their download stores open for now. But the emergence of cloud-based services and such Internet-enabled smart phones as Apple's iPhone is prompting operators to hook up with third-party services like Omnifone's Mu-

Söderström says, “it is also crucial to provide mobile access to U.K. customers.”

Forrester Research VP/research director Mark Mulligan expects mobile operators to continue migrating to third-party music services, especially if operators are prepared to bear some of the costs by bundling music services with other services.

“Downloads will always be problematic for operators relying on their networks,” Mulligan says. “There will always be a much richer experience via the Internet.”

Major-label representatives declined to comment on the recent changes in mobile music services. Simon Wheeler, director of digital at indie Beggars Group, says mobile operators have proved to be ineffective music retailers in the United Kingdom, hampered by mobile networks that are slower and less reliable than PC-based broadband services.

“Anything that pushes the consumption of music outside of the operators is healthy in my opinion,” Wheeler says.

“Downloads will always be problematic for operators relying on their networks.”

—MARK MULLIGAN, FORRESTER RESEARCH

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Offensive Shift

Tenenbaum Damages Ruling Could Throw A Wrench Into Copyright Enforcement

Joel Tenenbaum was once just another kid who downloaded music without paying for it.

Then he became one of the 18,000 or so individual file sharers targeted by major labels looking to send the message that copyright infringement has serious consequences.

Now Tenenbaum is someone else entirely: a litigant in a precedent-setting case that threatens to undermine the statutory damages regime, one of the main weapons copyright owners wield in their fight against anyone who makes unlawful use of their intellectual property.

A Boston federal jury last summer ordered Tenenbaum to pay the major labels \$675,000 after finding that the Boston University physics grad student willfully infringed on 30 songs, including **Green Day's** "Minority" and **the Fugees'** "Killing Me Softly," by downloading and sharing them over the Kazaa peer-to-peer (P2P) network.

The award was for statutory damages—a type of award where a jury picks a number it considers just within a specific range set by Congress (currently \$750-\$30,000 per work infringed, or up to \$150,000 per work if the infringement is willful).

Courts have acknowledged at least

two justifications for permitting copyright plaintiffs to pursue statutory, rather than actual damages. The Supreme Court has ruled that statutory damages are appropriate when "the rules of law render difficult or impossible proof of damages or discovery of profits." In the Tenenbaum case,

for example, the labels' own experts conceded that, because transfers between "peers" aren't visible to their investigators, they didn't know how much damage he caused by uploading (i.e., sharing) the songs on his computer with untold numbers of other anonymous P2P users.

Statutory damages are also justified on the grounds that they punish infringers, thus deterring both the actual infringer and others from committing similar acts in the future. Compensating copyright owners for their actual losses in such cases would be insufficient; "statutory damages must be sufficient enough to deter future infringements and should not be calibrated to favor a defendant by merely awarding minimum estimated losses to a plaintiff," according to a

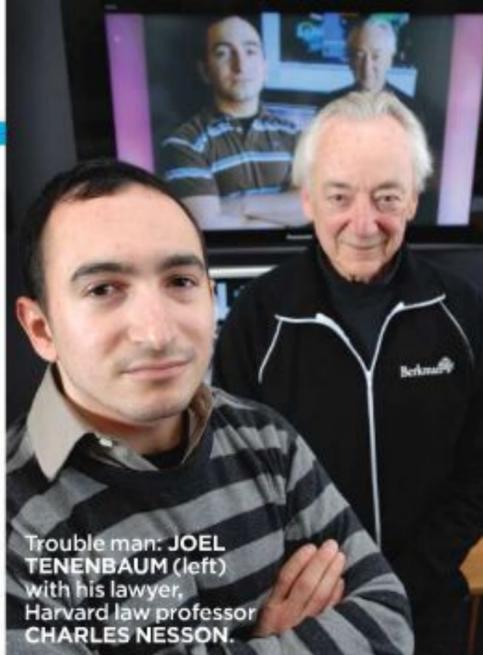
1998 ruling by then-U.S. District Court Judge and current Supreme Court Justice **Sonia Sotomayor**.

Copyright owners often seek statutory rather than actual damages because the large amounts of damages available act as a powerful cudgel to persuade defendants to settle, avoiding the time and expense of a trial.

But a ruling by U.S. District Court Judge **Nancy Gertner** in the Tenenbaum case threatens to blunt the weapon of statutory damages, which have been a feature of U.S. copyright law since 1790.

In a 62-page opinion issued July 9, Gertner took the unprecedented step of invalidating a jury's award of copyright statutory damages that fell within the range set by Congress, slashing it by 90% to \$67,500, or \$2,250 per song—still three times the statutory minimum—after ruling that the jury's award was "grossly excessive" and thus violated the Constitution's due process clause.

Gertner's decision isn't binding for any other courts, and the labels have said they plan to appeal. But if other courts do follow it, and subject jury



Trouble man: **JOEL TENENBAUM** (left) with his lawyer, Harvard law professor **CHARLES NESSON**.

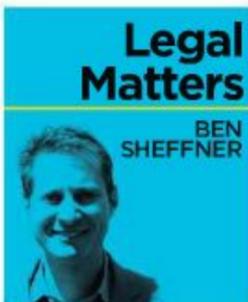
tive stressed to me that the Senate Judiciary Committee chairman has never supported copyright infringement and that he recently chaired a hearing highlighting the importance of cracking down on pirate websites that "steal intellectual property—from books and journal articles to software, movies and music."

Gertner's ruling almost certainly runs counter to the intent of Congress and the law. But because it rested on interpretation of the Constitution, there's essentially no way for Congress to overturn it.

That task will be left to the U.S. Court of Appeals for the First Circuit, where copyright owners from all industries will soon argue in support of a legal regime that survived 220 years—until the Tenenbaum case.

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

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Legal Matters

BEN SHEFFNER

In the continuing rush to establish musical identities for brands, some airlines have been a little slow getting out of the gate, particularly when it comes to embracing independent artists.

Budget carrier Southwest Airlines is trying to break out of the pack. In its latest music initiative, the airline has partnered with Santa Monica, Calif., Celtic music act **Gaelic Storm** to send contest winners to the Milwaukee Irish Fest in August.

"We've dabbled in festivals, doing things like sponsoring South by Southwest and providing flights to other events," says

Ashley Dillon, Southwest manager of branded entertainment. "And we are trying to get into music more all the time."

Dillon says Southwest has focused many of its music promotions on local music scenes. "We have booked artists to play at the gate, or even to do an acoustic track or two on the plane," she says. "These are smaller acts, but it's good exposure for them and fun for the customers and staff."

A cutting-edge, uber-hip music strategy like Virgin's wouldn't suit Southwest, Dillon says. "We're a family-friendly, down-to-earth company," she says. "We can't really go after the newest, coolest thing because that's not who we are."



The Indies

CORTNEY HARDING



Gaining altitude: **GAELIC STORM**

Preparing For Takeoff

Gaelic Storm Partners With Southwest For Festival Promo

That attitude is what drew the members of Gaelic Storm to want to partner with the airline, according to guitarist/vocalist **Steve Twigger**. "I think of Southwest as the people's airline," he says. "And we play folk music, which I think is the people's music, so it's a really good fit."

Gaelic Storm manager **Matt Maher** says the band's demo aligns with Southwest's customer base. "You go to their shows, and the crowd is made up of firefighters and police officers and plumbers," he says. "Those people fly Southwest."

The band's relationship with Southwest started earlier this year with the airline's sponsorship of Gaelic Storm's St. Patrick's Day show at the Pabst Theatre in Milwaukee. The band and the

airline held a ticket raffle to give away vouchers for four round-trip tickets on Southwest and autographed copies of the band's forthcoming album, "Cabbage," upon its release.

Feedback from fans was so positive that the two sides decided to try something more ambitious. "Southwest was very interested in promoting Milwaukee as a destination, which was perfect considering they were headlining the world's largest Irish festival there," he says. "Southwest is going to offer round-trip tickets, a hotel stay and a VIP meet-and-greet with the band."

To promote the offer, and Gaelic Storm, Maher says Southwest will feature both prominently in its newsletter, which has 8 million subscribers.

Dillon adds that Southwest will use its Facebook and Twitter accounts, both of which have about 1 million followers, to talk about the contest.

The timing is perfect for Gaelic Storm, as the band is gearing up for the Aug. 3 release of "Cabbage" on its own label, Lost Again Records. "We're doing a presale on the website, but this is a band that is so known for being a live act that they sell a lot of albums at shows," Maher says. "The folk and world music audience is one of the remaining few that will pay \$15-\$18 for an album at a show. And they always release their new albums during festival season."

Gaelic Storm is no stranger to brand partnerships. A Hallmark greeting card for St. Patrick's Day features a recording of the band's song "Kiss Me I'm Irish," while Electronic Arts has licensed a recording of the track "Scalliwag" in Simlish, the official language of the videogame company's "Sims" franchise.

In addition to running their own label, which is distributed through MRI, the members of Gaelic Storm handle as much of the band's career as possible on their own. They do their own website and graphic design. One of the vocalists oversees the accounting. And each member is responsible for designing a T-shirt and ensuring it's available for sale at shows.

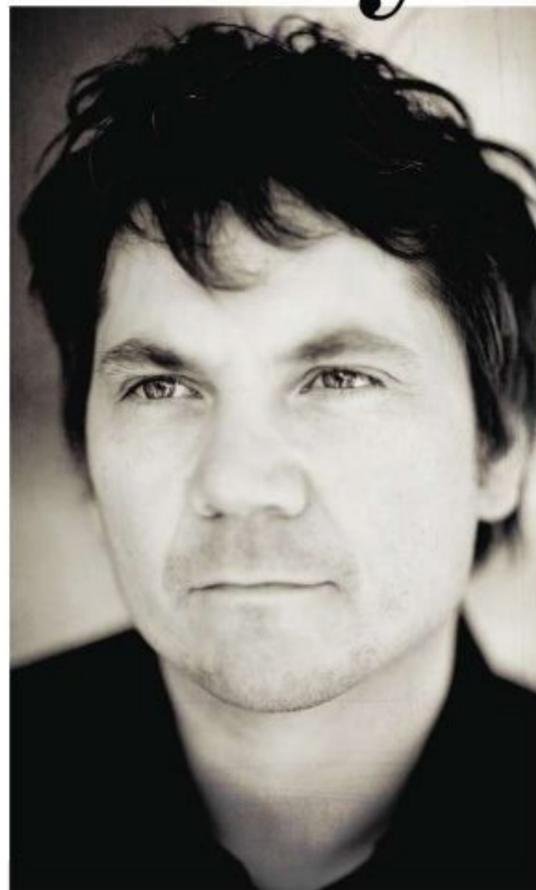
"This is a band that has been self-sustaining for a long time," Maher says. "It's these great partnerships with brands like Southwest that help them continue to do that."

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WILCO
FRONTMAN

Jeff Tweedy

Wilco's leader says the band is preparing to record its next album, though it hasn't yet decided how to release it.



Most artists of a certain stature have at least one "let me tell you about the crazy music business" story. But few have had their story turned into a critically acclaimed feature-length documentary.

When Wilco left Reprise in 2001, the film "I Am Trying to Break Your Heart" captured the angst and turmoil surrounding the band's departure and subsequent signing to Nonesuch.

Fast-forward nearly a decade and Wilco is again without a label. But this time, frontman Jeff Tweedy sounds happy and relaxed.

While the end of Wilco's Nonesuch deal has sparked speculation that it may start its own label, Tweedy says the band hasn't made a final decision on the matter. But he does say that he's finished with the major-label merry-go-round for good.

As Wilco mulls its next move, Tweedy, the band's manager Tony Margherita and promoter Alex Crothers are busy preparing for the Solid Sound Festival, which takes place Aug. 13-15 at the Massachusetts Museum of Contemporary Art in North Adams, Mass. The event, which Crothers says is enjoying brisk ticket sales, will feature performances by Wilco, band side projects and such friends as soul legend Mavis Staples, whose forthcoming album "You Are Not Alone" (Anti-) was produced by Tweedy.

As he prepared for his recent solo performance at the Faraday Independent Music Festival near Barcelona, Spain, Tweedy spoke by phone with Billboard about Wilco's future and curating Solid Sound.

Now that Wilco has left Nonesuch, how will you release new music?

I don't see it being drastically different from the way we put out music in the past. It seems unlikely that we will be under the umbrella of a major label or a major-label group. It doesn't make sense for us to pay somebody three-quarters of the pie for a lot of things that we've been doing ourselves.

On the other hand, I don't know if it makes a lot of sense for a label to upend their entire historical precedent to make things work for us when a lot of other bands really do need a lot of the things that a label provides.

But we worked hard to do more and more. We do all of the publicity, a bulk of the promotion, all the marketing. All of that stuff has predominantly been done in-house for quite some time.

When did you start doing more things in-house?

We were forced to do that early

on. Even when we were with Reprise, there wasn't that much interest in promoting Wilco. We learned how to do it with what we had available to us. A lot of it has grown out of our touring—obviously, that is the main thing Wilco has been able to control. We've practically gone door to door.

Wilco's previous troubles with Reprise and your subsequent deal with Nonesuch was chronicled in the film "I Am Trying to Break Your Heart." Looking back, do you wish you'd had the options you have now back then?

We did have that option [to start our own label] back then, but the way people were consuming music wasn't quite there yet. We could've made that decision back then, and we certainly did make the decision to stream our record and continue to tour at the time, because we mostly wanted people to hear our new songs and be excited about them.

Are you talking to any other artists or looking at any other artist-run labels as potential models?

Not really. I know some of the guys in Radiohead and talk to them. But our manager pays more attention to the business models than I do. When Radiohead streamed their album and let people pay what they wanted, I thought that was similar to what we had been doing for years. But we didn't take the money because we were on a major at the time; we ended up giving the money to charity. Everyone made a big deal of it, but it seemed like such a no-brainer to me. The record is going to leak anyway and people are going to download it at some point before it comes out—you might as well make something rather than make nothing.

As you're figuring out Wilco's label future, you're also gearing up for the Solid Sound Festival. How did the concept

for the festival come about?

We've played a lot of festivals and there are certain things you take away from those experiences, thinking, "That would be nice if we had the opportunity to do something like that." But this festival isn't exactly like any of the other ones that we've ever played. The main thing about festivals that we've enjoyed—or at least smaller ones—is that we've been able to navigate them once we're a part of them.

Even in Chicago when [the Pitchfork Music Festival] has been happening every summer, it's a nice, smaller-size festival that my wife and I and our kids have gone to. And this is even smaller than that. I always think of it as being when you go to a restaurant and they have a really big menu. I never know what to order; I always feel like I've been cheated. More choices [aren't] necessarily a good thing. I understand a big festival like Lollapalooza is a spectacle. It's incredible. It's not in the cards for us to ever do something on that scale, especially

if we're trying to avoid a lot of outside endorsements and funding and things like that.

So how is the festival being funded?

It's all ticket sales. There are no sponsors.

How are you approaching the curation of the festival?

The original core of the festival is that it would be fun for Wilco to play a series of shows in one location where everybody else's side projects and everything else all of the members of Wilco do could be presented in the same place. We've never done that. We never all performed in all our different entities in one place.

In terms of non-Wilco acts, it's things that we like and artists that we'd like to see. It's comedians we'd like to see and hang out with and friends we want to be around. Hopefully if we're able to continue doing this, I would like to keep it somewhat manageable in that regard.

Are you preparing to record anything right now?

I'm on tour right now, but I'm always writing and we're getting into the studio later this month to start recording the next Wilco record. We're going to try to do what we've always done. The way we've been touring the past year, there's been a dividing line between one record and the next as there ever had been because we've been touring so intensively and we haven't been able to do any recording on the side. But this is usually the way we seem to work when we have downtime—we generally spend it in the studio. ...

“It doesn't make sense for us to pay somebody three-quarters of the pie for things we've been doing ourselves.”

With An Evening Of Comfy, Classic Hits And Modest Ticket Prices, **James Taylor** And **Carole King** Crafted The Touring Event Of The Season

BY RAY WADDELL

When a James Taylor/Carole King co-headlining Troubadour Reunion tour was announced last winter, the concert industry reacted with the sort of laid-back reserve befitting the two mellow-rock icons. Few predicted that arenas full of smiling, dancing, sometimes weeping baby boomers—and their kids and grandkids—would blow up the box office in a summer that has seen its share of bad news for the touring business.

In an era of production bombast and fleeting popularity, a couple of sexagenarian singer/songwriters with classic songbooks put together a warm and intimate show and ended up with the surprise hit tour of the summer. Loyal fans wanted to be part of this one-time-only event, recession be damned. Not only has the tour grossed a remarkable \$58 million, but the good vibes, in '70s parlance, created by the duo's pairing has provided Concord Records with a hit project in King and Taylor's "Live at the Troubadour" CD/DVD (from the 2007 club shows that ultimately spawned the tour), portions of which have become popular, pledge-inducing programming for PBS.

Alex Hodges, COO of Nederlander Concerts and co-promoter of the final show on the tour, says it's a must-see for a number of reasons, not the least of which is the artists' collective body of work.

"They have done this for a long time and captured new audiences for decades," he says. "The Troubadour return a couple of years ago set this up in a way that is unequalled. It's a boost for the live event and concert business that needs bright spots."

It makes sense that older music fans would have more discretionary income, but these are times of double-digit unemployment and devastated portfolios. So how much, then, is a memory worth? "In this economy, who has money to plunk down to come see this show?" King wonders. "Yet people are finding the money somehow, and we're so grateful. I think we represent a kind of calm in the storm."

An unrepentant road dog who has, at this stage of his career, become a summer concert tradition for many, Taylor knows what draws fans, and he saw plenty of potential in a tour with King.

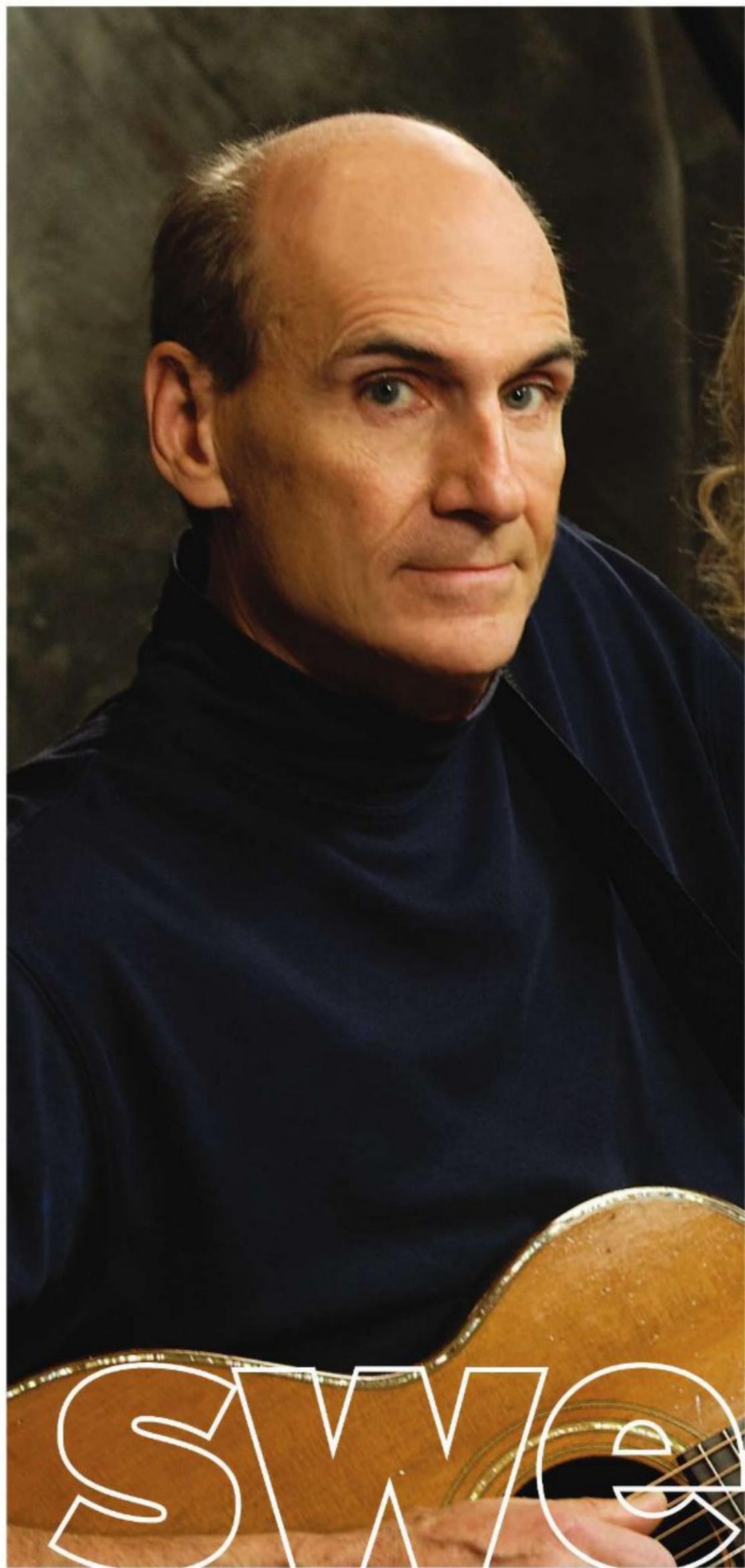
"Essentially, a tour runs on hits and people's emotional connection with the material," Taylor says. "That's the lifeblood of this thing, how people are emotionally connected to the material that Carole and I are doing, what it means personally in their lives."

Though putting together Taylor, 62, and King, 68—artists whose careers have been intertwined but who had not played live together since the early '70s—looks like a great idea on paper, so do a lot of tour concepts.

"[Taylor's co-manager] Sam Feldman called me last fall and said, 'Don, I think I'm going to put James Taylor and Carole King together and go on tour. What do you think?'" recalls veteran promoter Don Fox of Beaver Productions. "I said, 'I think it will do pretty good.' All of a sudden we went on sale and it was, 'Whoa! This thing is phenomenal.'"

Asked why this tour outperformed its expectations, Feldman, who manages Taylor with Michael Gorfaine, emphasizes the importance of "two of the world's most iconic artists" joining forces. "Carole and James personify a time in music that had a massive emotional impact on the biggest segment of the population," Feldman says.

how





Boomer goes the dynamite: JAMES TAYLOR and CAROLE KING

"It's more than nostalgia for a particular act, or an album or two," Los Angeles Times pop critic Ann Powers says. "It's nostalgia for a moment, when people felt hopeful and there was a lot of possibility. And it's not like going to a Rolling Stones concert, where you feel, 'Wow, in my youth I was so wild, and look at me now, I need a hip replacement.' It's a gentle trip back. It's a hug, not a strut."

SOUNDS LIKE A PLAN

According to Billboard Boxscore, Taylor/King is among the elite tours so far this year, surrounded by stadium-level rock acts like AC/DC and Bon Jovi and ranked neck and neck on the Boxscore charts with the Black Eyed Peas and Taylor Swift. Total ticket sales exceed 700,000, and the total tour gross should end up around \$63 million by the time all 58 shows are tallied, according to Taylor's management. The tour has averaged a whopping 95% capacity.

The genesis of the tour dates back decades to the pair's milestone early-'70s shows at Los Angeles' famed Troubadour club, first in November 1970 and then most famously for two weeks in 1971. (The band that backed them then, and backs them today on the current tour, included the legendary assemblage of El Lay studio musicians known as the Section—guitarist Danny Kortchmar, bassist Lee Sklar and drummer Russ Kunkel.)

Taylor and King were already intertwined musically (though never romantically): In 1970 Taylor released "Sweet Baby James" (on which King appears), yielding the massive hit "Fire and Rain" and later notched his first Billboard No. 1 with the King-penned "You've Got a Friend." For her part, King, already a Brill Building super-songwriter, was quickly becoming a top-shelf performer and recording artist, having just released the landmark album "Tapestry," which boasted such hits as "So Far Away," "It's Too Late" and "I Feel the Earth Move."

Those Troubadour shows, with those backing musicians, in many ways set both artists off on a string of successes that won them the hearts and minds of their generation. Taylor has remained a hard-touring artist, King less so, but their careers have remained connected in the eyes of fans. Those shows were also a watershed moment for King and Taylor, and it seems the two were intent on recapturing that magic.

"Carole and I would talk over the years about getting back together and doing it again, and when we heard that the Troubadour was going to have a 50th anniversary in 2007, that was our opportunity," Taylor says. "We jumped on that one, and got Russ and Lee and Danny back together. We did that gig, and that gave us the foothold to go forward."

"We were very careful about how we priced the tickets and where and when we went on sale," says Feldman, who worked closely with King's manager, Lorna Guess, and agents Rob Light from Creative Artists Agency (CAA) (Taylor) and Dan Weiner of Paradigm (King) on plotting the tour. "Putting one show only on sale for the Hollywood Bowl to start the buzz proved to be a solid decision. Having the rest of the tour dates come first out of the box in the new year fanned the flames."

While so many are talking about new mod-



As time goes by: KING and TAYLOR performing April 4 in Tokyo; right: Sweet Baby and Earth Mama in 1972.

els and innovative touring deals, the Troubadour Reunion tour is decidedly old school, and not because of the familiar songs performed. Rather than opting for a partnership with one promoter, this tour cut deals individually in each market with a wide range of promoters, many of them independents.

"We purposely did not use one national promoter, as I've always believed that there is a best promoter for the job in each market and, more often than not, that promoter is the promoter of record," Feldman says. "I don't like to change horses unless there is a damn good reason. As it turns out, there were no weaknesses in the campaign. There was Don Fox at Beaver Productions, Live Nation, AEG, Gregg Perloff at Another Planet, Jam Productions, Nederlander and Andy & Bill Concerts. They all did a great job."

Fox adds, "It obviously worked."

After late-March shows in Australia and the Pacific Rim, the tour began in North America on May 7 in Portland, Ore., and runs until the end of this month. One planned May 14 Hollywood Bowl show went up last November and turned into three, and the tour was suddenly a hot property, with large arenas being the primary showplace.

"Management said, 'Let's get the Hollywood Bowl tickets on sale early,' and that's management's world, so we said, 'OK,'" King says. "That was a good instinct on their part, because one show sold out, then two, then three. They said we could add a fourth show, but we felt we should stop while we're ahead."

Taylor says there's a "certain natural progression" to how the tour unfolded. "We decided to go to Australia because Carole and I have had offers before to go to Australia—it was a friendly outpost to hone the show," he says. The instincts were dead on, as the Pacific Rim run produced \$15 million in gross and 80,000 tickets sold. "Then the agent came back with the information that the arenas would be best, that it would match the demand for tickets."

King found the idea of playing large arenas like New York's Madison Square Garden (three sellouts) "sort of horrifying, because we perform introspective songs intimately," she says.

"Even with the Troubadour band, it was scary to think about how that would play in arenas. And James came up with the wonderful idea of doing it in the round and that made all the difference. It means that nobody, no matter how high up or far away, is more than half an arena away."

The tour played primarily indoors, but worked outdoors as well, blowing out the Hollywood Bowl and the Santa Barbara (Calif.) Bowl, where Nederlander VP Moss Jacobs promoted a sold-out date. "The audience understood the unique nature of it and that it was, perhaps, a once-in-a-lifetime event," Jacobs says.

Despite the large capacities, the tour captures the intimacy that the co-headliners were shooting for.

"Carole and I have the sense that we're playing to the audience, but we're also playing to each other," Taylor says. "As it turned out, we needn't have had any worry about who to play to. We've been so overwhelmed by the audience participation, the level of energy they come back with. It's like you count off the first tune and they bear you to the end of the show like a running river."

King says her trepidation was soon gone. "I knew that people would turn out to see us because of our history, and people have told us many times that we are the soundtrack of the lives of a certain generation," she says. "But I wasn't sure that we would deliver. I knew we would deliver the essence of who we are, but I wasn't sure it would translate out as far as it does to every member of the audience. But it does. When James says we play to each other, we do. But the audience is very much a part of what we do. The large group of people becomes a single collective friend."

For most of the show, King plays piano while Taylor plays guitar, backed not only by the Troubadour band but supporting musicians Robbie Kondor (keyboards), Arnold McCuller (vocals), Andrea Zonn (vocals/violin) and Kate Markowitz. The headliners sing together on every song, trade hits and interact with each other, the band and the audience. The bulk of "Tapestry" is included in the set

list, as is Taylor's "Greatest Hits," plus King songs made famous by other artists like "Up on the Roof" and "(You Make Me Feel Like) A Natural Woman."

It was King who proposed that the arena setup, a la the Troubadour club, feature some "sort of cafe/onstage seating," as Taylor puts it.

"It meant an extra truck out on the road to do that, but that's doable—except that it presented us a real problem of, 'How do we price those tickets? How do we sell them? Who do we invite to be in there?'" Taylor says. "That's where the lucky accident of my relationship with [Tickets for Charity founder] Jord Poster came in, and Tickets for Charity gave us a great way to handle that. We realized that we'd have to set the ticket price higher than what people were paying on the floor, but we didn't want to set them so high that it would be abusive or so low we'd just be asking for scalpers. What we did was turn them over to Tickets for Charity. They set the price and gave the proceeds over to charity."

Working with Tickets for Charity on the approximately 120 seats per show has an added benefit, in Feldman's view: "This has proven to be quite effective in thwarting scalpers in that we basically structured a secondary ticket market with funds for charities, as opposed to into someone's pocket."

Any tickets not sold through Tickets for Charity—there have been few—go to "the occasional real fan who ordinarily wouldn't have been able to afford that seat but is really stoked to be in it," Taylor says. The Tickets for Charity effort has raised about \$1.5 million, and counting.

The tables around the revolving stage give the show a TV studio audience feel and the

artists "identifiable faces to play to," according to Taylor. Two cameramen onstage transmit the action to even the most distant seats on eight large video screens. The cameras "never, ever interfere with the audience's enjoyment. All they do is bring more enjoyment to the audience," King says. "So when James and I do our two songs on a stool up front, people say, 'I saw the tears moistening in your eyes at the end of "You Can Close Your Eyes." ' I'm like, 'Oh, my gosh,' but that's how close it is."

Though it doesn't boast any pyro or explosions, the production is more elaborate than either artist is accustomed to.

"The most that Carole and I are used to going out with in the past is maybe four trucks and five buses," Taylor says. "[On this tour] we've got nine buses and a dozen trucks. This is really a large production, not by the standards of a Jimmy Buffett stadium tour, or a U2 or a Rolling Stones, but from the point of view of a couple of singer/songwriters like Carole and me."

I'M A STEAMROLLER, BABY

Taylor, who's been a touring staple since the early '70s, has strong feelings about the current state of the concert industry. He finds high ticket prices particularly irksome.

"Carole and I were really clear about pricing. Rob Light, Sam Feldman and Lorna Guess all agreed that we need to be really sane and considerate with our ticket pricing," Taylor says. "What's the matter with a modest return on a ticket price that people can afford? I don't understand why people need \$1 million a night to take their guitar out of the case."

That's not to say, given the unique nature of this tour, that the Troubadour Reunion couldn't have charged much more.

"When Carole and I come out and do a tour like this, it's sort of once in a lifetime. When this thing ends it's a memory, it's history," Taylor says. "We'll probably come out with some kind of DVD recording because we've been working on that, but this thing will go away. So this could be the kind of thing where you could say, 'OK, we're going to ratchet the ticket prices up to \$300-\$400 for the best tickets to shoot for the moon.'"

And people would've probably ponied up, Taylor concedes. "But when you do that, it means they're not going to go to two other concerts that year. That's going to be it for their summer," he says. "It's greedy, it's wrong, it's not necessary. People can come out and see us without taking out a second mortgage."

So if the concert industry is slumping this summer, those in charge shouldn't expect sympathy from JT.

"It's good that people are pushing back against high ticket prices," he says. "Some of [the pricing] has been really unseemly. I'm glad to see some reality injected into the system. Now we've got Live Nation and Ticketmaster and Irving Azoff's fantastic stable all at one conglomerate. It makes me uneasy," he adds. "Hopefully, that kind of centralization, that kind of corporate expansion, will result in better service for people, but that hasn't been the case in the past."

"The fact that live touring has been bought up more and more by fewer and fewer companies, who buy each other out as well, has actually meant that ticket prices and extra charges and parking [have increased]—if you hitchhike

to some of these shows, you still have to pay parking. You're not able to bring your own blanket in, you've got to buy the \$5 beer or you're going to go dry. Those things are an insult. They really have started to drive people away, to make the experience so mercenary."

Going to see a concert "is not life or death," Taylor says. "For many years this has been something I've felt really intensely about, that people overcharge, that corporations pull all of the money out of it without investing anything in sound or customer service or bettering the experience. Carole and I are trying to deliver as much as possible to the audience, and there are entities out there who would see that as an opportunity to pull more money out of it. It's time for these guys to wake up and realize that audience satisfaction is really what we're talking about."

Not surprisingly, working with independent promoters on this tour was another idea Taylor supported.

"Competition makes for a healthy marketplace," he says. "If there is only one game in

town, then the quality of the experience from everybody's point of view will start to disintegrate. We really do like to support independents and whenever possible we have done that."

LEGACY PROJECT

Beyond the tour, the recorded project from the shows that inspired it has also been a winner. The November 2007 Troubadour performances, six shows in three nights, were recorded by Peter Asher and directed and shot by Martyn Atkins for the CD/DVD release.

"As soon as everyone heard and saw the results, there was a sense of inevitability about [a tour] because it was such an amazing event," says Robert Smith, VP of A&R at Concord Music Group and executive producer of the "Live at the Troubadour" CD/DVD.

The CD/DVD was released May 5, the week the U.S. shows began, and the synergy was captured in a way most album/tour projects strive for but don't always reach.

"We began talking about putting out the CD/DVD with both artists and management

last year when they were beginning to plan the tour, and as soon as we knew it was going to launch in the U.S. in May we went into overdrive to make sure we could get the package together so we could have an on-sale to coincide with the tour," Smith says. "You always hope for those drivers that occur in the marketplace, not just to launch a project like this, but to sustain it. I can't recall a release so perfectly timed to take advantage of a tour, and general interest from the public."

Portions of the DVD were shown as part of a one-hour PBS pledge drive for the month of June, which "whet the appetite of fans," according to Smith, who says pledges for PBS were "way above expectations."

So far the project has sold 309,000 units, according to Nielsen SoundScan. Of those, 96,000 came from nontraditional retail (digital, Internet, mail order and venue sales), 101,000 came from chains, 14,000 from indie retailers and 98,000 from mass merchants.

"In this economy and record-selling climate, this [project] is doing extraordinarily well," Smith says, "and will continue to do well. This isn't something we put out and hope does well for two months and then we move on. This is a legacy project they've created and it will keep selling. It's too important not to."

LAST BALL

It's clear that the executives working on this tour find it rewarding beyond the box-office success. CAA's Light says these shows "remind us all of why we got into this business in the first place," and he credits "two great artists who had a very clear vision, combined with great management and a great co-agent in Dan Weiner."

Weiner credits the headliners and managers and says, "The greatest joys were the glowing calls that I received from folks after the concerts, and for the opportunity to see so many of the shows as an audience member from the first note to the last."

The touring industry is notorious for extending reunions and successful concepts to the point of diminishing returns, but both King and Taylor seem adamant that their July 20 gig at the Honda Center in Anaheim, Calif., will be it for the Troubadour Reunion.

"It's not likely there will ever be another Troubadour Reunion tour," Taylor says, though he notes that a one-off benefit or European tour is conceivable. "It's tempting. When something works there's a great pressure to keep the big ball rolling, but the same reason it was difficult for us to finally get together and do this—it took such an effort, the initial thing at the Troubadour followed by this massive plan—it tends to argue against it ever happening again. Carole and I would be very surprised."

The Troubadour Reunion tour "was a confluence of events and people being together at the right time and place, and it came together very organically," King says. "This wasn't us saying, 'How can we make more money?' Making more money is certainly not something we object to, but it has to come from something we really wanted to do."

"We knew it would be fun. 'Fun' is an understatement—it's joy. Every minute on that stage for every one of us is joy. In order to protect that, one of the things you have to do is say, 'Let's not stay at the ball too long.'"

king & taylor's top 20 hot 100 singles

It's no surprise that Carole King's double-sided single, "It's Too Late/I Feel the Earth Move," tops the tally of her and James Taylor's biggest Billboard Hot 100 hits. It spent five weeks at No. 1 in 1971. King also plays a part in this list's No. 2 hit, "You've Got a Friend." Written by King and included on her 1971 "Tapestry" album, the song was popularized when Taylor covered it for his "Mud Slide Slim and the Blue Horizon" album that same year.

This Taylor/King ranking is based on actual performance on the weekly Billboard Hot 100. Songs are ranked based on an inverse point system, with weeks at No. 1 earning the greatest value and weeks at No. 100 earning the least. The list ranks their recordings as artists, not songwriters.

—Keith Caulfield

RANK	TITLE	ARTIST	LABEL	DEBUT DATE	PEAK POSITION
1	"It's Too Late/ I Feel the Earth Move"	Carole King	Ode	5/8/1971	1 (5 weeks)
2	"You've Got a Friend"	James Taylor	Warner	6/5/1971	1
3	"Fire and Rain"	James Taylor	Warner	9/12/1970	3
4	"Mockingbird"	Carly Simon & James Taylor	Elektra	2/2/1974	5
5	"Jazzman"	Carole King	Ode	8/31/1974	2
6	"How Sweet It Is (To Be Loved by You)"	James Taylor	Warner Bros.	6/21/1975	5
7	"Handy Man"	James Taylor	Columbia	6/18/1977	4
8	"Nightingale"	Carole King	Ode	1/4/1975	9
9	"Sweet Seasons"	Carole King	Ode	1/29/1972	9
10	"One Fine Day"	Carole King	Capitol	5/17/1980	12
11	"Her Town Too"	James Taylor & J.D. Souther	Columbia	3/14/1981	11
12	"Don't Let Me Be Lonely Tonight"	James Taylor	Warner	12/2/1972	14
13	"Shower the People"	James Taylor	Warner Bros.	7/3/1976	22
14	"So Far Away/ Smackwater Jack"	Carole King	Ode	8/28/1971	14
15	"Your Smiling Face"	James Taylor	Columbia	10/1/1977	20
16	"(What A) Wonderful World"	Art Garfunkel With James Taylor & Paul Simon	Columbia	1/21/1978	17
17	"Been to Canaan"	Carole King	Ode	11/25/1972	24
18	"Only Love Is Real"	Carole King	Ode	2/14/1976	28
19	"It Might As Well Rain Until September"	Carole King	Dimension	8/25/1962	22
20	"You Light Up My Life/ Believe in Humanity"	Carole King	Ode	7/14/1973	28

NOTE: Prior to the Hot 100's implementation in 1951 of enhanced radio and sales information from Nielsen BDS and Nielsen SoundScan, songs had shorter reigns at No. 1 and shorter chart lives. To ensure equitable representation of the biggest hits from Taylor's and King's entire recording careers, earlier time frames were each weighted to account for the difference between turnover rates from those decades and the turnover rates that have occurred since the advent of Nielsen Music data.

THE LAST COWBOY

After Leaving Capitol For A Deal With Toby Keith's Show Dog Label, Trace Adkins Is Having Fun Again BY TOM ROLAND

When Trace Adkins rolled into Spencer, Iowa, on Sept. 20, 2009, to headline the Clay County Fair, little did the veteran country singer know that the date would change the course of his career. ¶ "Here we are at this fair in Iowa in the middle of nowhere," Adkins recalls, his reedy speaking voice rattling through a small, comfortable second-floor room at his publicist's Music Row office. "We saw these people beginning to gather, and somebody told me that I had played that fair before. I just made the comment, 'Oh, cowboy's back in town.'" ¶ Within hours, Adkins and a couple of songwriting buddies—Kenny Beard, who co-wrote his 1997 hit "The Rest of Mine," and singer/songwriter Jeff Bates—had turned that "cowboy" phrase into a song about a woman in a relationship with someone who's often in another city. The three writers performed "Cowboy's Back in Town" acoustically for the first time that night in Spencer, and the song became a shining example of Adkins' mantra as he shifts his career.

"It was fun," Adkins says now of the day's creative burst. "That's what this business is supposed to be about."

Fourteen years after he debuted on Billboard's Hot Country Songs with "There's a Girl in Texas," Adkins is focused squarely on reclaiming the spark he felt at the outset of his career. The album he started that September is bursting with brisk tempos and Adkins' signature acerbic wit. Due Aug. 17, it's the first he recorded for Toby Keith's Show Dog-Universal label, and it bears the title "Cowboy's Back in Town" to reflect the spirit of that day at the Clay County Fair.

"I feel as energized and enthusiastic as I did when I first got a record deal," Adkins says. "I'm having fun again, so [the title] 'Cowboy's Back in Town' just made sense to me."

Much of that renewal can be traced directly to Adkins' 2009 run as Keith's opening act on the America's Toughest tour. Keith regularly trotted Adkins back onstage to duet during the encore on "Courtesy of the Red, White and Blue (The Angry American)."

"When Trace came off the stage, he was so amped up," Beard says of the first joint encore. "When we got back to the bus, he

said, 'My gosh, KB, I want that. I want to be that excited when I leave the stage. I want to feel what that feels like again.'"

Judging from "Cowboy's Back in Town," Adkins has succeeded. Co-producing the project with Beard and Michael Knox (Jason Aldean, Josh Thompson), he fashioned an album that's long on positivity and humor, beginning with the opening double-entendre "Brown Chicken Brown Cow." The red-neck wedding tale "Hold My Beer" and the couch-potato anthem "Hell, I Can Do That" underscore Adkins' newfound lightness. He still delivers a handful of ballads—the title track, "A Little Bit of Missing You" and "Break Her Fall"—that add some depth.

Only in the swaggering final cut, "Whoop a Man's Ass," does he even approach dark subject matter. It's simply not in his field of view at the moment.

"It's got a lot of attitude, and it's got a lot of smile," Keith said of the album at a January press conference where he announced Adkins' signing. "And," he added, "it's got a lot of edge."

A lot of artists crave the sort of edge that Adkins has created

ADKINS' TOP 10 HITS ON HOT COUNTRY SONGS

Save for Trace Adkins' last studio release, "X," each of the country star's albums have spun off at least one top 10 single on Billboard's Hot Country Songs chart. His latest appearance was his featured turn on Blake Shelton's "Hillbilly Bone," which hit No. 1 March 27.

—Keith Caulfield

TITLE	DEBUT DATE	PEAK POSITION
"Every Light in the House"	8/24/1996	3
"(This Ain't) No Thinkin' Thing"	1/25/1997	1
"I Left Something Turned On at Home"	4/26/1997	2
"The Rest of Mine"	9/6/1997	4
"More"	1/29/2000	10
"I'm Tryin' "	7/7/2001	6
"Chrome"	9/28/2002	10
"Then They Do"	3/15/2003	9
"Hot Mama"	9/27/2003	5
"Songs About Me"	12/18/2004	2
"Honky Tonk Badonkadonk"	4/9/2005	2
"Ladies Love Country Boys"	9/23/2006	1 (2 weeks)
"You're Gonna Miss This"	12/22/2007	1 (3)
"Hillbilly Bone"	10/31/2009	1

for himself. Blessed with a wide range and a resonance so rich that KFC once hired him to do voice-overs, he's collected 14 top 10 country singles that fit a panorama of styles. He played the role of traditional balladeer in "Every Light in the House," put gritty sexual tones in "Hot Mama" and "Honky Tonk Badonkadonk," and became a sort of family role model with "You're Gonna Miss This," which spent three weeks at No. 1 on Hot Country Songs in 2008.

More recently, he hit No. 1 in a collaboration with Blake Shelton on "Hillbilly Bone," which won vocal event of the year at the Academy of Country Music Awards. He also earned a Grammy Award nomination for his 2009 ballad "All I Ask for Anymore."

"There's a sweet spot in Trace's voice," Beard says, "and what makes him so unique to me, he's the only bass singer that I know of whose voice cuts like a baritone or tenor."

Adkins' adaptability, however, isn't restricted to his music. Early in his career, he began a series of semi-regular appearances on Bill Maher's "Politically Incorrect," and his frank, informed debates with the host helped establish him as an artist who could handle his own beyond the concert stage.

He authored a book, "A Personal Stand: Observations and Opinions From a Freethinking Roughneck" (Villard Books), in 2007. He's appeared in several movies, including the independent "Trailer Park of Terror" and the irreverent "An American Carol."

In his most visible nonmusic role, Adkins reached the finals in 2008 on Donald Trump's NBC reality series "The Celebrity Apprentice," losing out to Piers Morgan in a matchup framed as the all-American cowboy versus the evil Brit.

Adkins has since been used as the model for a four-part comic book series, "Luke McBain," which manager Ken Levitan says may be optioned for a movie. And he has a wealth of acting roles in the works. Adkins has completed a TV pilot that would place him in a recurring role; has done scenes for an independent movie, "Lifted," about a 12-year-old boy whose father is serving overseas; is set to play the leader of a biker gang in "The Lincoln Lawyer," a Matthew McConaughey movie that shoots in August; and has signed on to portray a controversial Confederate general in "Cleburne," a Civil War picture still in development.

"He's smart, he's a good actor, he's creative, and he's funny," Levitan says, "so you start to look for all the different things that can piece that together. He's a real renaissance man."

Yet with all of those things in his favor, Adkins hardly felt



Cat in the hat:
TRACE ADKINS

‘I DON’T YEARN TO BE A BUSINESSMAN. I COULD DO IT. BUT I DON’T WANT TO.’

—TRACE ADKINS

Capitol had an option to extend his contract, but the payout that both sides had previously agreed upon presented a problem.

“Dungan just straight-up told me, much to his credit, ‘I can’t do that. I’m telling you right now that if I go to those guys over there across the pond and tell them I have to cut you this check, they’re going to tell me no,’” Adkins recalls.

Adkins and Capitol did explore other ways to make a deal work. In the meantime, his experience on the America’s Toughest tour had him longing for the atmosphere that Keith had established with both his management team and record label.

“I saw firsthand the approach that they have,” Adkins says. “There is still a high premium placed on having fun.”

Energized by the tour, Adkins self-financed the September recording sessions, uncertain where the masters would end up. Despite the business skills he showed in “The Celebrity Apprentice,” he wasn’t interested in forming his own label.

“I don’t yearn to be a businessman,” he says. “Do I have the chops to do it? Yeah, I could do it. But I don’t want to.”

He was likewise unenthusiastic about signing with an independent label, which would give him more creative freedom but make it even harder to promote his songs to country radio. In December, it still appeared he would remain with Capitol. The label issued one of his six self-financed tracks, “Ala-Freakin-Bama,” to stations in the state to pick up on the state spirit when Alabama won the Southeastern Conference football championship.

But around that same time, he heard that Keith was likely to merge his operations with Universal South, a division of Universal Music Group. The idea of working for an independent label with strong ties to a major sounded enticing.

“That put a different spin on everything,” Adkins says.

A single phone call confirmed it. Keith spilled his plans for the merger, and Adkins in return started telling Keith about the new material he’d recorded. Before he could even finish the thought, Keith cut him off.

“He said, ‘I don’t need to hear them. I know what you do. If you want to be on my record label, I’m in,’” Adkins recalls. “And that’s what I wanted to hear.”

Universal South likewise was happy to hear about the Adkins-Keith partnership, which was essentially locked up at the same time Keith completed the merger forming Show Dog-Universal.

“[I was] thinking that we were going to get this one big star,” Show Dog-Universal president Mark Wright says. “I didn’t know it would be two. Manna from heaven.”

Adkins officially signed his recording contract in front of reporters at a Jan. 13 press conference announcing the new label. And Show Dog-Universal gave Adkins plenty of leeway as he completed the 11-track album, allowing him the space to express his own creative voice.

“He’s got a lot of courage when it comes to making music,” Wright says. “If he feels it, he’ll sing it. He doesn’t sit back and go, ‘Oh, I wonder if this’ll work.’ To me, that’s courage.”

The first single, “This Ain’t No Love Song,” represents the album well. “It’s not just a one-listen, pablum record,” Wright says. “It’s all about the story. The more you hear that story, the more you love that song.” The track is No. 30 this week on Hot Country Songs.

Adkins’ reach is a little wider than is typical for a country singer who hasn’t had a crossover airplay hit. “He’s very articulate and well-read, and his intellect is a little higher than most people probably want to give him credit for,” Beard says. “He’s not that dumb country boy from north Louisiana.”

like a renaissance man a year ago. He had signed with Capitol when Scott Hendricks directed the label in the mid-’90s. Hendricks left soon after, replaced by marketing specialist Pat Quigley. And in 2000, Mike Dungan rose from the promotion ranks to oversee the country division.

With a roster that features Lady Antebellum, Keith Urban and Luke Bryan, among others, Capitol was named Billboard’s country label of the year for 2009. Nevertheless, Ad-

kins felt constricted by shrinking budgets as parent company EMI struggled financially.

“They’re broke,” Adkins says. “Everybody knows that. I mean, it’s in the Wall Street Journal every other week. They don’t have any money. And that desperation, that feeling permeates the entire company. I don’t care [who you are], you cannot insulate yourself from that, and to me it was just a downer. It was not a good environment to try to operate in for me.”

IN A SUMMER
WHEN TOURS ARE STRUGGLING,
BON JOVI'S REIGN CONTINUES ON THE ROAD

BY RAY WADDELL

KEEP THE FAITH






Throwback Jersey: **BON JOVI** performing May 26 at the New Meadowlands Stadium in East Rutherford, N.J.

At the midway point of Bon Jovi's Circle tour—arguably the band's most ambitious outing ever—frontman Jon Bon Jovi is trying to figure out a way to give fans who've been regulars at the band's 12-night run at London's O2 arena something different on night 11.

“Case in point: Me, [bandmates] Richie [Sambora] and David [Bryan] are sitting in the back of a van right now with a keyboard that's on an iPhone trying to hit the 70-song mark at the O2 alone,” Bon Jovi says in a phone interview. “So if you're a repeat customer, or a tour-to-tour customer, you're going to see us play 70 different songs at the O2. And that's pushing us.”

If the need to push themselves is a key component of this band's success, consistency of the players is another, as the Bon Jovi team of management (Bon Jovi Management), agents (Creative Artists Agency [CAA]), promoter (AEG Live) and label (Island/Def Jam) has been on a roll, to lucrative effect. Bon Jovi's last two tours, *Have a Nice Day* in 2005-06 and *Lost Highway* in 2007-08, grossed a combined \$342 million and moved 3 million tickets worldwide, according to *Billboard* Boxscore. The tally for the Circle tour sits at more than \$70 million and attendance of 736,328 from 47 shows, all sell-outs. Another yet-to-be-reported \$20 million-plus from the New Meadowlands Stadium in East Rutherford, N.J., takes the total gross to nearly \$100 million and 1 million in attendance, a pace that makes the Circle a contender for the top tour of the year.

While the travails of the concert business are making headlines, Bon Jovi is beginning a stadium run this summer that is selling out or coming close, sometimes repeatedly in a market. Guarantees are hard to find this summer, but the New Jersey band is a definite contender.

“Each tour has successively gotten bigger and bigger, and the business that they do has grown beautifully from tour to tour,” says Randy Phillips, CEO of AEG Live, producer of Bon Jovi's last three world tours.

Bon Jovi's upward box-office arc already began before AEG came onboard, but the promoter's involvement clearly has been a partnership that works and box-office numbers have escalated. Perhaps not surprisingly, all involved credit the band, its investment in its shows and the band/fan connection as the most crucial elements.

“What they do great, what they maximize, is their ability to talk to their audience and give their fans their best shows,” says Rob Light, managing partner at CAA and responsible agent for Bon Jovi with CAA's Chris Dalston. CAA music marketing head Allison McGregor is also deeply involved with the tour. “Go back to the last four tours: Every show's been bigger, better, more engaging, so that fans know what they're going to get is going to be so fantastic, that it grows into the next one. If you maximize the experience, everything else falls into place.”

Paul Korzilius, who heads Bon Jovi Management and has worked Bon Jovi tours since the band's earliest headlining days, credits constantly upgraded production values and a focus on customer service. “We go to great lengths to make sure the customer feels wanted, supported and happy, because we've got nothing in this business, or any business, for that matter, without the customer,” he says.

COMPLETING THE CIRCLE

The basic routing of the Circle tour began with a Feb. 19-20 stop at KeyArena in Seattle; it then headed across North America, Spain, Holland and the 12 dates at the O2. Then it was back to the band's home turf on July 9 to finish a four-sellout stand at the New Meadowlands Stadium in East Rutherford, N.J., that took in more than \$21 million and drew more than 200,000. The band plays North American stadiums this summer, then heads to Puerto Rico, Mexico, Central America and South America for the fall. Next up is promotion and release of a new Island/Def Jam hits compilation in November, followed by live work in Japan and the Pacific Rim before a holiday break.

As it evolves from the Circle to a “greatest hits” tour, the same production will ramp up in North America again in February 2011 through April 15, then head for stadiums in Europe May 15-July 15. Being backed by not one release (“The Circle” arrived Nov. 10, 2009) but two new albums brings a lot to the party.

“Who knows whether you tour to support a record or the record supports the tour; let's just say that they work together,” Korzilius says. “Having ‘The Circle’ done knowing ‘Greatest Hits’ was next gave us the opportunity to build a bridge and stand out over a long period of time.”

Island/Def Jam president/COO Steve Bartels says that two albums double the opportunity, keeping fans engaged during an 18-month period or longer. “Each ticket buyer is a potential album buyer and vice versa, so the co-marketing is both natural and effective,” he says.

Dating back to the Bounce tour in 2002, Island/Def Jam, Ticketmaster and promoters have found ways to bundle or promote albums and ticket sales together, most recently with digital albums. “We have had significant success with this model, and our redemption rates have [affected] the overall plan and subsequent sales,” Bartels says, adding that the results of the promotion helped propel “The Circle” to a No. 1 debut on the *Billboard* 200.

The touring is expanding. One way to ensure growth, according to Phillips, is to find new places to rock, both in the States and abroad. “You find new markets they haven't played before—Eastern Europe, South America,” he says. Phillips says Bon Jovi's fans are the most loyal he has ever seen, and they're everywhere. “This is a band that can play secondary and tertiary markets, and they're welcomed in those markets.”

Rob Hallett, president of international touring for AEG Live, says Bon Jovi's appeal is truly global. “The secret to promoting internationally is, ‘Don't be too precious,’ ” he says. “They have the biggest demographic of any artist I've ever promoted. I don't think there's any magic answer. If we knew why, we'd have 10

Bon Jovis out there."

Even so, a band that tours as regularly as Bon Jovi does must have a lot of faith in its fans to launch such an ambitious tour in this environment, which few could have predicted 18 months ago. "It's so hard to read the market and predict the future," Korzilius says. "You just have to go with your strengths and figure it out. It is a very tough marketplace. People are hurting worldwide, not just in the U.S., and it's very important to be cognizant and respectful of that fact."

LEAD TIME

Unlike the Lost Highway tour, which was planned on the fly as opportunities opened up and shows sold out, the Circle tour had the luxury of an 18-month setup, a long lead time in terms of routing the tour, strategizing the on-sales, and promoting and building the marketing plan.

"None of this is haphazard, none of this is done by chance," Light says. "When you're getting the best days of the week to play shows, knowing the best windows to go on sale, having time to coordinate all the TV appearances, all the releases, so that everything has that domino effect, one rolls into the next. It makes you so far ahead of the mainstream of how this gets done."

Such lead time allows for coordination of all parties. "You can get on the phone with these arenas and coordinate their marketing staffs, our marketing staff, what AEG does," Light says. "[You say], 'Tell me about your local market. What's going to make a difference here as compared to 100 miles down the road?' We're empowering everybody, with one goal here: sell as many tickets as possible and make Bon Jovi the biggest band in the world. The arenas would tell you they're included in the process all the way through."

When Bon Jovi got into the "concert promotion business," as the lead singer puts it, by working with AEG Live around the globe on 230 shows—so far—he feels the band added a critical element its team. "Randy Phillips stopped me in the hallway at a U2 show at the Staples Center and said, 'I want the next Bon Jovi tour,'" Bon Jovi recalls. "So I said, 'Well, call Paul [Korzilius].'" And I always tell him how lucky I was to have been in Los Angeles that week, because [AEG owner/billionaire entrepreneur] Phil Anschutz has been the most amazing partner you could ever ask for."

Bon Jovi ticks off reasons the promoter relationship has worked: "They didn't put us in places where we didn't belong, we've never overstayed our welcome anywhere, and it's a true, honest-to-good partnership," he says. "And if there are outside interests and I want to get into them, I've got all of AEG's support. Things like that you're really grateful for."

AEG Live and its parent, Anschutz Entertainment Group, primarily have an expertise in the arena and sports and entertainment venue space (along with owning sports teams), and those venues are where Bon Jovi feels most comfortable. "Arenas and stadiums are home to me, not that we can't do it in a club," Bon Jovi says. "We can do it anywhere. But from the first day of the first tour we were opening for the Scorpions, we were always comfortable in arenas."

The arenas themselves and their marketing staffs are integral in promoting and executing Bon Jovi tours, particularly in North America. "We find that arenas have replaced local regional promoters to a large extent in terms of being able to market and get to the audience in a specific localized region," Phillips says. "We find that the buildings have very effective databases and the most direct relationship with the local consumer."

Though much of the team surrounding this band has been consistent, one facet of Team Bon Jovi did change recently, as a five-year management relationship with Vector Management overseen by Vector partner Jack Rovner ended. Bon Jovi says reports that the split was less than amicable are inaccurate. "There's certainly no ill feelings," he says. "I'm very grateful for everything that Vector brought to the party."



ROBOT ROCK

BON JOVI'S CIRCLE TOUR IS A HIGH-TECH HIGH-WIRE ACT

Tour production manager John "Bugzee" Hougahl and production manager Jesse Sandler keep upping the ante when it comes to bringing a Bon Jovi show to life, wowing fans with high-tech bells and whistles while still making shows in large buildings feel intimate.

"You try to push the boundaries of the production," Jon Bon Jovi says. "We always have a lot of great give and take between the whole production team, [show designer] Spike Brandt, Bugzee and [Bon Jovi Management's] Paul Korzilius, of course. To me, the stage is a living, breathing entity in it-

self, especially the indoor production."

Korzilius adds, "We have a very complex production. I've never seen anything like this out here."

The Circle tour has two separate productions—one for indoors, one for stadiums. The arena shows boast 10 LED screens, and the tour also unveiled Roboscreen technology: five custom-made, digitally programmed robotic arms that each hold a high-definition video screen. The robots are programmed to move in accordance with

the show and even flip over to become giant stairs that the frontman uses to dramatic effect. For the stadium shows, the production includes a massive stage set with an 800,000-watt sound system and a 4,300-square-foot, high-definition video screen, touted as the largest of its kind in the world.

"Technology can be your friend or your foe," Korzilius says. "When you have 96 computers out there and you have some code that's not working, you're in trouble. You have a great band performing flawlessly and if you can't translate that to the public, then you're messed up." —RW

Bon Jovi says the decision to take management in-house, where touring interests already reside, was "sheer economics. There was no fight, no ill will, no contentious kind of situation, no stealing, none of that," he says. "I heard about that little thing in Page Six in the [New York] Post and I asked the guy at the Post to not print the story simply because he was completely off base. It was a shame they made it sound like Vector was fired. They were not fired. We came to the end of the term, we're all big boys, we shook hands, and I believe we're still friends."

CIRCLE CIRCUS

Though only halfway in, Circle tour highlights have been many, dating back to last October when Bon Jovi announced the tour with a performance in the parking lot of the unfinished New Meadowlands Stadium for a group of 5,000 contest winners, fan club members and on-site construction workers.

And not only did Bon Jovi open the O2 in London in 2007, it was the first band to perform on its roof when announcing the 12-night residency that ended up grossing \$18 million. "It's important to keep an element of Barnum & Bailey in promotions, and Jon and the boys have got that kind of thing," Hallett says.

Since the beginning of the Circle tour, Bon Jovi has offered

unique content on its social networking sites. Photos and videos are posted daily, along with event pages for each tour date and geo-targeted messages to fans alerting them to special presales, VIP packages and organized fan club trips. The Bon Jovi Facebook page grew from 1.6 million friends at the start of the Circle tour to more than 2.5 million in just four months. And Bon Jovi himself posts updates on both Facebook and Twitter.

The band works hard to give each tour—and each show—its own identity. In February, Bon Jovi worked up about 35 songs, "and as the tour goes on, you start building on that," Bon Jovi says. "By the time we got [to London], we're calling things out. In fact, I'm hoping to do some things tonight that I've never, ever done," he says. "Here we are at night 11 and saying, 'The end is not here yet.' We're pushing that mental boundary to not let ourselves down, the audience down, or get comfortable."

Asked if he ever gets stage fright some 30 years in, Bon Jovi just laughs. "Are you crazy? Who would call 70 songs and have fear?" he asks. "If you saw me right now, I'm sitting on a speed boat. We're going to fly down the river and have Kid Rock meet us to learn a couple songs on the stage, and do them tonight. That's not fear. There's nothing to be fearful about. They don't shoot you for it." ●●●

'FROM THE FIRST DAY OF THE FIRST TOUR WE WERE OPENING FOR THE SCORPIONS, WE WERE ALWAYS COMFORTABLE IN ARENAS.'

—JON BON JOVI

Picture this...

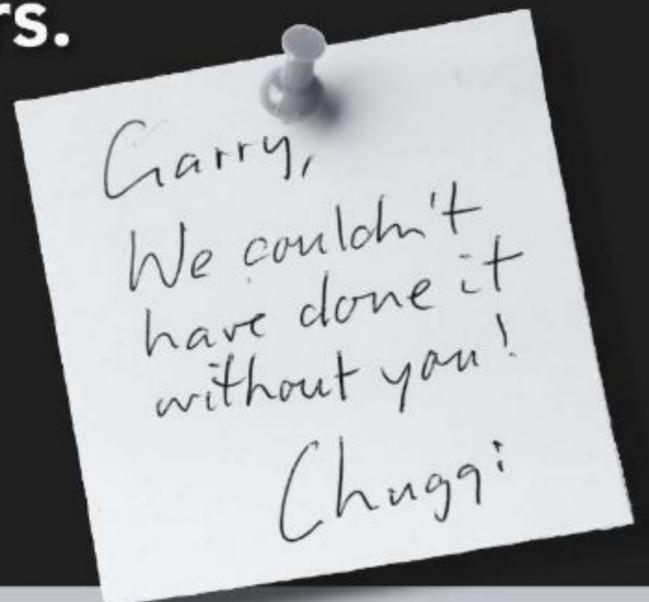


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MIDYEAR
REPORT
TOURING



ROCK LIVE

AC/DC, Bon Jovi Lead Top Midyear Tours, Amid Soft Summer

BY RAY WADDELL

Most of the touring business news so far this summer has been about cancellations and slumping sales, but a look at the most successful tours of the first half of this year shows that some acts are doing bang-up business. ¶ As a sampling of what's working on the road this year, the list is ideal in that it crosses a wide range of demographics and genres. Included in the top 25 are pop, rock, heritage rock, classical and country, and the acts are at varying stages in their careers. The list is compiled from Billboard Boxscore data reported for the issues of Nov. 28, 2009, through June 19, 2010. ¶ Along with AC/DC, Billy Joel/Elton John and Bon Jovi, the top 25 includes plenty of relatively new headliners and creative concepts, among them Taylor Swift, Miley Cyrus, Michael Bublé, Tiësto and the James Taylor/Carole King and George Strait/Reba packages.



Varied victories:
The diversity of the
midyear top tours chart
is evident from grosses
racked up by (clockwise
from top left) TAYLOR
SWIFT, AC/DC, JAY-Z
and Metallica, whose
fans were ready to rock.

SWIFT: RICK DIAMOND/GETTY IMAGES; AC/DC: NEIL LUPIN/REDFERNS/GETTY IMAGES; METALLICA FANS: ETHAN MILLER/GETTY IMAGES; JAY-Z: KEVIN MAZUR/WIREIMAGE.COM



Pop goes the teen idol: MILEY CYRUS transcended Hannah Montana's success on her arena tour.

from >>p31

THOSE ABOUT TO ROCK

Leading the way at midyear is AC/DC, whose Black Ice tour has been a commanding presence around the world in stadiums and arenas worldwide since launching last year. A highlight for the veteran Australian act was a triumphant February run through its native market. For the period covered, AC/DC added \$118 million in gross and more than 1 million in attendance to last year's respective totals of \$135 million and 1.6 million. Black Ice has clearly tapped into a demand for AC/DC, resulting from the band's eight-year absence from touring, and takes its place as one of the band's most successful tours.

Bon Jovi has emerged as one of the most consistent acts in touring history in the past decade, and the band's current Circle trek is extending its run of blockbuster tours. Just 35 shows in, the tour has rung up \$52 million in gross and more than a half-million in attendance. This is the third consecutive Bon Jovi tour promoted internationally by AEG Live and is on track to surpass the band's 2007-08 Lost Highway tour, which at more than \$210 million is the ninth-highest-grossing tour of all time (see story, page 26).

Another consistent rock ticket seller is Metallica, which finished fourth among all touring acts in 2009 and extends the run with another \$40 million in grosses so far this year. "In 2010, Metallica has been taking their explosive, high-energy show to every corner of the world," says Adam Kornfeld, the band's longtime agent at Artists Group International. "Metallica are clearly demonstrating world dominance on this tour by drawing huge numbers everywhere they play."

The Eagles reported grosses totaling \$28,745,635 and 227,525 in attendance, ranking them eighth on the midyear touring chart.

LOVE YOUR COUNTRY

On the other end of the musical spectrum is rising country superstar Taylor Swift, who, on just her second headlining tour, already ranks among the most successful touring artists in North America. Her tour was promoted by TMG/AEG Live president Louis Messina, who calls Swift a "one-of-a-kind" superstar.

Messina cites conservative pricing and Swift's connection with her audience as factors driving her success. "She gives the fans what they want: great artists, great show, great everything," he says.



Messina also fielded the George Strait/Reba tour, which rang up nearly \$30 million in gross from just 19 shows. "George is king, Reba is queen, Lee Ann Womack is high princess, all on one show," says Messina, who adds that like his other clients, Kenny Chesney and Swift, the Strait/Reba tour "gives the people what they want and can afford and something they will remember for life."

Another country artist in the top 25 is Carrie Underwood, who, with just 15 shows (and 12 sellouts), reported \$15 million in gross and 226,572 tickets sold.

TOURS GO POP

In the pop world, Miley Cyrus continues to solidify her stature as an arena-level touring artist whose career has transcended her Hannah Montana beginnings. Cyrus' \$34.7 million gross and nearly 350,000 attendees come from 23 shows with her name on the marquee, not Montana's. The tour ran Sept. 14-Dec. 2, so only the tail end was included in this chart, but that was enough.

"It was all about Miley, and she's a media star, not just a recording star," says Jeff Frasco at Creative Artists Agency (CAA), which handles Cyrus. "It's her persona, her record, the combination of what everybody has done, especially her. The timing was right, it was all there."

Another huge pop act in the top 25 is the Black Eyed Peas, whose E.N.D. of the World tour was promoted by AEG Live, to global success. The Peas reported \$34 million in gross and more than half a million attendees from 36 shows. "The most inventive performers in music today just became one of the most commercially successful with the E.N.D. world tour," AEG Live president/CEO Randy Phillips says.

Beyoncé cracks the top 10 for the midyear with just 15 shows, grossing \$27.7 million and drawing 331,191. Beyoncé manager Mathew Knowles says the artist's team at Music World Entertainment notes her "consistent excellence, hard work and dedication she puts into every tour. Beyoncé's priority has always been to give worldwide fans a show that will entertain, invoke emotion and motivate her audiences."

Nickelback, touring for the second year under a long-term deal with Live Nation, continues to show the type of consistency that the industry cherishes. On this chart Nickelback comes in with \$27 million in gross and almost 400,000 in attendance from 30 shows reported. "I'm proud **continued on >>p34**

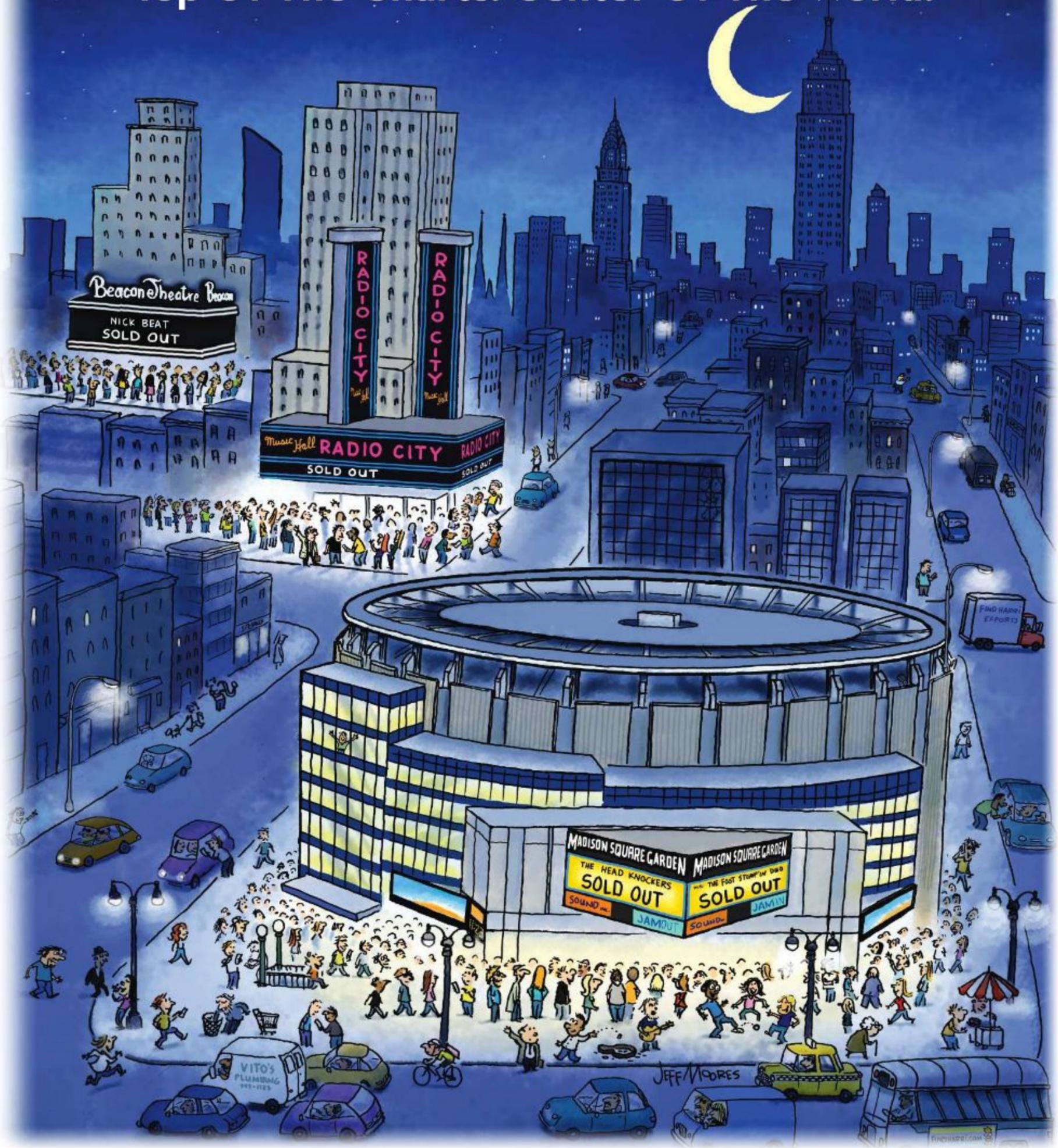
TOP 25

TOURS

RANKED BY GROSS. COMPILED FROM BOXSCORES NOV. 28, 2009, THROUGH JUNE 19, 2010.

	TOTAL GROSS	ACT Total Attendance	Total Capacity	No. of Shows	No. of Sellouts
1	\$118,077,773	AC/DC 1,097,407	1,134,227	26	17
2	\$51,954,562	BON JOVI 548,632	548,632	35	35
3	\$47,395,108	TRANS-SIBERIAN ORCHESTRA 1,062,558	1,200,452	134	53
4	\$39,961,576	METALLICA 513,711	598,341	19	6
5	\$39,291,751	TAYLOR SWIFT 626,649	626,649	45	45
6	\$34,722,416	MILEY CYRUS 337,408	340,391	23	11
7	\$34,003,017	THE BLACK EYED PEAS 532,962	533,846	39	36
8	\$28,745,635	THE EAGLES 227,525	243,169	18	4
9	\$28,280,999	GEORGE STRAIT & REBA 331,191	346,778	19	9
					
10	\$27,737,710	BEYONCÉ 251,890	253,971	15	8
11	\$27,110,472	NICKELBACK 384,179	407,778	30	14
12	\$26,912,173	DEPECHE MODE 374,880	386,253	28	20
13	\$25,663,756	ANDRÉ RIEU 286,017	356,190	54	8
14	\$25,441,505	JAY-Z 315,570	321,787	27	22
15	\$23,905,540	LADY GAGA 402,350	407,948	47	34
16	\$23,284,655	JOHN MAYER 371,798	392,168	38	26
17	\$21,922,064	GUNS N' ROSES 314,843	432,383	25	0
18	\$21,570,169	MICHAEL BUBLÉ 263,979	264,142	22	21
19	\$20,974,101	THE X FACTOR LIVE 492,928	492,928	57	57
20	\$20,353,734	ELTON JOHN & BILLY JOEL 170,659	170,659	11	11
21	\$19,771,738	KISS 326,942	326,942	34	34
22	\$18,566,527	JAMES TAYLOR & CAROLE KING 189,351	199,513	16	10
23	\$15,948,733	MUSE 326,563	339,406	25	15
24	\$15,688,199	TIËSTO 288,877	313,069	64	24
25	\$15,118,727	CARRIE UNDERWOOD 306,050	317,761	44	23

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TOP 25

BOXSCORES

RANKED BY GROSS. COMPILED FROM BOXSCORES NOV. 28, 2009, THROUGH JUNE 19, 2010.

	GROSS SALES/ Ticket Scale	ARTIST(S) Venue, Location, Date(s)	Attendance, Capacity No. of Shows, Sellouts	Promoter(s)
1	\$27,041,430 (\$29,076,907 Australian) \$139.41/\$92.07	AC/DC, WOLFMOTHER, CALLING ALL CARS ANZ Stadium, Sydney, Feb. 18, 20, 22	213,045 three sellouts	Garry Van Egmond Enterprises, Chugg Entertainment
2	\$24,600,396 (\$26,452,039 Australian) \$139.41/\$92.07	AC/DC, WOLFMOTHER, CALLING ALL CARS Etihad Stadium, Melbourne, Australia, Feb. 11, 13, 15	184,469 three sellouts	Garry Van Egmond Enterprises, Chugg Entertainment
3	\$21,703,500 \$649/\$269	COACHELLA VALLEY MUSIC AND ARTS FESTIVAL Empire Polo Field, Indio, Calif., April 16-18	225,000 three sellouts	Goldenvoice/AEG Live
 <p>The Coachella Valley Music and Arts Festival in Indio, Calif.</p>				
4	\$12,844,132 (\$13,800,895 Australian) \$139.41/\$92.07	AC/DC, WOLFMOTHER, CALLING ALL CARS Subiaco Oval, Perth, Australia, March 6, 8	97,907 two sellouts	Garry Van Egmond Enterprises, Chugg Entertainment
5	\$11,749,920 (\$12,634,322 Australian) \$139.41/\$92.07	AC/DC, WOLFMOTHER, CALLING ALL CARS QSAC Stadium, Brisbane, Australia, Feb. 25, 27	90,039 two sellouts	Garry Van Egmond Enterprises, Chugg Entertainment
6	\$11,081,900 (\$6,817,140) \$97.54/\$80.47	MILEY CYRUS, METRO STATION O2 Arena, London, Dec. 13-14, 19-20, 29	78,920 80,679 five shows	AEG Live U.K.
7	\$9,192,250 (\$5,070,000 pesos) \$99.60/\$26.21	AC/DC, LAS PELOTAS, HEROES DEL ASFALTO Estadio River Plate, Buenos Aires, Dec. 2, 4, 6	170,630 191,649 three shows	T4F-Time For Fun
8	\$9,085,822 (\$9,728,069 Australian) \$186.70/\$93.30	BRITNEY SPEARS, DJ HAVANA BROWN Acer Arena, Sydney, Nov. 16-17, 19-20	66,247 69,640 four shows	Dainty Consolidated Entertainment
9	\$8,087,140 (\$5,148,425 reales) \$266.93/\$80.08	METALLICA, SEPULTURA Estádio do Morumbi, São Paulo, Brazil, Jan. 30-31	84,435 125,120 two shows	T4F-Time For Fun
10	\$7,318,519 \$499/\$149	STAGECOACH: CALIFORNIA'S COUNTRY MUSIC FESTIVAL Empire Polo Field, Indio, Calif., April 24-25	88,243 90,000 two days	Goldenvoice/AEG Live
11	\$6,774,140 (\$1,808,405 reales) \$172.10/\$96.05	AC/DC Estádio do Morumbi, São Paulo, Brazil, Nov. 27	65,311 68,000	T4F-Time For Fun
12	\$6,654,168 \$250/\$175/\$140/\$95	BETTE MIDLER The Colosseum at Caesars Palace, Las Vegas, Dec. 30-Jan. 31	60,233 79,356 20 shows 2 sellouts	Concerts West/AEG Live
13	\$6,417,120 (\$4,277,649) \$58.51/\$33	NIGHT OF THE PROMS Sportpaleis, Antwerp, Belgium, Oct. 26-Nov. 11	164,218 170,866 13 shows	PSE Belgium
14	\$6,095,680 (\$4,403,727) \$83.05/\$55.37	VASCO ROSSI Mediolanum Forum, Milan, Feb. 5-6, 10-11, 15-16, 20-21	89,734 eight sellouts	Live Nation International
15	\$6,087,524 (\$820,098 New Zealand) \$112.92/\$69.91	AC/DC, SHIHAD, THE CHECKS Westpac Stadium, Wellington, New Zealand, Jan. 28, 30	60,400 two sellouts	Garry Van Egmond Enterprises, Chugg Entertainment
16	\$5,693,412 \$125/\$110/\$79.50/\$59.50	AVENTURA Madison Square Garden, New York, Jan. 20-21, Feb. 1-2	72,000 four sellouts	Latin Events
17	\$5,606,188 (\$6,028,160 Australian) \$139.41/\$92.07	AC/DC, WOLFMOTHER, CALLING ALL CARS Adelaide Oval, Adelaide, Australia, March 2	41,569 sellout	Garry Van Egmond Enterprises, Chugg Entertainment
18	\$5,528,814 (\$7,821,896 New Zealand) \$112.91/\$69.91	AC/DC, SHIHAD, THE CHECKS Western Springs Stadium, Auckland, New Zealand, Feb. 4	49,963 sellout	Garry Van Egmond Enterprises, Chugg Entertainment
19	\$5,271,620 (\$3,428,450) \$153.76/\$76.88	WHITNEY HOUSTON O2 Arena, London, April 25-26, 28	40,937 43,773 three shows	Marshall Arts
20	\$5,254,450 (\$5,505,360 reales) \$276.39/\$88.45	COLDPLAY, BAT FOR LASHES Estádio do Morumbi, São Paulo, Brazil, March 2	53,060 63,842	T4F-Time For Fun
21	\$5,186,761 \$125/\$99.50/\$59.50/\$20	GEORGE STRAIT, REBA, LEE ANN WOMACK, RANDY ROGERS Alamodome, San Antonio, May 1	55,622 sellout	The Messina Group/AEG Live
22	\$5,025,390 (\$3,330,234) \$57.34/\$27.16	CLOUSEAU Sportpaleis, Antwerp, Belgium, Dec. 4-26	107,827 119,982 eight shows	PSE Belgium
23	\$4,910,221 \$250/\$175/\$140/\$95	CHER The Colosseum at Caesars Palace, Las Vegas, April 10-25	35,343 40,168 10 shows seven sellouts	Concerts West/AEG Live
24	\$4,838,834 \$77	PEARL JAM, SOCIAL DISTORTION, BAD RELIGION Wachovia Spectrum, Philadelphia, Oct. 27-28, 30-31	64,609 four sellouts	Live Nation, in-house
25	\$4,835,210 (\$8,393,958 pesos) \$99.89/\$26.29	METALLICA, HORCAS, O'CONNOR, LEON GIECO Y D-MENTE Estadio River Plate, Buenos Aires, Jan. 21-22	94,331 113,688 two shows	T4F-Time For Fun

from >>p32

of the success Nickelback has enjoyed in 2010," says Steve Kaul, the band's agent at the Agency Group. "The band always puts out an amazing show with lots of hit songs, great production, strong support and the results speak for themselves."

Also from Live Nation, Jay-Z's first full-blown tour under the rapper's long-term multirights deal with the promoter pays off big dividends, as he reports \$25 million in box office and more than 320,000 in attendance from 27 shows.

Lady Gaga didn't even take her tour to North American shores until June 28, but the mega-hot pop diva's European and Pacific Rim efforts were enough to ring up \$24 million and more than 400,000 in attendance from 47 shows. The tour, produced by Live Nation global touring chairman Arthur Fogel, will hit another gear when North American box-office reports start rolling in, and Fogel says Gaga will almost certainly add a second leg of North America early next year to wrap the tour.

John Mayer cracks the top 15 with a strong showing of \$23.3 million in grosses and 331,798 in attendance from 38 shows reported. Mayer's success "is a continuation of a love affair between John and his fans that started on a home-grown level back in 2000," says his manager, Michael McDonald. "As an independent touring artist he built, and remains close to, a loyal group of fans. There's always been a sense that 'We're building this together' between John and his audience, and that remains."

SUCCESS WITH ALL

Michael Bublé has exhibited steady growth and consistency during the past few years, and his manager, Bruce Allen, says the success comes from having a plan and sticking to it. "We never put money ahead of career," Allen says. "Every we move we've made was career-based. We never went for big money when we thought it would hurt the career." The artist has grossed \$21.5 million and had attendance of 263,979 from 22 shows reported during the time period.

Part of the plan is working with independent promoter Don Fox and Beaver Productions to promote shows. "[Fox] is so focused on Michael Bublé, and I know I get 100% of his attention," Allen says. Another factor is ensuring that tickets are priced conservatively. "We can't get away from service charges and all that stuff, but we have to at least start with

what we think is a fair price."

One of the sleeper tours of the year has been the James Taylor/Carole King package, which has averaged about 90% capacity and more than \$1 million per night in gross.

The Taylor/King tour was booked by Rob Light at CAA and Dan Weiner at Paradigm, "who worked together and were an outstanding part of the team," says Sam Feldman, co-manager of Taylor with Michael Gorfaine. The tour also made use of a wide range of promoters across North America.

The ongoing Billy Joel/Elton John co-headlining Face to Face tour rolls on in 2010, adding another \$20 million to the tally from just 11 shows during the period.

"Billy Joel and Elton John continue to be the greatest touring package ever," says Dennis Arfa, president of Artists Group International and agent for Joel.

Joel and John are expected to be among the top box-office performers, but a band that few predicted to be among this year's elite is Muse, which rang up \$16 million and 326,563 in attendance from 25 shows reported. ICM senior VP

of concerts Marsha Vlasic, Muse's agent for the last decade, says the band has made great strides in North America. The last time it toured significantly in North America it played smaller-capacity configurations in arenas, and the band was prepared to do the same this time.

"I anticipated they would do bigger business this time, but they outperformed any of our expectations," Vlasic says. "We were going to set some buildings up in smaller configurations, and [instead] in some buildings we went 360."

One of the more noteworthy members of the midyear top 25 list is Dutch DJ Tiësto, who has been touring extensively in support of his October 2009 release, "Kaleidoscope." Tiësto reports grosses totaling nearly \$16 million from 64 shows that drew nearly 300,000 in attendance.

"His world tour launched in New York City in September 2009, with a brand-new, state-of-the-art production and visual package," says Paul Morris, Tiësto's agent at AM Only. The tour will run through December 2010, by which time it will have touched down in North and South America, Europe, the Middle East, Asia and Australia.



Smooth rise: MICHAEL BUBLÉ has shown steady growth as a live draw.

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TOP 25

PROMOTERS

RANKED BY GROSS.
COMPILED FROM
BOXSCORES NOV. 28, 2009,
THROUGH JUNE 19, 2010.

	TOTAL GROSS ALL PROMOTIONS	PROMOTER Total Attendance	Total Capacity	No. of Shows	No. of Sellouts
1	\$612,286,794	LIVE NATION 11,822,417	14,108,746	4,144	300
2	\$449,719,157	AEG LIVE 6,338,541	7,025,970	1,394	557
3	\$116,978,846	T4F-TIME FOR FUN 1,726,761	2,647,209	473	5
4	\$99,807,923	CHUGG ENTERTAINMENT 808,527	820,610	26	14
5	\$93,458,404	GARRY VAN EGMOND ENTERPRISES 737,392	737,392	14	14
6	\$51,021,571	EVENPRO/WATER BROTHER 698,801	940,743	328	8
7	\$46,448,907	3A ENTERTAINMENT 914,581	950,233	219	113
8	\$38,373,796	EVENKO 671,750	793,782	399	42
9	\$32,631,310	BEAVER PRODUCTIONS 444,644	456,718	66	51
10	\$31,522,422	DAINTY CONSOLIDATED ENTERTAINMENT 273,476	326,522	31	2
11	\$29,289,548	JAM PRODUCTIONS 664,620	813,041	264	114
12	\$24,955,535	MICHAEL COPPEL PRESENTS 275,476	292,425	32	13
13	\$18,012,950	C3 PRESENTS 486,141	665,246	469	97
14	\$17,024,671	OUTBACK CONCERTS 409,519	488,520	121	42
15	\$16,738,964	MCD 357,760	427,784	355	100
16	\$15,627,549	ANOTHER PLANET ENTERTAINMENT 281,080	309,466	79	44
17	\$15,107,438	AIKEN PROMOTIONS 207,434	207,454	48	46
18	\$14,594,899	OCESA/CIE-MEXICO 367,268	411,807	38	0
19	\$14,200,140	ANDREW McMANUS PRESENTS 106,563	116,036	13	0
20	\$12,945,674	ROLAND TEMME KONZERTVERANSTALTUNGEN 144,334	203,551	32	1
21	\$12,403,039	FRANK PRODUCTIONS 334,815	444,276	59	15
22	\$12,053,743	VARNELL ENTERPRISES 142,052	149,125	9	5
23	\$11,655,390	FRONTIER TOURING 150,809	173,317	44	15
24	\$9,794,682	NEDERLANDER CONCERTS 189,572	255,648	122	23
25	\$8,244,937	METROPOLITAN TALENT PRESENTS 130,520	141,313	41	15

**GREAT
G... SE**

**Top Concert Venues Buck
Box-Office Doldrums**

BY MITCHELL PETERS

The live music business may be struggling this summer, but overall grosses at some of the world's top arenas held up in the first half of 2010, driven by strong tours from Lady Gaga, James Taylor/Carole King, Bon Jovi, Taylor Swift, the Black Eyed Peas and Aventura, among others.

Billboard's midyear touring recaps are compiled from Boxscore data collected for the issues dated Nov. 28, 2009, through June 19, 2010.

London's O2 Arena takes the top venue spot on the midyear chart, reporting \$98.1 million in grosses and drawing 1,436,495 concertgoers to 114 shows. (All Boxscore figures are in U.S. dollars.)

O2 event director Sally Davies says officials at the 23,000-capacity venue are "very aware of a weaker economy and have made it a priority to actively seek out new and innovative content." U.K.-exclusive events have included performances by Jeff Beck/Eric Clapton, Julie Andrews and the opera "Carmen."

Other noteworthy tours that have passed through the O2 during the period include Peter Gabriel, Lady Gaga, Whitney Houston, the Black Eyed Peas, Westlife, Michael Bubl , Rod Stewart and Alicia Keys, Davies notes. But she says the highlight was Bon Jovi's 12-night residency that launched June 7 with a rooftop gig at the arena.

Bon Jovi opened the O2 in 2007 and sold more than 250,000 tickets for its June 7-26 run at the building, Davies says.

Ranking second on the chart is the 20,000-capacity Madison Square Garden in New York, which grossed \$39.2 million and drew nearly 650,000 people to 51 shows. "A driving factor for our strong bookings has been multiple-night shows, which reinforces that if a tour is hot, the fans are anxious to experience the live show in spite of the economy," MSG Entertainment executive VP of bookings Bob Shea says, citing sellouts by Taylor/King, Beck/Clapton, Aventura, John Mayer and Pearl Jam.

Australia's 21,000-seat Acer Arena in Sydney is No. 3 on the top arena tally, reporting \$37.9 million in grosses from 36 events that drew 364,041 concertgoers.

Tim Worton, group director of arenas at AEG Ogden, which oversees operation of Acer Arena, says the first half performed well with concerts by Swift, Houston, Taylor/King, Rob Thomas, Cliff Richard, Lady Gaga, Diana Krall, Spandau Ballet/Tears for

Fears and Kelly Clarkson, among others.

And despite a "lifeless" first half at Sportpaleis in Antwerp, Belgium, according to venue CEO Jan Van Esbroeck, the 20,000-capacity facility placed fourth on the midyear arena rankings, with a gross of \$25.8 million. Later shows by Lady Gaga and the Black Eyed Peas "relieved a bit of our suffering," he adds.

Back in North America, the 21,000-capacity Bell Centre in Montreal reported grosses of \$24.7 million from 54 shows that drew more than 333,000 people, earning the building the fifth spot on the midyear list.

The Rod Laver Arena in Melbourne, Australia, earned the ranking of No. 6 arena at midyear. The 16,820-capacity venue reported nearly \$23.1 million in grosses for 29 shows that attracted 271,763 concertgoers. "We have not felt the effects of the global economy as much as we budgeted to," says Brian Morris, CEO of Melbourne and Olympic Parks Trust, which manages the arena. He adds that sellouts from the period came from Swift,

Richard, Keith Urban, Fleetwood Mac, Green Day, comedian Russell Peters and Lady Gaga.

The 19,800-capacity Air Canada Centre in Toronto is No. 7, with a gross of \$22.5 million for 29 events. Patti-Anne Tarlton, VP of live entertainment at Maple Leaf Sports and Entertainment, says that Swift and Lady Gaga "competed for the hottest ticket in town" in the past six months. But the "magical night" was an in-the-round performance by Taylor and King in May, she adds.

In Los Angeles, the Staples Center rang up \$21.2 million in grosses and nearly 280,000 in attendance from 22 shows. The number was enough to place the 20,000-capacity venue eighth on the midyear tally. Staples Center GM Lee Zeidman says the "big winners" at the building were Aventura, Mayer, Bubl , Swift, Keys, the Black Eyed Peas, Jay-Z, Bon Jovi and Maxwell/Jill Scott.

The top 10 list is rounded out by the Palace of Auburn Hills in Michigan (No. 9) and the Manchester Evening News Arena in the United Kingdom (No. 10).



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APRIL 24, 2010
CARRIE UNDERWOOD **SOLD OUT**

APRIL 25, 2010
ELTON JOHN **SOLD OUT**

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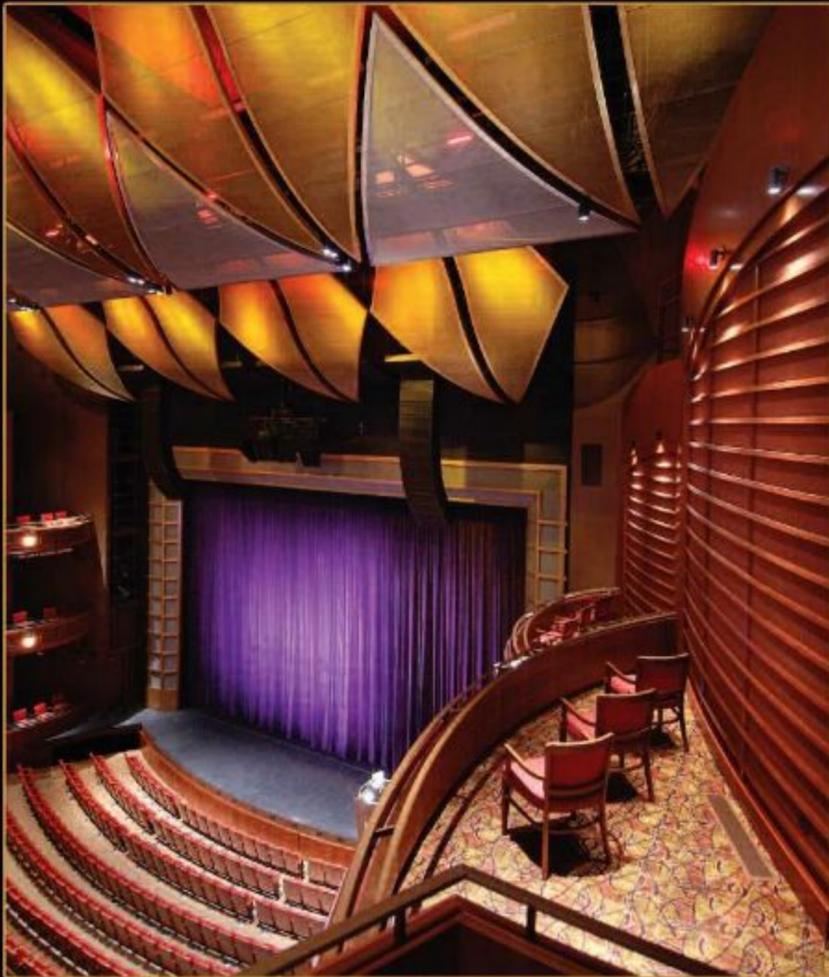
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MIDSIZE AND MIGHTY

MIDYEAR
REPORT

TOURING

Smaller Halls Find Their Sweet Spot

BY MITCHELL PETERS

Midsized facilities around the world performed well during the first half of the 2010 concert season, according to Billboard Boxscore data, despite fears from many in the live music business that the struggling global economy could slow ticket sales. ¶ In addition to the top 10 venues recap of 15,001-plus-capacity arenas, Billboard's midyear touring charts include a tally ranking smaller buildings in multiple categories.

The Brisbane Entertainment Centre (BEC) in Australia grabs the No. 1 slot on the top 10 venues tally for buildings with capacities between 10,001 and 15,000. New York's Radio City Music Hall again captures the No. 1 position on the recap for facilities with capacities between 5,001 and 10,000. And the Colosseum at Caesars Palace in Las Vegas retains the top spot on the venues tally for buildings with capacities of 5,000 seats and fewer.

Along with the top 10 charts ranking arenas, these three lists are based on Billboard Boxscore grosses compiled for the issues dated Nov. 28, 2009, through June 19, 2010.

Tim Worton, group director of arenas at AEG Ogden, which oversees operation of the 13,500-capacity BEC, says the global financial crisis did-

n't affect the Australian economy "anywhere near as much as the impact on economies in Europe and North America," and that ticket sales remained strong in the region.

Performances by such acts as Lady Gaga, James Taylor/Carole King, Diana Krall, Cliff Richard, Spandau Ballet/Tears for Fears, Rob Thomas, Whitney Houston and John Mayer helped the BEC gross \$26.3 million and draw 257,699 fans to 33 shows.

Worton says the latter half of 2010 "looks extremely strong," with upcoming tours by Metallica, Tim McGraw, Leonard Cohen, Muse and the Eagles, among others. "It all points to a continuance of the healthy level of concert business in our market," he says.

So far, "2010 has **continued on >>p40**

CAPACITIES 15,001 OR MORE		TOP 10 VENUES				RANKED BY GROSS COMPILED FROM BOXSCORES NOV. 28, 2009, THROUGH JUNE 19, 2010.	
TOTAL GROSS	FACILITY, City Venue Capacity	Total Attendance	Total Capacity	No. of Shows	No. of Sellouts		
1	\$98,160,686	O2 ARENA, LONDON 23,000	1,436,495	1,551,413	114	23	
2	\$39,210,833	MADISON SQUARE GARDEN, NEW YORK 20,697	649,705	839,425	51	20	
3	\$37,913,945	ACER ARENA, SYDNEY 21,000	364,041	396,613	36	12	
4	\$25,849,335	SPORTPALEIS, ANTWERP, BELGIUM 20,000	585,328	621,199	45	5	
5	\$24,716,630	BELL CENTRE, MONTREAL 21,242	333,148	380,467	54	6	
6	\$23,170,849	ROD LAVER ARENA, MELBOURNE, AUSTRALIA 16,820	271,763	314,471	29	6	
7	\$22,565,498	AIR CANADA CENTRE, TORONTO 19,800	314,738	377,505	29	13	
8	\$21,214,625	STAPLES CENTER, LOS ANGELES 20,000	279,605	308,651	22	14	
9	\$15,576,396	PALACE OF AUBURN HILLS, AUBURN HILLS, MICH. 20,654	471,942	531,702	52	11	
10	\$14,539,335	MANCHESTER EVENING NEWS ARENA, MANCHESTER, ENGLAND 19,500	188,023	190,947	15	8	

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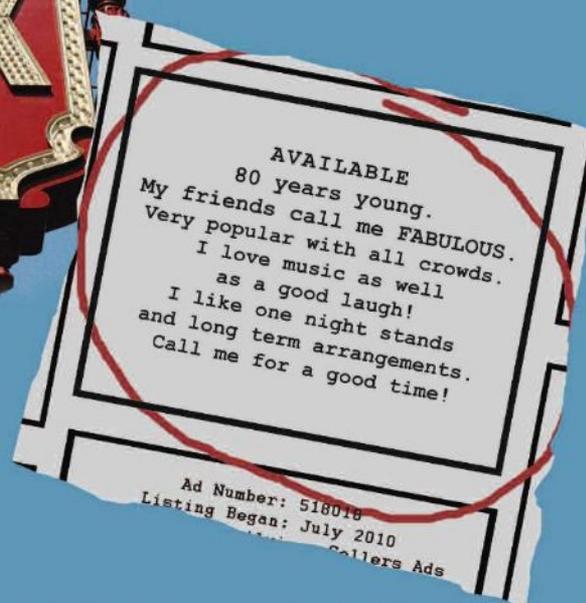
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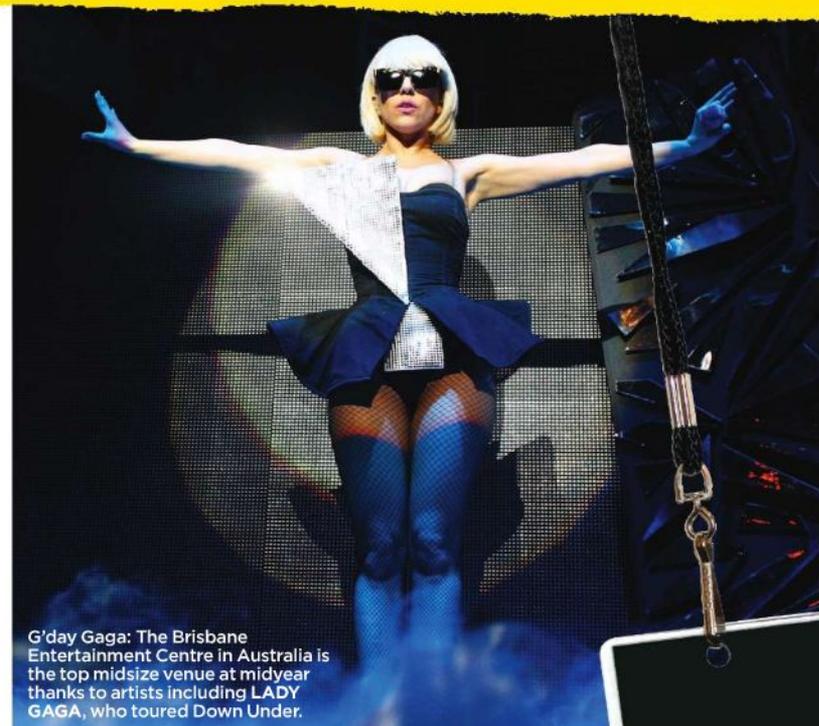
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G'day Gaga: The Brisbane Entertainment Centre in Australia is the top midsize venue at midyear thanks to artists including LADY GAGA, who toured Down Under.

MIDYEAR REPORT
TOURING

from >>p38 proven to be one of the most successful bookings years in Radio City Music Hall's recent history," MSG Entertainment executive VP of bookings Bob Shea says, citing shows by the Swell Season, Further (two concerts), Spoon, Rodrigo y Gabriela, Peter Gabriel, Roberto Carlos (two), Diana Ross, the National, New Kids on the Block (three) and comedy bookings with Conan O'Brien, Chelsea Handler, Russell Peters and George Lopez.

But the highlights during the reporting period at the 5,901-capacity Radio City Music Hall were four sellouts by Lady Gaga and five sold-out performances from the Glee Live! In Concert! tour, Shea notes. The facility grossed \$86.3 million and drew nearly 1.3 million concertgoers to 258 events.

Harrah's Entertainment VP of entertainment Scott Schecter says that despite a weakened economy, the last two months of 2009 performed well at the 4,000-seat Colosseum at

Caesars Palace with resident headliners Bette Midler, Cher and Jerry Seinfeld.

Midler's two-year engagement at the venue drew to a close in January, and the balance of the first quarter saw weekend performances by Mariah Carey, Lionel Richie and comedian Jeff Dunham. "All three of those weekends pulled in strong results, proving that diversity in the Colosseum programming mix is embraced by our customer base," Schecter says.

The Colosseum's second-quarter schedule was dominated by Cher, Schecter notes, and other highlights included successful shows by Seinfeld and Handler. The venue rang up \$35.5 million in grosses and drew more than 299,000 fans to 91 shows.

CAPACITIES 10,001-15,000		TOP 10 VENUES		RANKED BY GROSS. COMPILED FROM BOXSCORES NOV. 28, 2009, THROUGH JUNE 19, 2010.		
TOTAL GROSS	FACILITY, City Venue Capacity	Total Attendance	Total Capacity	No. of Shows	No. of Sellouts	
1	\$26,375,844	BRISBANE ENTERTAINMENT CENTRE, BRISBANE, AUSTRALIA 13,500	257,699	299,473	33	1
2	\$21,820,579	O2, DUBLIN 14,000	226,530	239,115	27	19
3	\$13,897,017	MEDIOLANUM FORUM, MILAN 12,500	227,832	235,754	22	13
4	\$13,039,142	SYDNEY ENTERTAINMENT CENTRE, SYDNEY 12,500	135,849	144,851	18	4
5	\$11,507,407	AHOY, ROTTERDAM, THE NETHERLANDS 11,000	168,711	196,913	23	11
6	\$9,350,785	LG ARENA, BIRMINGHAM, ENGLAND 12,500	130,987	135,311	13	5
7	\$9,158,970	SPOKANE ARENA, SPOKANE, WASH. 12,500	302,158	454,734	56	2
8	\$9,026,287	JOHN LABATT CENTRE, LONDON, ONTARIO 10,500	208,767	284,430	52	2
9	\$8,761,737	VAN ANDEL ARENA, GRAND RAPIDS, MICH. 12,864	204,758	354,697	34	8
10	\$6,873,471	NATIONAL INDOOR ARENA, BIRMINGHAM, ENGLAND 13,000	72,100	75,636	8	4

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CAPACITIES
5,001-10,000

TOP 10 VENUES

RANKED BY GROSS.
COMPILED FROM
BOXSCORES NOV. 28, 2009,
THROUGH JUNE 19, 2010.

	TOTAL GROSS	FACILITY, City Venue Capacity	Total Attendance	Total Capacity	No. of Shows	No. of Sellouts
1	\$86,311,601	RADIO CITY MUSIC HALL, NEW YORK 5,901	1,269,916	1,561,816	258	67
						
2	\$25,983,334	THE THEATER AT MADISON SQUARE GARDEN, NEW YORK 5,610	441,109	596,582	140	22
3	\$22,938,384	AUDITORIO NACIONAL, MEXICO CITY 9,683	679,833	1,074,813	111	0
4	\$14,442,555	NOKIA THEATRE L.A. LIVE, LOS ANGELES 7,100	238,181	260,672	45	13
5	\$11,751,993	GIBSON AMPHITHEATRE, UNIVERSAL CITY, CALIF. 6,089	189,976	215,026	36	8
6	\$11,015,817	VERIZON THEATRE, GRAND PRAIRIE, TEXAS 6,333	221,144	362,574	95	13
7	\$8,949,305	MOHEGAN SUN ARENA, UNCASVILLE, CONN. 10,000	161,795	179,847	23	10
8	\$8,277,353	CREDICARD HALL, SÃO PAULO, BRAZIL 7,500	146,786	204,199	42	4
9	\$7,338,957	FOREST NATIONAL, BRUSSELS 8,000	115,701	127,194	19	10
10	\$6,080,923	ODYSSEY ARENA, BELFAST, NORTHERN IRELAND 10,000	105,663	111,033	20	11

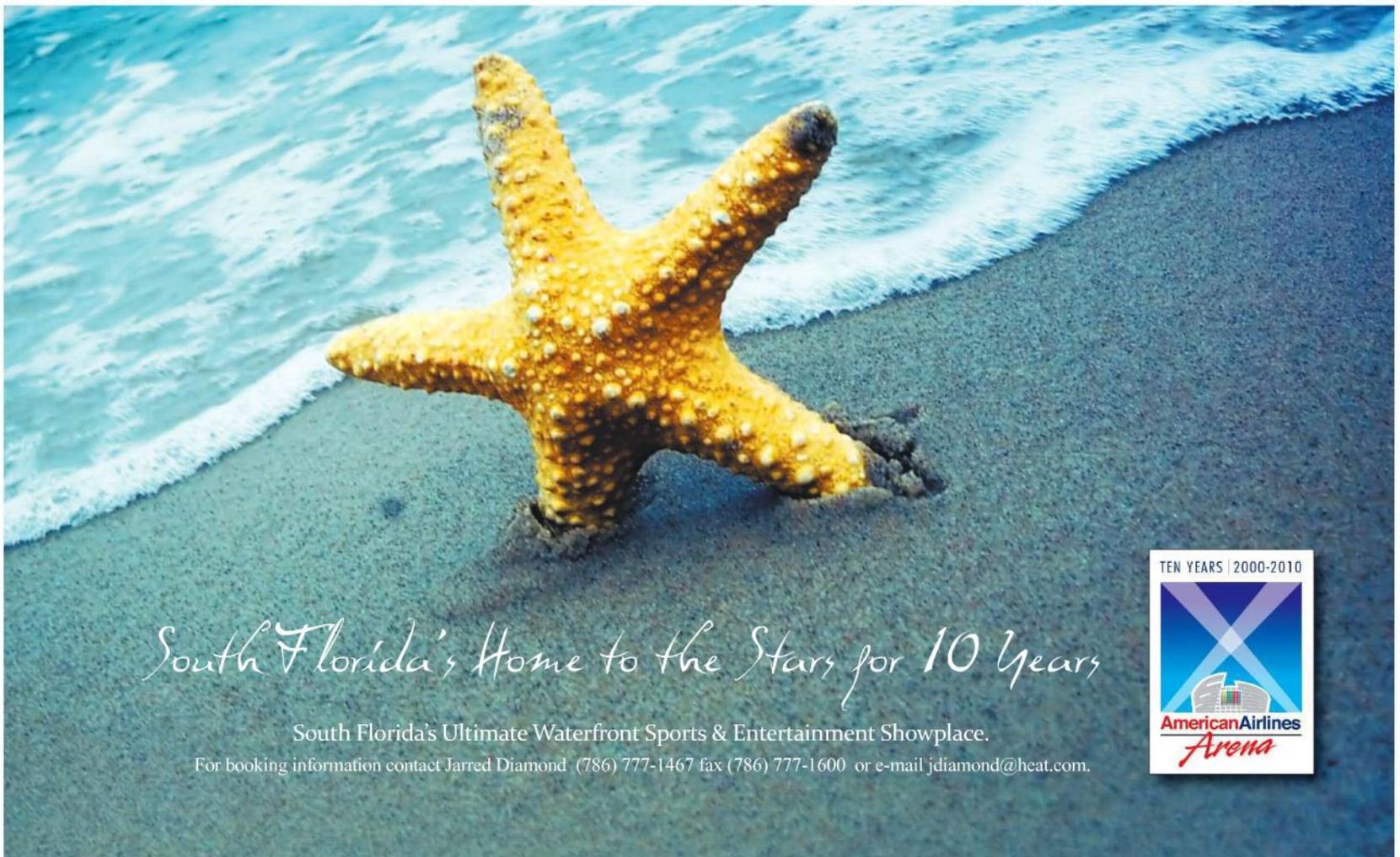
CAPACITIES
5,000 OR LESS

TOP 10 VENUES

RANKED BY GROSS.
COMPILED FROM
BOXSCORES NOV. 28, 2009,
THROUGH JUNE 19, 2010.

	TOTAL GROSS	FACILITY, City Venue Capacity	Total Attendance	Total Capacity	No. of Shows	No. of Sellouts
1	\$35,562,667	THE COLOSSEUM AT CAESARS PALACE, LAS VEGAS 4,000	299,366	358,257	91	40
						
2	\$22,088,061	FOX THEATRE, ATLANTA 4,600	420,157	734,292	164	18
3	\$11,266,059	DAVID A. STRAZ JR. CENTER FOR THE PERFORMING ARTS, TAMPA, FLA. 2,610	155,263	209,810	85	0
4	\$9,596,912	THE JOINT, HARD ROCK HOTEL, LAS VEGAS 4,000	114,090	137,064	47	18
5	\$9,285,404	FOX THEATRE, DETROIT 4,800	249,866	343,222	94	7
6	\$8,346,565	BROWARD CENTER FOR THE PERFORMING ARTS, FORT LAUDERDALE, FLA. 2,700	139,749	219,504	87	0
7	\$7,723,695	BOB CARR PERFORMING ARTS CENTRE, ORLANDO, FLA. 2,518	152,558	266,859	111	0
8	\$6,124,865	RUTH ECKERD HALL, CLEARWATER, FLA. 2,174	136,130	194,942	105	20
9	\$4,545,845	KENTUCKY CENTER FOR THE ARTS, LOUISVILLE, KY. 2,479	70,092	89,787	38	1
10	\$4,500,049	COBB ENERGY PERFORMING ARTS CENTRE, ATLANTA 2,750	87,130	140,461	64	3

RADIO CITY MUSIC HALL: MSG ENTERTAINMENT; CHER: JAMES GLADDER



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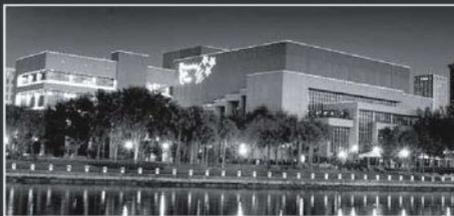
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IN THE REAR

MARQUEE CHANGE

The IAAM's Annual Convention Rebranded As VenueConnect

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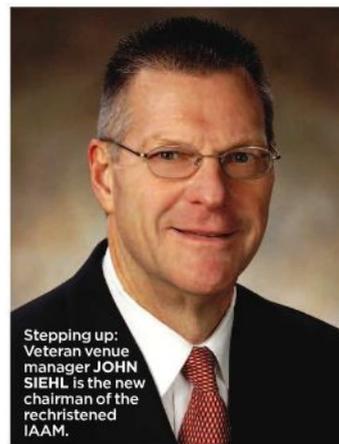
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Siehl thinks it's a "perfect time to be shifting gears a little bit and really step up our marketing and branding efforts to establish ourselves as the leader in the industry with the International Assn. of Venue Managers," he says. That's right—he said *venue* managers, as now it appears that the IAAM will become the IAVM, a rather seismic change for an acronym with such equity. Siehl says the name change is currently before a full membership vote and should be resolved by the start of VenueConnect.

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When he became second VP, Siehl surely thought he, like his predecessors, would end up as president in two years. But now that, too, has changed, as Siehl will be the first to move



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through the chairs and ascend to chairman of the board, as opposed to president. Reflecting the governance of many professions, the rotating post will be chairman, and former IAAM executive director **Dexter King** will be president/CEO going forward.

As director of an arena, Siehl is well aware of the challenges facing the live entertainment industry at large, and those are also reflected in the IAAM. "You'll see us review the way we do business in general, specifically relating to our face-to-face meetings," Siehl says. "We've seen some declining attendance, and I think it's very appropriate to study that model and see if consolidation [of meetings] is necessary."

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"A lot of university facilities are pretty much targeted just for sports, so getting our broad-based entertainment aspect and knowledge out there so we can secure a diverse mix of entertainment of events has been one of the biggest challenges, to play on the stage with the municipally owned facilities and other facilities not on university campuses," he says. "[In our early] years and up until the last 18 months we were doing very well, securing any number of national tours—a lot of times being one of the smallest buildings a big tour would play—and I feel that's because of our reputation and the fact that we really do know how to take care of people."

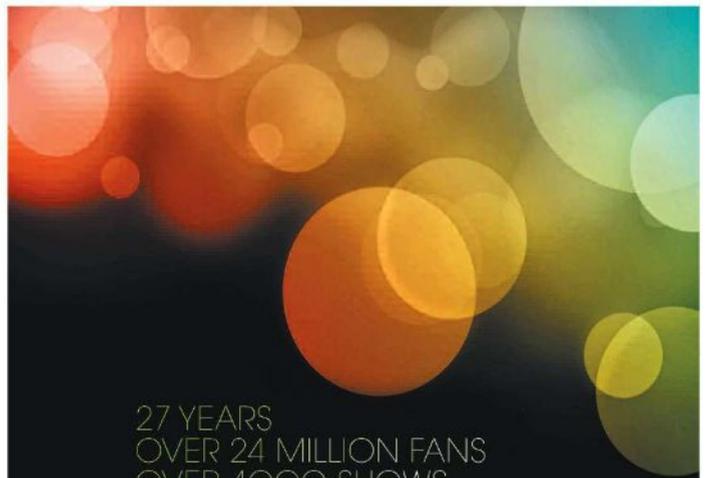
So as more acts look to secondary and tertiary markets for new places to play, Siehl likes Nutter Center's positioning once the economy rebounds.

"I think 10,000- to 12,000-seaters are definitely in the sweet spot right now," he says. "and I'm looking very positively into the future for entertainment that will be drawing that 6,000-12,000 range."

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	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$21,386,437 \$1,878/\$150/\$96/ \$36.50	BON JOVI, TRAIN, GAVIN DeGRAW, ONEREPUBLIC, KID ROCK New Meadowlands Stadium, East Rutherford, N.J., May 26-27, 28, July 9	206,099 four sellouts	Concerts West/AEG Live
2	\$3,665,760 (\$328,409 Canadian) \$171.87/\$56.97	THE EAGLES General Motors Place, Vancouver, May 9-10	28,249 28,848 two shows	Live Nation Global Touring
3	\$3,580,610 (\$1,293,939 Canadian) \$192.53/\$32.09	THE EAGLES & DIXIE CHICKS Rogers Centre, Toronto, June 8	35,681 36,120	Live Nation Global Touring
4	\$3,390,308 \$204/\$96/\$67/ \$35	THE EAGLES, DIXIE CHICKS & KEITH URBAN New Meadowlands Stadium, East Rutherford, N.J., June 10	31,482 33,564	Live Nation Global Touring
5	\$3,186,493 \$203/\$96/\$66/ \$37	THE EAGLES, DIXIE CHICKS & KEITH URBAN Soldier Field, Chicago, June 19	29,233 32,420	Live Nation Global Touring
6	\$2,822,410 \$195.50/\$100.50/ \$66.50/\$37.50	THE EAGLES, DIXIE CHICKS & KEITH URBAN Gillette Stadium, Foxboro, Mass., June 13	26,433 41,582	Live Nation Global Touring
7	\$2,609,724 \$155/\$14/\$71/ \$38	THE EAGLES HP Pavilion, San Jose, Calif., April 30-May 1	26,795 two sellouts	Live Nation Global Touring
8	\$2,260,970 (\$230,363 Canadian) \$199.26/\$37.30	THE EAGLES & DIXIE CHICKS Canad Inns Stadium, Winnipeg, Manitoba, June 22	21,629 26,508	Live Nation Global Touring
9	\$2,151,706 \$203.44/\$135.02/ \$97.42/\$44.21	THE EAGLES & DIXIE CHICKS Busch Memorial Stadium, St. Louis, June 24	25,904 35,318	Live Nation Global Touring
10	\$1,824,963 \$192.50/\$93.50/ \$54.50	LADY GAGA, SEMI PRECIOUS WEAPONS Atlantic City Boardwalk Hall, Atlantic City, N.J., July 4	13,335 sellout	Live Nation
11	\$1,710,540 \$176/\$18/\$79/ \$45	THE EAGLES American Airlines Center, Dallas, June 26	13,587 14,258	Live Nation Global Touring
12	\$1,631,745 \$200/\$137/\$80/ \$42	THE EAGLES MGM Grand Garden, Las Vegas, April 24	12,970 sellout	Live Nation Global Touring
13	\$1,559,275 \$175/\$135/\$85/ \$45	THE EAGLES Toyota Center, Houston, June 27	11,827 12,089	Live Nation
14	\$1,459,054 \$248/\$199/\$137/ \$22.50	THE EAGLES ARCO Arena, Sacramento, Calif., April 27	13,291 sellout	Live Nation Global Touring
15	\$1,434,641 \$177/\$126/\$77/ \$43	THE EAGLES Honda Center, Anaheim, Calif., April 25	12,356 sellout	Live Nation Global Touring
16	\$1,407,062 \$155/\$104/\$66/ \$37	THE EAGLES U.S. Airways Center, Phoenix, April 21	13,653 14,511	Live Nation Global Touring
17	\$1,359,554 \$157.75/\$17.50/ \$67.9/\$43.70	THE EAGLES Pepsi Center, Denver, May 20	12,408 12,848	Live Nation Global Touring, AEG Live
18	\$1,299,948 \$159/\$13/\$75/ \$37	THE EAGLES KeyArena, Seattle, May 26	11,272 11,757	Live Nation Global Touring
19	\$1,257,150 \$275/\$125/\$75/ \$50	CAROLE KING & JAMES TAYLOR United Center, Chicago, July 9	13,993 sellout	Jam Productions
20	\$1,212,224 \$185/\$125/\$79.50/ \$45	THE EAGLES Rose Garden, Portland, Ore., May 29	10,909 11,079	Live Nation Global Touring
21	\$1,162,030 (\$134,146 Australian) \$169.13/\$99.81	YUSUF ISLAM, NOXSHI Brisbane Entertainment Centre, Brisbane, Australia, June 26	9,427 9,471	Dainty Consolidated Entertainment
22	\$1,132,010 \$175/\$85/\$45	THE EAGLES InTrust Bank Arena, Wichita, Kan., June 30	10,196 10,448	Live Nation
23	\$1,111,105 \$226/\$17/\$109/ \$42	THE EAGLES Cricket Wireless Amphitheatre, Chula Vista, Calif., May 23	15,003 19,317	Live Nation Global Touring
24	\$1,019,694 \$169/\$124.50/ \$69.93/\$42	THE EAGLES RBC Center, Raleigh, N.C., June 17	9,667 13,307	Live Nation Global Touring
25	\$950,595 \$275/\$65	JAMES TAYLOR & CAROLE KING Scottrade Center, St. Louis, July 10	11,271 sellout	Beaver Productions
26	\$938,812 (\$992,603 Canadian) \$70.46/\$56.27	IRON MAIDEN, DREAM THEATER Bell Centre, Montreal, July 7	14,115 14,531	Live Nation, Evenko
27	\$911,420 (\$559,840 Canadian) \$171.34/\$56.79	THE EAGLES Pacific Coliseum, Vancouver, June 1	7,985 9,981	Live Nation Global Touring
28	\$832,720 \$250/\$125/\$75/ \$45	AR RAHMAN Atlantic City Boardwalk Hall, Atlantic City, N.J., June 12	8,324 10,750	Landmark Commercial Management
29	\$830,532 \$200/\$152/ \$103.50/\$34	THE EAGLES Citizens Business Bank Arena, Ontario, Calif., May 22	7,982 8,261	Live Nation Global Touring
30	\$822,993 \$89.50/\$49.50	MICHAEL BUBLÉ Veterans Memorial Arena, Jacksonville, Fla., July 11	10,720 sellout	Beaver Productions
31	\$795,716 \$89.50/\$49.50	MICHAEL BUBLÉ RBC Center, Raleigh, N.C., July 9	10,264 sellout	Beaver Productions
32	\$771,887 \$89.50/\$49.50	MICHAEL BUBLÉ Time Warner Cable Arena, Charlotte, N.C., July 10	10,163 sellout	Beaver Productions
33	\$723,521 (\$489,160) \$59.16	KISS, TAKING DAWN M.E.N. Arena, Manchester, England, May 10	12,229 15,093	Live Nation-U.K.
34	\$664,078 \$57.50/\$47.50/ \$37.50	TOOL, DALEK Xcel Energy Center, St. Paul, Minn., July 1	12,421 sellout	Jam Productions
35	\$642,515 (\$423,200) \$98.69/\$49.34	CROSBY, STILLS & NASH Royal Albert Hall, London, July 3-4	7,820 two sellouts	3A Entertainment, Kennedy Street Enterprises

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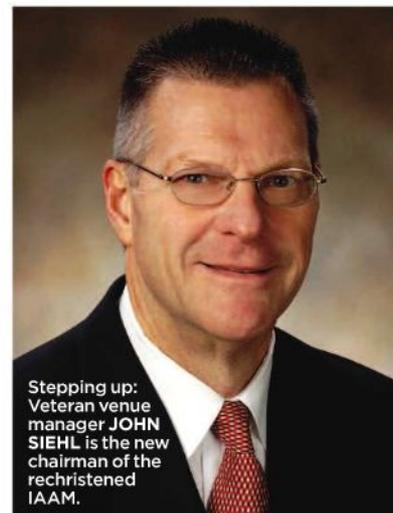
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9	\$2,151,706 \$203.44/\$135.02/ \$97.42/\$44.21	THE EAGLES & DIXIE CHICKS Busch Memorial Stadium, St. Louis, June 24	25,904 35,316	Live Nation Global Touring
10	\$1,824,963 \$192.50/\$93.50/ \$54.50	LADY GAGA, SEMI PRECIOUS WEAPONS Atlantic City Boardwalk Hall, Atlantic City, N.J., July 4	13,335 sellout	Live Nation
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20	\$1,212,224 \$185/\$125/\$79.50/ \$45	THE EAGLES Rose Garden, Portland, Ore., May 29	10,909 11,079	Live Nation Global Touring
21	\$1,162,030 (\$1,341,46 Australian) \$169.13/\$99.81	YUSUF ISLAM, NOXSHI Brisbane Entertainment Centre, Brisbane, Australia, June 26	9,427 9,471	Dainty Consolidated Entertainment
22	\$1,132,010 \$175/\$85/\$45	THE EAGLES InTrust Bank Arena, Wichita, Kan., June 30	10,196 10,446	Live Nation
23	\$1,111,105 \$226/\$171/\$109/ \$42	THE EAGLES Cricket Wireless Amphitheatre, Chula Vista, Calif., May 23	15,003 19,317	Live Nation Global Touring
24	\$1,019,694 \$169/\$124.50/ \$69.93/\$42	THE EAGLES RBC Center, Raleigh, N.C., June 17	9,667 10,307	Live Nation Global Touring
25	\$950,595 \$275/\$65	JAMES TAYLOR & CAROLE KING Scottrade Center, St. Louis, July 10	11,271 sellout	Beaver Productions
26	\$938,812 (\$992,663 Canadian) \$70.46/\$56.27	IRON MAIDEN, DREAM THEATER Bell Centre, Montreal, July 7	14,115 14,891	Live Nation, Evenko
27	\$911,420 (\$954,840 Canadian) \$171.34/\$56.79	THE EAGLES Pacific Coliseum, Vancouver, June 1	7,985 9,961	Live Nation Global Touring
28	\$832,720 \$250/\$125/\$75/ \$45	AR RAHMAN Atlantic City Boardwalk Hall, Atlantic City, N.J., June 12	8,324 10,750	Landmark Commercial Management
29	\$830,532 \$200/\$152/ \$103.50/\$34	THE EAGLES Citizens Business Bank Arena, Ontario, Calif., May 22	7,982 8,261	Live Nation Global Touring
30	\$822,993 \$89.50/\$49.50	MICHAEL BUBLÉ Veterans Memorial Arena, Jacksonville, Fla., July 11	10,720 sellout	Beaver Productions
31	\$795,716 \$89.50/\$49.50	MICHAEL BUBLÉ RBC Center, Raleigh, N.C., July 9	10,264 sellout	Beaver Productions
32	\$771,887 \$89.50/\$49.50	MICHAEL BUBLÉ Time Warner Cable Arena, Charlotte, N.C., July 10	10,163 sellout	Beaver Productions
33	\$723,521 (\$489,160) \$59.16	KISS, TAKING DAWN M.E.N. Arena, Manchester, England, May 10	12,229 15,090	Live Nation-U.K.
34	\$664,078 \$57.50/\$47.50/ \$37.50	TOOL, DALEK Xcel Energy Center, St. Paul, Minn., July 1	12,421 sellout	Jam Productions
35	\$642,515 (\$423,200) \$98.69/\$49.34	CROSBY, STILLS & NASH Royal Albert Hall, London, July 3-4	7,820 two sellouts	3A Entertainment, Kennedy Street Enterprises

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Irreplaceable/Irreemplazable/**Beyonce**/Music World/Columbia

Use Somebody/**Kings of Leon**/RCA/RMG

◆ **500,000 SPINS**

Need You Now/**Lady Antebellum**/Capitol Nashville/Capitol

Over My Head (Cable Car)/**The Fray**/Epic

Whatever You Like/**T.I.**/Grand Hustle/Atlantic

You'll Think of Me/**Keith Urban**/Capitol Nashville

◆ **400,000 SPINS**

Blame It/**Jamie Foxx Feat. T-Pain**/J/RMG

Hips Don't Lie/**Shakira Feat. Wyclef Jean**/Epic

Sexy Chick/**David Guetta Feat. Akon**/Astralwerks/Capitol

◆ **300,000 SPINS**

BedRock/**Young Money Feat. Lloyd**/Cash Money/Universal Motown

In My Head/**Jason Derulo**/Beluga Heights/Warner Bros.

Nothin' On You/**B.o.B Feat. Bruno Mars**/RebelRock/Grand Hustle/Atlantic

Rude Boy/**Rihanna**/SRP/Def Jam/IDJMG

◆ **200,000 SPINS**

Do You Remember/**Jay Sean Feat. Sean Paul & Lil Jon**/Cash Money/
Universal Republic

Forever/**Drake, Kanye West, Lil Wayne & Eminem**/Harvey Mason/Zone 4/
Streamline/Interscope

Haven't Met You Yet/**Michael Buble**/143/Reprise

OMG/**Usher Feat. will.i.am**/LaFace/JLG

Whataya Want From Me/**Adam Lambert**/19/RCA/RMG

◆ **100,000 SPINS**

Ain't Back Yet/**Kenny Chesney**/BNA

Airplanes/**B.o.B feat. Hayley Williams**/RebelRock/Grand Hustle/Atlantic

Baby/**Justin Bieber Feat. Ludacris**/SchoolBoy/Raymond Braun/Island/IDJMG

Billionaire/**Travie McCoy Feat. Bruno Mars**/Nappy Boy/Decaydance/Fueled
By Ramen/RRP

Bulletproof/**La Roux**/Interscope

California Gurls/**Katy Perry Feat. Snoop Dogg**/Capitol

My Chick Bad/**Ludacris Feat. Nicki Minaj**/DTP/Def Jam/IDJMG

Over/**Drake**/Young Money/Cash Money/Universal Motown

Try Sleeping With A Broken Heart/**Alicia Keys**/MBK/J/RMG

Your Love Is My Drug/**Ke\$ha**/Kemosabe/RCA/RMG

◆ **50,000 SPINS**

All I Do Is Win/**DJ Khaled Feat. T-Pain, Ludacris, Rick Ross & Snoop Dogg**/
We The Best/E1

All Of Creation/**MercyMe**/INO

Between The Lines/**Stone Temple Pilots**/Atlantic

Cooler Than Me/**Mike Posner**/J/RMG

Find Your Love/**Drake**/Young Money/Cash Money/Universal Motown

If We Ever Meet Again/**Timbaland Feat. Katy Perry**/Mosley/Interscope

Impossible/**Shontelle**/SRP/SRC/Universal Motown

Lover, Lover/**Jerrod Niemann**/Sea Gayle/Arista Nashville

Pray For You/**Jaron And The Long Road To Love**/Jaronwood/Universal
Republic/Big Machine

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Autolux returns to a brave new world

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MUSIC

RAP BY CORTNEY HARDING

EXTRA LARGE

Rick Ross Is Back And Bigger Than Ever

Releasing a rap album with a guest list that reads like the top 10 of the Billboard Hot 100 is a common move, but not without its risks. Big-name guests can move units and chart positions, but many rappers get overshadowed by their more famous counterparts, and the person who should be the lead winds up coming across as an understudy.

Rick Ross, however, avoids that impression on his new album, "Teflon Don," due July 20 on Maybach/Def Jam. It's no easy feat to hold one's own against Jay-Z, Kanye West, Drake and T.I., but Ross manages to keep the album's focus squarely on himself.

"I'm fortunate enough to socialize with some of the greatest musicians around," Ross says. "So it made sense for me to go ahead and get them on my record. I wanted to pay attention to all the fine details on this album—I could have gotten someone no one had heard of to sing on certain tracks, but I wanted the best in the business."

With such an impressive list of guests and an outside reputation to match his outsize size, it would've been easy for his label to sit back and let "Teflon Don" sell itself. But Island/Def Jam senior VP of marketing Chris Atlas says the label is rolling out an aggressive marketing effort.

"We took the fact that he had so many people working with him on the record and captured it on film and video, which we are releasing around the Web," Atlas says. "Rick has been working nonstop since the last record [2009's "Deeper Than Rap," which has sold 434,000 copies, according to Nielsen SoundScan], feeding stuff to his lifestyle and street base. He's put out three or four mixtapes, and there is constant messaging to his core."

Atlas says Ross is on a 10-city promotional tour and making club and radio station appearances. Those visits seem to be paying off: The first single from "Teflon Don," "Super High," is No. 32 on Billboard's Hot R&B/Hip-Hop Songs chart, while new single "B.M.F. (Blowing Money Fast)" moves 39-27 on the list. The video for "Super High," featuring Stacey Dash (whom

Ross calls a "classy young lady"), has 900,000 views on YouTube; MTV, among other outlets, has just accepted the video for "B.M.F." The label will also release a limited run of Ross action figures, a nod to his passion for collecting them.

"Teflon Don" is also the subject of a heavy outdoor, online and TV advertising push. Atlas adds that Ross is starting to work with brands, due in part to his recent co-management deal with Sean "Diddy" Combs.

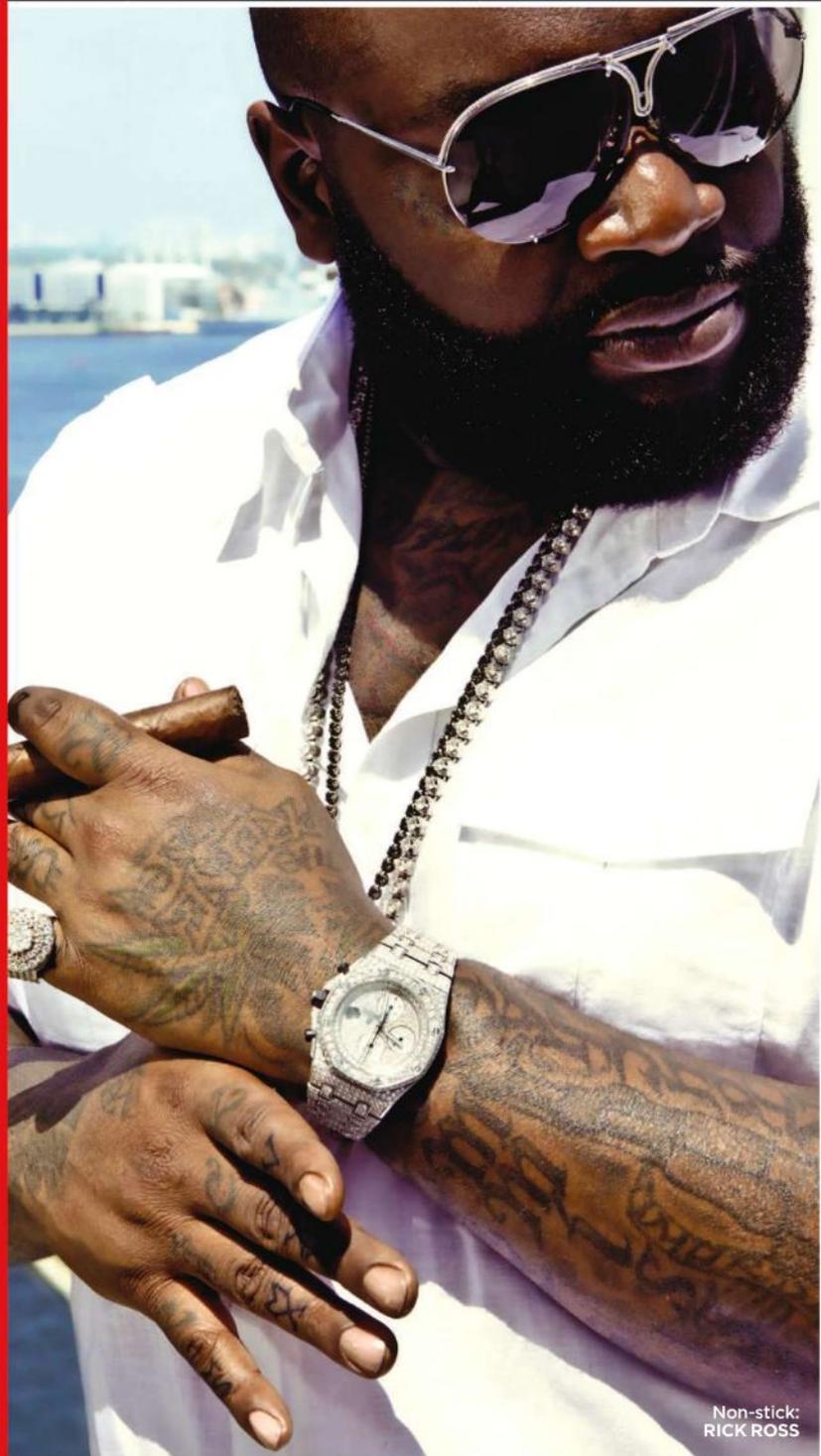
"We're opening him up to working with brands," Atlas says. "He did some smaller stuff before, and he's been doing some things with Ciroc [a vodka brand Combs endorses]. But now he's starting to attract attention from some bigger names. For instance, he's using the nickname 'Ricky Rozay,' so some champagne brands are expressing a desire to do something."

Ross is mostly concentrating on dispelling some of the negative press that has dogged him and steering the focus back to his music. He seems unperturbed when discussing a recent trademark infringement lawsuit filed by similarly named former drug dealer "Freeway" Ricky Ross. Ross the rapper says the suit was dismissed and even seems forgiving of the reformed kingpin, saying, "It's not personal. He's down on his luck."

As for a beef with Young Jeezy, Ross says it's a figment of the media's imagination. "I'm always a phone call away from Jeezy, and he's never called me," he says. He's also not planning on reigniting a long-running and often hysterically funny feud with 50 Cent, which at one point found 50 taking the mother of Ross' son shopping and Ross responding with gay-baiting dis tracks.

At this point, Ross would rather just enjoy the good life, cruising in his Maybach and getting his season tickets to see LeBron James play with the Miami Heat. And he offers advice to fans who haven't yet made it to the "livin' large" lifestyle.

"Blast my record out the windows of your Honda Accord," he says. "And if anyone gives you grief, you look them right in the eye and tell them Rick Ross told you wealth begins in the heart."



Non-stick: RICK ROSS

JONATHAN MANNION

LATEST BUZZ

>>>THE FUGS' KUPFERBERG DIES

Tuli Kupferberg, a founding member of the Fugs, one of the first underground rock groups and a staple on the anti-war protest scene in the '60s, died July 12 in New York, according to bandmate Ed Sanders. Kupferberg, who had suffered strokes in the past year, was 86. "He will be remembered as a unique American songwriter," Sanders told the Associated Press in a telephone interview from his home in Woodstock, N.Y. "Tuli had an uncanny ability to shape nuanced lyrics."

>>>O.A.R. SETS 2011 DATE FOR NEXT ALBUM

O.A.R. is eyeballing an early 2011 release for its next album, which frontman Marc Roberge says will hark back somewhat to the quintet's earliest recordings. "Sonically it's a lot like those first records," Roberge says. "It's very islandy and . . . taking what we naturally love to do, which is put a pulse out there with our music. We want people to feel good. Everyone's kind of been dim lately—me included. It's been a darker time. Now it's time to put that down and look more positively toward the future." O.A.R. has recorded about 20 songs in New York with producer Andy Wallace, who was also onboard for 2008's "All Sides."

>>>U2 DATES RESCHEDULED

Live Nation Entertainment announced July 13 that all 16 U2 360° tour dates in the United States, which were recently postponed due to Bono's emergency back surgery, have been rescheduled for spring and summer 2011, with all tickets being valid at the rescheduled performances. The 2010 European tour, which hasn't been affected, begins as scheduled on Aug. 6 in Turin, Italy.

Reporting by Gary Graff, Ray Waddell and the Associated Press.



Road warriors: AUTOLUX

ROCK BY MITCHELL PETERS

In Transit

Autolux Returns After A Six-Year Hiatus

Los Angeles experimental rock trio Autolux hasn't released a new album since its critically acclaimed 2004 debut, "Future Perfect" (Columbia Records), which has sold 37,000 copies in the United States, according to Nielsen SoundScan.

But despite an absence of fresh material—due to fallouts with Columbia and later Epic Records—the band has financially sustained itself by touring in support of acts like Nine Inch Nails and PJ Harvey, embarking on club treks and performing at large-scale music festivals. While steady touring has helped keep Autolux in the public eye during the past six years, there will be challenges with educating music audiences about the group's second album, "Transit Transit," due Aug. 3 on TBD Records in North America and Japan and ATP Recordings for the rest of the world.

Autolux guitarist/vocalist Greg Edwards says that "it's a drag that it took so long" to release the group's second full-length. But TBD has a marketing plan that will reward hardcore fans who've patiently waited for new material, says the label's Andy McGrath, who is the product manager for "Transit Transit."

"Autolux is one of those bands that has a super core fan base of people who are very engaged and watching their every move," McGrath says. "If you have a strong follow-up to a record that came out quite some time ago and you're able to re-engage your core fan base and make them feel special, then that's only going to grow through word-of-mouth and you're going to have an overall successful release campaign."

As such, TBD will use the e-mail subscription lists Autolux has collected through the years to offer longtime fans exclusive items through the band's website. McGrath says

the packages will range from a digital download of "Transit Transit" before street date (the price is yet to be determined) to a "mother lode" offering that includes an exclusive T-shirt and screen print, a vinyl/CD/digital copy of "Transit Transit" and a 10-inch version of first single "Supertoys" (\$40).

"It's a package deal that's being made available to fans directly through the band and you can only get it from the band," McGrath says. "The T-shirt or screen print won't be sold through stores." He adds that the package deals have worked successfully for a number of ATO Records bands (TBD is a subsidiary of ATO), including Drive-By Truckers and the Whigs.

In addition to a North American headlining club tour that begins Aug. 11 at San Francisco's Great American Music Hall, Autolux will do an in-store performance at Amoeba Records in Los Angeles, followed by a number of radio interviews to promote "Supertoys." McGrath says TBD will push the single to various radio formats—including college, non-commercial and possibly alternative—just before the band's tour.

Overseas, there's no official word yet whether Autolux's relationship with ATP Recordings will help land the band on the company's ATP-branded music festivals. ATP director Barry Hogan notes that ATP invites curators to select the lineup of its festivals (Vincent Gallo chose Autolux in 2005 and Portishead selected the group in 2007), and "if they get chosen again, we will approach them in a heartbeat."

Hogan adds, "We do have the opportunity to curate ourselves from time to time, however, and if it suits the band to come and play at any of these, we may have them on."

●●●●●
'Autolux is one of those bands that has a super core fan base of people who are very engaged and watching their every move.'

—ANDY McGRATH, TBD RECORDS

SOUL BY COURTNEY HARDING

SOUL MAN

Eli 'Paperboy' Reed's Retro Career Explodes

Shows attended by both parents and children are usually confined to the teen-pop category, but suit-wearing, pompadoured Brooklyn soul singer Eli "Paperboy" Reed says he's begun to see family affairs at his shows, too.

"I have a really wide audience," he says. "I notice a lot of kids bringing their parents to my concerts."

As he prepares for the Aug. 10 release of his third album (and first on EMI), "Come and Get It," Reed faces a dilemma: Should he continue to cater to the hipster crowds that pack his shows at New York's Mercury Lounge or focus on marketing to their parents? In the midst of a soul revival, Reed and his label could either choose to follow in the footsteps of Duffy, who has been a crossover success, or Sharon Jones, who remains a critical favorite and indie darling but hasn't quite captured the alterna-parent market.

For its part, EMI is trying to play to both sides. "We think he can keep his fan base and also capture the hearts of boomers," EMI VP of marketing Tara Chiari says. "We're doing outreach to tastemakers, but we are also doing a direct-mail campaign to reach adult consumers."

Chiari says marketing efforts will also have a strong online component, but will target sites frequented by older users, especially Yahoo, as well as general-interest music blogs. At retail, she says EMI has struck partnerships with indie stores to host listening parties while also positioning the album in big-box outlets. A track from the new record, "Explosion," has been placed in a Cinemax commercial, and Chiari says Reed did a tour of ad agencies to generate interest.

For Reed, moving between communities is nothing new. Born and raised in the Boston area, he grew up listening to soul music and moved to Mississippi after graduating high

GLOBAL PULSE

EDITED BY TOM FERGUSON

>>>PACKING UP

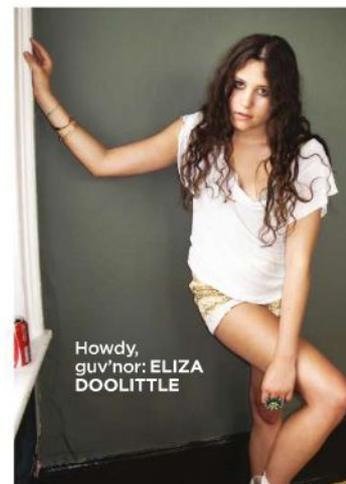
There's more to "mockney" (speaking with a fake Cockney accent) singer Eliza Doolittle than jaunty pop and a pretty face.

Born Eliza Caird, the 22-year-old secured her first publishing deal at 16. Signed to Parlophone Records and managed by London-based ATC, her self-titled debut album was issued July 12 in the United Kingdom, with plans for European releases being finalized.

Doolittle may have released only two singles (the first of which, "Skinny Genes," peaked at No. 22 on the Official Charts Co. listing in April), but the label is confident of international recognition. "There are loads of female artists, but Eliza's style, genre and reference points are very different," Parlophone president Miles Leonard says. "It's not the programmed electronic pop we've been spoiled with for the past 24 months."

Though she possesses ech-

oes of Lily Allen, Doolittle harks back to a more innocent time, layering sunny lyrics over atypical vintage samples; current U.K. single "Pack Up" (released July 5 and charting at No. 11 one week later) borrows World War I marching standard "Pack Up Your Troubles in Your Old Kit Bag." But her image is sufficiently contemporary for cell phone manufacturer Alcatel to preload album track "Go Home" with its new Rainbow handset.



Howdy, guv'nor: ELIZA DOOLITTLE

school. During a stint at the University of Chicago, he spent weekends playing with a church band on the city's South Side before moving back to his hometown and putting together a band, then relocating to Brooklyn.

"People ask if I was accepted in the soul community, and I always say that the race constraints come from people on the outside," he says. "It's all about music, and people respect ability over anything else."

Reed is also confident that the current crop of soul artists represents something more than a passing musical fad. "Soul music is part of the modern pop lexicon; it doesn't need 'reviving,'" he says. "If anything, I see this as a revival of good songwriting and arranging."

The next step for Reed is to take his songs out on the road. He's touring the festival circuit in Europe for the month of July before returning to the United States and playing a series of shows around release date. But tour plans beyond that have yet to be settled.

"Eli could be on almost any bill," Chiari says. "He could play with a hip-hop act and he could play with someone like Michael Bublé. It will be interesting to see where he goes."

Back to the future:
ELI 'PAPERBOY' REED

Doolittle is playing various British summer festivals before supporting Paloma Faith on U.K. tour dates in October and November. She's booked by Creative Artists Agency and published by Universal.

—Mickey Noonan

>>>RE-UNITED STATES

After a decade as a solo artist, Italian rock singer Piero Pelu reunited with the members of his old band Litfiba last December, reviving a project that had seemed in irreversible decline.

The re-formed band's April shows produced a live album, "Stato Libero di Litfiba" (T.E.G./Sony), which debuted at No. 2 on the FIMI chart one week after its June 1 release. Sony Music Italy says the album is certified gold (30,000 shipped) and is targeting platinum (60,000), and there are more tour dates lined up later this year.

"Litfiba's spectacular stage act is the key to the success of this project," Sony Music Italy CEO Andrea Rosi says. "The band has a 360-degree deal

with us and our live company, International Music and Arts."

Litfiba released its first album in 1983 on indie Suono Records, but later albums appeared on CGD/Warner, EMI and Edel. The band enjoyed multiplatinum hits with EMI albums "Mondi Sommersi" (1997) and "Infinito" (1999), but sales slumped after Pelu left for a successful solo career in 1999.

The Litfiba live album includes two studio tracks (both published by T.E.G./Renzulli), and Rosi says that's a taste of what's to come. "Litfiba's comeback isn't just a one-off nostalgia trip," he says. "They're currently working on a new studio album." —Mark Worden

>>>GHOST DANCE

Professional model, cabaret artist—and, most famously, wife of the White Stripes' Jack White—Karen Elson added another string to her bow with the May release of her debut studio album as a singer/songwriter, "The Ghost Who Walks" (Third Man/XL Recordings).

U.K. audiences will have the chance to see how the

British artist shapes up on-stage at September shows currently being lined up by London-based William Morris Endeavor Entertainment. Fall U.S. dates are being booked through Creative Artists Agency, following nine dates in June.

Released internationally May 24 (May 25 in the United States), the blues- and folktinged 12-track set spent four consecutive weeks on Billboard's Heatseekers chart, peaking at No. 16 on June 12. In the United Kingdom, it entered the Official Charts Co.'s June 5 listing at No. 2.

"Karen's got a great ability to reach many different audiences," says Kris Chen, the artist's A&R/product manager at XL's U.S. office. Elson, who has her own publishing company, Lily Witch Music, is due to make her U.S. TV debut as a performer in September on "Late Night With David Letterman."

Elson "loves performing live," Chen says, "and I feel that's going to carry us and the project very far."

—Richard Smirke

6 QUESTIONS

with DIPLO
by JASON LIPSHUTZ

To say Diplo is a busy man is quite an understatement. When he's not recording as Major Lazer with producer Switch or producing acts like La Roux and ex-flame M.I.A., the Philadelphia beatmaker (born Thomas Wesley Pentz) is running his own label (Mad Decent) and working on a documentary about baile funk music ("Favela on Blast," due July 20). Diplo spoke to Billboard about his busy schedule, M.I.A.'s ideal sound and Major Lazer's new six-track EP "Lazers Never Die," out July 20 on Mad Decent.

1 What led you back to working as Major Lazer instead of returning to your solo work?

It took a while for people to understand what Major Lazer was. It's not just me and Switch—we have a team of 20 people helping us out, from our dancers to our artwork guy. This EP is stuff that didn't make the album that kind of adds to the weirdness of Major Lazer, with Thom Yorke featured on a record, as well as Kicks Like a Mule, Collie Buddz and M.I.A. It will hold people over while we're working on a new record, which is about halfway done.

2 How do you choose your collaborators?

I'm not trying to be a superstar. I just want to work on stuff that I really like, with people that I like. Instead of doing a big name, I worked with a noisecore band called Rolo Tomassi this year and made a record I almost paid to produce because I love them so much. I learn a lot from new artists, because they have a strong idea of what they want to do.

3 Is the creative process different working with established artists, like M.I.A.?

I have the most success with established artists when they trust me. With M.I.A., working on

the new record, I just wasn't feeling the vibe with some of the new producers. We did a record called "Tell Me Why," and I just knew what she was good at. It wasn't the same bunch of noise or talking about politics, because that's stuff people had heard. I wanted her to do something where she was singing and doing something louder, like Animal Collective-style music, because I think that's where she shines best. Even if an artist doesn't understand it at first, I'll show them that we'll improve in the end.

4 How did "Favela on Blast" come together?

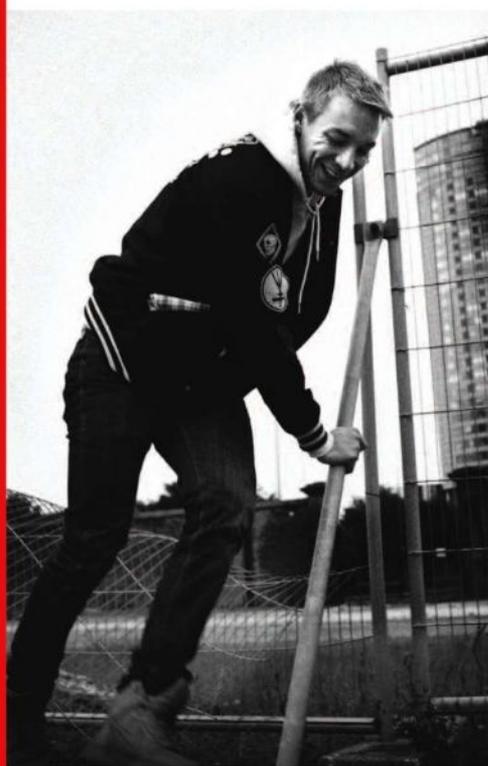
When I was DJ'ing five years ago, I would play [baile funk] and people wouldn't know what it was but it had a great energy. I started looking for information on this music and I couldn't find any, so I went to Brazil and found a couple of people to collaborate with. I wanted to document this music, so we spent a few years filming and working in between Diplo records and DJ sets. Working with film and TV is kind of what I want to do in the future, and "Favela on Blast" might be a little more underground, but in general I just want to put stuff out there that's not out there.

5 What does the future hold for Mad Decent?

We put out Rusko's CD ["O.M.G.!"], and "Hold On" became a radio single in the U.K., so that was our first step toward putting out a proper artist. POPO, who are a garage-punk band on tour with Sleigh Bells now, also finished their record, and for Bosco Delrey, who's a rockabilly artist, we're putting out a string of singles. We're always looking for new artists, and if they make it big, they can go to Downtown or Interscope. I've always got a hand in every record we do, as a producer or as A&R.

6 You sound extremely busy. Do you ever feel like things are too hectic?

I feel like that all the time, but on tour, I don't really drink and I take it easy. I do a lot of work, but I try not to waste time on anything that doesn't make sense. A lot of producers work on stuff all day long, but you got to pick your battles. I have a lot of battles, but I think they're pretty good battles.



ALBUMS

ROCK

DANZIG

Deth Red Sabaoth

Producer: Glenn Danzig
Evilive/The End Records

Release Date: June 22

Glenn Danzig hasn't survived the music business for 30-odd years just because his use of horror-inspired imagery perpetually attracts generations of teens trying to shock their parents. It's his understanding of the niche he's carved for himself—a love affair with darkness and sludgy rock braced with stripper-worthy blues rhythms—that makes his continued output worthwhile. "Deth Red Sabaoth," Danzig's first studio album in six years, opens with the punk/metal thunder of "Hammer of the Gods." "The Revengeful" and "Rebel Spirits" are more stripped-down, while midtempo throbbers like "Black Candy" and "Night Star Hel" buckle under the weight of their own doom. No one can deny the nocturnal charm Danzig conjures with his voice and a strummed acoustic guitar for the cut "On a Wicked Night" before it bursts into an electric frenzy. He repeats the same trick on "Pyre of Souls: Incanticle"/"Pyre of Souls: Seasons of Pain" before wrapping up the affair with "Left Hand Rise

Above," where he wails to best Jim Morrison effect over crashing guitars and lumbering drums.—CT

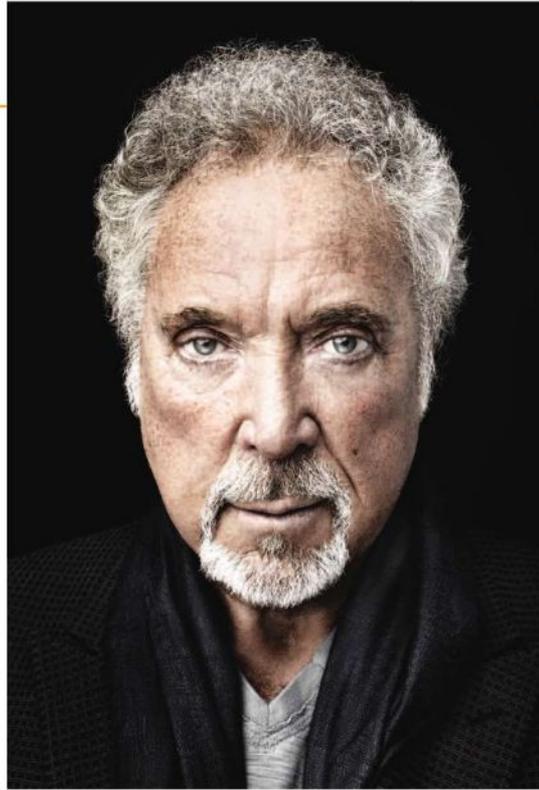
HOT HOT HEAT

Future Breeds

Producer: Steve Bays
Dangerbird Records

Release Date: June 8

After a two-album stint on a major label, Canadian rock act Hot Hot Heat returns to its indie roots for its latest release, "Future Breeds." The move seems to have reignited the group, whose new Dangerbird set pulses with frantic energy. A prime example of this is the prog-rock feel of "JFK's LSD," a societal critique that balances popping drums, heavy bass and schizophrenic synth. But the standouts are "21@12"—with its swooping vocals and melodious guitars—and the quirky love song "Goddess on the Prairie." On the latter, frontman Steve Bays professes his infatuation with unusual lyrics ("You fit me like a ski glove") while also chanting fast-paced rhymes of adoration. The two cuts are still fairly poppy, but offer more unique qualities than the safer tunes on 2007's "Happiness Ltd." Full of complex and diverse arrangements, Hot Hot Heat's riskier approach on "Future Breeds" seems ap-



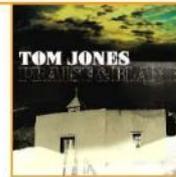
TOM JONES

Praise & Blame

Producer: Ethan Johns
Lost Highway Records

Release Date: July 27

What's new, pussycat? How about a devotional album from Tom Jones so unexpected that the Welsh pop icon's disarmed label chief was uttering God's name in varying degrees of vain when he heard about it. But Jones has always been surprising us throughout his four-decade-plus career. And on "Praise & Blame," that gusty Northern soul voice sounds as righteous and true as it does when he's operating in the more carnal regions of his catalog. Producer Ethan Johns gives the 11-song set a rustic "Raising Sand" sound, mixing gospel, rockabilly, folk and blues with guest appearances by Booker T. Jones, Augie Meyers, Benmont Tench, Gillian Welch, Dave Rawlings and others. Jones skewers sin and seeks salvation on Bob Dylan's "What Good Am I?," Susan Werner's "Did Trouble Me," Sister Rosetta Tharpe's "Strange Things," John Lee Hooker's "Burning Hell" and four originals he composed with Johns. "The door's wide open, waitin' for your soul . . . you just walk on in," he sings in Pop Staples' "You Don't Knock." But Jones, of course, swaggers through.—GG



propriate for its return to an indie label.—MF

ELECTRONIC

KELE

The Boxer

Producer: Alex Epton
Glassnote

Release Date: June 22

Bloc Party singer/guitarist Kele Okereke comes out swinging on his solo debut, "The Boxer." Despite branching out from the band, Okereke veers his album in the direction of the London-based act's 2008 set, "Intimacy"—its sound teeters between dancehall music and emotional, electronic-tinged ballads. Opener "Walk Tall" features whiny synths that break up the singer's military cadence lyricism ("I don't know what you've been told/But this starts now/Walk tall, walk tall"). The only dancefloor-ready track is the chill-inducing single "Tenderoni," whose isolated synths and bold drums create an irresistibly fresh sound. And "Rise" begins with a twinkly percussion that builds to a no-holds-barred finale with feminine croons and playful xylophone. "The Boxer" takes a romantic turn on the cut "Everything You Wanted," which finds Ok-

ereke genuinely singing, "I know at times I'm lost, I'm gone and I'm cold/I'm only half there/But you were there/In my thoughts, in my head."—MB

BLUES

STEVE MILLER BAND

Bingo!

Producers: Andy Johns, Steve Miller
Space Cowboy/Roadrunner/Loud & Proud

Release Date: June 15

The Steve Miller Band's first new album in 17 years, "Bingo!" opens with the declaration, "Hey everyone, I think I'll take this time to have some fun." And that's exactly what Miller & Co. do as they hark back to his roots on 10 energetically rendered blues and R&B covers. Those words come from the song "Hey Yeah" (one of three Jimmie Vaughan tunes, including "Who's Been Talkin'?" and the sublime "Sweet Soul Vibe"), which represents the contemporary edge of the set. "Bingo!" mostly mines Miller's varied influences, from the muscular 12-bar stomp of "Rock Me Baby" (featuring a stinging solo by Joe Satriani) to the Memphis lode of Lowell Fulson's "Tramp." And "Ooh Poo Pah

Doo" is a welcome wild card, a roadhouse R&B gem treated here in a smooth and polished fashion. Original Santana percussionist Michael Carabello and Checkmates singer Sonny Charles (now a member of the Steve Miller Band) fortify the performances, while longtime Miller fans will also soak in some of

the last recordings by the late harmonica ace Norton Buffalo.—GG

LATIN

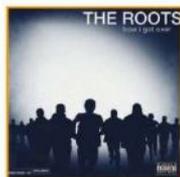
GRUPO FANTASMA

El Existential

Producer: Grupo Fantasma
Nat Geo Music

Release Date: June 15

After earning a Grammy



THE ROOTS

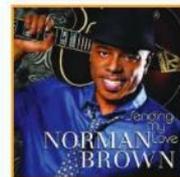
How I Got Over

Producers: The Roots, Richard Nichols

Def Jam Recordings

Release Date: June 22

More than 15 years into their career, Philadelphia hip-hop group the Roots approached their long-awaited ninth album with nothing to prove. That security doesn't stop the Roots from challenging the boundaries of their sound on "How I Got Over," their third and best effort on Def Jam. The track "Right On" spins a winning old-school vibe around the hook to Joanna Newsom's "The Book of Right-On," while lead single "Dear God 2.0" injects socially conscious rhymes into a Monsters of Folk track. The riffs on indie music work surprisingly well, but the Roots are still at their sharpest when offering a reflective, soul-tinged version of street rap. "I'm ready . . . to start acting my age/And part ways with the Black Thought from back in the days," Roots frontman Black Thought raps over Ahmir "Questlove" Thompson's booming percussion on the song "Now or Never." "How I Got Over" finds the Roots acting as elder statesmen in hip-hop, but its mix of nifty experiments and straightforward rap eliminates any sense of predictability.—JL



NORMAN BROWN

Sending My Love

Producers: various

Peak Records/Concord Music Group

Release Date: June 22

If you're looking for respite from an issue-plagued world that seems to be spinning off its axis, Norman Brown's latest album, "Sending My Love," offers a chill-out escape hatch. The guitarist—who either wrote or co-wrote nine of the 10 tracks—immediately sets the mood with easygoing opener "Come Go With Me." He slows down the groove on the track "Here's My Number," spices up the proceedings with the Latin-flavored "Play Time" and draws creative inspiration from contemporary R&B/hip-hop on "I'm Pouring My Heart Out" and "One Last Goodbye." One of the set's more poignant moments comes during Brown's cover of Kenny Loggins' "Celebrate Me Home." Featuring the harmonic grounding of veteran ensemble Sounds of Blackness, the song was co-arranged by Brown's daughter, Rochella, who joins dad on lead vocals. While Brown may not necessarily be reinventing the wheel, the guitarist's diverse, expressive riffing is still formidable. And "Sending My Love" is still good music that requires listeners to do just one thing: kick back and enjoy the ride.—GM

THE BILLBOARD REVIEWS

SINGLES

Award nod for its 2008 album, "Sonidos Gold," Austin-based Latin funk act Grupo Fantasma returns with another international concoction of sound with its latest release, "El Existential." And this time around, the group adds even more musical ingredients into the mix. With an old-school flavor, the track "Realizando" is a near-perfect fusion of funk and salsa that features psychedelic guitar, expressive strings and funky saxophone. And the jazzy salsa number "Sacatelo Bailando" borrows a horn riff from Dizzy Gillespie's "A Night in Tunisia," creating an irresistible blend of piano montuno patterns and big-band excitement. Elsewhere, a reggae vibe is heard on the cut "Hijo," "Juan Tenorio" is a slow-grind bolero channeling the Buena Vista Social Club, and "Telaraña" calls to mind David Bowie's "Let's Dance" but with a Latin twist. Tightly weaving Anglo, Afro and Latin musical genres, "El Existential" takes on an identity of its own.—*IS*

POP

BOBYN

Body Talk Pt. 1

Producers: various
Cherrytree/Interscope
Release Date: June 15
On her fifth album, "Body Talk Pt. 1," Swedish electropop singer Robyn proves she's ready for the dancefloor. The eight-track set—the first in a trio of releases slated for 2010—opens with the brusque "Don't Fucking Tell Me What to Do," where Robyn rattles off what's "killing" her over a pulsing beat. (Her list includes everything from TV and her mother to her manager and record label.) A house influence flour-

ishes on the Röyksopp-assisted cut "None of Dem"; Robyn gets in touch with her urban side on "Fembot," where she raps about "sipping propane topped with a cherry"; the reggae-flavored "Dancehall Queen" stays true to its title; and the summery single "Dancing on My Own" is the closest the singer gets to delivering a big pop chorus. Robyn closes "Body Talk Pt. 1" with a haunting, delicately sung rendition of the Swedish folk ballad "Jag Vet En Dejlig Rosa."—*LF*

KEVIN RUDOLF

To the Sky

Producers: various
Cash Money Records
Release Date: June 15
Singer/songwriter/producer Kevin Rudolf's rocker croon is paired with an assortment of dance and hip-hop beats on his second album, "To the Sky." And while guest appearances from such acts as Lil Wayne (who performed on Rudolf's 2008 hit "Let It Rock"), Flo Rida, Birdman, Rivers Cuomo and Three 6 Mafia make for an enjoyable spin, Rudolf confuses the listener by refusing to focus his musical style in one direction. The artist congratulates himself on the opening hip-hop track "I Made It (Cash Money Heroes)," singing, "Told you to 'Let It Rock'/Now money's falling down from the sky." And over a subtle acoustic guitar riff and a fast drum machine beat on "Big Timer," he questions the path to fame. Elsewhere, Rudolf generates pleasantly uptempo dance cuts like "Must Be Dreamin'" (featuring Cuomo). But the artist's gritty sexual side appears on "Whatchu Waiting For," where he assures a would-be lover that he's sure to "hit the right spot."—*MB*

POP

DAVID ARCHULETA

Something 'Bout Love

(3:54)

Producers: S*A*M & Sluggo, Chris "Rockwell" DeStefano
Writers: various
Publisher: various
19/Jive

David Archuleta recently told Billboard that his next album would contain more "lively grooves" than his 2008 debut, and the lead single from the record, "Something 'Bout Love," delivers on the 19-year-old's promise. Blippy synths (surely inspired by Owl City and its forebears) set the stage for a surge in tempo, and Archuleta's sweetly naïve tenor is now awash in power-pop production and even some obvious vocal effects. The result is double-edged. Fans who followed his "American Idol" journey might miss his unadulterated tone that was best showcased by ballads, but there's no question that "Something" is a more radio-friendly vehicle for the 2008 runner-up to grow his base. The sophomore album is the true test of any "Idol" graduate's ability to fulfill his or her potential, and Archuleta's latest shows he's up to the task.—*MH*

COUNTRY

BILLY CURRINGTON

Pretty Good at Drinkin' Beer

(2:58)

Producers: Carson

Chamberlain, Billy

Currington

Writer: T. Jones

Publishers: Tiltawhirl Music/Crozier Music Enterprise (BMI)

Mercury Nashville

With its sly, relatable lyrics, Billy Currington's "Pretty Good at Drinkin' Beer" should be a summer staple for years to come. The unapologetic slacker anthem is melodically simple, with bluesy steel, electric guitar drawls and jazzy piano riffs providing a lackadaisical backdrop for Currington's approachable baritone. "I ain't much for mowin' thick grass, I'm too slow for workin' too fast," he sings. "I don't do windows so honey don't ask, but I'm pretty good at drinkin' beer." At three minutes, the song is the kind of ditty worth spinning on loop, but writer Troy Jones captures the mind-set of slowing down and reflecting on the good times in that brief span. Despite what he says, Currington is pretty good at more than just knocking back a few cold ones, and this lead single from his album due in September sounds like a sure thing.—*MM*

FOLK

RAY LAMONTAGNE & THE PARIAH DOGS

Beg Steal or Borrow

(4:33)

Producer: Ray LaMontagne
Writer: R. LaMontagne
Publisher: Sweet Mary

BRANDON FLOWERS

Crossfire

(4:17)

Producer: Brendan O'Brien

Writer: B. Flowers

Publisher: Universal-PolyGram (ASCAP)

Island/IDJMG

When Brandon Flowers announced his solo project in April, many speculated about what sound would emerge from the Killers lead singer's album. However, "Crossfire," the first single from his upcoming release "Flamingo," doesn't reveal any particular surprises. Flowers simply follows the pop direction that his band has taken of late, especially on its third album, 2008's "Day & Age." Over echoing guitars and a Keane-like piano track, Flowers sings with melodramatic flair about getting through tough times with the help of a lover: "Tell the devil that he can go back from where he came/His fire he airs all through their beating vein/And when the hardest part is over, we'll be here." Flowers may sound a little too eager to assign an epic quality to his first effort as a solo artist, but "Crossfire" still hints at a promising direction for "Flamingo."—*EC*



Music/Chrysalis Music

(ASCAP)

RCA

Ray LaMontagne boasts a catalog that's about as unassuming as the artist himself, and "Beg Steal or Borrow"—from upcoming album "God Willin' & the Creek Don't Rise"—is the latest release from the master of mature lullabies and his backing band. If the song is any indication, LaMontagne's first fully self-produced album expands that catalog in his own classic fashion. Saccha-

rine slide guitar ornaments soft-spoken percussion, but at no point does any of the instrumentation outbid LaMontagne's dulcet, weathered voice. As the folk artist sings, "Young man, full of big plans and thinking about tomorrow," one can appreciate the familiar themes of hometown blues and larger-than-life dreams found in his lyrics. A pleasing summer teaser, "Beg Steal or Borrow" sets the band up nicely for its anticipated full-length.—*CB*



JAZMINE SULLIVAN

Holding You Down (Goin' in Circles)

(4:01)

Producers: Missy Elliott, Lamb

Writers: various

Publishers: various
J/RMG

Scratches, ad-libs and myriad samples threaten to overwhelm the casual R&B listener on Jazmine Sullivan's new single, "Holding You Down." But her powerful, slightly raspy voice ultimately commands attention on a song that's still a successful intersection of hip-hop and R&B without compromising either genre's values. Here, the Philadelphia singer laments the cyclical battering of love, her grief punctuated by an emotional yet authoritative performance. "I feel so stupid, foolish, lovin' you this way, but what can I say?" Sullivan sings, while Missy Elliott handles production and gives the track a primordial hip-hop core. The oft-used drum break from the Honey Drippers' "Impeach the President," along with a curious but well-executed sample of '90s rap crew the Firm, collectively endow "Holding You Down" with the rawness of a mixtape cut. Yet Sullivan once again subordinates the hectic beat with her spiraling chorus.—*EJN*

LEGEND & CREDITS

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All hands on deck: HANS ZIMMER (center) and guitarist JOHNNY MARR perform at the film premiere afterparty.



INCEPTION MUSIC COMPOSED BY HANS ZIMMER

SOUNDTRACKS BY ANN DONAHUE

Dream Merchant

Composer Hans Zimmer Aids Promo Effort For 'Inception' Score

"Inception," the "Matrix"-meets-"Casablanca" Warner Bros. film starring Leonardo DiCaprio that opened July 16, marks the third collaboration between writer/director Christopher Nolan and composer Hans Zimmer. The first two scores the duo paired on—2008's "Dark Knight" and 2005's "Batman Begins"—were notable sales successes in terms of score albums, selling 144,000 and 83,000, respectively, according to Nielsen SoundScan.

"Inception: Music From the Motion Picture" was released

July 13 on CD by Reprise/WaterTower; a vinyl edition will follow Aug. 3. To build on the sales of his and Nolan's previous film score projects, Zimmer engaged in a number of promotional appearances—underscoring a new all-hands-on-deck mentality for soundtrack promotion.

During the afterparty for the film's Los Angeles premiere July 13, Zimmer and Smiths guitarist Johnny Marr—who performs on eight of the soundtrack's 12 cuts—played selections from the score alongside a 20-piece orchestra.

The concert was streamed live on Ustream. "The idea of a premiere is sort of a weird thing," Zimmer says. "Here we are making this movie for everybody, and we celebrate it by having security guards and velvet ropes around us. I said, 'I'll do it if we can do it for everybody, and the way to do that is with the Internet.' Maybe I'm too much of a socialist from growing up in England during Margaret Thatcher's evil reign."

Two days later, Zimmer was signing copies of the soundtrack at Amoeba Music in Hollywood. The first 200 to

purchase the "Inception" soundtrack fan pack for \$35 received a guaranteed place in line to meet Zimmer, a copy of the CD, a movie poster and a ticket to the midnight screening of the film at the adjacent Arclight Hollywood theaters.

"Inception" is a densely layered sci-fi film that invokes multiple interpretations of the dream state and the subconscious, tied to corporate espionage. It's heady stuff—a summer movie where the audience has to pay attention above and beyond being wowed by explosions—and Zimmer says he and Nolan talked for a year about the project's music.

"Once he gave me the script, it was quite obvious that the obvious wouldn't work," Zimmer says. "There wasn't a lot of arguing going on about this. It

was a lot of Chris and I sitting on the beach, watching our kids play in the sand, while we chucked ideas at each other."

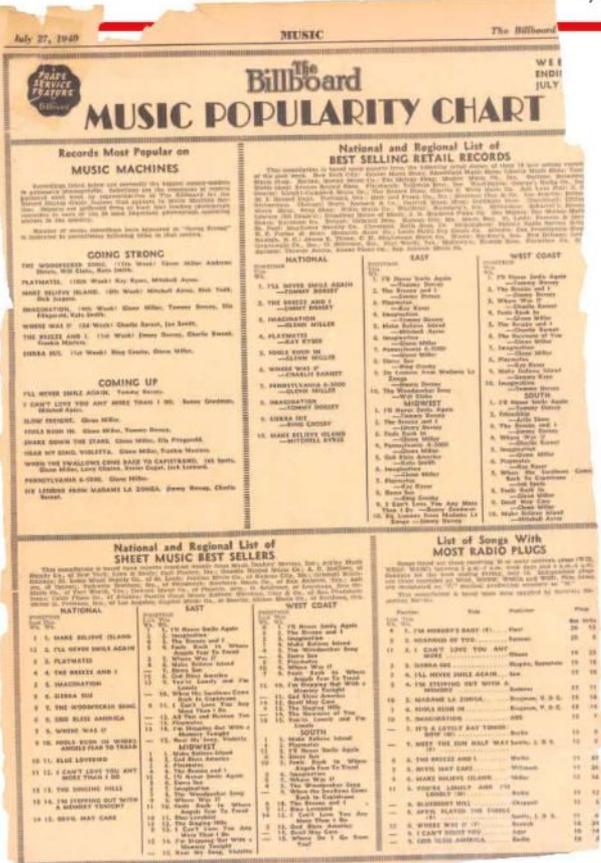
At several points, the score references the Edith Piaf song "Non, Je Ne Regrette Rien," a decision that Zimmer says Nolan wrote into the script before Marion Cotillard—who won the Academy Award for best actress for her portrayal of Piaf in 2007's "La Vie en Rose"—signed on to the project.

"I said, 'No one is going to be that shallow and that dumb and think that that's some kind of a joke,'" Zimmer says. "[Using] Piaf and Chris shooting some of these scenes in Paris were really important because I think that laid the foundations for an emotional journey: the half-remembered dream."

Zimmer visited the set during filming to get a sense of the movie's atmosphere. But once Nolan started editing he asked Zimmer to work on his own—an audacious request, as composers generally work from a combination of script, storyboards and a near-completed cut of the film.

"I think the idea of shared dreaming... he wanted to see if it would actually work," Zimmer says. "The first time I saw the film, it was the complete movie from top to tail with all the music in it."

And did the director and composer reach a creative mind meld? "It was surprising how well it worked," Zimmer says with a laugh.



BILLBOARD'S FIRST NO. 1

Billboard published its first chart ranking the sales of recorded songs 70 years ago this week. In the July 27, 1940, issue, the maiden 10-position "National List of Best Selling Retail Records" paved the way for seven decades—and counting—of Billboard's hallmark tracking of music popularity. Previously, Billboard had highlighted the national "Sheet Music Best Sellers," "Records Most Popular on Music Machines" (compiled via national reports from phonograph operators) and "Songs With the Most Radio Plugs" on a handful of New York radio stations.

BACK IN THE DAY
Not only did Tommy Dorsey top the first Billboard singles sales chart, dated July 27, 1940, but the bandleader also placed at No. 8. His younger brother, Jimmy, ranked at No. 2.

- POSITION, TITLE, ARTIST
1. "I'll Never Smile Again," Tommy Dorsey
 2. "The Breeze and I," Jimmy Dorsey
 3. "Imagination," Glenn Miller
 4. "Playmates," Kay Kyser
 5. "Fools Rush In," Glenn Miller
 6. "Where Was I?," Charlie Barnet
 7. "Pennsylvania 6-5000," Glenn Miller
 8. "Imagination," Tommy Dorsey
 9. "Sierra Sue," Bing Crosby
 10. "Make Believe Island," Mitchell Ayres

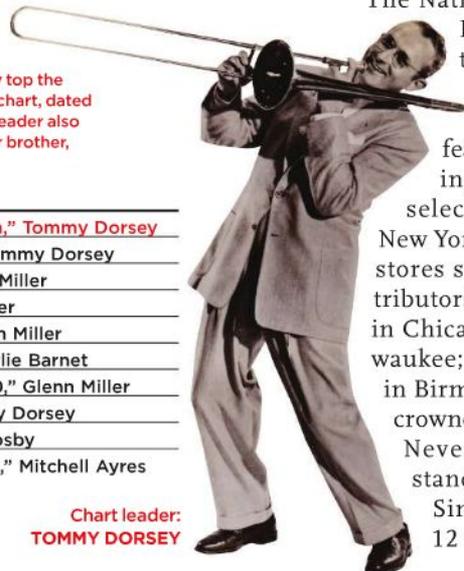


Chart leader: TOMMY DORSEY

The National List of Best Selling Retail Records, however, was the first to poll retailers nationwide on record sales. The new chart was billed as a "trade service feature," based on the "10 best-selling records of the past week" at a selection of national retailers from New York to Los Angeles. In addition to stores specializing in recordings, contributors included Sears, Roebuck & Co. in Chicago; J.B. Branford Piano in Milwaukee; and Nolen's Radio Service Shop in Birmingham, Ala. Tommy Dorsey crowned the maiden retail list with "I'll Never Smile Again." The eventual standard, featuring vocals by Frank Sinatra, would remain at No. 1 for 12 weeks.

—Gary Trust



Making history:
LEE BRICE

COUNTRY BY DEBORAH EVANS PRICE

Slow And Steady

Lee Brice Wins Top 10 Hit After 46 Weeks

Lee Brice made history when the Garth Brooks hit "More Than a Memory"—a song Brice co-wrote with Kyle Jacobs and Billy Montana—became the first single to debut at No. 1 on Billboard's Hot

Country Songs chart. Now he's making history of a different sort. Brice's current single, "Love Like Crazy," claims the distinction of making the slowest climb into the top 10, taking 46 weeks.

"I've got the fastest-rising single in the history of the world that I wrote. And now, as an artist, I've got the slowest-rising single in history," he says with a laugh. "Hey, I'll take it any way I can get it. If it goes No. 1, then I'll have the fastest-rising No. 1 and the slowest-rising No. 1. That would be something I can hang my hat on."

"Love Like Crazy" is the title track to Brice's Curb debut album, which streeted June 8 and bowed at No. 9 on Top Country Albums. This week, the sin-

gle slips to No. 11 but is still bulletted, gaining 413,000 impressions. It also moves 57-52 on the Billboard Hot 100.

The third single from Brice's album, "Love" is his highest-charting effort so far. In its 47th week, the single scores the fourth-longest chart run in the 66-year history of Hot Country Songs, surpassed by Eddie Arnold's 1948 hit "Bouquet of Roses" (54 weeks on the chart), Bobby Helms' 1957 hit "Fraulein" (52 weeks) and Gary Allan's "Right Where I Need to Be" (48 weeks in 2001).

Curb VP of promotion Adrian Michaels says there's a lesson in those stats. "Never give up," he says. "This song was declared dead at least a dozen times, and here we are inside the top 10 and setting records."

Brice thinks touring has helped fuel the single's climb.

"We've headlined a billion of our own dates from big clubs to fairs and festivals, and we've also opened up for everybody from Dierks Bentley to Willie Nelson and Randy Hauser. I just did Aquapalooza [July 10] with Brad Paisley. In the next few weeks, I'm opening for Jason Aldean, Alan Jackson and Hank Williams Jr."

Aiding that public exposure were promotional plugs on the NASCAR circuit, including Brice's name and logo painted on the car hoods at several Camping World Truck Series races and those featuring Dale Earnhardt Jr.'s Whiskey River Nationwide team. Rounding out the picture: targeted spot market buys with a heavy emphasis on radio airplay and a strong correlation to digital sales. Having sold 326,000, according to Nielsen SoundScan, "Love" moves 10-8 on Country Digital Songs and 61-54 on Hot Digital Songs.

"What worked with Lee is simply repeatability," Curb VP of marketing Jeff Tuerff says. "Consumers are constantly bombarded with entertainment choices. Our goal was to simply spur familiarity between the track and the artist through all avenues from radio to television to online, with purchase being the end result."



Dancing machine:
CALI SWAG DISTRICT

STEP UP

If Cali Swag District has its way, everyone across the country will be doing the dougie. That's the name of the dance movement that the Inglewood, Calif., rap group has fashioned into an infectious first single—and first hit—on Billboard's Hot R&B/Hip-Hop Songs chart.

Moving 10-9 this week on the chart, "Teach Me How to Dougie" also climbs 9-6 on Hot Rap Songs and graduates after two weeks at No. 1 on Heatseekers Songs to No. 50 on the Billboard Hot 100. Up 13% from last week with 30,000 in sales, the song has sold 184,000 downloads, according to Nielsen SoundScan, and rises 62-48 on Hot Digital Songs.

"This time last year, we weren't on any charts," says Yung, who with fellow rappers Smoove Da General, JayAre and dancer M-Bone comprise Cali Swag District. "This is a dream come true."

Initially introduced to the dougie by a friend attending Texas Southern University, the group members decided to put their own energetic West Coast twist on the dance, directing followers to "put your arms out front and lean side to side." Since then, Cali Swag District's YouTube video has garnered more than 1.5 million views. The 19-year-old alumni of Inglewood's Morningside High School have also performed on a series of school tours; at rhythmic KPWR Los Angeles' Power House Concert with headliners Snoop Dogg, Drake and Trey Songz; on Fuel TV's "Daily Habit"; and on the 2010 BET Awards preshow.

Up next is Cali Swag District's debut album, "The Kickback." It's set to drop Sept. 14 on Checkmate Records/Capitol. In-house Checkmate producers including rapper Poly Rob, Jay Hustle and GX are supplying tracks for the album, which will release a second single in the coming weeks.

The group's members are aware of the one-hit-wonder stigma that has categorized other rap/dance acts in the last several years. "We have other tracks you can dance to," Smoove Da General says, "but we also have many different styles . . . We're pretty sure we won't be one-hit wonders."

—Erynn Hill and Santino Palazzolo

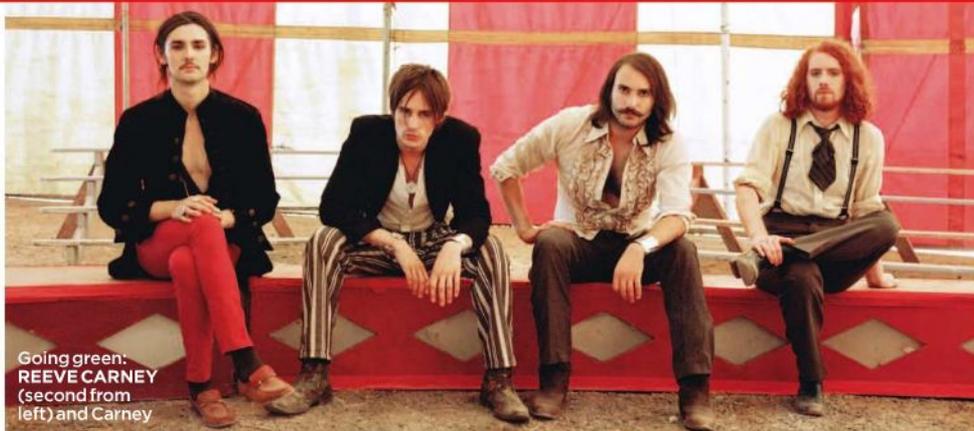
FLYING HIGH

Los Angeles rock band Carney recently wrapped a lengthy tour in support of its debut album, "Mr. Green—Vol. 1," released in May through DAS Label/Interscope. Instead of taking time off, however, guitarist/vocalist Reeve Carney began flight-training lessons in Las Vegas with Cirque du Soleil and working on music with members of U2.

That's because the singer's lifestyle has become a shade more spectacular since landing the lead role in "Spider-Man: Turn Off the Dark," the upcoming Broadway musical directed by Julie Taymor and scored by U2's Bono and the Edge. Although Carney is excited to start full rehearsals on July 19 for a tentative bow this fall, his concentration remains on the four-piece band that he fronts.

"Acting has never been my primary focus," Carney says. "It's hard to get your voice heard in the music industry. So this was an amazing way for the band to have a distinct story."

Carney signed with Interscope as a solo artist in March 2006 before



Going green:
REEVE CARNEY
(second from left) and Carney

forming a quartet with brother Zane Carney on guitar, Aiden Moore on bass and Jon Epcar on drums in late 2007. The band recorded "Mr. Green" with engineer Matty Green (TV on the Radio, Yeah Yeah Yeahs) and performed at last year's Bonnaroo and Outside Lands festivals.

When Taymor ("Across the Universe," Broadway's "The Lion King") attended a Carney gig at New York's Mercury Lounge in June 2008, the director recognized the frontman's charismatic stage presence. After casting Carney in her

upcoming film version of Shakespeare's "The Tempest" starring Helen Mirren, Taymor asked the singer if he could fill in for rumored "Spider-Man" lead Jim Sturgess and perform some songs for the show's investors in March 2009.

"I didn't think I was auditioning for the part, but Bono said that he loved my voice," Carney says. Following a long audition process, Carney was announced as the lead last November.

The role presented both a logistical problem and unique solution for the band's touring plans. While Car-

ney will not tour during the year that Reeve is playing Peter Parker, Taymor has tapped the other band members to perform in the show's orchestra. The group also hopes to secure a weekly residency at a club in New York and possibly perform midnight gigs following the Broadway shows.

"It's frustrating that they're limited to New York," says band manager David Sonnenberg of DAS Communications. "But if you have to be limited to one place, it might as well be the media capital of the world."

—Jason Lipshutz

ZIMMER, PETER; OSO; SNELL; WARNER BROS.; BRICE; TODD PURIFOX; CORSEY; GILLES; PETARCO; REDFERNS; GETTY IMAGES

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THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



DIGITAL WONDER

>>Ke\$ha's "TiK Tok" sells its 5 millionth download this week, according to Nielsen SoundScan, making it only the seventh song to do so in history. The Black Eyed Peas' "I Gotta Feeling" continues to reign as the biggest download, with 6 million.

AN ICON RETURNS

>>On Hot R&B/Hip-Hop Songs, Smokey Robinson charts for the first time in more than eight years as "Love Bath" debuts at No. 83. It's his 46th solo hit on the list and it marks his 50th year on the tally: "Shop Around" (with the Miracles) debuted in December 1960.



ELECTRO-'TONE'

>>Kelly returns to the charts with a new album, a new label and a new sound as "Flesh Tone" starts at No. 48 on the Billboard 200 and at No. 5 on Dance/Electronic Albums. It's her debut appearance on the latter, after charting four previous sets on R&B/Hip-Hop Albums.

CHART BEAT

>>With a bow atop Hard Rock Albums for "Custom Built," Bret Michaels rules a Billboard chart for a second time (see page 56). As lead singer of Poison, he topped the Billboard Hot 100 for three weeks in 1988-89 with "Every Rose Has Its Thorn." Coincidentally, that song appears on the album three notches above Michaels' on the Billboard 200, as Miley Cyrus updates the ballad on "Can't Be Tamed" at No. 11. The pair also teams up on "Nothing to Lose" on Michaels' new set.

>>Disturbed reaches the Active Rock apex in just its fourth week, marking the quickest rise to No. 1 since Linkin Park's "What I've Done" also crowned the list in its fourth frame on the May 12, 2007, chart.

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



Billboard CHARTS

Eminem's 'Recovery' Continues; Kylie Connects

Armed with his biggest Hot 100 Airplay hit in nearly six years, Eminem's "Recovery" continues to reign at No. 1 on the Billboard 200 for a third week, shifting 229,000 (down 27%), according to Nielsen SoundScan.

The set's "Love the Way You Lie" (featuring Rihanna) climbs 15-7 on the Hot 100 Airplay tally; it's his best rank as a lead artist since "Just Lose It"

"Recovery" is the first album to notch three consecutive weeks at No. 1 on the Billboard 200 in four months. The last set to string together three weeks in a row at No. 1 was Sade's "Soldier of Love" in March.

And with an additional 229,000 in sales, "Recovery" is also the first album to sell at least 200,000 in each of its first three weeks of release since Lady Antebellum's "Need You Now" in January and February.

While that's impressive, we have to note that in one of those weeks Lady A had help from a holiday: Valentine's Day. So, what was the album to sell more than 200,000 in each of its first three frames without an assist from a holiday shopping week? Lil Wayne's "Tha Carter III" in the summer of 2008. It started with 1 million on the June 28 list and then shifted 309,000 and 209,000 in weeks two and three.

"Recovery" is also outpacing Em's last album in terms of weekly percentage sales drops. After "Relapse" started at No. 1 with 608,000, it fell 65% to 211,000 in its second week and then 33% to 141,000 in week three. But "Recovery" eroded by only 58% in its second frame and then just 27% this week.

One last thing about the Detroit rapper: With Eminem, Drake's "Thank Me Later" and Big Boi's "Sir Lucious

Over The Counter

KEITH CAULFIELD



Left Foot: The Son of Chico Dusty" at Nos. 1-3, respectively, on the Billboard 200, rap albums occupy the top three spots for the first time since Nov. 29, 2003, when Jay-Z's "The Black Album," the Tupac: Resurrection" soundtrack and G Unit's "Beg for Mercy" respectively claimed the three highest positions.

'APHRODITE' ARRIVES: While Kylie Minogue is a pop superstar outside of America, she's only flirted with U.S. chart success on a handful of occasions. She first charted in 1988-89 when she scored three top 40 hits on the Billboard Hot 100, including a No. 3 cover of "The Loco-Motion."

She famously returned after a long American absence in 2002, storming the Hot 100 with the worldwide hit "Can't Get You out of My Head," which climbed to No. 7. It was the first single from her "Fever" album, which debuted at No. 3 on the Billboard 200 and went on to sell 1.1 million U.S. copies, according to Nielsen SoundScan.

Since "Fever," the artist has re-

mained on the U.S. radar, as each of her subsequent albums has been released stateside. But, as was the case with "Fever," her two follow-up studio sets ("Body Language" and "X") came out in America months after their European counterparts reached shelves.

However, her latest set, "Aphrodite"—which bows at No. 19 this week on the Billboard 200 with 18,000—changes all that, as it was released on both sides of the Atlantic simultaneously.

The new set's debut sales week is triple what her last studio effort, "X," managed when it debuted and peaked at No. 139 with 6,000 in April 2008—five months after its U.K. bow. "Aphrodite" also surpasses the high-water mark of "Fever" follow-up "Body Language," which topped out at No. 42, but with a much larger opening sales frame of 43,000.

SOMETHING TO BELIEVE IN: Bret Michaels' third solo full-length studio album, "Custom Built," enters the Billboard 200 at No. 14 with 22,000. The indefatigable Poison frontman's only previous solo set to chart was 2008's "Rock My World," which hit No. 40. "Custom Built" surpasses the peaks of Poison's last eight entries. You have to scroll back to 1990's No. 2 hit "Flesh and Blood" to find a higher-charting set from the band.



reached No. 6 in October 2004. With "Love" still gaining in airplay, it will definitely pass the peak of "Just" in the next week or two.

Despite Em's success on the Billboard 200 and sales/airplay hybrid the Billboard Hot 100, he's only notched six top 10 singles as a lead artist on Hot 100 Airplay. And only one of them, 2002's "Lose Yourself," reached No. 1.

Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	5,239,000	1,530,000	21,093,000
Last Week	5,543,000	1,584,000	21,479,000
Change	-5.5%	-3.4%	-1.8%
This Week Last Year	7,276,000	1,412,000	22,339,000
Change	-28.0%	8.4%	-5.6%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2009	2010	CHANGE
OVERALL UNIT SALES			
Albums	180,207,000	159,202,000	-11.7%
Digital Tracks	621,252,000	618,528,000	-0.4%
Store Singles	891,000	1,056,000	18.5%
Total	802,350,000	778,786,000	-2.9%
Albums w/TEA*	242,332,200	221,054,800	-8.8%

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

ALBUM SALES



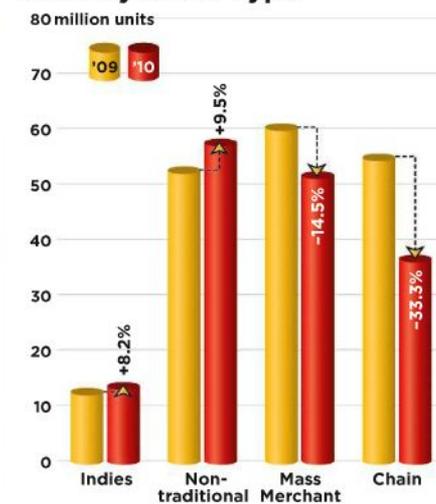
SALES BY ALBUM FORMAT

	2009	2010	CHANGE
CD	140,398,000	114,111,000	-18.7%
Digital	38,507,000	43,693,000	13.5%
Vinyl	1,268,000	1,379,000	8.8%
Other	34,000	20,000	-41.2%

For week ending July 11, 2010. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by



Year-To-Date Album Sales By Store Type



Go to www.billboard.biz for complete chart data | 53

Main Billboard 200 chart table with columns for Week, Artist, Title, Cert., Peak Position, and a detailed right-side section with columns for This Week, Last Week, 2 Weeks Ago, Weeks on Chart, Artist, Title, Cert., Peak Position.



The pair's live album spends a 10th straight week in the top 20 and posts a 10% sales gain as the two were interviewed on NPR's "All Things Considered" July 7.

The Incubus frontman strikes out on his own with his solo debut, entering with 11,000. The physical CD is only available through his website; the digital version is exclusive to iTunes.



The assorted bonus tracks that were originally packaged with "Leave This Town" as exclusive cuts for various retailers are gathered for this five-song EP. It bows with 6,000 and enters Digital Albums at No. 11.

Thirty years ago this week, on the July 26, 1980, chart, the Rolling Stones rose to No. 1 with "Emotional Rescue," their eighth chart-topper. Since then, they've hit No. 2 three times (once with the "Exile" reissue) and No. 1 once before, with 1981's "Tattoo You."



As "Bulletproof" retains its bullet on Mainstream Top 40 at No. 7, the album crosses the 100,000-sales mark. Meanwhile, "Bulletproof" has sold 1.3 million downloads this year, making it one of 2010's top 30 sellers.

THE BILLBOARD 200 ARTIST INDEX table listing artists and their chart positions.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
101	107	104	THE NATIONAL 4AD 3X03* (14.98)	High Violet	3	
102	60	53	MICHAEL JACKSON EPIC/LEGACY 84287/SONY MUSIC (19.98)	The Essential Michael Jackson	2	53
103	157	23	KIDZ BOP KIDS RAZOR & TIE 89214 (18.98)	Kidz Bop 17	12	
104	28	2	DWELE RT 5149/E1 (17.98)	Wants World Women	28	
105	84	44	THE GASLIGHT ANTHEM SIDEDUMMYY 1418* (13.98)	American Slang	16	
106	130	124	COLBIE CAILLAT UNIVERSAL REPUBLIC 013194/UMRG (13.98) ⊕	Breakthrough	1	
107	102	110	MARVIN SAPP VERITY 53156/JLG (11.98)	Here I Am	2	
108	106	85	SADE EPIC 63933*/SONY MUSIC (13.98)	Soldier Of Love	1	
109	96	79	CLAY WALKER CURB 79182 (18.98)	She Won't Be Lonely Long	16	
110	153	164	DARIUS RUCKER CAPITOL NASHVILLE 85506 (18.98)	Learn To Live	5	
111	125	116	SHINEDOWN ATLANTIC 511244/AG (18.98)	The Sound Of Madness	8	
112	104	89	JAY-Z RDC NATION 520856*/AG (18.98) ⊕	The Blueprint 3	1	
113	43	72	VARIOUS ARTISTS NOW That's What I Call The USA: The Patriotic Country Collection UNIVERSAL/EMI/SONY MUSIC/MUSIC FOR A CAUSE 42172/CAPITOL (18.98)		43	
114	134	128	TOBYMAC FOREFRONT 26371 (13.98) ⊕	Tonight	6	
115	90	100	LEE BRICE CURB 78977 (18.98)	Love Like Crazy	44	
116	121	113	KID CUDI DREAM ON/6 G O D /UNIVERSAL MOTOWN 013195*/UMRG (13.98) ⊕	Man On The Moon: The End Of Day	4	
117	141	182	MOTLEY CRUE MOTLEY 380*/ELEVEN SEVEN (13.98) ⊕	Greatest Hits	94	
118	85	132	SUSAN BOYLE SYCO/COLUMBIA 59829/SONY MUSIC (11.98)	I Dreamed A Dream	4	1
119	105	59	MERCYME JND/COLUMBIA 67708/SONY MUSIC (13.98)	The Generous Mr. Lovewell	3	
120	160	163	THREE DAYS GRACE JIVE 45256/JLG (13.98)	Life Starts Now	3	
121	195	189	SOUNDTRACK WALT DISNEY 003101 (18.98)	Hannah Montana: The Movie	1	
122	97	66	UNCLE KRACKER TOP DOG/ATLANTIC 524613/AG (6.98)	Happy Hour: The South River Road Sessions (EP)	66	
123	73	26	CYNDI LAUPER MERCER STREET 70196*/DONWITOWIN (13.98)	Memphis Blues	26	
124	124	115	SAVING ABEL SINOCO/VIRGIN 84602/CAPITOL (18.98)	Miss America	24	
125	109	99	ERYKAH BADU NEW AMERYKAH: Part Two: Return Of The Ankh CONTROL FHEAD/UNIVERSAL MOTOWN 014023*/UMRG (13.98)		4	
126	138	173	COLT FORD AVERAGE JOE S 216 (14.98)	Chicken & Biscuits	28	
127	39	2	PARKWAY DRIVE EPITAPH 87095* (15.98)	Deep Blue	39	
128	129	117	BAND OF HORSES BROWNFAT POSSUM/COLUMBIA 69110*/SONY MUSIC (11.98)	Infinite Arms	7	
129	128	119	MUSE HELIUM-3 521130*/WARNER BROS. (18.98) ⊕	The Resistance	3	
130	139	125	MIRANDA COSGROVE COLUMBIA 31049/SONY MUSIC (8.98)	Sparks Fly	8	
131	54	80	MICHAEL JACKSON EPIC/LEGACY 17986*/SONY MUSIC (17.98)	Thriller	1	
132	117	141	MARY J. BLIGE MTRIAIRCH/GEFFEN 013722/IGA (13.98)	STRONGER with Each Tear	2	
133	111	114	JAHEIM ATLANTIC 522783/AG (18.98)	Another Round	3	
134	RE-ENTRY	15	THE AVETT BROTHERS AMERICAN/COLUMBIA 35099/SONY MUSIC (12.98)	I and Love and You	16	
135	122	108	DEFTONES REPRISE 511922*/WARNER BROS. (18.98)	Diamond Eyes	6	
136	72	97	MICHAEL JACKSON MJJ/EPIC 76967*/SONY MUSIC (17.98)	Michael Jackson's This Is It (Soundtrack)	2	1
137	143	145	EMINEM SHADY/AF TERMATH/INTERSCOPE 005881*/IGA (13.98/8.98)	Curtain Call: The Hits	2	1
138	RE-ENTRY	76	PINK FLOYD HARVEST 45001*/CAPITOL (18.98)	Dark Side Of The Moon	1	
139	114	136	JANELLE MONAE WONDERLAND/BAD BOY 512256*/WARNER BROS. (13.98)	The ArchAndroid: Suites II And III	17	
140	126	137	LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 011977*/UMRG (13.98)	Tha Carter III	3	1
141	123	121	DRAKE YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN 013455/UMRG (9.98)	So Far Gone (EP)	6	
142	RE-ENTRY	70	EMINEM WEB/AF TERMATH 490628*/INTERSCOPE (13.98)	The Marshall Mathers LP	9	1
143	188	26	JIMMY BUFFETT MCA 5633/UMG (13.98)	Songs You Know By Heart: Jimmy Buffett's Greatest Hits (EP)	7	100
144	146	123	SOUNDTRACK FOX/FOX SEARCHLIGHT 6184/NEW WEST (17.98)	Crazy Heart	18	
145	101	2	ALEJANDRO ESCOVEDO FANTASY 31922/CONCORD (18.98)	Street Songs Of Love	101	
146	132	143	KENNY CHESNEY BNA 65555/SBM (11.98)	Greatest Hits II	3	
147	148	146	JOSH TURNER MCA NASHVILLE 013353/UMGN (13.98)	Haywire	5	
148	140	144	CAGE THE ELEPHANT DSP 49558*/JIVE (13.98)	Cage The Elephant	67	
149	136	84	STONE TEMPLE PILOTS ATLANTIC 519419*/AG (18.98)	Stone Temple Pilots	2	
150	151	147	ORIGINAL BROADWAY CAST RECORDING DECCA BROADWAY 001682/DECCA (18.98)	Wicked	125	

103
As we prepare for the arrival of "Kidz Bop 18" in two weeks (which features child-friendly takes on Lady Gaga's "Telephone" and Katy Perry's "California Gurls"), the 17th edition sees a 25% gain.

120
A \$7.99 sale price and placing in Best Buy's circular last week boost the album as it posts a 19% increase, selling 4,000 copies.

121
Disney Channel's promotion of the July 13 premiere of the fourth season of "Hannah Montana" leads to a 35% gain for its theatrical film's soundtrack. The first three "Hannah" TV soundtracks all rise, with the second and third volumes each gaining by more than 40%.

134
Amazon's MP3 store offered the album as its daily deal July 11 for \$3.99. In turn, it gains by 120%, with a 214% jump in digital purchases. Amazon deals also help the sets at Nos. 100 and 188.

138
The band's iconic album is part of iTunes' latest promotion highlighting classic rock sets for \$7.99. It's up by 38% in overall sales and 108% in downloads. Other sale-priced titles include Nos. 46, 67, 143, 157 and 188.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
151	NEW	1	HOW TO DESTROY ANGELS THE MULL CORPORATION 2 (6.98)	How To Destroy Angels (EP)		151
152	149	154	GUNS N' ROSES Geffen 001714/INTERSCOPE (16.98)	Greatest Hits	4	3
153	174	175	EDWARD SHARPE & THE MAGNETIC ZEROES COMMUNITY FAIRFAX 542*/VAGRANT (13.98)	Up From Below		153
154	145	133	KEITH URBAN CAPITOL NASHVILLE 35751* (18.98)	Defying Gravity	1	
155	48	2	WOLF PARADE SUB POP 870* (13.98)	Expo 86		48
156	92	103	GRACE POTTER & THE NOCTURNALS RAGGED COMPANY 002832/HOLLYWOOD (8.88) ⊕	Grace Potter & The Nocturnals		19
157	152	6	WYNNONNA CRACKER BARREL 79183 EX/CURB (11.98)	Love Heals: A Tribute to Our Wounded Warriors		32
158	RE-ENTRY	106	THE BEACH BOYS CAPITOL 82710 (18.98) ⊕	The Very Best Of The Beach Boys: Sounds Of Summer	2	16
159	166	178	BOB SEGER & THE SILVER BULLET BAND CAPITOL 30334* (16.98)	Greatest Hits	8	8
160	179	135	MAXWELL COLUMBIA 89142/SONY MUSIC (11.98) ⊕	BLACKsummers'night	1	
161	192	104	MGMT COLUMBIA 19512*/SONY MUSIC (9.98)	Oracular Spectacular	1	38
162	142	112	SOUNDTRACK 20TH CENTURY FOX TV/COLUMBIA 67681/SONY MUSIC (6.98)	Glee: The Music, The Power Of Madonna (EP)		1
163	172	157	THE DIRTY HEADS EXECUTIVE MUSIC GROUP 1243 (13.98)	Any Port In A Storm		55
164	171	162	GARY ALLAN MCA NASHVILLE 013362/UMGN (10.98)	Get Off On The Pain		5
165	RE-ENTRY	5	PASSION SIXSTEPS 07175/SPARROW (17.98)	Passion: Awakening		15
166	NEW	1	ED KOWALCZYK SOUL WHISPER 01 (14.98)	Alive		166
167	181	153	ATTACK ATTACK! RISE 102 (12.98)	Attack Attack!		27
168	135	62	ALLSTAR WEEKEND HOLLYWOOD 805063 (6.98)	Suddenly (EP)		62
169	189	179	TAYLOR SWIFT BIG MACHINE 079012 (18.98) ⊕	Taylor Swift	1	5
170	RE-ENTRY	208	QUEEN HOLLYWOOD 161265 (13.98)	Greatest Hits	8	11
171	162	151	CHRIS YOUNG RCA NASHVILLE 22818/SMN (10.98)	The Man I Want To Be		19
172	RE-ENTRY	38	THE SCRIPT PHONOGEN/EPIC 33458/SONY MUSIC (12.98)	The Script		64
173	169	183	GARTH BROOKS PEARL 213 (25.98 CD/DVD) ⊕	The Ultimate Hits	5	3
174	175	138	COURT YARD HOUNDS COLUMBIA 52447/SONY MUSIC (11.98)	Court Yard Hounds		7
175	156	148	OWL CITY UNIVERSAL REPUBLIC 013141*/UMRG (10.98)	Ocean Eyes		8
176	154	6	FLORENCE + THE MACHINE UNIVERSAL REPUBLIC 013170/UMRG (13.98)	Lungs		130
177	177	159	SOUNDTRACK FOX 522421/RHINO (18.98)	Alvin And The Chipmunks: The Squeakquel	1	6
178	170	186	CASTING CROWNS BEACH STREET/REUNION 10135/SONY MUSIC (11.98)	Until The Whole World Hears	1	4
179	137	122	VARIOUS ARTISTS RHINO CUSTOM PRODUCTS 8401 EX/STARBUCKS (12.98)	Heatin' Up: Cool Tunes For Hot Days		111
180	168	180	VAMPIRE WEEKEND XL 429* (14.98)	Contra		1
181	173	171	LIFEHOUSE Geffen 013753/IGA (13.98)	Smoke & Mirrors		6
182	180	160	BREAKING BENJAMIN HOLLYWOOD 802388* (18.98) ⊕	Dear Agony	1	4
183	NEW	1	VARIOUS ARTISTS XS DIGITAL EX (1.98)	The 99 Most Essential Schubert Masterpieces		183
184	RE-ENTRY	26	ONEREPUBLIC MOSLEY/INTERSCOPE 013607/IGA (13.98)	Waking Up		21
185	NEW	1	JOHN MARK MCMILLAN INTEGRITY 4915 EX/PROVIDENT-INTEGRITY (13.98)	The Medicine		185
186	193	181	FRANK SINATRA REPRISE 43852/WARNER BROS. (18.98)	Nothing But The Best	1	2
187	184	174	LED ZEPPELIN SWAN SONG 313148*/ATLANTIC (19.98) ⊕	Motherhip	2	7
188	RE-ENTRY	2	LOCAL NATIVES FRENCHKISS 042* (12.98)	Gorilla Manor		160
189	RE-ENTRY	19	THE STEVE MILLER BAND CAPITOL 46101* (11.98)	Greatest Hits 1974-78	1	18
190	NEW	1	LOUIS ARMSTRONG FOURSTARS MASTER S OF JAZZ DIGITAL EX/EMK ENTERPRISES (8.98)	Hello Dolly		190
191	RE-ENTRY	96	SUGARLAND MERCURY NASHVILLE 011273*/UMGN (13.98)	Love On The Inside	2	1
192	194	195	ORIGINAL BROADWAY CAST RECORDING RHINO 73271 (18.98)	Jersey Boys		85
193	182	166	DAUGHTRY 19/RCA 89860/UMG (9.98) ⊕	Daughtry	1	1
194	183	149	JAMES TAYLOR WARNER BROS. 79094/RHINO (11.98)	Greatest Hits	1	96
195	159	184	TENTH AVENUE NORTH UNIVERSAL 101444/SONY MUSIC (11.98)	The Light Meets The Dark		15
196	120	152	SLASH Dik HADY 31433* (17.98)	Slash		3
197	164	172	JIMMY BUFFETT MAILBOAT 2120 EX (14.98)	Encores		7
198	161	140	TRAVIS MCCOY NAPPY BOY/DECADE/DANCE 524007/FUELED BY RAMEN (13.98) ⊕	Lazarus		25
199	RE-ENTRY	13	SHE & HIM MERGE 354* (15.98)	Volume Two		6
200	RE-ENTRY	163	NICKELBACK ROADRUNNER 618300 (18.98) ⊕	All The Right Reasons	8	1

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MOTLEY CRUE 117	OWI CITY 175	PHOENIX 99	THE ROLLING STONES 87	SCISSOR SISTERS 57	SUGARLAND 191	GLEE: THE MUSIC, JOURNEY TO REGIONALS (EP) 30	THE TWILIGHT SAGA: THE MOVIE 82	CHRIS TOMLIN 36	USHER 17	NOW 33 155	WOLF PARADE 155
MUMFORD & SONS 62	ORIGINAL CAST: ERSEN BOYS 192	PINK FLOYD 138	THE ROOTS 25	BOB SEGER & THE SILVER BULLET BAND 159	TAYLOR SWIFT 45, 169	GLEE: THE MUSIC, THE POWER OF MADONNA (EP) 162	THE TWILIGHT SAGA: ECLIPSE 4	TRAILER CHORUS 93	WOLF PARADE 155	NOW 34 157	WYNNONNA 157
MUSE 129	WICKED 150	PLIES 77	LA ROUX 92	SHINEDOWN 111	THE STEVE MILLER BAND 189	GLEE: THE MUSIC, THE POWER OF MADONNA (EP) 162	THE TWILIGHT SAGA: ECLIPSE: THE SCORE 61	TRAIN 47	WOLF PARADE 155	NOW THAT'S WHAT I CALL THE USA: THE PATRIOTIC COUNTRY COLLECTION 113	CHRIS YOUNG 171
NAS & DAMIAN "JR. GONG" MARLEY 56	THE NATIONAL 101	GRACE POTTER & THE NOCTURNALS 156	DARIUS RUCKER 110	FRANK SINATRA 186	ALVIN AND THE CHIPMUNKS: THE SQUEAKQUEL 177	NEW MOON 88	THE TWILIGHT SAGA: NEW MOON 88	TREY SONGZ 63	YOUNG MONEY 100		
NICKELBACK 41, 200	BRAD PASKLEY 73		SADE 108	SKILLET 80	CRAZY HEART 144			JOSH TURNER 147			

TOP INDEPENDENT™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	CERT.
1			#1 BRET MICHAELS S'M*B 6520/POOR BOY (11.98)	Custom Built	
2	7	5	VARIOUS ARTISTS SIDONEUMMY 1420 (8.98)	Vans Warped Tour 2010 Compilation	
3	NEW		VARIOUS ARTISTS XS DIGITAL EX (1.99)	The 99 Most Essential Relaxing Classics	
4	1	2	SCISSOR SISTERS POLYDOR 70179/DOWNTOWN (13.98)	Night Work	
5	NEW		JUVENILE UTP 2069/E1 (17.98)	Beast Mode	
6	2	2	SOUNDTRACK SUMMIT 2313*/E1 (18.98)	The Twilight Saga: Eclipse: The Score	
7	8	21	MUMFORD & SONS GENTLEMAN OF THE ROAD 0109*/GLASSNOTE (12.98)	Sigh No More	
8	5	3	KEITH SWEAT KEDAR 00008 (18.98) ⊕	Ridin' Solo	
9	16	32	GREATEST GAINER FIVE FINGER DEATH PUNCH PROSPECT PARK 50100* (13.98) ⊕	War Is The Answer	
10	13	66	JASON ALDEAN BROKEN BOW 7637 (18.98)	Wide Open	
11	12	10	BULLET FOR MY VALENTINE JIVE (16.98)	Fever	
12	15	61	PHOENIX LOYALTY 0105*/GLASSNOTE (11.98)	Wolfgang Amadeus Phoenix	
13	14	9	THE NATIONAL 440 3X03* (14.98)	High Violet	
14	3	2	DWELE RT 5149/E1 (17.98)	Wants World Women	
15	11	4	THE GASLIGHT ANTHEM SIDONEUMMY 1418* (13.98)	American Slang	
16	24	34	MOTLEY CRUE MOTLEY 380*/EVELEVEN SEVEN (13.98) ⊕	Greatest Hits	
17	10	3	CYNDI LAUPER MERCER STREET 70166*/DOWNTOWN (13.98)	Memphis Blues	
18	22	12	COLT FORD AVERAGE JOE'S 216 (14.98)	Chicken & Biscuits	
19	4	2	PARKWAY DRIVE EPITAPH 87095* (15.98)	Deep Blue	
20	26	25	SOUNDTRACK FOX/FOX SEARCHLIGHT 6184/NEW WEST (17.98)	Crazy Heart	
21	23	64	CAGE THE ELEPHANT DSP 49658*/JIVE (13.98)	Cage The Elephant	
22	NEW		HOW TO DESTROY ANGELS THE NULL CORPORATION 2 (8.98)	How To Destroy Angels (EP)	
23	30	28	EDWARD SHARPE & THE MAGNETIC ZEROES COMMUNITY/FARFAX 542*/VAGRANT (13.98)	Up From Below	
24	6	2	WOLF PARADE SUB POP 870* (13.98)	Expò 86	
25	29	11	THE DIRTY HEADS EXECUTIVE MUSIC GROUP 1243 (13.98)	Any Port In A Storm	
26	NEW		ED KOWALCZYK SOUL WHISPER 01 (14.98)	Alive	
27	32	5	ATTACK ATTACK! RISE 102 (12.98)	Attack Attack!	
28	21	4	VARIOUS ARTISTS RHINO CUSTOM PRODUCTS 8401 EX/STARBUCKS (12.98)	Heatin' Up: Cool Tunes For Hot Days	
29	28	26	VAMPIRE WEEKEND XL 429* (14.98)	Contra	
30	NEW		VARIOUS ARTISTS XS DIGITAL EX (1.99)	The 99 Most Essential Schubert Masterpieces	
31	RE-ENTRY		LOCAL NATIVES FRENCHISS 042* (12.98)	Gorilla Manor	
32	19	14	SLASH DIK HAYD 31433* (17.98)	Slash	
33	27	12	JIMMY BUFFETT MAILBOAT 2120 EX (14.98)	Encores	
34	36	16	SHE & HIM MERGE 334* (15.98)	Volume Two	
35	NEW		VARIOUS ARTISTS XS DIGITAL EX (1.99)	The 99 Most Essential Mendelssohn Masterpieces	
36	33	9	SLEIGH BELLS N.E.E.T. 016*/MOM + POP (12.98)	Treats	
37	25	3	DANZIG EVILIVE 163/THE END (13.98)	Deth Red Sabaoth	
38	20	2	SIA I.E. MUSIC/MONKEY PUZZLE 74283/JIVE (13.98)	We Are Born	
39	35	9	AS I LAY DYING METAL BLADE 14967 (13.98)	Powerless Rise	
40	NEW		A PLEA FOR PURGING FACEDOWN 093 (12.98)	The Marriage Of Heaven And Hell	
41	31	3	HERBIE HANCOCK HANCOCK 0001* (16.98)	The Imagine Project	
42	9	2	EMAROSA RISE 105 (12.98)	Emarosa	
43	38	45	THE XX YOUNG TURKS 450* (14.98)	xx	
44	17	3	TRIP LEE REACH 8153/INFINITY (14.98)	Between Two Worlds	
45	NEW		KOTTONMOUTH KINGS PRESENT JOHNNY RICHTER SUBURBAN NOIZE 172 (14.98)	Laughing	
46	RE-ENTRY		RATATAT XL 465* (14.98)	LP4	
47	42	10	TRINA SLIP-N-SLIDE 32567 (18.98)	Amazin'	
48	40	3	STARS SOFT REVOLUTION 601*/VAGRANT (13.98)	The Five Ghosts	
49	18	2	INDIGO GIRLS IG/VANGUARD 78069/WELK (21.98)	Staring Down The Brilliant Dream	
50	NEW		OLD 97'S NEW WEST 6187 (4.98)	Mimeograph (EP)	

Amazon's MP3 store offered five of XS's low-priced classical compilations for \$1.99 each last week and one of them—"The 99 Most Essential Relaxing Classics"—debuts on Top Digital Albums at No. 9 with 7,000 sold. It also enters the Billboard 200 at No. 55. Collectively, the five Amazon-exclusive titles sold 15,000.



TOP DIGITAL™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	BB RANKING	CERT.
1	1	3	#1 EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE /IGA	Recovery	1	
2	NEW		BIG BOI DEF JAM /DJMG	Sir Lucious Left Foot: The Son Of Chico Dusty	3	
3	2	5	SOUNDTRACK SUMMIT/CHOP SHOP/ATLANTIC /AG	The Twilight Saga: Eclipse	4	
4	3	4	DRAKE YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN /UMRG	Thank Me Later	2	
5	NEW		KYLIE MINOGUE PARLOPHONE /ASTRALWERKS ⊕	Aphrodite	19	
6	NEW		BRANDON BOYD EPIC /SONY MUSIC	The Wild Trapeze	33	
7	8	6	JACK JOHNSON BRUSHFIRE /UMRG	To The Sea	7	
8	12	85	LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE /IGA	The Fame	8	3
9	NEW		VARIOUS ARTISTS XS	The 99 Most Essential Relaxing Classics	55	
10	NEW		ENRIQUE IGLESIAS UNIVERSAL REPUBLIC/UNIVERSAL MUSIC LATINO /UMRG/UMLE	Euphoria	10	
11	NEW		DAUGHTRY 19/RCA /RMG	Leave This Town: The B-Sides (EP)	70	
12	4	2	3OH3 PHOTO FINISH /AG ⊕	Streets Of Gold	23	
13	8	8	THE BLACK KEYS NONESUCH /WARNER BROS.	Brothers	29	
14	13	11	B.O.B REBELROCK/GRAND HUSTLE/ATLANTIC /AG ⊕	B.o.B Presents: The Adventures Of Bobby Ray	28	
15	16	41	ZAC BROWN BAND ROAR/BIGGER PICTURE/HOME GROWN/ATLANTIC /AG	The Foundation	15	2
16	RE-ENTRY		JOURNEY COLUMBIA/LEGACY /SONY MUSIC ⊕	Journey's Greatest Hits	46	⊕
17	15	4	TOM PETTY AND THE HEARTBREAKERS REPRISE /WARNER BROS.	Mojo	20	
18	14	5	SOUNDTRACK 20TH CENTURY FOX TV/COLUMBIA /SONY MUSIC	Glee: The Music, Journey To Regionals (EP)	30	
19	10	3	THE ROOTS DEF JAM /DJMG	How I Got Over	25	
20	24	24	LADY ANTEBELLUM CAPITOL NASHVILLE	Need You Now	9	2
21	23	16	JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND /DJMG ⊕	My World 2.0	5	1
22	NEW		KELIS WILL I AM/INTERSCOPE /IGA	Flesh Tone	48	
23	RE-ENTRY		BROKEN BELLS COLUMBIA /SONY MUSIC	Broken Bells	72	
24	22	5	MUMFORD & SONS GENTLEMAN OF THE ROAD /GLASSNOTE	Sigh No More	62	
25	RE-ENTRY		CAROLE KING & JAMES TAYLOR HEAR ⊕	Live At The Troubadour	16	

TOP INTERNET™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	BB RANKING	CERT.
1	1	3	#1 EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE 0144111*/IGA	Recovery	1	
2	NEW		BRANDON BOYD EPIC 74294 EX/SONY MUSIC	The Wild Trapeze	33	
3	3	10	CAROLE KING & JAMES TAYLOR HEAR 32053 ⊕	Live At The Troubadour	16	
4	NEW		KYLIE MINOGUE PARLOPHONE 42903*/ASTRALWERKS ⊕	Aphrodite	19	
5	2	4	TOM PETTY AND THE HEARTBREAKERS REPRISE 523971*/WARNER BROS.	Mojo	20	
6	7	5	SOUNDTRACK SUMMIT/CHOP SHOP/ATLANTIC 523836/AG	The Twilight Saga: Eclipse	4	
7	5	4	SARAH MCLACHLAN ARISTA 55367*/RMG	Laws Of Illusion	13	
8	16	4	DRAKE YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN 014325/UMRG	Thank Me Later	2	
9	NEW		BRET MICHAELS S'M*B 6520/POOR BOY	Custom Built	14	
10	RE-ENTRY		OK GO PARACADUTE 99503*	Of The Blue Colour Of The Sky	—	
11	NEW		BIG BOI DEF JAM 014377*/DJMG	Sir Lucious Left Foot: The Son Of Chico Dusty	3	
12	18	8	SOUNDTRACK 20TH CENTURY FOX TV/COLUMBIA 70611/SONY MUSIC	Glee: The Music, Volume 3: Showstoppers	26	
13	13	6	JACK JOHNSON BRUSHFIRE 014266*/UMRG	To The Sea	7	
14	NEW		MY EPIC FACEDOWN 094	Yet	—	
15	21	5	SOUNDTRACK 20TH CENTURY FOX TV/COLUMBIA 72876/SONY MUSIC	Glee: The Music, Journey To Regionals (EP)	30	
16	RE-ENTRY		JEWEL VALORY JK0200A	Sweet And Wild	49	
17	10	3	CYNDI LAUPER MERCER STREET 70166*/DOWNTOWN	Memphis Blues	123	
18	20	3	THE ROOTS DEF JAM 013085*/DJMG	How I Got Over	25	
19	RE-ENTRY		LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE 011805*/IGA	The Fame	8	3
20	8	2	SCISSOR SISTERS POLYDOR 70179/DOWNTOWN	Night Work	57	
21	NEW		HOW TO DESTROY ANGELS THE NULL CORPORATION 2	How To Destroy Angels (EP)	151	
22	NEW		KOTTONMOUTH KINGS PRESENT JOHNNY RICHTER SUBURBAN NOIZE 172	Laughing	—	
23	RE-ENTRY		THE YOUNG VEINS ONE HAVEN 00103	Take A Vacation!	—	
24	NEW		ALEJANDRO ESCOVEDO FANTASY 31922/CONCORD	Street Songs Of Love	145	
25	NEW		ENRIQUE IGLESIAS UNIVERSAL REPUBLIC/UNIVERSAL MUSIC LATINO 014448/UMRG/UMLE	Euphoria	10	

ILIKE PROFILES: MOST ADDED

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT/LABEL)
1	1	9	#1 NOT AFRAID 3 WKS EMINEM (WEB/SHADY/AFTERMATH/INTERSCOPE)	
2	2	10	ALEJANDRO LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	
3	3	17	BABY JUSTIN BIEBER FEATURING LUDACRIS (SCHOOLBOY/RAYMOND BRAUN/ISLAND/DJMG)	
4	4	35	BAD ROMANCE LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	
5	8	21	TODAY WAS A FAIRYTALE TAYLOR SWIFT (BIG MACHINE)	
6	5	39	NEED YOU NOW LADY ANTEBELLUM (CAPITOL NASHVILLE)	
7	7	87	LOVE STORY TAYLOR SWIFT (BIG MACHINE)	
8	9	7	AIRPLANES B.O.B FEATURING HAYLEY WILLIAMS (REBELROCK/GRAND HUSTLE/ATLANTIC)	
9	13	43	YOU BELONG WITH ME TAYLOR SWIFT (BIG MACHINE)	
10	10	30	ONE TIME JUSTIN BIEBER (RAYMOND BRAUN/ISLAND/DJMG)	
11	12	91	IF I WERE A BOY BEYONCE (MUSIC WORLD/COLUMBIA)	
12	15	77	POKER FACE LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	
13	6	5	CALIFORNIA GURLS KATY PERRY FEATURING SNOOP DOGG (CAPITOL)	
14	18	87	SINGLE LADIES (PUT A RING ON IT) BEYONCE (MUSIC WORLD/COLUMBIA)	
15	19	76	HALO BEYONCE (MUSIC WORLD/COLUMBIA)	

YAHOO! MUSIC VIDEO

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT/LABEL)
1	1	10	#1 NOT MYSELF TONIGHT 2 WKS CHRISTINA AGUILERA (RCA/RMG)	
2	2	10	CAN'T BE TAMED MILEY CYRUS (HOLLYWOOD)	
3	3	28	TIK TOK KESHA (KEMOSABE/RCA/RMG)	
4	—	2	RUDE BOY RIHANNA (SRP/DEF JAM/DJMG)	
5	6	4	CALIFORNIA GURLS KATY PERRY FEATURING SNOOP DOGG (CAPITOL)	
6	4	16	IN MY HEAD JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)	
7	—	6	UP OUT MY FACE MARIAH CAREY FEATURING NICKI MINAJ (ISLAND/DJMG)	
8	7	5	ALEJANDRO LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	
9	15	4	BREAK YOUR HEART TAIO CRUZ FEATURING LUDACRIS (MERCURY/DJMG)	
10	13	3	AIRPLANES B.O.B FEATURING HAYLEY WILLIAMS (REBELROCK/GRAND HUSTLE/ATLANTIC)	
11	10	5	JUMPING (OUT THE WINDOW) RON BROWZ (ETHER BOY/UNIVERSAL MOTOWN)	
12	8	5	MASSIVE ATTACK NICKI MINAJ FEAT. SEAN GARRETT (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)	
13	14	22	GIVE IT UP TO ME SHAKIRA FEATURING LIL WAYNE (EPIC)	
14	11	8	OMG USHER FEATURING WILL I AM (LAFACE/JLG)	
15	—	37	SWEET DREAMS BEYONCE (MUSIC WORLD/COLUMBIA)	

TOP HARD ROCK ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	—	1	#1 CUSTOM BUILT 1 WK BRET MICHAELS (S'M*B/POOR BOY)	
2	1	3	SCREAM OZZY OSBOURNE (EPIC/SONY MUSIC)	
3	3	86	DARK HORSE NICKELBACK (ROADRUNNER)	
4	4	10	THE ORACLE GODSMACK (UNIVERSAL REPUBLIC/UMRG)	
5	5	12	IRON MAN 2 (SOUNDTRACK) AC/DC (COLUMBIA/SONY MUSIC)	
6	10	41	WAR IS THE ANSWER FIVE FINGER DEATH PUNCH (PROSPECT PARK)	
7	9	11	FEVER BULLET FOR MY VALENTINE (JIVE)	
8	14	107	THE SOUND OF MADNESS SHINEDOWN (ATLANTIC/AG)	
9	17	30	GREATEST HITS MOTLEY CRUE (MOTLEY/EVELEVEN SEVEN)	
10	19	42	LIFE STARTS NOW THREE DAYS GRACE (JIVE/JLG)	
11	13	5	MISS AMERICA SAVING ABEL (SKIDDCC/VIRGIN/CAPITOL)	
12	2	2	DEEP BLUE PARKWAY DRIVE (EPITAPH)	
13	12	10	DIAMOND EYES	

THE BILLBOARD HOT 100

WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	PRODUCER (SONGWRITER)	Artist	CERT.	PEAK POSITION
1	1	1	9	#1 CALIFORNIA GURLS	EMINEM, LIL UZOVAT, LIL PUMP, LIL YACHTY, LIL TRAP, LIL B, LIL YACHTY, LIL PUMP, LIL UZOVAT, LIL TRAP, LIL B	Katy Perry Featuring Snoop Dogg	1	1
2	2	2	3	GREATEST GAINER/AIRPLAY LOVE THE WAY YOU LIE	EMINEM, LIL UZOVAT, LIL PUMP, LIL YACHTY, LIL TRAP, LIL B	Eminem Featuring Rihanna	2	2
3	4	4	13	AIRPLANES	B.O.B, FEATURING HAYLEY WILLIAMS	B.o.B Featuring Hayley Williams	2	2
4	3	3	15	OMG	USHER, FEATURING WILL.I.AM	Usher Featuring will.i.am	1	1
5	5	5	15	BILLIONAIRE	TRAVIE MCCOY, FEATURING BRUNO MARS	Travie McCoy Featuring Bruno Mars	4	4
6	7	14	6	DYNAMITE	TAIO CRUZ, FEATURING MERCUYRIUM3000	Taio Cruz	6	6
7	6	7	11	COOLER THAN ME	MIKE POSNER	Mike Posner	7	7
8	18	22	9	GREATEST GAINER/DIGITAL I LIKE IT	ENRIQUE IGLESIAS, PITBULL, REDONE, N. KHAYAT, E. IGLESIAS, L. RICHIE, A. C. PEREZ	Enrique Iglesias Featuring Pitbull	8	8
9	8	6	10	FIND YOUR LOVE	DRAKE, WEST J. BHASKER, NO. I. D., A. GRAHAM, K. WEST, E. WILSON, PREYLOUIS	Drake	5	5
10	9	10	15	RIDIN' SOLO	JASON DERULO, BELUGA HEIGHTS, WARNER BROS.	Jason Derulo	9	9
11	10	11	10	NOT AFRAID	EMINEM, WEB/SHADY/AFTERMATH/INTERSCOPE	Eminem	1	1
12	11	8	22	YOUR LOVE IS MY DRUG	KE\$HA, KEMOSABE, R/C/A/R/M/G	Ke\$ha	4	4
13	12	9	15	ALEJANDRO	LADY GAGA, STREAMLINE, KON/LIVE, CHERRYTREE/INTERSCOPE	Lady Gaga	5	5
14	14	12	20	BREAK YOUR HEART	TAIO CRUZ, FEATURING LUDACRIS	Taio Cruz Featuring Ludacris	2	1
15	13	13	19	BULLETPROOF	LA ROUX, BIG LIFE, POLYDOR, CHERRYTREE/INTERSCOPE	La Roux	8	8
16	17	19	12	IMPOSSIBLE	SHONTELLE, SRP/SRC/UNIVERSAL MOTOWN	Shontelle	16	16
17	16	16	41	HEY, SOUL SISTER	TRAIN, COLUMBIA	Train	2	3
18	23	26	6	YOUR LOVE	NICKI MINAJ, YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN	Nicki Minaj	1	1
19	19	17	24	NOTHIN' ON YOU	B.O.B, FEATURING BRUNO MARS	B.o.B Featuring Bruno Mars	2	1
20	15	25	8	SOMEBODY TO LOVE	JUSTIN BIEBER, SCHOOLBOY/RAYMOND BROWN/ISLAND/DMG	Justin Bieber	15	15
21	24	27	14	UN-TYPICAL (I'M READY)	ALICIA KEYS, M.B.K./J.R.M.G.	Alicia Keys	21	21
22	21	21	48	NEED YOU NOW	LADY ANTEBELLUM, CAPITOL, NASHVILLE/CAPITOL	Lady Antebellum	3	2
23	20	15	10	MY FIRST KISS	3OH!3, FEATURING KE\$HA	3OH!3 Featuring Ke\$ha	9	9
24	26	34	21	ALL I DO IS WIN	D.J. KHALED, T-PAIN, LUDACRIS, SNOOP DOGG & RICK ROSS	D.J. Khaled Feat. T-Pain, Ludacris, Snoop Dogg & Rick Ross	1	1
25	27	30	11	UNDO IT	CARRIE UNDERWOOD, 19/ARISTA, NASHVILLE	Carrie Underwood	23	23
26	28	28	31	IN MY HEAD	JASON DERULO, BELUGA HEIGHTS, WARNER BROS.	Jason Derulo	2	5
27	29	52	15	HELLO GOOD MORNING	DIDDY - DIRTY MONEY, FEATURING T.I.	Diddy - Dirty Money Featuring T.I.	27	27
28	30	29	32	BREAK EVEN	THE SCRIPT, PHONOGEN/EPIC	The Script	12	12
29	22	-	2	POWER	KANYE WEST, RCA/A&M/REPRISE	Kanye West	22	22
30	34	38	17	THERE GOES MY BABY	USHER, LAFACE/JLG	Usher	30	30
31	25	20	11	ROCK THAT BODY	THE BLACK EYED PEAS, INTERSCOPE	The Black Eyed Peas	9	9
32	38	42	11	LOVER, LOVER	JERROD NIEMANN, SEA GAYLE/ARISTA, NASHVILLE	Jerrod Niemann	32	32
33	32	32	41	HAVEN'T MET YOU YET	MICHAEL BUBLE, 143, REPRISE	Michael Buble	24	24
34	36	37	16	PAY FOR YOU	JARON AND THE LONG ROAD TO LOVE, JARONWOOD/UNIVERSAL REPUBLIC/101, MACHINE	Jaron And The Long Road To Love	34	34
35	39	48	8	FREE	ZAC BROWN BAND, HOME GROWN/ATLANTIC/BIGGER PICTURE	Zac Brown Band	35	35
36	33	33	22	RIDE	RIHANNA, SRP/DEF JAM/JMG	Rihanna	1	1
37	35	35	16	THE HOUSE THAT BUILT ME	MIRANDA LAMBERT, COLUMBIA (NASHVILLE)	Miranda Lambert	28	28
38	40	41	16	RAIN IS A GOOD THING	LUKE BRYAN, CAPITOL, NASHVILLE	Luke Bryan	38	38
39	47	40	5	WAKA WAKA (THIS TIME FOR AFRICA)	SHAKIRA, FEATURING FRESHYGROUND	Shakira Featuring Freshyground	38	38
40	44	50	11	GETTIN' OVER YOU	DAVID GUETTA & CHRIS WILLIS, FEATURING FERGIE & LMFAO	David Guetta & Chris Willis Featuring Fergie & LMFAO	40	40
41	41	39	14	THIS AFTERNOON	NICKELBACK, ROADRUNNER/RRP	Nickelback	34	34
42	42	45	13	WATER	BRAD PAISLEY, ARISTA, NASHVILLE	Brad Paisley	42	42
43	46	43	33	TELEPHONE	LADY GAGA, FEATURING BEYONCE	Lady Gaga Featuring Beyonce	3	3
44	54	44	3	MISERY	MAROON 5, A&M/OCTONE/INTERSCOPE	Maroon 5	44	44
45	50	53	12	RIDE	CIARA, FEATURING LUDACRIS	Ciara Featuring Ludacris	45	45
46	31	18	8	CAN'T BE TAMED	MILEY CYRUS, HOLLYWOOD	Miley Cyrus	8	8
47	43	36	18	OVER	DRAKE, YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN	Drake	14	14
48	56	58	16	I NEVER TOLD YOU	COLBIE CAILLAT, UNIVERSAL REPUBLIC	Colbie Caillat	48	48
49	45	47	30	WHATAYA WANT FROM ME	ADAM LAMBERT, 19/RCA/RMG	Adam Lambert	10	10
50	58	63	7	TEACH ME HOW TO DOUGIE	CALI SWAG DISTRICT, CAPITOL	Cali Swag District	50	50
51	52	57	10	LOVE LIKE CRAZY	LEE BRICE, CURB	Lee Brice	51	51
52	64	66	7	THE ONLY EXCEPTION	PARAMORE, FUELED BY RAMEN/ATLANTIC/RRP	Paramore	52	52
53	48	24	3	ROUND & ROUND	SELENA GOMEZ & THE SCENE, HOLLYWOOD	Selena Gomez & The Scene	24	24
54	59	64	6	PRETTY GOOD AT DRINKIN' BEER	BILLY CURRINGTON, MERCURY, NASHVILLE	Billy Currington	54	54
55	61	61	6	GOT YOUR BACK	T.I., FEATURING KERI HILSON	T.I. Featuring Keri Hilson	38	38



Rapper closes gap on chart leader Katy Perry with a second straight Greatest Gainer/Airplay award (up 45% to 73.6 million listener impressions) and may be just a week away from taking hold of the No. 1 spot.



Song rises 13-9 on Hot 100 Airplay, giving Keys her first top 10 as a lead vocalist on that list since "Like You'll Never See Me Again" peaked at No. 5 in January 2008.

While the act's fifth top 10 single from "The E.N.D.," keeps descending, the set's second release, "I Gotta Feeling," drops off the list after a 56-week run, tying it for 11th-longest in the chart's 52-year history.

The official song of the World Cup returns to the top 40 as digital sales spike (46,000, up 8%) after Shakira performed the track on ABC before the June 11 Netherlands vs. Spain final.



Track, which holds at No. 27 on Hot Country Songs, is this chart's lowest Hot Shot Debut since "Break My Heart" from the "Spectacular!" cast was the top new entry at No. 95 in the March 7, 2009, issue.

BETWEEN THE BULLETS

A LOT TO 'LIKE' FOR IGLESIAS

Enrique Iglesias makes his first foray into the Billboard Hot 100 top 10 in nearly nine years as "I Like It," featuring Pitbull, leaps 18-8. Aided by awareness of the release of his album "Euphoria," which debuts at No. 10 on the Billboard 200, "I Like It" shifts 171,000 downloads, according to Nielsen SoundScan. That's more than double last week's sum of 85,000, and the song earns the Digital Gainer award. The track is Iglesias' fourth Hot 100 top 10 and his first since "Hero" rode the emotional aftermath of 9/11 to reach No. 3 in November 2001.

—Silvio Pietrolungo

HOT 100 AIRPLAY™			
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	15	#1 OMG USHER FEAT. WILL LAM (LAFACE/JLG)
2	2	9	CALIFORNIA GURLS KATY PERRY FEAT. SNOOP DOGG (CAPITOL)
3	3	11	AIRPLANES B.O.B FEAT. HALEY WILLIAMS (REBEL ROCK/GRAND HUSTLE/ATLANTIC)
4	4	10	FIND YOUR LOVE DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
5	5	12	BILLIONAIRE TRAVIS MCDYD FEAT. BRUNO MARS (MAYDAY/DEJAY/DANCE FUELED BY RAVE/RRP)
6	8	10	COOLER THAN ME MIKE POSNER (J/RMG)
7	15	4	LOVE THE WAY YOU LIE EMINEM FEAT. RHIANNA (WEB/SHADY/AFTERMATH/INTERSCOPE)
8	7	20	BREAK YOUR HEART TAIO CRUZ FEAT. LUDACRIS (MERCURY/IDJMG)
9	13	15	UN-THINKABLE ('I'M READY) ALICIA KEYS (MBK/J/RMG)
10	6	15	YOUR LOVE IS MY DRUG KESHA (KEMOSABE/RCA/RMG)
11	9	14	ALEJANDRO LADY GAGA (STREAMLINE/KONJIVE/CHERRYTREE/INTERSCOPE)
12	10	13	BULLETPROOF LA ROUX (BIG LIFE/POLYDOR/CHERRYTREE/INTERSCOPE)
13	11	23	NOTHIN' ON YOU B.O.B FEAT. BRUNO MARS (REBEL ROCK/GRAND HUSTLE/ATLANTIC)
14	12	32	HEY, SOUL SISTER TRAIN (COLUMBIA)
15	19	7	YOUR LOVE NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
16	14	43	NEED YOU NOW LADY ANTEBELLUM (CAPITOL NASHVILLE/CAPITOL)
17	17	14	THERE GOES MY BABY USHER (LAFACE/JLG)
18	16	24	BREAKEVEN THE SCRIPT (PHONOGENIC/EPIC)
19	21	6	RIDIN' SOLO JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
20	22	9	IMPOSSIBLE SHONTELLE (SRP/SRC/UNIVERSAL MOTOWN)
21	18	26	IN MY HEAD JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
22	28	4	DYNAMITE TAIO CRUZ (MERCURY/IDJMG)
23	27	7	RIDE CIARA FEAT. LUDACRIS (LAFACE/JLG)
24	20	22	RUDE BOY RHIANNA (SRP/DEF JAM/IDJMG)
25	23	30	HAVEN'T MET YOU YET MICHAEL BUBLE (143/REPRISE)

ROCK™			
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	27	#1 HEY, SOUL SISTER 23 WKS TRAIN (COLUMBIA)
2	2	16	THIS AFTERNOON NICKELBACK (ROADRUNNER/RRP)
3	4	10	THE ONLY EXCEPTION PARAMORE (FUELED BY RAMEN/ATLANTIC/RRP)
4	6	18	I NEVER TOLD YOU COLBIE CAILLAT (UNIVERSAL REPUBLIC)
5	3	27	SMILE UNCLE KRACKER (TOP DOG/ATLANTIC)
6	7	12	ANIMAL NEON TREES (MERCURY/IDJMG)
7	9	8	SECRETS ONERPUBLIC (MOSLEY/INTERSCOPE)
8	8	7	IF IT'S LOVE TRAIN (COLUMBIA)
9	5	27	BREAKEVEN THE SCRIPT (PHONOGENIC/EPIC)
10	10	6	HALF OF MY HEART JOHN MAYER (COLUMBIA)
11	12	27	DON'T STOP BELIEVIN' JOURNEY (COLUMBIA/LEGACY)
12	11	27	UPRISING MUSE (HELIUM-3/WARNER BROS.)
13	13	27	FIREFLIES OWL CITY (UNIVERSAL REPUBLIC)
14	14	27	ALL THE RIGHT MOVES ONERPUBLIC (MOSLEY/INTERSCOPE)
15	17	6	LIKE WE USED TO A ROCKET TO THE MOON (FUELED BY RAMEN/RRP)

COUNTRY™			
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	2	20	#1 PRAY FOR YOU 4 WKS JASON MURRAY (ARISTA/UNIVERSAL REPUBLIC/MCA/RCA)
2	1	10	UNDO IT CARRIE UNDERWOOD (19/ARISTA NASHVILLE)
3	4	14	LOVER, LOVER JERROD NIEMANN (SEA GAYLE/ARISTA NASHVILLE)
4	3	27	NEED YOU NOW LADY ANTEBELLUM (CAPITOL NASHVILLE)
5	5	10	FREE ZAC BROWN BAND (HOME GROWN/SOUTHERN GROUND/ATLANTIC BIGGER PICTURE)
6	6	17	THE HOUSE THAT BUILT ME MIRANDA LAMBERT (COLUMBIA)
7	7	16	SMILE UNCLE KRACKER (TOP DOG/ATLANTIC BIGGER PICTURE)
8	10	16	LOVE LIKE CRAZY LEE BRICE (CURB)
9	8	6	PRETTY GOOD AT DRINKIN' BEER BILLY CURRINGTON (MERCURY)
10	9	19	RAIN IS A GOOD THING LUKE BRYAN (CAPITOL NASHVILLE)
11	11	13	WATER BRAD PAINLEY (ARISTA NASHVILLE)
12	13	14	FARMER'S DAUGHTER RODNEY ATKINS (CURB)
13	20	4	IF I DIE YOUNG THE BAND PERRY (REPUBLIC NASHVILLE)
14	14	26	AMERICAN HONEY LADY ANTEBELLUM (CAPITOL NASHVILLE)
15	15	9	LITTLE WHITE CHURCH LITTLE BIG TOWN (CAPITOL NASHVILLE)

R&B/HIP-HOP™			
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	3	#1 LOVE THE WAY YOU LIE 3 WKS EMINEM FEAT. RHIANNA (WEB/SHADY/AFTERMATH/INTERSCOPE)
2	2	13	AIRPLANES B.O.B FEAT. HALEY WILLIAMS (REBEL ROCK/GRAND HUSTLE/ATLANTIC)
3	4	10	NOT AFRAID EMINEM (WEB/SHADY/AFTERMATH/INTERSCOPE)
4	3	15	OMG USHER FEAT. WILL LAM (LAFACE/JLG)
5	5	10	FIND YOUR LOVE DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMG)
6	7	21	ALL I DO IS WIN DJ KHALED FEAT. PAUL MCMILLAN, SNOOP DOGG & ROCK ROSS (WE THE BEST/E)
7	6	2	POWER KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
8	8	15	HELLO GOOD MORNING DIDDY - DIRTY MONEY FEAT. T.I. (BAD BOY/INTERSCOPE)
9	9	6	YOUR LOVE NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMG)
10	10	24	YOUNG FOREVER JAY-Z & MR. HUDSON (ROC NATION)
11	12	24	NOTHIN' ON YOU B.O.B FEAT. BRUNO MARS (REBEL ROCK/GRAND HUSTLE/ATLANTIC)
12	11	3	NO LOVE EMINEM FEAT. LIL WAYNE (WEB/SHADY/AFTERMATH/INTERSCOPE)
13	18	8	TEACH ME HOW TO DOUGIE CALLI SWAG DISTRICT (CAPITOL)
14	14	5	BEAUTIFUL MONSTER NE-YO (DEF JAM/IDJMG)
15	16	13	UN-THINKABLE ('I'M READY) ALICIA KEYS (MBK/J/RMG)

LATIN™			
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	9	#1 WAKA WAKA (THIS TIME FOR AFRICA) 3 WKS SHAKIRA FEAT. FRESHLYGROUND (EPIC/SONY MUSIC LATIN)
2	4	17	GITANA SHAKIRA (EPIC/SONY MUSIC LATIN)
3	3	27	HIPS DON'T LIE SHAKIRA FEAT. WYCLEF JEAN (EPIC/SONY MUSIC LATIN)
4	8	27	HEROES ENRIQUE IGLESIAS (INTERSCOPE/UNIVERSAL MUSIC LATIN)
5	2	27	I KNOW YOU WANT ME (CALLE OCHO) PITBULL (ULTRA)
6	5	27	LOBA SHAKIRA (EPIC/SONY MUSIC LATIN)
7	6	11	CUANDO ME ENAMORO ENRIQUE IGLESIAS FEAT. JUAN LUIS GUERRA (UNIVERSAL MUSIC LATIN)
8	10	27	DIMELO ENRIQUE IGLESIAS (INTERSCOPE/UNIVERSAL MUSIC LATIN)
9	7	22	MI NINA BONITA CHINO Y NACHO (MACHETE/UNIVERSAL MUSIC LATIN)
10	9	21	STAND BY ME PRINCE ROYCE (TOP STEP)
11	13	27	SUERTE SHAKIRA (EPIC/SONY MUSIC LATIN)
12	26	21	ESCAPAR ENRIQUE IGLESIAS (INTERSCOPE/UNIVERSAL MUSIC LATIN)
13	12	27	DILE AL AMOR ADRIANA (PREMIUM LATIN)
14	11	3	YOU'VE GOT A FRIEND IN ME (PARA EL BUZZ ESPANOL) GIPSY KINGS (PIXAR/WALT DISNEY)
15	37	15	BAILAMOS ENRIQUE IGLESIAS (OVERBROOK/INTERSCOPE/FONOVISA)

CLASSICAL™			
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	27	#1 TIME TO SAY GOODBYE 4 WKS SARAH BRIGHTMAN & ANDREA BOCELLI (GENIUS/SONY CLASSICAL)
2	2	27	YOU RAISE ME UP JOSH GROBAN (143/REPRISE/WARNER BROS.)
3	7	27	CLAIR DE LUNE CLAUDE DEBUSSE (NOT LISTED)
4	5	18	THE PRAYER CELINE DION WITH ANDREA BOCELLI (EPIC/SONY MUSIC)
5	17	24	BE WITH YOU LUCIANO PAVAROTTI (NOT LISTED)
6	8	27	MOONLIGHT SONATA VAN LINDORF BEETHOVEN (NOT LISTED)
7	9	27	SUITE FOR SOLO CELLO NO. 1 IN YO-YO MA (SONY CLASSICAL/SONY MASTERWORKS)
8	13	27	PACHEBEL: CANON IN D PACHEBEL (NOT LISTED)
9	10	21	HALLELUJAH THE CANADIAN TENORS (DECCA)
10	3	26	CARMINA BURANA: I. O FORTUNA LONDON SYMPHONY ORCHESTRA (LSO LIVE)
11	18	27	ALL I ASK OF YOU SARAH BRIGHTMAN (REALLY USEFUL/DECCA/UNIVERSAL CLASSICS GROUP)
12	14	27	STAR WARS THEME JOHN WILLIAMS (SONY CLASSICAL/SONY MASTERWORKS)
13	-	1	FLY LUDOVICO EINAUDI (PONDEROSA MUSIC AND ART)
14	-	1	OLD FASHIONED LOVE SONG THREE DOG NIGHT WITH THE LONDON SYMPHONY ORCHESTRA (NAXOS)
15	23	27	TURANDOT, ACT III: NESSUN DORMA! LUCIANO PAVAROTTI (LONDON/UNIVERSAL CLASSICS GROUP)

DANCE/ELECTRONIC™			
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	27	#1 BULLETPROOF 9 WKS LA ROUX (BIG LIFE/POLYDOR/CHERRYTREE/INTERSCOPE)
2	2	13	GETTIN' OVER YOU DAVID GUETTA & CHRIS WILLIS FEAT. FRÉDÉRIC LEMOND (GUM/STRAVA/RRP/CAPITOL)
3	3	27	TELEPHONE LADY GAGA FEAT. BYRONCE (STREAMLINE/KONJIVE/CHERRYTREE/INTERSCOPE)
4	4	27	I GOTTA FEELING THE BLACK EYED PEAS (INTERSCOPE)
5	5	27	BAD ROMANCE LADY GAGA (STREAMLINE/KONJIVE/CHERRYTREE/INTERSCOPE)
6	6	27	POKER FACE LADY GAGA (STREAMLINE/KONJIVE/CHERRYTREE/INTERSCOPE)
7	7	27	JUST DANCE LADY GAGA FEAT. COLBY ODOMS (STREAMLINE/KONJIVE/INTERSCOPE)
8	8	27	PAPARAZZI LADY GAGA (STREAMLINE/KONJIVE/CHERRYTREE/INTERSCOPE)
9	9	27	BOOM BOOM POW THE BLACK EYED PEAS (WILL.I.AM/INTERSCOPE)
10	10	27	SEXY BITCH DAVID GUETTA FEAT. AKON (GUM/STRAVA/RRP/CAPITOL)
11	11	27	EVACUATE THE DANCE FLOOR CASCADIA (ROBBINS)
12	-	1	GET OUTTA MY WAY KYLIE MINOGUE (PARLOPHONE/EMI)
13	14	27	LOVEGAME LADY GAGA (STREAMLINE/KONJIVE/CHERRYTREE/INTERSCOPE)
14	13	27	I KNOW YOU WANT ME (CALLE OCHO) PITBULL (ULTRA)
15	15	15	STEREO LOVE EDWARD MAYA & VIKI JIGULINA (CAT/ULTRA)

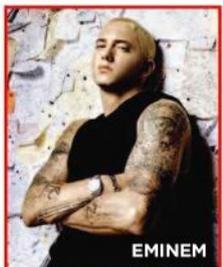
HOT 100 AIRPLAY: 254 stations, encompassing pop, adult, rock, country, R&B/hip-hop, Christian, gospel, blues, jazz and Latin formats, as electronically monitored 30 hours a day, 7 days a week by Nielsen Broadcast Data Systems. HOT DIGITAL SONGS: Digital songs, based on the top-selling overall and genre-specific downloaded tracks, as compiled from Internet sales reports collected and provided by Nielsen SoundScan. HOT 100 AIRPLAY and Hot Digital Songs data is used to compile the Billboard Hot 100. All charts © 2010, © Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

MAINSTREAM TOP 40™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	9	#1 CALIFORNIA GURLS KATY PERRY FEAT. SNOOP DOGG (CAPITOL)
2	2	11	AIRPLANES 8.0.8 FEAT. HAYLEY WILLIAMS (REBEL ROCK/GRAND HUSTLE/ATLANTIC)
3	4	15	BILLIONAIRE TRAVIS MCCOY FEAT. BRUNO MARS (NAPPY BOY/DECA/DANCE FUELED BY RAMEN/RRP)
4	3	14	OMG USHER FEAT. WILL I AM (LAFACE/JLG)
5	7	11	COOLER THAN ME MIKE POSNER (J/RMG)
6	5	15	YOUR LOVE IS MY DRUG KESHA (KEMOSABE/RCA/RMG)
7	6	19	BULLETPROOF LA ROUX (BIG LIFE/POLYDOR/CHERRYTREE/INTERSCOPE)
8	8	15	ALEJANDRO LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
9	10	13	IMPOSSIBLE SHONTELE (SRP/SRC/UNIVERSAL MOTOWN)
10	9	21	BREAK YOUR HEART TAIO CRUZ FEAT. LUDACRIS (MERCURY/IDJMG)
11	11	7	RIDIN' SOLO JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
12	12	6	FIND YOUR LOVE DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
13	21	3	GG LOVE THE WAY YOU LIE EMINEM FEAT. RHYMUNA (WEB:SHADY/AFTERMATH/INTERSCOPE)
14	17	5	DYNAMITE TAIO CRUZ (MERCURY/IDJMG)
15	15	8	MY FIRST KISS 3OH3S FEAT. KESHA (PHOTO FINISH/ATLANTIC/RRP)
16	18	7	I LIKE IT ENRIQUE IGLESIAS FEAT. PITBULL (UNIVERSAL REPUBLIC)
17	13	24	HEY, SOUL SISTER TRAIN (COLUMBIA)
18	14	21	NOTHIN' ON YOU 8.0.8 FEAT. BRUNO MARS (REBEL ROCK/GRAND HUSTLE/ATLANTIC)
19	16	31	BREAKEVEN THE SCRIPT (PHONOGENIC/EPIC)
20	20	11	SOMEBODY TO LOVE JUSTIN BIEBER (SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG)
21	27	9	THE ONLY EXCEPTION PARAMORE (FUELED BY RAMEN/ATLANTIC/RRP)
22	24	8	NOT AFRAID EMINEM (WEB:SHADY/AFTERMATH/INTERSCOPE)
23	29	9	GETTIN' OVER YOU DAVID GUETTA & CHRIS WILLIS (GUM/ASTRALWORKS/CAPITOL)
24	28	12	WE'LL BE A DREAM WE THE KINGS FEAT. DEMI LOVATO (S-CURVE)
25	31	5	KISSIN U MIRANDA COSGROVE (COLUMBIA)
26	26	13	HAVEN'T MET YOU YET MICHAEL BUBLE (143/REPRISE)
27	34	2	MISERY MAROON 5 (A&M/OCTONE/INTERSCOPE)
28	33	4	BEAUTIFUL MONSTER NE-YO (DEF JAM/IDJMG)
29	30	18	YOUNG FOREVER JAY-Z + MR. HUDSON (ROC NATION)
30	23	9	CAN'T BE TAMED MILEY CYRUS (HOLLYWOOD)
31	25	12	ROCK THAT BODY THE BLACK EYED PEAS (INTERSCOPE)
32	32	13	THIS AFTERNOON NICKELBACK (ROADRUNNER/RRP)
33	37	3	IF I HAD YOU ADAM LAMBERT (19/RCA/RMG)
34	35	19	I MADE IT (CASH MONEY HEROES) KEVIN RUDOLF (CASH MONEY/UNIVERSAL REPUBLIC)
35	38	3	THE MAN WHO CAN'T BE MOVED THE SCRIPT (PHONOGENIC/EPIC)
36	NEW		MAGIC 8.0.8 FEAT. RIVERS Cuomo (REBEL ROCK/GRAND HUSTLE/ATLANTIC)
37	40	3	SECRETS ONEREPUBLIC (MOSLEY/INTERSCOPE)
38	RE-ENTRY		HELLO GOOD MORNING DIDDY - DIRTY MONEY FEAT. TL (BAD BOY/INTERSCOPE)
39	36	17	IF WE EVER MEET AGAIN TIMBALAND FEAT. KATY PERRY (MOSLEY/BLACKGROUND/INTERSCOPE)
40	NEW		HALF OF MY HEART JOHN MAYER (COLUMBIA)

Eminem claims the Mainstream Top 40 Greatest Gainer award for a second consecutive week, as "Love the Way You Lie" blasts 21-13 with a 50% improvement in plays, according to Nielsen BDS. The rapper last received the format's largest gain in back-to-back weeks with "When I Gone" in November 2005.

While the second single from Eminem's album "Recovery" scales the survey, prior radio track "Not Afraid" advances 24-22. KIIS Los Angeles played the songs 74 and 19 times, respectively, in the chart's tracking week of July 5-11, according to BDS.

KIIS assistant PD/music director Julie Pilat says, "When 'Not Afraid' came out, it seemed, at first, like a 'street single.' As soon as it started to cross over to pop radio, Eminem dropped ['Recovery'] and people discovered 'Love the Way You Lie.' There's a ton of depth to this artist and album. Listeners want as much as they can get."



ADULT CONTEMPORARY™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	2	28	#1 HEY, SOUL SISTER TRAIN (COLUMBIA)
2	1	26	NEED YOU NOW LADY ANTEBELLUM (CAPITOL NASHVILLE/CAPITOL)
3	3	41	SMILE UNCLE KRACOR (TOP DOG/ATLANTIC)
4	6	28	SOMEDAY ROB THOMAS (EMBLEM/ATLANTIC)
5	4	45	HAVEN'T MET YOU YET MICHAEL BUBLE (143/REPRISE)
6	5	40	ALREADY GONE KELLY CLARKSON (19/RCA/RMG)
7	7	49	FALLIN' FOR YOU COLBIE CAILLAT (UNIVERSAL REPUBLIC)
8	8	21	LIVE LIKE WE'RE DYING KRIS ALLEN (19/JIVE/JLG)
9	10	20	LIFE AFTER YOU DAUGHTRY (19/RCA/RMG)
10	12	17	WHATAYA WANT FROM ME ADAM LAMBERT (19/RCA/RMG)
11	11	18	BREAKEVEN THE SCRIPT (PHONOGENIC/EPIC)
12	13	16	HALFWAY GONE LIFEHOUSE (GEEFFEN/INTERSCOPE)
13	15	8	I NEVER TOLD YOU COLBIE CAILLAT (UNIVERSAL REPUBLIC)
14	14	9	LOVING YOU IS EASY SARAH McLACHLAN (ARISTA/RMG)
15	18	4	GG ALEJANDRO LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
16	17	3	HALF OF MY HEART JOHN MAYER (COLUMBIA)
17	16	3	CALIFORNIA GURLS KATY PERRY (CAPITOL)
18	19	9	FEARLESS LOVE MELISSA ETHERIDGE (ISLAND/IDJMG)
19	22	12	LEAVE RIGHT NOW WILL YOUNG (19/JIVE/JLG)
20	21	6	GOING BACK PHIL COLLINS (ATLANTIC)
21	26	2	KING OF ANYTHING SARA BAREILLES (EPIC)
22	20	12	BAD ROMANCE LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
23	25	14	WHEN I LOOK AT YOU MILEY CYRUS (HOLLYWOOD)
24	23	19	BEAUTY IN THE WORLD MACY GRAY (CONCORD/CMG)
25	24	5	

ADULT TOP 40™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	9	#1 CALIFORNIA GURLS KATY PERRY (CAPITOL)
2	2	44	BREAKEVEN THE SCRIPT (PHONOGENIC/EPIC)
3	3	23	I NEVER TOLD YOU COLBIE CAILLAT (UNIVERSAL REPUBLIC)
4	5	17	THIS AFTERNOON NICKELBACK (ROADRUNNER/RRP)
5	6	12	HALF OF MY HEART JOHN MAYER (COLUMBIA)
6	4	28	WHATAYA WANT FROM ME ADAM LAMBERT (19/RCA/RMG)
7	7	47	HEY, SOUL SISTER TRAIN (COLUMBIA)
8	8	13	IF IT'S LOVE TRAIN (COLUMBIA)
9	9	12	MOCKINGBIRD ROB THOMAS (EMBLEM/ATLANTIC)
10	10	27	NEED YOU NOW LADY ANTEBELLUM (CAPITOL NASHVILLE/CAPITOL)
11	11	8	KING OF ANYTHING SARA BAREILLES (EPIC)
12	12	14	GITTER IN THE AIR PINK (LAFACE/JLG)
13	19	3	GREATEST GAINER MISERY MAROON 5 (A&M/OCTONE/INTERSCOPE)
14	14	9	ALEJANDRO LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
15	13	19	IN MY HEAD JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
16	15	18	BREATHE RYAN STAR (ATLANTIC/RRP)
17	16	17	LIKE YOU DO ANGEL TAYLOR (AWARE/COLUMBIA)
18	17	6	SEPTEMBER DAUGHTRY (19/RCA/RMG)
19	18	11	YOUR LOVE IS MY DRUG KESHA (KEMOSABE/RCA/RMG)
20	20	15	BREAK YOUR HEART TAIO CRUZ FEAT. LUDACRIS (MERCURY/IDJMG)
21	21	6	HOME 600 BOD DOLLS (WARNER BROS.)
22	23	6	ALL IN LIFEHOUSE (GEEFFEN/INTERSCOPE)
23	25	8	THE TRUTH KRIS ALLEN FEAT. PAT MONAHAN (19/JIVE/JLG)
24	24	5	BULLETPROOF LA ROUX (BIG LIFE/POLYDOR/CHERRYTREE/INTERSCOPE)
25	22	18	SHARK IN THE WATER V V BROWN (CAPITOL)

ROCK SONGS™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	3	22	#1 LAY ME DOWN THE DIRTY HEADS FEAT. ROME (EXECUTIVE)
2	1	14	THE CROW AND THE BUTTERFLY SHINEDOWN (ATLANTIC)
3	2	23	THE GOOD LIFE THREE DAYS GRACE (JIVE/JLG)
4	4	17	THIS IS WAR THIRTY SECONDS TO MARS (IMMORTAL/VIRGIN/CAPITOL)
5	9	14	IN ONE EAR CAGE THE ELEPHANT (DSP/JIVE/JLG)
6	5	4	ANOTHER WAY TO DIE DISTURBED (REPRISE)
7	10	8	NIGHTMARE AVENGED SEVENFOLD (HOPELESS/WARNER BROS.)
8	6	13	LET ME HEAR YOU SCREAM OZZY OSBOURNE (EPIC)
9	7	53	1901 PHOENIX (LOYALTY/RED/GLASSNOTE)
10	8	56	SAVIOR RISE AGAINST (DGC/INTERSCOPE)
11	12	49	UPRISING MUZE (HELIUM-3/WARNER BROS.)
12	11	24	LISZTO MANIA PHOENIX (LOYALTY/RED/GLASSNOTE)
13	13	27	RESISTANCE MUZE (HELIUM-3/WARNER BROS.)
14	15	7	BAD COMPANY FIVE FINGER DEATH PUNCH (PROSPECT PARK)
15	16	24	THE HIGH ROAD BROKEN BELLS (COLUMBIA)
16	14	15	DIAMOND EYES DEFONES (REPRISE)
17	23	4	CROSSFIRE BRANDON FLOWERS (ISLAND/IDJMG)
18	20	13	ANIMAL NEON TREES (MERCURY/IDJMG)
19	17	48	I WILL NOT BOW BREAKING BENJAMIN (HOLLYWOOD)
20	18	16	YOUR BETRAYAL BULLET FOR MY VALENTINE (JIVE/JLG)
21	24	4	LESSON LEARNED ALICE IN CHAINS (VIRGIN/CAPITOL)
22	22	11	STUPID GIRL (ONLY IN HOLLYWOOD) SAVING ABEL (SKIDD/CVIRGIN/CAPITOL)
23	26	4	KICK IN THE TEETH PAPA ROACH (ELEVEN SEVEN)
24	21	15	YOU AND YOUR HEART JACK JOHNSON (BRUSHFIRE/UNIVERSAL REPUBLIC)
25	25	18	LETTERS FROM THE SKY CIVIL TWILIGHT (WIND-UP)
26	29	12	WILD AND YOUNG AMERICAN BANG (SIRE/REPRISE)
27	27	8	AMONGST THE WAVES PEARL JAM (MONKEYWRENCH)
28	35	3	TAKE A LOAD OFF STONE TEMPLE PILOTS (ATLANTIC)
29	HOT SHOT DEBUT		GREATEST GAINER SAY YOU'LL HAUNT ME STONE SOUR (ROADRUNNER/RRP)
30	31	7	ALL NIGHT LONG BUCKCHERRY (ELEVEN SEVEN)
31	28	8	NEUTRON STAR COLLISION (LOVE IS FOREVER) MUZE (SUMMIT/CHOP SHOP/A&E/WARNER BROS.)
32	40	6	TIGHTEN UP THE BLACK KEYS (NONESUCH/WARNER BROS.)
33	33	12	I WAS A TEENAGE ANARCHIST AGAINST ME! (SIRE/REPRISE)
34	32	10	OLDALDE (LEAVE ME ALONE) KORN (ROADRUNNER/RRP)
35	43	2	END OF ME APOCALYPTICA FEAT. GAVIN ROSSDALE (20-20/JIVE/JLG)
36	38	5	HELL OF A TIME HELLYEAH (EPIC)
37	44	2	LIGHTS OUT BREAKING BENJAMIN (HOLLYWOOD)
38	36	12	HERO SKILLET (ARDENT/INO/ATLANTIC)
39	45	7	THE SOUND (JOHN M. PERKINS' BLUES) SWITCHFOOT (LOWERCASE PEOPLE/CREDENTIAL/ATLANTIC)
40	42	5	LITTLE LION MAN MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/GLASSNOTE)
41	34	8	LAST OF THE AMERICAN GIRLS GREEN DAY (REPRISE)
42	NEW		AFTERLIFE BUSH (INTERSCOPE)
43	30	17	UNRAVELING SEVENDUST (7BROS/JLG)
44	46	2	THE SOUND OF SUNSHINE MICHAEL FRANKI & SPEARHEAD (BOD BOO WAX/CAPITOL)
45	RE-ENTRY		HOME EDWARD SHARPE & THE MAGNETIC ZEPHRS (FUSP/CAPRICORN/UNIVERSAL REPUBLIC)
46	NEW		MAYBE SICK PUPPIES (RMR/VIRGIN/CAPITOL)
47	41	17	BETWEEN THE LINES STONE TEMPLE PILOTS (ATLANTIC)
48	50	6	LAREDO BAND OF HORSES (BROWN/FAT POSSUM/COLUMBIA)
49	RE-ENTRY		I SHOULD HAVE KNOWN IT TOM PETY AND THE HEARTBREAKERS (REPRISE)
50	47	2	TAKE BACK THE FEAR HAIL THE VILLAIN (ROADRUNNER/RRP)

Stone Sour previews its third album, "Audio Secrecy," due Sept. 7, as "Say You'll Haunt Me" arrives on Rock Songs as the chart's Greatest Gainer at No. 29 (2.9 million out-of-the-box audience impressions). The song marks the band's seventh debut, and first since 2007, on Active Rock (No. 25).



ACTIVE ROCK™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	2	4	#1 ANOTHER WAY TO DIE DISTURBED (REPRISE)
2	1	13	LET ME HEAR YOU SCREAM OZZY OSBOURNE (EPIC)
3	3	14	THE CROW AND THE BUTTERFLY SHINEDOWN (ATLANTIC)
4	4	8	NIGHTMARE AVENGED SEVENFOLD (HOPELESS/WARNER BROS.)
5	5	9	BAD COMPANY FIVE FINGER DEATH PUNCH (PROSPECT PARK)
6	6	19	YOUR BETRAYAL BULLET FOR MY VALENTINE (JIVE/JLG)
7	7	22	THE GOOD LIFE THREE DAYS GRACE (JIVE/JLG)
8	8	12	STUPID GIRL (ONLY IN HOLLYWOOD) SAVING ABEL (SKIDD/CVIRGIN/CAPITOL)
9	9	16	DIAMOND EYES DEFONES (REPRISE)
10	13	6	HELL OF A TIME HELLYEAH (EPIC)
11	11	22	CRYIN' LIKE A BITCH! GODSMACK (UNIVERSAL REPUBLIC)
12	14	17	HERO SKILLET (ARDENT/INO/ATLANTIC)
13	15	5	LESSON LEARNED ALICE IN CHAINS (VIRGIN/CAPITOL)
14	15	8	ALL NIGHT LONG BUCKCHERRY (ELEVEN SEVEN)
15	16	4	KICK IN THE TEETH PAPA ROACH (ELEVEN SEVEN)
16	12	10	OLDALDE (LEAVE ME ALONE) KORN (ROADRUNNER/RRP)
17	18	11	FRACTURED (EVERYTHING I SAID WAS TRUE) TAPROOT (VICTORY)
18	19	5	LIGHTS OUT BREAKING BENJAMIN (HOLLYWOOD)
19	20	12	IN ONE EAR CAGE THE ELEPHANT (DSP/JIVE/JLG)
20	21	13	WILD AND YOUNG AMERICAN BANG (SIRE/REPRISE)
21	25	3	END OF ME APOCALYPTICA FEAT. GAVIN ROSSDALE (20-20/JIVE/JLG)
22	26	4	SHOOT IT OUT 10 YEARS (UNIVERSAL REPUBLIC)
23	23	15	SHAKE ME TADDY PORTER (PRIMARY WAVE/EMI/CAPITOL)
24	24	10	TAKE BACK THE FEAR HAIL THE VILLAIN (ROADRUNNER/RRP)
25	NEW		GREATEST GAINER SAY YOU'LL HAUNT ME STONE SOUR (ROADRUNNER/RRP)

HERITAGE ROCK™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	13	#1 LET ME HEAR YOU SCREAM OZZY OSBOURNE (EPIC)
2	2	15	THE CROW AND THE BUTTERFLY SHINEDOWN (ATLANTIC)
3	3	22	THE GOOD LIFE THREE DAYS GRACE (JIVE/JLG)
4	4	22	CRYIN' LIKE A BITCH! GODSMACK (UNIVERSAL REPUBLIC)
5	5	32	YOUR BETRAYAL BULLET FOR MY VALENTINE (JIVE/JLG)
6	7	9	I SHOULD HAVE KNOWN IT TOM PETY AND THE HEARTBREAKERS (REPRISE)
7	11	11	STUPID GIRL (ONLY IN HOLLYWOOD) SAVING ABEL (SKIDD/CVIRGIN/CAPITOL)
8	9	4	ANOTHER WAY TO DIE DISTURBED (REPRISE)
9	6	16	BETWEEN THE LINES STONE TEMPLE PILOTS (ATLANTIC)
10	8	17	RAISED ON ROCK SCORPIONS (SCORPIONS GBR/UMI)
11	15	45	BREAK THREE DAYS GRACE (JIVE/JLG)
12	12	35	SNUFF SLIPKNOT (ROADRUNNER/RRP)
13	13	6	CARAVAN RUSH (ANTHEM/ATLANTIC)
14	17	6	BAD COMPANY FIVE FINGER DEATH PUNCH (PROSPECT PARK)
15	16	8	NIGHTMARE AVENGED SEVENFOLD (HOPELESS/WARNER BROS.)
16	10	15	STONED PUDDLE OF MUDD (FLAWLESS/GEEFFEN/INTERSCOPE)
17	18	16	DIAMOND EYES DEFONES (REPRISE)
18	19	13	TATTOOS AND TEQUILA VINCE NEIL (ELEVEN SEVEN)
19	20	7	ALL NIGHT LONG BUCKCHERRY (ELEVEN SEVEN)
20	23	4	LESSON LEARNED ALICE IN CHAINS (VIRGIN/CAPITOL)
21	21	14	UNRAVELING SEVENDUST (7BROS/JLG)
22	22	4	KICK IN THE TEETH PAPA ROACH (ELEVEN SEVEN)
23	RE-ENTRY		HELL OF A TIME HELLYEAH (EPIC)
24	24	12	SHAKE ME TADDY PORTER (PRIMARY WAVE/EMI/CAPITOL)
25	25	12	PLUNDERED MY SOUL THE ROLLING STONES (ROLLING STONES/UMI/UNIVERSAL REPUBLIC)

MAINSTREAM TOP 40, ADULT CONTEMPORARY, ADULT TOP 40, ROCK SONGS, and 22 HERITAGE ROCK channels, are electronically monitored 24 hours a day, 7 days a week. ROCK SONGS, 16, 2, all-format rock stations, including 57 ACTIVE ROCK channels, are electronically monitored 24 hours a day, 7 days a week. See Charts Legend on billboard.biz for rules and explanations. © 2010, U.S. Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

HOT COUNTRY SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	3	27	#1 RAIN IS A GOOD THING L. STEVENS (L. BRYAN, D. DAVIDSON)	Luke Bryan CAPITOL NASHVILLE	1	1	26	35	44	GREATEST GAINER COME BACK SONG F. ROGERS (D. RUCKER, C. STAPLETON, C. BEATHARD)	Darius Rucker CAPITOL NASHVILLE	26	26
2	1	26	WATER F. ROGERS (B. PAISLEY, C. DUBOIS, K. LOVEFACE)	Brad Paisley ARISTA NASHVILLE	1	1	27	27	32	IF I DIE YOUNG P. WORLEY (K. PERRY)	The Band Perry REPUBLIC NASHVILLE	27	27
3	5	13	UNDO IT M. BRIGHT (C. UNDERWOOD, K. DIOGUARDI, M. FREDERIKSEN, L. LAIRD)	Carrie Underwood ARISTA NASHVILLE	3	3	28	28	30	GROOVY LITTLE SUMMER SONG J. OTTO, P. WORLEY (J. OTTO, A. ANDERSON, C. CHAMBERLAIN)	James Otto WARNER BROS./WMN	28	28
4	2	21	CRAZY TOWN M. KNOX (R. CLAWSON, B. JONES)	Jason Aldean BROKEN BOW	2	2	29	29	31	SUNSHINE (EVERYBODY NEEDS A LITTLE) S. AZAR, J. NEIBANK (S. AZAR, J. YOUNG)	Steve Azar RIDE	29	29
5	4	35	SHE WON'T BE LONELY LONG K. STEGALL (D. JOHNSON, P. DONNELL, G. GRIFFIN)	Clay Walker CURB	4	4	30	31	34	THIS AIN'T NO LOVE SONG M. KNOX (T. LANE, MARCEL, D. LEE)	Trace Adkins SHOW DOG-UNIVERSAL	30	30
6	6	21	THE HOUSE THAT BUILT ME F. LIDDELL, M. WRUCKE (T. DOUGLAS, A. SHAMBLIN)	Miranda Lambert COLUMBIA	1	1	31	30	33	MAKIN' ME FALL IN LOVE AGAIN C. LINDSEY (K. ROCHELLE, J. T. SLATER, S. STEVENS)	Kellie Pickler 19/BNA	31	31
7	8	21	LOVER, LOVER D. BRAINARD, J. NIEMANN (D. PRITZKER)	Jerrod Niemann SEA GAYLE/ARISTA NASHVILLE	7	7	32	33	35	WHILE YOU'RE STILL YOUNG M. KNOX (J. COLLINS, T. MARTIN, W. MOBLEY)	Montgomery Gentry COLUMBIA	32	32
8	9	13	FREE K. STEGALL, Z. BROWN (Z. BROWN)	Zac Brown Band HOME GROWN/ATLANTIC/BIGGER PICTURE	8	8	33	32	37	HOW I GOT TO BE THIS WAY J. JOYCE (J. S. STOVER, J. MOORE, R. RUTHERFORD)	Justin Moore VALORY	33	33
9	7	11	I'M IN D. HUFF, K. URBAN (R. FOSTER, G. MIDDLEMAN)	Keith Urban CAPITOL NASHVILLE	7	7	34	36	42	TRAILERHOOD T. KEITH (T. KEITH)	Toby Keith SHOW DOG-UNIVERSAL	34	34
10	11	15	ALL ABOUT TONIGHT S. HENDRICKS (R. AKINS, B. HAYS/SLIP, D. DAVIDSON)	Blake Shelton REPRISE/WMN	10	10	35	34	36	POUND SIGN (#7*) D. L. MURPHY (D. L. MURPHY, J. COLLINS, T. MARTIN)	Kevin Fowler LYRIC STREET	35	35
11	10	11	LOVE LIKE CRAZY D. JOHNSON (D. JOHNSON, T. JAMES)	Lee Brice CURB	10	10	36	37	40	AIN'T MUCH LEFT OF LOVIN' YOU J. JOYCE (R. MONTANA, J. RAGSDALE)	Randy Montana MERCURY	36	36
12	15	8	PRETTY GOOD AT DRINKIN' BEER C. CHAMBERLAIN, B. CURRINGTON (T. JONES)	Billy Currington MERCURY	12	12	37	45	-	ONLY PRETTIER F. LIDDELL, M. WRUCKE (M. LAMBERT, N. HEMBY)	Miranda Lambert COLUMBIA	37	37
13	14	8	OUR KIND OF LOVE P. WORLEY, LADY ANTEBELLUM (D. HAYWOOD, C. KELLEY, H. SCOTT, BUSBEE)	Lady Antebellum CAPITOL NASHVILLE	13	13	38	44	56	THE BREATH YOU TAKE T. BROWN, G. STRAIT (D. DILLON, J. J. DILLON, C. BEATHARD)	George Strait MCA NASHVILLE	38	38
14	12	38	SMILE R. CAVALLO (M. SHAFER, B. DALY, J. HARDING, J. BOSE)	Uncle Kracker TOP DOG/ATLANTIC/BIGGER PICTURE	12	12	39	39	43	SMOKE A LITTLE SMOKE J. JOYCE (E. CHURCH, J. HYDE, D. WILLIAMS)	Eric Church EMI NASHVILLE	39	39
15	16	19	LITTLE WHITE CHURCH W. K. PATRICK, LITTLE BIG TOWN (K. FAIRCHILD, W. K. PATRICK, K. SCHALPMA, P. SWEET, J. WESTBROOK)	Little Big Town CAPITOL NASHVILLE	15	15	40	40	41	SUMMER THING T. OLSEN (T. OLSEN, B. HAYS/SLIP, J. YEARY)	Troy Olsen EMI NASHVILLE	40	40
16	17	21	ALL OVER ME F. ROGERS (B. HAYS/SLIP, D. DAVIDSON, R. AKINS)	Josh Turner MCA NASHVILLE	16	16	41	46	53	JUST BY BEING YOU (HALO AND WINGS) D. HUFF (B. CAMERON, P. CONROY)	Steel Magnolia BIG MACHINE	41	41
17	18	26	THIS AIN'T NOTHIN' P. DONNELL, C. MORGAN (C. DUBOIS, K. K. PHILLIPS)	Craig Morgan BNA	17	17	42	53	-	I WILL NOT SAY GOODBYE M. BRIGHT (L. WHITE, C. CANNON, W. MCGEE)	Danny Gokey 19/RCA	42	42
18	21	13	AIR POWER ROLL WITH IT C. CHAMBERLAIN (T. LANE, D. LEE, J. PARK)	Easton Corbin MERCURY	18	18	43	42	46	HOLD THAT THOUGHT M. KNOX (C. WICKS, C. DUBOIS, D. TURNBULL)	Chuck Wicks RCA	43	43
19	19	23	HARD HAT AND A HAMMER K. STEGALL (A. JACKSON)	Alan Jackson ARISTA NASHVILLE	19	19	44	41	45	HERE COMES SUMMER J. STEELE (J. STEELE, S. MINOR, C. LUCAS, P. BRUST)	LoCash Cowboys STROUD/AVARIGUS	44	44
20	20	22	GET OFF ON THE PAIN M. WRIGHT, G. ALLAN, G. DROMAN (B. LUTHER, B. JAMES, J. WEAVER)	Gary Allan MCA NASHVILLE	20	20	45	43	47	WILDFLOWER J. RICH (S. BROWN, W. MCGEE, J. S. STOVER)	The JaneDear Girls REPRISE/WMN	45	45
21	22	24	UP ON THE RIDGE J. R. STEWART (A. PETRAGLIA, D. BENTLEY)	Dierks Bentley CAPITOL NASHVILLE	21	21	46	48	49	KEEP THE CHANGE J. BROWN, K. GRANT (J. BROWN, D. WORLEY, P. DONNELL)	Darryl Worley STROUD/AVARIGUS	46	46
22	24	27	TURNING HOME F. LIDDELL (K. CHESNEY, S. CARUSO)	David Nail MCA NASHVILLE	22	22	47	47	48	REAL D. FRITZELL, R. CLAWSON (M. COTY, J. MELTON)	James Wesley BROKEN BOW	47	47
23	23	25	A FATHER'S LOVE (THE ONLY WAY HE KNEW HOW) M. A. MILLER, D. OLIVER (L. HENGBER, T. SHEPHERD, S. J. WILLIAMS)	Bucky Covington LYRIC STREET	23	23	48	50	54	FROM A TABLE AWAY B. BEAVERS (S. SWEENEY, D. PIERO, K. ROCHELLE)	Sunny Sweeney REPUBLIC NASHVILLE	48	48
24	26	29	FARMER'S DAUGHTER T. HEWITT, A. ATKINS (M. GREEN, B. HAYS/SLIP, R. AKINS)	Rodney Atkins CURB	24	24	49	49	50	TOO LATE FOR GOODBYE P. WORLEY (R. ROGERS, S. MCCONNELL)	Randy Rogers Band MCA NASHVILLE	49	49
25	25	28	WAY OUT HERE M. KNOX (J. THOMPSON, C. BEATHARD, D. L. MURPHY)	Josh Thompson COLUMBIA	25	25	50	51	51	TELL ME YOU GET LONELY M. KNOX (M. DOODSON, D. DAVIDSON)	Frankie Ballard REPRISE/WMN	50	50



Singer logs his 10th top 10—and fifth straight—with the second “Six-Pak” EP, due Aug. 10. Six of his former top 10s have also spent time atop the chart, including prior single “Hillbilly Bone” in March.



Song improves by 2 million impressions (up 21%), according to Nielsen BDS, and crosses the Airpower threshold in its 13th chart week. It also debuts with 5,000 downloads at No. 48 on Country Digital Songs. The complete chart is viewable at billboard.biz/charts.

TOP COUNTRY ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION	THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	24	#1 LADY ANTEBELLUM CAPITOL NASHVILLE 97702 (18.98)	Need You Now	2	1	26	22	21	KEITH URBAN CAPITOL NASHVILLE 35751* (18.98)	Defying Gravity	1	1
2	2	86	ZAC BROWN BAND ROAR BIGGER PICTURE HOME GROWN/ATLANTIC 51690149 (13.98)	The Foundation	2	2	27	25	31	WYNNONA CROWNE/IMPACT 7980 (11.98)	Love Heds: A Tribute to Our Wounded Warriors	6	6
3	3	41	MIRANDA LAMBERT COLUMBIA 46854/SMN (12.98)	Revolution	1	1	28	27	25	GARY ALLAN MCA NASHVILLE 013362/UMGN (10.98)	Get Off On The Pain	2	2
4	5	36	CARRIE UNDERWOOD 19/ARISTA NASHVILLE 49923/SMN (13.98)	Play On	1	1	29	26	24	CHRIS YOUNG RCA 22818/SMN (10.98)	The Man I Want To Be	6	6
5	4	2	JARON & THE LONG ROAD TO LOVE J. RICH (S. BROWN, W. MCGEE, J. S. STOVER)	Getting Dressed In The Dark	2	2	30	28	27	REBA STARBUCK/MOTOWN/VALORY (18.98)	Keep On Loving You	1	1
6	6	6	DIERKS BENTLEY CAPITOL NASHVILLE 85410 (12.98)	Up On The Ridge	2	2	31	30	29	BLAKE SHELTON REPRISE/WARNER BROS. 522642/WMN (8.98)	Hillbilly Bone (EP)	2	2
7	8	7	TAYLOR SWIFT BIG MACHINE 0200 (18.98)	Fearless	3	1	32	35	33	ALAN JACKSON ARISTA NASHVILLE 62560/SMN (11.98)	Freight Train	2	2
8	9	8	JEWEL VALORY JK0290A (9.98)	Sweet And Wild	3	3	33	33	30	RASCAL FLATTS LYRIC STREET 002604 (18.98)	Unstoppable	1	1
9	10	10	LUKE BRYAN CAPITOL NASHVILLE 65833 (18.98)	Doin' My Thing	2	2	34	36	35	TOBY KEITH SHOW DOG-UNIVERSAL 027 (18.98)	American Ride	1	1
10	12	17	BRAD PAISLEY ARISTA NASHVILLE 47362/SMN (13.98)	American Saturday Night	1	1	35	34	34	TIM MCGRAW CURB 79152 (18.98)	Southern Voice	1	1
11	11	11	BROOKS & DUNN ARISTA NASHVILLE 49922/SMN (13.98)	#1s ... And Then Some	1	1	36	37	37	JUSTIN MOORE VALORY 0100 (10.98)	Justin Moore	3	3
12	19	19	EASTON CORBIN MERCURY 013644/UMGN (10.98)	Easton Corbin	4	4	37	32	32	LAURA BELL BUNDY MERCURY 013968/UMGN (11.98)	Achin' And Shakin'	5	5
13	16	15	LADY ANTEBELLUM CAPITOL NASHVILLE 03206 (12.98)	Lady Antebellum	1	1	38	38	38	ERIC CHURCH CAPITOL NASHVILLE 20810* (12.98)	Carolina	4	4
14	13	13	JASON ALDEAN BROKEN BOW 7637 (18.98)	Wide Open	2	2	39	40	40	JOSH THOMPSON COLUMBIA 56858/SMN (9.98)	Way Out Here	9	9
15	15	16	ZAC BROWN BAND SOUTHERN GROWN/ATLANTIC 537246 (25.99) (25.99) (+)	Pass The Jar: Live	2	2	40	41	45	VARIOUS ARTISTS EMI/UNIVERSAL 96250/SOBY MUSIC (18.98)	NOW That's What I Call Country Vol. 2	4	4
16	HOT SHOT DEBUT	1	GREATEST SOUNDTRACK SHOW DOG-UNIVERSAL 014267 (8.98)	Tailgate	16	16	41	39	41	GEORGE STRAIT MCA NASHVILLE 013173*/UMGN (13.98)	Twang	1	1
17	17	14	CLAY WALKER CURB 79162 (18.98)	She Won't Be Lonely Long	5	5	42	31	51	WILLIE NELSON COLUMBIA 613280/ROUNDER (17.98)	Country Music	4	4
18	7	12	VARIOUS ARTISTS UNIVERSAL/IMPACT MUSIC/RCA 4052 (12.98)	NOW That's What I Call The USA	7	7	43	43	44	DIXIE CHICKS COLUMBIA/IMPACT MUSIC (9.98)	Playlist: The Very Best Of The Dixie Chicks	27	27
19	14	18	LEE BRICE CURB 78977 (18.98)	Love Like Crazy	5	5	44	45	48	DAVID NAIL MCA NASHVILLE 011003/UMGN (10.98)	I'm About To Come Alive	19	19
20	29	28	GREATEST SOUNDTRACK WALT DISNEY 00301 (18.98)	Hannah Montana: The Movie	1	1	45	46	47	JOE NICHOLS SHOW DOG-UNIVERSAL 012089 (13.98)	Old Things New	15	15
21	18	9	UNCLE KRACKER TOP DOG/ATLANTIC 32461345 (8.98)	Happy Hour: The South River Road Sessions (EP)	9	9	46	47	54	BRANTLEY GILBERT AVERAGE JOE'S 215 (14.98)	Halfway To Heaven	19	19
22	21	26	COLT FORD AVERAGE JOE'S 216 (14.98)	Chicken & Biscuits	8	8	47	44	36	HANK III CURB 79179* (18.98)	Rebel Within	4	4
23	23	20	SOUNDTRACK FOX/FOX SEARCHLIGHT 6184/NEW WEST (17.98)	Crazy Heart	6	6	48	42	39	DANNY GOKEY 19/RCA 60554/SMN (11.98)	My Best Days	3	3
24	20	22	KENNY CHESNEY BNA 65555/SMN (11.98)	Greatest Hits II	1	1	49	48	50	KELLIE PICKLER 19/BNA 22811/SMN (11.98)	Kellie Pickler	1	1
25	24	23	JOSH TURNER MCA NASHVILLE 013363/UMGN (13.98)	Haywire	2	2	50	49	49	JOHNNY CASH AMERICAN/IMPACT MUSIC (13.98)	American VI: Ain't No Grave	2	2

TOP BLUEGRASS ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	6	#1 DIERKS BENTLEY CAPITOL NASHVILLE 85410	Up On The Ridge	1	1
2	4	21	CAROLINA CHOCOLATE DROPS NONESUCH 51695/WARNER BROS.	Genuine Negro Jig	2	2
3	2	4	PUNCH BROTHERS NONESUCH 521980*/WARNER BROS.	Antifragmatic	3	3
4	5	13	TRAMPLED BY TURTLES BALIJOAD 07*	Palomino	4	4
5	10	43	THE ISAACS The Isaacs ... Naturally: An Almost A Cappella Collection	Gaither 46014	5	5
6	RE-ENTRY	6	MICHAEL MARTIN MURPHEY RURAL RHYTHM 1056	Buckaroo Blue Grass III, Riding Song	6	6
7	7	23	DAILEY & VINCENT CRACKER BARREL 810640/ROUNDER	Dailey & Vincent Sing The Statler Brothers	7	7
8	6	73	STEVE MARTIN 40 SHARE 610647*/ROUNDER	The Crow: New Songs For The Five-String Banjo	8	8
9	11	3	JUNIOR SISK AND RAMBLERS CHOICE REBEL 1837	Heartaches And Dreams	9	9
10	8	6	CHERRYHOLMES SKAGGS FAMILY 802021	Cherryholmes IV: Common Threads	10	10

BETWEEN THE BULLETS

BRYAN DONE 'GOOD'

More than three years after making his Billboard chart debut, Luke Bryan achieves his first No. 1 on Hot Country Songs, as “Rain Is a Good Thing” gains 678,000 audience impressions (up 2%) and jumps 3-1. His prior best was a No. 2 peak with “I Do” on the Dec. 5, 2009, chart. He reached No. 5 in September 2007 with debut single “All My Friends Say” and rose to No. 10 in October 2008 with “Country Man.” On Country Digital Songs (see page 59), Jaron & the Long Road to Love claims its first No. 1 with “Pray for You” (48,000 downloads).

—Wade Jessen

TOP R&B/HIP-HOP ALBUMS™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST / TITLE (IMPRINT / PROMOTION LABEL)
1	1	4	#1 EMINEM DRY BONES (REPRISE)
2	2	5	DRAKE THINK OF LATER (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
3	NEW	1	BIG BOI SIR LUCIOUS LEFT FOOT (DEF. JAM)
4	3	2	THE-DREAM LOVE KING RADIO KILLA (DEF. JAM)
5	4	16	USHER RAYMOND V RAYMOND (LAFACE/JIVE)
6	7	57	THE BLACK EYED PEAS THE E.N.D. (INTERSCOPE)
7	5	3	THE ROOTS HOW I GOT OVER (DEF. JAM)
8	6	11	B.O.B B.O.B PRESENTS REBEL ROCK (GRAND HUSTLE/ATLANTIC)
9	8	31	ALICIA KEYS THE ELEMENT OF FREEDOM (M&K/J)
10	13	60	EMINEM RELAPSE (WEB/SHADY/AFTERMATH/INTERSCOPE)
11	11	18	LUDACRIS BATTLE OF THE SEXES (DTP/DEF. JAM)
12	14	8	NAS & DAMIAN MARLEY DYSMINT RELATIVES (DTP/DEF. JAM)
13	NEW	1	JUVENILE BEAST MODE (UPT 2060/E1)
14	18	33	RIHANNA RATED R (SRP/DEF. JAM)
15	12	45	TREY SONGZ READY (SONGBOOK/ATLANTIC)
16	16	23	LIL WAYNE REBIRTH (CASH MONEY/UNIVERSAL MOTOWN)
17	10	3	KEITH SWEAT RIDIN' SOLO (KEDAR 0008)
18	15	5	PLIES GOON AFFILIATED (BIG GATES/SLIP-N-SLIDE/ATLANTIC)
19	19	17	MONICA STILL STANDING (J 4039/RMG)
20	29	29	PAGE SETTER YOUNG MONEY (WEB/UNIVERSAL MOTOWN)
21	9	2	DWELE WANTS W.O.R.L.D. (WOMEN RT 5149/E1)
22	20	18	MARVIN SAPP HERE I AM (VERITY 53156/JLG)
23	22	23	SADE SOLDIER OF LOVE (EPIC 63933/SONY MUSIC)
24	21	44	JAY-Z THE BLUEPRINT 3 (ROC NATION 520856/JAG)
25	27	43	KID CUDI MAGNETIC (MAGNETIC RECORDS/UNIVERSAL MOTOWN)
26	23	15	ERYKAH BADU NEW AMERICAN PART TWO (CONTROL FREAG/UNIVERSAL MOTOWN)
27	26	30	MARY J. BLIGE STRONGER WITH EACH TEAR (MTR/ARCHIVE/GEFFEN)
28	24	22	JAHEIM ANOTHER ROUND (ATLANTIC 522783/AG)
29	17	38	MICHAEL JACKSON THE ARCHANGEL (A&M 520856/JAG)
30	25	8	JANELLE MONAË THE ARCHANGEL (A&M 520856/JAG)
31	28	44	DRAKE SO FAR (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
32	30	53	MAXWELL BLACKSUMMERS'NIGHT (COLUMBIA 89142/SONY MUSIC)
33	31	10	TONI BRAXTON PULSE (ATLANTIC 520298/AG)
34	32	30	ROBIN THICKE SEX THERAPY: THE SESSION (STAR TRAK/INTERSCOPE)
35	33	5	LIL JON CRUNK ROCK (UNIVERSAL REPUBLIC 131715/UMRG)
36	36	10	TRINA AMAZING (SLIP-N-SLIDE 32567)
37	37	31	GUCCI MANE THE STATE VS. THORNTON (1017 BRICK SQUAD/ASYLUM/WARNER BROS.)
38	87	2	VARIOUS ARTISTS NEW ORLEANS (SONY MUSIC)
39	39	10	8BALL & MJG TEN TOES DOWN (GRAND HUSTLE 5128/E1)
40	40	8	TALIB KWELE + HI-TEK ARE REFLECTION ETERNAL (REVOLUTIONS PER MINUTE BLACKSMITH 512766/WARNER BROS.)
41	35	3	Z-RO HEROIN (J PRINCE/RAP-A-LOT 4 LIFE 522426/RAP-A-LOT)
42	42	13	DJ HOLIDAY + GUCCI MANE BURRPRINT (1017 BRICK SQUAD/ASYLUM/WARNER BROS.)
43	44	19	RAHEEM DEVAUGHN THE LOVE & WAR MASTERPEACE (JIVE 55859/JLG)
44	34	3	BLAZE GANG RAGS (PSYCHOPATHIC 4302)
45	41	14	SHARON JONES & THE DAP-KINGS I LEARNED THE HARD WAY (DAPTONE 019)
46	46	42	MARIAH CAREY MEMOIRS OF AN IMPERFECT ANGEL (ISLAND 013228/JUMG)
47	47	10	BONE THUGS-N-HARMONY LIKE THE WILDBIRDS (DIPLO/ATLANTIC)
48	43	24	CORINNE BAILEY RAE THE SEA (CAPITOL 09378)
49	38	7	LEELA JAMES MY SOUL (STAX 31641/CONCORD)
50	45	31	TIMBALAND TIMBALAND PRESENTS BRICK WALKER (MUSIC LINE/ZONE 4/INTERSCOPE)

MAINSTREAM R&B/HIP-HOP™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)
1	1	10	#1 FIND YOUR LOVE DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
2	3	9	OMG USHER FEAT. WILL.I.A.M. (LAFACE/JLG)
3	2	17	UN-THINKABLE (I'M READY) ALICIA KEYS (M&K/JRMG)
4	4	12	THERE GOES MY BABY USHER (LAFACE/JLG)
5	5	9	RIDE CIARA FEAT. LUDACRIS (LAFACE/JLG)
6	6	16	LOSE MY MIND YOUNG JEEZY FEAT. PLIES (CTE/DEF. JAM/UMRG)
7	8	8	YOUR LOVE NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
8	9	10	TEACH ME HOW TO DOUGIE CALI SWAG DISTRICT (CAPITOL)
9	7	12	SEX ROOM LUDACRIS FEAT. TREY SONGZ (DTP/DEF. JAM/UMRG)
10	11	11	HILLO GOOD MORNING DIDDY - DIRTY MONEY FEAT. T.I. (BAD BOY/INTERSCOPE)
11	14	5	PRETTY BOY SWAG SOUJIA BOY TELLEM (COLLIPARK/INTERSCOPE)
12	10	18	OVER DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
13	12	17	ALL I DO IS WIN DJ KHALED (WE THE BEST/E1)
14	16	10	IT'S IN THE MORNING ROBIN THICKE FEAT. SNOOP DOGG (STAR TRAK/INTERSCOPE)
15	15	23	NEIGHBORS KNOW MY NAME TREY SONGZ (SONGBOOK/ATLANTIC)
16	13	10	SUPER HIGH RICK ROSS FEAT. NE-YO (MAYBACH/SLIP-N-SLIDE/DEF. JAM/UMRG)
17	21	5	MISS ME DRAKE FEAT. LIL WAYNE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
18	22	4	LOVE ALL OVER ME MONICA (J/RMG)
19	19	8	BITTERSWEET FANTASIA (J/RMG)
20	23	6	MAKE UP BAG THE-DREAM FEAT. T.I. (RADIO KILLA/DEF. JAM/UMRG)
21	27	3	CHAMPAGNE LIFE NE-YO (DEF. JAM/UMRG)
22	31	2	POWER KANYE WEST FEAT. DWELE (ROC-A-FELLA/DEF. JAM/UMRG)
23	18	18	I'M BACK T.I. (GRAND HUSTLE/ATLANTIC)
24	25	3	WHO DAT J. COLE (ROC NATION/COLUMBIA)
25	24	5	HARD IN DA PAINT WAKA FLOCKA FLAME (1017 BRICK SQUAD/ASYLUM/WARNER BROS.)
26	30	4	GOT YOUR BACK T.I. FEAT. KERI HILSON (GRAND HUSTLE/ATLANTIC)
27	26	6	STATISTICS LIFE JENNINGS (JESUS SWINGS/ASYLUM/WARNER MUSIC GROUP)
28	29	3	ALREADY TAKEN TREY SONGZ (SONGBOOK/ATLANTIC)
29	NEW	1	B.M.F. (BLOWIN' MONEY FAST) RICK ROSS FEAT. STYLES P. (MAYBACH/SLIP-N-SLIDE/DEF. JAM/UMRG)
30	32	4	MAYBE ROCKO (A-1/ROCKY ROAD/DEF. JAM/UMRG)
31	28	11	WE GOT HOOD LOVE MARY J. BLIGE FEAT. TREY SONGZ (MTR/ARCHIVE/GEFFEN)
32	38	2	BET I B.O.B FEAT. T.I. & PLAYBOY TRE (REBEL ROCK/GRAND HUSTLE/ATLANTIC)
33	35	6	I'M SINGLE LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)
34	37	2	GET BIG DORRUGH (INGENUS/E1)
35	33	11	ALWAYS TRINA FEAT. MONICA (SLIP-N-SLIDE/CAPITOL)
36	34	10	SHOW OUT ROSCOE DASH (MMI/MUSIC LINE/ZONE 4/INTERSCOPE)
37	NEW	1	HOLD YOU (HOLD YUH) GYPTIAN (VP)
38	NEW	1	DEUCES CHRIS BROWN FEAT. TYGA & KEVIN MCCALL (JIVE/JLG)
39	NEW	1	IF IT AIN'T ABOUT MONEY FAT JOE FEAT. TREY SONGZ (TERROR SQUAD/E1)
40	36	7	IN LOVE WIT YO BOOTY JOHN BLU (ALL ABOUT US/JIVE/JLG)

RHYTHMIC™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)
1	3	10	#1 FIND YOUR LOVE DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
2	2	11	AIRPLANES B.O.B FEAT. HAYLEY WILLIAMS (REBEL ROCK/GRAND HUSTLE/ATLANTIC)
3	1	16	OMG USHER FEAT. WILL.I.A.M. (LAFACE/JLG)
4	4	8	CALIFORNIA GURLS KATY PERRY FEAT. SNOOP DOGG (CAPITOL)
5	5	8	YOUR LOVE NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
6	6	14	BILLIONAIRE TRAVIS MCOFF FEAT. BRUNO MARS (NAPY BOY/DECA/DANCE/FILED BY RAVEN/RP)
7	11	4	66 LOVE THE WAY YOU LIE EMINEM FEAT. RIHANNA (WEB/SHADY/AFTERMATH/INTERSCOPE)
8	10	13	COOLER THAN ME MIKE POSNER (J/RMG)
9	8	25	NOTHIN' ON YOU B.O.B FEAT. BRUNO MARS (REBEL ROCK/GRAND HUSTLE/ATLANTIC)
10	13	12	UN-THINKABLE (I'M READY) ALICIA KEYS (M&K/JRMG)
11	12	6	GOT YOUR BACK T.I. FEAT. KERI HILSON (GRAND HUSTLE/ATLANTIC)
12	9	24	BREAK YOUR HEART TIAO CRUZ FEAT. LUDACRIS (MERCURY/UMRG)
13	15	10	NOT AFRAID EMINEM (WEB/SHADY/AFTERMATH/INTERSCOPE)
14	7	14	YOUR LOVE IS MY DRUG KESHA (KEMOSABE/RCA/RMG)
15	14	18	OVER DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
16	19	6	RIHANNA SOLO JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
17	16	26	RUDE BOY RIHANNA (SRP/DEF. JAM/UMRG)
18	17	12	HELLO GOOD MORNING DIDDY - DIRTY MONEY FEAT. T.I. (BAD BOY/INTERSCOPE)
19	31	4	DYNAMITE TIAO CRUZ (MERCURY/UMRG)
20	23	7	RIDE CIARA FEAT. LUDACRIS (LAFACE/JLG)
21	20	10	143 BOBBY BRACKINS FEAT. RAY J. (TYCOON/STATUS/UNIVERSAL REPUBLIC)
22	21	11	ALL I DO IS WIN DJ KHALED (WE THE BEST/E1)
23	22	8	SOMEBODY TO LOVE JUSTIN BIEBER (SCHOOLBOY/ATLANTIC)
24	26	5	BEAUTIFUL MONSTER NE-YO (DEF. JAM/UMRG)
25	29	13	TEACH ME HOW TO DOUGIE CALI SWAG DISTRICT (CAPITOL)
26	25	8	LOSE MY MIND YOUNG JEEZY FEAT. PLIES (CTE/DEF. JAM/UMRG)
27	27	18	MY CHICK BAD LUDACRIS FEAT. NICKI MINAJ (DTP/DEF. JAM/UMRG)
28	24	10	ROCK THAT BODY THE BLACK EYED PEAS (INTERSCOPE)
29	32	6	BULLETPROOF LA ROUX (BIG LIFE/POLYDOR/CHERRYTREE/INTERSCOPE)
30	38	2	POWER KANYE WEST FEAT. DWELE (ROC-A-FELLA/DEF. JAM/UMRG)
31	35	3	THERE GOES MY BABY USHER (LAFACE/JLG)
32	33	7	OPPOSITE OF ADULTS CHIDDY BANG (VIRGIN/CAPITOL)
33	30	13	ALEJANDRO LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
34	34	5	HOLD YOU (HOLD YUH) GYPTIAN (VP)
35	NEW	1	IMPOSSIBLE SHONTELLE (SRP/SRC/UNIVERSAL MOTOWN)
36	36	6	BODYBOUNCE KARDINAL OFFISHALL FEAT. AKON (KONLIVE)
37	NEW	1	BREAK MY BANK NEW BOYZ FEAT. IYAZ (SHOTT/YASYLUM/WARNER BROS.)
38	39	3	WHO DAT J. COLE (ROC NATION/COLUMBIA)
39	NEW	1	TOOT IT AND BOOT IT YG (DEF. JAM/UMRG)
40	37	14	FANTASY GIRL BABY BASH FEAT. MARTY JAMES (BASHTOWN/UPSTAIRS)

ADULT R&B™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)
1	1	15	#1 UN-THINKABLE (I'M READY) ALICIA KEYS (M&K/JRMG)
2	2	26	THERE GOES MY BABY USHER (LAFACE/JLG)
3	3	23	FINDING MY WAY BACK JAHEIM (ATLANTIC)
4	4	11	GREATEST GAINER WHY WOULD YOU STAY? KEM (UNIVERSAL MOTOWN/UMRG)
5	6	11	BITTERSWEET FANTASIA (J/RMG)
6	5	21	WINDOW SEAT ERYKAH BADU (CONTROL FREAG/UNIVERSAL MOTOWN/UMRG)
7	7	20	HANDS TIED TONI BRAXTON (ATLANTIC)
8	8	34	FISTFUL OF TEARS MAXWELL (COLUMBIA)
9	9	24	CLOSER CORINNE BAILEY RAE (CAPITOL)
10	11	12	WHAT'S NOT TO LOVE DWELE (J/RMG)
11	10	24	EVERYTHING TO ME MONICA (J/RMG)
12	12	14	BABYFATHER SADE (EPIC/COLUMBIA)
13	13	23	THE BEST IN ME MARVIN SAPP (VERITY/JLG)
14	17	7	LOVE LIKE THIS DONNELL JONES (GANDYMAN)
15	19	6	LOVE ALL OVER ME MONICA (J/RMG)
16	18	21	IN THE MORNING URBAN MYSTIC FEAT. MO'NIA (SOBE)
17	16	7	STATISTICS LIFE JENNINGS (JESUS SWINGS/ASYLUM/WARNER MUSIC GROUP)
18	20	19	TEST DRIVE KEITH SWEAT FEAT. JOE (KEDAR)
19	15	9	SKIES WIDE OPEN BRIAN CULBERTSON FEAT. AVANT (GRP/VERVE)
20	14	12	WE GOT HOOD LOVE MARY J. BLIGE FEAT. TREY SONGZ (MTR/ARCHIVE/GEFFEN/INTERSCOPE)
21	23	6	NO REGRETS ELISABETH WITHERS (PURPOSE/E1)
22	21	12	YOU'RE THE ONE DONDRIA (SO SO DEF/MALACO)
23	24	4	SIGN OF A VICTORY R. KELLY FEAT. SOWETO SPIRITUAL SINGERS (JIVE/JLG)
24	25	8	TURN ME AWAY (GET MUNNY) ERYKAH BADU (CONTROL FREAG/UNIVERSAL MOTOWN/UMRG)
25	28	9	MIRACLE ABRAHAM MCDONALD (DEF. JAM/UMRG)

HOT RAP SONGS™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)
1	1	9	#1 YOUR LOVE NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
2	2	11	AIRPLANES B.O.B FEAT. HAYLEY WILLIAMS (REBEL ROCK/GRAND HUSTLE/ATLANTIC)
3	3	19	OVER DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
4	4	16	LOSE MY MIND YOUNG JEEZY FEAT. PLIES (CTE/DEF. JAM/UMRG)
5	5	25	NOTHIN' ON YOU B.O.B FEAT. BRUNO MARS (REBEL ROCK/GRAND HUSTLE/ATLANTIC)
6	9	11	TEACH ME HOW TO DOUGIE CALI SWAG DISTRICT (CAPITOL)
7	7	12	SEX ROOM LUDACRIS FEAT. TREY SONGZ (DTP/DEF. JAM/UMRG)
8	6	19	ALL I DO IS WIN DJ KHALED (WE THE BEST/E1)
9	8	13	HILLO GOOD MORNING DIDDY - DIRTY MONEY FEAT. T.I. (BAD BOY/INTERSCOPE)
10	10	8	BILLIONAIRE TRAVIS MCOFF FEAT. BRUNO MARS (NAPY BOY/DECA/DANCE/FILED BY RAVEN/RP)
11	14	3	66 LOVE THE WAY YOU LIE EMINEM FEAT. RIHANNA (WEB/SHADY/AFTERMATH/INTERSCOPE)
12	16	5	PRETTY BOY SWAG SOUJIA BOY TELLEM (COLLIPARK/INTERSCOPE)
13	12	6	GOT YOUR BACK T.I. FEAT. KERI HILSON (GRAND HUSTLE/ATLANTIC)
14	13	10	NOT AFRAID EMINEM (WEB/SHADY/AFTERMATH/INTERSCOPE)
15	11	21	MY CHICK BAD LUDACRIS FEAT. NICKI MINAJ (DTP/DEF. JAM/UMRG)
16	15	6	MISS ME DRAKE FEAT. LIL WAYNE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
17	17	5	POWER KANYE WEST FEAT. DWELE (ROC-A-FELLA/DEF. JAM/UMRG)
18	18	13	RICK ROSS FEAT. NE-YO MAYBACH/SLIP-N-SLIDE/DEF. JAM/UMRG
19	23	3	B.M.F. (BLOWIN' MONEY FAST) RICK ROSS FEAT. STYLES P. (MAYBACH/SLIP-N-SLIDE/DEF. JAM/UMRG)
20	20	3	WHO DAT J. COLE (ROC NATION/COLUMBIA)
21	19	18	I'M BACK T.I. (GRAND HUSTLE/ATLANTIC)
22	21	4	HARD IN DA PAINT WAKA FLOCKA FLAME (1017 BRICK SQUAD/ASYLUM/WARNER BROS.)
23	22	5	143 BOBBY BRACKINS FEAT. RAY J. (TYCOON/STATUS/UNIVERSAL REPUBLIC)
24	NEW	1	TOOT IT AND BOOT IT YG (DEF. JAM/UMRG)
25	NEW	1	IF IT AIN'T ABOUT MONEY FAT JOE FEAT. TREY SONGZ (TERROR SQUAD/E1)

HOT R&B/HIP-HOP SONGS™

WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	PEAK POSITION
1	1	27	#1 UN-THINKABLE (I'M READY) A. KEYS, K. BROTHERS, N. SHEBIB (A. KEYS, A. GRAHAM, K. BROTHERS, JR., N. SHEBIB)	Alicia Keys MISQ/JRMG	1
2	2	27	THERE GOES MY BABY JIM JOHNSON, RICO LOVE (RICO LOVE, J.G. SCHEFFER, F. ROMANO, D. MORRIS)	Usher LAFACE/JLG	2
3	3	11	FIND YOUR LOVE K.WEST, J.B.HASKERNO (D. A. GRAHAM, K.WEST, WILSON/PREYNOLDS)	Drake YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG	3
4	4	13	OMG WILL.I.A.M. (W.ADAMS)	Usher Featuring will.i.am LAFACE/JLG	3
5	5	12	RIDE C.STEWART, T.NASH (C.PHARRIS, T.NASH, C.A.STEWART, C.BRIDGES)	Ciara Featuring Ludacris LAFACE/JLG	5
6	6	19	LOSE MY MIND DRUMMA BOY (J.W.JENKINS, C.GHOLSON, A.WASHINGTON)	Young Jeezy Featuring Plies CTE/DEF JAM/IDJMG	5
7	7	16	SEX ROOM KAJUN (C.BRIDGES, T.NEVEASON, T.SCALES, T.TAYLOR, K.JOHNSON)	Ludacris Featuring Trey Songz DTP/DEF JAM/IDJMG	5
8	8	12	YOUR LOVE A.WANSEL (D.T.MARAJ, A.WANSEL, D.FREEMAN, J.PHUGHES)	Nicki Minaj YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG	8
9	10	13	TEACH ME HOW TO DOUGIE C.FOWLER, E.WEST (J.FOWLER, C.GLEE, C.CHILDS, E.WEST)	Cali Swag District CAPITOL	9
10	12	11	BITTERSWEET C.HARMONY (C.HARMONY, C.KELLY)	Fantasia JRMG	10
11	13	16	PRETTY BOY SWAG YOUNG SHAY, GSKIDMURPH (D.WAY, O.BYRD, J.MURPHY)	Soulja Boy Tell'em COLLPARK/INTERSCOPE	11
12	9	19	OVER BOB-DA-A-HALQ (A.GRAHAM, M.SAMUELS, N.BRONGERS)	Drake YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG	2
13	16	15	HELLO GOOD MORNING DANJA (RICO LOVE, F.N.HILLS, M.ARAICA, C.J.HARRIS, JR.)	Diddy - Dirty Money Featuring T.I. BAD BOY/INTERSCOPE	13
14	24	30	LOVE ALL OVER ME J.DUPRI, B.M.COX (J.DUPRI, B.M.COX, C.JOHNSON)	Monica JRMG	14
15	17	32	MISS ME BOB-DA-A-HALQ, A.GRAHAM, M.SAMUELS, N.BRONGERS, D.CARTER, D.EDWARDS, D.RICHARDSON	Drake Featuring Lil Wayne YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG	15
16	11	11	ALL I DO IS WIN DJ KHALED, DJ KHALED, C.BRIDGES, W.ROBERTS II, C.C.BROADUS, JR., T.PAIN, J.MOLLINGS, L.MOLLINGS	DJ Khaled Featuring T.Pain, Ludacris, Snoop Dogg & Rick Ross WE THE BEST/E1	8
17	15	12	NEIGHBORS KNOW MY NAME T.TAYLOR, P.HAYES, J.MCGEE (T.NEVEASON, T.TAYLOR, P.HAYES)	Trey Songz SONGBOOK/ATLANTIC	4
18	14	18	FINDING MY WAY BACK I.BARIAS, C.HAGGINS (I.BARIAS, C.HAGGINS, M.JONTEL, C.CHAMBERS, J.HOAGLAND)	Jaheim ATLANTIC	12
19	27	22	WHY WOULD YOU STAY? KEM, R.RIDEOUT (K.OWENS)	Kem UNIVERSAL MOTOWN/UMRG	19
20	22	27	CHAMPAGNE LIFE D.GOUGH (S.C.SMITH, D.GOUGH)	Ne-Yo DEF JAM/IDJMG	20
21	18	14	EVERYTHING TO ME M.ELLIOTT, L.LAMB (M.ELLIOTT, C.LAMB, J.SULLIVAN, F.BASKETT, C.MCDONALD, J.D.WILLIAMS)	Monica JRMG	1
22	31	37	POWER SIXTINE NINE, SHYBO, MURKIN, BUNGA, A.GARON, K.OWENS, RICHARDS, PAIN, J.BERSON, A.RIPPIN, OLES, SLATE (INDIVIDUALLY POSSESSED)	Kanye West SODAS/LARGE, AMJMG	22
23	23	19	NOTHIN' ON YOU THE S.MEEZINGTONS (B.R.SIMMONS, JR., B.MARS, P.LAWRENCE, A.LEVINE)	B.o.B Featuring Bruno Mars REBEL ROCK/GRAND HUSTLE/ATLANTIC	2
24	25	21	FISTFUL OF TEARS H.DAVID, MUSZE (MUSZE, H.DAVID)	Maxwell COLUMBIA	11
25	20	24	WINDOW SEAT E.BADU, J.POYSER (E.BADU, J.POYSER)	Erykah Badu CONTROL FREQ/UNIVERSAL MOTOWN/UMRG	16
26	33	35	IT'S IN THE MORNING T.RILEY, THICKE (R.THICKE, T.RILEY, C.C.BROADUS, JR., J.MATHIS, J.JACKSON)	Robin Thicke Featuring Snoop Dogg STAR TRAK/INTERSCOPE	26
27	39	54	B.M.F. (BLOWIN' MONEY FAST) LEX LUGER (W.ROBERTS II, L.A.LEWIS, D.STYLES)	Rick Ross Featuring Styles P MAYBACH/SLIP-N-SLIDE/DEF JAM/IDJMG	27
28	21	17	MY CHICK BAD THE LEGENDARY TRAXSTER (C.BRIDGES, O.T.MARAJ, S.LINDLEY, D.DAVIDSON)	Ludacris Featuring Nicki Minaj DTP/DEF JAM/IDJMG	2
29	30	15	YOU'RE THE ONE J.DUPRI, B.M.COX (J.DUPRI, B.M.COX)	Dondria SO SO DEF/MALACO	14
30	26	25	I'M BACK T.RACKS, LAYERZ (C.J.HARRIS, JR., D.RANDALL, D.DUNCAN)	T.I. GRAND HUSTLE/ATLANTIC	12
31	35	34	STATISTICS T-MINUS (C.JENNING)	Lyfe Jennings JESUS SWINGS/ASYLUM/WARNER MUSIC GROUP	31
32	19	20	SUPER HIGH KEM, THE REMEDY (W.ROBERTS II, J.MCKINNON, RICHARDSON, S.C.SMITH, E.JOHNSON, M.STONES)	Rick Ross Featuring Ne-Yo MAYBACH/SLIP-N-SLIDE/DEF JAM/IDJMG	19
33	32	31	HOLD YOU (HOLD YUH) FIRE PETER (W.EDWARDS, R.JOHNSON)	Gyptian VP	31
34	34	25	WE GOT HOOD LOVE B.M.COX, K.DEAN (M.J.BLIGE, B.M.COX, J.AUSTIN, K.A.J.DEAN)	Mary J. Blige Featuring Trey Songz MATRIARCH/GEFFEN/INTERSCOPE	25
35	28	22	RUDE BOY STARDATE, B.SWIRE (M.S.ERIKSEN, T.E.HERMENSEN, E.DEAN, M.RIDDICK, R.SWIRE, R.FENTY)	Rihanna SRP/DEF JAM/IDJMG	2
36	38	39	MAKE UP BAG T.NASH (T.NASH)	The-Dream Featuring T.I. RADIO KILLA/DEF JAM/IDJMG	36
37	37	38	HARD IN DA PAINT LEX LUGER (J.MALPHURS)	Waka Flocka Flame 1017 BRICK SQUAD/ASYLUM/WARNER BROS.	37
38	29	26	HEY DADDY (DADDY'S HOME) THE RUNNERS, RICO LOVE (RICO LOVE, A.HARR, J.JACKSON, U.RAYMOND IV)	Usher Featuring Plies LAFACE/JLG	2
39	43	43	ALREADY TAKEN POLOW DA DON (J.JONES, E.DEAN, T.NEVEASON, A.JACKSON)	Trey Songz SONGBOOK/ATLANTIC	39
40	44	45	GOT YOUR BACK DJ TOOMP (C.J.HARRIS, JR., A.DAVIS, T.NASH)	T.I. Featuring Keri Hilson GRAND HUSTLE/ATLANTIC	40
41	49	42	CLOSER S.BROWN, C.B.RAE (C.B.RAE)	Corinne Bailey Rae CAPITOL	31
42	40	46	WHO DAT J.COLE, A.PARRINO (J.COLE, A.BENJAMIN, A.A.PATTON, P.BROWN)	J. Cole ROC NATION/COLUMBIA	40
43	47	48	WHAT'S NOT TO LOVE MIKE CITY (M.FLOWERS)	Dwele RT/E1	43
44	36	33	LIL FREAK E.WILLIAMS, POLOW DA DON (J.JONES, E.WILLIAMS, E.DEAN, U.RAYMOND IV, O.T.MARAJ, S.H.MORRIS)	Usher Featuring Nicki Minaj LAFACE/JLG	8
45	41	36	HANDS TIED OAK OF THE KNIGHT, WRITAZ, H.MASON, JR. (H.J.MASON, JR., W.FELDER, H.BRIGHT)	Toni Braxton ATLANTIC	29
46	46	41	AIN'T LEAVIN WITHOUT YOU KAYE (KOSTELAUS, M.BRAL, S.FORD, B.MUNHAM, M.J.S.CARTER, J.BROCKHOUSE, M.DRANMOND, S.GLENN, T.HORNY, P.FELERS)	Jaheim ATLANTIC	12
47	45	40	I AM STARDATE (M.J.BLIGE, M.S.ERIKSEN, T.E.HERMENSEN, J.AUSTIN, E.DEAN, M.BETTE)	Mary J. Blige MATRIARCH/GEFFEN/INTERSCOPE	4
48	72	-	DEUCES K.MCCALL (K.MCCALL, M.STEVENSON, C.BROWN)	Chris Brown Featuring Tyga & Kevin McCall JIVE/JLG	48
49	42	50	SAY AAH Y.YONNY, CORELL, T.TAYLOR (R.M.FEREBEE, JR., T.NEVEASON, T.SCALES, N.L.WALKER, D.CORELL)	Trey Songz Featuring Fabolous SONGBOOK/ATLANTIC	3
50	51	60	GET BIG NITTI (D.D.DORROUGH, C.MOORE)	Dorrough NGENIS/E1	50
51	68	87	GROWN WOMAN STARDATE, NE-YO (S.C.SMITH, M.S.ERIKSEN, T.E.HERMENSEN, M.BETTE, B.R.STRAY)	Kelly Rowland UNIVERSAL MOTOWN/UMRG	51
52	48	44	IMMA BE K.HARRIS, WILL.I.A.M. (W.ADAMS, A.PINEDA, J.GOMEZ, S.FERGUSON, K.HARRIS, J.TANK, D.FODER, T.BRENNECK, M.DELLER)	The Black Eyed Peas INTERSCOPE	2
53	60	55	BABYFATHER H.F.ADU, U.PELA, SADE, M.STENT (H.F.ADU, S.MATTHEWMAN, J.JANES, A.NICHOLLS)	Sade EPIC/COLUMBIA	53
54	52	51	I'M SINGLE N.SHEBIB (D.CARTER, N.SHEBIB)	Lil Wayne CASH MONEY/UNIVERSAL MOTOWN/UMRG	51
55	54	52	MAYBE LIL NEIL (R.HILL, JR., C.WILLIAMS)	Rocko A-1/ROCKY ROAD/DEF JAM/IDJMG	52

1 Up 5 million in audience impressions, Keys raises the Greatest Gainer/Airplay flag in her 10th week at No. 1. The track is the first multiweek chart-topper to land the honor since Melanie Fiona's "It Kills Me" entered its third week at the top on the Jan. 23 tally.

13 On Mainstream R&B/Hip-Hop, Diddy nets his 14th top 10 (11-10) while featured artist T.I. (pictured) scores his 21st to the Jay-Z for the chart's third-place rank among rappers.

43 With the song's 11-10 ascent at Adult R&B, Dwele claims his fourth top 10. Meanwhile, the singer's fourth set, "Wants World Women," falls 9-21 (down 68%) in its second week on Top R&B/Hip-Hop Albums.

74 The rapper's 10th studio album debuts at No. 5 on Top Independent Albums with 6,000, according to Nielsen SoundScan.

79 Radio celebrates the late balladeer's birthday (July 13) with a previously unreleased track that debuts with 1.5 million listener impressions from just one day of airplay. The single will appear on an upcoming greatest-hits package.



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BETWEEN THE BULLETS

FANTASIA FINDS FOURTH TOP 10 HIT

Fantasia notches her fourth top 10 and first in three years on Hot R&B/Hip-Hop Songs as "Bittersweet" climbs 12-10. The songstress scored her last top 10 with eventual No. 1 "When I See U" in 2007. Fantasia's 2005 self-titled album earned a pair of top 10s: "Truth Is" and "Free Yourself." The singer's latest hit extends her lead with the most top 10s on Hot R&B/Hip-Hop Songs by a former "American Idol" contestant. Season-two winner Ruben Studdard and season-three finalist Jennifer Hudson have two top 10s each. Fantasia, however, is tied with Hudson with one chart-topper each—the most for an "AI" alum.

—Raphael George

WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	PEAK POSITION
56	50	49	SHOW OUT KE (J.L. JOHNSON, K.ERONDU)	Roscoe Dash MMI/MUSIC LINE/ZONE 4/INTERSCOPE	41
57	53	69	FANCY SWIZZ BEATZ, N.SHEBIB (A.GRAHAM, N.SHEBIB, M.SAMUELS, K.DEAN, J.JOHNSON, J.LZM)	Drake Featuring T.I. & Swizz Beatz YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG	53
58	65	63	SKIES WIDE OPEN B.CULBERTSON, R.RIDEOUT (B.CULBERTSON, M.AVANT, R.RIDEOUT)	Brian Culbertson Featuring Avant GRP/VERVE	58
59	59	67	IF IT AIN'T ABOUT MONEY COOL D DRE, ZEPHERAH (J.A.CARTEGENA, M.A.VALENZANO, A.C.LYONS, E.MONTILLA, T.NEVEASON)	Fat Joe Featuring Trey Songz TERROR SQUAD/E1	59
60	56	47	ALWAYS BULLDOG, LAMB (M.STERLING, D.BAKER, J.BURKE, C.LAMB)	Trina Featuring Monica SLIP-N-SLIDE/CAPITOL	42
61	58	65	TEST DRIVE THE PLATINUM BROTHERS, L.AUSTIN (A.GIBBS, M.CHESSER, L.AUSTIN, D.BROWN)	Keith Sweat Featuring Joe KEDAR	58
62	55	58	LOVE LIKE THIS D.JONES (D.JONES)	Donell Jones CANDYMAN	55
63	69	-	HOLD YOU DOWN (GOIN IN CIRCLES) MELTOYAN, NELLOTT, CLAB, ISLAW, WIDJAW, FRANTZ, R.HAMMOND, D.FRANCO, S.BARRIS, A.CRUZ, J.JONES, M.PROW, C.MOORE, J.COLE, M.GAYNE, B.BUEZ, S.COLES	Jazmine Sullivan Featuring J. Continuous JRMG	63
64	73	61	IN THE MORNING D.MANZOR, P.OOH BEAR (D.MANZOR, J.BODY, Y.BARKER)	Urban Mystic Featuring MDMA SOBE	51
65	66	70	AIRPLANES ALEX DA KO, FRANK E (B.R.SIMMONS, JR., J.FRANKS, A.GRAN, J.DUSSOLLETT, S.MUMFERS)	B.o.B Featuring Hayley Williams REBEL ROCK/GRAND HUSTLE/ATLANTIC	65
66	64	64	BET I KUTAH (B.R.SIMMONS, JR., C.HARRIS, JR., C.MONTGOMERY III, J.MCMULLER, JR.)	B.o.B Featuring T.I. & Playboy Tre REBEL ROCK/GRAND HUSTLE/ATLANTIC	60
67	67	59	BEAT IT UP DRUMMA BOY (R.DAVIS, C.GHOLSON, T.NEVEASON)	Gucci Mane Featuring Trey Songz 1017 BRICK SQUAD/ASYLUM/WARNER BROS.	56
68	71	83	PHONE # JAZZE PHA, PHAYES (P.ALEXANDER, B.WILSON, A.L.WASHINGTON, J.SIMS, P.HAYES)	Bobby V Featuring Plies BLU KOLLA DREAMS/CAPITOL	68
69	70	68	YEAH YA KNOW (TAKERS) JZ TOOMPLI (C.J.HARRIS, JR., A.DAVIS, C.QUINN)	T.I. GRAND HUSTLE/ATLANTIC	67
70	62	56	SHE GOT IT MADE C.SPARKS, K.GEORGES (A.L.WASHINGTON, B.GREEN, C.SPARKS, R.HOLMES)	Plies BIG GATES/SLIP-N-SLIDE/ATLANTIC	30
71	61	53	IN LOVE WITH YO BOOTY JOHN BLU (J.BLUFORD)	John Blu ALLABOUTUS/JIVE/JLG	53
72	75	86	I LIKE M.SCHULTZ (J.FELTON, K.JAMES, M.SCHULTZ, C.BRIDGES)	Jeremiah Featuring Ludacris MICK SCHULTZ/DEF JAM/IDJMG	72
73	87	85	NO REGRETS B.J.EASTMOND, E.WITHERS (E.WITHERS, B.J.EASTMOND, G.CHAMBERS)	Elisabeth Withers PURPOSE/E1	73
74	79	76	DROP THAT THANG RYAN (JUVENILE, C.SMITH)	Juvenile LTP/E1	74
75	78	-	SHAWTY WUS UP J.DUPRI, C.KEYZ (J.DUPRI, J.AUSTIN, C.WILLIAMS, B.CARPENTER)	Dondria Featuring Johnna Austin & Diamond SO SO DEF/MALACO	75
76	77	74	ROCK YA BODY BEANZ N KORN, BREAD (D.JOHNSON, K.ROY)	Dallas Blocker BLOCKERBOY/50CENT/DEF JAM/IDJMG	74
77	63	57	ROGER THAT PHENOM (D.CARTER, J.BOSWELL, D.FRANKLIN, O.T.MARAJ, M.STEVENSON)	Young Money CASH MONEY/UNIVERSAL MOTOWN/UMRG	15
78	76	73	PULLING ON HER HAIR CRAWFORD, C.STOKES (C.CRAWFORD, M.HOUSTON, C.STOKES, W.ROBINSON)	Marques Houston Featuring Rick Ross MUSICWORKS/TUG/CAPITOL	73
79	HOT SHOT DEBUT	1	CAN IT STAY E.NICHOLAS (G.LEVETTE, E.NICHOLAS)	Gerald Levert RHINO/ATLANTIC	79
80	85	84	TURN IT UP K.AUSTIN, MIFON (G.PRIOR, K.HANLICK, HOLLIS, H.W.HUMMED, D.COVES, M.WATFOL, A.GRAN, J.LJOHNSON)	Mishon Featuring Roscoe Dash TIMASTY/ZONE 4/STRAHLER/INTERSCOPE	80
81	92	-	YA HEAR ME K.MACK (C.J.HARRIS, JR., K.MCMASTERS)	T.I. GRAND HUSTLE/ATLANTIC	81
82	80	71	SHUTTERBUGG S.STORO, BGO (A.A.PITON, S.STORO (RLEM, S.C.CARMWOOD, H.E.HOOPER, B.ROMEO, C.M.WEELER, S.ALAND, R.W.MURPHY))	Big Boi Featuring Cutty DEF JAM/IDJMG	60
83	NEW	1	LOVE BATH W.ROBINSON, B.FRENCH, G.GOLD (W.ROBINSON)	Smokey Robinson ROBBO	83
84	95	78	MS. CHOCOLATE A.MARAJ, B.OY, J.SMITH (J.H.SMITH, C.GHOLSON, R.KELLY, C.KELLY, W.HOLMES)	Lil Jon Featuring R. Kelly & Mario BME/UNIVERSAL MOTOWN/UMRG	77
85	83	82	SPEAKIN TUNGS J.TURNBULL, P.ROBINSON (C.GILES, T.WINFREE)	Cam'ron & Vado DIPLOMATIC MAN/E1	82
86	84	98	LOYALTY KANE (M.STEVENSON, B.WILLIAMS, D.CARTER, D.JOHNSON)	Birdman Featuring Tyga & Lil Wayne CASH MONEY/UNIVERSAL MOTOWN/UMRG	84
87	99	-	STOP THE PARTY (IRON MAN) SWIZZ BEATZ (NOT LISTED)	Busta Rhymes Featuring Swizz Beatz FLIPMODE/CONGLOMERATE	87
88	94	95	CAN'T GET ENOUGH E.HUDSON (E.HUDSON, R.TOBY)	Brutha GOODFELAS/DEF JAM/IDJMG	88
89	93	92	MASERATI RYAN (C.MURDAUGH)	Fat Pimp SOMETHIN SERIOUS	89
90	RE-ENTRY	10	TURN ME AWAY (GET MUNNY) E.BADU (E.BADU, R.AYERS, S.STRIPLIN, J.BEDFORD, JR.)	Erykah Badu CONTROL FREQ/UNIVERSAL MOTOWN/UMRG	87
91	97	79	B.O.B. BIG BOB, J.VINES (R.S.DEVAUGHN, B.D.TERRY, C.LEWIS, J.VINES)	Raheem DeV Vaughn 1228/JIVE/JLG	79
92	NEW	1	SIGN OF A VICTORY R.KELLY (R.KELLY)	R. Kelly Featuring Soweto Spiritual Singers JIVE/JLG	92
93	NEW	1	BILLIONAIRE THE S.MEEZINGTONS (M.MCCOY, B.MARS, P.LAWRENCE, A.LEVINE)	Travie McCoy Featuring Bruno Mars NAPPY BOY/DECA/DANCE/FLIPPED BY RAMPEN/RP	93
94	NEW	1	BRUH BRUH ZAYTOVEN (A.L.WASHINGTON, X.DOTSON)	Plies SLIP-N-SLIDE/ATLANTIC	94
95	91	91	A STAR IS BORN K.WEST, NO I.D. (S.C.CARTER, K.WEST, E.WILSON, J.COLE, M.JORDAN, A.GOODMAN, G.MEDORO)	Jay-Z + J. Cole ROC NATION	91
96	RE-ENTRY	3	YO SIDE OF THE BED T.TAYLOR, P.HAYES (T.NEVEASON, T.TAYLOR, P.HAYES, T.SCALES)	Trey Songz SONGBOOK/ATLANTIC	79
97	86	-	SALUTE NOT LISTED (NOT LISTED)	Dipset Featuring Jim Jones, Cam'ron & CJaz Santana DIPSET	86
98	RE-ENTRY	6	WE BOTH GROWN EXTREME, RON, SHABBAZ, M.SNOODY (W.CLAYTON, O.CUMMINGHAM, M.SNOODY)	Willie Clayton Featuring Dave Hollister C&C	84
99	NEW	1	TOOT IT AND BOOT IT T.GRIFFIN (K.D.JACKSON, T.GRIFFIN, M.NEWMAN, N.LEE, JR., T.BUCHEHL)	YG DEF JAM/IDJMG	99
100	NEW	1	MC HAMMER LEX LUGER (K.A.LEWIS, R.DAVIS, K.BURRELL, K.BURRELL, E.ARLINE, M.KELLY, C.PLATE II)	Rick Ross Featuring Gucci Mane MAYBACH/SLIP-N-SLIDE/DEF JAM/IDJMG	100

The most popular songs, according to R&B/Hip-Hop radio audience impressions measured by Nielsen Broadcast Data Systems and sales data, are listed in boldface. See charts legend on Billboard.biz for rules and explanations. © 2010, © Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

CHRISTIAN SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
1	1	19	#1 OUR GOD 3 WKS	CHRIS TOMLIN SIX STEPS/SPARROW/EMI CMG
2	2	22	GET BACK UP	TOBYMAC FOREFRONT/EMI CMG
3	3	24	ALL OF CREATION	MERCYME INO
4	4	28	BEFORE THE MORNING	JOSH WILSON SPARROW/EMI CMG
5	5	18	HEALING BEGINS	TENTH AVENUE NORTH REUNION/PLG
6	6	26	HOLD US TOGETHER	MATT MAHER ESSENTIAL/PLG
7	7	14	IF WE'VE EVER NEEDED YOU	CASTING CROWNS REUNION/PLG
8	8	21	BORN AGAIN	NEWSBOYS INPOP
9	10	13	LEAD ME	SANCTUS REAL SPARROW/EMI CMG
10	9	19	BEAUTIFUL, BEAUTIFUL	FRANCESCA BATTISTELLI FERVENT/WORD-CURB
11	13	43	WHAT FAITH CAN DO	KUTLESS BEC/TOOTH & NAIL
12	14	21	BETTER THAN A HALLELUJAH	AMY GRANT AMY GRANT PRODUCTIONS/SPARROW/EMI CMG
13	12	21	LOVE HAS COME	MARK SCHULTZ WORD-CURB
14	11	18	BLINK	REVIVE ESSENTIAL/PLG
15	17	15	GOD GAVE ME YOU	DAVE BARNES RAZOR & TIE
16	16	19	MY HELP COMES FROM THE LORD	THE MUSEUM BEC/TOOTH & NAIL
17	18	9	STARRY NIGHT	CHRIS AUGUST FERVENT/WORD-CURB
18	21	7	NO MATTER WHAT	KERRI ROBERTS REUNION/PLG
19	20	12	FIGHT ANOTHER DAY	ADDITION ROAD INO
20	29	3	GREATEST GAINER JESUS SAVES	JEREMY CAMP BEC/TOOTH & NAIL
21	22	21	EVERYTHING FALLS	FEE INO
22	24	17	YOURS TO TAKE	JIMMY NEEDHAM INPOP
23	19	9	COME AS YOU ARE	POCKET FULL OF ROCKS MYRRH/WORD-CURB
24	23	17	POWER OF YOUR NAME	LINCOLN BRENSTER FEAT. DARLENE ZSCHECH INTEGRITY
25	26	10	GREAT ARE YOU LORD	PHILLIPS, CRAIG & DEAN INO
26	25	7	UNDONE	FFH 62/CATAPULT
27	27	11	YOU CAN HAVE ME	SIDEWALK PROPHETS FERVENT/WORD-CURB
28	30	4	LIGHT UP THE SKY	THE AFTERS INO
29	31	18	SOME KIND OF LOVE	PHIL STACEY REUNION/PLG
30	33	8	SOMETHING HOLY	STELLAR KART INO
31	34	10	CASTAWAY	CHASE INO
32	32	11	GREATNESS OF OUR GOD	NATALIE GRANT CURB
33	38	13	HERE IN THIS MOMENT	BECKAH SHAE SHAE SHOC
34	28	3	TO KNOW YOU	CASTING CROWNS REUNION/PLG
35	36	10	YOUR LOVE IS A SONG	SWITCHFOOT LOWERCASE PEOPLE/CREDENTIAL/EMI CMG
36	42	3	KEEP CHANGING THE WORLD	MINKESCHAIR WITH LEGRAE CURB
37	37	9	SPEAK TO ME	REMEDY DRIVE WORD-CURB
38	40	7	WAITING ROOM	JONNY DIAZ INO
39	39	15	OH, HAPPINESS	DAVID CROWDER BAND SIX STEPS/SPARROW/EMI CMG
40	45	2	LET US LOVE	NEEDTOBREATHE ATLANTIC/WORD-CURB
41	49	3	BEAUTY WILL RISE	STEVEN CURTIS CHAPMAN SPARROW/EMI CMG
42	48	5	SING ALONG	SIXTEEN CITIES CENTRICITY
43	41	16	ALREADY HOME	THOUSAND FOOT KRUTCH TOOTH & NAIL
44	44	9	AVALANCHE	MANAFEST BEC/TOOTH & NAIL
45	47	3	FOR THOSE WHO WAIT	FIRELIGHT FLICKER/PLG
46	50	4	THERAPY	RELIENT K JIVE/JLG
47			HOT SHOT DEBUT YOUR LOVE SETS ME FREE	THE ADVICE THE ADVICE
48	46	6	REDISCOVER YOU	STARFIELD SPARROW/EMI CMG
49			NEW DEAR X (YOU DON'T OWN ME)	DISCIPLE INO
50			RE-ENTRY FOR LOVE OF YOU	AUDREY ASSAD SPARROW/EMI CMG

Up 1 million impressions (91%), singer scores Greatest Gainer and Airpower honors on Christian Songs with lead single from his new worship album, "We Cry Out," due Aug. 24. The track also nets the biggest plays gain on Hot Christian AC Songs, where it steps 25-24 in its second chart week.



TOP CHRISTIAN ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE / IMPRINT / PROMOTION LABEL	CERT.
1	2	46	#1 SKILLET	3 WKS ANIME ACENT/INTL ATLANTIC 2654/PROVIDENT-INTEGRITY	
2	1	2	HILLSONG	A BEAUTIFUL EXCHANGE LIVE HILLSONG/SPARROW 1350/EMI CMG	
3	6	22	TOBYMAC	TONIGHT FOREFRONT 6371/EMI CMG	
4	4	10	MERCYME	THE GENEROUS MR. LOVEWELL INO 4813/PROVIDENT-INTEGRITY	
5	12	18	PASSION	PASSION: AWAKENING SIX STEPS/SPARROW 7125/EMI CMG	
6			HOT SHOT DEBUT ED KOWALCZYK	ALIVE SOUL WHISPER 01	
7	8	34	CASTING CROWNS	UNTIL THE WHOLE WORLD HEARS (RED) STREET REUNION 1036/PROVIDENT-INTEGRITY	
8			NEW JOHN MARK MCMILLAN	THE MEDICINE INTEGRITY 4815 EX/PROVIDENT-INTEGRITY	
9	7	9	TENTH AVENUE NORTH	THE LIGHT MEETS THE DARK REUNION 10144/PROVIDENT-INTEGRITY	
10	9	40	VARIOUS ARTISTS	WOW HITS 2010 WORD-CURB/PROVIDENT-INTEGRITY 4857/EMI CMG	
11	13	18	SANCTUS REAL	PIECES OF A REAL HEAL SPARROW 6506/EMI CMG	
12	5	3	TRIP LEE	BETWEEN TWO WORLDS REACH 8153/INFINITY	
13	11	15	AMY GRANT	SPENDING SOME TIME ON THE ROAD (RED) STREET PRODUCTIONS SPARROW 3883/EMI CMG	
14	14	19	VARIOUS ARTISTS	WOW WORSHIP (PURPLE) PLG/EMI CMG 887899/WORD-CURB	
15	3	2	HASTE THE DAY	ATTACK OF THE WOLF KING GOLD STATE 7081/EMI CMG	
16	15	35	LYLEFAY	MEMENTO MORI A&M/OCTONE 013512/EMI CMG	
17	16	90	FRANCESCA BATTISTELLI	MY PAPER HEART FERVENT 887376/WORD-CURB	
18	17	46	NEEDTOBREATHE	THE OUTSIDERS ATLANTIC 519702*/WORD-CURB	
19	10	3	ROBERT RANDOLPH & THE FAMILY BAND	WE WALK THIS ROAD WARNER BROS. 511230	
20	18	5	MORMON TABERNACLE CHOIR	100 YEARS MORMON TABERNACLE CHOIR 503802	
21	41	74	GG RED	KNOWLEDGE & INSTINCT ESSENTIAL 1083/PROVIDENT-INTEGRITY	
22	25	38	KUTLESS	IT IS WELL BEC 7174/EMI CMG	
23	19	35	SWITCHFOOT	HELLO HURRICANE LOWERCASE PEOPLE/CREDENTIAL 483*/EMI CMG	
24	27	22	MATT MAHER	ALIVE AGAIN ESSENTIAL 10806/PROVIDENT-INTEGRITY	
25	22	3	ADDITION ROAD	STORIES INO 8484/PROVIDENT-INTEGRITY	
26	32	15	ELVIS PRESLEY	AN EVENING PRAYER SONY MUSIC CUSTOM MARKETING GROUP 61423	
27	20	21	THE CANADIAN TENORS	THE CANADIAN TENORS DECCA 013509	
28	21	42	DAVID CROWDER BAND	CHURCH MUSIC SIX STEPS/SPARROW 6515/EMI CMG	
29			RE-ENTRY THOUSAND FOOT KRUTCH	WELCOME TO THE MASSGRADE TOOTH & NAIL 4783/EMI CMG	
30	29	74	KARI JOBE	KARI JOBE INTEGRITY 4550/PROVIDENT-INTEGRITY	
31	34	38	SIDEWALK PROPHETS	THESE SIMPLE TRUTHS FERVENT 887900/WORD-CURB	
32	37	5	MYCHILDREN, MYBRIDE	LOST BOY GOLD STATE 7307/EMI CMG	
33	26	40	VARIOUS ARTISTS	SONGS 4 WORSHIP 50 INTEGRITY 24702/TIME LIFE	
34	43	8	THE STATLER BROTHERS	THE GOSPEL MUSIC: VOLUME ONE GATHER 9044/EMI CMG	
35	45	48	BRITT NICOLE	THE LOST GET FOUND SPARROW 2358/EMI CMG	
36	40	28	PHIL WICKHAM	HEAVEN & EARTH INO 3903/PROVIDENT-INTEGRITY	
37			RE-ENTRY MANDISA	FREEDOM SPARROW 6779/EMI CMG	
38	36	22	FIREFLIGHT	FOR THOSE WHO WAIT FLICKER 10809/PROVIDENT-INTEGRITY	
39			NEW CORPUS CHRISTI	A FEAST FOR CROWS VICTORY 557	
40	44	15	SARA GROVES	PREFLEX AND SONGS SPONGE INO 4712/PROVIDENT-INTEGRITY	
41	31	3	REVIVE	BLINK CONSUMING REESSENTIAL 1097/PROVIDENT-INTEGRITY	
42	49	8	THE STATLER BROTHERS	THE GOSPEL MUSIC: VOLUME TWO GATHER 8073/EMI CMG	
43			RE-ENTRY THE LETTER BLACK	HANGING ON BY A THREAD TOOTH & NAIL 8813/EMI CMG	
44			RE-ENTRY JIMMY NEEDHAM	NIGHTLIGHTS INPOP 1519/EMI CMG	
45	47	18	DEMON HUNTER	THE WORLD IS A THORN SILD STATE 6387/EMI CMG	
46	46	42	THE DEVIL WEARS PRADA	WITH ROOTS ABOVE AND BRANCHES BELOW FERRET 123/WORD-CURB	
47	35	7	VARIOUS ARTISTS	TOP 25 PRaise SONGS 2011 CCM/MPH/MPH/WORD-CURB	
48			RE-ENTRY NEWSBOYS	IN THE HANDS OF GOD INPOP 1454/EMI CMG	
49	42	19	POINT OF GRACE	NO CHANGIN' US WORD-CURB 887924	
50			RE-ENTRY DAVE BARNES	WHAT WE WANT WHAT WE GET RAZOR & TIE 8302/PROVIDENT-INTEGRITY	

Family group gets Greatest Gainer nod (up 41%) on Top Gospel Albums and logs the second-largest gain on Gospel Digital Songs (No. 3, up 13%) with lead track "He Wants It All" (see chart at billboard.biz/charts). The single also reaches a new peak on Hot Gospel Songs, where it hops 7-4 in its 18th week.



HOT CHRISTIAN AC SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
1	1	18	#1 OUR GOD 3 WKS	CHRIS TOMLIN SIX STEPS/SPARROW/EMI CMG
2	2	19	GET BACK UP	TOBYMAC FOREFRONT/EMI CMG
3	3	23	ALL OF CREATION	MERCYME INO
4	4	18	HEALING BEGINS	TENTH AVENUE NORTH REUNION/PLG
5	6	13	IF WE'VE EVER NEEDED YOU	CASTING CROWNS REUNION/PLG
6	5	27	BEFORE THE MORNING	JOSH WILSON SPARROW/EMI CMG
7	7	17	BEAUTIFUL, BEAUTIFUL	FRANCESCA BATTISTELLI FERVENT/WORD-CURB
8	8	22	HOLD US TOGETHER	MATT MAHER ESSENTIAL/PLG
9	10	9	GOD GAVE ME YOU	DAVE BARNES RAZOR & TIE
10	14	5	LEAD ME	SANCTUS REAL SPARROW/EMI CMG
11	9	42	WHAT FAITH CAN DO	KUTLESS BEC/TOOTH & NAIL
12	13	9	BORN AGAIN	NEWSBOYS INPOP
13	11	16	LOVE HAS COME	MARK SCHULTZ WORD-CURB
14	12	12	BLINK	REVIVE ESSENTIAL/PLG
15	16	19	BETTER THAN A HALLELUJAH	AMY GRANT AMY GRANT PRODUCTIONS/SPARROW/EMI CMG
16	17	9	MY HELP COMES FROM THE LORD	THE MUSEUM BEC/TOOTH & NAIL
17	19	6	STARRY NIGHT	CHRIS AUGUST FERVENT/WORD-CURB
18	22	7	NO MATTER WHAT	KERRI ROBERTS REUNION/PLG
19	20	7	GREAT ARE YOU LORD	PHILLIPS, CRAIG & DEAN INO
20	21	7	FIGHT ANOTHER DAY	ADDITION ROAD INO
21	18	15	YOURS TO TAKE	JIMMY NEEDHAM INPOP
22	24	8	YOU CAN HAVE ME	SIDEWALK PROPHETS FERVENT/WORD-CURB
23	23	6	GREATNESS OF OUR GOD	NATALIE GRANT CURB
24	25	2	GREATEST GAINER JESUS SAVES	JEREMY CAMP BEC/TOOTH & NAIL
25	26	2	LIGHT UP THE SKY	THE AFTERS INO

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TOP GOSPEL ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE / IMPRINT / PROMOTION LABEL	CERT.
1	1	18	#1 MARVIN SAPP	14 WKS HERE I AM VERITY 53156/JLG	
2	3	25	VARIOUS ARTISTS	WOW GOSPEL 2010 WORD-CURB/EMI CMG/VERITY 62440/JLG	
3	2	3	TRIP LEE	BETWEEN TWO WORLDS REACH 8153/INFINITY	
4	7	42	FRED HAMMOND	LOVE UNSTOPPABLE F HAMMOND/VERITY 43341/JLG	
5	11	5	GREATEST GAINER FOREVER JONES	GET READY EMI GOSPEL 84728	
6	9	58	BRIAN COURTNEY WILSON	JUST LOVE SPIRIT RISING 066/MUSIC WORLD	
7	5	85	HEZEKIAH WALKER & LFC	SOULED OUT VERITY 23487/JLG	
8	8	41	BEBE & CECE WINANS	STILL B&C 31105/MALACO	
9	6	3	DEWAYNE WOODS & WHEN SINGERS MEET	MY LIFE'S LYRIC QUIET WATER/VERITY 53263/JLG	
10	10	10	JUANITA BYNUM	MORE PASSION FLOW 81158	
11	13	43	DONNIE MCCLURKIN	PLAYLIST VERITY/LEGACY 57643/SONY MUSIC	
12	14	2	DETTRICK HADDON PRESENTS VOICES OF UNITY	BLESSED & CURSED (SOUNDTRACK) TYSOT 08106/TASES	
13	15	8	CECE WINANS	SONGS OF SUNDAY HEALING EPJ PUREPULSE GOSPEL 31106/EMI GOSPEL	
14	12	3	DARWIN HOBBS	CHAMPION IMAGO DEI 6802	
15	19	36	TAMELA MANN	THE MASTER PLAN TILLYMANN 8135	
16	17	53	VARIOUS ARTISTS	THE GOSPEL MUSIC CELEBRATION PT. 1 WORLD CLASS GOSPEL 002	
17	4	2	PHIL TARVER	PLACE OF WORSHIP KINGDOM 11026	
18	24	58	WILLIAM MCDOWELL	AS WE FORTUNE LIVE 51 5163	
19	20	24	JAMES WORTHINE & FIYA	ENCORE BLACKSMOKE 3073/WORLDWIDE	
20	16	14	KAREN CLARK-SHEARD	ALL IN ONE KAREW 93736/EMI GOSPEL	
21	28	75	DONALD LAWRENCE & CO.	THE LAW OF CONFESION PART 1 QUIET WATER/VERITY 23473/JLG	
22	21	50	EARNEST PUGH	LIVE: RAIN ON US EPJ/MALACO/BLACKSMOKE 3070/WORLDWIDE	
23	29	76	VARIOUS ARTISTS	WOW GOSPEL 2009 WORD-CURB/EMI CMG/VERITY 41675/JLG	
24	26	6	FRED HAMMOND	PLAYLIST VERITY/LEGACY 57737/SONY MUSIC	
25	22	68	ISRAEL HOUGHTON	THE POWER OF ONE INTEGRITY/COLUMBIA 45584/SONY MUSIC	

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HOT DANCE CLUB SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	2	10	#1 DIRTY TALK	WYNER GORDON	BIG BEAT/ATLANTIC
2	4	7	ALIVE	GOLDFRAPP	MUTE
3	3	8	DANCING ON MY OWN	ROBYN KONICHIWA/CHERRYTREE/INTERSCOPE	
4	5	6	ROCKSTAR 101	RIHANNA SRP/DEF JAM/IDJMG	
5	9	5	YOUR LOVE IS MY DRUG	KESHA KEMOSABE/RCA/RMG	
6	10	5	ALL THE LOVERS	KYLIE MINOGUE PARLOPHONE/ASTRALWERKS/CAPITOL	
7	14	4	CALIFORNIA GURLS	KATY PERRY FEAT. SNOOP DOGG CAPITOL	
8	11	6	FEELS LIKE A PRAYER	MECK FEAT. DINO NAPITH	
9	6	9	COMMANDER	KELLY ROWLAND FEAT. DAVID GUETTA UNIVERSAL MOTOWN	
10	8	9	ALEJANDRO	LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE	
11	1	11	HAPPINESS	ALEXIS JORDAN STARRCO/ROC NATION/COLUMBIA	
12	15	5	STROBLIGHT	KIMBERLEY LOCKE DREAM MERCHANT 21/CMG	
13	16	6	FIRE WITH FIRE	SCISSOR SISTERS DOWNTOWN	
14	12	8	I BELIEVE IN YOU	HANNAH SNOW/DG	
15	7	12	OMG	USHER FEAT. WILL.I.AM LAFACE/JLG	
16	20	7	DIARY	TINO COURRY ELEVENTH	
17	24	4	I TOLD YOU SO	SOLANGE MUSIC WORLD	
18	25	5	NEED YOU NOW	LADY ANTEBELLUM CAPITOL MASHVILLE/CAPITOL	
19	26	4	4TH OF JULY (FIREWORKS)	KELIS WILL.I.AM/INTERSCOPE	
20	18	10	SHARK IN THE WATER	V V BROWN CAPITOL	
21	19	9	RICH (FAKE IT TIL YOU MAKE IT)	LOLENE CAPITOL	
22	32	4	LOVE DEALER	ESMEE DENTERS FEAT. JUSTIN TIMBERLAKE TEN/AM/INTERSCOPE	
23	30	5	I FEEL BETTER	HOT CHIP ASTRALWERKS/CAPITOL	
24	21	7	KILLING TIME	INFECTED MUSHROOM FEAT. PERRY FARRELL HOM-MEGA	
25	17	12	ROCK THAT BODY	THE BLACK EYED PEAS INTERSCOPE	

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
26	29	7	THE MORNING AFTER	STONEBRIDGE & DAYENE NAPITH	
27	27	7	WILL YOU BE THERE?	ANDY BELL MUTE	
28	28	10	DEEP N LUV	SARIAH SARIAH	
29	22	11	NOT MYSELF TONIGHT	CHRISTINA AGUILERA RCA/RMG	
30	40	2	LATELY	MACY GRAY CONCORD/CMG	
31	37	3	VERTIGO	GIULIETTA INTERSCOPE	
32	39	3	V.I.P.	ZAYRA BRANDO	
33	43	2	FUERTE	NELLY FURTADO FEAT. CONCHA BUIKA UNIVERSAL/UMRG	
34	46	2	POWER FIGURE IT OUT	PICK DAVE AUDE FEAT. ISHA COCO AUDACIOUS	
35	13	13	PRETTY MESS	ERIKA JAYNE RM	
36	35	4	WARNING	ANABEL ROMERO TS	
37	34	7	CLAP YOUR HANDS	SIA JIVE/JLG	
38	HOT SHOT DEBUT		I LIKE IT	ENRIQUE IGLESIAS FEAT. PITBULL UNIVERSAL REPUBLIC	
39	31	13	GETTIN' OVER YOU	DAVID GUETTA & CHRIS WILLIS FEAT. PERFE & LMFAO G.M./ASTRALWERKS/CAPITOL	
40	23	13	KEEP FAITH	DRESDEN & JOHNSTON VS. JOHN DEBO FEAT. MEZO RICCO PROBLEM CHILD	
41	45	2	JUST A MAN	GEORGE HOODS FEAT. SNOOP DOGG DAUMAN	
42	38	7	DEEP DOWN	JOSH GABRIEL PRESENTS WINTER KILLS NAPITH	
43	44	3	IT'S ON	JASPER JAMES CRISPIN THUMP	
44	36	9	ALLIGATOR	TEGAN AND SARA VAPOR/SIRE/WARNER BROS.	
45	41	5	I WANT IT ALL	DAVID GUETTA & CHRIS WILLIS FEAT. PERFE & LMFAO G.M./ASTRALWERKS/CAPITOL	
46	50	2	HEAVEN	JOHN LEGALE FEAT. DEBBY HOLIDAY & LFB GROOVE	
47	47	2	LOVE ON RUSKO MAD DECENT/DOWNTOWN		
48	NEW		POP GOES THE WORLD	THE GOSSIP COLUMBIA	
49	NEW		HOT-N-FUN	N.E.R.D FEAT. NELLY FURTADO STAR TRAK/INTERSCOPE	
50	NEW		DYNAMITE	TAYD CRUZ MERCURY/IDJMG	

TOP DANCE/ELECTRONIC ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	IMPRINT / PROMOTION LABEL
1	2	89	#1 LADY GAGA	THE FEMME MACHINE (EP)	ROUYAL/CONCORD
2	NEW		KYLIE MINOGUE	APPROXIMATE	PARLOPHONE/ASTRALWERKS/CMG
3	4	33	LADY GAGA	THE FEMME MACHINE (EP)	ROUYAL/CONCORD
4	1	2	3OH3	STREETS OF GOLD	PHOTO FINISH 523412/AG/CMG
5	NEW		KELIS	FLESH TONE	WILL.I.AM/INTERSCOPE 014376/IGA
6	3	2	SCISSOR SISTERS	NIGHT WORK	POLYDOR 70179/DOWNTOWN
7	5	42	LA ROUX	LA ROUX	BMG LIFE/ROUYAL/CHERRYTREE/INTERSCOPE 013389/YGA
8	NEW		HOW TO DESTROY ANGELS	HOW TO DESTROY ANGELS (EP)	THE NULL CORPORATION 2
9	6	52	OWL CITY	OCEAN EYES	UNIVERSAL REPUBLIC 013141*/UMRG
10	7	8	LCD SOUNDSYSTEM	THIS IS HAPPENING	DFA/VIRGIN 09903*/CAPITOL
11	10	5	RATATAT	LP4 XL 465*	
12	9	46	DAVID GUETTA	ONE LOVE	GUM 86847*/ASTRALWERKS
13	8	3	THE CHEMICAL BROTHERS	FURTHER FREESTYLE	DUST/ASTRALWERKS/UMRG 32538*/CAPITOL/CMG
14	12	4	ROBYN	ROBYN TALK PT. 1 (EP)	KONICHIWA/CHERRYTREE/INTERSCOPE 014413/IGA
15	11	24	DJ ENFERNO	ULTRA DANCE 11	ULTRA 2317
16	13	11	CRYSTAL CASTLES	CRYSTAL CASTLES	FECTION/LAST GANG LES/UNIVERSAL MOTOWN 014374/UMRG
17	18	32	BREATHE CAROLINA	HELLO FASCINATION	PEARLESS 30127
18	17	53	LMFAO	PARTY ROCK PART 2	ROUYAL/WILL.I.AM/CHERRYTREE/INTERSCOPE 012832/YGA
19	15	5	TIESTO	MAGICAL JOURNEY: THE HITS COLLECTION	MAKIZ MAKIZ 2426/ULTRA
20	19	26	DJ POET NAME LIFE	TOTAL CLUB HITS 4	THRIVE 90825/IDJMG
21	22	43	MIKE SNOW	MIKE SNOW	DOWNTOWN 7085*
22	20	7	RIHANNA	DEAD R. REMIXED	SRP/DEF JAM 014375/IDJMG
23	23	37	DREAMMAUS	FOR LACK OF A BETTER NAME	MAJESTRA 2174/ULTRA
24	16	3	KASKADEE	ELECTRIC GUISY CARNIVAL: VOLUME 1	ULTRA DIGITAL EX
25	NEW		ATB	SUNSET BEACH DJ SESSION	KONTOR DIGITAL EX

HOT DANCE AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	1	8	#1 CALIFORNIA GURLS	KATY PERRY FEAT. SNOOP DOGG	CAPITOL
2	4	6	COOLER THAN ME	MIKE POSNER	JR/MG
3	2	15	STEREO LOVE	EDWARD MAYTA & VIKI JIGULINA	CAT/ULTRA
4	10	5	DIRTY TALK	WYNER GORDON	BIG BEAT/ATLANTIC
5	3	13	GETTIN' OVER YOU	DAVID GUETTA & CHRIS WILLIS FEAT. PERFE & LMFAO	G.M./ASTRALWERKS/CAPITOL
6	7	8	DYNASTY	KASKADEE FEAT. HALEY ULTRA	
7	5	11	NEVER FORGET YOU	MANIACALM FEAT. LALA RED STICK	STRICTLY RHYTHM
8	11	4	DANCING ON MY OWN	ROBYN KONICHIWA/CHERRYTREE/INTERSCOPE	
9	12	3	THE RADIO	GET FAR NEXT	PLATEAU
10	9	9	BETTER THAN HER	MATISSE JIVE/JLG	
11	6	7	JUST LET GO	REINA ROBBINS	
12	19	3	COMMANDER	KELLY ROWLAND FEAT. DAVID GUETTA	UNIVERSAL MOTOWN
13	8	6	WONT GO QUIETLY	EXAMPLE DATA	
14	15	11	HAPPINESS	ALEXIS JORDAN STARRCO/ROC NATION/COLUMBIA	
15	16	6	ALL THE LOVERS	KYLIE MINOGUE PARLOPHONE/ASTRALWERKS/CAPITOL	
16	NEW		I'M IN LOVE	ALEX GAUDINO	ULTRA
17	22	2	BEAUTIFUL MONSTER	NE-YO DEF JAM/IDJMG	
18	14	6	HIGHER STATE	BAILEY FEAT. JODIE CONNOR	NEXT PLATEAU
19	23	8	RESTLESSNESS	BASTIEN LAVAL FEAT. LAYLA ROBBINS	
20	21	2	FIND YOUR LOVE	DRAKE YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN	
21	RE-ENTRY		HOLD YOU (HOLD YUH)	GYPTIAN VP	
22	RE-ENTRY		AIPLANES	B.O.B FEAT. HAYLEY WILLIAMS	REBEL/ROCK/GRAND HUSTLE/ATLANTIC
23	17	4	BILLIONAIRE	TRUVE MOZZY FEAT. BUNO MARS/MARV BOWEN/DANCEFUELED BY RAVE/VEPP	
24	RE-ENTRY		KEEP UP	HYPER GRUSH	UNIVERSAL MOTOWN
25	20	7	YOUR LOVE IS MY DRUG	KESHA KEMOSABE/RCA/RMG	

TOP TRADITIONAL JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	IMPRINT / PROMOTION LABEL
1	1	40	#1 MICHAEL BUBLE	40 WEEKS CRAZY LOVE	143/REPRISE 520733/WARNER BROS. CMG
2	2	43	HARRY CONNICK, JR.	YOUR SONGS	COLUMBIA 47228*/SONY MUSIC
3	3	7	KEITH JARRETT/CHARLIE HADEN	JASMINE ECM 014231/UNIVERSAL CLASSICS GROUP	
4	4	63	MELODY GARDOT	MY ONE AND ONLY THRILL	VERVE 012563*/VG
5	5	10	NIKKI YANOFSKY	NIKKI DECCA 014138	
6	6	56	MICHAEL BUBLE	NEETS MIDSON SQUARE GARDEN	143/REPRISE 51750/WARNER BROS. CMG
7	7	68	DIANA KRALL	QUIET NIGHTS	VERVE 012433*/VG CMG
8	9	10	FRANCIS ALBERT SINATRA/ANTONIO CARLOS JOBIM	THE COMPLETE REPRISE	5 FRANK SINATRA EXT. 32026/CONCORD
9	10	3	JASON MORAN	TEN BLUE	NOTE 57186/BLG
10	8	37	PINK MARTINI	SPLENDOR IN THE GRASS	HEINZ 6*
11	12	11	NINA SIMONE	FRIENDS/FAMILY/FRENCH LESSONS	ASI 2546
12	14	39	BARBRA STREISAND	LIVE IS THE ANSWER	COLUMBIA 43354/SONY MUSIC
13	18	21	MICHAEL BUBLE	SPECIAL DELIVERY (EP)	143/REPRISE DIGITAL EX/WARNER BROS.
14	11	14	FRANK SINATRA	COME FLY WITH ME	FRANK SINATRA EXT. REPRISE 8401 EX/WARNER BROS.
15	15	8	REGINA CARTER	REVERSE	THREAD E1 2090

TOP TRADITIONAL CLASSICAL ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	IMPRINT / PROMOTION LABEL
1	1	2	#1 ANDRE RIEU & HIS JOHANN STRAUSS ORCH.	2 WEEKS FOREVER VIENNA	ANDRE RIEU/SONO 014438/ME CMG
2	3	23	EMANUEL AX-YO-YO MAITZAK PERLMAN	MENDELSSOHN	SONY CLASSICAL 52192/SONY MASTERWORKS
3	6	21	JENNY OAKS BAKER	THEN SINGS MY SOUL	SHADOW MOUNTAIN 5035941
4	4	5	CANADIAN BRASS	STARS & STRIPES	OPENING DAY 7382
5	7	33	THE PRIESTS	HARMONY	RCA VICTOR 59825/RMG
6	2	22	ZUILL BAILEY	BACH: CELLO SUITES	TELARC 31978/CONCORD
7	NEW		RICHARD GALLIANO	BACH DG	014446/UNIVERSAL CLASSICS GROUP
8	8	57	ANDRE RIEU	GREATEST HITS	DEMON 17764/SLG CMG
9	RE-ENTRY		HARMONIE ENSEMBLE NEW YORK (RICHMAN)	GERSHWIN: BY GROFE	HARMONIA MUNDI 907492
10	9	5	CHICAGO SYMPHONY ORCH. (HAITINK)	BACH: S. EN HELDEN/LEHNER	WERFEN CSO RECORD 801100
11	13	14	LIBERA	PEACE EMIL CLASSICS	26478/BLG
12	10	11	YUJIA WANG	TRANSFORMATION	DG 014108/UNIVERSAL CLASSICS GROUP
13	14	5	G. DUDAMELS	BOLIVAR YOUTH ORCH. OF VENEZUELA	STRANSKY. RTE DG 014281/UNIVERSAL CLASSICS GROUP
14	12	5	NEW YORK POLYPHONY	TUDOR CITY	AVIE 2168
15	RE-ENTRY		LIBERA	ETERNAL: THE BEST OF LIBERA	EM CLASSICS 42696/BLG

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	IMPRINT / PROMOTION LABEL
1	1	2	#1 KENNY G	2 WEEKS HEART AND SOUL	CONCORD 32048
2	2	3	HERBIE HANCOCK	THE IMAGINE PROJECT	HANCOCK 0001*
3	4	12	TROMBONE SHORTY	BACKTOWN	VERVE FORECAST 014184/VG
4	3	2	VARIOUS ARTISTS	LEE RITENOUR'S 5 STRING THEORY	CONCORD 31911
5	5	3	NORMAN BROWN	SENDING MY LOVE	PEAK 31327/CONCORD
6	8	19	JAMIE CULLUM	THE PURSUIT	VERVE FORECAST/DECCA 013655*/VG CMG
7	6	4	GERALD ALBRIGHT	PUSHING THE ENVELOPE	HEADS UP 31976/CONCORD
8	10	42	KENNY G	SUPER HITS	SONY MUSIC CUSTOM MARKETING GROUP 4652
9	9	4	THE STANLEY CLARKE BAND	THE STANLEY CLARKE BAND	HEADS UP 3161/CONCORD
10	7	2	ERIC DARIUS	ON A MISSION	SHANACHIE 5182
11	12	9	JONATHAN BUTLER	50 STRONG	MARK AVENUE 5143/RENDEZVOUS
12	14	68	CHRIS BOTTI	CHRIS BOTTI	IN BOSTON COLUMBIA 38735/SONY MUSIC CMG
13	13	17	KIRK WHALUM	THE GOSPEL ACCORDING TO JAZZ	CHAPTER 10/TWENTY-NINE/BLUEBIRD RECORDS
14	15	14	BOBBY MCFERRIN	VOCABULARIES	EMARCY 014036/DECCA
15	11	6	JEFF LORBER FUSION	NOW IS THE TIME	HEADS UP 32028/CONCORD

TOP CLASSICAL CROSSOVER ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	IMPRINT / PROMOTION LABEL
1	1	37	#1 THE CANADIAN TENORS	21 WEEKS THE CANADIAN TENORS	DECCA 0133509
2	7	4	KATHERINE JENKINS	BELIEVE	143/REPRISE 522190/WARNER BROS.
3	2	5	RENEE FLEMING	DARK HOPE	DECCA 014186
4	4	2	JESSYE NORMAN	ROOTS: MY LIFE, MY SONG	SONY CLASSICAL 60263/SONY MASTERWORKS
5	3	5	DUE VOCE	DUE VOCE	TUNETONES 014271/UMG CMG
6	5	2	ZADE WITH THE ROYAL PHILHARMONIC ORCH.	ONE NIGHT IN JORDAN: A CONCERT FOR PEACE	2D 008
7	11	58	DAVID GARRETT	DAVID GARRETT	DECCA 014282/UNIVERSAL CLASSICS GROUP
8	9	10	MIKE PATTON W/ ORCH. FILARMONICA ARTURO TOSCANINI	MONDO CANE	IPECAC 119
9	8	29	MORMON TABERNACLE CHOIR/ ORCH.	HEAVENSONG	MORMON TABERNACLE CHOIR 5035926
10	10	37	STING	FOR A WINTER NIGHT	CHERRY TREE DG 013320/UNIVERSAL CLASSICS GROUP CMG
11	6	3	ZOE KEATING	INTO THE TREES	ZOE KEATING 03 EX
12	12	70	SARAH BRIGHTMAN	SYMPHONY: LIVE IN VIENNA	MANHATTAN 21661/BLG CMG
13	13	18	SERJ TANJIAN FEAT. AUCLAND PHILHARMONIA ORCH.	BLEB THE DEAD SYMPHONY	SEALUX STRIKE REPRISE 52580*/WARNER BROS. CMG
14	NEW		STING	SYMPHONICITIES	CHERRY TREE DG 014464/UNIVERSAL CLASSICS GROUP
15	14	41	JOSHUA BELL	AT HOME WITH FRIENDS	SONY CLASSICAL 52716/SONY MASTERWORKS

SMOOTH JAZZ SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	3	13	#1 FUN IN THE SUN	1 WEEK STEVE OLIVER	SOM
2	1	24	BOSSA BLUE	CHRIS STANDING	ULTIMATE VIBE
3					

HOT LATIN SONGS™		TITLE	ARTIST	WEEKS ON CHART
1	1	11	#1 CUANDO ME ENAMORO ENRIQUE IGLESIAS FEAT. JUAN LUIS GUERRA (UNIVERSAL MUSIC/LATIN)	11
2	2	6	WAKA WAKA (THIS TIME FOR AFRICA) SHAKIRA FEAT. FRESHYGROUND (EPIC/SONY MUSIC/LATIN)	6
3	3	12	DIME QUE ME QUIERES BANDA EL RECORDO (FONOVISA)	12
4	6	24	AL MENOS LA ORIGINAL BANDA EL LIMON (FONOVISA)	24
5	5	14	BACHATA EN FUKUOKA JUAN LUIS GUERRA Y 440 (CAPITOL/LATIN)	14
6	4	25	NINA BONITA CHINO Y NACHO MACHETE/UNIVERSAL MUSIC/LATIN	25
7	7	15	NO PUEDO VOLVER INTOCABLE (CAPITOL/LATIN)	15
8	12	4	GREATEST GAINER YERBATERO JUANES (UNIVERSAL MUSIC/LATIN)	4
9	8	13	Y COMO ES EL MARC ANTHONY (SONY MUSIC/LATIN)	13
10	10	20	LA PEINADA CHUY LIZARRAGA Y SU BANDA TIERRA SINALOENSE (DISA)	20
11	19	7	ALEJATE DE MI CAMILA (SONY MUSIC/LATIN)	7
12	14	25	TE PIDO PERDON TITO "EL BAMBINO" (SIENTE)	25
13	20	27	ANDO BIEN PEDO BANDA LOS RECODITOS (DISA)	27
14	13	16	TE RECORDARE EL TRONO DE MEXICO (FONOVISA/MUSIVISA)	16
15	18	9	EL MALO JOWELL & RANDY WY/MACHETE/UNIVERSAL MUSIC/LATIN	9
16	9	24	COMANDOS DEL M.P. VOZ DE MANDO (DISA)	24
17	15	34	DILE AL AMOR AVENTURA (PREMIUM/LATIN)	34
18	11	21	EL ENAMORADO LOS TITANES DE DURANGO (DISA)	21
19	17	23	STAND BY ME PRINCE ROYCE (TOP STOP)	23
20	23	10	AMARTE A LA ANTIGUA PESADO (DISA/ASL)	10
21	21	7	LA VIDA ES ASI IVY QUEEN (MACHETE/UNIVERSAL MUSIC/LATIN)	7
22	16	12	MAS ADELANTE LA ARROLLADORA BANDA EL LIMON (DISA)	12
23	24	13	QUIERE PA' QUE TE QUIERAN DYLAND Y LENNY (SONY MUSIC/LATIN)	13
24	22	17	GITANA SHAKIRA (EPIC/SONY MUSIC/LATIN)	17
25	27	17	LOCO JOWELL & RANDY WY/MACHETE/UNIVERSAL MUSIC/LATIN	17
26	25	14	POR QUE ME HACES LLORAR? JUAN GARCIA (FONOVISA)	14
27	28	8	TU BOCA CHAYANNE (SONY MUSIC/LATIN)	8
28	30	19	Y TU JULION ALVAREZ Y SU NORTEÑO BANDA (DISA/ASL)	19
29	35	4	NUESTRO AMOR SERA LEYENDA ALEJANDRO SANZ (WARNER/LATINA)	4
30	29	6	OMG USHER FEAT. WILL JAM (LAFACE/IGL)	6
31	26	14	DIME UNA Y OTRA VEZ EL CHAPO DE SINALOA (DISA)	14
32	33	8	EN PREPARACION GERARDO ORTIZ (DEL/SONY MUSIC/LATIN)	8
33	34	5	NINA DE MI CORAZON LA ARROLLADORA BANDA EL LIMON (DISA)	5
34	31	18	SOY COMO NO SOY DUJALO (FONOVISA/UNIVERSAL)	18
35	40	7	CUANDO CUANDO ES J-KING & MAXIMIAN (LAVA/MACHETE/UNIVERSAL MUSIC/LATIN)	7
36	32	5	QUIERO QUE SEPAS PESADO (DISA/ASL)	5
37	36	5	ALEJANDRO LADY GAGA (STREK FEAT. LUDAGRIS/INTERSCOPE)	5
38	39	10	BREAK YOUR HEART TAO CRUZ FEAT. LUDAGRIS (MERCURY/30/60)	10
39	42	6	TU NO SABES QUE TANTO CARLOS BAUTE (WARNER/LATINA)	6
40	44	3	EL DIABLO LO NUESTRO ESPINOZA PAZ (DISA/ASL)	3
41	38	11	LA MARIA JULION ALVAREZ (DISA/ASL)	11
42	HOT SHOT DEBUT		TE COMENCE A QUERER TITO "EL BAMBINO" (SIENTE)	
43	50	4	MI AMOR ES POBRE TONY DIZE FEAT. KENY & ARCANDEL (SONY MUSIC/LATIN)	4
44	43	12	EL ALAMO LOS TITANES DE DURANGO (DISA)	12
45	41	15	PISTIANDO BICHIS LOS DIFERENTES DE LA SIERRA (DISA)	15
46	48	8	DIME LA RAZON ALEX RIVERA (SERCA)	8
47	37	17	GUAPA DIEGO TORRES (UNIVERSAL MUSIC/LATIN)	17
48	45	5	CONMIGO SIEMPRE DINING (LITATA)	5
49	46	6	ME HACE TANTO BIEN ALEJANDRO FERNANDEZ (UNIVERSAL MUSIC/LATIN)	6
50	NEW		MILLONARIO DE AMOR SERGIO VEGA (DISA)	

Juanes scores his 13th top 10 on Hot Latin Songs as "Yerbatero" jumps 10-9 with Greatest Gainer honors (10.6 million listener impressions, according to Nielsen BDS). Since 2000, Enrique Iglesias is the only male to notch more top 10s on the list, with 14.



TOP LATIN ALBUMS™		TITLE	ARTIST	WEEKS ON CHART
1	1	7	#1 ENRIQUE IGLESIAS ENRIQUE IGLESIAS FEAT. JUAN LUIS GUERRA (UNIVERSAL MUSIC/LATIN)	7
2	1	7	MARC ANTHONY ICONSOS (SONY MUSIC/LATIN) 67402	7
3	4	26	PEDRO FERNANDEZ AMARTE A LA ANTIGUA (FONOVISA) 354085/UMLE	26
4	6	5	JUAN LUIS GUERRA Y 440 A SON DE GUERRA (CAPITOL/LATIN) 42483	5
5	7	57	AVENTURA THE LAST POSITION (LATIN) 20800 (SONY MUSIC/LATIN)	57
6	2	2	CON JUNTO ATARDECER SOLD JUNTO A TI (DISA) 721656/UMLE	2
7	5	10	JUAN GABRIEL JUAN GABRIEL (FONOVISA) 354514/UMLE	10
8	3	2	GILBERTO SANTA ROSA IRREPETIBLE (SONY MUSIC/LATIN) 42888	2
9	8	22	CAMILA DEJARTE DE AMAR (SONY MUSIC/LATIN) 50881	22
10	9	4	PESADO DESDE LA CANTINA: VOLUMEN II (DISA) 726530/UMLE ☐	4
11	10	16	EL TRONO DE MEXICO QUERO DECIRTE QUE TE AMO (FONOVISA) 354484/UMLE	16
12	11	6	GERARDO ORTIZ MI HOY NI MANANA (DEL) 68924 (SONY MUSIC/LATIN)	6
13	14	14	CHINO Y NACHO MI NINA BONITA (MACHETE) 014142/UMLE	14
14	12	7	LARRY HERNANDEZ LARRYMANIA (MEXICETA) FONOVISA 570052/UMLE	7
15	13	11	DADDY YANKEE MURDIA (CAPITOL) 80220 (SONY MUSIC/LATIN)	11
16	15	70	TITO "EL BAMBINO" EL PATRON (SIENTE) 655883/UMLE	70
17	18	19	PRINCE ROYCE PRINCE ROYCE (TOP STOP) 30020 (SONY MUSIC/LATIN)	19
18	19	59	WISIN & YANDEL LA REVOLUCION (WY/MACHETE) 012967/UMLE ☐	59
19	22	6	JULION ALVAREZ Y SU NORTEÑO BANDA MI LO INTENTAS (DISA) 721551/UMLE	6
20	17	6	VARIOUS ARTISTS SUPER EXITOS (LO MJOR DEL ANO) (FONOVISA) 354810/UMLE	6
21	21	14	TIERRA CALI MAYOR VEMEMUS (UNIVERSAL MUSIC/LATIN) 653732/UMLE	14
22	20	20	CHAYANNE NO HAY IMPOSIBLE (SONY MUSIC/LATIN) 61872	20
23	23	15	LOS TITANES DE DURANGO LOS LOCOS DEL CORRIDO (DISA) 729565/UMLE	15
24	25	32	PESADO DESDE LA CANTINA: VOLUMEN I (DISA) 726553/UMLE ☐	32
25	NEW		VARIOUS ARTISTS 30 YEARS: TEARO MUSIC MEMORIES (CAPITOL/LATIN) 4839/EX	
26	16	2	EL TIGRILLO PALMA 20 CORRIDOS PODEROSOS (FONOVISA) 354544/UMLE	2
27	28	8	INDIA UNICA (TOP STOP) 30020 (SONY MUSIC/LATIN)	8
28	26	32	JENNI RIVERA LA GRAN SENO (FONOVISA) 354398/UMLE	32
29	32	14	DUELO SOLAMENTE TU (FONOVISA) 354471/UMLE	14
30	30	21	LOS INQUIETOS DEL NORTE FERRER 14 ROMANTICAS (CATAPULT) DIGITAL EX	21
31	31	9	VOZ DE MANDO CON LA NUEVA FEDERACION (DISA) 721652/UMLE	9
32	27	60	ESPINOZA PAZ YO NO CANTO, PERO LO INTENTAMOS (ASL) (DISA) 730521/UMLE ☐	60
33	33	34	LARRY HERNANDEZ EN UNO DESDE CALI (SONY MUSIC/LATIN) 570052/UMLE ☐	34
34	46	37	GREATEST GAINER LOS BUKIS GARCERAN (UNIVERSAL MUSIC/LATIN) 354229/UMLE	37
35	43	36	MARCO ANTONIO SOLIS MAS DE MARCO ANTONIO SOLIS (FONOVISA) 354216/UMLE ☐	36
36	40	18	SELENA LA LEYENDA (EMI) (LATIN) 07508 (CAPITOL/LATIN)	18
37	45	67	LARRY HERNANDEZ 16 MARCO CORRIDOS (MEXICETA) FONOVISA 570052/UMLE	67
38	36	6	LOS INVASORES DE NUEVO LEON DEJATE LLEVAR (SERCA) 6908	6
39	42	32	THALIA PRIMERA VELA (SONY MUSIC/LATIN) 56091	32
40	24	3	ALIADOS DE LA SIERRA LOQUEANDO Y PISTIANDO (ASL) (DISA) 721504/UMLE	3
41	38	36	PATRULLA 81 SERIE DIAMANTE: 30 SUPER EXITOS (DISA) 721355/UMLE	36
42	41	25	BANDA LOS RECODITOS ANDO BIEN PEDO (DISA) 721423/UMLE	25
43	39	14	LOS ORIGINALES DE SAN JUAN MI PADRE, QUERIDO (SONY MUSIC/LATIN) 57104	14
44	35	15	EL GRAN COMBO DE PUERTO RICO SIN SALVA NI HOY NI MANANA (SONY MUSIC/LATIN) 60730	15
45	34	7	CON JUNTO PRIMAVERA EMPACA TUS COSAS (FONOVISA) 354401/UMLE	7
46	29	2	HILLSONG CON TODD (HILLSONG) 31346 (SPARROW)	2
47	44	37	LOS TEMERARIOS SERIE DIAMANTE: 30 SUPER EXITOS (DISA) 721347/UMLE	37
48	54	5	ROCIO DURCAL MIS FAVORITOS (SONY MUSIC/LATIN) 70900	5
49	67	26	VARIOUS ARTISTS SUPER EXITOS: LO MEJOR DEL ANO (FONOVISA) 354206/UMLE	26
50	37	10	LOS AMOS LOS CREACIONES DEL 1999 (UMLE) 30146 (UNIVERSAL MUSIC/LATIN)	10

Tropical newcomer 24 Hrs leaps into the top 10 on Tropical Airplay with debut single "24 Horas" shooting up 2-6 (1.6 million listener impressions). The group is the fourth new act to break into the top 10 this year following J'Martin, Chino & Nacho and Prince Royce.



REGIONAL MEXICAN AIRPLAY™		TITLE	ARTIST	WEEKS ON CHART
1	1	14	#1 DIME QUE ME QUIERES BANDA EL RECORDO (FONOVISA)	14
2	2	26	AL MENOS LA ORIGINAL BANDA EL LIMON (FONOVISA)	26
3	3	18	NO PUEDO VOLVER INTOCABLE (CAPITOL/LATIN)	18
4	6	23	LA PEINADA CHUY LIZARRAGA Y SU BANDA TIERRA SINALOENSE (DISA)	23
5	9	30	ANDO BIEN PEDO BANDA LOS RECODITOS (DISA)	30
6	4	24	COMANDOS DEL M.P. VOZ DE MANDO (DISA)	24
7	7	19	TE RECORDARE EL TRONO DE MEXICO (FONOVISA/MUSIVISA)	19
8	5	24	AMARTE A LA ANTIGUA PEDRO FERNANDEZ (FONOVISA)	24
9	11	15	MAS ADELANTE LA ARROLLADORA BANDA EL LIMON (DISA)	15
10	8	18	CARITA DE ANGEL LARRY HERNANDEZ (MEXICETA) FONOVISA/MUSIVISA	18
11	10	35	POR QUE ME HACES LLORAR? JUAN GABRIEL (FONOVISA)	35
12	13	16	Y TU JULION ALVAREZ Y SU NORTEÑO BANDA (DISA/ASL)	16
13	14	25	DIME UNA Y OTRA VEZ EL CHAPO DE SINALOA (DISA)	25
14	12	18	EN PREPARACION GERARDO ORTIZ (DEL) (SONY MUSIC/LATIN)	18
15	19	10	NINA DE MI CORAZON LA ARROLLADORA BANDA EL LIMON (DISA)	10
16	20	8	SOY COMO NO SOY DUJALO (FONOVISA/MUSIVISA)	8
17	18	19	QUIERO QUE SEPAS PESADO (DISA/ASL)	19
18	16	7	MI CURIOSIDAD LOS TIGRES DEL NORTE (FONOVISA)	7
19	15	33	GREATEST GAINER AL DIABLO LO NUESTRO ESPINOZA PAZ (DISA/ASL)	33
20	24	7		7

TROPICAL AIRPLAY™		TITLE	ARTIST	WEEKS ON CHART
1	1	14	#1 BACHATA EN FUKUOKA JUAN LUIS GUERRA Y 440 (CAPITOL/LATIN)	14
2	2	22	EL MALO AVENTURA (PREMIUM/LATIN)	22
3	3	9	VIVIR SIN TI GILBERTO SANTA ROSA (SONY MUSIC/LATIN)	9
4	4	5	WAKA WAKA (THIS TIME FOR AFRICA) SHAKIRA FEAT. FRESHYGROUND (EPIC/SONY MUSIC/LATIN)	5
5	8	9	LOCO JOWELL & RANDY WY/MACHETE/UNIVERSAL MUSIC/LATIN	9
6	21	15	24 HORAS 24 HRS (I.P.) (JUN J & N)	15
7	5	25	TE PIDO PERDON TITO "EL BAMBINO" (SIENTE)	25
8	9	29	NINA BONITA CHINO Y NACHO MACHETE/UNIVERSAL MUSIC/LATIN	29
9	10	17	TE SIENTO WISIN & YANDEL WY/MACHETE/UNIVERSAL MUSIC/LATIN	17
10	6	11	QUERO ME ENAMORO ENRIQUE IGLESIAS FEAT. JUAN LUIS GUERRA (UNIVERSAL MUSIC/LATIN)	11
11	7	6	LA VIDA ES ASI IVY QUEEN (MACHETE/UNIVERSAL MUSIC/LATIN)	6
12	18	34	STAND BY ME PRINCE ROYCE (TOP STOP)	34
13	13	16	NO ME LLOREN HECTOR ACOSTA (VENEMUSIC)	16
14	28	2	GREATEST GAINER YERBATERO JUANES (UNIVERSAL MUSIC/LATIN)	2
15	19	5	MI AMOR ES POBRE TONY DIZE FEAT. KENY & ARCANDEL (SONY MUSIC/LATIN)	5
16	26	5	LAUDANO ERWIN MARTINEZ (UNIVERSAL MUSIC/LATIN)	5
17	11	8	Y COMO ES EL MARC ANTHONY (SONY MUSIC/LATIN)	8
18	15	7	MALA CONDUCTA ALEXIS & FIDO FEAT. FRANCO EL GORILA (SONY MUSIC/LATIN)	7
19	12	9	QUIERE PA' QUE TE QUIERAN DYLAND Y LENNY (SONY MUSIC/LATIN)	9
20	20	46	DILE AL AMOR AVENTURA (PREMIUM/LATIN)	46

BETWEEN THE BULLETS

LUCKY NO. 7 FOR IGLESIAS

Enrique Iglesias snares his seventh No. 1 on Top Latin Albums as "Euphoria" arrives with 27,000 sold. He's now tied with Los Tigres del Norte and Marc Anthony for the third-most No. 1s on the list. Only Marco Antonio Solis (with nine), Los Temerarios and Luis Miguel (both with eight) have more. On the Billboard 200, Iglesias achieves his second top 10, as "Euphoria" bows at No. 10. His only other visit to that part of the chart was when "Escape" hit No. 2 in 2001.

—Raully Ramirez

LATIN POP AIRPLAY™		TITLE	ARTIST	WEEKS ON CHART
1	1	11	#1 CUANDO ME ENAMORO ENRIQUE IGLESIAS FEAT. JUAN LUIS GUERRA (UNIVERSAL MUSIC/LATIN)	11
2	2	7	WAKA WAKA (THIS TIME FOR AFRICA) SHAKIRA FEAT. FRESHYGROUND (EPIC/SONY MUSIC/LATIN)	7
3	3	13	Y COMO ES EL MARC ANTHONY (SONY MUSIC/LATIN)	13
4	5	10	ALEJATE DE MI CAMILA (SONY MUSIC/LATIN)	10
5	4	14	BACHATA EN FUKUOKA JUAN LUIS GUERRA Y 440 (CAPITOL/LATIN)	14
6	7	4	YERBATERO JUANES (UNIVERSAL MUSIC/LATIN)	4
7	6	9	TU BOCA CHAYANNE (SONY MUSIC/LATIN)	9
8	14	7	GREATEST GAINER NUESTRO AMOR SERA LEYENDA ALEJANDRO SANZ (WARNER/LATINA)	7
9	9	26	NINA BONITA CHINO Y NACHO MACHETE/UNIVERSAL MUSIC/LATIN	26
10	8	19	GITANA SHAKIRA (EPIC/SONY MUSIC/LATIN)	19
11	13	8	ALEJANDRO LADY GAGA (STREK FEAT. LUDAGRIS/INTERSCOPE)	8
12	10	33	MIENTES CAMILA (SONY MUSIC/LATIN)	33
13	12	25	TE PIDO PERDON TITO "EL BAMBINO" (SIENTE)	25
14	20	12	EL MALO AVENTURA (PREMIUM/LATIN)	12
15	18	11	QUIERE PA' QUE TE QUIERAN DYLAND Y LENNY (SONY MUSIC/LATIN)	11
16	17	11	LOCO JOWELL & RANDY WY/MACHETE/UNIVERSAL MUSIC/LATIN	11
17	21	9	TU NO SABES QUE TANTO CARLOS BAUTE (WARNER/LATINA)	9
18	15	36	DILE AL AMOR AVENTURA (PREMIUM/LATIN)	36
19	11	18	GUAPA DIEGO TORRES (UNIVERSAL MUSIC/LATIN)	18
20	23	4	LA VIDA ES ASI IVY QUEEN (MACHETE/UNIVERSAL MUSIC/LATIN)	4

LATIN RHYTHM AIRPLAY™		TITLE	ARTIST	WEEKS ON CHART
1	1	9	#1 CUANDO ME ENAMORO ENRIQUE IGLESIAS FEAT. JUAN LUIS GUERRA (UNIVERSAL MUSIC/LATIN)	9
2	2	10	LA VIDA ES ASI IVY QUEEN (MACHETE/UNIVERSAL MUSIC/LATIN)	10
3	5	4	YERBATERO JUANES (UN	

THIS WEEK		LAST WEEK		JAPAN	
BILLBOARD JAPAN HOT 100					
THIS WEEK	LAST WEEK	(HANSHIN/SOUNDSCAN JAPAN/PLANTIC)		JULY 15, 2010	
1	NEW	TO BE FREE ARASHI 1-1/STORM			
2	NEW	YUKAI TSUKAI KAIBUTSUKUN KAIBUTSUKUN 1-1/STORM			
3	NEW	KITTEYUKUNODESU SHIMASU COME TRUE HAYATAWAYE			
4	8	PYRAMID CHANCE WARNER			
5	NEW	ICE CREAM SYNDROME SUKIMASWITCH ARIDA			
6	NEW	SUMMER GOMENNE SKEAS NIPPON CROWN			
7	NEW	ICHIBANBOSHI ALICE SONY MUSIC			
8	NEW	NATSU NO HIKARI MIRANDA COLUMBIA			
9	3	MANIFESTO RADWIMPS EMI			
10	NEW	GOODBYE SHOTA SHIMIZU SONY MUSIC			

THIS WEEK		LAST WEEK		UNITED KINGDOM	
SINGLES					
THIS WEEK	LAST WEEK	(THE OFFICIAL UK CHARTS CO.)		JULY 11, 2010	
1	NEW	THE CLUB IS ALIVE JLS EPIC			
2	1	CALIFORNIA GURLS KATY PERRY FT. SNOOP DOGG CAPITOL			
3	2	AIRPLANES B.B. FT. HWLEY WILLIAMS REBL ROCKSPAD HUSTLER/LANTIC			
4	6	LOVE THE WAY YOU LIE ENHIM FEAT. RHINNA WEB SHADY/AFTERMATH INTERSCOPE			
5	NEW	WE NO SPEAK AMERICANO YOLANDA BE COOL & DCUP SWEAT IT OUT!			
6	4	I LIKE IT ENRIQUE IGLESIAS FEAT. PITBULL UNIVERSAL REPUBLIC			
7	NEW	MY FIRST KISS 3OH3 FT. KESHA PHOTO FINISH			
8	7	ALEJANDRO LADY GAGA STREAMLINE/NO.14/3/CHERRYTREE/INTERSCOPE			
9	3	ALL THE LOVERS KYLIE MINOQUE PARLOPHONE			
10	8	KICKSTARTER EXAMPLE DATA			

THIS WEEK		LAST WEEK		GERMANY	
SINGLES					
THIS WEEK	LAST WEEK	(MEDIA CONTROL)		JULY 14, 2010	
1	1	WAKA WAKA (THIS TIME FOR AFRICA) SHAKIRA FT. FRESHLYGROUND EPIC			
2	3	HELELE VELULE & SAFRI DUO POLYDOR			
3	2	WAVIN' FLAG K'NAAN A&M/OCTONE			
4	NEW	ALEJANDRO LADY GAGA STREAMLINE/NO.14/3/CHERRYTREE/INTERSCOPE			
5	5	SCHLAND O SCHLAND UWU LENA UNIVERSAL			
6	4	CALIFORNIA GURLS KATY PERRY FT. SNOOP DOGG CAPITOL			
7	6	MARCHIN' ON ONE/REPUBLIC MUGLER/INTERSCOPE			
8	7	GLOW MADONN COLUMBIA			
9	9	STEREO LOVE EDWARD MAYA FT. VIKI JIGULINA MAYAYIN			
10	8	FACKELN IM WIND 2010 BUSHIDO FEAT. KAY COE ERASQUER/JUNGE			

THIS WEEK		LAST WEEK		EUROPEAN HOT 100 SINGLES	
THIS WEEK	LAST WEEK	(#5 GLOBAL MEDIA/BILLBOARD)		JULY 14, 2010	
1	1	CALIFORNIA GURLS KATY PERRY FT. SNOOP DOGG CAPITOL			
2	2	WAVIN' FLAG K'NAAN A&M/OCTONE			
3	4	ALEJANDRO LADY GAGA STREAMLINE/NO.14/3/CHERRYTREE/INTERSCOPE			
4	3	WAKA WAKA (THIS TIME FOR AFRICA) SHAKIRA FT. FRESHLYGROUND EPIC			
5	6	ALL THE LOVERS KYLIE MINOQUE PARLOPHONE			
6	19	WE NO SPEAK AMERICANO YOLANDA BE COOL & DCUP SWEAT IT OUT!			
7	7	ALEZ OLA OLE JESSY MATADOR WAGRAM EDEL			
8	NEW	THE CLUB IS ALIVE JLS EPIC			
9	5	GETTIN' OVER YOU DAVID GUETTA & CHRIS WILLIS GUM/VIRGIN			
10	9	AIRPLANES B.B. FT. HWLEY WILLIAMS REBL ROCKSPAD HUSTLER/LANTIC			
11	15	LOVE THE WAY YOU LIE ENHIM FEAT. RHINNA WEB SHADY/AFTERMATH INTERSCOPE			
12	12	HELELE VELULE & SAFRI DUO POLYDOR			
13	8	ALORS ON DANSE STROMAE VERTIGO/MOSAERT			
14	10	DEBOUT POUR DANCER COLLECTIF METISSE AIRPLAY			
15	16	STEREO LOVE EDWARD MAYA FT. VIKI JIGULINA MAYAYIN			
16	11	I LIKE IT ENRIQUE IGLESIAS FEAT. PITBULL UNIVERSAL REPUBLIC			
17	14	NOT AFRAID EMINEM WEB SHADY/AFTERMATH INTERSCOPE			
18	13	AMAZING INNA AIRPLAY SPINNIN'			
19	17	BREAK YOUR HEART TAIO CRUZ 4TH & BROADWAY/ISLAND			
20	18	TE AMO RHINNA SRP/DEF JAM			

THIS WEEK		LAST WEEK		EURO DIGITAL SONGS	
THIS WEEK	LAST WEEK	(#5 GLOBAL MEDIA/BILLBOARD)		JULY 24, 2010	
1	1	CALIFORNIA GURLS KATY PERRY FT. SNOOP DOGG CAPITOL			
2	2	WAKA WAKA (THIS TIME FOR AFRICA) SHAKIRA FT. FRESHLYGROUND EPIC			
3	14	WE NO SPEAK AMERICANO YOLANDA BE COOL & DCUP SWEAT IT OUT!			
4	5	AIRPLANES B.B. FT. HWLEY WILLIAMS REBL ROCKSPAD HUSTLER/LANTIC			
5	6	LOVE THE WAY YOU LIE ENHIM FEAT. RHINNA WEB SHADY/AFTERMATH INTERSCOPE			
6	4	ALEJANDRO LADY GAGA STREAMLINE/NO.14/3/CHERRYTREE/INTERSCOPE			
7	3	WAVIN' FLAG K'NAAN A&M/OCTONE			
8	19	THE CLUB IS ALIVE JLS EPIC			
9	7	I LIKE IT ENRIQUE IGLESIAS FEAT. PITBULL UNIVERSAL REPUBLIC			
10	8	ALL THE LOVERS KYLIE MINOQUE PARLOPHONE			
11	9	NOT AFRAID EMINEM WEB SHADY/AFTERMATH INTERSCOPE			
12	NEW	MY FIRST KISS 3OH3 FT. KESHA PHOTO FINISH			
13	13	STEREO LOVE EDWARD MAYA & VIKI JIGULINA CAT			
14	10	GETTIN' OVER YOU DAVID GUETTA & CHRIS WILLIS FT. FERIE & LEMFO GUM/VIRGIN			
15	11	COMMANDER KELLY ROWLAND FT. DAVID GUETTA UNIVERSAL MOTOWN			

THIS WEEK		LAST WEEK		FRANCE	
SINGLES					
THIS WEEK	LAST WEEK	(SNEP/IFOP/TITE-LIVE)		JULY 14, 2010	
1	1	ALEZ OLA OLE JESSY MATADOR WAGRAM			
2	2	DEBOUT POUR DANCER COLLECTIF METISSE AIRPLAY			
3	NEW	ALL THE LOVERS KYLIE MINOQUE PARLOPHONE			
4	3	AMAZING INNA AIRPLAY			
5	6	WAVIN' FLAG K'NAAN A&M/OCTONE			
6	5	ALEJANDRO LADY GAGA STREAMLINE/NO.14/3/CHERRYTREE/INTERSCOPE			
7	4	GETTIN' OVER YOU DAVID GUETTA & CHRIS WILLIS GUM/VIRGIN			
8	11	CALIFORNIA GURLS KATY PERRY FT. SNOOP DOGG CAPITOL			
9	8	VEN DANCAR KUDURO LUCIANO & BIG ALI AIRPLAY			
10	NEW	LE PAPAPA STYLE MR KINGSIZE FT. DR YUGO SONY MUSIC			

THIS WEEK		LAST WEEK		CANADA	
BILLBOARD CANADIAN HOT 100					
THIS WEEK	LAST WEEK	(NIELSEN BDS/SOUNDSCAN)		JULY 24, 2010	
1	1	CALIFORNIA GURLS KATY PERRY FT. SNOOP DOGG CAPITOL/EMI			
2	3	LOVE THE WAY YOU LIE ENHIM FEAT. RHINNA WEB SHADY/AFTERMATH INTERSCOPE/UNIVERSAL			
3	2	AIRPLANES B.B. FT. HWLEY WILLIAMS REBL ROCKSPAD HUSTLER/LANTIC/WARNER			
4	5	DYNAMITE TAIO CRUZ MERCURY/UNIVERSAL			
5	4	OMG USHER FT. WILLIAM LAFACE/JIVE/SONY MUSIC			
6	7	NOT AFRAID EMINEM WEB SHADY/AFTERMATH INTERSCOPE/UNIVERSAL			
7	6	BREAK YOUR HEART TAIO CRUZ FT. LURICRIS MERCURY/UNIVERSAL			
8	8	ALEJANDRO LADY GAGA STREAMLINE/NO.14/3/CHERRYTREE/INTERSCOPE/UNIVERSAL			
9	9	YOUR LOVE IS MY DRUG KESHA & KEMOSABE/RC/SONY MUSIC			
10	11	FINDE YOUR LOVE ORAKE YOUNG MONEY/CASH MONEY/UNIVERSAL			

THIS WEEK		LAST WEEK		AUSTRALIA	
SINGLES					
THIS WEEK	LAST WEEK	(ARIA)		JULY 11, 2010	
1	1	CALIFORNIA GURLS KATY PERRY FT. SNOOP DOGG CAPITOL			
2	5	I LIKE IT ENRIQUE IGLESIAS FEAT. PITBULL UNIVERSAL REPUBLIC			
3	2	AIRPLANES B.B. FT. HWLEY WILLIAMS WARNER MUSIC			
4	3	SMILE UNCLE KRACKER ATLANTIC			
5	4	OMG USHER FT. WILLIAM LAFACE/JIVE			
6	6	BILLIONAIRE TRAVIS MCCOY FT. BRUNO MARS ATLANTIC			
7	4	OMG USHER FT. WILLIAM LAFACE/JIVE			
8	10	GETTIN' OVER YOU DAVID GUETTA & CHRIS WILLIS GUM			
9	9	WE NO SPEAK AMERICANO YOLANDA BE COOL & DCUP SWEAT IT OUT!			
10	7	NOT AFRAID EMINEM WEB SHADY/AFTERMATH INTERSCOPE			

THIS WEEK		LAST WEEK		EURO DIGITAL SONGS SPOTLIGHT	
THIS WEEK	LAST WEEK	(#5 GLOBAL MEDIA/BILLBOARD)		JULY 14, 2010	
1	NEW	WE NO SPEAK AMERICANO YOLANDA BE COOL & DCUP SWEAT IT OUT!			
2	1	CALIFORNIA GURLS KATY PERRY FT. SNOOP DOGG CAPITOL			
3	4	LOVE THE WAY YOU LIE ENHIM FEAT. RHINNA WEB SHADY/AFTERMATH INTERSCOPE			
4	2	BILLIONAIRE TRAVIS MCCOY FT. BRUNO MARS POLYDOR/PYRAMID			
5	3	COOLER THAN ME MILE PIPER			
6	5	TAKES ME HIGHER J. WILLIAMS FT. DAVE NUBBLE ILLEGAL WARNER			
7	6	AIRPLANES B.B. FT. HWLEY WILLIAMS REBL ROCKSPAD HUSTLER/LANTIC			
8	7	YOUNG BLOOD THE NAKED + FAMOUS THE NAKED + FAMOUS			
9	10	IF I HAD YOU ANDREW LAMBERT 19/RC			
10	9	CLUB CAN'T HANDLE ME FLO RIDA FT. DAVID GUETTA POE BOY/ATLANTIC			

THIS WEEK		LAST WEEK		EUROPEAN ALBUMS	
THIS WEEK	LAST WEEK	(#5 GLOBAL MEDIA/BILLBOARD)		JULY 14, 2010	
1	NEW	KYLIE MINOQUE APPRODITE PARLOPHONE			
2	1	EMINEM RECOVERY WEB SHADY/AFTERMATH INTERSCOPE			
3	2	MYLEY CYRUS CAN'T BE TAMED HOLLYWOOD			
4	3	LADY GAGA THE FAME STREAMLINE/NO.14/3/CHERRYTREE/INTERSCOPE			
5	NEW	ENRIQUE IGLESIAS SIBERIA UNIVERSAL/COMERCIAL MUSE/LATINO			
6	5	DAVID GUETTA ONE LOVE GUM/VIRGIN			
7	4	SCISSOR SISTERS NIGHT WORK POLYDOR			
8	8	UNHEILIG GROSSE FREIHEIT INTERSTAR/FANSATION			
9	7	KATIE MELUA THE HOUSE DRAMATIC			
10	17	PLAN B THE DEFINITION OF STRICKLAND BANKS 679			
11	9	MUSE THE RESISTANCE 2/ASF/HIS LUM 3/WARNER			
12	6	THE BLACK EYE PEAS THE E.N.D. INTERSCOPE			
13	16	AC/DC IRON MAN 2 (SOUNDTRACK) COLUMBIA			
14	18	ZAZ ZAZ PLAY ON			
15	10	THE ELEMENT OF FREEDOM M&J 2			

THIS WEEK		LAST WEEK		ITALY	
DIGITAL SONGS					
THIS WEEK	LAST WEEK	(NIELSEN)		JULY 9, 2010	
1	1	WAKA WAKA (THIS TIME FOR AFRICA) SHAKIRA FT. FRESHLYGROUND EPIC			
2	2	ALEJANDRO LADY GAGA STREAMLINE/NO.14/3/CHERRYTREE/INTERSCOPE			
3	7	WE NO SPEAK AMERICANO YOLANDA BE COOL & DCUP SWEAT IT OUT!			
4	5	CALIFORNIA GURLS KATY PERRY FT. SNOOP DOGG CAPITOL			
5	3	WAVIN' FLAG K'NAAN A&M/OCTONE			
6	4	ALORS ON DANSE STROMAE VERTIGO/MOSAERT			
7	6	FIGHT FOR THIS LOVE CHERYL COLE FASCINATION/POLYDOR			
8	10	REPLAY IYAZ TIME IS MONEY/BELUGA HEIGHTS/REPRISE			
9	9	MONDO CESARE CROMININI WARNER			
10	8	HEY, SOUL SISTER TRAIN COLUMBIA			

THIS WEEK		LAST WEEK		SPAIN	
SINGLES					
THIS WEEK	LAST WEEK	(PROMUSICAE/MEDIA)		JULY 14, 2010	
1	1	WAKA WAKA (THIS TIME FOR AFRICA) SHAKIRA FT. FRESHLYGROUND EPIC			
2	3	WAVIN' FLAG K'NAAN A&M/OCTONE			
3	2	WE NO SPEAK AMERICANO YOLANDA BE COOL & DCUP SWEAT IT OUT!			
4	4	SICK OF LOVE ROBERT RAMIREZ GLOBOMEDIA			
5	5	RUN RUN ESTYVA SONY MUSIC			
6	7	STEREO LOVE EDWARD MAYA FT. VIKI JIGULINA MAYAYIN			
7	6	ALL THE LOVERS KYLIE MINOQUE PARLOPHONE			
8	10	I LIKE IT ENRIQUE IGLESIAS FEAT. PITBULL UNIVERSAL REPUBLIC			
9	9	GYPSY SHAKIRA EPIC			
10	28	PODEMOS AFRICA IVAN MIGUELEZ/ALFONSO D'ONNO SOGCABLE			

THIS WEEK		LAST WEEK		PORTUGAL	
ALBUMS					
THIS WEEK	LAST WEEK	(FPJ GREECE/TOUCHE)		JULY 13, 2010	
1	1	MYLEY CYRUS CAN'T BE TAMED HOLLYWOOD			
2	NEW	MARIO PACHECO MARIO PACHECO WORLD CONNECTION			
3	3	MICKAEL CARREIRA AO VIVO NO COLISEU DE LISBOA FARDL			
4	4	BETO O MELHOR DE BETO FARDL			
5	19	AMALIA HOJE AO VIVO NO COLISEU DOS REI VALENTIM DE CARVALHO			
6	6	PAOLO GONZO BY REQUEST COLUMBIA			
7	2	DEOLINDA DOIS SELOS E UM GARIMBO CAPITOL			
8	10	GNR RETROPOLITANA FARDL			
9	5	LADY GAGA THE FAME STREAMLINE/NO.14/3/CHERRYTREE/INTERSCOPE			
10	11	ESCOLINHA DE MUSICA TODA A ESCOLINHA DE MUSICA FARDL			

Pop vocal group JLS returns to the penthouse of the U.K. Singles chart, debuting at No. 1 with "The Club Is Alive." It's the act's third chart-topper.



THIS WEEK		LAST WEEK		AUSTRIA	
SINGLES					
THIS WEEK	LAST WEEK	(AUSTRIAN IFPI/AUSTRIA TOP 40)		JULY 11, 2010	
1	1	WAKA WAKA (THIS TIME FOR AFRICA) SHAKIRA FT. FRESHLYGROUND EPIC			
2	4	ALEJANDRO LADY GAGA STREAMLINE/NO.14/3/CHERRYTREE/INTERSCOPE			
3	2	WAVIN' FLAG K'NAAN A&M/OCTONE			
4	3	CALIFORNIA GURLS KATY PERRY FT. SNOOP DOGG CAPITOL			
5	6	STEREO LOVE EDWARD MAYA FT. VIKI JIGULINA MAYAYIN			

THIS WEEK		LAST WEEK		ALBUMS	
1	NEW	SEER WOHLFUEHLGUEHSEL SONY MUSIC			
2	1	EMINEM RECOVERY WEB SHADY/AFTERMATH INTERSCOPE			
3	NEW	KYLIE MINOQUE APPRODITE PARLOPHONE			

EXECUTIVE TURNTABLE

Send submissions to: exec@billboard.com

RECORD COMPANIES: Jive Label Group promotes **Dan Mackta** to VP of marketing. He was senior director of marketing.

Universal Music Latino names **Michelle Velez** senior product manager. She was a product manager at Sony Latin for such artists as Ricky Martin and Chayanne.

Beggars Group promotes **Adam Farrell** to VP of marketing for Beggars Group USA and ups **Adam Carroll** to VP of finance for Beggars Group USA. Farrell was head of marketing, and Carroll was head of finance.

Netwerk Music Group names **Dutch Cramblitt** VP of sales and **Liz Erman** senior director of marketing and digital strategy. Cramblitt was VP of sales and Erman senior director of marketing at Rhino Entertainment.



DISTRIBUTION: Universal Music Distribution promotes **Mitch Rotter** to senior VP of marketing and product development. He was VP of marketing.

PUBLISHING: Peermusic names **Kathy Botich-Alatan** senior VP of administration of its U.S. team. She was VP of administration at Opus 19 Music.

The Australasian Music Publishers Assn. taps veteran music publisher **Peter Hebbes** as GM. He will continue as managing director of Hebbes Music Group.

RELATED FIELDS: The board of French labels trade group **SNEP**—which includes the four majors among its members—appoints **Denis Ladegallerie** as its new president for two years. He is co-founder/CEO of digital distributor/label **Believe Digital**.

—Edited by Mitchell Peters

GOODWORKS

TOKYO POLICE CLUB MUSIC VIDEO TO BENEFIT ASPCA

The members of Canadian rock act Tokyo Police Club are “great dog and animal lovers,” keyboardist/vocalist Graham Wright says. So when director Mike Juneau suggested making a music video for the song “Wait Up (Boots of Danger)” with trained actor dogs having a pool party, the group jumped at the idea.

“It’s just a bunch of dogs playing in a pool—it’s fantastic. I would watch that music video every day,” Wright says. “So it seemed like a no-brainer to go with that concept.”

With the goal of helping animals in need of a safe home, Tokyo Police Club has posted the video on the home page of its website (tokyopoliceclub.com) as well as imbeddable widgets that allow fans to donate money to the American Society for the Prevention of Cruelty to Animals (ASPCA). In exchange for a donation (available in tiers of \$1, \$5 and \$10), fans will receive a download of the video and two remixes of the track.

“Obviously anyone can go watch the video on YouTube any time they want,” Wright says. “It’s more to get people’s attention on the cause and to donate.”

Wright hopes the money raised will assist in “rescuing these animals, taking care of them and getting them to good loving homes where they’ll be safe and well-treated and loved,” he says.

Tokyo Police Club will embark on a U.S. club tour in late July to promote its latest album, “Champ,” which was released June 8 and has sold 15,000 copies, according to Nielsen SoundScan. Wright says he plans to release a solo album early next year.

—Mitchell Peters



To recognize the more than 10 million albums sold since signing with Sony Music Entertainment in 2002, Columbia Records presented a plaque to Integrity Media June 15. From left: Columbia Records chairman **Steve Barnett**, Integrity Media chief marketing officer **Danny McGuffey** and president/CEO **Mike Coleman**, Columbia Records president **Ashley Newton**, INO Records president **Jeff Moseley** and Integrity Label Group VP/GM **John Coleman**. PHOTO: MARK VON HOLDEN



EMI MUSIC U.K. SHOWCASE

Rising stars including Chiddy Bang, Diane Birch, Eliza Doolittle, Justin Nozuka, Professor Green, Roll Deep and Tinie Tempah performed at EMI Music U.K.’s showcase in London July 2. The event was held at EMI’s Abbey Road Studios for an audience of competition winners and invited guests. PHOTOS: COURTESY OF EMI MUSIC

ABOVE LEFT: After his performance, **Tinie Tempah** (left) caught up with Parlophone Records president **Miles Leonard**.

ABOVE RIGHT: From left are EMI Music U.K. & Ireland president **Andria Vidler**, Chiddy Bang producer/DJ **Xaphoon Jones**, Parlophone Records president **Miles Leonard** and Chiddy Bang rapper **Chidera “Chiddy” Anamege**.

LEFT: The night’s co-hosts, EMI Music U.K. & Ireland president **Andria Vidler** (left) and Virgin Records president **Shabs Jobanputra** (right) enjoy the evening with one of the event’s performers, Virgin Records artist **Professor Green**.



Maroon 5 kicked off Vevo’s Summer Sets Concert Series July 1 in New York, previewing tracks from its forthcoming album, “Hands All Over” (A&M/Octone). The event, sponsored by Starbucks DoubleShot Energy + Coffee, was the first in Vevo’s Summer Sets series of exclusive live performances that will be filmed and made available on Vevo. Backstage at the show are (from left) Vevo executive VP of sales and customer operations **David Kohl** and president/CEO **Rio Caraeff**, Maroon 5 keyboardist **Jesse Carmichael**, guitarist **James Valentine**, singer **Adam Levine**, drummer **Matt Flynn** and bassist **Michael Madden**; Vevo manager of label and client solutions **JP Evangelista**, GM **Fred Santaripa** and VP of client services and inventory management **Welby Chen**. PHOTO: JASON KEMPIN/WIREIMAGE



Meat Loaf rang the opening bell at the New York Stock Exchange June 21 in celebration of his new album, "Hang Cool Teddy Bear," which arrived May 11 on Roadrunner Records. From left: Meat Loaf's manager **Tom Consolo** of Azoff Music Management, Meat Loaf's assistant **Frances Bowdery** of Pony Tours, Meat Loaf and NYSE Euronext senior VP **John Merrell**. PHOTO: MEL NUDELMAN

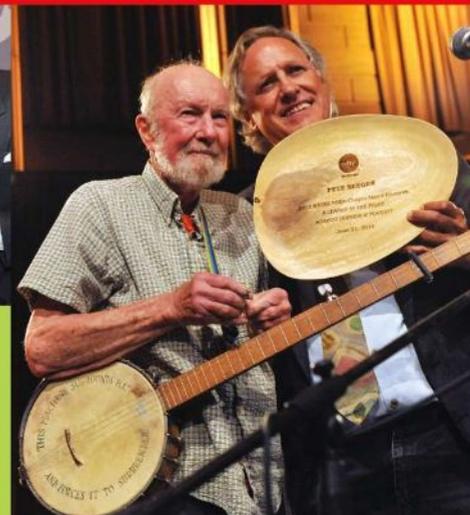


WHYHUNGER 35TH ANNIVERSARY

WhyHunger celebrated its 35th anniversary June 21 in New York by recognizing artists for their work and dedication to issues of hunger and poverty on local, national and global levels. Pete Seeger and Growing Home received the WhyHunger-Chapin Award, and Nick Ashford and Valerie Simpson were honored with the ASCAP-Harry Chapin Humanitarian Award. PHOTOS: DIANE BONDAREFF

ABOVE: From left: WhyHunger executive director **Bill Ayres**; Valerie Simpson; **Nick Ashford**; **Karen Sherry**, senior VP of industry affairs and VP/executive director of the ASCAP Foundation; and **Charlie Sanders**, executive director of Artists Against Hunger and Poverty.

RIGHT: Three-time Grammy Award winner **Tom Chapin** (right), host of the evening's festivities, presented the WhyHunger-Chapin Award to **Pete Seeger**.



On June 22, Blink-182's **Mark Hoppus** and the Fuse Network announced the production of "A Different Spin With Mark Hoppus" at the Roxy Room in New York. The musician/producer will host the new weekly music show that will include in-studio artist interviews and performances, news and panel discussions. From left: Fuse senior VP of programming and development **Sal LoCurto**, "Fuse Top 20 Countdown" host **Allison Hagendorf**, Hoppus and MSG Media president **Mike Bair**. PHOTO: MARION CURTIS



ACM Lifting Lives presented the Community Foundation of Middle Tennessee with a \$100,000 check on June 22 during Nashville Rising: A Benefit Concert for Flood Recovery, which was spearheaded by **Tim McGraw** and **Faith Hill**. This marks the third significant flood-related donation made by ACM Lifting Lives. Pictured at the presentation in Nashville are (from left) McGraw, Hill, ACM Lifting Lives director **Erin Spahn**, chairman **Gary Haber**, president **Gayle Holcomb** and executive director **Bob Romeo**. PHOTO: BECKY FLUXE



11th ANNUAL LATIN ALTERNATIVE MUSIC CONFERENCE

The 11th Annual Latin Alternative Music Conference took place July 6-10 in New York. The gathering featured panels and exhibitions, concerts, parties and art highlighting the best of Latin alternative music, as well as networking opportunities with the genre's leading artists, label executives, journalists, managers, retailers and programmers. PHOTOS: KARLO RAMOS

ABOVE LEFT: The panel "The Music Biz Is Dead! Live the Music Industry!" debated the role of labels, publishers, managers and booking agents and how Latin artists should build their teams. From left: EMI Mexico VP **Camilo Lara**, Entertainmentx founder/owner and Tenolcas Imbecles executive producer **Juan Balbi**, the Pinker Tones manager **Mark Davy**, CookmanMGMT manager **Amey Blackman**, Bond Music Group agent/owner **Kris Krajewski**, BMI director of writer/publisher relations **Jessica Roffe** and Unfiltered Records GM **Michael Galbe**.

ABOVE CENTER: The panelists from the "From Colombia to Coachella, Mexico City to Tokyo: Latin Alternative's Global Rise in the Touring Market" panel speak with conference attendees after the session.

ABOVE RIGHT: Speaking on the "From Colombia to Coachella, Mexico City to Tokyo: Latin Alternative's Global Rise in the Touring Market" panel were (from left) William Morris Endeavor Entertainment Latin music division head **Michel Vega**, MtyMx Fest organizer and Todd P NYC founder **Todd Patrick**, HOME Artists founder **Fabrizio "Mopri" Onetto**, Central Park SummerStage artistic director **Erika Elliott**, Como No! director **Andy Wood** and Rhythm Foundation director **Laura Guinlan**.

LEFT: On the "Cutting Through the Clutter: Opportunities in an Ever-Fragmented Music and Media Landscape" panel, the discussion focused on new media, the rise of blogging and how these technologies have afforded new opportunities for artists to reach industry tastemakers. Panelists included (from left) Remezcla CEO **Andrew Herrera**, the Daily Swarm founder/owner **Adam Shore**, the Fader executive editor **Julianne Escobedo Shepherd**, eMusic label relations manager **Sujan Hong-Raphael**, Blake Zidell & Associates founder **Blake Zidell**, MTV TR3s GM/executive VP **Jose Tillan**, Billboard.com news editor **Monica Herrera** and Wired magazine staff writer **Elot Van Buskirk**.



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Photography: Kevin Mazur

BON JOVI



ON TOUR WITH AEG LIVE

Photography: Kevin Mazur