

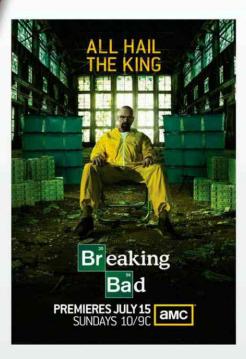


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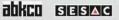
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THE ENTERTAINER Billy Joel signs pub deal with UMPG



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TV BY STEVEN J. HOROWITZ

The Return Of Music Television

Fuse hopes to capture the music audience that MTV left behind

use is bringing music back to TV. Since it left parent company Rainbow Media and transferred to Madison Square Garden Inc. in 2008, the channel has attempted to keep the songs pumping in an era where competing networks, including MTV and VH1, have almost entirely turned away from music programming and focused more on reality and scripted shows.

On Sept. 10, the New Yorkbased network launches "Fuse News," a live, half-hour program hosted by Ashanti, Alexa Chung, Elaine Moran and Jack Osbourne, the lattermost reporting from a West Coast location. The show will air five days a week at 5 p.m. and focus on the top music news of the day as well as breaking stories, live interviews and in-studio performances. As part of the initiative, Fuse built a stunning new studio on the ground floor of its midtown Manhattan office featuring a news desk for journalists, a movable DJ and live performance area, an anchor space where hosts will interact with viewers by using social networks on iPads and an adjacent area for interviews.

Fuse took an unconventional approach in strategizing "Fuse Live." While some networks debut their shows and play catchup with the online component, Fuse set out to build a presence in the digital realm first, hiring 90 new employees and upping its news team of 25 staffers and freelancers. The company softlaunched Fuse.tv in January and has since built a strong presence on the Web, producing five news

stories per day on Fuse.tv's You-Tube partner channel that now accrues more than 1 million views per week.

"The music audience lives online," MSG Media president Mike Bair says. "We're trying to build and recruit a large audience there, get them familiar with the brand and then pull them to the linear channel." Senior VP of programming and operations Brad Schwartz adds, "When you look at the millions of people over the past 12 months that have connected to Fuse because of text [stories] or videos or tweets, by the time we launch the show, we've created this fertile environment to be a music information source."

"Fuse News" speaks to a larger initiative for the network to become the go-to source for music news. The company added a 24-hour ticker to the bottom of its screen to keep audiences constantly informed and has partnered with services like Spotify for a Fuse news app, ranked as the 25th top app on the streaming service. It also built 14 edit suites in its news department to handle the production of new content.

The undertaking has been financially substantial, with the studio alone estimated to cost around \$10 million. MSG Inc. recently reported a staggering quarterly profit in August, jumping 42% in revenue with a net income of \$28.5 million, up from \$8.5 million the year prior. With overall revenue at \$332.9 million, the company, which is split among MSG Sports, MSG Entertainment and MSG Media. allocated funds from the groups



for the plan, which has been in motion since last year.

"Fuse News" executive producer Zev Shalev echoes the company's intention to fill the void in music-based programming and cater to the 18-34 demographic. "We've done a lot of research into this particular audience group, and they really are demanding this content," says Shalev, former producer of CBS' "The Early Show" and creator of "The Nate Berkus Show" "There's no one place on television where they can congregate and have that conversation and get that information. So we know from them that they want this."

Ashanti, who also serves as an executive producer on the show and sings its theme song, says hosting is a way to expand her brand and connect with audiences on a regular basis. The singer wanted to be involved with something that brought music back to TV and simultaneously promote her career.

"There's a katrillion judging

shows and talent shows, and it's just really dope to be a part of something fresh and new and what no one else is doing," says Ashanti, who plans to release new album Braveheart in the late fourth quarter on her Written Entertainment imprint. "It takes courage and it's definitely rolling the dice, but to be in bed with a company like MSG makes so much sense.'

With six additional shows scheduled to roll out during the next 45 weeks. Fuse is confident its investment will pay off.

"We spent millions of dollars on research the year prior to this to understand what content was going to make sense for this particular audience," Bair says. "We wanted to mitigate the risk, and that's what's given us some confidence going forward."

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t press time, industry colleagues and artists were trying to come to grips with the unexpected death of Chris Lighty. The savvy entrepreneur and hip-hop visionary, who founded the gamechanging company Violator Management, died the morning of Aug. 30 of an apparent suicide. According to published reports, Lighty was 44.

"Chris was a longtime friend, fellow Bronxite and a true pioneer," MBK Entertainment CEO Jeff Robinson tells Billboard. "He taught so many artists how to become business juggernauts while making timeless hits at the same time."

Music Choice VP of programming Damon Williams adds, "Chris always had his hand on the pulse of hip-hop. He was a bridge that brought his artists, music and the culture together with consumers and brands. His work set the tone for what could be done in business with hip-hop."

As news spread of Lighty's death, Twitter exploded with tributes. Fellow manager Scooter Braun tweeted, "Hard to believe it is true but RIP to my friend Chris Lighty. Gone too soon."

And early management client Fat Joe said simply, "R.I.P. Chris Lighty. The man that saved my life!!!! I Would Be Nothing Without YOU!!!"

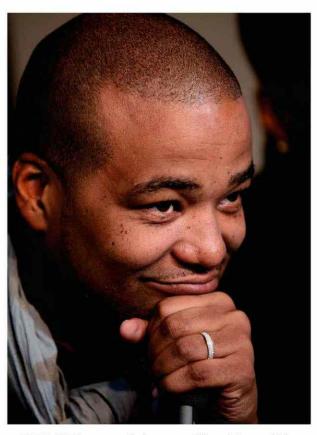
At the time of his death, Lighty was COO of Primary Violator-the powerhouse merger between Violator and Larry Mestel's Primary Wave Talent

Management that took place last September. The postmerger roster of artists includes Mariah Carey, Soulja Boy, 50 Cent, LL Cool J, Busta Rhymes, Diggy Simmons, Sean "Diddy" Combs and Cee Lo Green.

"We are extremely shocked and sadden by this tragic news," Mestel said in a statement. "Chris was a friend, business partner and most of all, an icon, role model and true legend of the music and entertainment industry. He will be missed by many, and we send love and support to his family."

Lighty, together with Primary Violator Management president Michael "Blue" Williams, appeared on Billboard's inaugural Urban Power List (Billboard, July 7). At the time, Lighty told Billboard that next on the company's agenda was brokering more brand extensions for its clients and breaking artists on multimedia platforms. "We're constantly trying to move the culture forward," Lighty said.

Raised by a single mother in the Bronx River Houses in the South Bronx, Lighty-nicknamed Baby Chris for his youthful looks-was the eldest of six. He got



CHRIS LIGHTY was among the honorees on Billboard's inaugural Urban Power List in July. Bottom: Lighty at Universal's Grammy Awards reception in 2004 with (from left) SEAN "DIDDY" COMBS, DOUG MORRIS, 50 CENT and JIMMY IOVINE.



his start in hip-hop in the mid-'80s, carrying records for DI Red Alert and worked with KRS-One's Boogie Down Productions. From there he became manager for several prominent rap groups linked to the influential Native Tongues collective, including Jungle Brothers, A Tribe Called Quest and De La Soul.

Russell Simmons and Lyor Cohen recruited Lighty in 1989 to work at their Rush Management, rap's first major management company. Lighty brought clients A Tribe Called Quest and De La Soul into the firm's

fold, and worked with Big Daddy Kane, Public Enemy, Brand Nubian and Eric B. & Rakim, among others. He even moonlighted as an occasional rapper in the late '80s/early '90s, rhyming on the Black Sheep track "Pass the 40," from the duo's acclaimed 1991 debut, A Wolf in Sheep's Clothing.

In 1990, while still at Rush, Lighty founded Violator, When Rush closed down a few years later, Lighty brought along several Rush clients (including Busta Rhymes and A Tribe Called Ouest) as he and co-owner/president Mona Scott-Young began focusing solely on Violator. The pioneering entertainment conglomerate-which eventually included management, marketing, label and multimedia wings-took off, boasting a roster that included Missy Elliott, Mobb Deep, 50 Cent and LL Cool J, becoming one of hiphop's biggest, most prominent firms. Lighty helped his clients land high-profile endorsement deals at a time when many corporations were still hands-off with hip-hop-linking A Tribe Called Quest with Sprite, Busta Rhymes with Mountain Dew and LL Cool J with the Gap. Perhaps most notably, he negotiated 50 Cent's massive partnership with vitaminwater, giving the rapper a stake in the company, his own flavor drink-and a payday estimated to be worth up to \$100 million when Glacéau sold the company to Coca-Cola in 2007.

Through its label division, Violator released a series of noteworthy projects, including two compilation albums: 1999's Violator: The Album and 2001's Violator: The Album, V2.0. The albums spun off

two R&B/hip-hop top 10s, "Vivrant Thing" featuring Q-Tip and "What It Is" featuring Busta Rhymes and Kelis. Expanding into the marketing arena, Lighty formed Brand Asset Group, a joint venture with Warner Music, in 2007. Through the years, Lighty has also served as an executive at Jive, Def Jam and Loud.

According to a report in New York's Daily News, Lighty died the morning of Aug. 30 after an apparent self-inflicted gunshot wound following an argument with estranged wife Veronica at his Bronx apartment. The paper also noted that law enforcement sources said Lighty may have owed up to \$5 million to the IRS.

In recent weeks, Lighty's tweets were reflective and downcast: "Hell is empty. All the devils are here," he wrote in June. The last item on his Twitter page is this retweet: "Life is about perspective. It's not what you see, but how you see it. What you see is what you get."

At press time, funeral arrangements had yet to be announced.

Additional reporting by Alex Gale.

>>>ROLLING STONES TO PLAY LONDON, **BROOKLYN IN** NOVEMBER

The Rolling Stones

will play four dates in November, two at London's O2 Arena and two at the new Barclays Center in Brooklyn, a source tells Billboard. Virgin Group founder Richard Branson and Australian promoter Paul Dainty will promote, and the source says the Stones will be paid \$25 million for the four shows. Earlier this year, Mick Jagger and Keith Richards said the Stones wouldn't tour in 2012 to celebrate the band's 50th anniversary. But in July, Richards dropped hints to the **BBC** about possible live shows.

>>AUSTIN MAHONE SIGNS WITH CHASE/ REPUBLIC

Austin Mahone, the teen YouTube star dubbed "Baby Bieber" who has racked up 83 million views on his official channel, has signed a distribution deal with Chase Records through Republic Records, the latter of which is home to Owl City, Florence & the Machine, Dev and the late Amy Winehouse.

>>CRICKET WIRELESS **PUTS MUVE** MUSIC ON ALL **NEW ANDROID** PLANS

Muve Music by Cricket Wireless has quietly become the second-biggest subscription service in the United States. Soon, it will be the biggest in the country. On Aug. 29, prepaid mobile carrier Cricket announced that its Muve Music subscription service will be included in all new Android plansat no extra coststarting Sept. 2.

Reporting by Glenn Peoples, Billboard staff and the Hollywood Reporter.

PUBLISHING BY ED CHRISTMAN

Piano Man Plays For UMPG

Billy Joel signs new publishing deal, seeking greater use of his classic songs in ads, movies and on TV

niversal Music Publishing Group and its subsidiary Rondor Music International landed a big one, signing Billy Joel to an exclusive worldwide publishing agreement.

Not only will they supplant EMI Music Publishing for handling his catalog in foreign territories, but-for the first time since Joel regained control of his music publishing in the '80s-his camp is using an outside administrator in the United States to manage his song portfolio.

"There are few songwriters in the history of music that have created a catalog of such hits, depth and quality," UMPG chairman/CEO Zach Horowitz said in a statement. "With Rondor's distinctive focus and care, and UMPG's global scale, administrative infrastructure and network of worldwide synch specialists, we are uniquely positioned to maximize the extraordinary opportunities that exist for Billy's music."

The game plan is simple: synchronization, with a capital S. In the past, Joel's songs were rarely used in TV, movies or commercials.

"It's amazing to me there is nothing happening

with the catalog in films, TV and commercials," Horowitz tells Billboard. It turns out that, previously, Joel's music found its way into synch uses only when music supervisors initiated the opportunity, according to UMPG executives.

Could it be that Joel regards his music as too personal and precious to let it be used in commercials and movies? Indeed, that was a concern UMPG executives initially had and, when they canvassed music supervisors on that point, they found most of them were under the same impression. But, if that was the case in the past, it is no longer an issue now. Horowitz says

"Joel regards his songs as his children, and as they grew up he put them through school, college and first job," Horowitz says. "Now, he feels it is time for his songs to go to work for him."

In addition to generating revenue, Horowitz believes synch use will play a larger role for Joel's catalog. He put out his last album. River of Dreams. 19 years ago, and while Joel's music remains a staple at radio, it isn't heard on top 40 stations where new generations could be exposed to it.



At the signing of BILLY JOEL'S new publishing deal are (sitting, from left) UMPG's ZACH HOROWITZ, Joel and Rondor's LANCE FREED. Standing are (from left) UMPG executive VP of operations/CFO MICHAEL J. SAMMIS; DON IENNER, who served as a consultant; Gelfand Rennert & Feldman's TODD KAMELHAR; Eastman & Eastman's LEE EASTMAN; and UMPG nior VP/head of business affairs and business development DAVID KOKAKIS.

Consequently, a generation or two has missed out on his music, Horowitz says, which is why synch opportunities are so important going forward.

Moreover, the songs within the catalog easily lend themselves to such opportunities. "His songs are melodic and memorable, and he writes conversationally in universal themes that are timeless and borderless," Rondor president Lance Freed said in a statement. "Billy's music is as important to his era as George Gershwin's and Irving Berlin's were to theirs.'

Standards written by Joel include "Just the Way You Are," "Only the Good Die Young," "Movin' Out (Anthony's Song)," "Piano Man," "New York State of Mind," "You May Be Right," "Pressure," "Don't Ask Me Why," "She's Always a Woman," "My Life," "It's Still Rock & Roll to Me," "Tell Her About It," "Uptown Girl," "The Longest Time," "Say Goodbye to Hollywood" and "We Didn't

In order to ensure that music users get the message, Freed says Rondor plans to have two events, one on the East Coast and one on the West Coast, to bring in music supervisors, advertising executives and the heads of music production at film studios to reintroduce them to Joel and his music and let them know "Billy's music is here, great

BRANDING BY ANDREW HAMPP

Get Yer Yamahas Out

ENTERTAINMENT

GROUP OF AMERICA

Instrument company launches label and promotes itself through other partnerships

orporate brands including Red Bull, Mountain Dew, Hard Rock International and even Tag Body Spray created record labels in recent years to make their products more credible among music fans. Now a brand with a more direct link to music, instrument manufacturer Yamaha Corp. of America, is entering the fray with its new in-house label, Yamaha Entertainment Group.

British rock act Leogun is the label's first signing, and a five-song EP will be released Oct. 16, with the debut single, "Let's Be Friends," out Sept. 11. (A full-length LP is tentatively due in February 2013.) Warner's Alternative Distribution Alliance (ADA) is handling marketing, promotion and releasing.

The idea for the label, as well as the signing of Leogun, came in part through Yamaha's twodecade relationship with Elton John, who has been close to the company ever since it started making signature pianos in his name. Leogun had been affiliated with John's management company, Rocket Entertainment Group, and Yamaha's production arm will help with John's Las Vegas show, "The Million Dollar Piano," and its forthcoming docu-

"We started with artist endorsements using Elton 18 years ago, and our relationships with artists have continued to evolve," says Chris Gero, Yamaha head of artist relations and founder of Yamaha Entertainment Group. "We liked this act because it's exceptional and served as a good way to represent an exceptional product."

Similar to Converse's Rubber Tracks studio and Hard Rock Records, Yamaha Entertainment Group was borne out of the idea of giving back to

> independent artists. "A lot of people say to me, 'Why would you get involved in the record business at the worst time for the record business?"" Gero says. "But it's actually the best time to be seen or heard. It's very natural for us to step in as a global music company and say, 'This is why

this artist is important." Since Yamaha spends very little on traditional advertising, the label offers its own marketing opportunities that could potentially reach more people than any 30-second TV commercial, "Though

everybody fancies themselves a guitar player, the actual buying population for musical instruments is about 6% in the U.S.," Gero says. "Traditionally, what we've done with advertising has been print, down to the dealer level. But we need to compete against larger market manufacturers. and the best manner to get that messaging out is through artists."

Label signings will still have the opportunity



to be featured in Yamaha advertisements, as well as a 50% share of recorded-music revenue that's far above the industry standard. "We're keeping the overhead very low, keeping the marketing very current and very focused," Gero says. "The artist is going to be able to surround themselves with people who can finance and produce and market at a higher percentage. We're giving up a lot more territory to an artist than a traditional

Beyond the label. Yamaha has been actively involved with artist services and custom sweepstakes for years, partnering with John Legend, Young the Giant, James Taylor, Luke Bryan, Sara Bareilles, Michael W. Smith and Greyson Chance-and that's just for 2012 promotions.

The company also works with 3,600 different artists to loan them top-shelf instruments for motion pictures, national TV shows, major awards shows and concert performances.

One frequent artist partner, Sarah McLachlan, recently participated in a "Summer Symphony Sweepstakes" and has also teamed on initiatives providing instruments to the Sarah McLachlan School of Music

"My relationship with Yamaha and Chris Gero over the past 10 years has been a true partnership." McLachlan says. "[Yamaha Entertainment Group] continues to support helping children find their voice as we work together to provide an exclusive fan experience and the opportunity for a fan to own a brand-new Yamaha C2 grand."

mentary DVD.

Bogota Brothers Burn Up Charts

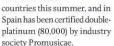
Cali & El Dandee target the U.S. after scoring hits in Latin markets

Scanning through iTunes' top 10 singles lists throughout Latin America and Spain during the past few months, one would invariably come across

Latin

Notas

"Yo Te Esperaré" (I'll Wait for You) by Cali & El Dandee, a chart-topper in Argentina, Chile, Colombia and Spain. The trackhit No. 1 on radio and sales charts in those



The accomplishment is much more noteworthy considering Cali & El Dandee are Colombian, and fewer than a handful of Colombian acts have ever topped Spanish charts. Also, until just four months ago, the duo was completely unknown to the industry. In underground

channels, however, Cali & El Dandee have been a sensation for the past year, accruing millions of YouTube views and hundreds of thousands of men-

> tions on social networks. The duo's rapid success illustrates both the importance of online media as a promotional tool and Spanish radio's increasing openness to

Latin American music.

Cali & El Dandee are brothers Mauricio and Alejandro Rengifo—24 and 18 years old, respectively—who originally hail from Cali (therefore the name), but now live in Bogota. They started making music four years ago, and Mauricio, a music student at Los Andes University in Bogota, recorded and engineered their tracks, a hybrid of lyrical, romantic pop and rap.

"We just wanted to make good songs and put them online," says Mauricio, who is managed by his longtime friend Pedro Malaver. "Then girls in schools started doing choreography to the music. The songs started playing in Andres Carne de Res [a hip Bogota eatery] and people asked us to play gigs. We played graduations and school parties, and that's where we could see what really worked."

"Yo Te Esperaré," in particular, gained traction on Tuenti. com, a Spanish social site for teens. It caught the attention of David Lopez, A&R manager for publishing company Clippers in Spain, who contacted the brothers and signed them to a publishing deal outside of Colombia. At the same time, Warner and Universal Spain started vying for the pair, with Universal signing the act to a three-album licensing deal last spring that includes a share of

CALI & EL DANDEE
have gone doubleplatinum in Spain.

touring revenue.

Universal Music Spain & Portugal president Fabrice Benoît says he's never signed an act based solely on online traction, but in this case, "we liked every song they put up. Everything worked. They had the hits." The timing was also right. Post-reggaetón, Spanish radio is far more open to Latin rhythms, particularly following the success of DJ Juan Magan.

"Yo Te Esperaré" shot to the top of Spain's charts, and Universal quickly released a second single, "No Hay 2 Sino 3," featuring **David Bisbal** and remixed by **RedOne**.

"Yo Te Esperaré" is No. 4 on Promusicae's Top 50 Downloads list, while "No Hay 2 Sino 3" is No. 11 and was certified gold for 20,000 downloads. On the rise at No. 24 is a new single, "La Playa," featuring **Natalia Bauti**.

Universal has begun working the duo in Argentina, where "Yo Te Esperaré" has been certified platinum by trade group CAPIF for 20,000 downloads, and plans call for a market-to-market rise all the way to the United States.

"Our fans say they like to party, but sometimes it's girls who broke up with their boyfriends and they want to hear something romantic," Mauricio says, explaining why he believes his songs connect with audiences. "Most romantic songs sound the same. But if someone likes **Pitbull** and wants something romantic with that same vibe and arrangement, they can listen to us."



40-Year Storm

Los Huracanes del Norte mark anniversary with hits compilation

The year was 1972 and a storm was headed their way on the night when the Garcia brothers recorded their first album as Los Huracanes del Norte (the Hurricanes of the North).

Forty years later, the former laborers who worked the fields picking fruit are still entertaining audiences who know them for their signature norteño sound that relies heavily on the accordion and a 12-string instrument known as the bajo sexto.

"We are not the best group in the industry," band member Guadalupe Garcia says. "But we are the band that wants to work the most."

For four decades, the brothers have maintained a steady following of fans and released more than 60 albums. Today the band, still mostly made up of family members, includes Heraclio,

Antonio, Francisco, Rocky and Jesus (Chuy) Garcia, as well as Jose Luis Mejia, who isn't biologically related to the family, but is considered as close as a relative.

The seven members divide their time between New Mexico and Mexico, and continually tour in both places with additional stops in Latin America. To commemorate its career milestone, in June the band released a 40th-anniversary album, Los Huracanes del Norte: 40 Aniversario (Vene Music), featuring 40 of its biggest hits. It has sold 3,000 copies, according to Nielsen SoundScan.

The brothers, who began performing as children, were born and raised in Mexico, but later emigrated to the United States. One of their biggest hits initially was the catchy "Son Tus Per-

jumenes Mujer" (It's Your Scent, Woman), an ode to women.

As the hits came, the band adjusted to the music scene by performing a variety of styles of music as part of its norteño repertoire. The group acknowledges that, in order to stay relevant, it has had to evolve. That move came in the form of adding three new members: Antonio, Rocky and Mejia, who are the youngest of the group.

"The band realized that they needed to transition," says Agustin Montoya, the band's label manager. "The group needed to tweak the sound, and that's why we brought on the younger guys, who bring new arrangements to the music."

The results have paid off, according to Texas-based music executive Carlos Avila, who isn't affiliated with the band. "They have stayed true to their sound, but they fuse it well with a new generation of musicians in the band."

The unmistakable sound

has an uptempo pace combined with a variety of norteño rhythms from several regions of Mexico. Los Huracanes also mix up their music with the brass-based banda style that keeps people dancing at most of their shows, Avila adds.

The band has sold 1.8 million albums in the United States since SoundScan began tracking sales data in 1991. The group has charted 20 top 10 albums on Billboard's Regional Mexican Albums chart, including two No. 1s (1999's Norteño 2000 and 2000's En Que Trabaja el Muchacho). Its biggest seller is 28 Huracanazos (2003), which has sold 213,000. On Regional Mexican Airplay, the group has notched 36 songs, of which 13 went top 10 and two hit No. 1.

When asked about how else he plans to celebrate the band's anniversary, Chuy says he hopes the fans bring some special gifts to the shows. "A little bottle of something couldn't hurt," he says with a chuckle. —Justino Águila

EN BREVE

LUIS MIGUEL TOPS TEXAS FEST

Pop singer Luis Miguel will headline the People en Español Festival Sept. 1-2 in San Antonio. The Warner Music artist, who rarely performs at festivals, will be joined at the Alamodome by Daddy Yankee, Prince Royce, Tito "El Bambino," Larry Hernandez, 3BallMTY and DJ Juan Magan, among others. During the day, the Henry B. Gonzalez Convention Center will host presentations on a variety of topics, including music. The family of late Tejano singer Selena will discuss maintaining her legacy. The festival is free, while tickets to the shows start at \$40.

LATIN MUSIC VIDEO NETWORK DEBUTS

Comcast and Music Choice launched a multiplatform video music network for Xfinity TV MultiLatino customers. Subscribers can now access a broad collection of Latinothemed music clips and original artist content on demand and at Xfinity.com/latinotv. The videos will include genres like Latin pop, rock en Español, regional Mexican and tropical. Music Choice, which delivers music programming to consumers throughout the United States, will provide additional behind-the-scenes content and performance footage for on-demand customers during Hispanic Heritage Month (Sept. 15-Oct. 15).

LOKIXXIMO TAKES TR3S PRIZE

Up-and-coming artist Lokixximo has won MTV Tr3s' "Dame un Break" (Give Me a Break) competition. The urban act from the Dominican Republic won the support of the OurStage.com online audience, which voted him the best talent. As the winner, Lokixximo will receive a remastered version of his song "Noche Europea" (European Night) from Grammy Award-winning producer Sebastian Krys, a trip to Los Angeles to shoot a new video for the track (to air on Tr3s) and \$2,500. The contest. sponsored by Wendy's, was hosted on OurStage, which features more than 200,000 artists competing in monthly contests. -Justino Águila



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

Are you a 'Plugged Indie' or a 'Tag-Along'? Bandsintown survey breaks down concert-goer types

acebook concert discovery app Bandsintown, which claims to power tour listings for 100,000-plus acts and track even more, commissioned Insight Strategy Group to conduct a survey that turned up some intriguing results regarding live music fans and their idiosyncrasies.

"We were interested in learning how people hear about concerts, and were quite surprised [by the results]," says Julien Mitelberg, CEO of Bandsintown's parent company, Cellfish. "Today, people hear about concerts by receiving information, not going to look for information. They expect to get information from Twitter, the artist's Facebook account, an e-mail from

Ticketmaster or any other thing they subscribe to, [with] Facebook being the No. 1 place."

Mitelberg says Google search trends for concerts are decreasing because of this change. "That's great, because that's exactly how Bandsintown works," he says. "We help artists make sure fans will never miss knowing about a show, whether we are sending information via Facebook, Twitter or e-mail."

Not surprisingly, the main drivers for consum-

ers going to concerts are the social and musical experiences. The survey breaks down fans into five segments, from most to least engaged, with descriptive names for each segment.

On the least-engaged end are the Soloists, making up 26% of those surveyed. Soloists know the music, but are less social and hate crowds, so they don't go to many

big concerts. Also less engaged are the Dedicated Diehards (19%), who are passionate about music but go to fewer shows. Diehards are, however, willing to pay more on average for concert tickets.

More engaged are the Plugged Indies (15%), who are very knowledgeable about music but also enjoy concerts' social aspects. As the name suggests, they tend to favor indie music. Super Fans (20%), on the other hand, are heavily invested in music and knowledgeable about their favorite acts, but their tastes skew more mainstream. Then there are the Tag-Alongs (22%), who aren't as informed but go to shows with friends or dates and rarely on their own initiative. (The percentages don't equal 100 due to rounding.)

If 20% of concert-goers are Super Fans, that seems like a healthy number. "Super Fans go to more shows, spend more on tickets and buy tickets way in advance," Mitelberg says. "They are the leaders, and they bring their friends to concerts."

There's plenty of interesting data here: Super Fans are 56% female, make the most money, see the most shows (16 per year) and spend the most



on tickets. Ninety-six percent of them say they're "always actively seeking out new music," and 79% think they know who's going to be a big star before others. Super Fans are mostly pop fans, have a "thriving social life" and believe they're trendsetters. And, listen up, bundlers: 92% are "willing to pay extra for a better concert-going experience." The desire for VIP status extends to Plugged Indies (84%) and Dedicated Diehards (88%), all willing to pay more for a better experience.

Plugged Indies are 56% male and see 13 shows annually. Tag-Alongs are 67% female and see only six per year, while Soloists are 59% male and spend the least on tickets. Dedicated Diehards are 61% female.

Among the Plugged Indies, 84% consider their musical tastes "more offbeat/less popular than most people's." Almost all of them

(94%) prefer small venues.

On The

Road

WADDELL

In the affirmation department, 99% of Dedicated Diehards believe concerts are "an experience unlike any other," yet only 24% claim to be the first to discover bands. Maybe they're more self-aware than the Super Fans.

Predictably, Super Fans and Dedicated Diehards spend the most on tickets, but the Plugged-Indies go to more shows in smaller venues. This supports conventional wisdom that fans are less likely to experiment if the tickets are expensive.

Among Super Fans and Plugged Indies, Facebook posts, artists' updates and email blasts from event sites and ticket providers motivate fans to go to concerts most frequently. Perhaps the major point of the study is this: Fans learn about concerts from "push" sources more than those that "pull," especially Facebook and e-mail.



The Billboard Touring Conference & Awards will be held Nov. 7-8 in New York. For more information and to register, go to billboardtouringconference.com

PHIL WHEELER

BOXSCORE Concert Grosses

		CORE Concert Grosses	
	GROSS/ Ticket Price(s)	ARTIST(S) Venue, Date Capacity Promoter	
1	\$9,926,110 \$250/\$99.50/	KENNY CHESNEY & TIM McGRAW, GRACE POTTER & THE NOCTURNAL	
N. F	\$74.50/\$44.50	Mass., Aug. 24-25 two sellouts	ive
2	\$5,589,900 (€4,547,943) \$187,44/\$64.53	MADONNA, MARTIN SOLVEIG Olympiastadion, Helsinki, Aug. 12 4	, Live Nation
	\$4,989,192	MADONNA, MARTIN SOLVEIG	
3	(4,858,725 francs) \$164,30/\$118,09	Stadion Letzigrund, Zürich, 37,792 Sellout Live Nation Global Touring	, Good News
4	\$4,893,317 (39,684,800 hryvna)	MADONNA, SEBASTIAN INGROSSO NSC Olimpiyskiy, Kiev, Ukraine, 31,022 Live Nation Global Touring	120 (20)
	\$1,602.96/\$67.82 \$4,074,400	NSC Olimpiyskiy, Kiev, Ukraine, Aug. 4 MADONNA, ALESSO Live Nation Global Touring	, Planet Plus
5	(128505750 rubles) \$2,219.42/\$55.49	19 842 Live Nation Global Touring	, Euro
6	\$3,175,497 (€2,625,183)	MADONNA, ALESSO	
_	\$170.56/\$66.11	Aviva Stadium, Dublin, July 24 33,953 sellout Live Nation Global Touring	, MCD
7	\$3,017,871 (17,915,745 kroner) \$224,04/\$50.53		, Live Nation
	\$2,933,410	MADONNA, PAUL OAKENFOLD	
8	(9,782,160 zloty) \$112,45/\$40,48	Stadion Narodowy, Warsaw, Aug. 1 Live Nation Global Touring Poland	, Live Nation
9	\$2,683,569 (84,581,000 rubles) \$475,92/\$47.59	MADONNA, ALESSO SKK Arena, St. Petersburg, 19,079 Live Nation Global Touring	
	\$475.92/\$47.59 \$2,412,155	SKK Arena, St. Petersburg, Russia, Aug. 9 19,079 Live Nation Global Touring ENRIGUE IGLESIAS & JENNIFER LOPEZ, DJ TODDY FLOR	
10	(\$2,446,215 Canadian) \$147,42/\$29,09		
11	\$2,386,311 (€1,921,935)	MADONNA, LMFAO	
	\$186.24/\$55.87	Stade Charles-Ehrmann, Nice, 29,670 Live Nation Global Touring France, Aug. 21 France	
12	\$2,324,561 (\$2,373,145 Canadian) \$146,44/\$19,10		E5
,,	\$1,953,791	MADONNA MARTIN SOLVEIG	
13	(€1,585,990) \$246,38/\$49.28	The second secon	, NuCoast
14	\$1,575,540 \$60	PHISH Bill Graham Civic Auditorium, 26,259 Another Planet Entertainm	ent
	\$1,325,295	San Francisco, Aug. 17-19 three sellouts Another Planet Entertaining ENRIQUE IGLESIAS & JENNIFER LOPEZ, FRANKIE J	ient
15	\$250/\$99.50/ \$59.50/\$29.50	Prudential Center, Newark, N.J., July 20-21 Concerts West/AEG Live	
16	\$1,079,842 \$199.50/\$99.50/	ENRIQUE IGLESIAS & JENNIFER LOPEZ, FRANKIE J	
-	\$59.50/\$29.50	United Center, Chicago, Aug. 3 Sellout Concerts West/AEG Live	
17	\$983,007 \$199.50/\$99.50/ \$59.50/\$29.50	Verizon Center, Washington, D.C., July 28 Verizon Center, Washington, Seellout Concerts West/AEG Live Seellout	
10	\$950,565	PHISH	
18	\$60/\$45	Aaron's Amphitheatre at Lakewood, Atlanta, Aug. 25	DOWN THE WAY
19	\$927,022 \$179.50/\$99.50/ \$49.50/\$29.50		RSHELL
	\$904,553	ENRIQUE IGLESIAS & JENNIFER LOPEZ, FRANKIE J, STAI	RSHELL
20	\$199.50/\$99.50/ \$59.50/\$29.50	Honda Center, Anaheim, Calif., Aug. 11,021 Sellout Concerts West/AEG Live	
21	\$894,908 \$75/\$40.50	DAVE MATTHEWS BAND, GARY CLARK JR. Farm Bureau Live, Virginia 16,194 Live Nation	
	\$883,093	Beach, Va., June 17 20,055 Live Nation MORRISSEY, KRISTEEN YOUNG	
22	(£562,440) \$70,65/\$54.95	Manchester Arena, Manchester, England, July 28 SJM Concerts 14,412	
23	\$861,136	JASON ALDEAN, LUKE BRYAN, RACHEL FARLEY, DEEJAY	SILVER
	\$59/\$29.50	First Midwest Bank Amphitheatre, Tinley Park, Ill., Aug. 18 Sellout Live Nation	
24	\$838,409 \$75/\$40.50	Verizon Wireless Amphitheater, Maryland Heights, Mo., July 11 20,000 Live Nation	
25	\$834,341	DAVE MATTHEWS BAND, BRANDI CARLILE	
23	\$75/\$40.50	DTE Energy Music Center, Clarkston, Mich., July 10 Sellout Live Nation	
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DOROTHY H. MATTISON

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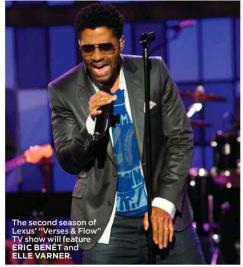
JAMES A. FINKELSTEIN

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UPFRONT

Poetry In Motion

Lexus looks to reach affluent African-Americans through music/spoken-word events and TV's 'Verses & Flow'





t a time when virtually every major automotive brand has its own music strategy—even Fiat hired Jennifer Lopez for an ill-advised U.S. launch campaign last fall-some-

For example, Lexus made music a focal point of an event series, Lexus Listening Lounge, geared exclusively toward upscale African-Americans. Making stops in key markets like Chicago, Los Angeles, Atlanta, Dallas and Miami, the series welcomed Keri Hilson, Angie Stone and Raheem DeVaughn at concert events that doubled as showcases for Lexus vehicles.

Eventually, Lexus and its multicultural branding agency Walton Isaacson decided to put a lyrical twist on the event by also inviting spoken-word and poetry performers to share their work

in between sets from hot R&B and soul acts. The combination was successful enough to turn into a TV series called "Verses & Flow" that premiered on TV One in 2011 and returned in late August for a second season. Hosted by actor/poet Omari Hardwick ("Sparkle"), the sophomore season features Macy Gray, Carl Thomas, Elle Varner, Luke James, Musiq and, performing together for the first time in years, Eric Benét and Tamia.

The concept of sponsors creating TV shows around consumer products is hardly new, dating

back to the earliest days of the medium ("The Colgate Comedy Hour," "The Dinah Shore Chevy Show," "Gillette Cavalcade of Sports"). Still, the trend has regained momentum in recent yearsparticularly in music, as brands including Smirnoff (BET's "Masters of the Mix"), Grey Goose (BET's "Rising Icons") and even Starburst (the candy sponsored MTV's revamped "Unplugged" in 2010) joined the fold.

"Verses & Flow" isn't just an excuse for Lexus to sell cars. executives say. The events, taped in June at the Belasco Theater in downtown Los Angeles, allowed guests to interact with the Lexus GS, but the branding of the TV program is quite minimal. To Lexus VP of marketing Brian Smith, there was more value in having a curatorial role around a specific art form that appeals directly to one of its key buying groups.

"There are different ways we could reach this luxury demographic buyer, but 'Verses & Flow' is such a positive emotional message," he says. "Rather than sponsoring some show that might be dramatic but not have the same upbeat arc, this was a really engaging way to reach audiences."

While TV ratings and the number of potential car buyers acquired through "Verses & Flow" are important to Lexus, the top measures of success to Aaron Walton, co-founder of Walton Isaacson and the show's executive producer, are buzz and relevance. The first season, for example, generated more than 77 million media impressions-a significant increase over the combined metrics garnered by the Lexus Listening Lounge event program. In the weeks leading up to the second-season premiere, Lexus had a 450%-500% increase in chatter among African-Americans based on buzz from the show's tapings. "It was amazing to see these brand mentions when the show hadn't even aired yet," Walton says.

TV One's parent company Radio One lends additional outreach by putting poets on the air with local radio hosts to drive tune-in. "They're getting an opportunity they normally wouldn't

have," Walton says of the poets. "One poet was talking about how being on the show last year literally changed his life regarding how he got booked on tours. That's one of the cool things you see as a result of the show-what Lexus has been doing not just to support its own brand."

Walton Isaacson handles bookings for the show internally, and spent more than three months scouting poets for season two. "Because of season one, we started getting a lot of submissions organically from people who saw this as a great platform for

their poetry. That made things a lot easier than the first time," Walton says

The agency is already in talks with TV One and Lexus about ideas for a third season, "We have to take the kaizen philosophy of looking at ways for things to improve when they're already great," Walton says. "We had the experience of this being a live event before we ever started taping a show. We had to do it on the fly at first. We didn't think people would be so engaged that we'd literally have to kick them out of the venue."

FOR THE RECORD

With

The Brand

- In the Sept. 1 issue, a story on Busta Rhymes misstated the release year of his appearance on Chris Brown's 2011 No. 1, "Look at Me Now."
- Also in the Sept. 1 issue, the label credits for Matchbox 20's new album, North (Sept. 4), should have read Emblem/Atlantic.
- In the Aug. 25 issue, a story on P!nk misstated the date of the American Music Awards, which air Nov. 18 on ABC.



EMPRE STATE OF MAIN

BY KERRI MASON /// PHOTOGRAPH BY CHRIS BUCK

OB SILLERMAN IS LAYING ON A BLACK MARBLE COUNTERTOP, against a black brocade wall treatment, snapping his fingers to Chic. His shirt and slacks are black. His shoes, keeping the "Good Times" beat, are black. His leather blazer is black; so is the handkerchief tucked into its breast pocket, emblazoned with white letters in various fonts proclaiming one message: "Fuck off."

"It's a universal statement," Sillerman says later, setting up for another shot—the first was spontaneous, to the photographer's delight—in a tight hallway of his lofty New York office, also home to TV-watching social app Viggle, of which he is executive chairman/CEO. "I don't know whether it's directed at a specific individual, or a type of individual, or more as my interpretation of Albert Einstein's fabulous quote: 'No problem can ever be solved from the same level of consciousness that created it.' And that's what I've done my whole life. So what he said so eloquently, I say, 'Fuck off.'"

Look out, music world: Robert F.X. Sillerman is back. The magnetic mogul who changed the concert business from a network of individual fiefdoms into a single empire-SFX Entertainment, which he then sold to Clear Channel for \$4.4 billion in 2000, seeding the empire that would become Live Nation—has found a new problem to solve, or perhaps, opportunity to exploit: the underfunded and overstressed network of independent promoters currently supporting the explosion of electronic dance music in America.

The resurrected SFX Entertainment—a placeholder name for now while the consumer brand is being developed—was announced in June with the acquisition of Disco Donnie Presents, a promotion company specializing in Middle America shows and events, for a reported \$2 million, In August, SFX added Live in Color, a Florida-based promoter of co-ed paintball parties (formerly known as Dayglow Productions) for an unknown amount. But that's just the beginning. According to Sillerman, letters of intent have been sent to 18 additional EDM entities ranging from promoters to ticketing agencies to venues. All in, Sillerman says he expects to lay out a total of \$1 billion on more than 50 companies, which together will create not only the biggest EDM conglomerate ever, but also the first in a scene long defined by independent promoters collecting cover charges at the door (see story, page 13).

"I know nothing about EDM," Sillerman admits from his Manhattan office suite, which looks out over a bustling Broadway. "I really don't. Of course, I've listened to it and I understand its appeal. It's borderless, it's free, it's energetic. it's a party, it's a party in your mind-and I understand that

"But I sit in the meetings, to the extent that they are [meetings]. I meet the people whose places we're buying. And I haven't a fucking clue what they do or what they're talking about. Not a clue. And I love it. I just love it."

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ILLERMAN HAS BEEN HERE BEFORE. In 1978, he saw a potential opportunity in the local radio market and began buying up local stations throughout the country with on-air legend Bruce "Cousin Brucie" Morrow. He bought out Morrow in 1984, telling Billboard at the time that he was moving away from station operation and into investing. In 1992, he founded SFX Broadcasting and bought 120 radio stations under its name—and in 1996. he bought New York concert promoter Delsener Slater Enterprises as well. In 1997, he sold SFX to Capstar Broadcasting for \$2.1 billion and spun off the live business into SFX Entertainment with the proceeds from the SFX Broadcasting deal. One of the top promoters in the country with an expansive vision, SFX Top left: ROD STEWART joined then-New York Stock Exchange chairman RICHARD GRASSO (left) and ROBERT F.X. SILLERMAN, then-executive chairman of SFX Entertainment, when SFX moved to the NYSE from Nasdaq in 1999. Top right: Sillerman in 2006 at Memphis' Graceland, for which he purchased a 90-year lease. Bottom: At the **EDMBiz Conference** in June are (from left) Panorama Productions managing partner PETE KALAMOUSTSOS, Paxahau Event Productions talent FLASK, Insomniac founder PASQUALE ROTELLA, Disco Donnie Presents CEO JAMES
"DISCO DONNIE" ESTOPINAL JR., Pacha New York co-owner/operator **EDDIE DEAN** and AM Only founder PAUL MORRIS.







Entertainment shelled out \$1.5 billion to acquire a network of 58 additional properties: venues, artist management companies and nearly every major U.S. concert promoter—reportedly for can't-refuse offers, well above their perceived values. In 2000, Sillerman sold SFX Entertainment to Clear Channel for \$4.4 billion. Five years later, Clear Channel spun SFX into Live Nation.

But Sillerman wasn't done. Far from it. After selling SFX to Clear Channel, Sillerman co-produced his friend Mel Brooks' 2001 Broadway mega-hit "The Producers." In 2004, he established CKX, buying up such legendary assets as a majority stake in Elvis Presley Enterprises with a 90-year lease on Graceland, the rights to Muhammad Ali's name and likeness and Simon Fuller's 19 Entertainment ("American Idol"). In 2010, Sillerman resigned as CEO of CKX, intending to buy it outright—a bid he ultimately lost to investment firm Apollo Global Management, which renamed the company Core Media Group. Sillerman remained as the company's largest shareholder. That same year, he founded his first pure technology play, Function(x), which was renamed Viggle earlier this year.

Now, the 64-year-old Bronx native has turned his attention to EDM, arguably the most explosive new music space this side of K-pop and one he admits he knows nothing about. Fuck off, indeed.

With events like Ultra Music Festival (UMF) and Electric Daisy Carnival (EDC) drawing hundreds of thousands of 16- to 24-year-olds to all manner of open spaces and acts with quirky Nordic names largely unknown beyond the dance underground selling out iconic live venues in a matter of minutes (Swedish House Mafia at Madison Square Garden, Avicii at Radio City Music Hall, Tiësto at Home Depot Center), Sillerman isn't the only heavy hitter eying the EDM space. Indeed, major players including Live Nation, AEG and even supermarket mogul turned venture capitalist Ron Burkle (SoundCloud, SeatGeek) have all come calling in the past 18 months.

The only problem? At barely 30 years old as a subculture, and a fraction of that as a viable, scalable business, EDM is a live market in its infancy, and no one knows exactly how much money is at stake.

The information is spread across business sectors that don't communicate, or is simply not reported, or worse, never collected. ("What promoter declares what cash they made? You're crazy," one major-market event producer says.) Giant festivals, like EDC and UMF, can make \$30 million or more in a weekend. Midsize, multi-artist tours, perhaps \$3 million-4 million in a month. (Identity Festival reportedly sold about 140,000 tickets last year, at ticket prices starting around \$25.) According to Forbes, Tiësto pulls in \$22 million a year, through a combination of gigs, tours and sponsorships all over the world. Add in music sales, or media opportunities—like, say, ad-revenue share to a giant YouTube channel like label Ultra Music's-and the number gets even harder to pin down.

"But it's going to be easier to figure out once Sillerman's involved," one promoter says. "When Live Nation does a concert, they say what they made. He'll have to demand the same thing."

"He's really smart, obviously," the promoter adds. "Is it good for this business? That's the other question. His track record sort of speaks for itself. He bought up everything and sort of made a whole that was greater than the sum of its parts. How much is Disco Donnie worth? Not much. But 50 of them? What do you do as a promoter if these guys are going to band together and have real power? How do you compete? He'll be the only game in town. A lot of guys in this business who have been toiling for a long time, they'll take the bait."

F HE HAD IT TO DO OVER AGAIN, James "Disco Donnie" Estopinal Jr., 42, might have worn a different shirt. Instead, on June 6, the day he announced the sale of Disco Donnie Presents to Sillerman (a sale that effectively relaunched SFX) during the EDMBiz Conference in Las Vegas, Estopinal sported a navy blue T-shirt that read "Have you hugged your lawyer today?"

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It was meant to be funny. A smiling and glib jab fitting Estopinal's personality and image. But talk of lawyers, buyouts and billionaire financiers are so contrary to the EDM ethic-the rave code of peace, love, unity and respectthat his joke went over like a fat rat. "I understand everybody's concerns," Estopinal says. "I really weighed it out. I didn't want to do something that was bad for the world. But the way that everything was growing, I couldn't keep up anymore. I needed some kind of financial support."

For years, the EDM live scene was all about the experience, not the business. Or at least that's how it positioned itself. Events, for the most part, weren't ticketed. They were driven by a walk-up cover charge, and as recently as 2010, the best attendance estimate might have come from a security guard with a clicker at the door. As excitement for EDM artists has increased, though, so has the prevalence of presale hard tickets. Today, acts like Deadmau5, Skrillex and Avicii can sell out midsize rooms in seconds; so can fresher names like Porter Robinson, Thomas Gold and Alesso. But shows like Deadmau5's massive, LED-lit cube and Skrillex's motion-controlled, 3-D-mapped cell have set the production bar high. Fans expect a sensory onslaught, which can cost into the millions to design, produce and tour. Add ballooning DJ fees, and the economics quickly become as fuzzy as the scene.

"People think we're rich because of the events, but it's far from the truth," says Pasquale Rotella, founder of Insomniac Events, which produces EDC, as well as other festivals and club dates. "We actually come very close to losing



here's no shortage of independent companies in EDM: For the self-sufficient industry, they're the rule, not the exception. Now, Robert F.X. Sillerman expects to buy at least 50 of them. The media mogul's road map includes everything from content companies to venues to promoters, mirroring the varied composition of his first live-entertainment venture, SFX Entertainment—which became Live Nation after he sold it to Clear Channel. Here, Billboard profiles the two purchases he's already announced, and speculates on the acquisitions to come.

Disco Donnie Presents

Principal: James "Disco Donnie" Estopinal Jr. Founded: 2012

Acquisition Announced:June 5

Longtime promoter Estopinal linked up with Insomniac Events in 2008, marrying his upwards of 50 monthly nightclub events across Oregon, Texas, Louisiana and elsewhere with the Electric Daisy Carnival promoter's destination festivals. But the partnership fell apart acrimoniously late last year, and Estopinal packed up his toys and signed on with Sillerman, The respected, well-connected EDM warrior is now introducing Sillerman around the industry and making recommendations as to his next acquisitions.

Live in Color

Principals: Paul Campbell, Sebastian Solano, Lukasz Tracz, Patryk Tracz Founded: 2006

Acquisition Announced: Aug. 2

Known as Dayglow Productions until Aug. 27, the promotion company is still "the world's largest paint party," according to its tag line. "Did you ever see the movie 'Animal House'?" Sillerman asks. "The food fight? A paint party is today's version of that." Live in Color events feature A-list DJs like Diplo and Steve Aoki providing the soundtrack, while thousands of coeds get splattered, Nickelodeon-style, in neon paint. But the events, frequently held on college campuses, are becoming known for more than just the spectacle: After attending a show in Hartford, Conn., that sent 40 to the emergency room, Danbury Hospital director of emergency services Matthew Cassavechia deemed it a "patient-producing event," and instituted special preparations prior to an April 27 show at Western Connecticut State University that ended in more than 30 hospital visits.

Pacha New York & RPM

Principals: Eddie Dean, Rob Fernandez

Odds of Acquisition: 4:1

New York used to have a slew of superclubs; now it has one. The 30,000-squarefoot Pacha New York was founded by two Big Apple nightlife veterans, giving it local appeal beyond its European lineage. (Pacha is a nightclub franchise overseas with 18 locations; New York is its only North American venue.) While the Pacha brand isn't Dean and Fernandez's to sell, they do have the venue itself, as well as RPM, their production company, which hosts local festival-like events at locations including Governors Island and Central Park SummerStage and coproduced Electric Daisy Carnival's first New York visit this year.

Insomniac Events

Principal: Pasquale Rotella

Founded: 1993

Odds of Acquisition: 5:1

Insomniac is the engine behind the most visible proof of EDM's explosive popularity, the 300,000-person Electric Daisy Carnival. Rotella was outspoken about his desire to remain independent at EDMBiz, the industry conference he founded, but admitted to taking meetings with Live Nation. "I would do a deal if it didn't compromise fan experience and productions," he says, Live Nation might balk at a production bill that nearly put the sold-out EDC in the red, but would Sillerman? "Pasquale is a genius," Sillerman says. "The fact that he puts something there, and not there, is not something that you can write down or tell."

Dancing Astronaut

Principals: Senthil Chidambaram.

Zevad Assaf

Founded: 2009

Odds of Acquisition: 8:1

The voice of the EDM generation, super-blog Dancing Astronaut was founded by college students bitten by the bug just as the genre was starting to grow. With digital natives at the helm, the site pumps out content at breakneck speed-from track, concert and podcast reviews to breaking news and event announcements-in a "for us, by us" style that resonates with EDM's young fan base. Should Sillerman want a fledgling content

company with a strong, recognizable brand already in place, DA's the stuff. But concerns about credibility could keep it indie.

Eventbrite

Principals: Julia Hartz, Kevin Hartz,

Renaud Visage

Founded: 2006

Odds of Acquisition: 10:1

The online ticketing service mostly hosts general-admission fund-raisers and book readings, but that's about to change: It became the official ticketing platform for Disco Donnie Presents' 1,000-plus annual EDM events in July. With former Ticketmaster president/CEO Sean Moriarty on its board, and a model that's more straightforward and affordable than the ticketing giant's, it's primed to make a run at the concert business. But with \$78 million in venture capitalist funding, it might be comfortable on its own-for now.

Ultra Music

Principal: Patrick Moxey

Founded: 1996

Odds of Acquisition: 25:1

Before Aug. 10, the diversified Ultra would've been a prime Sillerman target, with its roster of important artists that includes Deadmau5, a catalog of music content, an in-house licensing team and a giant YouTube channel. But by linking up with Ultra Music Festival (which had always been a separate entity), Ultra entered the event business in its own way. However, some might say that by unifying, the companies are an even more attractive acquisition.



money, and all our events nearly sell out. It's crazy to have that be the situation when we're doing so well."

The genre's first attempts at artist-driven, large-venue tours-not one-offs or festivals-have had even dodgier results. Avicii and Afrojack, popular acts that were virtually unknown two years ago, were recently forced to cancel several dates of their AEG-backed summer routes when ticket sales fell far below estimates. Within the industry, there was a sense that they had jumped the gun, skipping too many steps between a 1,500-capacity nightclub and a 5,000-capacity concert hall.

And that's where Sillerman could come in. By buying up promoters who are currently running the low- to mid-level EDM touring business-not overstretching into the big-room Live Nation territory-he's staking a claim to a segment of the industry that, while volatile, could thrive, even if EDM doesn't sustain its current level of popularity. It could be a solid business, but whether it's solid enough to recoup a \$1 billion investment remains to be seen.

When you make a judgment, you're never 100% sure," Sillerman says of his interest in Estopinal and Disco Donnie Presents. "But I checked off all the boxes: Smart kid, energetic, ambitious, likable, operating in an area-EDM, of course-I didn't understand. Could I have been wrong? Sure. Could I still be wrong? Less likely, but, sure."

ODAY, THE MASTER PLAN for the future of the new SFX isn't in a file folder on Sillerman's desk. Instead, it's sketched in Estopinal's inky black scrawl, in a slightly malformed, spiral-bound notebook that, the promoter says, "got rained on." The plan is an alien spaceship of a chart, with blocks devoted to Disco Donnie Presents and "OTHER PROMOTERS FESTIVALS" funneling into "NEW FESTIVALS" and tendrils of ancillary entities, including "Publicity," "Clubs," "Clothing" and "Label."

Estopinal says that he took the chart to other potential investors before meeting Sillerman in New York in January, after being introduced through mutual contact and former boxing promoter Shelly Finkel.

"This wasn't Bob saying, 'Oh, I like dance music,'" Estopinal says. "This was my plan. [Indie promoters have] been carrying the boat up the hill with a chain, no water, just pulling all these years. And once everybody became successful, all of a sudden all of these other entities came in and wanted a piece. This was actually a move to protect all those people from that."

A Louisiana native, Estopinal graduated from Louisiana State University in 1994 with an accounting degree and planned to enter the field, but got seduced by the New Orleans party scene instead. Through the years, he became something of a folk hero on the American rave scene, promoting parties throughout the Southeast and Midwest as Disco Donnie, a name taken as a tribute of sorts to his DJ father, James Sr., who went by Disco Jim. Disco Donnie's manic parties at the State Palace in New Orleans in the late '90s are " I know nothing about EDM. I really don't. Of course, I understand its appeal, but I sit in the meetings, to the extent that they are meetings. I meet the people whose places we're buying, and I haven't a fucking clue what they do or what they're talking about. Not a clue. And I love it. I just love it."

the stuff of legend. "People would come from 18 states," he says.

"I grew up in the Southeast, and Disco Donnie's events were legendary in a region that was starving for fresh new music," says Stephanie LaFera, manager of Kaskade and other EDM artists. "They influenced a generation of dance music fans."

Sillerman has relied on the market intelligence and relationships of others before: Delsener Slater Enterprises was his first purchase under the original SFX, and partners Ron Delsener and Mitch Slater gave Sillerman valuable introductions to the other companies he would soon snap up, including Sunshine Promotions and Pace Concerts. Bruce Morrow helped light the way to SFX Broadcasting. And radio was also his father's business. In fact, the elder Sillerman might have had even more of an influence. (In 1955, Billboard described Michael Sillerman as "one of the few truly creative sales executives in broadcasting" for his work as the founder of Keystone Broadcasting System, "by which independent stations throughout the country became linked into a transcription network, bringing them national revenue hitherto unattainable.")

"He gave me a tutorial in what he had been doing," Sillerman says of his first meeting with Estopinal. "And I said, 'So fundamentally you're a combination bookie, loan shark, promoter and cheerleader.' And he said, 'You've got it.'"

"At the end of the meeting, [Sillerman] said, 'I'm in. Do you want to do this?" Estopinal says. "I said, 'Yes.' He said, 'Shake my hand. That's our deal. I want you to hit the ground running.' And I shook his hand.'

A month after he announced his deal with Sillerman, Estopinal partnered with Eventbrite, an independent online self-service ticketing platform (see story, page 15), which could eventually fulfill SFX's need for a lower-cost ticketing solution than Live Nation's Ticketmaster. No one will confirm, but it seems logical that Eventbrite would be on Sillerman's not-so-short-list. Soggy notebook or not, Sillerman is following Estopinal's lead.

S FOR THE OTHER MAJOR PLAYERS IN THE EDM SPACE, venture capitalist Burkle's plans remain unknown beyond a few exploratory meetings (rumor is that he's in talks with Amy Thomson, former Swedish House Mafia manager, and her ATM Artists group), and AEG has been silent since Avicii and Afrojack's summer troubles. Live Nation, on the other hand, has been busy: It put its own Identity Festival tour back on the road for a second year, delivered on Kaskade (considered the only successful single-artist, large-venue EDM tour of the summer, with stops including an 18,000-capacity sellout at Los Angeles' Staples Center) and backed the first shows in America by Dutch mega-party Sensation, coming this October to Brooklyn's new Barclays Center.

At the EDMBiz Conference in June, Live Nation CEO Michael Rapino said the company's EDM strategy was to "acquire or hire," a policy he'd recently put into practice, acquiring venerable U.K. festival brand Cream Holdings (Creamfields) and appointing its co-founder Steve Barton president of the newly formed

Live Nation Electronic division in May. Live Nation added Los Angeles-based Hard Events in June, and Hard founder Gary Richards says he went with Live Nation-after speaking with "other parties"-because of Barton. "He's a guy I really respect," Richards says of Barton. "A solid leader in this music from the beginning. I want to work with him and help carry out his vision."

With Barton and Richards, as well as in-house guys like Live Nation New York president Jason Miller, who brought Sensation to the United States and produced Deadmau5's record-breaking six-night sold-out stint at Roseland in 2011, Live Nation has the benefit of housing some of the best talent in the space. But for the self-made EDM stalwart who may be less accepting of a corporate hierarchy, or even an office culture, Sillerman cuts an aspirational figure.

He's unapologetic. He controls his own money—lots of it. (In 2005, he ranked No. 375 on the Forbes 400 list of the richest Americans, with a net worth of \$975 million.) He welcomes and accepts risk. He doesn't answer to potentially moralistic shareholders. He directs anyone who might question his methods to "fuck off." But he also has no interest in telling any of his acquisitions what to do or how to do it. For EDM, Sillerman might be more Dark Knight than Grim Reaper.

Still, the plans of Live Nation and the new SFX are decidedly different. Bold-faced names or not, two or so pickups is a far cry from 50. Sillerman wants increased power-including stronger appeal to potential sponsorsthrough sheer scale, the path he followed with the original SFX. In fact, many attribute higher ticket prices and intrusive corporate branding at live music events, including in venue names (SFX's run was once dubbed "an epidemic of renaming"), to this SFX hallmark.

"I'm always interested in quality," Sillerman says, "but quantity permits certain things. Live Nation, it's a terrific company. They bought some things in this space. Other people will. I suspect that at the end of the day, we'll probably be partners with more than all of them put together. So is that an arms race? Maybe."

In the meantime, Sillerman plans to help SFX's individual entities improve their offerings by giving them access to his significant liquid cash. For instance, he just green-lighted Live in Color's purchase of a portable LED screen, a big-ticket item it had previously been renting.

"We had a conversation, which took about 10 minutes," he says. "I don't want you to get the impression that we're drunken sailors, because it's hundreds of thousands of dollars. But it was pretty simple. There's only one thing that I can contribute to this business specifically. I have no idea whether it makes sense to buy an LED display. But I will know when somebody says they need one, whether they really believe it."

Granting an accouterment the price of a house to a crew of people who spent the majority of the year getting chased off college campuses is a risky business. (Last year, Live in Color events at Penn State, the University of Maine and elsewhere led to dozens being hospitalized, due to everything from overindulgence to slipping on paint.) But Sillerman remains unfazed. An avid reader and student of sociology, he sees EDM as a definition of a generation: a "cohort group," as he calls it, of the young-a similar motivation of his involvement with Viggle. (Could Viggle's proprietary technology form the backend to some sort of content-rich, EDM event check-in app? Why not?) And to him, at least, that makes it more powerful than just a music genre, and his new company more meaningful than just a conglomerate.

"This is simplistically about those kinds of entertainment entities that serve a generation that was born wired and connected, and has an insatiable appetite to stay connected," he says. "This is a tsunami. It's not a tsunami that you want to harness. There are some people that may try to do that and they'll fail. It's a tsunami that you want to let run its course and be a part of it."

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HUS FAR, THE PROMOTERS WHO HAVE SOLD are exhaling loudly. "I feel a million times better," Estopinal says. "It's opened up my mind again to where I get back to the creative process instead of worrying about money all the time." "Trying to fight the world by myself was tough and tiring," Hard's Richards says. "Now that I'm in there working with [Live Nation], we're integrating really well. There are a lot of things they are really good at-contracts, taxes, insurances, a lot of the business side stuff that wasn't my specialty. I like doing the artists and the marketing." Richards says that Live Nation is actively helping him expand internationally as well.

But the debate of digging in versus selling out is still running hot throughout the industry, and the aggressive interest is forcing some hands. In August, Ultra Music and UMF-two powerful EDM entities formerly at odds, despite their similar names—joined forces in a move intended to help preserve their sovereignty.

"We are a very proud independent organization and it is critical that we stay true to the music and close to the roots of the culture that we have grown with over the last 15 years," UMF co-founder/CEO Russell Faibisch said in a press release. "While EDM seems to be the flavor of the month for many corporations buying their way into our scene, building this long-term strategic alliance with Ultra Music sets the stage for establishing Ultra as the essential global lifestyle brand for the best of everything EDM has to offer."

Back at the EDMBiz Conference in June, Estopinal got a lot of grief on the "An Agent and 5 Promoters Walk Into a Room . . ." panel, partly from his former partner Rotella, who was also sitting on the panel. Defending his de"This wasn't Bob saving. 'Oh. I like dance music.' This was my plan."

> JAMES "DISCO DONNIE" ESTOPINAL JR.

cision to sell to Sillerman, Estopinal told the audience, "As long as you don't lose creative control, it's going to give me more to do bigger and better things."

"Until it's flipped," Rotella interrupted. "Then that all goes away. And if it's a public company you don't have the freedom to make choices that make sense."

Sillerman's track record suggests that's exactly what he'll do. He's always sold, and always for a profit. But for EDM to even be worth flipping, the U.S. scene must continue to grow across all sectors-nightclubs, live venues and festivals—and earn the "next rock'n'roll" title that has already been hoisted upon it. Sillerman might also have to turn his eye overseas where EDM has been festival-grade popular for years, which might already be happening, (Rumor has it he's interested in buying Dutch company ID&T, which produces Sensation events internationally, and Belgian mega-festival Tomorrowland.) Some believe he might try to harness the power of EDM online-the currently fractured video views, track downloads, Facebook likes and other consumer touch points-into a lucrative media platform. After all, going national is one thing, going global gives an entirely new meaning to economy (and marketing) of scale.

Still, Sillerman maintains he has no intention of selling. "If somebody thinks that what we're doing is for the purpose of selling, they shouldn't sell their business to us," he says. "And if they think that they're not going to get the kind of opportunity that is only afforded with size and bulk and access to capital, and the mandate to invest and take risk, then this doesn't make sense for them."

The thrill of the deal, the study of the sociological significance, even the wordplay involved in explaining it all—they all make Sillerman's eyes dance. But while he always wants to win, the endgame, he says, is no longer personal gain.

Sillerman's a different man than the one who bought and sold the world in the '90s. In 2001, he beat tongue cancer and the only color amid today's black ensemble is yellow, from Nike's iconic Livestrong bracelet he wears on his wrist. The battle left him with a tracheotomy tube, and what he calls "perspective."

"The only reason that I do anything now that has a commercial overtone is to have more money to give away," he says.

Together, Sillerman and Laura, his wife of 38 years, are active givers: Their Tomorrow Foundation supports educational and environmental programs for underprivileged populations. It also established the Sillerman Center for the Advancement of Philanthropy at his alma mater, Brandeis University. But even with these, "almost all" of their donations are anonymous, he says.

"I've been very blessed in business, and the only reason economically to do this is the joy of doing what we do," he says. "We're going to be like [duty-freeshopping magnate] Chuck Feeney. Great quote of his: 'I want the last check I write to bounce."

Brighter Than The Sun

Eventbrite looks to dominate EDM ticketing worldwide

an alternative to industry giants like Ticketmaster by cutting substantial service events. Since then, the San Francisco-based company has established a strong share in the marketplace, selling almost 70 million tickets and earning more than \$1 billion in sales

Eventbrite, which recently served as a ticket vendor for Governors Ball in New York and select stops on the Vans Warped tour, is now setting its sights on the growing EDM movement. Founded by Kevin Hartz, Julia Hartz and Renaud Visage, the company partnered with dance-event jug-gernaut Disco Donnie Presents in July to offer affordable tickets for marquee talent. The joint venture will yield nearly 1,000 EDM concerts, in-cluding El Paso, Texas' Sun City Music Festival, headlined by David Guetta, Knife Party and Flux avilion, taking place Labor Day weekend. The company has already been localized in 11

countries, matching its intentions to capitalize tional movement, so we've got a localized site, localized payments that expand throughout the globe, and we're seeing great traction," Kevin Hartz says. "This is only the tip of the iceberg for

Competition in the ticketing realm is standard, and vendors have begun to capitalize on the

growing demand for EDM. Robert F.X. Sillerman this year acquired Disco Donnie Presents and Dayglow Productions, which throws more than 125 EDM concerts in the United States annually story, page 13). Hartz acknowledge bative nature of the industry, but is confident that Eventbrite's focus on customer satisfaction will make it the leader in EDM ticketing. "We hope that the provider with all different verticals—the best vice, the best technology, the lowest fees— evail," he says. "And that will be Eventbrite."

Initiatives have included lowering processing fees and ticket prices, tactics that significantly boosted attendance at Warped tour stops. Hartz estimates that Eventbrite offers tickets at a third of competitors' prices for similar events. "We can essentially take a thinner cut and keep that ticket price lower because of the substantial reach we have across many different categories," he says.

the EDM craze a flash in the pan, the company is looking to expand on what it sees as a lasting

"It definitely has staying power. What will happen, though, is over time there will be con-solidation in the market. You're already seeing that happen at a rapid scale now [with] promoters," Hartz says. "It's fast and furious right now for EDM. It's a really exciting movement that we see unfolding here."



It's a Tuesday night at the Bell House in Brooklyn, and a packed crowd is about to hear the latest track from Django Django. But the British psych-pop quartet is nowhere to be found—instead, the room-full of music fans has gathered to rate the track on a scale of 1 to 10, becoming a real-time focus group for the hosts of NPR's "All Songs Considered." As the jangly, tambourine- and hand clap-driven rhythms of Django Django's "Default" fill the room, the listeners, largely 20-something and bespectacled, respond favorably, lifting 8s and 9s into the air. ¶ "It's like fist-pumping for a paler persuasion," one says, in Pitchfork-perfect parlance. ¶ "I can't think of a single song that isn't improved by hand claps," another adds. ¶ The Bell House gig is the latest in the first, six-city "All Songs Considered" listening tour, which wraps Sept. 13 at the Gibson Guitar Showroom in Washington, D.C. But it's also the latest in a series of initiatives that has given NPR Music programming more of a visual, accessible presence. Individual public-radio stations like KCRW Los Angeles, KEXP Seattle, KCMP Minneapolis and many more (see Billboard. biz for a more comprehensive list) have often been the first places to play acts like Norah Jones, Fleet Foxes, Vampire Weekend, Bon Iver and Of Monsters & Men, among countless others, but the NPR Music banner is bringing all that content to a more national audience.

Whether it's live concert streams from venues like New York's Le Poisson Rouge and Celebrate Brooklyn at the Prospect Park Bandshell, exclusive streaming coverage of major festivals like South by Southwest and Newport Jazz or securing highly anticipated releases for its "First Listen" series (everything from Bruce Springsteen to Ariel Pink's Haunted Graffiti), NPR Music is taking a more active role in moving the needle for new releases and live acts—particularly the type of indie rock for which blogs used to be the leading authority.

In May, Sub Pop publicist Frank Nieto chose NPR Music over Pitchfork to premiere the first stream of Beach House's *Bloom* LP. "It legitimized them as an artist," he says. Helped by that extra exposure, the band scored a top 10 debut on the Billboard 200 and its largest-ever sales week (41,000 copies, according to Nielsen SoundScan). "A 'First Listen' album stream helps fuel the campaign at the regional level as well as secondary outlets," Nieto adds. "When you see an item on 'First Listen,' it makes outlets say, 'I have to go listen to this.' It gives them the impetus to cover it."

Managers and publicists at both indie and major labels say the power of an NPR Music feature coupled with NPR News coverage on programs like "Morning Edition," "All Things Considered," "Weekend Edition" and "Fresh Air" can really affect a release, especially when compared with music-only sites.

Kevin Duneman, director of artist development for Jagjaguwar, Dead Oceans and Se-

cretly Canadian, says NPR coverage is "almost irreplaceable" in terms of its wide reach and real-time impact on digital sales charts after major features air. "It's pretty much the first thing on my marketing report every week and it's the first thing we talk about when we sit down with Amazon, iTunes or indie retailers," he says. "Publicists and radio coordinators spend a lot of time trying to convince NPR to run something. But at the end of the day, NPR is so good at curating its own content, it feels untouchable. When you actually land something you'll get that desired retail impact."

In part, it's a matter of scale. In June, NPR. org was visited by 3.4 million unique visitors, according to comScore, a major advantage over music sites like PasteMagazine. com (888,000), Pitchfork (780,000), NME. com (707,000) and Stereogum (523,000). NPR Music content reaches an average of 3 million viewers on a monthly basis across online and mobile platforms, according to the company's internal audience data. (Its mobile app has been downloaded more than 1 million times.)

"I think of them as apples and oranges a little bit," Duneman says of NPR Music's appeal compared with that of music blogs. "With Pitchfork, you get a feature and it's generally up and gone by the end of the day, sometimes even in an hour. But with NPR or the New York Times, you'll take up valuable space for a whole week sometimes."

"What's exciting about NPR is they can really stay partners as the campaign progresses," says Jake Friedman, co-owner at We Are Free Management, whose acts Beach House, Lower Dens, Dirty Projectors and Wild Nothing have all been featured on various NPR platforms this summer. "When I think of a tastemaking website, they want access to things first and to make their mark at the top of the cycle. NPR you can grow with—they have different songs you can premiere, or you can come in and do a Tiny Desk Concert and, at some points, stream a concert later into your cycle."

The combined power of music and news is heavily favored by Lisa Sonkin, Columbia VP of triple A and public radio promotion, who partnered with NPR on multiplatform content surrounding new releases from Springsteen and Jack White earlier this year.

"It's an incredible way to reach not only the core music fans, but the link to the NPR News network also helps engage a harder-toreach potential music buyer," Sonkin says. "This buyer trusts the NPR brand and they turn their education about the artist and the music into action—hopefully becoming a new fan." As further proof, in July, Columbia act Passion Pit's Gossamer debuted at No. 4 on the Billboard 200 the week after its "First Listen" episode aired, with career-high sales of 37,000 in its first week.

In fact, "First Listen" grew out of an idea initially suggested by Columbia. In 2008, Sonkin approached NPR Music director/executive producer Anya Grundmann and senior product manager Amy Schriefer to explore ways they could stream Bob Dylan's Tell Tale Signs, part of its Dylan "bootleg" series.

"We said, 'Hey, that sounds like a good idea, but can we hear if first?"" Grundmann recalls. "It gave you all the feeling of when you go to a listening party and everybody would talk about it at once. We had such a lively conversation in our comments, it felt like such a natural experience of playing new music on the air."

Now, "First Listen" has developed into a

weekly series that combines big names (Fiona Apple, Norah Jones) with indie stalwarts (Yeasaver. Hot Chip) and the occasional off-thebeaten-path choice (jazz artist Henry Threadgill's band Zooid, folk artist Sean Rowe). It's some of those more out-there choices that speak to how much the NPR audience relies on the curatorial tastes of NPR Music's 18 staffers and large network of DJs and on-air personalities. "The fact that we're putting all this out there and not putting things up with judgment is because we really love this," Schriefer says.

NPR's audience is also more musically inclined than most. A 2011 GfK MRI Doublebase study found that 59% of all NPR listeners listen to music as a leisure activity (31% more than the average radio listener). They're also 239% more likely to attend classical music concerts, 72% more likely to play a musical instrument, 67% more likely to attend rock concerts and 36% more likely to purchase music compared with the average American.

It helps that NPR has become a haven for well-known rock critics and music journalists both on-air and online (Ann Powers, Will Hermes and Robert Christgau among them).

"NPR Music and 'First Listen' have become for me in my 40s what [indie record store] Albums on the Hill in Boulder, Colo., was for me in my 20s," says Ambrosia Healy, a publicist at indie-rock PR firm the Fun Star, which helped land Apple's The Idler Wheel . . . and the first full-length from Alabama Shakes, Boys and Girls, on "First Listen" this year. "It's a source I trust telling me about-and giving me the opportunity to hear in its entiretymusic that I might like and want to purchase. The NPR community's music word-of-mouth is one which I find to be incredibly valuable

"NPR is pretty much the first thing on my marketing report every week, and it's the first thing we talk about when we sit down with Amazon, iTunes or indie retailers."

> -Kevin Duneman, JAGJAGUWAR/DEAD OCEANS/ SECRETLY CANADIAN

and extremely powerful."

Sometimes that word-of-mouth manifests itself in different ways for the hosts themselves. "All Songs Considered" co-host Bob Boilen attended his first Celebrate Brooklyn concert last summer to catch the season-closing performance of Sufjan Stevens, having been told for years that he needed to check out a show at the Bandshell. The experience prompted Boilen to later declare on his show's blog that the concert was his favorite in nearly 40 years-when he saw Pink Floyd perform an early version of what ultimately became The Dark Side of the Moon at the Kennedy Center in Washington, D.C.

Boilen's fandom soon led to talks of a proper pact with Celebrate Brooklyn promoter BRIC Media Arts to make NPR Music a streaming partner of select concerts. (Local NPR stations WNYC and WBGO had already been involved for years.)

"The festival has been around a long time, and we've worked hard on raising the profile locally, but to have a national profile among other festival presenters is very important for us," Celebrate Brooklyn executive producer Jack Walsh says. "We have a long history of partnering with stations here in New York, but this gives us a way to make those relationships more resonant and more strategic."

Having more of a visual approach to NPR programming has been a long time coming for Boilen, a 19-year veteran of "All Things Considered" and co-host of "All Songs Considered," which he created in 2000. For as much as NPR still appeals to a certain kind of oldschool listener (and indeed, it's remained a go-to for the latest classical and jazz releases). streams from other venues like 9:30 Club in D.C. and Philadelphia's World Cafe have helped add a much-needed hip factor.

Meanwhile, taking "All Songs Considered" on the road has exposed Boilen and co-host Robin Hilton to all sorts of deep discussions about different people's approaches to new music. At the Bell House event, songs are introduced completely anonymously to evoke an unbiased response. "It's like if I gave you wine and tell you it's an expensive wine, you're going to taste it and your brain's going to say, 'Whoa,'" Boilen says from the stage.

Guest critics Will Hermes of Rolling Stone and Maura Johnston of the Village Voice both confide to the room their inability to hear lyrics the first time they listen to a song. "I hear lyrics better when I have music on in the background. It's almost like overhearing people's conversations that way," Johnston says.

"I never hear lyrics first. Even a cappella music-first I hear the timbre before I pay attention to what they're singing," Hermes says.

Such discussions likely wouldn't have happened had NPR Music not played an active role in NPR's digital expansion into podcasts and live streams in 2007—years before Clear Channel created iHeartRadio as a national brand for its local stations online.

"In terms of our online audience, they're definitely younger than the core NPR demographic, often in their early 20s," Grundmann says. "We've seen anecdotal evidence of people coming to NPR Music and then hanging out with our news programs. So we're kind of a gateway drug."







As gambling revenue declines, casinos are looking to superstar artists (and DJs) to usher in a new era

by KERRI MASON

HE VIEW FROM ABOVE IS EQUAL parts privileged and treacherous: A singular perspective, but dizzying in its height, and occasional obstacles—ladders, cables and wiring, all controlling the meticulously plotted world 34 feet below.

From up here, you can see everything: The leke light fixtures, almost at eye level, casting gobo projections onto the floor. The performers, adjusting their costumes before taking their spots. The security cameras, making another kind of show out of the show.

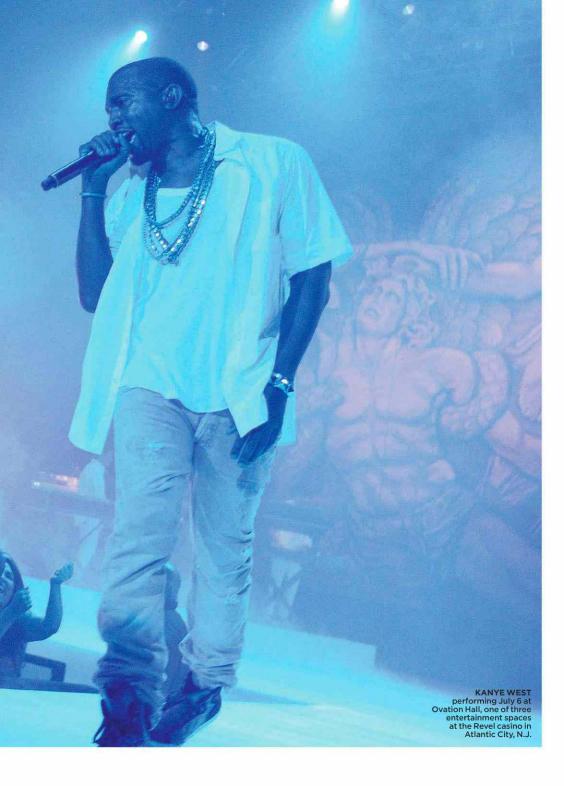
But this isn't the stagehand's perch at the Metropolitan Opera or a Broadway theater. It's not even the temporary world of the rigger on a rock mega-tour. It's the catwalk high above "the Revelry"—the property's name for the casino floor—at Revel, Atlantic City, N.J.'s newest resort, which took five years and \$2.4 billion to build.

On this night, July 6, many of the people below are sporting various configurations of denim and neon, here to catch the first of two sold-out shows by Kanye West—all the more exclusive because he isn't currently on tour. Some gaze at the go-go dancers, hip-shaking on platforms amid the slot machine banks to a piped-in soundtrack of pop and dance music (from Pitbull to Avicii's "Le7els"), gradually increasing in BPM and volume as night falls.

Revel boasts three entertainment spaces: Ovation Hall, a 150,000-square-foot multi-use venue, able to morph from meeting room to concert hall with a single button push (the latter tonight, for West); HQ, a four-floor nightclub; and the Social, a modern take on the casino lounge, featuring cover bands and more. But Patrick Bergé, president of Scéno Plus, the Montreal-based architecture firm that designed and built the bulk of the resort, would argue that the whole world of Revel is a stage.

"It's a theater in a theater in a theater," Bergé says, adding that Revel chairman/CEO Kevin DeSanctis "wanted to bring that feeling to the entire property."

While Scéno Plus has designed more than



200 theaters-including the eye-popping water world of Cirque du Soleil's "O" at the Bellagio in Las Vegas-Revel is its first casino. According to Bergé, that's exactly why DeSanctis expanded the firm's scope beyond just Ovation, giving it the reins of the all-important, 130,000-square-foot gaming space.

"He wanted to do things differently," Bergé says.

A bird's-eye view of gameplay, natural light from the world outside and acoustical dampening to lessen the sound of the slot machines are all considerable divergences from casino norms (hotels have been known to pipe in additional machine sounds throughout their halls. to draw patrons back to the slots). But by making gambling just one part in a much larger show, Revel is being more strategic than revolutionary. In January, the Nevada Gaming Control Board announced that revenue from gamblers had

hit an all-time low in the country's casino capital, Las Vegas: It made up 46% of total income, down from as much as 60% in the '90s. At 34%, spending on "food, beverages and other related offerings"-i.e., entertainment-hit an all-time high.

It was the peak of a trend that the casino-hotel industry has long been tracking: Where in years past dinner and a show was window dressing to the main attraction—hours spent at the tables—now the show itself is the thing. And while more people are flooding the market the Las Vegas Convention and Visitors Authority reported 38.9 million visitors in 2011, a 4% increase over 2010—they're turning up primarily for events unrelated to cards and dice, like concerts. DI shows and high-profile "resident" attractions.

This forced refocusing of the casino business has yielded a powerful new platform for artists that transcends simple bookings: Whether they're well-known names with careers that span decades or newly minted superstar DJs, they're being invited to help develop the brand identities of the resorts themselves, in the process upping their own profiles in the world's No. 1 tourist market.

One such case study is Revel: With the goal of establishing Atlantic City as a world-

class destination, it's placing a lot of its chips on entertainment, including nightlife and high-profile concerts.

We want to attract people who see the same DJs in different markets: Paris, Ibiza, Las Vegas. We're not focusing on a New Jersey or New York sound," says Eugene Remm of New York-based EMM Group, which co-runs the nightlife venues at Revel (with Las Vegasbased Angel Management Group). "It's more of an international market-trendsetters."

The resort opened during Memorial Day weekend with four press-getting Beyoncé shows, her first after giving birth to daughter Blue Ivy. They drew more than 146,000 visitors to the resort, including first lady Michelle Obama. Revel reportedly paid well into the six figures for a June 16 appearance by upstart Swedish DJ superstar Avicii. Along with West's gigs. Revel will can the summer with another pair of one-offs from the Eagles during Labor Day weekend.

Those bookings themselves aren't a strategy-they're more of a "short-term marketing play, a launch," says Concerts West/AEG Live president/co-CEO Jon Meglen, one of the architects of the modern live business in Las Vegas. "You will see new properties pay extremely high guarantees, just to make sure they have that great talent when they open. It's not a regular business practice, because they all believe that entertainment as its own revenue stream can be profitable."

"[Revel is] the very beginning of creating true destination resort casinos, as we have in Las Vegas," says Neil Moffitt, CEO of Angel Management Group, which co-runs the nightlife venues at Revel, as well as top spots in Las Vegas (including the Pure club at Caesars Palace and LAX at the Luxor). "[Vegas] translated from a primary gaming market to a primary food, beverage and entertainment market. Revel is trying to replicate that model in Atlantic City."

THE COSMOPOLITAN OF LAS VEGAS

is one of the newest additions to the Vegas skyline, and one of the first conceived and built after the gaming decline began. Opened in December 2010, the 2,995-room property features all the trappings of an experience-first resort—not casino-hotel—including interior design by David Rockwell; top-tier restaurants like Blue Ribbon Sushi, Scarpetta, and STK; 4,000-capacity ballroom the Chelsea and pool/ multi-use venue the Blvd; and Marquee Nightclub and Dayclub, outposts of New York's famous West Side nightclub of the same name, run by Strategic Group.

"Entertainment is always a core part of the strategy," Cosmopolitan chief marketing officer Lisa Marchese says. "It's a great opportunity to attract a large volume to the property for a moment-in-time event. And with the right booking strategy, it enables us to make a statement about who we are. It's not as if we're agnostic about the type, caliber or genre of entertainment we bring to the property."

Working very closely with Austin-based independent concert promoter C3 Presents ("Our team is on the phone with them daily," Marchese says), Cosmopolitan has helped establish its brand identity through its booking choices. Marchese points to events like Florence & the Machine's New Year's Eve show. which opened the property in 2010; shows from bands like Mumford & Sons and Foster the People "right when they were breaking"; and an intimate 2011 New Year's Eve performance by Stevie Wonder that was streamed



on video screens for revelers crowding Las Vegas Boulevard (closed to car traffic for the holiday each year). All these events align with Cosmopolitan's core tenet: "an independent spirit," Marchese says.

The idea of music-as-branding can be found throughout Sin City. In February, Mötley Crüe not only played two shows at the Hard Rock Hotel & Casino's Joint venue, the band took over a good part of the property, placing its logo on everything from poker-table felts to service signs for the guest rooms. Guns N' Roses recently signed on for a similar stint.

For the artists, it's more than just a sweet gig and an ego trip: It's a bigger payday. "It's a much higher net situation," Meglen says. "At the Joint, I have state-of-the-art sound, lights and video-they don't need buses, trucks or crews, just technicians. I have hotel rooms, employee dining rooms where their teams can eat better than on the road, and food and beverage allotments to principals. It's all here."

Wynn Las Vegas launched one of its venues, XS, in 2010 with the help of Steve Aoki, who served as musical director as well as resident DJ, advising the venue on which artists to book in the then-brave new world of electronic dance music (EDM). And the resort recently announced a content partnership with Patrick Moxey's New York-based independent label Ultra Music, which includes a new imprint (Ultra Wynn), custom DJ-mixed compilations

"Entertainment is always a core part of the strategy. It's a great opportunity to attract a large volume to the property for a moment-in-time event. And with the right booking strategy, it enables us to make a statement about who we are."

-Lisa Marchese, Cosmopolitan

available exclusively on-site and branded for Wynn's four venues (XS, Encore, Surrender and Tryst) and the Wynn Nightlife Report, a produced video series featuring behind-the-scenes access and interviews with the Wynn DJ roster, shown on the hotel's closed-circuit TV network, as well as on Ultra's massive YouTube channel (which has more than 1.8 billion views).

"[Moxey] agrees that Wynn has become the epicenter of dance music culture in America," Wynn director of original programming Jonathan "Shecky" Shecter says. "He wants to take our brand and put it in front of a different segment of an audience we're reaching already, and expand both [Ultra's and Wynn's] footprints simultaneously."

Not everyone has the luxury of booking based on strategy rather than opportunity. Wynn and the Cosmopolitan's Marquee are in a constant bidding war for the world's finite crew of known DJs, trying to lock them into exclusive contracts. Kaskade was a Wynn resident in 2010 and a Marquee resident in 2012: Neither entity seemed to consider whether he was particularly "on-brand."

MAKE NO MISTAKE: LAS VEGAS STILL has its cabaret, illusion, burlesque and celebrity impersonator shows. But in the past 20 years, new elements have been added to the program. The '90s brought the spectacle of Cirque du Soleil to the Strip, which seemed to match its particular blend of titillation and grandeur: There are seven Cirque shows currently running in as many hotels, including the first, "Mystere," that opened at Treasure Island (since rebranded TI) in 1993.

In the 2000s, as gambling revenue began to decline, casino-hotels started to turn to namebrand acts to draw vacationers, wrapping their greatest hits in spectacularly staged productions, contracted for years at a time. Perhaps the best-known is Celine Dion's "A New Day . . ." at Caesars Palace, directed by Cirque du Soleil creator Franco Dragone. It opened in 2003 and grossed \$390 million during its five-year run, according to Billboard Boxscore. Dion returned to Caesars in March 2011 with "Celine": It's grossed more than \$43 million. Caesars also hosted Elton John's "Red Piano" (2004-09) and "The Million Dollar Piano" (which opened in 2011), Cher's "Cher at the Colosseum" (2008-11) and Bette Midler's "The Showgirl Must Go On" (2008-10).

Meglen, who helped build the Colosseum—the structure itself (another Bergé design) and its culture of high-profile residencies—says that exclusivity is part of these mega-shows appeal. "We ask the artists to create something unique here that they do not do anywhere else. It's baked into our agreements. The only way you can see 'Red Piano' is by coming to Las Vegas." What happens in Vegas really does stay there.

DJ residencies don't require 110-foot LED screens like the Colosseum's, but they do offer fans a similar "only in Vegas" experience. Wynn and Cosmopolitan's arms race for resident DJs (exclusive contracts can go well into seven figures) has resulted in more than 60 EDM artists making regular visits to Vegas, branding the city a destination for the genre's 21-plus fans and eclipsing the Spanish island of Ibiza as the world's top outpost for serious dancing. (Although its attendees are generally younger, Electric Daisy Carnival, Insomniac Events' one-off, three-day, 250,000-person party in the blistering desert heat of June, helps secure this position as well.) Artists like Afrojack and Steve Aoki have seen their stars rise to new heights, fired by the marketing might of the venues, the visibility of Vegas and the mystique of a real, live 24-hour party city.

THERE'S ONLY ONE VEGAS, some might argue. One city in the country, arguably the world, that needs multiple programming options every minute of every day and has the bankroll of 41 casinos (however dwindling) to feed the beast. But according to Jason Strauss, co-founder of Strategic Group, which runs Marquee, Vegas' influence goes well beyond its borders.

"The rest of America takes its cues from the content happening here, whether it's Broadway plays or culinary trends. And it's just getting bigger," Strauss says. "Nightlife groups in L.A. never invested in high-quality lights and sound, or the type of marketing or DJ fees it takes to deliver a major EDM experience. Now that's the climate and landscape of nightlife in all of those markets.

"There are not many 22,000-square-foot roof decks like Marquee in Arizona: They wouldn't

be able to quantify the ROI on something like that. But with the resort as a partner in Vegas, you can," he continues. "We can really be creative and not have budgetary restraints, in a way that most markets in America can't afford or justify. But the experience is so extreme that [operators] want to re-create it in their city, or something similar to it. That heightened experience in nightlife trickles into shows, hospitality and gaming."

While Revel insisted that both Kanve West shows were sold out, there were still empty rows in Ovation Hall when he finally emerged from the fog in a basket lift to the strains of My Beautiful Dark Twisted Fantasy's "Dark Fantasy," nearly an hour after the scheduled show time. Perhaps the Revelry's charms had kept ticketholders locked in a lively craps game, or the Friday traffic on the Garden State Parkway had made them late.

Regardless, Revel's commitment to top-tier entertainment hasn't yet born visible fruit: A "90-day operating update" released July 10 by CEO DeSanctis highlighted a 33% increase in visitors and a 7% increase in total gaming revenue-but the latter number placed Revel eighth out of 12 Atlantic City casinos. far behind market leader Borgata (also a Vegas-inspired resort, which opened in 2003). Casino revenue across Atlantic City declined every month of Revel's opening-disappointing to a market that was hoping to be buoyed by such a sleek new destination.

But 100 or so days isn't enough to judge a president, or a resort. "It is clear our economic model is working, allowing us to generate high-margin non-gaming revenue and operate at a significantly lower cost versus the traditional gaming-dependent model," DeSanctis said in the release

In Vegas, Cosmopolitan-with more than a year on Revel—is fairing better: It had a jump in net revenue in the first quarter, buoyed by year-over-year revenue increases in food and beverage (25%) and rooms (71%). But the resort stated it would "focus on boosting table game activity and lifting slot play" to change the course of its casino revenue, which dropped. Because even after all is said and done, one, it seems, can't go without the other.



ON THE LEASH Animal Collective's new accessible sound



BIG PAPI Daddy Yankee talks liquor and longevity



FAMILY BUSINESS Avett Brothers score big-brand synchs



POINTING UP Tenth Avenue North bows big



SPACE JAM Will.i.am teams with NASA on 'Stars' song

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ROCK BY PHIL GALLO

ONTOP

Texas trio ZZ Top returns with 'La Futura,' its new album produced by Rick Rubin

t the band's first U.S. show after a sixweek tour of Europe, ZZ Top guitarist/ singer Billy Gibbons didn't make a big deal out of the fact that the group was about to present the North American premiere of its new single.

Gibbons alerted the 1.400 fans at the Fox Theater in Bakersfield, Calif., to the newness of "I Gotsta Get Paid," a hybrid created from late-'90s Houston hip-hop and early-'60s Houston blues, squeezing it into a set that ripples from the '70s ("Tush") to the '80s ("Legs") to the '90s ("Pincushion").

The song had only been performed previously in Oslo, Copenhagen and St. Julien, France. "I figured, if we're going to unveil this and we're searching for the guinea pigs [to test the single], let's do it where they speak English as well as us, and kind of understand what we're doing." Gibbons recalls, sitting in his Hollywood Hills home prior to setting out on a nine-date Pacific Coast run.

"I Gotsta Get Paid" is the leadoff track on ZZ. Top's Texicali EP, released in June, and the group's new Rick Rubin-produced La Futura, the first release from Rubin since he moved his American Recordings to Universal Music Group. In May, the track became the soundtrack for Jeremiah Weed, a whiskey maker entering the malt beverage marketplace, (Gibbons is already the face of Pura Vida Tequila.) Jeremiah Weed executives had asked ZZ Top for a new song, and selected the track from a collection of recordings the band had begun for Rubin.

Besides a cover of Dave Rawlings' "It's Too Easy," which became a raw, effectual dirge after the group spent days just learning the complex tune, the 10 songs that made it onto La Futura have their roots in two weeks of jam sessions at the Shangri-La Studio in Burbank, Calif., playing tracks the band hadn't quite learned, many of them from the songbooks of Jimmy Reed and the Rolling Stones. "Have a Little Mercy," to be



specific, began as a rearrangement of B.B. King's "Rock Me Baby."

"We did a couple weeks of jam sessions that allowed [Rubin] to observe us in a working environment," Gibbons says, his speech slow and sure, his memory impeccable as evidenced by his remembering that he first met Rubin at an amusement park 35 years ago.

Those iam sessions were in 2008, when considerable hoopla was made about Rubin, fresh off a Grammy Award win as producer of the year and still a top creative executive at Columbia Records, signing ZZ Top. Road warriors to the max, the band members had to cut the sessions short for an extensive tour, and Rubin was against longdistance sessions.

"Fast forward two-and-a-half years to 2010," Gibbons says. "We had carved out a substantial window of non-performance time. Rick, who had kept up exchanges by way of emails, had become somewhat reclusive out in Malibu. Now he's not talking to many people. We met one night at a cute Italian place right on the water in Santa Monica that resulted in taking a walk to the Santa Monica Pier. Over the next two hours, he did this mental design of a working manner to take advantage of this dedicated window that we had offered to him."

The band locked itself away in Shangri-La for 30 days, finessing things until Rubin suggested the group take a break. A week later he asked the act to go to Houston and return with 20 songs. Rubin's words to the band, Gibbons recalls, were, By me staying at a distance, you guys will have the freedom to stay ZZ Top. I'm not here to rewire ZZ Top."

The group created about 22 songs from the original jam session tapes. Presenting Rubin with 20 tracks as he had requested, it was assumed the producer would release half of what was submitted. Though Rubin was pleased with the material, he asked the group to rerecord the songs. He would repeat that request four more times.

The result, beyond "Flyin' High," the track that went into orbit in 2011 on astronaut Mike Fossum's iPod, is an album that barks back to such '70s work as Tres Hombres, which peaked at No. 8 on Billboard's top albums chart in 1973. ZZ Top will start a tour in support of the album on Sept. 7 in Scarborough, Maine; play New York's Beacon Theatre the day after La Futura arrives; and spend October in the Midwest and South. RockBeat Records is piggybacking on the new set, releasing on Sept. 25 a two-CD collection of Gibbons' recordings with his band that preceded ZZ Top, the Moving Sidewalks.

"There's a lot of unexpected '70s presence in so much of the stuff," Gibbons says of La Futura. "Again, I'm crediting Rick. He said, 'I'm going to invite you guys to perform as three guys in the same room at the same time."

In a way it's Rubin reinforcing a statement Gibbons made onstage in Bakersfield, and probably repeats at most concert venues: "Forty years together. Same three guys. Same three chords."

Come together: Salem, Mass.-based hardcore/ metal outfit Converge will trek across the United States in October alongside a rotating cast of heavy hitters like Torche, Kvelertak, Nails and Whips/Chains. The Kenmore Agency Matt Pike has routed the band through Chicago's long-standing Metro (Oct. 18), the hallowed rock grounds of Asbury Park, N.J.'s Stone Pony (Nov. 10) and everywhere in between-including Dallas' 1), the home of the Order of the Sons of Hermann, named for the ancient German folk hero Hermann the Cherusker ... On the road again: Though he wraps up a string of U.S. dates on Sept. 16 at San Francisco's famed Fillmore. backpacker-rap torchbearer Aesop Rock will be at it again two weeks later for nine more shows with openers Rob Sonic and DJ Big Wiz. Booked by the Bernhardt, the trek kicks off Oct. 1 at Milwaukee's Turne Hall and wraps Oct. 12 at Albuquerque, N.M.'s Sur shine Theater, originally the city's first movie palace... Crisscrossing the continent: an indefinite hiatus, bassist Kim Gordon is staying busy: Her experimental project Head, with Boston quitarist Bill Nace, is set to tour Europe this fall. Starting Sept. 14 at Rome's Cir-Deluge Artisti, the duo will hit spots like Kino Siska in Ljubljana, Slovenia, and in Bourg en Bresse, France (Sept. 22)—get there early to tour the 16th-century stone-and-marble monastery, complete with three tombs...No weekend warrior: Enigmatic R&B wunhandful of shows lined up for the fall, including Atlanta's Civic Center on Oct. 19 and the Bronx's 80-year-old Paradise Theater on Oct. 27. But that's not all: Booker Marc Geiger at William orris Endeavor has scored the act a gig supporting Florence & the Machine for a few dates starting Sept. 18 at Camden, N.J.'s Susque-

-Jon Blistein

hanna Bank Center.

MUSIC

ROCK BY JASON LIPSHUTZ

HOWLING FORTHE MASSES

Esoteric band Animal Collective releases 'Centipede Hz,' its most accessible album yet

decade removed from the looped yelps and muddy chants that composed the brunt of its early work, Animal Collective's latest album, Centipede Hz, has a whiff of mainstream aspiration.

Chalk it up to the commercial exposure of its previous work: Upon its 2009 release, Merriweather Post Pavilion was the apex of a gradual move toward accessibility, harnessing the band's sprawling folk experiments into blissfully melodic singalongs like the six-minute single "My Girls." The album was a critical favorite, and snapped up by more than the face-painted freak-folk fans populating the band's concerts, selling 199,000 copies, according to Nielsen SoundScan, easily doubling the group's previous top-seller, 2007's oddball opus Strawberry Iam (84,000).

Brian Weitz, better-known as the band's electronics whiz Geologist, says the group got a hint of the reception to Merriweather Post Pavilion by road-testing it for 18 months before its release. but notes that no one expected that much of a groundswell, "To be playing a venue like the actual Merriweather Post Pavilion [in Columbia, Md.] and the main stage at Coachella . . . that's definitely a shocker, from a band that used to play to 100 people."

Centipede Hz, due Sept. 4 on Domino, is a decisive step away from its predecessor's viscous dreaminess, but Weitz says a straight progression was never the goal. "I don't like to think of our records as too linear," says Weitz, who makes up the band with Dave Portner (aka Avey

Tare), Noah Lennox (Panda Bear) and Josh Dibb (Deakin), "If this one had come after Strawberry Jam, it probably would feel like more of a linear progression."

Centipede Hz arrives nearly four years after Merriweather Post Pavilion, the longest gap the band has spent between albums-but it didn't rest on its laurels. After spending most of 2009 on tour, the group screened a "visual album" directed by Danny Perez at the Sundance Film Festival in January 2010. Two months later, the band reteamed with Perez on an Atari installation at New York's Guggenheim Museum. As Panda Bear released another critically acclaimed solo set, Tomboy, in April 2011, the group continued sporadically touring and writing songs for Centipede Hz outside its native Baltimore, bedio in El Paso. Texas, to record in early 2012.

Domino director of marketing Peter Berard recalls that when the label first met to discuss the new album last fall, the group talked about being inspired by "alien-sounding" radio signals. Drawing upon the experience of Domino Radio, an online broadcast from June 2011 that showcased the label's roster, the band based the album's promotion around a weekly radio show that would allow each member to curate material across four episodes. On the July 29 debut broadcast of "Animal Collective Radio," the group premiered "Today's Supernatural," the rollicking first single. On the final broadcast (Aug. 19), Centipede Hz was played in its entirety.

Following the last broadcast, Centinede Hz became available as a free stream, with each song accompanied by visuals. A fall tour of North America and Europe begins Sept. 18 in Seattle, and Weitz says the band will visit Australia, among other places, in 2013.

Along with a properly trippy video for "Today's Supernatural" that premiered Aug. 15, the group will release a bonus DVD with the album's deluxe edition. According to Berard, it's hoped that the DVD and radio broadcasts (now archived online) will bring casual fans deeper into the band's world, which now consists of nine albums.

"Merriweather and 'My Girls' were helpful entry points, and this album is too," Berard says. "But there's so much into which you can just dig and dive."



ROCK BY EMILY ZEMLER

The Journey Is The Destination

Traveling prompts Two Door Cinema Club to slow things down, including the tempo of new LP 'Beacon'

or Two Door Cinema Club, which will release second album Beacon on Sept. 4 on Glassnote Records, two or three years is a long time. Since the Northern Irish three-piece's 2010 debut, Tourist History, the band has spent two years on the road and became powerfully affected by its traveling experiences.

'We're different people than we were," singer/guitarist Alex Trimble says from his home in London. "It was only three years, but when we wrote our first record we were teenagers living at home with our parents. [Touring] affected what kind of music we wanted to make. We always

make positive music and we like music that you can dance to, but we also want to move away slightly from the really fast-paced stuff. We've slowed things down a little."

This evolution may seem abrupt placing the albums side by side, but Two Door Cinema Club's career has been based on the idea of gradual growth. Glassnote president Daniel Glass explains that the band's debut was "unfurled" in a way that would encourage the buildup of a fan base, and that the new album has a marketing plan that extends through the end of 2013. "It's

been a nice slow but steady trajectory," he says,

One of the key elements in transitioning from Tourist History, which spawned five singles and has sold 134,000 copies (according to Nielsen SoundScan), to Beacon was the careful selection of a lead track. Though the album was mostly written the year before recording started in Los Angeles with producer Jacknife Lee, two tracks— 'Sleep Away" and "Handshake"—had been penned before the entire vision for the new record was solidified. In the end, however, "Sleep Away" was not only the most musically compelling choice, but also the most logical.

Those were in-between songs we wrote in our little pockets of downtime," Trimble says. "In some ways, they felt closer to Tourist History than to what we were doing on Beacon. For that reason, 'Sleep Away' felt like a transitional track. We thought it would be perfect to

release one of those first, to lead people from one record into the other."

Beacon is, in many ways, centered on these past two years of touring. Trimble says the lyrics focus on traveling, and the ultimate aim was to craft an album with the same cinematic quality that Two Door Cinema Club's live shows embrace. As a result, it makes sense that Glass, who considers the band's 2010 performance at the United Kingdom's Reading Festival as its turning point, feels that touring is the best form of album promotion.

"When you see them live, it's really a convincing argument," he says. "We're a live company, basically. If you look at the past five years of our company, I think we have the best live bands, and our job is to get people to hear our bands. That's our simple marketing plan, whether it's Phoenix, Mumford & Sons or a newer band. So with

this, we want people to see the band."

Two Door Cinema Club played more than 200 shows last year and has international and U.S. dates booked through next April. There's a second single on the horizon, but Trimble, who performed at the London Olympics' opening ceremony with Underworld, won't reveal what it is.

"We want there to be a bit of mystery in this record," Trimble says. "[It] heads off in so many different directions, and we like the idea of surprising people with each single that we release."





A decade ago, before most artists fully understood the power of branding and DIY promotion, Raymond Avala, better-known as Daddy Yankee, took charge of his career as a reggaetón artist. He created his own label-El Cartel-and started to release singles and albums on his own, including 2004's groundbreaking Barrio Fino, which went on to sell 1.1 million copies in the United States, according to Nielsen SoundScan, and yielded the worldwide hit "Gasolina." Yankee, who now numbers nearly 13 million likes on Facebook and more than 4 million Twitter followers, will release his new album, Prestige, on Sept. 11.

1 Your last album, Daddy Yankee Mundial, was released on El Cartel through a distribution deal with Sony. Prestige is coming out on Capitol Latin. Why another major-label deal?

They made me a very tempting offer, economically speaking. Although I do everything in-

dependently, distribution is a whole other thing. It's impossible for us to distribute around the world. We needed a partnership.

2 You have your own line of Azad luxury watches, Section 8 headphones and a sponsorship pact with Verizon, among other deals. You're also a partner in the new El Cartel Tequila. What can you say about that partnership?

It will be the biggest deal of all, and the numbers should be huge. Our aim is to establish El Cartel as not just another tequila but part of the club and party lifestyle. There are several songs where I mention the brand name, and a lot of these party songs go hand in hand with the concept of Cartel Tequila, I have a track called "Lose Control," for example. It's the only song 100% in English and it's an exclusive iTunes track. But the physical album is entirely in Spanish because that's what the fans were requesting: A 100% urban album, 100% in Spanish.

3 You've had several major hits from this album already, including "Lovumba," which reached No. 1 on Billboard's Hot Latin Songs chart. When your creative process began, were you thinking album

Honestly, I simply was creating music and putting it out there. When I saw the singles were doing well, I said, "Let's finish this." People who follow me know I've been releasing singles nonstop since 2009, but there's content of mine online that's impossible to contain. And I've seen the results. I go to South America, Central America, Europe, and everything I've released on the Internet is playing. [The single] "Llegamos a la Disco" [We're at the Disco], for

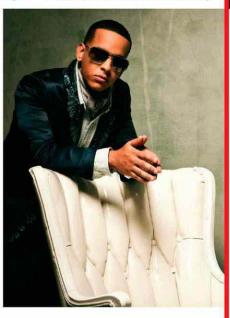
example, is an anthem for the urban movement, but it was never on the radio. We have many other records like that. Our new street is called the Internet-that's where everybody

But you're very strong on radio.

Yes, because I have a big following, even though I'm an urban act. "Lovumba" and "Llegamos a la Disco" had the same repercussion. Urban music has two audiences: the audience that listens to popular music and the street. If you separate yourself from that street, which is the root of the genre, you're dead.

5 Your biggest revenue comes from touring, and you've performed in both arenas and clubs. Why?

Both are equally important to me. Any club is important. All Latin music movements are born in clubs. There is no better research than going to a club. If your music works, it will bounce up.



6 You continue to be hugely popular, 10 years later, in a very young-leaning genre. How do you stay hip?

First, you have to understand that music is the root of everything. When art ends, the business starts. When I talk about the Internet, it's because young people are there. TV and radio are still what move the masses and you can't ignore that, but you also have to feed that monster that grows daily, which is the Internet. You're giving it away, yes, but people are listening. It means business in terms of shows and activities. Also, I surround myself with young producers with new ideas. I always say, "I like new cars, but I stay in my lane."



North Carolina folk-rock group maintains its humility, even while hanging with Dylan and Rick Rubin

eth Avett says he doesn't know a lot about love, but he's learning fast. "Every time I think I know a lot about it, I'm brought back to Earth," he says. "Love is a very hum-

bling thing."

Fittingly, North Carolina's Avett Brothers are humble gentlemen. Avett, his older brother Scott and bandmate Bob Crawford made their name on an immediately likable mix of heartfelt, folkrock love songs and singalong country, along with a reputation as some of the most modest, aw-shucks guys to grace a stage. (Joe Kwon and Jacob Edwards back up the trio on the road and in the studio.)

Still, it's hard to be humble when your band is skyrocketing. In 2009, the group released the Rick Rubin-produced I and Love and You, its sixth since 2002. The record cracked the top 20 of the Billboard 200, has sold 429,000 copies (according to Nielsen SoundScan) and pushed the band head-first into the folk explosion led by Mumford & Sons, Old Crow Medicine Show and Justin Townes Earle. At the 2011 Grammy Awards, the Avetts joined Mumford & Sons as Bob Dylan's backing band. Now, three years after its last album comes The Carpenter, out Sept. 11 on Rubin's American Recordings, with the producer again at the helm.

Seth Avett sees the band's early years, spent carving out a fiercely devoted fan base, as chapter one, with 2007's ragged Emotionalism as "the period of us doing everything on our own." I and Love and You, then, was the beginning of chapter two: a fresh start, but not without its problems.

"We were processing tons of new elements," Avett says. "Working with Rick for the first time, recording outside North Carolina for the first time. It's an intimidating scenario to make a record with Rick. The record's faults are just us acclimating to a new era, but with The Carpenter, we have our sea legs."

Recorded in North Carolina-with Rubin's

involvement mostly coming through emails and phone calls-The Carpenter's 12 tracks are polished, sincere Americana. The rough edges of early releases are gone, much as they were with I and Love and You, but the band's lyrical obsession with love, manhood and relationships remains.

The most jolting change is the album's visibility. While Avett still believes that "word-ofmouth is where it's at," the new songs will be heard in Starbucks, which is distributing the album, and in Gap commercials, as part of the chain's "Be Bright" campaign.

"Some people will look at what we do promotionally and say, 'Sellout! They're in it for the wrong reasons,'" Avett says. "But we've got to follow what feels right in our hearts. [The Gap ads all feature] brilliant artists just under the radar. Gap is a good place for the common man to get some handsome clothing."

Therein lies the Avetts' line in the sand: their accessibility balanced equally with quality-an obvious parallel to the band's music, which is all-American, well-worn and dependable.

"[Gap and Starbucks] are very available, and we feel good about that," Avett says. "Doing an ad for a \$20,000 watch, you're excluding people."

Exclusion is the furthest thing from Universal Republic senior VP of marketing Jim Roppo's mind. He's working in partnership with American Recordings and says the time is perfect for a major breakthrough. "Their style of music is in the limelight all around the country over the last few years," Roppo says. "As other acts grow the market, the Avetts grow as well. We've seen it with Mumford-there isn't a limit."

Avett's goals are a bit more modest. "My rock'n'roll fantasy is to have the credentials to go anywhere at a festival," he says. "We've played main stages where I can't even get backstage. I don't want to be there to drink beers with famous people. I just want to use the bigger [portable] johns."

ALBUMS

RY COODER

Election Special Producer: Rv Cooder Nonesuch/Perro Verde Records

Release Date: Aug. 21

To call the political plaints on Election Special "protest songs" would be to erroneously imply a kinship with the '60s sloganeering of Phil Ochs and others. The real precedent is the Depressionera blue-collar balladry of Woody Guthrie, an aesthetic Ry Cooder has been tapping into since the early '70s. Like Cooder's last album, Pull Up Some Dust and Sit Down. Election Special is singlemindedly political. But this time, the guitar legend aims directly at issues relevant to the 2012 race for president. The Occupy movement ("The 90 and the 9"), the Republican presidential hopeful ("Mutt Romney Blues") and the controversy over voter ID regulations ("Take Your Hands Off It") are among the topics he takes up. Musically. Cooder keeps things lo-fi and DIY-the self-produced album contains little more than his own voice, guitar and bass, plus son Joachim's drumming. Cooder remains



LITTLE BIG TOWN Tornado

Producer: Jav Joyce

Capitol Nashville Release Date: Sept. 11

This co-ed Nashville quarstrongest-and most pol-

tet turned in one of the ished-performances on Lionel Richie's recent coun-

try duets album, Tuskegee, where the group applied its signature vocal harmonies to a lush rendition of "Deep River Woman." But if that appearance emphasized Little Big Town's smooth streak, its new studio album, Tornado, seems designed to demonstrate that stardom hasn't separated the band from the backwoods roots it famously celebrated in the song "Boondocks." (This despite the sleek young-Hollywood formal wear the members wear on the album's cover.) In opener "Pavement Ends" a drummer counts off the tune Ramones-style before a brisk banjo riff revs to life. Later, "Pontoon" rides a low-slung hip-hop-style beat, while "Front Porch Thing" packs as much fuzz-guitar action as a Kings of Leon cut. Partial credit for the set's rough-andrumble vibe should probably go to producer Jay Joyce, known for his work with Eric Church and Cage the Elephant. But even when the music mellows, as in "Sober," Little Big Town preserves an air of abandon, singing, "When I die I don't wanna go sober."-MW





MATTHEW E. WHITE

Big Inner Producer: Matthew E. White

Hometapes/Spacebomb Records

Release Date: Aug. 21

Matthew E. White has the heart of Van Morrison and the head of Brian Wilson. The Richmond, Va.-based artist soaks himself in substantial creative ambitions on the seven tracks of debut album Big Inner, using his Spacebomb consortium—a rhythm section, orchestra and chorale-to create rich, soulful and faith-tinged compositions that wear his influences lovingly. We hear Morrison in the languid first single, "One of These Days," and the more uptempo "Steady Pace"; New Orleans eclecticism in the darkly poetic "Big Love"; Curtis Mayfield on the mournful "Gone Away"; Bertolt Brecht & Kurt Weill on the lush, wintery "Hot Toddies": and nods to Randy Newman throughout. The album-closing "Brazos" is the set's epic: a traveloque about runaway slaves that muses on civil rights, race relations and spirituality across its 10 minutes of brassy Americana and

chanting. White's music is a big

bite that requires some time to

digest, but the substance and

advanced craft of these songs

reward the effort.-GG

DISPATCH

Circles Around the Sun

Producer: Peter Katsis Bomber Records

Release Date: Aug. 21

The first new Dispatch studio album in a dozen years means a lot to more people than you'd think. After all, the trio-despite a fiercely independent spirit that made it channeling a broad range of in-

shy from major labels that courted the band during the '90s-was popular enough to draw 110,000 fans to a 2004 farewell show. The good news is Dispatch hasn't lost any of its sharp, eclectic charm during the interim. Following a six-song EP last year. Circles Around the Sun shoots wide and hits nearly every mark,

fluences, styles and emotional subtexts into a 10-song set that feels like a carefully curated iukebox. The title track boasts a jangly, upbeat blend of punk and Americana and a creepy story worthy of "The Twilight Zone," while "Not Messin" offers heavy blues-rock and social commentary. "Get Ready Boy" is a jaunty roots gallop, and "Come to Me" is a trippy enough bit of ambient folk blues to make Leonard Cohen proud. Dispatch's rich harmonies are in fine form in the '60s garage pop-referencing "Never or Now." And the closing couplet of "Feels So Good" and "We Hold a Gun" are downtempo delights that complete the band's sweeping aural road journal.-GG



JESSIE WARE

Devotion

Producer: Dave Okumu Island Records

Release Date: Aug. 21

It's pointless to declare anyone "the next Sade" when the original is still quite active and making some of the best music of her career. But on Devotion, U.K. newcomer Jessie Ware positions herself as a soul singer in the classic sense by post-'80s standards-her first U.K. single, "Running," elicited many comparisons to the Love Deluxe legend, while the album's emphasis on live guitar, heavy drums and lush electronics (courtesy of the Invisible's Dave Okumu) conjures references to everyone from Annie Lennox to Alicia Keys to early-'90s cult fave Soul II Soul. Ware's personal love of hip-hop materializes in occasionally unexpected ways, too, "No to Love" is a hard-hitting series of melodic vocal loops that nods to J Dilla, while shimmery love song "110%" samples a memorably crude line from Big Punisher ("Carvin' my initials on your forehead") and warps it into something much sweeter. "Wildest Moments," the set's first U.S. single, is a stirring ode to at-times volatile friendships, and "Sweet Talk" is a slinky, doo wop-inspired jam that recalls a late-night lounge band covering Madonna's "Cherish."-AH



DWFLF

Greater Than One Producers: various RT Music Group/eOne

Release Date: Aug. 28 A go-to for such hip-hop acts as

Slum Village ("Tainted"), Kanye West ("Power," "Flashing Lights") and Big Sean ("Celebrity"), Dwele made his initial solo impact with the 2003 single "Find a Way." Now five albums in, Dwele maintains his knack for skillfully balancing traditional and contemporary soul with hip-hop undercurrents without spiraling into triteness. The singer/songwriter revisits his favorite topics-love and relationships-through a delectable mix of his own mood-setting compositions and those of well-chosen collaborators. The latter category includes frequent collaborator Mike City, the writer/producer of the set's midtempo lead single and adult R&B hit "What Profit" about love versus material wealth. Another charmer is the cha-cha-vibed "This Love" by Prince Damons. Standouts among Dwele's contributions include the commitment song "Going Leaving" (dedicated to "nostalgic, '80s babies"), his pairing with fellow soulster Raheem DeVaughn on the romance primer "What You Gotta Do" and the cool, atmospheric "Obey." Consistent throughout are the Dwele hallmarks: a sensually mesmerizing tenor winding its way around melodic rhythms and quirky cadences while imparting insightful lyrics about real life.-GM



DIVINE FITS A Thing Called Divine Fits

Producer: Nick Launav Merge Records

Release Date: Aug. 28

The supergroup tag that was quickly affixed to Divine Fits is a bit of a misnomer, as none of the members' bands is exactly in the "super" strata of commerciality. But perhaps that's all for the better, because the teaming of Britt Daniel (Spoon), Sam Brown (New Bomb Turks) and Dan Boeckner (Wolf Parade, Handsome Furs)-with keyboardist Alex Fischel playing no small role-proves to be a satisfying and natural-sounding collaboration. The group has yielded an album full of edgy but hooky pop songs. Nodding to a variety of new wave and indie pop forebears, A Thing Called Divine Fits leans primarily on spare, synthesizer-dominated arrangements like those of "My Love Is Real." "The Salton Sea." the dreamy "Neopolitans" and the kinetic, kraut rock-styled "Flaggin' a Ride." But they're just part of the story. "Like Ice Cream" lays a propulsive pop melody over a hypnotic vocal loop, while "Civilian Stripes" is rich and slow-building. Producer Nick Launay effectively keeps things from getting cluttered or overdone, a sonic vision that allows Divine Fits to become something greater than the sum of its wellcredentialed parts.-GG

REVIEWS

SINGLES



JESSIE WARE

Wildest Moments (3:42) Producers: Dave Okumu, Kid

Harpoon

Writers: J Ware K Harpoon Publisher: Universal Publishing

Island Records

U.K. breakout Jessie Ware first gained a tastemaker following earlier this year for tracks like "Running" and "110%"love songs that channeled the British soul movement of the late '80s and early '90s. But for her lead U.S. single, "Wildest Moments," Ware-along with producers Kid Harpoon and Dave Okumu (of Mercury Prize-nominated alt-rock act the Invisible)—channel the singer's love of hiphop producer Jeff Bhasker, placing hard-hitting drums on top of a track about the strength of friendship, "From the outside/Everyone's always wondering why we fight/Why do we fight?" Ware sings, with husky ad-libs and piano sparks that should give Alicia Keys some serious pause as to what her next album should sound like. Though it's likely to be many stateside listeners' first exposure to Ware, "Wildest Moments" only hints at the surprises on her justreleased debut album, Devotion.-AH

HIP-HOP

FUTURE Turn On the Lights (4:09)

Producer: Mike Will Made-It Writers: N. Wilburn

M. Williams, M. Middlebrooks Publishers: Nayvadius Maximus Music/Irving Music/Eardrummers Music Publishing (BMI), Sounds From Eardrummers (ASCAP) Freebandz/A-1/Epic

Future's latest zonked-out party iam from his Pluto album, "Turn On the Lights," shimmers and swirls with seamless transitions from rap to singing and back again. The Atlanta native's flow tumbles with ease over the tipsy instrumental and never falls into dull repetition, but he describes his girl with flimsy lines like, "She a hood girl/ But she a good girl." Future's undeniable charisma and confidence make his vocals enchanting, but his rhyming skills remain basic and his singing is too dependent on Auto-Tune. The artist's contentment with presenting an unfamiliar sound, without fully exploring it or developing his wordplay, is consistently disappointing. "Turn On the Lights" is more escapist nighttime fun from Future, but greatness takes more than just rapping and singing in a unique manner.-RJC

COUNTRY

FLORIDA GEORGIA LINE

Cruise (3:29)

Producer: Joey Moi Writers: various Publishers: various

Republic Nashville Brian Kelley is from Florida and Tyler Hubbard is from Georgia, hence the duo's name. For their debut single, which has recently made strides on Billboard's Hot Country Songs chart, the pair have released a song that brilliantly showcases their rich, airtight harmonies. The lyrics bring to mind lovesick emotions, and production-wise, "Cruise" recalls another Joey Moi effort, Jake Owen's "Barefoot Blue Jean Night." Is the track light-hearted and fluffy? Of course. But the vocals and harmonies sizzle at a serious rate on "Cruise," even when

the sentiments are straight-



FLYING LOTUS FEATURING ERYKAH BADU

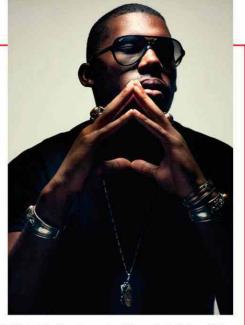
See Thru to U (2:24) Producer: Steven Ellison

Writers: S. Ellison, E. Badu Publishers: Divine Pimp

Publishing/Universal Music

Warp

Experimental electronic auteur Steve Ellison, better-known as Flying Lotus. has recently been trying to blend all-star vocalists into his esoteric soundscapes, to



varying degrees of success. But Erykah Badu's sultry cooing slides perfectly in line with the producer's multitiered approach on "See Thru to U," the first taste of forthcoming full-length Until the Quiet Comes. Badu's distant singing acts as yet another fine-tuned instrument for Flying Lotus to play with, as she repeats "I know, I know, I know" and searches for clarity as the oscillating drum section does the same. At times desperately spare and at other points purposely cluttered, "See Thru to U" contains its strokes of free-form jazz within its two-anda-half minutes, poking at but never rushing through different pockets of sound. "See Thru to U" could have been an outtake from either of Badu's triumphant New Amerykah albums. Instead, it's a searing centerpiece of another great Flying Lotus LP.-JL

forward. Big Machine Label Group president/CEO Scott Borchetta thought enough of the pair to invite it aboard the Republic Nashville ship.

so there should be plenty of high-profile material coming down the Florida Georgia

BRANDI CARLILE That Wasn't Me (3:42)

Producers: Trina Shoemaker, Brandi Carlile the Twins

Writer: B. Carlile

Publisher: Southern Oracle Music (ASCAP), administered

by WB Music Columbia Records

With the light piano that opens Brandi Carlile's "That Wasn't Me," off her latest record Bear Creek, she signals a slight departure from her standard folk/country sensibilities. But Carlile sounds at ease as she almost conver-

sationally delivers the lyrics, "Hang on, just hang on for a minute/I've got something to say." The song builds in typical ballad fashion, as drums and acoustic guitars stack upon each other to lead up to the emotional chorus, but Carlile's vocals lend the song a unique touch. Backed by gospel-like "ooh's" in the chorus, the singer/songwriter lets the soulful capabilities of her voice shine, confidently carrying the song to its conclusion. Even when Carlile is showcasing her vocal chops on "That Wasn't Me," she doesn't seem to be pushing too hard to impressat this point in her career. she's never sounded more comfortable.-GRG



MAROON 5

One More Night (3:39)

Producers: Max Martin, Shellback

Writers: various Publishers: various A&M/Octone/Interscope

Though Overexposed marked a pop-centric

about-face in Maroon 5's sound, "One More Night" is one of the few songs on its new album that could have fit in on the band's past records, "One More Night" is very much a rock song, but with a hint of reggae and a thick pop sheen, courtesy of producers Max Martin and Shellback, Perhaps that hint of familiarity has led to its quick chart success-or maybe it was frontman Adam Levine finding an excuse

to get shirtless in its music video. Either way, "One More Night," which recently leapt into the top 20 of the Billboard Hot 100, figures to continue Maroon 5's hit streak following ubiquitous singles "Moves Like Jagger" and "Payphone." The track is hardly blazing new trails for Maroon 5, but it's certainly zeroing in on the group's newly updated sonic sweet spot -- CP



LEGEND & CREDITS

EDITED BY MITCHELL PETERS (ALBUMS) AND JASON LIPSHUTZ (SINGLES)

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CHRISTIAN BY DEBORAH EVANS PRICE

Tenth Avenue Warm-Up

Christian act connects with faithful fans on latest album

hough Tenth Avenue North's latest hit single is titled "Losing," it's obvious the band is winning these days. Its third album, The Struggle, debuts at No. 1 on Billboard's Top Christian Albums chart and No. 9 on the Billboard 200, the group's highest entry on the latter list.

"The main drivers were strong presales at iTunes, LifeWay, Family [Christian Stores] and Amazon.com, a major hit at radio with 'Losing' and a number of fan-focused events leading up to and during street week," Provident Label Group VP of marketing Bryan Ward says of the Aug. 21 release. "The fans have really driven this band. Tenth Avenue North has one of the most unique artist-fan relationships we've ever seen."

The group took that relationship a step further by inviting listeners from all over the United States to sing on the new album. "We have hundreds of our fans on this record," guitarist Jeff Owen says. "During the tour with Third Day we sent out Twitter and Facebook [messages] and said, 'Hey, come sing on our record."

'We'd talk and hang out afterward," lead vocalist Mike Donehey says. "It was cool to actually see how the songs translated to people that had never heard them before."

Comprising Donehey, Owen, drummer Jason Jamison, bassist Ruben Juarez and kevboardist Brendon Shirley, Tenth Avenue North started as a worship band in West Palm Beach, Fla., and entered the national spotlight with its 2008 Reunion Records debut. Over and Underneath. In 2009, it took home the Dove Award for new artist of the year, and the next year sophomore album The Light Meets the Dark debuted at No. 1 on Top Christian Albums. Christian radio has promoted such hits as "By Your Side," "Hold My Heart," "Healing Begins" and "You Are More." the lattermost notching No. 1 on Billboard's year-end 2011 Christian Audience chart.

On The Struggle, Tenth Avenue North again worked with producer Jason Ingram, but took a different approach by spending more time writing and demoing songs on tour.

"On the last two records, Mike would write most songs with Jason or on his own," Owen says. "He would show up and the song would have lyrics and melody and acoustic guitar, and then we'd take that and make it our own. This time we started basically from scratch . . . We brought out this little portable setup and would kill time on the road. We would write music and record it, which helped us in the studio later."

"It allowed us to spend days on one song as opposed to being in the studio where you are on the clock," Jamison adds.

The extra effort seems to be time well spent. Reaction has been enthusiastic at listening events across the country, "We also hosted a limited-time full album stream just for fans on TenthAvenue-North.com via SoundCloud on Aug. 10," Ward says. The band will continue to support the new project with a 35-city tour kicking off Sept. 13 in Sewell, N.J.

Donehey feels that the album better reflects the energy of the band's live show while lyrically continuing to share a message of hope that permeated the first two albums.

"[Some people] think we need to pander to people, saying, 'Everything is going to be OK,' but that's not what people need to hear sometimes," he says. "Sometimes they need to hear, 'Everything is going to fall apart, everything sucks, but here's the hope.' You have to enter into that place to be able to really speak hope into someone's heart. Pretending nothing bad is going on is not going to help anyone. If you can be critical and honest about what is happening and still remain hopeful, those people change the world."

CHARTING WITH 'STYLE'

YouTube star Psy's 'Gangnam Style' song debuts on multiple lists

South Korean artist Psy is dancing his way up Billboard's charts with his viral phenomenon single, "Gangnam Style." This week, Psy leaps 9-1 on the Social 50 while the tune hops onto Heatseekers Songs at No. 23 and bows at No. 74 on Hot Digital Songs with 23,000 sold (up 96%), according to Nielsen Sound-Scan. (That's the largest sales week for a title on World Digital Songs, where it remains at No. 1.) The infectious track has been gaining in weekly sales due to the popularity of its video, which has earned more than 75 million views on YouTube. So far, "Gangnam Style" has sold 57,000 downloads in the United States following its release on July 15.

While U.S. radio isn't quite embracing the song, it is making inroads. Notably, top 40 KAMP in Los Angeles, the second-largest radio market, added the song last week, playing it 24 times. Those detections amounted to 66% of its overall Hot 100 Airplay audience for the week ending Aug. 26. Rhythmic KDDB Honolulu accounted for the secondmost audience, with 57 plays.

—William Gruger



LET'S GET PSY-CHED

Psy's "Gangnam Style" has been setting YouTube on fire during the past few weeks and now its online popularity is turning into sales and radio support.

Week Ending	YouTube Streams	U.S. Download Sales*	Hot 100 Airplay Audience Impressions**
7/22/12	7,274,738	1,000	::=:
7/29/12	8,092,921	2,000	10 1 1
8/5/12	17,520,772	9,000	(#I
8/12/12	27,275,225	10,000	7,600
8/19/12	32,896,870	12,000	78,500
8/26/12	26,494,381	23,000	948,900

SOURCES: "NIELSEN SOUNDSCAN, ""NIELSEN BDS, YOUTUBE



To Infinity... **And Beyond**

Will.i.am uses unique single debut to drive education initiative, science and technology awareness

ASA's Curiosity rover wasn't the only presence on Mars this week. To premiere his latest single, "Reach for the Stars (Mars Edition)," Black Eyed Peas frontman Will.i.am partnered with NASA to beam the orchestra-laced track to the rover while it traveled to the Red Planet. Upon landing, Curiosity transmitted the song back to the Jet Propulsion Laboratory in La Cañada Flintridge, Calif., where Will.i.am debuted the cut for NASA officials, JPL personnel, VIP attendees and 53 students from his hometown of Boyle Heights, Calif. The transmission of the song from Mars to Earth took nearly 15 minutes.

The unusual premiere speaks to Will.i.am's larger initiative to inspire students and young people to cultivate an interest in science. At the JPL event, the artist, born William James Adams Jr., also announced a partnership between his i.am. angel Foundation and digital resource provider Discovery Education for a program called i.am.STEAM, intended to bring science, technology, engineering, art and math (or STEAM) to K-12 classrooms around the country.

Will.i.am isn't the first musician whose music cracked Earth's atmosphere. The Voyager deep-space probes, launched in 1977, house a copy of Chuck Berry's "Johnny B. Goode," for instance, but Will.i.am became the first to have a song on Mars. He initially connected with NASA after buying a \$5 million time block on ABC for the back-to-school one-hour TV special "i.am.FIRST-Science Is Rock and Roll" last August. (The special was filmed at the 2011 FIRST Robotics Championships for kids.) After the show, NASA administrator Charlie Bolden was piqued by Will.i.am's educational initiative, inviting him



to attend the Curiosity launch at Cape Canaveral in November and putting in motion the idea to beam an original song on a 708 million mile round trip between Earth and Mars.

Will.i.am set to work on the track, enlisting a 40-piece orchestra, two youth choirs and producer/ rapper Lil Jon, who contributed additional vocals. But the song's main goal was to engage the next generation in continuing science education. "We realize that as cool as this is, there was a lot of work that needs to be done in terms of STEAM education here on Earth," i.am.angel Foundation executive director Justin Paschal says.

Shortly after the song's out-of-this-world premiere, "Reach for the Stars" was made available to streaming services like Spotify and to iTunes. The track's high-profile launch coincides with the upcoming release of Will.i.am's often-delayed solo album, #Will-Power, due this fall on Interscope. Will.i.am wouldn't confirm that the song will end up on the album, which reportedly features guest appearances from Britney Spears, Nicole Scherzinger and Rihanna, instead saying that the focus is more about using music to highlight his mission.

"I have a record coming out but I have a whole bunch of facts and passion projects that bring opportunity to people that are [also] coming out. So if my music brings awareness to those things, that's amazing," Will.i.am says. "I'm not doing music to sell records. Even though selling a record is cool, the song being heard is more important. I have some of the most downloaded songs [of all time]. Am I supposed to compete with myself? Because I'm probably going to lose to myself. So I need to start doing things to bring opportunity."

While the initiative stirred up media attention, Will.i.am is more focused on continuing his relationship with NASA, hoping that more will join in his efforts.

"We need the help of popular culture because if we don't care and don't start caring, then people that care about profits that contradict wellness and helping lives can manipulate the fact that we don't care," he says. "There are a whole bunch of forces out there to distract you from that. We need to make a difference."

BUBBLING

>>>DEE-LIGHTFUL DEBUT

Southern California singer/ songwriter Jamye Dee's debut Universal Republic single, "Tip Toes," logs first-week digital sales of 14,000, according to Nielsen SoundScan. The arrival follows her having amassed more than 15 million views on her YouTube channel. With her debut album and tour dates with Owl City lined up, Dee is hoping "Tip Toes" is just a first step in her majorlabel career. "I write about things a 20-year-old girl will go through," she says. "I hope it's empowering."

>>>DEVLIN'S DETAILS

With Ed Sheeran enjoying stateside success with "The A Team" (up 75-73 on the Billboard Hot 100), the British singer/songwriter is aiding the success of London-based rapper Devlin (who reached No. 22 on Uncharted last year). The latter's "Watchtower" (Island), featuring Sheeran, debuts at No. 7 on the U.K. singles chart and No. 19 on Euro Digital Songs. The track, whose video has garnered 1 million YouTube views, previews Devlin's second album, A Moving Picture (Oct. 29).

>>>CARR STARTS

Teenage gospel singer and church motivational speaker Jekalyn Carr has her sights set on Billboard chart ink, as "Greater Is Coming" simmers just below the Gospel Songs threshold. With spins at 30 of the 47 stations that Nielsen BDS monitors for the survey. Carr's track is the lead single from her like-titled album due later this year on Lunieal Music Group, Carr was featured in the 2011 documentary "Rejoice and Shout," which spotlights Smokey Robinson, Andraé Crouch and Kirk Franklin, among others.

CADILLACS, TOO

Venezuelan duo Los Cadillacs seek their first entry on Hot Latin Songs, as "Como Yo" (Crossover) gains by 188% to 2.5 million audience impressions, according to BDS. Tropical WSKQ New York leads with 51 plays during the Aug. 20-26 tracking week, while WSPR Springfield, Mass., has played it the most to date (316 spins). The pair has collaborated with other Venezuelan acts like Nacho of Chino & Nacho and previous Bubbling Under honoree Oscarcito.

Reporting by William Gruger, Wade Jessen, Karinah Santiago and Gary Trust.

NOT SO UNFAMILIAR

After making inroads with TV synchs, the Strange Familiar is ready for radio with album 'Chasing Shadows'

While the Strange Familiar is still getting to know the public, its founding members share a deep history. "We actually started a band when we were in sixth grade," vocalist Kira Leyden remembers. The "we" she's referring to includes the band's guitarist, who just happens to be her husband, Jeff Andrea, "I knew I liked him in the fourth grade. Our first gig together was a grade-school dance."

The pop act has since graduated to much bigger stages. After relocating from Cuyahoga Falls, Ohio, to Los Angeles in 2007, Leyden and Andrea met their producer, Brian Malouf, and added members Frank Freeman (bass) and Nicholas Sainato (drums). In April, the foursome released its third album, Chasing Shadows (Krian Music Group/Fontana), which is making a mark on both TV and radio.

TV viewers might already be familiar with

the band from numerous synchs tied to its 2009 release This Is Gravity. Songs from that set were featured on ABC Family's "The Secret Life of the American Teenager"—"Courage Is . . .," which was included on the show, has sold 64,000 downloads, according to Nielsen SoundScan-ABC's "Brothers and Sisters" and NBC's "The Biggest Loser." Reigniting the group's onscreen spotlight, Chasing Shadows received a boost when the song "Redemption" appeared in the April 19 episode of the CW's "The Vampire Diaries." Current single "Unwanted" has aired on ABC Family's "Pretty Little Liars."

But the Strange Familiar claims it doesn't want to associate itself too closely with all things pop culture. As Leyden sings in "Being Me," from Chasing Shadows, "I'll never belt it like Janis Joplin, and I'll never kiss Katy Perry/I

may never sing a duet with Gaga, and I'll never play this song on 'Glee'/I can't be something I'm not, but I'm just fine being me,"

"'Being Me' was the first song we've ever written with pop culture references in it." Levden says. "It started out as kind of a joke, but as it evolved, we realized we've been fighting to fit into one kind of mold with our music. It felt really refreshing to say, 'We're never going to be the bad-ass guy onstage or the rocker chick.' When you're true to yourself, you find something that's real, and that touches people more than trying to be something else.'

The Strange Familiar is now working on introducing itself at triple A radio, where "Unwanted" is being promoted. And, as has become routine. Leyden and Andrea continue to mix music with life as a married couple. "When we go out on dates, music is all we talk about," Andrea says with a laugh, "It's kind of life-consuming, but we love it. We love to be immersed in music. It's really all we want to do." -Gary Trust

For exclusive video of the Strange Familiar, go to Billboard.com/chartbeat.

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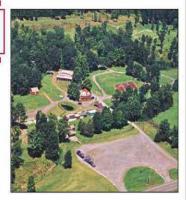
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LAST' FLIES HIGH

AGE-OLD RECORD

ally rules New Age Albums in ear history. It's the artist's 18th o. 1 overall, and it logged 14



ALL-TIME LEADERS

CHAR

Songz'FirstNo.1;AdeleBidsAdieuToTop10

Trey Songz finally nabs his first No. 1 album on the Billboard 200 as Chapter V bows atop the list with 135,000 sold, according to Nielsen SoundScan.

It's the R&B singer's fifth full-length studio album and follows 2010's Passion, Pain & Pleasure, which debuted and peaked at No. 2 with 240,000. It was barely beaten to the pole position that week by Linkin Park's A Thousand Suns, which also made its debut. The latter set started with just 1,000 copies more (241,000).



Each of Songz' albums has peaked progressively higher on the Billboard 200, culminating in his first No. 1 this week. His debut set, 2005's I Gotta Make It, topped out at No. 20. It was followed by 2007's Trey Day, which hit No. 11. Then Ready reached No. 3 in 2009, and Passion, Pain & Pleasure claimed No. 2.

So far, Chapter V has collected a pair

of top 10 singles on Hot R&B/Hip-Hop Songschart: "Heart Attack" (No. 3) and "2 Reasons" (No. 8).

Chart geeks, take note: This is the second album named Chapter V to reach No. 1. Rock band Staind also claimed a No. 1 debut with its samenamed set in 2005.

OWLHOOTS: Owl City's The Midsummer Station starts at No. 7 with 30,000, marking the act's third top 10 set. The album's current single, "Good Time" (with Carly Rae Jepsen), hits the Billboard Hot 100's top 10 for the first time

Owl City's last full-length set, 2011's All Things Bright and Beautiful, debuted and peaked at No. 6 with a 48,000 start. However, the album spent only nine weeks on the tally-a meager total compared with the 56 frames that the act's debut album, Ocean Eyes, spent on the list. (Ocean Eyes was fueled by the No. 1 Hot 100 single "Fireflies.") It's probably safe to say that the new album could have a longer shelf life than All Things Bright and Beautiful on the chart, thanks to the popularity of the Jepsen collaboration.

Downloads made up 72% of Owl City's first week, while they accounted for 38% of Trey Songz' Chapter V debut. That's not terribly surprising, as digital sales amounted to 48% of the total sales of Owl City's last album, compared with 16% for Songz' Passion, Pain & Pleasure.

ADELE LEAVES TOP 10: Adele's 21 has slipped out of the top 10 for the first time in its 79-week chart run. This week, the album falls 8-12 with 24,000 (down 9%). The set debuted at No. 1 on March 12, 2011, and spent its first 78 frames within the top 10. It's tied with Def Leppard's Hyste-

Over The

Counter

ria and Michael Jackson's Thriller for the third-longest run in the top 10 since 1963 (when Billboard's mono and stereo album charts were combined into one tally). Only Bruce Springsteen's Born in the U.S.A. (84 weeks) and the "Sound of

Music" soundtrack (109) logged longer top 10 runs.

The absence of 21 from the top 10 may be temporary-it could easily return to the region next week due to a weak Aug. 28 release schedule.

As for the next issue's No. 1, hip-hop supergroup Slaughterhouse and TobyMac have a shot at the top slot with their new albums, industry sources say. Both Slaughterhouse's Welcome to Our House and TobyMac's Eye on It could sell 50,000-60,000 by the end of the tracking week (Sept. 2).

The sales action at the top of the Billboard 200 won't start to really heat up until Sept. 18, when an avalanche of Alist albums arrive, including G.O.O.D. Music's Cruel Summer compilation,

P!nk's The Truth About Love, Carly Rae Jepsen's Kiss, the Killers' Battle Born and the 25th-anniversary reissue of Michael Jackson's Bad.

Billboard

WHO'S BAD? Speaking of Michael Jackson's Bad, early forecasts for the set's first-week sales indicate that it

could start with around 150,000 sold, label sources say. A more realistic figure might be a bit less, though anything is possible.

The industry weirdly finds itself in much the same position that it was in circa 1987: comparing the release of

Bad to Thriller. Back then, Bad had the unenviable task of following up the record-breaking sales of 1982's Thriller. And now, the 25th-anniversary version of Bad is standing in the shadow of the successful Thriller reissue in 2008. While we don't know how many copies the Thriller reboot sold in its first week-all versions of an album are merged together in Nielsen SoundScan's system—the reissue re-entered the Catalog Albums chart upon its release at No. 1 with 166,000. The week previous, Thriller had sold only 2,000-so figure that the bulk of the 166,000 was the new version. Thriller finished 2008 with 712,000 sold, up from its 2007 total of 127,000.

"Someone Like You": It's a faithful piano-and-vocal cover of Adele's 2011 multiformat No. 1 from her album 21. The remake appears on Nail's new three-son appears on Nail's new three-song EP, 1979 (named for the year he was born). "It's proof that people hunger for great songs and are open to different interpretations of songs they love," Nail says of the reception to his version of "Someone." "I started singing it because it's a great song to warm up with. And, people who heard Like You"], I was all about it. It just one of those songs." In uary, Nail notched his first No.

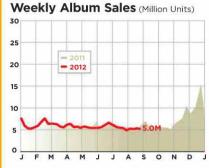


billboard.com/chartbeat.

Warket Watch A Weekly National Music Sales Report

Weekly Unit Sales

ALBUMS	DIGITAL Albums*	DIGITAL TRACKS
5,037,000	1,999,000	23,511,000
5,247,000	2,064,000	24,774,000
-4.0%	-3.1%	-5.1%
5,144,000	1,728,000	22,437,000
-2.1% also counted within	15.7% album sales.	4.8%
	5,037,000 5,247,000 -4.0% 5,144,000 -2.1%	5,037,000 1,999,000 5,247,000 2,064,000 -4.0% -3.1% 5,144,000 1,728,000



Year-To-Date

	2011	2012	CHANGE
OVERALL	UNIT SALES		
Albums	199,920,000	192,520,000	-3.7%
Digital Tracks	845,906,000	893,714,000	5.7%
Store Singles	1,723,000	2,297,000	33.3%
Total	1,047,549,000	1,088,531,000	3.9%
Albums w/TEA*	284,510,600	281,891,400	-0.9%
	284,510,600 puivalent album sales (TEA		

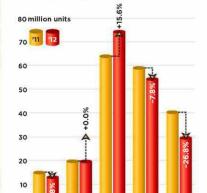
199.9 million 192.5 million

SALES BY ALBUM FORMAT				
CD	133,057,000	115,213,000	-13.4%	
Digital	64,427,000	74,491,000	15.6%	
Vinyl	2,395,000	2,749,000	14.8%	
Other	42,000	66.000	57.1%	

Year-To-Date Album

Sales By Store Type





MR. 305/FAMOUS ARTIST/POLD GROUNDS/SONY MUSIC LATIN/RCA

V SECONDS/FAIRFAX/UNIVERSAL REPUBLIC

NEY/CASH MONEY/UNIVERSAL REPUBLIC

SOCIAL 50TH BIG

ARTIST

9 3 #1 PSY

8 42 ONE DIRECTION

JUSTIN BIEBER

9 RE-ENTRY KURT HUGO SCHNEIDER

LADY GAGA

MILEY CYRUS

BRITNEY SPEARS

SHAKIRA

3 1 92 TAYLOR SWIFT

4 92 RIHANNA 7 6 92 KATY PERRY

B 11 60 SKRILLEX

15 90 PITBULL

12 10 82 ADELE

13 14 92

16 92

15 7 21

21 28 89

22 18 92

12 78 JENNIFER LOPEZ

16 13 92 NICKI MINAJ

18 3 89 WIZ KHALIFA

20 17 90 CHRIS BROWN

22 18 92 WER/SHADY/AFTERMATH/INTER

23 24 92 LINKIN PARK
MACHINE SHOP/WARNER BROS

MAROON 5

FLO RIDA AVRIL LAVIGNE

BOYCE AVENUE

44 34 69 LMFAO
PARTY ROCK/WILL, LAM/CHERRYTREE/INTERSCOPE 45 28 3 MUMFORD & SONS GENTLEMAN OF THE ROAD/GLASSNOTE 46 42 72 JUSTIN TIMBERLAKE

COLDPLAY

35 RE-ENTRY MEGAN NICOLE 36 37 39 ALICIA KEYS

39 39 81 BRUNO MARS 40 41 21 MATTYB 41 32 90 DRAKE

42 33 83 USHER

43 40 56 P!NK

30 27 8 ARIANA GRANDE 31 22 91 LIL WAYNE
CASH MONEY/UNIVERSAL REPUBLIC MEEK MILL

24 21 92 DAVID GUETTA

25 45 82 DEMI LOVATO 26 23 91 BEYONCE 27 19 92 SELENA GOMEZ

28 2 10 GOTYE

NEW

29 30 31

34 36 90

37 26 64

38 31 88

19 25 40 CIMORELLI

20 10 CARLY RAE JEPSEN

RE-ENTRY MUSE

8 201		-	SOCIA
()	Ul	NCHARTED THE BILL SOUTH
WEEK	LAST	WEEKS ON CHT	ARTIST MYSPACE PAGE
0	3	85	# DJ BL3ND

WEEK	LAST	WEEKS ON CHT	ARTIST MYSPACE PAGE
0	3	85	# DJ BL3ND 45 WKS WWW.MYSPACE.COM/BLENDIZZY
2	1	84	TRAPHIK WWW.MYSPACE.COM/TRAPHIK
3	2	80	SUNGHA JUNG WWW.MYSPACE.COM/JUNGSUNGHA
4	4	78	TYLER WARD WWW.MYSPACE.COM/TYLERWARD
6	14	80	PORTA WWW.MYSPACE.COM/PORTA1
6	6	74	PRETTY LIGHTS WWW.MYSPACE.COM/PRETTYLIGHTS
7	5	39	GRAMATIK WWW.MYSPACE.COM/GRAMATIK
8	9	83	NOISIA WWW.MYSPACE.COM/DENOISIA
9	11	79	MADDI JANE www.myspace.com/maddijanemusic
10	8	78	DAVE DAYS

0	21	44	UMEK WWW.MYSPACE.COM/DJUMEK
12	27	58	BORGORE WWW.MYSPACE.COM/BORGORE
13	15	69	PITTY WWW.MYSPACE.COM/BANDAPITTY
			CTAD CLINICED

13	15	69	PITTY WWW.MYSPACE.COM/BANDAPITTY
14	16	44	STAR SLINGER WWW.MYSPACE.COM/STARSLINGERMUSI
15	20	67	NICOLAS JAAR

	2.0		WWW.MYSPACE.COM/NICOLASJAAR
16	31	74	MAREK HEMMANN WWW.MYSPACE.COM/MAREKHEMMANN
17	33	19	MAXIMUM BALLOON WWW.MYSPACE.COM/MAXIMUMBALLOON

21	RE-E	NTRY	ONRA
20	12	10	TAME IMPALA WWW.MYSPACE.COM/TAMEIMPALA
19	38	27	C2C WWW.MYSPACE.COM/C2CDJS
18	7	51	WWW.MYSPACE.COM/YANNTIERSENINPROGRESS

18 7 51 YANNTIERSEN

	A CONTRACTOR OF THE PARTY OF TH		WWW.MYSPACE.CDM/ONRA		
22	17	21	ANATHEMA WWW.MYSPACE.COM/WEAREANATHEMA		
23	RE-E	NTRY	SHLOHMO WWW.MYSPACE.COM/SHLOMOSHUN		

23	RE-E	NTRY	WWW.MYSPACE.COM/SHLOMOSHUN
24	26	16	POETS OF THE FALL WWW.MYSPACE.COM/POETSOFTHEFALL
6		uvov	LAZY RICH

25	RE-E	NTRY	LAZY RICH WWW.MYSPACE.COM/DJLAZYRICH
26	49	61	AEROPLANE WWW.MYSPACE.COM/AEROPLANEMUSICL
		library.	LOCUEDMANIOC

	27	18	LOS HERN WWW.MYSPAC	ANOS E.COM/LOSHERMANOS
l	28	RE-ENT		ASH BROS. E.COM/SPRMSHBROS
ı	-		STREET, STREET	

	29	RE-ENTRY		CAROLINE COSTA WWW.MYSPACE.COM/CAROLINECOSTA	
Ì	30	23	60	GOD IS AN ASTRONAUT WWW.MYSPACE.COM/GODISANASTRONAUT	
ì	31	26 30	10	KORPIKLAANI	

	32	24	14	NETSKY WWW.MYSPACE.COM/NETSKYMUSIC
j	33	35	41	MEYTAL COHEN WWW.MYSPACE.COM/DEWWATERPRIEST
п				COMPTRILICE

34	19	36	COMTRUISE WWW.MYSPACE.COM/IAMCOMTRUISE
35	5 41	73	ALYSSA BERNAL WWW.MYSPACE.COM/ALYSSABERNAL
			HADOUKENI

00	66	1667	THE BLOODY BEETROOTS - DEATH CREW 77
37	43	15	EMILIE AUTUMN WWW.MYSPACE.COM/EMILIEAUTUMN
36	36	42	WWW.MYSPACE.COM/HADOUKEN

111111111111111111111111111111111111111			WWW.MTSPAUE.COM/INEBLOODTBEETHOOTS	
39	10	73	METRONOMY WWW.MYSPACE.COM/METRONOMY	
40	40	28	CAPITAL INICIAL WWW.MYSPACE.COM/CAPITALINICIAL	

42	39	q	HEFFRON DRIVE
41	50	55	BONDAN PRAKOSO & FADE2BLACK WWW.MYSPACE.COM/BONDANFADE2BLACK
40	40	28	WWW.MYSPACE.COM/CAPITALINICIAL

	Charles .	1000		WWW.MYSPACE.COM/HEFFRONDRIVE
	43	42	51	GOLD PANDA WWW.MYSPACE.COM/GOLDPANDA
	44	32	26	YUNA

45	44 57	JOTA QUEST WWW.MYSPACE.COM/JOTAQUEST
46	RE-ENTRY	DIRTYPHONICS

	46	RE-ENTRY		WWW.MYSPACE.COM/DIRTYPHONICS	
	47				
Ī	48	30	9	NIKI AND THE DOVE	

	48	30	9	WWW.MYSPACE.COM/NIKIANDTHEDOVE
ı	49	RE-E	NTRY	FRANCISCA VALENZUELA WWW.MYSPACE.COM/FRANCISCAWALENZUELAWIJSKOWWW.MYSPACE.COM/FR
	100000	-	2000	ARCHITECTS LIK

French hip-hop DJ Onra celebrated the vinyl release of his newest EP *Deep in the Night* by uploading the unreleased song "Hold Tight" (featuring Chuck Inglish) to his SoundCloud page during the charting week. Its 28,000 plays helps push his No.



47	RE-E	NTRY	MICHEL TELO PANTANNAL/RGE/SONY MUSIC LATIN
48	43	89	DON OMAR ORFANATO/MACHETE/UMLE
49	35	20	YOUR FAVORITE MARTIAN YOUR FAVORITE MARTIAN
50	49	51	GREEN DAY
VonTube			REPRISE/WARNER BROS.



4 25 25 25 25 25 25 26 21 14 25 21 11 25 21 11 3 3 3 24	IWILD ONES TLO RIDA FEAT. SIA POE BOYATLANTIC SAIL ANDINATION RED BULL STARSHIPS NICK MINALY VUNIS MONEYCASH MONEYUNIVERSAL REPUBLIC BOYFFRIEND, JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUMISLANDIDJMM THE MOTTO DIAME REAT LIL WAYNE YOUNG MONEYCASH MONEYUNIVERSAL REPUBLIC BIHAMMA SRYDEF JAMIDJMM GIAD YOU CAME THE WANTED GLOBAL TALENT/MERCURIVIDJMG WORK HARD, PLAY HARD WIZ KHALIFA ROSTRUMATLANTIJCRIP GIVE YOUR HEART A BREAK DEMI LOVAND HOLLYWOOD BLOW ME (ONE LAST KISS) PINN RCA
5 25 25 21 9 22 0 14 1 25 11 4 7 8 3	SAIL STARSHIPS NICK MINALY YUMS MOMEYCASH MONEYUNIVERSAL REPUBLIC STARSHIPS NICK MINALY YUMS MOMEYCASH MONEYUNIVERSAL REPUBLIC JUSTIN BIEBER SCHOOL BOYNRYMOND BRAUNISLAND/JUMY THE MOTTO DAKE RAT LIL WAWNE YOUNS WOREYCASH MONEYUNIVERSAL REPUBLIC WHERE HAVE YOU BEEN RINANNA SRYDEF JAM/JUJMS GLAD YOU CAME THE WANTED BIOBAL TALENT/MERCURYI/JUMS WORK HARD, PLAY HARD WIX KINALIR ADSTRIMMATIANTIC/REP GIVE YOUR HEART A BREAK DEMI LOVATO HOLLWOOD BEIN GOVERNMENT A BREAK DEMI LOVATO HOLLWOOD BLOW ME (ONE LAST KISS)
6 21 9 22 0 14 1 25 2 11 4 7 8 3	STARSHIPS NICCI MINIAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLI BOYFRIEND JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUNISLAND/DJM THE MOTTO DAME RAT LIL WAYNE YOUNG WOMEY/CASH MONEY/UNIVERSAL REPUBLI WHERE HAVE YOU BEEN RIHANNA SRP/DEF JAM/TOJMB GLAD YOU CAME THE WANTED BIOBAL TALENT/MERCURY/IDJMG WORK HARD, PLAY HARD WIZ KHAUIFA ROSTRUMATIAJANT/DRPB GIVE YOUR HEART A BREAK DEMI LOVATO HOLLWOOD BLOW ME (ONE LAST KISS)
6 21 9 22 0 14 1 25 2 11 4 7 8 3	NICIO MINAJ YOUNG MONEYCHON MONEYCHNIVERSAL REPUBLI DOYFRIEDD JUSTIN BIEBER SCHOOLBOYRAYMOND BRAUNITSLAND/TOJM THE MOOTTO DIOARE RAIL IN WINNEY UUNG WÜNEYCASH MONEYUNIVERSAL REPUBLI WHERE HAVE YOU BEEN RIHANNA SRYDES JAMIOJAMG GLAD YOU CAME THE WANTE GIOBAL TALEUT/MERCURY/TOJMG WORK HARD, PLAY HARD WIX KINAJUFA ROSTRUM/ATLANTIC/RIP GIVE YOUR HEART A BREAK DEMI LOVATO HOLLYWOOD BLOW ME (ONE LAST KISS)
9 22 0 14 1 25 2 11 4 7	JUSTIN BIEBER SCHOOLBOYNAPYMOND BRAUNYISLANDYIDJM THE MOTTO DRAKE FRAT LIL WAYNE YOUNG MONEYCLASH MONEYULWERSCA. BEPUBLI WHERE HAVE YOU BEEN RINAMAN SRYDES JAMMIDJMB GLAD YOU CAME THE WANTES GLOBAL TALEUTYIMERCURYIDJMG WORK HARD, PLAY HARD WIX KHAUTA ROSTRUMÁTLANTICIBRE GIVE YOUR HEART A BREAK DEMI LOVATO HOLLYWOOD BLOW ME (ONE LAST KISS)
0 14 1 25 2 11 4 7 8 3	DMARE RAT LIL WANNE YOUNG WOMEN/CASH MOREYUMWERSAL REPUBLI WHERE HAVE YOU BEEN RIHANNA SRP/DEF JAMIDJAMG GLAD YOU CAME THE WANTED BOOSAL TALEUTYMERCURYIDJAMG WORK HARD, PLAY HARD WIZ KHAUIFA ROSTRUMATIANATICRIPE GIVE YOUR HEART A BREAK DEMI LOVATO HOLLWOOD BLOW ME (ONE LAST KISS)
1 25 2 11 4 7 8 3	WHERE HAVE YOU BEEN RINANNA SRY/DEF JAM/DJMG GLAD YOU CAME THE WANTED GLOBAL TALENT/MERCURY/IDJMG WORK HARD, PLAY HARD WIX RHAUTA ROSTRUMATLANTIC/RPP GIVE YOUR HEART A BREAK DEMI LOWATO HOLLYWOOD BLOW ME (ONE LAST KISS)
2 11 4 7 8 3	GLAD YOU CAME THE WANTED GIOSAL TALENT/MERCURVIDJING WORK HARD, PLAY HARD WASHAUMA ROSTRUMATILANTIC/RRP WIS INVEYOUR HEART A BREAK BEMI LOVATO HOLLYWOOD BLOW ME (ONE LAST KISS)
2 11 4 7 8 3	WORK HARD, PLAY HARD WIZ KHALIFA ROSTRUMATLANTIC/RRP GIVE YOUR HEART A BREAK DEMI LOVATO HOLLYWOOD BLOW ME (ONE LAST KISS)
4 7	GIVE YOUR HEART A BREAK DEMI LOVATO HOLLYWOOD BLOW ME (ONE LAST KISS)
3	BLOW ME (ONE LAST KISS)
3 24	
	DRIVE BY TRAIN COLUMBIA
5 25	BANGARANG SKRILLEX FEAT. SIRAH BIG BEAT/OWSLA/ATLANTIC/RRP
7 25	HYFR (HELL YEAH F***** RIGHT) DRAKE FEAT. UL WAYNE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBL
9 25	PUMPED UP KICKS
1 2	FOSTER THE PEOPLE STARTIME INTL/COLUMBIA IT'S TIME
	IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE LEVELS
	AVICII LEVELS/VERATONE/ATOM EMPIRE/INTERSCOPE TAKE CARE
25	DRAKE FEAT. RIHANNA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLI
3 25	NI**AS IN PARIS JAY Z KANYE WEST ROC-A-FELLA/ROC NATION/DEF JAM/IDJMO
6 4	TONGUE TIED GROUPLOVE CANVASBACK/ATLANTIC
6 14	SCREAM USHER RCA
NEW	DON'T WAKE ME UP
1 2	CHRIS BROWN RCA HOME
	PHILLIP PHILLIPS 19/INTERSCOPE SCARY MONSTERS AND NICE SPRITES
	SKRILLEX BIG BEAT/ATLANTIC/RRP
8 25	FADED TYGA FFAT. UI. WAYNE YOUNG MONEY/ÇASH MONEY/UNIVERSAL REPUBLI
7 14	DRUNK ON YOU LUKE BRYAN CAPITOL NASHVILLE
	7 25 25 25 25 25 25 25 25 25 25 25 25 25

TITLE

#1 swks

16 5 GOOD TIME

WIDE AWAKE KATY PERRY CAPITOL NO LIE

TOO CLOSE

WANT U BACK

EVERYBODY TALKS

HO HEY
THE LUMINEERS DUALTONE

THINKIN BOUT YOU

I WON'T GIVE UP

FEEL SO CLOSE

ONE MORE NIGHT
MAROON 5 A&M/OCTONE/INTERSCOPE
MIDNIGHT CITY

WHAT MAKES YOU BEAUTIFUL

2 CHAINZ FEAT. DRAKE DEF JAM/IDJMG

3 8 WHISTLE
FLO RIDA POE BOY/ATLANT
CALL ME MAYBE
CARLY MAF JEPSEM CAND

SOME NIGHTS

1 25

5 25

11 15

10 11

13 13

14 18

15 6

19 13

23 19

7 6 18

8 8 18

9 9 6

10

14

15

16

17

18 22 7

19

20 20 25

21 18 6

22 17 24 LIGHTS ELLIE GOULDING

CARLY RAE JEPSEN 604/UNIVERSAL

GOTYE FEAT. KIMBRA SAMPLES IV SECONDSFAIRFAXUNIVERSAL REPUI WE ARE YOUNG FUN. FEAT. JANELLE MONAE FUELED BY RAMEN/RRP



0)	M S	YSPACE TIMUSIC
THIS	LAST	WEEKS ON CHT	TITLE ARTIST IMPRINT/LABEL
1	1	2	#1 LIGHTS 2WAS ELLIEGOULDING CHERRYTREE/INTERSCOPE
2	2	10	CALL ME MAYBE CARLY RAE JEPSEN 604/SCHOOLBOY/INTERSCOPE
3	3	17	TITANIUM DAVID GUETTA FEAT. SIA WHAT A MUSIC/ASTRALWERKS/CAPITOL
4	4	12	WIDE AWAKE KATY PERRY CAPITOL
5	6	17	WHERE HAVE YOU BEEN RIHANNA SRP/DEF JAM/IDJ/MG
6	5	17	PAYPHONE MAROON 5 FEAT. WIZ KHALIFA ASM/OCTONE/INTERSCOPE
7	14	2	ONE MORE NIGHT MAROONS ASSAYOCTONE INTERSCOPE
8	7	4	GOOD TIME ONLOTY&CARLYRAEJEPSEN BWSCHOOLBOYAMTERSCOPE/UNIVERSAL REPUBLIC
9	19	3	TOO CLOSE ALEX CLARE UNIVERSAL ISLANDIUNIVERSAL REPUBLIC
10	18	6	BLOW ME (ONE LAST KISS) PINK RCA
11	13	3	AS LONG AS YOU LOVE ME JUSTINBIEBERFEAT BIG SEAN SCHOOLBOY, RAYMOND BRALINISLAND/JOJIMS
12	9	27	SOMEBODY THAT I USED TO KNOW GOTYERAT, KINBRA SAMPLES TV SECONDS FAIRFAXUNIVERSAL REPUBLIC
13	11	68	ROLLING IN THE DEEP ADELE XI/COLUMBIA
14	12	57	SOMEONE LIKE YOU ADELE XU/COLUMBIA
15	10	50	SET FIRE TO THE RAIN ADELE XL/COLUMBIA

MySpace, as well as SOCIAL 50: A ranki

•	NEXT BIG SOUND	BIG SOUND
WEEK	ARTIST	
1	FIREBEATZ	
2	BREAK SCIENCE	
3	RYAN O'SHAUGHNESSY	

5	LOON LAKE
6	ROBOTIC PIRATE MONKEY
7	STEALING SHEEP
8	BEAT CULTURE

-	MOWGEI
10	PARACHUTE YOUTH
11	STICKYBUDS

4 HUNTER VALENTINE

11	STICKYBUDS
12	THE DISCO FRIES

12	THE DISCO FRIES
13	AMTRAC
14	MUST DIE
15	VOICIANS

SALES DATA

25

HEATSEEKERS ALBUMS TITLE JT HODGES SHOW DOG-UNIVERSAL 015685 (7.98 0 JT Hodges ARIEL PINK'S HAUNTED GRAFFITI Mature Themes JJ DOOM 3 KeyToThe Kuffs OUR LAST NIGHT 4 Age Of Ignorance THE HEAVY 6 NEW The Glorious Dead 2 78 VOLBEAT VERTIGO 6 VUNIVERSAL REPUBLIC (13.98) 8 5 RODRIGUEZ Searching For Sugar Man (Soundtrack) IEY DAY/LIGHT IN THE ATTIC 41850/LEGACY (12.98) SELAH SUE THE HEAD AND THE HEART The Head And The Heart 7 73 SUB POP 915" (10.98) 1 2 FOZZY CENTURY MEDIA 8883 (15.98) 41 46 GREATEST REDLIGHT KING GAINER HOLLYWOOD 013273 (10 Something ForThe Pain 12 It'z Just What We Do 13 9 45 NERO 14 Welcome Reality MTA/MERCURY/CHERRYTREE/INTERSCOPE 016371/IGA (9.88) BILL FAY DEAD OCEANS 061* (15.98 15 Life Is People 16 15 53 KENDRICK LAMAR JESSIE WARE PMR/UNIVERSAL ISLAND DIGITAL EX/UME (9.98) Devotion 18 14 3 MARCUS MILLER Renaissance Z 33794/CONCORD (15.98) NEW MATTHEW E. WHITE 19 Big Inner 20 17 4 SHOVELS AND ROPE O' Be Joyful 21 16 19 BEN HOWARD Every Kingdom SLAND 016588/UNIVERSAL REPUBLIC (11:98) GERALD ALBRIGHT / NORMAN BROWN 24/7



the artist's "Raggamuffin" as its free download of the week and sold the album for \$7.99. It debuts with nearly 2,000 sold.



An Aug. 19 feature on NPR's "Weekens **Edition Sunday*** prompts the debut of this set (1,000) by the singer/ songwriter—his first studio album in more than 40 years.

(Six Rules): Part I (EP)

Show Of Strength

Exclusively available digitally, the pop singerwhose album has flourishes of electronic heatsdebuts with slightl more than 1,000 downloads

1	III III	AST	NEEKS ON CHT	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (PRICE)	TITLE	ERT
	26	19	60	ANDY GRAMMER S-CURVE 151602 (9.98)	Andy Grammer	
1	27	34	5	POLICA TOTALLY GROSS NATIONAL PRODUCT 023* (13.98)	Give You The Ghost	
2	28	30	17	FATHER JOHN MISTY SUB POP 970* (13.98)	Fear Fun	
	29	24	8	ALLEN STONE STICKYSTONES 01617/ATO (11.98)	Allen Stone	
of	30	5	2	THE DIRTY GUV'NAHS DUALTONE 1614 (12.98)	Somewhere Beneath These Southern Skys	
9.	31	NE	w	MAC POWELL MAC POWELL DIGITAL EX (9.98)	Mac Powell	
э.	32	12	3	LIANNE LA HAVAS NONESUCH 531819/WARNER BROS. (12.98)	Is Your Love Big Enough?	
	33	NE	w	HECTOR ACOSTA D.A.M./VENEMUSIC/UNIVERSAL MUSIC LATINO 654342/UMLE (13.98)	Con El Corazon Abierto	
1	34	NE	w	ELLE KING FAT POSSUM 43990 EX/RCA (4.98)	The Elle King (EP)	
1	35	26	15	OTHERWISE CENTURY MEDIA 8876 (15.98)	True Love Never Dies	
	36	NE	w	MARTIN SOLVEIG BIG BEAT/ATLANTIC DIGITAL EX/AG (9.98)	Smash	
d	37	22	3	ANTIBALAS DAPTONE 028* (15.98)	Antibalas	
ıd	38	NE	w	FOUR TET TEXT DIGITAL EX (6.98)	Pink	
	39	RE-E	NTRY	CLAIRY BROWNE & THE BANGIN' RACKETTE: CLAIRY BROWNE & THE BANGIN' RACKETTES DIGITAL EX (9.98)	S Baby Caught The Bus	
	40	31	17	JESSE & JOY WARNER LATINA 529227 (13.58)	Con Quien Se Queda El Perro?	
	41	13	2	CORB LUND NEW WEST 6239" (14.98)	Cabin Fever	
	42	NE	w	KOSSAK RECORDLABELRECORDS 23 EX (11.98)	You Forgot To Kick It	
	43	3	2	YOUNGBLOOD HAWKE UNIVERSAL REPUBLIC DIGITAL EX (2.98)	Youngblood Hawke (EP)	
	44	27	3	REDD KROSS MERGE 454* (14.98)	Researching The Blues	
	45	33	11	AZEALIA BANKS POLYDOR/INTERSCOPE 017001*/IGA (7.58)	1991 (EP)	
	46	43	7	DIIV CAPTURED TRACKS 158* (14.98)	Oshin	
	47	NE	w	THE SWANS YOUNG GOD 45* (17.98)	Seer	
	48	28	17	DIE ANTWOORD ZEF RECORDZ 70312*/DOWNTOWN (13.98)	Ten\$lon	
ly	49	25	8	HOLLIE CAVANAGH 19/INTERSCOPE 017101 EX/IGA (6.98)	American Idol: Season 11: Highlights (EP)	
	50	45	3	FOR THE FALLEN DREAMS ARTERY 83340/RAZOR & TIE (11.98)	Wasted Youth	

HEATSEEKERS SONGS

TEXAS HIPPIE COALITION

VED 30040 (12.98) 35 4 PSY YG DIGITAL EX (6.98)

NEW MICHAEL BURKS

THES	MEBK	WEEKS ON CHT	TITLE ARTIST IMPRINT/PROMOTION LABEL
0	4	18	COWBOYS AND ANGELS DUSTIN LYNCH BROKEN BOW
2	i	20	WHY YA WANNA JANA KRAMER ELEKTRA NASHVILLE/WMN
3	2	18	AMEN MEEK MILL FEATURING DRAKE MAYBACH/WARNER BROS.
4	5	15	IT'S TIME IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE
5	8	5	TURN ON THE LIGHTS FUTURE FREEBANDZ/A-1/EPIC
6	6	11	THE A TEAM ED SHEERAN ELEKTRA/ATLANTIC
7	7	7	THINKIN BOUT YOU FRANK OCEAN DEF JAMIDJUNG
8	9	15	SNAP BACKS & TATTOOS DRIICKY GRAHAM NU WORLD ERA/EONE CRUISE
9)	11	6	PROMISES
10	10	10	THROW THAT
0	400	W	SLAUGHTERHOUSE FEATURING EMINEM SHADY/INTERSCOPE I DON'T LIKE
12	16	5	CHIEF KEEF FEATURING LIL REESE GOD IS GOOD/GLORY BOYZ/INTERSCOPE
13	13	4	SWIMMING POOLS (DRANK) KENDRICK LAMAR TOP DAWG/AFTERMATH/INTERSCOPE
14	15	3	HEART SKIPS A BEAT OLLY MURS FEATURING CHIDDY BANG SYCO/COLUMBIA
15	12.	3	GOLD ON THE CEILING THE BLACK KEYS NONESUCH/WARNER BROS.
16	21	4	RADIOACTIVE IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE
7	18	8	10,000 REASONS (BLESS THE LORD) MATT REDMAN SIXSTEPS/SPARROW/EMI CMG
18	17	5	TAKE A WALK PASSION PIT FRENCHKISS/COLUMBIA
19	14	2	READY OR NOT BRIDGIT MENDLER HOLLYWOOD
20	22	2	DID IT FOR THE GIRL GREG BATES REPUBLIC NASHVILLE ME WITHOUT YOU
21	19	8	TOBYMAC FOREFRONT/EMI CMG HASTA QUE SALGA EL SOL
22	20	9	GANGNAM STYLE
23	NE	W	PSY YG
24	23	8	WINDOWS DOWN BIG TIME RUSH NICKELODEON/COLUMBIA
25	RE-E	NTRY	YOUNG BLOOD THE NAKED AND FAMOUS SOMEWHAT DAMAGED/POLYDOR/UNIVERSAL REPUBLIC

REGIONAL HEATSEEKERS #1 ALBUMS



PROGRESS REPORT

NiRé AllDai, "Hella Bad"

The pop/dance artist is making her way up the Dance Club Songs tally with her chart debut, "Hella Bad." The hypnotic electro-pop tune rises 45-39 this week and is from the Los Angeles native's upcoming debut album for Virgin Records.



Ariel Pink's Haunted Graffiti Mature Themes

Rodriguez Searching For Sugar Man (Soundtrack)

Our Last Night

Fozzy Sin And Bones

Gerald Albright / Norman Brown

JT Hodges

Bill Fay Life is People

Matthew E. White

The Heavy
The Glorious Dead

NORTH EAST

Our Last Night Age Of Ignorance

JJ DOOM Key To The Kuffs

Fozzy Sin And Bones

Ariel Pink's Haunted Graffiti

The Reverend Peyton's Big Dam Band Between The Ditches

The Heavy The Glorious Dead

Andy Grammer

The Head And The Heart

THE BILLBOARD HOT 100

	CERT.	TITLE Artist PRODUCER ISONGWRITER IMPRINT / PROMOTION LARCE	2 WEEKS	TAST
I		#1 GREATEST WE ARE NEVER EVER GETTING BACKTOGETHER Taylor Swift 2 wks GAINER/AIRPLAY MAXMARIN, SHELBACK DIVIFITS WITH MAXMARITH, SHELBACK @ BISMACH NEADWINERSAL REPUBLIC		B
		WHISTLE FIO RIDB D.GLASS,DJ.FRANKE (T.DILLARD,B.S.ISAAC,A.C.MOBLEY,J.FRANKS,D.E.GLASS,M.KILLIAN) ● POE BOY/ATLANTIC		
ĺ	2	LIGHTS Ellie Goulding		
		RSTANNARD A HOWES (EGOULDING RSTANNARD A HOWES) GREATEST GAINER/DIGITAL MARGONE NIGHT MARGON		ì
i		GAINER/DIGITAL MAXMARTIN, SHELIBACK (ALEVINE SHELIBACK, SKOTECHAMAX MARTIN) ABMOCTONE/INTERSCOPE SOME NIGHTS fun.		
		J.BHASKER (FUN., J.BHASKER) © FUELED BY RAMEN/RRP		
Į	5	CALL ME MAYBE Carly Rae Jepsen JRAMSAY(JRAMSAYCRJEPSEN,TCROWE) Carly Rae Jepsen Geo 604SCH00L80Y/INTERSCOPE		
		WIDE AWAKE OR LUKE CIRKUT IK PERRYL GOTTWALD MAX MARTIN B MCKEE H WALTER! O CAPITOL O CAPITOL		
		PAYPHONE Maroon 5 Featuring Wiz Khalifa		
		BENNY BLANCO SHELLBACK (A LEVINE B LEVIN A MALIK D OMELIO SHELLBACK C J.THOMAZ) @ A&M/DCTONE/INTERSCOPE		
_		STREAMING AYOUNG AYOUNG M.THIESSEN, BLEEF 6 604/SCHOOLBOY/INTERSCOPE/UNIVERSAL REPUBLIC	U	L
		AS LONG AS YOU LOVE ME RJERKINSALINDAL IR JERKINSALINDAL NATWEHJ BIEBER, SANDERSON) SCHOOLBOY, RAYMOND BRAUNISLANDIDJIMG		
i		EVERYBODY TALKS Neon Trees		1
		JMELDA-JOHNSEN (TGLENN, TPAGNOTTA) BLOW ME (ONE LAST KISS) P!nk		
		GRURSTIN (PINK, GRURSTIN) • GRCA TITANIUM David Guetta Featuring Sia		
į		DEVITAGIUM DEVITAGIUNFORTAFROJACK (SFURLER D. GUETTAGIUNFORTIN VAN DE WALL) DAVID GUETTAGIUNFORTAFROJACK (SFURLER D. GUETTAGIUNFORTIN VAN DE WALL) DAVID GUETTAGIUNFORTAFROJACK (SFURLER D. GUETTAGIUNFORTIN VAN DE WALL)		
ı	5	SOMEBODY THAT I USED TO KNOW WIDE BACKER (WIDE BACKER, LBONFA) O SAMPLES 'N' SECONDS/FAIRFAX/UNIVERSAL REPUBLIC O SAMPLES 'N' SECONDS/FAIRFAX/UNIVERSAL REPUBLIC		I
ì		WHERE HAVE YOU BEEN Rihanna		
		DR. LUKE, CIRKUT, C. HARRIS (E. DEAN, L. GOTTWALD, C. HARRIS, H. WALTER, G. MACK) WANT U BACK Cher Lloyd		
1		SHELLBACK (SHELLBACK, SKOTECHA) • SYCO/EPIC		1
		GIVE YOUR HEART A BREAK JALEXANDER,B. STEINBERG (J. ALEXANDER, B. STEINBERG) Demi Lovato O HOLLYWOOD		
i		TOO CLOSE Alex Clare		1
1		DIPLO,SWITCH, A RECHTSCHAID (A CLARE, J DUGUID) MERCY MENCY Kanye West, Big Sean, Pusha T, 2 Chainz		
		LIFTED (K.O.WEST,S.TAFT,S.ANDERSON,TTHORNTON,TEPPS,J.THOMAS,D.BEAGLEW, RILEYRWILLIAMS) • G.O.O.D./ROC-A-FELLA/DEF,JAM/IDJ/MG	1	1
		POUND THE ALARM REDONEC FALKRAMIO TMARAJ, NIKHAYATC FALKRYACOUB, BHAJUAJ JUNIORI O YOUNG MONEY CASHMONEY JUNIVERSAL REPUBLIC	9	1
		LET'S GO Calvin Harris Featuring Ne-Yo CHARRIS (CHARRIS S.C.SMITH) QULTRA		1
i		PONTOON Little BigTown		
8	_	J.JOYCE (N.HEMBYLLAIRD, B.DEAN) © CAPITOL NASHVILLE		H
ļ		HOME Phillip Phillips D.PEARSON ID PEARSON, G. HOLDENI © ISINTERSCOPE		1
		NO LIE MIKE WILLMADE-IT (TEPPS A GRAHAM, M. WILLIAMS) 2 Chainz Featuring Drake © DEF JAM/IDJMG	3	1
		I WON'T GIVE UP Jason Mraz		1
	2	JCHICCARELLI (JMRAZMMATTER) WANTED Hunter Hayes		
V	•	D.HUFF,H.HAYES (TVERGES,H.HAYES) Ø ATLANTIC NASHVILLE/WMN	1	1
	5	WE ARE YOUNG fun. Featuring Janelle Monae FUN.J.BHASKER (N.RUESS.A.DOST.J.ANTONOFF,J.BHASKER) 600 FUELED BY RAMEN/RRP	1	3
ı	3	WHAT MAKES YOU BEAUTIFUL One Direction		
		CFALK,RYACOUB (RYACOUB,CFALK,SKOTECHA) DON'T WAKE ME UP Chris Brown		
		M.SENASSIABENASSI,B.KEVNEDY ICM BROVINI,BAPTISTERBUENDIA M.M.DHENRYN MASHUNORBITA WAYTEB KEVNEDY JPR. HAMILTON M.BENASSI ABENASSI 🕡 RCA	3	4
		SCREAM Usher MAX MARTIN, SHELLBACK, IMAX MARTIN, SHELLBACK, S.KOTECHA, U.RAYMOND IV) © RCA		1
		BLOWN AWAY Carrie Underwood MBRIGHT (J.KEAR.C.TOMPKINS) ⊕ 19/ARISTA NASHVILLE	1	3
i	3	STARSHIPS Nicki Minai	3	3
		RAMI, REDONE, C.FALK (D. TAMARALIN, KHAWAT, C.FALK, R. YACOUB, W.A. HECTOR)		
		M.KNOX (D.ALTMAN,R.CLAWSON,J.MCCORMICK)	9	i
		50 WAYS TO SAY GOODBYE Train ESPIONAGE (PMONAHAN,ELIND,A BJORKLUND) © COLUMBIA	1	5
í	2	DRIVE BY Train	1	3
2		ESPIONAGE,B.WALKER (PMONAHAN,ELIND,A.B.JORKLUND) WORK HARD, PLAY HARD Wiz Khalifa		
		STARGATE,BENNY BLANCO (C.J.THOMAZ,B.LEVIN,M.S.ERIKSEN,T.E.HERMANSEN) GO ROSTRUM/ATLANTIC/RRP	3	3
	3	WILD ONES Flo Rida Featuring Sia SOFLY&NIUS.AXWELL(TDILLARD.R.JUDRIN,PMELKI,S.FURLER.AXWELL,J.LUTTRELL,M.COOPER.B.MADDAHI)	0.00	1
1	3	GLAD YOU CAME The Wanted	1	4
		SMAC (SMCCUTCHEON,WA.HECTOREDREWETT) HEART ATTACK Trey Songz		
	155	BENNY BLANCO, RICO LOVE (B.LEVIN, RICO LOVE, T.NEVERSON) © SONGBOOK/ATLANTIC		
		ANGEL EYES Love And Theft JLEO (J.COPLAN,E.GUNDERSON,E.PASLAY)	1	3
		COME OVER B.CANNON,K.CHESNEY (SHUNT,S.M.CANALLY,J.OSBORNE) **OBLUE CHAIR/COLUMBIA NASHVILLE** **OBLUE CHAIR/COLUMBIA NASHVILLE**		3
		HO HEY The Lumineers		4
		RHADLDCK(WSCHULTZ,JFRAITES)		
		S HENDRICKS (PJENKINS, D.E.JOHNSON)		1
		WE RUNTHE NIGHT REDONE, DE PARIS (C.DAVIS, SNOB SCRILLA) Havana Brown Featuring Pitbull © 2101/UNIVERSAL REPUBLIC		3
		2 REASONS Trey Songz Featuring T.I.	į	
		TTAYLOR BRIDGE (TNEVERSON, TTAYLOR, N.M.CDOWELL, C.J. HARRIS, J.R.M. TIMOTHEEK, STEWART) OSONGBOOK, ATLANTIC TIME IS LOVE Josh Turner		
		FROGERS (T.SHAPIRO,T.MARTIN,M.NESLER) • MCA NASHVILLE	1	
		STRONGER (WHAT DOESN'T KILL YOU) GRURSTIN (J.ELOFSSON,A.TAMPOSI,D.GAMSON,G.KURSTIN) 6 19/8CA 6 19/8CA	1	4
		POPTHAT French Montana Featuring Rick Ross, Drake, Lil Wayne		6
		LEE OF THE AMAZINZ KKHARBOUCH,WL ROBERTS II,A GRAHAM,D.CARTERAL,NORRISL CAMPBELLI ● BAD BOY/INTERSCOPE LITTLE TALKS Of Monsters And Men		
		OF MONSTERS AND MEN,A ARNARSSON IN B HILMARSDOTTIRR THORHALLSSON) • SKRIMSL EHFLAEKJARAS I UNIVERSAL REPUBLIC	1	
		DARK SIDE Kelly Clarkson GKURSTIN (BUSBEEALEX G.) 9 19 RCA	1000	4
		COWBOYS AND ANGELS B BEAVERS (DLYNCH, JLEO, T.NICHOLS) Dustin Lynch B BROKEN BOW	į	6
		LEMME SEE Usher Featuring Rick Ross		
				,
		JIM JONSIN MR MORRIS (J.G. SCHEFFER D.MORRIS, N.MARZDUCA, U.RAYMOND IVE BELLINGER, LKNIGHTEN, VVLROBERTS II) O RCA		
		SHE'S SO MEAN matchbox twenty MSERIETIC (R THOMAS PODUCETTE, COOK)		4
		SHE'S SO MEAN matchbox twenty	-	4



sales decline by 51% to 307,000, the track is one of only five this year to sell at least that amount in multiple weeks. On Hot 100 Airplay, it pushes 14-13 (67 million audience impressions, up 30%).

The song is the first to claim the Hot 100's Greatest Gainer/Digital award (195,000 downloads sold, up 15%) for three consecutive weeks since P!nk's "F**kin' Perfect" In January/February 2011.

34 Train ties its fastest ascent to the top 40. "Meet Virginia" (1999), "Drops of Jupiter (Tell Me)"
(2001) and previous single "Drive By" (which reached No. 10 in May) also rolled to the region



Although sales for the first single from the band's sophomore album, Babel (due Sept. 25), wane (51,000, down 50%), the track becomes the group's first No. 1 on the Triple A airplay chart.

87 Collaboration stems from the Script's Danny O'Donoghue and Will.i.am serving on the recently wrapped first season of BBC 1's "The Voice U.K." (See page 26 for details on Will.i.am's

WEEK	LAST	2 WEEKS AGO	WEEKS ON CHT	TITLE Arti PRODUCER (SONGWRITER) IMPRINT / PROMOTION LAB		PEAK
56	56	47	20	CASHIN' OUT DJ SPINZ JJ M H.BIBSON) CaSh O @ BASES LDADEDJEF	ıt a) 3
57)	60	57		AMEN Meek Mill Featuring Drai	е	5
58	68	77		KEY WANE (R.R. WILLIAMS, JFELTON, A. GRAHAM, D.M. WEIR II, LABRAMS, M.H.M.CDONALD) • MAYBACH, WARNER BRIC ADORN Migu	el	5
59				MIGUEL (M.J. PIMENTEL) O BYSTORM/BLACK ICE/R TRUCK YEAH Tim McGra		
	59	62		B.GALLIMORE,TMCGRAW (CJANSON,PBRUSTCLUCAS,D.MYRICK) B BIG MACHI HARD TO LOVE Lee Bric	Æ	5
60	62	66		K JACOBS,M.MCCLURE,LBRICE (B.MONTANA,J.OZIER,B.GLOVER) © CU	B	6
61	58	55		SETTLE DOWN No Dour M.STENT (G.STEFANI,TIKANALT.DUMONT) No Dour M.STENT (G.STEFANI,TIKANALT.DUMONT)		3
62	55	50		CHASING THE SUN A.SMITH (A.SMITH,E.GLEAVE) The Wante GLOBAL TALENT/MERCURY/IDJM		5
63	63	63		BURN IT DOWN R.RUBIN.M. SHINODA (LINKIN PARK) Linkin Pa MACHINE SHOP/WARNER BRI MACHINE SHOP		3
64)	67	69		FOR YOU Keith Urba D.HUFFKURBAN (M.POWELLKURBAN) © RELATIVITYMUSICICAPITOL NASHVIL	n	6
65	64	68		BAG OF MONEY Wale Featuring Rick Ross, Meek Mill &T-Pa	n	
				BEAT BILLIONAIRE (O.AKINTIMEHIN, R.WILLIAMS, W.L.ROBERTS II, T.PAIN, S.COOKE) MAYBACH/WARNER BRI Mumford & Sor	s	
66	37	23		M.DRAVS (MUMFORD & SONS) • GENTLEMAN OF THE ROAD/RED/GLASSNO	TE.	
67	69	79		B.DARNER,IMAGINE DRAGONS (D.REYNOLDS,W.SERMON,B.MCKEE)	Æ	1
68	78	89		TURN ONTHE LIGHTS Futu MIKE WILL MADE-IT (N. WILLBURN, M. WILLBARS, M. MIDDLEBROOKS) • FREEBANDZ/A-1/EF		
69	66	65		POSTCARD FROM PARIS N.CHAPMAN (K.PERRYN.PERRYK.PERRYK.DIOGUARDI,J.COHEN) The Band Per REPUBLIC NASHVIL		9
70	72	84		COME WAKE ME UP D.HUFFRASCAL FLATTS IS MCCONNELL, J FRANSSON, TLARSSON, TLUNDGRENI B BIG MACHI B BIG MACHI	s	
71	73	81		FASTEST GIRL INTOWN Miranda Lambe	rt	
72	70	74		FLIDDELL,CAINLAY,G.WORF(M.LAMBERTA.PRESLEY) THE WIND Zac Brown Bar	d	
/2				K.STEGALLZ.BROWN (ZBBZ.BROWN, W.DURRETTE, LLOWREY) THE A TEAM Ed Sheera		
/3	75	85		J.GOSLING,E.SHEERAN (E.SHEERAN)	C	
74)	88	97		LET ME LOVE YOU (UNTIL YOU LEARN TO LOVE YOURSELF) STARGATE REEVA BLACK (S.C. SMITH, S.FURLER.M. S.ERIKSEN, T.E. HERMANSEN, M. HADFIELD, M. DIS CALA) MOTOWNNOUN		
75	90	77		I CAN ONLY IMAGINE David Guetta Featuring Chris Brown & Lil Wayn DGUETTA FRIESTERERIC MBROWN DCARTER, LIUTTRELLINATWEHD GUETTAS, TUNFORT FRIESTERERIC OWN HAT A MUSICIASTRALWERKS CAPIT	e DL	
76	77	82		THINKIN BOUT YOU Frank Ocean FOCEAN S. TAYLOR (FOCEAN S. TAYLOR (FOCEAN S. TAYLOR) DEFJAMIDJIN	n	
77	71	59		5-1-5-0 Dierks Bentle	y a	ı
78	84	90		B.BEAVERS,L.WOOTEN (J. BEAVERS,B.BEAVERS,D.BENTLEY) LOVIN' YOU IS FUN Easton Corb		
4				C.CHAMBERLAIN (J.BEAVERS,B.DIPIERO)	E	
79	82	80		YUNG BERG, ARCH THE BOSS (L.COOPER, N.GRAHAM, C.WARD, A.REDMAN) ① NU WORLD ERA/EO	1E	
30	74	71		B.O.B Featuring Taylor Sw DRUKE, CIRKUT (B.R.SIMMONS, JRL SOTTWALDS, JHILL, J.X.JONES, AMALIK, CMONTSOMERY INJ. WAITER OF REBEJROCK (BRAND HUSTLEAR LAW)	RC DE	
31	83	78		NOBODY'S PERFECT JLCOLE (J COLE C MAYFIELD) J. Cole Featuring Missy Ellic @ ROC NATION/COLUME	tt A	
32	86	88		THAT'S WHY I PRAY Big & Ric D.HUFF (D.LEVERETT,B.DALYS,BUXTON) OWARNER BROS, NASHVILLEW OWARNER BROS, NASHVILLEW	h	
33	89	93		THE ONE THAT GOT AWAY Jake Owe	n	
14)	HOT :	нот	1	JMOLR.CLAWSON (D.DAVIDSON.J.OWEN.J.RITCHEY) MADNESS Mus	e	
-	1000	1000	2	MUSE(MBELIAMY)	_	
35	91	91		H-MONEY (H.D. SAMUELS, S.FENTON, K.M.COLE, D. CARTER)	E_	
36	99	-		J.MOI (B.KELLEY,THUBBARD,J.MOI,C.RICE,J.RICE)	E	
7	NE	W		HALL OF FAME D.O'DONOGHUE.M.SHEEHAN,J.BARRY (D.O'DONOGHUE.M.SHEEHAN,WADAMS,J.BARRY) PHONOGENICIES PHONOGENICIES	IC	
38	81	73		THE FIGHTER Gym Class Heroes Featuring RyanTeddl R.B.TEDDER.N.ZANCANELLA (GYM CLASS HEROES.R.B.TEDDER.N.ZANCANELLA) © DECAYDANCE/FUELED BY RAMENR	er RP	
39	87	86		MY HOMIES STILL LII Wayne Featuring Big Sea STEETRUMERROAZIO CARTER SANDERSON JIWARWARRONZMARELIO ABROWN TXELSIE GERAY)	n	
0	95			PUT IT DOWN Brandy Featuring Chris Brow	n	
4				S.CRAWFORD,S.GARRETT (S.CRAWFORD,S.GARRETT,D.ABERNATHY,C.M.BROWN) O CHAMELEON/R 2 Chainz Featuring Kanye We	A	
2	100	<u></u>		SONNY DIGITALK WEST, B WHEEZY (TEPPS, K.O. WEST, S.C. UWAEZUOKE, B. WHITFIELD)	IG.	
92	NE	w		J. STEVENS (LBRYAN, J. STEVENS, S. MCANALLY)	E	
93	NE	W		DIVE IN Trey Sons T.TAYLOR, J. GARRISON (T.NEVERSON, TTAYLOR, N.MCDOWELL, J.GARRISON) O SONGBOOK/ATLAN O SONGBOOK/ATLAN	IC IC	
94	96	96		PROMISES D.STEPHENS, J.RAYA WATSON) © MTA/MERCURY/CHERRYTREE/INTERSCO	O E	
95	NE	w		CREEPIN' Eric Churc	h	
96	94	94		J_JOYCE (E.CHURCH,M.GREEN)	n	
				PWORLEYJADY ANTEBELLUM (D HAYWOOD, CKELEYH SCOTT, J GAMBILL, M.BILLINGSLEA, JLONG, D EDWARDS) OH LOVE Green Da	LE	
97	97	100		R.CAVALLO, GREEN DAY (B.J.ARMSTRONG, GREEN DAY) © REPRISE/WARNER BRO	Ś.	
98	NE	W		THROW THAT Slaughterhouse Featuring Eminer THRUSHINEHM MAPERS IND MONTROLERUSUODE LUGITZD WICK FETTIMILIANS, CAMPERLO MOSS, MRCSSC, WOMANOW, SPORMER DUMBED. • SHOWN THAT	PE	
99	RE-EI	iTRY		I WISH YOU WOULD DJ Khaled Featuring Kanye West & Rick Ros ### BOY (K M KHALED, K.O WEST, WL. ROBERTS ILC, HOLLIS) WE THE BEST/YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLI	IS IC	
		w		I DON'T LIKE Chief Keef Featuring Lil Rees		,

BETWEEN THE BULLETS

JEPSEN HAVING A 'GOOD TIME'



Owl City and Carly Rae Jepsen's "Good Time" reaches the Billboard Hot 100's top 10 (13-9) as the collaboration bounds 16-10 on On-Demand Songs (509,000, up 19%, according to Nielsen BDS). With the song following her former nine-week Hot 100 No. 1 "Call Me Maybe," Jepsen is the first woman to send her first two entries as a lead act to the top 10 since Ke\$ha arrived with the nine-week No. 1 "TiK ToK" and the No. 7-peaking "Blah Blah" (featuring 3OH!3) in 2009-10. —Gary Trust

HOT 100 SALES DATA COMPILED BY niclsen SoundScan

Billleoard.

Q A		H	OT 100 AIRPLAY				
WEEK	LAST	WEEKS ON CHT		THIS	LAST	WEEKS ON CHT	
1	1	18	# LIGHTS swks ELLIE GOULDING CHERRYTREE/INTERSCOPE	26	23	10	WANT U BACK CHER LLOYD SYCO/EPIC
2	2	14	WIDE AWAKE KATY PERBY CAPITOL	27	22	24	WHAT MAKES YOU BEAUTIFUL ONE DIRECTION SYCO/COLUMBIA
3	4	18	WHERE HAVE YOU BEEN BIHANNA SRP/DEF JAM/IDJ/MG	28	27	21	TIME IS LOVE JOSH TURNER MCA NASHVILLE
4	3	19	PAYPHONE MAROON 5 FEAT, WIZ KHALIFA A&M/OCTONE/INTERSCOPE	29	41	7	WANTED HUNTER HAYES ATLANTIC NASHVILLE/WMN
6	8	9	WHISTLE FLO RIDA POE BOY/ATLANTIC	30	34	27	WE ARE YOUNG FUN. FEAT. JANELLE MONAE FUELED BY RAMEN/RRP
6	10	8	BLOW ME (ONE LAST KISS) PINK RCA	31	24	13	ANGEL EYES LOVE AND THEFT RCA NASHVILLE
7	7	16	TITANIUM DAVID GUETTA FEAT. SIA WHAT A MUSIC/ASTRALWERKS/CAPITOL	32	29	28	STARSHIPS NICKI MINAJYOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLI
8	9	17	GIVE YOUR HEART A BREAK DEMI LOVATO HOLLYWOOD	33	30	33	STRONGER (WHAT DOESN'T KILL YOU KELLY CLARKSON 19/RCA
9	12	15	EVERYBODY TALKS NEON TREES MERCURY/IDJMG	34	35	14	LEMME SEE USHER FEAT, RICK ROSS RCA
10	6	29	SOMEBODY THAT I USED TO KNOW GOTYE FEAT KIMBRA SAMPLES TH' SECONDS:FAIRFAXUNIVERSAL REPUBLIC	35	32	31	GLAD YOU CAME THE WANTED GLOBAL TALENT/MERCURY/IDJMG
11	11	15	LET'S GO CALVIN HARRIS FEAT. NE-YO ULTRA	36	46	11	WHY YA WANNA JANA KRAMER ELEKTRA NASHVILLE/WMN
12	5	22	CALL ME MAYBE CARLY RAE JEPSEN 604/SCHOOLBOY/INTERSCOPE	37	48	22	I WON'T GIVE UP JASON MRAZ ATLANTIC/RRP
13	14	3	WE ARE NEVER EVER GETTING BACK TOGETHER TAYLOR SWIFT BIG MACHINE/UNIVERSAL REPUBLIC	38	45	13	FOR YOU KEITH URBAN RELATIVITY MUSIC/CAPITOL NASHVILLE
14	19	7	SOME NIGHTS FUN. FUELED BY RAMEN/PRP	39	33	14	COME OVER KENNY CHESNEY BLUE CHAIR/COLUMBIA NASHVILLE
15	17	8	GOOD TIME OWLCITY & CARLY RAE JEPSEN 604/SCHOOLBOY/INTERSCOPE, LINNERSAL REPUBLIC	40	42	30	DRIVE BY TRAIN COLUMBIA
16	25	5	ONE MORE NIGHT MAROON 5 ASM/OCTONE/INTERSCOPE	41	40	8	2 REASONS TREY SONGZ FEAT. T.I. SONGBOOK/ATLANTIC
1	18	6	AS LONG AS YOU LOVE ME JUSTIN BIEBER FEAT. BIG SEAN SCHOOLBOY/RAYMOND BRAUNINSLAND/RDJ/MG	42	37	28	WILD ONES FLO RIDA FEAT. SIA POE BOY/ATLANTIC
18	15	18	MERCY KANYE WEST, BIG SEAN, PUSHA 1,2 CHAINZ GO.D.D./ROC-A-FELLADEF.JAM/IDJIMS	43	39	8	BAG OF MONEY WALE MAYBACH/WARNER BROS.
19	16	11	NO LIE 2 CHAINZ FEAT. DRAKE DEF JAM/IDJMG	44	51	5	TAKE A LITTLE RIDE JASON ALDEAN BROKEN BOW
20	21	7	PONTOON LITTLE BIG TOWN CAPITOL NASHVILLE	45	53	3	DON'T WAKE ME UP CHRIS BROWN RCA
21	13	18	SCREAM USHER RCA	46	49	7	AMEN MEEK MILL FEAT. DRAKE MAYBACH/WARNER BROS.
22	20	11	OVER BLAKE SHELTON WARNER BROS. NASHVILLE/WMN	47	47	6	SETTLE DOWN NO DOUBT INTERSCOPE
23	28	6	TOO CLOSE ALEX CLARE UNIVERSAL ISLAND/UNIVERSAL REPUBLIC	48	59	4	ADORN MIGUEL BYSTORM/BLACK ICE/RCA
24	31	5	POUND THE ALARM NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	49	43	14	WORK HARD, PLAY HARD WIZ KHALIFA ROSTRUM/ATLANTIC/RRP
25	26	19	HEART ATTACK TREY SONGS SONGBOOK/ATLANTIC	50	38	17	POSTCARD FROM PARIS THE BAND PERRY REPUBLIC NASHVILLE

HOT DIGITAL SONGS

	IV	ノ
MOTION LABEL:	HIS	AST
K PIC	1	1
S YOU BEAUTIFUL	2	2
NASHVILLE	3	4
ANTIC NASHVILLE/WMN	4	5
NG MONAE FUELED BY RAMEN/RRP	5	6
A NASHVILLE	6	8
IONEY/CASH MONEY/UNIVERSAL REPUBLIC	7	7
VHAT DOESN'T KILL YOU)	8	3
DSS RCA	9	10
AME L TALENT/MERCURY/IDJMG	10	9
INA TRA NASHVILLE/WMN	11	=
E UP TIC/RRP	12	11
IVITY MUSIC/CAPITOL NASHVILLE	13	_
UE CHAIR/COLUMBIA NASHVILLE	14	15
	15	12
I. SONGBOOK/ATLANTIC		
POE BOY/ATLANTIC		1
RNER BROS.	IV	ノ
E RIDE KEN BOW	w.25	-×
ME UP	WEN	WE
AKE MAYBACH/WARNER BROS.	1	1 90
N DPE	2	5

P)	R	OCK"		0)	C	OUNTRY"	
WEEK	LAST	WEEKS ON CHT	TITLE ARTIST IMPRINT/PROMOTION LABEL	CERT	THIS	LAST	WEEKS ON CHT	TITLE ARTIST IMPRINT/PROMOTION LABEL	
1	1	27	# SOME NIGHTS FUN. FUELED BY RAMEN/RRP		1	1	2	WE ARE NEVER EVER GETTING BACK TO GETHER WE ARE NEVER EVER EVER GETTING BACK TO GETHER WE ARE NEVER EVER EVER EVER EVER EVER EVER E	
2	2	14	HOME PHILLIPS 19/INTERSCOPE		2	3	14	PONTOON LITTLE BIG TOWN CAPITOL NASHVILLE	
3	4	28	EVERYBODY TALKS NEON TREES MERCURY/IDJMG		3	2	14	BLOWN AWAY CARRIE UNDERWOOD 19/ARISTA NASHVILLE	
4	5	6	TOO CLOSE ALEX CLARE UNIVERSAL ISLAND/UNIVERSAL REPUBLIC		4	4	22	WANTED HUNTER HAYES ATLANTIC/WMN	1
5	6	34	I WON'T GIVE UP JASON MRAZ ATLANTIC/RRP		5	5	6	TAKE A LITTLE RIDE JASON ALDEAN BROKEN BOW	Ì
6)	8	10	50 WAYS TO SAY GOODBYE TRAIN COLUMBIA		6	7	19	HARD TO LOVE LEE BRICE CURB	ĺ
7	7	38	SOMEBODY THAT I USED TO KNOW	5	7	9	19	ANGEL EYES LOVE AND THEFT RCA NASHVILLE	
В	3	3	I WILL WAIT MUMFORD & SONS GENTLEMAN OF THE ROAD/RED/GLASSNOTE		8	8	8	TRUCK YEAH TIM MCGRAW BIG MACHINE	Ì
9)	10	16	HO HEY THE LUMINEERS DUALTONE		9	6	15	COME OVER KENNY CHESNEY BLUE CHAIR/COLUMBIA NASHVILLE	
0	9	11	SHE'S SO MEAN MATCHBOX TWENTY EMBLEM/ATLANTIC		10	14	20	COWBOYS AND ANGELS DUSTIN LYNCH BROKEN BOW	
1	=	1	HALL OF FAME THE SCRIPT FEAT. WILLIAM PHONOGENIC/EPIC		11	15	11	CRUISE FLORIDA GEORGIA LINE REPUBLIC NASHVILLE	
2	11	30	LITTLE TALKS OF MONSTERS AND MEN SKRIMSLEHF LAEKJARAS JUNIVERSAL REPUBLIC		12	10	30	DRUNK ON YOU LUKE BRYAN CAPITOL NASHVILLE	
3	=	1	MADNESS MUSE HELIUM-3/WARNER BROS.		13	11	28	SPRINGSTEEN ERIC CHURCH EMI NASHVILLE	į
4	15	33	DRIVE BY TRAIN COLUMBIA	2	14	13	9	COME WAKE ME UP RASCAL FLATTS BIG MACHINE	
5	12	39	WE ARE YOUNG FUN. FEAT. JANELLE MONAE FUELED BY RAMEN/RRP	5	15	12	27	(KISSED YOU) GOOD NIGHT GLORIANA EMBLEM/WARNER BROS,/WAR	
								=	1

MEK	WEEK	WEEKS DN CHT	TITLE ARTIST IMPRINT/PROMOTION LABEL
1	1	21	MERCY KANYE WEST, BIG SEAN, PUSHAT, 2 CHAINZ 6:0.00 //CEF.JAM/EU/A/S
2	5	11	POP THAT RENCH MONTANA FEAT. RICK ROSS, DRAKE, UL WAYNE BAD BOY/INTERSCOPE
3	6	16	NO LIE 2 CHAINZ FEAT, DRAKE DEF JAM/IDJMG
4	2	18	WORK HARD, PLAY HARD WIZ KHALIFA ROSTRUM/ATLANTIC
5	-	1	THROW THAT SLAUGHTERHOUSE FEAT, EMINEM SHADY/INTERSCOPE
6	7	16	SNAP BACKS & TATTOOS DRIICKY GRAHAM NU WORLD ERA/EONE
7	9	11	2 REASONS TREY SONGZ FEAT, T.I. SONGBOOK/ATLANTIC
8	-	1	HAIL MARY TREY SONGE FEAT YOUNG JEEZY & UL WAYNE SONGBOOK/ATLANTIC
9	11	4	ADORN MIGUEL BYSTORM/BLACK ICE/RCA
10		1	BITCHES & BOTTLES (LET'S GET IT STARTED) UNIVERSERAL ILL WARME TLA RITURE VIETE RESTAULUS MODELLAS FROM REPORT
11	10	22	CASHIN' OUT CASH OUT BASES LOADED/EPIC
12	16	50	WOBBLE V.I.C. YOUNG MOGUL/REPRISE/WARNER BROS.
13	13	10	AMEN MEEK MILL FEAT. DRAKE MAYBACH/WARNER BROS.
14	17	4	TURN ON THE LIGHTS FUTURE FREEBANDZ/A-1/EPIC
15	12	22	HEART ATTACK TREY SONGZ SONGBOOK/ATLANTIC

V	/		ATIN"	
THIS	LAST	WEEKS	TITLE ARTIST IMPRINT/PROMOTION LABEL	HEDT
1	1	106	# DANZA KUDURO 17 WKS DON OMAR & LUCENZO YANIS/ORFANATO/MACHETE/LINE	
2	2	22	AI SE EU TE PEGO MICHEL TELO PANTANNAL/RGE/SONY MUSIC	
3	3	120	WAKA WAKA (THIS TIME FOR AFRICA) SHAKIRA FEAT. FRESHLYGROUND EPIC/SONY MUSIC LATIN	
4	6	8	ALGO ME GUSTA DE TI WISIN & YANDEL FEAT, CHRIS BROWN & T-PAIN MACHETE/UMLE	
5	4	17	HASTA QUE SALGA EL SOL DON OMAR ORFANATO/MACHETE/UMLE	
6	5	138	HIPS DON'T LIE SHAKIRA FEAT. WYCLEF JEAN EPIC/SONY MUSIC LATIN	
7	7	138	HEROE ENRIQUE IGLESIAS INTERSCOPE/UMLE	
8	9	23	INCONDICIONAL PRINCE ROYCE TOP STOP	
9	8	24	DUTTY LOVE DON OMAR FEAT. NATTY NATASHA ORFANATO/MACHETE/UMLE	
10	12	23	ADDICTED TO YOU SHAKIRA EPIC/SONY MUSIC LATIN	
11	10	34	CORRE! JESSE & JOY FEAT, LA REPUBLIKA WARNER LATINA	
12	14	11	PASARELA BADDY YANKEE EL CARTEL	
13	17	2	BALADA (TCHE TCHERERE TCHE TCHE) GUSTTAVO UMA PANTANNAL/RGE/SOM LIVRE/SON/ MUSIC LATIN	
14	11	138	LIVIN' LA VIDA LOCA RICKY MARTIN CZ/COLUMBIA/SONY MUSIC LATIN	
15	13	95	BON, BON PITBULL MR: 305/FAMOUS ARTIST/SONY MUSIC LATIN	

1	1	2	# WE ARE NEVER EVER GETTING BACK TOGETHER 2WKS TAYLOR SWIFT BIG MACHINE/UNIVERSAL REPUBLIC		26	24	6	TAKE A LITTLE RIDE JASON ALDEAN BROKEN BOW	
2	4	8	ONE MORE NIGHT MAROON 5 A&M/OCTONE/INTERSCOPE		27	10	3	I WILL WAIT MUMFORD & SONS GENTLEMAN OF THE ROAD/RED/GLASSNOTE	
3	2	15	WHISTLE FLO RIDA POE BOY/ATLANTIC		28	26	21	GIVE YOUR HEART A BREAK DEMI LOVATO HOLLYWOOD	
4	3	19	SOME NIGHTS FUN. FUELED BY RAMEN/RRP		29	30	12	HO HEY THE LUMINEERS DUALTONE	
6	8	9	GOOD TIME OWLOTY & CARLY MAE JEPSENGOVSCHOOLBOHINTERSCOPE/UNIVERSAL REPUBLIC		30	46	5	POP THAT PRENCH MONTANA FEAT. RICK ROSS, DRAKE, UL WAYNE BAD BOWNTERSCOPE	
6	6	8	AS LONG AS YOU LOVE ME JUSTIN BIEBER FEAT BIG SEAN SCHOOLBOY/RAYMOND BRAUN/SLAND/IDJ/MS		31	33	14	LET'S GO CALVIN HARRIS FEAT. NE-YO ULTRA	
7	7	27	CALL ME MAYBE CARLY RAE JEPSEN 604/SCHOOLBOY/INTERSCOPE	B	32	29	7	SHE'S SO MEAN MATCHBOX TWENTY EMBLEM/ATLANTIC	
8	5	18	HOME PHILLIP PHILLIPS 19/INTERSCOPE		33		(1)	HALL OF FAME THE SCRIPT FEAT, WILLIAM PHONOGENIC/EPIC	
9	9	11	WANT U BACK CHER LLOYD SYCO/EPIC		34	50	16	NO LIE 2 CHAINZ FEAT. DRAKE DEF JAM/IDJMG	
10	15	24	EVERYBODY TALKS NEON TREES MERCURY/IDJ/MG		35	43	9	LITTLE TALKS Of Monsters and Men skrimslehf Laekjaras huniversal republic	
0	12	4	POUND THE ALARM NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC		36	28	28	WHAT MAKES YOU BEAUTIFUL ONE DIRECTION SYCO/COLUMBIA	8
12	11	8	BLOW ME (ONE LAST KISS) PINK RCA		37	34	7	DARK SIDE KELLY CLARKSON 19/RCA	
13	14	30	LIGHTS ELLIE GOULDING CHERRYTREE/INTERSCOPE	2	38	42	12	HARD TO LOVE LEE BRICE CURB	
14	18	23	TOO CLOSE ALEX CLARE UNIVERSAL ISLAND/UNIVERSAL REPUBLIC		39	31	18	WORK HARD, PLAY HARD WIZ KHALIFA ROSTRUM/ATLANTIC/RRP	
15	17	14	PONTOON LITTLE BIG TOWN CAPITOL NASHVILLE		40	45	12	ANGEL EYES LOVE AND THEFT BCA NASHVILLE	
16	13	14	WIDE AWAKE KATY PERRY CAPITOL		41	40	18	WHERE HAVE YOU BEEN RIHANNA SRP/DEF JAM/IDJMG	
17	16	9	BLOWN AWAY CARRIE UNDERWOOD 19/ARISTA NASHVILLE		42	44	8	TRUCK YEAH TIM MCGRAW BIG MACHINE	
18	20	19	PAYPHONE MAROON 5 FEAT. WIZ KHALIFA A&M/OCTONE/INTERSCOPE		43	-	1	THROW THAT SLAUGHTERHOUSE FEAT. EMINEM SHADY/INTERSCOPE	
19	21	34	I WON'T GIVE UP JASON MRAZ ATLANTIC/RRP		44	41	15	COME OVER KENNY CHESNEY BLUE CHAIR/COLUMBIA NASHVILLE/SONY MUSIC	•
20	27	6	50 WAYS TO SAY GOODBYE TRAIN COLUMBIA		45	39	28	STARSHIPS NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	8
21	19	19	TITANIUM DAVID GUETTA FEAT. SIA WHAT A MUSIC/ASTRALWERKS/CAPITOL		46	64	9	COWBOYS AND ANGELS DUSTIN LYNCH BROKEN BOW	
22	22	18	WANTED HUNTER HAYES ATLANTIC NASHVILLE/WMN		47	54	11	SNAP BACKS & TATTOOS DRIICKY GRAHAM NU WORLD ERA/EONE	
23	25	21	MERCY KANYE WEST, BIG SEAN, PUSHA T, 2 CHAINZ G.O.O.D./DEF.JAM/IDJ/MG		48	35	18	SCREAM USHER RCA	
24	23	33	SOMEBODY THAT I USED TO KNOW GOTYE FEAT KIMBRA SAMPLES TO SECONDSPANFAXUNIVERSAL REPUBLIC	6	49	48	12	CHASING THE SUN THE WANTED GLOBAL TALENT/MERCURY/IDJ/MG	
25	36	8	DON'T WAKE ME UP CHRIS BROWN RCA		60	-	1	MADNESS MUSE HELIUM-3/WARNER BROS.	

	1		HRISTIAN"	
WEEK	WEEK	WEEKS ON CHT	TITLE ARTIST IMPRINT/LABEL	PEDT
1	1	27	10,000 REASONS (BLESSTHE LORD) 10 WKS MATT REDMAN SIXSTEPS/SPARROW/EMI CMG	
2	2	11	ME WITHOUT YOU TOBYMAC FOREFRONT/EMI CMG	
3	=	1	NEW HORIZONS FLYLEAF A&M/OCTONE/INTERSCOPE	
4	4	12	REDEEMED BIG DADDY WEAVE FERVENT/WORD-CURB	
5	1	34	GOOD MORNING MANDISA FEAT. TOBYMAC SPARROW/EMI CMG	
6	3	14	LOSING TENTH AVENUE NORTH REUNION/PLG	
7	9	36	GOD'S NOT DEAD (LIKE A LION) NEWSBOYS INPOP	
8	5	138	YOU FOUND ME THE FRAY EPIC	E
9	6	15	THE PROOF OF YOUR LOVE FOR KING & COUNTRY FERVENT/WORD-CURB	
10	=	1	THE STRUGGLE TENTH AVENUE NORTH REUNION/PLG	
10	12	7	FORGIVENESS MATTHEW WEST SPARROW/EMI CMG	
12	10	138	HOW TO SAVE A LIFE THE FRAY EPIC	
13	14	138	I CAN ONLY IMAGINE MERCYME FAIR TRADE	C
14	8	2	JESUS IN DISGUISE BRANDON HEATH MONOMODE/REUNION/PLG	
15	16	34	SHIPS IN THE NIGHT MAT KEARNEY AWARE/UNIVERSAL REPUBLIC	

U)	W	ORLD™	
THIS	LAST	WEEKS	TITLE ARTIST IMPRINT/LABEL	
1	1	6	#1 GANGNAM STYLE 4WKS PSYY6	
2	2	138	SOMEWHERE OVER THE RAINBOW ISRAEL "IZ" KAMAKAWIWO'OLE BIG BOY/MOUNTAIN APPLE	ľ
3	3	37	AI SE EU TE PEGO MICHEL TELO PANTANNAL/RGE/SONY MUSIC LATIN	
4	4	20	BALADA (TCHE TCHERERE TCHE TCHE) GUSTTAVO LIMA PANTANNAL/RGE/SOM (LIVRE/SONY MUSIC LATIN	
5	6	8	I LOVE YOU 2NE1 YG	
6	5	4	SPY SUPER JUNIOR S.M.	
7	7	75	WHAT A WONDERFUL WORLD ISRAEL "IZ" KAMAKAWIWO'OLE BIG BOY/MGUNTAIN APPLE	
8	11	5	MASHALLAH (EK THA TIGER) SAJID-WAJID, WAJID & SHREYA GHOSHAL YASH RAJ FILMS	
9	10	121	HAWAIIAN ROLLER COASTER RIDE KAMEHAWEHA SCHOOLS CHILDREN'S CHORUSMI KEALTHOTOMALU WALT DISTEN	
10	8	38	JUBILEE KEITH MEDLEY KEITH MEDLEY	
1	14	112	HE MELE NO LILO KAMEHAMEHA SCHOOLS CHILDREN'S CHORUSMI KEALTHO'OMALU WAT DISNEY	
12	15	26	FANTASTIC BABY BIGBANG YG	
13	12	136	LA VIE EN ROSE EDITH PIAF EMI CLASSICS/BLUE NOTE	
14	13	135	THE GIRL FROM IPANEMA STAN GETZ AND JOAO GILBERTO VERVEJUME	
15	17	11	ELECTRIC SHOCK	

SEP POP/ADULT/ROCK Billboard

@		М	AINSTREAM
A		T(OP 40"
	⊢¥.	SE SE	TITLE
SER.	LAST	WE	ARTIST IMPRINT/PROMOTION LABEL
1	1	14	4WKS KALT PERRY CAPITUL
2	2	25	ELLIE GOULDING CHERRYTREE/INTERSCOPE
3	4	24	GIVE YOUR HEART A BREAK DEMI LOVATO HOLLYWOOD
4	3	20	TITANIUM DAVID GUETTA FEAT. SIA WHAT A MUSIC/ASTRALWERKS/CAPITOL
6	7	11	WHISTLE FLO RIDA POE BOY/ATLANTIC
6	8	8	BLOW ME (ONE LAST KISS) PINK RCA
7	5	16	LET'S GO CALVIN HARRIS FEAT. NE-YO ULTRA
8	11	19	EVERYBODY TALKS
6	10	13	WANT U BACK
10	6	19	PAYPHONE
	100		MAROON 5 FEAT. WIZ KHALIFA A&M/OCTONE/INTERSCOPE WHERE HAVE YOU BEEN
11	9	19	RIHANNA SRP/DEF JAM/IDJMG GOOD TIME
12	13	9	OWL CITY & CARLY RAE JEPSEN 664/SCHOOLBOY/INTERSCOPE/UNIVERSAL REPUBLIC
13	14	7	AS LONG AS YOU LOVE ME JUSTIN BIEBER FEAT, BIG SEAN SCHOOLBOY/RAYMOND BRAUN/ASLAND/IOJMG
14	16	6	ONE MORE NIGHT MAROON 5 A&M/OCTONE/INTERSCOPE
15	12	24	CALL ME MAYBE CARLY RAE JEPSEN 604/SCHOOLBOY/INTERSCOPE
16	18	2	GG WEARENEVEREVERGETTING BACKTOGETHER TAYLOR SWIFT BIG MACHINEJUNIVERSAL REPUBLIC
17	17	10	SOME NIGHTS FUN. FUELED BY RAMEN/RRP
18	15	18	SCREAM USHER RCA
19	21	6	POUND THE ALARM
20	20	8	NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC SETTLE DOWN
21	23	11	NO DOUBT INTERSCOPE TOO CLOSE
_	ives		ALEX CLARE UNIVERSAL ISLAND/UNIVERSAL REPUBLIC CHASING THE SUN
22	19	14	THE WANTED GLOBAL TALENT/MERCURY/IDJMG I WON'T GIVE UP
23	22	18	JASON MRAZ ATLANTIC/RRP
24	24	11	DARK SIDE KELLY CLARKSON 19/RCA
25	26	5	DON'T WAKE ME UP CHRIS BROWN RCA
26	29	3	HELLO KARMIN EPIC
27	27	6	HEART SKIPS A BEAT OLLY MURS FEAT. CHIDDY BANG SYCO/COLUMBIA
28	33	2	50 WAYS TO SAY GOODBYE TRAIN COLUMBIA
29	32	3	I CAN ONLY IMAGINE DAVID QUETTA FFAT CHRIS BROWN & LIL WAYNE WHAT A MUSICIASTRALWERKS/CAPITOL
30	30	9	BURN IT DOWN LINKIN PARK MACHINE SHOP/WARNER BROS.
31	25	17	TONGUE TIED
32	37	2	GROUPLOVE CANVASBACK/ATLANTIC LET ME LOVE YOU (UNTIL YOU LEARN TO LOVE YOURSELF)
33	34	4	NE-YO MOTOWN/IDJMG VEGAS GIRL
34		100	CONOR MAYNARD CAPITOL SHE'S SO MEAN
\sim	31	10	MATCHBOX TWENTY EMBLEM/ATLANTIC GET IT STARTED
35	36	4	PITBULL FEAT. SHAKIRA MR. 305/POLO GROUNDS/RCA HOME
36	40	2	PHILLIP PHILLIPS 19/INTERSCOPE
37	39	2	WINDOWS DOWN BIG TIME RUSH NICKELODEON/COLUMBIA
38	28	13	NOW OR NEVER OUTASIGHT WARNER BROS.
39	38	6	HURT ME TOMORROW K'NAAN A&M/OCTONE/INTERSCOPE
40	RE-E	NTRY	BOTH OF US B.O.B FEAT. TAYLOR SWIFT REBELROCK/GRAND HUSTLE/ATLANTIC
	-		THE RESERVE THE PROPERTY OF TH

Neon Trees' "Everybody Talks" reaches the Mainstream Top 40 top 10 in its 19th week, rising 11–8. The climb ties for the longest this year to the top bracket with Gavin DeGraw's "Not Over You" and Demi Lovato's "Give Your Heart a Break." (The latter is No. 3.)

Key to the top 10 ascent of "Everybody" is its pop/rock texture.

As dance/pop remains the dominant style at mainstream top 40, rock-leaning tracks—"Everybody" reached No. 7 on the Alternative chart in April—can help keep top 40's musical menu at its trademark

"When we initially started spinning ["Everybody"], our intention was to balance out the

abundance of Pitbull, Rihanna and Katy Perry product on the air," WDJQ Canton, Ohio, PD John Stewart says. "Plus, the hook is massive. I'm loving the fact that top songs at alternative, from acts like Gotye, fun. [and Neon Trees], are crossing over to top 40. It's good



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A		9	DULT ONTEMPORARY
THIS	LAST	约年	TITLE ARTIST IMPRINT/PROMOTION LABEL
1	1	19	SOMEBODY THAT I USED TO KNOW 4 WKS GOTVE HAT KIMBRA SAMPLES IN SECONDISTARS ACCUMERS AL REPUBLI
2	2	29	DRIVE BY TRAIN COLUMBIA
3	3	30	STRONGER (WHAT DOESN'T KILL YOU KELLY CLARKSON 19/BCA
4	4	24	RUMOUR HAS IT ADELE XL/COLUMBIA
5	5	13	CALL ME MAYBE CARLY RAE JEPSEN 604/SCHOOLBOY/INTERSCOPE
6	6	16	PAYPHONE MAROON 5 A&M/OCTONE/INTERSCOPE
7	7	35	SET FIRE TO THE RAIN ADELE XU/COLUMBIA
8	10	14	WHAT MAKES YOU BEAUTIFUL ONE DIRECTION SYCO/COLUMBIA
9	9	35	THE ONE THAT GOT AWAY KATY PERRY CAPITOL
10	8	49	BRIGHTER THAN THE SUN COLBIE CAILLAT UNIVERSAL REPUBLIC
0	11	10	GREATEST WIDE AWAKE GAINER KATY PERRY GAPITOL
12	12	22	I WON'T GIVE UP JASON MRAZ ATLANTIC/RRP
13	13	19	WE ARE YOUNG FUN. FEAT. JANELLE MONAE FUELED BY RAMEN/RRP
14	14	27	DOMINO JESSIE J LAVA/UNIVERSAL REPUBLIC
15	15	15	HAPPY PILLS NORAH JONES BLUE NOTE/CAPITOL
16	16	2	WE ARE NEVER EVER GETTING BACK TOGETHER TAYLOR SWIFT BIG MACHINE/UNIVERSAL REPUBLIC
17	17	8	BROKENHEARTED KARMIN EPIC
18	19	7	SHE'S SO MEAN MATCHBOX TWENTY EMBLEM/ATLANTIC
19	18	9	GIVE YOUR HEART A BREAK DEMI LOVATO HOLLYWOOD
20	20	11	EVERYBODY TALKS NEON TREES MERCURY/IDJMG
21	21	5	BLOW ME (ONE LAST KISS) PINK RCA
22	24	4	LIGHTS ELLIE GOULDING CHERRYTREE/INTERSCOPE
23	25	5	DARK SIDE KELLY CLARKSON 19/RCA
24	23	4	MAGIC SMASH MOUTH FEAT. J. DASH 429/SLG
25	22	13	BETWEEN US MARGO REY ORGANICA
@		erve	BUILT TOB 40"
A		A	DULT TOP 40 [™]
10.0			

0.55	0.5	W.St	MAROON 5 A&M/OCTONE/INTERSCOPE
6	5	31	LIGHTS ELLIE GOULDING CHERRYTREE/INTERSCOPE
6	6	20	CALL ME MAYBE CARLY RAE JEPSEN 604/SCHOOLBOY/INTERSCOPE
7	8	30	SOMEBODY THAT I USED TO KNOW GOTYE FEAT KIMBRA SAMPLES TV SECONDS/FAIRFAX/UNIVERSAL REPUBLI
8	9	11	SHE'S SO MEAN MATCHBOX TWENTY EMBLEM/ATLANTIC
9	7	13	DARK SIDE KELLY CLARKSON 19/RCA
10	12	10	SOME NIGHTS FUN. FUELED BY RAMEN/RRP
0	11	12	50 WAYS TO SAY GOODBYE TRAIN COLUMBIA
12	10	26	WE ARE YOUNG FUN. FEAT. JANELLE MONAE FUELED BY RAMEN/RRP
13	14	26	GIVE YOUR HEART A BREAK DEMI LOVATO HOLLYWOOD
14	17	11	HOME PHILLIPS 19/INTERSCOPE
15	16	6	SETTLE DOWN NO BOUBT INTERSCOPE
16	19	5	ONE MORE NIGHT MAROON 5 A&M/OCTONE/INTERSCOPE
17	13	17	BROKENHEARTED KARMIN EPIC
18	21	2	GG WEARENEVER EVER GETTING BACK TO GETHER TAYLOR SWIFT BIG MACHINE/UNIVERSAL REPUBLIC
19	18	18	THE A TEAM ED SHEERAN ELEKTRA/ATLANTIC
20	20	7	GOOD TIME OWN CITY & CARLY RAE JEPSEN 604/SCHOOLBOY/INTERSCOPE, UNIVERSAL REPUBLIC
21	23	18	TOO CLOSE ALEX CLARE UNIVERSAL ISLAND/UNIVERSAL REPUBLIC
22	22	13	TONGUE TIED GROUPLOVE CANVASBACK/ATLANTIC
23	25	9	BURN IT DOWN LINKIN PARK MACHINE SHOP/WARNER BROS.

WHERE HAVE YOU BEEN

DISTANCE CHRISTINA PERRI FEAT. JASON MRAZ ATLANTIC/RRP

24 24 14

1 1 14 #1 WIDE AWAKE KATY PERRY CAPITOL

2 22 EVERYBODY TALKS
NEON TREES MERCURY/IDJMG

3 8 BLOW ME (ONE LAST KISS)
PINK RCA 4 19 PAYPHONE
MAROON 5 A&M/OCTONE/INTERSCOPE

L		•	Diliboord
6	8		2
Å		R	OCK SONGS"
THIS	LAST	WEEKS	TITLE ARTIST IMPRINT/PROMOTION LABEL
1	1	6	#1 OH LOVE 5WKS GREEN DAY REPRISE/WARNER BROS.
2	3	15	TOO CLOSE ALEX CLARE UNIVERSAL ISLAND/UNIVERSAL REPUBLIC
3	2	19	BURN IT DOWN LINKIN PARK MACHINE SHOP/WARNER BROS.
4	4	17	SOME NIGHTS FUN. FUELED BY RAMEN/RRP
5	5	19	HO HEY THE LUMINEERS DUALTONE
6	7	30	GOLD ON THE CEILING THE BLACK KEYS NONESUCH/WARNER BROS.
7	8	3	I WILL WAIT MUMFORD & SONS GENTLEMAN OF THE ROAD/RED/GLASSNOT
8	HOT	SHOT BUT	GREATEST MADNESS GAINER MUSE HELIUM-3/WARNER-BROS.
9	9	37	TONGUE TIED GROUPLOVE CANVASBACK/ATLANTIC
10	10	25	IT'S TIME IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE
11	6	34	LITTLE TALKS OF MONSTERS AND MEN SKRIMSL EHF LAEKJARAS I/UNIVERSAL REPUBLI
12	11	16	UNITY SHINEDOWN ATLANTIC
13	16	39	MIDNIGHT CITY MB3. MB3/MUTE/CAPITOL
14	13	7	RUNAWAYS
15	12	18	DAYS GO BY
16	14	14	THE OFFSPRING COLUMBIA COMING DOWN
17	21	2	CHALK OUTLINE
18	17	22	CRITICIZE
19	15	26	HATS OFF TO THE BULL
20	19	21	CHEVELLE EPIC LIVE TO RISE
21	18	15	LOST IN FOREVER (SCREAM)
22	W.S	7	P.O.D. RAZOR & TIE LITTLE BLACK SUBMARINES
23	23	10	THE BLACK KEYS NONESUCH/WARNER BROS. 45
24		INCO.	THE GASLIGHT ANTHEM MERCURY/IDJMG HERE AND NOW
25	26	7	SEETHER WIND-UP I MISS THE MISERY
×			HALESTORM ATLANTIC STILL SWINGING
26	28	(4)	PAPA ROACH ELEVEN SEVEN KILL YOUR HEROES
27	30	10	AWOLNATION RED BULL WAIT FOR ME
28	31	10	RISE AGAINST DGC/INTERSCOPE NOW
29	29	13	STAIND FLIP/ATLANTIC TAKE A WALK
30	33	13	PASSION PIT FRENCHKISS/COLUMBIA SETTLE DOWN
31	25	6	NO DOUBT INTERSCOPE ROCKY MOUNTAIN WAY
32	32	20	GODSMACK UNIVERSAL REPUBLIC MERCY
33	34	8	DAVE MATTHEWS BAND RCA LOST IN THE ECHO
34		EW	LINKIN PARK MACHINE SHOP/WARNER BROS. STANDING IN THE SUN
35	43	2	SLASH FEAT. MYLES KENNEDY & THE CONSPIRATORS DIK HAYD/CAPITO JUMP INTO THE FOG
36	41	4	THE WOMBATS BRIGHT ANTENNA/ADA
37	36	8	COMEBACK REDLIGHT KING HOLLYWOOD
38	38	5	OUEEN OF CALIFORNIA JOHN MAYER COLUMBIA
39	37	5	BRINGING DOWN THE GIANT SAVING ABEL SKIDDCO/EONE
40	39	6	SATISFIED ARANDA ARANDAMUSIC
41	35	19	HOLD ON ALABAMA SHAKES ATO/RED
42	44	5	THAT WASN'T ME BRANDI CARLILE COLUMBIA
43	40	19	NO LIGHT, NO LIGHT FLORENCE + THE MACHINE UNIVERSAL REPUBLIC
44	50	3	TROJANS ATLAS GENIUS FROGS HEAD/WARNER BROS.
45	47	3	WE COME RUNNING YOUNGBLOOD HAWKE UNIVERSAL REPUBLIC
46	48	2	HEADLIGHTS MORNING PARADE ASTRALWERKS/CAPITOL
47	45	4	TOP OF THE WORLD SLIGHTLY STOOPID
48	N	EW	BACKLASH 10 YEARS PALEHORSE/ADA
			LICUTO

iness," from Muse's sixth album The 2nd Law (due Oct. 2), bows on Rock Songs at No. 8 (7 million in audience) and Rock Digital Songs at No. 13 (33,000 downloads sold). On the Social 50, the band blasts back in at No. 4 after peaking at No. 37 early last year.

50 42 8 SOLDIERS OTHERWISE CENTURY MEDIA



MER	MEEK	WEEKS	TITLE ARTIST IMPRINT/PROMOTION LABEL
0	2	26	#1 CRITICIZE 1WK ADELITAS WAY VIRGIN/CAPITOL
2	1	17	COMING DOWN FIVE FINGER DEATH PUNCH PROSPECT PARK
3	5	20	LOST IN FOREVER (SCREAM) P.O.D. RAZOR & TIE
4	7	10	I MISS THE MISERY HALESTORM ATLANTIC
5	3	17	UNITY SHINEDOWN ATLANTIC
6	4	18	DAYS GO BY THE OFFSPRING COLUMBIA
7	6	6	OH LOVE GREEN DAY REPRISE/WARNER BROS.
8	15	2	GREATEST CHALK OUTLINE GAINER THREE DAYS GRACE RCA
9	13	5	STILL SWINGING PAPA ROACH ELEVEN SEVEN
10	11	10	HERE AND NOW SEETHER WIND-UP
11	9	27	HATS OFF TO THE BULL CHEVELLE EPIC
12	8	24	STILL COUNTING VOLBEAT MASCOT/VERTIGO/UNIVERSAL REPUBLIC
13	10	17	NOW STAIND FLIP/ATLANTIC
14	14	14	BRINGING DOWN THE GIANT SAVING ABEL SKIDDCO/EDNE
15	12	19	BURN IT DOWN LINKIN PARK MACHINE SHOP/WARNER BROS.
16	16	21	SATISFIED ARANDA ARANDAMUSIC
T)	21	4	LOST IN THE ECHO LINKIN PARK MACHINE SHOP/WARNER BROS.
18	17	12	COMEBACK REDLIGHT KING HOLLYWOOD
19	19	10	WAIT FOR ME RISE AGAINST DGC/INTERSCOPE
20	24	4	STANDING IN THE SUN SLASH FEAT. MYLES KENNEDY & THE CONSPIRATORS DIK HAYD/CAPT
21	25	9	BLOOD IN THIS MOMENT CENTURY MEDIA/RED.
22	23	10	BACKLASH 16 YEARS PALEHORSE/ADA
23	22	13	LIKE I ROLL BLACK STONE CHERRY IN DE GOOT/ROADRUNNER/RRP
24	20	20	ROCKY MOUNTAIN WAY GODSMACK UNIVERSAL REPUBLIC
25	29	6	LEFT FOR YOU NONPOINT RAZOR & TIE

HERITAGE ROCK

WEBK	LAST	WEBKS	TITLE ARTIST IMPRINT/PROMOTION LABEL
D	1	16	#1 UNITY SWKS SHINEDOWN ATLANTIC
2	2	6	OH LOVE GREEN DAY REPRISE/WARNER BROS:
3	3	21	LIVE TO RISE SOUNDGARDEN MARVEL/HOLLYWOOD
4	5	16	DAYS GO BY THE OFFSPRING COLUMBIA
5)	11	12	GOLD ON THE CEILING THE BLACK KEYS NONESUCH/WARNER BROS.
8	7	26	HATS OFF TO THE BULL CHEVELLE EPIC
7	4	43	THESE DAYS FOO FIGHTERS ROSWELL/RCA
В	8	19	BURN IT DOWN LINKIN PARK MACHINE SHOP/WARNER BROS.
9	24	2	GREATEST CHALK OUTLINE GAINER THREE DAYS GRACE RCA
0	13	16	CRITICIZE ADELITAS WAY VIRGIN/CAPITOL
1	6	14	LEGENDARY CHILD

14	LEGENDARY CHILD AEROSMITH COLUMBIA
11	COMING DOWN FIVE FINGER DEATH PUNCH PROSPECT PARK
25	YOU'RE A LIE SLASH FEAT. MYLES KENNEDY & THE CONSPIRATORS DIK HAYD, O
20	ROCKY MOUNTAIN WAY

13	10	25	SLASH FEAT. MYLES KENNEDY & THE CONSPIRATORS DIK HA
14	12	20	ROCKY MOUNTAIN WAY GODSMACK UNIVERSAL REPUBLIC
15	17	3	HERE AND NOW SEETHER WIND-UP
16	15	R	I MISS THE MISERY

_			HALESTORM ATLANTIC
17	20	11	I GOT'S TO GET PAID ZZ TOP UNIVERSAL REPUBLIC
18	22	10	BRINGING DOWN THE GIANT SAVING ABEL SKIDDCO/EDNE
19	18	9	STILL COUNTING

19	18	9	STILL COUNTING VOLBEAT MASCOT/VERTIGO/UNIVERSAL REPUBLIC
20	19	13	NOW STAIND FLIP/ATLANTIC
21	21	7	HELL OR HALLELUJAH KISS SIMSTAN/KISS/UME

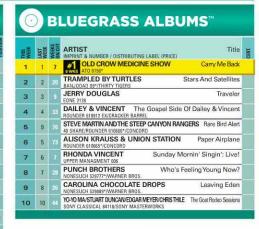
21	21	7	KISS SIMSTAN/KISS/UME
22	23	8	ARE YOU WITH ME NOW SIXX: A.M. ELEVEN SEVEN
23	NE	w	STILL SWINGING PAPA ROACH ELEVEN SEVEN

~	1000000	PAPA ROACH ELEVEN SEVEN
24	RE-ENTRY	SEX MOTLEY CRUE MOTLEY/ELEVEN SEVEN
25	NEW	LOST IN FOREVER (SCREA P.O.D. RAZOR & TIE

LIGHTS
ELLIE GOULDING CHERRYTREE/INTERSCOPE

	H	0	T COUNTRY SONGS™								
LAST	WEEK	WEEKS	TITLE Artist PRODUCER (SONGWRITER) IMPRINT & NUMBER / PROMOTION LABEL	CERT. PEAK POSITION	-	THIS	WEEK	2 WEEKS AGO		TITLE Arti PRODUCER (SONGWRITER) IMPRINT & NUMBER / PROMOTION LAE	
1	4	17	OVER Blake Shelton SHENDRICKS (PJENKINS DE JOHNSON) OWARNER BROS JOHNSON	1		26	28	28		TIL MY LAST DAY Justin Moo J.STOVER (B.D.MAHER, J.MOORE, J.S.STOVER) Justin Moo OVALO	
3	į.		PONTOON JUOYCE (N.HEMBYLLAIRD, B.DEAN) CAPITOL NASHVILLE CAPITOL NASHVILLE	2		27	30	31		I LIKE GIRLS THAT DRINK BEER Toby Kei TKEITH (TKEITH, B.PINSON)	
4		35	TIME IS LOVE FROGERS (TSHAPIRO,TMARTIN,M.NESLER) Josh Turner MICA NASHVILLE	3	4	28	31	30		BEER MONEY SJAMES IK MOORE B DALYT VERGES) Kip Moo MCA NASHVII	
8	1	27	GREATEST WANTED Hunter Hayes GAINER DHUFFH HAYES (TVERGES HHAYES) O ATLANTIC/WINN	4	Singer lands his	29	32	29		TOO GOOD TO BE TRUE D.HUFF (6. SAMPSON, H. LINDSEY, TVERGES) BIG MACHI OB BIG MACHI	ge
2	1 0	41	ANGEL EYES JEO (J.OPFAN E GUNDERSON E PASLAY) ANGEL EYES LOVE AND THEFT O RCA NASHVILLE	9 1	first top five on the radio chart while	30	34	33	** B	CRYING ON A SUITCASE Casey Jame CLINDSEYCJAMES (LTMILLERT SHAPIRO,N THRASHER) 9 19/COLUMBIA MASHVII	es
9	1		WHY YA WANNA SHENDRICKS (LGRAVITTIC DESTEFANO, A GORLEY) DELEKTRA NASHVILLEWMIN	6	the track moves 66,000 downloads	31	33	34	10	HOW COUNTRY FEELS D.GEORGE (VMCGEHEEWMOBLEY)ATHRASHER) B STONEY CRE © STONEY CRE	ser
10) !		FOR YOU Self-Kurgban (M-POWELL Kurban) DHUFFKURBAN (M-POWELL Kurban) ORELATIVITY MUSICICAPITOL NASHVILLE	7	for the week,	32	35	35	19	EX-OLD MAN TEROVAL POVERSTREET IK KELLY POVERSTREET OF ARISTA NASHVII	lly
12	2 1	3 6	TAKE A LITTLE RIDE MKNOX DA JIMAN R.CLAWSON, IMCORMICK) GO BROKEN BOW	8	surpassing 1 million overall, according to	33	36	36	22	MISSIN' YOU CRAZY Jon Par	rdi
7	0	25	POSTCARD FROM PARIS The Band Perry	6	Nielsen SoundScan.	34	37		H	B.BUTLER_I PARDI_I.I.PARDI_B.BUTLER_M.HOLMES)	ne
11	1 1	34	NCHAPMAN IK PERRYK PERRYK DIOGUAROL J. COHEN) • REPUBLIC NASHVILLE COWBOYS AND ANGELS Dustin Lynch	10	The song also bows at No. 50 on	35	38		6	J.MOI (B.KELLEY.THUBBARD.J.MOI,C.RICEJ.RICE)	er
	1 1		B. BEAVERS (DLYNCH, J.LEO, T.NICHOLS) © BROKEN BOW THE WIND Zac Brown Band	11	the multigenre	36	39			B.GILBERT, THE ATOM BROTHERS, J.WAGGONER, J.FRANKLIN (R.AKINS, B.GILBERT, B.HAYSLIP) LETTHERE BE COWGIRLS Chris Cag	gle
	1		KSTEGALLZ BROWN IZBBZ BROWN, W DURRETTE LLOWREY) BLOWN AWAY Carrie Underwood	12	On-Demand Songs chart.	37	41			KSTEGALL (CCAGLE,KTRIBBLE) • BIGGER PICTU EIGHTEEN INCHES Lauren Alair	na
	5 1		MBRIGHT (J.KEAR,C.TOMPKINS) © 19/ARISTA NASHVILLE TRUCK YEAH Tim McGraw	13		38	43			B.GALLIMORE (KLOVELACE A GORLEY (CUNDERWOOD) ONE MORE SAD SONG Randy Rogers Bar	_
			B.GALLIMORE_TMCGRAW (C.JANSON,PBRUST.C.LUCAS,D.MYRICK) COVIN' YOU IS FUN Easton Corbin			39			_	JUDYCE (RROGERS,SMCDONALD) O MCA NASHVII ENDLESS SUMMER Aaron Leva	
	7 1		CCHAMBERLAIN (J. BEAVERS, B. DIPIERO) FASTEST GIRL IN TOWN Miranda Lambert	14		-	42		"	J.STROUD.ALEWIS(ALEWIS) • BLAST I AIN'T YOUR MAMA Maggie Ro:	TEF
	3 1		FLIDDELLC AINLAYG WORF (MLAMBERTA PRESLEY) O RCA NASHVILLE HARD TO LOVE Lee Brice	15		40		46	10	JSTROUD JI SPENCE, CCAMERON) ORI	PN
20	3 2	3 16	K_JACOBS_M_MCCLURE,LBRICE B.MONTANA_J_OZIER,B.GLOVER © CURB	16	8	41	50		۷,	B.BEAVERS,L:WOOTEN (TKENNEDY,R:COPPERMAN,J: NITE)	LLE
19	3 1	3 14	THAT'S WHY I PRAY D HUFF DLEVERETTE DALYS BUXTON) O WARNER BROS,/WAR	17	Lead single from his upcoming fifth	42	44	45	SIII I	MUSTA HAD A GOOD TIME Parmale NV [PARMALEE,D FANNING]	EEK
21	1 2	1 15	AIR COMEWAKE ME UP Rascal Flatts OHUFFRASCAL FLATTS (SMCCONNELL_JFRANSSON_TLARSSON_TLUNDGREN) Rescal Flatts O BIG MACHINE	18	studio set becomes	43	46	49	W.	YOU'RE ALL THAT MATTERS TO ME Miss Willie Brow N.CHAPMAN (R.J.LANSE) @ A&M/OCTONE/RODEOWA	AVE
13	3 -	- 2	WE ARE NEVER EVER GETTING BACK TOGETHER MAXIMARTIN.SHELIBACK.D HUFF (TSWIFT,MAX MARTIN.SHELIBACK) BIG MACHINE	13	his 15th top 10 since he first reached	44	48	50	14	JUST WANNA ROCK N' ROLL THEWITER ATKINS IR CLAWSON, CTOMPKINS) RODU	JRB
25	5 2	16	THE ONE THAT GOT AWAY JAKE OWEN JMOIR CLAWSON (D.DAVIDSON.J.OWEN.J.RITCHEY) PRCA NASHVILLE ORCA NASHVILLE	20	the upper tier	45	49	=		SAY GOODNIGHT ELI YOUNG BAY MWRUCKE (K.ELAM,M.PEIRCE,J.P.WHITE) • REPUBLIC NASHVII	nd LLE
22	2 2	2 16	WANTED YOU MORE PMORIEPILADY ANTEBELLUM/O HAYWOOD, CKELEYH SCOTTLIGAMBILLM BILLINGSLEAULONG, DEDWARDSH • CAPITOL NASHVILLE	21	nearly seven years ago. The Georgia	46	45	47		BETTER IN A BLACK DRESS C.CARLSON (KARMIGER.B.DALY) € COLD RIV	
23	3 2	24	SHININ' ON ME JUNIEMANN,D BRAINARD (JL NIEMAN),L BRICER HATCH,L MILLERI SEA GAYLE/ARISTA NASHVILLE O SEA GAYLE/ARISTA NASHVILLE	22	native's new	47	47	48		THINGS YOU CAN'T DO IN A CAR GRUNDIS B HULL) DIE WE	
26	3 2	20	DID IT FOR THE GIRL Greg Bates JRITCHEY (6 BATES) LIUTTON R CLAWSON)	23	album, <i>Night Train</i> , is due Oct. 16.	48	51	51	в.	AMERICAN BEAUTY The Lost Traile S.NIELSON M. DOULAS, JOSBORNEM, JENKINS STOKES TUNES, NEW REVOLUTION STOKES TUNES, NEW REVOLUTION OF STOKES TUNES, NEW REVOLUTION	ers
27	7 2	7 10	CREEPIN' Eric Church JJOYCE (ECHURCH MGREEN) GEMI NASHVILLE	24		49	HOT S			BEER WITH JESUS Thomas Rhe JJOYCE CHIOMAS RHETER HUCKABYLMILLERS OVALO	ett
29	3 3	2 7	KISS TOMORROW GOODBYE Luke Bryan JSTEVENS LBRVAN J STEVENS SMCANALIV © CAPTIOL NASHVILLE	25		50	52			SORRY ON THE ROCKS Kelleigh Banne PWORLEYS MITH (KBANNEN,T JOHNSON) EMI MASHVII	en

(0		T) i	COUNTRY ALBUMS									t
THIS	LAST	2 WEEKS AGO	WEEKS	ARTIST Title	CENT	PEAK	THIS	LAST	2 WEBKS AGO	WEEKS	ARTIST Title IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	CENT	PEAK
0	HOT	SHOT BUT	1	#1 DUSTIN LYNCH Dustin Lynch BROKEN BOW 7277 (12.98)		1	26	31	31		JAKE OWEN Barefoot Blue Jean Night RCA 89547/SMN (10.98)		1
2	1	2		ZAC BROWN BAND Uncaged ROAR/SOUTHERN GROUND/ATLANTIC 530382/AG (18.98)		1	27	29	22		HANK WILLIAMS, JR. Old School New Rules BOCEPHUS/BLASTER 531268*/WMN (18.98)		4
3	5	13		LIONEL RICHIE Tuskegee MERCURY 016000/UMGN (15.98) ⊕		1	28	22	25		PISTOL ANNIES Hell On Heels RCA 94916*/SMN (11.98)		1
4	2	4		CARRIE UNDERWOOD 19/ARISTA NASHVILLE 98094/SMN (11.98) Blown Away	•	1	29	23	23		MIRANDA LAMBERT Four The Record		1
5	3	3		LUKE BRYAN Tailgates & Tanlines CAPITOL NASHVILLE 70412 (16.98)		1	30	27	27		BLAKE SHELTON Red River Blue WARNER BROS. 527370/WMN (18.98)	•	1
6	6	5		KENNY CHESNEY Welcome To The Fishbowl BLUE CHAIR/COLUMBIA NASHVILLE 94868/SMN (11.98)	•	1	31	28	26		CHRIS YOUNG Neon RCA 85497/SMN (10.98)		2
7	7	6		ERIC CHURCH Chief		1	32	30	29		DIERKS BENTLEY Home		1
8	4	1		COLT FORD Declaration Of Independence AVERAGE JOES 239 (14.98)		1	33	25	20		LOVE AND THEFT Love And Theft RCA NASHVILLE 90181/SMN (9.98)		4
9	9	8		HUNTER HAYES Hunter Hayes ATLANTIC 528890/WMN (18.98)		7	34	34	42		JUSTIN MOORE Outlaws Like Me		1
10	11	16	21	GREATEST RASCAL FLATTS Changed GAINER BIG MACHINE RF0200A (13.98)	•	1	35	33	30		JANA KRAMER Jana Kramer ELEKTRA NASHVILLE 530370/WMN (13.98)		5
11	10	9		JASON ALDEAN My Kinda Party BROKEN BOW 7697 (18.98)	2	1	36	36	45		JOSHTURNER Icon: Josh Turner		20
12	NE	W		DIERKS BENTLEY Country & Cold Cans (EP) CAPITOL NASHVILLE DIGITAL EX (3.98)		12	37	32	32		TOBY KEITH Clancy's Tavern SHOW DOG-UNIVERSAL 015592 (9.98)	•	1
13	13	11		BRANTLEY GILBERT Halfway To Heaven VALORY 8G0100 (14.98)	•	2	38	24	24		OLD CROW MEDICINE SHOW Carry Me Back		4
14	16	17		JOSHTURNER Punching Bag MCA NASHVILLE 016824/UMGN (10.98)		1	39	39	46		GEORGE STRAIT Icon: George Strait MCA NASHVILLE 016007/UME (7.98)		14
15	12	7		GLORIANA A Thousand Miles Left Behind EMBLEM/WARNER BROS. 527042/WMN (18.98)		2	40	37	41		ELIYOUNG BAND Life At Best REPUBLIC NASHVILLE 015856/UNIVERSAL REPUBLIC (10.98)		3
16	15	12		LEE BRICE Hard 2 Love CURB 79316 (13.98)		2	41	41	48		BILLY CURRINGTON Icon: Billy Currington MERCURY 015290/UME (7.98)		22
17	14	10		VARIOUS ARTISTS NOWThat's What I Call Country: Volume 5 EMI/SONY MUSIC/UNIVERSAL 016661/UME (18.98)		4	42	35	36		ELVIS PRESLEY Am An Ewis Fan: A Collection Of Elvis Songs Chosen By The Fans RCA 42334/LEGACY (9.98)		27
18	18	21		THE BAND PERRY The Band Perry REPUBLIC NASHVILLE 014839/UNIVERSAL REPUBLIC (10.98)		2	43	38	28		JOHNNY CASH The Greatest: The Number Ones COLUMBIA 90333/LEGACY (9.98) (♦)		28
19	17	19		KIP MOORE Up All Night MCA NASHVILLE 016432/UMGN (18.98)		3	44	40	39		CHRIS CAGLE Back In The Saddle		6
20	21	18		LADY ANTEBELLUM Own The Night CAPITOL NASHVILLE 94431 (18.98)		1	45	44	40		EDENS EDGE Edens Edge Big MACHINE EE0100A (6.98)		9
21	19	15	101	ZAC BROWN BAND You Get What You Give SOUTHERN GROUND/ROAR/BIGGER PICTURE/ATLANTIC 524722/AG (18.98) €		1	46	42	35		THOMPSON SQUARE Thompson Square STONEY CREEK 7677 (13,98)		3
22	20	14		ALAN JACKSON Thirty Miles West ACR 29334/EMI NASHVILLE (16.98)		1	47	50	49		FLORIDA GEORGIA LINE It'z Just What We Do REPUBLIC NASHVILLE DIGITAL EX/UNIVERSAL REPUBLIC (5.98)		35
23	NE	w		JT HODGES SHOW DOG-UNIVERSAL 015685 (7.98)		23	48	43	33		SKYLAR LAINE American Idol: Season 11: Highlights (EP)		12
24	8	-		BLACKBERRY SMOKE The Whippoorwill SOUTHERN GROUND 012* (12.98)		8	49	49	44		TIM MCGRAW CURB 79320 (13.98) Emotional Traffic		1
25	26	34	47	SCOTTY MCCREERY Clear As Day 19/MERCURY NASHVILLE 016022/JGA/UMGN (13.98)		1	50	45	37	53	RONNIE DUNN Ronnie Dunn ARISTA NASHVILLE 85762/SMN (11.98)		1



BETWEEN THE BULLETS

LYNCH PINS NO. 1



With 23,000 sold (according to Nielsen Sound-Scan), newcomer Dustin Lynch opens at No. 1 on Top Country Albums with his self-titled debut set. It's the first album by a rookie

country singer to arrive at No. 1 on the Independent Albums tally, and also enters the Billboard 200 at No. 13. Concurrently, the artist achieves his first top 10s on Hot Country Songs (11-10) and Country Digital Songs (14-10) with lead single "Cowboys and Angels," which sells 35,000 downloads. —Wade Jessen

TOP R&B/HIP-HOP

	4	A	LBUMS [™]	
HIS	E M	EKS	ARTIST	ERT
(1)	HOT	\$ 3 \$100	TITLE IMPRINT/DISTRIBUTINGLABEL TREY SONGZ CHAPTER V SONGBOOK/ATLANTIC 532404/AG	2
2	1	2	1 CHAPTER V SONGBOOK/ATLANTIC 532404/AG 2 CHAINZ	
	ll and		BASED ON A T.R.U. STORY DEF JAM 017299*/IDJMG DJ KHALED	
3	10000	W	MISS THE RING WE'THE BEST/YOUNG MODERCASH MOVEY OTTO 4 DAVIERSAL RETUBLIC RICK ROSS	
4	2	4	GOD FORGIVES, I DON'T MAYBACH/SUP-N-SUDE/DEF JAM 01634310J/MG	
5	3	4	SOUNDTRACK SPARKLE RCA 42046	
6	6	21	NICKI MINAJ PINK FINDAY ROMANLYOUNG MONEYCASH MONEY ORESTANDIERSAL REFUBLIC	
7	10	41	GG DRAKE THAE CAREYOUNG MONEY CLASH MONEY ORDER YUNNERSAL REPUBLIC	
8	5	6	NAS LIFE IS GOOD DEF JAM 017056*/IDJIMG	
9	4	3	ELLE VARNER PERFECTLY IMPERFECT MBK 59132/RCA	
10	8	8	CHRIS BROWN	
11	7	7	FRANK OCEAN	
12	9	11	CHANNEL ORANGE DEF JAM 015788*/IDJMG USHER	
13	11	40	LOOKING 4 MYSELF RCA 97176 RIHANNA	
	-		TALK THAT TALK SRP/DEF JAM 016313/IDJMG R. KELLY	
14	12	9	WRITE ME BACK RCA 94816 TYGA	
15	14	27	CARELESS WORLD YOUNG MONEY, CASH MONEY OR 72H UNIVERSAL REPUBLIC	
16	15	19	FUTURE PLUTO A-1/FREEBANDZ 98357/EPIC	
17	16	53	LIL WAYNE THA CARTER IV YOUNG MONEY.CASH MONEY O'SSAY,UNIVERSAL REPUBLIC	
18	19	26	SOUNDTRACK PROJECT X WATERTOWER 39284	
19	13	9	VARIOUS ARTISTS MAYBACH MUSIC GROUP: SELF MADE 2/MAYBACH (DEF JAAN \$2003HWAPNER BROS.	
20	18	36	YOUNG JEEZY TM:103: HUSTLERZ AMBITION CTE/DEF JAM 013738/IDJIMG (+)	•
21	17	62	PITBULL PLANET PIT MR. 305/POLO GROUNDS/J 69060/RCA	•
22	20	17	B.O.B STRANGE CLOUDS REBELROCK/GRAND HUSTLE/ATLANTIC 527788/AG	
23	24	40	MARY J. BLIGE	6
24	25	37	MY UFE II (ACT 1) MATRIARCH/GEFFEN 016257/IGA ANTHONY HAMILTON	
25		EW.	JJ DOOM	
26	27	23	MELANIE FIONA	
-			THE MF LIFE SRC 016021/UNIVERSAL REPUBLIC JENNIFER LOPEZ	
27	21	5	DANCE AGAIN THE HITS EPIC 95588 ⊕ MONICA	
28	29	20	NEW LIFE RCA 95377 JAY Z KANYE WEST	
29	23	55	WATCH THE THRONE RDC-A-FELLA/ROC NATION/DEF JAM 015426/IDJMG	L
30	26	11	WAKA FLOCKA FLAME TRIPLE FLIFE BRICK SQUAD MONOPOLY 529035/WARNER BROS.	
31	22	4	JOSS STONE THE SOUL SESSIONS: VOL. 2 STONE'D 152101/S-CURVE	
32	30	74	WIZ KHALIFA ROLLING PAPERS ROSTRUM/ATLANTIC 527099/AG €	•
33	33	61	BEYONCE 4 PARKWOOD 90824/COLUMBIA	
34	34	43	WALE AMBITION MAYBACH 528687/WARNER BROS.	
35	31	12	EMELI SANDE	
36	32	16	OUR VERSION OF EVENTS CAPITOL 63767 MARY MARY	
37	42	38	GO GET IT (SOUNDTRACK) MY BLOCK 90708/COLUMBIA PACE AMY WINEHOUSE	
38	28	8	JOSHUA LEDET	
38			AMERICAN IDOL: SEASON 11: HIGHLIGHTS 19/INTERSCOPE 017/82 EX/IGA J. COLE	
No.	37	48	COLE WORLD ROC NATION 57920/COLUMBIA MAC MILLER	
40	35	42	BLUE SLIDE PARK ROSTRUM 218 CHRISTON INGRAM	
41	N	W	CELEBRATE WINCO 1022	
42	40	200	KC AND THE SUNSHINE BAND	

20	18	36	YOUNG JEEZY TM:103: HUSTLERZ AMBITION CTE/DEF JAM 013738/1D.JMG ①	
21	17	62	PITBULL PLANET PIT MR. 305/POLO GROUNDS/J 69060/RCA	
22	20	17	B.O.B STRANGE CLOUDS REBELROCK/GRAND HUSTLE/ATLANTIC 527789/AG	
23	24	40	MARY J. BLIGE	
24	25	37	MY LIFE II (ACT 1) MATRIARCH/GEFFEN 016257/IGA ANTHONY HAMILTON BACK TO LOVE MISTER'S MUSIC 99136/RCA	
25	W	w	JJ DOOM	
	No.	and .	MELANIE FIONA	
26	27	23	THE MF LIFE SRC 016021/UNIVERSAL REPUBLIC	
27	21	5	JENNIFER LOPEZ DANCE AGAIN THE HITS EPIC 95588 €	
28	29	20	MONICA NEW LIFE RCA 95377	
29	23	55	JAY Z KANYE WEST WATCH THE THRONE RDC: A-FELLARDC NATION/DEF JAM 015428/IDJ/MG	
30	26	11	WAKA FLOCKA FLAME TRIPLE FLIFE BRICK SQUAD MONOPOLY 529035/WARNER BROS.	
31	22	4	JOSS STONE THE SOUL SESSIONS: VOL. 2 STONE'D 152101/S-CURVE	
32	30	74	WIZ KHALIFA ROLLING PAPERS ROSTRUM/ATLANTIC 527099/AG ⊕	
33	33	61	BEYONCE 4 PARKWOOD 90824/COLUMBIA	
34	34	43	WALE AMBITION MAYBACH 528687/WARNER BROS.	
35	31	12	EMELI SANDE OUR VERSION OF EVENTS CAPITOL 63767	
36	32	16	MARY MARY GO GET IT (SOUNDTRACK) MY BLOCK 90708/COLUMBIA	
37	42	38	PACE AMY WINEHOUSE SETTER LIONESS HIDDEN TREASURES UNIVERSAL REPUBLIC ORGAN	
38	28	8	JOSHUA LEDET AMERICAN IDOL: SEASON 11: HIGHLIGHTS 19/INTERSCOPE 017/82 EX/IGA	
39	37	48	J. COLE COLE WORLD ROC NATION 57920/COLUMBIA	
40	35	42	MAC MILLER BLUE SLIDE PARK ROSTRUM 218	
41	NE	w	CHRISTON INGRAM CELEBRATE WINCO 1022	
42	40	32	KC AND THE SUNSHINE BAND RASHBACK WITH KC AND THE SUNSHINE BAND PLANS FIRST.	
43	36	63	LEDISI PIECES OF ME VERVE FORECAST 015557/VG	
44	39	41	CHILDISH GAMBINO CAMP GLASSNOTE 0121*	
45	45	63	BAD MEETS EVIL HELL THE SEQUEL (EP) SHADY/INTERSCOPE 015729/IGA	
46	43	36	KENDRICK LAMAR SECTION.80 TOP DAWG DIGITAL EX	
47	46	20	SOUNDTRACK THINK LIKE A MAN EPIC 93953	
48	41	12	ERIC BENET THE ONE PRIMARY WAVE 70023/JORDAN HOUSE	
49	56	38	ROBIN THICKE LOVE AFTER WAR STAR TRAK/GEFFEN 016290/IGA	
50	48	107	KEM INTIMACY: ALBUM III UNIVERSAL REPUBLIC 014469 €	
			THE PROPERTY OF THE PROPERTY O	

Miguel earns his fifth top 10 on the radiobased Mainstream R&B/Hip-Hop chart as "Adorn," the first single from the singer's uncoming sophomore album, Kaleidoscope Dream, hops 11-5. Miguel has now turned five out of his six chart entries into top 10s, with only "Girls Like You" (No. 21 peak) missing the mark.



4)	M	AINSTREAM
A		: {	&B/HIP-HOP
e iii	AST	NEBKS	TITLE
E	22	~~	ARTIST IMPRINT/PROMOTION LABEL NO LIE
1	2	15	4 WKS 2 CHAINZ FEAT, DRAKE DEF JAM/IDJMG
2	1	17	BAG OF MONEY WALE FEAT. RICK ROSS, MEEK MILL & T-PAIN MAYBACHWARNER BROS.
3	4	11	AMEN MEEK MILL FEAT. DRAKE MAYBACH/WARNER BROS.
4	3	16	LEMME SEE USHER FEAT. RICK ROSS RCA
6	11	8	BREATEST ADORN BAINER MIGUEL BYSTORM/BLACK ICE/RCA
6	5	20	MERCY KANYEWEST BIG SEAN, PUSHA T, 2 CHAINZ G.D.O.D.ROC-A-FELLA-DEF JAM/DUMG
7	8	8	TURN ON THE LIGHTS FUTURE FREEBANDZ/A-1/EPIC
8	12	8	ENOUGH OF NO LOVE
9	9	22	KEYSHIA COLE FEAT. UIL WAYNE GEFFEN/INTERSCOPE HEART ATTACK
10	6	11	TREY SONGZ SONGBOOK/ATLANTIC 2 REASONS
ATTIC.	13	11	PUT IT DOWN
11			NOBODY'S PERFECT
12	7	29	J. COLE FEAT. MISSY ELLIOTT ROC NATION/COLUMBIA
13	10	15	WORK HARD, PLAY HARD WIZ KHALIFA ROSTRUM/ATLANTIC
14	15	7	POP THAT FRENCH MONTANA FEAT. RICK ROSS, DRAKE LIL WAYNE BAD BOYINTERSCOPE
15	17	12	DANCE FOR YOU BEYONCE PARKWOOD/COLUMBIA
16	19	10	LAZY LOVE NE-YO MOTOWN/IDJMG
17	20	7	I DON'T LIKE CHIEF KEEF FEAT. UL REESE GOD IS GOOD/GLORY BOYZ/INTERSCOPE
18	24	3	DIVE IN TREY SONGZ SONGBOOK/ATLANTIC
19	16	12	MY HOMIES STILL LIL WAYNE FEAT. BIG SEAN YOUNG MONEYCASH MONEYORIIVERSAL REPUBLIC
20	22	11	LET'S TALK
21	21	14	TOUCH'N YOU
22	25	19	RICK ROSS FEAT USHER MAYBACH/SLIP-N-SLIDE/DEF JAM/IDJMG THINKIN BOUT YOU
23	14	14	FRANK OCEAN DEF JAM/IDJMG TILL I DIE
		1000	CHRIS BROWN FEAT. BIG SEAN & WIZ KHALIFA RCA BIRTHDAY SONG
24	31	3	2 CHAINZ FEAT. KANYE WEST DEF JAM/IDJMG I WISH YOU WOULD
25	29	5	QJ KHALED FEAT WANYE WEST & HICK ROSS WE THE BESTINGUING MODE (CASH MODE) UNIVERSAL REPUBLIS
26	23	19	SWEET LOVE CHRIS BROWN RCA
27	34	6	MIRROR BOBBY V FEAT. LIL WAYNE BLU KOLLA DREAMS/EONE
28	33	5	DOPE CHICK THE-DREAM FEAT, PUSHA T RADIO KILLA/DEF JAM/IDJMG
29	28	20	BEEZ IN THE TRAP NICKI MINAJ FEAT. 2 CHAINZ YOU'NG MONEY CASH MONEY LINN VERSAL REPUBLIC
30	32	4	DO IT MYKKO MONTANA FEAT. K-CAMP PLAYMAKER/UNIVERSAL REPUBLIC
31	37	3	ICE KELLY ROWLAND FEAT. LIL WAYNE UNIVERSAL MOTUVINIUNIVERSAL REPUBLIC
32	38	2	BIG BOOTY
33	27	17	SNAP BACKS & TATTOOS
34	35	5	DRIICKY GRAHAM NU WORLD ERA/EONE TELL HER AGAIN
35	36	4	STERLING SIMMS FEAT. MEEK MILL STEREOTYPES/RCA I DON'T CARE
Second 1		111111	ELLE VARNER MBK/RCA NEW DAY
36	NE		50 CENT FEAT. DR. DRE & AUCIA KEYS G UNIT/SHADY/AFTERMATH/INTERSCOPE
37	NE		BANDZ A MAKE HER DANCE JUICY J FEAT. LIL WAYNE & 2 CHAINZ EAR DRUMMERS
38	N	W	TRIUMPHANT (GET 'EM) MARIAH CAREY FEAT. RICK ROSS & MEEK MILL ISLAND/IDJ/MG
39	39	3	VAL VENIS KING LLAWLESS/EPIC
		w	ENOUGH SAID

	@)		
	A		R	HYTHMIC [™]
	// 100		公年	TITLE
	MEK	WEEK	WEEKS	ARTIST IMPRINT/PROMOTION LABEL
	0	2	18	WIT MERCY WANTE WEST BIG SEAN PUSHA 12 CHARGE 0.00, ROCA FELLATEF, MANDAME
Warner Bros.	2	1	17	WHERE HAVE YOU BEEN RIHANNA SRP/DEF JAM/IDJMG
ROS	3	5	9	GREATEST WHISTLE GAINER FLO RIDA POE BOY/ATLANTIC
1100	4	4	15	LET'S GO
	5	3	17	WORK HARD, PLAY HARD
Α	6	6	11	WIZ KHAUFA ROSTRUM/ATLANTIC/RRP NO LIE
A/DEF JAMIDUMG	7	10	7	2 CHAINZ FEAT, DRAKE DEF JAM/IDJMG 2 REASONS
	-			TREY SONGZ FEAT. T.I. SONGBOOK/ATLANTIC HEART ATTACK
SCOPE	8	9	18	TREY SONGZ SONGBOOK/ATLANTIC CASHIN' OUT
	9	8	19	CASH OUT BASES LOADED/EPIC
	10	11	7	LIGHTS ELLIE GOULDING CHERRYTREE/INTERSCOPE
. I	11	13	6	POUND THE ALARM NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
JMBIA	12	14	7	AS LONG AS YOU LOVE ME JUSTIN BIEBER FEAT BIG SEAN SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG
MIDIA	13	7	17	SCREAM USHER RCA
0.000.000.000	14	12	13	LEMME SEE
BOYINTERSCOPE	15	16	16	USHER FEAT. RICK ROSS RCA TITANIUM
		19070		DAVID GUETTA FEAT. SIA WHAT A MUSIC/ASTRALWERKS/CAPITOL DON'T WAKE ME UP
	16	19	9	CHRIS BROWN RCA
ZINTERSCOPE	17	18	7	MEEK MILL FEAT. DRAKE MAYBACH/WARNER BROS.
	18	17	16	PAYPHONE MARGON 5 FEAT. WIZ KHALIFA A&M/OCTONE/INTERSCOPE
VERSAL REPUBLIC	19	28	3	LET ME LOVE YOU (UNTIL YOU LEARN TO LOVE YOURSELF) NE-YO MOTOWN/IDJMG
BROS.	20	24	5	BAG OF MONEY WALE FEAT RICK ROSS, MEEK MILL, & T-PAIN MAYBACH/WARNER BROS.
FJAM/IDJMG	21	21	11	WIDE AWAKE KATY PERRY CAPITOL
T SHIVIDSIVIS	22	27	5	I CAN ONLY IMAGINE
	23	20	6	BAND GUETTA FEAT CHRIS BROWN & UL WAYNE WHAT A MUSIC/ASTRALVER'S CAPITOL GET LOW
RCA				WWA RUDGA RAME FRAT, NOO WINAL TYGA & RU RDA ERICK SCHAO INCIDENCIL/HANNER BROS. SOMEBODY THAT I USED TO KNOW
	24	23	19	GOTYE FEAT, KIMBRA SAMPLES 'N' SECONDS/FAIRFAX/UNIVERSAL REPUBLIC SNAP BACKS & TATTOOS
EYUWEKSA REPUBLIC	25	22	13	DRIICKY GRAHAM NU WORLD ERA/EONE
	26	29	5	POP THAT PRENCH MONTANA FEAT, RICK ROSS, DRAKE, UL WAYNE BAD BOYINTERSCOPE
S/EONE	27	25	8	WE RUN THE NIGHT HAVANA BROWN FEAT, PITBULL 2101/UNIVERSAL REPUBLIC
AM/IDJMG	28	26	14	CALL ME MAYBE CARLY RAE JEPSEN 604/SCHOOLBOY/INTERSCOPE
VERSAL REPUBLIC	29	31	3	ADORN MIGUEL BYSTORM/BLACK ICE/RCA
THE PROPERTY OF THE PARTY OF TH	30	37	2	TURN ON THE LIGHTS
RSAL REPUBLIC	31	32	3	WANT U BACK
/ERSAL REPUBLIC	32	35	2	NEW DAY
	-			50 CENT FEAT OR DRE & AUGA KEYS G UNITISHADIVAFTERMATHINTERSCOPE NOBODY'S PERFECT
	33	30	15	J. COLE FEAT. MISSY ELLIOTT ROC NATION/COLUMBIA
ES/RCA	34	33	4	INVINCIBLE MGK FEAT. ESTER DEAN ESTIBXX/BAD BOY/INTERSCOPE
	35	36	4	BLOW ME (ONE LAST KISS) PINKRCA
ATHINTERSCOPE	36	38	2	SLOW DOWN CLYDE CARSON FEAT. THE TEAM LIFEWAY FRAMENIA MEDIA GROUP UNIVERSAL REPUBLIC
MMERS	37	39	2	GET IT STARTED PITBULL FEAT. SHAKIRA MR. 305/POLO GROUNDS/RCA
	38	N	EW	ENOUGH OF NO LOVE
SLAND/IDJMG_	39	7,61	EW	MISSED CALLS
	-	100	Me	MAC MILLER ROSTRUM/UNIVERSAL REPUBLIC

BETWEEN THE BULLETS

SONGZ AND DJ KHALED ARRIVE



Trey Songz debuts his fifth studio album, Chapter V, at No. 1 on Top R&B/Hip-Hop Albums with 135,000 sold, according to Nielsen SoundScan. It's Songz' second No. 1, and second straight set to debut at the top spot. His previous full-length album effort, Passion, Pain & Pleasure, bowed atop the list in 2010 with 240,000. Following that, Songz briefly charted for three weeks with the Inevitable EP (debuting and peaking at No. 23 on Dec. 17, 2011). The new album has netted two top 10s on Hot R&B/Hip-Hop Songs, while recent debuts "Dive In" and "Hail Mary" are still building steam. The

TAKE IT TO THE HEAD

former breaks into the top 20 (29-18) while "Hail Mary" slips 77-94. Meanwhile, DJ Khaled's sixth studio album, Kiss the Ring, bows at No. 3 on Top R&B/Hip-Hop Albums with 40,000. The collaborations set has produced the charting singles "Take It to the Head" (peaking at No. 6) and "I Wish You Would" (which hits a new peak this week, rising 46-44). -Karinah Santiago

A		A	DULT R&B™
MER	LAST	WEEKS	TITLE ARRIST IMPRINT/PROMOTION LABEL
1	2	14	FEELIN' SINGLE
2	3	23	TONIGHT (BEST YOU EVER HAD) JOHN LEGEND FEAT. LUDACRIS EPIC
3	1	25	PRAY FOR ME ANTHONY HAMILTON MISTER'S MUSIC/RCA
4	5	25	BEAUTIFUL SURPRISE TAMIA PLUS I/CAPITOL
6	8	3	GREATEST LATELY GAINER ANITA BAKER BLUE NOTE/CAPITOL
6	6	21	ALL TIED UP ROBIN THICKE STAR TRAK/GEFFEN/INTERSCOPE
7	4	22	CLIMAX USHER RCA
8	7	24	GO GET IT MARY MARY MY BLOCK/COLUMBIA
9	12	13	WHAT PROFIT DWELE RT/EONE
10	9	46	LOVE ON TOP BEYONCE PARKWOOD/COLUMBIA
11	11	25	NAME ON IT URBAN MYSTIC SOBE
12	13	26	BLESSED JILL SCOTT BLUES BABE/WARNER BROS.
13	17	4	ADORN MIGUEL BYSTORM/BLACK ICE/RCA
14	10	13	CELEBRATE WHITNEY HOUSTON & JORDIN SPARKS RCA
15	14	8	HEART ATTACK TREY SONGE SONGE OOK/ATLANTIC
16	15	14	DO WHAT YOU GOTTA DO ANGIE STONE SAGUARO ROAD RHYTHM/SAGUARO RO
17	16	10	DON'T MIND MARY J. BLIGE MATRIARCH/GEFFEN/INTERSCOPE
18	19	17	MISS MY LOVE ANTOINE DUNN ELITE
19	18	19	REFILL ELLE VARNER MBK/RCA
20	25	18	STILL HERE BRIAN CULBERTSON FEAT, VIVIAN GREEN VERVE
21	20	17	HARRIETT JONES ERIC BENET PRIMARY WAVE/JORDAN HOUSE/CAPITOI
22	22	7	MINT CONDITION CAGED BIRD/SHANACHIE
23	21	8	GROWN FOLKS BAR-KAYS FEAT. THE UNKNOWNS JEA/RIGHT NOW
24	24	10	HOLD ON JAMES FORTUNE & RYA FEAT, MONICA & FRED HAMMOND FIVA WORLD, U.S.
25	23	13	KENNY LATTIMORE SINCERESOUL/CAPITOL

RAP SONGS

State of			
THIS	LAST	WEEKS ON CHIT	TITLE ARTIST IMPRINT/PROMOTION LABEL
0	2	13	# NO LIE 1WK 2 CHAINZ FEAT, DRAKE DEF JAM/JOJMG
2	ì	20	MERCY KANYE WEST, BIG SEAN, PUSHA T, 2 CHAINZ G.O.D.D.ROC.A-FELLAGEF JAMIDUME
3	3	15	BAG OF MONEY WALE FEAT. RICK ROSS, MEEK MILL & T-PAIN MAYBACH/WARNER BROS.
4	5	10	AMEN MEEK MILL FEAT, DRAKE MAYBACH/WARNER BROS.
5	4	17	WORK HARD, PLAY HARD WIZ KHALIFA ROSTRUM/ATLANTIC/RRP
6	6	22	CASHIN' OUT CASH OUT BASES LOADED/EPIC
7	9	6	POP THAT PRENCH MONTANA FEAT. RICK ROSS, DRAKE, UL WAYNE BAD BOY/INTERSCOPE
8	7	19	NOBODY'S PERFECT J. COLE FEAT. MISSY ELLIOTT ROC NATION/COLUMBIA
9	13	6	GREATEST WHISTLE GAINER FLO RIDA POE BOY/ATLANTIC
10	12	5	TURN ON THE LIGHTS FUTURE FREEBANDZ/A-1/EPIC
11	8	20	TAKE IT TO THE HEAD DJ KHALED WE THE BEST/YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
12	11	26	LEAVE YOU ALONE YOUNG JEEZY FEAT. NE-YO CTE/DEF JAM/IDJMG
13	10	37	DRANK IN MY CUP KIRKO BANGZ LMG/UNAUTHORIZED/WARNER BROS.
14	14	41	THE MOTTO DRAKE FEAT. LIL WAYNE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
15	15	5	I DON'T LIKE CHIEF KEEF FEAT. UL REESE GOD IS GOOD/GLORY BOYZ/INTERSCOPE
16	16	11	MY HOMIES STILL

SNAP BACKS & TATTOOS 22 2 BIRTHDAY SONG

TOUCH'N YOU RICK ROSS FEAT USHER MAYBACH/SLIP-N-SLIDE/DEF JAM/IDJMG 19 14 21 4 I WISH YOU WOULD

24 2 NEW DAY 50 CENT FEAT, DR. DRE & ALICIA KEYS G UNIT/SH TILL I DIE CHRIS BROWN FEAT. BIG SEAN & WIZ KHALIFA RCA 17 10 20 18 BEEZ IN THE TRAP 23

BANDZ A MAKE HER DANCE 24 **GET LOW** 23 4 WAKA ROOKA FLAME FEAT MICH MINALI TYGA & FLORIDA ERICK SOLJUD MONEPODYM

HOT R&B/HIP-HOP SONGS

	THIS	IAST	2 WEEKS AGO	WEEKS	TITLE Artist PRODUCER (SONGWRITER) IMPRINT/PROMOTION LABEL	CERT	PEAK
	1	1	1	17	# NO LIE 4WKS MIKE WILL MADE-IT (TEPPS,A:GRAHAM,M.WILLIAMS) 2 Chainz Featuring Drake 0 DEF JAM/IDJMG		1
	2	2	2	23	BAG OF MONEY Wale Featuring Rick Ross, Meek Mill & T-Pain BEAT BILLIONAIRE (O.AKINTIMEHIN,R.R.WILLIAMS,W.L.ROBERTS II,T-PAIN,S.COOKE) MAYBACHWARNER BROS.		
1	3	7	9	17	GREATEST ADORN Miguel GAINER/AIRPLAY MIGUEL (M.J. PIMENTEL) © BYSTORM/BLACK ICE/RCA		3
	4	3	3		LEMME SEE Usher Featuring Rick Ross JM JONSIN MR MORRIS (J.S. SCHEFFERD, MORRIS, N.MARZOUCA, U.RAYMOND INEBELLINGERIL KNIGHTEN, WLROBERTS III) • RCA		3
İ	5	5	5		AMEN Meek Mill Featuring Drake KEY WANE (R.R.WILLIAMS, J.FELTON, A.GRAHAM, D.M.WEIR II, LABRAMS, M.H.MCDONALD) • MAYBACH-WARNER BROS.		
İ	6	4	4		MERCY Kanye West, Big Sean, Pusha T, 2 Chainz	П	1
i	9	6	8	23	UFTED K.D.WESTS,TAFTS.ANDERSON,TTHORNTON,TEPPS_LTHOMAS,D.BEAGLEW. RILERAWILLIAMS) © 6.0.0.D.ROC A-FELLADEF_JAMMOLMIG HEART ATTACK		3
i	0		(hite		BENNY BLANCO,RICO LOVE (BLEVIN,RICO LOVE,T.NEVERSON) TURN ON THE LIGHTS Future		100
	8	11	13		MIKE WILL MADE-IT (N.WILBURN,M.WILLIAMS,M.MIDDLEBROOKS) O FREEBANDZ/A-1/EPIC CLIMAX Usher		1
ı	9	9	7	28	DIPLO (U.RAYMOND IV,W.PENTZ,A.RECHTSHAID,J.NAJERA,S.FENTON) • RCA		1
	10	12	12		ENOUGH OF NO LOVE H-MONEY (H.D. SAMUELS.S FENTON,K M. COLED. CARTER) Keyshia Cole Featuring Lil Wayne GEFFENINTERSCOPE		1
	11	8	6		NOBODY'S PERFECT JLCOLE (J.COLE,C.MAYFIELD) J. Cole Featuring Missy Elliott G ROC NATION/COLUMBIA		
	12	13	20	11	POP THAT French Montana Featuring Rick Ross, Drake, Lil Wayne LEE OF THE AMAZINZ (KKHARBOUCH,WLROBERTS ILA GRAHAM,D. CARTÉRA L. NORRIS, L'CAMPBELL)		1
	13	16	22		PUT IT DOWN Brandy Featuring Chris Brown S.CRAWFORD,S.GARRETT,D.ABERNATHY,C.M.BROWN) © CHAMELEON/RCA		1
ı	14	10	10		2 REASONS Trey Songz Featuring T.I. TTAYLOR.BRIDGE (TNEVERSON,TTAYLOR.N.MCDOWELLC.J.HARRIS, JR.M.TIMOTHEEK.STEWART)		8
j	15	17	15		FEELIN' SINGLE R. Kelly BIG MACKK (R.S. KELLY, D. MAYS.S. SCARBOROUGH, W. WITHERS. JR.) ORCA O		1
ı	16	18	14		TONIGHT (BEST YOU EVER HAD) John Legend Featuring Ludacris		1
i	17	19	24	23	PHATBOIZ (JLEGEND,M.J.PIMENTEL,A.ARTHUR,C.REILLY,K.JUSTICE,C.BRIDGES) DANCE FOR YOU Beyonce		1
i	18	29	40		B.KNOWLES,T.NASH,C.A.STEWART (T.NASH,C.A.STEWART,B.KNOWLES) © PARKWOOD/COLUMBIA Trey Songz		1
H		200	100		T.TAYLOR, J.GARRISON (T.NEVERSON, T.TAYLOR, N.MCDOWELL, J.GARRISON) WORK HARD, PLAY HARD Wiz Khalifa		100
	19	15	16		STARGATE,BENNY BLANCO (C.J.THOMAZ,B.LEVIN,M.S.ERIKSEN,TE.HERMANSEN) 1 DON'T LIKE Chief Keef Featuring Lil Reese		1
	20	2.2	26		YOUNG CHOP (K.COZART,T.TAYLOR,T.PITTMAN) @ GOD IS GOOD/GLORY BOYZ/INTERSCOPE		2
	21	14	11		TAKE ITTO THE HEAD DJ Khaled Featuring Chris Brown, Rick Ross, Nicki Minaj & Lil Wayne THE RINNESDI KHALEN MEN BALEN COSSONIA REGISTRALING STANDARD MENTIONE OF WEITERS MUNICIPAL RICHAULT OF WEITERS MUNICIPAL RICHAULT		E
	22	20	17		CASHIN' OUT Ca\$h Out DJ SPINZ (J.M.H.GIBSON) © BASES LOADED/EPIC	•	2
	23	25	27	20	ALL TIED UP RobinThicke THICKE.PRO J. (R.THICKE.L.COXOX.R.L.DANIELS) STAR TRAK/GEFFEN/INTERSCOPE		2
	24	24	41		LATELY Anita Baker H.MASON, J.R. (T.GIBSON,D.ALLEN) BLUE NOTE/CAPITOL		2
İ	25	30	29	13	LAZY LOVE Ne-Yo S.TAYLOR (S.C.SMITH, S.TAYLOR) ● MOTOWWIDJMG		2
ĺ	26	21	21		PRAY FOR ME BABYFACE A DIXON (A HAMILTON BABYFACE A DIXON JQUE) Anthony Hamilton MISTER'S MUSIC/RCA		2
İ	27	32	31	25	GO GET IT Mary Mary		2
i	28	26	30		W.CAMPBELL (TATKINS-CAMPBELLE ATKINS-CAMPBELL, W.CAMPBELL) • MY BLOCK/COLUMBIA BEAUTIFUL SURPRISE Tamia		2
i	29	23	25	52	SREMI (T.HILL,C.KELLY,S.REMI) PLUS I/CAPITOL LOVE ON TOP Beyonce		1
ı	30	42	52	5	8 KNOWLES, S TAYLOR (B. KNOWLES, T.NASH, S. TAYLOR)	H	3
H	-	100			SONNY DIGITAL,K.WEST,B.WHEZY (T.EPPS,K.O.WEST,S.C.UWAEZUOKE,B.WHITFIELD) O DEF JÁMNIÐJMG TOUCH'N YOU Rick Ross Featuring Usher		1 2
ı	31	28	18		RICO LOVE, PMEDOR (RICO LOVE, PMEDOR, W.L. ROBERTS III) ANOTHER ROUND Fat Joe Featuring Chris Brown		1
	32	31	28	41	YOUNG LADD,COOL & DRE (DLAUSTIN,LA CARTEGENA,C.M.BROWN,LURBYK,JOSEPH,A.C.LYONS,LIPERRYB.PICKENS,M.VALENZANO) • TERROR SQUAD		3
	33	27	23	13	MY HOMIES STILL STREETRINNERRONA: D. CARTERS AND ERSON N. WARNARR DIAZ MAIELLO) LII Wayne Featuring Big Sean O YOUNG MONEY (CASH MONEY LUNWERS AL REPUBLIC		2
	34	37	45		LET'S TALK Omarion Featuring Rick Ross #010.GRANDEPRIVAL ROBERTS II ADMENS_LISSEYMISSEY/DISSEY/CHJASPER_VALLACEHAZORI ● MAYBAD\WARRER BROS.		3
	35	40	43	24	THINKIN BOUT YOU Frank Ocean FOCEAN,S.TAYLOR (FOCEAN,S.TAYLOR) Frank Ocean DEF JAM/IDJMG		3
	36	35	44	8	DOPE CHICK The-Dream Featuring PushaT T.NASH (T.NASH,T.THORNTON) ® RADIO KILLA/DEF JAW/IDJMG		3
	37	33	19		TILL I DIE Chris Brown Featuring Big Sean & Wiz Khalifa DANJA (C.M.BROWN,EN.HILLS,M.ARAICA,S.ANDERSON,C.J.THOMAZ) © RCA		1
	38	48	50	13	WHAT PROFIT Dwele MIKE CITY (M.FLOWERS) © RT/FONE		3
	39	38	34		LEAVE YOU ALONE WARREN 6 (J.W.JENKINS,W.GRIFFIN,S.C.SMITH,LLISTON-SMITH) Young Jeezy Featuring Ne-Yo © CTE/DEF JAM/IOJMG		
	40	34	32		WARREN & J. W.JENKINS, W.GRIFFINS, C.SMITH. LLISTON-SMITH UP: LoveRance Featuring lamSu & Skipper or SO Cent ROLIVER, SWILLIAMS, P.COX) © STUDO LIFE/INTERSCOPE		2
i	41	45	42		CREW LOVE Drake Featuring The Weeknd		
	42	51	57	8	CMONTAGNESE THE WEEKENDUNSHEBB IA GRAHAMAN SHEBIR AFAIMANIA TESPATEC MONTAGNESS O YOUNG MONEYCASH MONEYUMIVERSAL REPUBLIC BANDZ A MAKE HER DANCE Juicy J Featuring Lil Wayne & 2 Chainz		4
	43	17520	(400		NOT LISTED (NOT LISTED) BLESSED Jill Scott		100
	905	50	38	26	DRE, VIDAL (J. SCOTT, A HARRIS, V.DAVIS) DJ Khaled Featuring Kanye West & Rick Ross DJ Khaled Featuring Kanye West & Rick Ross		2
	44	46	48		HIT-BOY IKM M-HALED KO WESTWL ROBERTS ILC HOLLIS) WE THE BESTYOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC THANK YOU Estelle		4
	45	36	39	46	J.DUPLESSIS.A.ALTINO.A.DUNKLEY (J.DUPLESSIS.A.THAM.A.ALTINO.A.DUNKELY.D.FEDWARDS,TD.FICHARDSON) • HOME SCHOOL/ATLANTIC		1
	46	44	36		BEEZ IN THE TRAP KE-NDE (0.TMARAJM.ORDAN,TEPPS) Nicki Minaj Featuring 2 Chainz YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC		is.
	47	47	46	54	DRANK IN MY CUP SOUND M.O.B. (KRANDLE, BTILLMAN, R. GONZALEZ) O LMG/J/NAUTHORIZED/WARNER BROS.		1
	48	41	35		SWEET LOVE POLOW DA DON,JLPERRY (C.M.BROWN,J.JONES,JLPERRY,G.G.CURTIS SR.,C.MARKS,T.DOYLE JR.) Chris Brown O RCA		2
	49	49	47	28	BIRTHDAY CAKE Rihanna Featuring Chris Brown DA INTERNZ (T.NASH,R FENTY.M.E.PALACIOS,E CLARK,K MCCALL,C M. BROWN,M RIDDICK) SRP/DEF JAM/IDJMG OF SRP/DEF JAM/IDJMG		8
	50	53	55		GO GET IT T.I. T-MINUS (C.J. HARRIS, JR.,T.WILLIAMS) GRAND HUSTLE/ATLANTIC		5
	51	56	63		NEW DAY 50 Cent Featuring Dr. Dre & Alicia Keys IN DREWIZERITUMENCE IN ARREST CLUDGEN, IN AND ALICENSE PROMOTED		5
	52	68	59		DO WHAT YOU GOTTA DO Angie Stone		5
	53	59	60		MIRROR Bobby V Featuring Lil Wayne		5
	54	54	53		KERONDU (K.M.ERONDU, B.WILSON, R.D. HIRT, C. STEWART, D. CARTER, R. O. TIBBS) • BLU KOLLA DREAMS/EONE Mykko Montana Featruing K-Camp		5.
	55	58	66		BOBBY KRITICAL (M.GRAVES.K.T.CAMPBELL,B.B.TURNER JR.) © PLAYMAKER/UNIVERSAL REPUBLIC Kelly Rowland Featuring Lil Wayne		5
	1000	-			S.GARRETT,DETAIL (S.GARRETT,N.C.FISHER,K.ROWLAND,O.CARTER) • UNIVERSAL MOTOWN/UNIVERSAL REPUBLIC		
	Data	for	wee	ek d	of SEPTEMBER 8, 2012 For chart reprints call 212.493.4023		

10 A guest turn on Cole's latest top 10 carries Lil Wayne to the title of rapper with the most top 10s in the chart's history. The track is Weezy's 30th ton 10, moving him pas Ludacris, who slides into the runner-up slot with 29 uppertier hits.



The Drake-driven audience by 83% as it moves into the top half of the tally. The 17-spot jump comes from a huge listener gain aided by WWPR New York, which contributes 228,000 million impression to its 1.4 million improvement, according to Nielse BDS.



runner-up presents his second single in the past six month to the survey. The singer is signed to his TV mento L.A. Reid's Epic label. The video for the song, shot in Brooklyn, debuted Aug. 29 on Vevo.

98

Although the song isn't officially being worked to radio, it's received enough impression to return to the list after a five-week absence. Last seen on the July 28 chart, the song has been gaining popularity through such outlets as **KBXX** Houston, KBFB Dallas and WUSL Philadelphia where featured artist Meek Mill hails from

DEAT.	TITLE Artist PRODUCER (SONGWARTER) IMPRINT/PROMOTION LABEL	WEEK 2WEEKS AGO WEEKS ON CHT	WEEK	MER
ij	ENOUGH SAID N. SHEBIB (N. SHEBIB, A. GRAHAM, PALEXANDER, J. AUSTIN) Aliyah Featuring Drake BLACKGROUND	3 87 3	73	56
	WHERE HAVE YOU BEEN Rihanna	1 61 12	61	57
	DR. LUKE,CIRKUT,C.HARRIS (E.DEAN,L.GOTTWALD,C.HARRIS,H.WALTER,G.MACK) TRIUMPHANT (GET 'EM) Mariah Carey Featuring Rick Ross & Meek Mill	7 - 3	67	58
	M.CAREY,J.DUPRI,B.M.COX (M.CAREY,J.DUPRI,B.M.COX,W.LROBERTS II,R.R.WILLIAMS)		39	9
	R.KELLY (R.S.KELLY)			200
3	CARDIAK (W.L. ROBERTS II, C.E.MCCORMICK, O.AKINTIMEHIN, A.GRAHAM)		69	
3	J.DUPLESSIS,A.ALTINO (M.J.BLIGE,PR.HAMILTON,J.DUPLESSIS,K.DUPLESSIS,A.ALTINO) • MATRIARCH/GEFFEN/INTERSCOPE	3 64 10	63	U
	FOUN DEAN, THE AUDIBLES (U.BUTU, I.BANKEN)	7 54 17	57	
9	I LOVE GIRLS DJ FRANK E (J.FRANKS,M.COOPER.R.TOBY.C.BROWN) Pleasure P Featuring Tyga D SWAGGA/EONE	5 73 5	65	1
1	I DON'T CARE POP (E.VARNER,W.FELDER,A.WANSELR.BELL,B.BELL,G.BROWN,D.JOHNSON,R.MICKENS,C.SMITH,D.THOMAS)	12 65 5	62	
1	SWIMMING POOLS (DRANK) T-MINUS (K.DUCKWORTH,T.WILLIAMS) Kendrick Lamar O TOP DAWG/AFTERMATH/INTERSCOPE	2 93 3	72	ı
	HARRIETT IONES Eric Ronat	0 56 15	60	
	BORN STUNNA Birdman Featuring Rick Ross	5 51 16	55	ä
	MY MOMENT DJ Drama, 2 Chainz, Meek Mill, Jeremih		125	i
- 1	T-MINUS (TEPPS,R.R.WILLIAMS, J.FELTON,T.WILLIAMS) TELL HER AGAIN Starling Simons Footballing Mode Mill		66	į
1	POP,OAKWUD (A WANSEL,W.FELDER,A.SIMMS,R.COLSON,R.R.WILLIAMS,H.WRIGHT) • STEREOTYPES/RCA		64	
2	LGHAY (J.M.H.GIBSON,M.HOBERTS,LGHAY) BASES LOADED/EPIC	0 76 5	70	
Ī	HOLD ON James Fortune & FIYA Featuring Monica & Fred Hammond TVAUGHN (J.FORTUNE,C.FORTUNE,T.VAUGHN) • FIYA WORLD/LIGHT/FONE	12 86 7	82	
1	VAL VENIS C-SICK (C.DUMAZER,L.JOHNSON) King L O LAWLESS/EPIC	6 81 5	76)
	SLOW DOWN	5 75 19	75	ä
1	STILL HERE Brian Culbertson Featuring Vivian Green	9 88 15	89	3
2	BELIEVE IN US Mint Condition	E-ENTRY 2		
	MINT CONDITION (R.KINCHEN,S.WILLIAMS) • CAGED BIRD/SHANACHIE HOW DO YOU WANT IT Dizzy D Featuring Erin Rogers	Orange (S-4)	1	
3	J BEATS OF I.S.P. (J.E.MCKINNIE JR.,D.WARREN) GREEN LIGHT R. Kelly	(A) (Sec. 1981)	71	
	R.KELLY (R.S.KELLY)	15 84 4	95	
3	NOT LISTED (NOT LISTED)	8 79 12	78	l
1	MAKE IT NASTY CP (M.NGUYEN-STEVENSON,C.WASHINGTON) O YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	4 83 6	84	l
4	DON'T JUDGE ME THE MESSENGERS (C.M. BROWN, N. ATWEH, A.M. MESSINGER, M. PELLIZZER) Chris Brown THE MESSENGERS (C.M. BROWN, N. ATWEH, A.M. MESSINGER, M. PELLIZZER)	5 - 2	85	
	MISS MY LOVE Antoine Dunn NOT LISTED (NOT LISTED) © ELITE	9 92 7	79	İ
1	IN AND OUT Marcus Canty Featuring Wale H-MONEY HD SAMUELS EBILLINGER, CHARPELL, CBROWNEG, GORDON R. GORDON WOON KOND AKINTIMEHIN)	OT SHOT	HOTS	
1	FIND A WAY Kenny Lattimore		83	
	GET LOW Waka Flocka Flame Featuring Nicki Minaj, Tyga & Flo Rida		80	
	DJ SPEEDVRISAAC (JIMAI/PHURS,HMILLER,B.SISAAC,O.TMARAJ,MNGUYEN-STEVENSON,TDILLARD) ● BRICK SQUAD MONOPOLYMARNER BROS YOU COME FIRST Jacob Latimore	esi baw mai	Tares in	
1	INFINITY,TARIO J. SUECOFA HOLMES,C.J.JACKSON,J.PELLEGRINI) GROWN FOLKS Bar-Kays Featuring The Unknowns		92	
- 3	JAZZE PHA (PALEXANDER,G HUGHES,J.V.SIMS) • JEA/RIGHT NOW	8 95 4	88	
3	I-MINUS (TANK,K.STEPHENS,C.J.HARRIS, JR.)	19 — 2	99	
9	BANDZ BANDZ (GET YOUR MONEY UP) R.HARVEY JR. (R.HARVEY JR., R.MORGAN III.R.ROGERS,M.E.DIXON) © 2 FAR GONE/STONEY BURKE/DEH TYME	71 5	91	
į.	ONE STEP CLOSER W.DOWNING,C.DAVIS (W.DOWNING,C.DAVIS,T.YOLBERT) WIll Downing W.DOWNING,C.DAVIS (W.DOWNING,C.DAVIS,T.YOLBERT)	E-ENTRY 2	RE-EI	X
3	JUST THE WAY YOU ARE TAYLOR V.M. WATSON (T.TAYLOR V.M. WATSON, J. AUSTIN) JOHNNY GIII T. TAYLOR V.M. WATSON (T. TAYLOR V.M. WATSON, J. AUSTIN)	18 - 10	98	
-	AMECONE Charles Indian 8 Fellowskia Chinasa	00 94 3	100	ğ
	BLAME K'LA Featuring Nas	14 90	94	
1	J.DUPLESSIS,LIL RONNIE, A ALTINO (B. 8UGGS, J.DUPLESSIS, R.JACKSON, S. REMI, N. JONES) MUSIC LINE JUDGE I AM YOUR LEADER Nicki Minaj Featuring Cam'ron & Rick Ross	NEW 1	es-u	
	NOT LISTED (NOT LISTED) O YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC HAIL MARY Trey Songz Featuring Young Jeezy & Lil Wayne			
- 5	T.TAYLOR, SKYY STYLEZ (T.NEVERSON, T.TAYLOR, E.LEWIS, D. CARTER, J. W. JENKINS, A. CRASK) * SONGBOOK/ATLANTIC		77	ğ.
	ACTIN' UP Wale & Meek Mill Featuring French Montana RICO LOVE (O.AKINTIMEHIN,R.R.WILLIAMS,K.KHARBOUCH,RICO LOVE) MAYBACH/WARNER BROS.	17 _ 2	97	3
1	WRONG SIDE OF A LOVE SONG NOT LISTED (NOT LISTED) Melanie Fiona O SRC(UNIVERSAL REPUBLIC	NEW 1	NE	3
	NEW GOD FLOW PushaT Kanye West	3 100 3	93	7
4			STATE OF	-
3	KWESTBOOGTAPZIKOWESTTHORNITON,HROONEYRBEAN,HCRZOED.COLES,REVEREND GLTONNISBND,MKVALLEI • G.G.O.D.DEF,JAMIGUMS SO SOPHISTICATED Rick Ross Featuring Meek Mill	E-ENTRY 5	RE-E	8
	KWEST,BODGZ,TAPEZ (K.O.WEST,TTHORNTON,H.ROONEYR.BEAN,H.CRIZOE,D.COLES,REVEREND GLTOWNSEND,M.K.VALLE) • G.O.O.D.GEF JAMIDUMS	E-ENTRY 5	RE-E	9

BETWEEN THE BULLETS

FUTURE, COLE HEAD TO TOP 10



Atlanta's own Future earns his third top 10 on the Hot R&B/Hip-Hop Songs chart as "Turn On the Lights" shimmies up 11-8. This is the fourth single from his Pluto album, which also contains the top 10 track "Magic." Future's first top 10 came about as a featured artist on YC's "Racks," the song responsible for the term's place in popular culture. Elsewhere, Keyshia Cole balances out the top 10 as the veteran returns to the region for the first time in three years. "Enough of No Love," featuring Lil Wayne, becomes Cole's 12th top 10, rising

two slots to No. 10. "Trust" (2009) was her last single to reach the tier. -Karinah Santiago

SEP CHRISTIAN/GOSPEL Billboard.

@		C	HRISTIAN
Ä		Š	ONGS"
SEX WITH	MEEK	WEEKS ON CHI	TITLE ARTIST IMPRINT/PROMOTION LABEL.
0	2	23	#1 GG 10,000 REASONS (BLESS THE LORD) MATT REDMAN SIXSTEPS/SPARROW/EMI CMG
2	1	16	ME WITHOUT YOU
3	3	16	TOBYMAC FOREFRONT/EMI CMG LOSING
•	100		TENTH AVENUE NORTH REUNION/PLG WHERE I BELONG
4	.4	51	BUILDING 429 ESSENTIAL/PLG FORGIVENESS
5	5	12	MATTHEW WEST SPARROW/EMI CMG
6	10	28	THE HURT & THE HEALER MERCYME FAIR TRADE
7	8	35	GOD'S NOT DEAD (LIKE A LION) NEWSBOYS INPOP
8	7	15	CENTER OF IT CHRIS AUGUST FERVENT/WORD-CURB
9	6	32	LIVE LIKE THAT SIDEWALK PROPHETS FERVENT/WORD-CURB
10	9	26	JESUS, FRIEND OF SINNERS CASTING CROWNS BEACH STREET/REUNION/PLG
11	11	15	REDEEMED
	Name of	10000	OVERCOME
12	12	42	JEREMY CAMP BEC/TOOTH & NAIL THE PROOF OF YOUR LOVE
13	13	18	FOR KING & COUNTRY FERVENT/WORD-CURB GOOD TO BE ALIVE
14	14	17	JASON GRAY CENTRICITY
15	15	17	WHEN MERCY FOUND ME RHETT WALKER BAND ESSENTIAL/PLG
16	17	9	BANNER OF LOVE LUMINATE SPARROW/EMI CMG
17	16	11	SHOULD'VE BEEN ME CITIZEN WAY FAIR TRADE
18	19	5	JESUS IN DISGUISE BRANDON HEATH MONOMODE/REUNION/PLG
19	20	9	I'M ALIVE
20	18	10	PETER FURLER SPARROW/EMI CMG STEADY MY HEART
21)	2011		KARI JOBE SPARROW/EMI CMG KEEP YOUR EYES OPEN
~	22	16	ONE THING REMAINS
22	26	4	PASSION FEAT. KRISTIAN STANFILL SIXSTEPS/SPARROW/EMI CMG
23	21	20	AFTER ALL (HOLY) DAVID CROWDER*BAND SIXSTEPS/SPARROW/EMI CMG
24	27	2	ONLY A MOUNTAIN JASON CASTRO ATLANTIC/WORD-CURB
25	24	6	DON'T GIVE UP CALLING GLORY SONCURED
26	25	7	WELL DONE MORIAH PETERS REUNION/PLG
27	28	12	WHO YOU ARE UNSPOKEN CENTRICITY
28	23	17	BEAUTIFUL YOU TRENT MONK TRENT MONK
29	29	7	YOUR PRESENCE IS HEAVEN
30	30	7	ALL THINGS POSSIBLE
×	1000	122	MARK SCHULTZ FAIR TRADE WE ARE FREE
31	DE	SHOT	AARON SHUST CENTRICITY
32	34	6	EVEN IF KUTLESS BEC/TOOTH & NAIL
33	31	9	NEED YOU NOW (HOW MANY TIMES) PLUMB CURB
34	33	3	HOLD ME STILL FOREVER JONES EMI GOSPEL
35	32	6	YOURS FOREVER BARA MACLEAN FERVENT/WORD-CURB
36	45	9	SHOOTING STAR OWL CITY UNIVERSAL REPUBLIC
37	38	5	GREAT I AM
38	42	13	PHILLIPS, CRAIG & DEAN FAIR TRADE BE SOMEBODY
39	36	3	NOT FOR A MOMENT (AFTER ALL)
			MEREDITH ANDREWS WORD-CURB NEVER LET YOU GO
40	39	20	MANAFEST BEC/TOOTH & NAIL FINALLY HOME
41	40	11	KERRIE ROBERTS REUNION/PLG
42	43	5	HOLLY STARR ARTIST GARDEN
43	41	8	LOVE IS ALL JE'KOB SAVE THE CITY
44	N	EW	YOU ARE I AM MERCYME FAIR TRADE
45	44	3	HOLDING ON JAMIE GRACE GOTEE
46	47.	12	REST IN THE HOPE
47	50	10	ALL I REALLY WANT
48	Name of Street	MTRY	SCARS
	46		JONNY DIAZ FAIR TRADE RIGHT BESIDE YOU
49		3	BUILDING 429 ESSENTIAL/PLG BETTER THAN LIFE
50	49	5	REMEDY DRIVE CENTRICITY

Tenth Avenue North claims its biggest Nielsen SoundScan week and second leader on Christian Albums as the group's sixth full-length, The Struggle, debuts with 26,000 sold. That surpasses the band's opening sum two years ago with The Light

Meets the Dark (22,000), which also entered at the summit.



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SO MUCH FOR LOVE CLOSEN 83548	
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25 28 55 BUILDING 429 LISTEN TO THE SOUND ESSENTIAL 10932/PLG 27 19 49 THE SOUND ESSENTIAL 10932/PLG 28 27 TOBYNAC DUBBEO & REDD A REMY PROJECT FOR FRONT SSZEMAN 29 32 22 SIDEWALK PROPHETS LIVE LIST THAT FERVEN TIS BESTON WITH COME 29 32 22 SIDEWALK PROPHETS LIVE LIST THAT FERVEN TIS BESTON WORD-CURB 30 27 4 VERTICAL CHURCH WERREN, THE TERVEN TIS BESTON WORD-CURB 31 AS-ENTIN 32 30 20 TIPL LEE THE GOOD LIFE REACH 8220/SINFINITY 33 34 19 SELAH HOPE OF THE BROKEN WORLD CURB 72250/WORD-CU 34 25 6 KB WEIGHT & GLORY REACH 8222/THFINITY 35 29 32 JOVEL NOISE WATERTOWER SSZTJAEMI CMG 36 24 72 BLESSINGS FAIR TRADE REZIDEN CMG 37 37 39 JESUS CULTURE ANALOUSE ATTOWER SSZTJAEMI CMG 38 RE-ENTIN 39 JESUS CULTURE ANALOUSE WATERTOWER SSZTJAEMI CMG 39 JESUS CULTURE 39 JESUS COUTINE 39 JESUS CULTURE 39 JESUS CULTURE 39 JESUS CULTURE 39 JESUS CULTURE 39 JESUS CULTURE 39 LEERIND 30 JESUS CULTURE 39 JESUS COUTINE 39 JESUS CULTURE 39 LEERIND 30 JESUS CULTURE 39 LEERIND 30 JESUS CULTURE 39 JESUS COUTINE 39 JESUS COUTINE 39 JESUS CHARMEN 30 JESUS COUTINE 39 JESUS CHUTCH 30 JESUS COUTINE 39 JESUS CHUTCH 39 JESUS COUTINE 39 JESUS CHUTCH 39 JESUS COUTINE 39 JESUS CHUTCH 39 JESUS COUTINE 39 JESUS CHUTCH 39 JESUS COUTINE 39 JESUS CHUTCH 39 JESUS COUTINE 39 JESUS CHUTCH 39 JESUS COUTINE 39 JESUS CHUTCH 39 JESUS COUTINE 39 JESUS CHUTCH 39 JESUS COUTINE 39 JESUS CHUTCH 39 JESUS COUTINE 39 JESUS CHUTCH 39 JESUS CH	
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32 30 20	9
32 30 20 TRIP LEE	3
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34 25 6 KB WEINT & GLORY REACH \$2327/16/INITY 35 28 32 SOUNDTRACK 36 24 72 LAURA STORY BLESSINGS FAIR TRADE #3727/EM I CMG 37 37 39 JESUS CULTURE ANALOME DE HOMOGROSOUS CULTURES ANALOME DE HOMOGROSOUS CULTURES 18 LEETIN DAVID PHELPS 19 JASON CRABS 19 JASON CRABS 19 JASON CRABS 19 JASON CRABS 10 JASON CRABS 10 JASON CRABS 10 JASON CRABS 11 JASON CRABS 11 JASON CRABS 12 CERAE 13 25 KHETT WALKER BAND 14 35 9 LECRAE 15 CHURCH COTHES EPPI REACH DIGITAL EX 16 SELEVER SEC SUSALEMI CMG 17 JASON CRABS 18 JASON CRABS 19 JASON CRABS 10 JASON CRABS 10 JASON CRABS 10 JASON CRABS 10 JASON CRABS 10 JASON CRABS 11 JASON CRABS 11 JASON CRABS 12 JASON CRABS 13 JASON CRABS 14 JASON CRABS 14 JASON CRABS 15 JASON CRABS 16 JASON CRABS 17 JASON CRABS 18 JASON CRABS 18 JASON CRABS 19	
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40 33 7 RHETT WALKER BAND	
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42 39 26 RUTLESS BELIEVER BEC 9854/EMI CMG 43 41 33 DAVID CROWDER*BAND gle be'n automobility for the first of	
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BREATHE IN FAIR TRADE 6019/PLG	
45 21 4 JESUS CULTURE	
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48 44 64 VARIOUS ARTISTS WOW HTS (YELDOW) PROVIDENT INTEGRITYEMI CMG 888166/WORD-CUI	
MORIAH PETERS	
FOR TODAY	
50 43 13 IMMORTAL RAZOR & TIE 83321*/PLG	

Singer/actress Tamela Mann scores her first No. 1 on the radio-driven Gospel Songs list with "Take Me to the King," which also spends an eighth cumulative week atop Gospel Digital Songs. (For the complete chart, go to Billboard.biz/charts.) Mann's Best Days logs a second week at No. 1 on Gospel Albums (12,000 sold).



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A		S	HRISTIAN AC
WEEK	LAST	WEEKS	TITLE ARTIST IMPRINT/PROMOTION LABEL
1	1	21	# 10,000 REASONS (BLESSTHE LORD) MATT REDMAN SIXSTEPS/SPARROW/EMI CMG
2	2	15	ME WITHOUT YOU TOBYMAC FOREFRONT/EMI CMG
3	3	14	LOSING TENTH AVENUE NORTH REUNION/PLG
4	10	11	FORGIVENESS
5	4	49	WHERE I BELONG
6	5	12	BUILDING 429 ESSENTIAL/PLG CENTER OF IT
4			REDEEMED
7	9	12	JESUS, FRIEND OF SINNERS
8	7	25	CASTING CROWNS BEACH STREET/REUNION/PLG LIVE LIKE THAT
9	8	31	SIDEWALK PROPHETS FERVENT/WORD-CURB
10	6	27	THE HURT & THE HEALER MERCYME FAIR TRADE
11	11	32	GOD'S NOT DEAD (LIKE A LION) NEWSBOYS INPOP
12	12	37	OVERCOME JEREMY CAMP BEC/TOOTH & NAIL
13	13	15	THE PROOF OF YOUR LOVE FOR KING & COUNTRY FERVENT/WORD-CURB
14)	14	14	GOOD TO BE ALIVE JASON GRAY CENTRICITY
15	16	17	WHEN MERCY FOUND ME
16	17	9	SHOULD'VE BEEN ME
17)	21	4	CITIZEN WAY FAIR TRADE GREATEST JESUS IN DISGUISE
-	Towns or		GREATEST JESUS IN DISQUISE GAINER BRANDON HEATH MONOMODEREUNION/PLG ALL THINGS POSSIBLE
18	18	6	MARK SCHULTZ FAIR TRADE BANNER OF LOVE
19	19	6	LUMINATE SPARROW/EMI CMG
20	24	6	I'M ALIVE PETER FURLER SPARROW/EMI CMG
21	20	10	BEAUTIFUL YOU TRENT MONK TRENT MONK
22	22	13	KEEP YOUR EYES OPEN NEEDTOBREATHE ATLANTIC/WORD-CURB
23	23	16	GOOD MORNING MANDISA FEAT. TOBYMAC SPARROW/EMI CMG
24	25	3	NOT FOR A MOMENT (AFTER ALL) MEREDITH ANDREWS WORD-CURB
25	26	7	STEADY MY HEART
		10000	KARI JOBE SPARROW/EMI CMG
6	W.		
)	C	HRISTIAN CHR
F			
Εž	ST	EHCS FEHT	TITLE
1	33	16	ARTIST IMPRINT/PROMOTION LABEL ME WITHOUT YOU
2			LOSING
	2	14	TENTH AVENUE NORTH REUNION/PLG KEEP YOUR EYES OPEN
3	3	17	NEEDTOBREATHE ATLANTIC/WORD-CURB THE PROOF OF YOUR LOVE
4	4	16	FOR KING & COUNTRY FERVENT/WORD-CURB
5	6	12	GREATEST SHOOTING STAR GAINER OWL CITY UNIVERSAL REPUBLIC

7	KARI JOBE SPARROW/EMI CMG
9	HRISTIAN CHR [™]
SH	TITLE
NE SE	ARTIST IMPRINT/PROMOTION LABEL
16	ME WITHOUT YOU TOBYMAC FOREFRONT/EMI CMG
14	LOSING TENTH AVENUE NORTH REUNION/PLG
17	KEEP YOUR EYES OPEN NEEDTOBREATHE ATLANTIC/WORD-CURB
16	THE PROOF OF YOUR LOVE
	FOR KING & COUNTRY FERVENT/WORD-CURB
12	GAINER OWL CITY UNIVERSAL REPUBLIC
25	HE SAID GROUP 1 CREW FEAT. CHRIS AUGUST FERVENT/WORD-CURB
10	CENTER OF IT CHRIS AUGUST FERVENT/WORD-CURB
27	WHERE I BELONG BUILDING 429 ESSENTIAL/PLG
21	SHADOWS SAMESTATE SPARROW/EMI CMG
12	SUPERHERO
27	AFTERLIFE
	SWITCHFOOT LOWERCASE PEOPLE/CREDENTIAL/EMI CMG BE SOMEBODY
22	THOUSAND FOOT KRUTCH TFK
23	THE HURT & THE HEALER MERCYME FAIR TRADE
7.	BANNER OF LOVE LUMINATE SPARROW/EMI CMG
11	FREE FALL ROYAL TAILOR ESSENTIAL/PLG
8	WHEN MERCY FOUND ME RHETT WALKER BAND ESSENTIAL/PLG
7	FORGIVENESS
6	MATTHEW WEST SPARROW/EMI CMG BETTER THAN LIFE
	NEED YOU NOW (HOW MANY TIMES)
3	NEVER LET YOU GO
16	MANAFEST BEC/TOOTH & NAIL
20	LETTING GO STEPHANIE SMITH GOTEE
2	EVEN IF KUTLESS BEC/TOOTH & NAIL
7	I'M ALIVE PETER FURLER SPARROW/EMI CMG
2.	WHO YOU ARE

GOOD MORNING MANDISA FEAT. TOBYMAC SPARROW/EMI CMG

	(G	OSPEL ALBUMS	
	THIS	LAST	WEEKS	ARTIST TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	2000
(D)	1	1	3	#1 TAMELA MANN WKS BEST DAYS TILLYMANN 004	
	2	2	3	ISRAEL & NEW BREED JESUS AT THE CENTER: LIVE INTEGRITY 85063/COLUMBIA	
-	3	HOT	SHOT	ANTHONY BROWN & GROUP THERAPY ANTHONY BROWN & GROUP THERAPY ANTHONY BROWN & GROUP THERAPY VIMANITY SCOT SHATSGETASEIS	Ī
-	4	3	4	J MOSS	Ī
7.0	5	8	11	V4THE OTHER SIDE OF VICTORY PAJAM/VERITY 82072/RCA CHARLES JENKINS & FELLOWSHIP CHICAGO	Ī
-	6	4	16	MARY MARY	ı
-	7	7	31	VARIOUS ARTISTS	
	8	5	22	WOW GOSPEL 2012 WORD-CURB/EMI CMG/VERITY 97014/RCA MARVIN SAPP	
-				JAMES FORTUNE & FIYA	
_	9	15	32	WILLIAM MCDOWELL	-
_	10	11	42	ARISE THE LIVE WORSHIP EXPLERENCE DELIVERY ROOM LIGHT ZISSZEDNE JASON NELSON	L
	11	6	14	SHIFTING THE ATMOSPHERE VERITY 97015/RCA	L
_	12	9	9	THOMAS MILES AKA NEPHEW TOMMY PRESENTS PRIMIN PHONE CALLS VOLS CHARCH FOLIAS CHITA JAMEN TOO THAT EXTENSION FOLIAS CHITA JAMEN TOO THAT EXTENSION FOLIAS CHITA JAMEN TOO THAT EXTENSION FOLIAS CHITA JAMEN TOO THAT EXTENSION	
	13	19	20	TRIP LEE THE GOOD LIFE REACH 8205/INFINITY	
	14	12	6	KB WEIGHT & GLORY REACH 8232/INFINITY	
_	15	14	75	KIRK FRANKLIN HELLO FEAR FO YO SOUL/VERITY 77917/RCA	1
	16	20	51	LE'ANDRIA JOHNSON THE ARMENNE OF IE ARMEN LONG SHE HE STEPLE STEP	
PLG	17	18	33	SOUNDTRACK JOYFUL NOISE WATERTOWER 39273	
LU	18	26	14	ZACARDI CORTEZ THE INTRODUCTION BLACKSMOKE 3078/WORLDWIDE	Ī
_	19	16	9	MARVIN L WINANS	
-	20	36	45	THE PRAISE + WORSHIP EXPERIENCE MLW 8266 KIERRA SHEARD	ı
-	21	22	30	FREE KAREW/EMI GOSPEL 08495/EMI CMG FRED HAMMOND	
-	22	33	25	GOD, LOVE & ROMANCE F HAMMOND/VERITY 80980/RCA ISRAEL & NEW BREED	
_				10: DECADE: 2002-2012 INTEGRITY 85060/COLUMBIA J.J. HAIRSTON & YOUTHFUL PRAISE	
_	23	27	22	AFTER THIS EVIDENCE GOSPEL/LIGHT 7246/EONE LECRAE	
	24	25	9	CHURCH CLOTHES (EP) REACH DIGITAL EX HELEN BAYLOR	
	25	17	7	THE ULTIMATE COLLECTION WORD-CURB 888514WARNER-CURB	

@			OCDEL CONCCI
A			OSPEL SONGS [™]
WEEK	LAST	WEEKS ON CHT	TITLE ARTIST IMPRINT/PROMOTION LABEL
1	2	14	TAKE ME TO THE KING
2	1	30	AWESOME PASTOR CHARLES JENKINS & FELLOWSHIP CHICAGO INSPIRED PEOPLE
3	4	46	LET THE CHURCH SAY AMEN ANDRAE CROUCH FEAT. MARVIN WINANS RIVERPHIO
4	6	26	GO GET IT MARY MARY MY BLOCK/COLUMBIA
5	3	34	SHIFTING THE ATMOSPHERE JASON NELSON VERITY/RCA
6	5	36	MY TESTIMONY MARVIN SAPP VERITY/RCA
7	10	11	GG LIFE& FAVOR (YOU DON'T KNOW MY STORY) JOHN P. KEE AND NEW LIFE NEW LIFE/KEE
8	9	21	KEEP ME PATRICK DOPSON GILONIT
9	7	40	AFTER THIS YOUTHFUL PRAISE FEAT. JJ HAIRSTON EVIDENCE GOSPEL/LIGHT/EONE
10	11	11	IT'S NOT OVER (WHEN GOD IS IN IT) ISRAEL & NEW BREED FEAT, JAMES FORTUNE & JASON INCESSATIVED LIVERIA
10	12	13	HOLD ON JAMES FORTUNE & FRYA FEAT, MONICA & FRED HAMMOND FRYA WORLD, LIGHT/FEONE
12	В	25	GREAT AND MIGHTY BYRON CAGE GOSPO CENTRIC/VERITY/RCA
13	13	42	I FEEL GOOD FRED HAMMOND F HAMMOND/VERITY/RCA
14	14	8	LAY IT DOWN TROY SNEED EMTRO GOSPEL
15	16	8	TESTIMONY ANTHONY BROWN & GROUP THERAPY TYSCOT
16	17	17	I LOVE YOU JONATHAN MCREYNOLDS TEHILLAH/LIGHT/EONE
17	15	13	ALRIGHT LOWELL PYE OVERFLOW
18	19	6	TURNING AROUND FOR ME VASHAWN MITCHELL VMAN/EMI GOSPEL
19	18	15	BURN IT ALL DOWN LEXI MALACO
20	25	7	LORD YOU'VE BEEN SO GOOD AMBER BULLOCK MUSIC WORLD GOSPEL/MUSIC WORLD
21	20	8	I STAND ON YOUR WORD JONATHAN BUTLER MACK AVENUE
22	24	4	GOD'S GOT IT J MOSS PAJAM/VERITY/RCA
23	21	13	FOR MY GOOD EARNEST PUGH EPM/BLACKSMOKE/WORLDWIDE
24	23	3	I STILL HAVE A PRAISE INSIDE OF ME GEORGIA MASS CHOIR FEAT. REV MILTON BIGGHAM SAVOY/MALACO
400			WILLATTE COMMINIC IS DETTED

WHAT'S COMING IS BETTER

25

-	М		
THIS	LAST	WEEKS ON CHT	TITLE ARTIST IMPRINT/PROMOTION LABEL
1	2	6	TURN UP THE RADIO MADONNA LIVE NATION/INTERSCOPE
2	3	9	SCREAM USHER RCA
3	4	5	LET'S HAVE A KIKI SCISSOR SISTERS POLYDOR/CASABLANCA
(4)	5	7	SPECTRUM (SAY MY NAME) FLORENCE + THE MACHINE UNIVERSAL REPUBLIC
5	9	8	YOU'RE GONNA LOVE AGAIN NERVO ASTRALWERKS/CAPITOL
6	7	9	SEX IS IN THE HEEL CYNDI LAUPER PULSAR/MEGAFORCE
7	1	11	SPECTRUM ZEDD FEAT. MATTHEW KOMA INTERSCOPE
8	8	10	DARK SIDE KELLY CLARKSON 19/RCA
9	14	7	WHEN IT FEELS THIS GOOD RICHARD VISSION VS. LUCIANA SOLMATIC
10	13	6	I CAN ONLY IMAGINE DAND QUETTA FEAT CHISS BROWN & UL WANNE WHAT A MUSICASTRAUVERKSICAPTOL
11	10	11	GOIN' IN JENNIFER LOPEZ FEAT. FLO RIDA ISLAND/IDJMG
12	17	4	POUND THE ALARM NICKI MINAJ YOUNG MONEY/CASH MONEY/LINIVERSAL REPUBLIC
13	18	5	HELLO KARMIN EPIC
14	15	7	ALL STARS BLUSH FAR WEST
15	6	10	NEVER CLOSE OUR EYES
16	20	7	NOTHING'S REAL BUT LOVE REBECCA FERGUSON SYCO/COLUMBIA
17	12	8	ALLEIN ERIC PRYDZ ASTRALWERKS/CAPITOL
18	16	.11	SILHOUETTES AVICII FEAT: SALEM AL FAXOR LEVELS/VERATONE/ATOM EMPIRE/INTERSCOPE
19	27	4	THIS IS LOVE WILLIAM FEAT. EVA SIMONS WILLIAM/INTERSCOPE
20	23	5	LET'S GET IT STARTED (TONIGHT) ADRIANA RUBIANO PHATT BOI
21	19	11	BIG HOOPS (BIGGER THE BETTER) NELLY FURTADO MOSLEY/INTERSCOPE
22	21	9	DON'T WAKE ME UP CHRIS BROWN RCA
23	28	7	SUMMER'S CALLING LIAM KEEGAN FEAT. CHARLIE G CARRILLO
24	24	7	STILL GETTING YOUNGER

THIS	UAST	WEEKS	TITLE ARTIST IMPRINT/PROMOTIONLABEL
26	11	11	TIMEBOMB KYLIE MINOGUE PARLOPHONE/ASTRALWERKS/CAPITOL
27	36	3	BLOW ME (ONE LAST KISS) PINK RGA
28	42	2	POWER TRIUMPHANT (GET 'EM) PICK MARIAH CAREY ISLAND/IDJMG
29	22	13	WIDE AWAKE KATY PERRY CAPITOL
30	33	4	BOYS WILL BE BOYS PAULINA RUBIO UNIVERSAL MUSIC LATINO/UMLE
31	37	3	EXPOSURE THE HOUSE REJECTS FEAT. STAB SEA TO SUN
32	30	9	LONG TIME JOHN DE SOHN FEAT. ANDREAS MOE EPIC
33	35	4	COME BACK FROM SAN FRANCISCO CHERRY CHERRY BOOM BOOM ROYAL POP
34	49	2	MY EVERYTHING NOELIA PINK STAR/PCM
35	26	12	U MAKE ME WANNA Eddie amador & Kimberly Cole Feat. Garza Big Beat/Atlantic
36	40	4	WHISTLE FLO RIDA POE BOY/ATLANTIC
37	32	8	TOO CLOSE ALEX CLARE UNIVERSAL ISLAND/UNIVERSAL REPUBLIC
38	HOT DE	SHOT BUT	GET IT STARTED PITBULL FEAT, SHAKIRA MR. 305/POLO GROUNDS/RCA
39	45	2	HELLA BAD NIRE ALLDAI VIRGIN/CAPITOL
40	38	9	LA LA LAND SIR IVAN PEACEMAN
41	25	12	PERFECT WORLD GOSSIP COLUMBIA

•	40	1	FLO RIDA POE BOY/ATLANTIC
7	32	8	TOO CLOSE ALEX CLARE UNIVERSAL ISLAND/UNIVERSAL REI
8	HOT DE	SHOT IUT	GET IT STARTED PITBULL FEAT: SHAKIRA MR. 305/POLO GROUND:
9	45	2	HELLA BAD NIRE ALLDAI VIRGIN/CAPITOL
0	38	9	LA LA LAND SIR IVAN PEACEMAN
1	25	12	PERFECT WORLD GOSSIP COLUMBIA
2	41	17	LET'S GO CALVIN HARRIS FEAT. NE-YO ULTRA
3	43	3	THE VELDT DEADMAUS FEAT, CHRIS JAMES MAUSTRAP/ULT
4	NE	w	SUNRISE Madison Park Vs. Beechkraft Basiclux
-			PAYPHONE

45	34	9	MAROON 5 A&M/OCTONE/INTERSCOPE
46	44	3	DADDY EMELI SANDE FEAT. NAUGHTY BOY CAPITOL
47	29	11	ONLY THE HORSES SCISSOR SISTERS CASABLANCA

48 3 NEVER PLAYED THE BASS ON YA MEITAL FEAT. SEAN KINGSTON HUMAN LOVES HUMAN

WE'LL BE COMING BACK CALVIN HARRIS FEAT. EXAMPLE ULTRA

DANCE **ELECTRONIC ALBUMS**

DANCE/MIX SHOW AIRPLAY: Ranks total worldy plays on 8 denoca-formatical stations and mix show plays on B denoca-formatical stations and mix show plays as a Blowy, so presponder XPY IAZZ ALBUMS, TO RITERPORARY IAZZ ALBUMS, TO RITERPORARY IAZZ ALBUMS, SONGS: Compiled from Airplay data supplied by 23 panelists. See Chart to Legard for rules and

THIS	UAST	WEEKS	ARTIST TITLE IMPRINT & NUMBER/ DISTRIBUTING LABEL	PEDT
1	2	35	# SKRILLEX BANGARANG (EP) BIG BEAT/OWSLA/ATLANTIC 52/521/AG	
2	3	8	FLO RIDA WILD ONES POE BOY/ATLANTIC 526672/AG	
3	5	52	DAVID GUETTA NOTHING BUT THE BEAT WHAT A MUSICIASTRALIVERKS 78830 CAPITOL	
4	1	3	VARIOUS ARTISTS NOW THAT'S WHAT I CALL PARTY ANTHERS LYNIFES AL EMISONY MUSIC SPEAK CAPTOL	
5	4	62	LMFAO SORRY FOR PARTY ROCKING WILL IAM/CHERRYTREE/INTERSCOPE DISERVIGA	î
6	8	5	PURITY RING SHRINES 4AD 3218*	
7	13	45	M83. HURRY UP, WE'RE DREAMING, M83 9510*/MUTE	Ī
8	9	67	LADY GAGA BORN THIS WAY STREAMLINE/KONLIVE/INTERSCOPE 015373*/IGA	E
9	H	7	MARINA AND THE DIAMONDS ELECTRA HEART ELEKTRA 531129	
10	16	52	KC AND THE SUNSHINE BAND FLASHBACK WITH KC AND THE SUNSHINE BAND FRAND FLASHBACK SECONGHAMO	
11	12	43	NERO WELCOME REALITY INTO MERCURNICHERRYTREE INTERSCOPE (1637) AGA	
12	10	17	SANTIGOLD MASTER OF MY MAKE BELIEVE LIZAFO KING/DOWNTOWN/ATLANTIC 588/36*/AG	
13	14	18	TIESTO CLUB LIFE: VOLUME TWO: MIAMI MUSICAL FREEDOM 004	
14	6	6	SOUNDTRACK STEP UP. REVOLUTION SUMMIT/INTERSCOPE 017040/IGA	
15	7	3	ROB ZOMBIE MONDO SEX HEAD GEFFEN 017046*/UME	
16	21	24	GRIMES VISIONS 4AD 3208*	
17	15	12	KNIFE PARTY RAGE VALLEY (EP) BIG BEAT/ATLANTIC DIGITAL EX/AG	
18	18	22	MADONNA MDNA LIVE NATION/INTERSCOPE 016658*/IGA	
19	17	22	TOBYMAC DUBBED & FREQUE: A REMIX PROJECT FOREFRONT 83332/EMI CM/S	
20	19	38	KORN THE PATH OF TOTALITY ROADRUNNER 617728	
21	20	10	BLOOD ON THE DANCE FLOOR EVOLUTION DARK FANTASY 001/THE COLLECTIVE	
22	Ni	W	MARTIN SOLVEIG SMASH BIG BEAT/ATLANTIC DIGITAL EX/AG	
23	Ni	W.	FOUR TET PINK TEXT DIGITAL EX	
24	22	13	SCISSOR SISTERS MAGIC HOUR POLYDOR D18984/CASABLANCA	
100			OWI CITY	

OWL CITY ALL THINGS BRIGHT

A		D/ Al	NCE/MIX SHOW RPLAY
s M	H M	EKS CHI	TITLE

ME	WE	NO	ARTIST IMPRINT/PROMOTION LABEL
1	1	16	#1 LET'S GO OWKS CALVIN HARRIS FEAT. NE-YO ULTRA
2	3	15	LIGHTS ELLIE GOULDING CHERRYTREE/INTERSCOPE
3	4	19	WHERE HAVE YOU BEEN RIHANNA SRP/DEF JAM/IDJMG
4	2	12	WIDE AWAKE KATY PERRY CAPITOL
5	6	11	THE VELDT DEADMAUS FEAT. CHRIS JAMES MAUSTRAP/ULTRA
6	9	13	THE NIGHT OUT MARTIN SOLVEIG BIG BEAT/ATLANTIC
7	5	25	TITANIUM DAVID GUETTA FEAT, SIA WHAT A MUSIC/ASTRALWERKS/CAPITOL
8	10	10	WE OWN THE NIGHT TIESTO & WOLFGANG GARTHNER FEAT LUCIANA MUSICAL FREEDOM
9	8	16	SCREAM USHER RCA
10	7	8	SPECTRUM ZEDD FEAT. MATTHEW KOMA INTERSCOPE
11	11	13	SILHOUETTES AVICII FEAT. SALEM AL FAMIR LEVELS/VERATONE/ATOM EMPIRE/INTERSCOPE
12	12	15	WE RUN THE NIGHT HAVANA BROWN FEAT. PITBULL 2101/UNIVERSAL REPUBLIC
13	13	10	CHASING THE SUN THE WANTED GLOBAL TALENT/MERCURY/IDJ/MG
14	16	5	WHISTLE FLO RIDA POE BOY/ATLANTIC
15	15	3	WANT U BACK CHER LLOYD SYGO/EPIC
16	18	19	CALL ME MAYBE CARLY RAE JEPSEN 604/SCHOOLBOY/INTERSCOPE
17	14	27	CAN'T STOP ME AFROJACK & SHERMANOLOGY ROBBINS
18	19	6	YOU'RE GONNA LOVE AGAIN NERVO ASTRALWERKS/CAPITOL
19	24	3	POUND THE ALARM NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
20	/N	EW	BLOW ME (ONE LAST KISS) PINK RCA
21	Ni	eW	LET ME LOVE YOU (UNTIL YOU LEARN TO LOVE YOURSELF) NE-YO MOTOWN/IDJMG

9 I DON'T LIKE YOU
EVA SIMONS CHERRYTREE/INTERSCOPE

JOHN DE SOHN FEAT. ANDREAS MOE EPIC

LONG TIME

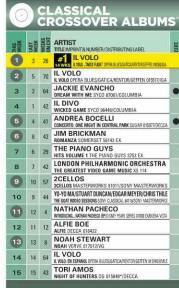
CONCRETE ANGEL
GARETH EMERY FEAT. CHRISTINA NOVELLI NEXT PLATEAU
AS LONG AS YOU LOVE ME

_	4	1	ZZ ALBUMS"	
WEEK	LAST	WEEKS	ARTIST TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	CERT
0	2	19	CHRIS BOTTI TWISS IMPRESSIONS COLUMBIA 60352	
2	3	41	FRANK SINATRA SINATRA: BEST OF THE BEST REPRISE 79764/CAPITOL	
3	4	30	PAUL MCCARTNEY KISSES ON THE BOTTOM MPL/HEAR 33369*/CONCORD	
4	ï	50	TONY BENNETT DUETS II RPM 66253/COLUMBIA	
5	5	13	MELODY GARDOT THE ABSENCE DECCA/VERVE 016816*/VG	
6	9	37	SOUNDTRACK MIDNIGHT IN PARIS MADISON GATE 63492 EX	
7	7	26	ROBERT GLASPER EXPERIMENT BLACK RADIO BLUE NOTE 88333*	
8	6	3	BRANFORD MARSALIS QUARTET FOUR MFS PLAYIN' TUNES MARSALIS 0018	
9	10	4	CHRISTIAN SCOTT CHRISTIAN A TUNDE ADJUAH OMNI AMERICAN 33237/CONCORD	
10	12	2	LLOYD PRICE I'M FEELING GOOD! LPM 22475	
11	8	3	KEITH JARRETT, UAN GARBAREK, PALLE DANIELSON, JON CHRISTENSEN SLEEPER: TOKYO, APRIL 16TH, 1979 ECM 017162/DECCA	
12	11	10	RAVI COLTRANE SPIRIT FICTION BLUE NOTE 18957	
13	13	42	PINK MARTINI RETROSPECTIVE HEINZ 11	
14	22	20	TONY BENNETT ISN'T IT ROMANTIC? CONCORD 33463	
15	19	3	SUSIE ARIOLI FEAT. JORDAN OFFICER ALL THE WAY JAZZHEADS 1192	

0			ONTEMPORARY AZZ ALBUMS	
WEBK	LAST	WERS	ARTIST TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	CERT.
1	1	3	# MARCUS MILLER REMAISSANCE 3 DEUCES/CONCORD JAZZ 33754/CONCORD	
2	4	10	GERALD ALBRIGHT/NORMAN BROWN 24/7 CONCORD JAZZ 33445/CONCORD	
3	2	24	ESPERANZA SPALDING RADIO MUSIC SOCIETY MONTUNG/HEADS UP 33174/CONCORD	
4	3	11	BRIAN CULBERTSON DREAMS VERVE 016842/VG	
5	7	50	TROMBONE SHORTY FOR TRUE VERVE FORECAST 015586/VG	
6	N	EW	JONATHAN FRITZEN MAGICAL NORDIC NIGHTS 0103	
7	5	11	PET METHENY UNITY BAND METHENY/NONESUCH 531257/WARNER BROS.	
8	NEW		JEFF KASHIWA LET IT RIDE NATIVE LANGUAGE 0977	
9	12	9	ROB WHITE JUST KICKIN' IT QUEEN OF SHEBA/HUSH 91273/ORPHEUS	
10	6	4	VARIOUS ARTISTS LUTHER, TEDDY & MARVIN SHANACHIE 5196	
11	10	16	RAHNI SONG BREAKIN' THE RULES QUEEN OF SHEBA/Y3K 91267/HUSH	
12	8	10	PAUL HARDCASTLE THE CHILL LOUNGE VOLUME 1 TRIPPIN 'N' RHYTHM 57	
13	N	EW	ERIMAJ CONFLICT OF A MAN DON'T CRY DIGITAL EX	
14	14	9	JOE JACKSON THE DUKE RAZOR & TIE 83270	
15	9	9	KENNY G & RAHUL SHARMA NAMASTE CONCORD 33816	

			MOOTH JAZZ
THIS	LAST	WEBKS	TITLE ARTIST IMPRINT/PROMOTIONLABEL
1	1	12	#1 FEELIN'IT SWKS DAVID BENOIT HEADS UP/CMG
2	2	10	IN THE MOMENT GERALD ALBRIGHT / NORMAN BROWN CONCORD JAZZ/CMG
3	3	9	CITY JEFF LORBER FUSION HEADS UP/CMG
4	4	12	CAN'T STOP NOW VINCENT INGALA VINCENT INGALA
5	9	2	LATELY ANITA BAKER BLUE NOTE/CAPITOL
6	8	8	ON YOUR FEET JULIAN VAUGHN TRIPPIN 'N' RHYTHM
7	7	5	BETWEEN US NICHOLAS COLE CUTMORE
8	10	6	A DAY IN PARIS CRAIG SHARMAT INNERVISION
9	5	14	DOES ANYBODY REALLY KNOW WHAT TIME IT IS? BRIAN BROMBERG ARTISTRY/MACK AVENUE
10	6	15	NAMASTE KENNY G & RAHUL SHARMA CONCORD/CMG
11	13	5	COUGARS & GIGOLOS THE RIPPINGTONS FEAT. RUSS FREEMAN PEAK/EONE
12	16	8	YOU'RE THE ONE FOR ME BLAKE AARON INNERVISION
13	12	9	M-POWERED MARCUS ANDERSON FEAT. FOURSDEAST ANDERSON
14	14	9	SUNDAY VIBE BEN TANKARD FEAT, TIM BOWMAN BEN-JAMIN' UNIVERSAL
15	11	18	YOUR SMILE BRIAN CULBERTSON VERVE

WER	LAST	WEEKS	ARTIST TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	CERT
1	1	14	# SOUNDTRACK 12 WKS MOONRISE KINGDOM FOCUS FEATURES 718893/ABKCO	
2	2	25	VARIOUS ARTISTS LIFESCAPES: CLASSICAL STRESS RELIEF LIFESCAPES SKIDD EX MODID MEDIA	
3	9	14	HJ LIM BEETHOVEN: COMPLETE PIANO SONATAS EMI CLASSICS DIGITAL EX	
4	4	10	DANIEL BARENBOIM BEETHOVEN FOR ALL DECCA/DG 016871/DECCA CLASSICS	
5	3	6	MILOS KARADAGLIC PASION MERCURY CLASSICS/DG 017000/DECCA CLASSICS	
6	6	31	MORMON TABERNACLE CHOIR GLORY MUSIC OF REJOICING MORAMON TABERNACLE CHOIR 5063964	
7	8	28	ZUILL BAILEY/JUN MARKL/INDIANAPOLIS SYMPHONY ORCH. DVORAK: CELLO CONCERTO TELARC 32927/CONCORD	
8	5	18	AUDIOMACHINE CHRONICLES AUDIOMACHINE 74741	
9	7	35	SOUNDTRACK DOWNTON ABBEY CARNIVAL/MASTERPIECE DIGZEO/DECCA	
10	15	20	ERIC WHITACRE WATER NIGHT DECCA 016636	
0	14	12	DAVID GARRETT/ROYAL PHILHARMONIC ORCHESTRA	
12	RE-E	NTRY	ZUILL BAILEY/AWADAGIN PRATT BRAHMS: WORKS FOR CELLO AND PIANO TELARC 32564/CONCORD	
13	NI	w	NELSON FREIRE BRASILIERO: VILLA-LOBOS & FREINOS DECCA 017179/DECCA CLASSICS	
14	11	9	AVI AVITAL BACH DG 016801/DECCA CLASSICS	
15	13	4	AUDIOMACHINE EPICA AUDIOMACHINE 71181	



THIS	LAST	WEEKS	ARTIST TITLE IMPRINT&NUMBER/DISTRIBUTING LABEL
1	1	2	# DEAD CAN DANCE ANASTASIS PIAS 55*
2	4	6	PSY (SIX RULES): PART I (EP) YG DIGITAL EX
3	2	4	GAELIC STORM CHICKEN BOXER LOST AGAIN 20061
4	3	3	ANTIBALAS ANTIBALAS DAPTONE 028*
5	5	26	CELTIC THUNDER VOYAGE CELTIC THUNDER 016471/DECCA
6	6	31	CELTIC WOMAN BELIEVE MANHATTAN 79660
7	7	5	THE VERY BEST MTMTMK MOSHI MOSHI 4953791*/COOPERATIVE
8	9	4	CELTIC THUNDER VOYAGE II CELTIC THUNDER/DECCA 017223 EX/VG
9	13	48	SOUNDTRACK THE DESCENDANTS FOX SONY CLASSICAL SHASE SONY MASTERMORKS
10	10	23	VARIOUS ARTISTS LIFESCAPES: JUST RELAX: MAUI MOOD MEDIA 58102 EX
11	8	10	VARIOUS ARTISTS CAFE CON MUSICA NATIONAL 20078 EX/STARBUCKS
12	RE-E	NTRY	SOUNDTRACK THE DICTATOR MUSIC FROM THE MOTION PICTURE PARAMOUNT DISTAL EQUILIBRED
13	12	23	VARIOUS ARTISTS LIFESCAPES: AFTERNOON IN PARIS MOOD MEDIA 58097 EX
14	15	9	KENNY G & RAHUL SHARMA NAMASTE CONCORD 33816
15	NE	w	JANKA NABAY & THE BUBU GANG

GHT AND BEAUTIFUL UNIVERSAL REPUBLIC 015544*

SEP 8 Billboard

Å	H	0	T LATIN SONGS"			
WEEK	LAST	WEEKS ON CHT	TITLE ARRIST IMPRINT/PROMOTION LABEL			
1	7	6	# GG NO ME COMPARES ALEJANDRO SANZUNIVERSAL MUSICLATINGUMLE			
2	3	14	MIRANDO AL CIELO ROBERTOTAPIA FONDVISAJUMI.E			
3	4	17	HASTA QUE SALGA EL SOL			
7	6	11	PASARELA			
			DADDYYANKEEL CARTEL/CAPITOL LATIN SIN RESPIRACION			
5	2	16	BANDA EL RECODO DE CRUZLIZARRAGA FONOVISA/UMLE AMOR CONFUSO			
6	5	31	ERARDO ORTIZ DEL/SONY MUSIC LATIN			
7	13	26	AI SE EU TE PEGO MICHELTELO PANTANNAL/RGE/SONY MUSIC LATIN			
8	8	17	INCONDICIONAL PRINCERDYCETOP STOP			
9	9	34	DUTTY LOVE DON OMARFEAT NATTY NATASHA ORFANATO/MACHETE/JUMLE			
10	21	7	GENTE BATALLOSA CALIBRESOFFAT BANDA CARNAVAL DISA/UMLE			
11)	20	6	CABECITA DURA			
12	1	11	DAME LA OLA			
13	10	29	UN HOMBRE NORMAL			
200	Wes	1000	ESPINOZAPAZ VIDEOMAX/DISA/UMLE BAILANDO POR EL MUNDO			
14	12	38	JUAN MAGAN FEAT. PITBULL& EL CATA SONY MUSIC LATIN EL PASADO ES PASADO			
15	15	18	LADICTIVABANDA SAN JOSE DE MESILLAS SONY MUSIC LATIN			
16	25	4	ARJONA METAMORFOSIS			
17	22	4	BALADA (TCHERERE TCHE TCHE) GUSTTAWO LIMA PANTANNAL/RGE/SOM LIVRE/SONY MUSIC LATIN			
18	19	4	ALGO ME GUSTA DE TI WISIN& YANDEL FEAT. CHRIS BROWN&T-PAIN MACHETE/UMLE			
19	11	38	LLAMADA DE MI EX LAARROLLADORA BANDA EL LIMON DE RENE CAMACHO DISAJUMLE			
20	17	13	WHERE HAVE YOU BEEN			
21	16	20	ADDICTED TO YOU			
22	14	19	SHAKIRA EPIC/SONYMUSICLATIN LA MOSCA			
		100	LOS HOROSCOPOS DE DURANGO FEAT CHUYLIZARRAGA FONOVISAUMLE EL BUEN EJEMPLO			
23	29	7	CALIBRESI DISA/UMLE			
24	24	7	HASTA QUE TE CONOCI MANA WARNER LATINA			
25	30	11	ERES MI SUENO FONSECA PROYECTO NASH/HANDY/SONY MUSIC LATIN			
26	23	3	DIOSA DE LOS CORAZONES KEN-Y, ZION, LOBO, LENNOX, ARCANGEL&RKM PINA			
27	34	7	WILL U STILL LOVE ME TOMORROW LESLIE GRACE TOP STOP			
28	26	15	ESTILO ITALIANO JESUS OJEDAY SUS PARIENTES DISCOS SOL/FONOVISA/UMILE			
29	31	10	TE MIRABAS MAS BONITA			
30	28	17	CHUYLIZARRAGAYSUBANDATIERRASINALOENSE DISA/UMLE LA DIABLA			
31	47	4	ROMEOSANTOS SONYMUSICIATIN 365 DIAS			
			LOSTUCANES DETIJUANA FONOVISA/UMLE LA DE LA MALA SUERTE			
32	33	13	JESSE&JOY WARNERLATINA ECHA PA'LLA (MANOS PA'RRIBA)			
33	37	5	PITBULL MR. 305/FAMOUS ARTIST/SONY MUSIC LATIN			
34	50	16	LLUEVE INTOCABLE GOOD I			
35	42	4	TE VOY A AMAR AXELUNIVERSAL MUSIC LATINO/UMLE			
36	44	11	LAS MORENAS ELCOYOTEY SUBANDA TIERRA SANTA ISA/MORENA			
37	HOT	SHOT	MI PROMESA PESADO DISAUMLE			
38	41	6	GOIN' IN JENNIFERLOPEZ FEAT FLO RIDA ISLAND/IDJ/MG			
39	46	4	EN EL AMOR HAY QUE PERDONAR			
40	NE		SOLO VINE A DESPEDIRME			
_	-		GERARDO ORTIZ DEL/SONYMUSIC LATIN DANCE AGAIN			
41	45	18	JENNIFERLOPEZ FEAT, PITBULL EPIC DONDE ESTES LLEGARE			
42	NE		ALEXIS& FIDO SONY MUSICLATIN			
43	36	16	MONTEZDEDURANGO VIVA/SONY MUSICLATIN			
44	43	9	DISENAME JOANSEBASTIAN FA.S./SKALONA			
45	38	12	QUE PENSABAS? HORACIO PALENCIA FONOVISA/UMLE			
46	48	3	YA TE OLVIDE YURIDIA SONYMUSICLATIN			
47)	NE	w	NO SIGUE MODAS A.K.A. ELLA NO SIGUE MODAS			
48	RE-E		ELLA LO QUE QUIERE ES SALSA			
-			VICTOR MANUELLE KIYAVI/SONY MUSIC LATIN			
49	35	3	WHISTLE			

Alejandro Sanz occupies the No. 1 spot on Hot Latin Songs for the first time since 2009 as "No Me Compares" trots 7-1. The Greatest Gainer/Airplay honoree is Sanz's fifth topper on the tally. The song also lifts to No. 1 on Latin Pop Airplay (2-1) and Tropical Airplay (13-1).



EEK	AST	V CH	ARTIST	ERT
E	HOT	≥6 SHOT	TITLE IMPRINT/DISTRIBUTING LABEL VARIOUS ARTISTS	뿝
	DE	UT	WISIN & YANDEL	
2	1	8	LIDERES MACHETE 016992/UMLE PESADO	
3	NE	W	MIPROMESA DISA 017195/UMLE	
4	3	42	ROMEO SANTOS FORMULA VOL1 SONY MUSICLATIN 82046	2
6	5	17	DON OMAR MT02 NEW GENERATION ORFANATO/MACHETE 016829/UMLE	
6	2	20	PRINCE ROYCE PHASE II TOP STOP S30077/AG	
7	24	94	SHAKIRA SALEELSOLEPIC 77433/SONY MUSIC LATIN	
8	7	16	LOS BUKIS	
9	6	5	CONOS: 25 EXTOS FONOVISA 016859/UMLE ROBERTO TAPIA	
10	8	8	ELMUCHACHO FONOVISA 017035/UMILE JESUS OJEDA Y SUS PARIENTES	
			ESTILOITALIANO DISCOS SOL/FONOVISA 017144/UMLE JULION ALVAREZ Y SU NORTENO BANDA	
11	9	2	ENVIVO DISA 017232/UMLE JUANES	200
12	4	13	JUANES MTV UNPLUGGED UNIVERSAL MUSICLATINO 01991 QUIMLE	
13	11	16	CONJUNTO PRIMAVERA ICONOS: 25 EXITOS FONOVISA 016880 UMLE	
14	14	9	MARCO ANTONIO SOLIS UNANOCHEDELUNA HABARIJFONOVISA DI 7038/UMLE	
15	NE	w	IVY QUEEN MUSA MUSA VENEMUSIÇUNIVERSAL MUSICLATINO 655 150 UMLE	
16	16	23	EL TRONO DE MEXICO LOMEJORDE EL TRONO DE MEXICO FONOVISA 016614/UMLE	
1	21	38	3BALLMTY INTENTALO FONOVISA 354663/UMLE	
18	NE	w	HECTOR ACOSTA	
19	13	5	LOS INQUIETOS DEL NORTE	
20	10	3	LOS HOMBRES DE REGROAPE TAGLEMUS COSENTE A MAS CLATINOSE AND ME LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO	
21	12	7	CONJUNTO ATARDECER	
	1000		JESSE & JOY	
22	19	28	CON QUIENSE QUEDA EL PERRO? WARNER LATINA 529227 LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO	
23	35	31	IRREVERSIBLE 2012 DISA 016451/UMLE LUCERO & JOAN SEBASTIAN	
24	15	14	UNLU-JO SKALONA 6949 LOS YONIC'S	
25	18	4	ICONOS:25EXITOS FONOVISA 017138/UMLE	
26	22	27	ESPINOZA PAZ UNHOMBRENORMALVIDEOMAX/DISA016594/UMLE	
27	34	129	CAMILA DEJARTEDEAMAR SONYMUSIC LATIN 59881	
28	28	30	VARIOUS ARTISTS LASBANDASROMANTICAS DE AMERICA 2012 DISA 016382/UMLE	
29	25	9	EL TRONO DE MEXICO ACORAZONABIERTO FONOVISA 018964/UMLE	
30	23	12	LOS HOROSCOPOS DE DURANGO VIEJITAS PERO BUENAS FONOVISA 016943/UMILE	
31	30	68	TIERRA CALI Un siglode amor victoria venemusicum versal musiciatino 65433 um le	
32	26	7	VARIOUS ARTISTS TOP SENIATERASE CANTA SEQ VICENTIALIZATION AREA MATTER SEQUENCING	
33	29	47	ARJONA	
34	17	4	INDEPENDIENTE METAMORFOSIS 529011/WARNER LATINA KANY GARCIA	
35	67	40	KANY GARCIA SONY MUSIC LATIN 40942 PACE JENNI RIVERA SETTER JOYAS PRESTADAS BANDA FONDVAS A SAUGUMLE	
36	31	6	BANDA CARNAVAL	
37	38	90	MAXIMONIVELDISA016504/UMLE DON OMAR	
_		1000	MEETTHE ORPHANS ORFANATO/MACHETE 014957/UMLE MANA	prome
38	33	72	DRAMAYLUZ WARNER LATINA 526500 REVOLVER CANNABIS	2
39	20	2	SEREMOS ETERNOS DEL 45468/SONY MUSIC LATIN	
40	37	51	GERARDO ORTIZ ENTREDIOSY ELDIABLO DEL 91251/SONY MUSICLATIN	
41	27	4	PITBULL IAMARMANDO MR.305FAMOUS ARTIST30350/SONYMUSICLATIN	
42	36	26	CALIBRE 50 ELBUENEJEMPLO DISA 016554/UMLE	
43	RE-E	NTRY	JENNI RIVERA JOYAS PRESTADAS: POP FONOVISA 354660/UMLE	
44	32	3	LOS HEREDEROS DE NUEVO LEON APARTIR DE AHORA SERICA 6961	
45	NE	w	CAMILO SESTO 20GRANDES EXITOS VERSE 9060	
46	43	8	LOS JILGUEROS DEL ARROYO CHIHUAHUAYSUS CANTARES PLATINO 9503	
-			DJ GELO	
47	42	16	FIRSTA TRIBAL FONOLISCA DEGICAR BALF	
47 48	42	16	HESTATRIBAL FONOVISA 016850/UMLE LOS RIELEROS DEL NORTE ICONOS: 25 EXITOS FONOVISA 017137/UMLE	

Calibre 50 celebrates its first top 10 on Hot Latin Songs with its sixth chart entry as "Gente Batallosa" (featuring Banda Carnaval) surges 21-10. The group's prior best ranking was with previous single
"Mujer de Todos Mujer de Nadie," which peaked at No. 12 in May.

50 60 14 VARIOUS ARTISTS
LAS MAS PICUDAS DEL TRIBAL M&G SOUND 8



<u></u>	1	Ý	GIONAL EXICAN ALBUMS	
THIS	LAST	WEEKS ON CHT	ARTIST TITLE IMPRINT/DISTRIBUTING LABEL	CERT
0	N	EW	# PESADO MIPROMESA DISA 017/195/UMLE	
2	2	16	LOS BUKIS ICONOS:25EXITOS FONOVISA 016859/UMLE	
3	1	5	ROBERTO TAPIA ELMUCHACHO FONOVISA (117035/UMLE	
4	3	8	JESUS OJEDA Y SUS PARIENTES ESTILOTTALIANO DISCOS SOL/FONOVISA 017144/JUNILE	
5	4	2	JULION ALVAREZ Y SU NORTENO BANDA ENVIVO DISA017733/UMLE	
6	6	16	CONJUNTO PRIMAVERA ICONOS: 25 EXITOS FONOVISA 016860/UMLE	
7	10	22	EL TRONO DE MEXICO LOMEJORDEELTRONO DEMEXICO FONOVISA 016614/JMLE	
8	13	37	3BALLMTY INTENTALO FONOVISA 354663/UMLE	
9	8	5	LOS INQUIETOS DEL NORTE	
10	5	3	LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO ICONOS: 25 EXITOS DISA 017115/JUNILE	
11	7	7	CONJUNTO ATARDECER DEMILMANERAS. DISA016928/UMLE	
12	RE-E	NTRY	LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO IRREVERSIBLE. 2012 DISA 01645 I/UMLE	
13	9	14	LUCERO & JOAN SEBASTIAN UNLU*JO SKALONA 6949	
14	11	3	LOS YONIC'S ICONOS:25EXITOS FONOVISA 017138/UMILE	
15	14	27	ESPINOZA PAZ UNHOMBRENORMAL VIDEOMAX/DISA016994/UMLE	
16	17	30	VARIOUS ARTISTS LASBANDASROMANTICASDE AMERICA 2012 DISA 016382/UMILE	
17	16	9	EL TRONO DE MEXICO ACORAZONABIERTO FONOVISADI 6964/J/MLE	
18	15	12	LOS HOROSCOPOS DE DURANGO VIEJITAS PERO BUENAS FONOVISADI 6943/UMLE	
19	18	49	TIERRA CALI UN SIGLODEAMOR VICTORIAN EN DILISCUM NERSALALISICIATINO BATZALINLE	

RE-ENTRY JENNI RIVERA
JOYAS PRESTADAS: BANDA FONOVISA 354659/UMILE

THIS	LAST	WEEKS ON CHT	ARTIST TITLE IMPRINT/DISTRIBUTING LABEL
1	5	94	SHAKIRA 13 WKS SALEEL SOIL EPIC 77433/SONY MUSIC LATIN
2	1	13	JUANES JUANES MITVUNPLUGGED UNIVERSAL MUSICLATINGGIBRIQUE
3	2	9	MARCO ANTONIO SOLIS UNA NOCHE DE LUNA HABARI/FONOVISA 017036/UMLE
4	4	28	JESSE & JOY CONQUIENSEQUEDAELPERRO? WARNER LATINA 529227
5	9	129	CAMILA DEJARTE DE AMAR SONY MUSIC LATIN 59881
6	6	7	VARIOUS ARTISTS TOPERNATERIASECANTALIZATIONARANATHATZESEWI
7	7	47	ARJONA INDEPENDIENTE METAMORFOSIS 529011/WARNER LATIN
8	3	4	KANY GARCIA KANY GARCIA SONY MUSIC LATIN 40942
9	8	72	MANA DRAMAYLUZ WARNER LATINA 526530
10	RE-E	NTRY	JENNI RIVERA JOYAS PRESTADAS: POP FONOVISA 354660/UMLE
0	NE	w	CAMILO SESTO 20GRANDES EXITOS VERSE 9060
12	10	10	VARIOUS ARTISTS CAFE CONMUSICA NATIONAL 20078 EX/STARBUCKS
13	11	41	MARC ANTHONY DOS CLASICOS SONY MUSIC LATIN 84367
14	16	27	YURIDIA PARAMI SONYMUSIC LATIN 92057
15	17	38	REIK PEUGRO SONY MUSIC LATIN 89571
16	13	20	DIEGO VERDAGUER VOLVEREDIEGO VERDAGUER EN LOS 70'S DIAM 8538
1	NE	w	ARTHUR HANLON ARTHURHANLONG FRIENDS ENCANTO, UNIVERSAL MUSIC LATINO OFT SHOULD
18	14	31	ALEJANDRO FERNANDEZ CANCIONES DE AMOR LOVE SONGS SONY MUSICIATINS
19	18	51	LOS YONIC'S 35 ANIVERSARIO FONOVISA 354653/UMLE
20	12	3	LA QUINTA ESTACION RECUERDAME CON CARTAS Y ALGO MAS. SON VIA USCLATINA.

0		Ľ	ROPICAL ALBUMS	THE STREET
THIS	WEEK	WEEKS ON CHE	ARTIST TITLE IMPRINT/DISTRIBUTING LABEL	CERT.
0	2	43	# ROMEO SANTOS 23 WKS FORMULA: VOL 1 SONY MUSIC LATIN 92046	2
2	1	20	PRINCE ROYCE PHASEII TOP STOP 530077/AG	
3	NI	EW.	HECTOR ACOSTA CONELORAZONABIERTO DA JA VENERA SICUM REISAL MUSICUATINO ESCAZUME	
4	3	66	AVENTURA 14+14 PREMIUM LATIN 80211/SONY MUSIC LATIN	
6	5	26	JUAN LUIS GUERRA 440 COLECCION CRISTIANA CAPITOL LATIN 29678	
6	4	9	N'KLABE LASALSAVIVE NULIFE 58085/SONY MUSICLATIN	
7	6	31	VICTOR MANUELLE BUSCOUNPUEBLO SONYMUSIC LATIN 98750	
8	8	14	CHEO FELICIANO/RUBEN BLADES BASAYAJA ARIEL RIVAS 8255	
9	7	17	ELVIS CRESPO LOSMONSTERS FLASHVEHENJUSICUNIVERSAL MUSICIATINO BERENJUME	
10	10	10	FRANKIE RUIZ MIGENERACION-LOS CLASICOS UNIVERSAL MUSICIATINO DIBESSIUME	
11	9	10	VARIOUS ARTISTS SUPERSALSA: SUMMER 2012 PLANET 279	
12	NI	EW	FONSECA ILUSION PROYECTO NASH/HANDY 45271/SONY MUSIC LATIN	
13	13	31	GILBERTO SANTA ROSA CANCIONES DE AMOR: LOVE SONGS SONY MUSICILATIN 81146	
14	14	51	CHARLIE ZAA DEBOHEMIATHEENTITY 1099	
15	12	51	OMEGA ELDUENO DEL FLOW 2 PLANET 226	
16	18	8	VARIOUS ARTISTS UPBOASELARMAND, SINIA CODE, VENERAS CUMMERSALM SCLATNOEKERAME	
17	17	12	HECTOR LAVOE ANTHOLOGY FANIA 4639507125/CODIGO	
18	16	15	EDDIE SANTIAGO MIGENERACIONLOS CLASICOS UNIVERSAL MUSIC LATINO DIRECTAMALE	
19	11	57	LUIS ENRIQUE SOYYSERE TOP STOP 30020/SONY MUSIC LATIN	
20	19	8	LALO RODRIGUEZ MIGENERACIONLOS CLASICOS UNIVERSAL MUSICLATINO (1884)/UMLE	

WEEK	LAST	WEEKS ON CH	ARTIST THE IMPRINT/DISTRIBUTING LABEL
0	NI	W	WARIOUS ARTISTS LAFORMULA THE COMPANY PINA TOZO & SONY MUSIC LAT
2	1	8	WISIN & YANDEL UDERES MACHETE 016992/UMLE
3	2	17	DON OMAR DONOMARRESENTS MTD2 NEW GENERATION OF FANTO MACHETE ORGANIZA
4	NI	w	IVY QUEEN MUSA MUSA VENEMUSICUNIVERSAL MUSIC LATINO 655 150 UM
5	4	90	DON OMAR MEETTHE ORPHANS ORFANATO/MACHETE 014967/UMLE
6	3	4	PITBULL IAM ARMANDO MR 305/FAMOUS ARTIST 30250/SONY MUSICLATI
7	5	6	KINTO SOL FAMILIA, FEY PATRIA LUZ 50002/SDNY MUSIC LATIN
8	NI	EW	ALEXIS & FIDO PIDEN PERREO_LOM S DURO SONY MUSICLATIN 41720
9	7	49	J ALVAREZ OTRO NIVEL DE MUSICA NELFLOW 1201
10	6	14	FARRUKO TIMPRTHEMOST POMERFULROOKE SEASEPJTEUNVERSALMUS CLATINO (EE) SKUN
0	11	31	ANA TIJOUX LABALA NACIONAL 20075
12	9	72	ALEXIS & FIDO PERREOLOGIA SONY MUSIC LATIN 76992
13	12	4	VARIOUS ARTISTS ULTRAVERANO 2012 VENEMUSICUNIVERSAL MUSICLATINO 654323 UMI
14	8	37	COSCULLUELA BLAINO NUEVA KAMADA SENTE UNIVERSAL MUSIC LATINO BERTI SULMI
15	10	10	TEGO CALDERON THEORIGINALGALLO DEL PAIS-O.G. EL MIXTAPE JIGGIRI DIGITALI

Latin Pop Airplay as "Te Quiero" into the top tier (14-9). His total ties him with Chayanne for fifth place among male artists with the most top 10s.



BETWEEN THE BULLETS

A VARIOUS ARTISTS VICTORY



Pina Records Presenta: La Formula—The Company becomes only the third various artists set to debut at No. 1 on Top Latin Albums since 1993, when the tally became a weekly, Nielsen SoundScan-based chart. The reggaetón compilation bows with 4,000 sold, according to SoundScan. The last No. 1-debuting various artists set was Hector "El Father" Presents: Los Rompe Discotekas on July 15, 2006. Overall, La Formula is only the seventh compilation to see the No. 1 seat. —Karinah Santiago

monitored 24 hours a day, 7 days a week, 2012. Promethous Global Media, LLC and N ATIN

TOP

Billboard HITS OF THE WORLD 88 2012

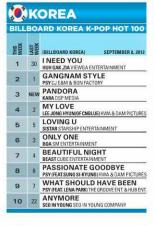
EURO DIGITAL SONGS MELSEN SOUNDSCAN INTERNATIONAL) NEW BOM BOM SAM AND THE WOMP STIFF ONE MORE TUNE 1 HOW WE DO (PARTY) RITA ORA ROC NATION ONE DAY / RECKONING SONG ASAFAVIDAN & THE MOJOS FOUR NEW GOOD TIME OWL CITY & CARLY RAE JEPSEN 504/SCHOOLBOY 2 RAME LISTANCE VIDEOUT IT, PT. III 6 4 HEATWAVE 6 SPECTRUM (SAY MY NAME) 6 ROBENCE+THE MACHINE ISLAND 5 CALL ME MAYBE CARLY RAE JEPSEN 804/SCHOOLBOY NEW WE ARE NEVER EVER GETTING BACK TOGETHER TAYLOR SWIFT BIG MACHINE 10 10 I FOLLOW RIVERS LYKKE LILL RECORDINGS

	-	BOARD JAPAN HOT 100
	SILL	BOARD JAPAN HOT 100
WEEK	WEEK	(HANSHIN/SOUNDSCAN JAPAN/PLANTECH) SEPTEMBER 8, 2012
1	44	HASHIRE! BICYCLE NOGIZAKA 48 SONY
2	31	THE BEGINNING ONE OK ROCK A-SKETCH
3	NEW	SEXY, FREE & SINGLE SUPER JUNIOR AVEX-J-MORE
4	NEW	BE MY SHINE"KIMI WO HANASANAI BOYFRIEND BEING
5	65	WILD TRIBE ACE OF SPADES RHYTHMZONE
6	5	WHAT MAKES YOU BEAUTIFUL ONE DIRECTION SONY
7	7	NATSUIRO DOT AMMOFLIGHT VICTOR
8	1	WANNA BEEEE!! KIS-MY-FTZ AVEX-J-MORE
9	3	KAGAYAKU TSUKI NO YONI SUPERFLY WARNER
10	2	SPENDING ALL MY TIME PERFUME UNIVERSAL

		SINGLES
THIS	WEEK	(MEDIA CONTROL) SEPTEMBER 8, 2012
1	1	ONE DAY / RECKONING SONG ASAFAVIDAN & THE MOJOS FOUR
2	2	I FOLLOW RIVERS LYKKELILL RECORDINGS
3	3	BALADA (TCHE TCHERERE TCHE TCHE GUSTTAVO LIMA SOM LIVRE
4	4.	WORLD IN OUR HANDS TAID CRUZ 4TH & BROADWAY
5	7	SUMMERTIME SADNESS LANA DEL REY POLYDOR
6	5	CALL ME MAYBE CARLY RAE JEPSEN 604/SCHOOLBOY
7	8	TACATA' TACABRO DANCE AND LOVE
8	6	EUPHORIA LOREEN WARNER
9	9	SUMMER JAM R.I.O. FT. U-JEAN KONTOR
10	RE	WOLKE 7 MAX HERRE FT. PHILIPP POISEL NESOLA

		NITED KINGDOM		DIGITAL SONGS			
THIS	LAST	(THE OFFICIAL UK CHARTS CO.) SEPTEMBER 8, 2012	THIS	WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) SEPTEMBER 8, 2012		
1	NEW	BOM BOM SAM AND THE WOMP STIFF/ONE MORE TUNE	1	1	BARA BERE (FAZENDO BARA BERE) ALEX FERRARI ELECTRONEJO		
2	1	HOW WE DO (PARTY) RITA ORA ROC NATION	2	3	THIS IS LOVE WILLIAM FT. EVA SIMONS WILL I. AM		
3	2	HEATWAVE WILEY FT. MS D RICHARD COWIE/ONE MORE TUNE	3	2	CALL ME MAYBE CARLY RAE JEPSEN 604/SCH00LB0Y		
4	3	READ ALL ABOUT IT, PT. III EMELI SANDE VIRGIN	4	4	WATI HOUSE SEXION D'ASSAUT WATI B		
5	NEW	WE ARE NEVER EVER GETTING BACK TOGETHER TAYLOR SWIFT BIG MACHINE	5	NEW	SHE WOLF (FALLING TO PIECES) DAVID GUETTAFT. SIA WHAT A MUSIC		
6	7	SPECTRUM (SAY MY NAME) FLORENCE+THE MACHINE ISLAND	6	8	SKINNY LOVE BIRDY 14TH FLOOR		
7	NEW	WATCHTOWER DEVLIN FT. ED SHEERAN I SLAND	7	6	PARTY SHAKER RLO.FT.NICCO ZOOLAND		
8	5	WE'LL BE COMING BACK CALVIN HARRIS FT. EXAMPLE FLY EYE	8	5	SOMEBODY THAT I USED TO KNOW GOTYEFT, KIMBRA SAMPLES 'N' SECONDS/ISLAND		
9	NEW	WONDERFUL ANGELISLAND	9	7	BACK IN TIME PITBULLMR. 305/POLO GROUNDS		
10	8	SIMPLY AMAZING TREY SONGS SONG BOOK	10	10	I FOLLOW RIVERS		

BILLBOARD CANADIAN HOT 100					
WEEK	UAST	(NIELSEN SOUNDSCAN/BDS) SEPTEMBER 8, 2012			
1	3	GOOD TIME OWN CITY & CARLY RAE JEPSEN FOR SCHOOLBOY UNIVERSAL REPUBLIC			
2	1	WE ARE NEVER EVER GETTING BACK TOGETHER TAYLOR SWIFT BIG MACHINE			
3	6	ONE MORE NIGHT MARQUNS A&M/OCTONE			
4	2	WIDE AWAKE KATY PERRY CAPITOL			
5	4	KISS YOU INSIDE OUT HEDLEY UNIVERSAL			
6	7	SOME NIGHTS FUN. FUELED BY RAMEN			
7	5	BLOW ME (ONE LAST KISS) PINKRCA			
8	8	WHISTLE FLORIDA POE BOY/ATLANTIC			
9	10	PAYPHONE MARGON 5 FT. WIZ KHALIFA A&M/OCTONE			
10	13	LIGHTS ELLIE GOULDING POLYDOR			



	DIGITAL SONGS						
THIS	WEEK	(ARIA) SEPTEMBER 8, 2012					
1	1	BATTLE SCARS GUY SEBASTIAN FT. LUPE FIASCO SONY MUSIC					
2	NEW	SKINNY LOVE BIRDY 14TH FLOOR					
3	2	WE ARE NEVER EVER GETTING BACK TOGETHER TAYLOR SWIFT BIG MACHINE					
4	3	BOOM BOOM JUSTICE CREW SONY MUSIC					
5	NEW	HALL OF FAME THE SCRIPT FT. WILLIAM PHONOGENIC					
6	4	ONE MORE NIGHT MAROON 5 ABM/OCTONE					
7	10	TURN UP THE LOVE FAR*EAST MOVEMENT FT. COVER DRIVE CHERRYTRE					
8	5	GOOD TIME OWL CITY & CARLY RAE JEPSEN 604/SCHOOLBOY					
9	NEW	PEOPLE HELP THE PEOPLE BIRDY 14TH FLOOR					
10	6	SOME NIGHTS FUN. FUELED BY RAMEN					

_	- Control	ETHERLANDS	_	Bedles	ALY		
	_	DIGITAL SONGS		DIGITAL SONGS			
WEEK	WEBK	(NIELSEN SOUNDSCAN INTERNATIONAL) SEPTEMBER 8, 2012	THIS	WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) SEPTEMBER 8, 2012		
1	1	ONE DAY / RECKONING SONG ASAFAVIDAN & THE MOJOS FOUR	1	1	IL PULCINO PIO PULCINO PIO GLOBO/DO IT YOURSELF		
2	NEW	MORE SANDRA VAN NIEUWLAND 8BALL	2	2	CALL ME MAYBE CARLY RAE JEPSEN 604/SCHOOLBOY		
3	4	THIS IS LOVE WILLIAM FT. EVA SIMONS WILLIAM	3	4	P.E.S. CLUB DOGO FT. GIULIANO PALMA UNIVERSAL		
4	3	EUPHORIA LOREEN WARNER	4	3	BALADA (TCHE TCHERERE TCHE TCHE GUSTTAVO LIMA SOM LIVRE		
5	5	SLAPELOZE NACHTEN THE OPPOSITES TOP NOTCH	5	5	WHISTLE FLO RIDA POE BOY		
6	NEW	SHE WOLF (FALLING TO PIECES) DAVID GUETTA FT. SIA WHAT A MUSIC	6	6	NON VIVO PIU SENZA TE BIAGIO ANTONACCI IRIS		
7	2	SKY ON FIRE HANDSOME POETS PENNIES FROM HEAVEN	7	9	LITTLE TALKS OF MONSTERS AND MEN SKRIMSLEHFLAEKJARAS 1		
8	7	GET FREE MAJOR LAZER FT. AMBER COFFMAN DOWNTOWN	8	7	SOME NIGHTS FUN. FUELED BY RAMEN		
9	6	MILLION VOICES OTTO KNOWS REFUNE	9	NEW	SHE WOLF (FALLING TO PIECES) DAVID GUETTA FT. SIA WHAT A MUSIC		
10	9	BEAUTY & DE BRAINS NIELSON PACEMAKER	10	8	MA CHERIE DJANTOINE FT. THE BEAT SHAKERS GLOBAL		

BRAZIL						
	ALBUMS					
WEEK	WEEK	(APBD/NIELSEN)	AUGUST 12, 2012			
1	2	MEUS ENCANT PAULA FERNANDES UNIV				
2	1	CARROSSEL VARIOUS ARTISTS BUILD	ING			
3	3	AVENIDA BRAS VARIOUS ARTISTS SOM L				
4	NEW	AVENIDA BRAS VARIOUS ARTISTS SOM L				
5	5	AO VIVO: EM FI				
6	4	QUANDO CHEGA A NOITE LUAN SANTANA SOM LIVRE				
7	NEW	OUSADIA E ELE THIAGUINHO SOM LIVRE	EGRIA			
8	NEW	CHEIAS DE CHARME VARIOUS ARTISTS SOM LIVRE				
9	RE	NA PEGADA DO VARIOUS ARTISTS SOM L				
10	7	O QUE VOCE QUER	SABER DE VERDADE			

® SPAIN						
	DIGITAL SONGS					
THIS	WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) SEPTEMBER 8, 2012				
1	1	TE VOY A ESPERAR JUAN MAGAN FT. BELINDA SONY MUSIC				
2	3	DANCE AGAIN JENNIFER LOPEZ FT. PITBULL EPIC				
3	2	TACATA' TACABRO DANCE AND LOVE				
4	5	TE HE ECHADO DE MENOS PABLO ALBORAN TRIMECA				
5	6	CALL ME MAYBE CARLY RAE JEPSEN 604/SCHOOLBOY				
6	7	LOVUMBA (PRESTIGE) DADDY YANKEE EL CARTEL				
7	8	SOMEBODY THAT I USED TO KNOW GOTYE FT. KIMBRA SAMPLES 'N' SECONDS/ELEVEN				
8	4	RAYOS DE SOL JOSE DE RICO FT. HENRY MENDEZ ROSTER				
9	9	EUPHORIA LOREEN WARNER				
10	RE	ME PONES TIERNO RASEL & BAUTE WARNER				

DIGITAL SONGS					
THIS	WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) SEPTEMBER 8, 2012			
1	1	ONE DAY / RECKONING SONG			
2	2	I FOLLOW RIVERS LYKKE LILL RECORDINGS			
3	NEW	SCHAU NICHT MEHR ZURUCK			
4	4	SUMMER JAM RLO. FT. U-JEAN KONTOR			
5	3	SKYLINE PEGASUS MUVE			
6	6	SUMMERTIME SADNESS LANA DEL REY POLYDOR			
7	5	READ ALL ABOUT IT, PT. III EMELISANDE VIRGIN			
8	9	WHISTLE FLO RIDA POE BOY			
9	NEW	SHE WOLF (FALLING TO PIECES			
10	8	TACATA' TACABRO DANCE AND LOVE			

ELGIUM	SWEDEN					
DIGITAL SONGS	DIGITAL SONGS					
(NIELSEN SOUNDSCAN INTERNATIONAL) SEPTEMBER 8, 2012	THIS	WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) SEPTEMBER 8, 2012			
ONE DAY / RECKONING SONG ASAFAVIDAN & THE MOJOS FOUR	1	9	VART JAG AN GAR STIFTELSEN MARM			
THIS IS LOVE WILLIAM FLEVA SIMONS WILL LAM	2	NEW	SHE WOLF (FALLING TO PIECES) DAVID GUETTA FT. SIA WHAT A MUSIC			
SPECTRUM (SAY MY NAME) FLORENCE+THE MACHINE ISLAND	3	5	ONE MORE NIGHT MARGON 5 A&M/OCTONE			
CAN'T GET BETTER THAN THIS PARACHUTE YOUTH SWEAT IT OUT //LMFLF	4	2	DANSA PAUSA PANETOZ PNTZ VAGEN			
GET FREE MAJOR LAZER FT. AMBER COFFMAN DOWNTOWN	5	7	GREYHOUND SWEDISH HOUSE MAFIA SHM			
THE FEAR BEN HOWARD TOT OU TARD	6	4	FLYTTA PA DEJ ALINA DEVECERSKI ANDERS JOHANSSON ENTERPRISE			
MILLION VOICES OTTO KNOWS REFUNE	7	RE	I LOVE IT ICONA POP TEN			
GOOD TIME OWL CITY & CARLY RAE JEPSEN 604/SCHOOLBOY	8	6	LYCKLIGARE NU LINNEA HENRIKSSON SONY MUSIC			
FEEL THE LOVE RUDIMENTAL FT. JOHN NEWMAN BLACK BUTTER	9	8	LA LA LOVE IVI ADAMOU SONY MUSIC			
RAYOS DE SOL JOSEDE RICO FT. HENRY MENDEZ LA MUSIQUE DU BEAU MONDE	10	NEW	SOME NIGHTS FUN. FUELED BY RAMEN			

	MEXICO AIRPLAY					
THIS	LAST	(NIELSEN BDS) SEPTEMBER 8, 2012				
1	1	WHERE HAVE YOU BEEN RIHANNA SRP/DEF JAM				
2	2	AIRE SOY MIGUEL BOSE & XIMENA SARINANA WARNER				
3	11	WILD ONES FLORIDA FT. SIA POE BOY/ATLANTIC				
4	19	CALL ME MAYBE CARLY RAE JEPSEN 604/SCHOOLBOY/INTERSCOPE				
5	18	CABECITA DURA LAARROLLADORA BANDA EL LIMON DE RENE CAMACHO DISA				
6	5	WIDE AWAKE KATY PERRY CAPITOL				
7	8	EN EL AMOR HAY QUE PERDONAF				
8	6	NO ME COMPARES ALEJANDRO SANZ UNIVERSAL				
9	3	HASTA QUE TE CONOCI MANA WARNER				
10	20	CHASING THE SUN THE WANTED GLOBAL TALENT/MERCURY				

DIGITAL SONGS					
THIS	MER	(NIELSEN SOUNDSCAN INTERNATIONAL) SEPTEMBER 8, 2012			
1	1	ONE DAY / RECKONING SONG ASAFAVIDAN & THE MOJOS FOUR			
2	NEW	SHE WOLF (FALLING TO PIECES) DAVID GUETTA FT. SIA WHAT A MUSIC			
3	9	I FOLLOW RIVERS LYKKELI LL RECORDINGS			
4	2	I FOLLOW RIVERS TRIGGERFINGER HUFTER			
5	5	SUMMER JAM R.I.O. FT. U-JEAN KONTOR			
6	7	SOME NIGHTS FUN. FUELED BY RAMEN			
7	3	DON'T WAKE ME UP CHRIS BROWN RCA			
8	6	EASY CRO CHIMPERATOR			
9	NEW	DU CRO CHIMPERATOR			
10	NEW	PUTZIBAR UNGEBLEICHT MAJOR BABIES			

NORWAY DIGITAL SONGS					
DIGITAL SONGS					
WEBK	WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) SEPTEMBER 8, 2012			
1	9	I CRY FLO RIDA POE BOY			
2	3	FLYTTA PA DEJ ALINA DEVECERSKI ANDERS JOHANS SON ENTERPRISE			
3	2	LITEN FUGGEL VAMP UNIVERSAL			
4	NEW	SHE WOLF (FALLING TO PIECES) DAVID GUETTA FT. SIA WHAT A MUSIC			
5	4	AE VIL BARE DANS SIRKUS ELIASSEN SIRKUS ELIASSEN			
6	6	KALLENAVN ADMIRALP KNIRCKEFRITT			
7	7	TACATA' TACABRO DANCE AND LOVE			
8	NEW	50 WAYS TO SAY GOODBYE TRAIN COLUMBIA			
9	1	WE ARE NEVER EVER GETTING BACK TOGETHER TAYLOR SWIFT BIG MACHINE			
10	5	GOOD TIME OWL CITY & CARLY RAE JEPSEN 604/SCHOOL BOY			

	D	ENMARK				
<u>'</u>	DIGITAL SONGS					
THIS	LAST	(NIELSEN SOUNDSCAN INTERNATIONAL) SEPTEMBER 8				
1	1	OVERGIR MIG LANGSOMT MADS LANGER SONY MUSIC				
2	2	HELT MIN EGEN LO.C. FT. BARBARA MOLEKO SGMD				
3	6	DJ BLUES PANAMAHEASYTIGER				
4	5	FLYTTA PA DEJ ALINA DEVECERSKI ANDERS JOHANSSON ENTER				
5	8	LYSER I MORKE MEDINA: LABELMADE:				
6	7	IN LOVE WITH THE WORLD AURA DIONE KOOLMUSIC/MFD				
7	4	NEDE MED KOLDSKAL SMAG PA P3 DR				
8	9	HUN TOG MIN GUITAR MURI & MARIO U&!				
9	NEW	GANGNAM STYLE PSYYG				

10 RE WE'LL BE COMING BACK CALVIN HARRIS FT. EXAMPLE FLY EYE

DIGITAL SONGS			
THIS	WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	SEPTEMBER 8, 2012
1	9	VART JAG AN GA	AR
2	NEW	SHE WOLF (FALLING TO PIECES) DAVID GUETTA FT. SIA WHAT A MUSIC	
3	5	ONE MORE NIGHT MARGON 5 A&M/OCTONE	
4	2	DANSA PAUSA PANETOZ PNTZ VAGEN	
5	7	GREYHOUND SWEDISH HOUSE MAFIA SH	М
6	4	FLYTTA PA DEJ ALINADEVECERSKI ANDERS	OHANSSONENTERPRISE
7	RE	I LOVE IT ICONA POP TEN	
8	6	LYCKLIGARE NU LINNEA HENRIKSSON SONY	MUSIC
9	8	LA LA LOVE IVI ADAMOU SONY MUSIC	
10	NEW	SOME NIGHTS FUN. FUELED BY RAMEN	

DIGITAL SONGS				
THIS	WEBK	(NIELSEN SOUNDSCAN INTERNATIONAL) SEPTEMBER 8, 2012		
1	9	GANGNAM STYLE PSYYG		
2	3	THIS IS LOVE WILLIAM FT. EVA SIMONS WILL I AM		
3	NEW	SHE WOLF (FALLING TO PIECES) DAVID GUETTA FT. SIA WHAT A MUSIC		
4	2	ONE MORE NIGHT MAROON 5 A&M/OCTONE		
5	NEW	MOLLY THE MURDERER STURM UND DRANG HMC/HELSINKI		
6	RE	ENEMMAN DUOO KU SOOLOO KUNINGASIDEA WARNER		
7	1	CALL ME MAYBE CARLY RAE JEPSEN 604/SCHOOL BOY		
8	8	POUND THE ALARM NICKI MINAJ YOUNG MONEY/CASH MONEY		
9	NEW	TOUCH THE SKY SEAN PAULET, DJ AMMO VP		
10	RE	OUTTA MY HEAD DIANDRA UNIVERSAL		

SINGLES & TRACKS SONG INDEX.

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5-15-9 (Sony/AN Tree Publishing Company, BAW/Beaventime Turies, BM/BMR Rights Management (fedland) Limited, MRD/Chestant Burn Music, BM/Big White Tracks, ASCAP), HL, H107 77

ACTIN' UP (Dead Stock Music, BMI/AVB Music Corp., ASCAP/ Robert Williams, ASCAP/Kanin Kharbouch, ASCAP/EMI Furay Music, SESAC/Rico Leve Is Still A Rapper, SESAC).

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RECORD COMPANIES: Island Def Jam Music Group names Liza Joseph VP of A&R administration for the West Coast. She was director of A&R administration at Warner Bros. Records.

PUBLISHING: ASCAP appoints Elizabeth Matthews executive VP/general counsel. She was executive VP/deputy general counsel at Viacom Media Networks.

Kobalt Music Group in the United Kingdom names Miller Williams senior VP of creative. He was managing director at Global Talent.

Pat Higdon teams with SONGS Music Publishing to relaunch publishing company Patrick Joseph Music, which he created in 1989. He was president of Universal Music Publishing Group Nashville.









DISTRIBUTION: RED Distribution promotes Mary Ashley Johnson to VP of field sales and marketing. She was director of national accounts.

TOURING: C3 Presents taps Mike Krebs to oversee casino operations and other projects. He was VP of booking at the Nokia Theatre in Los Angeles.

MANAGEMENT: Primary Wave Music appoints Stephen Hutton to head Primary Wave Talent Management's rock and pop divisions. He founded Uppercut Management.

Career Artist Management names Shawn Holiday and Randy Cohen artist managers. Holiday currently holds dual titles as senior VP of A&R at RCA Records and Sony/ATV Music Publishing, and Cohen was president of Cohen Entertainment.

TV/FILM: CBS Television Studios ups Amy Osler to senior VP of music. She was VP.

RELATED FIELDS: Berklee City Music appoints Dr. Krystal Banfield dean. She was senior director for the department.

-Edited by Mitchell Peters

GOODWORKS

PSALM ONE ALBUM TO BENEFIT ASCAP YOUTH PROGRAM

Chicago-based hip-hop artist Psalm One's forthcoming album will be the second commercial release through the ASCAP Songwriter Residency @ America Scores, a program that sends ASCAP-selected songwriters and musicians to schools for threeday songwriting lessons for underprivileged youth.

Last fall, Psalm One headlined a nine-city U.S. tour for the program, where she co-wrote and recorded original material with kids at elementary and middle schools in under-resourced neighborhoods. Those songs are featured on Child Support, due Sept. 25.

Proceeds from the set will benefit the youth program, which is funded by the ASCAP Foundation. Child Support can be preordered digitally for \$5 at RegularBlackGirl.com.

ASCAP creative services executive Sue Devine, who created and annually produces the program with America Scores in 15 cities across the United States, says the residency is a platform for musicians who want to give back to their communities.

"It's basically a platform to allow our songwriters of all genres to give back to their community," Devine says, "where they're cowriting, recording and being engaged with the students.

"We often get the comment, 'That was the best thing I've done in my career.' They find it very valuable and gain a lot from it," she adds. "And they don't have to invent any of it, because we can offer them a way to give back to their communities." -Mitchell Peters

HELPING HANDS

Maestro Cares Foundation's first Chicago benefit at the Sofitel Water Tower on Aug. 20 raised more than \$100,000 on behalf of orphaned children in the Dominican Republic. Addressing the event's 200 guests, singer/ songwriter MARC ANTHONY (at the podium) is joined by fellow Maestro Cares co-founder and Cardenas Marketing Network president/CEO HENRY CARDENAS.





BACKBEAT

OS ANGELES-BASED Pulse Recording and Nashville's Creative Nation launched their new partnership with a week of songwriting sessions and a celebratory soiree. In the back, from left: Pulse's JASON BERNARD; Creative Nation songwriter BARRY DEAN; Pulse's SCOTT CUTLER, JOSH ABRAHAM and KATIE DONOVAN; Creative Nation co-owner/songwriter LUKE LAIRD and co-owner/GM BETH LAIRD; and Pulse's PETER LLOYD. In the front are Creative Nation creative manager JULIE STUCKEY (left) and Pulse's LEXI BEN-MEIR. PHOTO: RONYSPHOTOBOOTH.COM

ALANIS MORISSETTE took the stage for a live acoustic performance, Q&A and listening party for Target's exclusive version of her new Havoc and Bright Lights. Billboard's PHIL GALLO moderated the Q&A, hosted by Sonos and Target in Los Angeles. PHOTO: MICHAEL BUCKNER/GETTY IMAGES FOR SONOS

TRAIN RECENTLY received two plaques for RIAAcertified sales of more than 1 million for 2009's Save Me, San Francisco and 2 million for single "Drive By." From left: Crush Management co-founder BOB McLYNN, Train member JIMMY STAFFORD, Columbia chairman/COO STEVE BARNETT, Sony Music Entertainment chairman/ CEO DOUG MORRIS, Train's PAT MONAHAN and SCOTT UNDERWOOD, Columbia chairman/CEO ROB STRINGER, Crush manager JON LULLO and co-founder JONATHAN DANIEL PHOTO: LAPPA



Billboard, Pepsi Celebrate Michael Jackson's 💊 'Bad' Anniversary



Pepsi and Billboard celebrated the 25th anniversary of Michael Jackson's Bad during the third and final part of its Summer Beats concert series at New York's Gotham Hall on Aug. 29. R&B singers Ne-Yo and Melanie Fiona each performed full-length sets that coupled remakes of Bad hits like "Smooth Criminal" and "Dirty Diana." DJ CASSIDY (top) spun other Jackson jams like "Rock With You" in between sets, while Swizz Beatz closed out the night with a set that included Rihanna's "We Found Love," Bad classics and some of his own productions for rappers like DMX.

NE-YO PERFORMS "The Way You Make Me Feel," one of three Bad classics the singer included in his hits-heavy set. PHOTO BY KYLE DEAN REINFORD

WOHT (HOT 97) NEW YORK PD EBRO DARDEN (left) and PepsiCo chief marketing officer of global consumer engagement FRANK COOPER catch up during Ne-Yo's performance, PHOTO: ANDREW MARKS

AFTER A 45-MINUTE SET that included her hits "Fool for You" and covers of Jackson's "Bad" and "Dirty Diana," MELANIE FIONA takes a breather in the VIP lounge with fellow Summer Beats performer SWIZZ BEATZ. PHOTO: KYLE DEAN REINFORD

BILLBOARD PUBLISHER TOMMY PAGE (left) and Club Create co-founder/CEO COREY SIMMONS show off the new Jabra Solemate speaker, gifted to the event's VIP attendees and some lucky consumers before it hit stores. PHOTO: FERNANDO LEON

BILLBOARD DIRECTOR OF CHARTS SILVIO PIETROLUONGO, Island Def Jam president/CEO STEVE BARTELS and Street Information Network founder/president VINCE PELLEGRINO (from left).

106TH & PARK" HOST ROCSI DIAZ and U.S. "X Factor" finalist/Epic artist MARCUS CANTY.

EPSICO'S FRANK COOPER, Prometheus Global Media CEO DOTTIE MATTISON and PepsiCo music and entertainment marketing director BOZOMA SAINT JOHN celebrated the finale of Billboard and Pepsi's Summer Beats series, which also featured concerts with Katy Perry and Gloriana. PHOTO: ANDREW MARKS















NE-YO played two singles from his upcoming R.E.D. album, his first since switching from Island Def Jam to Motown, where he also has an A&R title. His Pensiaffiliated single with Calvin Harris, "Let's Go," was a top 20 hit on the Billboard Hot 100 in August. Here, Ne-Yo is pictured with Billboard editorial director BILL WERDE.



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