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# Billboard

SOUNDCAN  
MIDYEAR REPORT

ALBUMS SHRINK,  
MARKET GROWS

BEST CLUBS 2012

HOTTEST SPOTS,  
MUST PLAYS  
& HIDDEN GEMS

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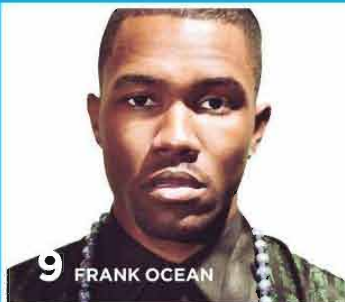
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ON THE COVER: Green Day photograph by Jill Greenberg GROOMING BY WALERY GHERMAN FOR DE FACTO STYLING BY DEBORAH FERGUSON



ALL STAR WEEKEND AT THE FILLMORE 18

360 DEGREES OF BILLBOARD

## HOME FRONT

## Events

**FILM & TV MUSIC**  
This year's conference is set for Oct. 24-25 in Los Angeles and will feature panels of decision-makers from studio executives to music supervisors to producers. To register, go to [Billboardevents.com/filmtv](http://Billboardevents.com/filmtv).

**TOURING**  
Registration is now open for the Billboard Touring Conference & Awards. Set for Nov. 7-8 in New York, the event's programming will be announced soon. For more details and to register, go to [Billboardtouringconference.com](http://Billboardtouringconference.com).

## Online

**FRANK OCEAN**  
Now that Frank Ocean's *Channel Orange* is here, does the rising R&B star's major-label debut live up to the hype? Check out [Billboard.com](http://Billboard.com)'s track-by-track breakdown of the new album.

**STARS' REAL NAMES**  
You know them as Lady Gaga, Rihanna and Deadmau5, but have a look at [Billboard.com](http://Billboard.com)'s gallery of 150 Pop Stars' Real Names to discover who's behind the famous aliases.





**NO BULL'S-EYE**  
Target not carrying  
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# UP FRONT

RETAIL BY ED CHRISTMAN

## Back Into The Red

After modest growth last year, album sales are down again. But is there reason to hope?

Midway through 2012, Nielsen SoundScan numbers show album sales down 3.2%, and the question is: What does that mean?

On the one hand, a decline is a decline, and the obvious answer is that the U.S. music industry can't sustain the positive album sales growth of 2011. But the drop is modest in comparison to the numbers in the United Kingdom, where total album sales plummeted 13.8% (according to data from British labels trade group BPI). And there may be some reasons to remain optimistic (see story, page 6).

A close examination, though, reveals another statistic behind that modest drop: For the first time since the advent of SoundScan in 1991, catalog albums scans exceed current album scans. Likely budget-priced albums are claiming ground from higher-priced front-line titles. This stat also points to a long-brewing shift in consumer buying habits away from album sales to cherry-picking hit songs (and, worryingly, digital track sales—an area of steady growth in 2011—have declined year over year).

Last year things looked different: Total album sales for 2011 grew 1.4% to 330.6 million units, the first annual album growth since 2004, according to Nielsen SoundScan. The decline in CD sales slowed to a mere 5.7% drop from the 18%-20% downward pace of 2006 through 2010, with digital growth powering overall album sales into positive territory. This year's return to the red appears to be due to a renewed acceleration. CD album sales racked up a six-month total of 91.1 million units, a double-digit drop of 11.8%, down from the 101.3 million units scanned in the first half of 2011.

There continues to be some good news on the digital side, as album scans in that format jumped 13.8% in the first six months of 2012, up to 57.2 million units from 50.3 million at last year's midpoint. But digital track growth slowed 5.6%, to 698 million units from 660.8 million, when that tally represented a 10.6% increase over the 2010 first-half total.

So far this year, two digital songs have passed the 5 million unit mark: Gotye's "Somebody That I Used to Know" (featuring Kimbra), with scans of 5.5 million, and fun.'s "We Are Young" (fea-



The first half's top sellers include *Tuskegee* by LIONEL RICHIE (left) and FUN.'S "We Are Young."

aturing Janelle Monáe), with scans of nearly 5.1 million. Reflecting the softer year for digital tracks, only 47 tracks tallied more than 1 million units in the first half of the year, with 15 selling more than 2 million. Compare this with the first half of 2011, when 53 titles had hit the 1 million mark, and 17 had passed 2 million units.

In the market-share derby, Universal Music Group retained the top spot among distributors, finishing the first half with 30.2%, despite getting a scare in the first quarter by Sony Music Entertainment, which finished the six-month mark with a 29.9% share in albums plus TEA (track-equivalent albums, where 10 tracks equals an album). Warner Music Group comes in third with 18.4%, while EMI placed fourth with 10.1%.

UMG's market share rose thanks to its placement of eight albums in the year's top 20 at the midway point, including 2012's No. 2 seller, Lionel Richie's *Tuskegee*. Sony Music claimed half of the spots in the top 10, but only has one more in the top 20. Of course, Sony's presence at the top was led by Adele's 21, the No. 1-selling album of the year with 3.7 million units, bringing its total to 9.5 million.

Catalog album sales grew 5.4%, while current titles were down 10.8%. That means catalog makes up 50.9% of total sales (76.6 million units, up year over year from 72.6 million), with current accounting for 49.1% of scans totaled (73.9 million, down from 82.8 million). Compare this with first-half 2011, when current titles led catalog with 53.3% of the total.

Or compare it with 2000, when current albums comprised 66.9% of total sales. By 2005, that spread had narrowed to current at 62.9% and catalog at 43.9%. But this year marks the first time catalog sales are in the lead.

But in the lead by a hair's breadth: 1.8 percentage points separate them. Last year at the halfway point, current titles accounted for 53.3% of album scans versus 46.7% for catalog albums. By year's end, fall and fourth-quarter releases had pushed current albums ahead by another percentage point. If the slate of upcoming albums lead by releases from Green Day (see story, page 14), No Doubt, Mumford & Sons and P!nk can goose sales, there's still a chance current albums could make a comeback and eke out a higher total.

Parsing album sales by genre, country was the only major genre posting growth in the first half of 2012, with a 5.8% increase in album scans to 19.5 million units, up from 18.4 million units in the first half of 2011. Rock held steady, posting a 0.4% decline to 52.1 million units from 52.3 million in the face of a 3.2% album decline for the entire U.S. album market. Gospel/Christian also held up well, dropping just 0.3% to 10.62 million units from 10.66 million.

Latin had the biggest drop, with album sales falling 19.5% to 5 million units from 6.2 million. R&B/rap declined 7% to 24.7 million units from 26.5 million. And the year's most buzzed-about sensation, electronic dance music, suffered a 6% unit decline to 4.9 million units from 5.2 million. But EDM's downslide in album sales was more than offset by a 62.7% jump in track sales to 28.2 million units from 17.4 million scanned in the first half of 2011.

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### TOP 20 BEST-SELLING ALBUMS, YEAR TO DATE

Artist	Title	Year to Date Sales
1 Adele	21	3,668,000
2 Lionel Richie	Tuskegee	912,000
3 One Direction	Up All Night	899,000
4 Whitney Houston	Whitney: The Greatest Hits	818,000
5 Various Artists	Now 41	714,000
6 Carrie Underwood	Blown Away	602,000
7 Luke Bryan	Tailgates & Tanlines	574,000
8 Nicki Minaj	Pink Friday: Roman Reloaded	557,000
9 Drake	Take Care	549,000
10 Adele	19	539,000

SOURCE: NIELSEN SOUNDSCAN, year to date sales through the week ending July 1

### TOP 20 BEST-SELLING DIGITAL SONGS, YEAR TO DATE

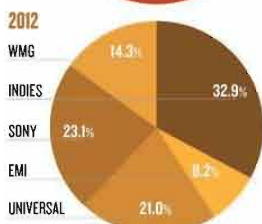
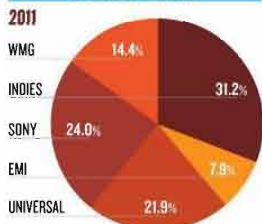
Artist	Title	Year to Date Sales
1 Gotye featuring Kimbra	Somebody That I Used to Know	5,501,000
2 fun. featuring Janelle Monae	We Are Young	5,087,000
3 Carly Rae Jepsen	Call Me Maybe	4,064,000
4 Kelly Clarkson	Stronger (What Doesn't Kill You)	3,324,000
5 Nicki Minaj	Starships	3,158,000
6 Maroon 5 featuring Wiz Khalifa	Payphone	3,075,000
7 The Wanted	Glad You Came	2,892,000
8 One Direction	What Makes You Beautiful	2,885,000
9 Flo Rida featuring Sia	Wild Ones	2,790,000
10 Justin Bieber	Boyfriend	2,599,000

SOURCE: NIELSEN SOUNDSCAN, year to date sales through the week ending July 1

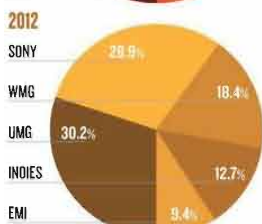
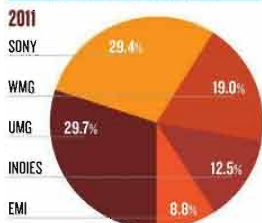
### MARKET SHARE, TWO WAYS

There are two ways of looking at market share: by label ownership, which is how the indie-label advocacy group American Assn. of Independent Music prefers to see the numbers presented, and by distributor (including indie-owned distributors with their respective majors), which is how the majors prefer to view it. We've presented both, based on album and TEA sales.

#### BY LABEL OWNERSHIP

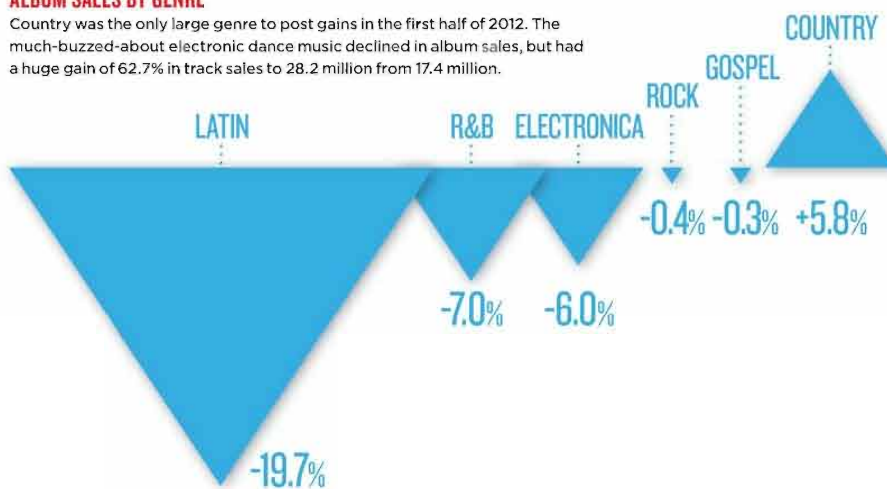


#### BY DISTRIBUTION OWNERSHIP



### ALBUM SALES BY GENRE

Country was the only large genre to post gains in the first half of 2012. The much-buzzed-about electronic dance music declined in album sales, but had a huge gain of 62.7% in track sales to 28.2 million from 17.4 million.



### ADELE TOWERS OVER ALL

The best-selling album of 2012 so far is also the best-selling album of 2011: Adele's *21*. In fact, it sold more than the next four top sellers combined—and by a very comfortable 350,000 copies. To date, *21* has sold 9.5 million copies, according to Nielsen SoundScan.



### OLD BEATS NEW

For the first time in the Nielsen SoundScan era, catalog albums outpaced current albums on the Billboard 200, 50.9% to 49.1%. Midyear catalog album sales are up 5.4% (76.6 million units, up year over year from 72.6 million), while current albums are down 10.8% (73.9 million, down from 82.8 million).

### >>> VEVO THREATENS TO LEAVE YOUTUBE

Vevo's future business arrangements are looking a bit cloudy, as reports suggest that its deal with Google is again in play, and that Universal is re-examining its stake in Vevo in relation to its proposed acquisition of EMI's recorded-music division. Word surfaced July 11 when Sony Music chief (and Vevo co-founder) Doug Morris told the Los Angeles Times "there are at least three other companies who want to take our videos" if YouTube and the labels don't reach terms in ongoing licensing negotiations.

### >>> STEVEN TYLER QUILTS 'AMERICAN IDOL'

Steven Tyler is leaving "American Idol" after a two-season run as judge, he and Fox announced. "I've decided it's time for me to let go of my mistress 'American Idol' before she boils my rabbit," Tyler said in a statement. "I strayed from my first love, Aerosmith, and I'm back." Fox president of alternative entertainment Mike Darnell said it was a "tremendous honor" to have Tyler on the show.

### >>> ECHO NEST RAISES \$17M, PLANS EXPANSION

The Echo Nest unveiled that it has received \$17.3 million in additional funding, with plans to branch out from the music data services that it currently fuels and into social discovery and other areas. The funding was led by Norwest Venture Partners and managing partner Jeff Crowe, with previous investors Matrix Partners, Commonwealth Capital Ventures, Fringe Partners, Jim Pallotta and board member Michael Brown also chipping in for the Somerville, Mass.-based company. The Echo Nest has said that it would use the funds to boost continued sales growth and international expansion, but also for new product development.

Reporting by Andrew Hampp, Sarah Maloy and Dan Rys.



RETAIL BY GLENN PEOPLES

## Albums Shrink, Market Grows

SoundScan numbers show a weak album market, but that's not the whole story. The music market as a whole is growing

Halfway through 2012, the Nielsen SoundScan results are in: Album sales are down 3.2%, while overall sales—albums plus TEA—are up 4%. But dig deeper into the first-half sales figures, and you'll find a music market with modest sales growth—it varies by genre—that coincides with growth in segments not covered by SoundScan's numbers, such as performance and synch

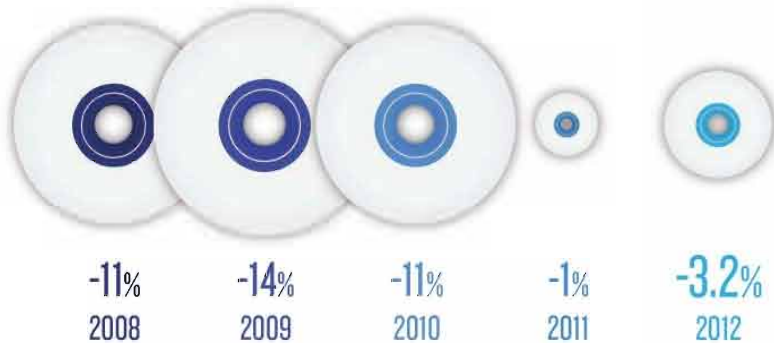
royalties and revenue from ad-supported and subscription services. So if the sales figures from the first six months of 2012 don't exactly bowl you over, remember: There's more to music than sales. And that's not to say the numbers are disappointing—there's plenty of room for optimism.

### THINGS HAVE BEEN WORSE—MUCH WORSE

A 3.2% decline in album sales at the midyear point is worth a few cartwheels considering the rate of decline in previous years. Prior to midyear 2011, year-over-year change declined by double digits in 2010, 2009 and 2008.

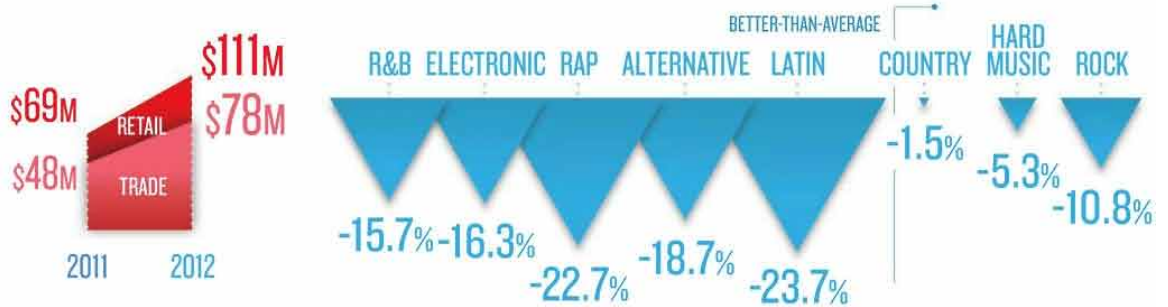
### THINGS ARE WORSE ELSEWHERE

U.S. album sales look robust compared with those in the United Kingdom. The BPI announced U.K. sales declined 13.8% in first-half 2012.



### SPENDING UP, CD SALES DOWN

Digital spending on albums and tracks rose about \$111 million at retail value and \$78 million at trade value in the first six months of 2012. Consumers have purchased 6.9 million more digital albums than they did through the first half of 2011. That's roughly \$69 million at retail value and \$48 million in trade value. Growth of digital track sales slowed to 5.6% from 10.6% in first-half 2011, yet consumers purchased an additional 37.2 million tracks in first-half 2012. That incremental gain equates to about \$42 million of retail spending (assuming the tracks are split evenly between the 99

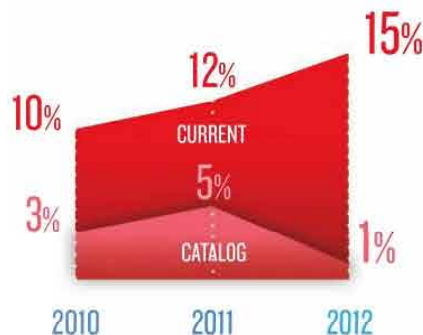


cents and \$1.29 price points) and nearly \$30 million in trade value. On the other hand, CD sales dropped 11.8% in first-half 2012. Genres that had worse-than-

average declines in CD sales were R&B, electronic, alternative, rap and Latin. Better-than-average declines were seen in country, hard music and rock.

### TRACKS OF THE NEW

While catalog albums outpaced current albums, consumers bought far more current tracks and fewer catalog tracks. Sales of current tracks rose 15% in the first half of 2012 while catalog dropped 1%.



### COUNTRY GOES DIGITAL

The minor drop in CD sales (mentioned above) is misleading: Country fans aren't exactly clinging to the CD; they're just buying a lot of music in general. The genre's digital album sales rose 34.9%—the most of the major genres—and overall country album sales were up 5.8%. The same goes for digital tracks: Country was up a better-than-average 13.5%.



### LATIN, RAP AND R&B GROWTH

Rap digital album sales rose 28% while Latin and R&B rose 23.5% and 18.9%, respectively. Latin track growth was average at 5.9%. Rap tracks grew 10%; R&B fell 5%.



ARIE KADURI



THANKS

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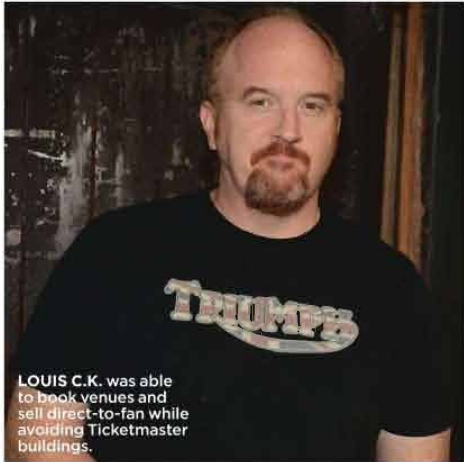
FOR THE FIRST TIME IN ISRAEL  
MANÁ ROCKS THE HOLY LAND!



DIGITAL BY GLENN PEOPLES

## That's The E-Ticket

Comedian Louis C.K. scores with an Etix-based online ticket sales service



LOUIS C.K. was able to book venues and sell direct-to-fan while avoiding Ticketmaster buildings.

Upon first glimpse, comedian Louis C.K. doesn't seem to have much in common with Pearl Jam's Eddie Vedder. But the independent way that C.K. approached his ticket sales for a new tour spanning October to February—charging just \$45, all-in, for any seat—reminded many concert-goers of the challenge that Pearl Jam posed to Ticketmaster over its ticket policies in 1994. Indeed, C.K.'s recent DIY ticket enterprise has thrilled fans and offered industry outsiders a rare demonstration of how the concert business can be tweaked for a better fan experience.

Like Pearl Jam in the '90s, C.K. aimed to keep all prices and ticket fees low. Embroiled in a public boycott of Ticketmaster, Pearl Jam sought out many nontraditional venues and used ETM Ticket Network to handle its ticket sales. Nearly two decades later, C.K. also had to seek out venues that would allow him to sell directly to fans at a low price with low fees.

C.K.'s ticket sales, launched June 25, also had the DIY feel of Radiohead's pay-what-you-want release of its 2007 album, *In Rainbows*. But the comedian isn't exactly engaging in self-ticketing: Etix is providing the platform that powers the direct-to-fan transaction from his website. Also, while the amounts are relatively small compared with Ticketmaster's costs and surcharges, C.K.'s ticket prices do include fees.

The way C.K. booked his tour dates reflects the nature of the ticketing business. To sell tickets

on his own website, C.K. needed to work with venues and work around whatever exclusive contracts they have with ticketing companies. Performing arts centers, which make up the majority of the tickets available at LouisCK.net, tend to license ticketing software and are usually free of exclusive arrangements, according to ticketing executives who spoke to Billboard.

C.K. was able to book venues and sell direct-to-fan while avoiding buildings locked up by Ticketmaster. A handful of locations on the tour use Ticketfly and Tickets.com. The Fox Theatre in St. Louis and its ticketing service, MetroTix, are both owned by Fox Associates. (A representative for the Fox Theatre

didn't comment, but the reason for contract flexibility appears obvious.) C.K. isn't avoiding Ticketmaster altogether. Though not listed at LouisCK.net, tickets for a performance at the Live Nation-produced Just for Laughs Festival in Toronto and the Trump Taj Mahal in Atlantic City, N.J., are both available at Ticketmaster.com.

Booking C.K. meant doing a bit of legwork for a venue with a ticketing contract and client-specific hardware. Attendees of the comedian's December performances at Austin City Limits Live, a Ticketfly client, will be carrying Etix tickets, according to ACL Live director of marketing Sheryllyn Mayhugh. Mayhugh says Ticketfly executives "were great about not standing in the way" to host C.K. and sell tickets through his website. Etix will bring its own ticket scanners to the venue for the performances, she adds.

Non-rigid rules also helped Seattle's Paramount Theatre land C.K. for four performances in two days in December. Vivian Phillips, director of marketing and communication at the Seattle Theater Group, says her organization has "a great relationship" with Tickets.com that recognizes the two parties may occasionally get unique requests from artists. "Our flexibility as partners is focused on artists having what they need."

The ticket buyer can sense the differences. Many headlines lauded C.K. for helping fans avoid Ticketmaster and its often astronomical service fees. C.K. kept his ticket prices at a firm \$45 each and built in whatever small fee was charged by the venue. C.K. also took a hard line against scalping so fans wouldn't pay inflated prices on the secondary market. He may have well circumvented the entire ticketing industry as far as his fans are concerned.

"It's hard to draw the line between what's self-ticketing or what's not," says Ashley Capps, founder of AC Entertainment, which produces the Bonnaroo festival. Capps believes the same problems should be resolved whether a venue or promoter handles tickets internally or outsources the functions: They need a ticketing system in place that provides customers with convenience and a high level of service. The rest, he says, is academic.

RADIO BY GARY TRUST

## Triple A Breaking Rookie Stars

A steady stream of hit newcomers is fulfilling the radio format's tastemaker potential

Triple A radio is producing some major-league hits.

The niche format (whose nickname is short for "adult album alternative") fostered the top Billboard Hot 100 title of 2011, Adele's "Rolling in the Deep." The song spent 14 weeks at No. 1 on the Nielsen BDS-based Triple A chart—the first ranking on which it appeared before crossing to pop, adult and even R&B and Latin radio.

Triple A also championed Gotye's "Somebody That I Used to Know" (featuring Kimbra), which earlier this year led triple A for 13 weeks and the Hot 100 for eight. On Nielsen SoundScan's recently released midyear sales tallies, Gotye's smash earned top-selling digital song honors (5.5 million downloads), while Adele's *21* extended its reign, claiming the top-selling album crown for the first half of 2012 (3.7 million units).

The success of "Somebody" especially underscores the format's swelling acceptance of new artists. The song's triple A command began an active 22-week streak of artists reigning during their first visits to the survey. Following "Somebody," Of Monsters and Men's "Little Talks" led for four weeks and Alabama Shakes' "Hold On" ruled for one. As of this issue, the Lumineers' "Ho Hey" has spent four weeks on top. Since the chart launched the week of Jan. 20, 1996, never before had four rookie acts reached No. 1 consecutively.

Other debuts finding success at the format include Imagine Dragons' "It's Time" (at No. 2 this week), Ed Sheeran's "The A Team" (No. 4) and Grouplove's "Tongue Tied" (No. 5).

The domination of fresh blood at triple A challenges the format's reputation as a haven for veteran rock acts. Just one artist appears on this week's triple A ranking whose Billboard chart history predates the '90s: Bonnie Raitt. A year ago, there were three (Paul Simon, Lenny Kravitz, the Cars). Five years ago, there were five.

Why a more favorable reception of somebodies that we previously didn't know? Cumulus San Francisco director of FM programming Dennis Constantine, who oversees triple A KFOG, credits the impact of the digital era on consumer behavior in aiding new artists' growth. "More people are buying downloads of individual songs than buying a full album. So we're finding new, creative songs from unknown artists."

Triple A programmers and label promotion executives cite social media as helping demystify new artists. "The Internet, mobile phones, Facebook and Twitter have accelerated familiarity to listeners who use these portals for music discovery," says Lauren MacLeash, PD of Clear Channel's KTCZ Minneapolis.

Social media has buoyed promotion of Sheeran's debut. "We could only get Ed to Nashville on a Monday and all the major venues there were sold out," Atlantic Records director

of triple A promotion Brian Corona recalls. "With [Tuned In-owned] WRLT's relationship with 3rd and Lindsley Bar and Grill, we were able to schedule a 6 p.m. showcase. Through social media messaging, when we arrived at sound check at 3, there were already more than 200 people there."

The popularity of multi-artist festivals also plays into triple A's riches of new talent. This year's South by Southwest "was huge for the Lumineers," says Dualtone director of promotions Lori Kampa, who afterward attended some of the group's first headlining shows and "fans were singing along to almost every word." Citing synchs including "American Idol," she adds that when Dualtone began promoting "Ho Hey" to radio, awareness of the group was already high. "It was a record that made sense for programmers to step out on because we had built amazing success that continued to grow."

Chris Mays, PD of Alpha Broadcasting's KINK Portland, Ore., muses that at its best, triple A is a "balancing act" of the best new artists and old favorites: "How can you resist playing the Black Keys alongside a classic Rolling Stones song?"

MacLeash says the success of triple A's newer acts ultimately promises benefits going forward. "Adele, Gotye, Jason Mraz and others being accepted by top 40 means that the young end is into the new music we play," she says. "Long term, that's so important to our survival."



Among the acts being embraced by triple A are THE LUMINEERS (above) and GROUPOLOVE.



### FOR THE RECORD

In the July 7 issue, an Urban Power List profile for Creative Artists Agency music agent Cara Lewis should have noted that in addition to Eminem, her client roster includes Pitbull, B.o.B, Cee Lo Green, Lupe Fiasco, D'Angelo, T.I., Ne-Yo, the Roots and Ludacris.

Also in the Urban Power List, the profile for Roc Nation should have listed titles for John Menelly and Tyran "Ty Ty" Smith, who are both partners in the company.



RETAIL BY JEM ASWAD

# Ocean Dry At Target

Retailer refuses to stock Frank Ocean album after iTunes exclusive

Target will not be carrying Frank Ocean's debut studio album, *Channel Orange*, which is projected to make an unexpectedly strong debut on the Billboard 200 next week. According to statements from the company and Ocean's manager, Target's move is in response to the decision by Ocean's label, Def Jam, to sell the album ahead of its scheduled release date on iTunes, and not due to recent revelations about Ocean's sexuality. iTunes is the sole digital seller of the album until July 17.

Ocean became the focus of Internet discussion after a recent Tumblr post in which he discussed a past romantic relationship with a man. In a July 10 tweet on the morning of the Target decision, Ocean's manager, Christian Clancy, implied that the disclosure influenced Target's decision not to carry the album, although he quickly deleted the tweet and has since recanted. "Target has refused to carry Frank's album because of iTunes exclusive," Clancy's initial tweet read. "Interesting since they also donate

to non-equal rights organizations."

Target was at the center of a controversy last year in which it canceled a \$10 million TV campaign for Lady Gaga's *Born This Way* album, reportedly due to differences over the company's support for political candidates opposed to gay rights. In response, Target issued a statement to Billboard that read: "The claims made about Target's decision to not carry the Frank Ocean album are absolutely false. Target supports inclusivity and diversity in every aspect of our business. Our assortment decisions are based on a number of factors, including guest demand."

"Target has a long-standing tradition of supporting music and artistry that reflects the diverse landscape of American culture. Our history of partnering with diverse artists includes recent partnerships with a variety of musicians, such as Ricky Martin, B.o.B and Gloria Estefan."

Soon after, Clancy backtracked from his original statement in a series of tweets: "I apologize for my comments

about Target. They are not carrying Frank's album because it went digital first. Not for ANY other reason... My response was simply an emotional knee jerk reaction."

Apparently addressing the iTunes exclusive, Target said in a statement: "At Target, we focus on offering our guests a wide assortment of physical CDs, so our selection of new releases is dedicated to physical CDs rather than titles that are released digitally in advance of the street date."

*Channel Orange*—released by Def Jam and distributed by Universal Music Group Distribution—made its iTunes debut shortly after midnight on the morning of July 10, when Ocean performed on "Late Night With Jimmy Fallon." The album also began streaming on Ocean's Tumblr. While the iTunes release was marketed as a surprise, it had been in the works for weeks, sources tell Billboard. An unnamed Def Jam rep and "Fallon" booker Jonathan Cohen told Entertainment Weekly the same thing earlier this week. "The announce-



iTunes waited until after FRANK OCEAN'S performance on JIMMY FALLON'S "Late Night" before selling his album, *Channel Orange*.

ment of the early digital release was part of the plan from the very beginning," Cohen said.

How much all of this will affect Ocean's first-week sales remains to be seen, but *Channel Orange* is soaring past early, prerelease sales forecasts: The album looks set to debut at No. 2 on the Billboard 200 next week with 100,000-120,000 copies—nearly all from iTunes.

Initial forecasts had pinned its start somewhere in the 40,000-50,000 range. That would have fallen in line with bows of the Ocean-associated Odd Future's debut album, *The OF Tape Vol. 2*, earlier this year (No. 5, 40,000) and Odd Future frontman Tyler, the Creator's 2011 set *Goblin* (No. 5, 45,000).

While the album's CD version wasn't

publicly scheduled to go on sale until July 17, physical retailers have been told by Universal to start selling the album as soon as they receive it. Thus, some physical CDs will be in the mix when the album debuts on the Billboard 200.

Based on past situations in retail, it seems possible that Target wasn't informed about the iTunes exclusive in advance—which is usually the retail procedure with exclusives—and may have canceled its order of the Ocean album when it learned about it.

Neither Ocean nor the label had granted Billboard's requests for comment on the situation.

Additional reporting by Keith Caulfield and Ed Christman.

R&amp;B BY GAIL MITCHELL

# Too Pop For Comfort?

Soft starts for Chris Brown and Usher albums raise questions about the R&B base audience

When Chris Brown claimed his second No. 1 debut on the Billboard 200 this week, he also logged an unexpected accomplishment. The singer/songwriter became the second R&B hitmaker in a month to bow at No. 1 with a comparably soft launch.

Brown's fifth studio album, *Fortune*, sold 135,000 first-week copies, according to Nielsen SoundScan. That sum is half of the 270,000 units that

launched *F.A.M.E.*, the artist's 2011 album, atop the Billboard 200—and gave Brown his first No. 1 debut. Four weeks ago, RCA labelmate Usher came in at No. 1 with 128,000 for his latest, *Looking 4 Myself*. That figure marked a significant 61% slide from the 329,000 first-week sales for his last full-length album, 2010's No. 1-debuting *Raymond v Raymond*.

While overall album sales are down

3.2% from last year (see story, page 4), bright spots have still dotted the landscape. Nicki Minaj's sophomore set, *Pink Friday: Roman Reloaded*, and Carrie Underwood's *Blown Away* bowed with a healthy 253,000 and 267,000, respectively. And more recently, Justin Bieber's *Believe* served up 374,000 in sales for a No. 1 debut on the Billboard 200.

However, given the hit-churning stature of Usher and Brown and their highly anticipated sets—two summer flagship releases under the newly restructured RCA Music Group—their resulting opening sales frames raise a few questions. Are Usher and Brown, with their pop- and dance-leaning album tracks, alienating their core audiences? Are segmented singles targeting multiple formats fostering confusion instead of album sales? Or is this just another sign of the times in a singles-dominant, consolidating industry? While RCA executives couldn't be reached for comment, several executives from radio and retail did weigh in on the matter.

Derrick "DC" Corbett, director of urban operations for Clear Channel's New Orleans cluster of stations that includes R&B/hip-hop WQUE, suggests that the Usher and Brown albums may not provide enough material for their

core R&B fans. Brown performed "Turn Up the Music" and "Don't Wake Me Up" at the recent BET Awards—two songs that aren't being played on R&B/hip-hop radio. Of the five songs released prior to *Fortune*'s debut, only "Strip" became a hit, reaching No. 3 on Billboard's Hot R&B/Hip-Hop Songs chart. "Sweet Love" topped out at No. 27 while "Till I Die" rises 37-27 this week.

While Usher's "Climax" spent 11 weeks atop Hot R&B/Hip-Hop Songs, it peaked at No. 36 after only three weeks on the Mainstream Top 40 chart. Conversely, his pop-focused "Scream" isn't being heard on R&B/hip-hop radio even as it reached the top 10 on Mainstream Top 40. Another album track, "Lemme See" with Rick Ross, rises 5-3 on Hot R&B/Hip-Hop Songs.

"There's nothing wrong with growing creatively or crossing over," Corbett says. "But you also have to superserve your audience. The same audience that built you is the one you have to stay consistent with. You can get away with a 'Yeah 3X' and a 'DJ Got Us Fallin' in Love,' but that can't be the crux of your album. You can't leave your core shaking their heads."

Indeed, last time out, Brown's *F.A.M.E.* catapulted him back into the limelight—and a first-time Grammy Award—thanks to a solid foundation of R&B hits that included "Deuces," "Look at Me Now" and "B.S." Likewise, Usher's last album was propelled by such R&B-focused hits as "Papers" and "Hey Daddy (Daddy's Home)" before he dropped the full-throttle pop/

dance track "OMG," a hit on both the Mainstream Top 40 and Mainstream R&B/Hip-Hop airplay charts.

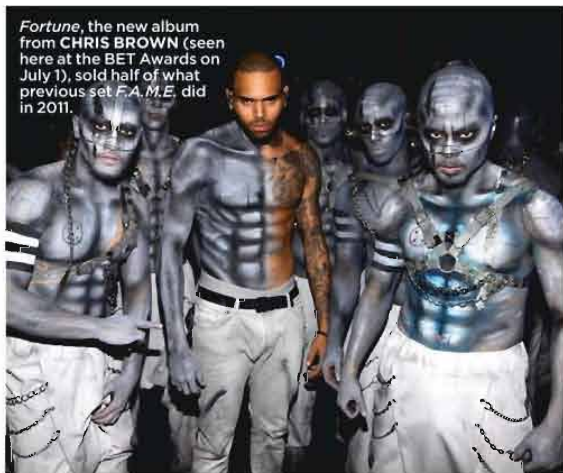
Acknowledging that first-week physical sales for both artists' new albums fell well below projections, an urban buyer for a major chain notes that the gap between releasing singles and the album's arrival may have played a harmful role. "Labels want that traction at radio. But sometimes it's too long in between or an album is pushed back, then labels miss the key time to release the album. But scanning 100,000 first-week nowadays is still good."

Dedry Jones, of Chicago's Music Experience store, says, "If you're releasing singles so far in advance of the album and people are buying all of those on iTunes, what's the reason to buy the album?"

Others contend that first-week sales aside, Usher's and Brown's standing as key R&B format artists remains strong. "Both of these artists are part of my core rotation," Perry Broadcasting VP of radio programming Terry Monday says. "It's still early, and honestly nothing to be alarmed about. The industry is changing. Album sales overall aren't going to be the huge numbers they used to be."

Neke Howse, PD of WKYS Washington, D.C., agrees. "Between the economy and this changing industry, it's a sign of the times," she says. "But both of these artists will be fine, and their albums will do OK."

Additional reporting by Keith Caulfield.



*Fortune*, the new album from CHRIS BROWN (seen here at the BET Awards on July 1), sold half of what previous set *F.A.M.E.* did in 2011.



# Salsa's Boys Of Summer

Is N'Klabe's success a Latin dance comeback or just a chart fluke?

Salsa, that most emblematic of Latin musical genres, has rarely been a top seller in the United States. So, whenever a new salsa album creates a noticeable blip on the radar, we ask, "How did that happen?"

During the week ending July 1, young Puerto Rican trio N'Klabe debuted at No. 2 on Billboard's Top Latin Albums chart and No. 1 on the Tropical Albums list with *La Salsa Vive* (Nu Life/Sony), a live set covering hits popularized by



albums in the spring of 2009.

"There's a huge salsa movement right now," says Jose Diaz, president of N'Klabe's label and management company, Nu Life Entertainment. Echoing the beliefs of other salsa supporters, including Latin superstar Ruben Blades (Latin Notas, June 16), Diaz says, "This No. 1 shows that this thing has a life."

While salsa reigns in Colombia, Venezuela and Central America, it's hardly huge in the States, nor has there been any recent domestic trend or "new salsa"-type movement. Instead, N'Klabe has likely found success because it has a look, feel and sound that's different from other Latin acts, as well as a smart marketing campaign.

"I attribute the group's success to its vitality and vis-



N'KLABE'S *La Salsa Vive* features covers of hits made famous by artists from different eras.

ibility," says LP Marketing & Promotions president David LaPointe, who has been working with the group since last year. "N'Klabe is seen as more than a tropical act. A little bit too, it represents the heartthrob kind of thing, comparable to Prince Royce and Chino y Nacho, but in its own genre."

N'Klabe formed in 2003 and first topped the tropical airplay chart in 2005 with "I Love Salsa," an homage to the musical style set to an ultra-fast beat. Though the group was founded by Felix Javier "Felo" Torres, two original members departed between 2008 and 2009, with various new singers recruited from contests and other means through the years.

The act scored several chart

hits, but didn't reach the top spot again until last winter with the Christmas album *Aires de Navidad*, whose title track reached No. 1 on the Tropical Airplay chart. The hit qualified the group as a finalist for the Billboard Latin Music Awards, and label chief Diaz considered the nod an important touchstone. He took out an ad in Billboard promoting the nomination, referring to the act as "the missing link between the past and the future," to show the industry that salsa had commercial viability.

Along with a gig at the Billboard Bash, N'Klabe was suddenly in front of tastemakers including MTV Tr3s, which later put its videos in rotation. By then, N'Klabe had already re-

corded *La Salsa Vive* during a live performance in the Dominican Republic that aired as a *Telemundo* special in Puerto Rico. That show, coupled with several appearances on other Spanish-language TV shows including "Sabado Gigante" and "Despierta America," put the group in front of an even larger audience.

The week the album was released, it catapulted onto the charts with help from various promotional efforts. "What I like about this project is that it wasn't a two-week plan [but] a year-long plan," LaPointe says. "This is an artist crossing boundaries that are very hard to cross."

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# Front And Center

Latin star Franco De Vita reflects on three decades of hits

After nearly a year of touring, the first thing Franco De Vita plans on doing this summer is... nothing. "I'm not doing anything," he says. "I'm going to throw myself on the beach, and I won't want to know anything about anybody."

It'll be a well-deserved break for the singer/songwriter, who has been penning and performing hit singles for nearly 30 years. De Vita's memorable songs, including his iconic pop ballad "Te Amo" (I Love You) and the catchy cabbie number "Louis," continue to serve him well and have made him one of the most beloved performers in Latin music.

The balladeer, who now calls Spain his home, has created a respectable catalog that appeals to a wide demographic, ranging from teenagers to their parents and grandparents. Currently at the end of a worldwide tour

in support of his live album series featuring new songs and rerecorded hits, *En Primera Fila* (In the Front Row), the musician took time during a recent Los Angeles stop to reflect on his career. Released in June 2011, the third live album has sold 49,000 units (according to Nielsen SoundScan), debuting and peaking at No. 3 on Billboard's Top Latin Albums chart.

The Venezuelan artist, whose parents are Italian immigrants, has known since he was a teenager that he wanted to be in the music business. Learning how to play keyboards, he composed his own melodies and wrote lyrics, but primarily focused on becoming a singer. Starting in rock bands before going solo in the early '80s, De Vita has contin-



FRANCO DE VITA spent the last year touring his live album *En Primera Fila*.

all of whom were guests at his L.A. show.

"Supporting other artists is the only way we can save music," De Vita says. "The industry is not what it used to be. Record companies are not really developing or investing in new artists the way they did in the past."

They have invested quite heavily in De Vita, however, calling him "one of Latin music's greatest treasures," Sony Music Entertainment U.S. Latin GM Nir Seroussi says. "The international success of his greatest-hits project is proof that his music stands the test of time. Franco has so many hits you still couldn't cover them all in a second and

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third volume."

De Vita has kept current by recording such new songs as "Tan Solo Tu" (Only You) with younger stars like Guzman, and recently he released an entirely different version with Spanish songstress Natalia Jimenez that has generated buzz in Europe and Latin America.

Whether through composing new songs or collaborating with other artists, De Vita's career philosophy has always stressed hard work, remaining grounded and staying passionate about creating music that resonates with audiences.

"In this business, you've got to have patience and work a lot," De Vita says. "If you don't feel that, then don't do it. I started in 1984, and I'm still here." —Justino Águila

# EN BREVE

GUITARIST YOMO TORO DEAD AT 78

Yomo Toro, a master of the cuatro, a guitar with five pairs of strings often referred to as the national instrument of Puerto Rico, died June 30 in New York. Bringing traditional acoustic rhythms to mainstream Latin music, Toro, 78, was a member of famed salsa act Fania All-Stars, and played on Willie Colon's 1972 Christmas album *Asalto Navideño*. Toro also played with Paul Simon and David Byrne, among others. —Judy Cantor-Navas

WISIN & YANDEL DEPART IGLESIAS/ LOPEZ TOUR

Latin urban duo Wisin & Yandel dropped out of their North American concert tour with Enrique Iglesias and Jennifer Lopez due to "unresolvable issues," according to the act's representatives. Randy Phillips, president/CEO of promoter AEG Live, says the duo's departure was mutually agreed among all involved parties and that the decision was based on several factors, including timing issues. The tour, scheduled to start July 14, will feature a new opening act to be named shortly, Phillips says.

—Justino Águila

LATIN GRAMMYS EXTEND UNIVISION DEAL

The Latin Recording Academy and Univision signed a six-year deal to keep the Latin Grammy Awards on the Spanish-language network until 2018. Slated to air Nov. 15, the show will again be televised from the Mandalay Bay Events Center in Las Vegas, with the new agreement also including the development of new tie-in specials to be announced at a later date. In 2005, the Latin Grammy telecast moved from CBS to Univision after struggling with poor ratings on the English-language network. The academy will announce its next group of nominees on Sept. 25 at Los Angeles' Belasco Theater, with voters' first ballot due Aug. 28 and their final ballot due Oct. 23. —JÁ



# BOXSCORE Concert Grosses

GROSS/ Ticket Price(s)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1 \$8,169,642 (\$762.767 Australia) \$174.93/\$73.87	<b>LADY GAGA, LADY STARLIGHT</b> Rod Laver Arena, Melbourne, Australia, June 27-28, 30, July 1, 3	60,031 five sellouts	Live Nation Global Touring, Live Nation Australia
2 \$8,053,500 (\$1,581,505 United Arab Emirates) \$298.12/\$68.06	<b>MADONNA, BENNY BENASSI</b> du Arena, Abu Dhabi, United Arab Emirates, June 3-4	45,722 two sellouts	Live Nation Global Touring, Live Nation U.K.
3 \$7,563,088 (\$171.11 Australia) \$165.87/\$70.70	<b>LADY GAGA, LADY STARLIGHT</b> Allphones Arena, Sydney, June 20-21, 23-24	54,774 four sellouts	Live Nation Global Touring, Live Nation Australia
4 \$6,219,598 (\$1,389,950 Iraq) \$495.27/\$54.41	<b>MADONNA, OFFER NISSIM</b> Türk Telekom Arena, Istanbul, Turkey, June 7	47,789 sellout	Live Nation Global Touring, GNL Entertainment
5 \$5,624,570 (\$6.481.095) \$194.55/\$56.48	<b>MADONNA, MARTIN SOLVEIG</b> Stadio San Siro, Milan, June 14	53,244 sellout	Live Nation Global Touring, Live Nation Italy
6 \$4,841,193 (\$257.25/\$142.25/ \$112.25/\$36.25)	<b>KENNY CHESNEY &amp; TIM MCGRAW, GRACE POTTER &amp; THE NOCTURNALS, JAKE OWEN</b> Heinz Field, Pittsburgh, June 30	53,325 57,452	The Messina Group/AEG Live, North Shore Entertainment
7 \$4,510,807 (\$1,262,600 Iraq) \$180.36/\$50.50	<b>MADONNA, MARTIN SOLVEIG</b> Ulevi Stadion, Gothenburg, Sweden, July 4	36,472 sellout	Live Nation Global Touring, Live Nation Sweden
8 \$4,388,860 \$250/\$35	<b>ROGER WATERS</b> Wrigley Field, Chicago, June 8	36,881 sellout	Live Nation
9 \$4,339,876 (\$1,848,531 Mexico) \$644.03/\$61.83	<b>MADONNA, MARTIN SOLVEIG, OFFER NISSIM</b> Ramát Gan Stadium, Tel Aviv, May 31	33,457 sellout	Live Nation Global Touring, Shuki Weiss
10 \$4,289,453 (\$3,559.1 Australia) \$168.52/\$70.55	<b>LADY GAGA, LADY STARLIGHT</b> Brisbane Entertainment Centre, Brisbane, Australia, June 13-14, 16	31,326 three sellouts	Live Nation Global Touring, Live Nation Australia
11 \$4,252,680 (\$3,263.445) \$189.66/\$56.90	<b>MADONNA, MARTIN SOLVEIG</b> Stadio Artemio Franchi, Florence, Italy, June 16	42,434 sellout	Live Nation Global Touring, Live Nation Italy
12 \$3,893,274 (\$3,070.625) \$221.88/\$50.72	<b>MADONNA, MARTIN SOLVEIG</b> Palau Sant Jordi, Barcelona, June 20-21	33,178 two sellouts	Live Nation Global Touring, Live Nation Spain
13 \$3,876,736 (\$3,980.730 Canada) \$244/\$34.65	<b>ROGER WATERS</b> Rogers Centre, Toronto, June 23	40,328 sellout	Live Nation
14 \$3,679,378 (\$2,905.605) \$208.94/\$56.98	<b>MADONNA, MARTIN SOLVEIG</b> O2 World, Berlin, June 28, 30	25,481 two sellouts	Live Nation Global Touring, MLK Concerts
15 \$3,669,324 (\$4,238 New Zealand) \$131.99/\$55.90	<b>LADY GAGA, LADY STARLIGHT</b> Vector Arena, Auckland, New Zealand, June 7-8, 10	34,367 three sellouts	Live Nation Global Touring, Live Nation Australia
16 \$3,495,146 \$253/\$359/ \$109/\$33.50	<b>KENNY CHESNEY &amp; TIM MCGRAW, GRACE POTTER &amp; THE NOCTURNALS, JAKE OWEN</b> Paul Brown Stadium, Cincinnati, July 1	42,716 sellout	The Messina Group/AEG Live, Ohio Valley Entertainment
17 \$3,156,022 (\$3,501.659) \$233.78/\$45.27	<b>MADONNA, MARTIN SOLVEIG</b> Estádio Cidade, Coimbra, Portugal, June 24	33,597 sellout	Live Nation Global Touring, Ritmos e Blues
18 \$2,980,465 (\$1,560,900 Ireland) \$254.58/\$50.92	<b>MADONNA, MARTIN SOLVEIG</b> Parken Stadion, Copenhagen, June 2	29,416 sellout	Live Nation Global Touring, Live Nation Denmark
19 \$2,901,224 \$250/\$50	<b>MICHAEL JACKSON THE IMMORTAL WORLD TOUR BY CIRQUE DU SOLEIL</b> Phillips Arena, Atlanta, June 29-30, July 1	25,592 26,486 three shows	Cirque du Soleil
20 \$2,835,542 (\$2,266.165) \$187.69/\$12.51	<b>MADONNA, MARTIN SOLVEIG</b> Stadio Olimpico, Rome, June 12	36,658 sellout	Live Nation Global Touring, Live Nation Italy
21 \$2,650,185 \$250/\$175/ \$140/\$55	<b>CELINE DION</b> The Colosseum at Caesars Palace, Las Vegas, June 26-27, 30, July 1	16,159 four sellouts	Concerts West/AEG Live, Caesars Entertainment
22 \$1,807,601 \$250/\$50	<b>MICHAEL JACKSON THE IMMORTAL WORLD TOUR BY CIRQUE DU SOLEIL</b> American Airlines Center, Dallas, June 26-27	16,454 22,184 two shows	Cirque du Soleil
23 \$1,740,898 (\$1,788.430 Canada) \$244.14/\$53.71	<b>ROGER WATERS</b> Bell Centre, Montreal, June 26	14,305 sellout	Live Nation, Evenko
24 \$1,522,098 \$199/\$45	<b>ROGER WATERS</b> BankAtlantic Center, Sunrise, Fla., June 15	12,299 sellout	Live Nation
25 \$1,421,495 \$199/\$55	<b>ROGER WATERS</b> XL Center, Hartford, Conn., June 29	11,225 sellout	Live Nation
26 \$1,420,771 \$199/\$55	<b>ROGER WATERS</b> Xcel Energy Center, St. Paul, Minn., June 3	12,889 sellout	Live Nation
27 \$1,383,781 \$200.25/\$48.75	<b>ROGER WATERS</b> Amway Center, Orlando, Fla., June 16	11,878 sellout	Live Nation
28 \$1,356,251 \$199/\$55	<b>ROGER WATERS</b> Bridgestone Arena, Nashville, June 19	12,748 sellout	Live Nation
29 \$1,327,184 \$199/\$55	<b>ROGER WATERS</b> First Niagara Center, Buffalo, N.Y., June 21	12,996 sellout	Live Nation
30 \$1,295,669 \$199/\$35	<b>ROGER WATERS</b> KFC Yum! Center, Louisville, Ky., June 10	12,547 14,600	Live Nation
31 \$1,288,131 \$201/\$57	<b>ROGER WATERS</b> Bankers Life Fieldhouse, Indianapolis, June 11	11,248 sellout	Live Nation
32 \$1,256,465 \$203/\$59	<b>ROGER WATERS</b> Phillips Arena, Atlanta, June 13	10,707 sellout	Live Nation
33 \$1,239,283 (\$1,299.400 Canada) \$194.53/\$53.44	<b>ROGER WATERS</b> Scotiabank Place, Ottawa, June 25	11,604 sellout	Live Nation
34 \$1,222,904 \$102/\$55	<b>ROGER WATERS</b> Joe Louis Arena, Detroit, June 5	11,406 sellout	Live Nation
35 \$1,176,300 (\$2,451.473 Iraq) \$216.29/\$38.45	<b>ARTE MUSIC FESTIVAL: JENNIFER LOPEZ, IVETE SANGALO, DEXTER, ARSENIC</b> Centro de Convenções, Fortaleza, Brazil, June 30	13,266 15,000	Evenpro/Water Brother/XYZ Live



National Event Services ensures that festivals like Bonnaroo have adequate means of cooling off attendees.

## Hot Not-So-Fun In The Summertime

With much of the U.S. facing record-breaking heat, outdoor shows try to cope

It's freakin' hot outside, with more scorching temperatures than ever recorded before in many U.S. cities. Given that this is also the height of the outdoor-music season, at least in the Northern Hemisphere, the recent sweat-soaked head wave—combined with thousands of fans jammed into open-air venues—is potentially a recipe for disaster.

During the July 4 holiday, many small towns around the country canceled their Independence Day concerts or moved them indoors because of a heat index that soared above 100 degrees and killed more than 30 people across half the country. More often than not, however, the shows went on as scheduled.

The good news is that the live entertainment industry, in general, is on top of the situation. Carl Monzo, president of National Event Services (NES), oversees public safety planning, security and medical operations at some of the largest musical events in the United States, including the last three Coachella festivals, all 11 Bonnaros and most Phish fests.

Obviously, Monzo knows music crowds and how to best handle shows with blistering temperatures.

"Heat is a huge concern, and we constantly monitor the weather, looking to what we and the fans are going to experience," says Monzo, currently on the road with Phish. "It impacts not only our staffing needs, but also our supplies, like water sources, additional IV solutions, misting tents and shade tents."

At major events like Bonnaroo, with attendance topping 80,000, NES will hire about 250 people for the show and at peak will have about 85 of its own staff on duty. "We have doctors and nurses on [site] 24 hours a day, in addition to our EMTs and paramedics," Monzo says, adding that his aim is to cause minimal impact on the local community.

"Using Bonnaroo as an example, Manchester [Tenn.] has two local hospitals and they're not equipped to handle 85,000 people," he says. "If we sent every person with dehydration to the hospital, we'd completely overwhelm the system."

Fans are advised to arrive fully hydrated and stay that way, yet some still succumb to the heat and are treated by medics. "If a person comes

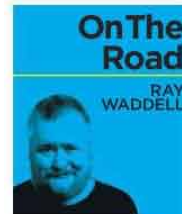
in dehydrated, [how we help them] depends on which stage they're in," Monzo says. "If they're just overheated and sweating, maybe [treatment] is just getting them out of the heat and into a cooler setting to cool down their body and give them bottles of water."

Other fans are clearly beyond that point. "This may be day two or day three for them. They haven't adequately hydrated or taken care of themselves, so now they're at a point where simply drinking water is not going to be sufficient," Monzo says. "So what we're going to have to do is just an IV into them and a bag or two of fluid just to get them back to a baseline."

Monzo was with Phish recently at Alpine Valley in East Troy, Wis., and Deer Creek in Noblesville, Ind., two areas hammered by record heat. "We asked the venues to relax their standards at the gate, because most venues don't want [fans] to bring water in. They want to sell it," Monzo says. "We ask the venues during this heat wave, 'If a fan is bringing two or three bottles of water, will you let them in?' The venues are very accommodating when it comes to that. They understand it."

Monzo says he also ensured the pit area at both venues had five-gallon containers available so staff could provide water to fans. Venues offered free water at entrance points, adding misting tents for fans. As a result, Monzo was "happily surprised" there wasn't an uptick in heat-related fainting or other incidents at Phish shows last week. "If you give these kids guidance, they usually will follow it," he says, noting that the band tweeted about it hours before the concerts. "We tried to get to these kids before they left their hotels to make sure they were dressing the right way and utilizing whatever shade is available."

As far as on-site care, Monzo says he's pleased with the industry-wide response. "Everybody's on top of it and on the lookout, from the venue GMs all the way down to local security people. If we see somebody in trouble, we have a good communications network that makes sure they get help right away."



On The Road  
RAY WADDELL

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# Legally Monetized Mashups

New tech firms offer solutions to DJs trying to do the right thing (and pay music rights holders)

During the past 10 years, a few small companies have built important tools that helped solve some of the music industry's biggest dilemmas. In that spirit, the new platforms of Thefuture.fm, Beatport and Legitmix may not offer complete solutions to current problems concerning DJs, remixes and mashups, but they're a good start.

Entertainment, academia and media leaders have all called for copyright law changes that would enable creativity while decriminalizing the creation of mashups, or tracks built from pieces of other songs. Legal experts including Stanford Law School professor Lawrence Lessig spent much of the last decade calling for a "free culture" that allows creators to "rip, mix and burn" without penalty.

Creativity itself was never the problem, especially when affordable digital editing tools and widespread online distribution services created a flood of illegal mixes. Few barriers stopped amateur DJs from creating cool mashups and then posting them on various websites. Yet rights owners have rarely received compensation when these music files were streamed, downloaded or, in rare cases, purchased. Albums by famed mashup artist Girl Talk, for example, can be bought at several mainstream download stores, though the original music samples used on the recordings haven't been cleared.

(Only one Girl Talk album, *Unstoppable*, is available at iTunes.)

For example, ad-supported platform Thefuture.fm offers a smorgasbord of long-form



Albums by mashup artist GIRL TALK can be purchased at several mainstream download stores, though the original music samples used on the recordings haven't been cleared.

DJ content by Swedish House Mafia, Avicii, Kaskade and thousands of other artists. To pay legitimate rights holders, Thefuture.fm needed to be able to figure out which songs have been used within each DJ mix uploaded by its users. The solution: Mixscan, a proprietary technology that "fingerprints" each recording in a DJ mix and automatically generates royalty reports for rights owners and performing rights organizations.

What works for dance music can work for other genres. Mixscan also has obvious potential in the monetization of mashups, which use much shorter bits of songs than DJ mixes. Thefuture.fm founder/CEO David Stein says the technology can identify recordings as

brief as three seconds, and that Mixscan has evolved into a solution that can live outside his own platform. "We know there are other opportunities to apply this technology," Stein says.

Other companies are working on their own solutions to place licensed recordings into creative works. Beatport, a 9-year-old electronic dance music download store, and the newer Legitmix have created platforms that help remedy some problems plaguing a genre known for quick adoption of new digital technologies.

Legitmix, which has been on the market since last year, lets DJs create mixes using any tracks purchased from iTunes, Amazon or its own service. Each mix is a unique file that incorporates source tracks chosen by the DJ, so that the consumer purchases both the Legitmix file and source files not already owned. Consequently, Legitmix re-creates the mix on the consumer's computer. Popular DJs like Philadelphia's Diplo and the United Kingdom's Rusko are early adopters.

Similarly, Beatport Mixes, a service launched last month in Denver, allows DJs to create mixes using a catalog of pre-licensed tracks acquired from the Beatport download store or Legitmix. A mix cannot exceed 500 megabytes—tracks used are 320kbps MP3s—and each mix costs \$5.29, regardless of

its length and the number of tracks used.

Beatport also offers a means for non-pros to create legal mashups. Its free iPad app, Mashbox, allows users to build mashups using licensed stems of 100 well-known masters, with new ones added regularly. "It's not a professional tool," Beatport executive creative director Clark Warner says. "It's a way to get into the feeling of remixing."

The illegality of mashups was first raised in 2004, when artist/producer Danger Mouse rose to prominence with *The Grey Album*, built from the Beatles' "White Album" and Jay-Z's *The Black Album*. The Beatles' label, EMI, reacted with legal action that spurred an online protest called Grey Tuesday, in which nearly 200 sites hosted the album for free downloading. The widespread media coverage—much of it appearing in the mainstream press—resulted in a heightened feeling that copyright law granted labels and publishers too much power to restrict creativity and punish creators.

In the heated atmosphere that surrounded *The Grey Album* and other controversies, licensed mixes and mashups seemed all but impossible. Less than a decade later, however, businesses are showing that Congress need not get involved whenever new technologies upend the old ways of doing things. The market will eventually figure things out.

**.biz** For 24/7 digital news and analysis, see [billboard.biz/digital](http://billboard.biz/digital).

## BITS AND BRIEFS

### GOOGLE PLAY STORE EXPANDS OFFERINGS

Google Play, the search giant's version of the iTunes store, has expanded to offer movies, TV shows and magazines. The additions, announced at Google's annual I/O conference, put Google Play more on par with the PC and mobile stores of Apple and Amazon. In addition, the Google Play store sells three Google-branded devices: the Galaxy Nexus smartphone, a new Nexus 7 tablet and the upcoming Nexus Q streaming media player.

### NIelsen: FACEBOOK LOGS LONGEST VISITS

Facebook, the second-biggest Web brand in the United States, in May had 152.7 million visitors whose average stay was six hours and 53 minutes, according to Nielsen. No other top 10 brand was close in time spent on the site—Google managed to get one hour and 41 minutes out of 173

million people (Google's YouTube was counted separately), while various Microsoft sites were visited by 126.8 million people for an average of one hour and 22 minutes. The lone e-commerce site in the top 10 was Amazon, visited by 76.1 million people for an average of 34 minutes.

### EMAIL STILL TOP FORM OF COMMUNICATION

Facebook and Twitter have become popular for two-way communication—especially among young people—but email still posts the biggest numbers. Google says Gmail has 425 million users globally, a figure that puts it in the league of Yahoo Mail and Microsoft's Hotmail. Email compares well internationally as well. Tech research firm Radicati estimates 3.1 billion email accounts were active worldwide in 2011, while Facebook and Twitter had about 900 million and 500 million users, respectively.



Digital Domain  
GLENN PEOPLES



### BUILDING A BETTER IPHONE

The new Vamp by V-Moda isn't cheap, but it makes portable audio sound better. The 1,350-gram device encases an iPhone with a 150mW x 2 amplifier, turning the device's stock audio signal into something that an audiophile would appreciate. An S/PDIF/Toslink digital audio output allows the device to be used as an audio source (optical cable sold separately). A 2200mAh lithium-ion battery delivers eight hours of playback and can also serve as backup power for the iPhone's battery.

The unit is available for \$650 from the V-Moda website or from a small number of verified dealers like Guitar Center, B&H and Radio Shack. —GP

## RINGTONES™

JUL 21-2012 Billboard

COMPILED BY HICKEN MUSIC

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ORIGINAL ARTIST
1	1	15	#1 CALL ME MAYBE	OXONES CARLY RAE JEPSEN
2	2	17	DRUNK ON YOU	LUKE BRYAN
3	3	21	SOMEBODY THAT I USED TO KNOW	GOTYE FEATURING KIMBRA
4	4	5	PONTOON	LITTLE BIG TOWN
5	6	11	PAYPHONE	MARIBOU 5 FEATURING WIZ KHALIFA
6	5	21	WE ARE YOUNG	FUN. FEATURING JANELLE MONAE
7	8	18	SPRINGSTEEN	ERIC CHURCH
8	7	42	SEXY AND I KNOW IT	LMFAO
9	16	4	WIDE AWAKE	KATY PERRY
10	13	16	THE MOTTO	DRAKE FEATURING LIL WAYNE

**9** Katy Perry parades up the chart with the biggest position jump in the top 20, catapulting into the top 10 for the sixth time with "Wide Awake" (16-9, up 31%). Perry's most recent top 10, "E.T.," is also the top ringtone of her career, staying at No. 1 for six weeks.

11	11	7	HEART ATTACK	TREY SONGZ
12	10	51	GOD GAVE ME YOU	BLAKE SHELTON
13	9	19	SOMETHIN' 'BOUT A TRUCK	KIP MOORE
14	12	67	DIRT ROAD ANTHEM	JASON ALDEAN
15	17	9	WANTED	HUNTER HAYES
16	20	6	MERCY	KANYE WEST, BIG SEAN, PUSHA T, 2 CHAINZ
17	22	6	5-1-5-0	DIERKS BENTLEY
18	14	27	STRONGER (WHAT DOESN'T KILL YOU)	KELLY CLARKSON
19	15	37	RED SOLO CUP	TOBY KITE
20	19	4	COME OVER	KERRY CHESNEY

Based on Nielsen Ringtone sales data reported by Nielsen SoundScan, a service of Nielsen Media Research. Chart provided by CTIA - The Wireless Association and Music Entertainment Forum.





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"Opening Act" host OLIVIA LEE (left) informs singer ARIELLE that she'll open for Rod Stewart in a scene from the new show produced by NIGEL LYTHGOE (below).

## 'Opening' The Gate

In a new E! series, an 'Idol' bigwig connects YouTube acts with concert stars

In the premiere episode of E!'s new reality show, "Opening Act," a 21-year-old singer-songwriter was plucked from a Dallas suburb to open a Rod Stewart concert in Las Vegas. She didn't ask to play for Stewart and, indeed, never even auditioned for the competition show. Instead, "American Idol" impresario Nigel Lythgoe and a team of producers, songwriters and musicians saw a few of her YouTube videos and decided she deserved a spot on a main stage.

Arielle (she's dropped her last name) was brought to a coffeehouse in Allen, Texas, where crews captured the shock and broad smile she delivered after receiving the news. She was then sent on five days of intensive training sessions in which Lythgoe, the executive producer of "Idol," and two producers gently suggested she should skip her Adele-like original number and perform a different song that was being pitched to Selena Gomez. Reluctantly, she agreed with the professionals, got a makeover and eventually did a reasonably good job with the tune, which sounded far too adult for Gomez.

This premise will be repeated seven more times on Mondays this summer, with complete unknowns groomed to open shows by Lady Gaga, LMFAO, Jason Mraz, Brad Paisley, Jason Aldean, Nicki Minaj and Gym Class Heroes.

As with "Idol," the entire show revolves around a so-called "journey" in which an unknown wannabe is magically transformed into a potential pop superstar. "I do believe it is a journey from the point we tell them 'You are opening for' until they go on that stage," Lythgoe says, noting that the acts have only five days before the performances to start work on a song or two. "[Emotions] go from 'This is fantastic—the best thing in my life' to 'Am I good enough? Will I get through this?'"

In Arielle's case, her opening gig put an end to a steady stream of rejection she's endured throughout her life. A bonus came when Stewart spontaneously invited her to duet with him on "Have I Told You Lately?"

Lythgoe says the show's best moments come in the unscripted segments between the time an opening act is selected and when the artist ultimately hits the stage. "When you take four kids... out of New Jersey and put them into this situation, they start questioning each other. All of a sudden [the band has] a different dynamic. When one kid [is told], 'You're opening for Lady Gaga,' and you find out that their mom is a Jehovah's Witness who thinks Gaga is the devil's spawn, you have a totally different story."

Steve Schnur, worldwide executive of music and music marketing for Elec-

tronic Arts, brought the "Opening Act" concept to Lythgoe a year-and-a-half ago, and says E! was the only network they pitched. An artist development team that includes Mary J. Blige, Fall Out Boy's Pete Wentz and producer Antonina Armato of production trio Rock Mafia (Gomez, Miley Cyrus) assist Lythgoe in selecting talent and A&R capacities. In most cases, songwriters present a fresh song to the act, but the struggling artists are allowed to make their own final decision on the material they perform.

Oklahoman Kylie Morgan is seen in commercials for the show receiving an invitation to participate from Aldean. Morgan was given the option of traveling to Nashville to work on a number with songwriter/producer Dann Huff or select a cover version of a well-known hit for one of her songs.

"I was really insistent that whatever you do, please do ['Phoebe']," a song about bullying that was written in response to a 16-year-old's suicide, Lythgoe says. "It's a beautiful song."

Like "Idol," songs performed on the show will be made available for sale on iTunes immediately after the telecast. A label isn't involved, so songs will come directly from E! Lythgoe says the ultimate goal is for these opening acts to use the show as a calling card for recording contracts, and he believes there are already three or four acts ready to record.

"Even one band that has absolutely no talent—they're just fantastic," Lythgoe says with a laugh. "I love them."

**NOTES:** "True Blood" music supervisor Gary Calamar gets a co-writing credit with James Combs on "Let's Boot and Rally," a duet between Iggy Pop and Best Coast's Bethany Cosentino. The song debuted on the HBO series' season premiere... Filmmaker Keith Shapiro has begun a Kickstarter campaign to secure music rights for his documentary "Rhino Resurrected," about the fabled West Los Angeles indie retailer... Universal Republic's *The Hunger Games: Songs From District 12 and Beyond* was the top-selling soundtrack in the first half of the year, according to Nielsen SoundScan, selling more than 400,000 copies.

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**WHAT'S THE BAND'S PLAN FOR**

**HEATING THINGS UP THIS FALL AND WINTER?**

**RELEASE THREE DIFFERENT ALBUMS OVER 16 WEEKS.**

**HOW THE YEAR'S MOST AMBITIOUS PROJECT CAME**





**BY PHIL GALLO**

**PHOTOGRAPH BY JILL GREENBERG**

**TOGETHER**



# TWO

hundred fifty people packed into the Tiki Bar in the Orange County city of Costa Mesa, Calif., on Aug. 11, 2011, paying \$20 a head the day before to see one of the world's biggest rock bands after an eight-month hiatus. That audience—along with ones at the Webster Hall Studio in New York; 1-2-3-4 Go! Records in Oakland, Calif.; Mezzanine in San Francisco; and Red 7 in Austin—was unknowingly treated to 20 songs that would appear on Green Day's next three albums.

The trio saved favorites like "Welcome to Paradise," "St. Jimmy" and "Minority" for the encores, hitting the fans with one new track after another—"Nuclear Family," "Stay the Night," "Let Yourself Go" and "Carpe Diem"—the first four songs on its next release, *¡Uno!*

"We went and played 20 songs that no one had ever heard—in a row. And with no plan of a record even coming out," Green Day singer/songwriter/guitarist Billie Joe Armstrong says during a break from a mastering session in New York with longtime producer (and Warner Bros. Records chairman) Rob Cavallo and Ted Jensen, who has mastered the group's last seven albums. "That was terrifying. It reminded me of the times we played in front of crowds that had never heard of us before—nothing was familiar. There was nothing being marketed. It was really exciting and it made me want to throw up with fear at the same time. We were treating ourselves like we were a new band."

The music Green Day performed at those five shows will be heard across three albums—*¡Uno!*, *¡Dos!* and *¡Tré!*—which in an unusual move will be released Sept. 25, Nov. 13 and Jan. 15, respectively. Extensive writing sessions yielded nearly 40 songs that Armstrong, bassist Mike Dirnt and drummer Tré Cool completed. Once sorted out thematically, the three-man band felt it had three distinct collections that it wanted to put out as individual albums.

"I'm not going to conform to some consumer need," Armstrong says of the highly unorthodox audio triptych. "I believe people want to hear this kind of music, that people want to hear records that have a story. Or maybe they don't. I have no idea."

Armstrong is certain of this much: The rock-opera approach of *American Idiot* (6.1 million sold, according to Nielsen SoundScan) and *21st Century Breakdown* (1 million) will stand. "I want to write killer songs, but I want them threaded together and to speak to each other within an album, which in this case is basically inside three albums."

Ideas about different time frames and packages were kicked around until Green Day and Warner Bros. Records executives wound up with the unique, and challenging, idea of spacing them out across 16 weeks.

"Billie and the band were going back and forth on how do we give each album time to breathe," Warner co-president/COO Livia Tortella says. "They wanted to communicate a sense of urgency but not too far apart so everyone understands they're connected. We felt that what made sense was a six- or seven-week separation."

Armstrong returns to the word "accident" again and again when discussing this project. Winding up with nearly 60 songs? Not a plan, an accident. The order of the songs? Accidental, as was the connective tissue on each of the albums. The three-album idea even sprang from a whim.

"Putting out even a double-record, let alone a triple-record, it didn't seem like it would work for us in this day and age," Armstrong says. "We wanted all of it to come out because we were proud of it, and then I was thinking in terms of volumes—one, two and three. I was in my kitchen and thought, 'What if we called them "Uno," "Dos," "Tré," just as a joke?' And I told my wife about it and she said, 'Actually that's kind of a brilliant idea.' Then I brought it to the guys and asked them what they thought. They let it sink in and said yeah. Put my photo on the first one, Mike on the second one and Tré on the third."

Mention a triple-album and most people think of the Clash's 1980 set, *Sandinista!* Magnetic Fields did it in 1999 with *69 Love Songs* and Joanna Newsom two years ago with

Green Day members TRÉ COOL, BILLIE JOE ARMSTRONG and MIKE DIRNT (background) with touring guitarist JASON WHITE (from left) during recording in Tarzana, Calif.



## TEAM GREEN DAY

ALBUMS: *¡UNO!* (SEPT. 25), *¡DOS!* (NOV. 13), *¡TRÉ!* (JAN. 15)

LABEL: REPRISE/WARNER BROS. RECORDS

FIRST SINGLE: "OH LOVE" (FROM *¡UNO!*), JULY 16

TOURING: FESTIVALS IN JAPAN AND EUROPE (AUGUST TO EARLY SEPTEMBER)

VOODOO EXPERIENCE IN NEW ORLEANS (OCT. 27)

NORTH AMERICA (LATE NOVEMBER TO JANUARY)

MANAGER: PAT MAGNARELLA, PAT MAGNARELLA MANAGEMENT

BOOKING AGENT: JENNA ADLER, CREATIVE ARTISTS AGENCY

LAWYER: DON PASSMAN, GANG TYRE RAMER & BROWN

SITES: GREENDAY.COM, FACEBOOK.COM/GREENDAY, YOUTUBE.COM/GREENDAY

TWEETS: @GREENDAY

*Have One on Me*. Then there's the idea of dropping two albums on the same day, famously done by Bruce Springsteen, Guns N' Roses and Harry Connick Jr. and more recently by a few underground rap acts.

The three-album idea was floated before Warner executives near the beginning of the year, and Tortella admits that initially it was "terrifying." They eventually came to embrace the concept as three chapters in a single book.

"The creative is what matters," says Cavallo, who makes decisions on the financial end as chairman of Warner. "These guys wrote 38, 39 songs. We're supposed to service the creativity. It's not the other way around. The artist should lead."

Leaders of various eras in rock'n'roll don't shake up their sound, musical intent or ambition and have as much commercial success as Green Day. The band arrived at Warner/Reprise in the early '90s with a small stack of indepen-

dently released singles and LPs and a brattiness more in line with the early Beastie Boys than the rock groups that would soon become its top 10 peers: Counting Crows, Stone Temple Pilots, Soundgarden.

Power chords, suburban nihilism and a fan-friendly brand of anarchy not only turned Green Day into a punk powerhouse—its 1994 breakthrough, *Dookie*, has sold more than 8 million copies, according to SoundScan—it sent other major labels searching clubs for similar-sounding acts.

The band's commercial power dissipated with 1995's *Insomniac* and 1997's *Nimrod*, each of which has sold 2.1 million copies. The latter release, however, contained a change of pace for the band, the acoustic "Good Riddance (Time of Your Life)," that became one of the most ubiquitous radio hits of 1998. While it peaked at No. 11 on Billboard's Hot 100 Airplay chart, it spent 43 weeks on that list, making it Green



# MARKETING PLANS FOR

## '¡UNO!,' '¡DOS!,' '¡TRÉ!'

Green Day has presented a marketing challenge for Warner Bros. Records that no major label has ever faced: How do you get fans to embrace three albums released six to seven weeks apart?

Warner co-president/COO Livia Tortella says the albums will be set up by presenting three or four songs from each record in the weeks prior to each album's release. Much of it will be done online and through videos, but the timing keys on significant TV opportunities.

"We're presenting selections of songs so everyone knows there are three albums. Once the consumer campaign starts and the music gets out, it will make a ton of sense," Tortella says. "We'll give everything its own time in the sun."

Tortella cautioned that not every booking is locked down, but did have specific target events for the promotion of each album.

two months of shows. During that time, he began writing the songs that appear on *¡Uno!*, *¡Dos!* and *¡Tré!*

In September 2010 while in New York, Armstrong says, "I was in a world where no one was paying attention to me, so there was no pressure, and I wrote seven or eight songs. We went to South America and I showed them the songs. They were ambivalent about it so I just kept writing."

On earlier parts of the tour in Europe, Armstrong would rent studios on the band's days off "rather than boozing it up." After Helsinki, Berlin and Stockholm yielded songs that he would finish, Armstrong felt he could continue with a similar system while performing in "American Idiot" on Broadway.

"When I was actually in the show and living in New York, I was surrounded by incredibly talented people, something I hadn't [experienced] in years outside of my band members," he says. "Inspiration came from that every day. Me and some of the cast members getting together, listening to records and talking about music and seeing all these people singing with these incredible voices. I was engulfed in creativity and it wasn't mine necessarily—I was feeding off everybody else and their drive. I set up a small studio in my apartment and wrote 30-second songs, one-minute songs, recorded them and ran off to the theater. I did that almost every day."

Eventually he had more than 55 songs that he wanted to present to the band as it was beginning to practice. "We were just in a zone, writing songs and rehearsing them, staying away from the [recording] studio," he says. "It was just kind of like doing things the way we did when we started as a band. It was good experience."

The work the group invested was obvious, Cavallo says. "The band was very well-rehearsed. They burned in [the songs] and rehearsed them almost like a show."

Getting the tracks recorded started to shape the flow of the music. While not character-driven in the manner of Green Day's last two albums, Armstrong saw themes develop: "The first record is getting the party started, the second record is the party happening and the depths of hell in the party, and the third one is trying to pick up the pieces, self-reflection and the hangover."

"What I really wanted to do was write real power-pop kind of music that had that old Green Day energy, so the original Green Day sound became *¡Uno!* I was also writing this garage-y stuff that was kind of like [Green Day side project] Foxboro Hot Tubs. The third record was a bit more reflective and internal. Writing records like that comes with life and experience—shooting from the midlife-crisis hip."

Cavallo says the songs were recorded in order 90% of the time, which he says results in a band approaching songs differently based on knowing where they will land on a particular album. Light and powerful as *¡Uno!* is, it's highly likely that when *¡Dos!* is released, much will be made of its solemn closing track, "Amy."

Armstrong says the tribute to Amy Winehouse took him less than 20 minutes to write. "I felt like there was this connection with R&B of the past and R&B of the present. What she did, her knowledge of old music and old Motown, it's something in the chain of music that is gone forever. She never got the help she needed. I know what it's like to go down a really dark path and I have had good people around me to help me survive. Maybe that's why I was able to relate to it."

*¡Tré!* also has a song based on a person's life, which Armstrong was able to use for inspiration and reflection: "Little Boy Named Train." Armstrong's son was a schoolmate in Berkeley with a boy who was being raised by two women.

"One of the parents was born a hermaphrodite and [his parents] cut off the penis. His/her whole life, this person wanted to be acknowledged as a man. The parents wanted the child to not be identified as a boy or a girl, and the child didn't really have a name—one week it's Tigger, another it's Train. Many years ago I wrote it down and I always wanted to write a song called 'Little Boy Named Train.' It happened to someone else, but there's a part of me I was thinking about when I wrote it. There's a line: 'I'm always lost, I'll never change. Give me directions and I'm lost again.' Kind of autobiographical."

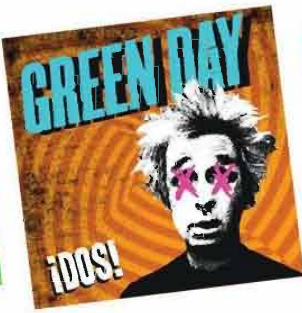
Cavallo and Tortella feel particularly inspired by the Green Day triple play. The timing of the releases plays to strengths in promotional opportunities (see story, above) and both executives see enough stylistic and lyrical differences among the three albums to generate conversation among rock fans.

"Billie thinks really big," Cavallo says. "He's an exciting writer, an exciting performer. I wish we had more like him in the world. We'd have a more exciting industry." ■■■



### ¡UNO!

**Release date:** Sept. 15  
**Concurrent release of note:** No Doubt's *Push and Shove*  
**Strategies:** Clear Channel's rock radio stations will handle the world premiere of "Oh Love" on July 16. It's one of three songs that will be released through video prior to the album, the second one expected around Aug. 13. After dates in Europe, the band will play the iHeart-Radio Music Festival in Las Vegas on Sept. 22. MTV's Video Music Awards on Sept. 6 are highly likely as well. It's the one album of the three to get in under the Grammy Awards' eligibility cutoff date of Sept. 30.  
**Noteworthy songs:** "Let Yourself Go," a high-energy gem; "Kill the DJ," which revisits funk the way the Clash did in the early '80s; and "Troublemaker," where Billie Joe Armstrong whips out his trademark sneer.



### ¡DOS!

**Release date:** Nov. 13  
**Concurrent release of note:** Big Boi's *Vicious Lies and Dangerous Rumors*  
**Strategies:** The first video for a *¡Dos!* song will likely be released in mid-September. A North American tour will run late November through January, and concert tickets will be bundled with the albums. The release is timed for Thanksgiving sales and possible booking for the American Music Awards.  
**Noteworthy songs:** "Amy," a John Lennon-esque tribute to Amy Winehouse, and two tracks that venture into territory not traditionally associated with Green Day: "Stray Heart," perhaps the most pop-driven song in its canon with melodic and harmony references to soul and Carolina beach music; and "Nightlife," a party tune that tips its hat to gangster-leaning R&B.



### ¡TRÉ!

**Release date:** Jan. 15  
**Concurrent release of note:** None announced  
**Strategies:** A documentary on the last two years of Green Day is expected to be completed with an eye toward a Sundance Film Festival release. A second documentary being worked on covers the band's pre-Dookie days. DVDs of the films could be attached as a bonus for fans who preorder all three albums.  
**Noteworthy songs:** "Brutal Love," which marries glam-rock, doo-wop and soul music, includes swelling strings at its conclusion; and "99 Revolutions," a reminder of the potency of Green Day's early sound. —PG

Day's longest-running single.

It also provided a new marketing angle: Green Day was growing up, tackling more mature themes and expanding its sound. It almost clicked with 2000's *Warning*, which hit No. 4 on the Billboard 200 and found Armstrong starting to write more seriously about rebelling against authority. Four years later, *American Idiot* would change the entire conversation.

"At the time during *American Idiot*, everything felt so polarized," Armstrong says, "and writing political songs for me has got to come from the heart. I didn't make a conscious effort to step away from politics or anything like that, but now you have a president where the Republicans won't compromise on anything. They have their own agenda. It's not for the greater good of the country."

"I don't want to beat on some topic that the country is up in arms about. Leave that to the talking heads to figure that out."

Besides, they're getting on my nerves anyway."

*American Idiot*, which debuted at No. 1 on the Billboard 200, returned Green Day to arenas after a few years of touring large theaters. (In 2005, it grossed \$37.7 million from 67 shows by selling nearly 1 million tickets, according to Billboard Boxscore.) A concept album, it was the adult project that would take Green Day to a new level (winning the best rock album Grammy Award, along with the record of the year Grammy for "Boulevard of Broken Dreams") before becoming a musical in its native Berkeley, Calif., and eventually Broadway. Bolstered by the album's ambition, the band followed it in 2009 with *21st Century Breakdown*, which hit No. 1 and also won the rock album Grammy.

In the fall of 2010, Armstrong did a weeklong run on Broadway in "American Idiot" that returned the flagging show to sold-out levels before the band resumed its *21st Century Breakdown* world tour. He came back in January and February for



Billboard  
**BEST  
CLUBS**  
2012

# Hottest Spots, Must Plays & Hidden Gems



Who's packing them in, where do musicians most like to perform, and what's the state of clubland? Our annual survey of the most influential clubs in America

BY RAY WADDELL

Pappy & Harriet's, located in Pioneertown, Calif., has hosted new bands like Yuck and has on tap this year such acts as Reverend Horton Heat and Dr. Dog.





So what makes a great club?

We know that clubs serve as both a critical artist-development tool and an opportunity for more established acts to reconnect with their fans on a more intimate level. Q Prime South manager John Peets, who has developed acts like the Black Keys and Eric Church through strategic touring in clubs, says that what makes clubs great is "the common experience."

Clubs are where chops are honed, legends are born and fan bases are built. "The audience/artist connection is at its highest in a great club," Peets says. "There are enough people to create a sense of chaos, an unpredictability that heightens the emotional connection between artist and audience, coupled with a closeness that allows everyone to feel a part of the crime."

For artists, it's first about the music being heard at its best, then about creature comforts after an overnight ride. "As a performer, I have to say a great club has great monitors," says Jason Isbell, formerly of the tireless Drive-By Truckers and now touring incessantly in support of his third solo record, *Here We Rest*. "My No. 1 concern as a singer is being able to hear myself."

But, in case fans ever wonder, the artists can indeed see differences in crowds at clubs. "Good people congregate in good places," Isbell says. "The best clubs are always in towns that support good music, and since we're talking small venues, that's usually independent music. A local support system made up of rock nerds usually leads to the development of a strong venue."

That would be the case in many of the cities cited on Billboard's Must Play and Hidden Gems charts that are located in markets with thriving music scenes. But, when crawling off the tour bus, other things come into play for the artist.

"A dressing room with a private bathroom is pretty important," Isbell says. "That might not seem like much, but going out to the public bathrooms can be tedious. I've been involved in dozens of extremely awkward conversations with fans in the men's room."

Agents have an innate sense of which clubs rock, and what makes them so. "Great sightlines, great sound, great calendar," Windish Agency president Tom Windish says. Then there's that desperately sought "buzz" factor that comes with packed houses. "If it sells out often, a vibe develops that people are seeing something very special on an ongoing basis."

William Morris Endeavor agent Kirk Sommer also believes sightlines are a determining factor in how great a club is. He also adds "great sound, low ticket fees, character, location, drinks and food, and no BS minor charges or food and beverage charges for minors" to that list.

"What makes a great club play," Sommer continues, "is all about an artist's call and concert-goers' emotional and physical response. It's about the 'wow' moments."

While aesthetics like sound and sightlines are critical, Paradigm agent Jeffrey Hasson says that, when it comes to clubs, "ultimately the great ones have history . . . and when you walk in you can feel that history. Venues such as the Troubadour in L.A. or Fillmore in San Francisco have that feeling when you step through the doors."

Truly, how a play comes off is largely in the hands of the artists, and Isbell says the demeanor of those working the show can help bring those "wow" moments.

"The attitudes of the staff can make for either a great night or a disaster," he says. "I understand that many house sound guys would rather be touring with a good band than working their local [club], but allowing that fact to make you intolerable is not going to make



# Billboard BEST CLUBS 2012

bands want to hire you. A good show happens on a night when people are all happy to be there. Or at least when they act like it."

Windish agent Sam Hunt agrees with Isbell, saying that great clubs have "friendly staff across the board. The 9:30 Club [in Washington, D.C.] is a great example of this. It has everything Tom mentions, plus they are great to work with. Their shows sell out faster than anyone else's in the country. That is a great club."

Billboard then took it to the owner of the 9:30 Club, Seth Hurwitz, who has picked up the last seven top club awards at the Billboard Touring Conference. So what makes a great club? "The owner," Hurwitz says. But on further prodding, he adds, "Think about why you like any business. It's when you get a sense that the people there are happy and care about doing the best they can to make their place the best they can."

Urban and electronic dance music acts are now running through the clubs at an unprecedented level. The Agency Group agent Peter Schwartz, who has become the hottest agent in the urban artist-development touring space with his work with Wiz Khalifa, Mac Miller and others, believes the House of Blues clubs provide excellent platforms to present urban acts.

"[HOBs] work well with urban shows, but I am not sure of a specific reason why, other than they are good venues with solid sound, lights and vibe," Schwartz says. "It also depends on the options at hand at different sizes. In Dallas, [HOB] is the venue in the 1,000- to 2,500-[capacity] range. In Houston, Warehouse Live is also a good option. Live Nation happens to be very interested in urban touring and is trying to put as much good urban talent into their rooms as possible."



The nation's capital is home to 9:30 Club, one of Billboard's top five clubs in terms of attendance.

Ron Bension, CEO of the House of Blues, clubs and theaters division for Live Nation, says his company is indeed "proactive" in presenting urban acts. "We are focused on service, and we do a great job of providing great service and a great venue for that genre," he says. "Our clubs are intimate, which also helps."

Schwartz cites Irving Plaza in New York, the 9:30 Club and Showbox in Seattle, among others, as good rooms for rap artists, but mostly because they're just good rooms. "The top urban clubs to play are not really different than other genres," he says. "With the exception of maybe S.O.B.'s in New York, which is only 450 [capacity]—but a rite of passage for many urban artists."

## THE CHARTS

House of Blues clubs dominate the upper regions of the Billboard Boxscore-driven club chart, and Bension says business is strong at the club level for his company. "I feel good about the momentum we're building up and the quality of the venues and initiatives we're on," he says. "We'll probably do close to 6,000 shows this year."

Bension oversees 36 small venues now, mostly less than the 2,500-capacity range, plus other clubs with exclusive booking arrangements. Not only are his clubs routed into existing tours,

Bension and his team are creating tours and one-offs for specific rooms. "We are very active in promoting both individual shows at our venues as well as tours through a number of our venues, 10 or more," Bension says.

Part of Bension's mandate as CEO was filling up the dark nights in rooms where they existed. "We've got these great, iconic buildings in many of these cities where maybe a few years ago were doing 60-70 shows a year," he says. "We've grown double digits for the past two years in show counts by doing a lot of local and ethnic shows on either a weekly or monthly basis, just because the buildings are available. We think we put on a good show—we have great customer and fan service—so we thought, 'Let's do other things with them.'"

Ultimately, the reason that HOB clubs are so present on Billboard's clubs chart is, first, they reported their numbers to Boxscore and, second, "we sell a lot of tickets," Bension says. "We have a rock-star local marketing group, plus a national overlay that gives us a little more juice to help bands sell tickets as well as promote their music when we do bands that want to do multiple shows with us."

While the HOB clubs dominate the business-related charts, these clubs seldom came up in Billboard's poll of agents active in the club space who were asked which clubs were "must-plays." Asked about that disconnect, Bension admits that he'd like to see HOB clubs considered in that way.

"It is important, and we are an important player," he says. "We play huge acts in the House of Blues and for an agent to say that playing the House of Blues is, by omission, not important, I just don't know."

Perhaps the "cool factor" comes into play, which Bension says he gets. "We're a part of Live Nation and maybe it's not cool to say, 'I want to play there,'" he says. "That doesn't mean they don't, and that doesn't mean we don't provide the best and most superior band and fan service in the industry. I've been to all those clubs those guys mention, and they can't compare to how we treat bands and how we treat the fans. I'm proud to be part of Live Nation. We can bring more leverage to the success of the band than any company in the business. The proof's in the economics. If I'm not cool, that's OK by me."

Relative coolness aside, Bension says the club business is a "very tough business, and I don't think anybody will deny that. It's tough for the bands, it's tough for the operators. The landlords do well. But it's healthy because there's considerable volume going through it, and I don't think that's going to change—it's only going to get better. But from a purely economic point of view, it's a tough business. We're up to the challenge."



AARON NEVILLE at New Orleans' House of Blues in June.



Las Vegas' Joint at the Hard Rock Hotel and Casino hosted a month-long residency by MÖTLEY CRÜE earlier this year.

## THE 25 HOTTEST CLUBS IN NORTH AMERICA

When you're talking about hot clubs, you're talking about the clubs that pack them in, night after night. We based this year's list of the 25 hottest on attendance, using numbers reported to Billboard Boxscore from July 1, 2011, through June 20, 2012.

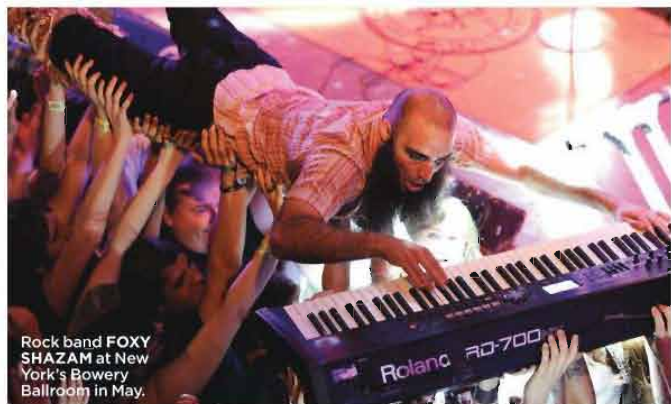
Rank	Venue	Location	Venue Capacity	Attendance
1	House of Blues	Orlando, Fla.	2,100	375,524
2	9:30 Club	Washington, D.C.	1,200	280,448
3	House of Blues	Dallas	2,025	259,349
4	House of Blues	Chicago	1,300	256,672
5	House of Blues	Los Angeles	1,160	241,948
6	House of Blues	Houston	1,925	230,135
7	House of Blues	Anaheim, Calif.	1,000	214,120
8	House of Blues	Las Vegas	1,800	189,436
9	House of Blues	New Orleans	1,140	188,330
10	Stubb's Bar-B-Q	Austin	2,200	125,582
11	Club Nokia	Los Angeles	2,200	121,197
12	The Joint	Las Vegas	4,000	116,959
13	Stage AE	Pittsburgh	5,000	111,402
14	Glass Cactus	Grapevine, Texas	1,400	89,828
15	House of Blues	Atlantic City, N.J.	2,500	58,056
16	Harrah's Cherokee	Cherokee, N.C.	1,500	49,452
17	Knitting Factory	Spokane, Wash.	1,500	43,480
18	Harrah's Stir Concert Cove	Council Bluffs, Iowa	3,000	42,825
19	Knitting Factory	Boise, Idaho	1,130	42,600
20	Knitting Factory	Brooklyn	300	39,017
21	La Zona Rosa	Austin	700	38,620
22	Knitting Factory	Reno, Nev.	1,258	30,211
23	Harrah's Horseshoe Riverdome	Bossier City, La.	1,365	29,691
24	Park West	Chicago	750	29,691
25	Hard Rock Live	Edmonton, Alberta	1,500	27,978



# The Must Plays



The 10 most influential clubs in America



Rock band FOXY SHAZAM at New York's Bowery Ballroom in May.

**IN ALPHABETICAL ORDER**, based on input from agents active in the club space.

➤ **9:30 Club**

**Location:** Washington, D.C.

**Capacity:** 500-1,200

**Ticketing:** Ticketfly

**Talent:** Melanie Cantwell  
**On tap:** Frankie Ocean (July 23), Old Crow Medicine Show (Aug. 2-3), Grizzly Bear (Sept. 20-21)

➤ **Bowery Ballroom**

**Location:** New York

**Capacity:** 575

**Ticketing:** Ticketmaster

**Talent:** Johnny Beach  
**On tap:** Allen Stone (July 24), Lucinda Williams (Aug. 6-7), Grimes (Oct. 26-27)

➤ **Crystal Ballroom**

**Location:** Portland, Ore.

**Capacity:** 1,500

**Ticketing:** Etix

**Talent:** Allison Carter  
**On tap:** Dirty Projectors (July 25), Passion Pit (Sept. 5-6), the Tallest

Man on Earth (Sept. 8)

➤ **The Fillmore**

**Location:** San Francisco

**Capacity:** 1,199

**Ticketing:** Ticketmaster

**Talent:** Michael Bailey  
**On tap:** Neon Trees (July 29), the Promise Ring (Sept. 1), Crosby, Stills & Nash (Sept. 19-20)

➤ **First Avenue**

**Location:** Minneapolis

**Capacity:** 1,550

**Ticketing:** Etix

**Talent:** Sonia Grover  
**On tap:** Aesop Rock (July 26), Alabama Shakes (Aug. 2), Metric (Sept. 11)

➤ **Great American Music Hall**

**Location:** San Francisco

**Capacity:** 475

**Ticketing:** Tickets.gamh.com

**Talent:** Dana Kamian Smith

**On tap:** Fountains of Wayne (July 19), Why? (Aug. 30), Ryan Bingham (Sept. 25)

➤ **Lincoln Hall**

**Location:** Chicago

**Capacity:** 500

**Ticketing:** Lincoln-HallChicago.com

**Talent:** Matt Rucins

**On tap:** Meiko (Aug. 8), Shellac (Aug. 24-26), Rodriguez (Sept. 20)

➤ **Metro**

**Location:** Chicago

**Capacity:** 1,150

**Ticketing:** Etix

**Talent:** Chris Baronner  
**On tap:** Liars (July 19), Garbage (Aug. 7), Kimbra (Oct. 17)

➤ **Paradise Rock Club**

**Location:** Boston

**Capacity:** 933

**Ticketing:** Ticketmaster

**Talent:** Ryan Vangel  
**On tap:** Steel Pulse (July 20), Real Estate (Aug. 10), Owl City (Sept. 13)

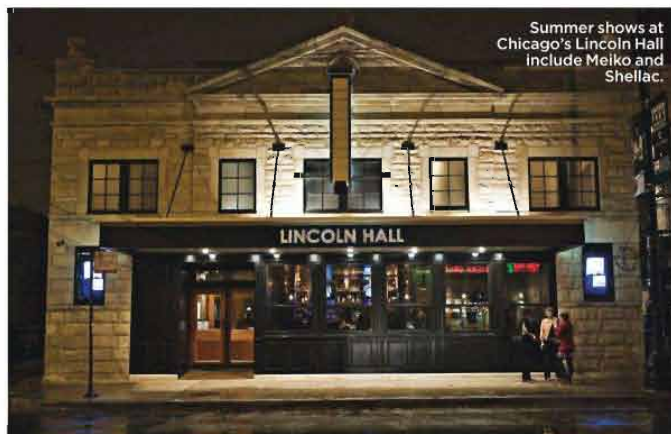
➤ **The Troubadour**

**Location:** West Hollywood, Calif.

**Capacity:** 500

**Ticketing:** Ticketfly

**Talent:** Brian Smith  
**On tap:** Missy Higgins (July 19), Michael Kiwanuka (Aug. 13), the Vaccines (Sept. 13)



Summer shows at Chicago's Lincoln Hall include Meiko and Shellac.



ALEXIS KRAUSS of Sleigh Bells performing in April at the Blue Note in Columbia, Mo.

# Hidden Gems



Prized by fans, musicians and agents alike, these are the unique spots and small rooms where new music shines

**IN ALPHABETICAL ORDER**, based on input from agents active in the club space.

➤ **40 watt**

**Location:** Athens, Ga.

**Capacity:** 500

**Ticketing:** Ticketfly

**Talent:** Velena Vego  
**On tap:** Clutch (July 19), Radiolucent (Aug. 25), Guided by Voices (Sept. 18)

➤ **The Blue Note**

**Location:** Columbia, Mo.

**Capacity:** 800

**Ticketing:** Ticketfly

**Talent:** Richard King, Peter McDevitt, Sean Allmeyer  
**On tap:** Love and Theft (July 19), the Cab (Aug. 16), Melvins (Sept. 14)

➤ **The Bottletree Cafe**

**Location:** Birmingham, Ala.

**Capacity:** 240

**Ticketing:** Ticket Biscuit

**Talent:** Brian Teasley, Merrilee Challiss, Amber Ritchie  
**On tap:** Russian Circles (Aug. 9), Lightning Bolt (Aug. 25), Brother Ali (Sept. 20)

➤ **Cain's Ballroom**

**Location:** Tulsa, Okla.

**Capacity:** 1,735

**Ticketing:** Protrix

**Talent:** Chad Rodgers, Hunter Rodgers  
**On tap:** moe. (July 26), Relient K (Aug. 9), the Head and the Heart (Sept. 30)

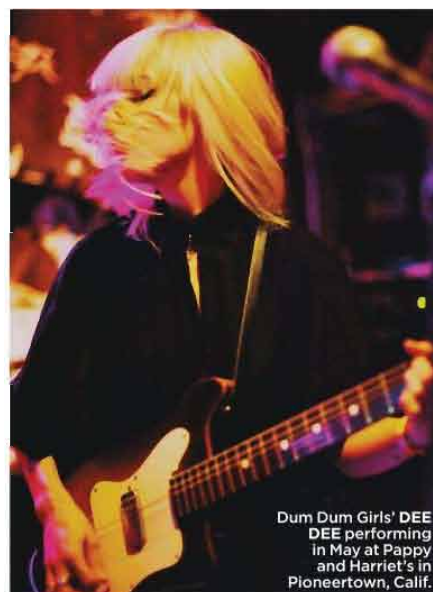
➤ **Cat's Cradle**

**Location:** Carrboro, N.C.

**Capacity:** 750

**Ticketing:** Etix

**Talent:** Frank Heath, Derek Powers



Dum Dum Girls' DEE DEE performing in May at Pappy and Harriet's in Pioneertown, Calif.

**On tap:** The Gaslight Anthem (July 19), Brandi Carlile (Aug. 7), Big K.R.I.T. (Sept. 13)

➤ **The Crescent Ballroom**

**Location:** Phoenix

**Capacity:** 550

**Ticketing:** Ticketfly

**Talent:** Charlie Levy  
**On tap:** Dirty Dozen Brass Band (July 24), Sharon Van Etten (Aug. 15), Amanda Palmer & the Grand Theft Orchestra (Sept. 22)

➤ **Doug Fir Lounge**

**Location:** Portland, Ore.

**Capacity:** 299

**Ticketing:** Ticketfly

**Talent:** Matthew McLean  
**On tap:** Spoek Mathambo (July 22), the English Beat (Aug. 10), Dragonette (Sept. 27)

➤ **Henry Miller Library**

**Location:** Big Sur, Calif.

**Capacity:** 300

**Ticketing:** Eventbrite

**Talent:** Britt Govea

**On tap:** Woodsist Festival (Aug. 4-5)

➤ **The Orange Peel**

**Location:** Asheville, N.C.

**Capacity:** 1,100

**Ticketing:** Etix

**Talent:** AC Entertainment  
**On tap:** Childish Gambino (July 28), Drive-By Truckers (Aug. 17-18), the Walkmen (Sept. 28)

➤ **Pappy & Harriet's**

**Location:** Pioneertown, Calif.

**Capacity:** 350

**Ticketing:** Ticketweb

**Talent:** Robyn Celia  
**On tap:** The Chris Robinson Brotherhood (July 21), Reverend Horton Heat (Aug. 19), Dr. Dog (Oct. 7)



# SHOW THEM THE MONEY YOU SAY YOU ACTUALLY WANT TO SUPPORT ARTISTS? HERE'S HOW BEST TO DO IT BY GLENN PEOPLES

**E**ARLIER THIS SUMMER, the Internet was lit up—even more than usual—with debate about music in the digital age. The inciting moment was NPR intern Emily White's June 16 blog post, "I Never Owned Any Music to Begin With." White wrote as one of the millennial music fans who represent a lost generation to record labels—she has an 11,000-song iTunes library, yet has bought only 15 CDs in her life and doubts she or her friends will ever buy another. In a widely read post on the *Trichordist*, musician and college professor David Lowry (formerly of *Camper Van Beethoven* and *Cracker*) took White to task for not considering the implications of her actions.

Lost in the invective that's followed is the question of how to actually support artists today. Setting aside moral or ethical arguments, buying music remains one of the best ways. The Internet has given virtually every adult music fan the ability to purchase music in digital or physical format. Subscription services are another legal option. With gift cards sold at retailers across the country, even minors and students on a shoestring budget can legally purchase music or subscribe to streaming services like Rdio or Pandora.

As *Billboard's* numbers show, not all forms of artist support are built the same. Buying a digital album carries little to no marginal cost. Buying a similarly priced CD, which requires packaging and additional costs, will put less in the artist's pocket. Vinyl is even more expensive to manufacture and ship and more problematic in general.

The better forms of support are also the least practical. The highest-margin way to support an artist is to give him or her a \$20 bill or a gift card of an equivalent amount. That money won't be shared with a manager, tour manager, booking agent or business manager (or the Internal Revenue Service).

The value of fans can't always be translated by transactional cost. The number of YouTube views or Facebook followers may not have direct value but can lead to revenue somewhere down the line—sponsorship opportunities or synch royalties. But most of a musician's livelihood comes from direct consumer spending. And the reality is, today's consumer spending isn't adding up to a career for many of today's artists. ■■■

**NOTES:** All calculations, except those for gift cards, assume a 30% tax rate. Independent artists are assumed to use a flat-fee digital distributor. Some prices may seem high (such as a \$15 CD) but have been kept uniform for the sake of comparison. A low \$15 concert ticket price was used for comparison purposes and to reflect the affordability of club gigs that make up a majority of live performances. Regarding streaming versus downloads, an artist gets paid for every stream but is paid only once per download. Thus, a single consumer can be worth multiple streams but just one download purchase.





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ARTIST-OWNED



GROSS \$15  
NET \$15

T-SHIRT

ARTIST-OWNED



GROSS \$15  
NET \$5.25

CONCERT TICKETS

ARTIST-OWNED



GROSS \$15  
NET \$3.57

★ CASH/CHECK ★

ARTIST-OWNED



GROSS \$15  
NET \$10.50

STREAMING INTERNET RADIO

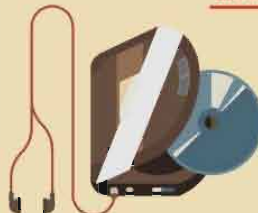
ARTIST-OWNED



\$0.002  
\$0.0012  
ON A LABEL  
\$0.002  
\$0.0006

ALBUM DOWNLOAD

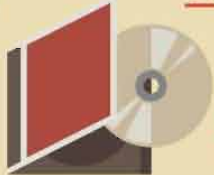
ARTIST-OWNED



\$10.00  
\$4.90  
ON A LABEL  
\$10.00  
\$1.26

CD STORE

ARTIST-OWNED



\$15.00  
\$4.69  
ON A LABEL  
\$15.00  
\$1.89

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\$0.63  
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\$1.29  
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VINYL RECORD

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\$1.89

CD CONCERT

ARTIST-OWNED



\$15.00  
\$9.45  
ON A LABEL  
\$15.00  
\$1.89

STREAMING ON DEMAND

ARTIST-OWNED



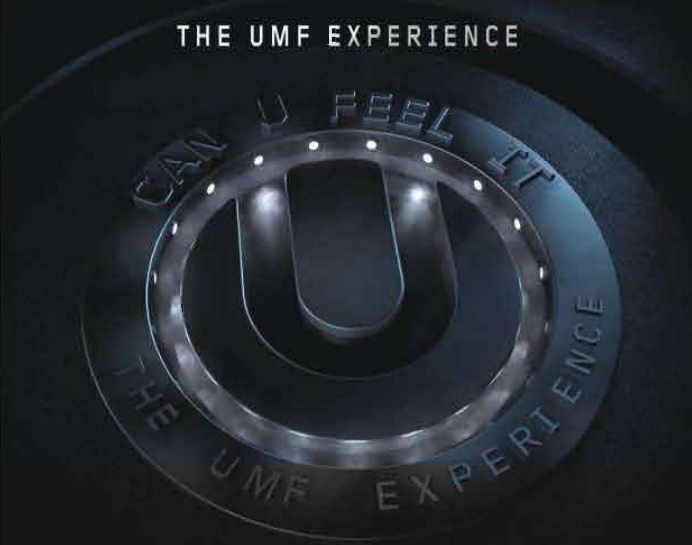
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Odds of having 3 multi-platinum albums

## 1 / 1,650,000



Odds of having a child diagnosed with autism

## 1 / 110



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**BLOC PARTY**  
Alchemist delivers  
Russia-inspired LP



**BLOWN AWAY**  
Kenny G talks legacy,  
"Namaste," classical



**BIG 'NIGHTS'**  
JEFF the Brotherhood  
goes major



**HOW DOES IT FEEL?**  
D'Angelo performs new  
music at Essence Fest



**FOR A GOOD TIME . . .**  
Owl City calls on Carly  
Rae Jepsen for new hit

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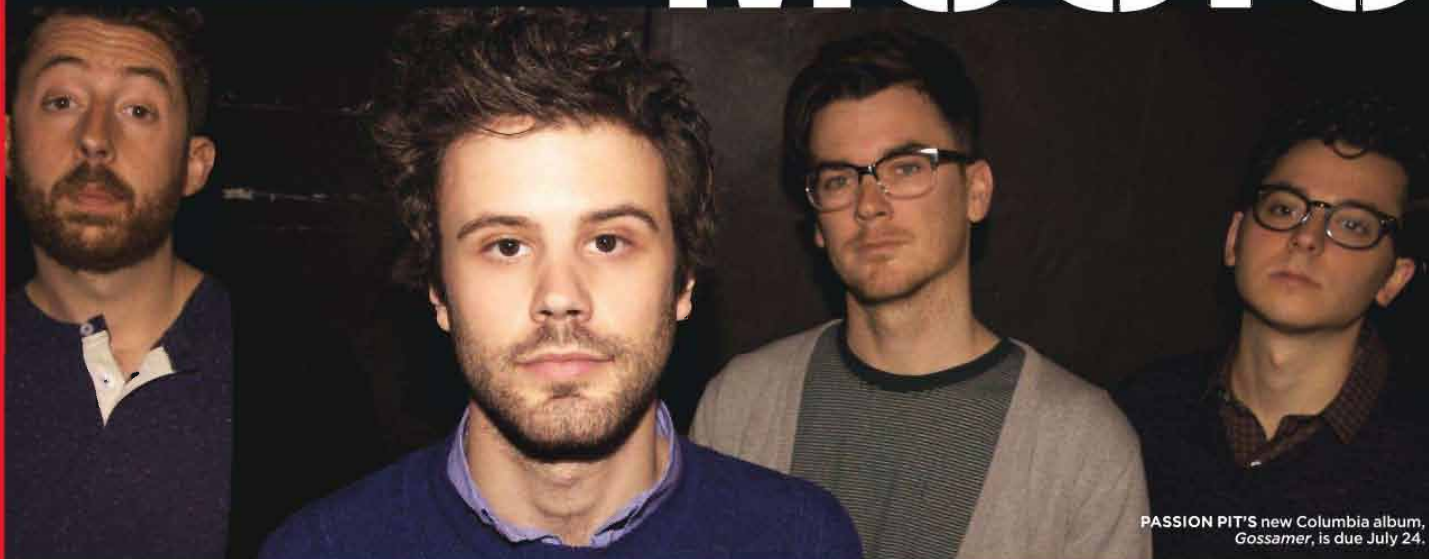
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# MUSIC



PASSION PIT'S new Columbia album, *Gossamer*, is due July 24.

ROCK BY JUSTIN JACOBS

## IT'S MY PARTY

With tortured lyrics set to a danceable day-glo sound, Passion Pit breaks wide

Passion Pit's Michael Angelakos spent July 4 at home. For once, he was doing as little as possible.

"It was nice to just relax. I rarely have the luxury," he says. "And no, I didn't touch the fireworks."

That he could use a break from the pyrotechnics shouldn't come as a surprise—the man creates musical fireworks for a living. And nothing he's done to date is quite as colorful, shimmering and explosive as *Gossamer*, Passion Pit's second full-length, due July 24 on Columbia. Since the band released 2009's electro-pop sensation *Manners* (292,000 copies sold, according to Nielsen SoundScan), the group has become one of the indie world's biggest crossover success stories, playing the Coachella festival and selling out venues across the country.

The band's steep ascent—comparable in scope and speed only to MGMT—kept the recently engaged Angelakos busy touring and promoting. When all that ended circa January 2011, he was quick to return to the studio. But

the transition wasn't easy.

"Touring sucks the life out of you," he says. "Creativity is really a muscle. And I hadn't flexed that muscle in so long. I felt like I needed to work out."

The sole songwriter and studio musician of Passion Pit (the live band includes guitarist Ian Hultquist, keyboardist Zander Singh, bassist Jeff Apruzzese and drummer Nathan Donmoyer), Angelakos began assembling ideas and laying down demos.

"Passion Pit songs are like putting together a puzzle," he says. "I come up with a melody and the whole song starts to flush out in my head, by way of me walking in circles looking like a lunatic. Next thing I know, I've got this huge song in my head. The problem is conveying that [in the studio]."

For *Gossamer*, Angelakos teamed with engineer Alex Aldi (the Walkmen, Les Savy Fav), who also worked on *Manners*, and the two holed up in a rented studio space in Brooklyn working 12-hour overnight sessions to avoid

disturbing the neighbors.

The record that took shape during those sessions features lyrics darker and more cutting than those on *Manners* and sonics shooting in the exact opposite direction—ecstatic, strobe-light synths and glitchy pop beats. In late-summer 2011, Angelakos and Aldi set to work at Manhattan's Gigantic Studios with producer Chris Zane, who also produced *Manners*. "We had somewhere between 30 and 40 synthesizers, a few electric pianos and I don't know how many pedals and processing tools," Angelakos recalls. "I wanted to try everything till it worked. It's a bit of a fetish."

Angelakos calls the resulting album "a complete product of the studio environment," and yet the music feels fresh, bright and live. *Gossamer*'s lyrics, sung in melodies as sticky sweet as the glow-stick soundscapes, can come as a shock. Much like *Manners*, the new songs meditate on woeful self-medication ("I drink a gin and take a couple of my pills, and my parade would give you chills," Angelakos sings on the hyperactive second single, "I'll Be Alright") and astute, often depressing personal observations ("Who could love you in the way that you love you? You're alone darling," he sings on the spacey "Hideaway").

For every fan who only knows Passion Pit from a college party, there's one who has dissected Angelakos' lyrics while dancing along, making sense of his co-existing desperation and elation.

The songwriter remembers watching those fans in action when the band played Coachella in 2010.

"I saw thousands of people singing the whole catalog—every single word," he says. "Any kind of commercial success is a very nice plus, but it seems so small when you play a show and realize people actually do care. It's a constant, surreal reminder that people really are invested in the music."

And the label is as well. Ian Quay, Passion Pit's product manager at Columbia Records, calls the new album "one of [the label's] most important records this year. It's a massive priority for us." With the stomping first single, "Take a Walk," already garnering more success than anything off *Manners* (it's No. 24 on Billboard's Alternative chart), Quay hopes to retain the band's core, indie-leaning fans while courting FM radio listeners.

Passion Pit will play "Late Show With David Letterman" week of release and appear at Lollapalooza and Outside Lands later this summer. In late June, the band co-headlined the Seattle installment of vitaminwater's Uncapped concert series (held in conjunction with the Fader) with Def Jam rapper 2 Chainz.

"This is music that people like to have fun with. It's joyous, euphoric. I don't think it's limited to any one particular demographic," Quay says. "It doesn't matter if you're a hipster or a frat boy. It's music that people want to celebrate with." ●●●



## ROAD WORK

A wave of a tour: **Beirut** will launch its North American outing with an appearance at the **Quebec City International Summer Festival** (July 13). Frontman **Zach Condon** and company will then play the **Calgary Folk Music Festival** (July 26) and the **Orpheum Theatre** in Vancouver (July 28) before crossing the border to play New York's **Central Park SummerStage** (Aug. 29) ... Bring on the beats: Afrobeat act **Antibalas** kicks off a U.S. tour supporting its new self-titled record (Aug. 7, **Daptone Records**) by starting at the **Outside Lands Festival** in San Francisco (Aug. 10-12). The group is also set to play a free show at Brooklyn's **Williamsburg Park** opening for **Sharon Jones & the Dap-Kings** (Aug. 18). **David T. Viecelli** of **Billions Corp.** booked ... The bear is back: Brooklyn-based **Grizzly Bear** returns Sept. 17 with fourth album **Shields** (**Warp Records**). The act has already sold out two shows at the **9:30 Club** in Washington, D.C. (Sept. 20-21). The group then plays its biggest headlining show in New York to date: Sept. 24 at **Radio City Music Hall**. ... A classy run: New Orleans' **Preservation Hall Jazz Band** will launch a U.S. tour with ragtime shows at the **Frederik Meijer Gardens & Sculpture Park** in Grand Rapids, Mich. (July 12) and the **Orpheum Theatre** in Wichita, Kan. (July 13) alongside bluegrass' **Del McCoury Band**. In 2011, the two groups released **American Legacies** (**McCoury Music**), a collaborative album fusing both styles of music. The PHJB will also venture alone at the **Jazz Up July** concert series in Stamford, Conn. (July 18) and the **Newport Folk Festival** (July 28-29) ... White hot trek: Austin-based band **White Denim** embarks on a North American tour, playing Salt Lake City's **Urban Lounge** (Aug. 1) and then doing shows during the first two days of the **Pickathon Indie Roots Music Festival** in Happy Valley, Ore. (Aug. 3-5). After that, the act plays **Biltmore Cabaret** in Vancouver (Aug. 6) and Seattle's **Tractor Tavern** (Aug. 7). —**Gregory Gondek**



Guests on ALCHEMIST'S new album include Danny Brown and Schoolboy Q.

HIP-HOP BY ALEX GALE

# BACK IN THE U.S.S.R.

Producer/rapper Alchemist uses Soviet propaganda art and themes on new album

**H**ip-hop may be the only genre in which an artist's record sales and commercial tie-ins seem to matter more than anything else—sometimes even more than the music itself. But that's not the case with Alchemist, whose new album, *Russian Roulette*, arrives July 18 on Decon Records. Despite the highly commercial résumé of the rapper/producer—he's crafted hits for Eminem, Mobb Deep, Snoop Dogg, Jadakiss and Nas—the sound is what counts most here, and this may be the most bizarre, uncompromising and wildly creative album of his 20-year career.

"It's not like any other project I've

ever put out before," says Alchemist (real name: Alan Maman). "It started out like a musical collage, and just took on a life of its own. It's more like audio art. Play it from beginning to end and just bug out—that's the way I designed it."

Indeed, more than "artist" or "producer," the job description of "designer" is perhaps the best way to classify Alchemist's role on the album, a 30-track-deep conceptual montage of obscure, cacophonous loops; spacy sound effects; and retro vocal clips inspired by a recent trip to the former Soviet Union. The visit clearly had an impact on the hip-hop impresario, who was born and

raised in Beverly Hills, Calif.

"Russia's underrated—it's bad-ass," Alchemist says, half-joking. "If you grew up in the '80s during the Cold War, you grew up thinking, 'Russia: bad.' Remember [the 1984 film] 'Red Dawn'? I really thought Soviet troopers were going to run up in my sixth grade class. So I've got to give Russia props."

Though Alchemist rapped on his first two solo albums (2004's *First Infantry* and 2009's *Chemical Warfare*) and debuted his MC skills in 1993 as part of Cypress Hill-affiliated tween duo the Whooliganz, here he allows hip-hop's recent left-field, Web-fueled vanguard—including Mr.

MFN eXquire, Danny Brown, Schoolboy Q, Action Bronson and others—do the rhyming.

"Al's worked with lots of people, from underground artists to huge acts," says Neil Maman, Alchemist's brother and longtime manager. "But this was about reaching out to a younger group, the new wave, and giving them some light."

With a quirky list of guest artists, bizarre song titles including "Decisions Over Veal Orloff" and trippy instrumental tangents, *Russian Roulette* is the cap—a big, furry ushanka, if you will—on a prolific period during which Alchemist has taken on increasingly niche projects, from Curren\$y's dark 2011 mixtape, *Covert Coup*, to the collaborative project Gangrene with fellow indie-rap fave Oh No. Gangrene released its sophomore album, the grimy *Vodka & Ayahuasca*, in January on Decon, a creative agency whose in-house label includes recent releases by Goapele, Pusha T and RJD2.

"Because Alchemist creates in a really open manner, it gives us leeway to promote things in a creative manner," Decon's Noah Rubin says. "It doesn't follow the same rote, left-foot, right-foot methodology of most record promotion. *Russian Roulette* has a Soviet, Communist revolution aesthetic, and that's the campaign's starting point, from the album art and liner notes to the propaganda-style leaflets we're handing out instead of normal fliers." Rubin adds there are plans for several videos, most likely directed by Decon co-founder Jason Goldwatch, who helped push Gangrene with a series of twisted viral visuals.

Alchemist is looking forward to developing the album's quirky vision into a full-on multimedia assault. "Songs can come and go—they're like an appetizer," he says. "But if you have a complete project, with imagery and a cohesive concept, it gets more attention and it can last. We're blurring the line between music and art and making it one big, funky-fresh party." ■■■

ALCHEMIST: JASON GOLDWATCH; KENNY G: DOMINICK GUILLOT

# 6 QUESTIONS

with KENNY G

by GARY GRAFF

It's been 30 years since Kenny G released his self-titled solo debut, 25 since his single "Songbird" hit No. 4 on the Billboard Hot 100 and two decades since *Breathless* (Arista) went 12-times platinum. With sales of more than 75 million albums worldwide (according to Concord Jazz), Kenny G (born Kenneth Gorelick) has been nothing if not durable, but the saxophonist prefers to blow forward and not focus too much on past triumphs. Case in point: His

latest release, *Namaste* (Concord Jazz), is a collaboration with Indian santoor virtuoso Rahul Sharma with remix-style production assistance from Kid Tricky. It debuted at No. 5 on Billboard's Contemporary Jazz Albums chart.

**1 Thirty years in, what kind of perspective do you have on your career?**

You know what? I hadn't thought of it 'til you just mentioned it. I think it's cool that I'm still here, still making re-

records, still playing gigs, still somewhat of a viable recording artist—I say that because of the way the music industry is, not because of me. Ultimately, I think it shows that I'm super-dedicated. I still practice three hours every day. I just really love my music and I love sharing and love the fact that if I work hard enough there's some other factors beside the music that will help make me more successful.

**2 You've been one of the faces of smooth jazz. Is that**

**an accurate name for what you do?**

I've been around long enough to remember when that title came into existence. It doesn't bother me because it's just a way for people to know what they're getting, like going to a restaurant. If they say, "We serve Italian food," you may not like every Italian dish but it gives you a sense of what you'll get. But I don't walk around telling people I play anything in particular. I'm one of the only instrumentalists lucky enough to be played on popular radio. Some call it jazz. Some call it pop. But not that many people got that kind of exposure, so I'm just grateful.

**3 You've endured despite a vocal group of haters, too. Has that been discouraging?**

That's something I can't worry

about. I just make the best music I can and try to stretch and grow every time I play. It's its own kind of thing, and a lot of people don't quite know what to do with it. A lot of people seem to like it,





ROCK BY JON BLISTEIN

# Thrash In Nashville

Southern indie garage-rock band JEFF the Brotherhood now a major-label act

Anyone attempting to start their own band and launch a music career may find their early options “extremely limiting,” says Jake Orrall of Nashville duo JEFF the Brotherhood. “You’re limited from the first problem of just getting gear, getting something to play,” he says, explaining the time-consuming process of “starting off with a little one-speaker combo amp and some drums or whatever, and just slowly, slowly, slowly building on it.”

That, in a nutshell, describes the career trajectory of JEFF the Brotherhood: Jake had the small amp and guitar, and his brother, Jamin, was on the drums. They started in 2001, first playing in basements and later releasing four full-length albums with local distribution on their family-owned Infinity Cat label, which the brothers continue to run with their father, country writer/producer Robert Ellis Orrall. The siblings’ fifth album, *Heavy Days*, received a national push, and by the 2011 release of their will-soaked, riff-ravaged *We Are the Champions*, the brothers led a burgeoning Nashville punk scene and Infinity Cat distributed a roster of fellow shredders.

It was too loud, and too good, for the majors to ignore. Last May, Warner Bros. struck a distribution deal with Infinity Cat, while JEFF the Brotherhood joined the Warner roster. On July 17, Infinity Cat and Warner will co-release the band’s seventh LP, *Hypnotic Nights*, which was written in Nashville after the brothers spent a year touring behind *We Are the Champions*.

After the tracks were written, the group spent a week at Easy Eye, the studio owned by the Black Keys’ Dan Auerbach, who co-produced the album with the brothers. It was the first time the duo had tried such

an arrangement, but the collaboration proved fruitful. Jake says, “Bringing in a third party, especially someone who’s had so much success writing commercially digestible music, brought us to a whole new level.” The brothers had an epiphany, which Jake describes as an inner voice declaring, “Oh, we can actually change a little bit and make it interesting to way more people.”

The crisp *Hypnotic Nights* does just that. For example, the crunchy, riff-laden first single, “Sixpack,” never once feels forced or contrived, while its seamless experimental turns reveal more sophisticated songwriting.

With the record’s rollout, Warner worked closely with the specific vision the band had for the project, right down to the packaging that the Orrall brothers designed with friend Perry Shall. The duo offered other suggestions along the way, including a neat, watercolor-animated teaser for “Sixpack.”

“Our rollout has taken the best things about these guys—their live show, their personalities, their raw aesthetic—and just amplified it while bringing it to a larger audience,” Warner marketing manager Hannah Keefe says.

To whet appetites, Warner sent 200 white-jacket vinyl albums with custom stenciling to indie retailers for giveaways. In addition, before the group’s June tour with Best Coast, four album cuts were released on an EP, also titled *Hypnotic Nights*. And fans who preorder the album also receive nine knickknacks at no extra charge.

*Hypnotic Nights* marks a big step in the duo’s career: the major-label debut. “We have an insane opportunity here,” he says. “If we work our asses off, we can be a really successful band. And we won’t have to work at a fucking grocery store anymore.”



Infinity Cat and Warner will co-release JEFF THE BROTHERHOOD’S seventh album, *Hypnotic Nights*.

JEFF THE BROTHERHOOD: JO MCMAUGHY; REBECCA & FIONA: FREDRIK SNOCKVIST

and they’re the ones I’m ultimately playing for.

**4** Those people may scratch their heads a bit when they hear *Namaste*, though.

[laughs] Yeah, that doesn’t sound like anything I’ve ever done before. I couldn’t play my normal runs and my normal scales that just come naturally to me—my style that I play. That doesn’t really work with this music. I had to think of new notes and create new patterns. It sounds analytical, but it was all about feel, playing the notes that really worked. That was really challenging. I feel like I stretched myself as a creative person, and I think that’s a good thing because you don’t want to keep repeating yourself.

**5** What other ambitions do you have for your future recordings?

My next record could be classical. I’ve always wanted to do some classical music and write music that sounds like a Beethoven song you’ve heard forever but is an origi-

nal song with me playing. So I’m thinking about that. And I’d like to compose some songs that real specifically sound like the old ‘50s and ‘60s jazz standards, but are my compositions. I’m thinking about that, too.

**6** You did quite a bit with Whitney Houston early in both of your careers, especially live. What were your thoughts when she died?

Just like everybody else, really sad. Was I super-surprised something like that happened? Not really. I knew she was having trouble. Anytime you know someone who’s having to deal with problems of drugs and that kind of lifestyle and all that stuff she was dealing with, you know something is pending. It’s just terrible when it winds up the way it did.



REBECCA & FIONA best out-college-time A-list and Swedish House Music by Spin’s best electro/dance album award.

DANCE BY KERRI MASON

# WONDER GIRLS

Swedish house duo Rebecca & Fiona plan to amaze the U.S.

The first EDMBiz conference in Las Vegas closed its second and final day with that cornerstone of every music industry con-fab: the artist panel.

Rebecca & Fiona were the youngest panelists onstage, in terms of age and career span. They were also the only ones wearing fake eyelashes, mini skirts and platform boots. But they didn’t let the presence of icons like techno godfather Richie Hawtin or their minority status as women make them nervous. They swilled Coronas, smiled gamely and even cracked a few jokes. “We just came from hospital,” Fiona deadpanned when moderator Jason Bentley commented on them finishing each other’s sentences. “They separated us.”

Though their videos feature underwear pillow fights and scenes of mutual bathing (in milk), Rebecca Scheja and Fiona Fitzpatrick aren’t simply eye candy. For one, they already have a breakthrough debut album—*I Love You, Man*—which arrived July 10 in the United States on Ultra. Released in Sweden last year, the set’s lead single, “Bullets,” went triple-platinum (120,000 copies) and won the 2012 best electro/dance album Grammis Award (Sweden’s Grammy), beating countrymen Avicii and Swedish House Mafia. Their tour itinerary is filled with headlining DJ gigs at major nightclubs like LIV in Miami, Pacha in New York and a residency at Marquee in Las Vegas. Then there’s a collaboration with electronic dance music (EDM) favorite son Kaskade (“Turn It Down”) that’s notched nearly 3.5 million YouTube views.

“They’re a party in a box,” says Ultra Music founder/president Patrick Moxey, who hooked up with the duo last year.

“Great producers, great DJs: These two women are pure talent.”

With inspirations like Ace of Base, Lykke Li and Robyn, Rebecca & Fiona are from a more songwriterly school than most dance artists. Consequently, *I Love You, Man* sounds more indie than EDM, like beach-rock set to a kick drum, with fully structured four-minute songs and their gauzy voices in unison layers. It’s very different from their DJ sets, which opt for firepower over nuance.

“When we’re producing, we get more introverted, and we want to make something more timeless,” Scheja says. “But when we DJ, it’s like we want to be the hardest girls alive. So it’s a combination of proving ourselves and having fun.”

“In Sweden, we’ve managed to communicate their different skills in a way that the fans have embraced. They know what it means to go to a Rebecca & Fiona show,” says the act’s manager, Henrik Augustin of Mr Radar Management. “We’ll [have to] start out from the beginning in the U.S., but we’re confident fans will get the idea.” He adds that instrument-based, traditional live shows showcasing the record could be in their future.

Rebecca & Fiona met five years ago in Sweden, and rose through the hierarchical ranks of EDM, starting, as many fetching women do, as nightclub promoters. Disappointed by the DJs they booked—“They were drunk messes and didn’t feel the crowd. It was like it was only for them,” Scheja says—they taught themselves how to spin, and eventually to produce.

“We tried to ask people to help us, but they would just take over,” Fitzpatrick says. “A lot of people wanted us to just DJ and not produce ourselves, like, ‘We’ll put you on the new David Guetta track.’ So it was a struggle for us to keep control, but it was important.”



# ALBUMS

## ROCK

### SERJ TANKIAN

Harakiri

Producer: Serj Tankian  
Serjical Strike/Reprise  
Records

Release Date: July 10

With System of a Down reformed and playing shows again (including an August run of East Coast arena dates), frontman Serj Tankian might be expected to mellow out on his third solo album—to dial down the furious art-metal eccentricities that have defined SOAD classics like “Chop Suey!” and 2005’s *Mezmerize* and *Hypnotize* albums. No dice: By the second song of *Harakiri*, Tankian is already pondering the complicated intersection of technology and materialism over a proto-industrial freak-funk groove complete with guy-on-a-bull-horn backing vocals. (Think “Jesus Built My Hotrod”—era Ministry with Les Claypool on bass.) He also dabbles in burbling dance beats (“Occupied Tears”), imports delicate Eastern melodies (“Ching Chime”) and, in “Uneducated Democracy,” uses raw punk guitars to carry forth his radical—if occasionally baffling—political pronouncements: “The final revolution will illuminate silence,” he sings, “Release us to the Utopians/Let go, let go!”



### MILO GREENE

Milo Greene

Producers: Milo Greene, Ryan Hadlock  
Chop Shop/Atlantic Records

Release Date: July 17

There isn’t a real person named Milo Greene. Rather, the name was concocted by three of the California band’s principals as a faux representative for their musical endeavors. Somewhere in fauxville, then, Mr. Greene is smiling. Now a quintet, Milo Greene has grown into an engaging enterprise whose crystalline, atmospheric folk-rock is cut from a similar cloth to Edward Sharpe & the Magnetic Zeros, with a bit of vintage shoegazer sensibility thrown into the mix. With its treacly instrumental arrangements and spectral four-part vocal harmonies, the self-titled debut’s 13 tracks—including four short interludes—evoke open landscapes and the transition of dusk into night or of night into the first rays of dawn. But the set’s emotions are decidedly earthy, from the lullaby “Son My Son” to declarations of devotion like “Cutty Love” and the innocent inquiry of “Silent Way” (“When we’re older can I still come over?”). Even the most upbeat songs, including “1957” and “Take a Step,” have a gentle smoothness that softens the weightier concerns of Milo Greene.—GG



### JIMMY CLIFF

Rebirth

Producer: Tim Armstrong  
Universal Strong  
Enterprises

Release Date: July 17

Halfway through his new studio album, *Rebirth*, Jimmy Cliff takes a moment to reflect on the last half-century of the genre in which he’s made his name. “1962, Orange Street, Kingston, Jamaica/I sang my song for Leslie Kong,” he recalls in “Reggae Music,” describing his first recording session. By the end of the tune, Cliff has flash-forwarded 50 years, declaring that reggae is still “the voice of the people everywhere.” Following hot on the heels of last year’s buzz-building *Sacred Fire* EP—as well as a warmly received appearance in April at Coachella—*Rebirth* speaks to Cliff’s participation in the history he describes at the same time that it clears a path forward. It pairs a vintage sound (captured beautifully by Rancid’s Tim Armstrong, who also produced *Sacred Fire*) with fresh thoughts in “One More” and “Children’s Bread” on the persistence of injustice and deprivation. The album also engages in some appealing intergenerational cross-talk, with Cliff covering the Clash’s “Guns of Brixton” (which name-checks Cliff’s “The Harder They Come”) as well as “Ruby Soho” by Rancid. It’s an insider’s moment for outsiders.—MW



CLIFF Hangs with producer ARMSTRONG in the studio.

*Southern Ground/Atlantic*

Release Date: July 10

These good ol’ Georgia boys kick off their third major-label studio album with characteristic Southern hospitality, inviting listeners to “lose yourself again” in “Jump Right In,” a laid-back roots-pop ditty co-written by Jason Mraz. From there Zac Brown and his Grammy Award-winning band make sure their guests feel right at home: With its deeply mellow blend of jamband rhythms, bluegrass guitar and creamy vocal harmonies, *Uncaged* should sound instantly familiar to the millions who turned 2008’s *The Foundation* and 2010’s *You Get What You Give* into commercial blockbusters. New candidates for summer playlist action abound, including the reggae-fied “Island Song,” the string-band hoedown “Sweet Annie” and the organ-fueled title track, in which Brown relates his plan to “swim in the coldest river” and “drink from a mountain spring.” But Brown goes deeper, too, in “Day That I Die,” with guest vocals by folk-soul singer Amos Lee, and “Lance’s Song,” about a friend from the Atlanta music scene who was killed in 2010. The result? A party with purpose.—MW

## POP

### FLO RIDA

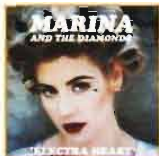
Wild Ones

Producers: various  
IMG/Poe Boy/Atlantic

Release Date: July 3

Flo Rida has experienced as much success as anyone else with the booming Euro-house sound currently ruling the Billboard Hot 100,

so it’s no surprise that on his new album, *Wild Ones*, he offers up another batch of tunes in the vein of his hit David Guetta collaborations “Club Can’t Handle Me” and “Where Them Girls At.” Lead single “Good Feeling” (based on Avicii’s “Le7els,” which in turn samples “Something’s Got a Hold



### MARINA & THE DIAMONDS

Electra Heart

Producers: various  
Elektra Records

Release Date: July 10

Marina Diamandis wastes no time on her second studio album, *Electra Heart*, carving out some space for herself in the busy electro-pop landscape currently populated by the likes of Kimbra and Little Boots. “Got a figure like a pinup, got a figure like a doll,” she sings in opener “Bubblegum Bitch,” “Don’t care if you think I’m dumb/No, I don’t care at all.” (Subsequent tunes come with similarly instructive titles, including “Primadonna” and “How to Be a Heartbreaker,” in which Diamandis memorably defines “rule No. 3” as “Wear your heart on your cheek, never on your sleeve/Unless you wanna taste defeat.”) A young Welsh singer whose Greek surname provided the inspiration for her creative alias, Diamandis uses her earthy, lower-than-you’d-expect vocals to enliven that lyrical swagger on *Electra Heart*, which arrives stateside just as she’s set to open a string of arena shows for Coldplay. In the songs “Homewrecker” and “Starring Role” she splits the considerable difference between Katy Perry and Evanescence’s Amy Lee. Production by Dr. Luke (“Lies”) and Greg Kurstin (“Sex Yeah”) keeps the radio-bait hooks sharp. But Diamandis never lets them pierce her armor.—MW

on Me,” by Etta James) has been a radio staple since its release last summer, but the track still packs a giddy dance-pop punch here. The same goes for the throbbing title track, with its dramatic Sia vocal hook. Other guests include Jennifer Lopez, who informs us of her desire for “candy tonight” in “Sweet Spot,” and RedFoo of LMFAO, up to his usual tricks in the Bryan Adams-quoting “Run.” (“I’m runnin’ through these hoes like Drano,” RedFoo declares, just in case you didn’t get the message on LMFAO’s own “Sorry for Party Rocking.”) More unexpected: “I Cry,” in which Flo Rida explores his sensitive side. Kind of.—MW

## NEW & NOTEWORTHY

### THE ENGLISH BEAT

The Complete Beat

Producers: Derek Dressler,  
the English Beat  
Shout Factory

Release Date: July 10

From 1979 to 1983, the English Beat (simply the Beat outside of America) added a new wave edge and peerless pop hooks to speedy ska grooves on its three thrilling albums and a sterling string of singles. In a few short years the band went from college-radio regular to a mainstream pop presence on both sides of the Atlantic, as the ska-fueled frenzy of “Twist and Crawl” and “Mirror in the Bathroom” gave way to the burnished pop-rock splendor of “Save It for Later” and “I Confess.” The whole story is captured in this five-disc boxed set, which includes each English Beat album alongside a treasure trove of rarities that run the gamut from extended dub versions to a trio of live-in-the-studio appearances on legendary BBC DJ John Peel’s program. Listening to the band’s blend of brainy lyrics, seductive Caribbean rhythms and sharp-shooting songcraft, there’s nary a misstep in the act’s entire repertoire, which makes this luxurious limning of its legacy seem as essential as it is overdue.—JA



# REVIEWS

## SINGLES



### P!NK

**Blow Me (One Last Kiss) (4:15)**

**Producer:** Greg Kurstin

**Writers:** P!nk, G. Kurstin

**Publishers:** EMI Blackwood Music/P!nk Inside Publishing

(BMI), Kurstin Music/EMI April Music (ASCAP) RCA Records

P!nk's familiar blend of Joan Jett-on-the-dancefloor pop—not to mention her penchant for cheeky song titles—is back in full force on new single “Blow Me (One Last Kiss).” But the cast of characters has changed since we last heard from Ms. Alecia Moore with a pair of singles from 2010's *Greatest Hits... So Far!!!* After a successful run of guitar-driven dance singles with Max Martin and Dr. Luke, P!nk recruits producer Greg Kurstin, who recently helmed Kelly Clarkson's No. 1 single “Stronger (What Doesn't Kill You)” and the Shins' *Port of Morrow* album. The result is classic P!nk, complete with a swear-jar-worthy chorus (“shit” is used four times) and an abrupt key change that only a singer like her could pull off. An empowering breakup anthem in the vein of “So What,” “Blow Me (One Last Kiss)” is a welcome return to form for P!nk at a time when everyone from Adam Lambert to Clarkson is co-opting her sound. Let's hope some more Kurstin-supplied hooks will turn up on her sixth album, *The Truth About Love*, due in September.—AH

### COUNTRY

#### TRACE ADKINS

**Them Lips (On Mine) (3:32)**

**Producers:** Kenny Beard, Mark Wright, Mickey Jack Cones

**Writers:** J. Beavers, T. Shapiro

**Publishers:** Sony/ATV Tree Publishing/Beavertime Tunes; EMI Blackwood Music *obo* itself and Little Dooley Music (BMI) Show Dog/Universal

The first single from Trace Adkins' fall release is a slice of summertime fun with a simmering groove and sultry lyrics. The Louisiana native has never been reluctant to express his appreciation for the fairer sex in explicit terms (see past tracks “Honky Tonk Badonkadonk” and “One Hot

Mama”), and here, he grows his way through such lines as “How come they're sippin' on ice-cold beer/Why you rubbin' Maybelline on 'em/When you should be puttin' them lips right here/Them lips, right here.” Adkins' earthy delivery is combined with a sense of friskiness, creating an appealing performance that should prove to be a high point in his upcoming live shows. The country star has the innate ability to give his fans what they want, and this tasty little tune should whet appetites for his forthcoming album.—DEP

### ALTERNATIVE

#### CHARLI XCX

**You're the One (3:24)**

**Producers:** Patrick Berger, Ariel Rechtshaid

**Writers:** P. Berger, C. Aitchison

**Publishers:** Indiscipline Rights, administered by Kobalt; Copyright Control IAmSound Records

Throughout her brief and unusual music career, 19-year-old U.K. singer Charli XCX has tried to fool the public into believing she's a goth-pop freak, from soundtracking an indie-horror flick to sampling the “Star Wars” “Imperial March” theme on a



### PITBULL FEATURING SHAKIRA

**Get It Started (3:56)**

**Producers:** various

**Writers:** various

**Publishers:** various RCA/Mr. 305/Polo Grounds

Following the success of the “Men in Black 3” soundtrack

single “Back in Time,” club-rap hitmaker Pitbull figures to have an even more firm grip on the charts this summer. For the opening single from upcoming album *Global Warming*, Pitbull enlists help from fellow Latin pop superstar Shakira to drive the chorus of “Get It Started.” The track is what Pitbull fans have come to expect from their prolific singer: pulsating build-ups, pumping bass and plenty of lyrical allusions to Pit's humble beginnings and glamorous, jet-setting lifestyle (“Only ball I drop: New Year's, Times Square!”). There's a cut-and-paste feel to the exchange between Pitbull and Shakira, although one gets the notion that the two musicians could conjure more chemistry in a live setting. Shakira steals the show here, lending her majestic vocals to a refrain that figures to be heard around the world.—CP



quirky demo. But strip away that attention-grabbing facade, and what's left is a fairly standard yet damn good synth-pop softie—a fact best evidenced by the brassy new single “You're the One.” Lyrically, Charli decides to run through a list of romantic clichés (“You're

the only one who makes me feel this way,” “I'm dancing in the dark,” “Drinking love potion when I lay next to you”), but the music is bewitching nonetheless. With its frisky beats, Euro-pop synths and vaguely Middle Eastern melodies, “You're the One” continues the momentum of Charli XCX's recent string of breakout singles.—RR

### POP

#### CADY GROVES

**Love Actually (3:50)**

**Producer:** Kristian Lundin

**Writers:** C. Groves, K. Lundin

**Publishers:** Cady Groves Songs/Sony-ATV Songs (BMI), CMK Songs (ASCAP) RCA Records

“This little girl is capable of murder/If you hurt her,” pint-sized Oklahoma native Cady Groves seethed on her debut single, “This Little Girl,” last

fall. The song defined the beautifully rough edges of the pop singer's songwriting—the hooks were in place, but Groves' snarling persona made a standard single compelling. “Love Actually,” the single that will introduce her RCA debut, is not as much of a blunt object as “This Little Girl,” but Groves is still admirably grasping at ideas outside of the standard top 40 realm. Backed by an unfussy pop-rock arrangement, Groves pleads for sympathy and hypothesizes on the future of a relationship that was perfectly imperfect. “So what, we did everything wrong? You know that it was really love, actually,” she wails. Even if “Love Actually” isn't the radio smash Groves is trying for, the single continues the development of an artist with a distinctive voice and style.—JL



### DISPATCH

**Circles Around the Sun (3:35)**

**Producers:** Peter Katis, Dispatch

**Writers:** various

**Publisher:** Talk Stretch Publishing (BMI) Universal Records

The guitar riff that opens Dispatch's new single, “Circles Around the Sun,” is simple enough, jangling and swaying but with distorted edges that bring out the uncertainty at the core of the track. “Circles Around the Sun” is the title track of Dispatch's first album in 12 years, and while it's not the group's first new tune since it went on hiatus in 2004, the song serves as a fitting



reintroduction to the beloved group. The lyrics tell the story of a young boy being sent into space for the sake of science. They don't hit the poignancy levels of, say, “The General,” but the ramshackle acoustic strumming, thumping drums, nifty harmonica solo and three-part harmony vocals burrow deep into the listener's eardrums. Expect to hear “Circles Around the Sun” at a campfire near you this summer.—JB

## LEGEND & CREDITS

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All albums commercially available in the United States are eligible. Send album review copies to Mitchell Peters at Billboard, 5700 Wilshire Blvd., Suite 500, Los Angeles, CA 90036 and singles review copies to Jason Lipshutz at Billboard, 770 Broadway, Seventh Floor, New York, NY 10003, or to the writers in the appropriate bureaus.





D'ANGELO will perform at Jay-Z's Made in America festival in September.

'NIGHT' MOVES

Havana Brown continues her steady rise at top 40

Australian singer/DJ Havana Brown continues her rise on Billboard's Nielsen BDS-based Mainstream Top 40 chart, as "We Run the Night" (Universal Republic), featuring Pitbull, lifts 21-19 in its 19th week on the list.

The song completes the longest climb to the chart's upper half in 14 years and the third-longest overall, after Edwin McCain's "I'll Be" (22 weeks, 1998) and Melissa Etheridge's "Come to My Window" (20, 1994).

Brown (real name: Angelique Meunier) signed with Island Records Australia in 2008 and performed on the Australian leg of Rihanna's tour later that year. She subsequently toured with such acts as the Pussycat Dolls, Britney Spears and Chris

Brown. A version of "We Run the Night" without Pitbull reached No. 6 on the Australian Digital Songs chart last year before the rapper joined for its U.S. release, which topped the Dance Club Songs survey the week of March 10. The following frame, the track began its ascent on Mainstream Top 40.

"We Run the Night" has sold 644,000 downloads, according to Nielsen SoundScan. WPOI Tampa, Fla., has played it the most (2,034 detections through July 10), according to BDS.

—Gary Trust



HAVANA BROWN has toured with Rihanna and Britney Spears.

MARATHON 'RUN'

Here's a look at the week-by-week airplay and sales growth of Havana Brown's "We Run the Night," featuring Pitbull, dating to its debut on the Mainstream Top 40 ranking.

Issue Date	Mainstream Top 40 Rank	Plays	Hot Digital Songs Rank	Sales
March 17, 2012	No. 40	750	N/A	9,000
March 24, 2012	No. 37	900	N/A	19,000
March 31, 2012	No. 34	1,000	N/A	22,000
April 7, 2012	No. 33	1,000	N/A	21,000
April 14, 2012	No. 32	1,100	N/A	21,000
April 21, 2012	No. 31	1,200	N/A	18,000
April 28, 2012	No. 29	1,300	N/A	18,000
May 5, 2012	No. 29	1,400	N/A	18,000
May 12, 2012	No. 27	1,500	N/A	19,000
May 19, 2012	No. 26	1,700	No. 58	34,000
May 26, 2012	No. 25	1,900	No. 57	34,000
June 2, 2012	No. 24	2,100	No. 48	37,000
June 9, 2012	No. 24	2,300	No. 42	42,000
June 16, 2012	No. 24	2,500	No. 33	49,000
June 23, 2012	No. 25	2,600	No. 37	48,000
June 30, 2012	No. 22	3,000	No. 32	50,000
July 7, 2012	No. 21	3,300	No. 33	51,000
July 14, 2012	No. 21	3,700	No. 35	53,000
July 21, 2012	No. 19	4,000	No. 36	52,000

SOURCES: NIELSEN BDS (AIRPLAY), NIELSEN SOUNDSCAN (SALES)

R&B BY ERIKA RAMIREZ

Soul Survivor

After segues and setbacks, R&B favorite D'Angelo returns to live gigs

On the evening of July 6, without any introduction, Michael Eugene Archer, better-known as D'Angelo, stepped on stage at the Essence Music Festival. The neo-soul singer performed a 75-minute set, filled with funky guitar riffs, tight harmonies, sly two-steps and his signature falsetto.

His performance at the festival's 18th anniversary, sponsored by Coca-Cola, was undoubtedly the performer's most highly publicized and anticipated show since the one-time "R&B Jesus" toured in 2000 to promote sophomore studio album *Voodoo* (Virgin) and his second-highest-charting single, "Untitled (How Does It Feel)." *Voodoo* landed atop the Billboard 200 for two weeks and spent four weeks at No. 1 on the Top R&B/Hip-Hop Albums chart. "Untitled" debuted on Hot R&B/Hip-Hop Songs at No. 65 on Jan. 8, 2000, and peaked at No. 2 two months later.

Throughout the past decade, however, the Richmond, Va., native has struggled with substance abuse and various legal troubles. In March 2010, for example, he was arrested in New York and charged with solicitation after reportedly asking a female undercover police officer for oral sex.

On Jan. 26 of this year, the 38-year-old singer returned to the music scene with an intimate six-day European tour starting in Stockholm. During the nearly weeklong event, D'Angelo treated fans to a mixture of classics and fresh material, including a new song called "Sugar Daddy." In the early morning hours of June 10, Roots drummer Ahmir "Questlove" Thompson surprised fans by bringing out D'Angelo as a guest during his set at Bonnaroo's late-night Super Jam, marking his first U.S. performance in more than a decade. On July 1, D'Angelo made a return to TV by appearing at the 2012 BET Awards.

D'Angelo's string of performances precedes the release of his third studio album, which is tentatively titled *James River*. Last October, Thompson told Billboard that the singer was in the "home stretch" of finishing the album, and reportedly it was set for release this year. Appar-

ently, more than two dozen tracks had been recorded in the past few years, with many sessions taking place at New York's Electric Lady Studios where *Voodoo* was made.

In addition to D'Angelo, legends including Charlie Wilson, Aretha Franklin, Chaka Khan and Mary J. Blige left the crowd at the Essence Music Festival speechless. Such '90s R&B superstars as Dru Hill and Carl Thomas made their return to the stage, while rising artists Melanie Fiona and Luke James proved themselves during the four-day event that ended July 8. The festival hosted more than a dozen performances each night, with shows taking place simultaneously across five stages at New Orleans' Mercedes-Benz Superdome.

Unfortunately, many of the festival's gigs overlapped, from shows on the enormous main stage to those in smaller, sponsored lounges, forcing many fans to miss some performances. The notable lineup attracted 413,000 concert-goers, making it the nation's largest African-American live music event of the year.

However, despite the buzz surrounding D'Angelo's return, the singer's set didn't exactly impress audiences. Some songs from *Voodoo* ("Chicken Grease," "Devil's Pie") garnered a lukewarm response from the crowd, which clearly preferred the sexy crooner they had met in the mid-'90s rather than the older, improvising rocker who took the stage. Older cuts like "Lady" from his debut album, *Brown Sugar* (1995), got stronger reactions.

Still, it only took two notes of "Untitled" for D'Angelo to pull the crowd—especially the ladies—back into his corner. The singer walked up from behind the piano and teased fans with his vocal prowess, his voice sounding as pristine as it did 12 years ago.

Aside from his most recent appearances, D'Angelo is scheduled to perform at Jay-Z's two-day Budweiser Made in America festival at Philadelphia's Fairmount Park (Sept. 1-2). By then audiences should have a better idea of how this comeback really feels.

The lawsuit against MAC MILLER concerns his song "Kool Aid & Frozen Pizza," off his free 2010 mixtape, *K.I.D.S.*



D'ANGELO: ERINA GOLDING/GETTY IMAGES; MILLER: DAVID WOLFF/PATRICKREDFERNS/GETTY IMAGES



# It Takes Two

Owl City's cheerful 'Good Time' attracts Carly Rae Jepsen for a summer duet

After each artist's debut entry topped the Billboard Hot 100, Adam Young's electronica project Owl City and pop singer Carly Rae Jepsen have now netted their second top 20 hit—with the same song.

"Good Time," the pair's happy-go-lucky pop duet that arrived at digital retailers on June 26, bowed at No. 18 on last week's Hot 100, while Canadian Jepsen's debut U.S. single, "Call Me Maybe," ruled the chart for its fourth straight week. ("Good Time" moves up one spot to No. 17 this week, as "Call Me Maybe" continues its reign.) The timing of the release will benefit both artists—"Good Time" is the lead single off Owl City's *The Midsummer Station*, due Aug. 21 on Universal Republic, and the song will also appear on Jepsen's sophomore album, expected in September.

Jepsen—the former "Canadian Idol" contestant whose "Call Me Maybe" has sold 4.3 million downloads, according to Nielsen SoundScan—and Young—the mastermind behind Owl City and numerous other bands whose 2009 single "Fireflies" has moved 4.5 million downloads—hadn't met before the recording of "Good Time." But the two 26-year-olds were introduced by Scooter Braun, the head of Jepsen's new U.S. label, Schoolboy Records, and Owl City manager Steve Bursky. The two impresarios grew up together just outside of New York City and reconnected in 2009, when "Fireflies" was riding high and Braun was managing up-and-comer Justin Bieber.

Three years later, the childhood pals were still trying to devise a way to work together. Bursky sent Braun new songs from Owl City's next album after Jepsen had signed to Schoolboy/Interscope in February.



OWL CITY'S duet with Carly Rae Jepsen, "Good Time" (inset), is No. 17 on the Billboard Hot 100.



"I heard 'Good Time' and said, 'Why isn't this the first single?'" Braun recalls. After Bursky agreed that Jepsen's voice would add a whole new sound to "Good Time," Braun brought onboard Jonathan Simkin, Jepsen's manager and co-founder of her Canada label, 604 Records. Jepsen's vocals were recorded in March in Ottawa, months after Young had produced the track earlier in the year. The two singers never met until after the single's release, finally getting together for a video shoot in early July.

For Young, "Good Time" represents the follow-up hit that the introverted electro-pop talent had been seeking since "Fireflies" helped his second full-length Owl City album, *Ocean Eyes*, sell 1.1 million copies, according to SoundScan. The song "Shooting Star" was originally chosen as the impact single for *The Midsummer Station*, but Bursky's team changed gears in June after "Call Me Maybe" took off. "[Interscope] was looking for another single for Carly,"

Bursky says, "and it made a lot of sense. It just feels like a big summer record."

Bursky adds that the "Good Time" video will be released "as soon as humanly possible." He says Jepsen and Young have also locked in about a half-dozen major TV opportunities for the weeks surrounding the release of his album, in which the pop upstarts will perform together. As the song continues its top 40 push, Young will continue on a promotional tour that began July 9 in Toronto, followed by a global concert tour starting Sept. 5 in Nashville.

As for Jepsen, a solo single will likely be released before the highly anticipated arrival of her next album, and her opening stint on Bieber's fall arena tour begins Sept. 29. For the rising star's team of handlers, placing "Good Time" on her next full-length release was a no-brainer. "From our perspective, it made sense to have it on Carly's album," Simkin says. "It's a great tune." ■■■

## BUBBLING UNDER

### >>> MARTINEZ'S 'VOICE' REACHING RADIO

Pop singer/songwriter Vicci Martinez continues to translate exposure on NBC's "The Voice," on which she placed third last season, to radio airplay, as "Come Along" is approaching the Adult Top 40 chart. The song, featuring her "Voice" coach Cee Lo Green, is receiving its strongest early support from KWYE Fresno, Calif. (75 plays in the July 2-8 tracking week, according to Nielsen BDS), and KCIX Boise, Idaho (65). The single ushers in Martinez's debut Universal Republic album, *Vicci*, which bowed at No. 10 on Heatseekers Albums two weeks ago.

### >>> JACKSON ACTION

Familiar to fans of Broadway and TV's "Glee" and "30 Rock," actor/singer Cheyenne Jackson is prepping the release of his first EP of original music, due next month on Hickory Records. Singer Sia—a friend of Jackson's—is a collaborator on the set. Two singles and videos are already out—"Drive" and "Before You."

### >>> MISS WILLIE BROWN'S MUSIC 'MATTERS'

Rookie duo Miss Willie Brown is aiming for its first national chart ink with maiden single "You're All That Matters to Me," which simmers just beneath Hot Country Songs. With airplay at 10 of the 131 stations monitored by BDS for the chart, the female twosome's song was produced by veteran producer/songwriter Keith Stegall. Signed to A&M/Octone, the pair is being worked to country radio by indie label Rodeowave. The song's video debuted July 6 on CMT Pure.

### >>> FINATTICZ' 'THUNDER' ROLLS

Staying true to pioneering West Coast hip-hop act N.W.A., the Finatticz represent pure gangster rap and party music. The group (also known for its flair for facial tattoos), hailing from the east side of Los Angeles, arrives with eOne debut single "Don't Drop That Thun Thun!," which is nearing the Hot R&B/Hip-Hop Songs chart. Rhythmic KPWR Los Angeles is helping Finatticz' Killa F, Jayarah the Truth, EZ the Great and Nyce break nationally, playing "Thun!" 669 times through July 11, according to BDS.

Reporting by Keith Caulfield, Wade Jessen, Karinah Santiago and Gary Trust.

## FOR PROMOTIONAL USE ONLY?

Lawsuit seeks \$10 million in damages from Mac Miller as free mixtapes become new legal battleground

On July 9, hip-hop veteran Lord Finesse filed a \$10 million lawsuit against Mac Miller, Miller's label Rostrum Records and mixtape site DatPiff.com.

According to the suit, Miller "willfully infringed plaintiff's exclusive copyrights" when he sampled Finesse's "Hip 2 Da Game" for "Kool Aid & Frozen Pizza," a single off Miller's free 2010 mixtape, *K.I.D.S.* The suit claims that Miller was then able to profit from the unauthorized sample by giving away mixtapes to build a fan base that would later buy albums and concert tickets. In November, Miller's *Blue Slide Park* became the first independently distributed debut album to arrive atop the Billboard 200 since 1995. Miller and his representatives declined to comment for this story, but the 20-year-old MC justified his sampling on Twitter.

"I made that record and video as nothing more than an 18 year old kid who wanted to rhyme and pay homage, no other intentions," read a tweet posted to Miller's account (@MacMiller, 2.5 million

followers) on July 11. "When I heard there was a problem, I reached out to him to try and solve it. No response."

"I love mixtapes but this is different. And it's not a sample," Finesse said in a statement released by his attorney on July 12. "Mac didn't take a piece of music and create something new. He didn't transform it into something other than what it was. He just dropped the needle on my record and changed the title."

Free mixtapes that feature songs with unlicensed samples have long been considered outside of copyright law jurisdiction, but Finesse's lawsuit follows a string of recent legal action against rappers sampling copyrighted material that seek statutory damages, which allows copyright holders to seek compensation with respect to any one work, according to U.S. copyright law.

Earlier this year, the Persuaders' Robert Pindexter filed suits against Kanye West and 50 Cent

over samples used on mixtapes, while singer Karma-Ann Swanepoel sued Lil Wayne in 2008 for unlawful sampling. The suits claim that while the artists didn't make money from the tapes, the promotional benefits helped boost their career and increase net income.

"A mixtape is a commercial for an artist," says Manatt, Phelps & Phillips music attorney Daniel Stuart, who has negotiated dozens of infringement cases pertaining to commercial records and free mixtapes. "There are two commercial benefits: the direct benefits, which are the dollars collected, and the indirect benefits. If you benefit from increased brand awareness, there could be a plausible argument that there could be indirect commercial damages from that kind of use."

Stuart says almost all suits of this nature are settled out of court, as legal fees can mount substantially. Defendants can cite fair use in court, but he says artists should go through the proper channels to avoid legal action: "I would advise artists to clear all samples on free mixtapes before exposing the material to the public." —Steven J. Horowitz



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# THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



## R.I.P. ANDY GRIFFITH

>> Following the death of actor Andy Griffith on July 3, his name hit on the Billboard charts again. "White Horse, Red Toothbrush"—which reached No. 3 on the Best Selling Singles chart in 1954—bows on Comedy Digital Songs (see page 39) of No. 3.

## PATRIOTIC DEBUT

>> Every year, the original Broadway cast recording of the 1959 musical "1776" gets a fitting sales boost around Independence Day. But this year is different, as its gain last week (up 220%) was enough to enable its debut on the 6-year-old Cast Albums chart at No. 15.



## DMB IS BACK

>> Dave Matthews Band previews upcoming albums *From The World* (due Sept. 1) with first single "Mercy." It bows at No. 12 on Triple A and No. 42 on Rock Songs. On the James, it extends DMB's lead for the most hits (24) in the chart's 18-year history.

# CHART BEAT

>> Insightful reader Pablo Nelson of Berkeley, Calif., proves his chart-watching mettle when it comes to David Guetta's "Titanium" (featuring Sia), which rises 9-7 on the Billboard Hot 100. Nelson notes that the song is the latest to bring one of the 118 classic elements on the periodic table to the top 10. Three "gold" records have reached the summit, including Kanye West's 10-week 2005 No. 1 "Gold Digger," featuring Jamie Foxx. Then there's America's "The Tin Man" (No. 4, 1974) and Sweet's "Love Is Like Oxygen" (No. 8, 1978). Artist names that have blinded the top 10 with such scientific references include Silver Convention and Nickelback, while Queen gets an honorable mention for late lead singer Freddie Mercury.

Read Chart Beat every week at [billboard.com/chartbeat](http://billboard.com/chartbeat).

DAVID MATTHEWS BAND: DINNERY CLUB

Billboard

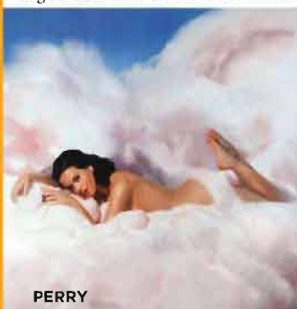
# CHARTS

## Brown's Tops While Amazon Promotion Pops

**Chris Brown** earns his second No. 1 album on the Billboard 200, as *Fortune* debuts atop the chart, selling 135,000 copies, according to Nielsen SoundScan. It follows his last release, and first No. 1, 2011's *F.A.M.E.* That album launched atop the list with 270,000—more than double that of *Fortune*.

Brown is the second R&B hitmaker in a month to debut at No. 1 with a comparably soft launch (see story, page 9). Four weeks ago, **Usher's** *Looking 4 Myself* started at No. 1 with 128,000. That marked a significant slide from the first-week sales (329,000) of his last full-length album, the No. 1-debuting *Raymond v Raymond*.

Had it not been for Brown's *Fortune*, there would have been a surprise return to No. 1 for **Katy Perry**, as her *Teenage Dream* set zooms from No. 21 to No. 2 with 80,000 (up 417%), notching its best sales frame since Christ-



PERRY

mas 2010. The set was one of 20 titles that Amazon MP3 sale-priced for 99 cents for one day only (July 3). (The Google Play service matched the pricing, but it wasn't highly promoted. It's likely they contributed a small total to the sales spike.) Perry also benefits from buzz earned from current single "Wide Awake" and the release of "Katy Perry: Part of Me," which hit U.S. theaters on July 5.

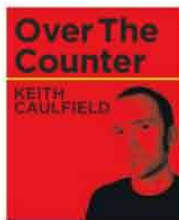
All but one of Amazon MP3's 99 cent sale titles rank among the top 40 on the Billboard 200, and 17 of them post a gain of more than 100%. The largest percentage gain goes to **Ellie Goulding's** *Lights*, which vaults from No. 116 to No. 21 with 23,000 (up 444%). It's both a new weekly sales high for the set and its best rank yet.

Amazon MP3 also pushes three more albums back into the top 10 aside from *Teenage Dream*—**Gotye's** *Making Mirrors* (31-6 with 44,000; up 248%), **fun.'s** *Some Nights* (23-7 with 43,000; up 181%) and **the Black Keys' El Camino** (55-10 with 37,000; up 396%).

Just outside the top 10, **Jason Mraz's** *Love Is a Four Letter Word* rises 45-13 with 32,000 (up 255%), also thanks to Amazon MP3.

All of the Amazon MP3 action blocks **Flo Rida** from earning his third top 10 album, as his new *Wild*

*Ones* debuts at No. 14 with 31,000. It's likely that without the Amazon MP3 deal, his album would have bowed at No. 9, as there are five discounted titles that jumped ahead of the rapper this week.



## Over The Counter

KEITH CAULFIELD

## BUT AT WHAT COST?

So, just how much did the 99 cent promotion cost Amazon? Sources tell Billboard that the labels worked with the retailer on the promotion, extend-

ing discounted wholesale costs. So determining how much of the cost Amazon ate is tricky. But, that cost may have been nearly \$2 million.

So, how did we come up with that figure?

Combined, the 20 titles sold 454,000 downloads last week. While we don't know exactly how much of that figure is owed to Amazon MP3 (and Google), we can make an educated guess as to its volume.

The week previous, the 20 sold just 64,000 digitally. If we assume the bulk of those sales came from the iTunes store—as the digital market leader, by far—then let's guess that maybe 50,000 of the 64,000 were from iTunes. Again, we're just estimating.

Of the 20 titles, none were brand-new, so they shouldn't have experienced any major fluctuations in sales

this week had it not been for the 99 cent promotion. (Only **Katy Perry's** *Teenage Dream* would have likely had a big boost, thanks to her film's release.)

That said, the 20 albums would have probably sold about the same number of downloads this week as last week—if Amazon MP3 hadn't promoted them. So, if we subtract the estimated 50,000 that iTunes may have sold this week, we're left with 404,000 that Amazon MP3 may have sold at 99 cents. (Again, Google was probably a small player in this week's increase, and we're choosing to remove it from the equation.)

Now that we have an actual figure to work with, we can try to work out just how much money may have been spent by Amazon on this promotion. At least, the funds lost in the cost of each album to Amazon, versus its 99 cent price to the consumer.

Billboard understands that the bulk of the titles in the offer had a discounted wholesale cost somewhere in the range of \$4.50-\$6.50. To simplify matters, let's assume that all 20 of the titles have a regular digital wholesale price of \$5.50.

Based on that average cost of \$5.50, if Amazon MP3 sold 404,000 at 99 cents each, that would mean the promotion could have cost the company \$1,822,040. (\$5.50 for 404,000 albums equates to \$2,222,000, minus the \$399,960 generated by the 99 cents sold for each title.)

## Market Watch A Weekly National Music Sales Report

### Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	5,800,000	2,534,000	25,888,000
Last Week	5,743,000	2,316,000	25,287,000
Change	1.0%	9.4%	2.4%
This Week Last Year	5,343,000	1,704,000	23,251,000
Change	8.6%	48.7%	11.3%

\*Digital album sales are also counted within album sales.

### Weekly Album Sales (Million Units)



### Year-To-Date

	2011	2012	CHANGE
<b>OVERALL UNIT SALES</b>			
Albums	160,806,000	156,255,000	-2.8%
Digital Tracks	684,049,000	723,907,000	5.8%
Store Singles	1,459,000	1,779,000	21.9%
<b>Total</b>	<b>846,314,000</b>	<b>881,941,000</b>	<b>4.2%</b>
Albums w/TEA*	229,210,900	228,645,700	-0.2%

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

### DIGITAL TRACKS SALES

'11	684.0 million
'12	723.9 million

### SALES BY ALBUM FORMAT

CD	106,844,000	94,256,000	-11.8%
Digital	51,984,000	59,737,000	14.9%
Vinyl	1,946,000	2,216,000	13.9%
Other	32,000	44,000	37.5%

For week ending July 7, 2012. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

nielsen  
SoundScan

### YEAR-TO-DATE SALES BY ALBUM CATEGORY

	2011	2012	CHANGE
<b>CURRENT</b>	85,571,000	76,911,000	-10.1%
Catalog	75,235,000	79,344,000	5.5%
Deep Catalog	58,714,000	63,368,000	7.9%

### CURRENT ALBUM SALES

'11	85.6 million
'12	76.9 million

### CATALOG ALBUM SALES

'11	75.2 million
'12	79.3 million

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



THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	HOT SHOT DEBUT	1	<b>CHRIS BROWN</b> RCA 88555 (14.98)	Fortune		1
2	21	31	<b>BREASTFEED KATY PERRY</b> TIMBER (CAPITOL 9499) (18.98)	Teenage Dream	2	1
3	3	1	<b>JUSTIN BIEBER</b> SCHOOL BOY/RAMMCO 016834/UMJG (13.98) (4)	Believe		1
4	2	—	<b>MAROON 5</b> A&M/OCTONE 016986/VEA (14.98)	Overexposed	2	—
5	1	—	<b>LINKIN PARK</b> MACHINE SHOP 531345/WARNER BROS. (18.98)	Living Things	1	—
6	31	24	<b>GOTYE</b> SAMPLES 'N' SECONDS/FAIRFAX 018448/UNIVERSAL REPUBLIC (13.98)	Making Mirrors	6	—
7	23	16	<b>FUN.</b> FUELED BY RAMEN 52984* (11.98)	Some Nights	3	—
8	6	2	<b>KENNY CHESNEY</b> BLUE CHAIR/COLUMBIA/NASHVILLE 94866/SMJ (11.98)	Welcome To The Fishbowl	2	—
9	7	7	<b>ADELE</b> XL 44089*/COLUMBIA (11.98)	21	9	1
10	55	31	<b>THE BLACK KEYS</b> INDRESUCH 52689*/WARNER BROS. (18.98)	El Camino	2	—
11	8	17	<b>ONE DIRECTION</b> 31YCD 92491/COLUMBIA (11.98)	Up All Night	1	—
12	4	—	<b>VARIOUS ARTISTS</b> MAYBACH/DEF. JAM 520038/WARNER BROS. (18.98)	Maybach Music Group Presents: Self Made 2	4	—
13	45	35	<b>JASON MRAZ</b> STANFORD 52910/AG (18.98)	Love Is A Four Letter Word	2	—
14	NEW	1	<b>FLO RIDA</b> POE BOY/ATLANTIC 520472/AG (9.98)	Wild Ones	14	—
15	9	6	<b>USHER</b> RCA 91716 (10.98)	Looking 4 Myself	1	—
16	43	30	<b>OF MONSTERS AND MEN</b> SKRUMS, EHF LAEK LARAS 1 016880*/UNIVERSAL REPUBLIC (11.98)	My Head Is An Animal	6	—
17	44	38	<b>THE LUMINEERS</b> DUJALONE 1069* (13.98)	The Lumineers	17	—
18	77	79	<b>FLORENCE + THE MACHINE</b> UNIVERSAL/EM/SONY MUSIC 016237* (13.98)	Ceremonials	6	—
19	5	—	<b>R. KELLY</b> RCA 94718 (14.98)	Write Me Back	5	—
20	10	5	<b>SOUNDTRACK</b> WATERLOO 38281 (14.98)	Rock Of Ages	5	—
21	116	150	<b>ELLIE GOULDING</b> CHERRYTREE/INTERSCOPE 015322/IGA (10.98)	Lights	21	—
22	36	22	<b>LIONEL RICHIE</b> MERCURY NASHVILLE 018000/UMJG (13.98) (4)	Tuskegee	1	—
23	87	60	<b>REGINA SPEKTR</b> SIRE 520073/WARNER BROS. (18.98)	What We Saw From The Cheap Seats	3	—
24	13	9	<b>LUKE BRYAN</b> CAPITOL NASHVILLE 309112 (16.98)	Tailgates & Tanlines	2	—
25	NEW	1	<b>PHILIP PHILLIPS</b> 18/INTERSCOPE 017104 EX/IGA (6.98)	American Idol: Season 11: Highlights (EP)	25	—
26	56	52	<b>B.O.B</b> REBEL/ROCK/GRAND HUSTLE/ATLANTIC 527780/AG (18.98)	Strange Clouds	5	—
27	82	105	<b>LANA DEL REY</b> POLYDOR/INTERSCOPE 016425/IGA (11.98)	Born To Die	2	—
28	46	23	<b>THE BEACH BOYS</b> 8/NOTHER 02824/CAPITOL (11.98)	That's Why God Made The Radio	3	—
29	18	14	<b>VARIOUS ARTISTS</b> UNIVERSAL/EM/SONY MUSIC 95757/CAPITOL (18.98)	NOW 42	3	—
30	117	104	<b>THE WANTED</b> GLOBAL TALENT/MERCURY 016332/UMJG (6.98)	The Wanted	7	—
31	11	3	<b>FIONA APPLE</b> SLATE 97863*/EPIC (11.98)	The Idler Wheel Is Wiser Than...	3	—
32	NEW	1	<b>HILLSONG</b> HILLSONG/SPARROW 08202/EMI CMG (13.98) (4)	Live: Cornerstone	32	—
33	15	12	<b>SOUNDTRACK</b> WALT DISNEY 017500 (13.98)	Let It Shine	12	—
34	53	58	<b>DRAKE</b> YOUNG MONEY/CASH MONEY 016135*/UNIVERSAL REPUBLIC (17.98)	Take Care	1	—
35	24	15	<b>CARRIE UNDERWOOD</b> COLUMBIA NASHVILLE 36094/SMJ (11.98)	Blown Away	1	—
36	176	140	<b>KIMBRA</b> WARNER BROS. 530856 (13.98)	Vows	14	—
37	25	20	<b>ERIC CHURCH</b> EMI NASHVILLE 94296* (16.98)	Chief	1	—
38	78	63	<b>BONNIE RAITT</b> REDWING 061* (13.98)	Slipstream	8	—
39	144	113	<b>BEACH HOUSE</b> SUB POP 965* (13.98)	Bloom	7	—
40	22	11	<b>ALAN JACKSON</b> A&M 75594/EMI NASHVILLE (16.98)	Thirty Miles West	2	—
41	49	45	<b>ALABAMA SHAKES</b> ATO 0145 (11.98)	Boys & Girls	8	—
42	NEW	1	<b>WISIN &amp; YANDEL</b> MACHETE 016880/UMJG (12.98)	Lideres	42	—
43	38	66	<b>THE BLACK KEYS</b> NONESUCH 520286*/WARNER BROS. (18.98)	Brothers	3	—
44	NEW	1	<b>PERIPHERY</b> SUMMER 224* (11.98)	Periphery II	44	—
45	RE-ENTRY	23	<b>NEWSBOYS</b> 3/UPU 71502/EMI CMG (11.98)	God's Not Dead	45	—
46	35	27	<b>NICKI MINAJ</b> YOUNG MONEY/CASH MONEY 016530/UNIVERSAL REPUBLIC (13.98)	Pink Friday: Roman Reloaded	1	—
47	28	13	<b>VARIOUS ARTISTS</b> EM/SONY MUSIC/UNIVERSAL 016661/UMJG (18.98)	NOW That's What I Call Country: Volume 5	13	—
48	26	10	<b>RUSH</b> ANTHEM 617856*/ROADRUNNER (18.98)	Clockwork Angels	2	—
49	30	19	<b>JOHN MAYER</b> COLUMBIA 9766* (11.98)	Born And Raised	1	—
50	NEW	1	<b>THE WORD ALIVE</b> FEARLESS 38165 (14.98)	Life Cycles	50	—



**44**  
The rock band's second studio album moves 12,000 in its first week—a weekly sales high for the act. Its first album, released in 2010, never sold more than 5,000 in a frame.

**45**  
Venue sales from its appearance at the massive Creation Festival fuel its big 367% gain this week. The album went from 2,000 units to slightly more than 11,000.

**54**  
A number of soundtracks were sale-priced for \$2.99 at Amazon MP3 last week, including "The Hunger Games" (up 250%) and "Drive" (No. 96, up 217%).



**68**  
The iTunes store sale-priced this set—and many others—for \$7.99 as part of its Great Summer Albums promotion. Others in the deal include No. 85 (up 40%), No. 92 (up 20%) and No. 112 (up 20%).

**70**  
Of the 20 albums Amazon MP3 offered for 99 cents on July 3, this one sold the least (7,000) and had the smallest percentage increase (55%).

51	71	75	<b>ZAC BROWN BAND</b> SOUTHERN (ROUND/ROAD/BBGGER PICTURE/ATLANTIC 524722/AG (18.98) (4)	You Get What You Give	1	—
52	33	34	<b>SOUNDTRACK</b> WATERLOO 31917 (18.98)	Project X	12	—
53	39	33	<b>JASON ALDEAN</b> BROCKEN BROW 7697 (18.98)	My Kinda Party	2	—
54	197	193	<b>SOUNDTRACK</b> LIONS/GATE 016384*/UNIVERSAL REPUBLIC (12.98)	The Hunger Games: Songs From District 12 And Beyond	1	—
55	29	61	<b>MUMFORD &amp; SONS</b> GENTLEMAN OF THE ROAD 01089*/GLASSNOTE (12.98) (4)	Sigh No More	2	—
56	32	17	<b>JOSH TURNER</b> MCA NASHVILLE 016624/UMJG (10.98)	Punching Bag	4	—
57	58	53	<b>KELLY CLARKSON</b> 19 56801/RCA (11.98)	Stronger	2	—
58	54	46	<b>ADELE</b> XL 31855*/COLUMBIA (12.98)	19	2	4
59	NEW	1	<b>JOSHUA LEDET</b> 18/INTERSCOPE 017100 EX/IGA (6.98)	American Idol: Season 11: Highlights (EP)	59	—
60	27	—	<b>CHRIS CAGLE</b> BIGGER PICTURE 529297 (14.98)	Back In The Saddle	27	—
61	48	37	<b>RIHANNA</b> SRP/DEF. JAM 016313/UMJG (13.98)	Talk That Talk	3	—
62	19	4	<b>THE SMASHING PUMPKINS</b> MARTHA S MUSIC 0160* (18.98)	Oceania	4	—
63	40	29	<b>ED SHEERAN</b> ELEKTRA 528323 (9.98)	+	5	—
64	NEW	1	<b>SKYLAR LAINE</b> 18/INTERSCOPE 017100 EX/IGA (6.98)	American Idol: Season 11: Highlights (EP)	64	—
65	41	28	<b>NEIL YOUNG WITH CRAZY HORSE</b> REPRISE 31195/WARNER BROS. (18.98)	Americana	4	—
66	12	—	<b>THE OFFSPRING</b> COLUMBIA 64793 (14.98)	Days Go By	12	—
67	68	54	<b>COLDPLAY</b> CAPITOL 87553* (18.98)	Mylo Xyloto	1	—
68	126	132	<b>DAVID GUETTA</b> WHAT A MUSIC/CASTRALWORKS 76830/CAPITOL (18.98)	Nothing But The Beat	5	—
69	51	32	<b>NORAH JONES</b> BLUE NOTE 9145* (18.98)	...Little Broken Hearts	2	—
70	106	67	<b>BIG K.R.I.T.</b> CINEMATIC/DEF. JAM 016212/UMJG (12.98)	Live From The Underground	5	—
71	57	56	<b>LEE BRICE</b> CURB 72919 (13.98)	Hard 2 Love	5	—
72	81	41	<b>TRAIN</b> COLUMBIA 95222* (11.98)	California 37	4	—
73	83	92	<b>ZAC BROWN BAND</b> ROAD/BIGGER PICTURE/HOME GROWN/ATLANTIC 518921/AG (13.98)	The Foundation	2	—
74	42	33	<b>SOUNDTRACK</b> PIXAR 016135/UMJG (13.98)	Brave	33	—
75	63	50	<b>BRANTLEY GILBERT</b> VALORY 852010 (14.98)	Halfway To Heaven	4	—
76	175	177	<b>BOB MARLEY AND THE WAILERS</b> TUFF GONG/ISLAND 548904/UMJG (11.98)	Legend: The Best Of Bob Marley And The Wailers	26	—
77	NEW	1	<b>JESSICA SANCHEZ</b> 18/INTERSCOPE 017103 EX/IGA (6.98)	American Idol: Season 11: Highlights (EP)	77	—
78	37	115	<b>MAROON 5</b> A&M/OCTONE 015884/IGA (16.98)	Hands All Over	2	—
79	60	43	<b>KIP MOORE</b> MCA NASHVILLE 016432/UMJG (10.98)	Up All Night	6	—
80	52	44	<b>JACK WHITE</b> THIRD MAN 95899*/COLUMBIA (11.98)	Blunderbuss	1	—
81	69	76	<b>SKRILLEX</b> BIG BEAT/ATLANTIC 528521/AG (5.98)	Bangarang (EP)	14	—
82	128	123	<b>THE BEACH BOYS</b> CAPITOL 82710 (18.98) (4)	The Very Best Of The Beach Boys: Sounds Of Summer	3	16
83	76	94	<b>VARIOUS ARTISTS</b> SIDEONE/UMJG 1493 (7.98)	Vans Warped Tour '12: 2012 Tour Compilation	76	—
84	66	71	<b>LADY ANTEBELLUM</b> CAPITOL NASHVILLE 84431 (18.98)	Own The Night	1	—
85	110	118	<b>FOSTER THE PEOPLE</b> STONES/INT. 74921/COLUMBIA (9.98)	Torches	8	—
86	47	26	<b>WAKA FLOKA FLAME</b> BROCK SQUAD MONDO/POLY 528505/WARNER BROS. (18.98)	Triple F Life: Fans Friends & Family	10	—
87	70	59	<b>HUNTER HAYES</b> ATLANTIC NASHVILLE 578950/WMN (18.98)	Hunter Hayes	11	—
88	20	157	<b>LED ZEPPELIN</b> SWAN SONG 31344*/ATLANTIC (19.98) (4)	Motherhip	2	7
89	67	63	<b>RASCAL FLATTS</b> BIG MACHINE RFD200A (13.98)	Changed	3	—
90	125	82	<b>CREEDENCE CLEARWATER REVIVAL FEAT. JOHN FOGERTY</b> FANTASY 2710/CONCORD 171 96 (12.98)	Chronicle The 20 Greatest Hits	8	67
91	65	—	<b>FLEETWOOD MAC</b> WARNER BROS. 52801 (18.98)	Greatest Hits	8	14
92	114	143	<b>DEMI LOVATO</b> HOLLYWOOD 304623 (13.98)	Unbroken	4	—
93	96	102	<b>SKRILLEX</b> BIG BEAT/ATLANTIC 528618/AG (5.98)	Scary Monsters And Nice Sprites (EP)	49	—
94	75	93	<b>LMFAO</b> PARTY ROCK/WILLI AM/CHERRYTREE/INTERSCOPE 015678/IGA (9.98)	Sorry For Party Rocking	5	—
95	118	183	<b>TENACIOUS D</b> COLUMBIA 95222* (11.98)	Rize Of The Fenix	4	—
96	RE-ENTRY	17	<b>SOUNDTRACK</b> JAMES HONNOR 30332 (16.98)	Drive	31	—
97	176	142	<b>KENNY CHESNEY</b> BNA 55955/SMJ (11.98)	Greatest Hits II	3	—
98	107	106	<b>VARIOUS ARTISTS</b> UNIVERSAL/EM/SONY MUSIC 95758/CAPITOL (18.98)	NOW 41	3	—
99	50	21	<b>GLEN HANSARD</b> ANTI: 87283*/EPITAPH (17.98)	Rhythm And Repose	21	—
100	105	158	<b>KIDZ BOP KIDS</b> RAZOR & TIE 89271 (18.98)	Kidz Bop 21	2	—

### THE BILLBOARD 200 ARTIST INDEX

ABANDON ALL SHIPS	142	THE BAND PERRY	104	JUSTIN BIEBER	3	192	LUKE BRYAN	24	COLDPLAY	67	EAGLES	159	FIVE FINGER DEATH	141	BILL & GEMMA RAITHER	137	JAY Z, KANYE WEST...	117	SKYLAR LAINE	64	BOB MARLEY AND THE WAILERS	26	
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AVOLUNATION	164	DIERKS BENTLEY	131	ZAC BROWN BAND	51	73	THE CIVIL WARS	129	RONNIE DUNN	157	MELANIE LYONS	153	DAVID GUETTA	99	MICHAEL JACKSON	1	DEMI LOVATO	92	MEMPHIS MAY FIRE	130	112	130	







# JUL 21 2012 SOCIAL/STREAMING Billboard

UNCHARTED™			NEXT BIG SOUND™	
DATA PROVIDED BY iMUSIC				
THIS WEEK	LAST WEEK	ARTIST	ARTIST	ARTIST
WEEKS ON CHART	WEEKS ON CHART	MUSIC PAGE	MUSIC PAGE	MUSIC PAGE
1	1	77	<b>#1</b> <b>TRAPHIK</b>	WWW.MYSPACE.COM/TRAPHIK
2	2	78	<b>DJ 3LSD</b>	WWW.MYSPACE.COM/DJ3LSD
3	4	73	<b>SUNGH A JUNG</b>	WWW.MYSPACE.COM/SUNGHJUNG
4	3	76	<b>NOISIA</b>	WWW.MYSPACE.COM/NOISIA
5	8	82	<b>PITTY</b>	WWW.MYSPACE.COM/BANDAPITTY
6	5	67	<b>PRETTY LIGHTS</b>	WWW.MYSPACE.COM/PRETTYLIGHTS
7	7	73	<b>PORTA</b>	WWW.MYSPACE.COM/PORTA
8	6	73	<b>TYLER WARD</b>	WWW.MYSPACE.COM/TYLERWARD
9	13	7	<b>NETSKY</b>	WWW.MYSPACE.COM/NETSKYMUSIC
10	9	32	<b>GRAMATIK</b>	WWW.MYSPACE.COM/GRAMATIK
11	15	66	<b>METRONOMY</b>	WWW.MYSPACE.COM/METRONOMY
12	RE-ENTRY	<b>DIRTYLOUD</b>	WWW.MYSPACE.COM/DIRTYLOUDMUSIC	
13	RE-ENTRY	<b>STAR SLINGER</b>	WWW.MYSPACE.COM/STARSLINGERMUSIC	
14	17	3	<b>TWIN SHADOW</b>	WWW.MYSPACE.COM/TWYSHADOW
15	16	37	<b>UMEK</b>	WWW.MYSPACE.COM/UMEK
16	12	44	<b>YANN TIERSEN</b>	WWW.MYSPACE.COM/YANNTIERSENPROGRESS
17	14	74	<b>MADDI JANE</b>	WWW.MYSPACE.COM/MADDIJANEMUSIC
18	10	73	<b>DAVE DAVIS</b>	WWW.MYSPACE.COM/DAVEDAYS
19	26	51	<b>BORGORE</b>	WWW.MYSPACE.COM/BORGORE
20	19	7	<b>LOS HERMANOS</b>	WWW.MYSPACE.COM/LOSERMANOS
21	11	64	<b>THE BLOODY BEETROOTS - DEATH CREW 77</b>	WWW.MYSPACE.COM/THEBLOODYBEETROOTS
22	28	13	<b>FOALS</b>	WWW.MYSPACE.COM/FOALS
23	20	26	<b>C2C</b>	WWW.MYSPACE.COM/C2C
24	18	67	<b>MAREK HEMMANN</b>	WWW.MYSPACE.COM/MAREKHEMMANN
25	23	60	<b>NICOLAS JAAR</b>	WWW.MYSPACE.COM/NICOLASJAAR
26	32	12	<b>MAXIMUM BALLOON</b>	WWW.MYSPACE.COM/MAXIMUMBALLOON
27	RE-ENTRY	<b>YOUNG GUNS</b>	WWW.MYSPACE.COM/YOUNGGUNS	
28	25	53	<b>GOD IS AN ASTRONAUT</b>	WWW.MYSPACE.COM/GODISANASTRONAUT
29	21	14	<b>ANATHEMA</b>	WWW.MYSPACE.COM/ANATHEMA
30	27	62	<b>SUPERMAN IS DEAD</b>	WWW.MYSPACE.COM/SUPERMANISDEAD
31	49	8	<b>OOMP</b>	WWW.MYSPACE.COM/OOMP
32	35	54	<b>AEROPLANE</b>	WWW.MYSPACE.COM/AEROPLANEMUSICLOVE
33	24	12	<b>ARCHITECTS UK</b>	WWW.MYSPACE.COM/ARCHITECTSUK
34	38	51	<b>JOTA QUEST</b>	WWW.MYSPACE.COM/JOTAQUEST
35	48	3	<b>TAME IMPALA</b>	WWW.MYSPACE.COM/TAMEIMPALA
36	34	9	<b>POETS OF THE FALL</b>	WWW.MYSPACE.COM/POETSOFTHEFALL
37	29	35	<b>HADOUKEN!</b>	WWW.MYSPACE.COM/HADOUKEN
38	39	22	<b>CAPITAL INICIAL</b>	WWW.MYSPACE.COM/CAPITALINICIAL
39	46	45	<b>GOLD PANDA</b>	WWW.MYSPACE.COM/GOLDPANDA
40	36	4	<b>STALLEY</b>	WWW.MYSPACE.COM/STALLEY
41	41	20	<b>YUNA</b>	WWW.MYSPACE.COM/YUNA
42	22	31	<b>ONRA</b>	WWW.MYSPACE.COM/ONRA
43	33	61	<b>GIRL TALK</b>	WWW.MYSPACE.COM/GIRLTALK
44	RE-ENTRY	<b>KORPIKLAANI</b>	WWW.MYSPACE.COM/KORPIKLAANI	
45	40	7	<b>BRIAN JONESTOWN MASSACRE</b>	WWW.MYSPACE.COM/BRIANJONESTOWNMASSACRE
46	RE-ENTRY	<b>FARTOO LOUD</b>	WWW.MYSPACE.COM/FARTOLOUD	
47	RE-ENTRY	<b>HEFFRON DRIVE</b>	WWW.MYSPACE.COM/HEFFRONDRIVE	
48	50	12	<b>CAROLINE COSTA</b>	WWW.MYSPACE.COM/CAROLINECOSTA
49	44	36	<b>MEY TAL COHEN</b>	WWW.MYSPACE.COM/MEYWATERPRIEST
50	31	3	<b>VINI LOVERSUS</b>	WWW.MYSPACE.COM/VINILOVERSUS/WWW.MYSPACE.COM

New York-based Twin Shadow (aka George Lewis Jr.) continues his steady rise on Uncharted (17-14) concurrent with the bow of *Confess* (July 10). The set's first single, "Five Seconds," has racked up more than 381,000 views on Vevo.



Ariana Grande, known for her role on Nickelodeon's "Victorious," makes her Social 50 debut at No. 48 as her flow of YouTube videos (92% growth in viewership this week) and interactions with fans has helped her Twitter followers increase to more than 2 million.



Flo Rida's "Whistle" debuts on the On-Demand Songs chart at No. 39, commensurate with its rise on Digital Songs (No. 4 with 172,000; up 52%), with 288,715 plays during the charting week (a 36% increase).



SOCIAL 50™			NEXT BIG SOUND™	
DATA PROVIDED BY iMUSIC				
THIS WEEK	LAST WEEK	ARTIST	ARTIST	ARTIST
WEEKS ON CHART	WEEKS ON CHART	MUSIC PAGE	MUSIC PAGE	MUSIC PAGE
1	1	85	<b>#1</b> <b>RIHANNA</b>	WWW.MYSPACE.COM/RIHANNA
2	3	85	<b>KATY PERRY</b>	CAPITOL
3	2	85	<b>JUSTIN BIEBER</b>	SCHOOLBOY/RAYMOND BRAUN/ISLAND/JMG
4	13	53	<b>SKRILLEX</b>	BIG BEAT/DWLS/ATLANTIC
5	8	85	<b>LINKIN PARK</b>	MACHINE SHOP/WARNER BROS.
6	4	75	<b>ADELE</b>	XL/COLUMBIA
7	6	35	<b>ONE DIRECTION</b>	SYCO/COLUMBIA
8	11	85	<b>NICKI MINAJ</b>	YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
9	24	35	<b>CIMORELLI</b>	UNIVERSAL REPUBLIC
10	5	85	<b>LADY GAGA</b>	STREAMLINE/KU/LIVE/INTERSCOPE
11	7	85	<b>SHAKIRA</b>	SO NY MUSIC/LATIN/EPIC
12	12	85	<b>EMINEM</b>	WEBS/DWY/INTERMIX/INTERSCOPE
13	9	85	<b>TAYLOR SWIFT</b>	BIG MACHINE
14	18	85	<b>DAVID GUETTA</b>	WHAT A MUSIC/CASTRALWERKS/CAPITOL
15	15	83	<b>CHRIS BROWN</b>	RCA
16	10	83	<b>PITBULL</b>	MR. 305/FAMOUS ARTISTO POLY GROUNDS/SO NY MUSIC/LATIN/RCA
17	14	71	<b>JENNIFER LOPEZ</b>	ISLAND/JMG
18	16	80	<b>SNOOP DOGG</b>	DODGERS/ROYAL CARTEL
19	20	85	<b>SELENA GOMEZ</b>	HOLLYWOOD
20	19	62	<b>LMFAO</b>	PARTY ROCK/WILL I AM/CHERRYTREE/INTERSCOPE
21	37	59	<b>BOYCE AVENUE</b>	3 PEACE
22	21	84	<b>LIL WAYNE</b>	CASH MONEY/UNIVERSAL REPUBLIC
23	30	82	<b>WIZ KHALIFA</b>	ROSTRUM/ATLANTIC
24	48	15	<b>YOUR FAVORITE MARTIAN</b>	YOUR FAVORITE MARTIAN
25	22	83	<b>DRAKE</b>	YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
26	25	84	<b>BEYONCE</b>	PARKWOOD/COLUMBIA
27	26	82	<b>BRITNEY SPEARS</b>	RCA
28	29	81	<b>COLDPLAY</b>	CAPITOL
29	23	76	<b>USHER</b>	RCA
30	43	16	<b>MATTY B</b>	UNSIGN
31	31	32	<b>ALICIA KEYS</b>	RCA
32	42	19	<b>FLO RIDA</b>	POE BOY/ATLANTIC
33	34	76	<b>DEMI LOVATO</b>	HOLLYWOOD
34	40	80	<b>50 CENT</b>	SHADY/ROYALTYM/INTERSCOPE
35	27	74	<b>BRUNO MARS</b>	ELEKTRA
36	33	24	<b>MAROON 5</b>	ARM&M/OTCONE
37	50	14	<b>LINDSEY STIRLING</b>	UNSIGN
38	RE-ENTRY	<b>SUNGH A JUNG</b>	UNSIGN	
39	35	84	<b>THE BLACK EYED PEAS</b>	INTERSCOPE
40	17	82	<b>DON OMAR</b>	ORGANIZATI/MAGNET/MULE
41	32	94	<b>AVRIL LAVIGNE</b>	EPIC
42	47	72	<b>CHRISTINA GRIMMIE</b>	UNSIGN
43	41	66	<b>JUSTIN TIMBERLAKE</b>	RCA
44	28	83	<b>MICHAEL JACKSON</b>	MJ/EPIC
45	36	3	<b>CARLY RAE JEPSEN</b>	REASONS/ROYALTYM/INTERSCOPE
46	RE-ENTRY	<b>LANA DEL REY</b>	PLYWOOD/INTERSCOPE	
47	38	15	<b>MILEY CYRUS</b>	HOLLYWOOD
48	NEW	<b>ARIANA GRANDE</b>	UNIVERSAL	
49	44	49	<b>PINK</b>	RCA
50	RE-ENTRY	<b>ODD FUTURE</b>	ODD FUTURE	

ON-DEMAND SONGS™			nielsen	
DATA COMPILED BY BDS				
THIS WEEK	LAST WEEK	TITLE	ARTIST	ARTIST
WEEKS ON CHART	WEEKS ON CHART	IMPRINT LABEL	IMPRINT LABEL	IMPRINT LABEL
1	2	18	<b>#1</b> <b>CALL ME MAYBE</b>	CARLY RAE JEPSEN 30A/UNIVERSAL
2	1	11	<b>PAYPHONE</b>	MAROON 5 FEAT. WIZ KHALIFA ARM&M/OTCONE/INTERSCOPE
3	3	18	<b>SOMEBODY THAT I USED TO KNOW</b>	GYOTE FEAT. KIMBRA SAMPLES '12 SECONDSTAIRS/UNIVERSAL REPUBLIC
4	4	18	<b>WE ARE YOUNG</b>	FUN. FEAT. JANELLE MONAE FUELED BY RAMEN/RRP
5	6	18	<b>LIGHTS</b>	CHERRY TREE/INTERSCOPE
6	5	14	<b>BOYFRIEND</b>	JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND/JMG
7	7	11	<b>MERCY</b>	SAVE WEST BIG BEAT PUSHA T 2 CHANG 6.0.0.0.0.0.4 A RELEASE JAM/IDM
8	8	18	<b>STARSHIPS</b>	NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
9	9	4	<b>WIDE AWAKE</b>	KATY PERRY CAPITOL
10	10	17	<b>WHAT MAKES YOU BEAUTIFUL</b>	ONE DIRECTION SYCO/COLUMBIA
11	11	18	<b>FEEL SO CLOSE</b>	CALVIN HARRIS ULTRA
12	12	18	<b>WILD ONES</b>	FLO RIDA FEAT. SIA POE BOY/ATLANTIC
13	15	18	<b>SOME NIGHTS</b>	FUN. FUELED BY RAMEN/RRP
14	14	18	<b>GLAD YOU CAME</b>	THE WANTED GLOBAL TALENT/MERCURY/DJMG
15	13	8	<b>TITANIUM</b>	DAVID GUETTA FEAT. SIA WHAT A MUSIC/CASTRALWERKS/CAPITOL
16	20	7	<b>SCREAM</b>	USHER RCA
17	16	15	<b>THE MOTTO</b>	DRAKE FEAT. LIL WAYNE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
18	17	7	<b>WHERE HAVE YOU BEEN</b>	RIHANNA SFR/DJMG/JMG
19	18	17	<b>DRIVE BY</b>	TRAIN COLUMBIA
20	19	18	<b>TAKE CARE</b>	DRAKE FEAT. RIHANNA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
21	23	2	<b>BURN IT DOWN</b>	LINKIN PARK MACHINE SHOP/WARNER BROS.
22	21	18	<b>MIDNIGHT CITY</b>	M83. ARM&M/EPIC
23	22	18	<b>HYFR (HELL YEAH F*****G RIGHT)</b>	DRAKE FEAT. LIL WAYNE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
24	24	12	<b>I WON'T GIVE UP</b>	JASON MBIZ ATLANTIC/RRP
25	25	7	<b>DRUNK ON YOU</b>	LUKE BRYAN CAPITOL NASHVILLE
26	28	11	<b>DRANK IN MY CUP</b>	KIRKO BANGZ LM/LG/UNAUTHORIZED/WARNER BROS.
27	27	18	<b>FADED</b>	TYGA FEAT. LIL WAYNE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
28	31	4	<b>WORK HARD, PLAY HARD</b>	WIZ KHALIFA ROSTRUM/ATLANTIC/RRP
29	30	18	<b>PUMPED UP KICKS</b>	FOSTER THE PEOPLE STARTIME INT'L/COLUMBIA
30	29	18	<b>WE FOUND LOVE</b>	RIHANNA FEAT. CALVIN HARRIS SFR/EPIC JAM/IDM/JMG
31	35	6	<b>NO LIE</b>	2 CHAINZ FEAT. DRAKE DUFFLE BAG BOYZ/DEF. JAM/IDM/JMG
32	32	18	<b>NII**AS IN PARIS</b>	JAY Z KANYE WEST ROY A-FELLA/ROC NATION/DEF. JAM/IDM/JMG
33	34	6	<b>EVERYBODY TALKS</b>	NEON TREES MERCURY/DJMG
34	33	11	<b>LITTLE TALKS</b>	OF MONSTERS AND MEN (SIGNED) EMI LAJ/BLAS/LA UNIVERSAL REPUBLIC
35	37	18	<b>BANGARANG</b>	SKRILLEX FEAT. SIRAH BIG BEAT/DWLS/ATLANTIC/RRP
36	26	15	<b>CLIMAX</b>	USHER RCA
37	36	6	<b>BACK IN TIME</b>	PITBULL MR. 305/POLY GROUNDS/RCA
38	39	18	<b>LEVELS</b>	AVICHI LEVELS/VERATONE/AT&T EMPIRE/INTERSCOPE
39	NEW	<b>WHISTLE</b>	FLO RIDA POE BOY/ATLANTIC	
40	41	18	<b>RACK CITY</b>	YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
41	38	9	<b>BROKENHEARTED</b>	KARMIN EPIC
42	49	13	<b>BEEZ IN THE TRAP</b>	NICKI MINAJ FEAT. 2 CHAINZ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
43	42	6	<b>TOO CLOSE</b>	ALEX CLARE UNIVERSAL ISLAND/UNIVERSAL REPUBLIC
44	40	9	<b>SPRINGSTEEN</b>	ERIC CHURCH EMI NASHVILLE
45	45	18	<b>PARADISE</b>	COLORFUL CAPITOL
46	48	18	<b>SCARY MONSTERS AND NICE SPRITES</b>	SKRILLEX BIG BEAT/ATLANTIC/RRP
47	50	13	<b>SAIL AWOLNATION RED BULL</b>	UNIVERSAL
48	43	18	<b>STRONGER (WHAT DOESN'T KILL YOU)</b>	KELLY CLARKSON 19/RCA
49	RE-ENTRY	<b>ONE THING</b>	ONE DIRECTION SYCO/COLUMBIA	
50	RE-ENTRY	<b>TURN UP THE MUSIC</b>	CHRIS BROWN RCA	

YOUTUBE			YouTube	
The most popular songs on YouTube.				
THIS WEEK	LAST WEEK	TITLE	ARTIST	ARTIST
WEEKS ON CHART	WEEKS ON CHART	IMPRINT LABEL	IMPRINT LABEL	IMPRINT LABEL
1	1	15	<b>#1</b> <b>CALL ME MAYBE</b>	CARLY RAE JEPSEN 30A/SCHOOLBOY/INTERSCOPE
2	2	12	<b>PAYPHONE</b>	MAROON 5 FEAT. WIZ KHALIFA ARM&M/OTCONE/INTERSCOPE
3	3	14	<b>BOYFRIEND</b>	JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND/JMG
4	5	23	<b>SOMEBODY THAT I USED TO KNOW</b>	GYOTE FEAT. KIMBRA SAMPLES '12 SECONDSTAIRS/UNIVERSAL REPUBLIC
5	6	11	<b>DANCE AGAIN</b>	JENNIFER LOPEZ FEAT. PITBULL EPIC
6	4	5	<b>WIDE AWAKE</b>	KATY PERRY CAPITOL
7	—	1	<b>I CAN ONLY IMAGINE</b>	DAVID GUETTA FEAT. RIHANNA SFR/EPIC JAM/IDM/JMG
8	7	15	<b>WE ARE YOUNG</b>	FUN. FEAT. JANELLE MONAE FUELED BY RAMEN/RRP
9	8	17	<b>WHAT MAKES YOU BEAUTIFUL</b>	ONE DIRECTION SYCO/COLUMBIA
10	9	21	<b>WHERE HAVE YOU BEEN</b>	RIHANNA SFR/EPIC JAM/IDM/JMG
12	12	19	<b>WILD ONES</b>	FLO RIDA FEAT. SIA POE BOY/ATLANTIC
13	—	2	<b>TITANIUM</b>	DAVID GUETTA FEAT. SIA WHAT A MUSIC/CASTRALWERKS/CAPITOL
14	11	11	<b>STARSHIPS</b>	NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
15	18	30	<b>INTERNATIONAL LOVE</b>	PITBULL FEAT. CHRIS BROWN MR. 305/POLY GROUNDS/RCA

YAHOO! SONGS™			iMUSIC	
The weeks most-streamed songs on Yahoo! Music.				
THIS WEEK	LAST WEEK	TITLE	ARTIST	ARTIST
WEEKS ON CHART	WEEKS ON CHART	IMPRINT LABEL	IMPRINT LABEL	IMPRINT LABEL
1	1	1	<b>#1</b> <b>LIGHTS</b>	CHERRY TREE/INTERSCOPE
2	—	1	<b>SOMEBODY THAT I USED TO KNOW</b>	GYOTE FEAT. KIMBRA SAMPLES '12 SECONDSTAIRS/UNIVERSAL REPUBLIC
3	—	6	<b>STARSHIPS</b>	NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
4	—	1	<b>PAYPHONE</b>	MAROON 5 FEAT. WIZ KHALIFA ARM&M/OTCONE/INTERSCOPE
5	—	1	<b>GIVE YOUR HEART A BREAK</b>	DEMI LOVATO HOLLYWOOD
6	12	5	<b>WHERE HAVE YOU BEEN</b>	RIHANNA SFR/EPIC JAM/IDM/JMG
7	—	1	<b>TITANIUM</b>	DAVID GUETTA FEAT. SIA WHAT A MUSIC/CASTRALWERKS/CAPITOL
8	—	1	<b>LET'S GO</b>	CALVIN HARRIS FEAT. NE-YO ULTRA
9	—	1	<b>CALL ME MAYBE</b>	CARLY RAE JEPSEN 30A/SCHOOLBOY/INTERSCOPE
10	—	1	<b>WHAT MAKES YOU BEAUTIFUL</b>	ONE DIRECTION SYCO/COLUMBIA
11	—	1	<b>WE ARE YOUNG</b>	FUN. FEAT. JANELLE MONAE FUELED BY RAMEN/RRP
12	—	1	<b>SCREAM</b>	USHER RCA
13	—	1	<b>WIDE AWAKE</b> </	



HEATSEEKERS ALBUMS™

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	CHIT
1	2	19	#1 <b>IMAGINE DRAGONS</b> KIDINAKORNER/INTERSCOPE 0196206 (13.98)	Continued Silence (EP)	
2			<b>NILE</b> NUCLEAR BLAST 2918 (11.98)	At The Gates Of Sethu	
3	NEW		<b>ABANDON ALL SHIPS</b> 19/INTERSCOPE 017101 EX/IGA (6.98)	Infamous	
4	7	42	<b>GREATEST GROUPOLOVE BANNER</b> CANVASBACK/ATLANTIC \$27998*(A) (13.98)	Never Trust A Happy Song	
5	NEW		<b>HOLLIE CAVANAGH</b> 19/INTERSCOPE 017101 EX/IGA (6.98)	American Idol: Season 11: Highlights (EP)	
6	4	71	<b>VOLBEAT</b> VERTIGO 016814/UNIVERSAL REPUBLIC (13.98)	Beyond Hell/Above Heaven	
7	1	2	<b>CASEY ABRAMS</b> CONCORD 33972 (14.98)	Casey Abrams	
8	NEW		<b>DOUG BENSON</b> COMEDY CENTRAL 01598 (13.98)	Smug Life	
9	5	2	<b>DIV</b> CAPTURED TRACKS 158 (14.98)	Oshin	
10	12	66	<b>THE HEAD AND THE HEART</b> SUB POP 915* (10.98)	The Head And The Heart	
11	RE-ENTRY		<b>7TH HEAVEN</b> MTD 0913 EX (9.98)	Pop Media	
12	6	2	<b>CASSANDRA WILSON FEATURING FABRIZIO SOTTI</b> DUAH 2412/EDMIE (17.98)	Another Country	
13	13	38	<b>NERO</b> M/TAMERCURY/CHERRYTREE/INTERSCOPE 016871/IGA (9.98)	Welcome Reality	
14	NEW		<b>JESUS OJEDA Y SUS PARIENTES</b> MEDIAS DORSO FONDISA 01744/UMLE (10.98)	Estilo Italiano	
15	30	8	<b>FLORIDA GEORGIA LINE</b> BIG LLOUD MOUNTAIN 091 EX (4.98)	It's Just What We Do	
16	15	3	<b>GERALD ALBRIGHT / NORMAN BROWN</b> CONCORD JAZZ 33145/C CONCORD (18.98)	24/7	
17	3	2	<b>JERRY DOUGLAS</b> EDMIE 2128 (15.98)	Traveler	
18	NEW		<b>GIDEON</b> FACEBOOK 117 (12.98)	Milestone	
19	9	8	<b>JP MCPHERSON FEATURING JIMMY SUTTON AND ALEX HALL</b> HISTYLE/ROUNDER 819/360/CONCORD (14.98)	Signs & Signifiers	
20	NEW		<b>WITH THE PUNCHES</b> CORHUSUS 198 (9.98)	Seams & Stitches	
21	8	2	<b>TY SEGALL BAND</b> IN THE RED 231* (13.98)	Slaughterhouse	
22	NEW		<b>TEENAGE BOTTLEROCKET</b> FAT WRECK CHORDS 799* (9.98)	Freak Out!	
23	NEW		<b>DELAINE</b> SENSORY 3652 (17.98)	We Are The Others	
24	20	12	<b>BEN HOWARD</b> UNIVERSAL ISLAND 016888/UNIVERSAL REPUBLIC (11.98)	Every Kingdom	
25	21	3	<b>VAMPIRES EVERYWHERE!</b> HOLLYWOOD WASTE 9878 (15.98)	Hellbound And Heartless	



The comedian's latest release—a double-album—also gives him his fourth top 10 on the Comedy Albums chart, as it bows at No. 3 (2,000).



The album's erratic sales pattern (where it pops on for a week or two and then drops off for months) is owed to venue sales from the constantly touring group. This week, it returns with a 920% gain.



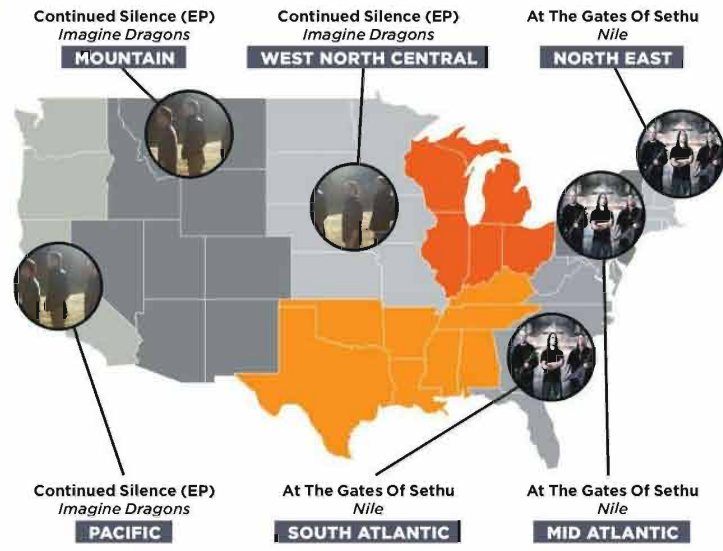
The tenor, who was profiled on NPR's "Weekend Edition" in June, also bows at No. 2 on the Classical Crossover Albums chart.

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	CHIT
26	NEW		<b>NOAH STEWART</b> VERVE 017012/VG (13.98)	Noah	
27	22	54	<b>ANDY GRAMMER</b> S-CURVE 151602 (9.98)	Andy Grammer	
28	32	46	<b>KENDRICK LAMAR</b> TOP DAWG DIGITAL EX (7.98)	Section.80	
29	26	10	<b>FATHER JOHN MISTY</b> SUB POP 970* (13.98)	Fear Fun	
30	48	2	<b>CRIMSON TIGERS</b> STREAKER EX (4.98)	Crimson Tigers (EP)	
31	31	6	<b>AZELIA BANKS</b> POLYDOR/INTERSCOPE DIGITAL EX/IGA (4.98)	1991 (EP)	
32	16	2	<b>BEACHWOOD SPARKS</b> SUB POP 784* (14.98)	Tarnished Gold	
33	37	39	<b>REDLIGHT KING</b> HOLLYWOOD 015079 (10.98)	Something For The Pain	
34	33	10	<b>JESSE &amp; JOY</b> VANGUARD LATIN 338227 (13.98)	Con Quien Se Queda El Perro?	
35	19	3	<b>DYING FETUS</b> RELAJSE 2178* (13.98)	Reign Supreme	
36	NEW		<b>KELLER WILLIAMS WITH THE TRAVELIN' MCCOURYS</b> SCI FIDELITY 1153 (14.98)	Pick	
37	NEW		<b>SUPER JUNIOR</b> S.M. DIGITAL EX (10.98)	Sexy, Free & Single	
38	47	2	<b>HORACIO PALENCIA</b> FONDVISA 016005/UMLE (10.98)	Mis Canciones... Uste y Yo	
39	42	5	<b>KREATOR</b> NUCLEAR BLAST 2588* (15.98)	Phantom Antichrist	
40	28	8	<b>MICHAEL KIWANUKA</b> COMMUNION/POLYDOR/CHERRYTREE/INTERSCOPE DIGITAL EX/IGA (9.98)	Home Again	
41	11	2	<b>A PLACE TO BURY STRANGERS</b> DEAD OCEANS 86* (13.98)	Worship	
42	44	14	<b>KNIFE PARTY</b> EARSTORM DIGITAL EX (2.98)	100% No Modern Talking (EP)	
43	RE-ENTRY		<b>YUNA</b> FADER LABEL 0921 (12.98)	Yuna	
44	NEW		<b>LUCA TURILLI'S RHAPSODY</b> NUCLEAR BLAST 2657 (15.98)	Ascending To Infinity	
45	29	8	<b>OTHERWISE</b> CENTURY MEDIA 8878 (15.98)	True Love Never Dies	
46	RE-ENTRY		<b>LANGHORNE SLIM &amp; THE LAW</b> RAMSEUR 2752* (12.98)	The Way We Move	
47	39	8	<b>DEAD SARA</b> PUCKETT KID 001 (9.98)	Dead Sara	
48	RE-ENTRY		<b>ELECTRIC GUEST</b> ACROSS THE UNIVERSE 70324*/DOWNTOWN (10.98)	Mondo	
49	14	2	<b>RACHEL CROW</b> SYCO 44391 EX/COLUMBIA (15.98)	Rachel Crow (EP)	
50	NEW		<b>SKI JONSSON</b> WIDE-A-WAKE 7327 (12.98)	Underdogs On Top	

HEATSEEKERS SONGS™

WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMP/INT/PRO/MOTION LABEL
1	1	12	#1 <b>WANTED</b>	HUNTER HAYES	ATLANTIC/WMM
2	3	10	<b>ANGEL EYES</b>	LOVE AND THE CITY	RECA NASHVILLE
3	2	16	<b>TONGUE TIED</b>	GROUPOLOVE	CANVASBACK/ATLANTIC
4	5	16	<b>LITTLE TALKS OF MONSTERS AND MEN</b>	SKRIMSL ENF LAEKJARAS	1/UNIVERSAL REPUBLIC
5	4	8	<b>HOW WE DO (PARTY)</b>	RITA ORA	RDC NATION/COLUMBIA
6	8	5	<b>HO HEY</b>	THE LUMINEERS	DUALTONE
7	6	13	<b>WHY YA WANNA</b>	JANK KRASNER	ELECTRA NASHVILLE/WMM
8	7	11	<b>COWBOYS AND ANGELS</b>	DUSTIN LYNCH	BROKEN BOW
9	10	30	<b>MIDNIGHT CITY</b>	M83	M83/MUTE/CAPITOL
10	12	8	<b>SNAP BACKS &amp; TATTOOS</b>	DRUCKY GRAMAM	NU WORLD ERA/EDMIE
11	11	8	<b>IT'S TIME</b>	IMAGINE DRAGONS	KIDINAKORNER/INTERSCOPE
12	16	27	<b>BANGARANG</b>	SKRILLEX FEATURING SIRAH	BIG BEAT/OWSLA/ATLANTIC/IMP
13	14	3	<b>AMEN</b>	MEEK MILL FEATURING DRAKE	MAYBACH/WARNER BROS.
14	13	22	<b>AYY LADIES</b>	TRAVIS PORTER FEATURING TYGA	PORTER HOUSE/RCA
15	20	4	<b>THE A TEAM</b>	ED SHEERAN	ELECTRA/ATLANTIC
16	19	6	<b>SOMETHING TO DO WITH MY HANDS</b>	THOMAS RHETT	VALORY
17	9	3	<b>PROMISES</b>	NERO	M/TAMERCURY/YJMG
18	17	16	<b>AI SE EU TE PEGO</b>	MICHEL TELLO	PANTANOLA/RITIE/JOBY MUSIC
19	15	2	<b>WINDOWS DOWN</b>	BTR	NICKELORDE/COLUMBIA
20	18	9	<b>REFILL</b>	ELLE VARNER	MBK/RCA
21	45	2	<b>SCARY MONSTERS AND NICE SPRITES</b>	SKRILLEX	BIG BEAT/ATLANTIC/IMP
22	22	2	<b>HASTA QUE SALGA EL SOL</b>	DON OMAR	ORFANATO/MACHETE/UMLE
23	23	12	<b>SAME DAMN TIME</b>	FUTURE	FREESOUNDZ/VEPIC
24	RE-ENTRY		<b>CINEMA</b>	IBENNY BRASSI FEATURING GARY GO	ULTRA
25	NEW		<b>10,000 REASONS (BLESS THE LORD)</b>	MATT REDMAN	SIXSTEPS/PARROW/EMI CMG

REGIONAL HEATSEEKERS #1 ALBUMS



EAST NORTH CENTRAL

- 7th Heaven Pop Media
- Imagine Dragons Continued Silence
- Hollie Cavanagh American Idol: Season 11: Highlights
- Abandon All Ships Infamous
- Grouprolove Never Trust A Happy Song
- Nile At The Gates Of Sethu
- Volbeat Beyond Hell/Above Heaven
- Florida Georgia Line It's Just What We Do
- Casey Abrams Casey Abrams
- The Head And The Heart The Head And The Heart

SOUTH ATLANTIC

- Hollie Cavanagh American Idol: Season 11: Highlights
- Crimson Tigers Crimson Tigers (EP)
- Imagine Dragons Continued Silence (EP)
- Abandon All Ships Infamous
- Vampires Everywhere! Hellbound And Heartless
- Nile At The Gates Of Sethu
- Grouprolove Never Trust A Happy Song
- Casey Abrams Casey Abrams
- Volbeat Beyond Hell/Above Heaven
- Jesus Ojeda Y Sus Parientes Estilo Italiano

NEW ON THE CHARTS

The Royal Concept, "Gimme Twice"  
The Swedish band is enjoying its maiden voyage on the charts as the single "Gimme Twice" remains bulletted at No. 40 on Alternative. For the week ending July 8, it was among the top 20 most-played songs on KNKR Portland, Ore., and KRBZ Kansas City, Mo.









HOT 100 AIRPLAY™			
THIS WEEK	LAST WEEK	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
1	1	1	<b>CALL ME MAYBE</b> CARLY RAE JEPSON (ASCAP/SONY/INTERSCOPE)
2	3	15	<b>WIDE AWAKE</b> KATY PERRY CAPITOL
3	2	22	<b>SOMEbody THAT I USED TO KNOW</b> GUY FEAAT KIMBRA SAMPLES BY SECONDSTAGE/UNIVERSAL REPUBLIC
4	4	11	<b>WHERE HAVE YOU BEEN</b> RIHANNA SPP/DEF JAM/DJ/JMG
5	7	7	<b>LIGHTS</b> ELLIE GOULDING CHERRYTREE/INTERSCOPE
6	11	11	<b>STARSHIPS</b> NICKI MINAJ/Young Money/Cash Money/Universal Republic
7	6	21	<b>SCREAM</b> USHER RCA
8	10	11	<b>WE ARE YOUNG</b> FUN. FEAT. JANELLE MONAE FUELED BY RAMEN/RRP
9	5	20	<b>WHAT MAKES YOU BEAUTIFUL</b> ONE DIRECTION SYCO/COLUMBIA
10	8	17	<b>GLAD YOU CAME</b> THE WANTED GLOBAL TALENT/MERCURY/DJ/JMG
11	9	24	<b>WILD ONES</b> FLO RIDA FEAT. SIA POE BOY/ATLANTIC
12	12	21	<b>TITANIUM</b> DAVID GUETA FEAT. SIA WHAT A MUSIC/CASTRALWORKS/CAPITOL
13	13	9	<b>LET'S GO</b> CALVIN HARRIS FEAT. NE-YO ULTRA
14	15	8	<b>MERCY</b> KANYE WEST, BIG SEAN, PUSHA T, 2 CHAMZ, J.O.D./DEF JAM/JMG
15	18	11	<b>STRONGER (WHAT DOESN'T KILL YOU)</b> KELLY CLARKSON 19/RCA
16	14	26	<b>GIVE YOUR HEART A BREAK</b> DEMI LOVATO HOLLYWOOD
17	22	10	<b>EVEN IF IT BREAKS YOUR HEART</b> ELI YOUNG BANDO REPUBLIC NASHVILLE
18	16	14	<b>DRIVE BY</b> TRAIN COLUMBIA
19	21	23	<b>YOU DON'T KNOW HER LIKE I DO</b> BRANTLEY GILBERT VALORY
20	19	19	<b>5-1-5-0</b> DIERSKS BENTLEY CAPITOL NASHVILLE
21	24	9	<b>COME OVER</b> KENNY CHESNEY BLUE CHAIR/COLUMBIA NASHVILLE
22	26	7	<b>CASHIN' OUT</b> CASH OUT BASES LOADED/EPIC
23	25	13	<b>(KISSED YOU) GOOD NIGHT</b> GLORIA HEMPHILL/WARNER BROS. NASHVILLE/WAN
24	31	10	<b>DRUNK ON YOU</b> LUKE BRYAN CAPITOL NASHVILLE
25	20	15	<b>GIVE YOUR HEART A BREAK</b> DEMI LOVATO HOLLYWOOD

HOT DIGITAL SONGS™			
THIS WEEK	LAST WEEK	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
1	1	20	<b>CALL ME MAYBE</b> CARLY RAE JEPSON (ASCAP/SONY/INTERSCOPE)
2	2	7	<b>WIDE AWAKE</b> KATY PERRY CAPITOL
3	3	12	<b>PAYPHONE</b> MARION'S FEAT. WIZ KHALIFA A&M/CITICORE/INTERSCOPE
4	4	8	<b>WHISTLE</b> FLO RIDA POE BOY/ATLANTIC
5	5	23	<b>LIGHTS</b> ELLIE GOULDING CHERRYTREE/INTERSCOPE
6	4	26	<b>SOMEbody THAT I USED TO KNOW</b> GUY FEAAT KIMBRA SAMPLES BY SECONDSTAGE/UNIVERSAL REPUBLIC
7	7	12	<b>TITANIUM</b> DAVID GUETA FEAT. SIA WHAT A MUSIC/CASTRALWORKS/CAPITOL
8	6	2	<b>GOOD TIME</b> OMY D & CARLY RAE JEPSON (ASCAP/SONY/INTERSCOPE)
9	9	11	<b>WHERE HAVE YOU BEEN</b> RIHANNA SPP/DEF JAM/DJ/JMG
10	10	11	<b>SCREAM</b> USHER RCA
11	18	25	<b>WILD ONES</b> FLO RIDA FEAT. SIA POE BOY/ATLANTIC
12	12	21	<b>STARSHIPS</b> NICKI MINAJ/Young Money/Cash Money/Universal Republic
13	23	4	<b>WANT U BACK</b> CHER LLOYD SYCO/EPIC
14	22	7	<b>PONTOON</b> LITTLE BIG TOWN CAPITOL NASHVILLE
15	14	14	<b>MERCY</b> KANYE WEST, BIG SEAN, PUSHA T, 2 CHAMZ, J.O.D./DEF JAM/JMG
16	15	17	<b>EVERYBODY TALKS</b> NEON TREES MERCURY/DJ/JMG
17	17	7	<b>THE FIGHTER</b> DYN CLASS HEROES FEAT. MIAN TENDER/COCAINACREATED BY RAMEN/RRP
18	25	12	<b>SOME NIGHTS</b> FUN. FUELED BY RAMEN/RRP
19	11	13	<b>BACK IN TIME</b> PITBULL MR. 205/POLO GROUNDS/RCA
20	16	28	<b>WE ARE YOUNG</b> FUN. FEAT. JANELLE MONAE FUELED BY RAMEN/RRP
21	13	19	<b>WHAT MAKES YOU BEAUTIFUL</b> ONE DIRECTION SYCO/COLUMBIA
22	19	21	<b>DRUNK ON YOU</b> LUKE BRYAN CAPITOL NASHVILLE
23	24	8	<b>COME OVER</b> KENNY CHESNEY BLUE CHAIR/COLUMBIA NASHVILLE/SONY MUSIC
24	21	27	<b>I WON'T GIVE UP</b> JASON MRAZ ATLANTIC/RRP
25	28	14	<b>GIVE YOUR HEART A BREAK</b> DEMI LOVATO HOLLYWOOD

ROCK™			
THIS WEEK	LAST WEEK	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
1	1	31	<b>SOMEbody THAT I USED TO KNOW</b> GUY FEAAT KIMBRA SAMPLES BY SECONDSTAGE/UNIVERSAL REPUBLIC
2	2	21	<b>EVERYBODY TALKS</b> NEON TREES MERCURY/DJ/JMG
3	5	20	<b>SOME NIGHTS</b> FUN. FUELED BY RAMEN/RRP
4	3	32	<b>WE ARE YOUNG</b> FUN. FEAT. JANELLE MONAE FUELED BY RAMEN/RRP
5	4	27	<b>I WON'T GIVE UP</b> JASON MRAZ ATLANTIC/RRP
6	6	26	<b>DRIVE BY</b> TRAIN COLUMBIA
7	7	12	<b>BURN IT DOWN</b> LINKIN PARK MACHINE SHOP/WARNER BROS.
8	8	9	<b>HO HEY</b> THE LUMINEERS DUALTONE
9	9	32	<b>TONGUE TIE</b> GROUPLOVE CANVASBACK/ATLANTIC
10	11	43	<b>PARADISE</b> COLOPLAY CAPITOL
11	13	25	<b>LITTLE TALKS</b> OF MONSTERS AND MEN SURVIVE/DEF JAM/JMG
12	15	7	<b>HOME</b> PHILLIP PHILLIPS 19/INTERSCOPE
13	14	62	<b>RUMOR HAS IT</b> ARIELA SYCO/COLUMBIA
14	12	66	<b>SAIL</b> AWOLNATION RED BULL
15	26	122	<b>I'M YOURS</b> JASON MRAZ ATLANTIC/RRP

R&B/HIP-HOP™			
THIS WEEK	LAST WEEK	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
1	2	14	<b>MERCY</b> KANYE WEST, BIG SEAN, PUSHA T, 2 CHAMZ, J.O.D./DEF JAM/JMG
2	3	11	<b>WORK HARD, PLAY HARD</b> WIZ KHALIFA ROST/UM/ATLANTIC
3	4	10	<b>BOTH OF US</b> B.O.B FEAT. TYLOR SWIFT REBEL ROCK/GRAND HUSTLE/ATLANTIC
4	—	1	<b>I WISH YOU WOULD</b> DJ KHALABE FEAT. THE BEST/Young Money/Cash Money/Universal Republic
5	5	9	<b>NO LIE</b> 2 CHAMZ FEAT. DRAKE DUFFLE BAG BOYZ/DEF JAM/JMG
6	7	15	<b>CASHIN' OUT</b> CASH OUT BASES LOADED/EPIC
7	9	14	<b>BEEZ IN THE TRAP</b> NICKI MINAJ/Young Money/Cash Money/Universal Republic
8	6	48	<b>HILL I COLLAPSE</b> EMINEM FEAT. MATE OGOG/WEB/AFTERMATH/INTERSCOPE
9	8	15	<b>HEART ATTACK</b> TREY SONGZ SONGS/007/ATLANTIC
10	10	34	<b>THE MOTTO</b> DRAKE FEAT. LA WARNE/Young Money/Cash Money/Universal Republic
11	12	9	<b>SNAP BACKS &amp; TATTOOS</b> OLIVY GRAMHAM NU WORLD ERA/EONE
12	11	9	<b>LEMMIE SEE</b> USHER FEAT. RICK ROSS RCA
13	16	43	<b>WOBBLE</b> W.I.C. 'YOUNG' MOGUL/REPRISE/WARNER BROS.
14	14	26	<b>FADED</b> TIGER FEAT. LA WARNE/Young Money/Cash Money/Universal Republic
15	15	22	<b>DRUNK IN MY CUP</b> KIRKO BANGZ IMG/UNAUTHORIZED/WARNER BROS.

CLASSICAL™			
THIS WEEK	LAST WEEK	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
1	1	131	<b>TIME TO SAY GOODBYE</b> LARA BERTINAKI & ANDREA BOCCELLI (ST) (UNIVERSAL MUSIC)
2	2	131	<b>YOU RAISE ME UP</b> JOSH GROBAN 143/REPRISE/WARNER BROS.
3	—	4	<b>STARS AND STRIPES FOREVER</b> JACK LINDSAY MARCHING BAND COURTDOWN
4	—	1	<b>1812 OVERTURE (OP. 49)</b> PHILHARMONIA SLAVONICA (ADOLPHI) FM DIGITAL
5	—	4	<b>THE STARS AND STRIPES FOREVER</b> UNITED STATES MARINE BAND COKER & MCCREE
6	3	122	<b>THE PRAYER</b> CELINE DION WITH ANDREA BOCCELLI EPIC/SONY MUSIC
7	5	131	<b>MOONLIGHT SONATA</b> LUIGIO VAN BEETHOVEN NOT LISTED
8	4	22	<b>BETHOVEN'S 5 SECRETS</b> THE PIANO GUYS
9	6	129	<b>DEBUSSY: CLAIR DE LUNE</b> CLAUDE DEBUSSY NOT LISTED
10	8	110	<b>BEETHOVEN: BAGATELLE IN A MINOR "FUR ELISE"</b> WOLFGANG NO. 59 LEONARD HOKANSON XS
11	9	8	<b>SPERM IN ALIUM</b> THE TALLIS SCHOLARS (PHILLIPS) GIMMEL
12	—	1	<b>1812 OVERTURE (FINALE)</b> LONDON PHILHARMONIC ORCHESTRA READER'S DIGEST
13	10	121	<b>TO WHERE YOU ARE</b> JOSH GROBAN 143/REPRISE/WARNER BROS.
14	—	2	<b>JACK STAR SPANGLED BANNER</b> UNITED STATES AIR FORCE BAND COKER & MCCREE
15	11	26	<b>PEPONI (PARADISE)</b> THE PIANO GUYS

COUNTRY™			
THIS WEEK	LAST WEEK	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
1	2	7	<b>PONTOON</b> LITTLE BIG TOWN CAPITOL NASHVILLE
2	1	23	<b>DRUNK ON YOU</b> LUKE BRYAN CAPITOL NASHVILLE
3	3	8	<b>COME OVER</b> KENNY CHESNEY BLUE CHAIR/COLUMBIA NASHVILLE
4	4	21	<b>SPRINGSTEEN</b> ERIC CHURCH EMJ NASHVILLE
5	5	15	<b>WANTED</b> HUNTER HAYES ATLANTIC/WAN
6	—	1	<b>TRUCK YEAH</b> TIM MCGRAW BIG MACHINE
7	6	10	<b>5-1-5-0</b> DIERSKS BENTLEY CAPITOL NASHVILLE
8	7	20	<b>EVEN IF IT BREAKS YOUR HEART</b> ELI YOUNG BANDO REPUBLIC NASHVILLE
9	9	20	<b>(KISSED YOU) GOOD NIGHT</b> GLORIA HEMPHILL/WARNER BROS. NASHVILLE
10	8	28	<b>SOMETHIN' 'BOUT A TRUCK</b> KIP MOORE MCA NASHVILLE
11	11	12	<b>ANGEL EYES</b> LOVE AND THEFT RCA NASHVILLE
12	33	5	<b>THE WIND</b> ZAC BROWN BAND SOUTHERN GROUND/ATLANTIC/RPM
13	19	37	<b>RED SOLO CUP</b> TORY KELLY SONY/UNIVERSAL
14	12	12	<b>HARD TO LOVE</b> LEE BRICE CUBB
15	10	20	<b>GOOD GIRL</b> CARRIE UNDERWOOD 19/MARISTA NASHVILLE

LATIN™			
THIS WEEK	LAST WEEK	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
1	1	99	<b>DANZA KUDDURO</b> DON OMAR & LUCIANO WARS/SONY MUSIC LATIN
2	2	15	<b>AI SE EU TE PEGO</b> MICHEL TELLO PANTANILLA/RE/SOBY MUSIC
3	3	113	<b>WAKA WAKA (THIS TIME FOR AFRICA)</b> SHAKIRA FEAT. FRESHYOUNG EPIC/SONY MUSIC LATIN
4	26	2	<b>HASTA QUE TE CONOCI</b> MAMA WARNER LATINA
5	—	1	<b>TU NOMBRE</b> WISIN & YANDEL MACHETE/UMLE
6	4	10	<b>HASTA QUE SALGA EL SOL</b> DON OMAR ORFANATO/MACHETE/UMLE
7	6	131	<b>HIPS DON'T LIE</b> SHAKIRA FEAT. WYCLEF JEAN EPIC/SONY MUSIC LATIN
8	—	1	<b>ALGO ME GUSTA DE TI</b> WISIN & YANDEL FEAT. CHRIS BROWN & T-PAIN MACHETE/UMLE
9	5	17	<b>DUTTY LOVE</b> DON OMAR FEAT. NATTY NATAASHA ORFANATO/MACHETE/UMLE
10	12	16	<b>ADDICTED TO YOU</b> SHAKIRA EPIC/SONY MUSIC LATIN
11	9	16	<b>INCONDITIONAL</b> PRINCE ROYCE TOP STOP
12	8	88	<b>BOY</b> PITBULL MR. 305/FAMOUS ARTIST/SOBY MUSIC LATIN
13	14	131	<b>HEROE</b> ENRIQUE IGLESIAS INTERSCOPE/UMLE
14	10	27	<b>CORRE!</b> JESSE & JOY FEAT. LA REPUBLICA WARNER LATINA
15	11	86	<b>THE ANTHEM</b> PITBULL FEAT. DJ JON FAMILIUS ARTIST/TVT

COMEDY™			
THIS WEEK	LAST WEEK	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
1	1	131	<b>I'M ON A BOAT</b> THE LONELY ISLAND FEAT. T-PAIN UNIVERSAL REPUBLIC
2	—	10	<b>AMERICA, F**K YEAH</b> TEAM AMERICA WARNER SUNSET/ATLANTIC/AG
3	2	82	<b>I JUST HAD SEX</b> THE LONELY ISLAND FEAT. AKON UNIVERSAL REPUBLIC
4	4	62	<b>JACK SPARROW</b> THE LONELY ISLAND FEAT. MICHAEL BOOTON UNIVERSAL REPUBLIC
5	—	1	<b>WHAT IT WAS WAS FOOTBALL (PART I &amp; II)</b> ANDY GRIFFITH CAPITOL
6	5	13	<b>I CAN SWING MY SWORD</b> TOBY TURNER FEAT. TERABRITE TOBUSCUS
7	3	4	<b>EPIC RAP BATTLES OF HISTORY: STEVE JOBS VS BILL GATES</b> NICE PETER MAKER STUDIOS
8	8	9	<b>DRAMATIC SONG</b> TOBY TURNER FEAT. TURNER
9	6	58	<b>NICE GUYS</b> CHESTER SEE, KEVIN WALKER, ANDY GRIFFITH
10	9	16	<b>BROMANCE</b> RYAN HIGA CHESTER SEE CHESTER SEE
11	7	131	<b>LIKE A BOSS</b> THE LONELY ISLAND UNIVERSAL REPUBLIC
12	10	60	<b>THREW IT ON THE GROUND</b> THE LONELY ISLAND UNIVERSAL REPUBLIC
13	12	17	<b>RATCHET GIRL ANTHEM</b> EMMANUEL & PHILIP HUDSON ARCA
14	11	34	<b>THE LEGEND OF ZELDA RAP</b> SMOSH SMOOSH
15	14	110	<b>GOOFY GOOBER ROCK</b> TOM RYDROCK WITH JIM WISE ROCK/REPRISE/WARNER BROS.

HOT 100 AIRPLAY: 100% of the week's airplay. Chart compiled by Nielsen. Chart based on data from Nielsen's Broadcast Data System. HOT DIGITAL SONGS: Digital songs chart based on sales from Nielsen's SoundScan. Hot 100 Airplay and Hot Digital Songs data is used to compile the Billboard Hot 100. All charts © 2012, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.



WEEK		LAST WEEK		TITLES		ARTIST (IMPRINT/PROMOTION LABEL)	
1	2	1	2	1		MARDON 5 (A&M/OCTONE/INTERSCOPE)	
1	1	12	1	1		PAYPHONE	
2	2	17	2	2		CALL ME MAYBE	
3	4	12	3	3		WHERE HAVE YOU BEEN	
4	3	18	4	4		SOMEBODY THAT I USED TO KNOW	
5	5	18	5	5		LIGHTS	
6	6	7	6	6		WIDE AWAKE	
7	8	11	7	7		SCREAM	
8	7	19	8	8		WHAT MAKES YOU BEAUTIFUL	
9	11	13	9	9		TITANIUM	
10	9	21	10	10		WE ARE YOUNG	
11	10	19	11	11		GIVE YOUR HEART A BREAK	
12	18	17	12	12		LET'S GO	
13	17	9	13	13		THE FIGHTER	
14	13	10	14	14		WILD ONES	
15	12	21	15	15		ONE THING	
16	20	8	16	16		BACK IN TIME	
17	14	14	17	17		WANT U BACK	
18	22	6	18	18		WE RUN THE NIGHT	
19	21	19	19	19		BOYFRIEND	
20	16	15	20	20		BROKENHEARTED	
21	18	20	21	21		HOW WE DO (PARTY)	
22	23	11	22	22		GOOD TIME	
23	32	2	23	23		BOTH OF US	
24	24	7	24	24		CHASING THE SUN	
25	26	7	25	25		WHISTLE	
26	30	4	26	26		EVERYBODY TALKS	
27	12	12	27	27		I WON'T GIVE UP	
28	29	11	28	28		TONGUE TIED	
29	33	10	29	29		NOW OR NEVER	
30	35	6	30	30		DARK SIDE	
31	34	4	31	31		RUMOUR HAS IT	
32	31	18	32	32		ONLY ONE	
33	37	5	33	33		BLOW ME (ONE LAST KISS)	
34	NEW	NEW	34	34		TOO CLOSE	
35	38	4	35	35		SOME NIGHTS	
36	39	3	36	36		SHE'S SO MEAN	
37	40	3	37	37		DRANK IN MY CUP	
38	36	10	38	38		BACK 2 LIFE (LIVE IT UP)	
39	NEW	NEW	39	39		BURN IT DOWN	
40	RE-ENTRY	RE-ENTRY	40	40			

Pink motors back to the **Mainstream Top 40** chart, as "Blow Me (One Last Kiss)" bows at No. 34. The song also grants her a career-best No. 22 launch on **Adult Top 40**, as well as the list's highest entrance by a female artist in five years.

"Kiss" previews Pink's sixth studio album, *The Truth About Love*, due Sept. 18. Her last studio set, 2008's *Funhouse*, yielded three **Mainstream Top 40** top 10s. 2010's *Greatest Hits... So Far!* generated two No. 1s: "Raise Your Glass" and "F\*ckin' Perfect."

"Kiss" nets Hot Shot Debut honors on the **Billboard Hot 100** at No. 58. It bounds onto **Hot Digital Songs** at No. 41 (48,000 downloads sold, according to Nielsen SoundScan) and **Hot 100 Airplay** at No. 56 (22 million all-format audience impressions, according to Nielsen BDS).

With seven **Mainstream Top 40** No. 1s, Pink is tied with Lady Gaga and Britney Spears for the third-best sum in the chart's almost 20-year history. Rihanna leads with nine, followed by Katy Perry (eight).



WEEK		LAST WEEK		TITLES		ARTIST (IMPRINT/PROMOTION LABEL)	
1	2	1	2	1		KELLY CLARKSON 19/BCA	
1	1	23	1	1		STRONGER (WHAT DOESN'T KILL YOU)	
2	2	28	2	2		SET FIRE TO THE RAIN	
3	3	22	3	3		DRIVE BY	
4	4	12	4	4		SOMEBODY THAT I USED TO KNOW	
5	6	17	5	5		RUMOUR HAS IT	
6	5	42	6	6		BRIGHTER THAN THE SUN	
7	7	47	7	7		JUST A KISS	
8	8	28	8	8		THE ONE THAT GOT AWAY	
9	9	48	9	9		MOVES LIKE JAGGER	
10	10	6	10	10		CALL ME MAYBE	
11	14	9	11	11		PAYPHONE	
12	15	7	12	12		A THOUSAND YEARS	
13	12	6	13	13		WHAT MAKES YOU BEAUTIFUL	
14	16	8	14	14		HAPPY PILLS	
15	17	12	15	15		WE ARE YOUNG	
16	13	15	16	16		ENDLESS LOVE	
17	18	20	17	17		DOMINO	
18	19	15	18	18		I WON'T GIVE UP	
19	20	17	19	19		PART OF ME	
20	21	10	20	20		GLAD YOU CAME	
21	22	9	21	21		SHADOW DAYS	
22	25	3	22	22		WIDE AWAKE	
23	24	4	23	23		EVERYBODY TALKS	
24	23	11	24	24		EYES FOR YOU	
25	28	2	25	25		GIVE YOUR HEART A BREAK	

WEEK		LAST WEEK		TITLES		ARTIST (IMPRINT/PROMOTION LABEL)	
1	2	1	2	1		MARDON 5 (A&M/OCTONE/INTERSCOPE)	
1	1	12	1	1		PAYPHONE	
2	2	13	2	2		CALL ME MAYBE	
3	3	23	3	3		SOMEBODY THAT I USED TO KNOW	
4	4	19	4	4		WE ARE YOUNG	
5	6	15	5	5		WHAT MAKES YOU BEAUTIFUL	
6	5	20	6	6		GLAD YOU CAME	
7	7	15	7	7		EVERYBODY TALKS	
8	8	25	8	8		I WON'T GIVE UP	
9	10	7	9	9		WIDE AWAKE	
10	9	26	10	10		DRIVE BY	
11	12	10	11	11		BROKENHEARTED	
12	14	19	12	12		GIVE YOUR HEART A BREAK	
13	16	4	13	13		SHE'S SO MEAN	
14	13	20	14	14		RUMOUR HAS IT	
15	15	6	15	15		DARK SIDE	
16	19	5	16	16		50 WAYS TO SAY GOODBYE	
17	18	24	17	17		LIGHTS	
18	17	18	18	18		FREE	
19	20	16	19	19		SWIFTER	
20	23	11	20	20		THE A TEAM	
21	21	12	21	21		WILD ONES	
22	NEW	NEW	22	22		GREATEST BLOW ME (ONE LAST KISS)	
23	27	7	23	23		WHERE HAVE YOU BEEN	
24	28	6	24	24		TONGUE TIED	
25	32	3	25	25		SOME NIGHTS	

WEEK		LAST WEEK		TITLES		ARTIST (IMPRINT/PROMOTION LABEL)	
1	2	1	2	1		LINKIN PARK MACHINE SHOP/WARNER BROS	
1	1	12	1	1		BURN IT DOWN	
2	2	23	2	2		GOLD ON THE CEILING	
3	4	27	3	3		LITTLE TALKS	
4	3	20	4	4		TONGUE TIED	
5	5	11	5	5		DAYS GO BY	
6	7	13	6	6		HATS OFF TO THE BULL	
7	6	19	7	7		IT'S TIME	
8	11	10	8	8		SOME NIGHTS	
9	9	31	9	9		SOMEBODY THAT I USED TO KNOW	
10	8	32	10	10		MIDNIGHT CITY	
11	10	14	11	11		LIVE TO RISE	
12	13	29	12	12		EVERYBODY TALKS	
13	14	9	13	13		UNITY	
14	17	12	14	14		HO HEY	
15	19	8	15	15		TOO CLOSE	
16	18	40	16	16		THESE DAYS	
17	16	14	17	17		STILL COUNTING	
18	12	21	18	18		WE ARE YOUNG	
19	15	19	19	19		YOU'RE A LIE	
20	20	15	20	20		BLOODY MARY (NERVE ENDINGS)	
21	21	13	21	21		ROCKY MOUNTAIN WAY	
22	22	14	22	22		ANNA SUN	
23	23	16	23	23		SPREAD TOO THIN	
24	24	15	24	24		CRITICIZE	
25	25	7	25	25		COMING DOWN	
26	28	8	26	26		LOST IN FOREVER	
27	27	15	27	27		BRIDGE BURNING	
28	30	10	28	28		YOUTH WITHOUT YOUTH	
29	29	12	29	29		HOLD ON	
30	26	12	30	30		NO LIGHT, NO LIGHT	
31	31	7	31	31		LEGENDARY CHILD	
32	34	6	32	32		NOW	
33	35	9	33	33		WEATHERMAN	
34	33	16	34	34		AFTERLIFE	
35	36	4	35	35		EYES WIDE OPEN	
36	40	6	36	36		TAKE A WALK	
37	37	8	37	37		SORRY	
38	38	3	38	38		WAIT FOR ME	
39	32	10	39	39		SIXTEEN SALTINES	
40	46	3	40	40		45	
41	41	5	41	41		AMERICA	
42	NOT SHOT (RE-ENTRY)	NOT SHOT (RE-ENTRY)	42	42		GREATEST MERCY	
43	48	2	43	43		SOLDIERS	
44	44	10	44	44		HAPPY PILLS	
45	49	5	45	45		THE A TEAM	
46	NEW	NEW	46	46		COMEBACK	
47	43	3	47	47		KILL YOUR HEROES	
48	NEW	NEW	48	48		HERE AND NOW	
49	47	4	49	49		FIGURE IT OUT	
50	NEW	NEW	50	50		I MISS THE MISERY	

"Little Talks" by Of Monsters and Men (pictured) becomes the **Alternative** list's fourth No. 1 by a new act this year, following Gotye's "Somebody That I Used to Know," Am.'s "We Are Young" and Grouplove's "Tongue Tied." Last year, there was one: Foster the People's "Pumped Up Kicks."



WEEK		LAST WEEK		TITLES		ARTIST (IMPRINT/PROMOTION LABEL)	
1	2	1	2	1		OF MONSTERS AND MEN (SUNNED) (LAKELANDS/UNIVERSAL REPUBLIC)	
1	4	29	1	1		LITTLE TALKS	
2	1	24	2	2		GOLD ON THE CEILING	
3	2	31	3	3		TONGUE TIED	
4	3	12	4	4		BURN IT DOWN	
5	5	20	5	5		IT'S TIME	
6	6	10	6	6		SOME NIGHTS	
7	8	11	7	7		DAYS GO BY	
8	7	15	8	8		BLOODY MARY (NERVE ENDINGS)	
9	13	9	9	9		GREATEST TOO CLOSE	
10	11	18	10	10		ANNA SUN	
11	9	31	11	11		SOMEBODY THAT I USED TO KNOW	
12	10	31	12	12		MIDNIGHT CITY	
13	12	32	13	13		WE ARE YOUNG	
14	14	15	14	14		SPREAD TOO THIN	
15	15	10	15	15		YOUTH WITHOUT YOUTH	
16	16	10	16	16		HO HEY	
17	19	15	17	17		HATS OFF TO THE BULL	
18	18	11	18	18		HOLD ON	
19	21	7	19	19		45	
20	20	17	20	20		AFTERLIFE	
21	17	14	21	21		SIXTEEN SALTINES	
22	24	9	22	22		EYES WIDE OPEN	
23	22	5	23	23		KILL YOUR HEROES	
24	23	9	24	24		TAKE A WALK	
25	31	8	25	25		TROJANS	

WEEK		LAST WEEK		TITLES		ARTIST (IMPRINT/PROMOTION LABEL)	
1	2	1	2	1		THE LUMINEERS DUALTONE	
1	1	14	1	1		HO HEY	
2	2	16	2	2		IT'S TIME	
3	3	25	3	3		LITTLE TALKS	
4	4	13	4	4		THE A TEAM	
5							



HOT COUNTRY SONGS™											
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	PEAK POSITION	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
1	3	32	#1 YOU DON'T KNOW HER LIKE I DO (D. HUFF / B. GILBERT, M. MCCORMICK)	Brantley Gilbert VALORY	1	26	29	35	FASTEST GIRL IN TOWN (F. DODD, L. CAIN, L. WOLF, M. LAMBERT, L. PRESLEY)	Miranda Lambert RCA NASHVILLE	26
2	2	26	EVEN IF IT BREAKS YOUR HEART (M. WURCKE / N. HIGGE, F. PASLAY)	Eli Young Band REPUBLIC NASHVILLE	2	27	28	17	NEON (J. STROUD / S. MCCANALLY, J. OSBORNE, R. ROSEN)	Chris Young RCA NASHVILLE	27
3	4	5	5-1-5-0 (S. BORDERS / A. WOOTEN, J. BEAVERS, D. BENTLEY)	Dieker Bentley CAPITOL NASHVILLE	3	28	25	27	WANTED YOU MORE (P. KELLY, A. VANTRELL, M. DUNN, W. WOOD, K. KELLY, S. SCOTT, J. GAMBILL, M. BULLOCK, E. J. LINDO, EDWARDS)	Lady Antebellum CAPITOL NASHVILLE	25
4	5	6	COME OVER (B. CANNON, K. CHESNEY, S. HUNT, S. MCCANALLY, J. OSBORNE)	Kenny Chesney BLUE CHAIR/COLUMBIA NASHVILLE	4	29	28	30	HARD TO LOVE (K. JACOBS, M. MCCURLEY, L. BRICE, D. MONTANA, J. QZIER, B. GLOVIN)	Lee Brice Curb	28
5	1	32	DRUNK ON YOU (J. STEVENS, JR. CLAWSON, C. TOMPKINS, J. KEAR)	Luke Bryan CAPITOL NASHVILLE	1	30	30	33	SHININ' ON ME (J. L. NIEMANN, D. BRAINARD, J. L. NIEMANN, L. BRICE, R. HATCH, L. MILLER)	Jarrod Niemann SEA GAYLE/ARISTA NASHVILLE	30
6	7	7	(KISSED YOU) GOOD NIGHT (M. SERLETIC, G. GUSMAN, J. KEAR)	Glorianna EMBLEM/WARNER BROS. W&R	6	31	34	37	THE ONE THAT GOT AWAY (J. MOIR, CLAWSON, D. DAVISON, J. OWEN, J. RITCHEY)	Jake Owen RCA NASHVILLE	31
7	8	8	BEERS AGO (T. KEITH, C. KEITH, B. PINSON)	Toby Keith SHOW DOG/UNIVERSAL	7	32	33	34	DON'T MISS YOUR LIFE (P. VASSAR, S. BLACK)	Phil Vassar RIDEWAY	32
8	6	4	SPRINGSTEEN (J. JOYCE, G. DURCH, A. TYNDALL, J. HYDE)	Eric Church EMI NASHVILLE	1	33	35	36	DID IT FOR THE GIRL (J. RITCHEY, G. BATES, L. HUTTON, G. CLAWSON)	Greg Bates HE PUBLIC NASHVILLE	33
9	10	12	ANGEL EYES (J. LEO, L. COPLAND, G. ANDERSON, F. PASLAY)	Love And Theft RCA NASHVILLE	9	34	32	31	NEW TO THIS TOWN (K. BROOKS, J. O'BANION, K. BROOKS, M. GREEN, T. MCBRIDE)	Kix Brooks Featuring Joe Walsh ARISTA NASHVILLE	31
10	9	10	POSTCARD FROM PARIS (N. CHAPMAN, K. PERRY, N. PERRY, P. PERRY, D. GOUARD, J. COHEN)	The Band Perry REPUBLIC NASHVILLE	9	35	36	39	TIL MY LAST DAY (J. STOVER, B. D. MAHER, J. MOORE, S. J. STOVER)	Justin Moore VALORY	35
11	11	14	OVER (S. HENDRICKS, P. JENKINS, D. E. JOHNSON)	Blake Shelton WARNER BROS. W&M	11	36	38	40	TOO GOOD TO BE TRUE (D. HUFF, G. JAMPPON, M. LINDSEY, V. VERGES)	Edens Edge BIG MACHINE	36
12	12	11	TIME IS LOVE (F. ROGERS, T. SHAPIRO, T. MARTIN, M. NESLER)	Josh Turner MCA NASHVILLE	11	37	39	41	DRINKIN' MAN (T. BROWN, G. STRAIT, G. STRAIT, E. STRAIT, D. LILLON)	George Strait MCA NASHVILLE	37
13	13	13	FOR YOU (D. HUFF, G. URBAN, M. POWELL, K. URBAN)	Keith Urban CAPITOL NASHVILLE	13	38	37	38	HOW COUNTRY FEELS (D. GEORGE, V. MCGHEE, W. MOBLEY, N. THRASHER)	Randy Houser STONEY CREEK	38
14	14	15	WHY YA WANNA (S. HENDRICKS, G. BRANTLEY, C. DUFFENBERG, A. GORLEY)	Jana Kramer ELEKTRA NASHVILLE/W&M	14	39	40	42	EX-OLD MAN (J. BROWN, P. GIBBS, T. KELLY, P. OVERSTREET)	Kristen Kelly ARISTA NASHVILLE	39
15	15	21	COWBOYS AND ANGELS (B. BEAVERS, D. LYNDY, J. LEB, T. NICHOLS)	Dustin Lynch BROKEN BOW	15	40	46	47	BLOWN AWAY (M. BRIGHT, J. A. FAR, C. TOMPKINS)	Carrie Underwood ARISTA NASHVILLE	40
16	16	17	SOMETHING TO DO WITH MY HANDS (J. JOYCE, T. HIGMAS, R. HETT, T. MILLER, C. STAPLETON)	Thomas Rhett VALORY	16	41	41	43	MISSIN' YOU CRAZY (B. BUTLER, J. PARDI, J. PARDI, B. BUTLER, M. HOUAES)	Jon Pardi EMI NASHVILLE	41
17	18	24	THE WIND (K. STEGALL, Z. BROWN, J. ZBB, Z. BROWN, W. DURRETTE, L. LOWREY)	Zac Brown Band SOUTHERN GROUNDS/ATLANTIC/RPM	17	42	43	45	CRYING ON A SUITCASE (C. LINDSEY, JAMES, I. T. MILLER, T. SHAPIRO, N. THRASHER)	Casey James COLUMBIA NASHVILLE	42
18	17	18	GLASS (M. R. COPPERMAN, J. NITE)	Thompson Square STONEY CREEK	17	43	42	44	WATER TOWER TOWN (M. BRIGHT, G. SWANDELL, L. HUTTON, T. KIDDO)	Scotty McCreery INTERSCOPE/MERCURY	42
19	20	20	AIR WANTED (D. HUFF, H. HAYES, T. VERGES, H. HAYES)	Hunter Hayes ATLANTIC/W&M	19	44	50	57	BEER MONEY (B. JAMES, K. MOORE, B. DALY, V. VERGES)	Kip Moore MCA NASHVILLE	44
20	24	25	PONTOON (J. JOYCE, D. SMOCK, L. LARRO, B. DEAN)	Little Big Town CAPITOL NASHVILLE	20	45	45	54	CREPIN' (E. ERIC, S. CHURCH, M. GREEN)	Eric Church EMI NASHVILLE	45
21	19	22	THAT'S WHY I PRAY (D. HUFF, D. LEVRETT, B. DALY, S. BUXTON)	Big & Rich WARNER BROS. W&R	19	46	44	—	TOUCH (E. HERBST, R. FOSTER, J. ABBOTT, J. CLEMMENT)	Josh Abbott Band PDT	44
22	HOT SHOT DEBUT	1	GREATEST TRUCK YEAH (B. GALLAGHER, T. MCGRAW, J. C. JANSON, P. BRUST, C. LUCAS, D. MYRICK)	Tim McGraw BIG MACHINE	22	47	48	46	SO CALLED LIFE (M. KNOX, G. P. MAGRAW, B. WALLACE)	Montgomery Gentry AVERAGE JONES	46
23	22	23	LOVIN' YOU IS FUN (C. HAMBERLAIN, J. BEAVERS, B. DIPPEND)	Easton Corbin MERCURY	22	48	47	49	ENDLESS SUMMER (J. STROUD, A. LEWIS, A. LEWIS)	Aaron Lewis BLASTER	47
24	21	19	HOME SWEET HOME (D. MYRICK, H. HOFFMAN, D. MYRICK, H. HOFFMAN, K. MARIE, D. HORNE)	THE FARM ALL IN/REKTRA NASHVILLE/NEW REVOLUTION	19	49	49	49	YOU STILL GOT IT (J. BROWN, D. WORLEY, JONES)	Darryl Worley CRAZY/TOWN/TEENACY	47
25	26	29	COME WAKE ME UP (D. HUFF, R. SCAL, R. FLATTS, S. MCCANALLY, J. FRANSON, T. LARSSON, T. LINDGREN)	Rascal Flatts BIG MACHINE	25	50	56	—	LET THERE BE COWGIRLS (K. STEGALL, C. CAGLE, T. TRIBLE)	Chris Cagle BIGGER PICTURE	50

With its best rank in two years on the radio list, quartet claims its first No. 1 single on Country Digital Songs with 86,000 sold. That's the biggest Nielsen SoundScan week by a group since the Band Perry sold 89,000 with "If I Die Young" on the Jan. 14 chart.


Legally challenged singer posts the highest solo debut of his 20-year career with first Big Machine single while also bowing at No. 59 with a Curb-issued track, "Bright Back Alcha Babe." (The complete chart is on Billboard.biz.) The top debut also pings Country Digital Songs at No. 6 (54,000).

TOP COUNTRY ALBUMS™											
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	PEAK POSITION	THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	PEAK POSITION
1	1	3	#1 KENNY CHESNEY	Welcome To The Fishbow (MCA NASHVILLE 11.98)	1	26	23	19	MIRANDA LAMBERT	Four The Record (RCA 11.98)	1
2	3	15	GREATEST LIONEL RICHIE	Tuskagee (MERCURY 11.98)	1	27	26	32	CHRIS YOUNG	Neon (RCA 11.98)	2
3	2	26	LUKE BRYAN	Tailgates & Tanlines (CAPITOL NASHVILLE 7.94)	1	28	25	22	TIM MCGRAW	Emotional Traffic (RCA 11.98)	1
4	4	5	CARRIE UNDERWOOD	Blown Away (ARISTA NASHVILLE 8.99)	1	29	30	29	RONNIE DUNN	Ronnie Dunn (ARISTA NASHVILLE 8.99)	1
5	5	7	ERIC CHURCH	Chief (MCA NASHVILLE 9.98)	1	30	27	30	ELI YOUNG BAND	Life At Best (REPUBLIC NASHVILLE 11.98)	3
6	3	3	ALAN JACKSON	Thirty Miles West (RCA 11.98)	1	31	31	28	PISTOL ANNIES	Hell On Heels (RCA 11.98)	1
7	7	4	VARIOUS ARTISTS	Now That's What I Call Country: Volume 5 (EMUSIC/MUSICALUNION 11.98)	4	32	24	21	JANA KRAMER	Jana Kramer (ELEKTRA NASHVILLE 11.98)	5
8	17	17	PACE SETTER ZAC BROWN BAND	You Get What You Give (SOUTHERN GROUNDS/ATLANTIC 11.98)	1	33	35	36	THOMPSON SQUARE	Thompson Square (STONEY CREEK 7.97)	1
9	10	9	JASON ALDEAN	My Kinda Party (BROKEN BOW 7.99)	2	34	32	25	WILLIE NELSON	Heroes (LEGACY 9.98)	4
10	8	6	JOSH TURNER	Punching Bag (MCA NASHVILLE 11.98)	1	35	33	27	VARIOUS ARTISTS	Mud Digger: Volume 3 (BACKROAD 24/AVERAGE JONES 11.98)	23
11	6	—	CHRIS CAGLE	Back In The Saddle (BIGGER PICTURE 7.99)	6	36	38	38	JOSH TURNER	Icon: Josh Turner (MCA NASHVILLE 11.98)	1
12	HOT SHOT DEBUT	1	SKYLAR LAMB	American Idol Season 11: Highlights (EP) (MCA NASHVILLE 11.98)	12	37	37	35	GEORGE STRAIT	Icon: George Strait (MCA NASHVILLE 11.98)	14
13	11	13	LEE BRICE	Hard 2 Love (Curb 7.94)	2	38	36	37	JUSTIN MOORE	Outlaws Like Me (VALORY 11.98)	1
14	13	11	BRANTLEY GILBERT	Halfway To Heaven (VALORY 8.99)	2	39	39	40	BILLY CURRINGTON	Icon: Billy Currington (MERCURY 11.98)	22
15	12	10	KIP MOORE	Up All Night (MCA NASHVILLE 11.98)	3	40	41	42	BRAD PAISLEY	This Is Country Music (ARISTA NASHVILLE 11.98)	1
16	14	16	LADY ANTEBELLUM	Own The Night (CAPITOL NASHVILLE 9.43)	1	41	34	20	ND WILLIAMS	And So It Goes (SUGAR HILL 11.98)	20
17	16	14	HUNTER HAYES	Hunter Hayes (ATLANTIC 11.98)	7	42	40	34	MARY CHAPIN CARPENTER	Ashes And Roses (RCA 11.98)	16
18	15	15	RASCAL FLATTS	Changed (BIG MACHINE 11.98)	1	43	42	39	HANK WILLIAMS JR.	Best Of: All My Rowdy Friends (RCA 11.98)	23
19	19	18	THE BAND PERRY	The Band Perry (REPUBLIC NASHVILLE 11.98)	2	44	43	47	GARY ALLAN	Icon: Gary Allan (MCA NASHVILLE 11.98)	29
20	20	23	TOBY KEITH	Ciancy's Tavern (SHOW DOG/UNIVERSAL 11.98)	1	45	44	44	RODNEY ATKINS	Take A Back Road (Curb 7.95)	3
21	28	31	JAKE OWEN	Barefoot Blue Jean Night (RCA 11.98)	1	46	56	62	FLORIDA GEORGIA LINE	It's Just What We Do (BIG LOG MOUNTAIN 11.98)	3
22	29	31	SCOTTY MCCREERY	Clear As Day (MCA NASHVILLE 11.98)	1	47	46	45	VARIOUS ARTISTS	Footloose (2011) (ATLANTIC 11.98)	4
23	18	12	EDENS EDGE	Edens Edge (BIG MACHINE 11.98)	9	48	NEW	1	BIG & RICH	That's Why We Pray (EP) (WARNER BROS. 11.98)	48
24	21	24	BLAKE SHELTON	Red River Blue (WARNER BROS. 11.98)	1	49	48	43	SOUNDTRACK	Act Of Valor: The Album (RELATIVITY MUSIC 11.98)	20
25	22	26	DIERKS BENTLEY	Home (CAPITOL NASHVILLE 11.98)	1	50	45	49	THE LACS	190 Proof (BACKROAD 24/AVERAGE JONES 11.98)	16

BLUEGRASS ALBUMS™											
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	PEAK POSITION	THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	PEAK POSITION
1	2	13	#1 TRAMPLED BY TURTLES	Stars And Satellites (MCA NASHVILLE 11.98)	1	1	2	13	JERRY DOUGLAS	Traveler (RCA 11.98)	1
2	1	7	KELLER WILLIAMS WITH THE TRAVELIN' MCCOURYS	Pick Sici Fidelity 1153 (RCA 11.98)	1	2	1	7	DAILEY & VINCENT	The Gospel Side Of Dailey & Vincent (RCA 11.98)	1
3	NEW	1	ALISON KRAUSS & UNION STATION	Paper Airplane (RCA 11.98)	1	3	NEW	1	STEVE MARTIN AND THE STEEP CANYON RANGERS	Rare Bird Alert (MCA NASHVILLE 11.98)	1
4	5	5	STEVE MARTIN AND THE STEEP CANYON RANGERS	Rare Bird Alert (MCA NASHVILLE 11.98)	1	4	5	5	STEEP CANYON RANGERS	Nobody Knows You (MCA NASHVILLE 11.98)	1
5	6	6	PUNCH BROTHERS	Who's Feeling Young Now? (MCA NASHVILLE 11.98)	1	5	6	6	YOUNG DUBOIS	Who's Feeling Young Now? (MCA NASHVILLE 11.98)	1
6	3	3	YOUNG DUBOIS	Who's Feeling Young Now? (MCA NASHVILLE 11.98)	1	6	3	3	YOUNG DUBOIS	Who's Feeling Young Now? (MCA NASHVILLE 11.98)	1
7	13	11	YOUNG DUBOIS	Who's Feeling Young Now? (MCA NASHVILLE 11.98)	1	7	13	11	YOUNG DUBOIS	Who's Feeling Young Now? (MCA NASHVILLE 11.98)	1
8	4	7	YOUNG DUBOIS	Who's Feeling Young Now? (MCA NASHVILLE 11.98)	1	8	4	7	YOUNG DUBOIS	Who's Feeling Young Now? (MCA NASHVILLE 11.98)	1
9	7	7	YOUNG DUBOIS	Who's Feeling Young Now? (MCA NASHVILLE 11.98)	1	9	7	7	YOUNG DUBOIS	Who's Feeling Young Now? (MCA NASHVILLE 11.98)	1
10	9	9	YOUNG DUBOIS	Who's Feeling Young Now? (MCA NASHVILLE 11.98)	1	10	9	9	YOUNG DUBOIS	Who's Feeling Young Now? (MCA NASHVILLE 11.98)	1

**BETWEEN THE BULLETS**

## GILBERT'S 2ND NO. 1



Brantley Gilbert claims his second No. 1 on Hot Country Songs, becoming the first rookie artist since Easton Corbin to reach the summit with his first two charted singles. Corbin did so in April and October 2010. Gilbert's "You Don't Know Her Like I Do" follows "Country Must Be Country Wide," which hit No. 1 on Dec. 3, 2011. The new leader peaks in its 32nd chart week, one week quicker than "Country." Gilbert's second chart-topper comes the same week he announced his first headlining tour, which begins Sept. 27 in Lafayette, Ind., with Uncle Kracker.

—Wade Jessen



**TOP R&B/HIP-HOP ALBUMS**

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMP/INT/PROMO	LABEL
1	1	1	<b>CHRIS BROWN</b>	<b>FORTUNE</b>	RCA	60000
2	1	2	<b>VARIOUS ARTISTS</b>	<b>MAYBACH MUSIC GROUP: SELF MADE VOL. 1</b>	MAYBACH/DEF JAM	50000
3	3	4	<b>USHER</b>	<b>LOOKING 4 MYSELF</b>	RCA	91776
4	2	2	<b>R. KELLY</b>	<b>WRITE ME BACK</b>	RCA	94916
5	9	10	<b>B.O.B</b>	<b>CHANGE CHANGE</b>	REBELION/BRAND	105794
6	8	34	<b>PACE DRAKE</b>	<b>SETTER</b>	THE QUBES	105794
7	5	14	<b>NICKI MINAJ</b>	<b>PRAPRAPH</b>	REBELION/BRAND	105794
8	4	19	<b>SOUNDTRACK</b>	<b>PROJECT X WATERGATE</b>	31607	
9	NEW		<b>JOSHUA LEDET</b>	<b>WONDER BOY</b>	SONO/10	105794
10	7	33	<b>RIHANNA</b>	<b>TALK A BOUT THAT SHIP</b>	DEF JAM	118132
11	12	5	<b>BIG K.R.I.T.</b>	<b>LIVE FROM THE UNDERGROUND</b>	CMJ	105794
12	6	4	<b>WAKA FLOCCA FLAME</b>	<b>TRIPLE F LIFE</b>	ERICK SQUAD	105794
13	13	20	<b>TYGA</b>	<b>CARELESS WORLD</b>	YOUNG MONEY/CASH MONEY	105794
14	11	12	<b>FUTURE</b>	<b>FUTURE</b>	FREEBANDZ/A&M	105794
15	18	48	<b>JAY Z</b>	<b>KANYE WEST</b>	ROCKAWELL	105794
16	NEW		<b>PRODIGY</b>	<b>OF MOBB DEEP</b>	H.N.I.C.	105794
17	10	9	<b>MARY MARY</b>	<b>GO GET IT</b>	ISOUNDTRACK	105794
18	15	55	<b>PITBULL</b>	<b>PLANET PIT</b>	305/POLO	105794
19	14	46	<b>LIL WAYNE</b>	<b>THA CARTER 3</b>	YOUNG MONEY/CASH MONEY	105794
20	29	16	<b>MELANIE FONDA</b>	<b>THE MY LIFE</b>	305/POLO	105794
21	22	5	<b>EMELI SANDE</b>	<b>OUR VERSION</b>	EVENTS	105794
22	16	29	<b>YOUNG JEEZY</b>	<b>TRIGGERS</b>	HUSTLERZ	105794
23	23	67	<b>WIZ KHALIFA</b>	<b>ROLLING PAPERS</b>	ROSTRUM/ATLANTIC	105794
24	17	5	<b>ERIC BENET</b>	<b>THE ONE</b>	PRIMARY WAVE	105794
25	25	13	<b>MONICA</b>	<b>NEW LIFE</b>	RCA	95377
26	24	33	<b>MARY J. BLIGE</b>	<b>MY LIFE</b>	105794	
27	28	54	<b>BEYONCÉ</b>	<b>4</b>	PARVOOD	105794
28	20	5	<b>CURREN\$Y</b>	<b>THE STONED</b>	IMMACULATE	105794
29	37	68	<b>CHRIS BROWN</b>	<b>F.A.M.E.</b>	JIVE	86567
30	21	9	<b>TANK</b>	<b>THIS IS HOW I FEEL</b>	MOGAMÉ	105794
31	19	4	<b>KID INK</b>	<b>UP &amp; AWAY</b>	THA ALUMNI	105794
32	27	41	<b>J. COLE</b>	<b>COLE WORLD</b>	ROC-A-FELLA	105794
33	41	25	<b>KC AND THE SUNSHINE BAND</b>	<b>BACKBACH</b>	105794	
34	30	30	<b>ANTHONY HAMILTON</b>	<b>BACK TO LOVE</b>	MISTER'S MUSIC	105794
35	32	36	<b>WALE</b>	<b>AMBITION</b>	MAYBACH	105794
36	33	13	<b>SOUNDTRACK</b>	<b>THINK LIKE A MAN</b>	EPIC	93953
37	26	34	<b>CHILDISH GAMBINO</b>	<b>CAMPY</b>	105794	
38	31	56	<b>BAD MEETS EVIL</b>	<b>HELL</b>	THE SEQUEL	105794
39	38	36	<b>TYRESE</b>	<b>OPEN INVITATION</b>	VOLTRON	105794
40	36	35	<b>MAC MILLER</b>	<b>BLUE SLUDE</b>	PARK ROSTRUM	218
41	34	59	<b>VARIOUS ARTISTS</b>	<b>MAYBACH MUSIC GROUP: SELF MADE VOL. 1</b>	MAYBACH/DEF JAM	50000
42	4	4	<b>BOBBY WOMACK</b>	<b>THE BRANDEST MAN</b>	IN THE UNIVERSE	XL 5611
43	42	100	<b>KEM</b>	<b>INTIMACY</b>	ALBUM	105794
44	43	31	<b>AMY WINEHOUSE</b>	<b>LIKESNOTHING</b>	HIDDEN TREASURES	105794
45	53	42	<b>MINDLESS BEHAVIOR</b>	<b>41</b>	ORION	105794
46	64	3	<b>BEBE WINANS</b>	<b>AMERICA</b>	AMERICA	105794
47	39	6	<b>TRAVIS PORTER</b>	<b>FROM DAY 1</b>	PORTER HOUSE	99616
48	51	16	<b>ODD FUTURE</b>	<b>THE O.T.</b>	105794	
49	RE-ENTRY		<b>SNOP DOGG &amp; WIZ KHALIFA</b>	<b>WAC</b>	105794	
50	35	31	<b>ROBIN THICKE</b>	<b>LOVE AFTER WAR</b>	STAR TRAK/GEFFEN	016291

Mobb Deep member Prodigy debuts his third studio album, *H.N.I.C. 3*, part three of a trilogy that began in 2000, at No. 16 on Top R&B/Hip-Hop Albums. The new set includes guest appearances by Mobb Deep cohort Havoc, French Montana and Waka Flocka Flame.

**MAINSTREAM R&B/HIP-HOP**

WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMP/INT/PROMO	LABEL
1	1	13	<b>MERCY</b>	KANYE WEST, BIG SEAN, PUMA 2, CHANG	105794	60000
2	2	9	<b>NOBODY'S PERFECT</b>	J. COLE FEAT. MISSY ELLIOTT	ROC-NATION/COLUMBIA	
3	4	9	<b>LEMMIE SEE</b>	USHER FEAT. RICK ROSS	RCA	
4	3	15	<b>HEART ATTACK</b>	TREY SONOGZ	SONO/10/ATLANTIC	
5	5	14	<b>TAKE IT TO THE HEAD</b>	UJ KHALIFA	VE THE BEST/YOUNG MONEY/CASH MONEY	105794
6	6	8	<b>NO LIE</b>	2 CHAINZ FEAT. DRAKE DUFFLE BAG	BOYZ/DEF JAM/JD/JMG	
7	7	21	<b>CASHIN' OUT</b>	CASH OUT	BASES	105794
8	10	10	<b>BAG OF MONEY</b>	WALE FEAT. RICK ROSS, MEEK MILL & T-PAIN	MAYBACH/WARNER BROS.	
9	8	13	<b>BEEZ IN THE TRAP</b>	NICKI MINAJ FEAT. 2 CHAINZ	YOUNG MONEY/CASH MONEY	105794
10	9	20	<b>CLIMAX</b>	USHER	RCA	
11	11	18	<b>REFILL</b>	ELLE VARNER	MBK/RCA	
12	14	8	<b>WORK HARD, PLAY HARD</b>	WIZ KHALIFA	ROSTRUM/ATLANTIC	
13	24	4	<b>2 REASONS</b>	TREY SONOGZ FEAT. T.I.	SONO/10/ATLANTIC	
14	12	14	<b>CREW LOVE</b>	DRAKE FEAT. THE WEEKND	YOUNG MONEY/CASH MONEY	105794
15	16	11	<b>WHY</b>	MARY J. BLIGE FEAT. NE-YO	CTE/DEF JAM/JD/JMG	
16	19	7	<b>TILL I DIE</b>	CHRIS BROWN FEAT. BIG SEAN & WIZ KHALIFA	RCA	
17	13	12	<b>SWEET LOVE</b>	CHRIS BROWN	RCA	
18	17	7	<b>TOUCH'N YOU</b>	RICK ROSS FEAT. USHER	MAYBACH/SLIP-N-SLIDE/DEF JAM/JD/JMG	
19	25	4	<b>AMEN</b>	MEEK MILL FEAT. DRAKE	MAYBACH/WARNER BROS.	
20	15	19	<b>LEAVE YOU ALONE</b>	YOUNG JEEZY FEAT. NE-YO	CTE/DEF JAM/JD/JMG	
21	24	10	<b>SNAP BACKS &amp; TATTOOS</b>	DRICKY GRAHAM	NU WORLD	ERA/EONE
22	23	5	<b>MY HOMIES STILL</b>	16 WAYNE FEAT. BIG SEAN	YOUNG MONEY/CASH MONEY	105794
23	18	11	<b>HYFR (HELL YEAH F*****G RIGHT)</b>	DRAKE FEAT. 16 WAYNE	YOUNG MONEY/CASH MONEY	105794
24	21	20	<b>BIRTHDAY CAKE</b>	RIHANNA FEAT. CHRIS BROWN	SRP/DEF JAM/JD/JMG	
25	22	15	<b>SAME DAMN TIME</b>	FUTURE	FREEBANDZ/A&M	105794
26	28	8	<b>I GOT THAT SACK</b>	YU 2	105794	
27	27	9	<b>THE RECIPE</b>	KENORICK LAMAR	FEAT. DR. DRE	AFTERMATH/INTERSCOPE
28	31	3	<b>LAZY LOVE</b>	NE-YO	MOTOWN/JD/JMG	
29	30	4	<b>PUT IT DOWN</b>	BRANDY FEAT. CHRIS BROWN	CHAMELEON/RCA	
30	29	15	<b>RIGHT BY MY SIDE</b>	NICKI MINAJ FEAT. CHRIS BROWN	YOUNG MONEY/CASH MONEY	105794
31	32	5	<b>DANCE FOR YOU</b>	BETHORNE	PARVOOD/COLUMBIA	
32	33	4	<b>LET'S TALK</b>	DMARION FEAT. RICK ROSS	MAYBACH/WARNER BROS.	
33	34	5	<b>BORN STUNNA</b>	BRIANNA FEAT. RICK ROSS	CASH MONEY/UNIVERSAL	105794
34	26	16	<b>I DON'T REALLY CARE</b>	WAKA FLOCCA FLAME FEAT. TREY SONOGZ	MIZDAY/WARNER BROS.	
35	NEW		<b>ADORN</b>	MIGUEL	BYSTORM/BLACK ICE/RCA	
36	NEW		<b>TURN ON THE LIGHTS</b>	FUTURE	FREEBANDZ/A&M	105794
37	35	2	<b>4 LETTER WORD</b>	OSGYP RYDE	ATLANTIC	
38	40	2	<b>JINGALIN</b>	LUDACRIS	OTD/DEF JAM/JD/JMG	
39	NEW		<b>ENOUGH OF NO LOVE</b>	KEYSHA COLE FEAT. LIL WAYNE	GEFFEN/INTERSCOPE	
40	39	4	<b>TWERK IT</b>	V.I.C.	105794	

**BETWEEN THE BULLETS**



**BROWN LEADS WITH 'FORTUNE'**

Chris Brown debuts his latest set, *Fortune*, at No. 1 on Top R&B/Hip-Hop Albums, selling 135,000 units in its first week, according to Nielsen SoundScan. This is Brown's third consecutive No. 1 on the chart and fourth out of five albums to reach the top. (Sophomore set *Exclusive* debuted at No. 2 in 2007.) *Fortune* marks his second-lowest opening-week sales—only his 2009 *Graffiti* started lower, with 102,000. Last year's *F.A.M.E.* started with 270,000. So far, only one of the new album's three R&B-focused singles has reached the top 10 on Hot R&B/Hip-Hop Songs. ("Strip," featuring Kevin McCall, peaked at No. 3 in March.) "Sweet Love" just hit its peak earlier this month at No. 25 while the rap song "Till I Die," featuring Big Sean and Wiz Khalifa, reaches a new high this week at No. 22. ("Turn Up the Music," which was worked to top 40 and rhythmic outlets, hit No. 81.) —Karinah Santiago

**RHYTHMIC**

WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMP/INT/PROMO	LABEL
1	1	10	<b>WHERE HAVE YOU BEEN</b>	RIHANNA	SRP/DEF JAM/JD/JMG	
2	2	16	<b>LEAVE YOU ALONE</b>	YOUNG JEEZY FEAT. NE-YO	CTE/DEF JAM/JD/JMG	
3	3	12	<b>CASHIN' OUT</b>	CASH OUT	BASES	105794
4	5	10	<b>GREATEST WORK HARD, PLAY HARD</b>	WIZ KHALIFA	ROSTRUM/ATLANTIC/RBP	
5	4	22	<b>DRANK IN MY CUP</b>	KIRKO BANGZ	UNAUTHORIZED/WARNER BROS.	
6	7	10	<b>SCREAM</b>	USHER	RCA	
7	6	21	<b>STARSHIPS</b>	NICKI MINAJ	YOUNG MONEY/CASH MONEY	105794
8	9	11	<b>MERCY</b>	KANYE WEST, BIG SEAN, PUMA 2, CHANG	105794	
9	10	11	<b>HEART AT TACK</b>	TREY SONOGZ	SONO/10/ATLANTIC	
10	8	20	<b>WILD ONES</b>	FLO RIDA FEAT. SIA	POE BOY/ATLANTIC	
11	11	29	<b>TAKE CARE</b>	DRAKE FEAT. RIHANNA	YOUNG MONEY/CASH MONEY	105794
12	16	8	<b>LET'S GO</b>	CALVIN HARRIS FEAT. NE-YO	ULTRA	
13	14	9	<b>PAYPHONE</b>	MARON 5 FEAT. WIZ KHALIFA	A&M/OCTONE/INTERSCOPE	
14	13	12	<b>SOMEBODY THAT I USED TO KNOW</b>	GYMNEAST FEAT. MIKE POSNER	21	105794
15	12	15	<b>BOYFRIEND</b>	JUSTIN BIEBER	SCHLUSSELBOHM/UMG	105794
16	19	6	<b>BEEZ IN THE TRAP</b>	NICKI MINAJ FEAT. 2 CHAINZ	YOUNG MONEY/CASH MONEY	105794
17	18	7	<b>CALL ME MAYBE</b>	CARLY RAE JEPSON	SCHUBERT/BOY/INTERSCOPE	
18	22	6	<b>LEMMIE SEE</b>	USHER FEAT. RICK ROSS	RCA	
19	20	8	<b>Nobody's Perfect</b>	J. COLE FEAT. MISSY ELLIOTT	ROC-NATION/COLUMBIA	
20	17	17	<b>FADED</b>	TYGA FEAT. WYNN	YOUNG MONEY/CASH MONEY	105794
21	23	4	<b>MY HOMIES STILL</b>	16 WAYNE FEAT. BIG SEAN	YOUNG MONEY/CASH MONEY	105794
22	24	19	<b>BIRTHDAY CAKE</b>	RIHANNA FEAT. CHRIS BROWN	SRP/DEF JAM/JD/JMG	
23	28	4	<b>NO LIE</b>	2 CHAINZ FEAT. DRAKE DUFFLE BAG	BOYZ/DEF JAM/JD/JMG	
24	21	13	<b>BACK IN TIME</b>	PITBULL	305/POLO	105794
25	27	9	<b>TITANIUM</b>	DAVID GUETTA FEAT. SIA	WHAT A MUSIC/ASTRA/EMERSON/CAPITOL	
26	31	2	<b>WHISTLE</b>	FLO RIDA	POE BOY/ATLANTIC	
27	26	19	<b>GLAD YOU CAME</b>	THE WANTED	GLOBAL TALENT/MERCURY/JD/JMG	
28	29	8	<b>HOW WE DO (PARTY)</b>	RITA ORA	ROC-NATION/COLUMBIA	
29	30	13	<b>TAKE IT TO THE HEAD</b>	UJ KHALIFA	VE THE BEST/YOUNG MONEY/CASH MONEY	105794
30	34	6	<b>SNAP BACKS &amp; TATTOOS</b>	DRICKY GRAHAM	NU WORLD	ERA/EONE
31	35	2	<b>MAKE IT NASTY</b>	TYGA	YOUNG MONEY/CASH MONEY	105794
32	25	11	<b>HYFR (HELL YEAH F*****G RIGHT)</b>	DRAKE FEAT. 16 WAYNE	YOUNG MONEY/CASH MONEY	105794
33	32	4	<b>WIDE AWAKE</b>	KATY PERRY	CAPITOL	
34	37	18	<b>AYY LADIES</b>	TRAVIS PORTER FEAT. TYGA	PORTER HOUSE/RCA	
35	33	14	<b>WE ARE YOUNG</b>	FINN FEAT. JANELLE MONAE	FUELED BY RAMEN/RRP	
36	39	2	<b>DON'T WAKE ME UP</b>	CHRIS BROWN	RCA	
37	36	15	<b>RIGHT BY MY SIDE</b>	NICKI MINAJ FEAT. CHRIS BROWN	YOUNG MONEY/CASH MONEY	105794
38	40	2	<b>JINGALIN</b>	LUDACRIS	OTD/DEF JAM/JD/JMG	
39	RE-ENTRY		<b>CLIMAX</b>	USHER	RCA	
40	NEW		<b>WE RUN THE NIGHT</b>	HAYANA	BROWN FEAT. PITBULL	UNIVERSAL

**ADULT R&B**

WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMP/INT/PROMO	LABEL
1	1	16	<b>TONIGHT (BEST YOU EVER HAD)</b>	JOHN LEGEND FEAT. LUDACRIS	EPIC	
2	2	15	<b>CLIMAX</b>	USHER	RCA	
3	5	18	<b>PRAY FOR ME</b>	ANTHONY HAMILTON	MISTER'S MUSIC/RCA	
4	3	19	<b>BLESSED</b>	JILL SCOTT	GLADES	105794
5	4	34	<b>THANK YOU</b>	ESTELLE	HOMO SCHOLAR/ATLANTIC	
6	8	7	<b>FEELIN' SINGLE</b>	R. KELLY	RCA	
7	6	14	<b>ALL TIED UP</b>	ROBIN THICKE	STAR TRAK/GEFFEN/INTERSCOPE	
8	12	18	<b>BEAUTIFUL SURPRISE</b>	TAMIA	PLUS 1	
9	10	39	<b>LOVE ON TOP</b>	BEYONCÉ	PARVOOD/COLUMBIA	
10	11	27	<b>YOU'RE ON MY MIND</b>	KEM	UNIVERSAL	105794
11	13	17	<b>GO GET IT</b>	MARY MARY	105794	
12	9	24	<b>NEXT BREATH</b>	TANK	MOGAMÉ/SONS	105794
13	16	12	<b>REFILL</b>	ELLE VARN		







THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT/PROMOTION LABEL
1	1	21	#1 THE HURT & THE HEALER	MATT REDMAN	SPARKS/SPARROW/EMI CMG
2	5	16	66 10,000 REASONS (BLESS THE LORD)	MATT REDMAN	SPARKS/SPARROW/EMI CMG
3	3	44	WHERE I BELONG	BUILDING 429	ESSENTIAL/PLG
4	4	28	GOD'S NOT DEAD (LIKE A LION)	NEWBOYS INPO	
5	2	25	LIVE LIKE THAT	SIDEWALK PROPHETS	FERVENT/WORD-CURB
6	8	9	ME WITHOUT YOU	TOBYMAC	FOREFRONT/EMI CMG
7	6	19	JESUS, FRIEND OF SINNERS	CASTING CROWNS	BEACH STREET/REUNION/PLG
8	7	27	ALL THIS TIME	BRITT NICOLE	SPARROW/EMI CMG
9	9	26	OVERCOME	JEREMY CAMP	BEETHOOTH & NAIL
10	10	11	LOSING	TENTH AVENUE NORTH	REUNION/PLG
11	11	29	WHEN THE STARS BURN DOWN (BLESSING AND HONOR)	PHILLIPS, CRAIG & DEAN	FAIR TRADE
12	12	36	LEARNING TO BE THE LIGHT	HE SAID	GROUP 1 CREW
13	13	21	HE SAID	GROUP 1 CREW	FEAT. CHRIS AUGUST
14	18	5	GROUP 1 CREW FEAT. CHRIS AUGUST	FERVENT/WORD-CURB	
15	15	11	FORGIVENESS	MATTHEW WEST	SPARROW/EMI CMG
16	17	8	THE PROOF OF YOUR LOVE	FOR KING & COUNTRY	FERVENT/WORD-CURB
17	17	8	CENTER OF IT	CHRIS AUGUST	FERVENT/WORD-CURB
18	14	20	WHITE FLAG	PASSION FEAT. CHRIS TOMLIN	SIXSTEPS/SPARROW/EMI CMG
19	18	10	WHEN MERCY FOUND ME	RHETT WALKER	BAND ESSENTIAL/PLG
20	19	18	REDEEMED	BIG DADDY WEAVE	FERVENT/WORD-CURB
21	21	26	GOOD MORNING	MANDISA	FEAT. TOBYMAC
22	22	14	ANGEL BY YOUR SIDE	FRANCESCA BATTISTELLI	FERVENT/WORD-CURB
23	20	13	BEAUTIFUL YOU	TRENT MONX	TRENT MONX
24	23	10	AFTER ALL (HOLY)	RANDY CROUCHER	BAND SIXSTEPS/SPARROW/EMI CMG
25	24	20	RISE UP	MATT MAHER	ESSENTIAL/PLG
26	30	4	SHOULD'VE BEEN ME	CITIZEN WAY	FAIR TRADE
27	25	3	STEADY MY HEART	KARI JOBE	SPARROW/EMI CMG
28	26	10	GOOD TO BE ALIVE	JASON GRAY	CENTRICITY
29	29	2	BANNER OF LOVE	LUMINATE	SPARROW/EMI CMG
30	27	3	I'M ALIVE	PETER FURBER	SPARROW/EMI CMG
31	31	15	MORE THAN AMAZING	LINCOLN BREWSTER	INTEGRITY
32	32	20	AFTERLIFE	SWITCHFOOT	LOWERCASE PEOPLE/CREDENTIAL/EMI CMG
33	41	5	WHO YOU ARE	UNSPOKEN	CENTRICITY
34	33	13	NEVER LET YOU GO	MANAFEST	BEETHOOTH & NAIL
35	34	16	OUTTA MY MIND	ANTHEM LIGHTS	REUNION/PLG
36	38	2	SHOOTING STAR	OWL CITY	UNIVERSAL REPUBLIC
37	38	4	FINALLY HOME	KERRIE ROBERTS	REUNION/PLG
38	37	19	THIS IS THE DAY	PHIL WICKHAM	FAIR TRADE
39	35	20	ON MY OWN	ASHES REMAIN	FAIR TRADE
40	RE-ENTRY		PLEMB YOU NOW (HOW MANY TIMES)	KIMB CUPID	
41	45	3	ALL I REALLY WANT	ADAM CARPA	BEETHOOTH & NAIL
42	36	15	RISEN TODAY	AARON SHUST	CENTRICITY
43	39	6	BE SOMEBODY	THOUSAND FOOT KRUTCH	TFK
44	40	11	SCARS	JONNY DIAZ	FAIR TRADE
45	RE-ENTRY		YOU ARE LOVED	WEATHER WILLIAMS	FAIR TRADE
46	NOT SHOT YET		SHADOWS	SAMANTHA BROWN	EMI CMG
47	47	16	IF I EVER NEEDED GRACE	JIMMY NEEDHAM	JIMMY
48	RE-ENTRY		WHAT GRACE LOOKS LIKE	33MILES	FAIR TRADE
49	44	10	DANGEROUS	KJ-52	BEETHOOTH & NAIL
50	49	3	LOVE IS ALL	JEKOB	SAVE THE CITY

British worship leader Matt Redman scores his first No. 1 in four tries on Christian AC Songs, as "10,000 Reasons (Bless the Lord)" reigns in its 14th chart week. With 13,000 downloads, the single also returns to No. 1 for a third cumulative week on Christian Digital Songs (see Billboard.biz).



THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT/PROMOTION LABEL
1	1	21	#1 HILLSONG	THE WEE CONGREGATION	HILLSONG/SHARROW 802/EMI CMG
2	5	33	GREATEST GAINER	NEWSBOYS	GOD'S NOT DEAD (LIKE A LION)
3	1	7	MERCYME	THE HURT & THE HEALER	FAIR TRADE 16020/PLG
4	2	37	SOUNDTRACK	COURAGEOUS	REUNION 10187/PLG
5	26	3	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS	GOD BLESS THE USA	GAITHER 6335/EMI CMG
6	3	38	CASTING CROWNS	COME TO THE WELL	BEACH STREET/REUNION 10162/PLG
7	NEW		WOLVES AT THE GATE	CAPTORS	SOLID STATE 5940/EMI CMG
8	4	41	VARIOUS ARTISTS	WOW NEWS	PROVOCANT/INTEGRITY 880/EMI CMG
9	6	30	MATT REDMAN	10,000 REASONS	SIXSTEPS/SPARROW 7853/EMI CMG
10	8	17	PASSION	WHITE FLAG	SIXSTEPS/SPARROW 6367/EMI CMG
11	9	24	CHRIS TOMLIN	HOW GREAT IS OUR GOD	SIXSTEPS/SPARROW 6364/EMI CMG
12	RE-ENTRY		MICHAEL W. SMITH	GLORY	MWS 2003/PLG
13	RE-ENTRY		MICHAEL W. SMITH	OCCASIONS OF WORSHIP	REUNION 10158/PLG
14	11	12	THOUSAND FOOT KRUTCH	THE END IS WHERE WE BEGIN	TFK 7040
15	14	25	SOUNDTRACK	JOYFUL NOISE	WATERTOWER 38273/EMI CMG
16	18	66	MANDISA	WHAT IF WE WERE REAL	SPARROW 7853/EMI CMG
17	12	15	TOBYMAC	DUBBED & FREED: A REMIX PROJECT	FOREFRONT 8000/EMI CMG
18	12	24	KARI JOBE	WHERE I FIND YOU	SPARROW 3128/EMI CMG
19	17	13	TRIP LEE	THE GOOD LIFE	REACH 8205/INFINITY
20	NEW		GIDEON	MILESTONE	FACEBOOK 117/PLG
21	24	48	MAT KEARNEY	YOUNG LOVE	INPO 1609/EMI CMG
22	15	15	BRITT NICOLE	GOLD	SPARROW 7853/EMI CMG
23	25	138	CASTING CROWNS	UNTIL THE WHOLE WORLD HEARS	BEACH STREET/REUNION 10235/PLG
24	20	42	JAMIE GRAEC	ONE GONE AT A TIME	GOTES/COLUMBIA 78021/PLG
25	16	23	FOR KING & COUNTRY	CHAVE	FERVENT/WORD-CURB 897389/WARNER CURB
26	22	65	Laura Story	Blessings	FAIR TRADE 48732/PLG
27	27	42	NEEDTOBREATHE	THE RECKONING	ATLANTIC 528063/WORD-CURB
28	21	15	SIDEWALK PROPHETS	LIVE LIKE THAT	FERVENT/WORD-CURB 888390/WORLD-CURB
29	19	46	BUILDING 429	LISTEN TO THE SOUND	ESSENTIAL 10932/PLG
30	23	6	FOR TODAY	IMMORTAL	RAZOR & THE 83321/PLG
31	RE-ENTRY		THE ROCKET SUMMER	LIFE WILL WRITE THE WORDS	AVIATE 001*
32	RE-ENTRY		Dominic Balli	American Dream	RED SOUND/INFLON OF ZION 6559/INFINITY
33	18	2	LECRAC	CHURCH CLOTHES	EP/REACH DIGITAL EX
34	29	26	DAVID CROUCHER & BAND	GIVE US REST OR...	SIXSTEPS/SPARROW 7854/EMI CMG
35	29	7	BIG DADDY WEAVE	LOVE SONGS AT A TIME	GOTES/COLUMBIA 78021/PLG
36	NEW		NOAH STORY	NOAH VERVE	91071/2V
37	33	19	KUTLESS	BELIEVER	BEC 8854/EMI CMG
38	30	32	JESUS CULTURE	AWAKENING	JESUS CULTURE/KINGDOMWAY 0968/EMI CMG
39	32	42	SWITCHFOOT	VICE VERSES	LOWERCASE PEOPLE/CREDENTIAL 6022/EMI CMG
40	7	2	THE DEVIL WEARS PRADA	DEBAGALIVE	FERNET 50142/WORD-CURB
41	31	13	DEMON HUNTER	TRUE DEFENSE	SOLID STATE 0486/EMI CMG
42	37	21	HILLSONG UNITED	LIVE IN MIAMI	HILLSONGS/SPARROW 6236/EMI CMG
43	39	17	JEREMY CAMP	I STILL BELIEVE	THE NUMMERS
44	38	57	VARIOUS ARTISTS	WOW #15	YELLOW/PROVOCANT/INTEGRITY 8818/WARNER CURB
45	41	67	FRANCESCA BATTISTELLI	HUNDRED MORE	YEARS FERVENT 888065/WORD-CURB
46	34	18	MARANATHAI	PRaise BAND	TOP 5 PRaise SONGS 2011
47	41	24	DAILEY & VINCENT	THE GOSPEL	SON OF DAILEY & VINCENT/HUNTER HARRIS/EXCLUSOR BARREL
48	35	13	SARA GROVES	INVISIBLE	EMPIRES SPONGE/FAIR TRADE 5997/PLG
49	42	45	PASSION BAND	PASSION: HERE FOR YOU	SIXSTEPS/SPARROW 7173/EMI CMG
50	RE-ENTRY		KRISTIAN STANFILL	MOUNTAINS	MOVE

Alabama-based music minister Patrick Dopson achieves his first top 10 on the radio-driven Gospel Songs chart with "Keep Me," which advances 12-9. He's also the fourth Caucasian artist to reach the top 10 since the chart launched in 2005, following Vicki Yohe, Wess Morgan and Martha Munizzi.



THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT/PROMOTION LABEL
1	2	14	#1 10,000 REASONS (BLESS THE LORD)	MATT REDMAN	SIXSTEPS/SPARROW/EMI CMG
2	1	20	THE HURT & THE HEALER	MATT REDMAN	SPARKS/SPARROW/EMI CMG
3	3	24	LIVE LIKE THAT	SIDEWALK PROPHETS	FERVENT/WORD-CURB
4	4	25	GOD'S NOT DEAD (LIKE A LION)	NEWBOYS INPO	
5	5	42	WHERE I BELONG	BUILDING 429	ESSENTIAL/PLG
6	7	18	JESUS, FRIEND OF SINNERS	CASTING CROWNS	BEACH STREET/REUNION/PLG
7	8	8	ME WITHOUT YOU	TOBYMAC	FOREFRONT/EMI CMG
8	6	30	OVERCOME	JEREMY CAMP	BEETHOOTH & NAIL
9	9	18	HE SAID	GROUP 1 CREW	FEAT. CHRIS AUGUST
10	10	27	WHEN THE STARS BURN DOWN (BLESSING AND HONOR)	PHILLIPS, CRAIG & DEAN	FAIR TRADE
11	11	26	ALL THIS TIME	BRITT NICOLE	SPARROW/EMI CMG
12	15	7	LOSING	TENTH AVENUE NORTH	REUNION/PLG
13	13	35	LEARNING TO BE THE LIGHT	GOD, LOVE & ROMANCE	F-HAMMOND/VERITY 8088/ERICA
14	18	19	WHITE FLAG	PASSION FEAT. CHRIS TOMLIN	SIXSTEPS/SPARROW/EMI CMG
15	12	28	YOU LEAD	JAMIE GRAEC	GOTE
16	17	13	ANGEL BY YOUR SIDE	FRANCESCA BATTISTELLI	FERVENT/WORD-CURB
17	18	8	THE PROOF OF YOUR LOVE	FOR KING & COUNTRY	FERVENT/WORD-CURB
18	21	10	WHEN MERCY FOUND ME	RHETT WALKER	BAND ESSENTIAL/PLG
19	20	5	CENTER OF IT	CHRIS AUGUST	FERVENT/WORD-CURB
20	24	4	GREATEST GAINER	MATTHEW WEST	SPARROW/EMI CMG
21	19	15	RISE UP	MATT MAHER	ESSENTIAL/PLG
22	23	7	GOOD TO BE ALIVE	JASON GRAY	CENTRICITY
23	25	5	REDEEMED	BIG DADDY WEAVE	FERVENT/WORD-CURB
24	28	9	GOOD MORNING	MANDISA	FEAT. TOBYMAC
25	27	3	BEAUTIFUL YOU	TRENT MONX	TRENT MONX

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT/PROMOTION LABEL
1	3	9	#1 ME WITHOUT YOU	TOBYMAC	FOREFRONT/EMI CMG
2	1	20	WHERE I BELONG	BUILDING 429	ESSENTIAL/PLG
3	2	18	HE SAID	GROUP 1 CREW	FEAT. CHRIS AUGUST
4	5	7	GREATEST GAINER	LOSING	TENTH AVENUE NORTH
5	6	10	KEEP YOUR EYES OPEN	NEEDTOBREATHE	ATLANTIC/WORD-CURB
6	4	20	AFTERLIFE	SWITCHFOOT	LOWERCASE PEOPLE/CREDENTIAL/EMI CMG
7	10	9	THE PROOF OF YOUR LOVE	FOR KING & COUNTRY	FERVENT/WORD-CURB
8	12	14	WHITE FLAG	PASSION FEAT. CHRIS TOMLIN	SIXSTEPS/SPARROW/EMI CMG
9	9	15	BE SOMEBODY	THOUSAND FOOT KRUTCH	TFK
10	7	17	NEW YEARS DAY	ABANDON	FOREFRONT/EMI CMG
11	11	23	SHIPS IN THE NIGHT	MAT KEARNEY	INPO
12	15	14	SHADOWS	SAMESTATE	SPARROW/EMI CMG
13	8	18	LIVE LIKE THAT	SIDEWALK PROPHETS	FERVENT/WORD-CURB
14	13	16	THE HURT & THE HEALER	MERCYME	FAIR TRADE
15	14	22	ON MY OWN	ASHES REMAIN	FAIR TRADE
16	18	5	SHOOTING STAR	OWL CITY	UNIVERSAL REPUBLIC
17	17	16	LOVE IS ALL	JEKOB	SAVE THE CITY
18	18	9	NEVER LET YOU GO	MANAFEST	BEETHOOTH & NAIL
19	20	23	OUTTA MY MIND	ANTHEM LIGHTS	REUNION/PLG
20	21	13	LETTING GO	STEPHANIE SMITH	SOTEE
21	20	14	MOUNTAINTOP	THE CITY	HARMONIC KINGSWAY/INTEGRITY
22	22	14	DANGEROUS	KJ-52	BEETHOOTH & NAIL
23	25	3	CENTER OF IT	CHRIS AUGUST	FERVENT/WORD-CURB
24	23	5	SUPERHERO	FAMILY FORCE	III
25	26	6	JESUS, FRIEND OF SINNERS	CASTING CROWNS	BEACH STREET/REUNION/PLG

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT/PROMOTION LABEL
1	2	9	#1 MARY MARY	FORGET THE BROTHERHOOD	BLACK COLUMBIA
2	5	15	MARVIN SAPP	I WISH YOU WERE 37013/ERICA	
3	1	4	CHARLES JENKINS & FELLOWSHIP CHICAGO	THE BEST OF BOTH WORLDS	INSPIRED PEOPLE
4	4	2	THOMAS MILES AKA NEPHEW TOMMY	PLAQUE PHONE CALLS	918 & CHORUS PRAISE GATEWAY/INTEGRITY 8074/ERICA
5	7	24	VARIOUS ARTISTS	WOW GOSPEL 2012	WORD-CURB/EMI CMG/VERITY 9074/ERICA
6	6	35	WILLIAM MCDOWELL	ARISE	LIVE WORSHIP EXPERIENCE/DELIVER 10044/EMI CMG
7	3	2	MARVIN L WINANS	THE PRAISE & WORSHIP EXPERIENCE	MLW 8288
8	12	25	JAMES FORTUNE & FIYA	SONDTRACK	FIYA
9	13	26	JOYFUL NOISE	WATERTOWER	38273
10	9	15	J.J. HAIRSTON & YOUTHFUL PRAISE	AFTER THIS EVIDENCE	GOSPEL/INTEGRITY 7246/EMI CMG
11	21	3	66 BEBE WINANS	AMERICA	A AMERICA RAZOR & THE 83301
12	11	41	ANDRAE CROUCH	THE JOURNEY	RIVERPHO 062
13	16	23	FRED HAMMOND	GOD, LOVE & ROMANCE	F-HAMMOND/VERITY 8088/ERICA
14	14	13	TRIP LEE	THE GOOD LIFE	REACH 8205/INFINITY
15	18	46	ISAAC CARREE	UNCOMMON	ME SOVEREIGN AGENCY 002
16	20	76	MARVIN SAPP	THE VERY BEST OF MARVIN SAPP	VERITY 6194/INTEGRITY
17	15	41	JESSICA REEDY	FROM THE HEART	LIGHT 7228/EMI CMG
18	24	68	KIRK FRANKLIN	HELLO	FEAR FD 10
19	19	7	JASON NELSON	SHIFTING	THE ATMOSPHERE
20	8	3	BYRON CAGE	MEMOIRS OF A WORSHIPPER	VERITY 3707/ERICA
21	17	7	ZACARDI CORTEZ	THE INTRODUCTION	BLACKSMOKE 3078/WORLDWIDE







**HOT LATIN SONGS**

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMP/PRM/PROMOTION LABEL
1	2	10	<b>#1</b> HASTA QUE SALGA EL SOL	DON OMAR	ORFANATO/MACHETE/MILE
2	1	12	FOLLOW THE LEADER	WISIN & YANDEL	ORFANATO/MACHETE/MILE
3	3	19	AI SE EU TE PEGO	MICHEL TELÓ PANTANAL/RGE	SONY MUSIC/LATIN
4	9	24	AMOR CONFUSO	GERARDO ORTIZ DEL/SOBY MUSIC/LATIN	
5	4	31	BAILANDO POR EL MUNDO	JUAN MAGAN FEAT. PITBULL & EL CATA	SONY MUSIC/LATIN
6	8	22	SI TE DIGO LA VERDAD	GOCHO NEW ERA/VENEZUELA	
7	5	31	LLAMADA DE MI EX	LA ARROLDORA BANDA EL LIMÓN DE RENE CAMACHO	DISA/UMILE
8	10	40	INTENTALO	3BALLMYT FEAT. EL BEBETO Y AMERICA SIERRA	FONOVISA/UMILE
9	7	12	LA MOSCA	LOS HOROSCOPOS DE DURANGO FEAT. CHUY LIZARRAGA	FONOVISA/UMILE
10	9	22	UN HOMBRE NORMAL	ESPINOZA PAZ VIDEO/MAX/DISA/UMILE	
11	15	17	MIRANDO AL CIELO	ROBERTO TAPIA	FONOVISA/UMILE
12	16	11	EL PASADO ES PASADO	LA AGRICULTORA BANDA SAN JOSE DE MESILLAS	SONY MUSIC/LATIN
13	12	10	INCONDICIONAL	PRINCE ROYCE TOP STOP	
14	13	10	LA DIABLA	ROMEO SANTOS	SONY MUSIC/LATIN
15	11	13	ADDICTED TO YOU	SHAKIRA EPIC/SONY MUSIC/LATIN	
16	17	27	DUTTY LOVE	DON OMAR FEAT. NATTY NATASHA	ORFANATO/MACHETE/UMILE
17	20	9	SIN RESPIRACION	BANDA EL RECODO DE CRUZ LIZARRAGA	FONOVISA/UMILE
18	14	25	LAS COSAS PEQUEÑAS	PRINCE ROYCE TOP STOP	
19	23	4	<b>#6</b> DAME LA OLA	TITO EL BAMBINO/SENTE	
20	22	14	BEBE BONITA	CHINO & NACHO FEAT. JAY SEAN	MACHETE/UMILE
21	27	6	WHERE HAVE YOU BEEN	RIHANNA	SIRUP/DEF JAM/UMILE
22	18	11	DANCE AGAIN	JENNIFER LOPEZ FEAT. PITBULL	UMILE
23	24	16	LO QUE PIENSO DE TI	BANDA CARNAVAL	DISA/UMILE
24	21	7	ME ENAMORA	JUAN MAGAN FEAT. PITBULL & EL CATA	SONY MUSIC/LATIN
25	32	4	PASARELA	DADDY Yankee EL CARTEL	
26	30	6	LA DE LA MALA SUERTE	JESSE & JOY WARNER/LATINA	
27	29	10	YO NO SOY UN MONSTRUO	EYES CRESPO FEAT. ILEGALÉS RASH	
28	31	9	DESCUIDE	MONTEZ DE DURANGO	VIVA/SONY MUSIC/LATIN
29	26	16	MI OLVIDO	BANDA SINALENSE MS DE SERGIO LIZARRAGA	DISA/UMILE
30	37	4	QUERIDO TOMMY	TOMMY TORRES	WARNER/LATINA
31	<b>HOT SHOT DEBUT</b>		<b>#1</b> JUST THE WAY YOU ARE	KARLOS ROSE JR.	
32	36	5	QUIERO CREER	BETO CUEVAS FEAT. RHOA	WARNER/LATINA
33	33	7	ELLA LO QUE QUIERE ES SALSA	VICTOR MANUEL FEAT. VICTOR JEWELL & BRANDY	VIVA/SONY MUSIC/LATIN
34	41	8	ESTILO ITALIANO	JESUS ORJUELA Y SUS PARIENTES	SONY MUSIC/LATIN
35	28	20	MUJER DE TODOS MUJER DE NADIE	CALIBRE 50	
36	40	4	SOMEBODY THAT I USED TO KNOW	GOYTE FEAT. KIMBRA SAMPLERS VS. SEBASTIAN SARRAIN	UNIVERSAL/REPUBLIC
37	34	10	BACK IN TIME	PITBULL MR. 305/POLO GROUNDS/RCA	
38	46	2	CALL ME MAYBE	CARLY RAE JEPSEN	604/SICK/GOOD/INTERSCOPE
39	38	18	SENTIMIENTOS ENCONTRADOS	EL TRONO DE MEXICO	FONOVISA/UMILE
40	35	5	QUE PENSABAS?	HORACIO PALENCIA	FONOVISA/UMILE
41	45	2	DISENAME	JOAN SEBASTIAN FA S./SKALDIA	
42	39	9	LLUEVE	INTOCABLE GOOD!	
43	44	3	TE MIRABAS TAN BONITA	CHUY LIZARRAGA Y SU BANDA TIERRA SINALENSE	DISA/UMILE
44	43	2	PAYPHONE	MARON 3 FEAT. WIZ KHALIFA & M. JONAS	UNIVERSAL/INTERSCOPE
45	48	11	LA CUMBIA TRIBALERA	EL PELON DEL MIKROPHONE & DJ MORPHUS	M&G SOUND/REMX
46	<b>NEW</b>		VOY	EDITH NAZARIO	SONY MUSIC/LATIN
47	48	4	ERES MI SUEÑO	FONSECA	PROYECTO NASH/HANDYSONY MUSIC/LATIN
48	47	4	LAS MORENAS	EL COYOTE Y SU BANDA TIERRA SANTA ISAA/MORENA	
49	<b>NEW</b>		LLUVIA	PEORO FERNANDEZ	CAPITOL/LATIN
50	50	12	EL RUIDO	DAVID BISBAL	UNIVERSAL MUSIC/LATIN/UMILE

Don Omar earns his fifth No. 1 on Hot Latin Songs—and fourth in a row—as “Hasta Que Salga el Sol” steps 2-1. With the rise of the second single from *Don Omar Presents MTO: New Generation* to the top, Omar extends his lead of most No. 1 songs among solo reggaeton artists.



**TOP LATIN ALBUMS**

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMP/PRM/PROMOTION LABEL		
1	<b>HOT SHOT DEBUT</b>		<b>#1</b> WISIN & YANDEL	LIDERES	MACHETE/UMILE		
2	1	2	MARCO ANTONIO SOLIS	UNA NOCHE DE LUNA	FONOVISA/UMILE		
3	3	13	PRINCE ROYCE	PHASE II	TOP STOP/S3007/7MG		
4	4	3	VARIOUS ARTISTS	CARE CON MUSICA NATIONAL 2012	EX/STARBUCKS		
5	9	35	<b>#6</b> ROMEO SANTOS	FORMULA VOL. 1	SONY MUSIC/LATIN/SONO		
6	8	9	LOS BUKIS	10 AÑOS	25 EXITOS	FONOVISA/UMILE	
7	6	10	DON OMAR	MTO: NEW GENERATION	ORFANATO/MACHETE/UMILE		
8	5	2	EL TRONO DE MEXICO	COBARDON ABERTO	FONOVISA/UMILE		
9	7	5	LOS HOROSCOPOS DE DURANGO	VIEJITAS PERO BUENAS	FONOVISA/UMILE		
10	2	2	N'KLABE	LA SALSA VIVE	SALIMES	MUJER	SONY MUSIC/LATIN
11	<b>NEW</b>		JESUS OJEDA Y SUS PARIENTES	ESTILO ITALIANO	MEDICINA DISCOS	FONOVISA/UMILE	
12	10	7	LUCERO & JOAN SEBASTIAN	UN PLACER	40 SKALDIA/UMILE		
13	12	16	EL TRONO DE MEXICO	LA MELION DEL TRONO DE MEXICO	FONOVISA/UMILE		
14	11	6	JUANES	JUANES MTV UNLUCE	UNIVERSAL MUSIC/LATIN/UMILE		
15	14	9	CONJUNTO PRIMAVERA	10 AÑOS	25 EXITOS	FONOVISA/UMILE	
16	13	21	JESSE & JOY	CON QUIEN SE QUEDA EL PERRO?	WARNER/LATINA		
17	15	40	ARJONA	INDEPENDIENTE	METAMORFOSIS	SONO	WARNER/LATINA
18	21	2	HORACIO PALENCIA	MIS GANANCIAS	JUSTE Y YO	FONOVISA/UMILE	
19	17	61	TIERRA CALI	UN SEÑOR	UNIVERSAL MUSIC/LATIN/UMILE		
20	28	14	LOS INQUIETOS DEL NORTE	LA GRITERA	EAGLE MUSIC/3A		
21	20	7	VARIOUS ARTISTS	LAS MAS PICUDAS DEL TRIBAL M&G SOUND	8852		
22	27	23	VARIOUS ARTISTS	LAS BANDAS ROMANTICAS DE AMERICA 2012	EX/1030/UMILE		
23	22	66	MANA	ORAMA Y LUZ	WARNER/LATINA		
24	19	44	GERARDO ORTIZ	ENTRE OROS Y LUNAS	DISA/UMILE		
25	23	10	VARIOUS ARTISTS	TRANKAZOS DE VERANO	FONOVISA/UMILE		
26	18	20	ESPINOZA PAZ	UN HOMBRE NORMAL	VIDEO/MAX/DISA/UMILE		
27	26	9	DJ GELO	Fiesta Tribal	FONOVISA/UMILE		
28	25	83	DON OMAR	MEET THE ORFANS	THE KING OF BACK	ORFANATO/MACHETE/UMILE	
29	36	6	MONTEZ DE DURANGO	MARABI	VIVA/SONY MUSIC/LATIN		
30	32	31	3BALLMYT	INTENTALO	FONOVISA/UMILE		
31	33	87	SHAKIRA	SALE EL SOL	EPIC	7243/SOBY MUSIC/LATIN	
32	29	77	LOS BUKIS	35 AÑOS ANIVERSARIO	FONOVISA/UMILE		
33	30	122	CAMILA	DEJATE DE AMAR	SONY MUSIC/LATIN		
34	37	19	CALIBRE 50	EL BUEN EJEMPLO	DISA/UMILE		
35	<b>NEW</b>		CHUY LIZARRAGA Y SU BANDA TIERRA SINALENSE	MIS GANANCIAS	LA LUNA	DISA/UMILE	
36	31	24	LA ARROLDORA BANDA EL LIMÓN DE RENE CAMACHO	IRREVERSIBLE... 2012	DISA/UMILE		
37	24	4	VARIOUS ARTISTS	AMIGOS DE ESPINOZA PAZ	DISA/UMILE		
38	39	9	BANDA EL RECODO DE CRUZ LIZARRAGA	10 AÑOS	25 EXITOS	FONOVISA/UMILE	
39	44	16	EL PELON DEL MIKROPHONE & DJ MORPHUS	LOS REYES DEL TRIBAL M&G SOUND	8852		
40	43	24	MARCO ANTONIO SOLIS	LA HISTORIA CONTINUA... PARTE IV	FONOVISA/UMILE		
41	35	5	JORGE SANTIAGUZZI Y SU GRUPO QUIN	LOS DOS PINOS	LA LUNA	DISA/UMILE	
42	46	9	BRONCO	10 AÑOS	25 EXITOS	FONOVISA/UMILE	
43	42	35	VARIOUS ARTISTS	CORRIDOS #1 2011	DISA/UMILE		
44	41	18	LOS TEMERARIOS	30 AÑOS ANIVERSARIO	DISA/UMILE		
45	56	33	JENNI RIVERA	JOYAS PRESTADAS	BANDA	FONOVISA/UMILE	
46	50	21	CARLOS Y JOSE	10 AÑOS ANIVERSARIO	LA LUNA	DISA/UMILE	
47	47	11	VICENTE FERNANDEZ Y VICENTE FERNANDEZ HIJO	LOS 2 VICENTES	SONY MUSIC/LATIN		
48	38	11	TERCER CIELO	10 AÑOS ANIVERSARIO	LA LUNA	DISA/UMILE	
49	49	30	MARC ANTHONY	DOSSIER	UNIVERSAL MUSIC/LATIN		
50	60	46	BRONCO	25 AÑOS ANIVERSARIO	FONOVISA/UMILE		

Newbie Karlos Rose of Rhode Island lands his first No. 1 on any Billboard chart as his cover of Bruno Mars' hit “Just the Way You Are” makes a substantial jump on Tropical Airplay. With an additional 2 million audience impressions, the bilingual Greatest Gainer moves an impressive 13-1.



**REGIONAL MEXICAN AIRPLAY**

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMP/PRM/PROMOTION LABEL
1	3	25	<b>#1</b> AMOR CONFUSO	GERARDO ORTIZ	SONY MUSIC/LATIN
2	1	31	LLAMADA DE MI EX	LA ARROLDORA BANDA EL LIMÓN DE RENE CAMACHO	DISA/UMILE
3	5	10	<b>#6</b> MIRANDO AL CIELO	ROBERTO TAPIA	FONOVISA/UMILE
4	2	15	LA MOSCA	LOS HOROSCOPOS DE DURANGO FEAT. CHUY LIZARRAGA	FONOVISA/UMILE
5	6	16	EL PASADO ES PASADO	LA AGRICULTORA BANDA SAN JOSE DE MESILLAS	SONY MUSIC/LATIN
6	4	25	UN HOMBRE NORMAL	ESPINOZA PAZ	VIDEO/MAX/DISA/UMILE
7	7	19	SIN RESPIRACION	BANDA EL RECODO DE CRUZ LIZARRAGA	FONOVISA/UMILE
8	8	25	EL MEJOR PERFUME	LA ARROLDORA BANDA EL LIMÓN DE RENE CAMACHO	DISA/UMILE
9	9	23	LO QUE PIENSO DE TI	BANDA CARNAVAL	DISA/UMILE
10	11	26	MARCHATE	JULIAN ALVAREZ Y SU NORTEÑO BANDA	DISA/UMILE
11	10	29	MI OLVIDO	BANDA SINALENSE MS DE SERGIO LIZARRAGA	DISA/UMILE
12	15	18	DESCUIDE	MONTEZ DE DURANGO	VIVA/SONY MUSIC/LATIN
13	12	30	TU YA ERES COSA DEL PASADO	FIEL REBULO	DISA/UMILE
14	13	24	MUJER DE TODOS MUJER DE NADIE	CALIBRE 50	
15	14	15	QUE PENSABAS?	HORACIO PALENCIA	FONOVISA/UMILE
16	16	8	TE MIRABAS TAN BONITA	CHUY LIZARRAGA Y SU BANDA TIERRA SINALENSE	DISA/UMILE
17	17	7	DISENAME	JOAN SEBASTIAN FA S./SKALDIA	
18	19	14	LLUEVE	INTOCABLE GOOD!	
19	18	12	LAS MORENAS	EL COYOTE Y SU BANDA TIERRA SANTA ISAA/MORENA	
20	24	12	LLUVIA	PEORO FERNANDEZ	CAPITOL

**TROPICAL AIRPLAY**

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMP/PRM/PROMOTION LABEL
1	13	6	<b>#1</b> JUST THE WAY YOU ARE	KARLOS ROSE JR.	
2	1	12	LA DIABLA	ROMEO SANTOS	SONY MUSIC/LATIN
3	4	4	DAME LA OLA	TITO EL BAMBINO/SENTE	
4	3	15	INCONDICIONAL	PRINCE ROYCE TOP STOP	
5	5	5	BEBE BONITA	CHINO & NACHO FEAT. JAY SEAN	MACHETE/UMILE
6	25	2	NOCHE DE PLACER	ALEX SENSATION FEAT. DAVID ALEX SENSATION	
7	7	7	FOLLOW THE LEADER	WISIN & YANDEL	ORFANATO/MACHETE/UMILE
8	5	14	ELLA LO QUE QUIERE ES SALSA	VICTOR MANUEL FEAT. VICTOR JEWELL & BRANDY	VIVA/SONY MUSIC/LATIN
9	14	6	HASTA QUE SALGA EL SOL	DON OMAR	ORFANATO/MACHETE/UMILE
10	7	14	YO NO SOY UN MONSTRUO	EYES CRESPO FEAT. ILEGALÉS RASH	
11	10	16	TU VENENO	HECTOR ACOSTA	A.M.A./VENEZUELA
12	12	30	BAILANDO POR EL MUNDO	JUAN MAGAN FEAT. PITBULL & EL CATA	SONY MUSIC/LATIN
13	8	4	ADDICTED TO YOU	SHAKIRA	EPIC/SONY MUSIC/LATIN
14	15	22	SI TE DIGO LA VERDAD	GOCHO NEW ERA/VENEZUELA	
15	35	5	TU ERES PERFECTA	OSCARITO CRUSSOVER	
16	16	5	OMAR ENRIQUE	CROSSOVER	
17	21	4	LA PREGUNTA	JALVANEZ	NEFLOW
18	19	18	AI SE EU TE PEGO	MICHEL TELÓ PANTANAL/RGE	SONY MUSIC/LATIN
19	29	3	NO TE DEJARE DE AMAR	MARFIO SPANGLUSH	GLOBAL
20	16	8	MENALO	JUAN LUIS JUANCITO	EL BAMBINO

**BETWEEN THE BULLETS**  
**WISIN & YANDEL'S FIFTH LEADER**



Wisin & Yandel's *Lideres* bows at No. 1 on Top Latin Albums (12,000, according to Nielsen SoundScan), marking the duo's fifth consecutive studio album to open at the top (and fifth overall). However, the start is the lowest launch for any of the pair's studio sets since *Mi Vida... My Life* in 2003 (1,000). The new album includes English-language collaborations with Jennifer Lopez (Hot Latin Songs No. 1 "Follow the Leader"), Chris Brown and T-Pain.

—Karin Santiago



EURO		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	JULY 21, 2012
1	1	<b>PAYPHONE</b> MARDON 5 FT. WIZ KHALIFA & M/OTONE	
2	2	<b>WHISTLE</b> FLO RIDA POE BOY	
3	3	<b>DON'T WAKE ME UP</b> CHRIS BROWN R&A	
4	4	<b>THIS IS LOVE</b> WILL I AM FT. EVA SIMONS WILL I AM	
5	5	<b>CALL ME MAYBE</b> CARLY RAE JEPSEN 604/SCHOOLBOY	
6	6	<b>WE ARE YOUNG</b> FUN. FT. JANELLE MONAE FUELED BY RAMEN	
7	11	<b>WIDE AWAKE</b> KATY PERRY CAPITOL	
8	16	<b>BALADA (TCHÉ TCHERERE TCHÉ TCHÉ)</b> GUSTAVO LIMA CNR	
9	7	<b>PRINCESS OF CHINA</b> COLOPLAY & BIHANNA PARLOPHONE	
10	13	<b>BLACK HEART</b> STOOSHE WARNER	

JAPAN		BILLBOARD JAPAN HOT 100	
THIS WEEK	LAST WEEK	(HANSHIN/SOUNDSCAN JAPAN/PLATINE)	JULY 21, 2012
1	15	<b>LOVE CHASE</b> LINNIN PARK MACHINE SHOP/WARNER BROS.	
2	NEW	<b>HEAT</b> KIM HYUN JI/DG UNIVERSAL	
3	NEW	<b>ONE TWO THREE</b> MORNING MUSUME UP FRONT	
4	29	<b>IN THE SPOTLIGHT (TOKYO)</b> NAMIE AMURO AVE-X J-MORE	
5	NEW	<b>ONE DAY</b> 2PM + 2AM 'ONEDAY' AINOLA	
6	30	<b>MONSTER</b> BIGBANG AVE-X J-MORE	
7	1	<b>PAPARAZZI</b> SOLDU JIDAL/MAYTAWAVE	
8	19	<b>BELIEVE</b> CHELSEA S&B	
9	31	<b>DON'T WAKE ME UP</b> CHRIS BROWN SONY	
10	NEW	<b>PURI PURI SUMMER KISS</b> SUPER GIRLS AVE-X J-MORE	

GERMANY		ALBUMS	
THIS WEEK	LAST WEEK	(MEDIA CONTROL)	JULY 21, 2012
1	1	<b>LIVING THINGS</b> LINNIN PARK MACHINE SHOP/WARNER BROS.	
2	2	<b>BALLET DER REPUBLIK</b> DIE TOTEN HOSEN J&P	
3	3	<b>LIFE IN A BEAUTIFUL LIGHT</b> AMY MACDONALD/ELUDORAMA/ATI/VERTIGO/MERCURY	
4	8	<b>CLASSIC 2</b> AOYA MOUSE MUSIC/STARWAVE	
5	6	<b>LICHTER DER STADT</b> UNHEILIG INTERSTAR/FANSATION	
6	7	<b>AUCH</b> DIE ERZTE HOT ACTION	
7	10	<b>PLENTY OF LOVE</b> RICHMOND UNIVERSAL	
8	NEW	<b>A KNIGHT IN YORK</b> BLACKBERRY'S NIGHT SONY MUSIC	
9	RE	<b>BORN TO LIVE</b> LANA DEL REY POLYDOR	
10	9	<b>CRAZY</b> DAMELE NEGRONI UNIVERSAL	

UNITED KINGDOM		ALBUMS	
THIS WEEK	LAST WEEK	(THE OFFICIAL UK CHARTS CO.)	JULY 21, 2012
1	NEW	<b>FORTUNE</b> CHRIS BROWN R&A	
2	2	<b>OVEREXPOSED</b> MARDON 5 FT. WIZ KHALIFA & M/OTONE	
3	1	<b>LIVING THINGS</b> LINNIN PARK MACHINE SHOP/WARNER BROS.	
4	3	<b>+</b> E SHEERAN ASYLUM	
5	5	<b>OUR VERSION OF EVENTS</b> EMELI SANDE VIRGIN	
6	RE	<b>GRACELAND</b> PAUL SIMON LEGACY	
7	RE	<b>MYLO XYLOTO</b> GOLDPLAY PARLOPHONE	
8	9	<b>TALK TALK TALK</b> BIHANNA SRP/DEF JAM	
9	RE	<b>21</b> ADEL XL	
10	7	<b>WATCH THE THRONE</b> JAY Z KANYE WEST R&A/FELLSHOP/NATION/DEF JAM	

FRANCE		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	JULY 21, 2012
1	2	<b>CALL ME MAYBE</b> CARLY RAE JEPSEN 604/SCHOOLBOY	
2	1	<b>WHISTLE</b> FLO RIDA POE BOY	
3	4	<b>ET ALORS !</b> SHY'M WARNER	
4	5	<b>SKINNY LOVE</b> BIRDY JASMINE VAN DEN BOGAERDE	
5	3	<b>BACK IN TIME</b> PITBULL MR. 305/POLYDOR/GROUNDS	
6	10	<b>RAYOS DE SOL</b> JOSE DE RICO FT. HENRY MENDEZ SCORPIO	
7	7	<b>SOMEBODY THAT I USED TO KNOW</b> GOTYE FT. KIMBRA SAMPLES 'N' SECONDS/ISLAND	
8	6	<b>BALADA (TCHÉ TCHERERE TCHÉ TCHÉ)</b> GUSTAVO LIMA CNR	
9	9	<b>PAYPHONE</b> MARDON 5 FT. WIZ KHALIFA & M/OTONE	
10	RE	<b>MA DIRECTION</b> SEXION D'ASSAUT WAT.B	

CANADA		ALBUMS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN)	JULY 21, 2012
1	NEW	<b>WILD ONES</b> FLO RIDA POE BOY/ATLANTIC	
2	2	<b>BELIEVE</b> JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND	
3	3	<b>OVEREXPOSED</b> MARDON 5 FT. WIZ KHALIFA & M/OTONE	
4	1	<b>LIVING THINGS</b> LINNIN PARK MACHINE SHOP/WARNER BROS.	
5	NEW	<b>SUMMER ANTHEMS 2012</b> MC MARIO UNIVERSAL	
6	NEW	<b>FORTUNE</b> CHRIS BROWN R&A	
7	6	<b>UP ALL NIGHT</b> ONE DIRECTION SYCO/COLUMBIA	
8	5	<b>21</b> ADEL XL	
9	4	<b>DAYS GO BY</b> THE OFFSPRING COLUMBIA	
10	7	<b>AMERICANA</b> NEIL YOUNG WITH CRAZY HORSE REPRISE	

KOREA		BILLBOARD KOREA K-POP HOT 100	
THIS WEEK	LAST WEEK	(BILLBOARD KOREA)	JULY 21, 2012
1	NEW	<b>I LOVE YOU</b> 2NE1 YG ENTERTAINMENT	
2	32	<b>DAY BY DAY</b> I-RARA CORE CONTENTS MEDIA	
3	1	<b>LOVING U</b> SUGAR SUGAR ENTERTAINMENT	
4	3	<b>MY HEART HURTS</b> LEE HYUN BRIGHT HANA & DAM PICTURES	
5	2	<b>IF YOU REALLY LOVE ME</b> BUSKER BUSKER CJ E&M	
6	4	<b>ONE PERSON</b> HUI GAK CJ E&M & BON FACTORY	
7	NEW	<b>ROOM NALLARI</b> SAGGING SNAIL MUSIC FARM	
8	5	<b>ELECTRIC SHOCK</b> FX SM ENTERTAINMENT	
9	13	<b>ILA ILLA</b> JUNIEL RMC ENTERTAINMENT & CJ E&M	
10	NEW	<b>MY LOVE</b> LEE JONG HYUN (OF CNBLUE) HANA & DAM PICTURES	

AUSTRALIA		ALBUMS	
THIS WEEK	LAST WEEK	(ARIA)	JULY 21, 2012
1	1	<b>MY JOURNEY</b> KARISE EDEN UNIVERSAL	
2	NEW	<b>LIVE: CORNERSTONE</b> HILLSONS HILLS/SONY	
3	3	<b>THE STORY SO FAR</b> CHRIS BROWN PITBULL J&P/WARNER	
4	2	<b>LIVING THINGS</b> LINNIN PARK MACHINE SHOP/WARNER BROS.	
5	NEW	<b>WILD ONES</b> FLO RIDA POE BOY/ATLANTIC	
6	6	<b>UP ALL NIGHT</b> ONE DIRECTION SYCO	
7	NEW	<b>DAYS GO BY</b> THE OFFSPRING COLUMBIA	
8	RE	<b>TEENAGE DREAM</b> KATY PERRY CAPITOL	
9	4	<b>OVEREXPOSED</b> MARDON 5 FT. WIZ KHALIFA & M/OTONE	
10	5	<b>BELIEVE</b> JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND	

NETHERLANDS		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	JULY 21, 2012
1	1	<b>BALADA (TCHÉ TCHERERE TCHÉ TCHÉ)</b> GUSTAVO LIMA CNR	
2	2	<b>FEEL THE LOVE</b> RUDIMENTAL FT. JOHN NEWMAN BLACK BUTTER	
3	4	<b>CALL ME MAYBE</b> CARLY RAE JEPSEN 604/SCHOOLBOY	
4	5	<b>EUPHORIA</b> LOREEN WARNER	
5	8	<b>WILD ONES</b> FLO RIDA POE BOY/ATLANTIC	
6	7	<b>STARSHIPS</b> NICI MINAJ YOUNG MONEY/CASH MONEY	
7	6	<b>TACATA'</b> TACABRO DANCE AND LOVE/S41 LABEL	
8	9	<b>THIS IS LOVE</b> WILL I AM FT. EVA SIMONS WILL I AM	
9	NEW	<b>GET FREE</b> MAJOR LAZER FT. AMBER COFFMAN DOWNTOWN	
10	NEW	<b>FLYTTA PA DEJ</b> ALINA DEVEZERS ANDERIS JOHANSSON ENTERPRISE	

ITALY		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	JULY 21, 2012
1	2	<b>BALADA (TCHÉ TCHERERE TCHÉ TCHÉ)</b> GUSTAVO LIMA CNR	
2	3	<b>SE IL MONDO FOSSE</b> SIMI KILLALUB DONGU/AXX/MARACAS/CAROSELLO	
3	1	<b>ENDLESS SUMMER</b> CARLA BRUNO & GUY OF MUSIC	
4	8	<b>COME UN PITTORE</b> MODA FT. JARABE/EPALLO (ULTRASUONI)	
5	NEW	<b>CALL ME MAYBE</b> CARLY RAE JEPSEN 604/SCHOOLBOY	
6	4	<b>PAYPHONE</b> MARDON 5 FT. WIZ KHALIFA & M/OTONE	
7	5	<b>MA CHERIE</b> DJ ANTOINE FT. THE BEAT SHAKERS GLOBAL	
8	6	<b>MAMA LOVER</b> SERBRO IZDATELSTVO MONOLITIC/EGO	
9	NEW	<b>NON VIVO PIU SENZA TE</b> BAGIO ANTONIO/CELEBRIS	
10	9	<b>TU MI PORTI SU</b> GIORGIA DISCHI DI CROCCOLATA	

BRAZIL		ALBUMS	
THIS WEEK	LAST WEEK	(APPO/NIELSEN)	JUNE 24, 2012
1	1	<b>MEUS ENCANTOS</b> PAULA FERNANDES UNIVERSAL	
2	2	<b>AVENIDA BRASIL: NACIONAL</b> VARIOUS ARTISTS SOM LIVRE	
3	4	<b>PAULA FERNANDES AO VIVO</b> PAULA FERNANDES UNIVERSAL	
4	3	<b>QUANDO CHEGA A NOITE</b> LIJAN SANTANA SOM LIVRE	
5	7	<b>21</b> ADEL XL	
6	5	<b>ESSENCIAL</b> JORGE & MATEUS SOM LIVRE	
7	8	<b>O QUE VOCE QUER SABER DE VERDADE</b> MARISA MONTE EMI	
8	NEW	<b>RACA NEGRA E AMIGOS AO VIVO</b> RACA NEGRA SOM LIVRE	
9	6	<b>AO VIVO: EM JERUSALEM</b> ROBERTO CARLOS SONY MUSIC	
10	RE	<b>ACUSTICO NA OPERA DE ARAME</b> FERMINDO & SOROCABA SOM LIVRE	

SPAIN		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	JULY 21, 2012
1	2	<b>NO HAY 2 SIN 3 (GOL)</b> CALI & EL DANDE FEAT. DAVID BISBAL UNIVERSAL	
2	1	<b>NO ME COMPARES</b> ALEJANDRO SANZ UNIVERSAL	
3	NEW	<b>GET IT STARTED</b> PITBULL FEAT. SHAKIRA MR. 305/POLYDOR/GROUNDS	
4	4	<b>TACATA'</b> TACABRO DANCE AND LOVE	
5	6	<b>TE HE ECHADO DE MENOS</b> PABLO ALBORAN SONY MUSIC	
6	3	<b>YO TE ESPERARE</b> CALI & EL DANDE UNIVERSAL	
7	7	<b>SOMEBODY THAT I USED TO KNOW</b> GOTYE FT. KIMBRA SAMPLES 'N' SECONDS/ELEVEN	
8	(RE)	<b>RAYOS DE SOL</b> JOSE DE RICO FEATURING HENRY MENDEZ ROSTER	
9	9	<b>EUPHORIA</b> LOREEN WARNER	
10	8	<b>DANCE AGAIN</b> JENNIFER LOPEZ FEATURING PITBULL EPIC	

SWITZERLAND		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	JULY 21, 2012
1	1	<b>TACATA'</b> TACABRO DANCE AND LOVE	
2	2	<b>BALADA (TCHÉ TCHERERE TCHÉ TCHÉ)</b> GUSTAVO LIMA CNR	
3	3	<b>WHISTLE</b> FLO RIDA POE BOY	
4	7	<b>PAYPHONE</b> MARDON 5 FT. WIZ KHALIFA & M/OTONE	
5	5	<b>CALL ME MAYBE</b> CARLY RAE JEPSEN 604/SCHOOLBOY	
6	4	<b>TAGE WIE DIESE</b> OLIVIA TRIPLET J&P	
7	NEW	<b>I LIKE TO MOVE IT</b> MILDA NOS FT. PATRICK MILLER, FATMAN SCOP UNIVERSAL	
8	6	<b>NOT ALL ABOUT THE MONEY</b> TIMATI & LA LA LAND FT. TIMBALAND & GRIFFY A/PHONK	
9	10	<b>EUPHORIA</b> LOREEN WARNER	
10	9	<b>BACK IN TIME</b> PITBULL MR. 305/POLYDOR/GROUNDS	

BELGIUM		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	JULY 21, 2012
1	1	<b>HAPPINESS</b> SAM SPARRO SPARRO	
2	3	<b>BALADA (TCHÉ TCHERERE TCHÉ TCHÉ)</b> GUSTAVO LIMA CNR	
3	2	<b>WHISTLE</b> FLO RIDA POE BOY	
4	5	<b>TACATA'</b> TACABRO DANCE AND LOVE/S41 LABEL	
5	8	<b>LITTLE TALKS</b> OF MONSTERS AND MEN SOUNDS/ELF/LAERJAS 1	
6	10	<b>FEEL THE LOVE</b> RUDIMENTAL FT. JOHN NEWMAN BLACK BUTTER	
7	4	<b>EUPHORIA</b> LOREEN WARNER	
8	7	<b>CALL ME MAYBE</b> CARLY RAE JEPSEN 604/SCHOOLBOY	
9	6	<b>STARSHIPS</b> NICI MINAJ YOUNG MONEY/CASH MONEY	
10	9	<b>PAYPHONE</b> MARDON 5 FT. WIZ KHALIFA & M/OTONE	

SWEDEN		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	JULY 21, 2012
1	2	<b>FLYTTA PA DEJ</b> ALINA DEVEZERS ANDERIS JOHANSSON ENTERPRISE	
2	3	<b>LA LA LOVE</b> IV ADAM/DU SONY MUSIC	
3	1	<b>ONE LAST TIME</b> AGNES KING/ISLAND ROCKYSTAR	
4	4	<b>DANSA PAUSA</b> PAMELO PNTZ VAGEN	
5	5	<b>LITTLE LITTLE YOUNG</b> LALAN WOOD	
6	6	<b>EUPHORIA</b> LOREEN WARNER	
7	8	<b>AI SE EU TE PEGO</b> MILETIC TFO CNR	
8	10	<b>CALL ME MAYBE</b> CARLY RAE JEPSEN 604/SCHOOLBOY	
9	NEW	<b>HELL OR HALLELUJAH</b> KISS SIMSTAN/KISS/UMME	
10	9	<b>SOMEBODY THAT I USED TO KNOW</b> GOTYE FT. KIMBRA SAMPLES 'N' SECONDS/ISLAND	

MEXICO		AIRPLAY	
THIS WEEK	LAST WEEK	(NIELSEN BOB)	JULY 21, 2012
1	1	<b>WE ARE YOUNG</b> FUN. FT. JANELLE MONAE FUELED BY RAMEN	
2	3	<b>LA DE LA MALA SUERTE</b> JESSE & JOY WARNER	
3	4	<b>AIRE SOY</b> MIGUEL BOSE & XIMENA SARINANA WARNER	
4	2	<b>WHAT MAKES YOU BEAUTIFUL</b> ONE DIRECTION SYCO/COLUMBIA	
5	6	<b>LLAMADA DE MI EX</b> LAARADOLADORA BANOLA ELIMON DE BENE CAMACHO/DISA	
6	19	<b>WHERE HAVE YOU BEEN</b> BIHANNA SRP/DEF JAM	
7	8	<b>WILD ONES</b> FLO RIDA FT. SIA POE BOY/ATLANTIC	
8	7	<b>ADDICTED TO YOU</b> SHAKIRA EPIC	
9	14	<b>DIME</b> SENTIDOS OPUESTOS WARNER	
10	18	<b>NO QUE NO</b> PEDRO FERNANDEZ CAPITOL	

IRELAND		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	JULY 21, 2012
1	2	<b>THIS IS LOVE</b> WILL I AM FT. EVA SIMONS WILL I AM	
2	1	<b>WHISTLE</b> FLO RIDA POE BOY	
3	3	<b>PAYPHONE</b> MARDON 5 FT. WIZ KHALIFA & M/OTONE	
4	6	<b>WE ARE YOUNG</b> FUN. FT. JANELLE MONAE FUELED BY RAMEN	
5	7	<b>DON'T WAKE ME UP</b> CHRIS BROWN R&A	
6	4	<b>CALL MY NAME</b> CHERRY PICOYOR	
7	RE	<b>STARSHIPS</b> NICI MINAJ YOUNG MONEY/CASH MONEY	
8	8	<b>WIDE AWAKE</b> KATY PERRY CAPITOL	
9	5	<b>PRINCESS OF CHINA</b> COLOPLAY & BIHANNA PARLOPHONE	
10	9	<b>EUPHORIA</b> LOREEN WARNER	

NEW ZEALAND		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	JULY 21, 2012
1	1	<b>GOOD TIME</b> OWLI CITY & CARLY RAE JEPSEN 604/SCHOOLBOY	
2	2	<b>WIDE AWAKE</b> KATY PERRY CAPITOL	
3	3	<b>SOME NIGHTS</b> FUN. FUELED BY RAMEN	
4	5	<b>DON'T WAKE ME UP</b> CHRIS BROWN R&A	
5	4	<b>PAYPHONE</b> MARDON 5 FT. WIZ KHALIFA & M/OTONE	
6	6	<b>WHISTLE</b> FLO RIDA POE BOY	
7	7	<b>PRIMADONNA</b> MARINA AND THE DIAMONDS 679	
8	NEW	<b>GIVE YOUR HEART A BREAK</b> DEMI LOVATO HOLLYWOOD	
9	8	<b>THIS IS LOVE</b> WILL I AM FT. EVA SIMONS WILL I AM	







# EXECUTIVE TURNTABLE

Send submissions to: [exec@billboard.com](mailto:exec@billboard.com)

**RECORD COMPANIES:** Universal Music Group appoints **Joseph Schmidt** CFO of East Coast labels. He was VP of finance at RCA Records.

Downtown Music promotes **Andrew Bergman** to COO. He was executive VP/general counsel.

Legacy Recordings, Sony Music Entertainment's catalog label, promotes **Adam Block** to president. He was executive VP/GM.

Razor & Tie names **Bob Hoch** director of marketing. He was senior director of marketing, digital and product management at Legacy Recordings.

Sidewalk Records taps **Kristina Carlyle** to oversee regional promotion in the Southwest and Midwest. She was music director at KRST-FM Albuquerque, N.M.



**TOURING:** Etihad Stadium in Melbourne, Australia, names **Paul Sargeant** chief executive, effective in early October. He will continue to serve as GM of Allphones Arena in Sydney until the end of September.

Madison Square Garden Co. appoints **Irene Baker** senior VP of government affairs. She was director of cabinet affairs for New York Governor **Andrew Cuomo's** office.

Palace Sports & Entertainment names **Meagan Tessler** manager of advertising and promotion. She was marketing manager at WJLB-FM, WMXD-FM and WDTW-FM in Detroit.

**RADIO:** Radio Disney appoints **Ivan Heredia** VP of marketing. He was director of music and talent at Nickelodeon and Viacom Media Networks' Kids & Family Group.

**RELATED FIELDS:** The Academy of Country Music promotes **Lisa Lee** to lead the organization's newly named creative, PR and production department, which combines the formerly separate creative and media production and PR/marketing departments. She was senior VP.

—Edited by Mitchell Peters

# GOODWORKS

## ANTHONY, CARDENAS TO HOST BENEFITS

Superstar Marc Anthony and entrepreneur Henry Cardenas will host a series of fund-raisers in August to benefit their Maestro Cares Foundation, which benefits underprivileged children in Latin America by providing safe environments and educational support.

The three events aim to raise funds to complete a new residence hall and school for more than 200 children at the Niños de Cristo orphanage in La Romana, Dominican Republic. This will be the first major project funded by Maestro Cares.

The mission of the nonprofit (MaestroCares.org), launched earlier this year by Anthony and Cardenas Marketing Network president/CEO Cardenas, is to "support and help fund projects that will create a better environment for underprivileged children who want to make a difference tomorrow."

The first fund-raiser will take place Aug. 9 at El Museo del Barrio in New York, the second on Aug. 20 at the Sofitel Chicago Water Tower in Chicago and the third on Aug. 23 at Club Nokia in Los Angeles. The events will include a cocktail reception and a silent auction.

"I have been granted the privilege to be the voice for these kids and they need all the support in the world," says Anthony, who in 2010 received Billboard's Spirit of Hope Award at the Billboard Latin Music Awards for his philanthropic activities.

Maestro Cares will also help develop orphanages in Puerto Rico and Cardenas' native Colombia.

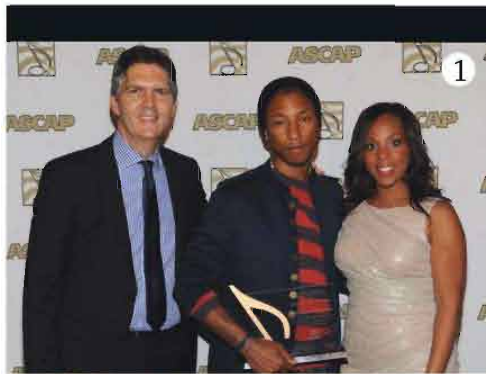
—Leila Cobo

# BACKBEAT

## PUBLIC EXPOSURE

Hitting the promo circuit in support of *Overexposed*, Maroon 5 dropped by "Live on Letterman" for a June 26 streaming webcast concert. From left are Maroon 5 members **MICKEY MADDEN**, **JAMES VALENTINE**, **ADAM LEVINE**, **PJ MORTON** and **MATT FLYNN** with CBS Interactive Music Group president **DAVID GOODMAN**.

PHOTO: JEFFREY STAAB/CBS



**1 THE EVENING** after its film and TV awards, ASCAP ushered in its 25th annual Rhythm & Soul Music Awards on June 29. The night's honorees included songwriter of the year Noah "40" Shebib, publisher of the year EMI Music Publishing (an 18th consecutive win for outgoing president of North America, creative Jon Platt), Founders Award winner Quincy Jones and Golden Note Award recipient **PHARRELL WILLIAMS** (center). Offering kudos are ASCAP executive VP of membership **RANDY GRIMMETT** and rhythm and soul VP of membership **NICOLE GEORGE**.

PHOTO: FRANK MICELOTTA/PICTUREGROUP

**2 FILM COMPOSER** and former Yes man **TREVOR RABIN** was presented with the Henry Mancini Award at ASCAP's 27th annual Film & Television Music Awards on June 28. Flanking the honoree at the Beverly Hilton Hotel in Los Angeles are ASCAP CEO **JOHN LOFRUMENTO** (left) and president/chairman **PAUL WILLIAMS**.

PHOTO: FRANK MICELOTTA/PICTUREGROUP

**3 AMONG THE** various industry events preceding the 2012 BET Awards (July 1) was Singleton Entertainment's fifth annual Toast to Urban Music Executives. CEO **ERNIE SINGLETON** (fifth from left) congratulates the honorees at Busby's East in Los Angeles. From left are Urban Buzz president **KEVIN FLEMING**, N5 Marketing founder **MICHAEL NIXON**, mun2 VP of media and talent relations **HANNA BOLTE**, SRC CEO **STEVE RIFKIND**, Interscope Geffen A&M VP of publicity **YVETTE GAYLE**, Notting Hill Music Publishing VP **LIVIO HARRIS** and "American Idol" music director **RAY CHEW**.

PHOTO: MAURY PHILIPS

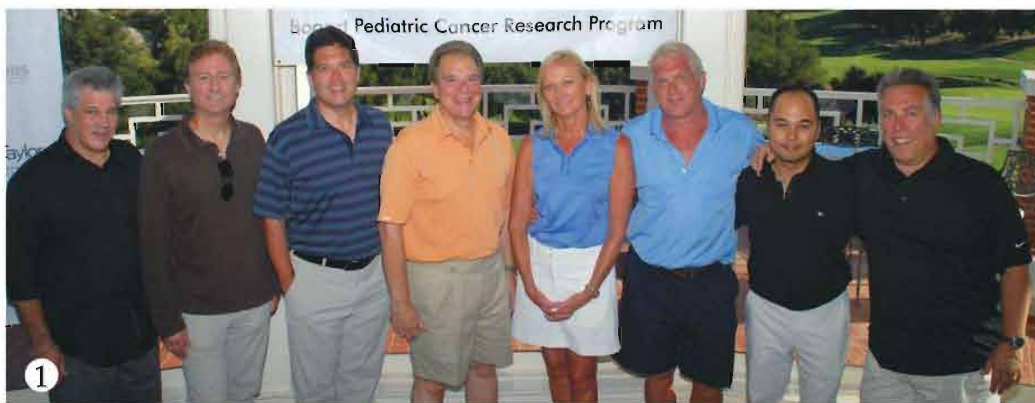
**.biz** Additional photos online this week at [billboard.biz](http://billboard.biz).

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## POWER PLAYERS

"We put our lives into this music shit, and we don't ever stop," Cash Money co-CEO **BRYAN "BIRDMAN" WILLIAMS** said at a private party celebrating his and brother/co-CEO **RONALD "SLIM" WILLIAMS'** cover photo for Billboard's inaugural Urban Power List issue. Joining in the BET Awards weekend revelry at Philippe Chow's in Beverly Hills, Calif., are (from left) Slim, Cash Money business manager **VERNON BROWN**, Universal Republic president/CEO **MONTE LIPMAN**, Young Money president **MACK MAINE**, Birdman and Billboard music editor **BENJAMIN MEADOWS-INGRAM**. PHOTO: TONYA WISE/PICTUREGROUP



**1** **THE FIFTH** annual Provident Financial Management Golf Classic took place June 18. Presented by the insurance firm Robertson Taylor, the event raised more than \$150,000 for the Bogart Pediatric Cancer Research Program at the Children's Hospital Los Angeles. Taking a few minutes off the links are (from left) Robertson Taylor executive VP **JERRY LAPSON**, Provident senior managing director **BILL VUYLSTEKE**, KTLA morning show co-anchor **FRANK BUCKLEY**, Provident COO **IVAN AXELROD**, Robertson Taylor president **SHARI VIOLAS**, AEG Live/Concerts West president/co-CEO **JOHN MEGLIN**, Billboard director of special features and West Coast sales **AKI KANEKO** and Provident managing director **LARRY EINBUND**. PHOTO: CHRIS JURGENSON



**2** **THE ROOM** was packed with heavyweights on July 12 when the UJA-Federation of New York honored **AMY DOYLE** (left), MTV executive VP of talent and music and talent strategy, and Rick Krim, VH1 executive VP of talent and music programming, at the Pierre Hotel in New York. Among the many execs in attendance: Sony/ATV chief Martin Bandier, Universal head Barry Weiss, Universal Republic president/CEO Monte Lipman and Warner Music's Julie Greenwald and Craig Kallman. **PINK** made a surprise appearance to pay tribute to Doyle.

**3** **FORMER** MTV Networks CEO **JUDY McGRATH** praised **RICK KRIM** at the UJA luncheon as the "living embodiment of a music man," while actor Kiefer Sutherland stood from his seat at his table to celebrate Krim in what he jokingly called "the earliest and healthiest toast I've ever made." PHOTOS: LARRY BUSACCA/GETTY IMAGES

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