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No. 1

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360 DEGREES OF BILLBOARD

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UP FRONT

COUNTRY BY KEITH CAULFIELD and GARY TRUST

Swift Start

Taylor Swift's new single blasts onto radio, set for record sales debut

The title of Taylor Swift's new single clearly isn't about her relationship with radio or her adoring buying public.

"We Are Never Ever Getting Back Together," the first single from Swift's fourth studio album, *Red*, due Oct. 22, debuts at No. 72 on the Billboard Hot 100 after less than two days in release and appears to be headed for a massive jump to the chart's upper reaches, thanks to its immediate acceptance across multiple radio formats and a projected record-breaking first-week digital sales total.

It arrives after being released to digital retailers and radio only late Monday (Aug. 13), with its first two days of airplay accounting for a No. 25 start on Hot 100 Airplay (40 million audience impressions, according to Nielsen BDS). That's the best bow for a new song by a country act in the radio chart's 21-year history.

"Never" has the retail record books in its sights. Commercially released to iTunes and Google Play on Aug. 13 by Big Machine and Universal Republic Records, and to other digital retailers the day after, "Never" will probably easily move more than 500,000 downloads by the end of the tracking week on Sunday, Aug. 19. That large a sum could earn "Never" the biggest sales debut for a digital song by a woman, as well as a career-high sales week for the country/pop superstar.

(While pop and country versions have been released to appropriate radio formats, only the pop edit of "Never" is currently available digitally for consumers.)

If it surpasses 448,000, "Never" will earn the largest debut for a digital song by a female artist. Lady Gaga's "Born This Way" holds the mark among women, having launched at No. 1 on the Hot Digital Songs chart on Feb. 26, 2011. ("Born"

racked 448,000 after only three days on sale.) Forecasters initially suggested Swift's "Never" would launch with 400,000-500,000. But once sources saw how well it was already selling, it blew all projections out of the water. It now looks to have a shot of surpassing the 600,000 mark.

Swift's best sales week to date came with

"Love Story," which moved 360,000 during Christmas week of 2008 (on the Hot Digital Songs chart dated Jan. 10, 2009). Her highest debut week came courtesy of "Today Was a Fairytale," which sold 325,000 on the Hot Digital Songs tally on Feb. 6, 2010.

Since her arrival in 2006, Swift has sold 17.8 million albums in the United States and 47.6 million digital tracks, according to SoundScan. In its 2011 year-end report, Nielsen named Swift the No. 5 best-selling digital songs artist, and the top such country act of the digital era.

RADIO-ACTIVE COUNTRY HIT

The response from multiple radio formats to "Never" has been "over-the-top exciting," Big Machine president/CEO Scott Borchetta says. "Everyone is so happy to have her back with a great new single and a fourth-quarter album.

"Because she has been such a dynamic, solid and trusted performer, there was a huge expectation and hope for a great first track. Programmers coast to coast feel that Taylor has again overdelivered," he says.

Both country and pop programmers are happy that, with "Never," Swift has reunited with radio. (Not that they've had that much time to miss her. "Ours" became her sixth country No. 1 in March, while B.o.B's "Both of Us," featuring Swift, is No. 32 on Mainstream Top 40,

where she's placed 12 entries.)

"I like the record. I heard it a couple of weeks ago and, about 30 seconds in, thought it was a multiformat hit," CBS Radio/Houston VP of programming Mark Adams says. (The company's Houston cluster includes country KILT and mainstream top 40 KKHH.)

"From what we can gauge, her fan base is excited about her new music and wants to hear it on the radio, as the majority of responses have been positive," Adams adds. "KILT night jock Brooke shared with me that her phones and social media were very active [when] she played ['Never'] several times."

As for the Avril Lavigne-leaning anthemic pop chorus of "Never," Adams says that the song should still endear itself to country audiences. "I don't really understand or agree with 'too pop' criticisms in regards to Taylor or any other country artist, for that matter. I happen to like popular, hit records that create actual passion. I always welcome another one.

"We've added the song into a 'power new' category on KILT and it will be somewhere in the

upper 30s in spins over the next seven days," he says. "We'll go where we go from there."

Don Gosselin, PD of Clear Channel country WNOE New Orleans, agrees that the more listeners for a country hit, the better.

"Taylor is a major superstar for the country format, and it is vital for country stations to own this new song and album," he says. "She has always been a crossover artist, which is great because of all the new people she brings to our format. But she is and always will be country."

Country radio consultant Joel Raab shares that "a few stations are telling me that ['Never'] is the most pop-sounding song Swift's ever done." As such, the "strong, catchy song" will likely appeal "better to younger than older listeners," he predicts.

Nate Deaton, GM/music director at Empire Broadcasting's country KRTY San Jose, Calif., says that Swift's mass appeal is unique—and undeniably welcomed.

"There has not been an artist who has moved the needle [on Arbitron's Portable People Meter ratings device] like Taylor," he says. "We are very

RADIO BY MIKE STERN

24 Hours In 'Never' Land

Clear Channel radio blitz builds buzz for Swift single

In June, Big Machine Records and Clear Channel Media and Entertainment made headlines with the announcement of a ground-breaking royalty agreement that includes Clear Channel paying sound-recording performance fees to the label. Now the two have reteamed, this time to promote the release of Taylor Swift's new single, "We Are Never Ever Getting Back Together."

After Swift's YouTube webcast on Aug. 13, announcing the single and the Oct. 22 release of her new album, *Red*, more than 300 Clear Channel stations across multiple formats—including mainstream, rhythmic and adult top 40, country and adult contemporary—started playing the song at the top of every hour.

The airplay blitz, which continued for 24 hours until 11 p.m. on Aug. 14, is an example of what Clear Channel calls its "World Premiere

Program" and is similar to promotional pushes the company has undertaken with other superstar acts, including Madonna, Rihanna and Jason Aldean. Clear Channel's support helped Rihanna make the strongest-ever bow of her 31 career entries on Billboard's Hot 100 Airplay chart (No. 28 for "You Da One"), and also powered Aldean to the highest debut of his 16 Hot Country Songs entries (No. 19 for "Take a Little Ride").

Clear Channel president of national programming platforms Tom Poleman says that the idea is to take new releases from big-name artists and turn them into events for the company's radio stations.

"The key for us is always branding our stations as a place you can hear new music from artists that are core to our stations first," Poleman says. "Even if we don't get the song actu-

excited about the new song, the album and her touring. Her past two tours have been the only times in all the contesting we do that our ratings have significantly jumped. Keeping in mind that we have most every major tour in this market year in and year out and they sell great, we still can't move that needle the way we do with Taylor."

It's a love story between "Never" and pop radio as well. "Never" is "the perfect song for Taylor to launch a new project with," says Sharon Dastur, PD of Clear Channel's mainstream top 40 WHITZ New York. "The audience has instantly reacted to the catchy hook, and its lyrics made for a great topic on the 'Elvis Duran & the Z100 Morning Show.'"

"I like it. She always calls them like she sees them," says Randy McCarten, PD of Clear Channel's mainstream top 40 WRVE Albany, N.Y., who predicts that the song will be a "singalong" favorite when Swift joins a who's who of high-profile acts playing the company's second iHeartRadio Music Festival Sept. 21-22 at the MGM Grand in Las Vegas.

"Taylor Swift is a pro and connects with the audience as well as anyone," says Bryan Laroche, assistant PD and afternoon-drive host at Clear Channel's mainstream top 40 WNWV Jacksonville, Fla. "The proof is in how fans reacted after hearing the new track. We didn't even have to ask for feedback. They just chimed in. It took just one listen to realize how huge this song will be."

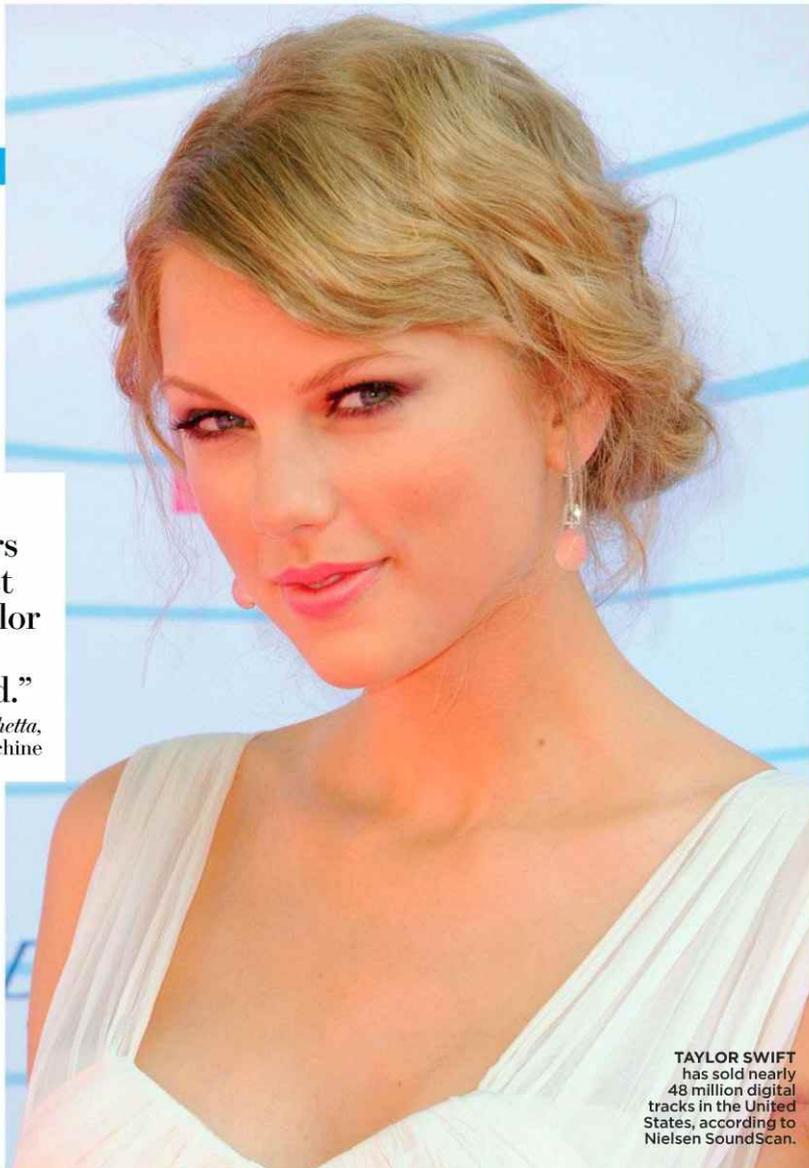
Additional reporting by Wade Jessen and Silvio Pietrolungo.

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“Programmers coast to coast feel that Taylor has again overdelivered.”

—Scott Borchetta, Big Machine



TAYLOR SWIFT has sold nearly 48 million digital tracks in the United States, according to Nielsen SoundScan.

>>> JEFF PRICE, PETER WELLS OUT OF TUNECORE

TuneCore president/CEO Jeff Price confirmed long-swirling rumors that he and co-founder Peter Wells have left the company. Sources say the TuneCore board voted to oust Price because it was unhappy with the company's financials. Others cited a spat with Amazon in which TuneCore titles were removed from the merchant's U.K. website for a period beginning in late January. Still others speculated that the board might've been unhappy because Price declined to close deals with digital service providers unless they agreed to pay TuneCore the publishing for the music the company distributed. While Price declined to address the reasons for his exit, Wells confirmed that he himself had been asked to leave.

>>> SONGZA LANDS FUNDING FROM ATOM'S CARTER, WME

Internet radio service Songza announced the close of a \$1.5 million convertible note led by Amazon, Deep Fork Capital and Metamorphic Ventures, the lattermost joining Songza's board of directors. The round had a long list of strategic partners, including Atom Factory founder Troy Carter, William Morris Endeavor, 1-800 Flowers, NBA star Baron Davis, 24/7 Real Media co-founder Geoff Judge and Google managing director of U.S. sales John McAteer. Songza's competitors will be more interested in the user metrics: More than 2 million new users have been added in the United States and Canada (where it launched last week) since June 1.

>>> RDIO ADDS TRACKS FROM CD BABY, TUNECORE

Music subscription service Rdio has added the catalogs of distributors CD Baby and TuneCore. Rdio CEO Drew Larner says the deal increases Rdio's catalog by 3 million tracks to more than 18 million.

Reporting by Jem Aswad, Ed Christman and Glenn Peoples.

ally first, it's how we image and brand ourselves."

And in this case, as with all the other songs that have been given the world-premiere treatment, Clear Channel didn't actually have it first. Swift's single was available to all broadcasters at the same time. "With Taylor we have a lot of partners. No stations had the advantage. Even Clear Channel understands we can't show favoritism," Big Machine president/CEO Scott Borchetta says.

Poleman says that regardless of who has the music first, making an event out of big releases is valuable from an imaging standpoint for Clear Channel's stations. He points to a recently released Nielsen re-

search study that shows radio remains the dominant method of new music discovery for consumers. "We want them to always look to our stations."

He adds that for stations in markets rated by Arbitron's Portable People Meter—which provides data that can be analyzed on a minute-by-minute basis—the strategy of playing a new song at the top of every hour has had some ratings impact, driving listeners to tune in at a specific time.

The only thing that seems odd about Clear Channel's promotional push is the inclusion of rhythmic top 40 stations in the program. Poleman

says he played the song for Cat Collins, the company's rhythmic brand manager, who felt listeners would want to hear it. Borchetta says he wasn't surprised, pointing out that Swift has some credibility with that audience, having teamed previously with both T.I. and T-Pain.

But according to Nielsen BDS, as of the end of the day on Aug. 15, only four non-Clear Channel rhythmic stations had played the record, giving it a total of 13 spins. So while Swift may have some credibility, she's clearly a long way from becoming a core artist for the format.

MADONNA, JASON ALDEAN and RIHANNA are among the artists who have benefited from Clear Channel's "World Premiere Program."



Naturally the two companies working together again also raises questions about whether the union is related to the new royalty agreement announced earlier this year.

"The decision to do the premiere is purely a programming decision and has nothing to do with the other deal," Poleman says. "If she was on a different label we would have done the [same] thing because it's good radio. This is what we are supposed to do. We are supposed to maximize pop culture events. We are just doing it on a large scale now."

SWIFT: STEVE GRANITZ/WIREIMAGE.COM; MADONNA: GEMINADI/WIREIMAGE.COM; ALDEAN: BETTY WILSON/WIREIMAGE.COM; RIHANNA: JON SATO/WIREIMAGE.COM

HIP-HOP BY ANDREW HAMPP

Cooking Up A Deal

Upstart rapper Action Bronson joins Snoop Lion on growing Vice Records roster

Less than two years ago, Action Bronson (real name Arian Asllani) was a full-time chef in New York, serving up gourmet dishes like frittata Napoletana, ahi tuna and his signature Bronson burger. But after breaking his leg in a kitchen-related accident in January 2011, he decided to take up rapping, an occasional hobby, as a full-time outlet, releasing mixtapes with culinary titles like *Well-Done* and *Bon Appetit... Bitch!!!!* in short order.

Cut to August 2012, and Bronson is the latest artist to join the growing roster of Vice Records less than 12 months after its distribution pact with Warner Bros. Records. Under the guidance of manager Paul Rosenberg (Eminem), who discovered the rapper after the release of digital album *Dr. Lecter* last year, Bronson

decided on Vice amid a brief bidding war that ultimately ended when he visited the media company's headquarters in Brooklyn.

"They just get it. They understand what's cool and what's not," Bronson, 27, says. "This is just different. I don't want to be the same cookie-cutter-type dude. I want to be me, and those guys made me feel at home. There's a bunch of other places I could be, but this was the place for me, I felt."

Bronson's signing comes on the heels of Vice's recent pact with Snoop Lion, formerly Snoop Dogg, for the release of his upcoming reggae album and documentary, as well as the recent release of rapper Vybz Kartel's *Kingston Story*. Such a hat trick might suggest a strategic shift toward hip-hop for a label that first made

its name in the mid-2000s by signing indie rockers like Bloc Party, the Raveonettes and OFF! But Vice co-founder Suroosh Alvi insists it's just a series of coincidences, with upcoming releases from acts like Black Lips on deck as well as another signing "that's not hip-hop or urban rap" expected in the coming weeks.

"Now is just the right time for us to be in this space," Alvi says of the hip-hop roster. "Our brand is at the place now where we can offer a lot more scale to these artists as well."

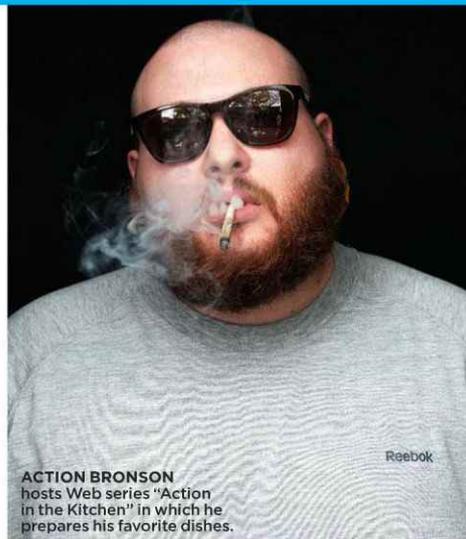
Rosenberg adds, "We all believe that Vice is the right match for Action Bronson's vision as an artist and the type of musical career that he strives for. I can't wait to put our efforts together with Vice's creativity and Warner Bros.' platform to share Bronson's music

with the world."

In addition to considerable help on the distribution end from Warner, Vice has properties like the Creators Project (a global events series with Intel) and YouTube Channel Noisey, a music video and interview series that has logged more than 55 million views and 83,000 subscribers since launching in the spring.

That content strategy seems to have played a role in the signing of Bronson, who hosts a popular Web series called "Action in the Kitchen" in which he prepares some of his favorite dishes.

"Vice has Action Bronson fever and has had it for a while," Alvi says. "He's so prolific and so talented that we became obsessed with him. Then we brought him up with [Warner co-president/CEO Todd



ACTION BRONSON hosts Web series "Action in the Kitchen" in which he prepares his favorite dishes.

Moscowitz] and they agreed he's a great fit for our brand. We want to ensure that we can leverage all our platforms in media and Warner Bros.' platforms in the right way and achieve success."

With more than a half-dozen mixtapes and digital albums already to his name in less than two years, the concept of a proper studio album

carries its own kind of excitement for Bronson.

"Everything I've put out so far to this point has been with one producer," he says. "This project I'll be putting out with Vice I feel is going to be a mixture of everything I've done so far. I'll gather a dream team of people I've become friends with and we're just going to blow it up." ■■■

LABELS BY PHIL GALLO

This Label Is Your Label

Unheard Woody Guthrie music is latest coup for Folkways, which has grown its business in the last decade

The centennial of Woody Guthrie, already honored with symposia, concerts and festivals, had a crowning achievement with the release in July of *Woody at 100: The Woody Guthrie Centennial Collection*, a 150-

page LP-size book with three CDs. The Smithsonian Folkways set contains 21 previously unreleased performances and six never-before-heard originals, including his first known recordings from 1939.

The release debuted at No. 18 on Billboard's Folk Albums chart, a rare occurrence for a boxed set, and Smithsonian has ordered a second run to follow up the initial run of 10,000 copies. According to Nielsen SoundScan, it has yet to crack the 5,000-mark, but one thing is certain: It'll never go out of print.

"We have the same anxieties of other labels—we're always nervous that we'll run out at a crucial selling period and we worry about getting stuck [with extra inventory]," Smithsonian Folkways director of marketing and sales Richard Burgess says. "The mission of [label founder] Moses Asch when he took Folkways to the Smithsonian was to make everything remain available. The majors would have cherry-picked the catalog and he didn't think it belonged at university because they couldn't run the

business end. It made the transition in that first period where CDs were replacing vinyl. Now, with direct-to-disc, only one-tenth of our discs are commercially printed and we have reduced our inventory to zero."

The Guthrie centennial has put the spotlight on the composer of "This Land Is Your Land" and the Folkways label, the largest repository of his recordings. The Smithsonian Institute took over Folkways Records in 1988 after it spent 39 years in the hands of founders Asch and Marian Distler, whose goal was to "record and document the entire world of sound." They managed to release 2,168 albums between 1948 and 1987, all of which are still in print thanks to a custom on-demand format that had its origins in a custom cassette business the label started in 1988.

Smithsonian Folkways continues to release music—nearly an album a week—from the 14 labels in the Smithsonian Folkways family, and will

soon unveil a UNESCO collection of more than 120 world music recordings.

Since Burgess' arrival in 2001, Smithsonian Folkways has nearly doubled its gross sales from \$2.2 million to \$3.8 million last year. Beyond keeping everything in print, that gradual spike owes to several factors: the release of a new album almost every week, niche marketing everywhere from the Grateful Dead's website to Amazon to museum gift shops and marketing that drives consumers to the non-profit's website.

"We only have three iconic figures—Woody Guthrie, Pete Seeger and Lead Belly—so not having hits is one of our strengths," Burgess says. "My theory is that we do things that are special. Whenever we bring out new releases we're looking to generate interest in the catalog. By industry standards we have deep, deep, deep catalog."

"We're constantly berated by stores who are trying to get us to drop prices," he adds, "but I don't see price as the reason someone wouldn't buy a Folkways title. Our margins are not that wide. We don't think we'd see a lot more music or reach a mass audience if we lowered our prices." ■■■

Boxed sets are few and far between at the label. The Guthrie collection follows the six-CD *Jazz: The Smithsonian Anthology*, a March 2011 release that put the label in a newly curated, boxed set business.

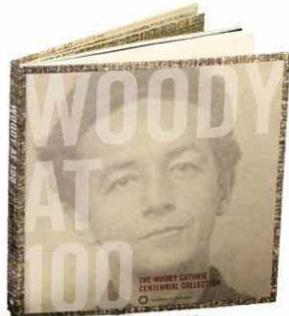
"We learned a lot from *Jazz*—it moved everything up a notch," Burgess says. "There's no question that the added value makes it attractive. The label was one of the first to have a reputation for a certain type of presentation and contextualization. That's important in ethnomusicology."

During Asch's run, one of the catalog's crown jewels was Harry Smith's *Anthology of American Folk Music*. Released in 1952 and on CD in 1997, it was certified gold in 2005 and has sold 69,000 copies, according to SoundScan.

Burgess concedes that the label has never been concerned with charts or sales figures, though he could change that for the sake of better accounting.

"We don't have accurate numbers for a lot of the early sales," he says, suggesting the Smith anthology may actually be at a platinum level. "We've always wanted sales to be spread out over a long period of time." ■■■

Woody at 100 includes the artist's first known recordings from 1939.



'Tis The Season?

The fourth-quarter schedule needs a shakeup, as digital sales dominate and fewer CDs are bought as gifts

I have a question for the music industry.

Why does everyone still wait for the fourth quarter to release big albums? Or, to put it another way: Why doesn't anyone release superstar albums in January?

For years, superstar artists and their managers forced labels to put out albums in the fourth quarter so they could benefit from the holiday selling season. As the music industry goes digital, however, will albums continue to be an important gift item?

Signs are such that, if the industry ever goes completely digital, there won't be a big sales buildup leading into Christmas. In fact, that sales buildup is already dissipating. In 2000, for example, the U.S. music industry sold 181 million albums in the last seven weeks of the year. By 2011, that number had fallen to less than half—69 million units, according to Nielsen SoundScan.

Last year, overall sales were down 54% to 331 million units from the industry's peak year in 2000 when albums scanned 785 million. Sales during the holiday selling season

were down even more, by 62%. Last year, the U.S. industry only had two weeks in which sales topped 10 million units, while the year prior there were four weeks in which sales topped that milestone.

One reason Christmas sales are shrinking is because the music industry has let the movie studios eat its lunch. Every year, the studios put together great DVD promotions with titles at \$5 or less, basically locking

up prime real estate at retail. Only last year did Universal Music Group Distribution and Sony Music Entertainment make an effort with catalog promotions, but it still wasn't enough to stem the decline. In a year that album sales were finally up 1.4%, the seven-week holiday selling season in 2011 still shrank 5.3%, scanning 68.7 million albums, down from 72.5 million in the same period in the prior year.

Judging from last year's figures, digital song sales seem to enjoy two big weeks directly centered on the holiday: the week after Christmas (with 42 million scans) and the first week of

the new year (with 32 million). Then, track sales began to rapidly decline back to the norm of 25 million scans per week. Digital albums also had two bigger than usual weeks last year, hitting the 3 million mark in the week leading up to Christmas and the same a week afterward.

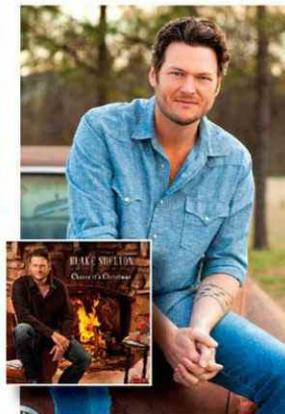
As the industry transitions to digital, its holiday selling season may slip away unless the trade tries to change the mind-set of digital merchants. Amazon is heavily dependent on Christmas because of the many product lines it carries, but iTunes doesn't really do anything special, other than offer gift cards.

Once the iTunes gift card became available, the business noticed a gigantic five-day sales surge right after Christmas because of immediate redemptions. The cards created a post-Christmas paradigm shift of sorts—but does the industry really want to replace its seven-week holiday selling season for one day before Christmas (Cyber Monday), and about one or two weeks of heavy redemptions after the season?

What about subscription services? Do they drive holiday sales? Perhaps SiriusXM does—I got a satellite radio for Christmas last year and, of course, I



BLAKE SHELTON (right) hopes his holiday album (inset) will mirror the success of MICHAEL BUBLE'S 2011 smash, *Christmas*.



immediately joined up. But other digital services like Spotify, Rdio and Rhapsody don't come with such devices, so they won't likely be on top of anyone's Christmas list.

Based on the amount of marketing Spotify has done to inform consumers of its availability stateside—which is none, as near as I can tell—does anyone expect the company to position its subscription service as a holiday gift? It would be the smart thing to do, but Spotify seems content to spread the word to consumers through all the free publicity it gets from the financial and music press, which just plain love Spotify.

These days, if you want to ride a big sales surge and release new music, maybe after Christmas is now the best

time to do so. I'm not saying the industry should stop concentrating on the fourth quarter, because my brick-and-mortar merchant friends would get annoyed at me. Still, there's a good case to be made that, instead of saving everything for the last three months, more thought should be given to spreading big releases throughout the entire year.

Of course, you still have to release Christmas albums before the holiday. That's why **Blake Shelton** is shrewdly releasing *It's Christmas* on Oct. 2. Otherwise, he wouldn't stand a chance to sell a couple million units. Just ask **Michael Bublé**, whose *Christmas* set moved 2.4 million units in the final 10 weeks of 2011, according to SoundScan. ●●●

HOME FRONT

360 DEGREES OF BILLBOARD

2012 Women In Music Nominations Now Open

For the eighth consecutive year, Billboard's special feature Women In Music will identify these individuals—and once again invite readers to offer their nominations online.

Women In Music is an annual report in Billboard's Power Players series, as well as an invitation-only event to honor the top women of the year, as selected by Billboard. It recognizes female executives who drive our business forward with their vision, dedication and hard work.

Executives in all aspects of the music industry are eligible, and must be nominated as individuals, not as members of a team.

Women who make their living primarily as artists and/or songwriters aren't eligible unless they own their recordings or songs and act in a business capacity to market them.

Billboard editors will choose among the nominees by considering the achievement of each nominee during the past 12 months, with an emphasis on how that achievement can be best measured. (Examples: revenue or market share, new business generated). Billboard will also consider how they have shown leadership in the broader industry.

To nominate someone, go to billboard.biz/womeninmusic2012. The deadline for nominations is Aug. 28.

REID, SANTAOLALLA TO KEYNOTE AT FILM & TV MUSIC CONFERENCE

Epic Records chairman and "X Factor" judge Antonio "L.A." Reid and two-time Academy Award winner Gustavo Santaolalla will deliver keynote Q&As at the Billboard/Hollywood Reporter



Film & TV Music Conference, presented by First Entertainment Credit Union, taking place Oct. 24-25 at the W Hotel in Hollywood.

Reid, winner of three Grammy Awards, will discuss his career as a producer, songwriter and label executive at Epic, where he has been building the label concurrently with his stint on Fox's "X Factor."

Santaolalla will discuss his award-winning work on "Brokeback Mountain," "Motorcycle Diaries" and "Babel" in addition to his latest film score, "On the Road." He has two releases ready for Sony Classical—a new

album with his nuevo tango group Bajofondo and a solo album that will be released in 2013. The conversation will also explore his first venture into writing music for a videogame.

For the first time, the conference will provide an opportunity for musicians to get their music heard and evaluated by 10 music representatives actively pitching music for placement in film, TV and commercials. The conference will also include panels on composing, music supervision, advertising, publishing and career-building plus case studies on hit TV shows and films, live performances, one-on-one sessions and networking opportunities.

For more information and to register, go to billboardevents.com/filmtv.

SANDRA BERNHARD TO HOST TOURING AWARDS

Multifaceted actress/comedian Sandra Bernhard will host the ninth annual Billboard Touring Awards, set for Nov. 8 in New York.

"I'm delighted to help honor the top touring artists and professionals, because, as we all know, they never get

enough love," Bernhard says. "I'll bring the glamour and the excitement, and it promises to be a terrific evening."

Since launching her career at Los Angeles' famed Comedy Store in the '70s, Bernhard has written and starred in numerous one-woman shows, acted in movies and on TV, recorded albums and authored books. Her first one-woman show, the groundbreaking "Without You I'm Nothing," debuted off-Broadway in 1988 and served as inspiration for the film and Grammy Award-nominated album of the same name.

The conference will also feature a keynote by Live Nation Entertainment chairman Irving Azoff, an inside look at the Coachella festival and the Touring Awards, which will honor the concert industry's top artists, venues and professionals. Special awards include Legend of Live, the Humanitarian Award and the Creative Content Award, which this year will go to Cirque du Soleil's Michael Jackson: The Immortal World Tour.

For more information and to register, go to billboardtouring-conference.com. ●●●



Register today for any Billboard event and save \$50. Go to billboardevents.com and use promo code BIZ12.

Remembering Jairo

The Colombian salsa master was more than a musical genius—he was a humble, generous inspiration

Jairo Varela, the founder of iconic Colombian salsa band **Grupo Niche** who died of heart failure on Aug. 8 in his Cali home, has received a hero's goodbye, his body taken from theaters to the City Council to the Coliseum, with music playing at every stop.

A tall, imposing man with cinnamon-colored skin and sly, yellow eyes, Varela had the speculative look of a shrewd businessman, belying the music within. As the creative force behind Grupo Niche, the band created in the late '70s that redefined Colombian salsa as both complex and eminently danceable, he exported the music around the world.

Varela had survived bad business deals, switches be-

tween indie labels and major music companies, as well as nearly three years in prison in the mid-'90s at the height of Grupo Niche's popularity when the Colombian government accused him of accepting drug-

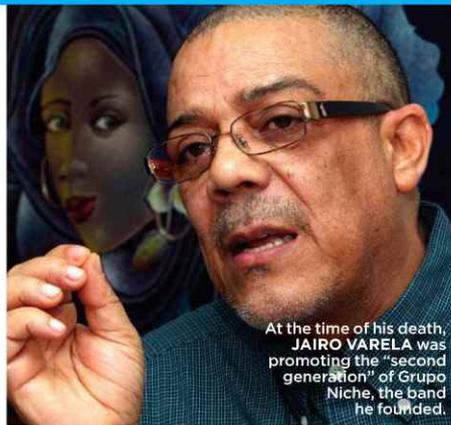
trade money for a performance. At the time of his death, Varela was promoting what he called "the second generation" of Grupo Niche, and the band had already played around 40 shows this year, including performances on the day Varela died.

As a resident of Cali, the area Varela called home for most of his adult life, he put the place indelibly on the music world's map with "Cali Pachanguero," the city's informal anthem and the song

every caleño still learns when beginning to salsa dance.

I met Varela at the urging of my American husband, who loved Grupo Niche. We saw each other backstage at a party where his band was performing and introduced ourselves. As newlyweds and unknown musicians, we were both smitten with Varela and he treated us like equals, introducing us to his group and giving us his business card. A few days later, we stopped by his recording studio in the famed Calle 5 area he eulogized in "Cali Pachanguero."

The next time I saw Varela, I was the pop music critic for the Miami Herald and he was in jail. I went to visit him at a low-security facility that also housed ex-mayors and congressmen, and, sitting on a shaded patio, we pored over the ever-present notebook in which he penned all his songs



At the time of his death, **JAIRO VARELA** was promoting the "second generation" of Grupo Niche, the band he founded.

by hand. At that moment, I truly began to appreciate his worth. Here was a man born and raised in Colombia's poorest state of Choco, who took the African rhythms he heard around him and built a musical brand. He was a man who didn't read or write music, but could create exceptional melodies and lyrics as well as handle dynamic and complex arrangements.

Upon his release, I visited him at his home, which was surprisingly modest. Varela yearned for respect and recognition, but he was happy to cede flashiness to others. A perfectionist who fined his band

members for arriving late to practice, he rarely took the stage himself, and nearly a dozen of his singers went on to become stars in their own right.

I hadn't seen Varela for years, which made the news of his death doubly hard to bear. I would have liked to speak with him one last time, and tell him that, after all these years, his music had remained an inspiration and an anchor to my home. Instead, my husband and I did the next best thing, and we danced in his honor. ●●●

—Leila Cobo

Latin Notas

LEILA COBO



EN BREVE

JUANES TO HOST SHOW ON SIRIUSXM

Colombian singer/songwriter Juanes is launching a monthly SiriusXM show, "Yo Soy Juanes," that will be the satellite broadcaster's first artist-hosted show for bilingual listeners. The monthly program will showcase the 17-time Latin Grammy Award winner's favorite music, from traditional Colombian folk songs to Tony Bennett. The new program kicks off SiriusXM's Hispanic Heritage Month programming on Sept. 16 on channels Caliente and La Kueva. Hispanic Heritage Month runs from Sept. 15 to Oct. 15.

ORTIZ'S LABEL BAD SIN SCOUTS FOR ACTS

Regional Mexican singer/songwriter Gerardo Ortiz, the top winner at last year's inaugural Billboard Mexican Music Awards with six honors, has launched a new label called Bad Sin Records. The artist, who is signed to Del Records, will host auditions at the Conga Room nightclub in Los Angeles for two days starting Sept. 11 to find potential acts for the new label. The auditions will culminate with a party at the L.A. Live club, which is also where the label will have its official launch.

—Justino Águila

MINORITY MOBILE USE TRACKED

Digital audio advertising network TargetSpot has released results of its first multicultural study. Conducted by Parks Associates, the study shows that African-Americans and Latinos are more connected and mobile than the general population. Both groups also listen to music more on tablets than the general population (85% of African-Americans and 75% of Latinos listen on tablets versus 73% of the general population). Similar results were found regarding mobile phones and in-car listening: 70% of Latinos and 60% of African-Americans tune in through mobile phones, compared with 55% of the general population. In vehicles, 95% of African-Americans and 91% of Latinos tune in digitally versus 86% of the general population. —JÁ

Diamond Jubilee

Banda El Recodo celebrates 75 years, and shows no signs of slowing down

The group's name is long: La Banda el Recodo de Don Cruz Lizarraga. Most refer to the act simply as Banda el Recodo. It's not just the moniker that's extensive, either—the band, usually featuring more than a dozen musicians, was officially formed in 1938.

Founded by the late Don Cruz Lizarraga, the group has endured many decades and numerous incarnations as various members filtered in and out. Truly one of Mexico's most beloved bands, however, Banda el Recodo keeps on recording albums, continually tours and is

often a staple at awards shows.

Now on the heels of its 75th anniversary, which officially takes place in 2013, the members of the regional Mexican act based in the Sinaloa city of Mazatlan are determined to keep performing in a style featuring booming brass instruments that are equally as important as the vocals.

"You really have to know where you come from," says Joel Lizarraga, 38, whose father founded the group. "We represent the music of people from our town. As a band, we've grown and ma-

tured with our fans."

Those fans are dedicated, loyal followers who grew up listening to the group's songs and its collaborations with many of Latin music's biggest names, such as balladeer Juan Gabriel.

Banda el Recodo's chart history is impressive, too. The group has notched 37 singles on Billboard's Hot Latin Songs tally, as well as two No. 1s in 2009: "Te Presumo" and "Me Gusta a Todo de Ti." The band also has 29 top 10s on Regional Mexican Airplay, 11 of which hit No. 1.

Additionally, the group has

11 top 10 albums on Top Latin Albums and 21 top 10s on Regional Mexican Albums, with five of those reaching No. 1. Total U.S. album sales come to 1.8 million, according to Nielsen SoundScan.

The secret to its success, band member Mario Alvaro says, is adapting to changes in a once-robust industry. He recalls a time when bands made millions of dollars, before piracy became a major issue and the Internet changed everything.

"Now, we're on Twitter, Facebook and other social media outlets," Alvaro says. "It's part of the business plan." Popular in Mexico and the United States, Banda el Recodo has performed throughout the world, including Japan and Europe, and also appeared at the White House.

Perhaps one of the best-kept secrets of the Latin Grammy Award-winning band is the business acumen of the

founder's wife, Maria de Jesus Lizarraga. After meeting her husband in the '70s, she became the group's administrator, taking care of most financial decisions and plans. To this day, she remains crucial to the band's lasting legacy.

"My mother has always been good with numbers," Joel Lizarraga says. "When my father met her, he told her to take care of the money and he would take care of the music."

The act is still making plans for its 75th anniversary, but expects next year to be packed with special events, recordings and festival gigs.

"We are very fortunate," Lizarraga says. "We're usually playing somewhere on weekends and traveling on the tour bus. We know that during tough times not many people get to work, and we feel blessed that so many opportunities are still coming our way." —Justino Águila

BANDA EL RECODO has charted 37 singles on Billboard's Hot Latin Songs list.



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	GROSS/ Ticket Price(s)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$7,549,590 (\$3,383.96 Canadian) \$296.95/\$74.11	OSHEAGA MUSIC & ARTS FESTIVAL Parc Jean-Drapeau, Montreal, Aug. 3-5	108,398 three sellouts	Evenko
2	\$3,600,279 \$225/\$115/ \$79.50/\$25	KENNY CHESNEY & TIM MCGRAW, GRACE POTTER & THE NOCTURNALS, JAKE OWEN Reliant Stadium, Houston, Aug. 4	38,242 41,849	The Messina Group/AEG Live
3	\$3,385,855 \$195/\$125/\$75/ \$17.50	KENNY CHESNEY & TIM MCGRAW, GRACE POTTER & THE NOCTURNALS, JAKE OWEN Mercedes-Benz Superdome, New Orleans, Aug. 3	37,916 40,876	The Messina Group/AEG Live
4	\$2,593,038 \$250/\$175/ \$140/\$55	CELINE DION The Colosseum at Caesars Palace, Las Vegas, Aug. 7-8, 11-12	16,057 16,793 four shows two sellouts	Concerts West/AEG Live, Caesars Entertainment
5	\$1,810,736 (\$3,539,574 pesos) \$57.02	EMMANUEL Auditorio Nacional, Mexico City, May 31, June 1, 23-24	35,114 38,080 four shows	OCESA-CIE
6	\$1,667,240 (\$1,656,685 Canadian) \$251.60/\$50.32	MICHAEL JACKSON THE IMMORTAL WORLD TOUR BY CIRQUE DU SOLEIL Rogers Arena, Vancouver, Aug. 10-11	15,456 24,528 two shows	Cirque du Soleil
7	\$1,309,188 \$149.50/\$49.50	AEROSMITH, CHEAP TRICK Phillips Arena, Atlanta, July 26	13,045 sellout	Live Nation
8	\$1,242,990 \$60/\$20	JASON ALDEAN, LUKE BRYAN, RACHEL FARLEY, DEEJAY SILVER Columbus Crew Stadium, Columbus, Ohio, Aug. 5	27,450 sellout	Modern Music Services
9	\$1,182,440 \$120/\$55	NEIL DIAMOND Verizon Center, Washington, D.C., June 14	12,789 14,850	Live Nation
10	\$1,055,944 (\$3,727,274 pesos) \$75.23	IL DIVO Auditorio Nacional, Mexico City, July 7-8	14,037 19,040 two shows	OCESA-CIE
11	\$979,461 (\$2,732,999 pesos) \$52.39	ONE DIRECTION Auditorio Nacional, Mexico City, June 5-6	18,696 two sellouts	OCESA-CIE
12	\$918,064 \$147.50/\$25	ROD STEWART & STEVIE NICKS Amway Center, Orlando, Fla., Aug. 3	10,783 sellout	Live Nation
13	\$912,710 \$148.75/\$25	ROD STEWART & STEVIE NICKS BankAtlantic Center, Sunrise, Fla., Aug. 4	9,835 sellout	Live Nation
14	\$903,429 (\$3,744,572 pesos) \$49.76	CAIFANES Auditorio Nacional, Mexico City, June 21-22	18,157 19,040 two shows	OCESA-CIE
15	\$837,140 (\$847,936 Canadian) \$97.74/\$28.63	IRON MAIDEN, COHEED & CAMBRIA Rexall Place, Edmonton, Alberta, July 27	10,352 sellout	Live Nation
16	\$798,558 \$69/\$25	RASCAL FLATTS, LITTLE BIG TOWN, ELI YOUNG BAND, EDENS EDGE Susquehanna Bank Center, Camden, N.J., Aug. 11	19,335 24,000	Live Nation
17	\$796,528 \$221.99/\$121.99/ \$51.99/\$21.99	BARRY MANILOW Chicago Theatre, Chicago, July 12-14	10,500 three sellouts	Live Nation
18	\$768,664 (\$992,630 pesos) \$40.93	GLORIA TREVI Auditorio Nacional, Mexico City, June 29-30	18,778 two sellouts	Eventos Nico
19	\$760,035 \$55/\$30.25	JASON ALDEAN, LUKE BRYAN, RACHEL FARLEY, DEEJAY SILVER 1-800-ASK-GARY Amphitheatre, Tampa, Fla., Aug. 10	18,763 sellout	Live Nation
20	\$746,846 \$59.75/\$30.25	JASON ALDEAN, LUKE BRYAN, RACHEL FARLEY, DEEJAY SILVER Cruzan Amphitheatre, West Palm Beach, Fla., Aug. 11	18,845 sellout	Live Nation
21	\$712,942 \$85/\$25	BRAD PAISLEY, THE BAND PERRY, SCOTTY MCCREERY & OTHERS Darlene Lake Performing Arts Center, Darien Center, N.Y., Aug. 11	17,907 19,000	Live Nation
22	\$706,061 \$125.75/\$39.75	JILL SCOTT, KEM, SALT-N-PEPA, DOUG E FRESH Verizon Center, Washington, D.C., June 21	6,578 12,696	Live Nation, Haymon Events
23	\$628,825 (\$1,746,726 pesos) \$68.61	PLACIDO DOMINGO Auditorio Nacional, Mexico City, June 20	9,165 9,520	FUAAN Financiera
24	\$626,882 \$69/\$25	BRAD PAISLEY, THE BAND PERRY, SCOTTY MCCREERY & OTHERS Bethel Woods Center for the Arts, Bethel, N.Y., Aug. 10	14,977 15,200	Live Nation
25	\$612,613 \$125.75/\$49.75	MAZE FEATURING FRANKIE BEVERLY, PATTI LABELLE & OTHERS Verizon Center, Washington, D.C., July 29	9,435 sellout	Live Nation, Haymon Events
26	\$608,950 \$100/\$30	IRON MAIDEN, COHEED & CAMBRIA USANA Amphitheatre, West Valley City, Utah, Aug. 1	12,456 20,082	Live Nation
27	\$584,886 \$75/\$25	WIZ KHALIFA & MAC MILLER First Midwest Bank Amphitheatre, Tinley Park, Ill., July 27	26,404 27,831	Live Nation
28	\$552,962 \$49.50/\$20	WIZ KHALIFA & MAC MILLER Susquehanna Bank Center, Camden, N.J., Aug. 3	23,885 sellout	Live Nation
29	\$550,548 \$59.75/\$29.75	JASON ALDEAN, LUKE BRYAN, RACHEL FARLEY, DEEJAY SILVER Veterans Memorial Arena, Jacksonville, Fla., Aug. 9	11,242 sellout	Live Nation
30	\$534,226 \$65/\$25	RASCAL FLATTS, LITTLE BIG TOWN, ELI YOUNG BAND, EDENS EDGE Time Warner Cable Music Pavilion, Raleigh, N.C., Aug. 10	16,935 19,000	Live Nation
31	\$529,478 (\$531,029 Canadian) \$64.50/\$23.50	WIZ KHALIFA & MAC MILLER Molson Canadian Amphitheatre, Toronto, July 29	15,089 15,712	Live Nation
32	\$522,720 \$65/\$30	WIZ KHALIFA & MAC MILLER Nikon at Jones Beach Theater, Wantagh, N.Y., Aug. 2	12,428 15,210	Live Nation
33	\$522,217 \$127/\$52.50	IL DIVO Akoo Theatre at Rosemont, Rosemont, Ill., Aug. 3-4	5,239 8,427 two shows	AEG Live
34	\$522,187 \$79.50/\$59.50	JAMES TAYLOR Bridgestone Arena, Nashville, July 12	7,197 sellout	Beaver Productions
35	\$522,066 \$123.50/\$37.50	NEW EDITION, TONY! TON! TONÉ! Oracle Arena, Oakland, Calif., June 23	8,760 sellout	Goldenvoice/AEG Live



Agent PETER SCHWARTZ (right) with client and Under the Influence star WIZ KHALIFA.

'Under The Influence' A Hit

Rap tour rides social media push to box-office success

It ran for only 11 dates, from July 25 until Aug. 6, but consider the Under the Influence of Music tour a statement made.

The statement is that a new cadre of charismatic, hardworking, social-media-savvy artists can sell a heck of a lot of tickets for a new rap tour. Under the Influence's lineup included **Wiz Khalifa, Mac Miller, Kendrick Lamar, Chiddy Bang, Schoolboy Q, Chevy Woods and Boaz**, and sold 175,000 tickets, based on numbers reported to Billboard Boxscore.

"I've been working rap for 20 years, and you don't see shows like this happen," says agent **Peter Schwartz** of the Agency Group, whose clients include Khalifa and Miller. "A lot of it is the right package, the right timing and the right price point. If tickets were \$75 or \$100 like at a festival, it wouldn't have done the same business. But our pavilion tickets were \$35-\$55, and the lawn \$20. That's a price point where kids can't afford not to go."

The brainchild of Schwartz, Rostrum Records president **Benjy Grinberg** (who also manages Khalifa and Miller) and the two artists, the tour played primarily Live Nation amphitheaters. On the Live Nation side, regional presidents **Rick Franks** and **Geoff Gordon** got the ball rolling, and Live Nation's **Omar Al-Joulani** ran point.

"I am biased, but this was one of the biggest hip-hop touring runs in the past decade or more," Schwartz says. "Sure, you have a few top arena names like **Jay-Z, Kanye West, Eminem** and **Drake**, but Wiz and Mac just headlined 11 shows doing 20,000 people per day."

What's amazing is how quickly these artists have grown as live performance draws. According to Schwartz, Khalifa's last tour saw him selling out 5,000- to 6,000-capacity rooms, and Miller was selling out venues at 3,000-4,000 capacity. Lamar and Chiddy Bang have been playing 1,000- to 1,500-capacity buildings, and the newer acts far less. Together, however, they became a synergistic beast that did 20,000 per night, topped by 26,404 in Chicago.

Asked what these artists have in common, Schwartz says it's "a similar demo of fans and a crossing of musical styles. They're all current, buzzing artists, and very savvy with social media. Wiz has over 7 million followers on Twitter, and Mac's got over 2.5 million."

The genesis for the Under the Influence dates harks back to Khalifa's *Rolling Papers* tour last year, when the regular lineup was juiced up for an "Extra Wide" gig at the Merriweather Post Pavilion in Columbia, Md., operated by independent Washington, D.C., promoter I.M.P.

"I honestly didn't think we'd sell out Merriweather," Schwartz says, but recalls I.M.P. Productions president **Seth Hurwitz** saying at the time, "If we do over 10,000 people, it will look fantastic." During the last week, we were at 7,000-8,000 sold, and then we started selling 1,000 tickets a day—mostly kids buying up the reasonably priced lawn tickets.

"We saw that trend again this summer," Schwartz continues. "All the dates within about a week of the show started selling 1,200-1,800 per day. Watching the ticket counts was extremely exciting, especially at the end when you'd be at 20,000 and they're still clocking 1,200 tickets a day."

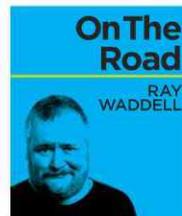
Social media and the Web were the primary promotional tools. "Once kids started talking about going, the word spread," Schwartz says. "It's almost contagious with that demo of people."

Historically, rap acts haven't been known as big ticket sellers—or hard-touring acts at all. But artists like Jay-Z, West, Drake and Lil Wayne changed that perception, and acts like Khalifa and Miller committed to touring with lots of gigs out of the gate.

"No question, times are changing," Schwartz says. "These artists are seeing how valuable touring is, and they reach people in a new way through the Internet, so they don't need a major label or radio play. The fans are Web-savvy. They know how to find and share things they like. So a new artist on the Web can spread very quickly."

As a result, Schwartz and Grinberg may have a new franchise on their hands.

"This is definitely a model we want to grow for next summer," Schwartz says. "We started last year at Merriweather. This year we did 11 shows. Next year, maybe we can do 20-25, and we'll develop a formula that works. I don't see any reason why we can't continue to build on the success of this tour."



On The Road
RAY WADDELL

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



Converse's **GEOFF COTTRILL** (inset) is overseeing a campaign involving upcoming acts (and Converse employees) **JULIE G. MCWOLF** and **SHANE WOLLZ** (from left).



Really Big Shoe

Converse's Rubber Tracks initiative does more than push sneakers with music—it also preserves rock history

Normally, it's the performer who's congratulated at the end of a successful gig. But when **Paul Weller**, former frontman of the **Jam** and **Style Council**, finished a recent London show, he decided to give thanks to **Geoff Cottrill**, chief marketing officer of Converse.

"Good job, mate," Weller told Cottrill. "Good job helping this place out."

The rocker was referencing the 100 Club, a historic venue on London's Oxford Street that had fallen into CGBG-like danger of folding. A 2011 partnership with Converse using marketing dollars to directly support the venue's operating costs changed all that.

"There are 50 years of things seeped in the walls and floors and fabric of this place, and we appreciate you keeping it open," Weller said.

That compliment is the kind of success metric that often means more to Cottrill these days than product sales. Considering the company sold \$1.3 billion worth of shoes and apparel in its fiscal 2012 (according to parent Nike's 2012 earnings report), that's saying a lot. Ever since the company founded the Rubber Tracks recording studio in Brooklyn's Williamsburg neighborhood in summer 2011, its efforts to give back to the music industry have increased rapidly. The studio has offered free, state-of-the-art recording services to more than 300 emerging or unsigned acts in its first 12 months.

Now, Converse is teaming with online independent-artist community Indaba Music to show off Rubber Tracks content—including a Facebook app showcasing videos from recent recording sessions, a series that challenges indie acts to record covers of three songs and remix contests for entries in Converse's ongoing "3 Artists. 1 Song" program.

"It was one way for us to maintain ongoing communication and relationships with artists that have come into Rubber Tracks—many of whom are members of Indaba," Cottrill says. "It's been an amazing experience. All of us have been personally involved and touched in some way by the artists we've met."

Indaba Music CEO **J.J. Rosen** says that brands played a larger role recently in delivering opportunities for revenue and exposure to Indaba's network of 700,000 musicians. Red Bull, Spotify, Mercedes and the NFL are among the company's recent partners.

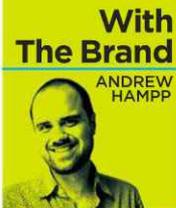
"This is a program that really allows us to engage with brands, leveraging well-known songs and allowing our artists to flourish," Rosen says. The winner of the cover song contest will be notified later this month, with final compositions made available com-

mercially through retailers participating in Fashion's Night Out during New York Fashion Week starting Sept. 6. Additionally, Converse's network of 32.6 million Facebook fans will be exposed to the songs, creating the ultimate marketing tool: fan-driven buzz.

Just as Converse parent Nike built its business on a legacy of marketing to and with athletes, Converse considers the creative class both its target spokesperson and consumer. "As a marketer, my job is to understand our core audience on a deep, meaningful level, so it makes sense we would do things to serve them," Cottrill says, noting that artists retain all rights and masters to recordings from Rubber Tracks. "We don't borrow equity from people's music to make our brand look cool. We try to participate."

To further extend patronage to upcoming musicians, Converse is making three of its own employees—all winners of an internal contest—the subjects of its latest "3 Artists. One Song" campaign, giving upcoming artists **Julie G. McWolf** and **Shane Wollz** the chance to follow in the footsteps of collaborations from **Kimbra**, **A-Trak** and **Foster the People's Mark Foster**, and **Damon Albarn**, **James Murphy** and **André 3000**, among others. The single "On the Go" will be available for free download at Converse.com starting Aug. 22.

"We have a tremendous amount of creative people that work at Converse all around the world," Cottrill says. "These were three people who never met before, and we brought them together at Rubber Tracks. They wrote a song, recorded it and we shot a music video all in two-and-a-half days. The results are very inspiring. When they came back, we said, 'Let's celebrate this.'"



FOR THE RECORD

■ In the Aug. 11 issue, a 40 Under 40 profile of **Evan Bogart**, co-founder of **Boardwalk Entertainment Group**, contained incorrect references to that company and to Bogart's songwriting team, the **Writing Camp**. A 40 Under 40 profile of **Jorge Mejia**, Sony/ATV Music Publishing's senior VP for Latin America and U.S. Latin, misstated his Twitter handle, @jorgemejia. ■ **Kendrick Lamar's** upcoming album *good kid, m.A.A.d city* (Top Dawg/Aftermath/Interscope) will be executive-produced by **Anthony "Top Dawg" Tiffith** and **Dr. Dre**.

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MUSIC
SUPERVISOR

Randall Poster

The music supervisor and tribute album producer shares his expertise in telling new stories through the use of classic songs

The first track on *Just Tell Me That You Want Me: A Tribute to Fleetwood Mac* isn't found on the group's mega-hit album *Rumours*, or even from the band's most successful incarnation featuring Stevie Nicks and Lindsey Buckingham. Instead, the leadoff cut is "Albatross," an instrumental penned by the original Mac's first guitarist, Peter Green, and released stateside in early 1969. On the tribute, Sonic Youth's Lee Ranaldo recorded the new version with his band and Dinosaur Jr.'s J Mascis.

"[Co-producer] Gelya Robb and I were trying to capture a psychedelic element that ran through the history of the band," says Randall Poster, the album's other producer. "That brought us to artists who had that flavor in their music: Tame Impala, the Crystal Ark, Washed Out."

The Concord Music Group release arrived Aug. 14 and features Antony (of Antony & the Johnsons) re-creating "Landslide," Lykke Li drenching "Silver Springs" in reverb and the New Pornographers reveling in "Think About Me." The Fleetwood Mac project is Poster's second tribute set for Concord, having explored the music of Buddy Holly last year with *Rave On Buddy Holly*, which juxtaposed the Black Keys and Cee Lo Green alongside Paul McCartney and Lou Reed.

Poster, whose music supervising career began in the mid-'90s, has a flair for pairing contemporary singers with songs of the past. This year, he won a Grammy Award for his work on "Boardwalk Empire," while his film credits include "Country Strong" with Gwyneth Paltrow, the Bob Dylan-fest "I'm Not There" and every Wes Anderson movie. Here, Poster discusses the similarities of tribute albums and film soundtracks, and storytelling through music.

Does a tribute album start with the material, or the artists?

It comes hand in hand. We poured through the catalog and came up with our master list of songs we felt we wanted, and then asked, "OK, how do we deal with artists?" I thought Antony would be an inspired choice to do "Landslide" or one of Stevie's songs. That was the first golden goose I wanted to capture.

When you approached artists you must have said that these recordings need to be at a certain level, right?

The thing about Fleetwood Mac, especially when you focus on the *Rumours* era, is that they have really hard songs to do. We were approaching bands [saying], "We really don't want songs that sound like people singing around a campfire." You have to find artists who can breathe their own personalities into it. It was a search for great singers with [unique] voices—Antony, Marianne Faithfull, Bonnie "Prince" Billy—and then artists who clearly come

from a real strong Fleetwood Mac influence, like Best Coast or Lykke Li. There was a certain amount of pride that these artists have to bring to the process. The contribution I can make is to challenge them to really kill it, inspiring people to bring in great players and producers who want to work hard and get the thing done correctly.

When you're pairing performers with songs, how does it compare to doing the same work for film?

What's nice about this is that I have flexibility. I don't have to fit anything into a 90-second sequence. I'm free of that, which is a nice change of pace. Doing the A&R for a particular artist, sometimes I make a suggestion and I might push with that suggestion. A lot of times, the band knows what they want to do—they have something in mind, or there's a track they've always wanted to do. That's what makes these records really alive: People bring not only their musical skills, but [also] their own history and their own fandom to the process.

Which artists had their songs already selected?

Tame Impala knew exactly what they wanted to do [Buckingham's "That's All for Everyone"], as did Bethany [Cosentino] from Best Coast [Nicks' "Rhiannon"], as well as Matt Sweeney and [Bonnie "Prince" Billy] and MGMT [Bob Welch's "Future Games"]. I've been trying to get MGMT to do movies and other projects forever. I had a sense they might go into the Bob Welch realm.

The compilation represents many of Fleetwood Mac's various incarnations—there are three Peter Green songs, a Christine McVie tune and one from Buckingham. But you also wound up with 10 Nicks songs. Any concern that it weighed too heavily toward her?

Where it landed feels perfectly right to me. If I had my druthers I would have recorded another 10 songs but, given the limitations, I think we tell the story. Where it's like doing a movie for me is that I feel if you play the music and sequence it [prop-

erly], it kind of tells the story of Fleetwood Mac. I feel the same way generally about the soundtracks I'm most proud of, like [the one to the Wes Anderson movie] "Moonrise Kingdom." If you play it from start to finish, you kind of get the story of the movie.

You do a good job of attracting contemporary artists to your projects. Whether something is set in the 1920s or the 1970s, how do you sense that they'll be the right fit? And how enthusiastic do singers really get about some of these projects?

Every project is different. When an artist walks into [the "Boardwalk Empire" recording studio] and they see those 12 players with a tuba player in the middle of it, they kind of go crazy. On this Fleetwood Mac record, there were some characters, some unlassoable stallions. Billy Gibbons and Antony and [Bonnie "Prince" Billy]—they are not easy. I think they feel like they are part of something that is grounded in deep thought and appreciation. That's

how we get them to jump in and be part of something that's about music from the '70s or music from the '20s. The body of work that I have been involved with has a bit of scholarly enthusiasm. That's also attractive to them.

With "Moonrise Kingdom," which has been No. 1 on Billboard's traditional classical albums chart, you entered yet another world outside the standard purview. How does doing a film with classical music compare to a more pop-oriented movie?

It's the steepest learning curve that I have ever faced. My process with Wes Anderson is that he provides a bit of information, inspiration or a clue, and I extrapolate and just capture as much of it as I can. He's not a postdoctoral student of classical music, either. It's been a lot of discovery for him, too, but it was borne out of him being part of a production of [Benjamin Britten's] "Noah's Flood" as a kid. I literally got all of Britten's music, and Wes' idea was to use as much of it as we could.

When you attempt to license a pop song, publishers, labels and artists usually have a set price. How does classical music get priced? And how did you decide on which orchestra versions to use?

We did really well. Actually, I have a feeling it went so well that I know I'm going to get fucked up on the next movie. I know I'm in for it. People were very cooperative—the Britten estate, the EMI Classics people, London Records, Sony Classical. It's one of those situations where they're not getting many requests for this music. So, rather than being rude about it, they bent over backward to cooperate. ●●●



Tribute albums need artists who can breathe their own personalities into it. There's a certain amount of pride they have to bring to the process.



TEAM P!NK

ALBUM TITLE
The Truth About Love

LABEL
RCA

RELEASE DATE
Sept. 18

MANAGEMENT
Roger Davies,
RD Entertainment

BIG DEALS
CoverGirl, Target

TOURING
iHeartRadio Festival,
Sept. 22; U.S. tour,
February 2013

BOOKING AGENT
Bill Buntain,
Bonus Management

PUBLICITY
Mika El-Baz and Meghan
Kehoe, RCA Records

ATTORNEY
Don Passman, Gang Tyre
Ramer & Brown

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TRUE COLORS

How does a pop star become a career artist? For P!nk, the answer lay in building up her touring business before returning to the business of ruling the pop charts. For her impressive sixth album, she's bringing in a new twist: major brand partners.

BY ANDREW HAMPP

IT'S RARE FOR A POP STAR WITH 13 YEARS' worth of success to truly hit her stride in her career's second decade. But then again, most pop stars aren't P!nk. ¶ After scoring her second and third No. 1s on the Billboard Hot 100 in the last four years ("So What" and "Raise Your Glass," respectively), stealing all the buzz from the 2010 Grammy Awards with her suspended performance of "Glitter in the Air" and shattering Australian tour records with her highly successful (and acrobatic) *Funhouse* tour in 2009, P!nk was at a career high by the time she took a well-deserved break to give birth to her daughter with husband Carey Hart, Willow, born in June 2011. ¶ So when it came time several months later to plot her sixth studio album, *The Truth About Love* (RCA, Sept. 18), the artist otherwise known as Alecia Moore had to give her next move some serious thought. ¶ "I felt like I was in this videogame and I collected all the gold coins and talismans you could collect—

I had to either move to the next level or quit," P!nk, 32, says on the phone from Santa Monica, Calif.'s Shutters on the Beach resort. "There's this whole techno takeover going on right now that just does my head in, and I knew I didn't want to do that. I'd rather dance around and sing goofy songs."

And indeed, *The Truth About Love* is an ideal showcase for P!nk's playful side as well as the pop-rock edge she's honed on recent albums with producers like Butch Walker, Max Martin and Shellback, all of whom return. New to this project are Greg Kurstin (see story, page 15), who produced and co-wrote lead single "Blow Me (One Last Kiss)"—a top 10 Hot 100 hit its first week out—as well as songwriter Dan Wilson (Semisonic's "Closing Time," Adele's "Someone Like You"), who helped pen the somber yet hopeful closer, "The Great Escape." Also

working with P!nk for the first time are Jeff Bhasker (fun., Kanye West, Lana Del Rey) and DJ Khalil (Eminem's *Recovery*).

The album sports a few guest appearances, a rarity for P!nk. Lily Rose Cooper (aka Lily Allen)—whose last album was produced by Kurstin—turns up on the Kurstin-helmed "True Love," and fun.'s Nate Ruess helps make the Bhasker-assisted "Just Give Me a Reason" an emotional duet. Even Eminem shows up for a couple of verses on "Here Comes the Weekend," making good on a 2010 handshake deal in which P!nk sang the hook on the rapper's "Won't Back Down" in exchange for an appearance on her next record.

The Truth About Love also marks P!nk's first album on RCA, after longtime label LaFace folded as part of a 2011 consolidation of Arista, J and Jive into RCA. And with the release of

actively an early kickoff to a packed fourth quarter for RCA that will include new releases from Ke\$ha, Christina Aguilera, Alicia Keys and other A-listers, the label clearly has high hopes that P!nk will set the tone for the rest of the year.

"Having worked with her on it she feels it's her best album. And as an outsider, I feel it's her best album as a fan," says Peter Edge, an A&R veteran who was appointed CEO of RCA Music Group last summer. "She digs into a lot of different musical territory on this record without going way left. She's got, I think, three or four really big hits."

Indeed, the label is already betting that the Kurstin-produced "Try" will have a strong showing as the proposed second single, while the Ruess duet "Just Give Me a Reason" is Edge's song of the year candidate for next year. "It's going to play at every format. It's going to hopefully be used in a lot of TV," he says. "It's just one of those songs people will relate to on a relationship level."

The set will be supported by a heavy promotional tour this fall, including the debut of a new song at MTV's Video Music Awards on Sept. 6, release-week appearances on "Today" (Sept. 18) and at Clear Channel's iHeartRadio Festival (Sept. 22) and jaunts across Europe and Australia before a performance at the American Music Awards in December. A proper tour is expected to follow in 2013.

"We've been fans for a long time, and it's a real career highlight for us," RCA president/COO Tom Corson says of working with P!nk. "We're set up for the next 18 months to two years."

The album is also getting a major boost from two brand partners, another rarity for P!nk. In early August, P!nk was named the new face of CoverGirl, the cosmetic giant that most recently tapped Taylor Swift as a spokeswoman and sponsored her sold-out, 69-city *Speak Now* tour. A print campaign debuts this month, with TV spots set for later this fall.

"We know the women that use our products and P!nk was just perfect for what we want to express," CoverGirl VP/GM Esi Eggleston Bracey says. "When we look at her, she is so energetic and just oozes and radiates with confidence."

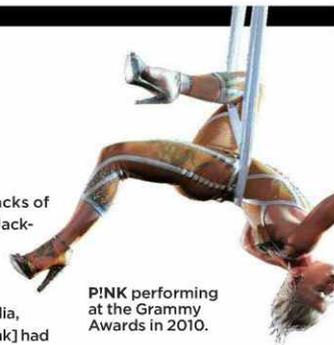
Then there's Target, which will release a deluxe edition of *The Truth About Love* with four exclusive studio tracks, as well as a custom commercial starring the singer in a sexy, futuristic look. "She had a big smile on her face the whole time," Target VP of entertainment John Butcher says of the recent shoot. "When

The Man From Oz

How P!nk's manager Roger Davies makes the magic happen

ROGER DAVIES—THE MAN RESPONSIBLE for the comebacks of Tina Turner and Cher, the ascent of Sade and the heyday of Janet Jackson—has worked with P!nk since her breakthrough album, 2001's *Missundaztood*. "She approached someone who used to work for me when she was living in Atlanta, signed to LaFace, and said, 'I want Tina Turner's manager to manage me!'" recalls Davies, a native of Melbourne, Australia, who splits his time among Los Angeles, the United Kingdom and Australia. "[P!nk] had told [LaFace co-founder Antonio] 'L.A.' Reid he'd made the album he wanted but she wanted to make her next record a rock'n'roll record, which he allowed her to do. It was a very exciting time to start with her."

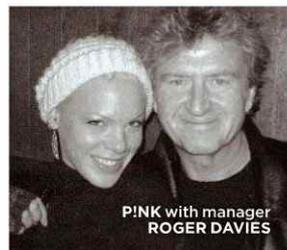
Davies, 60, has since guided P!nk to international fame that has seen her become a top draw in Germany, the United Kingdom and particularly Australia, where she sold out 17 nights in Melbourne alone on her 2009 *Funhouse* tour. But after 2010's *Greatest Hits . . . So Far!!!* spawned a pair of hits that went to No. 1 ("Raise Your Glass") and No. 2 ("F**kin' Perfect"), the demand cycle shifted back home. In early 2013, likely in February, P!nk will launch her world tour in the United States—a notable feat considering the *Funhouse* tour played only 12 North American shows. Here, Davies shares other lessons to learn from P!nk's career growth and his thoughts on the new team at RCA Music Group.



P!NK performing at the Grammy Awards in 2010.

P!nk finally seems to have translated her overseas success back to the States with her last three singles. When did you first realize there was more opportunity for her abroad than in her home country?

Germany and Australia were massive for us pretty much from the start when *Try This* came out [in 2003]. We intended to spend a lot of time building a touring fan base and becoming a touring act—particularly out of Europe and Australia, where it just got bigger and bigger and she became twice as popular outside of America. I don't know how intentional that was—it just sort of went that way, maybe because I live in England a lot of the time and Australia part of the time. But we did want to spend a lot of time building an audience in those crucial touring countries.



P!NK with manager ROGER DAVIES

As a manager, what was it like watching the *Funhouse* tour, given the high risk factor involved with her stunts?

She's a very stubborn girl, so the more scary it is the more she'll want to do it. She'll work really hard at those stunts. It'll be nerve-racking and you'll get an unbelievable satisfaction when you hear the audience. That's the big payoff. There was a huge sigh after the ["Glitter in the Air" performance at the] Grammys—doing that as a one-off in such an environment while dangling over celebrities, so many things could go wrong.

You have two major marketing partners in Target and CoverGirl. Have you started discussing what role those brands might play in the upcoming tour and financing future music videos?

They're both fairly new relationships, but we're hoping CoverGirl will be involved in the tour, which would be a perfect fit for us. I've worked with Target before with Tina and Sade, and they're nice people to deal with, so hopefully that'll be an ongoing relationship. We haven't gotten into the product placement part too much, but it is expensive. We are open to those conversations.

P!nk has been on numerous labels under the Sony umbrella. How do you feel about her new home at RCA?

It's still new to me but there's some people that we've seen some continuity with. I've known [RCA president/COO] Tom [Corson] for a long time from the old days, and with [RCA CEO] Peter [Edge] we've really enjoyed having some A&R input there. The enthusiasm has been great. We're also fairly self-sufficient in how we make records—we work with the people we like to work with and deliver our records usually on time. But we have mapped out the next few years with them, which is exciting.

Speaking of being on time, how did P!nk produce more than 35 tracks in less than a nine-month period?

[She] knows I love making a plan, and she'll probably tell you, "Roger will set a release date, then I have to make a record." The process began with her back in the studio with Billy Mann and Butch Walker, then [with] a few new people. Then you start knowing you've got a lot of good songs, so we got to cut tracks out because we had too many—that's when you've got the core of a really good record. We were fortunate enough to be able to give one to Cher for her next record, too. —AH



you align the creative with a partner who's really invested in making the work stand out, it can really drive incremental sales. And that's what we've done in this case with P!nk."

Billboard caught up with P!nk to discuss the making of her new album, advice (or lack thereof) for emerging artists and why she's yet to face her biggest fear—her first album.

Congrats on being named the new face of CoverGirl. What kind of feedback have you gotten since the announcement? I always read the responses from the fans. It was 99% positive, but I'll always have that 1% that's negative. And my favorite comment was, "Too bad they can't Photoshop the bitch off your face." [laughs] That's actually pretty good.

Is it surreal to think your career is at this point right now? Because there was a period after 2003's *Try This* and even after "Stupid Girls" in 2006 when your singles weren't taking off in the U.S. Was that time frustrating for you? I never looked at it that way. I was always on the road in the U.K. and Australia, and things were really great over there. Then I got to come home and be left alone. And you know what? It gave me a lot of time to create my show and to become a performer. I would go on 22-month tours and work my ass off, and it's been the biggest blessing of my life that now I am a touring artist. It got me out of the popularity contest that music can be sometimes and gave me time to hone my craft as a stage performer. I'm also grateful, and I got to come back and do the Grammys [in 2010]. That was my "A-ha."

That was a preview of the highly challenging acrobatic stunts you performed every night for months on your *Funhouse* tour. How do you plan to top being suspended by a thin harness and doing death-defying trapeze acts? I might have to light myself on fire. I've been to Vegas, seeing what's the next impossible feat. For a while, everybody had dancers who got to do all the fun stuff, and I was saying to myself, "I can do that and sing." So that was my challenge.

You've been in the business for more than a decade, through a period of dramatic change for the music industry. What lessons have you learned from that time? I'll have 18-, 19-year-old artists who just got signed who'll come to me asking for advice and I don't know what to tell people

anymore—it's just so different now. There's no record company budgets or big pop tours or million-dollar videos. People have to just get creative and figure it out.

The music business has changed so much and I credit [weathering] that transition to my manager [Roger Davies] and to hard work. The joke was my first tour opening for 'N Sync and my 10th tour was opening for Justin [Timberlake]. You have to be humble. I would go and do sold-out arena shows back to back all over Germany, then come and do 800-capacity clubs in Washington, D.C. You don't ever get done paying your dues.

You mentioned Roger Davies. How has he helped you? He is—I can say this factually and not opinion—the best manager in the business. He's the most respected person I've ever met. He has also been in the game for so many years and he still is the guy carrying your bags through the airport. He's my biggest cheerleader. After every night he's at the soundboards with me and he's checking my sound and making sure my outfit fits correctly. He's just helping me through all of this because he manages people like Sade, Cher, Tina Turner and Joe Cocker—legends who've been touring forever. He's believed in me and he's kept me going when I didn't have it in me for myself. He's a wealth of experience. I find myself wanting to impress him even more.

For *The Truth About Love*, was it a struggle to get back into writing after you had your daughter, or did it come naturally? I was calling it an experiment until it wasn't an experiment. I had 40 songs and it worked out. I'm like a faucet—there's nothing going on in my head when I'm off. I write in a journal and that's it. But that first day in the studio just opened up the faucet.

The songs talk about all phases of a relationship, but you must be aware that people are going to hear songs like "How Come You're Not Here" and "The Truth About Love" and assume that you're having marital problems again. It's funny. I wrote "Family Portrait" when I was 21 and my parents divorced when I was 9, so I tend to hold onto things. I'm still exorcising some of those demons. And look, I'm in a relationship that I've been in for 10 years and it's never going to be perfect. Carey always jokes, "You're always just mad enough at me to write a song." "Yep. Thanks, baby, you're my muse."

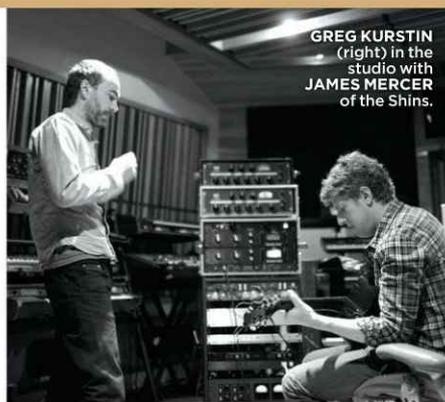
In addition to CoverGirl, you've got a campaign coming up with Target that includes a deluxe edition of your album and your own commercials. As you were talking with Target, did you discuss its previous donations to anti-gay marriage campaigns? That was something that canceled a deal with Lady Gaga last year given her devotion to her lesbian, gay, bisexual and transgender fans. I actually didn't know about it. What happened?

Target made campaign donations to several politicians, primarily in Minnesota, that oppose same-sex marriage. Lady Gaga brought attention to it, and the company started putting gay couples in its ads and started selling gay-marriage-themed products like wedding cards. Well, that's great, then, and shows the power of Lady Gaga. That's great that she did that. And that's what forgiveness is about. I'm trying to do that with my family right now. [laughs]

You've gone out of your way to ignore most of your first album, *Can't Take Me Home*, on your greatest-hits set and recent tours—but it had three big singles. How do you see that record's role in where you are today?

It's a huge part of where I am now. It's funny—my best friend, he's always like, "When are you going to do 'Hiccup'? Can we get some 'Most Girls'?" I try so hard to fit them into my shows and they just don't end up making any sense to me somehow. For this last tour I had this whole salsa number to "There You Go" and it was going to be so beautiful but it just didn't fit in.

So, you've faced your fear of heights . . . But I haven't yet faced my fear of my first record. [laughs] ●●●



GREG KURSTIN (right) in the studio with JAMES MERCER of the Shins.

Blow Me Up

The man behind P!nk's monster hit

IT'S A COMPANY POLICY that we can't refer to it without saying, parenthesis "One Last Kiss," RCA Music Group CEO Peter Edge jokes, referring to P!nk's latest top 10 hit, which without the parenthetical would be titled simply, "Blow Me." But there was a brief moment early this year when the song could've had a considerably less memorable title.

The singer had been working with producer Greg Kurstin on an intense nine-day songwriting session that yielded six songs. One particular track, an empowering breakup anthem in the vein of P!nk's 2008 No. 1 "So What," seemed like it might be written and recorded within a day—it just needed a title.

"She kept coming back to 'Let's throw in the towel,' and it was one of those things where we had to say, 'Is that line really the song?'" Kurstin recalls. "So then I came back with 'Blow me . . . one last kiss' and we got really excited. Most of the time with P!nk she's so strong writing lyrics I don't really interfere. I let her do her thing. That could've been the only time I did that."

For a long time Kurstin, 43, was one of pop's best-kept secrets. A fixture on the Los Angeles alt-rock scene who's toured with Beck and Red Hot Chili Peppers and is half of lounge-pop duo the Bird & the Bee, he produced for kindred spirits who favored his craftily catchy touch, like the Flaming Lips (2006's "Haven't Got a Clue") and Lily Allen (2009's *It's Not Me, It's You*).

But when a song he co-wrote and produced for Kelly Clarkson, "Stronger (What Doesn't Kill You)," crowned the Billboard Hot 100 in February and became the biggest-selling hit in Clarkson's career (3.7 million copies sold, according to Nielsen SoundScan), Kurstin went from cult favorite to every label's must-have. So far this year, his diverse résumé includes the subtle alt-rock of the Shins (*Port of Morrow*), the breakout electro-pop of Marina & the Diamonds (*Electra Heart*) and P!nk.

Up next is another album with Allen, or Lily Rose Cooper as she's now known professionally; a new set from Tegan & Sara ("It's a lot poppier than their other stuff but also more experimental in some areas," Kurstin says); and a couple of tracks with Swedish pop singer Lykke Li. And then there's his ongoing collaborations with Sia, who's also having an unexpectedly huge 2012 with top 10 hits "Titanium" with David Guetta and "Wild Ones" with Flo Rida.

"She's always saying, 'Should I sing my demos worse?'" Kurstin says with a laugh. "It's crazy how good she is in the studio, and so fast, and her voice is amazing. I'm so glad all this has happened to her. She deserves it."

—AH

TOP: LEFT, LESTER COHEN/WIREIMAGE.COM; BOTTOM, LEFT, COURTESY OF RCA; CENTER: JEFF LARSON/WIREIMAGE.COM; RIGHT: SHON WELLES



P!NK announces her new deal with CoverGirl at the Shutters on the Beach resort on Aug. 6 in Santa Monica, Calif.

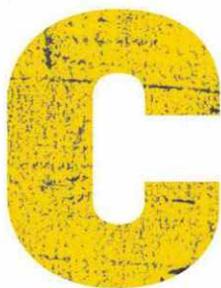
Razor & Tie's roster includes CHELSEA GRIN (top left), P.O.D. (top right), ALL THAT REMAINS (bottom left) and FOR TODAY.



RAZOR & TIE'S

METAL MAKE OVER

The empire built on 'Kidz Bop' has remade itself as the home of heavy and hard rock. **Razor & Tie** is going against the tide, but that was the plan from the very start • **BY ED CHRISTMAN**



CAN THE LABEL THAT LAUNCHED THE '70s Preservation Society series to sell oldies, brought K-tel-style direct-response TV marketing back in vogue and struck pay dirt with *Kidz Bop* now conquer the land of spiked wrist cuffs, mosh pits and banging heads? Ready or not, red rover, Razor & Tie is coming over.

The multifaceted New York-based label has already made a splash in the hard rock/heavy metal world through its distribution arm, bringing titles from Brand New and All That Remains to market. But now Razor & Tie has signed a whole slate of hard rock groups to its own artist roster, everything from hipster metal act the Sword and modern thrash/hardcore group Shadows Fall to Christian metal bands like P.O.D. and For Today.

Investing in hard rock goes against the conventional wisdom at major labels, which seem to be running away from rock music for the safety of million-selling pop acts. But Razor & Tie—which has sold 36.4 million albums since Nielsen SoundScan began tracking the company in 1997—hasn't gotten to where it is today by heaving to the industry's conventional wisdom.

Craig Balsam and Cliff Chenfeld started the label in 1990, five years after graduating from New York University law school, when the two decided they didn't want to be lawyers anymore. In fact, they named the label after two things they never wanted to do again: "Shave or wear a tie," according to Balsam.

They began with repackaging '70s oldies, tapping the nostalgia market through direct-TV marketing and using 800 numbers to sell hit-packed genre compilations of soft rock (*Easy '70s*), disco (*Disco Fever*) and highway music (*Those Rocking '70s*). Soon Razor & Tie moved from late-night TV to music retail, assembling compilations for everyone from cult artists like Joe Meek to soul men like Don Covay and country greats like George Jones. The label also reissued out-of-print classics from David Johansen, Ian Hunter, Alex Chilton, Graham Parker and the



Bongos. New albums followed from acts like Marshall Crenshaw and Dar Williams, who has been signed to the label the longest.

In 2001, Balsam and Chenfeld started *Kidz Bop*, a series of kid-friendly versions of top 40 hits now up to 22 volumes with combined sales of 12.7 million units, according to SoundScan. The *Kidz Bop* brand powers a social-driven site, and somewhere along the way, the label sold a non-controlling 50% interest in *Kidz Bop* to a private equity firm, ABBY Partners in Boston.

It may seem like a disconnect that the guys behind *Easy '70s* and *Kidz Bop* are now signing metal acts. Chenfeld notes that unlike most of the label's hard rock competitors, "we are not two hardcore music guys that started in the basement. The fact that we came into music at the angle that we did has helped us particularly weather the challenges that the music industry has faced in the last eight years. Our business skills, built up from the way we entered music, have helped us in the current environment."

He continues, "If we can be in the position where we are in between a major label and a smaller indie label, with a lot of recourses open to us from rock to a diverse roster to records like *Kidz Bop*, we are happy. It's not about 1997 and how cool you are. It's about, 'Can you get the job done?'"

"We looked at the market and saw how the world has changed and noticed that rock isn't getting enough attention," Razor & Tie senior VP of marketing John Franck says. "The majors are shying away from signing rock music and becoming more ambivalent about staying in that area, so it creates a tremendous opportunity for niche indies like ourselves. Right now we are expanding into the rock niche in a big way."

As the music business changes to chase the flavor of the month, Chenfeld points out that the "rock fan is passionate, stays loyal and is willing to spend money in buying merchandise."

Moreover, he notes that "rock bands don't require a quizzillion-dollar radio budget like pop. At some point, some will cross over—not like Rihanna, but like [going gold]. But if an album doesn't, there is still an active, vibrant rock scene, and we are scaling it in a way that we will be successful."

Franck says the move into rock is a long-term strategy. "It not only plays to the strengths of our staff, but on a macro level, we know that

rock music never goes away—it just reinvents itself every few years, regardless of where radio fragmentation sits this year or next."

Initially, it wasn't a strategic move to get into rock but rather a strategy to build up revenue and market share through distribution deals. Razor & Tie's first success in the hard rock/metal space came through the distribution of labels like Triple Crown and Prosthetic Records. With the help of Razor & Tie, Triple Crown's Brand New scanned 950,000 units and Prosthetic's All That Remains scanned 895,000 in the United States, with the former album's total sales at 1.4 million if records with other labels are counted, according to SoundScan.

Those distribution deals turned out to be "a great experience that helped us to learn that business," Chenfeld says. "Besides, we had people who worked here for years who lived in that world and weren't getting to work in it as much as they would have liked."

SETTING GOALS

BEFORE SETTING OUT TO SIGN its own roster of hard rock acts, Razor & Tie made some key executive moves in preparation, bringing aboard Epic Records A&R veteran Pete Giberga as senior VP of A&R and Franck, who made his hard rock bona fides working at E1 Records (formerly Koch Records).

"Both Pete and John live in that world and understand it. John is our marketing person but he is an A&R person as well," Balsam says.

If Razor & Tie has any formula when bringing in bands, it likes to ensure that the groups it signs are open to having the label make the record with them. "From an A&R point of view, it is extraordinarily important to make the best record," Franck says. "I can't emphasize that enough. We want to be involved in an album from the get-go."

Franck says that he works closely with Giberga and they both have the same goal: making albums that can go three singles deep and have a commercial life of 18-plus months.

That appears to be the game plan employed for All That Remains' *For We Are Many*, which arrived Oct. 12, 2010. The third single from the album, "The Waiting One," peaked at No. 5 on Billboard's Active Rock chart nearly 18 months later on April 14. So far the set has sold 177,000 copies, according to SoundScan, and yet



it was still advertised as a new release on the Razor & Tie site as of Aug. 2.

Earlier this year, Razor & Tie started bringing its new hard rock roster to the marketplace. On May 15, Razor & Tie issued Shadows Fall's *Fire From the Sky*, which scanned 10,000 copies in its debut week and has sold 20,000 total. "We spent a lot of time focusing on the recording and writing of this record," Franck says, by way of emphasizing the label's philosophy of wanting to be involved in a record from the start.

On June 19, Razor & Tie issued P.O.D.'s *Murdered Love*, after going for radio airplay with the track "Lost in Forever (Scream)" the week of April 23. It picked up adds at Christian radio with alternative stations coming aboard months later. In all, about 60 stations across multiple formats, including 13 at active rock and 13 Christian, were playing the record, Franck says. This week, the song spends a fourth week in the top 10 of the Active Rock chart (No. 6). That placement is the band's highest-charting radio song in nine years, according to Razor & Tie VP of media and artist relations Kerri Brusca.

Razor & Tie is definitely making an impact at radio and in sales with rock music, but how is it faring with fans and the hard rock industry?

Unlike many of label's metal competitors, it doesn't have brand awareness among consumers, says Shawn Keith, who manages Razor & Tie act For Today and runs Sumerian Records, a metal imprint based in Washington, D.C., and Los Angeles.

Entertainment Services Unlimited's Larry Mazer, who manages Lamb of God and the Sword, agrees. "If you buy a Metal Blade record," he says, "you know what you will get."

Yet, both agree that among rock bands and managers, Razor & Tie is making a name for itself.

Forced Media Management's Randy Nichols, who manages Razor & Tie acts Hit the Lights and Underoath, says the label has made an impact among the industry's hard rock community. "Watching them work with Fred Feldman's Triple Crown label, I was blown away with that partnership," Nichols says. "They got this system. They know what they are doing—they just needed to get the right bands into their system, and now they seem to have that."

More recently, Nichols adds, "Shadows Fall had a pretty outstanding first week."

Managers say they're glad Razor & Tie has moved into the rock space. "When you have what just happened to Roadrunner, we don't know what that label is going to be like going forward," says one manager bothered by WEA's downsizing of that label. Managers are looking for a safe harbor, he says, and see Razor & Tie as "an indie label that seems like they are making money."

Managers also say the label's staff is a plus. "They have a good staff of people who know how to market," Nichols says.

"The thing that Razor & Tie has going for them is their staff," says Strong Management's Vaughn Lewis, who manages Killswitch Engage and Razor & Tie act Elec-

tric Sun. "Pete Giberga brings hard rock credibility to the label. He signed a bunch of cool things at Epic and he was always in the mix for buzz rock bands. John Franck, as the marketing guy, brings something to the table there."

In addition to the strengths that Giberga and Franck bring to the table, "Razor & Tie does very well at radio, which is hard for indies," a competing hard rock label owner says, noting that Razor & Tie senior VP of promotion Kurt Steffek "is savage at active radio."

DEALING WITH DISTRIBUTION

ALTHOUGH THE LABEL IS SIGNING up its own hard rock artists, Razor & Tie is still willing to sign distribution deals with other imprints. "We have always found that distributing other labels is a good source of business," Balsam says. "If they have the A&R, we can bring them pretty good access to the market."

In 2010 Razor & Tie cut a joint-venture deal with Artery Foundation Management to create a label, Artery Recordings, and a publishing company. That deal was brokered by Chenfeld's son, Dylan, who is about to start his freshman year at college. In fact, For Today manager Keith says that one of the things the label has going for it is Dylan, who is "a fan of what they are putting out. As labels get older, so do the people who work there."

So far the Artery Recordings act paying dividends from the joint venture is Chelsea Grin, whose first two albums have each scanned more than 25,000 copies, with the latest release, the *Evolve* EP, scanning nearly 12,000 in the eight weeks since its arrival on June 19, according to SoundScan.

"The Artery Recordings deal also gives Razor & Tie added credibility and word-of-mouth in the world of rock bands and to radio shows programming rock music," Chenfeld says.

Balsam insists Razor & Tie is agnostic about whether the company owns the project or if it's from a distributed label. "We work every project the same and want them to all do as well as the next one," he says. Beyond Artery, Razor & Tie also distributes Jingle Punks, Sh-K-Boom/Ghostlight, Two Tomatoes Records, Corey Smith/Undertone Records and Alexi Murdoch/Zero Summer. In total, the company has 165 active titles at retail for distributed labels, while Razor & Tie itself has 211, as well as 65 *Kidz Bop* titles.

In light of how the music industry is evolving, Balsam says that his label tries to bring a flexible approach to cutting an artist deal. "If we can't match the artist's needs and our own, then we don't do the deals," he says. "We also want to make fair deals. If we are investing money, we think we should have an interest, but we are not overly grabby. One reason we can sign artists when we are competing with other labels is because we are more flexible."

As it moves into the rock space, Razor & Tie executives predict its hard-rock market share will continue to grow. Its share stood at a measly 0.08% in 2003, growing most years except for 2005 and 2008 until it hit 0.63% in 2009 and 0.68% in 2010. Since then it has retracted a bit to 0.44% last year, and so far this year, its share stands at 0.42%. But Brusca says the year is still young and Razor & Tie's slate of upcoming albums from *In Dying Arms*, *Defiler*, *Nonpoint*, *the Sword* and *All That Remains* could boost market share.

According to SoundScan, Razor & Tie ranks at No. 28 among hard music labels. While the majors, including Roadrunner, dominate the top 10, the indies ahead of Razor & Tie include Wind-up, Metal Blade, Eleven Seven Music, Victory, Epitaph, Rise Records and E1 Music. The lattermost label also entered the metal fray within the last five years and seems to be pursuing the same strategy as Razor & Tie. In fact, it's the label that Razor & Tie is often compared to in the hard rock space. Managers say E1 has also quickly established itself as a force to be reckoned with and its hard-rock market share stands at 0.87%.

Overall, Razor & Tie's total album market share has been consistently above 0.4% since 2001, ranging from 0.42% that year up to 0.69% in 2008, while it currently stands at 0.59%, the same amount it had for all of 2010 and a tick above the 0.58% it had in 2009.

During that time, the label's annual scans ranged from 1.9 million units in 2001 up to 3.6 million in 2003, mean-

ing its sales have ranged from at least \$20 million to \$36 million each year.

While Razor & Tie started out with indie distributors, the company switched to major distribution in 1998 with BMG and has stuck with the relationship as BMG evolved into Sony BMG and then Sony Music Entertainment.

"Switching to a major distributor helped us grow market share, but it also allowed us to change, to take advantage of being distributed by a major," Balsam says. "So we took on projects that we might not have if we were still with an indie distributor, and we spent money, took on more risks and thus got more rewards."

The company now has nearly 60 employees across all its divisions and brands, including its publishing company and media-buying operation. While K-tel dominated late-night TV in the '70s and early '80s with its "as seen on TV" commercials touting both albums like *Super Hits* and housewares, by the early '90s that business had wound down considerably.

But Razor & Tie brought TV marketing back to the music business in a big way, first by creating compilations that it advertised and sold on TV for itself and then selling its services to the majors and other labels. Today, Razor & Tie Media is the music industry's dominant TV marketer. (A recent success: *That's My Jam*, a five-disc set of R&B and hip-hop songs from the last 20 years, has sold 20,000 copies since December 2011, according to Billboard's estimate.)

"Time-Life was in this business, but focused on an older demo geared more toward music of the '40s, '50s and '60s," Chenfeld says. "What was different about our approach was that we focused on a younger demo with more irreverent and entertaining commercials—from *The '70s Preservation Society Presents Those Fabulous '70s to Totally '80s*." Razor & Tie also markets non-music products, like Elmer's Squeeze 'N Brush paint brush, Better Than Ears dog treats and Donna Richardson's "Sweating in the Spirit," a fitness video for the spiritual audience.

The label also created a successful publishing company, Razor & Tie Music Publishing, in 2007. Its roster includes Drive-By Truckers, Matisyahu, former Underoath drummer/vocalist Aaron Gillespie, the Summer Set and Paul Moak, and comprises more than 5,000 songs.

Nichols says the publishing arm is uniquely suited to represent Gillespie, who's also a member of the Almost and a solo artist. "Not many companies are equipped to publish and market a guy who writes metal but also writes church music," he says. "I needed to find the right partner and was surprised that someone like them existed."

With offices in New York, Los Angeles and Nashville, Razor & Tie "can plug my guy's songs in all areas," Nichols adds. "They have a solid team, have gotten some pretty decent placements and also found good songwriter pairings for him."

As for the label itself, outside of its investment in hard rock, Razor & Tie continues to maintain a broad and surprising roster.

"While we like the rock thing, we are still going to be a diverse label," Chenfeld says. This year, Razor & Tie has issued everything from offbeat projects from heritage artists (Joe Jackson's Duke Ellington tribute *The Duke* and Dee Snider's guitar-heavy show tunes collection *Dee Does Broadway*) to gospel (BeBe Winans), pop rock (Jon McLaughlin) and folk (Ben Taylor).

In addition, Razor & Tie signed a long-term deal to reissue the Emerson, Lake & Palmer catalog. The company plans a major reissue campaign with bonus tracks, different artwork and even versions in 5.1 surround sound and on vinyl. "We also have an extensive new multi-rights, multi-format catalog campaign in the works that we'll launch later this summer for Emerson, Lake & Palmer," Franck says. "We're going to be very busy through late fall."

All in all, the Razor & Tie principals think they're in a pretty good place with their current A&R strategy. "Our six non-Kidz Bop titles this year will be at least as twice as big in sales as our six top titles from last year," Balsam says.

Balsam and Chenfeld may have set out as law-firm refugees rather than metal heads, but the name they chose for their label had a certain prescient tinge. The founders' philosophy of not wanting to wear ties or shave should serve them well on Razor & Tie's latest musical journey. ■■■

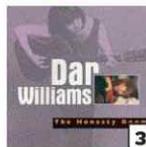
The Wide World Of Razor & Tie

From Kids Music to Death Metal, In 22 Years The Label Has Done it All

1. The '70s Preservation Society Presents: Those Fabulous '70s
VARIOUS ARTISTS, 1990



2. It's Hard to Believe It: The Amazing World of Joe Meek
VARIOUS ARTISTS, 1995



3. The Honesty Room
DAR WILLIAMS, 1995

4. Monster Ballads
VARIOUS ARTISTS, 1999



5. Kidz Bop
KIDZ BOP, 2001

6. Darrin's Dance Grooves
VARIOUS ARTISTS, 2001



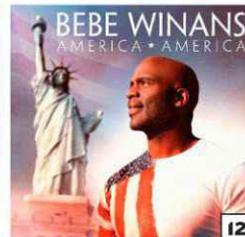
7. Donna Richardson's Sweating in the Spirit: A 3-in-1 Gospel Workout
VARIOUS ARTISTS, 2005

8. Alvin and the Chipmunks Original Motion Picture Soundtrack
VARIOUS ARTISTS, 2007



9. For We Are Many
ALL THAT REMAINS, 2010

10. That's My Jam! The Greatest R&B Jams of All Time
VARIOUS ARTISTS, 2012



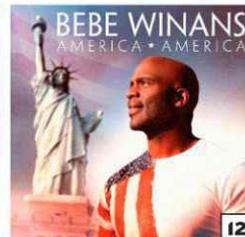
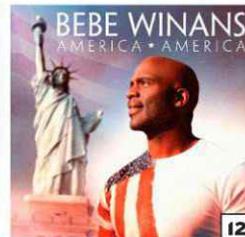
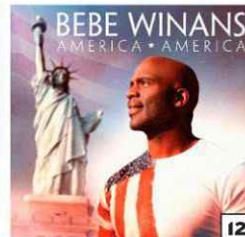
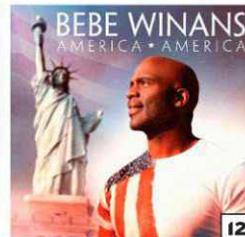
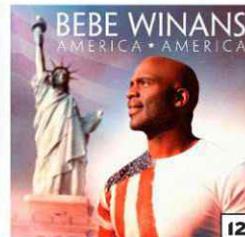
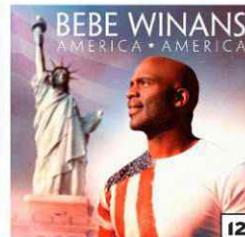
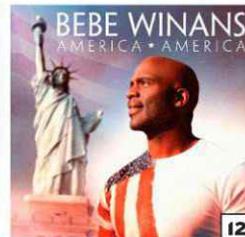
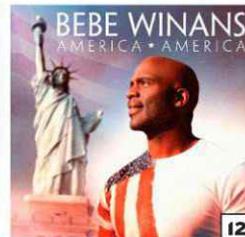
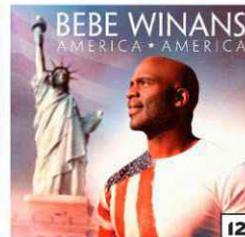
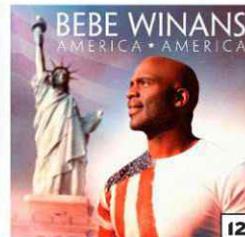
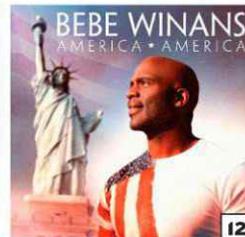
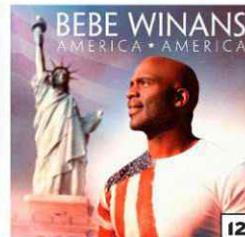
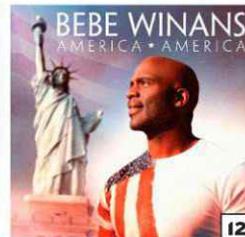
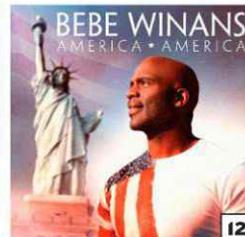
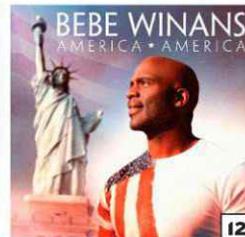
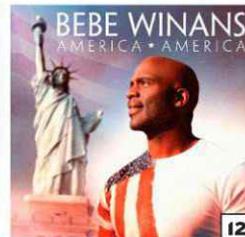
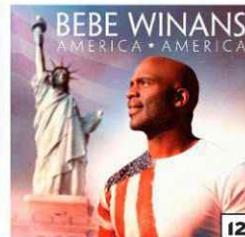
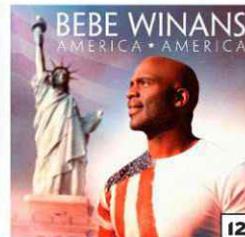
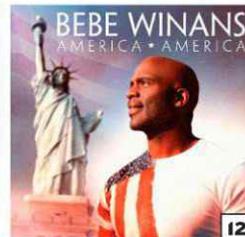
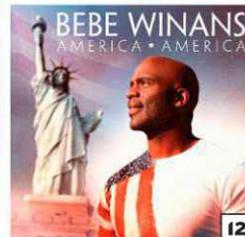
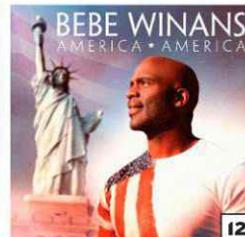
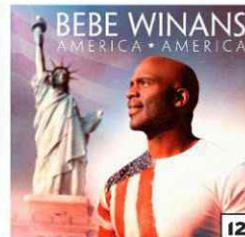
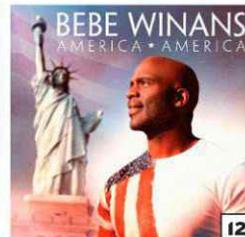
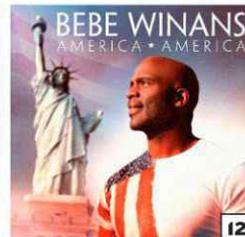
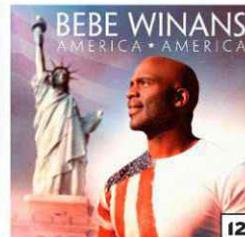
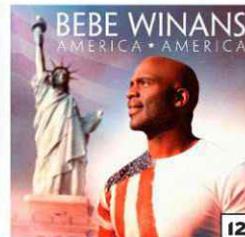
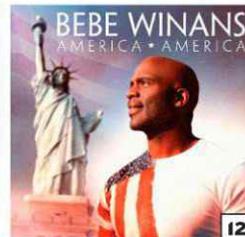
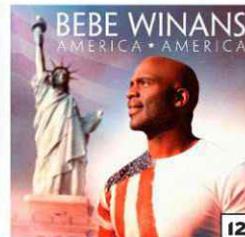
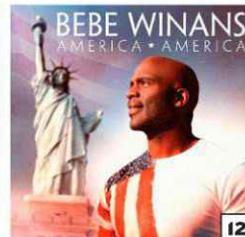
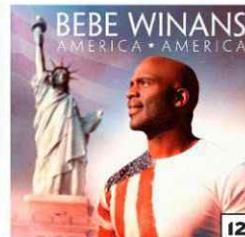
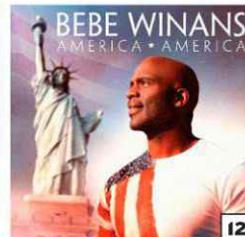
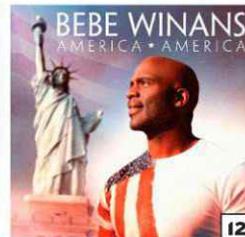
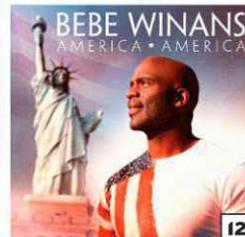
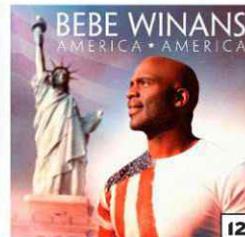
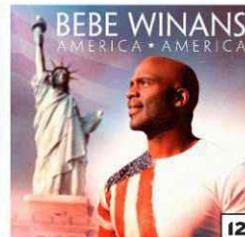
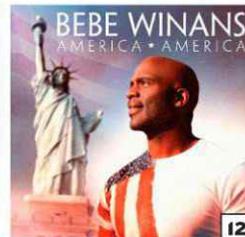
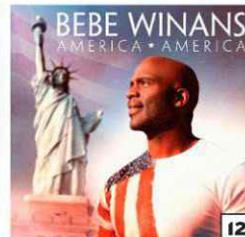
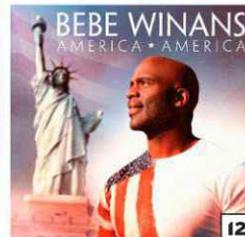
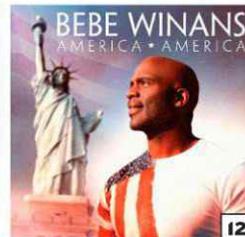
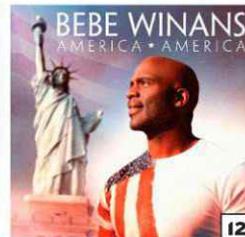
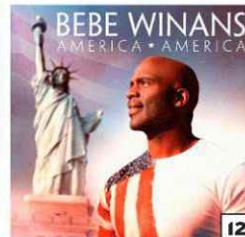
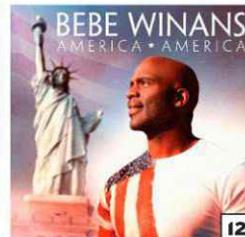
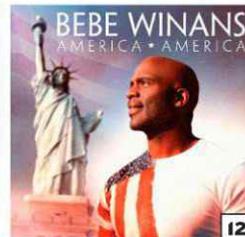
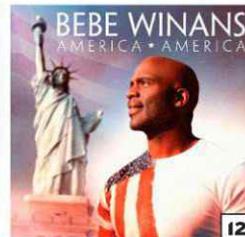
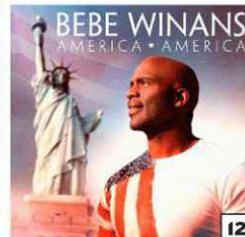
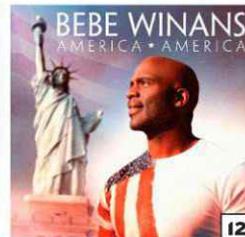
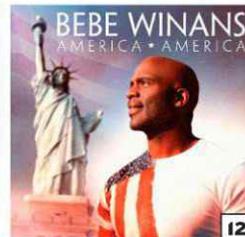
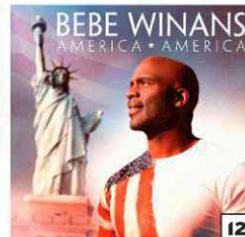
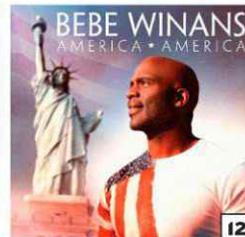
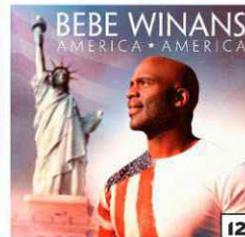
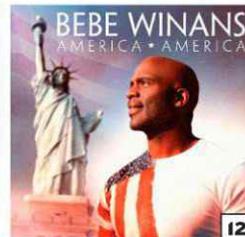
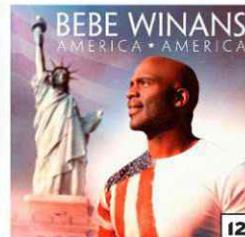
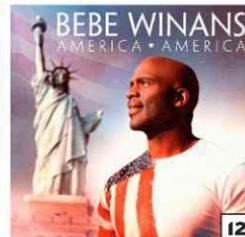
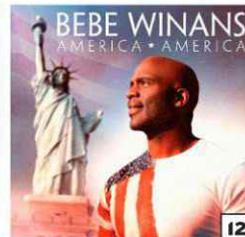
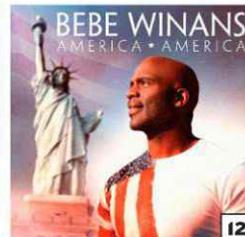
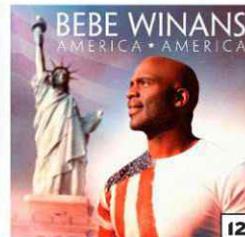
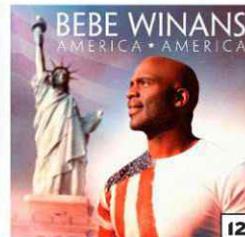
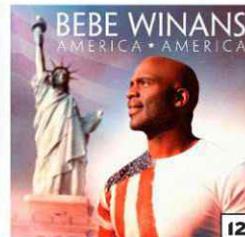
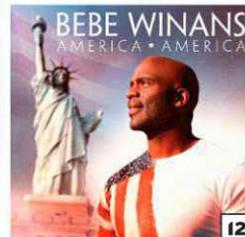
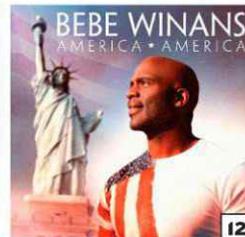
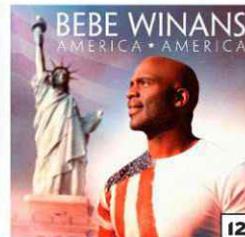
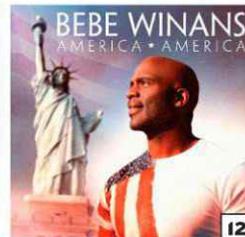
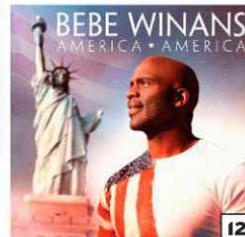
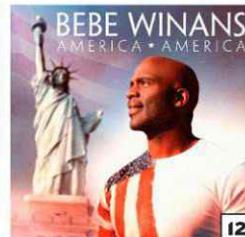
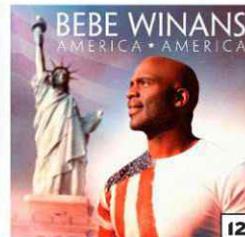
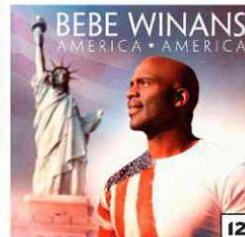
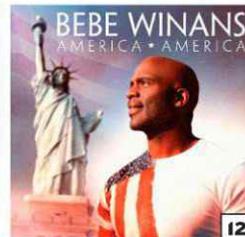
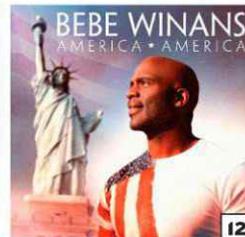
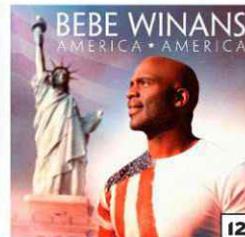
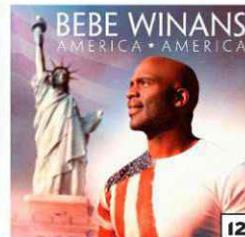
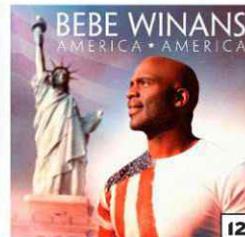
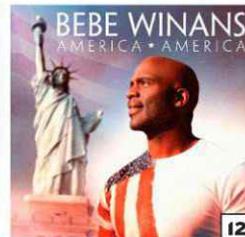
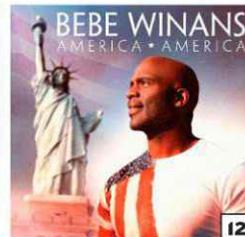
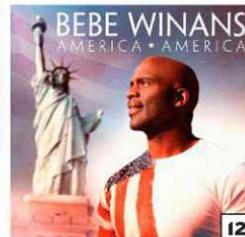
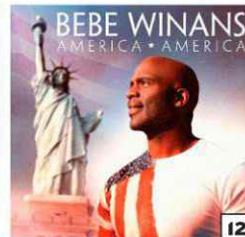
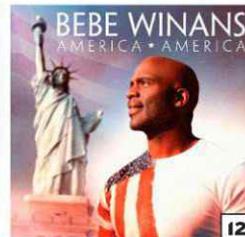
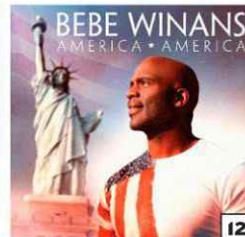
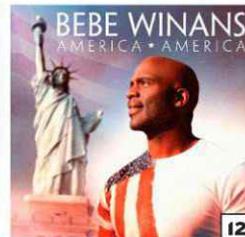
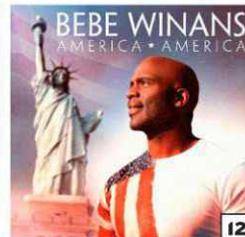
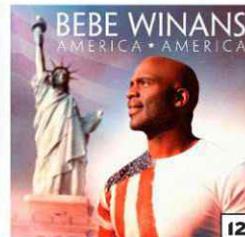
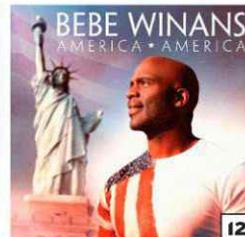
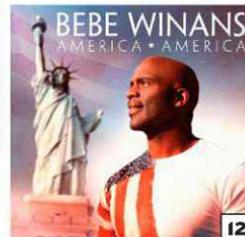
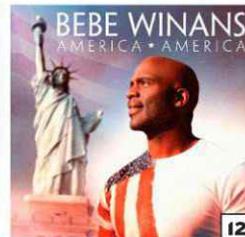
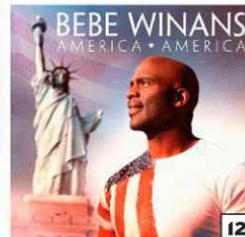
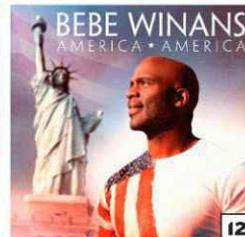
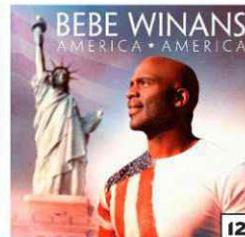
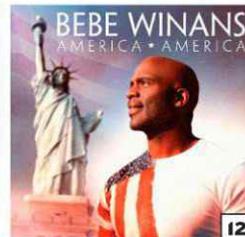
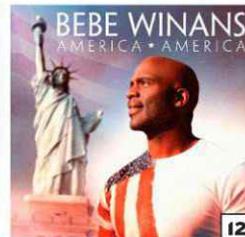
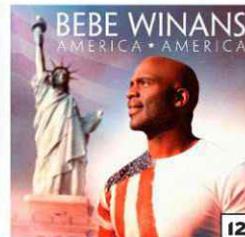
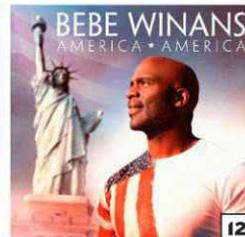
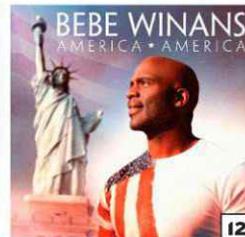
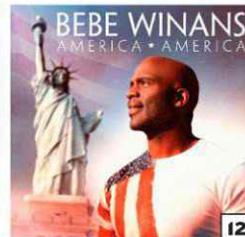
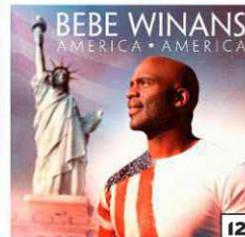
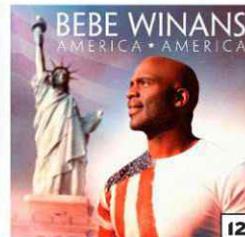
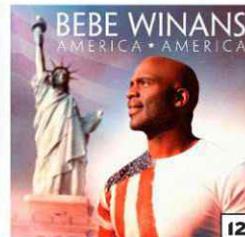
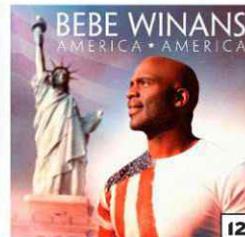
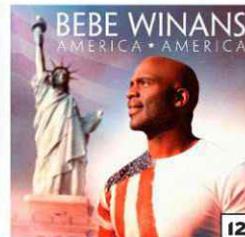
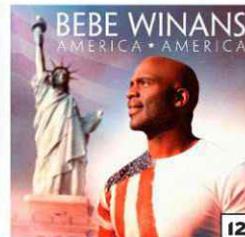
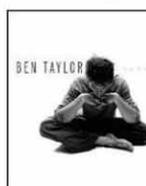
11. Dee Does Broadway
DEE SNIDER, 2012

12. America America
BEBE WINANS, 2012

13. Evolve
CHELSEA GRIN, 2012

14. Listening
BEN TAYLOR, 2012

15. Boundaries
IN DYING ARMS, 2012



THE SOUNDS

From Adele and John Mayer to rising stars Imagine Dragons and Santigold, artists struggling with vocal problems is a growing issue in the industry

BY JASON LIPSHUTZ

IMAGINE DRAGONS HAS A HIT SINGLE on rock radio and a hotly anticipated album hitting stores in less than a month. Too bad the group's singer can't utter a word.

The Las Vegas alt-rock band's frontman, Dan Reynolds, underwent surgery in early August to remove a polyp on his vocal cord, which he detected after the group performed a whopping 14 shows in the span of three days at South by Southwest (SXSW) earlier this year. Those shows were part of a hectic promotional run that helped the band's anthemic single, "It's Time," climb to No. 4 on Billboard's Alternative chart in June and so far sell 356,000 downloads, according to Nielsen SoundScan. Imagine Dragons' debut album, *Night Visions* (Interscope), is due Sept. 4. Until then, a recovering Reynolds is on "complete vocal silence," hoping to get past this setback, which has sidelined many artists recently.

"At first, it was devastating for me," Reynolds wrote in an email, "but after I've heard all the success stories of other artists who go through the same thing, I felt a lot more at ease."

If all goes according to plan, Reynolds' voice will be healed enough to lead Imagine Dragons when the band kicks off a North American fall tour on Sept. 5. Other vocalists haven't been so lucky. An outbreak of voice issues among singers of various genres—from Maxwell to Keith Urban to Florence Welch—has led to the reshuffling or cancellation of dozens

of live dates during the past year. These problems include abnormal growths like polyps, cysts and nodules. Their causes can be behavioral (hazards of life on the road, like overperforming and too much alcohol, can be contributing factors) or genetic. If not treated, they can lead to permanent scarring and too-short careers.

For some, vocal problems have resulted in a massive monetary loss: For instance, a hemorrhaged vocal cord forced Adele to scrap 16 U.S. theater and club shows last fall, at the pinnacle of her 21 success. Earlier in 2011, 10 sold-out Adele performances at similarly sized venues grossed \$1.9 million, according to Billboard Boxscore.

For others, like John Mayer, voice problems can derail the rollout of a new project. In March, less than two weeks after announcing a spring tour in support of his fifth studio album, *Born and Raised*, Mayer revealed that the surgery he'd undergone last year to remove granuloma, an inflammatory collection of cells, hadn't properly healed. More surgery was needed, and the 18-city tour was scrapped. No timetable has yet been set for the live return of an artist who grossed \$28.1 million from 45 shows in 2010.

Although *Born and Raised* debuted atop the Billboard 200 and has sold 442,000 copies since its May release, according to SoundScan, Mayer will need vocal surgery before the end of the summer, and an undefined recuperation period will follow. "The recovery process isn't easy, and you literally can't talk for weeks," says Michael McDonald, Mayer's manager. "Caffeine, alcohol, spicy foods—all that stuff is out of your diet, so you literally have to just sit in silence for a period until you can talk."

Dr. C. Gaelyn Garrett, medical director of the Vanderbilt Voice

Center in Nashville, says that the recent uptick in vocal issues isn't the result of any new epidemic, but of a new willingness for artists to step forward and publicly address their physical ailments. Hip-hop star Nicki Minaj, for instance, gave a shout-out to her vocal doctor during a performance at New York's Roseland Ballroom on Aug. 14.

"You used to hear a lot of people say they had bad allergies or vocal fatigue, and they just need to rest," says Garrett, who has treated artists like Willie Nelson, Gary Allan and Shania Twain in her 18 years at Vanderbilt. "A lot of those times it was actually—I don't want to say a cover-up—[but] they just didn't want to let the general public know that they had anything physically wrong with their voice."

Furthermore, as fiber-optic technology and laser surgery have improved during the past decade, vocal specialists have been able to identify vocal damage more frequently and treat setbacks before they become chronic, career-crippling issues. According to Garrett, taking a singer for regular checkups before a problem exists is crucial. Not only do doctor visits establish a "baseline exam" of vocal cords and folds to use if a problem does arise, but they also keep artists educated about vocal care. At a specialty center like Vanderbilt, artists can interact with a team of physicians, speech pathologists and singing specialists to understand whether they're performing in a range that's natural for the shape of their larynx, or speaking in a manner that damages their skills.

But many musicians, particularly those at the early stages of their career without the financial support of a label or manager, aren't so lucky. And serious issues can still occur in spite of pre-



ADELE

Hemorrhaged vocal chord

Scrapped 16 shows last fall. Estimated value: more than \$2 million.



JOHN MAYER

Granuloma

Was forced to cancel an 18-date spring tour in support of recent album *Born and Raised*.

ventative checkups. Mayer's granuloma, for example, was diagnosed after the singer/songwriter had developed regular relationships with throat doctors during his career, according to McDonald. And although there are major-label artists who neglect doctor visits before problems crop up—Imagine Dragons' Reynolds admits that he didn't get a checkup until he noticed something was wrong after his band's SXSW marathon—Garrett believes that most managers are getting smarter about tending

S OF SILENCE



DAN REYNOLDS

Polyp

The Imagine Dragons vocalist is on complete vocal silence in advance of his band's debut.



SANTIGOLD

Vocal swelling

"A big part of the problem is that artists are required to do too much at once," she says.

vocals strained. Pop singer/songwriter Santigold says that a rigorous touring and interview schedule contributed to vocal swelling issues in the past. "A big part of the problem nowadays is that artists are required to do too much at once," she says.

Former Atlantic Records president Ron Shapiro, who heads Ron Shapiro Management and Consulting, agrees that too much promotion is causing too many vocal problems, but says that it's simply a symptom of major-label marketing in 2012. The new economics of the music industry, he notes, have left labels more concerned with saturating the marketplace and less concerned with the long lead on an artist's career.

"The level of investment that [labels] will generally make seems to be shrinking and shrinking all the time, even when they have so-called 360 participation," says Shapiro, who manages such acts as Regina Spektor and BeBe Winans.

These circumstances can be especially nerve-racking for a little-known artist trying to establish his or her voice as it physically decays. Pop-rock singer Christina Perri, best-known for her 2010 hit "Jar of Hearts," says that a Los Angeles ear-nose-throat doctor found a congenital cyst on her vocal cords in August 2010, one month after she signed a deal with Atlantic Records and just after "Hearts" made its network TV debut on "So You Think You Can Dance." The doctor told her that it was the sort of condition that would eventually require surgery.

"My career had just started," Perri says. "I was like, 'What? I can't have surgery now.' And everyone, like the label and my manager, were like, 'It's really not the time.' There's no way I could've stopped." Perri underwent surgery in Boston in August 2011, after a year of performing that was physically "difficult and challenging," and her voice only returned to feeling 100% earlier this summer.

Shapiro understands the allure of capitalizing on momentum, but says that maintaining an artist's voice—the instrument he describes as "the cornerstone of everything"—always comes first. When one of his artists has to grapple with a vocal issue, concert dates are often canceled. However, announcing a makeup date whenever possible, within 24-48 hours of the cancellation, is also important for assuaging disgruntled fans. "Even if [the return date is] three months, four months away," Shapiro says. "We try never, if at all possible, to leave people who bought tickets to not have a chance."

Of course, there are safeguards against losing a string of shows or an entire tour. John Meglen, president/co-CEO of Concerts West/AEG Live, says that insurance options include cancellation insurance, which expects a show or two to be canceled without any makeup dates, and an abandonment policy, in which an entire tour must be canceled in the wake of a serious problem, health-related or otherwise. Meglen dealt with show cancellations in March, when Celine Dion scrapped 10 performances during her AEG-produced residency at the Colosseum at Caesars Palace in Las Vegas due to weakness in her right vocal cord.

Dion eventually made up the canceled shows as her residency progressed, and aside from the operating expenses of the scrapped concerts, no major revenue was lost by the artist. But Meglen points out that a standard tour may require a different insurance plan than a residency, in which artists stay in one place. "I prefer abandonment insurance in those types of [residency] situations, because we have a built-in mechanism that allows us to reschedule," he says, "whereas on a tour, you don't necessarily have that. You may lose a handful of shows."

Medical advancements are being made: Garrett says researchers at Vanderbilt are looking at improving wound healing for voice trauma, while laryngologists are trying to find a better way of determining the ideal post-surgery recovery time for vocal patients. In the meantime, however, artists are getting smarter about vocal care. Singers share maintenance tips with one another: Perri, for example, gave advice to Adele when the British superstar underwent surgery last fall, and Santigold recalls emailing with Björk about proper vocal care while traveling. Perri recently joined the Voice Health Institute, a nonprofit founded in 2003 to evolve voice restoration, and united with artists like Steven Tyler, Julie Andrews and Lionel Richie on the organization's advisory board. The singer takes strict care of her voice following her surgery, and Imagine Dragons' Reynolds plans to take vocal lessons after he fully recovers "to further my education in proper warm-ups and the use of my vocals."

But the real key, Santigold explains, is for artists to know their bodies and set parameters before surgery even becomes a possibility. The singer, whose sophomore album *Master of My Make-Believe* led to heavy promotion and festival appearances upon its May release, says that she requires at least eight hours of sleep per night, drinks as much water as possible on the road and usually refuses to perform for three nights in a row. "It's almost like you're a machine, like, 'Do this, do that,'" she says of her hectic schedule. "It's really up to the artist to lay down the law."

to their singers' long-term needs. "Management has now recognized that this is not a sprint for the artist. It's a marathon, and a lot of the new artists that they're signing, they're sending them over right from the beginning," she says.

Unfortunately, the demands of music promotion often combat increased medical awareness. With album sales no longer as important to establishing artist visibility as touring and TV appearances, an exhausting performance agenda can leave a singer's

CLOCKWISE FROM TOP LEFT: DAVE HOGAN/GETTY IMAGES; PAUL DRINKWATER/ABC/GETTY IMAGES; DAVID WOLFF/PATRICK/REDFERNS/GETTY IMAGES; ETHAN WILLES/GETTY IMAGES



Owl City's ADAM YOUNG will promote his new album's duet with Carly Rae Jepsen with select TV performances.

MUSIC

POP BY EMILY ZEMLER

OWL'S WELL THAT ENDS WELL

Owl City's Adam Young works and plays well with others on fourth album

Owl City's third album, *All Things Bright and Beautiful*, arrived in June 2011 on Universal Republic and debuted at No. 6 on the Billboard 200. It sounds swell, but overall sales (143,000 copies sold, according to Nielsen SoundScan) proved disappointing, especially compared with the artist's 2009 breakout, *Ocean Eyes* (1.1 million). Minnesota musician Adam Young, who uses Owl City as his stage moniker, wasn't thwarted, nor was the label. Instead, Young and his team looked for a new approach that would take his next project where everyone had imagined *All Things Bright and Beautiful* could go.

"Adam made his first two records the exact same way, and the second record wasn't met with the same demand," Universal Republic executive VP of A&R Rob Stevenson says. "The fan base loved it, but beyond that core group, it didn't really go anywhere. The typical reaction to that [scenario] is that it's the label's fault, and sometimes it is. But Adam's a smart guy, and instead he asked, 'OK, why didn't that work? Let me try some new things this time and see what happens.'"

The biggest difference between Owl City's new release, *The Midsummer Station* (due Aug. 20), and his last three efforts can be summarized in a single word: collaboration. Instead of Young making the album alone in his Minnesota home studio, the label arranged for him to meet with various producers and co-writers, eventually matching him with other creative minds, including Stargate, Emily Wright and Matthew Thiessen. The goal was to balance Young with artists who would complement his own style.

"Adam's a sensitive guy—you can hear that in his lyrics—and you can't just put him in with anybody," Stevenson says. "It's got to be the right combination."

"I've never worked with anybody before," Young says from London, where he is on tour. "I've done everything myself except for mastering. It's a big job for one guy, especially a perfectionist, so I knew I wanted to try to experiment with other people. It was new, and a little bit scary, but [ultimately] it was a good thing."

Lest fans fear that Owl City is no longer anything like the iconoclastic solo artist he once was, Young wrote and demoed the tracks on *The Midsummer*

Station in New York and Los Angeles between January and March, and recorded them afterward by himself in his studio. Four tracks were previewed on the *Shooting Star* EP, which arrived May 15.

"This new record is certainly a little bit different than what I've done in the past," Young says. "Sometimes, bands release stuff and don't give anyone a heads up. The fans think, 'This kind of came out of nowhere with no explanation from the artist.' So I put out the EP for that reason."

The EP also contained what was meant to be the lead single from *The Midsummer Station*, "Shooting Star," a track Young wrote with New York production team Stargate. The artist even went so far as to shoot a video for the song, but once Carly Rae Jepsen's "Call Me Maybe" broke, it made more sense to shift the focus to Owl City's duet with the Canadian pop starlet, "Good Time."

The track, which will also appear on Jepsen's debut, *Kiss*, due Sept. 18 on 604/School Boy/Interscope, came about before "Call Me Maybe" had hit the airwaves. Owl City's manager Steve Bursky was tipped to Jepsen from his friend (and School Boy founder) Scooter Braun, and everyone immediately agreed that her voice was perfect for Young's track.

"In this business of egos and agendas, so many people came together to make that track happen and make it work," Stevenson says. "There was so much cooperation. I've been making records a long time, but I've never experienced anything like it."

"Good Time," officially released June 26 and followed by a video that premiered July 24 on Vevo, debuted at No. 18 on the Billboard Hot 100 and offered Owl City the opportunity to reach an entirely new audience. The duo will perform together during several live TV appearances promoting the release of *The Midsummer Station*, including "America's Got Talent" (Aug. 22) and NBC's "Today" (Aug. 23). "I think it can open more doors—lots of different doors," Young says. "Certainly if there was anybody else other than Carly on that track, I don't think it would be quite as special."

Stevenson says the label plans to use street week as an opportunity to build momentum from Owl City fans and push the album forward into new territory once its presence has been established—all bolstered by extensive worldwide touring for the rest of the year. "We definitely are in this one for the long haul," he says. "I'm hoping we can get to four singles." ■■■

ROCK BY JASON LIPSHUTZ

Party On

Bloc Party shakes off breakup talk, joins Frenchkiss Records and returns with fourth LP

“Come on, New York City, we didn’t come back from the dead for this!” Bloc Party frontman Kele Okereke chided the stock-still crowd two songs into the U.K. band’s set at Terminal 5 on Aug. 7. The taut, hit-strewn performance was the first of three nights headlining the venue in support of new album *Four* (Aug. 21, Frenchkiss Records), and marked the self-proclaimed resurrection of a group that was rumored to be breaking up less than a year ago.

In an interview with British publication NME last September, the group suggested that Okereke was continuing his explorations as a solo artist after the release of his 2010 debut, *The Boxer*, and that the three other members were looking for a replacement. Okereke, who was recording *Four* with bandmates Russell Lissack, Gordon Moakes and Matt Tong in New York when the rumors took root, now says the whole thing was a practical joke somehow taken as a serious matter. “They printed it without any ironic slant, so it kind of became this big story,” Okereke says.

As ridiculous as the breakup whispers were, the singer/guitarist admits that Bloc Party wasn’t quite right following the release of its dance-oriented third album, 2008’s *Intimacy* (85,000 copies sold, according to Nielsen SoundScan), and its accompanying tour. The quartet had released three albums in four years, all on London-based indie Wichita Recordings, including 2005 debut *Silent Alarm*, which earned critical raves and sold 379,000 U.S. copies, with domestic distribution by Vice/Dim Mak/Atlantic. The studio productivity mixed with relentless touring left the band in need of distance and, in 2009, Bloc Party effectively shut down as Okereke started work on an electronica-focused solo set.

“If I hadn’t recorded *The Boxer*, there’s no way we would’ve been able to have made this record. We might not have been able to make another record,” Okereke says. *The Boxer* (also on Wichita and distributed by Glassnote), which has sold

9,000 U.S. copies since its June 2010 release, gave Okereke an outlet for his interest in dance music, so that when the band reconvened last year with producer Alex Newport, they were ready to make an album with the guitar-heavy sound of *Silent Alarm* but also a dirtier, garage-rock feel.

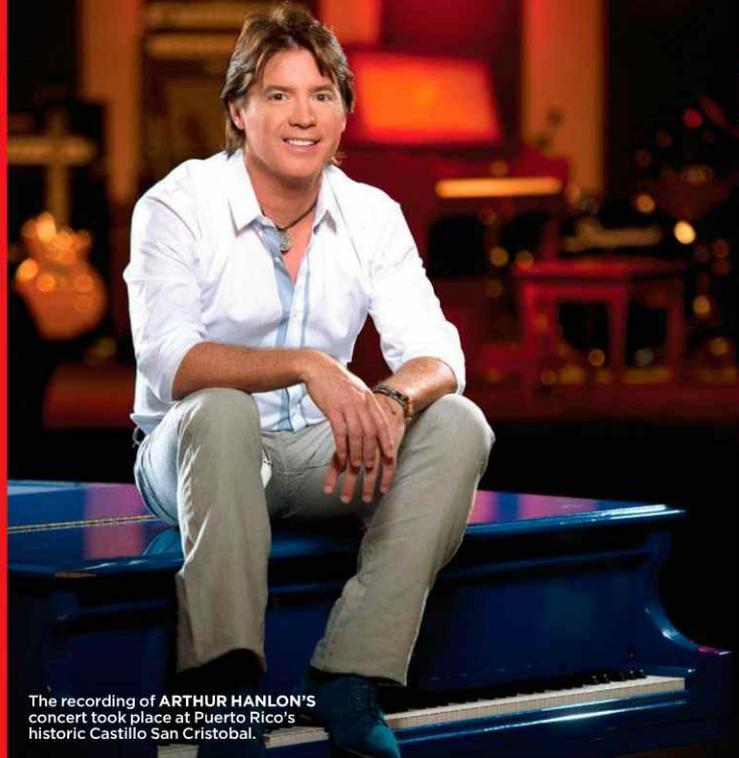
“I don’t think we would’ve gone into *Four* wanting to make a completely stripped-down rock record if I hadn’t had the choice to explore ideas opposite to that in *The Boxer*,” Okereke says. “To me, these records are all very connected.”

After signing to Frenchkiss in March, the band announced the new full-length in May and immediately began a marketing assault. Label GM Paul Hanly says the band was “very involved with every part of the campaign,” from the promotion of first single “Octopus” to the global album stream on its official site the week before street date to the Bloc Party iTunes app that features photos, live updates and the band members providing weather “Fourcasts” in custom videos.

“When we started having those initial meetings with them, we saw the excitement they had about this music, and about being a part of [the Bloc Party] family again,” Hanly says.

The act returned to the stage in the weeks before *Four*’s release with high-profile performances at HARD Fest in Los Angeles, Lollapalooza in Chicago and Outside Lands in San Francisco, among other dates. A fall U.S. trek begins Sept. 14 in Boston, and Hanly says the group will hit the road throughout 2013. “They’re prepared to tour relentlessly on this [album],” he says.

Meanwhile, Okereke says the equilibrium he’s found by making rock records with Bloc Party and more experimental fare as a solo artist will continue as well. “The one thing I learned from making *The Boxer* is that I can do anything I want,” he says. “That’s not to say that I’ll make another electronic record. If I want to make a country record or a soul record, I can, because I’m only limited by my imagination.”



The recording of ARTHUR HANLON’S concert took place at Puerto Rico’s historic Castillo San Cristobal.

LATIN BY JUSTINO ÁGUILA

Must-See Public TV

Arthur Hanlon recruits a team of superstars for a special live concert CD/DVD

When veteran public TV producer/distributor Terrel Cass was approached 15 months ago to help create a live public TV concert anchored by pianist Arthur Hanlon and featuring some of Latin music’s biggest entertainers, his initial response was tepid at best.

“I just wasn’t interested at the time,” Cass says of those early meetings with Hanlon’s team. “Then they got me to listen to the music. It changed my mind.”

With Cass onboard and Hanlon’s label Universal Music Latin Entertainment along with SBS Entertainment and Puerto Rico’s government all working together to support the project, the stage was set for “Encanto del Caribe: Arthur Hanlon & Friends,” an hourlong concert held in Puerto Rico last November featuring such stars as Marc Anthony, Natalia Jimenez, Laura Pausini, Cheo Feliciano and Bernie Williams. The show, airing as a public TV special during pledge drives, will be released Aug. 21 as a CD/DVD through UMLE.

For Hanlon, producing and rearranging such classics as “En Mi Viejo San Juan” (“In My Old San Juan”) and writing new songs for the project was a major milestone. “As a kid, I watched public television with my brothers and sisters,” says the Detroit native, who is the only pianist to hit No. 1 on Billboard’s Latin charts. (Hanlon is married to Billboard’s Leila Cobo, executive director of content and programming for Latin music and entertainment.) “Back then I imagined playing the piano on public television someday and now I’m part of that family.”

The project’s theme is tied to music of the Caribbean with influences from Europe, Africa and Latin America, Hanlon says, which is why he chose Puerto Rico’s historic Castillo San Cristobal venue for the concert. “I wanted to capture the essence of a musical melting pot,” he says.

Public TV stations have rarely, if ever, aired

pledge drives tied to Latin music and the release of a new album. All artists waived their fees for the concert, and the project’s success in cities with significant Latino populations like New York, Miami and Los Angeles will be a determining factor for public TV executives in other markets.

“We feel strongly about this one,” says Mark Cataldo, senior director of online fund-raising and donor services at WNET in New York. “We produced the breaks [for the show], and we hope that more stations come onboard.” WNET’s drive aired Aug. 14. Dozens of other stations have already picked up the program, with more expected to follow soon.

While it remains to be seen how well the pledge drives based on “Encanto del Caribe” fare, the programming is likely to drive the album’s sales. WNET’s pledge drive offered premium packages ranging from \$75 to \$225 and included everything from Hanlon’s CDs to tickets to a performance by him and other artists scheduled for Jan. 23 at New York’s Best Buy Theater. On average, more than 120 million people nationwide watch PBS stations, according to Cataldo. In a typical month, he says, WNET attracts about 5.4 million viewers, followed by sister stations WLIW (3 million) and NJTV (2.4 million).

Luis Estrada, GM of Universal Music Latino and Machete Records, says that while the *Encanto del Caribe* CD stands on its own, it’s the show’s live performances that give the music depth. “Television is a different way to reach an audience,” he says. “They can see what Arthur brings to music with beautiful songs that have a very specific style and that’s all his.”

Estrada believes the partnership with public TV stations around the country will help the album reach a broader audience that includes non-Latinos. Hanlon agrees. “A year ago this special was an idea,” he says. “Thanks to public television, the dream has become real.”

BLOC PARTY: MARLEY KATE



A BLOC PARTY app features the band members giving weather “Fourcasts.”

Living large: "Livetronica" duo **Big Gigantic** will bring its hip-hop- and jazz-infused tracks on tour until the end of the year. The pair will headline Friday night of the **Summer Set Music and Camping Festival** in Somerset, Wis. (Aug. 24-26). Supporting the 2012 release **Nocturnal** (**Big Gigantic**), the act will play **House of Blues** venues in San Diego (Oct. 4), Hollywood (Oct. 5) and New Orleans (Nov. 16), as well as the **Counterpoint Festival** in Atlanta (Sept. 27-29) ... Fun with friends: Jazz legend **Chick Corea** will go on a lengthy tour with various groups and artists including **Gary Burton**, the **Harlem String Quartet**, and the **Jack DeJohnette Trio**.

Supporting their collaborative 2012 release **Hot House** (**Concord Jazz**) Corea and Burton will play two sets each night at New York's **Blue Note** (Sept. 24-25) with the help of the **Harlem String Quartet**. Corea will also play four consecutive nights at **Yoshi's** in San Francisco with DeJohnette's trio (Sept. 5-8) ... A cool cat: Supporting her album **Sun** (**Matador**), **Cat Power** will play Miami's **Grand Central** nightclub (Oct. 11), New York's **Hammerstein Ballroom** (Oct. 23), Philadelphia's **Electric Factory** (Oct. 25) and Seattle's **Showbox SoDo** (Nov. 3), a former warehouse converted into a concert venue ... Real rhymes: Rapper **Immortal Technique** runs through a short tour beginning at **Porter's Pub**, a small venue located on the **University of California's** San Diego campus (Aug. 17). He'll also appear at the **Rock the Bells** festival series in three locations: San Bernardino, Calif. (Aug. 18), Mountain View, Calif. (Aug. 26) and Holmdel, N.J. (Sept. 2) ... Ecstatic expedition: Recently opening for **Sigur Rós** at a few shows, experimental/electronic singer/songwriter **Julia Holter** will tour supporting her 2012 release **Ekstasis** (**RVNG International**).

She will play Los Angeles' **Echo** club (Aug. 24), New York's **Bowery Ballroom** (Aug. 31) and Baltimore's **Golden West Cafe** (Sept. 3).

—Gregory Gondek

DISPATCH will self-release its first album in 12 years.



ROCK BY JUSTIN JACOBS

Dispatch Patches Up

Following a lengthy break and numerous reunions, roots group marks official return

On a recent afternoon, Chad Stokes stuffed a van with all of his worldly possessions and emptied the junk at the local dump. After a few years living with his wife and daughter at his parents' house in a sleepy little bedroom town, Stokes had decided to head back to Boston.

The move is symbolic, too: Following a decade away from the music scene, Stokes' first band, Dispatch, is back. No more one-time "reunion" shows, like the instant sellouts the band played in 2004, 2007 and 2009. On Aug. 21, Dispatch will self-release *Circles Around the Sun* on its Bomber Records label, its

first batch of new music in 12 years, then tour through the fall in Europe and the United States.

While "indie rock" is a term often used by many bands with major-label-strength backing, Dispatch was the rare exception. Formed in the early '90s at Vermont's Middlebury College, Stokes, Pete Francis and Brad

Corrigan became a cult campus favorite, with self-made CDs and mixtapes the most common method of distribution. The advent of Napster only made the act bigger and, by the time labels took notice, Dispatch was too big to need them, or even care.

"We were a little indignant, maybe," Stokes says. "Oh, now you're interested because of how many tickets we sold? Where were you when we were sleeping in our van, eating leftover pizza from the frat party the night before?"

By 1998, when the band released *Bang Bang*, its brand of reggae-infused roots music was the definition of dorm-room rock. But in 2002, Dispatch disbanded, and a 2004 farewell show at Boston's Hatch Shell drew an unbelievable 110,000 fans. The members kept in touch, and each resulting reunion helped "clear whatever demons were chasing us in 2002," says Stokes, who had since formed another group, State Radio. "When we broke up, I never wanted to be Dispatch again. Even by 2004, we were hesitant to call it the end, because things seemed so much better."

In 2007, Dispatch sold out three shows at New York's Madison Square Garden. A one-off 2009 set at the Kennedy Center

in Washington, D.C., sold out in two minutes. Dispatch was gone, but it was also growing. In the winter of 2011 the band convened in New York, and the subject of re-forming came up.

"If we were going to play more than two shows, we didn't want to be some lame reincarnation of our 1999 selves," Stokes says. "We knew everyone was writing. We had the tunes. We just had to sit down and see where we were musically." Dispatch 2.0 then set to work in a rented house in upstate New York.

The first offering, an EP, arrived in early 2011. The 13-date tour that followed sold more than 125,000 tickets, according to the band. Any doubt about the strength of Dispatch's fan base quickly disappeared.

Moving away from its trademark acoustic-funk, *Circles Around the Sun* sounds fuller and more plugged-in while maintaining the trio's seamless harmonies, ragged edges and breezy attitude. But hearing those intertwined voices, the album is defiantly and defiantly Dispatch.

But how long will it last? Stokes won't tell. "We could've recorded more, but we didn't have time. We had to save some for the next record," he says, taking a dramatic pause before adding, "if there is one." ■■■

6 QUESTIONS with GARY ROSSINGTON by GARY GRAFF

The plane crash that killed three members of Lynyrd Skynyrd and led the Southern rock band to a premature end took place 35 years ago this October. It's been a quarter-century since the "Free Bird" gang took flight again, refusing to let tragedy define its legacy. Since then, the troupe has proudly waved Dixie's stars'n'bars on eight more albums—including the new, Bob Marlette-produced *Last of a Dyin' Breed*, which arrives Aug. 21—and, of course, countless live performances of "Sweet Home Alabama," "That Smell" and its other rock radio staples. Guitarist Gary Rossington remains the lone linchpin to Skynyrd's origins, ensuring another generation or two understand that it's still cool for concert-goers to shout out for familiar rock anthems.

1 Do the memories of 35 years ago mean anything more at this point, or are they just one part of a bigger story?

That one means everything. It was horrible, horrible... At the time, we were just making it really big, and everything was

going our way. Then, boom! It just ended so abruptly and tragically. But it does get easier. It took a long time, but you learn to carry on. It feels great to still play the music and pay tribute to those guys who are gone now.

2 Were you apprehensive in 1987 when you reactivated the band?

Well, yeah. We didn't really want to do it... but it was a good thing, as we found out. It felt right, and [singer] Johnny [Van Zant] felt right, because he sounded like his brother, Ronnie, and we could play the songs so they sounded like the original band. It just took off. We did a month and then quit, but we started getting people writing and requesting we come to their town, so we did it for a while longer. It just kind of took off again and worked, so we're still doing it.

3 At what point did you figure the "new" Skynyrd could be a viable creative entity as well as a touring act?

We talked to the wives of Ronnie and [guitarist] Steve Gaines and people like



that, and made sure everybody was onboard with us recording an album. They thought it would be all right, as long as it kept with the nature of the band to never do a shitty record or a bad concert just for the money. We usually try to deal with dignity and class, and uphold the high standards of the Skynyrd name.

4 After how well 2009's *Gods & Guns* was received (No. 18 peak on the Billboard 200), you must have gone into *Last of a Dyin' Breed* with confidence.

We had a lot of momentum going in with just wanting to do a new album, period. We love doing the old songs, but we're creative and like to write new stuff a lot. And the "dyin' breed" thing is that band like us are a dying breed nowadays. You see more singles acts, Lady Gagas and Katy

Perry, more pop stuff and hip-hop. Touring bands like us and the Allman Brothers aren't really around anymore.

5 There was a political tenor to *Gods & Guns*, whereas the new one feels more populist, more of a common-man album.

We just wrote songs about ourselves and things that are happening. Even though this is a political year, we wanted to stay away from that because it's just such a big fight now between the right and the left. We write songs from our hearts, songs about the road and what we're going through, or what we see people going through.

6 You're literally the last man standing from the original Skynyrd. Given how many folks have gone through the band, will it continue after you decide you don't want to do it anymore?

I don't think so. It's not that I'm so great. It's that I just keep up the standards and the name, and I make sure nobody takes advantage of it... I'm just trying to keep alive what me and Ronnie and [guitarist] Allen [Collins, who died in 1990] started. I feel pride in talking about it and telling people about them and our songs. The music kind of speaks for itself. ■■■

LEFTOVER CUTIES' song "Smile Big" got a sales boost after appearing in a Samsung Galaxy S III ad (inset) during the Olympics.



TV BY ANDREW HAMPP

Music, It's In The Games

Phillip Phillips, Taio Cruz and other big winners at the 2012 London Games

When it comes to declaring one winner in music during this year's Olympics—the most-watched TV event in U.S. history, with more than 219.4 million total viewers, according to Nielsen—the undisputed champ is Phillip Phillips, whose "American Idol" single "Home" holds at No. 9 on the Billboard Hot 100 on the strength of its placement during coverage of key sports like women's gymnastics.

But other surprises also emerged from songs featured in commercials and the closing ceremony. Shazam reported 1 million-plus interactions throughout the Games, a sign that many viewers were actively tagging the songs they heard.

For the closing ceremony, Taio Cruz led the pack of artists who saw Sunday-night sales spikes, as sales for 2010's "Dynamite" grew 76.4% the week ending Aug. 12 to 16,000, according to Nielsen SoundScan. Oasis' "Wonderwall" rose by 198.8% to sales of 12,000 after Liam Gallagher's band Beady Eye played the '90s rock anthem. Other notable bumps include Spice Girls' "Wannabe" (8,000; up 74.1%), Pink Floyd's "Wish You Were Here" (8,000; up 160.1%), Jessie J featuring B.o.B's "Price Tag" (7,000; up 143.4%), John Lennon's "Imagine" (7,000; up 157.7%) and Queen's "We Will Rock You" (6,000; up 42.5%).

Several commercial synchs delivered some surprises, too. One beneficiary is Los Angeles jazz-pop outfit Leftover Cuties, whose song "Smile Big" was featured in a spot for Samsung's Galaxy S III throughout the Games. The exposure translated into a notable sales bump for the song, moving 1,000 copies its first week of release—impressive, considering that the band's name doesn't appear in the ad.

"The Olympics is one of those marquee events from a pure numbers standpoint. But there's an emotional power that makes every brand want to up the way that music taps into people's emotions," says Gabe McDonough, VP/music director at Samsung's creative agency Leo Burnett.

Also benefiting from synch exposure was Columbia electronic dance music artist Madeon,

whose "Finale" was featured heavily in promos across various NBC networks. Brian Nolan, senior director at Columbia Records Creative Agency, says the single sold 7,000-plus units in its first three weeks of release, with more than 600 mentions in social media based on the spots. "We made sure we sent the commercial to Shazam so that it was very recognizable—we tested it a few times," Nolan says.

Elsewhere, Coca-Cola's Olympic anthem "Anywhere in the World" by Mark Ronson featuring Katy B sold 2,000 copies the week ending Aug. 12, for a total of 8,000 sold. By contrast, Coke's last global sports anthem, K'Naan's "Wavin' Flag," was a smash during the 2010 FIFA World Cup: It went top 10 in 19 countries and became a U.S. hit, selling more than 800,000 copies and peaking at No. 82 on the Hot 100. However, the 2010 "Wavin' Flag" was a remix of a previously recorded song, whereas Ronson was commissioned to write "Anywhere in the World" as a Coke song, which could explain the cultural disconnect this time around.

Meanwhile, Muse's "Survival," the International Olympics Committee's official anthem, sold 2,000 (up 3% the week ending Aug. 12 versus the previous week) and has moved 38,000 copies to date. Nicki Minaj's "Masquerade" sold 5,000 (up 74%) on the strength of its appearance in an Olympics commercial for Adidas. Warner/Chappell also cashed in on a series of synchs, including Flo Rida's "Good Feeling," Fabolous' "My Time" and Lil Wayne's "American Star," whose sales increased based on their appearances in a trio of spots for AT&T profiling athletes like Ryan Lochte, David Oliver and Kerry Walsh.

"From big, impactful ad campaigns to live TV coverage, and even as part of an actual athletic routine, it's a privilege to be able to showcase songs ranging from iconic classics to new compositions for these historic events with the whole world watching and listening," Warner/Chappell senior VP/head of synchronization Ron Broitman says.

R&B BY ERIKA RAMIREZ

Soulful Sensation

U.K. singer Lianne La Havas started on Myspace, and now tops the charts

Is *Your Love Big Enough?* by British folk-soul artist Lianne La Havas debuts this week at No. 1 on Billboard's Heatseekers Albums chart and No. 142 on the Billboard 200, with 3,000 copies sold, according to Nielsen SoundScan. The artist's debut album peaked at No. 4 on the U.K. chart following its release on July 9.

It's been a long time coming for the performer, who was influenced by acts like Jill Scott and Mary J. Blige. Similar to fellow U.K. chanteuse Adele, La Havas took heartbreak and turned it into a No. 1 album. "I would love people to connect emotionally and relate to the album," the 22-year-old artist says. "It's an introduction to who I am."

The London-bred singer/songwriter, who began singing in her school choir and writing before she was a teenager, was discovered on Myspace nearly four years ago. Duncan Ellis, owner of Scruffy Bird Artist Management, first heard of La Havas through colleague Alex Hardee of the Coda Music Agency, and it was love at first scroll as Ellis skimmed the material on her Myspace page. When Ellis first saw La Havas perform, she was in the duo the Paris Parade, collaborating with future Elephant member Christian Pinchebeck.

"Lianne was definitely the standout performer, as far as her voice and presentation," says Ellis, who kept in touch with La Havas, then started managing her and contacting label executives for feedback. Some A&R execs, including Mercury's Thomas Haimovici, listened to the then-19-year-old singer, but decided La Havas wasn't quite ready to be signed.

During this time, Ellis matched his client with producer/writer Matt Hales. They formed an instant connection, and the two began writing and producing music for her 2011 EP, *Lost & Found*.

Hales, who is also a Columbia-signed artist known as Aqualung, played the pair's music for Columbia A&R executive Maria Egan, who flew

La Havas out to meet and write with Rick Rubin. But then Ellis and La Havas hit a roadblock when a stateside deal with Sony fell through due to conflicting U.S./U.K. record policies and "internal politics," according to Ellis.

While waiting for final word from Sony, Ellis met with former Warner Bros. exec Ben Gaffin (now with 4AD) and former Warner Bros. Records president Lenny Waronker. "They loved what they heard at first listen," Ellis says, and in 2010 Gaffin and Waronker signed Havas to a 12- to 18-month "old-fashioned development deal." Just as that pact was drawing to a close, however, Mercury's Haimovici started a new job at Warner Bros. U.K.

"The stars finally aligned," Haimovici says. "The first thing I did when I got to Warner U.K. was to see how La Havas was doing. I happily and quickly took her on." In April 2011, Haimovici signed La Havas to the label and "re-created a moment by reconnecting her with Matt [Hales]." A year later, Hales and La Havas wrote and produced *Your Love Big Enough?*, which Warner imprint Nonesuch Records released stateside on Aug. 7.

In support of the album, La Havas will play several live dates, including opening for John Legend's North American fall tour (Oct. 16-Nov. 21). Before that, however, La Havas will make her U.S. TV debut on "The Late Late Show With Craig Ferguson" on Sept. 17.

"Our next wave of U.S. activity will be concentrated around early September in New York during Fashion Week, anchored by a headlining show at the Bowery Ballroom, along with some L.A.-based activities," Nonesuch senior VP of marketing Peter Clancy says.

But the label is counting on more than the singer's fashion-forward, Annie Hall-type wardrobe and her kitschy hair poof to draw American fans. "Lianne has a striking voice to match her solid musicianship," Clancy says. "Through her songwriting and her ease onstage, she possesses the power to persuade."

LIANNE LA HAVAS will make her U.S. TV debut on "The Late Late Show With Craig Ferguson" on Sept. 17.



ALBUMS

WORLD

ANTIBALAS

Antibalas

Producer: Gabe Roth

Capitone Records

Release Date: Aug. 7

In the five years since their last album, members of the Brooklyn-based Afrobeat outfit have focused on the music of Fela Kuti for the musical "Fela!," developing the music off-Broadway and then taking it to Broadway and the road. Not that the Nigerian master's work wasn't already affecting their originals, but here Kuti's influence is more clearly felt than on any of their earlier recordings. The 12-member Antibalas has never sounded tighter or more engaged than on its new self-titled set. Opener "Dirty Money" starts with percussion feeding into a '70s funk horn line that organist Victor Axelrod twists in the direction of Manu Dibango's "Soul Makossa" before leveling out in pure Afrobeat that connects with Kuti's Africa 70 work in the tonal qualities of the guitar and keyboards. Antibalas diverts from the genre's originator by limiting the hypnotic grooves to just a few minutes at a time and allowing each member of the horn section to shine. While Antibalas aligns with Kuti's central musical theorem—



ARIEL PINK'S HAUNTED GRAFFITI

Mature Themes

Producer: Ariel Pink's

Haunted Graffiti

4AD

Release Date: Aug. 21

The Los Angeles avant-pop crew—fronted by a longtime home-recording eccentric whose small-batch output stretches back to the mid-'90s—broke through in 2010 with *Before Today*, which featured lead single "Round and Round," named that year's best song by Pitchfork. On its anticipated follow-up, Ariel Pink and his mates (including Cole M.G.N., who also worked on this year's acclaimed Nite Jewel album, *One Second of Love*) stick to the sound that brought them wider notice, submitting creamy soft-rock melodies reminiscent of 10cc and Spandau Ballet to all kinds of trippy synth-freak manipulations. Like all



home-recording types, they can go overboard: "Symphony of the Nymph," despite its awesome title, bogs down with stacked-vocal harmonies, while "Is This the Best Spot?" evokes an unsavory combination of Devo and the videogame score from "Super Mario Bros." But several tracks—"Only in My Dreams," "Farewell American Primitive" and especially the crystalline title track—gleam with an understated grace that suggests Pink has developed the confidence to leave well enough alone.—*MW*

dance grooves that are equal parts James Brown and Nigerian rhythms—they avoid the political and social messaging, in English at least.—*PG*

R&B

ELLE VARNER

Perfectly Imperfect

Producers: various

MBK Entertainment/

RCA Records

Release Date: Aug. 7

Elle Varner has likened production duo Pop & Oak, which helmed the lion's share of her debut album, to Jimmy Jam & Terry Lewis, hitmakers behind many of Janet Jackson's vintage singles. Nothing on *Perfectly Imperfect* much recalls "Together Again" or "What Have You Done for Me Lately." Varner's gospel-trained voice, for one, feels far gutsier than Jackson's breathy coo. But she's right to suggest a retro vibe: At times Varner sounds like an appealing holdover from the mid-'90s, when R&B stars like Faith Evans and Mary J. Blige were figuring out what it meant to marry soul singing to hip-hop beats. In "Only Wanna Give It to You" she admits, "No other man has ever, ever had quite this effect," over a blocky Biz Markie sample, then passes the mic to J. Cole, who channels Mase mixing it up with Total. Elsewhere, "I Don't Care" employs some deliciously old-school synths. Other highlights include the sexy "Sound Proof Room," the jubilant "Oh What a Night" and "Damn Good Friends," a strummy ballad produced by the singer's pro-songwriter dad, Jimmy Varner.—*MW*

POP

LIANNE LA HAVAS

Is Your Love Big Enough?

Producer: Matt Hales

Nonesuch Records

Release Date: Aug. 7

Her hotly tipped debut carries the title *Is Your Love Big Enough?*, but what Lianne La Havas sounds most concerned with is the size of her sound: Though this young English singer has

been lumped in with the post-Adele retro-soul likes of Emeli Sandé and Michael Kiwanuka, her music ranges far more widely here. It moves from the itchy, guitar-driven avant-funk of "Forget" to the cafe-jazz ditty "Tease Me" and the Imogen Heap-style vocal-harmony exercises of opener "Don't Wake Me Up." (That said, genteel ballads like "Lost &

Found" and "No Room for Doubt" do indeed live up to their billing.) Brought to hipster attention by Bon Iver's Justin Vernon after the two appeared last year on Jools Holland's BBC program, La Havas makes these disparate moves cohere with her nimble, intuitive singing, which holds attention even when her melodies or words don't. Handsome production by Matt Hales of Aqualung (with assistance from Dave Sitek) helps, too.—*MW*

RAP

RICK ROSS

God Forgives, I Don't

Producers: various

Def Jam Recordings

Release Date: July 31

Consider Rick Ross the Icarus of mainstream hip-hop: The Miami rap kingpin has used a surprising string of solid full-lengths and wise collaborative decisions to build a formidable roster on his Maybach Music Group label, as well as a ton of good will within the rap community. But on *God Forgives, I Don't*, his fifth album and presumed coronation after his two-year hot streak, Ross flies too close to the sun. Gone is the unexpected freshness of his outlandish boasts, replaced by telegraphed guest spots, expensive-sounding but ho-hum production and a sense that Ross' fantastical perspective has evaporated, replaced by cold sales expectations. Ross can still spit arrogant game with the best of them: On "So Sophisticated" (featuring MMG's Meek Mill), he extends a simple rhyme scheme for two-and-a-half minutes until his words hypnotically blend into Beat Bully's production. And while cuts like "Sixteen" and "Ten Jesus Pieces" let Ross stretch out his style over long running times, he gets outshone by his guests (André 3000 and Stalley, respectively). The overstuffed *God Forgives, I Don't* is designed to be a party celebrating Ross' ascendance to the genre's A-list, but parties are supposed to be more fun than this.—*JL*



SHOES

Ignition

Producers: Shoes

Black Vinyl Records

Release Date: Aug. 14

The home-grown power-pop sound of Zion, Ill.-based group Shoes fits right in with the skinny-tie rock of the late '70s and early '80s—even though these Midwesterners had more in common with early-'70s acts like Badfinger and Big Star than with new wave. For a while, Shoes graduated from DIY home recordings and self-released albums on their Black Vinyl imprint to big-time studios and major labels. But eventually the band returned to a cottage-industry approach. Though it's proved to be a huge influence on subsequent generations of power-poppers, Shoes didn't release any new material between 1994's *Propeller* and today, but *Ignition* finally revs up the act's career again. It's more a confident continuation than a return-to-roots affair. Boasting three sure-footed singer/songwriters in Gary Klebe and brothers Jeff and John Murphy, Shoes show their blend of pop hooks and rock'n'roll drive to be ageless on *Ignition*. They return to the home-studio approach for a lovingly crafted batch of tunes overflowing with hooks and undeniable enthusiasm.—*JA*



BLACKBERRY SMOKE

The Whippoorwill

Producers: various

Southern Ground

Release Date: Aug. 14

Southern rock-based Blackberry Smoke has assembled the strongest collection of its career with its debut album for Zac Brown's Southern Ground label. With the band's label head onboard as a co-producer, Blackberry Smoke has delivered one of the most noteworthy releases of the genre in a long time. The follow-up to 2009's *Little Piece of Dixie*, *The Whippoorwill* features cuts that have a definite swagger, as heard on "Six Ways to Sunday" and the rollicking "Everybody Knows She's Mine." And standout ballads on the set include "One Horse Town" and the soulful title cut. But "Up the Road" is the best example of the slower material, as lead singer Charlie Starr gives a performance for the ages. Another highlight is the old-school "Ain't Got the Blues," which combines traditional country and the sounds of the Delta. And "Pretty Little Lie" deserves a shot at country radio. If so, we just might hear a lot more of Blackberry Smoke in the near future—and that would be a very good thing.—*CD*

ARIEL PINK'S HAUNTED GRAFFITI: PETER FERGLUSON

REVIEWS

SINGLES



MARIAH CAREY FEATURING RICK ROSS AND MEEK MILL

Triumphant (Get 'Em) (4:10)

Producers: Mariah Carey, Jermaine Dupri, Bryan-Michael Cox

Writers: various

Publishers: various
Island Def Jam

When is a comeback single not a comeback single? In the case of Mariah Carey's "Triumphant (Get 'Em)," when you're a guest on your own song. Acting more as a Maybach Music Group showcase than a classic Carey jam, "Triumphant" finds America's most successful female vocalist taking a back seat to guests Rick Ross and Meek Mill—essentially playing the role of hook singer and crooning along to the boasting. Though the presence of Ross and Mill may earn Carey a little street cred, the single falls short of the return to form that longtime fans have come to expect. Luckily, there's an alternate, "Vintage Throwback" remix of "Triumphant" being worked at clubs that pays homage to the more iconic aspects of Carey's music, with a pulsating dance mix and no guests to distract from her unmistakable pipes.—AH

POP

MELANIE AMARO

Don't Fail Me Now (4:00)

Producer: Rodney "Darkchild" Jerkins

Writer: L. Franc

Publishers: Rodney Jerkins, EMI Blackwood, Sony/ATV Songs a/b/o Underground Sunshine Music (BMI) Epic Records

A bafflingly long eight months after winning the first U.S. version of "The X Factor," Melanie Amaro has finally emerged with a debut single: "Don't

Fail Me Now." Although covers of sweeping ballads like Adele's "Someone Like You" and R. Kelly's "I Believe I Can Fly" marked Amaro's time on "X Factor," "Don't Fail Me Now" is first and foremost a dance song that includes soaring high notes and the top 40 stamp of veteran producer Rodney "Darkchild" Jerkins. There's even a dra-

matic buildup and inevitable beat drop that mirrors Jerkins' recent work on Justin Bieber's "As Long As You Love Me." Perhaps acknowledging the lengthy wait for her official bow, Amaro sings, "I know you've been waiting for me," as a steady beat pounds in the background. With pop divas still guiding electronic beats upward on the Billboard Hot 100, Amaro is clearly watching the charts before her debut album is released this fall.—LW

R&B

ANITA BAKER

Lately (3:50)

Producers: The Underdogs

Writers: T. Gibson, D. Allen

Publishers: Universal Music MGB Songs/Zovektion Music (ASCAP)

Blue Note

It's been eight years since Anita Baker gave us "My Everything" and seven since she wrapped up a "Christmas Fantasy," but the first single from new album *Only Forever* (due in October) shows that the Detroit Quiet Storm diva hasn't lost anything in the interim. The lush but spacious track, produced by the Underdogs, is classic Baker—sultry and smooth, with a vir-



BAT FOR LASHES

Laura (4:31)

Producer: Dan Carey

Writers: N. Khan,

J. Parker

Publishers: Chrysalis Music, Sony/ATV Music Publishing U.K.

Capitol

On her poignant new single "Laura" (the first from upcoming third album *The Haunted Man*), Natasha Kahn, aka Bat for Lashes, continues her reign as the Kate Bush of indie pop. Kahn's dramatic shtick is certainly a less abrasive performer, but the comparison is inescapable on "Laura," a dry, aching ballad that would have fit splendidly on any of Bush's '80s landmarks. "You're the train that crashed my heart," Kahn sings over oceanic piano chords and nothing else. "You're the glitter in the dark." Her operatic voice, much like the song as a whole, teeters on the verge of explosion but never fully arrives at a breaking point. "Laura" is a bold choice for a lead single: Its patient minimalism may leave some listeners cold. But Kahn is a master of tension and release, and there are worlds of emotion echoing even in her silences.—RR



tuoso delivery that features her trademark vocal swoops and gentle murmurs. Echoing backup vocals give the tune some extra muscle, while a noticeable thickening of Baker's voice has only made it sound richer and more emotional. The subject, of course, is love,

and Baker's concerned that she's neglected the object of her affection, lamenting that "things tend to slip my mind" but reassuring, "I can't imagine life without you, baby, by my side." Baker sells it hard during the song's three minutes and 50 seconds, and anyone with a heart will find it difficult not to listen to hers.—GG

DANCE

MADONNA

Turn Up the Radio (3:46)

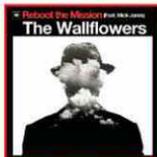
Producers: Martin Solveig, Madonna

Writers: M. Solveig, Madonna, M. Tordjman, J. Williams

Publishers: various
Interscope

Though Madonna's current tour is on track to becoming one of the top 10 highest-grossing tours ever, her 2012 studio album, *MDNA*, already feels like a footnote, having

fallen off the Billboard 200 in just nine weeks (and setting the Nielsen SoundScan record for largest second-week sales drop along the way). But the album's third single, "Turn Up the Radio," is a highlight that merits revisiting. Co-written and produced by dance producer Martin Solveig, the song pairs well with his 2011 Dragonette-assisted hit, "Hello," but also harks back to a carefree side of Madonna we haven't heard since '80s hits like "Into the Groove" and "Lucky Star." A new Laidback Luke remix featuring Far*East Movement is also being worked, but the party-rock vibe doesn't really mix well with Madonna's ethereal, restrained vocal. Radio may have given up on *MDNA* after its first two singles came and went earlier this year, but Madonna's latest is worth turning up.—AH



THE WALLFLOWERS

Reboot the Mission (3:31)

Producer: Jay Joyce

Writers: The Wallflowers

Publishers: various
Columbia Records

Seven years since the release of their last full-length and far removed from the expectations of a smash single, the Wallflowers sound loose and relaxed on "Reboot the Mission," the engaging, aptly titled first single from their forthcoming album, *Glad All Over*. The big draw here is the Clash's Mick Jones, who lends backing vocals, biting guitar riffs and a sense of nostalgia for his classic band, which Jakob Dylan has chalked up as an inspiration for "Mission." (Keep your ears peeled for a "mighty Joe Strummer" name-



check, too.) The single is no "London Calling" castoff, but streams of dirty sunlight break through Dylan's world-weary vocals, which seductively linger on syllables as the verses stumble toward a hook. The band's lyrical effort loses steam as the song progresses—the final verse is essentially a list of who's now playing in the band—but the entertaining chorus ends the song on an uptick. For the Wallflowers, a solid rocker featuring a legendary guitarist is a perfectly acceptable reintroduction.—JL

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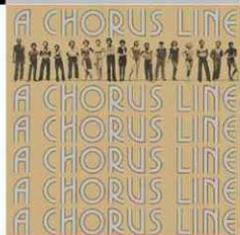
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THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



A FINE 'LINE'
 >>The late Marvin Hamlisch is remembered on the charts this week as the original Broadway cast recording of "A Chorus Line" re-enters Top Cast Albums at No. 7 with a 513% sales gain. Hamlisch composed the show's music, which earned him a Pulitzer Prize and a Tony Award.

NO 'WAIT' FOR SONS
 >>Mumford & Sons instantly net their biggest hit on the Billboard Hot 100 as new single "I Will Wait" debuts at No. 23. The tune sold a career-high 153,000 downloads, according to Nielsen SoundScan, and also bows at No. 14 on the Rock Songs chart.



LIVE, BABY, LIVE
 >>Before John Mayer became too ill to sing, he recorded an EP of live tracks titled *The Complete 2012 Performances Collection*. The five-song set, exclusive to iTunes, debuts at No. 17 on the Billboard 200 with 15,000 sold.

CHART BEAT
 >>Phillip Phillips' "Home" has done what only five other songs in the Billboard Hot 100's 54-year history have: found a home in the top 10 in more than one chart run. After debuting at No. 10 in June following his "American Idol" victory, "Home" left the list after three weeks. It has since re-entered twice, ranking at No. 9 during the last two weeks courtesy of usage in NBC's Olympics coverage of women's gymnastics. While the prior two-time top 10s returned to the region after absences of as many as 25 years, "Home" is the first to do so in the same year and during the same release. Browse the list of all such durable hits in the latest "Ask Billboard" reader mailbag on billboard.com.

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

CHARTS

The Olympics' Gold Medal Music Winners

With the 2012 Summer Olympics now over, here's a look at some of the musical highlights of the closing ceremony—and beyond.

Simon Fuller: His XIX Entertainment management company represented no less than six clients that participated in the opening and closing ceremonies. Aside from the **Spice Girls**, Fuller also manages group members **Victoria Beckham**, **Emma Bunton** and **Geri Halliwell**, as well as Beckham's superstar husband, **David Beckham** (who helped carry the torch during the opening ceremony), and closing performer **Annie Lennox**.



Spice Girls: Though there were rumors that at least one of the Spice Girls (possibly Beckham) wasn't keen on a reunion for the Olympics, clearly she was otherwise convinced (likely by Fuller). Ultimately, the return of girl power was

warmly received, as Twitter reported that their performance generated the most tweets per minute (116,000) during the closing ceremony. Though the Spice Girls had only about four minutes of airtime, they made the most of it.

The medley of "Wannabe" and "Spice Up Your Life" caused a sales surge: "Wannabe" moved 8,000 downloads in the week ending Aug. 12 (up 74%), according to Nielsen SoundScan, and "Spice Up Your Life" shifted 4,000 (up 621%). The numbers may seem small, but as there were only a few hours of sales tracking left in the SoundScan week after the group's performance, they are pretty robust figures. Watch for sales to possibly jump again next week.

Also, the Spice Girls' turn on the program can only help boost interest in the group, in advance of the premiere of "Viva Forever," the stage musical based on their songs, in November.

David Bowie: As Bowie hasn't performed live since 2006, it would have been a coup for the Olympics to nab the star. But, while he perhaps declined their invitation, event organizers still crafted an elaborate segment during the show set to his single "Fashion." Certainly there were countless fans watching from home, wishing for Bowie to make a surprise appearance. Yet, it was only a reminder of Bowie's greatness, which will make his next music move all the more anticipated. (Bowie's last stu-

dio album arrived in 2003, and he last toured in 2004.)

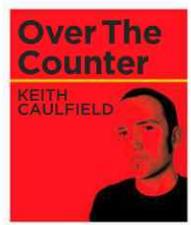
NBC's live streaming: A surprising amount of music could be heard inside venues during live-streamed events on NBCOlympics.com. During a diving preliminary, one could hear snippets of **Madonna's** "Hung Up," **Lady Gaga's** "Marry the Night," **La Roux's** "Bulletproof" and **Whitney Houston's** "I Wanna Dance With Somebody." While none of them was played long enough to make a substantial impression (other than "Ooh, I know that song!"), it could be a way to promote music at the 2016 Games in Rio de Janeiro.

The Who and Ray Davies: The Who's show-closing performance was missed by most viewers of NBC's broadcast, as it aired after midnight. Plus, most viewers thought the program had ended, as it appeared to be finished at 11 p.m. when NBC cut to local news and its new sitcom, "Animal Hospital"—only to return with the Who's performance around midnight. Just a thought: If an artist wants to ensure that no one misses his or her performance during a TV broadcast, require that the performance is aired at the beginning or in the middle of the show. It could have been worse for the Who, though. **Kinks** frontman Davies' one-song performance

of the band's "Waterloo Sunset" was cut from the telecast.

Jessie J: The artist got to sing not one, not two, but four songs during the closing ceremony. (That's about 2.5 more than the reunited Spice Girls.) She sang her own single, "Price Tag," helping spur its 143% sales gain this week, while her guest turn on **Tinie Tempah's** "Written in the Stars" aids its 88% jump. Then, after assisting with a **Bee Gees** tribute ("You Should Be Dancing"), she later returned for **Queen's** "We Will Rock You," pushing the song to a sales gain of 43%.

Tom Daley: The 18-year-old British diver didn't sing, of course, but he is to athletics what **One Direction** is to pop music. Twitter reports that he was the fourth-most-discussed Olympian on its network during the London Games, garnering more than 1 million tweets. Before the Olympics, he had 250,000 followers; now, the bronze medalist has 1.5 million-plus. How long will it be before he becomes a tastemaker tweeter like **Taylor Swift**, suggesting songs and albums for his loyal followers to purchase? Swift praised **the Civil Wars** twice during the duo's debut-album release week (Over the Counter, Feb. 19, 2011), aiding **Barton Hollow's** surprising 25,000-unit bow at No. 12 on the Billboard 200.

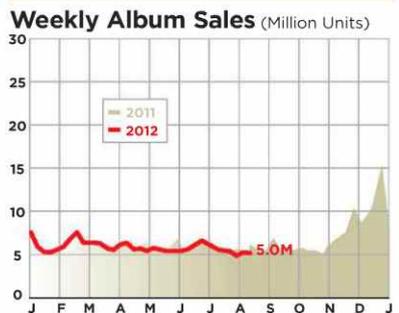


Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	4,958,000	2,047,000	24,031,000
Last Week	5,216,000	2,121,000	24,094,000
Change	-4.9%	-3.5%	-0.3%
This Week Last Year	5,958,000	2,007,000	22,819,000
Change	-16.8%	2.0%	5.3%

*Digital album sales are also counted within album sales.



Year-To-Date

OVERALL UNIT SALES

	2011	2012	CHANGE
Albums	189,428,000	182,236,000	-3.8%
Digital Tracks	800,354,000	845,430,000	5.6%
Store Singles	1,655,000	2,156,000	30.3%
Total	991,437,000	1,029,822,000	3.9%
Albums w/TEA*	269,463,400	266,779,000	-1.0%

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

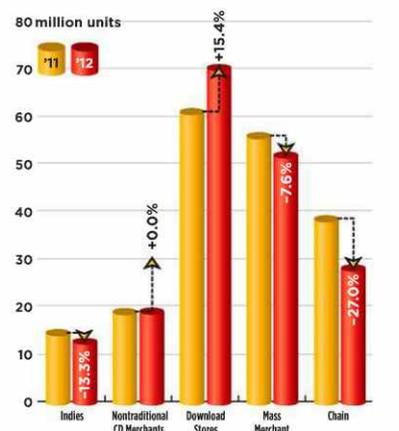


SALES BY ALBUM FORMAT

	2011	2012	CHANGE
CD	126,076,000	109,153,000	-13.4%
Digital	61,040,000	70,428,000	15.4%
Vinyl	2,275,000	2,596,000	14.1%
Other	38,000	58,000	52.6%

For week ending Aug. 12, 2012. Figures are rounded. Compiled from a national sample of retail store and track sales reports collected and provided by **nielsen SoundScan**.

Year-To-Date Album Sales By Store Type



THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	HOT SHOT DEBUT	1	VARIOUS ARTISTS #1 IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE) UNIVERSAL/EMI/SONY MUSIC 63536/CAPITOL (18.98)	NOW 43	1	1
2	1	2	RICK ROSS MURKIN (CLIP-IN); SLIDE (DEF. JAM 016343/IDJMG) (18.98)	God Forgives, I Don't	1	1
3	RE-ENTRY	135	FRANK SINATRA REPRISE 438952/WARNER BROS. (18.98)	Nothing But The Best	2	2
4	NEW	1	ELLE VARNER MBK 59132/RCA (9.98)	Perfectly Imperfect	4	4
5	NEW	1	COLT FORD AVERAGE JOES 739 (14.98)	Declaration Of Independence	5	5
6	2	1	ZAC BROWN BAND ROAD/SOUTHERN GROUND/ATLANTIC 530382/AG (18.98)	Uncaged	1	1
7	3	6	JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND 016934/IDJMG (13.98) ⊕	Believe	1	1
8	4	7	ONE DIRECTION SYCO 323/UNIVERSAL (11.98)	Up All Night	1	1
9	8	9	ADELE XL 44692/COLUMBIA (11.98)	21	3	1
10	7	5	KIDZ BOP KIDS RAZOR & TIE 89283 (18.98)	Kidz Bop 22	3	3
11	9	10	MAROON 5 A&M/OCTONE 016896/IGA (14.98)	Overexposed 2	2	2
12	21	23	FUN. FUELED BY RAMEN 52048* (11.98)	Some Nights	3	3
13	6	2	NAS DEF. JAM 017056*/IDJMG (13.98)	Life Is Good	1	1
14	24	22	THE LUMINEERS DUANE/TONE 1689* (13.98)	The Lumineers	14	14
15	18	13	LUKE BRYAN CAPITOL NASHVILLE 70412 (16.98)	Tailgates & Tanlines	2	2
16	20	25	CARRIE UNDERWOOD 19/ARISTA NASHVILLE 88084/SMN (11.98)	Blown Away	1	1
17	NEW	1	JOHN MAYER COLUMBIA DIGITAL EX 4.98	The Complete 2012 Performances Collection (EP)	17	17
18	16	12	KENNY CHESNEY BLUE CHAIR/COLUMBIA NASHVILLE 94956/SMN (11.98)	Welcome To The Fishbowl	2	2
19	33	31	OF MONSTERS AND MEN JIVE/REKORNER/ATLANTIC 524722/AG (18.98) ⊕	My Head Is An Animal	6	6
20	41	38	GREATEST MUMFORD & SONS BANNER BENTLEMAN OF THE ROAD 0109*/GLASSNOTE (12.98) ⊕	Sigh No More	2	2
21	17	11	LINKIN PARK MACHINE SHOP 531345/WARNER BROS. (18.98)	Living Things	1	1
22	14	8	FRANK OCEAN ODD FUTURE/DEF. JAM 015788*/IDJMG (13.98)	Channel Orange	2	2
23	35	42	JOHN MAYER COLUMBIA 97606* (11.98)	Born And Raised	1	1
24	22	16	KATY PERRY CAPITOL 94601* (18.98)	Teenage Dream	2	1
25	27	27	ERIC CHURCH JIVE/REKORNER 94296* (16.98)	Chief	1	1
26	NEW	1	10 YEARS PALDEFORSE 530899*/VILE (15.98)	Minus The Machine	26	26
27	19	15	CHRIS BROWN RCA 96055 (11.98)	Fortune	1	1
28	NEW	1	DAVID ARCHULETA HIGHWAY 508050 (14.98)	Begin.	28	28
29	23	19	USHER RCA 97178 (11.98)	Looking 4 Myself	1	1
30	11	—	GLORIANA EMERSON/WARNER BROS. NASHVILLE 577042/WMM (18.98)	A Thousand Miles Left Behind	11	11
31	54	44	HUNTER HAYES ATLANTIC NASHVILLE 528990/WMM (18.98)	Hunter Hayes	18	18
32	28	29	VARIOUS ARTISTS UNIVERSAL/EMI/SONY MUSIC 95757/CAPITOL (18.98)	NOW 42	3	3
33	72	48	FIONA APPLE CLEAN SLATE 97883*/EPIC (11.98) ⊕	The Idler Wheel Is Wiser Than...	3	3
34	NEW	1	VARIOUS ARTISTS UNIVERSAL/EMI/SONY MUSIC 30568/CAPITOL (18.98)	NOW That's What I Call Party Anthems	34	34
35	RE-ENTRY	811	PINK FLOYD CAPITOL 28955* (18.98) ⊕	Dark Side Of The Moon	1	1
36	45	34	JASON ALDEAN RCA 97180 (11.98)	My Kinda Party	2	2
37	25	4	PASSION PIT FRENCHKISS 41661*/COLUMBIA (11.98)	Gossamer	4	4
38	145	131	PACE SETTER TUFF GONG/ISLAND 548904*/UME (13.98) ⊕	Legend: The Best Of Bob Marley And The Wailers	10	26
39	29	14	VARIOUS ARTISTS MAYBACH/DEF. JAM 529039/WARNER BROS. (18.98)	Maybach Music Group Presents: Self Made 2	4	4
40	46	58	IMAGINE DRAGONS KID/INAKORNER/INTERSCOPE 016620/IGA (7.98)	Continued Silence (EP)	40	40
41	60	54	ALABAMA SHAKES ATO 0142* (11.98)	Boys & Girls	8	8
42	26	—	SOUNDTRACK RCA 42961 (11.98)	Sparkle	26	26
43	44	35	R. KELLY RCA 94518 (11.98)	Write Me Back	5	5
44	57	55	VARIOUS ARTISTS EMI/SONY MUSIC/UNIVERSAL 016661*/UME (18.98)	NOW That's What I Call Country: Volume 5	13	13
45	NEW	1	ROB ZOMBIE GEPHEN 017046*/UME (13.98)	Mondo Sex Head	45	45
46	53	41	GOTYE SAMPLES 'N' SECONDS/FAIRFAX 016449*/UNIVERSAL REPUBLIC (13.98)	Making Mirrors	6	6
47	59	52	ED SHEERAN ELECTRA 52043 (18.98)	+ (EP)	—	—
48	51	56	PHILLIP PHILLIPS 19/INTERSCOPE 017744 EX/IGA (6.98)	American Idol: Season 11: Highlights (EP)	25	25
49	81	65	ADELE XL 31859*/COLUMBIA (12.98)	21	3	1
50	47	40	FLO RIDA POE BOY/ATLANTIC 526972/AG (9.98)	Wild Ones	14	14



With 111,000 sold, the *Now* franchise nets its 16th No. 1 on the Billboard 200. The series represents the bulk of the 23 total various-artists compilations that have reached the top in the chart's history.

3 The Chairman's greatest-hits set re-enters with 40,000 (up 2,531%) after Amazon MP3 discounted it for 99 cents one day last week (Aug. 7). The 20-song album was originally released in 2008 and debuted and peaked at No. 2 with 99,000.



25 The set will likely become his first million-seller in this week or two, as its current sales stand at 989,000. Church's 2009 set *Carolina* has sold 615,000 while 2006's *Sinners Like Me* has moved 501,000.

28 Recorded before he departed on his Mormon mission in March (and thus went off the pop radar), the set of mostly covers arrives with 11,000 and a No. 5 bow on Independent Albums.

45 His second remix album includes reworkings of his (and White Zombie) singles like "More Human Than Human" and "Dragula." It follows 1999's *American Made Music to Strip By* (No. 38).

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
51	56	57	THE BLACK KEYS NONESUCH 529099*/WARNER BROS. (18.98)	El Camino	2	2
52	49	33	NICKI MINAJ YOUNG MONEY/CASH MONEY 016530/UNIVERSAL REPUBLIC (13.98)	Pink Friday: Roman Reloaded	1	1
53	126	—	NO DOUBT INTERSCOPE 001495/UME (13.98)	The Singles 1992-2003	2	2
54	10	—	JOSS STONE STONE'D 152101/S-CURVE (14.98)	The Soul Sessions: Vol. 2	10	10
55	12	—	TESTAMENT NUCLEAR BLAST 2509* (15.98)	Dark Roots Of Earth	12	12
56	63	60	JASON MRAZ ATLANTIC 530701/AG (18.98)	Love Is A Four Letter Word	2	2
57	38	3	THE GASLIGHT ANTHEM MERCURY 016841*/IDJMG (17.98)	Handwritten	3	3
58	61	61	TRAIN COLUMBIA 95272* (11.98)	California 37	4	4
59	66	81	JACK WHITE THIRD MAN 95982*/COLUMBIA (11.98)	Blunderbuss	1	1
60	30	18	SLIPKNOT ROADRUNNER 017637 (13.98)	Antennas To Hell	18	18
61	65	68	BRANTLEY GILBERT VALORY 060100 (14.98)	Halfway To Heaven	1	1
62	70	66	DRAKE YOUNG MONEY/CASH MONEY 016135*/UNIVERSAL REPUBLIC (17.98)	Take Care	1	1
63	55	50	KELLY CLARKSON 19 56801/RCA (11.98)	Stronger	2	2
64	74	62	LANA DEL REY POLYGRAM/INTERSCOPE 016425/IGA (11.98)	Born To Die	2	2
65	39	17	SOUNDTRACK WATERTOWER 39313 (11.98)	Dark Knight Rises	8	8
66	87	72	LEE BRICE CURB 79318 (13.98)	Hard 2 Love	5	5
67	42	26	SKRILLEX BIG BEAT/DOWLS/ATLANTIC 528521/AG (5.98)	Bangarang (EP)	14	14
68	58	45	LIONEL RICHIE MERCURY NASHVILLE 016000/UMGN (15.98) ⊕	Tuskegee	1	1
69	79	53	ALAN JACKSON ABC 25334/EMI NASHVILLE (16.98)	Thirty Miles West	2	2
70	RE-ENTRY	134	EAGLES ASYLUM 105*/ELEKTRA (18.98)	Their Greatest Hits 1971-1975	1	1
71	116	135	BEASTIE BOYS DEF. JAM 527281/UME (6.98)	Licensed To Ill	3	3
72	83	117	FUTURE A-1/FREEBANDZ 88357/EPIC (9.98)	Pluto	8	8
73	115	111	B.O.B REBELROCK/GRAND HUSTLE/ATLANTIC 527788/AG (18.98)	Strange Clouds	5	5
74	88	80	TOBYMAC FOREFRONT 2637/EMI CMG (13.98) ⊕	Tonight	6	6
75	RE-ENTRY	3	VARIOUS ARTISTS JIVE/REKORNER/ATLANTIC 529510/CAPITOL (18.98)	NOW That's What I Call The 80's Hits	17	17
76	48	107	ALEX CLARE UNIVERSAL ISLAND 016883/UNIVERSAL REPUBLIC (11.98)	The Lateness Of The Hour	1	1
77	43	20	JENNIFER LOPEZ EPIC 95558 (11.98) ⊕	Dance Again ... The Hits	20	20
78	71	39	PIERCE THE VEIL FEARLESS 20166 (14.98)	Collide With The Sky	12	12
79	69	63	ZAC BROWN BAND SOUTHERN GROUND/ROAD/BIGGER PICTURE/ATLANTIC 524722/AG (18.98) ⊕	You Get What You Give	1	1
80	95	87	RASCAL FLATTS BIG MACHINE RF0200A (12.98)	Changed	3	3
81	13	70	RUSH ANTRUM 017658*/ROADRUNNER (18.98)	Clockwork Angels	2	2
82	90	74	FLORENCE + THE MACHINE UNIVERSAL REPUBLIC 016297* (13.98)	Ceremonials	6	6
83	78	7	MATT REDMAN SIXTEPS/PARROV 07853/EMI CMG (13.98)	10,000 Reasons	66	66
84	80	94	SOUNDTRACK WATERTOWER 39284 (12.98)	Project X	12	12
85	RE-ENTRY	103	2PAC DEATH ROW 63009* (29.98)	All Eyez On Me	3	1
86	98	91	SKRILLEX JIVE/REKORNER/ATLANTIC 529918/AG (5.98)	Scary Monsters And Nice Sprites (EP)	49	49
87	92	73	JOSH TURNER MCA NASHVILLE 016924/UMGN (10.98)	Punching Bag	4	4
88	117	119	AWOLNATION RED BULL 1098 19.98	Megalithic Symphony	88	88
89	93	89	LADY ANTEBELLUM CAPITOL NASHVILLE 84431 (18.98)	Own The Night	1	1
90	64	100	COLDPLAY CAPITOL 87553* (18.98)	Mylo Xyloto	1	1
91	86	78	ZAC BROWN BAND ROAD/BIGGER PICTURE/HOME GROWN/ATLANTIC 516931/AG (13.98)	The Foundation	2	2
92	36	—	J MOSS PALMAMUSIC 83072/RCA (11.98)	V4 ... The Other Side Of Victory	36	36
93	82	79	RHIANNA SRP/DEF. JAM 016313/IDJMG (13.98)	Talk That Talk	3	3
94	99	93	KIP MOORE MCA NASHVILLE 016420/UMGN (10.98)	Up All Night	6	6
95	120	95	ELLIE GOULDING CHERRYTREE/INTERSCOPE 015329/IGA (10.98)	Lights	21	21
96	62	21	LOVE AND THEFT RCA NASHVILLE 90161/SMN (9.98)	Love And Theft	21	21
97	RE-ENTRY	80	THE NOTORIOUS B.I.G. BAD BOY 73011*/AG (19.98)	Life After Death	1	1
98	52	59	SOUNDTRACK SUMMIT/INTERSCOPE 017040/IGA (14.98)	Step Up: Revolution	52	52
99	68	46	SOUNDTRACK WALT DISNEY 017500 (13.98)	Let It Shine	12	12
100	114	108	THE BAND PERRY REPUBLIC NASHVILLE 014839/UNIVERSAL REPUBLIC (10.98)	The Band Perry	4	4

THE BILLBOARD 200 ARTIST INDEX

2PAC	35	DAVID ARCHULETA	28	THE BLACK KEYS	51	110	10 YEARS	76	AWOLNATION	88	B.O.B	98	ERIC CHURCH	25	REVAL FEATURING	136	174	THE CIVIL WARS	161	JOHN FOGERTY	118	FIVE FINGER DEATH	102	194	GLORIANA	19	PUNCH	102	194	ALABAMA SHAKES	41	BE BEES	192	195	ZAC BROWN BAND	6	70	91	ALAN JACKSON	28	DEADMAU5	63	JIMMY CLIFF	105	LANA DEL REY	64	RUFENCE + THE MACHINE	82	132	COLDPLAY	90	THE DOORS	113	114	82	132	FLO RIDA	50	AL GREEN	196	WHITNEY HOUSTON	123	R. KELLY	43	LIL WAYNE	119	MIRANDA LAMBERT	108	JOSHUA LEDET	157	BOB MARLEY AND THE WAILERS	38	120	NICKI MINAJ	52	MAROON 5	11	130	KIP MOORE	94	BRUNO MARS	179	J MISS	92
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THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
101	31	52	RED HOT CHILI PEPPERS WARNER BROS. 48545 (18.98)	Greatest Hits	18	
102	102	85	FIVE FINGER DEATH PUNCH PROSPECT PARK 50104 (15.98)	American Capitalist	3	
103	162	166	TYGA YOUNG MONEY/CASH MONEY 016727/UNIVERSAL REPUBLIC (17.98)	Careless World: Rise Of The Last King	4	
104	94	67	HANK WILLIAMS, JR. BOCEPHUS/BLASTER 531269/WMN (18.98)	Old School New Rules	12	
105	96	76	JIMMY CLIFF SUN POWER 017108/UMG (14.98)	Rebirth	76	
106	50	113	NORAH JONES BLUE NOTE 31548* (18.98)	...Little Broken Hearts	2	
107	181	145	FOSTER THE PEOPLE STARTIME INT'L 74457*/COLUMBIA (9.98)	Torches	8	
108	106	127	MIRANDA LAMBERT RCA NASHVILLE 92589/SMN (11.98) (4)	Four The Record	3	
109	166	13	HALESTORM ATLANTIC 528952*/AG (18.98)	The Strange Case Of...	15	
110	111	103	THE BLACK KEYS NONESUCH 520696*/WARNER BROS. (15.98)	Brothers	3	
111	40	190	KENNY CHESNEY BNA 55555/SMN (11.98)	Greatest Hits II	3	
112	105	86	MICHAEL KIWANUKA COMMUNION/PLOYOOR/CHERRYTREE/INTERSCOPE 016854/IGA (9.98)	Home Again	86	
113	133	14	THE DOORS DMC/ELEKTRA 277180/RHINO (19.98)	The Very Best Of The Doors	113	
114	RE-ENTRY	36	THE DOORS DMC/ELEKTRA 277180/RHINO (19.98)	L.A. Woman	9	
115	97	47	OLD CROW MEDICINE SHOW ATO 0156* (12.98)	Carry Me Back	22	
116	107	102	SHINEDOWN ATLANTIC 528523*/AG (18.98)	Amaryllis	4	
117	104	90	PISTOL ANNIES RCA NASHVILLE 949187/SMN (11.98)	Hell On Heels	5	
118	119	118	CREEDENCE CLEARWATER REVIVAL FEAT. JOHN FOGERTY FANTASY 2*/CONCORD (17.98/12.98)	Chronicle The 20 Greatest Hits	8	67
119	118	110	JOURNEY COLUMBIA 98911/LEGACY (13.98) (4)	Journey's Greatest Hits	10	
120	RE-ENTRY	3	BOB MARLEY & THE WAILERS JIFFY 608/ISLAND 01928*/UMG (19.98)	Marley: The Original Soundtrack (Soundtrack)	120	
121	124	143	CHRIS YOUNG RCA NASHVILLE 95497/SMN (10.98)	Neon	4	
122	109	77	ROUNDTRACK WATERTOWER 39281 (14.98)	Rock Of Ages	5	
123	141	148	WHITNEY HOUSTON ARISTA 14626 (16.98)	Whitney: The Greatest Hits	5	2
124	142	123	BLAKE SHELTON WARNER BROS. NASHVILLE 527376/WMN (18.98)	Red River Blue	1	
125	NEW	1	JOHNNY CASH COLUMBIA 98911/LEGACY (9.98) (4)	The Greatest: The Number Ones	125	
126	136	125	TAYLOR SWIFT BIG MACHINE 153090A (18.98) (4)	Speak Now	4	1
127	127	105	VARIOUS ARTISTS RHINO CUSTOM PRODUCTS 8655 EX/STARBUCKS (12.98)	Sunset Strip To Haight-Ashbury: The California Scene In The '60s	105	
128	140	133	DIERKS BENTLEY CAPITOL NASHVILLE 94714 (16.98)	Home	7	
129	139	106	DAVID GUETTA WHAT A MUSIC/ASTRALWERKS 78890/CAPITOL (18.98)	Nothing But The Beat	5	
130	125	122	MAROON 5 A&M/OCTONE 015884/IGA (15.98)	Hands All Over	2	
131	156	173	NEON TREES MERCURY 96359/UMG (10.98)	Picture Show	17	
132	143	138	FLORENCE + THE MACHINE UNIVERSAL REPUBLIC 031170* (13.98)	Lungs	14	
133	RE-ENTRY	103	DR. DRE AFTERMATH/INTERSCOPE 490486*/UMG (11.98)	Dr. Dre—2001	5	2
134	RE-ENTRY	23	THE STEVE MILLER BAND CAPITOL 46101* (11.98)	Greatest Hits 1974-78	130	
135	75	146	NICKELBACK ROADRUNNER 61709* (18.98)	Here And Now	2	
136	100	142	EMINEM SHADY/AFRERATH/INTERSCOPE 014411*/IGA (13.98)	Recovery	3	1
137	149	147	LIL WAYNE YOUNG MONEY/CASH MONEY 015548*/UNIVERSAL REPUBLIC (18.98)	The Carter IV	2	1
138	NEW	1	COVENANT WORSHIP WITH DAVID & NICOLE BINION, JOSHUA DUFRENE & COLIN EDGE INTEGRITY 5067 EX (13.98 CD/DVD)	Standing	138	
139	RE-ENTRY	8	JOE WALSH FANTASY 33771*/CONCORD (12.98) (4)	Analog Man	12	
140	67	114	LINKIN PARK WARNER BROS. 47755 (13.98)	[Hybrid Theory]	2	
141	155	179	BRANDI CARLILE COLUMBIA 96122* (10.98)	Bear Creek	10	
142	NEW	1	LIANNIE LA HAVAS NONESUCH 52191/WARNER BROS. (12.98)	Is Your Love Big Enough?	142	
143	32	16	VAN HALEN WARNER BROS. 79861 (24.98)	The Best Of Both Worlds	3	
144	128	185	WALK THE MOON RCA 96782* (9.98)	Walk The Moon	36	
145	RE-ENTRY	117	DAVE MATTHEWS BAND RCA 66449 (9.98)	Under The Table And Dreaming	11	
146	144	161	JAY Z KANYE WEST ROC-A-FELLA/ROC NATION/OFF JAM 015426/UMG (13.98)	Watch The Throne	1	
147	110	49	HELLYEAH ELEVEN SEVEN 180 (18.98)	Band Of Brothers	20	
148	174	82	GROUPOLOVE CANYONBACK/ATLANTIC 527696*/AG (13.98)	Never Trust A Happy Song	75	
149	198	126	EMELI SANDE CAPITOL 83787 (12.98)	Our Version Of Events	28	
150	RE-ENTRY	8	JANA KRAMER ELEKTRA NASHVILLE 530376/WMN (13.98)	Jana Kramer	19	

120
This album jumps 428% due to its parent film's DVD release on Aug. 7. Meanwhile, the reggae icon's *Legend* zooms 145-38 (up 152%) after Google Play sale-priced it for \$2.99.

133
The set (up 85%) was one of the titles Amazon MP3 offered for \$2.99 last week as part of its hip-hop sale. Other sale sets include No. 75 (up 36%), No. 85 (up 492%), No. 97 (up 341%) and No. 188 (up 201%).

145
Amazon MP3's \$2.99 Daily Deal (Aug. 11), which the retailer tweeted about, shined a light on this album, which gains by 41%. Other tweeted Daily Deals are found at Nos. 70, 75 and 114.

196
Google Play promoted an array of classic titles for \$2.99 last week, including this Al Green best-of (up 210%) and No. 35 (up 223%).

200
The all-star live tribute set features turns by Sheryl Crow (pictured), Brandi Carlile and Amy Lee, among others. Barely squeaking onto the Billboard 200, it makes a slightly more robust entry at No. 38 on Top Country Albums.

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167 160 97
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NEW 1

120
This album jumps 428% due to its parent film's DVD release on Aug. 7. Meanwhile, the reggae icon's *Legend* zooms 145-38 (up 152%) after Google Play sale-priced it for \$2.99.

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SONGS FROM DISTRICT										NOW THAT'S WHAT I CALL										WALK THE MOON										YOUNG JEEZY																																				
JASON MRAZ	56	OLD CROW MEDICINE	PITBULL	167	RIHANNA	83	SKRILLEX	67	88	JAMES TAYLOR	160	VAN HALEN	143	PARTY ANTHEMS	34	WALK THE MOON	144	YOUNG JEEZY	162	MUMFORD & SONS	20	SHOW	115	ELVIS PRESLEY	168	RICK ROSS	2	SLIPKNOT	60	12 AND BEYOND	175	95	ELLE VARNER	143	4	JOE WALSH	139	ROB ZOMBIE	45	NAS	13	JAKE OWEN	155	PURITY RING	168	RUSH	81	BRUCE SPRINGSTEEN	164	LET IT SHINE	164	4	4	4	4	THE WANTED	154			NEON TREES	131			BONNIE RAITT	158	EMEL
MUMFORD & SONS	20	SHOW	115	ELVIS PRESLEY	168	RICK ROSS	2	SLIPKNOT	60	12 AND BEYOND	175	95	ELLE VARNER	143	4	JOE WALSH	139	ROB ZOMBIE	45	NAS	13	JAKE OWEN	155	PURITY RING	168	RUSH	81	BRUCE SPRINGSTEEN	164	LET IT SHINE	164	4	4	4	4	THE WANTED	154			NEON TREES	131			BONNIE RAITT	158	EMEL																				
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UNCHARTED™			NEXT BIG SOUND™	
DATA PROVIDED BY MYSOURCE				
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	ARTIST PAGE
1	46	82	#1 TRAPHIK	WWW.MYSOURCE.COM/TRAPHIK
2	15	78	SUNGH A JUNG	WWW.MYSOURCE.COM/SUNGH A JUNG
3	RE-ENTRY		TYLER WARD	WWW.MYSOURCE.COM/TYLERWARD
4	RE-ENTRY		DAVE DAYS	WWW.MYSOURCE.COM/DAVEDAYS
5	2	83	DJ BLND	WWW.MYSOURCE.COM/BLNDZIZZY
6	RE-ENTRY		MADDI JANE	WWW.MYSOURCE.COM/MADDIJANEMUSIC
7	RE-ENTRY		MEY TAL COHEN	WWW.MYSOURCE.COM/MEY T AL COHEN
8	RE-ENTRY		JOSEPH VINCENT	WWW.MYSOURCE.COM/JOSEPHVINCENTMUSIC
9	1	81	NOISIA	WWW.MYSOURCE.COM/NOISIA
10	RE-ENTRY		JORDAN JANSEN	WWW.MYSOURCE.COM/JORDANJANSEN
11	RE-ENTRY		GABE BONDOC	WWW.MYSOURCE.COM/GABEBOND
12	3	72	PRETTY LIGHTS	WWW.MYSOURCE.COM/PRETTYLIGHTS
13	5	67	PITTY	WWW.MYSOURCE.COM/PITTY
14	10	71	METRONOMY	WWW.MYSOURCE.COM/METRONOMY
15	RE-ENTRY		MAC LETHAL	WWW.MYSOURCE.COM/MACLETHAL
16	45	40	HADOUKEN!	WWW.MYSOURCE.COM/HADOUKEN
17	14	78	PORTA	WWW.MYSOURCE.COM/PORTA
18	8	37	GRAMATIK	WWW.MYSOURCE.COM/GRAMATIK
19	27	42	STAR SLINGER	WWW.MYSOURCE.COM/STARSLINGERMUSIC
20	4	69	THE BLOODY BEETROOTS - DEATH CREW 77	WWW.MYSOURCE.COM/THEBLOODYBEETROOTS
21	RE-ENTRY		CAROLINE COSTA	WWW.MYSOURCE.COM/CAROLINECOSTA
22	RE-ENTRY		BEFORE YOU EXIT	WWW.MYSOURCE.COM/BEFOREYOUEXIT
23	7	8	TAME IMPALA	WWW.MYSOURCE.COM/TAMEIMPALA
24	13	42	UMEK	WWW.MYSOURCE.COM/UMEK
25	23	8	KORPIKLAANI	WWW.MYSOURCE.COM/KORPIKLAANI
26	RE-ENTRY		JAKE MILLER	WWW.MYSOURCE.COM/JAKEMILLERMUSIC1
27	17	49	YANN TIERSEN	WWW.MYSOURCE.COM/YANNTIERSENINPROGRESS
28	NEW		SUZI ORAVEC	WWW.MYSOURCE.COM/SUZIORAVEC
29	24	25	C2C	WWW.MYSOURCE.COM/C2C
30	NEW		KIM PETRAS	WWW.MYSOURCE.COM/KIMPETRAS
31	22	17	MAXIMUM BALLOON	WWW.MYSOURCE.COM/MAXIMUMBALLOON
32	NEW		STRIKE	WWW.MYSOURCE.COM/BANDASTRIKE
33	29	14	POETS OF THE FALL	WWW.MYSOURCE.COM/POETSOFTHEFALL
34	25	65	NICOLAS JAAR	WWW.MYSOURCE.COM/NICOLASJAAR
35	49	7	HEFFRON DRIVE	WWW.MYSOURCE.COM/HEFFRONDRIVE
36	26	56	BORGORE	WWW.MYSOURCE.COM/BORGORE
37	18	72	MAREK HEMMANN	WWW.MYSOURCE.COM/MAREKHEMANN
38	20	59	AEROPLANE	WWW.MYSOURCE.COM/AEROPLANEMUSICLOVE
39	16	11	SHLOHMO	WWW.MYSOURCE.COM/SHLOMOSHUN
40	RE-ENTRY		BEARDYMAN	WWW.MYSOURCE.COM/BEARDYMAN
41	44	24	YUNA	WWW.MYSOURCE.COM/YUNA
42	11	13	EMILIE AUTUMN	WWW.MYSOURCE.COM/EMILIEAUTUMN
43	19	12	NETSKY	WWW.MYSOURCE.COM/NETSKYMUSIC
44	RE-ENTRY		EMANCIPATOR	WWW.MYSOURCE.COM/EMANCIPATOR
45	9	34	COM TRUISE	WWW.MYSOURCE.COM/COMTRUISE
46	30	58	GOD IS AN ASTRONAUT	WWW.MYSOURCE.COM/GODISANASTRONAUT
47	32	19	ANATHEMA	WWW.MYSOURCE.COM/ANATHEMA
48	NEW		VERSAEMERGE	WWW.MYSOURCE.COM/VERSAEMERGE
49	39	7	STALLEY	WWW.MYSOURCE.COM/STALLEY
50	12	2	AMANDA LEAR	WWW.MYSOURCE.COM/REINELEA

SOCIAL 50™			NEXT BIG SOUND™	
DATA PROVIDED BY MYSOURCE				
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	ARTIST PAGE
1	3	90	#1 RIHANNA	WWW.MYSOURCE.COM/RIHANNA
2	1	90	JUSTIN BIEBER	SCHOOLBOY/RAYMOND BRAUN/ISLAND/UMG
3	4	90	KATY PERRY	CAPITOL
4	5	80	ADELE	XL/COLUMBIA
5	16	40	ONE DIRECTION	SYCO/COLUMBIA
6	7	90	TAYLOR SWIFT	BIG MACHINE
7	12	90	SHAKIRA	SONY/ATLANTIC
8	8	90	LADY GAGA	STREAMLINE/KONJIVE/INTERSCOPE
9	6	90	NICKI MINAJ	YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
10	9	88	PITBULL	MR. 365/FAMOUS ARTIST/101 RECORDS/SONY MUSIC LATIN/RCAR/CA
11	13	19	MILEY CYRUS	HOLLYWOOD
12	11	76	JENNIFER LOPEZ	ISLAND/UMG
13	NEW		MUMFORD & SONS	BETHESDA OF THE ROAD/BASSNOTE
14	10	90	EMINEM	WEBSHOVA/AFTRMATH/INTERSCOPE
15	22	90	SELENA GOMEZ	HOLLYWOOD
16	15	88	CHRIS BROWN	RCA
17	31	58	SKRILLEX	BIG BEAT/DWLS/ATLANTIC
18	17	90	DAVID GUETTA	WHAT A MUSIC/CASTRALWERKS/CAPITOL
19	18	90	LINKIN PARK	MACHINE SHOP/WARNER BROS.
20	2	87	DON OMAR	ORFAMATO/MACHETE/UMG
21	19	87	BRITNEY SPEARS	RCA
22	14	89	LIL WAYNE	CASH MONEY/UNIVERSAL REPUBLIC
23	33	89	BEYONCÉ	PARKWOOD/COLUMBIA
24	RE-ENTRY		CIMORELLI	UNIVERSAL REPUBLIC
25	36	87	WIZ KHALIFA	ROSTRUM/ATLANTIC
26	35	6	ARIANA GRANDE	UNIVERSAL
27	RE-ENTRY		BOYCE AVENUE	3 PEACE
28	RE-ENTRY		YOUR FAVORITE MARTIAN	THE LUMINEERS DUALTONE
29	20	8	CARLY RAE JEPSEN	604/SCHOOLBOY/INTERSCOPE
30	23	88	DRAKE	YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
31	RE-ENTRY		MATTHEY	UNSIGNÉ
32	RE-ENTRY		LINDSEY STIRLING	UNSIGNÉ
33	RE-ENTRY		THE PIANO GUYS	THE PIANO GUYS
34	31	86	COLDPLAY	CAPITOL
35	28	81	USHER	RCA
36	40	29	MAROON 5	A&M/OCTONE
37	24	67	LMFAO	PARTY ROCK/WILLI AM/CHERRYTREE/INTERSCOPE
38	39	85	SNOOP DOGG	DOBBYS/STYL/PRIORITY/CAPITOL
39	NEW		MEGAN NICOLE	UNSIGNÉ
40	RE-ENTRY		KURT HUGO SCHNEIDER	UNSIGNÉ
41	29	79	BRUNO MARS	ELITE
42	38	24	FLO RIDA	POE BOY/ATLANTIC
43	27	37	ALICIA KEYS	RCA
44	26	88	AVRIL LAVIGNE	EPIC
45	RE-ENTRY		HOPSN	FUNK VOLUME
46	30	54	PINK	RCA
47	41	70	JUSTIN TIMBERLAKE	RCA
48	RE-ENTRY		SUNGH A JUNG	UNSIGNÉ
49	32	80	DEMI LOVATO	HOLLYWOOD
50	43	89	THE BLACK EYED PEAS	INTERSCOPE

Hailing from Orlando, Fla., four-piece pop rock band Before You Exit re-enters **Uncharted** at No. 22, drawing audiences with a cover of "Some Nights" by fun. That scored more than 120,000 YouTube views during the charting week.



Mumford & Sons debut on **Social 50** at No. 13 after releasing new single "I Will Wait," the first from the upcoming *Babel*. The band's fan acquisition on Twitter (76%) and Facebook (44%) rose, concurrent with the video's 1.7 million-plus YouTube views.



ON-DEMAND SONGS			nielsen	
DATA COMPILED BY BDS				
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
1	1	23	#1 LIGHTS	ELLIE SIMLING/CHERRYTREE/INTERSCOPE
2	2	23	CALL ME MAYBE	CARLY RAE JEPSEN/604/UNIVERSAL
3	5	6	WHISTLE	FLO RIDA/POE BOY/ATLANTIC
4	3	23	SOMEBODY THAT I USED TO KNOW	GOTYE FEAT. KIMBRA SAMPLER'S/SECONDSONY/FAIRFAX/UNIVERSAL REPUBLIC
5	4	16	PAYPHONE	MAROON 5 FEAT. WIZ KHALIFA/A&M/OCTONE/INTERSCOPE
6	6	23	WE ARE YOUNG	FUN. FEAT. JANELLE MONAE FUELED BY RAMEN/RRP
7	9	23	SOME NIGHTS	FUN. FEAT. JANELLE MONAE FUELED BY RAMEN/RRP
8	7	16	MERCY	KANYE WEST/BIG SEAN/PUSHA T/2 OHMZ/GOOD ROCK/A&M/ATLANTIC/UMG
9	8	9	WIDE AWAKE	KATY PERRY/CAPITOL
10	20	4	AS LONG AS YOU LOVE ME	JUSTIN BIEBER FEAT. BIG SEAN/SCHOOLBOY/RAYMOND BRAUN/ISLAND/UMG
11	10	13	TITANIUM	DAVID GUETTA FEAT. SIA/WHAT A MUSIC/CASTRALWERKS/CAPITOL
12	12	4	THINKIN BOUT YOU	FRANK OCEAN/GOOD FUTURE/DEF JAM/UMG
13	14	23	FEEL SO CLOSE	CALVIN HARRIS/ULTRA
14	17	11	NO LIE	2 CHAMZ/FEAT. DRAKE/DUFFLE BAG BOY/DEF JAM/UMG
15	13	22	WHAT MAKES YOU BEAUTIFUL	ONE DIRECTION/SYCO/COLUMBIA
16	27	11	TOO CLOSE	ALEX CLARE/UNIVERSAL ISLAND/UNIVERSAL REPUBLIC
17	23	4	WANT U BACK	CHER LLOYD/SYCO/EPIC
18	22	16	LITTLE TALKS	66 MONSTERS AND MEN/SPIRITS/FEARJAGARS/UNIVERSAL REPUBLIC
19	19	23	MIDNIGHT CITY	MED. MISSAUTE/CAPITOL
20	16	23	WILD ONES	FLO RIDA FEAT. SIA/POE BOY/ATLANTIC
21	11	23	STARSHIPS	NICKI MINAJ/ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
22	18	19	BOYFRIEND	JUSTIN BIEBER/SCHOOLBOY/RAYMOND BRAUN/ISLAND/UMG
23	21	11	EVERYBODY TALKS	NEON TREES/MERCURY/UMG
24	25	17	I WON'T GIVE UP	JASON MRAZ/ATLANTIC/RRP
25	33	3	GOOD TIME	OWEN/DAVID/DAVID/EPSON/604/SCHOOLBOY/INTERSCOPE/UNIVERSAL REPUBLIC
26	24	20	THE MOTTO	ORANGE FEAT. LIL WAYNE/ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
27	26	23	GLAD YOU CAME	THE WANTED/GLOBAL TALENT/MERCURY/UMG
28	37	5	HO HEY	THE LUMINEERS DUALTONE
29	28	12	WHERE HAVE YOU BEEN	RIHANNA/SRP/DEF JAM/UMG
30	35	18	SAIL	AMPLIFICATION RED BULL
31	29	12	SCREAM	USHER/RCA
32	32	9	WORK HARD, PLAY HARD	WIZ KHALIFA/ROSTRUM/ATLANTIC/RRP
33	30	22	DRIVE BY	TRAIN/COLUMBIA
34	31	23	HYFR (HELL YEAH F****G RIGHT)	DRAKE FEAT. LIL WAYNE/ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
35	36	23	BANGARANG	SKRILLEX FEAT. SHAN/ BIG BEAT/DWLS/ATLANTIC/RRP
36	34	5	GIVE YOUR HEART A BREAK	DEMI LOVATO/HOLLYWOOD
37	38	23	TAKE CARE	DRAKE FEAT. RIHANNA/ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
38	40	23	PUMPED UP KICKS	FOSTER THE PEOPLE/STARTIME INT'L/COLUMBIA
39	43	23	LEVELS	AVICHI/LEVELS/VERATONE/ATOM EMPIRE/INTERSCOPE
40	39	23	FADED	TYGA FEAT. LIL WAYNE/ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
41	42	23	NIT*AS IN PARIS	JAY Z/ KANYE WEST/RCA/A&M/ATLANTIC/NATION/DEF JAM/UMG
42	44	23	SCARY MONSTERS AND NICE SPRITES	SKRILLEX/BIG BEAT/ATLANTIC/RRP
43	41	12	DRUNK ON YOU	LUKE BRYAN/CAPITOL/NASHVILLE
44	50	2	TONGUE TIED	GROUPLOVE/CANVASBACK/ATLANTIC
45	NEW		ONE MORE NIGHT	MAROON 5/A&M/OCTONE/INTERSCOPE
46	NEW		BLOW ME (ONE LAST KISS)	PINK/RCA
47	45	18	BEEZ IN THE TRAP	NICKI MINAJ/FEAT. 2 OHMZ/ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
48	RE-ENTRY		PARADISE	COLDPLAY/CAPITOL
49	48	7	BURN IT DOWN	LINKIN PARK/MACHINE SHOP/WARNER BROS.
50	46	16	DRANK IN MY CUP	KIRKO BANGZ/UMG/UNAUTHORIZED/WARNER BROS.

Alex Clare's "Too Close" earns his fifth straight weekly gain on the **On-Demand Songs** chart, rising 27-16 (up 13% in plays). He also reaches No. 1 on **Alternative**, where he becomes the fourth artist to take a debut chart entry to No. 1 this year.



YOUTUBE			YouTube	
The most popular songs on YouTube.				
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
1	2	20	#1 CALL ME MAYBE	CARLY RAE JEPSEN/604/SCHOOLBOY/INTERSCOPE
2	3	3	GANGNAM STYLE	PSY
3	1	2	AS LONG AS YOU LOVE ME	JUSTIN BIEBER/FEAT. BIG SEAN/SCHOOLBOY/RAYMOND BRAUN/ISLAND/UMG
4	4	19	BOYFRIEND	JUSTIN BIEBER/SCHOOLBOY/RAYMOND BRAUN/ISLAND/UMG
5	6	10	WIDE AWAKE	KATY PERRY/CAPITOL
6	10	22	WHAT MAKES YOU BEAUTIFUL	ONE DIRECTION/SYCO/COLUMBIA
7	8	17	PAYPHONE	MAROON 5 FEAT. WIZ KHALIFA/A&M/OCTONE/INTERSCOPE
8	9	28	SOMEBODY THAT I USED TO KNOW	GOTYE FEAT. KIMBRA SAMPLER'S/SECONDSONY/FAIRFAX/UNIVERSAL REPUBLIC
9	7	16	DANCE AGAIN	JENNIFER LOPEZ/FEAT. PITBULL/EPIC
10	11	25	ONE THING	ONE DIRECTION/SYCO/COLUMBIA
11	5	2	POUND THE ALARM	NICKI MINAJ/ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
12	13	14	WHERE HAVE YOU BEEN	RIHANNA/SRP/DEF JAM/UMG
13	16	9	DO IT WAKE ME UP	CHRIS BROWN/RCA
14	14	26	AI SE EU TE PEGO	MICHELLE LO PANTALAN/REG./SONY MUSIC LATIN
15	20	2	WANT U BACK	CHER LLOYD/SYCO/EPIC

MYSOURCE SONGS			mysource music	
DATA PROVIDED BY MYSOURCE				
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
1	1	8	#1 CALL ME MAYBE	CARLY RAE JEPSEN/604/SCHOOLBOY/INTERSCOPE
2	2	10	WIDE AWAKE	KATY PERRY/CAPITOL
3	4	15	TITANIUM	DAVID GUETTA FEAT. SIA/WHAT A MUSIC/CASTRALWERKS/CAPITOL
4	3	15	PAYPHONE	MAROON 5 FEAT. WIZ KHALIFA/A&M/OCTONE/INTERSCOPE
5	5	4	BLOW ME (ONE LAST KISS)	PINK/RCA
6	6	25	SOMEBODY THAT I USED TO KNOW	GOTYE FEAT. KIMBRA SAMPLER'S/SECONDSONY/FAIRFAX/UNIVERSAL REPUBLIC
7	8	48	SET FIRE TO THE RAIN	ADELE/XL/COLUMBIA
8	7	66	ROLLING IN THE DEEP	ADELE/XL/COLUMBIA
9	9	55	SOMEONE LIKE YOU	ADELE/XL/COLUMBIA
10	15	2	GOOD TIME	OWEN/DAVID/DAVID/EPSON/604/SCHOOLBOY/INTERSCOPE/UNIVERSAL REPUBLIC
11	11	9	SCREAM	USHER/RCA
12	10	16	MERCY	KANYE WEST/BIG SEAN/PUSHA T/2 OHMZ/GOOD ROCK/A&M/ATLANTIC/UMG
13	13	36	WE FOUND LOVE	RIHANNA/FEAT. CALVIN HARRIS/SRP/DEF JAM/UMG
14	12	15	WHERE HAVE YOU BEEN	RIHANNA/SRP/DEF JAM/UMG
15	—	1	AS LONG AS YOU LOVE ME	JUSTIN BIEBER/FEAT. BIG SEAN/SCHOOLBOY/RAYMOND BRAUN/ISLAND/UMG

NEXT BIG SOUND™			NEXT BIG SOUND™	
DATA PROVIDED BY MYSOURCE				
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	ARTIST PAGE
1	D-WHY			
2	SANDRO SILVA			
3	GLADIATOR			
4	SHIGETO			
5	ANTIBALAS			
6	PASSENGER (UK)			
7	GABRIELLE APLIN			
8	ROUND TABLE KNIGHTS			
9	BO SARIS			
10	RETRO STEFSON			
11	BOMBS AND BOTTLES			
12	HOLLYWOOD ENDING			

HEATSEEKERS ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	CHIT
1	1	1	LIANNE LA HAVAS #1 NONESUCH 53181/WARNER BROS. (12.98)	Is Your Love Big Enough?	3
2	NEW	1	THE REVEREND PEYTON'S BIG DAM BAND SIDEONECUMY 1487* (13.98)	Between The Ditches	3
3	NEW	1	MARCUS MILLER 3 RIVERS/CONCORD JAZZ 83794/CONCORD (15.98)	Renaissance	3
4	3	76	VOLBEAT VERTIGO 018814/UNIVERSAL REPUBLIC (13.98)	Beyond Hell/Above Heaven	3
5	2	71	THE HEAD AND THE HEART SUB POP 915* (10.98)	The Head And The Heart	3
6	NEW	1	REDD KROSS MERGE 454* (14.98)	Researching The Blues	3
7	13	51	GREATEST GAINER KENDRICK LAMAR TOP DAWG DIGITAL EX (7.98)	Section.80	3
8	5	43	NERO MTA/MERCURY/CHERRYTREE/INTERSCOPE 016371/IGA (9.98)	Welcome Reality	3
9	1	2	SHOVELS AND ROPE SHRIMP 1819/DUALTONE (12.98)	O' Be Joyful	3
10	12	13	FLORIDA GEORGIA LINE REPUBLIC NASHVILLE DIGITAL EX/UNIVERSAL REPUBLIC (5.98)	It's Just What We Do	3
11	NEW	1	ANTIBALAS DAPTONE 038* (15.98)	Antibalas	3
12	15	3	RODRIGUEZ HEY DAW/LIGHT IN THE ATTIC 41850/LEGACY (12.98)	Searching For Sugarman (SoundTrack)	3
13	NEW	1	YUNG WAX NATORMADE 46275 (10.98)	Bricks & Elbows: Volume 2: The MixTape	3
14	NEW	1	LOS STRAITJACKETS YEP RDC 2788* (16.98)	Jet Set	3
15	18	6	HOLLIE CAVANAGH 1819/INTERSCOPE 011701 EX/IGA (6.98)	American Idol: Season 11: Highlights (EP)	3
16	31	17	BEN HOWARD UNIVERSAL ISLAND 016588/UNIVERSAL REPUBLIC (11.98)	Every Kingdom	3
17	44	15	DIE ANTWOOD ZEP RECORDS 70372*/DOWNTOWN (13.98)	Ten\$ion	3
18	NEW	1	SUSIE ARIOLI FEATURING JORDAN OFFICER JAZZHEADS 1192 (15.98)	All The Way	3
19	26	4	MILO GREENE CHOP SHOP/ATLANTIC 531469*/AG (11.98)	Milo Greene	3
20	38	58	ANDY GRAMMER S-CURVE 151602 (9.98)	Andy Grammer	3
21	23	4	THE FARM INC. ALL IN/ELKTRA NASHVILLE 531085/WMN (13.98)	THE FARM INC., Nashville, TN	3
22	NEW	1	BROTHERS MCCLURG INTEGRITY 5079 EX (9.98)	Join In The Sound	3
23	50	4	JEFF THE BROTHERHOOD INFINITY CAT 531410*/WARNER BROS. (12.98)	Hypnotic Nights	3
24	NEW	1	HOLLYWOOD ENDING HOLLYWOOD ENDING 5077 EX (5.98)	Always 18 (EP)	3
25	RE-ENTRY	1	YUNA FADER LABEL 0021 (12.98)	Yuna	3

3 The album also bows atop Contemporary Jazz Albums, his first (and second overall) since 2007's *M Squared*.

7 The album has its best sales week (2,000; up 39%) since July 2011 courtesy of a \$2.99 sale at Amazon MP3. So far, the indie set has moved 63,000. His major-label debut is due later this year on Aftermath/Interscope.

37 While the buzz generated by his video for "Gangam Style" has cooled, song sales grow this week. It's No. 1 on World Digital Songs again (10,000; up 11%).

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	CHIT
26	22	13	OTHERWISE CENTURY MEDIA 8876 (15.98)	True Love Never Dies	3
27	NEW	1	LOS HEREDEROS DE NUEVO LEON SERCA 6951 (9.98)	A Partir De Ahora	3
28	20	7	JERRY DOUGLAS EONE 2128 (15.98)	Traveler	3
29	35	15	FATHER JOHN MISTY SUB POP 910* (13.98)	Fear Fun	3
30	42	15	JESSE & JOY WARNER LATINA 528227 (13.98)	Con Quien Se Queda El Perro?	3
31	24	3	TNGHT LUCKYME 337*/WARP (14.98 VINYL)	TNGHT (EP)	3
32	21	3	SUGAR GM 451*/MERGE (18.98)	Copper Blue/Beaster	3
33	RE-ENTRY	1	KNIFE PARTY EARSTORM DIGITAL EX (2.98)	100% No Modern Talking (EP)	3
34	10	2	CHRISTIAN SCOTT OMNI AMERICAN 20237/CONCORD (18.98)	Christain A Tunde Adjuah	3
35	47	7	MORIAH PETERS REUNION 10344/PLG (9.98)	I Choose Jesus	3
36	NEW	1	CLAIRY BROWNE & THE BANGIN' RACKETTES CLAIRY BROWNE & THE BANGIN' RACKETTES DIGITAL EX (9.98)	Baby Caught The Bus	3
37	27	2	PSY YG DIGITAL EX (6.98)	(Six Rules): Part I (EP)	3
38	RE-ENTRY	1	LANGHORNE SLIM & THE LAW RAMSEUR 2752* (12.98)	The Way We Move	3
39	37	6	ALLEN STONE STICKYTONES 0161*/ATO (11.98)	Allen Stone	3
40	NEW	1	TURBONEGRO SCANDINAVIAN LEATHER 03068*/VOLCOM (15.98)	Sexual Harassment	3
41	33	2	BANDA CARNAVAL DISA 016504/UMLE (10.98)	Maximo Nivel	3
42	7	2	NACHTMYSTIUM CENTURY MEDIA 8856* (15.98)	Silencing Machine	3
43	48	44	REDLIGHT KING HOLLYWOOD 013273 (10.98)	Something For The Pain	3
44	43	6	GERALD ALBRIGHT / NORMAN BROWN CONCORD JAZZ 33445/CONCORD (18.98)	24/7	3
45	17	2	CHARM CITY DEVILS FAT LADY 447/EONE (16.98)	Sins	3
46	NEW	1	ALEX CAMPOS GANTON 251 EX (13.98)	Regreso A Ti	3
47	39	7	CASEY ABRAMS CONCORD 33672 (14.98)	Casey Abrams	3
48	RE-ENTRY	1	GLASS CLOUD EQUAL VISION 214 (12.98)	The Royal Thousand	3
49	RE-ENTRY	1	ROYAL SOUTHERN BROTHERHOOD RUF 1180 (16.98)	Royal Southern Brotherhood	3
50	RE-ENTRY	1	BOMBAY BICYCLE CLUB ISLAND/MMI/MCA/OSTONE 016339/IGA (11.98)	A Different Kind Of Fix	3

HEATSEEKERS SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT/PROMOTION LABEL
1	2	21	LITTLE TALKS OF MONSTERS AND MEN SKRIMS/ EHF LAEKJARAS 1/UNIVERSAL REPUBLIC		
2	3	18	WHY YA WANNA JANA KRAMER ELEKTRA NASHVILLE/WMN		
3	4	8	AMEN MEEK MILL FEATURING DRAKE MAYBACK/WARNER BROS.		
4	5	16	COWBOYS AND ANGELS DUSTIN LYNCH BROKEN BOW		
5	7	5	POP THAT FRENCH MONTANA FEATURING RICK ROSS, DRAKE, LIL WAYNE BAD BOY/INTERSCOPE		
6	9	13	IT'S TIME IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE		
7	8	13	SNAP BACKS & TATTOOS DRICKY GRAHAM NU WORLD ERA/EONE		
8	6	5	THINKIN BOUT YOU FRANK OCEAN GOD FUTURE/DEF JAM/IDJMG		
9	10	9	THE A TEAM ED SHEERAN ELEKTRA/ATLANTIC		
10	15	3	TURN ON THE LIGHTS FUTURE FREEBANDZ/A-1/EPIC		
11	14	2	SWIMMING POOLS (DRANK) KENDRICK LAMAR TOP DAWG/AFTERMATH/INTERSCOPE		
12	12	8	PROMISES NERO MTA/MERCURY/CHERRYTREE/INTERSCOPE		
13	11	2	RADIOACTIVE IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE		
14	NEW	1	GOLD ON THE CEILING THE BLACK KEYS NONESUCH/WARNER BROS.		
15	16	3	TAKE A WALK PASSION PIT FRENCH/ISS/COLUMBIA		
16	18	4	CRUISE FLORIDA GEORGIA LINE REPUBLIC NASHVILLE		
17	NEW	1	DRIVIN' AROUND SONG COLT FORD FEATURING JASON ALDEAN AVERAGE JOES		
18	17	5	10,000 REASONS (BLESS THE LORD) MATT REDMAN SIX/STEPS/PARROW/EMI CMG		
19	21	3	I DON'T LIKE CHIEF KEEF FEATURING LIL REESE GOD IS GOOD/GLORY BOYZ/INTERSCOPE		
20	13	11	SOMETHING TO DO WITH MY HANDS THOMAS RYTT VALDREY		
21	23	21	AI SE EU TE PEGO MICHEL TELO PANTANAL/RGE/SONY MUSIC		
22	19	7	HASTA QUE SALGA EL SOL DON OMAR ORFANATO/MACHETE/UMLE		
23	22	6	ME WITHOUT YOU TOBYMAC FOREFRONT/EMI CMG		
24	NEW	1	HEART SKIPS A BEAT OLLY MURS FEATURING CHIDDY BANG SYCO/COLUMBIA		
25	RE-ENTRY	1	WINDOWS DOWN B7N NICKEL/ODEON/COLUMBIA		

REGIONAL HEATSEEKERS #1 ALBUMS

WEST NORTH CENTRAL
Between The Ditches
The Reverend Peyton's Big Dam Band

EAST NORTH CENTRAL
Between The Ditches
The Reverend Peyton's Big Dam Band

NORTH EAST
Is Your Love Big Enough?
Lianne La Havas

MOUNTAIN
Beyond Hell/Above Heaven
Volbeat

SOUTH ATLANTIC
Renaissance
Marcus Miller

MID ATLANTIC
Is Your Love Big Enough?
Lianne La Havas

PROGRESS REPORT

Olly Murs Featuring Chiddy Bang, "Heart Skips A Beat"
 British pop singer Murs is moving up the Mainstream Top 40 chart with his first U.S. single (33-28) while it also takes a bow on Heatseekers Songs at No. 24. The track is the lead cut from his debut U.S. album, *In Case You Didn't Know*, due Sept. 25.



SOUTH CENTRAL

- Los Herederos de Nuevo Leon
A Partir De Ahora
- Volbeat
Beyond Hell/Above Heaven
- The Treatment
This Might Hurt
- Ben Tankard
Full Tank
- Lianne La Havas
Is Your Love Big Enough?
- The Trishas
High, Wide & Handsome
- The Head And The Heart
The Head And The Heart
- Florida Georgia Line
It's Just What We Do
- Jimmy Gonzalez y El Grupo Jazz
Live At Fiesta Mar
- La Maquinaria Nortena
Oue Maquinaria

PACIFIC

- Yung Wax
Bricks & Elbows: Volume 2: The MixTape
- Redd Kross
Researching The Blues
- Lianne La Havas
Is Your Love Big Enough?
- The Head And The Heart
The Head And The Heart
- Shovels And Rope
O' Be Joyful
- Marcus Miller
Renaissance
- Nero
Welcome Reality
- Antibalas
Antibalas
- Kendrick Lamar
Section.80
- Los Straitjackets
Jet Set

MAINSTREAM TOP 40™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	2	23	#1 LIGHTS ELLIE GOULDING CHERRYTREE/INTERSCOPE
2	1	12	WIDE AWAKE KATY PERRY CAPITOL
3	5	18	TITANIUM DAVID GUETTA FEAT. SIA WHAT A MUSIC/STRAIVE/UNIVERSAL/REPUBLIC
4	3	17	PAYPHONE MARON 5 FEAT. WIZ KHALIFA A&M/OCTONE/INTERSCOPE
5	4	17	WHERE HAVE YOU BEEN RIHANNA SRP/DEF. JAM/IDJMG
6	8	22	GIVE YOUR HEART A BREAK DEMI LOVATO HOLLYWOOD
7	9	14	LET'S GO CALVIN HARRIS FEAT. NE-YO ULTRA
8	6	22	CALL ME MAYBE CARLY RAE JEPSEN 604/SCHOOLBOY/INTERSCOPE
9	12	9	WHISTLE FLO RIDA FEAT. BOY/ATLANTIC
10	7	16	SCREAM USHER RCA
11	10	6	BLOW ME (ONE LAST KISS) PINK RCA
12	13	11	WANT U BACK CHER LLOYD SYCO/EPIC
13	14	7	GOOD TIME DNCE & CARLY RAE JEPSEN 604/SCHOOLBOY/INTERSCOPE/UNIVERSAL/REPUBLIC
14	11	23	SOMEBODY THAT I USED TO KNOW GOTYE FEAT. KIMBRA SAMPLES 'N' SECONDSTARS/ARFA/UNIVERSAL/REPUBLIC
15	16	17	GREATEST GAINER EVERYBODY TALKS NEON TREES MERCURY/IDJMG
16	18	5	AS LONG AS YOU LOVE ME JUSTIN BIEBER FEAT. BIG SEAN/SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG
17	17	12	CHASING THE SUN THE WANTED GLOBAL TALENT/MERCURY/IDJMG
18	20	4	ONE MORE NIGHT MARON 5 A&M/OCTONE/INTERSCOPE
19	21	4	SETTLE DOWN NO DOUBT INTERSCOPE
20	22	8	SOME NIGHTS NEON TREES MERCURY/IDJMG
21	26	4	FOUND THE ALARM NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL/REPUBLIC
22	23	16	I WON'T GIVE UP JASON MRAZ ATLANTIC/RRP
23	24	9	DARK SIDE KELLY CLARKSON 19/RCA
24	25	15	TONGUE TIED GROUPLOVE CANVASBACK/ATLANTIC
25	27	9	TOO CLOSE ALEX CLARE UNIVERSAL ISLAND/UNIVERSAL/REPUBLIC
26	28	11	NOW OR NEVER OUTKAST WARNER BROS.
27	19	13	ONE THING ONE DIRECTION SYCO/COLUMBIA
28	33	4	HEART SKIPS A BEAT OLLY MURS FEAT. CHIDDY BANG SYCO/COLUMBIA
29	36	3	DON'T WAKE ME UP CHRIS BROWN RCA
30	30	20	BOYFRIEND JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG
31	32	7	BURN IT DOWN LINKIN PARK MACHINE SHOP/WARNER BROS.
32	31	12	BOTH OF US 5.03 FEAT. TAYLOR SWIFT REBEL/ROCK/GRAND HUSTLE/ATLANTIC
33	29	19	BACK IN TIME PITBULL MR. 305/POLO GROUNDS/RCA
34	34	15	THE FIGHTER GYM CLASS HEROES FEAT. TRIN TARRER DECAWAND/FUELED BY RAMEN/RRP
35	35	8	SHE'S SO MEAN MATCHBOX TWENTY EMBLEM/ATLANTIC
36	38	2	VEGAS GIRL CONOR MAYNARD CAPITOL
37	37	4	HURT ME TOMORROW K'NAAN A&M/OCTONE/INTERSCOPE
38	40	2	GET IT STARTED PITBULL FEAT. SHAKIRA MR. 305/POLO GROUNDS/RCA
39	NEW		HELLO KARMIN EPIC
40	NEW		I CAN ONLY IMAGINE DAVID GUETTA FEAT. CHRIS BROWN & LIL WINE WHAT A MUSIC/STRAIVE/UNIVERSAL/REPUBLIC

Two songs that have reached No. 2 on the **Billboard Hot 100** top a pair of **Billboard's** Nielsen BDS-based radio airplay charts. Ellie Goulding ascends to the top of **Mainstream Top 40**, as "Lights" rises 2-1 in its 23rd week. With its ascent, the song matches Pink's "U + Ur Hand" (23 weeks, 2006-07) for the longest climb to No. 1 by a woman in the chart's history. Katy Perry, meanwhile, extends her lead for the most **Adult Top 40** No. 1s, as "Wide Awake" lifts 3-1. The song is Perry's seventh leader on the list, pushing her further ahead of Maroon 5, Nickelback and Pink, each second with five No. 1s.

"Lights" additionally jumps 4-1 on **Hot 100 Airplay** (121 million audience impressions, up 6%, according to Nielsen BDS), making Goulding the first solo female to reign with a debut entry since Adele led on her first three tries, beginning last year with "Rolling in the Deep," "Someone Like You" and "Set Fire to the Rain."



ADULT CONTEMPORARY™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	1	17	#1 SOMEBODY THAT I USED TO KNOW GOTYE FEAT. KIMBRA SAMPLES 'N' SECONDSTARS/ARFA/UNIVERSAL/REPUBLIC
2	3	28	STRONGER (WHAT DOESN'T KILL YOU) KELLY CLARKSON 19/RCA
3	2	27	DRIVE BY TRAIN COLUMBIA
4	5	11	CALL ME MAYBE CARLY RAE JEPSEN 604/SCHOOLBOY/INTERSCOPE
5	4	22	RMOURMOUR HAS IT ADELE XL/COLUMBIA
6	7	14	GREATEST GAINER PAYPHONE MARON 5 A&M/OCTONE/INTERSCOPE
7	6	33	SET FIRE TO THE RAIN ADELE XL/COLUMBIA
8	8	47	BRIGHTER THAN THE SUN COLBIE CAILLAT UNIVERSAL/REPUBLIC
9	9	33	THE ONE THAT GOT AWAY KATY PERRY CAPITOL
10	11	12	WHAT MAKES YOU BEAUTIFUL ONE DIRECTION SYCO/COLUMBIA
11	12	31	A THOUSAND YEARS CHRISTINA PERRI SUMMIT/CHOP SHOP/ATLANTIC/RRP
12	13	20	I WON'T GIVE UP JASON MRAZ ATLANTIC/RRP
13	14	13	HAPPY PILLS NORAH JONES BLUE NOTE/CAPITOL
14	16	8	WIDE AWAKE KATY PERRY CAPITOL
15	15	26	DOMINO JESSE J A&M/UNIVERSAL/REPUBLIC
16	17	17	WE ARE YOUNG FUN. FEAT. JANELLE MONAE FUELED BY RAMEN/RRP
17	18	6	BROKENHEARTED KARMIN EPIC
18	21	7	GIVE YOUR HEART A BREAK DEMI LOVATO HOLLYWOOD
19	23	5	SHE'S SO MEAN MATCHBOX TWENTY EMBLEM/ATLANTIC
20	20	9	EVERYBODY TALKS NEON TREES MERCURY/IDJMG
21	24	11	BETWEEN US MARRIED...BORGANICA
22	26	2	MAGIC SMASH MOUTH FEAT. J. DASH 429/SLG
23	22	15	GLAD YOU CAME THE WANTED GLOBAL TALENT/MERCURY/IDJMG
24	28	3	BLOW ME (ONE LAST KISS) PINK RCA
25	27	4	GET OUT CASEY ABRAMS CONCORD/CMG

ADULT TOP 40™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	3	12	#1 WIDE AWAKE KATY PERRY CAPITOL
2	1	17	PAYPHONE MARON 5 A&M/OCTONE/INTERSCOPE
3	2	18	CALL ME MAYBE CARLY RAE JEPSEN 604/SCHOOLBOY/INTERSCOPE
4	4	20	EVERYBODY TALKS NEON TREES MERCURY/IDJMG
5	6	6	GREATEST GAINER BLOW ME (ONE LAST KISS) PINK RCA
6	8	29	LIGHTS ELLIE GOULDING CHERRYTREE/INTERSCOPE
7	5	28	SOMEBODY THAT I USED TO KNOW GOTYE FEAT. KIMBRA SAMPLES 'N' SECONDSTARS/ARFA/UNIVERSAL/REPUBLIC
8	9	11	DARK SIDE KELLY CLARKSON 19/RCA
9	7	24	WE ARE YOUNG FUN. FEAT. JANELLE MONAE FUELED BY RAMEN/RRP
10	12	9	SHE'S SO MEAN MATCHBOX TWENTY EMBLEM/ATLANTIC
11	11	15	BROKENHEARTED KARMIN EPIC
12	10	10	WHAT MAKES YOU BEAUTIFUL ONE DIRECTION SYCO/COLUMBIA
13	13	10	50 WAYS TO SAY GOODBYE TRAIN COLUMBIA
14	14	24	GIVE YOUR HEART A BREAK DEMI LOVATO HOLLYWOOD
15	16	8	SOME NIGHTS NEON TREES MERCURY/IDJMG
16	17	4	SETTLE DOWN NO DOUBT INTERSCOPE
17	20	9	HOME PHILLIP PHILLIPS 19/INTERSCOPE
18	18	16	THE A TEAM ED SHEERAN ELEKTRA/ATLANTIC
19	19	11	TONGUE TIED GROUPLOVE CANVASBACK/ATLANTIC
20	22	5	GOOD TIME DNCE & CARLY RAE JEPSEN 604/SCHOOLBOY/INTERSCOPE/UNIVERSAL/REPUBLIC
21	24	3	ONE MORE NIGHT MARON 5 A&M/OCTONE/INTERSCOPE
22	21	12	WHERE HAVE YOU BEEN RIHANNA SRP/DEF. JAM/IDJMG
23	23	8	TOO CLOSE ALEX CLARE UNIVERSAL ISLAND/UNIVERSAL/REPUBLIC
24	28	7	BURN IT DOWN LINKIN PARK MACHINE SHOP/WARNER BROS.
25	25	17	WILD ONES FLO RIDA FEAT. SIA P&B BOY/ATLANTIC

ROCK SONGS™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	1	4	#1 OH LOVE GREEN DAY REPRISE/WARNER BROS.
2	2	17	BURN IT DOWN LINKIN PARK MACHINE SHOP/WARNER BROS.
3	7	13	TOO CLOSE ALEX CLARE UNIVERSAL ISLAND/UNIVERSAL/REPUBLIC
4	3	15	SOME NIGHTS NEON TREES MERCURY/IDJMG
5	4	28	GOLD ON THE CEILING THE BLACK KEYS NONESUCH/WARNER BROS.
6	6	17	HO HEY THE LUMINEERS DUALTONE
7	8	32	LITTLE TALKS OF MONSTERS AND MEN SKRMS, EP/LAICARAS/UNIVERSAL/REPUBLIC
8	5	16	DAYS GO BY THE OFFSPRING COLUMBIA
9	9	14	UNITY SHINEDOWN ATLANTIC
10	10	35	TONGUE TIED GROUPLOVE CANVASBACK/ATLANTIC
11	11	23	IT'S TIME IMAGINE DRAGONS KIDINA/KORNER/INTERSCOPE
12	12	24	HATS OFF TO THE BULL CHELLE EPIC
13	13	5	RUNAWAYS THE KILLERS ISLAND/IDJMG
14	HOT SHOT DEBUT		66 I WILL WAIT MUMFORD & SONS GENTLEMAN OF THE ROAD/REPRISE/CLASSNOTE
15	15	12	COMING DOWN FIVE FINGER DEATH PUNCH PROSPECT PARK
16	14	37	MIDNIGHT CITY M83 M3M/MUTE/CAPITOL
17	18	45	THESE DAYS FOO FIGHTERS ROSWELL/RCA
18	16	19	STILL COUNTING VOLBEAT MASCOOT/VERTIGO/UNIVERSAL/REPUBLIC
19	22	20	CRITICIZE ADELITAS WAY VIRGIN/CAPITOL
20	23	13	LOST IN FOREVER (SCREAM) P.O.D. RAZOR & TIE
21	19	19	LIVE TO RISE SOUNDGARDEN MARVEL/HOLLYWOOD
22	20	4	SETTLE DOWN NO DOUBT INTERSCOPE
23	26	8	45 THE GASLIGHT ANTHEM MERCURY/IDJMG
24	21	19	ANNA SUN WALK THE MOON RCA
25	24	20	BOODY MARY (NERVE ENDINGS) SILVERSN PICKUPS DANGERBIRD
26	25	18	ROCKY MOUNTAIN WAY GODSMACK UNIVERSAL/REPUBLIC
27	31	6	HERE AND NOW SEETHER WIND-UP
28	30	5	LITTLE BLACK SUBMARINES THE BLACK KEYS NONESUCH/WARNER BROS.
29	27	11	NOW STAIN'D FLIP/ATLANTIC
30	29	11	TAKE A WALK PASSION PIT FRENCH/ISS/COLUMBIA
31	36	2	STILL SWINGING PAPA ROACH ELEVEN SEVEN
32	35	5	I MISS THE MISERY REBRIGHT KING HOLLYWOOD
33	28	8	KILL YOUR HEROES ANIMATOR RED BULL
34	32	8	WAIT FOR ME RISE AGAINST DGC/INTERSCOPE
35	34	6	MERCY DAVE MATTHEWS BAND RCA
36	35	17	HOLD ON ALABAMA SHAKES ATO/RED
37	37	5	LIGHTS ELLIE GOULDING CHERRYTREE/INTERSCOPE
38	38	6	COMEBACK REBRIGHT KING HOLLYWOOD
39	40	3	BRINGING DOWN THE GIANT SAVING ABEL SKIDD/COLENE
40	39	17	NO LIGHT, NO LIGHT FLORENCE + THE MACHINE UNIVERSAL/REPUBLIC
41	42	6	SOLDIERS OTHERWISE CENTURY MEDIA
42	46	3	QUEEN OF CALIFORNIA JOHN MAYER COLUMBIA
43	44	4	SATISFIED ARANDA ARANDAMUSIC
44	48	2	TOP OF THE WORLD SLIGHTLY STOOPID STOOPID
45	49	3	THAT WASN'T ME BRANDI CARLIE COLUMBIA
46	NEW		WE COME RUNNING YOUNGBLOOD HAWKE UNIVERSAL/REPUBLIC
47	RE-ENTRY		JUMP INTO THE FOG THE WOMBATS BRIGHT ANTENNA/IG
48	47	12	LEGENDARY CHILD AEROSMITH COLUMBIA
49	41	14	WEATHERMAN DEAD & COMPANY ROCKET KID
50	NEW		TROJANS ATLAS GENIUS PROGS HEAD/WARNER BROS.

Charting on **Active Rock** since 2007, and having banked eight prior top 10s, **Five Finger Death Punch** scores its first No. 1 on the list, as "Coming Down" rises 2-1. The band had previously reached No. 2 with "Bad Company" in 2010 and "Remember Everything" earlier this year.



ACTIVE ROCK™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	2	15	#1 COMING DOWN FIVE FINGER DEATH PUNCH PROSPECT PARK
2	1	15	UNITY SHINEDOWN ATLANTIC
3	3	24	CRITICIZE ADELITAS WAY VIRGIN/CAPITOL
4	4	16	DAYS GO BY THE OFFSPRING COLUMBIA
5	5	22	STILL COUNTING VOLBEAT MASCOOT/VERTIGO/UNIVERSAL/REPUBLIC
6	6	18	LOST IN FOREVER (SCREAM) P.O.D. RAZOR & TIE
7	9	4	OH LOVE GREEN DAY REPRISE/WARNER BROS.
8	7	25	HATS OFF TO THE BULL CHELLE EPIC
9	11	8	I MISS THE MISERY HALESTORM ATLANTIC
10	10	15	NOW STAIN'D FLIP/ATLANTIC
11	8	17	BURN IT DOWN LINKIN PARK MACHINE SHOP/WARNER BROS.
12	13	8	HERE AND NOW SEETHER WIND-UP
13	14	12	BRINGING DOWN THE GIANT SAVING ABEL SKIDD/COLENE
14	19	3	GREATEST GAINER STILL SWINGING PAPA ROACH ELEVEN SEVEN
15	15	10	COMEBACK REBRIGHT KING HOLLYWOOD
16	12	19	LIVE TO RISE SOUNDGARDEN MARVEL/HOLLYWOOD
17	18	19	SATISFIED ARANDA ARANDAMUSIC
18	17	18	ROCKY MOUNTAIN WAY GODSMACK UNIVERSAL/REPUBLIC
19	21	8	WAIT FOR ME RISE AGAINST DGC/INTERSCOPE
20	23	11	LIKE I ROLL BLACK STONE CHERRY IN DE GOOT/ROADRUNNER/RRP
21	26	7	BLOOD IN THIS MOMENT CENTURY MEDIA/RED
22	24	8	BACKLASH 10 YEARS PALEHORSE/ILG
23	30	2	STANDING IN THE SUN SLASH FEAT. MYLES KENNEDY & THE CONSPIRATORS DIK HAVD/CAPITOL
24	20	14	FIGURE IT OUT SERJ TANIGIAN SERJALIC STRIKE/REPRISE/WARNER BROS.
25	27	4	LEFT FOR YOU NONPOINT RAZOR & TIE

HERITAGE ROCK™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	1	14	#1 UNITY SHINEDOWN ATLANTIC
2	2	4	OH LOVE GREEN DAY REPRISE/WARNER BROS.
3	3	19	LIVE TO RISE SOUNDGARDEN MARVEL/HOLLYWOOD
4	4	23	YOU'RE A LIE SLASH FEAT. MYLES KENNEDY & THE CONSPIRATORS DIK HAVD/CAPITOL
5	8	24	HATS OFF TO THE BULL CHELLE EPIC
6	6	41	THESE DAYS FOO FIGHTERS ROSWELL/RCA
7	7	14	DAYS GO BY THE OFFSPRING COLUMBIA
8	5	12	LEGENDARY CHILD AEROSMITH COLUMBIA
9	9	17	BURN IT DOWN LINKIN PARK MACHINE SHOP/WARNER BROS.
10	14	9	COMING DOWN FIVE FINGER DEATH PUNCH PROSPECT PARK
11	17	14	CRITICIZE ADELITAS WAY VIRGIN/CAPITOL
12	11	24	BOSS'S DAUGHTER POLV ENE
13	12	10	GOLD ON THE CEILING THE BLACK KEYS NONESUCH/WARNER BROS.
14	10	18	ROCKY MOUNTAIN WAY GODSMACK UNIVERSAL/REPUBLIC
15	15	32	BULLY SHINEDOWN ATLANTIC
16	20	7	STILL COUNTING VOLBEAT MASCOOT/VERTIGO/UNIVERSAL/REPUBLIC
17	24	6	I MISS THE MISERY HALESTORM ATLANTIC
18	16	9	I GOT'S TO GET PAID ZZ TOP UNIVERSAL/REPUBLIC
19	19	5	HELL OR HALLELUJAH KISS SIMSTAR/NISSA/JUM
20	18	11	NOW STAIN'D FLIP/ATLANTIC
21	NEW		GREATEST GAINER HERE AND NOW SEETHER WIND-UP
22	22	8	BRINGING DOWN THE GIANT SAVING ABEL SKIDD/COLENE
23	23	6	ARE YOU WITH ME NOW SUXX A.M. ELEVEN SEVEN
24	25	3	SEX MOTLEY CRUE MOTLEY/ELLEN SEVEN
25	21	16	HEADLONG FLIGHT RUSH ANTHEM/ROADRUNNER/RRP

MAINSTREAM TOP 40, ADULT CONTEMPORARY, ADULT TOP 40, 139, 75, and 83 stations, respectively, are electronically monitored 24 hours a day, 7 days a week. ROCK SONGS, 163 all-format rock stations, including 60 ACTIVE ROCK formats, are electronically monitored 24 hours a day, 7 days a week. CHARTS compiled on the basis of 44 radio and 43 satellite stations. © 2012 American Music Company. All rights reserved.

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	2	39	#1 ANGEL EYES <small>(L. J. COPLAN & G. ANDERSON / E. PASLAY)</small>	Love And Theft RCA NASHVILLE	1	27	27	18	DID IT FOR THE GIRL <small>(G. BATES / S. HUTTON / R. CLAWSON)</small>	Greg Bates REPUBLIC NASHVILLE	26	
2	3	2	(KISSED YOU) GOOD NIGHT <small>(M. SERFETIC / G. GOSSIN / J. KEAR)</small>	Gloriana EMBLEM WARNER BROS. / WAR	2	28	28	36	CREEPIN' <small>(J. JOYCE / E. CHURCH / M. GREEN)</small>	Eric Church EMI NASHVILLE	27	
3	1	12	COME OVER <small>(K. CANNON / K. CHESNEY / S. HUNT / S. MCANALLY / J. OSBORNE)</small>	Kenny Chesney BLUE CHAIR / COLUMBIA NASHVILLE	1	29	31	22	TIL MY LAST DAY <small>(J. STOVER / D. MAHER / M. JOYCE / J. STOVER)</small>	Justin Moore VALORY	28	
4	4	15	OVER <small>(S. HENDRICKS / P. JENKINS / D. F. JOHNSON)</small>	Blake Shelton WARNER BROS. / WMN	4	29	30	32	100 GOOD TO BE TRUE <small>(D. HUFF / E. SAMPPON / J. LINDSEY / V. VERGES)</small>	Edens Edge BIG MACHINE	29	
5	5	15	PONTOON <small>(J. JOYCE / N. HEMBY / LAIRD / B. DEAN)</small>	Little Big Town CAPITOL NASHVILLE	5	30	32	33	BEER MONEY <small>(B. JAMES / M. MOORE / B. DALY / V. VERGES)</small>	Kip Moore MCA NASHVILLE	30	
6	7	8	TIME IS LOVE <small>(F. ROGERS / T. SHAPIRO / T. MARTIN / M. NESLER)</small>	Josh Turner MCA NASHVILLE	6	31	33	28	I LIKE GIRLS THAT DRINK BEER <small>(T. KEITH / T. KEITH / B. PINSON)</small>	Toby Keith SHOW DOG / UNIVERSAL	31	
7	6	7	POSTCARD FROM PARIS <small>(N. CHAPMAN / K. PERRY / N. PERRY / P. RYAN / D. GUARDINO / J. COHEN)</small>	The Band Perry REPUBLIC NASHVILLE	6	32	36	42	KISS TOMORROW GOODBYE <small>(J. STEVENS / E. BRYAN / J. STEVENS / S. MCANALLY)</small>	Luke Bryan CAPITOL NASHVILLE	32	
8	9	11	WHY YA WANNA <small>(S. HENDRICKS / C. GRAY / T. C. DESTEFANO / A. GORLEY)</small>	Jana Kramer ELEKTRA NASHVILLE / WMN	8	33	35	37	CRYING ON A SUITCASE <small>(C. LINDSEY / C. JAMES / L. T. MILLER / T. SHAPIRO / N. THRASHER)</small>	Casey James COLUMBIA NASHVILLE	33	
9	10	18	FOR YOU <small>(D. HUFF / K. URBAN / M. POWELL / K. URBAN)</small>	Keith Urban REPUBLIC NASHVILLE	9	34	31	34	HOW COUNTRY FEELS <small>(D. GEORGE / J. MOORE / B. W. MOBLEY / N. THRASHER)</small>	Randy Houser STONEY CREEK	31	
10	11	14	GREATEST WANTED GAINER <small>(B. HUFF / P. HAYES / T. VERGES / H. HAYES)</small>	Hunter Hayes ATLANTIC / WMN	10	35	34	35	EX-OLD MAN <small>(T. BROWN / P. OVERSTREET / K. KELLY / P. OVERSTREET)</small>	Kristen Kelly ARISTA NASHVILLE	34	
11	12	12	COWBOYS AND ANGELS <small>(B. BEAVERS / D. LYNCH / J. LEO / T. NICHOLS)</small>	Dustin Lynch BROKEN BOW	11	36	37	38	MISSIN' YOU CRAZY <small>(B. BUTLER / J. PARDI / J. PARDI / B. BUTLER / M. HOLMES)</small>	Jon Pardi EMI NASHVILLE	34	
12	13	13	THE WIND <small>(K. STEGALL / Z. BROWN / Z. BROWN / W. DURRETT / L. LOWREY)</small>	Zac Brown Band SOUTHERN GROUND / ATLANTIC / RPM	12	37	43	54	CRUISE <small>(J. MOI / B. KELLEY / T. HUBBARD / J. MOI / C. RICE / J. RICE)</small>	Florida Georgia Line REPUBLIC NASHVILLE	37	
13	15	20	TAKE A LITTLE RIDE <small>(M. KNIX / D. ALTMAN / R. CLAWSON / J. MCCORMICK)</small>	Jason Aldean BROKEN BOW	13	38	44	55	KICK IT IN THE STICKS <small>(B. GILBERT / T. A. TOM BROTHERS / J. WAGGONER / J. FRANKLIN / R. AKINS / B. GILBERT / H. HAYS / L. P.)</small>	Brantley Gilbert VALORY	38	
14	14	17	TRUCK YEAH <small>(B. GALL / M. J. MCGRAW / C. JANSON / P. BRIS / C. LUCAS / D. MYRICK)</small>	Tim McGraw BIG MACHINE	14	39	39	40	LET THERE BE COWGIRLS <small>(K. STEGALL / C. CAGLE / K. TRIBBLE)</small>	Chris Cagle BIGGER PICTURE	39	
15	16	28	GLASS <small>(M. J. THOMPSON / S. M. J. J. NETE)</small>	Thompson Square STONEY CREEK	15	40	38	39	WATER TOWER TOWN <small>(M. BRIGHT / C. SWINDELL / J. HUTTON / T. KIDD)</small>	Scotty McCreery REPUBLIC NASHVILLE	38	
16	17	26	LOVIN' YOU IS FUN <small>(C. CHAMBERLAIN / J. BEAVERS / B. DIPIERO)</small>	Easton Corbin MERCURY	16	41	48	48	EIGHTEEN INCHES <small>(B. GALL / M. J. MCGRAW / C. JANSON / P. BRIS / C. LUCAS / D. MYRICK)</small>	Lauren Alaina REPUBLIC NASHVILLE	41	
17	20	24	BLOWN AWAY <small>(M. BRIGHT / J. KEAR / C. TOMPKINS)</small>	Carrie Underwood ARISTA NASHVILLE	17	42	41	41	ENDLESS SUMMER <small>(J. STROUD / A. LEWIS / A. LEWIS)</small>	Aaron Lewis BLASTER	41	
18	19	21	FASTEST GIRL IN TOWN <small>(F. DUDELL / C. AN / A. G. WOLF / M. LAMBERT / A. PRESLEY)</small>	Miranda Lambert REPUBLIC NASHVILLE	18	43	45	49	ONE MORE SAD SONG <small>(J. JOYCE / R. ROGERS / S. MCANALLY / D.)</small>	Randy Rogers Band MCA NASHVILLE	43	
19	18	18	THAT'S WHY I PRAY <small>(D. HUFF / D. LEVETRY / B. DALY / S. BUXTON)</small>	Big & Rich WARNER BROS. / WAR	18	44	40	44	YOU STILL GOT IT <small>(J. BROWN / D. WORLEY / V. JONES)</small>	Darryl Worley CARRYDOWN / TENACITY	40	
20	22	23	AIR POWER HARD TO LOVE <small>(K. JACOBS / M. MCQUEEN / BRICE / B. MONTANA / J. OZIER / B. GLOVER)</small>	Lee Brice CIRB	20	45	46	45	MUSTA HAD A GOOD TIME <small>(N. PARMLEE / D. FANNING)</small>	Parmalee STONEY CREEK	45	
21	21	22	WAKE ME UP <small>(D. HUFF / R. SCALAPINO / S. MCANALLY / J. FRANSSON / T. LUNDGREN)</small>	Rascal Flatts BIG MACHINE	21	46	42	43	I AIN'T YOUR MAMA <small>(J. STROUD / J. SPENCE / C. CAMERON)</small>	Maggie Rose EMI	42	
22	23	25	WANTED YOU MORE <small>(M. WOLF / E. ADY / ANTEBELLUM / D. HAYWOOD / C. KELLY / J. SCOTT / J. GAMBILL / M. BILLINGS / E. A. / J. LONG / D. EDWARDS)</small>	Lady Antebellum CAPITOL NASHVILLE	22	47	47	47	10	THINGS YOU CAN'T DO IN A CAR <small>(C. CARLSON / K. ARMIGER / B. DALY)</small>	Katie Armiger COLD RIVER	47
23	24	26	NEON <small>(J. STROUD / S. MCANALLY / J. OSBORNE / T. ROSEN)</small>	Chris Young RCA NASHVILLE	23	48	51	57	12	WHAT YOU CAN'T DO IN A CAR <small>(G. HUNTS / H. HULL)</small>	Due West COLD RIVER	48
24	25	27	SHININ' ON ME <small>(J. L. NIEMAN / D. BRAINARD / J. L. NIEMAN / L. BRICER / HATCH / MILLER)</small>	Jerrold Nieman SEA GAYLE / ARISTA NASHVILLE	24	49	52	53	4	YOU'RE ALL THAT MATTERS TO ME <small>(N. CHAPMAN / R. J. LANGE)</small>	Miss Willie Brown A&M / OCTONE / RODEOWAVE	49
25	26	29	THE ONE THAT GOT AWAY <small>(J. MOI / R. CLAWSON / D. DAVIDSON / J. OWEN / J. RITCHIE)</small>	Jake Owen RCA NASHVILLE	25	50	49	50	11	JUST WANNA ROCK 'N' ROLL <small>(T. HEWITT / R. AKINS / R. CLAWSON / C. TOMPKINS)</small>	Rodney Atkins CIRB	49



With 39 weeks to hit the summit, act sets the longest No. 1 climb by a duo or group in the Nielsen BDS era (since January 1990) and the fourth-slowest by any artist during that time. Previously, the slowest rise by a multielement act was Eli Young Band with "Crazy Girl" last fall (38 weeks).



Singer achieves his first top 10 as second single from his self-titled debut album reaches the upper tier in its 25th chart week. He came close to the top 10 when his first chart entry, "Storm Warning," spent two weeks at its No. 14 peak in February.

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	67	—	#1 COLT FORD <small>AVERAGE JOES 238 (14.98)</small>	Declaration Of Independence	1	26	26	27	CHRIS YOUNG <small>RCA 85497 / SMN (10.98)</small>	Neon	2
2	1	1	ZAC BROWN BAND <small>BROKEN BOW / ATLANTIC 530392 / AG (18.98)</small>	Uncaged	1	27	29	23	BLAKE SHELTON <small>WARNER BROS. 5770 / WMN (18.98)</small>	Red River Blue	1
3	4	3	LUKE BRYAN <small>CAPITOL NASHVILLE 70412 (16.98)</small>	Tailgates & Tanlines	1	28	HOT SHOT DEBUT	1	JOHNNY CASH <small>COLUMBIA 30333 / LEGACY (9.98)</small>	The Greatest: The Number Ones	28
4	5	5	CARRIE UNDERWOOD <small>ARISTA NASHVILLE 88094 / SMN (11.98)</small>	Blown Away	1	29	28	27	DIERKS BENTLEY <small>CAPITOL NASHVILLE 94714 (16.98)</small>	Home	1
5	3	2	KENNY CHESNEY <small>BLUE CHAIR / COLUMBIA NASHVILLE 94886 / SMN (11.98)</small>	Welcome To The Fishbowl	1	30	34	35	JANA KRAMER <small>ELEKTRA NASHVILLE 538370 / WMN (13.98)</small>	Jana Kramer	5
6	6	5	ERIC CHURCH <small>EMI NASHVILLE 94296 (16.98)</small>	Chief	1	31	31	31	JAKE OWEN <small>RCA 95647 / SMN (10.98)</small>	Barefoot Blue Jean Night	1
7	2	—	GLORIANA <small>EMBLEM WARNER BROS. 527942 / WMN (13.98)</small>	A Thousand Miles Left Behind	2	32	30	25	TOBY KEITH <small>SHOW DOG / UNIVERSAL 015592 (9.98)</small>	Clancy's Tavern	1
8	8	4	PACE HUNTER HAYES <small>ATLANTIC 528960 / WMN (10.98)</small>	Hunter Hayes	7	33	33	30	SKYLAR LAMINE <small>AMERICAN IDOL: SEASON 11: HIGHLIGHTS (EP) 19 / MERCURY NASHVILLE 016022 / IGA / UMG (13.98)</small>	Clear As Day	1
9	7	9	JASON ALDEAN <small>BROKEN BOW 3937 (18.98)</small>	My Kinda Party	2	34	40	36	SCOTTY MCCREERY <small>19 / MERCURY NASHVILLE 016022 / IGA / UMG (13.98)</small>	Thompson Square	3
10	9	12	VARIOUS ARTISTS <small>EMILY SOUV. MUSIC / UNIVERSAL 016681 / UME (18.98)</small>	Now That's What I Call Country: Volume 5	4	35	38	34	THOMPSON SQUARE <small>STONEY CREEK 7877 (13.98)</small>	Thompson Square	3
11	15	11	BRANTLEY GILBERT <small>VALORY 860106 (14.98)</small>	Halfway To Heaven	2	36	27	—	ELVIS PRESLEY <small>Am An Elvis Fan: A Collection Of Elvis Songs Chosen By The Fans RCA 42334 / LEGACY (9.98)</small>	Am An Elvis Fan: A Collection Of Elvis Songs Chosen By The Fans	27
12	15	16	LEE BRICE <small>CIRB 79319 (13.98)</small>	Hard 2 Love	2	37	37	33	RONNIE DUNN <small>ARISTA NASHVILLE 85762 / SMN (11.98)</small>	Ronnie Dunn	1
13	10	9	LIONEL RICHIE <small>MERCURY 016089 / UMG (15.98)</small>	Tuskegee	1	38	NEW	1	VARIOUS ARTISTS <small>We Walk The Line: A Celebration Of The Music Of Johnny Cash LEGACY 40728 (15.98) CD / DVD (16.98)</small>	We Walk The Line: A Celebration Of The Music Of Johnny Cash	38
14	11	11	ALAN JACKSON <small>ACR 29334 / EMI NASHVILLE (16.98)</small>	Thirty Miles West	1	39	32	28	CHRIS CAGLE <small>LEGACY PICTURE 302327 (14.98)</small>	Back In The Saddle	6
15	13	9	ZAC BROWN BAND <small>SOUTHERN GROUND / RAR / BIGGER PICTURE / ATLANTIC 52472 / AG (18.98)</small>	You Get What You Give	1	40	35	29	EDENS EDGE <small>BIG MACHINE 887100A (6.98)</small>	Edens Edge	9
16	19	18	RASCAL FLATTS <small>BIG MACHINE 8F0200A (13.98)</small>	Changed	1	41	36	32	ELI YOUNG BAND <small>REPUBLIC NASHVILLE 015856 / UNIVERSAL REPUBLIC (10.98)</small>	Life At Best	3
17	17	9	JOSH TURNER <small>MCA NASHVILLE 018824 / UMG (10.98)</small>	Punching Bag	1	42	39	37	JUSTIN MOORE <small>VALORY 4M0200A (10.98)</small>	Outlaws Like Me	1
18	17	49	LADY ANTEBELLUM <small>CAPITOL NASHVILLE 94431 (18.98)</small>	Own The Night	1	43	24	—	JOEY + RORY <small>VANGUARD / SUGAR HILL 4079 / WELK (15.98)</small>	His And Hers	24
19	21	16	KIP MOORE <small>MCA NASHVILLE 016432 / UMG (10.98)</small>	Up All Night	1	44	41	38	TIM MCGRAW <small>CIRB 7920 (13.98)</small>	Emotional Traffic	1
20	11	4	LOVE AND THEFT <small>RCA NASHVILLE 90161 / SMN (9.98)</small>	Love And Theft	4	45	42	40	JOSH TURNER <small>MCA NASHVILLE 015349 / UMG (7.98)</small>	Icon: Josh Turner	20
21	25	22	THE BAND PERRY <small>REPUBLIC NASHVILLE 014830 / UNIVERSAL REPUBLIC (10.98)</small>	The Band Perry	2	46	43	41	GEORGE STRAIT <small>MCA NASHVILLE 016007 / UMG (7.98)</small>	Icon: George Strait	14
22	18	14	HANK WILLIAMS, JR. <small>BOCEPHUS / BLASTER 531268 / WMN (18.98)</small>	Old School New Rules	4	47	44	39	MILY NELSON <small>LEGACY 96048 (11.98)</small>	Heroes	4
23	24	20	MIRANDA LAMBERT <small>RCA 90589 / SMN (11.98)</small>	Four The Record	1	48	45	42	BILLY CURRINGTON <small>MERCURY 015290 / UMG (7.98)</small>	Icon: Billy Currington	22
24	20	4	OLD CROW MEDICINE SHOW <small>ATO 0196 (12.98)</small>	Carry Me Back	4	49	48	47	FLORIDA GEORGIA LINE <small>REPUBLIC NASHVILLE / DIGITAL / UNIVERSAL REPUBLIC (6.98)</small>	It's Just What We Do	35
25	22	20	PISTOL ANNIES <small>RCA 94916 / SMN (11.98)</small>	Hell On Heels	1	50	46	45	VARIOUS ARTISTS <small>BACKROAD 340 / AVERAGE JOES (15.98)</small>	Mud Digger: Volume 3	23

BLUEGRASS ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	PEAK POSITION
1	1	5	#1 OLD CROW MEDICINE SHOW <small>ATO 0196</small>	Carry Me Back	1
2	2	18	TRAMPLED BY TURTLES <small>BANANAS / 99 / THIRTY THIEVES</small>	Stars And Satellites	1
3	3	7	JERRY DOUGLAS <small>EMC 2178</small>	Traveler	1
4	5	31	DAILEY & VINCENT <small>ROUNDER 81912 / EX / CRACKER BARREL</small>	The Gospel Side Of Dailey & Vincent	1
5	6	71	ALISON KRAUSS & UNION STATION <small>ROUNDER 61065 / STONY CREEK</small>	Paper Airplane	1
6	4	74	STEVE MARTIN AND THE STEEP CANYON RANGERS <small>40 SHARE / ROUNDER 61066 / STONY CREEK</small>	Rare Bird Alert	1
7	8	39	THE ISAACS <small>GAITHER 46138 / EMI / CMG</small>	Why Can't We	1
8	10	26	PUNCH BROTHERS <small>MONSIEUR 52977 / WARNER BROS.</small>	Who's Feeling Young Now?	1
9	7	5	RHONDA VINCENT <small>UNIVERSAL MANAGEMENT 006</small>	Sunday Mornin' Singin': Live!	1
10	9	24	CAROLINA CHOCOLATE DROPS <small>NONESUCH 52909 / WARNER BROS.</small>	Leaving Eden	1

BETWEEN THE BULLETS

FORD'S FIRST NO. 1

Country/rap fusion artist Colt Ford claims his first No. 1 on Top Country Albums as *Declaration of Independence* dominates with 31,000 sold, according to Nielsen SoundScan. The Georgia native and former professional golf instructor's fourth full-length album is also the first No. 1 for his independent label, Average Joes. Ford's No. 1 is the best rank ever for a rap-styled country album, surpassing the No. 2 peak by Cowboy Troy's *Loco Motive* seven years ago. Ford's current single, "Back," ranks at No. 54 on Hot Country Songs. (The full chart is on Billboard.biz/charts.)

—Wade Jessen

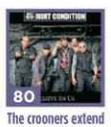
HOT R&B/HIP-HOP SONGS™

WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	PEAK POSITION
1	1	15	#1 NO LIE MIKE WILL MADE IT (FEATPS.A.GRAHAM.M.WILLIAMS)	2 Chainz Featuring Drake DUFFLE BAG BOYZ/DEF JAM/IDJMG	1
2	4	5	BAG OF MONEY	Wale Featuring Rick Ross, Meek Mill & T-Pain BEAT BILLIONAIRE (D.AKINTIMEHIN,R.WILLIAMS,W.L.ROBERTS,I.T.PAIN,S.COOLKE)	2
3	2	3	LEMMIE SEE	Usher Featuring Rick Ross JIM JONAS/JAR MORRIS (J.G.SCHEFFER,D.MORRIS,MARCOLOUJA,RAYMOND (U.BELLINGER),KNIGHTEN,W.L.ROBERTS,II)	2
4	3	1	MERCY	Kanye West, Big Sean, Pusha T, 2 Chainz KYLE K. GIBSON/TAFTS ANDERSON,THORNTON,TEPPS,T.HOMAS,D.HEADLW,REUTOVILJAMUS	1
5	8	10	AMEN	Meek Mill Featuring Drake KEY WANE (R.R.WILLIAMS,J.FELTON,A.GRAHAM,D.M.WRIP,I.L.ABRAMS,M.H.MCDONALD)	5
6	6	29	NOBODY'S PERFECT	J. Cole Featuring Missy Elliott J.L.COLE (J.COLE,C.MAYFIELD)	3
7	7	4	CLIMAX	Usher DIPA (U.RAYMOND,T.V.PENTZ,A.RECHTSHAID,J.NAJERA,S.FENTON)	1
8	5	7	HEART ATTACK	Trey Songz BENNY BLANCO/RICO LOVE (B.LEVIN,R.COLOVE,T.NEVERSON)	3
9	11	19	ADORN	Miguel MIGUEL (M.J.PIMENTEL)	9
10	9	8	2 REASONS	Trey Songz Featuring T.I. TAYLOR BRIDGE (T.NEVERSON,T.TAYLOR,N.MCDOWELL,C.J.HARRIS,JR,M.T.MOTHKE,STEWART)	12
11	10	9	TAKE IT TO THE HEAD	DJ Khaled Feat. Chris Brown, Rick Ross, Nicki Minaj & Lil Wayne D.J.KHALED (D.J.KHALED,C.BROWN,R.ROSS,NICKI MINAJ,LIL WAYNE)	6
12	13	14	ENOUGH OF NO LOVE	Keyshia Cole Featuring Lil Wayne HARMONY A.K.A. H.MONEY (H.D.SAMUELS,S.FENTON,K.M.COLE,D.CARTER)	12
13	17	29	TURN ON THE LIGHTS	Future MIKE WILL MADE IT (N.WILBURN,M.WILLIAMS,M.MIDDLEBROOKS)	13
14	12	15	TONIGHT (BEST YOU EVER HAD)	John Legend Featuring Ludacris PHATLOU (J.LEGEND,M.J.PIMENTEL,A.ARTHUR,C.REILLY,K.JUSTICE,C.BRIDGES)	12
15	19	20	FEELIN' SINGLE	R. Kelly R.KELLY,BIG MAC/K (R.S.KELLY,MAYS,S.SCARBOROUGH,W.WITHERS, JR.)	15
16	13	13	WORK HARD, PLAY HARD	Wiz Khalifa STARBUCKS BENEVO (C.J.THOMAZ,B.LEVIN,M.S.ERIKSEN,T.E.HERMANSSEN)	13
17	14	30	CASH!N' OUT	Cash Out D.J.SPEYZ (J.M.H.GIBSON)	2
18	15	14	TOUCH'N' YOU	Rick Ross Featuring Usher RICO LOVE/P.MEDOR (RICO LOVE,P.MEDOR,W.L.ROBERTS,II)	15
19	16	12	TILL I DIE	Chris Brown Featuring Big Sean & Wiz Khalifa DANJA (C.BROWN,F.N.HILLS,M.ARAICA,S.ANDERSON,C.J.THOMAZ)	12
20	32	9	POP THAT	French Montana Featuring Rick Ross, Drake, Lil Wayne LEF OF THE AMAZIN' (K.KHARBOUHW,ROBERTS,II,A.GRAHAM,D.CARTER,A.L.NORRIS,CAMPBELL)	20
21	26	23	PRAY FOR ME	Anthony Hamilton BABYFACE A DIXON (A.HAMILTON,BABYFACE A DIXON,JOUE)	21
22	30	11	PUT IT DOWN	Brandy Featuring Chris Brown CRAWFORD S. GARRETT (S.CRAWFORD,S.GARRETT,D.ABERNATHY,C.M.BROWN)	22
23	20	11	MY HOMIES STILL	Lil Wayne Featuring Big Sean STREETER/ANDERSON (D.CARTER,S.ANDERSON,N.WARWARR,DIAZ,MARLEO)	20
24	36	21	DANCE FOR YOU	Beyonce B.KNOWLES,T.NASH,C.A.STEWART (T.NASH,C.A.STEWART,B.KNOWLES)	24
25	12	50	LOVE ON TOP	Beyonce B.KNOWLES,S.TAYLOR (B.KNOWLES,T.NASH,S.TAYLOR)	1
26	31	13	I DON'T LIKE	Chief Keef Featuring Lil Reese GDD IS GOOD/GLORY BOYZ/INTERSCOPE	26
27	33	27	ALL TIED UP	Robin Thicke THICKE,PRO J (R.THICKE,COXO,K.L.DANIELS)	27
28	25	39	ANOTHER ROUND	Fat Joe Featuring Chris Brown YOUNG HUNTERS (FAT JOE,ARTURJA,CARTER,GAL.M.BROWN,JARBY,JOSEPH.A.CIVONS,J.PERRIS,PODIA,M.WALZANO)	5
29	38	41	LAZY LOVE	Ne-Yo S.TAYLOR (S.C.SMITH,S.TAYLOR)	29
30	39	42	BEAUTIFUL SURPRISE	Tamia S.REMI (T.HILL,C.KELLY,S.REMI)	30
31	36	23	GO GET IT	Mary Mary W.CAMPBELL (T.ATKINS,CAMPBELL,E.ATKINS,CAMPBELL,W.CAMPBELL)	31
32	30	28	UP!	LoveRance Featuring IamSu & Skipper or 50 Cent R.O.LIVER,IAMSUR (R.O.LIVER,S.WILLIAMS,P.COXY)	3
33	28	19	SNAP BACKS & TATTOOS	Dricky Graham YOUNG BERS ARCH THE BOSS (L.COOPER,N.GRAHAM,C.WARD,A.REDMAN)	23
34	25	26	LEAVE YOU ALONE	Young Jeezy Featuring Ne-Yo WARRICK (J.M.JEWKINS,M.GRIFFIN,S.C.SMITH,L.LISTON,SMITH)	7
35	34	30	SWEET LOVE	Chris Brown POLOW DA DON,J.J.PERRY (C.M.BROWN,J.JONES,J.L.PERRY,G.CURTIS,S.R.C.MARKS,T.DOVLE, JR.)	25
36	37	32	BEEZ IN THE TRAP	Nicki Minaj Featuring 2 Chainz KE.NOE (I.T.MARAJ,M.JORDAN,T.EPPS)	7
37	29	25	REFILL	Elle Varner POPP CAMPER (E.VARNER,A.WANSEL,D.CAMPER)	21
38	40	38	BLESSED	Jill Scott DRE VIDAL (J.SCOTT,A.HARRIS,V.DAVIS)	10
39	43	44	THANK YOU	Estellé LONELY (A.ALTINO,A.DUNKEY (J.DUPLESSIS,A.THINA,A.ALTINO,A.DUNKEY),D.FERNANDES,T.RICHARDSON)	15
40	56	7	DIVE IN	Trey Songz NOT LISTED (NOT LISTED)	40
41	61	2	GREATEST GAIN/PLAY	Anita Baker LAMELYN (T.GIBSON,D.ALLEN)	41
42	21	16	CREW LOVE	Drake Featuring The Weeknd C.MONTAGNE,S.MEREDITH (A.GRAHAM,N.SHEBIA,PALMANIA,T.SYRACE,C.MONTAGNE)	9
43	42	54	THINKIN BOUT YOU	Frank Ocean FOCEAN,S.TAYLOR (F.OCEAN,S.TAYLOR)	42
44	46	52	DOPE CHICK	The-Dream Featuring Pusha T T.NASH (T.NASH,T.THORNTON)	44
45	44	11	LET'S TALK	Omarion Featuring Rick Ross NOT LISTED (NOT LISTED)	44
46	35	31	DRANK IN MY CUP	Kirko Bangz SOUND M.O.B. (K.RANDLE,B.TULLMAN,R.GONZALEZ)	5
47	40	26	BIRTHDAY CAKE	Rihanna Featuring Chris Brown DA INTERNZ (T.NASH,R.FENTY,M.E.PALACIOS,E.CLARK,K.MCCALL,C.M.BROWN,M.RIDDICK)	2
48	51	7	I WISH YOU WOULD	DJ Khaled Featuring Kanye West & Rick Ross HIT BOY (K.M.KHALED,K.O.WEST,W.L.ROBERTS,II,C.HOLLIS)	7
49	51	17	CELEBRATE	Whitney Houston & Jordin Sparks R.KELLY (R.S.KELLY)	49
50	52	48	WHAT PROFIT	Dwele MINE CITY (M.FLOWERS)	48
51	45	12	BORN STUNNA	Birdman Featuring Rick Ross BEAT BILLIONAIRE (B.WILLIAMS,S.COOLKE,W.L.ROBERTS,II)	45
52	75	86	BIRTHDAY SONG	2 Chainz Featuring Kanye West SONNY DIGITALK.WEST B.WHEEZY (TEPPS,K.O.WEST,C.WHAZE,ZOKE,B.WHITFIELD)	52
53	55	65	DO IT	Mykko Montana Featuring K-Camp BOBBY KRITICAL (M.GRAVES,K.CAMPBELL,B.B.TURNER, JR.)	53
54	53	45	NAME ON IT	Urban Mystic POOH BEAR (THE AUDIBLES (J.BOYD,V.BARKER)	45
55	62	69	GO GET IT	T.I. T-MINUS (C.J.HARRIS, JR.,T.WILLIAMS)	55



Singer scores his fifth top 10 hit with first track from his *Kaleidoscope* album, due in October. Title was recently made available in a three-song digital album preview, titled *Kaleidoscope Dream: The Water Preview*.

The Huntsville, Ala., rapper's song, his second charted title as a lead act, is now at the highest peak among his three chart appearances. The track's ranking is based solely on singles sales, where it improves by 173%.



The crooners extend their chart history to 21 years with this Hot Shot Debut entry. The group's 15th charting single is also its best opening rank since "Nothing Left to Say" debuted at No. 74 in 2008.



Singer graces the chart with a fifth debut since her death in August 2001, and her first appearance on the tally in nine years. Her most recent chart listing was when "Come Over" reached the top 10, peaking at No. 9 in 2003.

BETWEEN THE BULLETS

ANITA BAKER'S ADULT ARRIVAL

After more than six years away, Anita Baker makes a smashing return to the Adult R&B airplay chart with new song "Lately" debuting at No. 10. It's only the third single to bow in the tally's top 10 in its 19-year history. Baker ties for the highest debut by a woman with Whitney Houston's "Exhale (Shoop Shoop)" (Nov. 4, 1995). Only Luther Vandross has debuted higher: "Your Secret Love" arrived at No. 5 on Aug. 24, 1996. "Lately" launched Aug. 6 with hourly play across Clear Channel's adult R&B stations, aiding its 882-detection debut. The song also rises on Hot R&B/Hip-Hop Songs, flying 61-41. —Karinah Santiago

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT/PROMOTION LABEL
1	1	21	#1 10,000 REASONS (BLESS THE LORD)	MATT REDMAN	SIX STEPS/SPARROW/EMI CMG
2	2	14	ME WITHOUT YOU	TOBYMAC	FOREFRONT/EMI CMG
3	3	14	LOSING	TENTH AVENUE NORTH REUNION/PLG	
4	5	49	WHERE I BELONG	BUILDING 429 ESSENTIAL/PLG	
5	9	10	FORGIVENESS	MATTHEW WEST SPARROW/EMI CMG	
6	12	13	GREATEST GAINER CENTER OF IT	CHRIS AUGUST FERVENT/WORD-CURB	
7	6	33	GOD'S NOT DEAD (LIKE A LION)	NEWSBOYS	
8	7	26	THE HURT & THE HEALER	MERCYME FAIR TRADE	
9	8	24	JESUS, FRIEND OF SINNERS	CASTING CROWNS BEACH STREET/REUNION/PLG	
10	10	40	OVERCOME	JEREMY CAMP BEC/TOOTH & NAIL	
11	11	13	REDEEMED	BIG DADDY WEAVE FERVENT/WORD-CURB	
12	4	30	LIVE LIKE THAT	SIDEWALK PROPHETS FERVENT/WORD-CURB	
13	13	16	THE PROOF OF YOUR LOVE	FOR KING & COUNTRY FERVENT/WORD-CURB	
14	19	15	GOOD TO BE ALIVE	JASON GRAY CENTRICITY	
15	15	15	WHEN MERCY FOUND ME	RHETT WALKER BAND ESSENTIAL/PLG	
16	23	7	BANNER OF LOVE	LUMINATE SPARROW/EMI CMG	
17	18	9	SHOULD'VE BEEN ME	CITIZEN WAY FAIR TRADE	
18	16	8	STEADY MY HEART	KARI JOBE SPARROW/EMI CMG	
19	17	7	I'M ALIVE	PETER FURLER SPARROW/EMI CMG	
20	20	18	AFTER ALL (HOLY)	DAVID CROWDER+BAND SIX STEPS/SPARROW/EMI CMG	
21	22	14	KEEP YOUR EYES OPEN	NEEDTOBREATHE ATLANTIC/WORD-CURB	
22	21	15	BEAUTIFUL YOU	TRENT MONK TRENT MONK	
23	25	3	JESUS IN DISGUISE	BRANDON HEATH MONODOME/REUNION/PLG	
24	26	5	YOUR PRESENCE IS HEAVEN	ISRAEL & NEW BREED INTEGRITY	
25	24	5	WELL DONE	MERIBAY PETERS REUNION/PLG	
26	44	2	ONE THING REMAINS	PASSION FEAT. KRISTIAN STANRILL SIX STEPS/SPARROW/EMI CMG	
27	28	4	YOURS FOREVER	DARA MACLEAN FERVENT/WORD-CURB	
28	27	4	DON'T GIVE UP	CALLING GLORY SINCURED	
29	31	5	ALL THINGS POSSIBLE	MARK SCHULTZ FAIR TRADE	
30	29	10	WHO YOU ARE	UNSPOKEN CENTRICITY	
31	33	7	NEED YOU NOW (HOW MANY TIMES)	PLUMBER GIRL	
32	30	19	ANGEL BY YOUR SIDE	FRANCESCA BATTISTELLI FERVENT/WORD-CURB	
33	34	4	EVEN IF	KUTLESS BEC/TOOTH & NAIL	
34	32	20	MORE THAN AMAZING	LINCOLN BREWSTER INTEGRITY	
35	37	11	BE SOMEBODY	THOUSAND FOOT KRUTCH FX	
36	36	18	NEVER LET YOU GO	MANABEST BEC/TOOTH & NAIL	
37	38	21	OUTTA MY MIND	ANTHEM LIGHTS REUNION/PLG	
38	RE-ENTRY		LOVE IS ALL	JERKOB SAVE THE CITY	
39	35	9	FINALLY HOME	KERRIE ROBERTS REUNION/PLG	
40	39	3	GREAT I AM	PHILLIPS, CRAIG & DEAN FAIR TRADE	
41	HOT SHOT DEBUT		HOLD ME STILL	FOREVER JONES EMI GOSPEL	
42	NEW		NOT FOR A MOMENT (AFTER ALL)	MERIBAY PETERS WORD-CURB	
43	43	3	DON'T HAVE LOVE	HOLLY STARR ARTIST GARDEN	
44	40	7	SHOOTING STAR	OWL CITY UNIVERSAL REPUBLIC	
45	49	10	REST IN THE HOPE	KARYN WILLIAMS INPOP	
46	47	4	CHANGE MY LIFE	ASHES REMAIN FAIR TRADE	
47	41	8	ALL I REALLY WANT	ADAM CAPPRA BEC/TOOTH & NAIL	
48	NEW		RIGHT BESIDE YOU	BUILDING 429 ESSENTIAL/PLG	
49	42	16	SCARS	JONNY DIAZ FAIR TRADE	
50	NEW		HOLDING ON	JAMIE GRACE GOTE	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT/PROMOTION LABEL
1	1	35	#1 10,000 REASONS (BLESS THE LORD)	MATT REDMAN	SIX STEPS/SPARROW/EMI CMG
2	HOT SHOT DEBUT		CASTING CROWNS	COME TO THE WELLS BEACH STREET/REUNION/PLG	
3	5	43	WHERE I BELONG	BUILDING 429 ESSENTIAL/PLG	
4	6	12	MERCYME	THE HURT & THE HEALER FAIR TRADE	
5	7	6	HILLSONG	LIVE CORNERSTONE HILLSONG/SPARROW/EMI CMG	
6	18	71	GREATEST GAINER MANDISA	WHAT IF WE WERE REAL SPARROW/EMI CMG	
7	16	29	KARI JOBE	WHERE I FIND YOU SPARROW/EMI CMG	
8	9	46	VARIOUS ARTISTS	WOW HITS 2012 WORD-CURB/PROVERB INTEGRITY/EMI CMG	
9	8	5	P.O.D.	MURDERED LIVE RAZOR & TIE 83321/PLG	
10	19	2	VERTICAL CHURCH	WE WASH FOR HERBIE 2000/EMI CMG	
11	4	38	NEWSBOYS	GOD'S NOT DEAD INPOP/1592/EMI CMG	
12	13	39	CHRIS TOMLIN	HOW GREAT IS OUR GOD SIX STEPS/SPARROW/EMI CMG	
13	21	28	FOR KING & COUNTRY	CRANE FERVENT/WORD-CURB 88789/WARNER-CURB	
14	15	42	SOUNDTRACK	COURAGEOUS REUNION/10167/PLG	
15	12	17	THOUSAND FOOT KRUTCH	THE END IS WHERE WE BEGIN 1FK/7040	
16	32	2	LYNDA RANDEL	'TIL THE STORM PASSES BY GAITHER 6151/EMI CMG	
17	11	47	JAMIE GRACE	ONE SONG AT A TIME GOTE/COLUMBIA 70021/PLG	
18	25	26	TOBYMAC	DUBBED & FREED: A REMIX PROJECT FOREFRONT/8332/EMI CMG	
19	22	47	NEEDTOBREATHE	THE GREAT FUNKER ATLANTIC 528253/WORD-CURB	
20	17	22	PASSION	PASSION: WHITE FLAG SIX STEPS/SPARROW/EMI CMG	
21	20	54	MAT KEARNEY	YOUNG LOVE INPOP/1608/EMI CMG	
22	14	4	KB	WEIGHT & GLORY REACH 8232/INFINITY	
23	23	12	BIG DADDY WEAVE	LOVE COME TO LIFE FERVENT 887389/WORD-CURB	
24	37	51	BUILDING 429	LISTEN TO THE SOUND ESSENTIAL 10922/PLG	
25	30	20	SIDEWALK PROPHETS	LIVE LIKE THAT FERVENT 882580/WORD-CURB	
26	3	2	JESUS CULTURE	EMERGING VOICES JESUS CULTURE/KINGSWAY 8956/EMI CMG	
27	24	70	Laura Story	BLESSINGS FAIR TRADE 4873/PLG	
28	26	18	TRIP LEE	THE GOOD LIFE REACH 8205/INFINITY	
29	28	20	BRITT NICOLE	GOLD SPARROW 7857/EMI CMG	
30	27	30	SOUNDTRACK	JOYFUL NOISE WATERFOWER 39273/EMI CMG	
31	34	5	RHETT WALKER BAND	COME TO THE RIVER ESSENTIAL 10940/PLG	
32	40	7	LECRAC	CHURCH CLOTHES (EP) REACH DIGITAL EX	
33	29	37	JESUS CULTURE	AWAKENING: LIVE FROM CHICAGO JESUS CULTURE/KINGSWAY 8956/EMI CMG	
34	2	2	MAT KEARNEY	ITUNES SESSIONS (EP) AVIARE DIGITAL EX/UNIVERSAL REPUBLIC	
35	38	4	VARIOUS ARTISTS	TOP 25 HITS IN THE SOUND INTEGRITY 5079 EX	
36	NEW		BROTHERS McCLURG	JOHN IN THE SOUND INTEGRITY 5079 EX	
37	31	24	KUTLESS	BELIEVER BEC 9054/EMI CMG	
38	43	14	CASTING CROWNS	UNTIL THE WHOLE WORLD HEARS BEACH STREET/REUNION/1035/PLG	
39	NEW		AMY GRANT	THE WOMEN OF FAITH COLLECTION: AMY GRANT PRODUCTIONS SPARROW/EMI CMG	
40	NEW		PHILLIPS, CRAIG & DEAN	HERE I AM TO WORSHIP-18 TIMELESS WORSHIP ANTHEMS SPARROW/EMI CMG	
41	RE-ENTRY		ICON FOR HIRE	SCRIPTED TOOTH & NAIL 9610/EMI CMG	
42	46	7	MORIAH PETERS	I CHOOSE JESUS REUNION/10164/PLG	
43	41	47	SWITCHFOOT	VICE VERSES: LOWERCASE PEOPLE/CREDENTIAL 6722/EMI CMG	
44	44	31	DAVID CROWDER+BAND	GIVE US REST (OR A REBORN MASS IN C. SIX STEPS/SPARROW/EMI CMG)	
45	NEW		ALEX CAMPOS	REGRESSO A TI CANZON 215 EX	
46	39	11	FOR TODAY	IMMORTAL RAZOR & TIE 83321/PLG	
47	49	29	DAILEY & VINCENT	THE SIBYL: THE SIBYL & ANCHOR ROVER (EP) 12/04/09/EMI CMG	
48	RE-ENTRY		THE COLLINGSWOOD FAMILY	PART OF THE FAMILY STOWDOWN/101303/PLG	
49	45	62	VARIOUS ARTISTS	WOW HITS 2012 WORD-CURB/PROVERB INTEGRITY/EMI CMG 888368/WORD-CURB	
50	RE-ENTRY		HILLSONG UNITED	LIVE IN MIAMI HILLSONG/SPARROW/EMI CMG 6235/EMI CMG	

Christian rapper/actor Lecrac notches his fifth leader on Gospel Digital Songs (see page 35), as "I Know" opens with 7,000 sold, according to Nielsen SoundScan. His previous No. 1s are "Far Away" (2010), "Hallelujah" and "Live & Let Live" (both 2011) and "I'm Good" in March.



THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT/PROMOTION LABEL
1	1	19	#1 10,000 REASONS (BLESS THE LORD)	MATT REDMAN	SIX STEPS/SPARROW/EMI CMG
2	2	13	ME WITHOUT YOU	TOBYMAC	FOREFRONT/EMI CMG
3	5	12	LOSING	TENTH AVENUE NORTH REUNION/PLG	
4	3	25	THE HURT & THE HEALER	MERCYME FAIR TRADE	
5	4	47	WHERE I BELONG	BUILDING 429 ESSENTIAL/PLG	
6	6	30	GOD'S NOT DEAD (LIKE A LION)	NEWSBOYS	
7	8	23	JESUS, FRIEND OF SINNERS	CASTING CROWNS BEACH STREET/REUNION/PLG	
8	7	29	LIVE LIKE THAT	SIDEWALK PROPHETS FERVENT/WORD-CURB	
9	10	10	GREATEST GAINER CENTER OF IT	CHRIS AUGUST FERVENT/WORD-CURB	
10	9	35	OVERCOME	JEREMY CAMP BEC/TOOTH & NAIL	
11	11	9	FORGIVENESS	MATTHEW WEST SPARROW/EMI CMG	
12	13	10	REDEEMED	BIG DADDY WEAVE FERVENT/WORD-CURB	
13	13	13	THE PROOF OF YOUR LOVE	FOR KING & COUNTRY FERVENT/WORD-CURB	
14	16	12	GOOD TO BE ALIVE	JASON GRAY CENTRICITY	
15	14	23	HE SAID	GROUP 1 CREW FEAT. CHRIS AUGUST FERVENT/WORD-CURB	
16	15	15	WHEN MERCY FOUND ME	RHETT WALKER BAND ESSENTIAL/PLG	
17	20	7	SHOULD'VE BEEN ME	CITIZEN WAY FAIR TRADE	
18	18	4	ALL THINGS POSSIBLE	MARK SCHULTZ FAIR TRADE	
19	17	8	BEAUTIFUL YOU	TRENT MONK TRENT MONK	
20	21	20	RISE UP	MATT MAHER ESSENTIAL/PLG	
21	23	4	BANNER OF LOVE	LUMINATE SPARROW/EMI CMG	
22	22	11	KEEP YOUR EYES OPEN	NEEDTOBREATHE ATLANTIC/WORD-CURB	
23	19	18	ANGEL BY YOUR SIDE	FRANCESCA BATTISTELLI FERVENT/WORD-CURB	
24	24	14	GOOD MORNING	MANDISA FEAT. TOBYMAC SPARROW/EMI CMG	
25	25	4	I'M ALIVE	PETER FURLER SPARROW/EMI CMG	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT/PROMOTION LABEL
1	1	14	#1 MEWITHOUTYOU	TOBYMAC	FOREFRONT/EMI CMG
2	2	12	LOSING	TENTH AVENUE NORTH REUNION/PLG	
3	4	15	KEEP YOUR EYES OPEN	NEEDTOBREATHE ATLANTIC/WORD-CURB	
4	5	14	THE PROOF OF YOUR LOVE	FOR KING & COUNTRY FERVENT/WORD-CURB	
5	6	25	WHERE I BELONG	BUILDING 429 ESSENTIAL/PLG	
6	3	23	HE SAID	GROUP 1 CREW FEAT. CHRIS AUGUST FERVENT/WORD-CURB	
7	7	10	SHOOTING STAR	OWL CITY UNIVERSAL REPUBLIC	
8	9	25	AFTERLIFE	SWITCHFOOT LOWERCASE PEOPLE/CREDENTIAL/EMI CMG	
9	8	19	SHADOWS	SAMESTATE SPARROW/EMI CMG	
10	10	8	BE SOMEBODY	THOUSAND FOOT KRUTCH FX	
11	11	8	CENTER OF IT	CHRIS AUGUST FERVENT/WORD-CURB	
12	12	23	LIVE LIKE THAT	SIDEWALK PROPHETS FERVENT/WORD-CURB	
13	15	21	GREATEST GAINER LOVE IS ALL	JERKOB SAVE THE CITY	
14	14	21	THE HURT & THE HEALER	MERCYME FAIR TRADE	
15	13	10	SUPERHERO	FAMILY FORCE 5 III ENTERTAINMENT/TOOTH & NAIL	
16	17	14	NEVER LET YOU GO	MANABEST BEC/TOOTH & NAIL	
17	18	5	BANNER OF LOVE	LUMINATE SPARROW/EMI CMG	
18	16	4	BETTER THAN LIFE	REMEDY DRIVE CENTRICITY	
19	20	9	FREE FALL	ROYAL TAILOR ESSENTIAL/PLG	
20	21	6	WHEN MERCY FOUND ME	RHETT WALKER BAND ESSENTIAL/PLG	
21	19	18	LETTING GO	STEPHANIE SMITH GOTE	
22	25	5	FORGIVENESS	MATTHEW WEST SPARROW/EMI CMG	
23	23	19	WHITE FLAG	PASSION FEAT. CHRIS TOMLIN SIX STEPS/SPARROW/EMI CMG	
24	27	5	I'M ALIVE	PETER FURLER SPARROW/EMI CMG	
25	22	8	ALL I REALLY WANT	ADAM CAPPRA BEC/TOOTH & NAIL	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT/PROMOTION LABEL
1	1	2	#1 J MOSS	THE OTHER SIDE OF VICTORY FAJAVERTY 6272/PLG	
2	2	14	MARY MARY	GOD GET IT (SOUNDTRACK) MY BLOCK 90788/COLUMBIA	
3	8	30	JAMES FORTUNE & FIVA	JAMES FORTUNE & FIVA WORLD/LIGHT 7265/EONE	
4	16	51	GREATEST GAINER ISAAC CARREE	UNCOMMON ME MOVE/REIGN AGENCY 002	
5	3	29	VARIOUS ARTISTS	WOW GOSPEL 2012 WORD-CURB/EMI CMG/VERITY 9704/RC	
6	6	9	CHARLES JENKINS & FELLOWSHIP CHICAGO	THE BEST OF BOTH WORLDS INSPIRED PEOPLE GOSPEL 3636/EMI CMG	
7	5	20	MARVIN SAPP	I WNN VERITY 9707/RC	
8	4	4	KB	WEIGHT & GLORY REACH 8232/INFINITY	
9	HOT SHOT DEBUT		TROY SNEYD	ALL IS WELL EMTRIO GOSPEL 931526/TASEIS	
10	12	7	THOMAS MILES AKA NEPHEW TOMMY	PRESENTS: PRANK PHONE CALLS VOL. 5 THE ENTERTAINMENT 8273	
11	7	49	L'ANDRIA JOHNSON	THE AWAKENING OF BETSABEE RUTIMATIC WORLD GOSPEL 3636/EMI CMG	
12	11	40	WILLIAM MCDOWELL	THE LIVE WORSHIP EXPERIENCE DELIVER ROOM/LIGHT 205/EONE	
13	14	18	TRIP LEE	THE GOOD LIFE REACH 8205/INFINITY	
14	15	73	KIRK FRANKLIN	HELLO FEAR FID 101 SOUL/VERITY 77917/RC	
15	10	26	L'ANDRIA JOHNSON	THE EVOLUTION OF MUSIC WORLD GOSPEL 54/MUSIC WORLD	
16	13	5	HELEN BAYLOR	THE ULTIMATE COLLECTION WORD-CURB 88854/WARNER-CURB	
17	18	7	MARVIN L WINANS	THE PRAISE + WORSHIP EXPERIENCE MLW 8286	
18	17	31	SOUNDTRACK	JOYFUL NOISE WATERFOWER 39273	
19	25	7	LECRAC	CHURCH CLOTHES (EP) REACH DIGITAL EX	
20	21	12	JASON NELSON		
21	20	12	ZACARDI CORTEZ	THE INTRODUCTION BLACKSMOKE 3078/WORLDDWIDE	
22	19	28	FRED HAMMOND	GOD, LOVE & ROMANCE/F HAMMOND/VERITY 8099/RC	
23	27	46	ANDRAE CROUCH	THE JOURNEY VERIPHIO 002	
24	24	29	MARANATHA! GOSPEL	TOP 25 GOSPEL SONGS 2012 MARANATHA! 2087/EMI CMG	
25	23	20	J.J. HAIRSTON & YOUTHFUL PRAISE	AFTER THIS EVIDENCE GOSPEL/LIGHT 7265/EONE	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT/PROMOTION LABEL
1	1	28	#1 AWESOME	PASTOR CHARLES JENKINS & FELLOWSHIP CHICAGO (INSPIRED PEOPLE)	
2	2	12	TAKE ME TO THE KING	TAMELA MANN TILLYMANN	
3	3	44	LET THE CHURCH SAY AMEN	ANDRAE CROUCH FEAT. MARVIN WINANS VERIPHIO	
4	4	32	SHIFTING THE ATMOSPHERE	JASON NELSON VERITY/RC	
5	6	24	GO GET IT	MARY MARY MY BLOCK/COLUMBIA	
6	5	34	MY TESTIMONY	MARVIN SAPP VERITY/RC	
7	9	19	KEEP ME	PATRICK DOPSON OILONIT	
8	7	38	AFTER THIS	YOUTHFUL PRAISE FEAT. J.J. HAIRSTON EVIDENCE GOSPEL/LIGHT/EONE	
9	12	9	GREATEST GAINER LIFE BEFORE YOU DON'T KNOW MY STORY	JOHN P. KEE AND NEW LIFE NEW LIFE/KEE	
10	10	23			

HOT LATIN SONGS™		
THIS WEEK	LAST WEEK	TITLE
WEEK	WEEK	ARTIST
WEEK	WEEK	IMP/INT/PROMO/LABEL
WEEK	WEEK	WEEK
1	1	YO NO SOY UN MONSTRUO #1 66 4 WKS ERES MI SUENO/REGGAE LAS FAVOS/ARTISTAS/UMLE
2	3	SIN RESPIRACION #1 11 4 WKS BANDA EL RECORTE/PRINCE LEZARRAGA/FONOVISA/UMLE
3	6	AMOR CONFUSO GERARDO ORTIZ DEL/SO NY MUSIC/LATIN
4	4	MIRANDO AL CIELO ROBERTO TAPIA/FONOVISA/UMLE
5	5	PASARELA DADDY YANKEE/EL CARTEL
6	2	HASTA QUE SALGA EL SOL DON OMAR/FRANFAT/01MACHETE/UMLE
7	7	UN HOMBRE NORMAL ESPINOZA PAZ/VIDEO MAX/DISA/UMLE
8	8	LLAMADA DE MI EX LA ARROLLADORA BANDA EL LIMON/DERE NE CAMACHO/DISA/UMLE
9	13	INCONDICIONAL PRINCE ROYCE/TOP STOP
10	9	DUTTY LOVE DON OMAR/FEAT NATTY NATHASHA/FRANFAT/01MACHETE/UMLE
11	10	SI TE DIGO LA VERDAD GOCHO/NEW ERA/VE NE MUSIC
12	16	LA MOSCA LOS HOROSCOPOS DE DURANGO/FEAT CHUY LEZARRAGA/FONOVISA/UMLE
13	14	AI SE EU TE PEGO MIRIAM ELIZABETH/REGGAE/SONY MUSIC/LATIN
14	17	BAILANDO POR EL MUNDO JUAN MANRIQUE/FEAT PITRULLA/EL CARTEL/SO NY MUSIC/LATIN
15	15	ADDICTED TO YOU SHAKIRA/EPIC/SONY MUSIC/LATIN
16	12	WHERE HAVE YOU BEEN RIMANNA/SRP/DEF JAM/UMLE
17	29	NO ME COMPARES ALEXANDRO SANZ/UNIVERSAL MUSIC/LATIN/UMLE
18	19	EL PASADO ES PASADO LA ADICTIVA BANDA SAN JOSE DE MESILLAS/SONY MUSIC/LATIN
19	20	DAME LA OLA CON UN BARRILE DE FUEGO/EL PERRO/7 WARNER/LATINA/52927
20	25	CABECITA DURA LA ARROLLADORA BANDA EL LIMON/DERE NE CAMACHO/DISA/UMLE
21	24	ESTILO ITALIANO JESUS OJEDA Y SUS PARIENTES/DISCOS SOL/FONOVISA/UMLE
22	28	GENTE BATALLOSA CALIBRE 50/FEAT BANDA CARNAVAL/DISA/UMLE
23	18	FOLLOW THE LEADER WISIN & YANDEL/JENNIFER LOPEZ/MACHETE/UMLE
24	23	LA DIABLA ROMEO SANTOS/SONY MUSIC/LATIN
25	1	BEBE BONITA CHUY LEZARRAGA/FEAT JENNY SEAN/MACHETE/UMLE
26	26	HASTA QUE TE CONOCI MANA/WARNER/LATINA
27	43	ERES MI SUENO FONSECA/PROJECT NASH/HANDY/SONY MUSIC/LATIN
28	22	ME ENAMORA JUANES/UNIVERSAL MUSIC/LATIN/UMLE
29	39	TE QUIERO ARJONA/METAMORFOSIS
30	27	LA DE LA MALA SUERTE JESSE & JOY/WARNER/LATINA
31	42	BALADA (TCHERERE TCHERE) QUESTROM/REGGAE/SONY MUSIC/LATIN
32	40	GOIN' IN JENNIFER LOPEZ/FEAT FLORIDA ISLAND/UMLE
33	49	ALGO ME GUSTA DE TI WISIN & YANDEL/FEAT CHRIS BROWN & T-PAIN/MACHETE/UMLE
34	37	ECHA PA'LLA (MANOS PA' RIBBA) PITRULLA/REGGAE/SONY MUSIC/LATIN
35	35	TE MIRABAS MAS BONITA CHUY LEZARRAGA Y SU BANDA TIERRA SANALONDE/DISA/UMLE
36	38	DESCUIDE MIRIAM ELIZABETH/REGGAE/SONY MUSIC/LATIN
37	31	DANCE AGAIN JENNIFER LOPEZ/FEAT PITRULLA/EPIC
38	36	WILL U STILL LOVE ME TOMORROW LESLIE GRACE/TOP STOP
39	41	DISENAME JOAN SEBASTIAN/F.A.S./SKALONA
40	32	EL BUEN EJEMPLO CALIBRE 50/DISA/UMLE
41	44	QUE PENSABAS? HORACIO PALENCIA/FONOVISA/UMLE
42	30	LAS MORENAS EL COYOTE Y SU BANDA TORERA SANTA ISAMORENA
43	46	TE VOY A AMAR AXEL/UNIVERSAL MUSIC/LATIN/UMLE
44	47	365 DIAS LOS TUCANES DEL TULUM/FONOVISA/UMLE
45	HOT SHOT DEBUT	YA TE OLVIDE YURIDIA/SONY MUSIC/LATIN
46	NEW	WHISTLE FLORIDA POE/BOYAVANTIC
47	48	LLUEVE MIRIAM ELIZABETH
48	45	EN EL AMOR HAY QUE PERDONAR BENJAMIN CAPITOL/LATIN
49	RE-ENTRY	WIDE AWAKE KATY PERRY/CAPITOL
50	NEW	DIOSA DE LOS CORAZONES KEN Y ZION LOBO/LENNEX/ARCANGEL & ROM PINA

Colombian singer Fonseca earns his second top 10 on Tropical Airplay as "Eres Mi Sueno," his fifth chart entry in six years, leaps 19-10. He last reached the upper tier when his debut song, "Te Mando Flores," peaked at No. 6 in 2006.



TOP LATIN ALBUMS™		
THIS WEEK	LAST WEEK	ARTIST
WEEK	WEEK	IMP/INT/DISTRIBUTING LABEL
WEEK	WEEK	WEEK
1	2	WISIN & YANDEL #1 6 4 WKS LIDERES/MACHETE/01MACHETE/UMLE
2	3	PRINCE ROYCE PRINCE ROYCE/TOP STOP/UMLE
3	4	ROMEO SANTOS FORMULA VOL. 1/SONY MUSIC/LATIN/02046
4	1	ROBERTO TAPIA EL MÚCHACHO/FONOVISA/017035/UMLE
5	7	DON OMAR MTIC: NEW GENERATION/FRANFAT/01MACHETE/016829/UMLE
6	6	LOS BUKIS ICONS: 25 EXITOS/FONOVISA/016859/UMLE
7	9	JESUS OJEDA Y SUS PARIENTES ESTILO ITALIANO/DISCOS SOL/FONOVISA/01714/UMLE
8	8	LOS INIQUITOS DEL NORTE LOS REYES DEL TRIBAL/MBG SOUND/892
9	13	CON JUNTO PRIMAVERA ICONS: 25 EXITOS/FONOVISA/016860/UMLE
10	10	CON JUNTO ATARDECER DE MIL MANERAS... SIN LIMITES/DISA/016928/UMLE
11	11	MARCO ANTONIO SOLIS UNO DE LOS MAS GRANDES CANTANTES/FRANFAT/FRANFAT/024078/UMLE
12	17	VARIOUS ARTISTS TOP 50 LATIN SONGS 2012/UMLE/WARNER/LATINA/52927/UMLE
13	16	EL TRONO DE MEXICO LIMON/DERE NE CAMACHO/FEAT CHUY LEZARRAGA/FONOVISA/01614/UMLE
14	HOT SHOT DEBUT	LA ARROLLADORA BANDA EL LIMON/DERE NE CAMACHO ICONS: 25 EXITOS/DISA/01715/UMLE
15	5	KANY GARCIA KANY GARCIA/SONY MUSIC/LATIN/4092
16	63	LOS YONIC'S ICONS: 25 EXITOS/FONOVISA/017138/UMLE
17	NEW	LOS HEREDEROS DE NUEVO LEON A PARTIR DE AHORA SERCA/691
18	14	3BALLMTY INTENCIONAL/FONOVISA/254663/UMLE
19	24	JESSE & JOY CON UN BARRILE DE FUEGO/EL PERRO/7 WARNER/LATINA/52927
20	12	PITRULLA LA ARROLLADORA BANDA EL LIMON/DERE NE CAMACHO/SONY MUSIC/LATIN
21	18	LUCERO & JOAN SEBASTIAN UN LUP/JO SKALONA/6949
22	23	SHAKIRA SALE EL SOL/EPIC/73433/SONY MUSIC/LATIN
23	25	VARIOUS ARTISTS CAFE CON MÚSICA NATIONAL 20078/EX STARBUCKS
24	21	LOS HOROSCOPOS DE DURANGO VIEJAS PERRO BUENAS... PA' PISTEAR/FONOVISA/016193/UMLE
25	22	EL TRONO DE MEXICO A CORONAR/REGGAE/SONY MUSIC/LATIN/01694/UMLE
26	19	BANDA CARNAVAL MAXIMO NIVEL/DISA/01694/UMLE
27	15	ARJONA INDEPENDIENTE/METAMORFOSIS/52801/WARNER/LATINA
28	NEW	ALEX CAMPOS REGRESO A TI/CAJON/251/EX
29	26	ESPINOZA PAZ UN HOMBRE NORMAL/VIDEO MAX/DISA/016954/UMLE
30	31	TIERRA CALI UN HOMBRE NORMAL/VIDEO MAX/DISA/016954/UMLE
31	20	JUANES JUANES/UNIVERSAL MUSIC/LATIN/00089/UMLE
32	30	CAMILA DE LA RITA/SONY MUSIC/LATIN/5881
33	29	LA ARROLLADORA BANDA EL LIMON/DERE NE CAMACHO IRREVERSIBLE... 2012/DISA/016451/UMLE
34	28	VARIOUS ARTISTS LAS BANDAS ROMANTICAS DE AMERICA/2012/DISA/016828/UMLE
35	NEW	LOS RIELEROS DEL NORTE ICONS: 25 EXITOS/FONOVISA/017137/UMLE
36	34	MANA DRAMA Y LUZ/WARNER/LATINA/52926
37	33	LOS RIELEROS DEL NORTE AVEL/ROD Y SIEMPRE/GOULD/FRANK/0001/SONY MUSIC/LATIN
38	NEW	LA MAQUINARIA NORTENA QUEMA/QUINARIA/21/CA/83027
39	35	CALIBRE 50 EL BUEN EJEMPLO/DISA/016954/UMLE
40	43	DON OMAR MEET THE ORPHANS/FRANFAT/01MACHETE/014957/UMLE
41	32	GERARDO ORTIZ ENTRE DIOS Y EL DIABLO DEL 91251/SONY MUSIC/LATIN
42	27	MARTIN CASTILLO POESY Y ESPERITO/QUEMA/QUINARIA/21/CA/83027/SONY MUSIC/LATIN
43	NEW	GRUPO MONTEZ DE DURANGO ICONS: 25 EXITOS/DISA/01714/UMLE
44	41	DJ GELO Fiesta Tribal/FONOVISA/016850/UMLE
45	40	VARIOUS ARTISTS LAS MÚSICAS DEL TRIBAL/MBG SOUND/892
46	36	KINTO SOL FAMILIA/FEY PATRIA/LUZ/50020/SONY MUSIC/LATIN
47	39	LOS JILGUEROS DEL ARROYO CHARRAS Y SUS CANTANTES/PLATINO/9303
48	45	BRONCO ICONS: 25 EXITOS/FONOVISA/016925/UMLE
49	44	EL PELO DEL MICROPHONE & DJ MORPHIUS LOS REYES DEL TRIBAL/MBG SOUND/891
50	52	BANDA EL RECORDE DE CRUZ LEZARRAGA ICONS: 25 EXITOS/FONOVISA/016863/UMLE

Regional Mexican group Fonseca earns its third top 10—and second this year—on Regional Mexican Airplay as "Gente Batallosa" skips 12-9. It's one of two titles for the act in the top 15: "El Buen Ejemplo" slips to No. 15 after reaching a (thus far) high of No. 14 a week ago.



REGIONAL MEXICAN ALBUMS™		
THIS WEEK	LAST WEEK	ARTIST
WEEK	WEEK	IMP/INT/DISTRIBUTING LABEL
WEEK	WEEK	WEEK
1	1	ROBERTO TAPIA #1 3 3 WKS EL MÚCHACHO/FONOVISA/017035/UMLE
2	2	LOS BUKIS ICONS: 25 EXITOS/FONOVISA/016859/UMLE
3	4	JESUS OJEDA Y SUS PARIENTES ESTILO ITALIANO/DISCOS SOL/FONOVISA/01714/UMLE
4	3	LOS INIQUITOS DEL NORTE LOS REYES DEL TRIBAL/MBG SOUND/892/UMLE
5	6	CON JUNTO PRIMAVERA ICONS: 25 EXITOS/FONOVISA/016860/UMLE
6	5	CON JUNTO ATARDECER DE MIL MANERAS... SIN LIMITES/DISA/016928/UMLE
7	8	EL TRONO DE MEXICO LIMON/DERE NE CAMACHO/FEAT CHUY LEZARRAGA/FONOVISA/01614/UMLE
8	NEW	LA ARROLLADORA BANDA EL LIMON/DERE NE CAMACHO ICONS: 25 EXITOS/DISA/01715/UMLE
9	NEW	LOS YONIC'S ICONS: 25 EXITOS/FONOVISA/017138/UMLE
10	NEW	LOS HEREDEROS DE NUEVO LEON A PARTIR DE AHORA SERCA/691
11	7	3BALLMTY INTENCIONAL/FONOVISA/254663/UMLE
12	9	LUCERO & JOAN SEBASTIAN UN LUP/JO SKALONA/6949
13	10	LOS HOROSCOPOS DE DURANGO VIEJAS PERRO BUENAS... PA' PISTEAR/FONOVISA/016193/UMLE
14	12	EL TRONO DE MEXICO A CORONAR/REGGAE/SONY MUSIC/LATIN/01694/UMLE
15	10	BANDA CARNAVAL MAXIMO NIVEL/DISA/01694/UMLE
16	13	ESPINOZA PAZ UN HOMBRE NORMAL/VIDEO MAX/DISA/016954/UMLE
17	17	TIERRA CALI UN HOMBRE NORMAL/VIDEO MAX/DISA/016954/UMLE
18	16	LA ARROLLADORA BANDA EL LIMON/DERE NE CAMACHO IRREVERSIBLE... 2012/DISA/016451/UMLE
19	15	VARIOUS ARTISTS A CORONAR/REGGAE/SONY MUSIC/LATIN/01694/UMLE
20	NEW	LOS RIELEROS DEL NORTE ICONS: 25 EXITOS/FONOVISA/017137/UMLE

TROPICAL ALBUMS™		
THIS WEEK	LAST WEEK	ARTIST
WEEK	WEEK	IMP/INT/DISTRIBUTING LABEL
WEEK	WEEK	WEEK
1	1	PRINCE ROYCE #1 18 17 WKS PHASE 8/TOP STOP/8927/AG
2	2	ROMEO SANTOS FORMULA VOL. 1/SONY MUSIC/LATIN/02046
3	3	AVENTURA 14 + 14 PREMIUM/LATIN/80111/SONY MUSIC/LATIN
4	4	VICTOR MANUELLE DISCOS SOL/SONY MUSIC/LATIN/92750
5	5	JUAN LUIS GUERRA 440 COLECCION CRISTINA/CAPITOL/LATIN/26878
6	6	N'KLABE LA SALSA VIVE NULIFE/SONY MUSIC/LATIN
7	8	ELVIS CRESPO LOS MONSTREROS/ASHWINE/UNIVERSAL MUSIC/LATIN/00452/UMLE
8	12	FRANKIE RUIZ M GENERACION/LOS CLASICOS/UNIVERSAL MUSIC/LATIN/00683/UMLE
9	7	CHEO FELICIANO/RUBEN BLADES EBA/SALSA/ARIEL RIVAS/275
10	9	VARIOUS ARTISTS SUPER SALSA SUMMER/2012/PLANET 279
11	10	HECTOR LAURE INTENCIONAL/FAMIA/4638/97/25/CODIGO
12	10	CHARLIE ZEA DE BOHEMA/HE THE ENTITY/1089
13	13	EDDIE SANTIAGO M GENERACION/LOS CLASICOS/UNIVERSAL MUSIC/LATIN/00683/UMLE
14	15	LUIS ENRIQUE SOY Y SERE/TOP STOP/30020/SONY MUSIC/LATIN
15	11	GILBERTO SANTA ROSA CANTONES DE AMOR/SONY MUSIC/LATIN/91146
16	16	OMEGA EL BUEN EJEMPLO/2 PLANET/279
17	19	VARIOUS ARTISTS LEMBRANZA/ARMA VOL. 3/PLANET/279/PLANET/279
18	14	LENNY SANTOS AVENTURERO/SONY MUSIC/LATIN/92765
19	RE-ENTRY	LALO RODRIGUEZ M GENERACION/LOS CLASICOS/UNIVERSAL MUSIC/LATIN/00683/UMLE
20	RE-ENTRY	TITO NIEVES MULTIMA GRABACION/TITO NIEVES MUSIC/1204

BETWEEN THE BULLETS

ELVIS' LONG-AWAITED RETURN

Elvis Crespo shatters the mark for the longest gap between No. 1s on Hot Latin Songs as "Yo No Soy Un Monstruo" becomes his third chart-topper almost 14 years to the date after "Tu Sonrisa" reached the top on Aug. 29, 1998. He breaks the record set by Rocio Durcal, who waited eight years and four months between the final No. 1 week for "Como Tu Mujer" (Feb. 11, 1989) and "El Destino" (June 14, 1997). Rising 11-1, "Yo No" gains 55% in Nielsen BDS-reported audience. —Karinna Santiago

LATIN POP ALBUMS™		
THIS WEEK	LAST WEEK	ARTIST
WEEK	WEEK	IMP/INT/DISTRIBUTING LABEL
WEEK	WEEK	WEEK
1	2	MARCO ANTONIO SOLIS #1 7 4 WKS UNO DE LOS MAS GRANDES CANTANTES/FRANFAT/FRANFAT/024078/UMLE
2	4	VARIOUS ARTISTS TOP 50 LATIN SONGS 2012/UMLE/WARNER/LATINA/52927/UMLE
3	1	KANY GARCIA KANY GARCIA/SONY MUSIC/LATIN/4092
4	7	JESSE & JOY CON UN BARRILE DE FUEGO/EL PERRO/7 WARNER/LATINA/52927
5	6	SHAKIRA SALE EL SOL/EPIC/73433/SONY MUSIC/LATIN
6	8	VARIOUS ARTISTS CAFE CON MÚSICA NATIONAL 20078/EX STARBUCKS
7	3	ARJONA INDEPENDIENTE/METAMORFOSIS/52801/WARNER/LATINA
8	NEW	ALEX CAMPOS REGRESO A TI/CAJON/25099/EX
9	5	JUANES JUANES/UNIVERSAL MUSIC/LATIN/00089/UMLE
10	9	CAMILA DE LA RITA/SONY MUSIC/LATIN/5881
11	10	MANA DRAMA Y LUZ/WARNER/LATINA/52926
12	12	ALEJANDRO FERNANDEZ CANTONES DE AMOR/SONY MUSIC/LATIN/91151
13	11	MARC ANTHONY DISCOS SOL/SONY MUSIC/LATIN/96367
14	NEW	LA QUINTA ESTACION REBELDES/SONY MUSIC/LATIN/96367
15	14	DIEGO VERDAGUER Volver Diego Verdaguier en los 20's/DIAM/9538
16	13	LOS YONIC'S 36 ANIVERSARIO/FONOVISA/016925/UMLE
17	RE-ENTRY	TERCER CIELO LO QUE VIVIMOS/SONY MUSIC/LATIN/00682/UMLE
18	15	YURIDIA PARAMA/SONY MUSIC/LATIN/82057
19	20	ROCIO DURCAL CANCIONES DE AMOR/SONY MUSIC/LATIN/91150
20	18	ROCIO DURCAL AMOR ET ERGO/LOS EXITOS/SONY MUSIC/LATIN/8948

LATIN RHYTHM ALBUMS™		
THIS WEEK	LAST WEEK	ARTIST
WEEK	WEEK	IMP/INT/DISTRIBUTING LABEL
WEEK	WEEK	WEEK
1	1	WISIN & YANDEL #1 6 4 WKS LIDERES/MACHETE/01MACHETE/UMLE
2	2	DON OMAR MTIC: NEW GENERATION/FRANFAT/01MACHETE/016829/UMLE
3	3	PITRULLA LA ARROLLADORA BANDA EL LIMON/DERE NE CAMACHO/SONY MUSIC/LATIN
4	5	DON OMAR MEET THE ORPHANS/FRANFAT/01MACHETE/014957/UMLE
5	4	KINTO SOL FAMILIA/FEY PATRIA/LUZ/50020/SONY MUSIC/LATIN
6	7	FARRUKO TMR/RECORDE/SONY MUSIC/LATIN/00452/UMLE
7	6	JALVERDE OTRO NIVEL DE MUSICA/NEL FLOW/1201
8	8	ALEXIS & FIDO PERROGLO/SONY MUSIC/LATIN/76892
9	12	ANA TIJOUX LABABA/NACIONAL/20075
10	9	VARIOUS ARTISTS LEMBRANZA/ARMA VOL. 3/PLANET/279/PLANET/279
11	13	TEGO CALDERON THE ORIGINAL/GOLDEN POPS/016/EMKOTPE/JEGRO/INTL/EX
12	11	COSCULLUELA EL NIVEL/REGGAE/SONY MUSIC/LATIN/91151/UMLE
13	15	GOCHO MUSICA/FEY PATRIA/REGGAE/SONY MUSIC/LATIN/00452/UMLE
14	14	AKWID READY HITS 21-LIMIT

EURO		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL) AUGUST 25, 2012	
THIS WEEK	LAST WEEK				
1	1	1	HEATWAVE	WILEY FT. MS.D RICHARD COWIE/ONE MORE TUNE	
2	2	2	WE'LL BE COMING BACK	CALVIN HARRIS FT. EXAMPLE FLY EYE	
3	3	3	CALL ME MAYBE	CARLY RAE JEPSEN/G4/SCHOOLBOY	
4	4	4	PAYPHONE	MAROON 5 FT. WIZ KHALIFA A&M/OCTONE	
5	5	5	SPECTRUM (SAY MY NAME)	FLORENCE + THE MACHINE/ISLAND	
6	7	7	DON'T WAKE ME UP	CHRIS BROWN/RCA	
7	6	6	WHISTLE	FLO RIDA POE BOY	
8	8	8	ONE DAY/RECKONING SONG	ASAF AVIDAN & THE MOJOS FOUR	
9	12	12	THIS IS LOVE	WILL I AM FT. EVA SIMONS WILL I AM	
10	10	10	I FOLLOW RIVERS	LYKKE LI/L RECORDINGS	

JAPAN		BILLBOARD JAPAN HOT 100		(HANSHIN/SOUNDSCAN JAPAN/PLANTECH) AUGUST 25, 2012	
THIS WEEK	LAST WEEK				
1	NEW	1	VIRGINITY	AKB48/YOSHIKOTO R&D C	
2	25	25	HANABI	SANO HIRUMI/SOUL BROTHERS RHYTHMZONE	
3	5	5	WHAT MAKES YOU BEAUTIFUL	ONE DIRECTION/SONY	
4	NEW	4	KEEP ON...	V6/AVEX J-MORE	
5	45	45	MATA ASHITA	YUZU SENHA/COMPANY	
6	1	1	MOMENT	SMAP/VEVICTOR	
7	41	41	EUREKA	SUKIMA SWITCH/ARIOLA	
8	13	13	HEART BEAT	ASIAN KUNG-FU GENERATION	
9	24	24	HI WA MATA NOBORU	YUTAKAHASHI/WARNER	
10	NEW	10	CROSSING FIELD	LISA ANI/PLEX	

GERMANY		SINGLES		(MEDIA CONTROL) AUGUST 25, 2012	
THIS WEEK	LAST WEEK				
1	2	1	ONE DAY/RECKONING SONG	ASAF AVIDAN & THE MOJOS FOUR	
2	1	2	I FOLLOW RIVERS	LYKKE LI/L RECORDINGS	
3	3	3	BALADA (TCHE TCHERERE TCHE TCHE)	GUSTAVO LIMA/SOL LIVRE	
4	6	6	EUPHORIA	LOREEN/WARNER	
5	5	5	CALL ME MAYBE	CARLY RAE JEPSEN/G4/SCHOOLBOY	
6	NEW	7	WOLKE 7	MAX HERPE FT. PHILIPP POISEL/NEOSOLA	
7	NEW	8	WORLD IN OUR HANDS	TAID CRUZ 4TH & BROADWAY	
8	4	4	TACATA	TACABRO DANCE AND LOVE	
9	8	8	SUMMERTIME SADNESS	LANA DEL REY/POLYDOR	
10	7	7	SUMMER JAM	R.I.O. FT. U-JEAN KONTOR	

UNITED KINGDOM		SINGLES		(THE OFFICIAL UK CHARTS CO.) AUGUST 25, 2012	
THIS WEEK	LAST WEEK				
1	1	1	HEATWAVE	WILEY FT. MS.D RICHARD COWIE/ONE MORE TUNE	
2	2	2	WE'LL BE COMING BACK	CALVIN HARRIS FT. EXAMPLE FLY EYE	
3	NEW	3	TAKING OVER ME	LAWSON GLOBAL TALENT	
4	3	4	SPECTRUM (SAY MY NAME)	FLORENCE + THE MACHINE/ISLAND	
5	NEW	5	LOST IN YOUR LOVE	REBUBLT POLYDOR	
6	4	6	PAYPHONE	MAROON 5 FT. WIZ KHALIFA A&M/OCTONE	
7	7	7	FEEL THE LOVE	RIDDIMENTAL FT. JOHN NEWMAN/BLACK BUTTER	
8	RE	8	POUND THE ALARM	NICKI MINAJ/Young Money/Cash Money	
9	5	9	BLACK HEART	STROSCH/WARNER	
10	6	10	BROKENHEARTED	KARMIN/EPIC	

FRANCE		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL) AUGUST 25, 2012	
THIS WEEK	LAST WEEK				
1	1	1	CALL ME MAYBE	CARLY RAE JEPSEN/G4/SCHOOLBOY	
2	2	2	THIS IS LOVE	WILL I AM FT. EVA SIMONS WILL I AM	
3	9	9	BARA BERE (FAZENDO BARA BERE)	ALEX FERRARI/ELECTRONE.JD	
4	3	4	ET ALORS !	SHYMA/WARNER	
5	10	10	WATI HOUSE	SEKON D'ASSAUT/WAT.B	
6	6	6	RAYOS DE SOL	JOSE DE RICO FT. HENRY MENDEZ/ROSTER	
7	8	7	SOMEBODY THAT I USED TO KNOW	GOTYE FT. KIMBRA SAMPLES 'N' SECONDS/ISLAND	
8	4	8	BACK IN TIME	PITBULL/AR.101/305/POLO GROUNDS	
9	7	9	SKINNY LOVE	BRODY JASMINE VAN DEN BOGAERDE	
10	NEW	10	PARTY SHAKER	R.I.O. FT. NICCO ZDOLAN	

CANADA		BILLBOARD CANADIAN HOT 100		(NIELSEN SOUNDSCAN/BDS) AUGUST 25, 2012	
THIS WEEK	LAST WEEK				
1	1	1	WIDE AWAKE	KATY PERRY/CAPITOL	
2	3	3	KISS YOU INSIDE OUT	HEDELY/UNIVERSAL	
3	2	2	WHISTLE	FLO RIDA POE BOY/ATLANTIC	
4	6	6	BLOW ME (ONE LAST KISS)	PINK/RCR	
5	7	7	GOOD TIME	OWEN/CLUBBAND/REJEPSEN/SCHOOLBOY/UNIVERSAL/REPUBLIC	
6	5	5	SOME NIGHTS	FUN, FUELED BY RAMEN	
7	4	4	PAYPHONE	MAROON 5 FT. WIZ KHALIFA A&M/OCTONE	
8	17	17	ONE MORE NIGHT	MAROON 5 A&M/OCTONE	
9	NEW	9	I WILL WAIT	MUMFORD & SONS/GENTLEMAN OF THE ROAD/GLASSNOTE	
10	8	8	WHERE HAVE YOU BEEN	RHIANNA SRP/DEF JAM	

KOREA		BILLBOARD KOREA K-POP HOT 100		(BILLBOARD KOREA) AUGUST 25, 2012	
THIS WEEK	LAST WEEK				
1	1	1	GANGNAM STYLE	PSY C.I. E&M & BON FACTORY	
2	3	2	ONLY ONE	BOA SM ENTERTAINMENT	
3	2	3	LOVING U	SISTAR STARSHIP ENTERTAINMENT	
4	5	4	MY LOVE	LEI JONGWON/CFM/ENBLUE/HVA & DAM PICTURES	
5	7	5	BEAUTIFUL NIGHT	BEAST CLUB ENTERTAINMENT	
6	4	6	DO MEN CRYS	DAVICHI CORE CONTENTS MEDIA	
7	8	7	PASSIONATE GOODBYE	PSY (FEAT. LENA PARK)/HVA & DAM PICTURES	
8	6	8	I LOVE YOU	2NE1/YG ENTERTAINMENT	
9	11	9	WHAT SHOULD HAVE BEEN	PSY (FEAT. LENA PARK)/THE GROOVE ENT. & HUB ENT.	
10	9	10	DAY BY DAY	T-ARA CORE CONTENTS MEDIA	

AUSTRALIA		DIGITAL SONGS		(ARIA) AUGUST 25, 2012	
THIS WEEK	LAST WEEK				
1	1	1	BOOM BOOM	JUSTICE CREW/SONY MUSIC	
2	2	2	ONE MORE NIGHT	MAROON 5 A&M/OCTONE	
3	3	3	SOME NIGHTS	FUN, FUELED BY RAMEN	
4	4	4	SPECTRUM (SAY MY NAME)	FLORENCE + THE MACHINE/ISLAND	
5	7	5	GOOD TIME	OWEN CITY & CARLY RAE JEPSEN/G4/SCHOOLBOY	
6	NEW	6	BATTLE SCARS	GUY SEBASTIAN FT. LUPE FIASCO/SONY MUSIC	
7	6	7	FEEL THE LOVE	RIDDIMENTAL FT. JOHN NEWMAN/BLACK BUTTER	
8	8	8	WE'LL BE COMING BACK	CALVIN HARRIS FT. EXAMPLE FLY EYE	
9	5	9	BOTH OF US	B.O.B FT. TAYLOR SWIFT/REBEL/ROCK/GRAND HUSTLE	
10	9	10	DRUNK	ED SHEERAN/ASYLUM	

NETHERLANDS		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL) AUGUST 25, 2012	
THIS WEEK	LAST WEEK				
1	9	1	SKY ON FIRE	HANDSOME POETS/PENNIES FROM HEAVEN	
2	NEW	2	ONE DAY / RECKONING SONG	ASAF AVIDAN & THE MOJOS FOUR	
3	2	3	EUPHORIA	LOREEN/WARNER	
4	3	4	SLAPELOZE NACHTEN	FLORIAN/ST. JACQUES	
5	5	5	THIS IS LOVE	WILL I AM FT. EVA SIMONS WILL I AM	
6	4	6	BALADA (TCHE TCHERERE TCHE TCHE)	GUSTAVO LIMA CNR	
7	6	7	FEEL THE LOVE	RIDDIMENTAL FT. JOHN NEWMAN/BLACK BUTTER	
8	NEW	8	MILLION VOICES	OTTO KNOWS/REFINE	
9	RE	9	GET FREE	MAJOR LAZER FT. AMBER COFFMAN/DOWNTOWN	
10	1	10	BEAUTY & DE BRAINS	NIELSON PACEMAKER	

ITALY		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL) AUGUST 25, 2012	
THIS WEEK	LAST WEEK				
1	3	1	IL PULCINO PIO	PULCINO PIO/GLOBO/DO IT YOURSELF	
2	1	2	CALL ME MAYBE	CARLY RAE JEPSEN/G4/SCHOOLBOY	
3	2	3	BALADA (TCHE TCHERERE TCHE TCHE)	GUSTAVO LIMA/SOL LIVRE	
4	6	4	P.E.S.	GIORGIO FT. GIULIANO PALMA/UNIVERSAL	
5	4	5	WHISTLE	FLO RIDA POE BOY	
6	5	6	ENDLESS SUMMER	OCEANIA/EMBRASSY OF MUSIC	
7	7	7	NON VIVO PIU SENZA TE	BIAGIO ANTONACCI/IRIS	
8	RE	8	TU MI PORTI SU	GIORGIA DISCHI DI CIOCCOLATA	
9	10	9	SOME NIGHTS	FUN, FUELED BY RAMEN	
10	8	10	MA CHERIE	DJ ANTOHNE FT. THE BEAT SHAKERS GLOBAL	

BRAZIL		ALBUMS		(AP/ID/NIELSEN) JULY 29, 2012	
THIS WEEK	LAST WEEK				
1	2	1	CARROSEL	VARIOUS ARTISTS/BUILDING	
2	1	2	MEUS ENCANTOS	PAULA FERNANDES/UNIVERSAL	
3	4	3	AO VIVO: EM FLORIPA	VITOR & LEO/SONY MUSIC	
4	3	4	PAULA FERNANDES AO VIVO	PAULA FERNANDES/UNIVERSAL	
5	RE	5	QUANDO CHEGA A NOITE	LIANO SANTANA/SOL LIVRE	
6	5	6	SAMBO	SAMBRO/RADAR	
7	6	7	O QUE VOCE QUER SABER DE VERDADE	MARISA MONTE/EMI	
8	NEW	8	SERTANEJO POP FESTIVAL 2012	VARIOUS ARTISTS/SOL LIVRE	
9	7	9	LOVE ME TENDER	ELVIS PRESLEY/RADAR/RCA	
10	8	10	UP ALL NIGHT	ONE DIRECTION/SYCO/COLUMBIA	

SPAIN		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL) AUGUST 25, 2012	
THIS WEEK	LAST WEEK				
1	1	1	DANCE AGAIN	JENNIFER LOPEZ FT. PITBULL/EPIC	
2	2	2	TACATA*	TACABRO DANCE AND LOVE	
3	3	3	TE HE ECHADO DE MENOS	PABLO ALBORAN/RTIMECA	
4	NEW	4	LOVUMBA (PRESTIGE)	DADDY YANKEE EL CARTEL	
5	6	5	EUPHORIA	LOREEN/WARNER	
6	5	6	SOMEBODY THAT I USED TO KNOW	GOTYE FT. KIMBRA SAMPLES 'N' SECONDS/ELEVEN	
7	4	7	CALL ME MAYBE	CARLY RAE JEPSEN/G4/SCHOOLBOY	
8	8	8	ME PONES TIERNO	BASEL & BAUTE/WARNER	
9	7	9	RAYOS DE SOL	JOSE DE RICO FT. HENRY MENDEZ/ROSTER	
10	10	10	YO TE ESPERARE	YO TE ESPERARE/UNIVERSAL	

SWITZERLAND		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL) AUGUST 25, 2012	
THIS WEEK	LAST WEEK				
1	1	1	SKYLINE	PEGASUS/MOVE	
2	2	2	SUMMER JAM	R.I.O. FT. U-JEAN KONTOR	
3	8	3	I FOLLOW RIVERS	LYKKE LI/L RECORDINGS	
4	3	4	EUPHORIA	LOREEN/WARNER	
5	6	5	BALADA (TCHE TCHERERE TCHE TCHE)	GUSTAVO LIMA CNR	
6	4	6	TACATA	TACABRO DANCE AND LOVE	
7	7	7	WHISTLE	FLO RIDA POE BOY	
8	9	8	RAYOS DE SOL	JOSE DE RICO & HENRY MENDEZ/ROSTER	
9	5	9	CALL ME MAYBE	CARLY RAE JEPSEN/G4/SCHOOLBOY	
10	NEW	10	SUMMERTIME SADNESS	LANA DEL REY/POLYDOR	

BELGIUM		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL) AUGUST 25, 2012	
THIS WEEK	LAST WEEK				
1	1	1	THIS IS LOVE	WILL I AM FT. EVA SIMONS WILL I AM	
2	NEW	2	ONE DAY/RECKONING SONG	ASAF AVIDAN & THE MOJOS FOUR	
3	2	3	CAN'T GET BETTER THAN THIS	PARACHUTE YOUTH/SWEAT IT OUT/UMFLF	
4	4	4	GET FREE	MAJOR LAZER FT. AMBER COFFMAN/DOWNTOWN	
5	4	5	FEEL THE LOVE	RIDDIMENTAL FT. JOHN NEWMAN/BLACK BUTTER	
6	NEW	6	SPECTRUM (SAY MY NAME)	FLORENCE + THE MACHINE/ISLAND	
7	3	7	BALADA (TCHE TCHERERE TCHE TCHE)	GUSTAVO LIMA CNR	
8	10	8	MILLION VOICES	OTTO KNOWS/REFINE	
9	5	9	HAPPINESS	SAM SPARRO/SPARRO	
10	7	10	THE FEAR	BEN HOWARD/TOT OU TARD	

SWEDEN		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL) AUGUST 25, 2012	
THIS WEEK	LAST WEEK				
1	6	1	DANSA PAUSA	PANITZ/PNTZ/UGEN	
2	NEW	2	IMAGINE	TONI DAMLI FT. ERIC SADE/ECCENTRIC	
3	2	3	FLYTTA PA DEJ	ALINA DEVEGERSKI/ANDERS JOHANSSON/ENTERPRISE	
4	4	4	LA LA LOVE	IVY ADAM/SONY MUSIC	
5	7	5	FEEL THE LOVE	AGNES KING/ISLAND ROCKYSTAR	
6	NEW	6	I LOVE IT	GIORGIA DISCHI/PTEN	
7	3	7	DAR JAG HANGAR MIN HATT	NORIE & KRYF/FANTABOJUS	
8	8	8	SOME DIE YOUNG	LALAN/WARNER	
9	1	9	NOBODY KNOWS	DARIN/UNIVERSAL	
10	RE	10	SOMEBODY THAT I USED TO KNOW	GOTYE FT. KIMBRA SAMPLES 'N' SECONDS/ISLAND	

MEXICO		AIRPLAY		(NIELSEN BDS) AUGUST 25, 2012	
THIS WEEK	LAST WEEK				
1	1	1	AIRE SOY	MIGUEL BOSE & XIMENA SABRINA/VAHNER	
2	2	2	WHERE HAVE YOU BEEN	RHIANNA SRP/DEF JAM	
3	3	3	WE ARE YOUNG	FUN FT. JANELLE MONAIE/FUELED BY RAMEN	
4	7	4	HASTA QUE TE CONOCI	MANA/WARNER	
5	5	5	NO ME COMPARES	ALEJANDRO SANZ/UNIVERSAL	
6	6	6	WILD ONES	FLO RIDA FT. SIA POE BOY/ATLANTIC	
7	29	7	WIDE AWAKE	KATY PERRY/CAPITOL	
8	10	8	EN EL AMOR HAY QUE PERDONAR	BELINDA/CAPITOL	
9	12	9	HASTA LA ETERNIDAD	LA AUTENTICA DE JEREBIN/ MOTION	
10	16	10	TE QUIERO	ARJONA/METAMORFOSIS	

AUSTRIA		DIGITAL SONGS	
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EXECUTIVE TURNTABLE

Send submissions to: exec@billboard.com

RECORD COMPANIES: Sony Music Entertainment promotes **Jenifer Mallory** to VP of international marketing. She was senior director.

TOURING: MSG Entertainment names **Nick Spanpanato** VP/GM of the Forum arena in Inglewood, Calif. He was GM of the Beacon Theatre in New York.

Billions Corp. taps **Ardie Farhadieh** as marketing and media manager. He was project manager at **Rethink Music** in Boston.



PUBLISHING: ASCAP appoints **Mark Katz** chief information officer. He was VP of application development and infrastructure at **Connolly**.

Primary Wave Music names **Cee Lo Green** chief creative officer. The veteran artist is also a coach on NBC's "The Voice."

The **Harry Fox Agency** promotes **Lisa J. Robinson** to director of collections and income tracking. She was manager of income tracking.

RADIO: Slacker Radio names **Craig Rechenmacher** chief marketing officer and **Carter Brokaw** chief revenue officer. Rechenmacher was VP of marketing and business development for **Electronic Arts'** Origin platform, and Brokaw was chief revenue officer at **Meebo**.

RELATED FIELDS: Secret Road Music Services taps **Joshua Sarubin** as head of A&R/publishing. He was VP of A&R at **Sony/ATV Music Publishing**.

BerkleeMusic, the online continuing education division of Boston's **Berklee College of Music**, names **Debbie Cavalier** CEO. She was dean of continuing education.

—Edited by Mitchell Peters

GOODWORKS

RADIO DISNEY SUPPORTING BOYS & GIRLS CLUBS OF AMERICA

Radio Disney is in the midst of its inaugural Back to School Drive, a campaign that runs through mid-September in more than 30 U.S. markets and aims to collect school supplies for Boys & Girls Clubs of America.

The initiative, part of Radio Disney's Project Family philanthropic outreach efforts, began July 14, visiting such locations as shopping malls, festivals and fairgrounds. The events feature music, interactive entertainment and prizes hosted by the local Radio Disney Road Crews. The program encourages kids and families to donate prepackaged pens, pencils, markers, crayons and chalk, which are then distributed to local Boys & Girls Clubs.

"Going back to school is an exciting time, and there are a lot of kids who don't have the supplies necessary to get their school year started on the right foot," Radio Disney GM/VP Phil Guerini says. "So we set out across our network of 31 stations to bring about an opportunity that encourages kids and families in local communities to donate school supplies."

Radio Disney is using its stations in local markets to help spread awareness of the Back to School Drive. "And we recently launched our Radio Disney Facebook local app, which is a great tool to keep families in the loop about these types of events, where they can also RSVP to the event [and] get reminders about upcoming events," Guerini says.

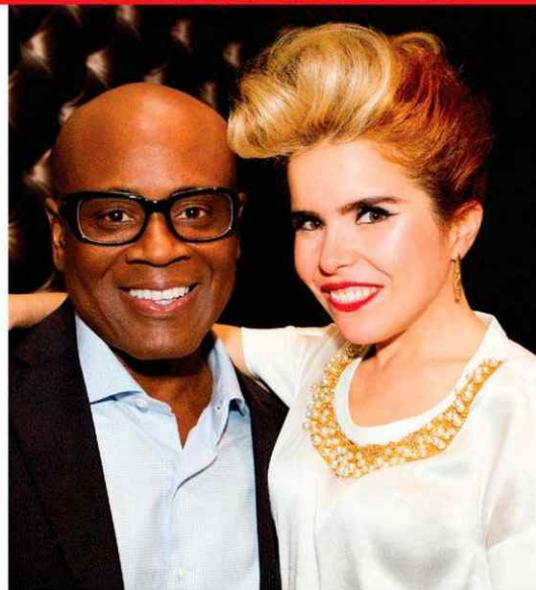
Back to School Drive locations are listed at RadioDisney.com.

—Mitchell Peters

BACKBEAT

SHOWING FAITH

Singer/songwriter **PALOMA FAITH** captivated more than 400 of the industry's elite during her New York showcase Aug. 7 at the Edison Ballroom, hosted by Epic Records chairman/CEO **ANTONIO "L.A." REID**. The U.K. star will debut stateside this fall with the Epic album *Fall to Grace*. PHOTO: KEVIN TACHMAN



1



1 A SMILING KELLY CLARKSON shares a quiet moment backstage at Phoenix's US Airways Center with Danny Zelisko Presents president **DANNY ZELISKO** (left) and AEG Live Rocky Mountain president/CEO **CHUCK MORRIS**. The occasion was the singer/songwriter's ongoing *Stronger* tour, which included this Aug. 1 stopover.

2 MOONLIGHTING Depeche Mode frontman **DAVE GAHAN** reunited with the Soulsavers for their only show in support of their album collaboration *The Light the Dead See*. On hand for the Capitol Studios performance were (from left) Bank Robber Music head of West Coast operations **SARAH SMITH**, States of Sound music supervisor **AMINÉ RAMER**, Firestarter Music music supervisor **ANDREA VON FOERSTER**, Gahan, Mothlight Music Supervision president **JOHN BISSELL**, the Soulsavers' **RICH MACHIN** and Music Sales Publishing VP of film, TV and advertising **KAREN KLOACK**. PHOTO: KEVIN WINTER/GETTY IMAGES

2



ALL IN THE FAMILY

PJ MORTON, Maroon 5 keyboardist and one of the newest members of the Young Money Entertainment/Cash Money Records family, headlined an Aug. 8 show at New York's Canal Room. Spending family time together post-show are (from left) Young Money artists **JAY SEAN** and **BUSTA RHYMES**, Cash Money co-CEO **BRYAN "BIRDMAN" WILLIAMS**, Morton and Young Money president **MACK MAINE**. PHOTO: JERRITT CLARK



1 **A LITTLE CHICAGO** wind and rain didn't dampen music lovers' spirits at Lollapalooza (Aug. 3-5). Among the crowd-drawing events was the BMI stage, featuring performances by Yuna, Warner Bros. artist Outasight and labelmate **HELENA** (center). Cheering Helena on during her Aug. 3 set were (from left) BMI assistant VP of writer/publisher relations **SAMANTHA COX**, Warner executive VP of talent development **KARA DioGUARDI** and executive VP of A&R **JEFF FENSTER**, and BMI VP of writer/publisher relations **CHARLIE FELDMAN**. PHOTO: ERIKA GOLDRING

2 **THE SAMSUNG** Galaxy S III and Guess Artist Lunch at Lollapalooza attracted its own share of industry players. Joining in the fun are (from left) Creative Artists Agency music department co-head **MITCH ROSE**, dFm/dubFrequency president **JESSE LEE** and **ERIC GREENSPAN**, partner at Myman Greenspan Fineman Fox Rosenberg & Light. PHOTO: RONY ALWIN/RONY'S PHOTOBOOTH

3 **IN A NOD** to SiriusXM's early support, Canvasback Music/Atlantic act Grouplove performed a private concert at New York's Webster Hall for airing on the Alt Nation channel. In a jubilant mood are (standing, from left) SiriusXM VP of brand management **RANDY DRY** and senior VP of promotions, event marketing and talent relations **ROSS ZAPIN**; Grouplove's **CHRISTIAN ZUCCONI**; SiriusXM VP of music programming **GREGG STEELE**; Grouplove's **HANNAH HOOPER** and **RYAN RABIN**; SiriusXM VP of talent and industry affairs **STEVE LEEDS**; and Grouplove's **SEAN GADD**. In the front are Alt Nation PD **JEFF REGAN** (left) and Grouplove's **ANDREW WESSEN**. PHOTO: RAHAY SEGEV



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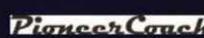
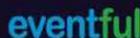
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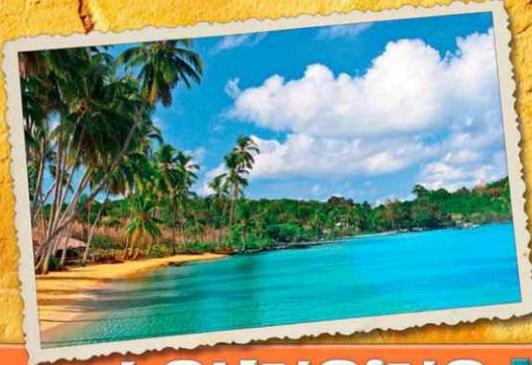
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