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AWARDS

"PROMISE" - Romeo Santos feat. Usher
#1 on Hot Latin Songs --- #1 on Latin Pop Airplay
#1 on Latin Tropical Airplay --- #1 on Bubbling Under Hot 100 Singles
Writer: Rico Love / Publisher: Rico Love Is Still A Rapper / EMI Foray Music



**"INTÉNTALO" - 3Ball MTY** #1 on Latin Regional Mexican Airplay Writers: Patricia Loredo Espinoza, Lina Patricia Bojorquez Publisher: Latin Power Copyright

#### Radio Performance Awards:

- "DÁNDOLE" --- Gocho feat. Omega & Jowell --- Writer: Leo James --- Publisher: Perfect Latinos Musical
- "LA MELODÍA"--- Joey Montana --- Writer: Joey Montana --- Publisher: Flow Con Clase Publishing / EMI Foray Music
- "QUÍTATE LA VENDA" --- El Güero y su Banda Centenario --- Writer: Jorge Hernández "El Güero" --- Publisher: Genio Musical

#1 on Latin Regional Mexican Airplay

Writer: Jesús Ariel Barreras (SACM)

Publishers: Greatest Hits ARPA, Ferca Songs

- "AUNQUE SEA EN SILENCIO (Amor De Cuatro Paredes)" --- Enigma Norteño --- Writer: José Alfredo Cazares Rocha (SACM) --- Publisher: Cervantes Publishing
- "PROMISE" --- Romeo Santos feat. Usher --- Writer: Rico Love --- Publishers: Rico Love Is Still A Rapper / EMI Foray Music
- "ATACA Y ATRAPA" --- El Coyote y su Banda Tierra Santa --- Writers: Alicia Esparza, Arturo Valdez Osuna --- Publishers: AMGMEZA Publishing, Greatest Hits ARPA
- "INTÉNTALO"--- 3Ball MTY --- Writers: Patricia Loredo Espinoza, Lina Patricia Bojorquez --- Publisher: Latin Power Copyright
- "PELIGRO" --- Reik --- Writer: Jesús Navarro (SACM) --- Publisher: Alvani Music Publishing
- "QUIÉN TE QUIERE COMO YO" --- Carlos Baute --- Writer: Carlos Baute (SGAE) --- Publisher: EMI Foray Music
- "DIME QUE ME QUIERES"---- Banda El Recodo --- Writer: Miguel Ángel Romero --- Publisher: Editora de Ideas



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CAMP BIS

#### On The Cover GERALD SCARFE

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52 Reviews

The eyes of Pink Floyd fans should light up when they see this week's Roger Waters cover illustration drawn by longtime Floyd illustrator Gerald Scarfe. Scarfe has worked with the band since the mid-'70s, most

famously for his contributions to Pink Floyd's 1979 album *The Wall* and its subsequent tour, as well as the 1982 film version (pictured). In addition to serving as director of animation for Waters' current tour, Scarfe has long been a political cartoonist for the London Sunday Times, and his work has been exhibited worldwide.

#### Events FILM & TV MUSIC

This year's conference is set for Oct. 24-25 in Los Angeles and will feature panels of decision-makers from studio executives to music supervisors to producers. To register, go to Billboardevents.com/ filmty.

#### TOURING

HOME FRONT

Registration is now open for the Billboard Touring Conference & Awards. Set for Nov. 7-8 in New York, the event's programming will be announced soon. For more details and to register, go to Billboard touringconference.com.

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#### >>>UMG TO SELL MORE ASSETS IN EMI DEAL

Universal Music Group has upped the ante in its efforts to gain approval for its proposed purchase of EMI's recorded-music division, offering to sell off even more parts of EMI. The European Commission rejected UMG's initial offer of divestments, which included Virgin Records and other assets, although Virgin could still be in play. Whether or not Virgin is part of the deal, Virgin founder Richard Branson reportedly said he has begun talks with UMG about buying the label.

#### >>>INGROOVES FONTANA, PLEDGEMUSIC PARTNER

INgrooves Fontana has signed a deal with PledgeMusic that will provide the indie distributor's labels with a direct-to-



"Queen of Country Music" dead at 92

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SELECT CROWD Camp Bisco event scales back

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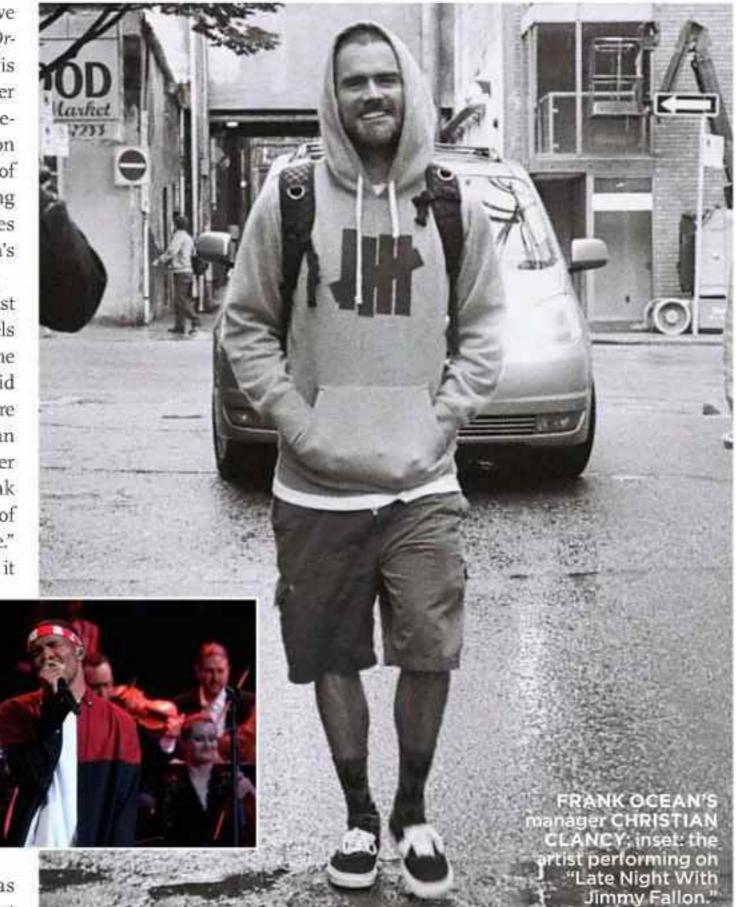


RETAIL BY ED CHRISTMAN and ANDREW HAMPP

### **Ocean Rocks Boat At Retail**

ITunes exclusive on Frank Ocean album causes Amazon price slash, Target boycott

sland Def Jam's surprise exclusive release of Frank Ocean's Channel Orange album for one week on iTunes is still angering other retailers. A week after Target refused to carry the album as a result of the digital exclusive, Amazon on July 16 started selling an MP3 version of the album for \$2.99-a move reminding music buyers that if they see an iTunes exclusive, they should check Amazon's price before downloading from Apple. Amazon's lowballing is the latest twist in the ongoing tug of war between labels and retailers to drive volume sales at the expense of pricing. But after all is said and done, the price wars could create more confusion among consumers. Christian Clancy, Ocean's manager and co-founder of 4 Strikes Management, says, "Frank gives us the opportunity to see some of the business practices that need to evolve." One major-label sales executive put it more bluntly: "[Amazon is] punishing the artist and the label in a pretty sneaky and clever way. They are also definitely sending a message to other labels that giving iTunes an exclusive will have consequences." The blowback for iTunes preferential treatment is felt deeply on the Billboard charts. Billboard's revised policy, instituted after Lady Gaga's Born This Way was priced for 99 cents on Amazon to boost first-week sales, excludes sales of titles scanned for less than \$3.49 within the first four weeks of release. Sources say that the Amazon sale will generate about 15,000 album downloads at the Seattle-based merchant this week. Last week, when iTunes had the album exclusively, it scanned 127,000 units. This week, iTunes was projected to sell about 30,000. But those projections were made before the Amazon price point was known.



treatment to one account at the expense of others by shifting sales. Other merchants say that as much as they're miffed about exclusives and would like to punish the label and artist, they don't want to punish their customers by boycotting the title. Instead, they might not feature the title in prime real estate.

When a label gives an exclusive version or window on a title to a chain, it's

consumer solution while also helping to transform the crowdfunding site into a new kind of retailer. **INgrooves** Fontana labels will now be able to access the Pledge Music platform from the distributor's portal, which will allow them a turnkey, directto-consumer solution to set up an album well in front of its release date by offering the artist's fans the opportunity to purchase unique merchandise and experiences.

#### >>>WEST JOINS CAA

Kanye West and longtime agent Cara Lewis have reunited at Creative Artists Agency. The rapper had previously been represented by Lewis at William Morris Endeavor, where her roster also included Eminem, Rihanna, Cee Lo Green, Pitbull and B.o.B. She joined CAA in January.

Reporting by Ed Christman, Billboard staff and The Hollywood Reporter.

While some Island Def Jam executives might feel cheated that all the Amazon sales won't count toward its chart position, others say that it should only feel slighted at the 2,000-4,000 units that the title was projected to scan this week at Amazon, before the price point was known.

Amazon declined comment, but the merchant has previously stated that customers should be able to choose where they can buy an album, something that conflicts with the concept of an exclusive.

Moreover, Amazon's \$2.99 tag could be more about presenting its customers with an attractive price point on a popular title to highlight its everyday, lowpricing strategy, rather than an attempt to deliberately sabotage an album so its sales won't count on the Billboard 200.

Providing exclusive superior album versions or exclusive windows to sell a title often spurs battles between labels and retailers. Merchants argue that exclusives don't generate much in incremental sales—all it does is give preferential



common courtesy to let other accounts know in advance so they can adjust their orders accordingly.

Labels sometimes try subterfuge, pretending their exclusive was a last-minute deal spurred by fears that a leak would allow potential customers to obtain pirated copies of the album and thus hurt sales. The last time it offered an exclusive, Island Def Jam gave other merchants a heads up on its preferential treatment to iTunes and Best Buy for Kanye West and Jay-Z's *Watch the Throne*, but the label still caught grief from retail.

The same thing seems to have happened with Ocean. "They didn't give us a heads up on the iTunes exclusive, and when it happened they claimed it was because of a leak," says a head of purchasing at one major chain. "But we know it was all bullshit because we've seen on the news how it was planned from the beginning. This is the same label that engineered the Kanye West and Jay-Z exclusive at iTunes. I think we're seeing a pattern [emerge]."

Clancy confirmed the iTunes release and its announcement on "Late Night With Jimmy Fallon" "was always Frank's plan from the jump." Target opted not to take its order of 20,000 units of *Channel Orange*, telling Billboard in a statement, "Our selection of new releases is dedicated to physical CDs rather than titles that are released digitally in advance of the street date."



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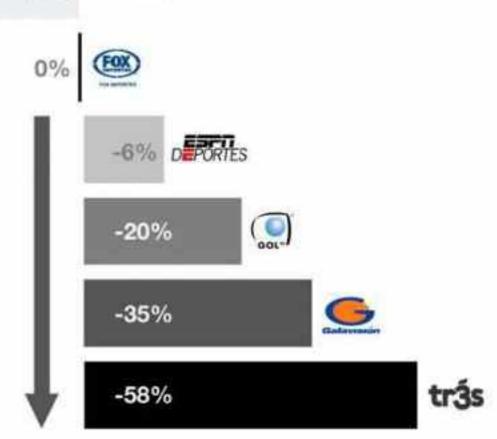


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### UPFRONT

#### OBITUARY BY DEBORAH EVANS PRICE

### KittyWells — 1919-2012 —

he county music community lost one of its most beloved pioneers with the death of Kitty Wells. Known as the "Queen of Country Music," Wells, 92, died of complications from a stroke at her Nashville home on July 16.

"In my lifetime I've worked hundreds of shows with Kitty Wells and I have never failed to see her entertain," Grand Ole Opry legend Jimmy Dickens says. "She represented the regular housewife, and simplicity was the answer to her success. Country music will never be the same without her."

Born Ellen Muriel Deason on Aug. 30, 1919, the Nashville native was the first woman to have a No. 1 country song when "It Wasn't God Who Made Honky Tonk Angels" hit the summit on Aug. 23, 1952, and stayed there for six weeks. Wells scored 35 top 10 singles between 1952 and 1965 with three tunes reaching No. 1. Her final top 10 was "Meanwhile, Down at Joe's" in 1965. She was inducted into the Country Music Hall of Fame in 1976.

Wells began her career in her teens, performing on a Nashville radio station with her siblings, Mae and Jewel, and cousin Bessie Choate as the Deason Sisters. At 18, she married aspiring country musician Johnnie Wright, who would go on to achieve success as part of the duo Johnnie & Jack with Jack Anglin. Wells performed as part of the Johnnie & Jack show and it was her husband who suggested her stage name, a moniker culled from an old folk song titled "Sweet Kitty Wells."

Wells began recording for RCA in 1947, but after a few years became discouraged and considered quitting the business to stay at home with her three children. Then Paul Cohen, an A&R executive for Decca Records, coaxed her in the studio to record "It Wasn't God Who Made Honky Tonk Angels," a rebuttal to Hank Thompson's hit "The Wild Side of Life." In the chorus

Wells declared, "It wasn't God who made honky-tonk angels/As you said in the words of your song/Too many times married men think they're still single/That has caused many a good



Opry. By attacking the male/female double standard, Wells opened the door for female country artists to speak their mind, paving the way for Loretta Lynn, Dolly Parton and all who followed. Johnnie Wright, brought me to Nashville in March of 1995 to play fiddle for them," Grand Ole Opry announcer and WSM Nashville air personality Eddie Stubbs says. Stubbs recalls Wells as the epitome of poise, professionalism and dignity.

"Kitty Wells possessed each of these traits at the highest level," Stubbs says. "What she did for country music has been well-documented. We can only hope that those in the industry who don't know, and those yet to come, will study her history, learn from the recordings and apply it to their music. Equally important should be a mandatory study of her character, the manner in which she lived her life both professionally and privately."

Wells and Wright remained married until his death on Sept. 27, 2011, at the age of 97. The couple recorded and toured together extensively throughout the years. In 1979, they formed their own label, Ruboca Records, named after their children, Ruby, Bobby and Carol Sue. They opened the Family Country Junction Museum and Studio in 1983 and operated it until 2000. That same year they announced their retirement and performed a final show at the Nashville Nightlife Theater on New Year's Eve.

The family's studio remains open. "Her father worked for the railroad," says Duane Allen of the Oak Ridge Boys, "so when she built a recording studio in the back of her hall of fame in Madison, Tenn., she called it Junction Recording Studio to pay tribute to her father ... I remember going to that studio and walking into her hall of fame. Her collection of accomplishments was amazing."

Wells received the Recording Academy's Governor's Award for Outstanding Achievement in the Recording Industry in 1981. In 1985 she was honored with the Academy of Country Music's Pioneer Award and in 1991 received a lifetime achievement Grammy.

Lynn paid tribute to Wells on her website. "If I had never heard of Kitty Wells, I don't think I would have been a singer myself," she wrote. "I wanted to sound just like her, but as far as I am concerned, no one will ever be as great as Kitty Wells. She truly is the Queen of Country Music."

girl to go wrong."

The song was initially banned by many stations and from the Grand Ole Wells served as an inspiration and mentor to many in the country community. "Kitty Wells and her husband,

#### TOURING BY MICHAELANGELO MATOS

### Let's Get Small

#### Disco Biscuits' Camp Bisco festival downsizes, citing traffic and other logistical hassles

It seems like U.S. rock festivals have been on a super-sizing frenzy. The typically three-day Coachella festival in Indio, Calif., played out over two weekends in April and just added a pair of Caribbean cruises in December. On the other side of the country, New York's Governors Ball switched sites from Governors Island to Randall's Island, while adding an extra day to its lineup.

One festival, however, has opted to scale back. The 11th edition of Camp Bisco, the three-day electronic dance music/jam band hybrid event in upstate New York on July 12-14, deliberately dropped its attendance figures this year—from nearly 20,000 in 2011 to around 13,000 in 2012.

According to Jonathan Fordin, owner of Bisco promoter MPC Presents, cutbacks centered on "traffic issues and internal congestion and flow" surrounding the Indian Lookout Country Club in Mariaville, N.Y., near Albany. Remedying the problems meant limiting the number of cars camping onsite, with many fans now staying at the nearby Maple Ski Ridge and shuttling to the venue.

"There was an opportunity to sell more tickets, but we wanted the overall fan experience to be the best possible," Fordin says. "We provided a 24hour shuttle to and from the off-site location. The fans definitely appreciated the lack of traffic and congestion, and [the event's] overall flow."

Modeled on Phish's multiple-day festivals, Camp Bisco began as a weekend retreat for fans of Philadelphia jam band Disco Biscuits and has since grown organically in size. The inaugural festival in 2000 drew about 800 fans, steadily increasing each year to reach 2011's nearly 20,000-capacity crowd, according to the festival's PR firm.

The group gained notice in the late '90s for fusing jam band rock with electronica, forming what's sometimes referred to as "jamtronica." The festival not only combines electronic-oriented DJs with jam bands, but also includes hip-hop artists and indie rockers. Though the Disco Biscuits still have input on the lineup, "the bookings pretty much fall on MCP," Fordin says.

For lack of a better description, Bisco has a distinctly crunchy vibe. Acts as varied as veteran British psychedelictrance band Shpongle or Los Angeles bass-scene fixture Daedelus are far earthier than the euphoric, rushing house and trance artists that dominate New York's Electric Zoo Festival (Randall's Island, Aug. 31-Sept. 1). Bisco began embracing bigger acts as far back as 2007, when headliners included LCD Soundsystem and Aphex Twin. This year featured considerable drawing power, with headliners Skrillex, Bassnectar, Big Boi, Atmosphere and Amon Tobin.

"This year was more mainstream then ever," Fordin says. "We love see-



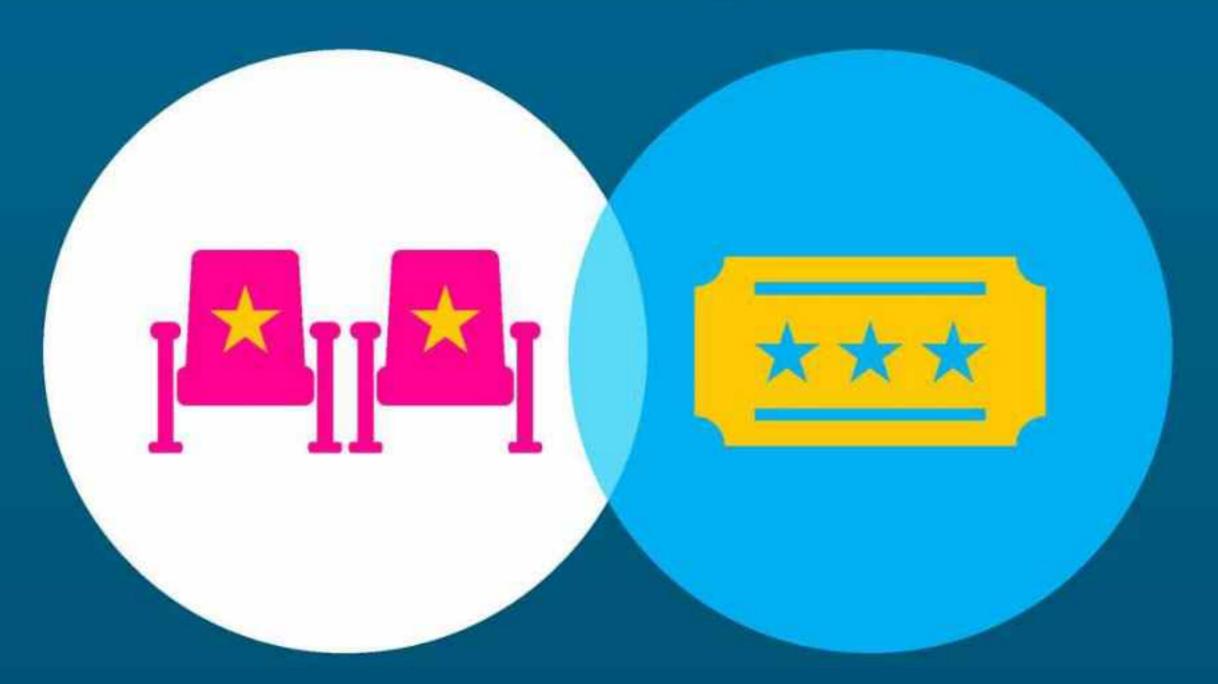
ing the evolution of our fan base."

It helps that Bisco ranks among the most affordable summer festivals. A three-day 2012 Bisco pass costs \$170, compared with a \$349 general admission pass for next year's Coachella, a \$299 entry to the 2012 Electric Zoo and access to this year's Bonnaroo that ran from \$209 to \$259.

According to Fordin, most of Bisco's audience is in the 18-24 age range and reportedly have been happy with the changes to the festival. Nevertheless, Bisco was marred this year by the death of a festival volunteer. William Graumann of New Milford, N.J., was found in his tent on July 11, the day before Bisco began. Prescription pills including Xanax and hydrocodone were found in the tent along with marijuana. Police suspect a drug overdose, though a toxicology report has yet to appear. An autopsy showed no evidence of foul play.

Despite the death, Fordin remains optimistic about Bisco's latest edition, as well as its future. As far as the music and logistics are concerned, "it couldn't have worked any better this year," he says. "We were able to deliver a much better product to fans, while still keeping up with what Camp Bisco is all about."

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### UPFRONT LATIN

### Midyear Sales Slip

#### Latin albums decline by more than 1 million in first-half 2012

As retail space for Latin music continues to shrink, so, alarmingly, does its sales, unchecked even by the increase in digital business for Latin albums and tracks.

During the first six months of 2012, overall sales of Latin

albums stood at 5 million units. down from 6.2 million during the same period in 2011, according to Nielsen SoundScan.

Sales of Latin CDs were the major culprit, de-

clining 11.8% from 5.7 million units in first-half 2011 to 4.3 million this year, a drop twice as large as the rest of the industry. In contrast, digital album sales rose by slightly more than 100,000 copies, from 545,000 to 673,000-a 23% jump.

Only Latin digital track scans saved the day, growing from 10.5 million downloads to 11 million, a 5.1% increase that almost kept pace with the overall industry growth of 5.6% for U.S. digital track sales.

Overall, there are increasingly fewer places to physically buy Latin music. And it appears



who aren't finding their music in brick-andmortar stores still aren't turning to the Internet in droves to purchase it. This is a mad-

that consumers

dening situation for the Latin music business, and the industry hasn't found a way to resolve it-not in the United States, at least. Overall music sales have actually gone up in many Latin markets, including Mexico-where the rise is attributed to the launch of digital services like iTunes-and Brazil, where physical CD and DVD

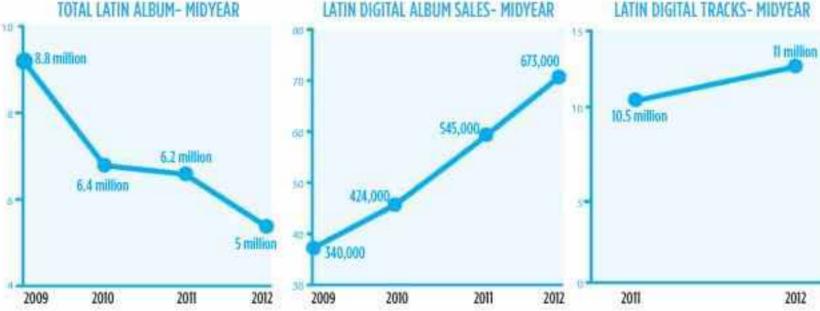
sales revenue rose 7.6% in 2011 compared with 2010, and digital sales rose 12.8%.

To fully understand how paltry sales of Latin digital alburns are in the United States, consider this: Total sales of jazz albums are only 72% of Latin's total sales so far this year, but jazz digital albums scanned 1.2 million units, twice that of Latin's 673,000.

As for market share, Universal Music Group (UMG) continues to be the leader with 37.9% of the Latin market, despite a three-percentage-point drop from its 41.5% share for the first six months of 2011. Sony Music Entertainment came in second with 28.5%, a dip from 29.5% for midyear 2011.

Warner Music Group's market share rose by more than oneand-a-half percentage points, from 7.2% to 8.9%, while EMI Music nearly notched a point's gain, rising 4.6% to 5.5%. And independent distributors' share increased, from 16.9% to 19.1%. In digital tracks, however, the

view was different. Despite differences in overall market share. Sony and UMG had almost identical pieces of the market when it came to track sales-37.4% and



#### 37.3%, respectively-trailed by WMG, with 7.6%, and EMI, at 4.6%. Indies commanded 10.6% of the market.

Pop songs represented roughly one-third of all digital tracks sold, but their numbers barely rose, from 4 million to A.3 million. In contrast, regional Mexican tracks had the biggest growth, jumping from 1.5 million units sold during the first six months of 2011 to 2.2 million this year, making it the No. 2-selling Latin genre in the digital track realm, ahead of Latin rhythm (2.1 million) and tropical (1.7 million). ....

Additional reporting by Ed Christman.

### BRE DADDY YANKEE SIGNS WITH CAPITOL LATIN

Reggaetón star Daddy Yankee has signed a distribution and licensing deal with Capitol Latin for the release of upcoming album Prestige. Yankee, who releases his albums on his own El Cartel Records, was previously distributed by Sony Music Latin and Universal. Capitol Latin is calling the deal a "worldwide strategic partnership." It will include distribution in the United States and licensing in the rest of the world. Prestige, due Aug. 28, includes the hits "Ven Conmigo," "Lovumba" (No. 1 on **Billboard's Hot Latin Songs** chart) and "Pasarela," which is featured in a Verizon Wireless -Leila Cobo campaign.

#### LARRY HERNANDEZ **RE-UPS WITH UMLE**

**Regional Mexican singer Larry** Hernandez signed on to continue with Universal Music Latin Entertainment. The artist, who has had an ongoing relationship with UMLE for half a decade, although some of his releases have been licensed through Discos Sol, signed with Universal/Fonovisa to record four new projects. Hernandez notched three top fives on **Billboard's Regional Mexican** Albums chart, including No. 1s En Vivo Desde Culiacan and Larrymania. His most recent, 2010's 20 Super Exitos: La Historia de Los Exitos, hit No. 3. On Regional Mexican Airplay, he's had seven hits, with four going top 10. Hernandez's "Ya Me Canse" recently ended a 23week run after reaching No. 10. -Justino Aguila

### **Chile Pops**

#### A new generation of Chilean artists arrives in the U.S.

Gepe made his Los Angeles debut at the House of Blues on a recent Thursday evening, playing guitar, programming beats and blowing Andean folk melodies on a wooden flute dangling from his mouth. "This one's called 'Out the Window,'" Gepe (real name Daniel Riveros) said in English. As he began to sing in Spanish, he was soon accompanied by half the room. "I love that

you know it," he said.

A few days later, another Latin American musician named Alex Anwandter, who often performs with Gepe and local artists in their native city of Santiago, the capital of Chile, sang his new single, the anti-discrimination anthem "Como Puedes Vivir Contigo Mismo," at a pregame event at Dodgers Stadium.

Gepe and Anwandter



were among six Chileans in the lineup of the recent Latin Alternative Music Conference, with Chile boasting more artists than any other country. "Today the most relevant

SOURCE: NIELSEN SOUNDSCAN

pop in Latin America is coming out of Chile," says Alfonso Carbone, a former president of Warner Music Chile who heads Santiago's Feria Music, where foreign distribution is a current priority. For decades the Chilean market has seemed apathetic to music by its own artists, but now Feria's top acts can each sell as many as 100,000 copies of an album, according to Carbone.

Even alternative artists who don't sell many records are able to make a living by performing in clubs and other venues.

"What used to be considered indie is now mainstream," says Rodrigo Santis, co-founder of the Quemasucabeza label, which distributes and markets albums by Gepe and other indie pop artists through Feria. Santis'

artists tour routinely throughout Latin America, as well as in Europe and Japan, with U.S. dates becoming more frequent. "It's really snowballing," he says.

Carbone calls the current scene in Santiago a "gigantic movement," adding, "For a long time there was really nothing happening."

Starting in the '90s, Chile became an increasingly regular tour stop for American arena acts and, more recently, Santiago started hosting Lollapalooza Chile. While the country claims a few internationally successful acts and locally iconic pop-rock groups, foreign audiences still tend to identify Chile with the singers of the nueva canción, notably Victor Jara, killed almost 40 years ago in the early days of the military dictatorship of Augusto Pinochet.

"We're the first generation [since the dictatorship] to say what we think," says

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

Anwandter, 29, whose album Rebeldes (Feria) has been released stateside on Nacional Records, "We didn't know about protests, but we've learned to speak for ourselves."

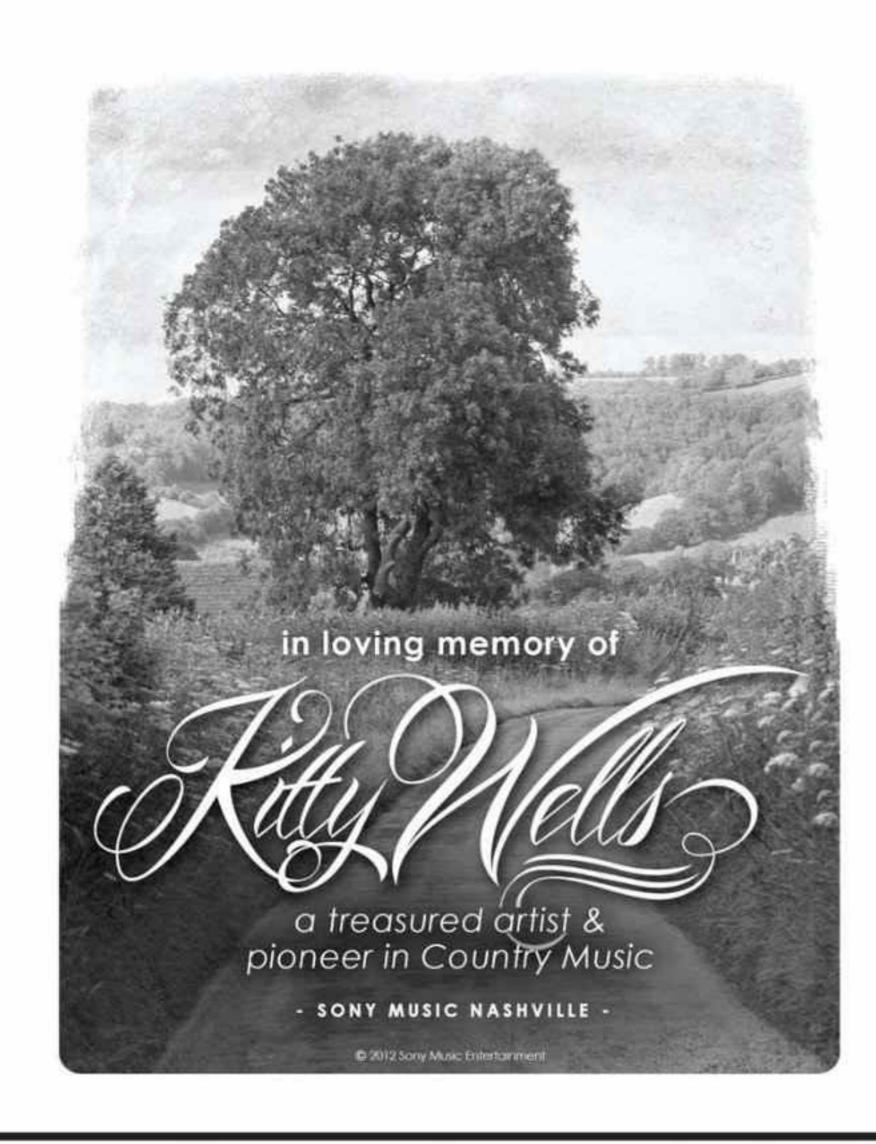
The new generation has "a capacity for great songwriting and also for composing with computers," says Jorge Gonzalez, founder of Chilean rock godfathers Los Prisioneros, who is soon releasing a solo album and also touring the States in September. Gonzalez describes the current bunch as having the social consciousness of its folk singer predecessors, along with less expected influence from mainstream dance pop.

"These artists see things clearly and know where they're going," Santis says. "They've brought freshness to Chilean music and have the confidence to play it anywhere."

-Judy Cantor-Navas

#### NEW LATIN AMERICAN FEST FOR THE FALL

New York's Carnegie Hall will present the Voices From Latin America festival Nov. 8-Dec. 11. Developed by composer Osvaldo Golijov, conductor Gustavo Dudamel, jazz pianist Chucho Valdés and guitarist Gilberto Gil, the event will include music, dance, film, photography and visual performances at Carnegie Hall and other cultural institutions with the focus on music from Brazil, Cuba, Venezuela and Mexico. For a festival schedule, go to carnegiehall.org/ -JÁ latinamerica.

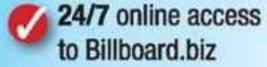


# KITTY WELLS Queen of Country Music 1919 – 2012

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### UPFRONT

### **Beyond The Core**

#### Pet food and other nontraditional sponsors finding love from music fans

t the recent Pitchfork Music Festival in Chicago, the sponsors included a mix of beverages (Heineken, vitaminwater), automotive companies (Acura), technology firms (Intel) and various retailers (Whole Foods, Urban Outfitters). But there was also one new and unexpected entry-Purina, the Nestlé-owned dog and cat food company promoting its One

Beyond line of natural and environmentally aware products.

Though Purina's activation included everything from petthemed gig posters and on-demand coverage of this year's festival performers to supporting Pitchfork's

green initiatives, the pairing may at first seem an odd fit for a music festival known for being choosy (and one that doesn't allow branded stages). But Pitchfork president Chris Kaskie has a less precious take on the partnership: "Pets are like pizza-if you don't love them, there's something inherently off with you," he says. The emergence of pet food at the season's buzzy festival is just one of many moves that packaged-goods

brands are making into the concert event space of late, as the music industry becomes more sports-like in its appeal to brands that go beyond the core of beverage and automotive companies.

Non-music products are appealing to more concert-goers, too-a recent study by the Havas Sports & Entertainment advertising network found that 65% of music festival attendees

believe brands can improve their event experience, with fans recalling six of every 10 brands on site. In addition, 60% of those fans interacted with two or more brands at festivals, with 85% enjoying the brand activations they visited.

But brand engagement is a twoway street when it comes to social media. The Havas study found that festival-goers spend 220% more time online than the average consumer, which is why many brands are spending digital marketing dollars on physical events.

"Brands diverging dollars into artist

their audiences," says Adrian Pettett, COO of Havas' digital ad agency Cake Group. "If you make sunglasses, you can't just have an empty Facebook page. The brand has to mean something-some reason why a consumer would want to interact with it."

Case in point: On July 19, Kellogg's Pop Tarts hosted a "pop-up" concert in Chicago featuring Carly Rae Jepsen to help kick off a "Crazy Good Summer" marketing program geared toward teens. As part of the program, Live Nation will give away 50 last-minute tickets to shows for teens who register to win through Face-

book, including the ultimate prizetickets to every Live Nation show that the fan wants to attend in 2013.

"We're really doing this to connect with as many consumers as possible via social channels," Pop Tarts senior brand manager Dick Podiak says. "As we looked at ways to make this 'crazy good,' obviously nobody at this point is bigger than Carly Rae Jepsen this summer, and we thought she would be a fabulous choice."



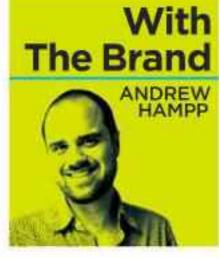
Recent music-focused compaigns include Purina, whose presence at the Pitchfork Music Festival included pet-themed posters (inset), and Kellogg's, which hosted a show featuring CARLY RAE JEPSEN.

pany blasted

out the news to its 4 million fans, a sign that brands with active followings can have just as much clout as artists. Pop Tarts will keep its campaign active with TV ads throughout the summer, culminating in another show in New York before Labor Day.

"Other brands may jump in and jump out of promotions like this," Live Nation Network president Russell Wallach says. "The fact that Pop Tarts will be there all summer long

Media is also prepping a 2012 industry forecast for September in which entertainment sponsorship and marketing will be cited as the fastest-growing category of the estimated \$25 billion event sponsorship marketplace, growing in the highsingle-digit range. "Particularly since the sports marketing part of events has seen a little bit of a downtick with the drop in attendance to NASCAR events," PQ Media VP of research Leo Kivijarv says. "That's why we're seeing the entertainment area as the fastest-growing part of the category." ....



relationships and endorsements and festivals is the right thing to do because they see it as collateral to engage

Facebook also helped Pop Tarts "sell out" the Chicago concert in less than two hours after the com-

will help them connect more strongly with teens."

Advertising analytics firm PQ

## **HOME FRONT**

#### **360 DEGREES OF BILLBOARD**

### **Billboard Touring Conference** To Feature Azoff Q&A, **Coachella Founders**

Mega-manager Irving Azoff will be the keynote Q&A at the ninth annual Billboard Touring Conference & Awards, set for Nov. 7-8 at the Roosevelt Hotel in New York. Additionally, the team that produces the Coachella Valley Music and Arts Festival in Indio, Calif., will sit for a rare public discussion at the conference.

Billboard's inaugural Power 100 list (Feb. 4) spurred much spirited industry discussion, but no one questioned Azoff's position at No. 1. Azoff, chairman of Live Nation Entertainment and chairman/CEO of Front Line Management Group, has moved mountains in the worlds of film, TV and record labels; transformed mere artistry into superstardom; sustained and resurrected careers; and is a force of nature in the world of philanthropy. Live Nation is by far the largest promoter in the world, its Ticketmaster division dominates the ticketing space, and Front Line carries the same status in the field of management.

Laser-focused on servicing artists and giving fans what they want, Azoff's credo is content is king and live is the thing, and when he sits down with Ray Waddell, Billboard's executive director of content and programming for touring and live entertainment, for "The Keynote Q&A: A Conversation With Irving Azoff," expect candor, humor, plenty of fireworks and opinions and observations that matter.

The Billboard Touring Conference will also feature "The Grass, the Palms, the Music: Inside Coachella." After a rocky start that would have felled



Live Nation's IRVING AZOFF (left) and Goldenvoice's PAUL TOLLETT

lesser events, the Coachella festival in Indio, Calif., has risen to become one of the elite music events in the world. Producer/founder Goldenvoice set the live music business abuzz last year when it announced that the 2012 event would be staged with identical lineups on consecutive weekends. But the instincts of Coachella co-founder Paul Tollett and his team were once again on target, as Coachella notched the highest box office for a festival ever reported to Billboard Boxscore, and scores of "wow" moments in the desert.

In a rare public discourse, the Goldenvoice/Coachella trio of Tollett, Skip Paige and Bill Fold will discuss the strategic booking, industry relationships and focus on taking care of fans and bands that make Coachella a oneof-a-kind experience. In a can't-miss session, these touring professionals will pull back the curtain on this great American music festival (Billboard,

April 14), where the grass is green and the music moves mountains.

"Irving Azoff is one of the most challenging and entertaining interview subjects I've ever had, and I know he will deliver the goods in this keynote Q&A," says Billboard's Waddell, who will moderate both sessions. "And the Coachella team are as good as it gets in the festival business: smart, intuitive and, ultimately, music fans. This is going to be fun." ....



#### EDITORIAL DIRECTO BILL WERDE

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CORRESPONDENT: Mitchell Peters 323-525-2322

BILLBOARD EN ESPAÑOL EDITOR: Judy Cantor-Navas

COPY EDITOR: Christa Titus

ASSOCIATE EDITOR OF LATIN AND SPECIAL FEATURES: Justino Águila 323-525-2081 EXECUTIVE ASSISTANT TO THE EDITORIAL DIRECTOR: Emily Lichtenberg 212-493-4960 CONTRIBUTING EDITOR, BILLBOARD.BIZ: Andy Gensler 212-493-4094 INTERNATIONAL: Lars Brandle (Australia) Rob Schwartz (Japan), Wolfgang Spahr (Germany) CONTRIBUTORS: Paul Heine, Juliana Koranteng, Kerri Mason, Deborah Evans Price, Tom Roland, Paul Sexton, Richard Smirke, Mikael Wood

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### **CRB** Deemed Unconstitutional

#### Court of Appeals gives U.S. Librarian new power to remove controversial royalty referees

The copyright industry is moving ahead with business as usual despite a recent ruling by the U.S. Court of Appeals for the District of Columbia Circuit that the Copyright Royalty Board had been unconstitutional, which left a cloud of uncertainty over some of the CRB's previous determinations.

The June 29 ruling decreed that the three judges of the CRB are unconstitutionally appointed since they appear to have the powers of primary officers of the government, but aren't appointed by the president or approved by Congress. In its ruling, the U.S. Court of Appeals solved that problem by granting the U.S. Librarian the power to remove CRB judges at will. By making the CRB judges "inferior officers" rather than "principal officers" of the government, the appeals court eliminated the constitutional problem. Then, it remanded the CRB royalty determination about what rates that nonprofit corporations representing colleges and high school radio stations should pay back to the CRB.

The appeal, made by the Intercollegiate Broadcasting System representing certain educational webcasters, challenged two areas: the rates for noncommercial webcasters and the constitutionality of the CRB. The RIAA had claimed that Internet radio stations were playing music at little or no cost, financially injuring underpaid musicians as well as the RIAA.

In its initial statement on the ruling, SoundExchangethe RIAA unit that collects royalties due from Internet music broadcasters-said, "The D.C. Circuit held that the statute creating the CRB did indeed have a small technical constitutional defect, but solved that problem by striking down a portion of the statute limiting the Librarian of Congress' power to remove Copyright Royalty Board judges. With that small change, the D.C. Circuit resolved the constitutional challenge and has **Publishers** put to rest any question about the constitutionality of the CRB." The constitutional issue about the CRB judges emerged in 2009 in an appeal before the U.S. Court of Appeals filed by SoundExchange that was against a CRB ruling that favored satellite broadcaster SiriusXM. In the concurring opinion, Judge Brett Kavanaugh brought up the issue on his own. When the court was handing down its July 7, 2009, decision, Kavanaugh wrote that as the case demonstrates, "billions of dollars and the fate of entire industries can ride on the [CRB's] decision. The board thus exercises expansive executive authority analogous to that of, for example . . . the [Federal Communications Commission] and the [Securities and Exchange Commission]. But unlike members of those powerful agencies," the CRB isn't nominated by the president or confirmed by the Senate. He noted further that in exercising important duties, the CRB judges, who at the time could only be removed for cause by the U.S. Librarian, are apparently unsupervised by the librarian or by any other executive branch official. But then, Kavanaugh wrote that since no one had raised this constitutional objection, the court handed down its decision without deciding whether the board was constitutional.



this matter can be resolved simply on remand and expect the CRB to reaffirm its original determination."

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#### BILLBOARD OFFICES

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Now, that cloud hanging over the CRB since 2009 has disappeared to be replaced by the uncertainty that exists about some of its past decisions, although not according to SoundExchange.

In a more recent statement, SoundExchange said it "does not anticipate any impact on other rates previously established by the CRB. As for Webcasting III [a class of webcasters-nonprofit radio broadcast-run by educational institutions like colleges and high schools], "we believe

However, not everyone is convinced that the ruling won't affect other rates previously established by the CRB. "We don't have any definite answer," National Music Publishers'

> Assn. president/CEO David Israelite says. "It throws into question all of the different rate structures" in which there hadn't been a settlement among the various parties involved.

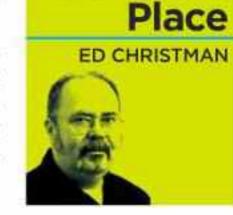
> Still, there are many ways to remedy the situation, Israelite says. The CRB may have to restate its previous decision to take away the cloud of uncertainty, or Congress may have to codify the CRB's previous rulings, which took place during a similar fight involving patents, he adds.

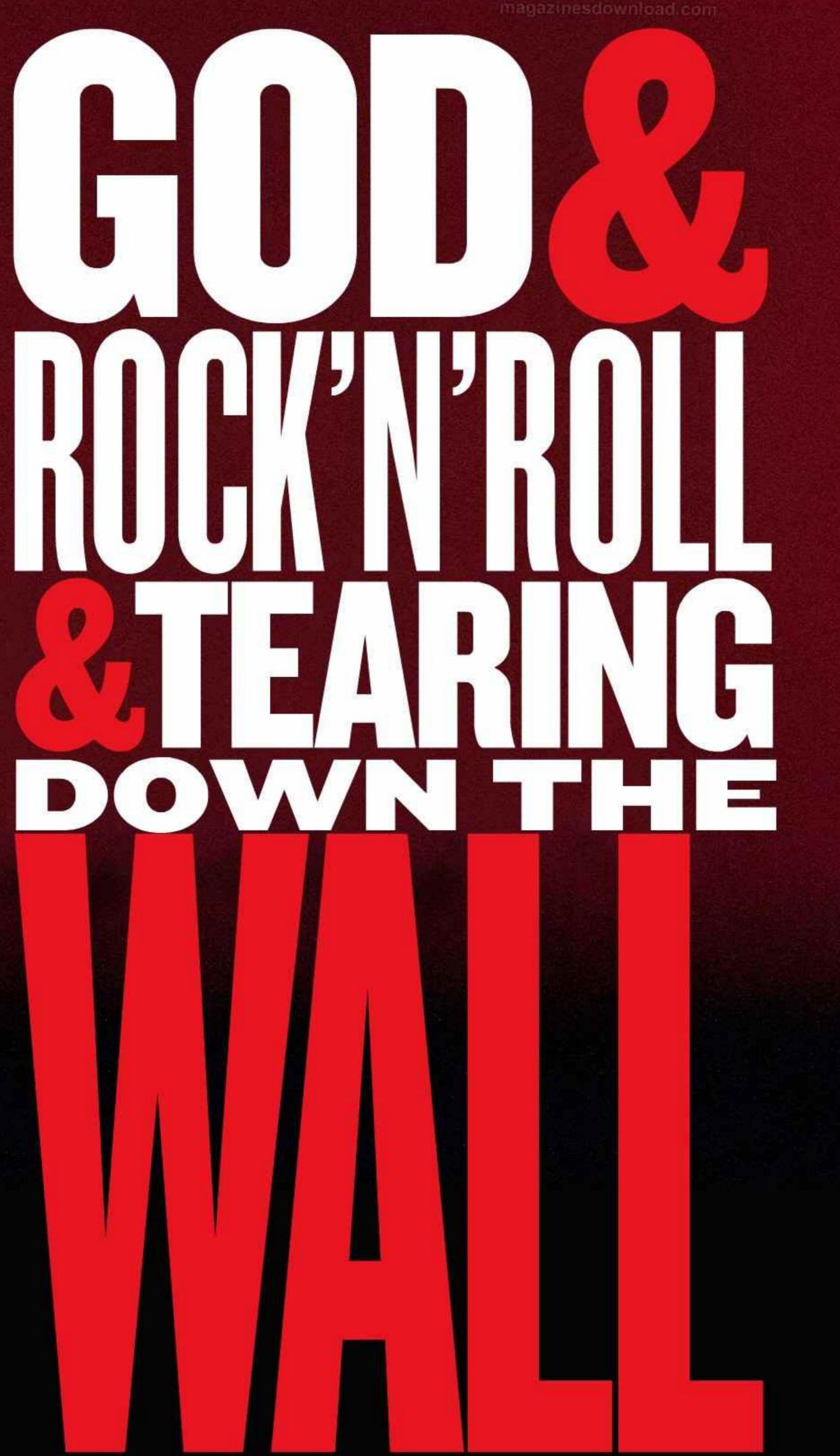
Israelite says that rates determined by settlements are fine, including the agreement just negotiated among publishers, digital music service providers and labels for the five new business models. When that rate is approved, as expected, it will have the sanction of a now constitutionally constructed CRB.

Sources suggest that one party to the case ruled on by the D.C. Circuit appeals court may file a motion asking that court to clarify its ruling, seeking information about how it may affect other rates previously set by the CRB.

Yet that ruling creates new questions over past CRB rate determinations where there hasn't been a settlement. One concern is that the U.S. Librarian or U.S. Register of Copyrights will take a bigger role in CRB proceedings. As it stands, the CRB makes a determination that is forwarded to the Register of Copyrights to confirm that the CRB followed the rule of copyright law.

The process is hardly perfect. On Jan. 26, 2009-when the CRB made determinations setting rates from 2008 through 2012-U.S. Register of Copyrights Marybeth Peters questioned an aspect of its determination and, within two weeks, these finer points had been amended. Now, however, with the relationship changing between CRB judges and the U.S. Librarian, some wonder if the latter will become even more involved in the rate-setting process. ••••





THE 'WALL' TOUR HAS **EMERGED AS ONE OF THE GRANDEST** SPECTACLES-**AND BIGGEST** MONEYMAKERS-IN ALL OF ROCK'N'ROLL. HERE, ROGER WATERS **OPENS UP ABOUT** WHAT PLAYING **THESE 33-YEAR-OLD** SONGS HAS TAUGHT HIM ABOUT LIFE, **CREATIVITY AND MUSIC BY RAY WADDELL** 

ROGER WATERS performing at Yankee Stadium in New York on July 6.

IN STARK CONTRAST to the wildly successful tour he began in September 2010, Roger Waters today is a man who has transcended walls, or boundaries of any type. Calling on a travel day before the June 19 Nashville show of The Wall Live, Waters is, as ever, a compelling conversationalist who clearly enjoys the discourse, and there are no walls between subjects, either. Waters moves easily and without obstruction, showing equal passion for the Large Hadron Collider, neurophysiology, the existence of God and, of course, rock'n'roll. He laughs easily and often, his voice "as strong as it's ever been." Waters has clearly overcome the demons that once tormented him and were manifested in Pink, the confused protagonist of *The Wall*, the landmark 1979 album by British prog-rock group Pink Floyd that was the beginning of the end for that beloved band, but has never left Waters' consciousness.

The next night in Nashville, Waters owns the expansive stage and leads his exemplary band and vocalists through a highly charged, totally captivating performance. Confident, charismatic and even happy, Waters is in complete control, whether he's in the role of the tortured Pink or the machinegun-wielding Fascist, frontman or bassist. He and his band manage to not be overwhelmed by the often mind-blowing array of production elements, including the "wall" built during the show, and the entire presentation offers the interweaving of the sonic and the visual at a level that few rock tours have ever achieved. The audience was completely engaged throughout.



The Wall-an enduring, dark rock masterpiece that deals broadly with personal alienation juxtaposed against a backdrop of war and government corruption-has been presented in many formats, first as the album (co-produced by Bob Ezrin) and its subsequent "nightmare" tour, then as the 1982 film "Pink Floyd: The Wall" starring Bob Geldof, then as a benefit at the Berlin Wall in 1990 and most recently on this ambitious and technically stunning tour that began in September 2010. In the interim, the meaning of The Wall has shifted, at least for Waters, from his personal experience to a more global message of peace and, perhaps more than anything, the gift of empathy.

#### doesn't go away. You live with it.

You live with it. But if it's in any sense a gift-and I may get a bit wobbly here, because it means a lot to me-the gift is it encourages us to empathize with others.

I don't know if you know or not, but we have 20 vets we give tickets to every night, and they come backstage at halftime, so I spend most of my 25-minute break with them. I sign photographs, and we talk a bit, but we never talk politics, because that would be entirely counterproductive. But somehow they get that, whatever our politics might be, that I empathize with their situation. I don't invite them backstage because I applaud American foreign policy or because I'm jingoistic. I invite them backstage because I feel that to some extent I understand not only their plight-a lot of them have been wounded physically, very badly, but also been mentally scarred-but also that their families suffer, and they suffer in the same way that I suffered as a kid. There was one guy about 70 or 80 shows ago, he was an older guy, a Vietnam guy, he stood back and he didn't want a photograph or an autograph, but I noticed him and he just watched me. And when I was leaving the room, he just sort of stopped me, so I paused for a minute, I was just about to go back onstage. He looked me in the eye and he said to me, "Your father would be proud of you." And I was fucked. I couldn't speak. It was such a weird, emotional moment. I kind of swallowed a couple of times, and then I went on and we did "Hey You" and we carried on with the second half. Because, as you know, "the show must go on." But it was deeply moving, and it made a sort of family connection.

This is conceptual, high art for rock'n'roll, yet it sells the hell out of tickets. Even when the concert industry went in the tank in 2010, Waters and U2's Vertigo tour were among the few that emerged unscathed, and the Wall tour has only gained momentum as it heads to what looks like its own wall at the Plains of Abraham in Quebec City on July 21.

More than 150 shows in, Waters shows no signs of weariness and, nearly 20 years since his last record of original material, even seems ready to record a new album. Billboard talked to Waters about all of this and much more.

#### Throughout your career you've been an artist who looks forward and explores. So what is it about The Wall that was worth such attention and reassessment, particularly on this level?

All those years ago when I wrote this piece, I thought it was about me, and about feelings that I had about my Dad being killed at Anzio [in Italy during World War II], how much I missed him, and the fact that I'd made some really poor choices in relationships with women-all of that crap. Which it was.

But in the intervening 33 years, I've realized that because of the theatrical construction of the "wall"-which was an idea that I had back in '77 because of my disaffection with big audiences and stadiums and all that-the power of the metaphor lends the story a much more universal vision and appeal. So I've come to realize it's not about me-it's about anybody that has suffered the loss of a loved one in some kind of conflict, whether it be war or something else. It's about the problems we all face with errant authority, or all the difficulties we all have in relationships with one another, whether they're sexual relationships or political/international relationships.

That excited me about revisiting the piece, and in this most recent incarnation of it making a version that would work in stadiums and ballparks and football stadiums, which is ironic, because my starting point was my disaffection with that situation. But I've come to realize that not only does it work in big spaces, its appeal is such that people in big spaces feel intimately connected with the message. I'm sorry, this is a long and complex answer, but it's a good question.

In the second act, I sing "Vera" walking down steps at the bottom of the stage, and in the last verse of "Vera," I'm just behind the curtain of the stage, and I actually step out and sing the last verse-"Vera, Vera, what has become of you?"-and nobody's looking at me, they're all looking at the screen: a young girl in a classroom meeting her father who's just come back from Iraq or Afghanistan or somewhere. And as I sing the words, "Does anybody else feel the way I do?" I see lots of lips in the audience moving, and I know that it's not just anybody else that feels the way I do. They all feel the way I do. It's just the reality of living a life where those feelings get expression and can affect governments and foreign policy. There is a wall between us and the realizing of our dream of peace, and that is what the show is currently about.

#### Pink isn't a character that's ever particularly happy, and I presume you were struggling with certain things when you wrote that character-

Yes.

#### -but now you seem like a happy guy. So do you still relate to Pink?

I feel much less of a victim now, I've taken control of my life. I'm capable now, 30 years older and a little bit wiser, of resolving a lot of the issues that I wasn't capable of resolving at the time.

You've said that the loss of a father is the "central prop" on which The Wall stands. That angle of it, as I know,

#### Touring with such a mega-production, artful as it is, represents what you said were the initial circumstances that inspired it. It's clear the irony of that isn't lost on you.

No, the irony is not lost on me. But I feel I've transcended the problems of the wall between me and the audience, so the piece is rock'n'roll theater at the highest level, and it expresses the existence of all the other walls that I've talked about: the walls of media, the walls of government, the walls of religion, the walls of all kinds of extremism, and all those walls that exist between human beings. It very powerfully tells the message.

The song on Dark Side of the Moon, to which Rick [Wright] wrote beautiful music and I wrote the song on top of it, "Us and Them," it's a very simple song but it expresses how I feel about the disconnect between "us and them" very eloquently. My position is that there is no "us and them." The difference between "us and them" is an accident of birth, it's geographical. So whether we are a radical Muslim or a crazed right-wing Christian extremist somewhere in the Midwest depends entirely on where we were born and what our parents taught us.

That's assuming that you don't think there's a huge plan, which I don't believe in, which I'm sure you already know. If

### I'M PROUD TO BE PART OF IT.



### -MR. MARK

there was a plan, in my view, if God had figured all this out and done all this, he would not be creating Muslim extremists in Saudi Arabia and born-again extremists in Kansas. This would not be the sign of his handiwork. It's the differential between all these extreme positions that leads me to suppose that there is no guiding hand.

Obviously technology improved a lot since the last time you staged *The Wall*, and you've surely learned much about what the current capabilities are on the *Dark Side of the Moon* tour in 2006-07. But is there anything that you visualized that ultimately you couldn't pull off?

In this show, no. I can conceptualize things, but it's all my technical people, like Sean Evans who is the designer, or Richard Turner who does the projections. I won't go on mentioning names because they're all very talented people and there are very many of them. So when I say to them, "Can this be done?," they go [long intake of breath], "Yeah, maybe." And then we try and do it, and we succeed and we fail. But, by and large, there's somebody on my team that knows the answer to any question I can ask them. I have the most amazing team that anybody can imagine. I hate to sound boastful. Not that we're exclusive, but we're a very close family, me and everybody on the road with me.

It's not cheap what you're staging, and it necessitates a certain ticket price, but you could probably charge double, especially on the high end. Is keeping pricing conservative important to you? Well, it used to be. I confess on this tour it hasn't been, because it was a huge risk to take. For many years I used to say, "I'm not charging anyone more than \$50 or \$60. That's enough!" And I had teams and teams of people lining up to scream at me, "Are you fucking insane? You're just giving money to the scalpers!" This show, I know the tickets are really expensive and [I wish] there was a way around it, with me still making a decent amount, because I don't want to work for nothing. What's interesting about this is there's no way that it could have worked without us going back indoors as well. Outdoors, it's a model that fails, because of the expenses. Anybody that goes to one of the outdoor shows is getting an amazing deal, because the outdoor shows are so expensive that there's no way I could do a tour of only ballparks and football stadiums.



#### What did you learn early on about how the show would play out?

I can remember it like it was yesterday-I

#### OLYMPIA ENTERTAINMENT THANKS:

Roger Waters, Mark Fenwick, Andrew Zweck, Michael Zweck, Ron Delsener, Craig Sneiderman, Chris Kansy and Gary Meyer.

> **ROGER WATERS** THE WALL LIVE TOUR - JUNE 5, 2012 THANKS FOR A SOLD OUT SHOW AT JOE LOUIS ARENA!



#### ROGER-

CONGRATULATIONS ON YOUR OUTSTANDING SUCCESS AND ACKNOWLEDGMENT AS ONE OF MUSIC'S FOREMOST WRITERS PERFORMERS AND SHOW CREATORS.

I AM VERY PROUD TO HAVE BEEN PART OF YOUR LIVE CONCERT TEAM FOR MORE THAN 30 YEARS.

THE PROS AND CONS OF HITCHHIKING TOUR 1984/1985

RADIO CHAOS TOUR 1987

THE WALL IN BERLIN 1990

IN THE FLESH TOUR 1999/2000/2002

CA IRA OPERA - 2005

THE DARK SIDE OF THE MOON TOUR 2006/2007/2008

THE WALL LIVE 2010/2011/2012

ANDREW ZWECK SENSIBLE EVENTS ARTIST AGENCY



#### There are 12 performers including you, and this is a real rock'n'roll band at this point.

Yeah, and we're a good band. They're all great, all of them. With some of the grumpy commentators, very often the reviews will say, "Oh, it took four people to replace Dave Gilmour." No, it didn't. From when we did the shows before, I now have one extra body onstage. There were always two bass players, there was me and Andy Bown. There were always two keyboard players, Pete Woods and Rick Wright. There were always two guitar players, Snowy White and David Gilmour. The only thing that's been added is one extra vocalist, because Dave Kilminster, the extra guitar player, can't sing Dave's vocal parts, so I got Robbie in to sing Dave's parts. So there's only one body there that wasn't there before. This is the same lineup exactly as '79 and '80, with one added set of pipes, and what a beautiful set of pipes Robbie Wyckoff has.

was making a lot of mistakes when we went to Toronto for the first gig back in September 2010. From that Canadian audience, it's been the same everywhere we've been all over the world. People just get it. I started work with Sean Evans; Andy Jennison, my editor; and me in November 2009. We went into an editing suite in New York, and I said, "The first thing we do is put a blackboard on the wall and write down the names of all the songs with blank spaces underneath them, and we will figure out the show." And we did. It took about 10 months-really backbreaking but very satisfying work trying to figure out how to get to the first gig. Chris Kansy and all the carpenters who have been with me since then, they were in a little arena in Wilkes-Barre [Pa.] for eight weeks figuring out how to build the wall, and Richard Turner and his team figuring out how to actually, technically make it work. And it didn't happen by accident. They're all very talented and accomplished people, and that's what makes it satisfying for us in the circus family.

Billboard is in many ways about the intersection of art and commerce— It is.

-and this tour works so well on both ends of it. It's arguably the highest level of art ever staged for an arena rock show, and it's also one of the most successful tours ever in terms of gross, a top 10 moneymaker. Is that the balance you seek, to achieve high art and make it work as a business in the process? Listen, if you do that, and if that's what I've done, then I've lucked out big time, because



**CONGRATULATIONS ROGER WATERS AND LIVE NATION CANADA!** 

# 80,000+ fans across Western Canada helped tear down The Wall



you can't plan that. I can't plan to do anything except do the best that I can, and if the success happens, then I've lucked out. That's a good thing. But if I see in my audience when I sing, "Does anybody else in here feel the way I do?," and I see the response, empathizing with others in the way that the best part of me does, well, then, I'm very happy to be communicating those thoughts and feelings with others, and that's extraordinarily

lucky as well. This tour may gross a lot of money—whatever money I get I tend to spend on the next project or whatever but I get an enormous reward from the work itself.

#### Has your backstage rider changed from the 1980 tour?

I've no idea what my rider says. I wouldn't dream of looking at it. Occasionally I might say, "What's all this shit doing in my room? I don't need any of this crap," if it's 10 bottles of wine or something like that. If I have some guests, we might need a bottle of wine after the show, but I don't need this crap, take it away.

#### What about in 1980?

I can't remember! I have no idea. I remember doing the shows—they were a nightmare. Everybody would tell you

exactly the same. I remember Earls Court [in London]. We had separate [trailers] as dressing rooms—the four of us, we had one each—and they were circled like pioneers in covered wagons, and all the doors faced outward. Isn't that great? There was so little community by then.

And that's not to knock any of us. We just weren't together anymore, that was all. David, Rick and Nick [Mason] and I were no longer together, so we faced outward. We did the work, and the work wasn't bad. I still own all the film of those shows, which I've been editing a bit and I might even release it at some point. Or when I do the Blu-ray or theatrical release of this thing I might give away the 1980 shows as a side issue. I'm not sure what I'll do.

We'd finished as a group then. There was nothing creative going on at all. What we were doing on that tour was we were performing this thing that I'd largely written. Dave contributed to it a little bit, and so did [co-producer] Bob Ezrin, to "The Trial." But mainly it was something I'd written that the four of

> us were performing, because we hadn't quite arrived at the point where we were brave enough to not be together anymore. And we eventually arrived there.

> There's nothing wrong with any of that. There's no guilt or shame involved in any of it. It's an organic thing. We eventually, a few years later, arrived at a place where we realized, "Wow, this is not healthy anymore. We shouldn't be doing this." So I find it so weird that there are still fans out there. I've seen them all over my tour Facebook page: "Oh, if only you'd get back together with Dave and Nick and have a Pink Floyd tour." Are you fucking insane? How dumb is it that they would even consider that? There's never been any question of that since 1982. Never! Not for a single second.

#### It's love. They love those albums.

*IFUNNY ENOUGH,* 

PLAYING

**ROCK'N'ROLL** 

BAD GIG.

BA

Fine. I love the albums, too. I think the work we did was really, really good. And they may well be better than anything I've done since, or any of us have done. That doesn't matter. That's not what's important. The important thing is we did them and we were done. And that's not to say I belittle the thing we did at Live 8 [in 2005], where the four of us got back together onstage and played for Geldof for the charity in Hyde Park. That was absolutely magical. I adored it. But I could never do a tour or consider it as anything other than, "Let's get together for one day and play a few songs that everybody remembers and it will be great." And it was great. I'm so glad we managed it before Rick died [in 2008]. It was very moving for me. I loved it.

#### Are you writing?

I am writing, and I think that my writing is finally going to bear fruit. I've been writing all along, but I haven't made a record since 1992—20 years. I wrote a song on the road over the last couple of months, and just before we left South America I spent lunch with all the backing vocalists and I played them the song. They learned it and loved it, and we sat and sang it for about an hour-and-a-half. I think it may be the catalyst for at least one more record. I'm very enthusiastic about the idea of making a record based around this idea in this song.

#### Does this song have a name?

[long pause] It might have. I'm not sure we'd want to publish it at the moment. Everything that I've said to you in this interview is what it's about. Maybe with specific reference to whether or not there's a "guiding hand." And I'm not saying I'm making a neo-atheist record. I'm not. I'm making a record about my concerns about empathy, but certainly within the context of religious extremism.

#### That's interesting. Why not just be a bass player in a rock'n'roll band?

[laughs] You know, funny enough, playing bass in a rock'n'roll band is not a bad gig. For years and years I never really considered myself in those terms, because I was always more interested in ideas and writing and thinking and visual aspects. G.E. Smith, bless him, who I've only known for a few years but who's on the road with me now, the other day he said to me, "You're a fucking great bass player." I thought, "Wow, I love that." Eric [Clapton] said that to me about 20 years ago, so I've got two now. But it's taken me a long time to accept that I have a bit of a talent for that as well. But anybody that does that, whether they do it professionally or whatever the instrument, I would encourage them to always play instruments with other people. Because to play in a group is just so satisfying.



### **CONGRATULATIONS ON THE HUGE SUCCESS OF THE 2012 TOUR!**



#### FOR BOOKING INFORMATION CONTACT:

AARON ZIMMERMAN, Director of Event Programming, ZimmermanA@FloridaPanthers.com, 954.835.8359 One Panther Parkway, Sunrise, FL 33323 – Home of The Florida Panthers Hockey Club

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### WATERS WALL TO WALL POST-FLOYD WATERS FINALLY RETURNS TO MEGA-TOURS

"By the way, which one's Pink?" inquires the label executive caricature on the Pink Floyd album cut "Have a Cigar" from the 1975 album Wish You Were Here. The band did very little to promote individual members on its '70s albums. Only the most devout fans knew that, of Nick Mason, Rick Wright, David Gilmour and Roger Waters, bassist Waters was the lyrical genius and driving creative force behind the band's most successful albums, The Dark Side of the Moon, Animals and The Wall.

The anonymity of individual members served the Floyd brand well after Waters left in the early '80s. Following a legal struggle over the use of the name (Waters wanted it retired). Pink Floyd embarked on mega-tours under the leadership of guitarist Gilmour, performing songs mostly conceived and written by Waters, while Waters himself was relegated to weak-selling solo albums and smaller venues.

Longtime Waters booking agent/tour director Andrew Zweck of Sensible Events (a Live Nation company) says that in the late '80s, when Waters was touring for his Radio K.A.O.S. album and Pink Floyd was touring for A Momentary Lapse of Reason, the latter was selling 50,000 tickets per night in stadiums and Waters was struggling to sell 5,000 at cut-down arenas.

"It was character-forming for him when the fans followed the brand name," Zweck says. "But when he came back live again in 1999, he delivered the show, invested in his production, and he stood his audience up."

That's all coming to fruition now, and it hasn't hurt that it has been 18 years since the Gilmour-led Floyd has toured. "There's a thirst in the market, and Roger is fulfilling it," Zweck says. "Roger is getting the acknowledgement and recognition that he was the main writer, and he's out there

The Wall in 1980. His tour of The Dark Side of the Moon grossed more than \$70 million and sold 836,238 tickets in 2006-08, and The Wall Live, promoted in North America and other territories by Live Nation (though not exclusively), is destined to go down as one of the most successful tours in history as it edges toward the \$350 million mark and tops 3 million in attendance,

Fans know they're getting a Floyd-level tour in The Wall Live, from the man who built it. That's one major reason why

according to Billboard Boxscore.

this tour performed very well when the touring industry at large took a hit in 2010, and The Wall Live has gained momentum around the world as dates have been added. Zweck points out that the first North American tour in October-December 2010 played 56 shows and sold 686,788 tickets

> for a gross of \$89.3 million. Less than 18 months later, a second North American run of only 40 shows has already sold more than 675,000 tickets for a gross exceeding \$77 million, with many dates left on the docket.

> As is nearly always the case with the most successful tours, positive wordof-mouth is adding to the momentum.

> "Ticketmaster tells me there is only approximately 15% of repeat purchasers, so this means that in North America we've found over 575,000 new customers who didn't see the show 18 months ago," Zweck says. "We also doubled our business on our return to Mexico. In December 2010, we sold 45,000 tickets, and then 16 months later, in April 2012, we sold 90,000."

> The Wall Live tapped into an überhot Latin American concert market, having played 15 stadium shows in the

territory to more than 750,000 people. The nine sellouts at River Plate Stadium in Buenos Aires is the fifth-highest Boxscore of all time at nearly \$38 million, with attendance of 430,678, according to Boxscore. That makes the Buenos Aires run the most successful stand to date this year by a single artist (topped only by the two weekends of Coachella at \$47 million). When The Wall Live wraps at Quebec City's Plains of Abraham on July 21, it will most likely end up as the fifth-highest moneymaker ever. And that's under Waters' name, not Pink Floyd's. -RW

ROGER

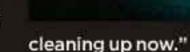
WATERS with

Pink Floyd at

ondon's Earls

band's tour for

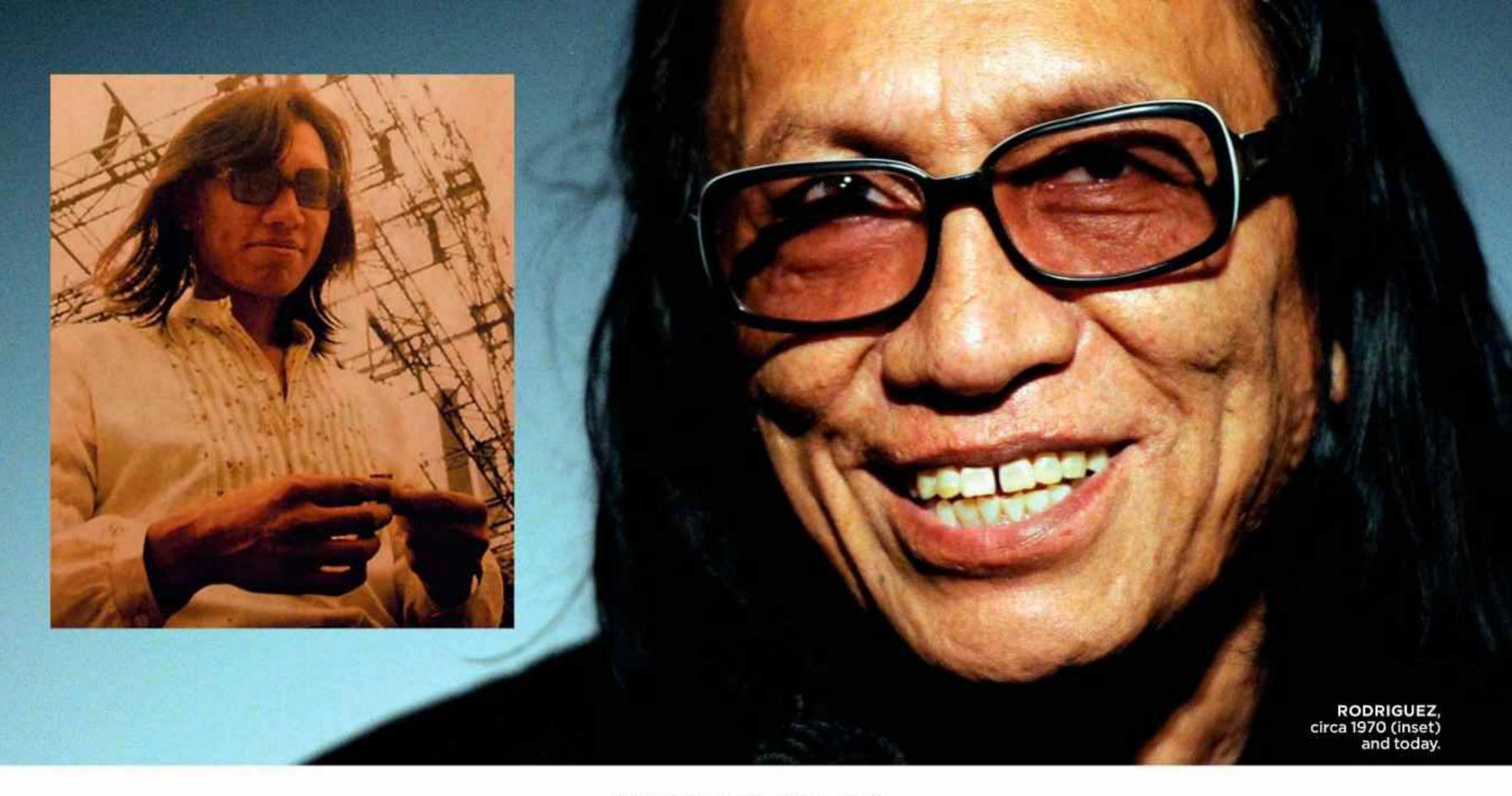
Court Arena during the



Roger, Mark, Andrew:

It was an honor to be part of The Wall. Thank you for the memories!

Memo Parra and your friends at OCESA



#### **'SUGAR MAN'**

# THE SWEET SMELL OF SUCCESS

### A new documentary tells the story of the music fans who went looking for the ghost of cult singer/songwriter Rodriguez and found him alive and well in Detroit BY PHIL GALLO

earching for Sugar Man" is a documentary about a musician very few people had heard about prior to this year. In the last six months, film festivals from January's Sundance in Utah through the Hamptons in New York on July 21 have played a central role in introducing a forgotten 70-yearold protest singer from Detroit: Rodriguez.

Sixto Rodriguez cut two albums of soulful folk rock for Sussex—home to Bill Withers—at the start of the '70s. Utterly unheard at home, his music took root in South Africa, where his political and personal themes resonated with the blossoming anti-apartheid movement. His legend grew there, but only arrived stateside when indie label Light in the Attic reissued *Cold Fact* in August 2008. (It has sold 17,000 copies, according to Nielsen SoundScan.) "Searching for Sugar Man" will deliver Rodriguez's greatest exposure at home.

A unique string of double-bills of screenings and performances has generated a fair amount of buzz for the artist and this remarkable documentary about the curious facets of his life. The film premiered at the Sundance Film Festival and Rodriguez performed at BMI's Snowball in Park City, Utah; a Joe's Pub gig in New York complemented a Tribeca festival screening; less than two hours after a South by Southwest presentation he was onstage at Mohawk in Austin; and in Los Angeles, "Sugar Man" screened on a Tuesday, he played the Hotel Cafe on Wednesday and spoke about his music at the Grammy Museum on Thursday with Death Cab for Cutie's Ben Gibbard and the Jayhawks' Gary Louris. He tends to perform whatever strikes his fancya cover of "Smoke Gets in Your Eyes" or Midnight Oil's "Redneck Wonderland"-plus his own "Inner City Blues," "Street Boy" or "Forget It" on the rarely seen acoustic-electric nylonstringed guitar.

"The beauty of his live performance is that you

see the simple, honest, gentle soul you discover in the film," says Sony Legacy president Adam Block, who will release the film's soundtrack on July 24. (Light in the Attic will put out a double-LP vinyl edition in August.) "He's not pretending. It's imperfect and quite magnificent."

It's a unique model—expose the film and an artist who has been under the radar for four decades—that Sony Pictures Classics and the Booking Agency hope to continue when the documentary is released theatrically beginning July 27 in New York and Los Angeles. The film will roll out in major cities through the summer; Rodriguez will start a tour of at least 30 North American cities on Aug. 30 that runs through Nov. 5 before heading to Europe.

"We're waiting about a month to start the tour so the full impact of the movie is felt," says the Booking Agency's Christian Bernhardt, who has booked Rodriguez for more than three years. "We cover the major cities this year and then go into secondary markets next year. It's a similar approach that we took with Daniel Johnston when his film ["The Devil and Daniel Johnston"] came out [in 2005]."

The model may well parallel the Johnston effort but the hope is more in line with "Anvil: The Story of Anvil," the 2008 documentary that gave a new career to a long-struggling metal band from Canada. The difference here is that Rodriguez, in the United States, pretty much dropped out of sight after his two records went nowhere in the early '70s and has done only a few dozen shows in the last four years. Internationally, he toured Australia in 1979 and 1981 and made triumphant appearances in South Africa in 1998, the payoff moment in "Sugar Man."

The search for Rodriguez is made by a few fans and journalists in South Africa who cherished his music. To those fans, Rodriguez was as big as Bob Dylan, their isolation from the outside world blinding them from the, ahem, cold facts. Rumors abounded that he had killed himself onstage and they were determined to tell the truth about his death.

Once they discover he is alive, a six-show victory tour is arranged, and after the first night, the percussionist in Rodriguez's backing band figures they are in the middle of an extraordinary event and gets a friend to film the shows. Without that footage, this unbelievable story might feel like a hoax.

Sony Pictures Classics co-presidents Tom Bernard and Michael Barker bought the North American rights to "Sugar Man" prior to the Sundance screening, without seeing it first. (The film has been sold in 20 other territories, most recently Japan and South Africa.) Bernard read the description and decided, "If it's half as good as what I read, then it's worth having. And it's twice as good as what I read."

Rights in hand, the film was screened for Columbia Records chairman/CEO Rob Stringer, which led to more of Sony coming onboard, and a late-July release date was set. "It's a great end-of-the-summer movie that can carry into the fall and catch the returning college students," Bernard says. "It's going to be in the marketplace for a long, long time because the potential is way beyond the music audience. I call it the 'Shawshank Redemption' of documentaries."

In 1970, the only person who had an equal amount of faith in the man born Sixto Rodriguez was Clarence Avant, who made the singer/songwriter his first signing at Sussex Records, Avant jokes in the film that Rodriguez's debut, Cold Fact, sold six copies-and it's possible he's not that far off, as the album never charted. even locally. Still. Avant stuck with him and sent Rodriguez to London to record a second album, Coming From Reality, with producer Steve Rowland. Released in 1971, it, too, flopped just as Sussex was enjoy-The "Searching ing its first hit, Withers' for Sugar Man" soundtrack (top); top five single "Ain't No bottom: reissue Sunshine." Cut from the of Rodriguez's Sussex roster, Rodriguez debut, Cold Fact. walked away from music and worked in construction and demolition, concurrently earning a bachelor's degree in philosophy and raising three daughters. He never left Detroit. Fast-forward to 2002. Northern Irish DJ/ producer David Holmes put Rodriguez's song "Sugar Man" on a mixtape that caught the attention of Matt Sullivan, then in the early days of his reissue label Light in the Attic in Seattle. But as it was for many-and this is a key part of the "Searching for Sugar Man" story-finding information about Rodriguez was beyond difficult. It took a couple of years for Sullivan to track down a copy of Cold Fact, eventually buying an Australian CD on eBay. After falling in love with the music, Sullivan began his own search for "Sugar Man," a journey that connected him with a record store owner in South Africa, Rodriguez's daughter Regan and Avant. "It took about three or four years to convince Avant to sublicense the masters," says Sullivan, who recently set up a Los Angeles home for the label. "He was frustrated that he couldn't find

anyone in the music business as passionate about [Rodriguez]. [Cold Fact producer] Mike Theodore was in touch with Clarence and he ended up convincing Clarence that we were the right fit."

Light in the Attic reissued Cold Fact in August 2008 and Coming From Reality in May 2009. Sullivan was key in getting Rodriguez back onstage as well, booking him at Joe's Pub in New York and the Echo in Los Angeles in 2008, then in London and Chicago, where he opened for Animal Collective the following year. A few dozen dates followed-San Francisco, Vancouver, Seattle, Atlanta-but the reissues didn't spark the interest the way the documentary has.

While Sullivan was negotiating for Rodriguez's music rights, Malik Bendjelloul, a documentarian for Swedish TV, was traveling through Spanish-speaking countries in the Americas and Africa looking for stories that could be told in six-minute segments. His trip, undertaken in 2006, was going well.

"I found six stories I liked-one in Ethiopia, one more in South Africa, one in Mexico," Bendjelloul says. "I was already happy, and then I found [Rodriguez's] story and it was 10 times better. It was the best story I had

> ever heard. It was a Cinderella story, but even better. It had a great soundtrack."

Bendjelloul, a rail-thin young man whose passion for Rodriguez comes through in a constant state of exuberance, is telling this tale on the patio of a West Hollywood, Calif., hotel restaurant where Rodriguez, seated beside him

> in his customary dark pastel suit, is listening to it all for

### **Rock Docs Reach Beyond Theaters**

roduction chiefs at film studios have their eyes focused on the box-office results of "Katy Perry: Part of Me," which pulled in slightly more than \$10 million on 2,700 screens in its first four days of release, according to Box Office Mojoa number that neither encourages nor crushes future performance-driven biographical documentaries.

"There are four or six films sitting on the runway," one studio executive said prior to the opening of Perry's picture. The 3-D film follows in the wake of "Justin Bieber: Never Say Never," which grossed \$73 million in theaters last year (according to Box Office Mojo) and revitalized interest in concert films. Already in the works is a Green Day documentary on the

making of its upcoming albums iUno!, iDos! and iTré! that could be

ready for the Sundance Film Festival in January. Metallica plans to film shows in Mexico City in August for a documentary as well.

that said, 'We're all equal,'" says "Big East Express" director Emmett Malloy, who also shot the White Stripes film "Under Great White Northern Lights." "No record labels, just old-fashioned handshakes. All the music was cleared from the start, which gave the company that funded this, S2BN, the unique ability to go out free and clear to [sell the film]. The fact that the film com-



"Big Easy Express" stars OLD CROW MEDICINE SHOW (above) and EDWARD SHARPE & THE MAGNETIC ZEROS (below)

more than a week. It arrives on DVD July 24 with a half-hour of extra footage.

"Big Easy Ex-

press" went on sale

While "Big Easy Express" is riding the online rails, Jodi Wille and Maria Demopoulos are taking their film, "The Source," out for a bike ride. "The Source," which chronicles the Source Family cult in Los Angeles and its band and restaurant, will be the featured film on Aug. 18 at the Boone Dawdle in Columbia, Mo. The event includes an optional bike ride, a party at a winery, the screening and a performance by Chicago band Cave. "Eventually we want to tour it like a rock band, going further than traditional theatrical by trying to get it into music festivals," Wille says, noting that she hopes to combine screenings with pop-up restaurants and concerts featuring the music of the Source Family band, YaHoWha13. "We can do it because it appeals to our core audience."



the umpteenth time. Uncharacteristically, he interrupts.

"Cinderella? As opposed to Sleeping Beauty? I knew where I was-and I like my family," Rodriguez says, before letting out a hearty laugh.

They have become a curious duo on this journey-Bendjelloul, a music fan who can't believe Rodriguez's work was overlooked, and Rodriguez, who calls himself a "musical/political" artist and is just as likely to discuss Syria or political oppression as the music business or journalism.

At Q&As, Bendjelloul gladly defers to the subject of his film, letting him tell parts of the story that aren't onscreen. Truth be told, Bendjelloul knows more about the story than Rodriguez: He shot three-quarters of the movie before he ever met his subject; only because he had so much footage did Rodriguez agree to appear on camera.

"After he showed it to me I felt he had enough in there without me," Rodriguez says. "I'm only in the film eight minutes . . . He picked out everything and I try to have a little say in it. He was kind to me."

"There will be an interest in the soundtrack as a stand-alone expression," Sony Legacy's Block says. "It's part of the mystical quality of the story. Forty years later, the music holds up and in some ways it's more relevant today than it was acknowledged at the time. We all believe he is an artist who has created a magnificent body of work, and I'm glad he's still here to enjoy the acknowledgement." ....

While "Searching for Sugar Man" is a prime example of festival exposure leading to theatrical distribution, other musicrelated programming from the festival circuit has found unique ways to get in front of audiences. "Marley" became the first film to be screened through a link on Facebook; Paul Simon's Graceland story, "Under African Skies," appeared on A&E and in Sony Legacy's deluxe editions of the album; and "Shut Up and Play the Hits," Dylan Southern and Will Lovelace's film on the final performance by LCD Soundsystem, will play in more than 120 theaters for one night only (July 18).

"Big Easy Express," featuring Mumford & Sons, Edward Sharpe & the Magnetic Zeros, Old Crow Medicine Show and a train, hopped from South by Southwest and the Los Angeles Film Festival to an exclusive run at iTunes.

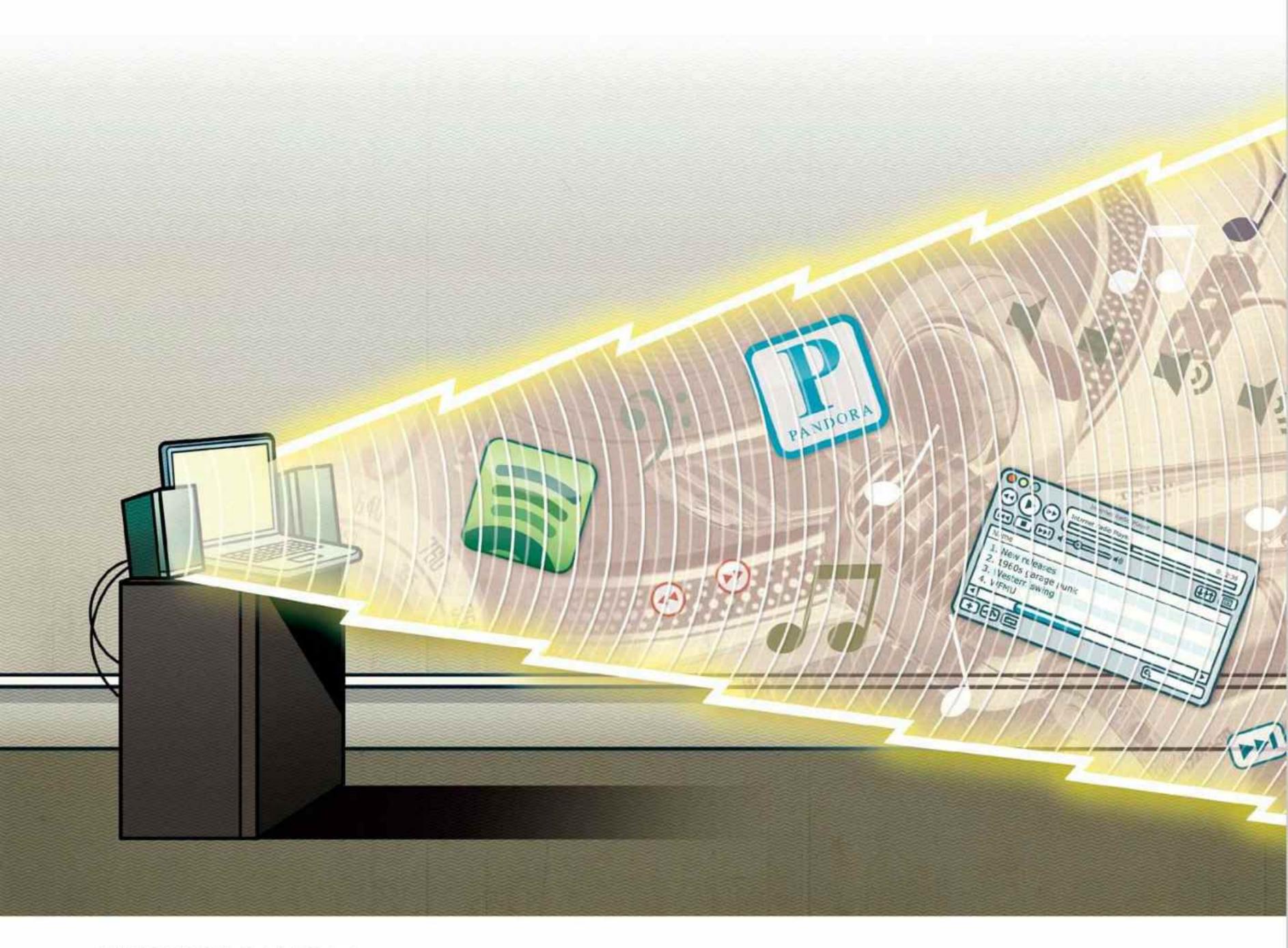
"The bands entered into a partnership

Chicago indie label Drag City Records has already signed on to release a soundtrack to "The Source."

Ice-T's documentary on the roots of hiphop, "Something From Nothing: The Art of Rap," had its world premiere at Sundance and went the traditional route without any bells and whistles. It played 157 theaters for a week in mid-June, grossing \$150,000 that weekend, according to its distributor Indomina. The soundtrack, released digitally by Sony, has sold fewer than 1,000 copies, according to Nielsen SoundScan. -PG



# THE NEXT DIGITAL



### WHY INTERNET Radio IS WHERE Both the listeners And the money Can be found

### **BY GLENN PEOPLES**

#### ONE IS TRADED ON THE NEW YORK STOCK EXCHANGE. ANOTHER WAS

recently launched by the world's leading on-demand music subscription service. And yet another has quietly accumulated 30 million monthly users.

These three Internet services are part of the resurgence of a format considered dead by many: radio. Business models built around digital downloads were all the rage last decade. On-demand services have surged recently but haven't connected with the mainstream. Entrepreneurs and established businesses have returned to the fact that people love to simply lean back and listen. There's a gold mine waiting for companies that can take all the work out of the listening experience.

Radio is heard by 241 million Americans each week, according to Arbitron. In fact, this "dead" format had \$17.4 billion in advertising in 2011, according to the Radio Advertising Bureau. Internet radio is now a mainstream product, too. A study by Arbitron and

# BATTLEGROUND



Edison Research found that 29% of Americans age 12 and older listened to some form of online radio in the first quarter, up 30% from first-quarter 2011. Satellite radio is increasingly mainstream: SiriusXM finished June with 22.9 million subscribers.

On-demand services—the hot music business topic of 2011 due to Spotify's U.S. launch can only aspire to such a following. In fact, Internet radio and other noninteractive digital music services—satellite radio, music channels on cable networks—pay out far more to labels and artists than on-demand services. Sound-Exchange, the organization that collects and distributes statutory digital performance royalties in the United States, paid out \$292 million in 2011. On-demand services paid out about \$165 million, according to Billboard's estimate.

Simply put, radio is where both the people and the money can be found. Recognizing that, entrepreneurs have infused more innovation into Internet radio. Pandora, still a market leader with 74.2% of the total sessions in May by the top 20 webcasters (according to Triton Digital), has dozens of upstarts vying to steal a sliver of its market share.

Songza is one of those services attracted to radio's reach. "By the numbers, radio is the vast majority of what people do the vast majority of the time when it comes to music," CEO Elias Roman says. "That's where people are living." Songza's founders had previously built Amie Street—a music download service that utilized dynamic pricing, which Amazon acquired in 2010. Roman found that getting people to buy downloads was difficult because it required new behaviors. Radio is easy in comparison. It doesn't ask the consumer to buy, download, sync and manage files. On the Internet, just as with broadcast, all radio requires is pushing "play."

"We wanted to go to a space where we had less friction and a greater mass of people on the receiving end of that delivery mechanism," Roman says.

#### THE MARKET LEADERS: PANDORA AND IHEARTRADIO

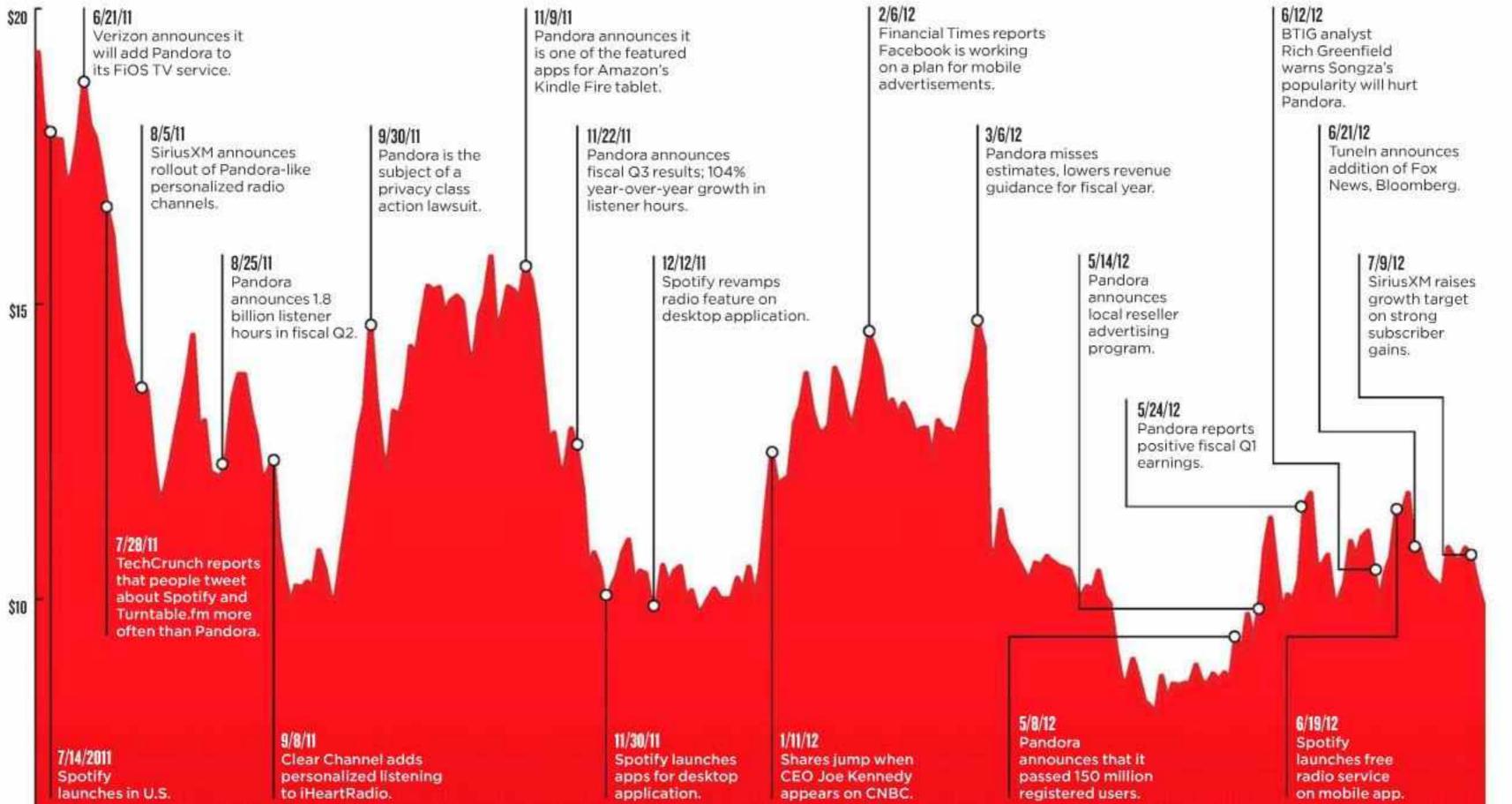
Executives at various companies would have you believe many different things: personalized radio is the superior listening experience; personalized radio is just a feature; consumers want local radio; consumers want music to match their activity or mood. They are all correct. The market is big enough for them all—and it's growing. A fraction of the 14.6 billion hours that people spend listening to radio each month can easily be absorbed by Internet services.

Pandora is by far the leader. The company ended June with 54.5 million active users—defined as people who activated a stream in the previous 30 days—and 1.08 billion listener hours. By the company's own calculations it has a 6% share of the entire U.S. radio market.

A year ago, Pandora might've appeared to have the Internet radio market locked up.

### A YEAR IN THE LIFE OF PANDORA MEDIA'S STOCK

Pandora Media started selling on the New York Stock Exchange on July 11, 2011. A year later, its share price is down considerably and the number of competitive threats is up. The stock's downward slide can't be attributed entirely to the competition—investors didn't seem to have a firm grip on the company's financials from the onset. But Pandora faces more threats today than a year ago. The ups and downs of its share price lay testament to the increasingly competitive Internet radio market. Even though the company has added users and grown its market share, news of competing services usually sends the stock down—if only for a few hours.



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Its July 2011 initial public offering, the first for a digital music company since Napster in 2005, was made possible by the company's early dominance of Internet radio. There is a \$17.4 billion U.S. radio advertising market, and Pandora had the potential to grab the biggest share of it. Clear Channel's Internet radio play, iHeartRadio, was in its infancy. Spotify was still just an on-demand service. Internet radio had practically become synonymous with Pandora. Its straightforward approach to personalized listening set the standard for competitors to follow.

But Pandora doesn't have the Internet radio market all to itself, a fact the company's investors have slowly come to realize. (They seem to have also realized that Pandora, often associated with other Internet stocks, has little in common with Facebook, LinkedIn and Zynga. The crucial difference is the company's content acquisition costs, which run at 54% of revenue.) Pandora's share price opened at \$16, rose to \$26 and has gently fallen ever since, except for short-term rallies. The occasional appearance of a competitive threat, no matter how big or small, seems to bring an instantaneous drop in Pandora's market value.

Each new competitor and each innovation has the potential to chip away at Pandora's market share and profitability. BTIG analyst Richard Greenfield, perhaps the most bearish of all equity analysts covering Pandora, believes the company will turn a profit next year but doesn't see as much upside as other analysts. "It's more of a function of how profitable this business is going to be given the escalation of competition over the next few years," he says.

Licensing also makes Internet radio competitive. Whereas an on-demand service requires lengthy dealings with labels—one recent academic study estimated a new service spends 18 months to get licenses—and advances that can run in the tens of millions of dollars, a webcaster doesn't need permission to play any recording. Webcasters must pay a statutory performance royalty to SoundExchange—no advances to labels required. Thus, the barriers to entry in Internet radio are low enough to invite new services with new ideas and innovations.

And yet Pandora remains the leader in Internet radio by a wide margin. According to Triton Digital, Pandora's share of the top 20 U.S. Internet radio services from 8 a.m. to 12 a.m. was 74.2% in May, down slightly from 74.6% in April. If there is any company able to withstand a growing legion of competitors it's Pandora. The company had \$44.1 million in cash and cash equivalents on its balance sheet as of Jan. 31, a financial cushion that will allow it to continue to staff up its advertising sales team it has hired away people from terrestrial radio competitors—grow market share and add such distribution partners as automobile companies.

Clear Channel's iHeartRadio, the No. 2 service, rose to a 13.6% share in May from 12.9% in April, according to Triton. IHeartRadio aggregates Clear Channel's local stations and also offers personalized and artist-driven stations. Clear Channel considers Internet radio important enough that the broadcaster struck a deal with Big Machine Label Group for both terrestrial and Internet radio performance royalties the first for sound recordings on terrestrial radio. The company's message was clear: We want Internet radio to grow but need lower royalty rates.

#### **BREAKING INTO SONGZA**

The first six months of 2012 were filled with new features and new services. Big Internet radio companies have plenty of reason to look over their shoulders.

Songza became Internet radio's new buzz-

word on June 11. Its iPad app was downloaded 1.2 million times in just 10 days, which journalists and analysts declared a shot across the bow at Pandora. The company won't specify its total number of monthly active users but puts the figure in the seven digits.

Songza brings a new spin to radio listening: its Concierge feature. As the name implies, Concierge helps a user parse Songza's huge catalog of songs to find the most suitable music for any given time of day, mood or activity. It debuted in March on the iPhone app and in July became available to Android users.

Songza's adherence to the fundamentals of radio makes it a potent foe. Unlike Turntable.fm, the social listening service that exploded in the summer of 2011 but faded to near obscurity by the end of the year, Songza doesn't require people to change how they listen. All it asks is that people change how they pick music. "You want music that's going to make your commute better," Roman says. "You want music that will make entertaining more fun. You want music that will make you run faster when you go jogging."

Not every Internet radio service wants the

# **29% OF AMERICANS** AGES 12 AND OLDER LISTENED TO ONLINE RADIO IN THE FIRST QUARTER OF 2012.

listener to lean back so much. CBS-owned Last. fm, for example, uses information like biographies and tour dates to educate its users. Last. fm has always emphasized discovering new artists, CBS Interactive president David Goodman says. "Radio is a component of other features we provide."

Even "lean forward" on-demand services are getting into radio. Spotify is the latest Internet radio product to thrill journalists and worry Pandora investors. On June 19, Spotify added a free radio service for its mobile app to its on-demand subscription service. In fact, it's the only mobile feature available to non-paying users. Much like its predecessors, Spotify's radio feature offers customized listening based on an artist, song, album or genre. Headlines trumpeted Pandora's new challenger. That day Pandora's stock opened 6.5% lower than the previous day's close and fell as much as 9.2% before making up much of the loss.

Spotify had first tempted listeners with unlimited on-demand access to a huge catalog of music. Spotify offered free desktop listening (using an ad-supported model), but charged for mobile streaming. Then the proposition shifted: Mobile radio would be free, but on-demand mobile listening is still a premium product.

Spotify's original model—free streaming to desktop, mobile usage only for paying subscribers—worked well two or three years ago but doesn't fit today's market, says Sachin Doshi, Spotify head of special projects, content and distribution. "Increasingly, obviously with smartphone and tablet penetration, usage is shifting from the desktop to those mobile devices. In



some cases, people are abandoning their desktop altogether for that kind of activity."

The solution, Doshi says, was to create "some kind of funnel and free experience" for consumers who have shifted to mobile devices. Since its beginning, Spotify has used desktop streaming to convert free listeners into paying subscribers. For every 10 people who register for the service, three end up paying. The more people try the service, the more people pay for it. Free mobile radio simply continues that approach. Spotify is betting that a portion of radio lovers will pay to enjoy radio with on-demand functions.

Internet radio is easier said than done, however. While Spotify excels at on-demand streaming, sharing and playlist creation, the early incarnation of its mobile radio service is disappointing. Problems abound: A Kenny Chesney



channel played a Christmas song by pop crooner Michael Bublé and a track by Christian rock band Lifehouse. A channel on Malian duo Amadou & Mariam played tracks by indie folk group Beirut and eccentric Icelandic musician Björk. Songs by indie rock favorites the Pixies, classic rock group Thin Lizzy and jazz artist Melody Gardot appeared on a channel built around blues legend Muddy Waters. All three are guitar-based acts, but they're hardly cut from the same cloth.

A knowledgeable source says Spotify's radio product chooses songs based in part on how people arrange them into playlists. So, for example, a song by the Pixies can show up on a Waters station if people have both songs in the same playlists. This socially minded approach is exclusive to Spotify and fraught with pitfalls—it's possible that the way a playlist is built can make sense only to the person who built it.

And although Spotify can boast an ondemand catalog of 17 million tracks, that massive catalog is missing the Beatles, Pink Floyd, Metallica and other acts that have yet to license their music to subscription services. A competing U.S. webcaster can play all these artists using the statutory license provided by the Digital Millennium Copyright Act. But type in "the Beatles" into Spotify radio and you might get, as Billboard did, unrelated tracks from the Scorpions, ABBA, Frank Sinatra and Kings of Convenience. (Spotify says that it seeks a "seamless experience and catalog across all our features" and will "continue to work with these artists to bring them aboard the entire service.")

#### **GETTING PERSONAL**

Internet radio is "wickedly hard," Pandora CEO Joe Kennedy says. Maybe so, but Billboard's trials often found very little difference between personalized Internet radio services.

IHeartRadio is one of the more human services. After all, as chairman/CEO John Hogan explains, the company is filled with radio veterans with an instinct for what people want to hear. Clear Channel's message since it launched personalized features last year has been unwavering: The customization feature of iHeartRadio is merely a feature of the larger product. "We create the experience for the listener," Hogan says. "It's fundamentally different than the playlist experience."

That said, not much difference exists between iHeartRadio's personalized service and Pandora. The songs they play may differ a bit. For exam-

### **SURFING THE DIAL**

provides access to more than 250 genre-based stations; users can create their own artist-based stations. The company claimed 3 milto connect with friends whether or not they're using the music service. The "Around Me" section presents a map where users can discover local tastes based on users who have checked in through Facebook. **CONS:** The current lack of an iPhone/ Android app (rumored to be on the way) hinders the user's ability to listen to playlists on the go. The maps feature is an interesting concept, but very glitchy.

There's more going on in Internet radio than most people realize. Low barriers to entry and the potential to disrupt a legacy industry has attracted both investment and innovation. Strong niche competitors, breaking new ground in areas like heavy social media integration and promotion of emerging artists, work to tweak and push the boundaries of what defines the radio listening experience.

#### **8TRACKS**

GETTY IMAGES

RIGHT: CHARLES ESHELMAI

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FORMATS: Web browser, iPhone/ Android app

LAUNCH DATE: August 2008 SUMMARY: This San Francisco-based company forgos algorithmic programming for the feel of cassette mixtapes. Users upload tracks and create playlists of at least eight songs (hence the site's name). Both artists and labels can promote music through 8tracks' in-house promotion team and embeddable widgets. PROS: The "Mix Feed"-an excellent discovery feature similar to the Facebook Newsfeed-chronologically displays new playlists from those the user follows. Sharing playlists to nearly anywhere on the Internet is a breeze, and users can upload their own playlist cover art, giving the embeddable widget a personal feel. Both the browser and mobile app facilitate purchases from iTunes.

**CONS:** Compliance with the Digital Millennium Copyright Act means users are limited to uploading only one song per artist and album.

#### EARBITS

FORMATS: Web browser, Google Chrome app, iPhone/Android app LAUNCH DATE: January 2010 SUMMARY: Los Angeles-based Internet radio service with a strong emphasis on emerging and independent acts. Earbits gives users ad-free listening by allowing artists to pay for airtime to promote songs, albums and concerts.

**PROS:** Earbits' feel and design allow for a truly immersive experience, connecting users directly to artists through high-resolution, full-screen photos and a multifaceted biography section with everything from merchandise to concert calendars. Its pop-up ads, paid for by the artists, are simple and nonintrusive, allowing fans with a variety of options to connect directly with the artists they discover.

**CONS:** Because Earbits places a high emphasis on emerging artists, users shouldn't turn to the service expecting to hear familiar music.

#### JANGO

FORMATS: Web browser, iPhone/ Android app

LAUNCH DATE: November 2007 SUMMARY: New York-based Jango lion unique visitors and 30 million monthly page views in 2011. Jango

monthly page views in 2011. Jango Airplay, a pay-to-play promotion service, allows independent artists to advertise their music to Jango's millions of listeners for as little as \$10. **PROS:** Facebook authorization for Jango's music-based social network makes discovering new music through friends a snap. Jango subverts the play/skip-only limitations of Internet radio by listing singles under an artist as YouTube videos. Click on any of these tracks and Jango will pause the radio player and play the selection in-page.

**CONS:** Advertising-supported model means heavy display ads and interruptions in the broadcast. Catalog is limited mostly to major artists, so the variety in more niche genres is limited.

#### SENZARI

FORMATS: Web browser LAUNCH DATE: December 2011 SUMMARY: Miami-based Senzari which positions itself to compete with Pandora—launched in late December in Brazil, the United States and Spain in private beta with a library of more than 10 million songs (compared with Pandora's 900,000). Currently Senzari operates on an ad-revenue model, with long-term plans for an ad-free premium service. PROS: Seamless integration with Facebook chat allows Senzari users

#### STITCHER

FORMATS: Web browser, iPhone/ Android/BlackBerry app LAUNCH DATE: August 2008 SUMMARY: The San Francisco-based Internet radio company is geared "for the world beyond music." Stitcher allows users to subscribe to thousands of on-demand podcasts covering politics, sports, entertainment and everything in between.

PROS: With programming ranging from ESPN to NPR, Stitcher has the right deals in place to provide topquality content. Custom playlists make it easy to organize and find podcasts at a later date. Rich, unobtrusive onscreen cost-per-click display ads with demographics-based targeting solutions give advertisers a variety of ways to reach users. **CONS:** Its focus on podcasts means users can't select music at the song level. Facebook integration smooths the account creation process, but Stitcher doesn't utilize the Open Graph to enrich users' experience or give them a way to privately share with friends. -William Gruger

### **PERSONAL RADIO ROAD TEST**

Custom, or personalized, radio stations based on a listener's taste is one of Internet radio's selling points. So how do the services stack up in a head-to-head test of stations built around three different artists? When it comes to current acts like Katy Perry and Kenny Chesney, pretty well (though iHeartRadio's selection of the Band Perry on our Perry station struck us as a little strange). As a streaming-based service, Spotify doesn't have access to the Beatles catalog, and comes up short there. Spotify's playlist-driven programming turned up odd results on our Chesney station as well, including a track from Michael Bublé's Christmas album.

	PANDORA	IHEARTRADIO	SLACKER	SPOTIFY
ATY PERRY	Katy Perry, "The One That Got Away"	Katy Perry, "Waking Up in Vegas"	Kelly Clarkson, "Stronger"	Willow, "Whip My Hair"
	Rihanna, "Disturbia"	Ke\$ha, "Blow"	Taio Cruz, "Dirty Picture"	Rihanna, "Where Have You Been"
	Ke\$ha, "Blow"	The Band Perry, "If I Die Young"	Katy Perry, "Thinking of You"	Maroon 5, "Payphone"
	Selena Gomez & the Scene,	Flo Rida,	Nelly Furtado,	Rihanna,
	"Love You Like a Love Song"	"Wild Ones"	"Turn Off the Light"	"What's My Name?"
	Katy Perry, "Last Friday Night (T.G.I.F.)"	Katy Perry, "Part of Me"	Avril Lavigne, "Hot"	Lady Gaga, "Hair"
	One Direction,	One Direction,	Lady Gaga,	Jessie J,
	"What Makes You Beautiful"	"What Makes You Beautiful"	"Poker Face"	"Abracadabra"
	Adele, "Rolling in the Deep"	Jessie J, "Domino"	Katy Perry, "Last Friday Night"	David Guetta, "Where Them Girls At"
	B.o.B, "Airplanes"	David Guetta Featuring Sia, "Titanium"	Fergie, "Glamorous"	Katy Perry, "Firework"
	Rihanna, "We Found Love"	Gotye, "Somebody That I Used to Know"	Ke\$ha, "Take It Off"	Ke\$ha, "Animal"
	Katy Perry, "Firework"	Katy Perry, "The One That Got Away"	Katy Perry, "Teenage Dream"	Ke\$ha, "Kiss N Tell"
HE BEATLES	The Beatles,	The Beatles,	The Beatles	Kings of Convenience,
	"Help"	"Ob-La-Di, Ob-La-Da"	"While My Guitar Gently Weeps"	"I'd Rather Dance With You"
	George Harrison,	The Animals,	Pink Floyd,	Bob Dylan,
	"Something" (Live)	"Don't Let Me Be Misunderstood"	"Another Brick in the Wall"	"Like a Rolling Stone"
	Paul McCartney,	The Doors,	Lynyrd Skynyrd,	Frank Sinatra,
	"We Can Work It Out" (Live)	"Break On Through"	"Saturday Night Special"	"I've Got You Under My Skin"
	John Lennon, "Instant Karma"	The Who, "Baba O'Riley"	The Beatles, "And I Love Her"	Nouvelle Vague, "Dance With Me"
	The Beatles,	The Beatles,	Queen,	The Scorpions,
	"You Never Give Me Your Money"	"Help!"	"Fat Bottomed Girls"	"Send Me an Angel"
	Creedence Clearwater Revival,	David Bowie,	The Eagles,	Tom Walts,
	"Have You Ever Seen the Rain?"	"Space Oddity"	"Bitter Creek"	"Martha"
	George Harrison, "My Sweet Lord"	Paul McCartney & Wings, "Junior's Farm"	The Doors, "People Are Strange"	Studio 99, "Californication"
	The Animals,	Simon & Garfunkel,	The Beatles,	ABBA,
	"House of the Rising Sun"	"A Hazy Shade of Winter"	"Get Back"	"Mamma Mial"
	Buffalo Springfield,	John Lennon,	J.J. Cale & Eric Clapton,	The Rolling Stones,
	"For What It's Worth"	"Whatever Gets You Through the Night"	"Danger"	"Paint It Black"
	The Beatles, "Hello Goodbye"	The Beatles, "Twist and Shout"	John Lennon, "Instant Karma"	Ennio Morricone, "L'Estasi Dell'oro"
ENNY CHESNEY	Kenny Chesney,	Kenny Chesney,	Kenny Chesney,	Johnny Cash,
	"Don't Blink"	"Don't Blink"	"You Had Me From Hello"	"I Got Stripes"
	Brad Paisley, "Then"	Jason Aldean, "Tattoos on This Town"	Kenny Chesney, "Anything but Mine"	Brad Paisley, "Ticks"
	Zac Brown Band, "Knee Deep"	Zac Brown Band, "Toes"	Lonestar, "What About Now"	Eric Church, "Drink in My Hand"
	Jason Aldean,	Kenny Chesney,	Kenny Chesney,	Brad Paisley,
	"Why"	"She Thinks My Tractor's Sexy"	"Young"	"Remind Me"
	Rodney Atkins,	Lee Brice,	Kenny Chesney,	Lifehouse,
	"Take a Back Road"	"Hard to Love"	"Something Sexy About the Rain"	"Everything"
	Brad Paisley, "Mud on the Tires"	Blake Shelton, "Honey Bee"	Tim McGraw, "Just to See You Smile"	Brad Paisley, "Old Alabama"
	Blake Shelton, "God Gave Me You"	Gary Allen, "Life Ain't Always Beautiful"	Kenny Chesney, "What I Need to Do"	Taylor Swift, "Safe & Sound"
	Kenny Chesney,	Dierks Bentley,	Toby Keith,	Michael Bublé, "It's Beginning to Look
	"When the Sun Goes Down" (Live)	"Am I the Only One"	"A Little Too Late"	a Lot Like Christmas"
	Tim McGraw,	Kenny Chesney,	Kenny Chesney,	Toby Keith,

"She's My Kind of Rain"

"The Woman With You"

"No Shoes, No Shirt, No Problems"

"Beers Ago"

ple, Pandora's Madonna station opted for other songs of the same era while iHeartRadio mixed in newer, yet appropriate tracks by Katy Perry and the Black Eyed Peas. But the two services were more or less identical when playing songs on stations for Waters, the Beatles, Chesney and Perry. IHeartRado actually outperformed Pandora in a brief test of a channel based on Senegalese star Baaba Maal.

Similarly, Slacker matched or exceeded its peers in song selection or overall quality in Billboard's tests. Available in free and paid versions, Slacker mixes computer algorithms and human programming when determining which songs to play. In its test, only two songs were out of place. First, "Skrillex Orchestral Suite"—literally an orchestral piece—was played in a Skrillex channel filled with dubstep tracks. The other oddity was the inclusion in a Madonna station of Cyndi Lauper's cover of Albert King's "Down Don't Bother Me" from her 2010 album *Memphis Blues*. A track from one of Lauper's '80s albums would have made sense; this didn't.

Slacker, which has more than 500,000 paying subscribers and 6 million monthly active users, is unique in its level of fine-tuning, however. A listener can choose between varying levels of familiarity, artist discovery, popularity and eras. Each station has check boxes for turning on and off DJ input and hourly updates from ABC News and ESPN.

"If you want to lean forward and have that next level of control, you've got that with us," CEO Jim Cady says. He also points to Slacker's "light DJ touch"—something that will become more predominant in the future, he says—that will give the listener a deeper understanding of the music. So, for example, Slacker will explain that a certain group of songs had Jack White as a common theme. "You as the listener can have context of what you're listening to and why it was selected for that station."

TuneIn occupies the side of the spectrum opposite Slacker. The Palo Alto, Calif.-based company aggregates more than 70,000 terrestrial radio stations from around the world and in a wide variety of formats. A TuneIn listener can go from WMFU New York to 88.3 FM in the Falkland Islands with just a few clicks. TuneIn also has Internet-only stations—including one from Snow Island Hill, Antarctica.

TuneIn lacks personalization—every stream is a one-way broadcast—but it tackles discovery by guiding listeners to carefully programmed channels. It's not Pandora, but that's the point. "We are a search engine for all the live audio streams in the world no matter where they come from—terrestrial radio, Internet radio or your own custom radio station," CEO John Donham says. "If you think of something like Google and [its Web browser] Chrome, TuneIn tries to achieve that same thing."

The Web- and app-based service has amassed 30 million monthly users without the fanfare of on-demand and personalized radio services. And although spoken word doesn't have the sex appeal of music services, TuneIn augments its music offerings with a huge variety of news, talk shows and sports programming. The addition of Fox News Radio and Bloomberg in June closely followed deals to stream ESPN Radio and CBS Radio.

#### A GAME OF INCHES, NOT YARDS

Companies have different approaches for competing in the dynamic Internet radio market. Clear Channel leverages its strength in broadcast radio. Slacker is creating a holistic radio experience with music, news and a human touch. Last.fm focuses on discovery through both music and information. TuneIn specializes in quickly leading people to the content they desire. Spotify can promise interaction between its free radio and on-demand services.

Pandora sees the Music Genome Project, the propriety music database that guides its programming, as the foundation for its leadership position. "We've been working on it now for over 12 years," Kennedy says. "We feel we can continue to do so much better than how we're doing today, have more people working on it than we've ever had."

Internet radio is a game of inches, not yards. Small differences in performance will have large consequences. Kennedy believes Pandora's scale will also play to its advance. So far, Pandora users have given 15 billion pieces of input—"thumbs up" and "thumbs down"—on songs played.

"We know what people think of every song we've ever played on a Bruce Springsteen station," Kennedy says. "We know exactly how well that song was received. We can break that down by age, by gender, by geography. We know that playing 'Rosalita' to a 50-plus-year-old New Yorker on a Bruce Springsteen station is a better play than to a 30-year-old woman in San Francisco."

Pandora needs whatever competitive advantage its Music Genome Project can offer. Its days of triple-digit growth are over. The first sign of age appeared July 10 when it announced a sequential drop in listener hours to 1.08 billion in June from 1.1 billion in May. June's tally was up from the 1 billion and 1.06 billion listener hours posted in March and April, respectively.

Kennedy credits the month-to-month decline on seasonality—listening hours start to tail off in May as students leave school and Americans engage in summer activities. But for a company whose market value is largely derived from its growth potential, a month-to-month drop in listener hours demands some reflection. For Pandora's competitors, a sign of slowed growth means the market is wide open.

# PANDORA HAS THE POTENTIAL TO GRAB THE BIGGEST SHARE OF THE \$17.4 BILLION U.S. RADIO AD MARKET.

nos.beefinwebeenfregen



# SUPERSTARS Varied bills boost boxscores as touring biz sees strong midyear results

#### **BY RAY WADDELL**



### TOP 25 BOXSCORES

GROSS SALES/ ARTIST(S) Attendance, Capacity No. of Shows, Sellouts Promoter(s) Venue, Location, Date(s) **Ecket Scale** COACHELLA VALLEY MUSIC AND ARTS FESTIVAL \$47,313,403 \$799/\$269 Empire Polo Field, Indio, Calif. April 13-15, 20-22, 2012 158,387 Goldenvoice/AEG Live SIM SERVICE ROGER WATERS \$37,970,877 (164,417,000 cesc Estadio River Plate, Buenos Aires, March 7, 9-10, 12, 14-15, 17-18, 20, 2012 430,678 Pop Art \$480/\$36 444905 nine show LADY GAGA, ZEDD \$18,339,701 1.465584,000 ve Saltama Super Arena, Saltama, Japan, May 10, 12-13, 2012 Live Nation Global Touring, 96,550 \$\$12.75/\$tt2.59 **Creativeman Productions** (hree sellouis STAGECOACH: CALIFORNIA'S COUNTRY MUSIC FESTIVAL \$13,043,515 \$999/\$199 Empire Polo Field, Indio, Calif. April 27-29, 2012 55,772 Goldenvoice/AEG Live ROGER WATERS \$12,512,685 22,889,755 reas Estadio do Morumbi, São Paulo April 1, 3, 2012 99,869 T4F-Time For Fun \$49198/\$98.40 107.621 two shows EMINEM, LIL WAYNE, HILLTOP HOODS \$10,443,400 \$10,212,337 Australian Sydney Football Stadium, Sydney, Dec. 2, 4, 2011 78,320 93,918 two Dainty Group \$306.69/\$153.39 shows one settout ROGER WATERS \$9,297,778 (4476,880)000 pesc Estadio Nacional, Santiago, Chile, March 2-3, 2012 93,926 DG Medios y Espectáculos \$525/\$43.68 EWO SERVE ANDRE RIEU \$9,116,080 (18,108,635 reals) Poladian Produções, André Rieu Ginásio do Ibirapuera, São Paulo 83,281 May 29-31, June 1-3, 5-10, 2012 83,508 12 shows \$402,73/\$50.34 Productions RIHANNA, CALVIN HARRIS \$8,533,600 (15,515,115) O2 Arena, London Nov. 13-15, Dec. 1, 20-22, 2011 116,417 120,435 Live Nation \$88.34/56425 seven snows PEARL JAM, X \$8,507,360 (14,840.160 reas) Estádio do Morumbi, São Paulo Nov. 3-4, 2011 97,383 130,804 two shows T4F-Time For Fun \$217.84/\$108.92 EMINEM, LIL WAYNE, HILLTOP HOODS \$8,478,790 \$8,398,338 Autoalar Etihad Stadium, Melbourne, Australia, Dec. 1, 2011 62,508 Dainty Group \$30277/\$12105 LADY GAGA, ZEDD \$7,893,195 skiel 2003, 520 Honig Kong Live Nation Global Touring, Live AsiaWorld-Arena, Hong Kong 51,613 20336/46184 Nation Asia May 2-3, 5, 7, 2012 lour sello



RANKED BY GROSS

2011 THROUGH MAY 31, 2012

COMPILED FROM

demonstrate consistency at the box office during a sustained time period and new artists that show signs of being meaningful touring acts for years to come.

If that's the criteria, then the list of the top 25 tours at midyear bodes well for an ongoing recovery in the touring industry.

After a dismal 2010, the concert business regrouped, retooled and rebounded nicely in 2011, and could well be on its way

to logging the record numbers that began this millennium.

The midyear recaps in this special feature are based on concerts reported to Billboard Boxscore that took place Nov. 1, 2011, through May 31, 2012. Certainly in 2012,

the event tours and superstars are there (Roger Waters' *The Wall* tour, Bruce Springsteen, Paul Mcig-event tours and superstars are supposed to sell tickets, so the best indicator for the success of the touring industry is when the list of top tours also includes a healthy mix of genres, veterans who for 2012's top tour will surely look much different, as mega-tours from artists like Gaga, Kenny Chesney and Madonna, along with the bulk of the amphitheater season, come to bear.

What this midyear assessment does provide is a barometer for the overall health of the industry heading into the fall, and the prognosis is good.

Michael Rapino, CEO of Live Nation Entertainment, the world's largest concert promoter and far and away the No. 1 presenter of live entertainment in the industry, is bullish on the year-to-date numbers, telling Billboard that 2012 "is shaping up to be a great year for live concerts, with strong growth throughout our business."

Rapino likes the mix of superstars and new talent. "Our arenas and stadiums are being led by sellout tours from Madonna and Lady Gaga, [and our] amphitheaters are revitalized with great young acts including

> One Direction and Big Time Rush," he says, adding, "[Our] festivals continue to grow, attracting over 3 million fans around the world."

> John Reid, Live Nation's London-based president of concerts for the United Kingdom and Europe, sees a similar situation across the pond.

"So far this year our growth in both con-

and the second se	may 2-5, 5, 7, 2012	TOUP SENDUZS	Nation Asia					
\$7,596,8								
(99,919,200 \$193,88/\$22		82,811 two sellouts	OCESA-CIE					
\$7,540,2								
(\$7523945 A. \$450 BB/\$9		42,795 42,850 three shows two selouts	Van Egmond Group, Chugg Entertainment					
\$7,182,19								
(\$7,114,896 A)) \$454,26/\$9(		39,827 44,18 three shows	Van Egmond Group, Chugg Entertainment					
\$6,839,2		_						
(\$6,434,985 A) \$425,03/\$0		38,563 four sellouts	Michael Coppel Presents					
\$6,705,9	70 JAY-Z & KANYE WEST	JAY-Z & KANYE WEST						
(E4,225,615) \$793,49/\$23	60 O2 Arena, London May 18-22, 2012	77,117 81,955 five shows	Live Nation					
\$6,692,8		& THE E STREE	T BAND					
(65,259,484 \$105,62/382		vs. 79,430 86,000 two shows one sellout	Doctor Music Productions					
\$6,353,3								
(10.841,760 r \$293.01/\$10		e, <b>42,436</b> 46,671	T4F-Time For Fun					
\$6,066,8		_						
(\$7360.040 New \$329154/\$8-		39,066 12 four sellouts	Michael Coppel Presents					
\$5,988,0								
(79,207,319) \$907,19/\$22		53,080 57,726	OCESA-CIE					
\$5,768,5								
\$250/\$175/\$ \$55	The Colosseum at Caesars Palace, Las Vegas, Jan. 10-11, 14-15, 17-18, 20-22, 20	36,715 nine sellouts	Concerts West/AEG Live, Caesars Entertainment					
\$5,173,95								
(8.829.130 re \$351.61/\$105		e, 43,046	T4F-Time For Fun					
\$5,104,4								
\$250/\$149.5 \$109.50/\$56		42,332 three sellouts	Live Nation					
\$5,098,7								
\$250/\$165/5 \$49	The Colosseum at Caesars Palace, Las Vegas, Nov. 3, 5-6, 9, 12-13, 16, 19-20, 20	37,141 mine sellouts	Concerts West/AEG Live					

Cartney, Van Halen). But also evident are diversity (pop, rock,

urban, country, even classical), consistent veterans (Elton John, Pearl Jam, Red Hot Chili Peppers), and newer artists or shows that look to be around for the long haul (Lady Gaga, Drake, Jason Aldean).

"That's the goal," says Marc Geiger, head of music at William Morris Endeavor (WME). "I look at a prototype artist like Lady Gaga, who had massive pop success, but now I can feel people thinking about her as a 25-year [or] 30-year superstar, not a flash-in-the-pan pop artist—which she never felt she was."

As the time period for Billboard's midyear numbers ends as much of the summer touring activity begins, the final tally

into the fall.

**Billboard's midyear** 

**Boxscore charts** 

offer a barometer

for the overall

health of the

touring and venue

industry heading

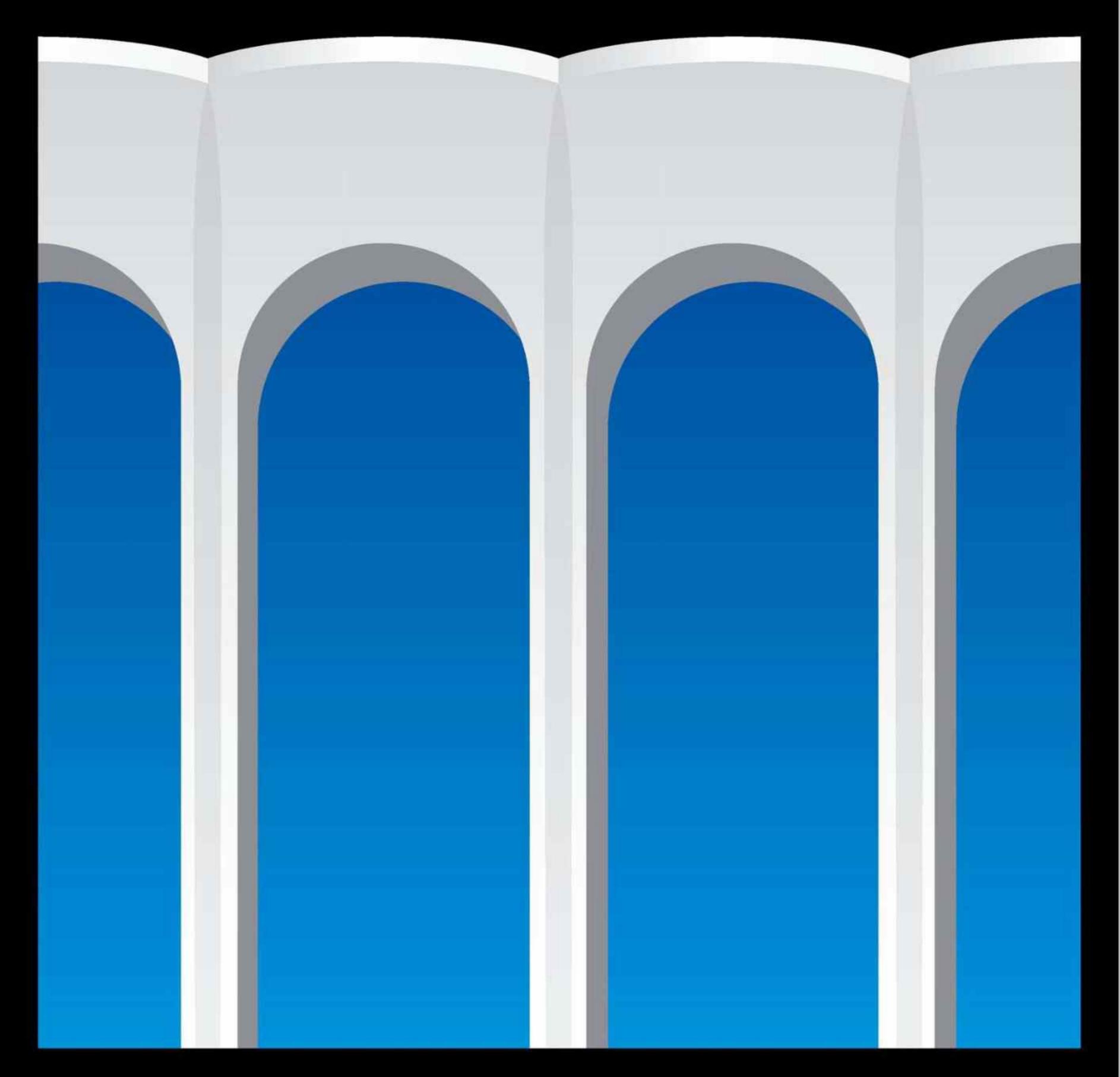
certs and European festival businesses is very encouraging,"

Reid says, citing sold-out, multiple arena runs from Rihanna, *Watch the Throne* with Jay-Z and Kanye West, and stadium and festival shows from Springsteen, Coldplay and Metallica. Rihanna's seven plays at the O2 Arena in London grossed \$8.5 million, and Jay-Z and West grossed \$6.7 million at the O2 from five shows, according to Boxscore.

In total, Jay-Z and West tallied a gross of nearly \$46 million from 30 shows reported by Live Nation.

When it comes to "event" tours, now that the record-shattering U2 360° tour has ground to a halt, Roger Waters' electrifying The Wall Live tour finds itself without peer in terms of **continued on** >>p30









THE THEATER AT Madison Source Garden.



RADIO CITY



WANG



Beacon THEATHE



CHICAGO



FORUM



"The World's Most Famous Arena" is just the beginning...

ALL PROMOMONON       ALL PROMOMONON         11       \$429,579,4655       A         22       \$236,875,4544       A         33       \$131,468,1700       A         44       \$666,286,2520       A         50       \$47,244,522       A         51       \$46,952,733       A         61       \$41,401,873       A         70       \$41,797,557       A         8       \$41,401,873       A         9       \$337,970,8777       A         10       \$35,913,919       A         11       \$26,197,636       A         12       \$226,197,636       A         13       \$223,629,943       A         14       \$223,061,422       A         15       \$222,061,422       A         16       \$19,607,922       A         17       \$19,441,591       A         18       \$11,996,703       A         19       \$13,044,580       A         10       \$13,044,580       A         11       \$14,021,613       A         12       \$14,021,631       A         13       \$14,021,631       A	PRON	<b>10TE</b>	RS BOXSO	RANKED BY GROSS COMPILED FROM CORES DATED NOV 1 ROUGH MAY 31, 2012
S429,579,465       S         2       \$236,875,454       S         3       \$131,468,170       S         4       \$66,286,252       S         5       \$47,244,522       S         6       \$46,952,733       S         7       \$46,952,733       S         8       \$41,401,873       S         9       \$37,970,877       S         9       \$337,970,877       S         10       \$35,913,919       S         11       \$30,451,783       S         12       \$22,061,422       S         13       \$22,061,422       S         14       \$19,607,922       S         15       \$22,061,422       S         16       \$19,607,922       S         17       \$13,044,580       S         18       \$18,339,701       S         19       \$14,046,135       S         19       \$14,621,631       S         19       \$14,621,631       S         19       \$14,621,631       S         10       \$14,060,381       S	PROMOTER Total Attendance	Total Capacity	No. of Shows	No. of Sellouts
2       \$236,875,454       3         3       \$131,468,1700       3         4       \$66,286,252       3         5       \$47,244,522       3         6       \$46,952,733       3         7       \$44,1797,557       3         8       \$41,401,873       3         9       \$337,970,877       3         9       \$337,970,877       3         9       \$330,451,783       3         9       \$23,629,943       3         10       \$22,952,051       3         11       \$22,061,422       3         12       \$21,060,7922       3         13       \$18,339,701       3         14       \$12,060,7922       3         15       \$14,621,631       3         16       \$14,621,631       3         15       \$14,621,631       3         16       \$14,621,631       3         17       \$14,621,631       3         18       \$12,060,381       3	LIVE NATION	0170.400	cor	700
2       \$236,875,454       3         3       \$131,468,1700       3         4       \$66,286,2520       3         5       \$47,244,522       3         6       \$46,952,733       3         7       \$41,797,557       3         8       \$41,401,873       3         9       \$337,970,8777       3         9       \$337,970,8777       3         9       \$330,451,783       3         9       \$26,197,636       3         10       \$22,061,422       3         11       \$22,061,422       3         12       \$219,607,922       3         13       \$19,607,922       3         14       \$12,060,381       3         15       \$12,060,381       3	5,824,380	6,179,490	695	306
3\$131,468,17014\$66,286,25215\$47,244,52215\$46,952,73316\$41,401,87317\$337,970,87717\$330,451,78317\$26,197,63617\$22,952,05117\$19,607,92217\$19,607,92217\$19,441,59118\$18,339,70119\$18,044,58019\$18,044,58019\$117,935,13019\$14,016,11319\$14,016,11319\$12,060,3811	AEG LIVE 3,136,690	3,613,861	1,043	354
\$131,468,170         \$66,286,252         \$47,244,522         \$44,244,522         \$44,797,557         \$41,797,557         \$37,970,877         \$35,913,919         \$30,451,783         \$2         \$22,061,422         \$19,607,923         \$19,607,923         \$19,607,923         \$19,607,923         \$19,607,923         \$19,7996,703         \$10,7996,703         <	T4F-TIME FOR FUN	3,013,001	1,043	334
4       \$666,286,2522       2         5       \$47,244,522       2         5       \$46,952,733       2         6       \$41,797,557       2         6       \$41,797,557       2         7       \$41,401,873       2         6       \$37,970,877       2         7       \$30,451,783       2         7       \$26,197,636       2         7       \$22,952,051       2         7       \$22,952,051       2         7       \$19,607,922       2         8       \$18,034,580       2         9       \$18,044,580       2         9       \$18,044,580       2         9       \$18,044,580       2         9       \$18,044,580       2         9       \$18,044,580       2         9       \$117,995,130       2         9       \$14,016,113       2         9       \$14,016,113       2         9       \$12,060,381       2	1,523,820	2,718,802	604	0
*666,286,252         S47,244,522         S46,952,733         S41,797,557         S37,970,877         S35,913,919         S35,913,919         S33,9451,783         S22,952,051         S22,952,051         S19,607,922         S11,996,703         S11,996,703         S11,996,703         S114,621,631         S114,621,631         S114,016,113	CHUGG ENTERTAINM		122.02	
2       \$47,244,522       3         2       \$46,952,733       3         3       \$41,797,557       3         3       \$41,401,873       3         4       \$37,970,877       3         5       \$35,913,919       3         3       \$35,913,919       3         4       \$30,451,783       3         5       \$26,197,636       3         6       \$22,952,051       3         7       \$22,061,422       3         6       \$19,607,922       3         7       \$19,607,922       3         8       \$18,339,701       3         9       \$18,044,580       3         9       \$11,996,703       3         9       \$11,995,130       3         9       \$11,016,113       3         9       \$114,016,113       3         9       \$114,016,113       3         9       \$12,060,381       3	485,426	560,299	116	10
Image: second	EVENKO			
2       \$46,952,733       3         3       \$41,797,557       3         3       \$41,401,873       3         3       \$37,970,877       3         3       \$35,913,919       3         4       \$26,197,636       3         5       \$22,051,783       3         4       \$22,952,051       3         5       \$22,061,422       3         6       \$19,607,922       3         7       \$19,607,922       3         8       \$18,034,580       3         9       \$18,044,580       3         9       \$18,044,580       3         9       \$18,044,580       3         9       \$18,044,580       3         9       \$18,044,580       3         9       \$11,995,130       3         9       \$14,016,113       3         9       \$14,016,113       3         9       \$14,016,113       3         9       \$14,006,381       3	774,368	916,483	457	78
Image: second	MICHAEL COPPEL PR	RESENTS	530	
\$41,797,557         \$41,401,873         \$37,970,877         \$35,913,919         \$30,451,783         \$2         \$26,197,636         \$22,952,051         \$2         \$22,952,051         \$2         \$19,607,922         \$19,607,922         \$19,607,922         \$19,607,922         \$19,607,922         \$19,607,922         \$19,607,922         \$19,607,922         \$19,607,922         \$19,607,922         \$19,607,922         \$19,607,922         \$19,607,922         \$19,607,922         \$19,607,922         \$19,607,922         \$19,607,922         \$19,607,922         \$19,607,922         \$19,044,5800         \$10         \$117,935,130         \$114,016,113         \$14,016,113	344,423	356,997	41	32
1       341,401,873       3         2       \$37,970,877       3         2       \$35,913,919       3         2       \$30,451,783       3         2       \$26,197,636       3         3       \$22,952,051       3         4       \$22,952,051       3         5       \$22,061,422       3         6       \$19,607,922       3         7       \$19,441,591       3         8       \$18,339,701       3         9       \$18,044,580       3         9       \$117,996,703       3         9       \$117,935,130       3         9       \$14,621,631       3         9       \$14,016,113       3         9       \$14,016,113       3         9       \$14,016,113       3         9       \$14,016,113       3         9       \$14,016,113       3         9       \$14,016,113       3         9       \$14,016,113       3         9       \$14,016,113       3         9       \$14,016,113       3         9       \$14,016,113       3         9	OCESA-CIE			
**1,401,873         **1,401,873         **1,401,873         **1,401,873         **1,401,873         **1,401,873         **1,401,873         **1,401,873         **1,401,873         **1,401,873         **1,51,783         **1      *	679,532	847,426	71	3
341,401,873       3         3       \$37,970,877         4       \$35,913,919         5       \$30,451,783         3       \$26,197,636         4       \$22,952,051         4       \$22,952,051         5       \$22,061,422         5       \$19,607,922         6       \$19,607,922         7       \$19,441,591         8       \$18,339,701         9       \$18,044,580         9       \$117,996,703         9       \$117,935,130         9       \$114,016,113         9       \$114,016,113         9       \$114,016,113	<b>3A ENTERTAINMENT</b>			
*37,970,877         *337,970,877         *335,913,919         *330,451,783         *32         *22,0,197,636         *323,629,943         *3         *322,952,051         *3         *319,607,922         *319,441,591         *318,339,701         *3         *318,044,580      <	814,622	865,595	267	62
333,370,377         3           333,370,377         3           333,3713,919         3           330,451,783         3           32         \$26,197,636           3         \$23,629,943           4         \$22,952,051           5         \$22,061,422           5         \$19,607,922           6         \$19,441,591           7         \$19,441,591           8         \$18,339,701           9         \$18,044,580           9         \$17,996,703           9         \$17,995,130           9         \$14,621,631           9         \$14,016,113           9         \$12,060,381	POP ART			
\$35,913,919         \$30,451,783         \$26,197,636         \$23,629,943         \$22,952,051         \$22,952,051         \$22,061,422         \$19,607,922         \$19,607,922         \$19,607,922         \$19,607,922         \$19,607,922         \$19,607,922         \$19,607,922         \$19,607,922         \$19,607,922         \$19,607,922         \$19,607,922         \$19,607,922         \$19,607,922         \$19,607,922         \$19,607,922         \$19,607,922         \$19,607,922         \$19,607,922         \$19,607,923         \$19,607,923         \$19,607,923         \$11,996,703         \$11,996,703         \$11,935,130         \$11,935,130         \$114,016,113         \$14,016,113	430,678	444,906	9	0
1       \$30,451,783       1         2       \$26,197,636       1         3       \$23,629,943       1         4       \$22,952,051       1         5       \$22,061,422       1         6       \$19,607,922       1         7       \$19,441,591       1         8       \$18,339,701       1         9       \$18,044,580       1         9       \$18,044,580       1         9       \$18,044,580       1         9       \$18,044,580       1         9       \$18,044,580       1         9       \$117,995,130       1         9       \$117,995,130       1         9       \$14,621,631       1         9       \$14,016,113       1         9       \$14,016,313       1         9       \$12,060,381       1	DAINTY GROUP			
\$30,451,783         2       \$26,197,636         3       \$23,629,943         4       \$22,952,051         5       \$22,061,422         6       \$19,607,922         7       \$19,441,591         8       \$18,339,701         9       \$18,044,580         9       \$17,996,703         9       \$17,996,703         9       \$17,935,130         9       \$14,621,631         9       \$14,016,113         9       \$14,016,113	284,979	318,254	42	17
2       \$26,197,636       2         3       \$23,629,943       2         4       \$22,952,051       2         5       \$22,061,422       2         6       \$19,607,922       2         7       \$19,441,591       2         8       \$18,339,701       2         9       \$18,044,580       2         9       \$18,044,580       2         9       \$18,044,580       2         9       \$17,996,703       2         9       \$17,995,130       2         9       \$14,621,631       2         9       \$14,621,631       2         9       \$14,016,113       2         9       \$14,020,381       2	EVENPRO/WATER BI	ROTHER		
<ul> <li>\$26,197,636</li> <li>\$23,629,943</li> <li>\$22,952,051</li> <li>\$22,061,422</li> <li>\$19,607,922</li> <li>\$19,441,591</li> <li>\$19,441,591</li> <li>\$18,339,701</li> <li>\$18,044,580</li> <li>\$18,044,580</li> <li>\$17,996,703</li> <li>\$17,996,703</li> <li>\$17,996,703</li> <li>\$17,996,703</li> <li>\$17,935,130</li> <li>\$14,621,631</li> <li>\$14,621,631</li> </ul>	416,957	590,942	228	14
3       \$23,629,943       4         4       \$22,952,051       4         5       \$22,061,422       4         6       \$19,607,922       4         7       \$19,441,591       4         8       \$18,339,701       4         9       \$18,044,580       4         9       \$18,044,580       4         9       \$17,996,703       4         9       \$17,935,130       4         10       \$17,935,130       4         11       \$17,935,130       4         12       \$14,621,6311       4         13       \$14,016,113       4         14       \$12,060,381       4	SJM CONCERTS			
<ul> <li>\$23,629,943</li> <li>\$22,952,051</li> <li>\$22,061,422</li> <li>\$19,607,922</li> <li>\$19,441,591</li> <li>\$18,339,701</li> <li>\$18,044,580</li> <li>\$18,044,580</li> <li>\$17,996,703</li> <li>\$17,996,703</li> <li>\$17,935,130</li> <li>\$114,621,631</li> <li>\$14,621,631</li> <li>\$14,621,631</li> </ul>	429,581	452,605	33	4
4       \$22,952,051       4         5       \$22,061,422       4         6       \$19,607,922       4         7       \$19,441,591       4         8       \$18,339,701       4         9       \$18,044,580       4         9       \$18,044,580       4         9       \$17,996,703       4         9       \$17,935,130       4         10       \$17,935,130       4         11       \$17,935,130       4         12       \$14,621,631       4         13       \$14,016,113       4         14       \$12,060,381       4	MCD			
<ul> <li>\$22,952,051</li> <li>\$22,061,422</li> <li>\$19,607,922</li> <li>\$19,441,591</li> <li>\$18,339,701</li> <li>\$18,044,580</li> <li>\$18,044,580</li> <li>\$17,996,703</li> <li>\$17,996,703</li> <li>\$17,935,130</li> <li>\$114,621,631</li> <li>\$14,621,631</li> <li>\$14,621,631</li> <li>\$14,621,631</li> </ul>	473,282	507,471	246	133
<ul> <li>\$22,061,422</li> <li>\$19,607,922</li> <li>\$19,441,591</li> <li>\$18,339,701</li> <li>\$18,044,580</li> <li>\$18,044,580</li> <li>\$17,996,703</li> <li>\$17,996,703</li> <li>\$17,935,130</li> <li>\$14,621,631</li> <li>\$14,621,631</li> <li>\$14,621,631</li> <li>\$14,621,631</li> <li>\$14,621,631</li> </ul>	FRANK PRODUCTION	NS		
\$22,061,422         \$19,607,922         \$19,441,591         \$19,441,591         \$18,339,701         \$18,044,580         \$17,996,703         \$17,935,130         \$14,621,631         \$14,621,631         \$14,621,631         \$14,621,631         \$14,621,631         \$14,621,631	507,818	537,005	67	53
Image: select of select o	FRONTIER TOURING			
<ul> <li>\$19,607,922</li> <li>\$19,441,591</li> <li>\$18,339,701</li> <li>\$18,044,580</li> <li>\$17,996,703</li> <li>\$17,996,703</li> <li>\$17,935,130</li> <li>\$14,621,631</li> <li>\$14,621,631</li> <li>\$14,016,113</li> <li>\$12,060,381</li> </ul>	160,268	170,231	37	15
7       \$19,441,591       1         8       \$18,339,701       1         9       \$18,044,580       1         9       \$18,044,580       1         9       \$17,996,703       1         1       \$17,935,130       1         2       \$14,621,631       1         3       \$14,016,113       1         4       \$12,060,381       1	N52			
<ul> <li>\$19,441,591</li> <li>\$18,339,701</li> <li>\$18,044,580</li> <li>\$17,996,703</li> <li>\$17,935,130</li> <li>\$14,621,631</li> <li>\$14,621,631</li> <li>\$14,016,113</li> <li>\$12,060,381</li> </ul>	480,811	515,782	107	71
8       \$18,339,701       8         9       \$18,044,580       8         9       \$18,044,580       8         9       \$17,996,703       8         1       \$17,935,130       8         2       \$14,621,631       8         3       \$14,016,113       8         4       \$12,060,381       8	C3 PRESENTS			
<ul> <li>\$18,339,701</li> <li>\$18,044,580</li> <li>\$17,996,703</li> <li>\$17,996,703</li> <li>\$17,935,130</li> <li>\$14,621,631</li> <li>\$14,621,631</li> <li>\$14,016,113</li> <li>\$12,060,381</li> </ul>	395,035	491,572	272	75
9       \$18,044,580       2         9       \$18,044,580       2         9       \$17,996,703       2         1       \$17,935,130       2         2       \$14,621,631       2         3       \$14,016,113       2         4       \$12,060,381       2	CREATIVEMAN PROD	OUCTIONS		
<ul> <li>\$18,044,580</li> <li>\$17,996,703</li> <li>\$17,935,130</li> <li>\$14,621,631</li> <li>\$14,016,113</li> <li>\$12,060,381</li> </ul>	96,550	96,550	3	3
<ul> <li>\$17,996,703</li> <li>\$17,935,130</li> <li>\$17,935,130</li> <li>\$14,621,631</li> <li>\$14,016,113</li> <li>\$12,060,381</li> </ul>	JAM PRODUCTIONS			
\$17,996,703 \$17,935,130 \$14,621,631 \$14,016,113 \$12,060,381	422,314	465,889	185	105
<ul> <li>\$17,935,130</li> <li>\$14,621,631</li> <li>\$14,016,113</li> <li>\$12,060,381</li> </ul>	POLICE PRODUCTIO	NS		
<ul> <li>\$17,935,130</li> <li>\$14,621,631</li> <li>\$14,016,113</li> <li>\$12,060,381</li> </ul>	385,810	396,202	50	35
2 \$14,621,631 3 \$14,016,113 4 \$12,060,381	VAN EGMOND GROU	P		
<ul> <li>\$14,621,631</li> <li>\$14,016,113</li> <li>\$14,016,113</li> <li>\$12,060,381</li> </ul>	100,420	107,004	8	2
3 \$14,016,113 4 \$12,060,381	FRANK J. RUSSO			
4 \$12,060,381	93,816	108,981	9	1
4 \$12,060,381	GELB PROMOTIONS			
\$12,060,381	80,664	88,961	10	1
	MLK CONCERTS			
	136,127	136,127	3	3
\$11,387,510	ANOTHER PLANET E	264,054	75	55



from >>p28 production values and sheer "must-see" status. For this Boxscore period alone, Waters is easily the highest-grossing tour on the road, reporting \$131.4 million in box office and 1.2 million tickets sold. Set to end July 21 at the Plains of Abraham in Quebec City, the Wall outing will go down as one of the biggest tours in history both in terms of box-office performance and creative ambition.

Waters' reconceived conception of a 33-year-old album has been a hit in both stadiums and arenas since the tour began in 2010, with two **Cirque du Soleil's** runs through North America, trips across Europe and a journey into South America The Immortal that included one of the highest Box-**World Tour is the** scores ever reported: Nine sellouts at River Plate Stadium in Buenos Aires promoted for the creative by Pop Art last March that took in nearly content award at \$38 million. In total, The Wall Live registhe **Billboard** tered eight of the top 25 Boxscores for the midyear report, six of them from Latin America. "Roger Waters is smart," WME's Geiger says. "He's giving the people what they want, and then some." Another tour that falls into the "event" category, and represents powerful new content for arenas, is the Michael Jackson: The Immortal Tour by Cirque du Soleil, which rang up \$68.4 million at the box office and more than 600,000 tickets sold for the period, according to Boxscore. Immortal's financial success and entertainment quotient, which blends Jackson's music with stunning visuals and the creative touch of Cirque, led to its being named the 2012 honoree for the creative content award at the Billboard Touring Awards in November. "Michael Jackson: The Immortal World Tour's extraordinary success is proof of the enduring popularity of Michael's

music," says John Branca, who put together the Immortal production with Cirque and serves with John McClain as both executive producer and co-executor of the estate of Michael Jackson. "The creative team was guided by Michael's genius, indomitable spirit and his ability to inspire everyone throughout."

Another artist known to inspire is Springsteen, who, with his E Street Band, is back with a vengeance this year, with epic shows (even by Springsteen standards) in the first tour without the late Clarence

Clemons standing tall with the E Streeters. The first leg of **Michael Jackson:** Springsteen's tour in support of Wrecking Ball racked up \$52.4 million in gross ticket sales and 588,356 in attendance. As 2012 honoree Springsteen begins playing a slew of North American stadium dates this summer, the numbers will increase substantially. While Springsteen has been fill-**Touring Awards.** ing stadiums and arenas for decades, a relative newcomer to touring's upper ranks, Lady Gaga, is on a course to be one of the top touring artists of 2012. The first 16 shows of her second major trek reported during the midyear recap period were all sellouts. The shows grossed nearly \$44 million and drew 313,365 Little Monsters, a number that has grown to more than half a million since the midyear chart period closed. Out of the gate, Gaga visited Southeast Asia, Japan, New Zealand and Australia, and stays in Europe for most of the summer. As first tipped on Billboard.biz (Feb. 8), the Born This Way Ball hits North America in first-quarter 2013, by then firmly established as a financial monster in its own right. But North American fans will have to wait to see what has already blown away fans in the continued on >>p32

ő

#### TOURS **TOP 25** TOTAL ACT

RANKED BY GROSS

BOXSCORES DATED NOV. 1. ROUGH MAY 31 JOB

COMPILED FROM

	GROSS	ACT Total Attendance	Total Capacity	No. of Shows	No. of Sellouts
1	\$131,401,026	ROGER WATERS			
	\$151,401,020	1,188,959	1,226,206	47	32
2	\$68,369,739	MICHAEL JACKSON TH	E IMMORTAL WO	RLD TOUR BY CI	RQUE DU SOLEIL
	ф00,509,759 -	606,321	833,951	82	1
3	ACO 705 707	BRUCE SPRINGSTEE	N & THE E STRE	ET BAND	
Ĩ	\$52,365,383	588,356	618,806	26	19
4		JAY-Z & KANYE WES	T		
	\$45,993,541	354,946	360,951	30	15
5		LADY GAGA			
Ĩ	\$43,910,405	313,365	313,365	16	16
6		VAN HALEN			
•	\$38,647,259	371,276	390,166	33	4
7		TRANS-SIBERIAN OR	CHESTRA		
1	\$33,370,711	673,575	780,297	99	13
		TAYLOR SWIFT			
8	\$26,310,160	285,715	285,715	21	21
		PEARL JAM			
9	\$25,427,230	311,845	391,910	9	0
		ANDRÉ RIEU			
10	\$25,327,584	263,538	369,446	53	2
		PRINCE	3000100		
11	\$22,127,065	138,777	153,254	12	3
		DRAKE	100,001		-
12	\$21,889,959	346,423	349,044	35	4
		RED HOT CHILI PEPP	2010-010-020	55	7
13	\$19,721,678	299.336	307,126	22	12
		EMINEM		**	Ta.
14	\$18,922,190	140,828	156,426	3	2
			130,420	3	
15	\$18,466,280	NICKELBACK	277,312	25	4
		SUSCER UNITED	277,312	25	
16	\$17,585,696	ELTON JOHN	140.040	16	8
		145,036	149,249	1080	8
17	\$16,396,108	BOB SEGER & THE SI	Manual International Social		6
		212,119	233,492	22	6
18	\$15,488,518	DOLLY PARTON	104 200	12	0
		95,858	124,360	12	0
19	\$14,839,870	PAUL McCARTNEY	175.003		0
		124,303	135,227	5	0
20	\$14,702,973	RIHANNA		17	
		208,679	212,701	13	5
21	\$14,240,551	ROD STEWART	AP NOR		
		79,539	79,539	7	7
22	\$13,902,990	ANDREA BOCELLI			
		78,925	84,562	7	1
23	\$13,745,025	JASON ALDEAN		Renzellen (	
		317,580	317,580	23	23
24	\$13,069,089	BRAD PAISLEY			
		274,237	275,516	22	21
25	\$12,984,052	LADY ANTEBELLUM			·····
		282,180	291,078	29	22

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#### from >>p30 Pacific Rim.

"The shows through the first leg of the Born This Way Ball have been an overwhelming success," says tour producer Arthur Fogel, chairman of Live Nation Global Touring. "Over 500,000 fans, many for the first time, have had the opportunity to see this brilliant show."

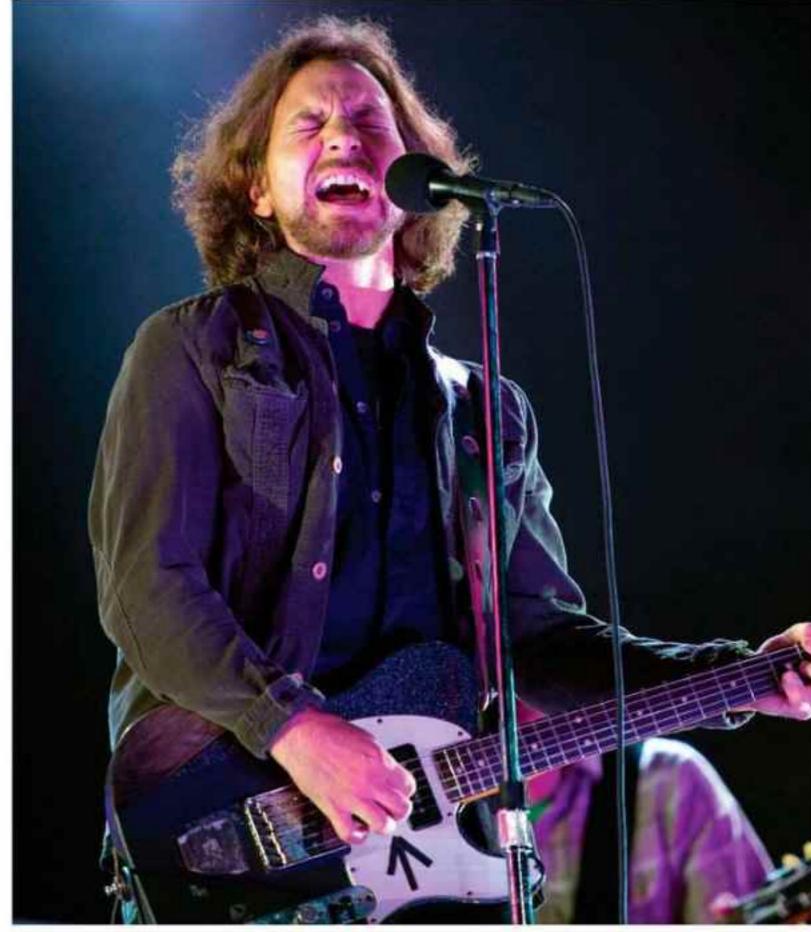
Though the Van Halen tour ended on a bit of a sour note with the cancellation of more than 30 shows (due to fatigue, sources close to the band tell Billboard), the band did the business while it was out there. The tour in support of *A Different Kind of Truth*, VH's first with original singer David Lee Roth since 1984, did sterling business, taking in \$38.6 million and attendance of 371,276 from the 33 shows that did come off. This is likely not the last fans will hear from Van Halen, a source says: "They are going to go out and do some more, we just don't know when yet."

Nineties rock bands are showing some staying power in the form of Pearl Jam (311,845 in attendance, including nearly 100,000 from two shows in São Paulo last November) and Red Hot Chili Peppers (about 300,000). Both groups are augmenting their headlining dates with a healthy dose of international festival appearances that put them in front of hundreds of thousands more fans.

The enduring box-office relevance of bands like Pearl Jam and the Peppers, along with groups like Foo Fighters, Soundgarden and, when it tours, Rage Against the Machine (not to mention those before them that paved the way), is "really a testament to consistently good live shows," according to Geiger. "What we're seeing is bands that have always delivered great performances for their audiences, and then managed some level of scarcity, and have now hit a zone of audience where **Country touring** you have younger folks going who discover seems poised for those bands, plus the 40-plus crowd. You hit a yet another wide demographic, and that's a lot of why you're robust year. As seeing these numbers." In discussing these **Live Nation's Brian** bands and others who are doing good business, **O'Connell puts it,** particularly in country music, Geiger points ticket sales for out the sweat equity that they've put into their country shows are careers. "It's not rocket science-it's a lot of old-"on fire." fashioned elbow grease," he says. "It sounds corny but it's true. These art-

Among several country acts on the midyear Top Tours recap is TAYLOR SWIFT, who played Madison Square Garden in New York in November. PEARL JAM (below) took the No. 10 slot on the midyear Top 25 Boxscores chart. 0

that she's recording and in control of her own material going out," says Neil Warnock, Parton's agent and managing director of the London-based Agency Group. Warnock adds that more international touring will follow for 2013.



ists, they work, and they work hard."

Country music's biggest artists were just getting into the meat of their touring schedules as the time period for the midyear came to a close, but in addition to Taylor Swift, Jason Aldean, Brad Paisley and Lady Antebellum, a veteran country icon entered the elite tours list for the first time on this midyear chart. Dolly Parton's jump into the top 25 is driven by her multi-arena tour of Australia and New Zealand, where she hasn't performed in 19 years. Parton is enjoying the fruits of her renewed focus on her music career generally, including launching her Dolly Records, and global touring specifically. "There's a re-emphasis on the fact Country in general seems poised for yet

another robust year. As Live Nation Country Music president Brian O'Connell put it at the Billboard Country Summit in June, country music ticket sales are "on fire," with almost a dozen major headliners on tour-the most ever. "And each one is very, very healthy, doing 10,000 seats a night and up," O'Connell added. "That's a lot of strength, a lot of cooperation and a lot of hard work."

The top Boxscore of the year so far, which will probably stand

through the end of 2012, is Coachella, which put up \$47.3 million in its first incarnation as a two-weekend event. Producer Goldenvoice also placed its Stagecoach country festival in the top 25. But for the most part, the Top Boxscores chart is about international: 20 of the top 25 engagements for the year so far are from markets other than the United States.

The rise of the digital music world and resulting downturn in revenue from recorded content forced most artists to tour more and helped set the stage for further global touring, and for artists to consider the world as their marketplace. The growth in international touring will have a "massive impact" in the next decade, according to Geiger. "Just in plain numbers, it doubles or triples the length and commitment and time of touring, forget the expense," he says. "But it's like planting trees all over the world."

Geiger cites Lady Gaga, whose May stand at Japan's Saitama Super Arena is the thirdhighest Boxscore so far this year at \$18.4 million, as one of several artists who "are making sure that every territory that opens up, they go into and invest. I cannot speak highly enough about the clients and managers who are making that investment. It's better than stocks and bonds for them."

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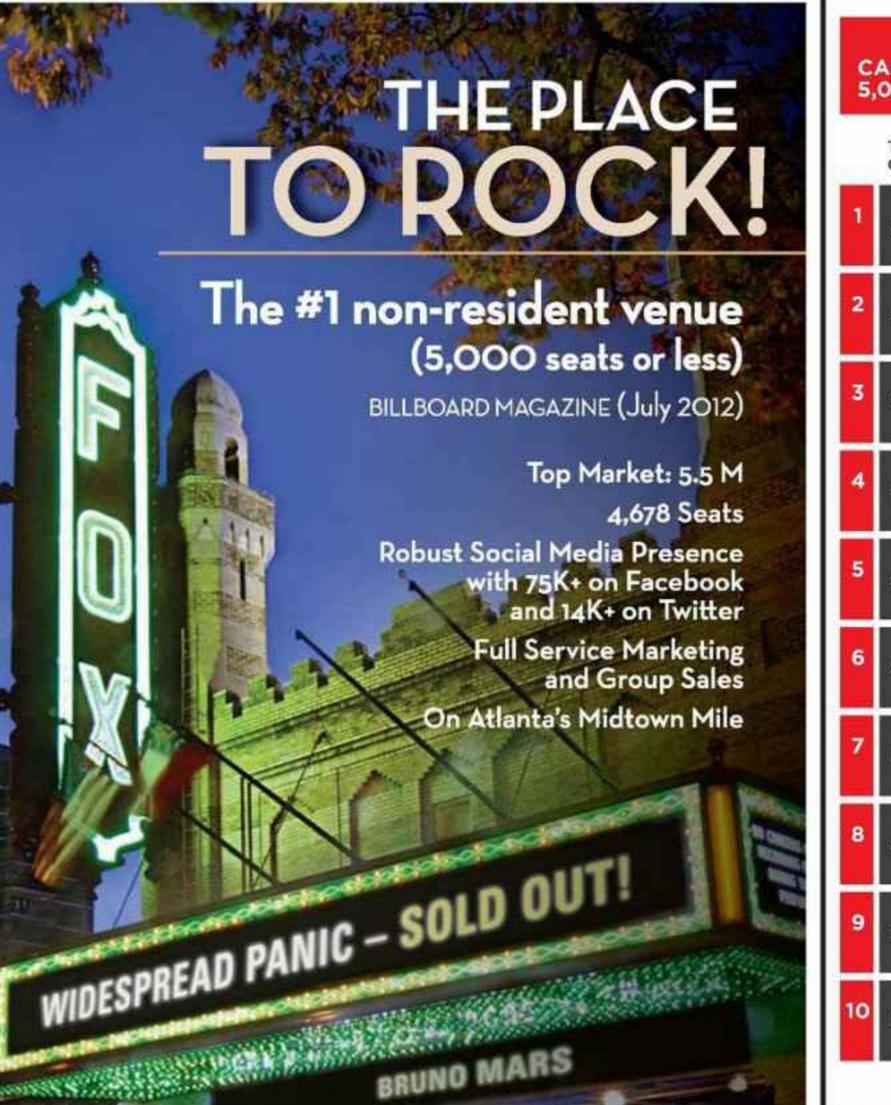
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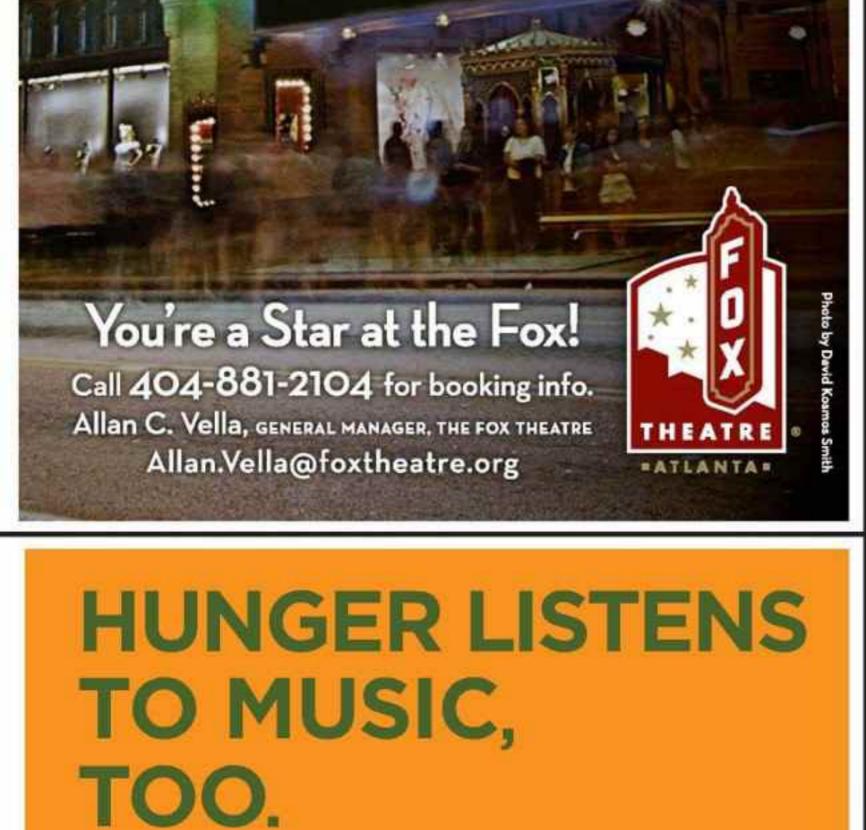


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	APACITIES 001 TO 10,0	000 <b>TOP 10</b>	VEN	UES	BOXSCORES	CED BY GROSS OMPILED FROM DATED NOV. 1, H MAY 31, 2012
	TOTAL GROSS	FACILITY, City Venue Capacity	Total Attendance	Total Capacity	No. of Shows	No. of Sellouts
1	690 776 779	RADIO CITY MUSIC	CHALL, NEW Y	ORK		
	\$89,336,738	5,901	1,219,287	1,423,515	240	98
2	\$27,804,769	AUDITORIO NACIO	NAL, MEXICO	CITY		
	\$27,804,709	9,683	558,182	717,459	91	18
3	\$15,138,960	CREDICARD HALL	SÃO PAULO			
	\$13,130,500	7,500	221,627	289,253	73	0
4	\$12,951,349	NOKIA THEATRE L	.A. LIVE, LOS A	NGELES		
Ĩ		7,100	245,280	267,897	47	18
5	\$8,748,456	HORDERN PAVILIO	ON, SYDNEY			
	\$0,740,450	5,500	95,713	106,188	23	11
6	\$8,568,311	THE THEATER AT I	MADISON SQUA	ARE GARDE	N, NEW YO	RK
	\$0,500,511	5,605	170,341	242,917	51	4
7	\$8,364,032	LOTTO ARENA, AN	ITWERP, BELGI	им		
	\$6,504,052	8,000	179,996	198,844	38	4
8	\$8,001,721	VERIZON THEATRI	E, GRAND PRAI	RIE, TEXAS		
	\$0,001,721	6,350	151,067	204,026	53	14
9	\$7,928,894	MOHEGAN SUN AF	RENA, UNCASV	ILLE, CONN	le:	
	4/15/201054	10,000	159,733	202,943	44	5
10	\$6,817,861	CITIBANK HALL, R	O DE JANEIRO	2		
	\$0,617,801	8,500	129,011	229,960	49	0



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	APACITIES	ss TOP 10	/EN	UES	RANI CC BOXSCORES 2011, THROUG	CED BY GROSS IMPILED FROM I DATED NOV. 1, H MAY 31, 2012
	TOTAL GROSS	FACILITY, City Venue Capacity	Total Attendance	Total Capacity	No. of Shows	No. of Sellouts
1	\$29,943,317	THE COLOSSEUM AT C	CAESARS PA	LACE, LAS	VEGAS	
		4,000	206,843	212,866	52	40
2	\$17,727,945	FOX THEATRE, ATLAN				
		4,600	332,054	544,730	121	3
3	\$16,951,316	DURHAM PERFORMIN	G ARTS CEI	NTER, DURH	AM, N.C.	
		2,712	287,787	338,785	127	1
4	\$15,172,410	ADRIENNE ARSHT CEI	NTER FOR 1	THE PERFOR	MING ARTS	i, MIAMI
		2,400	200,967	259,441	200	0
5	\$13,712,392	BEACON THEATRE, NE	EW YORK			
		2,900	207,129	221,471	81	48
6	\$13,402,328	BROWARD CENTER FOR	THE PERFOR	RMING ARTS,	FORT LAUDE	RDALE, FLA.
		2,700	221,123	337,554	178	3
7	\$12,347,294	ORPHEUM THEATRE, N	MINNEAPOL	.IS		
		2,618	172,583	194,194	80	0
8	\$10,451,418	DAVID A. STRAZ JR. CE	NTER FOR T	HE PERFORM	1ING ARTS, 1	AMPA, FLA.
	\$10,431,410	2,610	195,821	310,706	250	3
9	\$9,507,999	BARBARA B. MANN PI	ERFORMING	ARTS HAL	L, FORT MY	ERS, FLA.
		1,851	133,527	180,064	100	5
10	\$8,661,983	CHICAGO THEATRE, C	HICAGO			
	50,001,000	3,604	146,787	200,526	59	22

Ad

# AREAD OF SUMMER OLYMPICS, LONDON'S 02 LEADS MIDYEAR RECAPS

#### **BY MITCHELL PETERS**





s the live entertainment business continues to gain its footing, arenas across the world experienced a successful first half of the year with top-grossing tours by Roger Waters, Jay-Z and Kanye

West, Bruce Springsteen & the E Street Band, Prince, Van Halen and Michael Jackson: The Immortal World Tour by Cirque du Soleil.

came from Prince in mid-May. With "a dynamic stage setup, the 'purple people pleaser' reminded almost 50,000 hardcore fans over three packed concerts of his phenomenal talent," Morris says.

Back in the United Kingdom, the 21,000-capacity Manchester Arena reported grosses of \$43.9 million from 77 shows that drew more than 729,000 people, earning the SMG-managed building the third spot on the midyear tally. MSG Entertainment executive VP of bookings Bob Shea says multiple-night engagements and numerous sellouts played a significant role in earning New York's Madison Square Garden the No. 4 spot on the midyear's top 10 list. The 20,697-capacity facility rang up \$40.7 million in grosses and nearly 486,000 in attendance from 34 shows. Multiple-night sellouts during the period included Phish (four) and Romeo (three), as well as two-night stays by Jay-Z/West, Springsteen, Van Halen, Taylor Swift and the Black Keys. Other sellouts included concerts by Foo Fighters, Bob Seger, Enrique Iglesias, Furthur, Katy Perry and Ricardo Arjona. "Two notable bookings were Swedish House Mafia, who became the first electronic dance music artist to ever headline Madison Square Garden, and L'Arc-en-Ciel, the first Japanese rock band to perform at the Garden," Shea says.

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Billboard's midyear touring recaps are compiled from Boxscore data for shows that took place between Nov. 1, 2011, and May 31, 2012.

Here's how the top five arenas performed: The O2 Arena in London nabs the No. 1

venue spot on the midyear chart, reporting \$71.7 million in grosses and drawing 1,136,473 concert-goers to 101 shows. (All Boxscore figures are in U.S. dollars.)

O2 event director Sally Davies says that noteworthy performances during the period included Jay-Z and West's *Watch the Throne* tour, New Kids on the Block and Backstreet Boys' NKOTBSB trek, Drake and five shows by British boy band JLS. Other standouts included X Factor Live (three shows), Westlife (four) and Barry Manilow.

"But it was left to Blink-182, who played two sellout shows [in June], to have the honor of being the last act to perform in the O2 Arena before it becomes an official venue of the London 2012 Olympic Games," Davies says.

The runner-up to the O2 on the midyear chart is the Rod Laver Arena in Melbourne, Australia, which grossed \$47 million and drew more than 354,000 people to 37 events. "Pre-Christmas tours by Janet Jackson,

But the greatest buzz of all during the period

Kings of Leon, Dolly Parton, Sade, Elton John and much-loved Australian rockers Cold Chisel all stopped by the arena, now in its 25th year," says Brian Morris, CEO of Melbourne and Olympic Parks Trust, which manages the building. Another "epic" run of shows at the 16,820-capacity arena were the four sellouts by Waters' The Wall Live tour earlier this year. Australia's Allphones Arena (formerly Acer Arena) in Sydney earned the ranking of No. 5 arena at midyear. The 21,000-capacity venue reported \$29.2 million in grosses for 34 events that attracted 222,293 people.

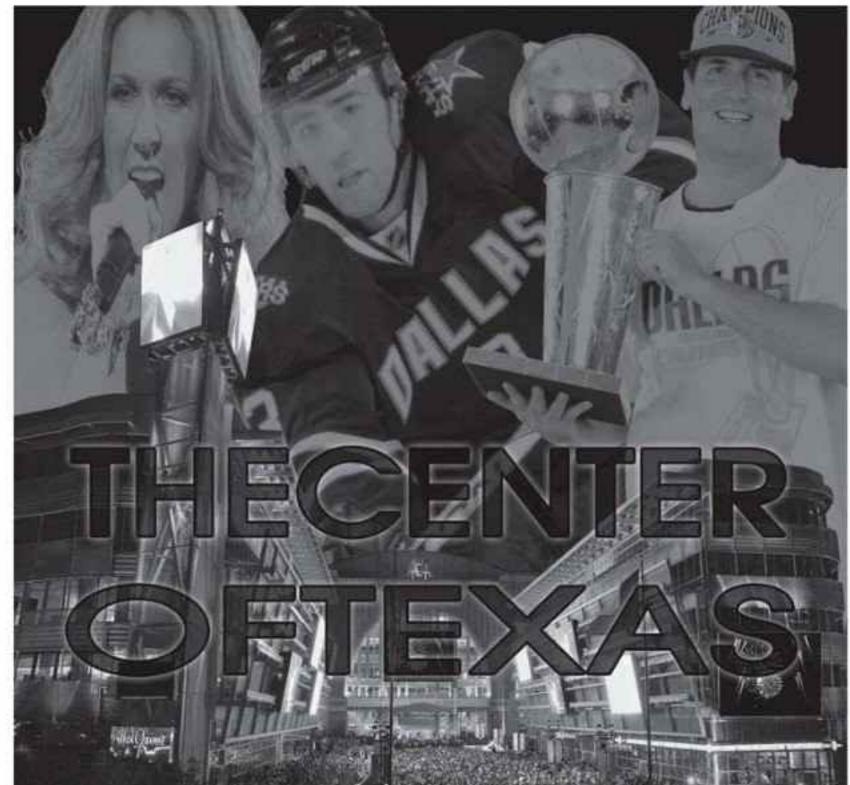
Tim Worton, group director of arenas at AEG Ogden, which oversees operation of Allphones, says the period was solid "but not as spectacular as recent years. The Australian dollar continues to be strong against the U.S. currency, and this has helped keep a steady flow of strong international acts coming to our shores."

Noteworthy bookings during the period included Prince (three), Parton (two), Waters (two), Cold Chisel (two), Swift (two), Kings of Leon (two), Tim McGraw and Faith Hill, and NKOTBSB, Worton says.



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# **STEADY MIDYEAR SUCCESS**

#### **BY MITCHELL PETERS**



hanks to performances by newcomers, veterans and other special events, midsize venues enjoyed steady ticket sales during the midyear period.

In addition to the top 10 venues recap

of 15,001-plus-capacity arenas, Billboard's midyear touring charts include a tally ranking smaller buildings in multiple categories.

Similar to last year's midyear report, the Brisbane Entertainment Centre (BEC) in Australia retains the No. 1 slot on the top 10 venues tally for buildings with capacities between 10,001 and 15,000.

Radio City Music Hall in New York holds the No. 1 position on the recap for facilities with capacities between 5,001 and 10,000. And Las Vegas' Colosseum at Caesars Palace recaptures the top spot on the venues tally for buildings with capacities of 5,000 seats and fewer.

Along with the top 10 charts ranking arenas, these three lists are based on Billboard Boxscore grosses compiled for shows that took place between Nov. 1, 2011, and May 31, 2012. Tim Worton, group director of arenas at AEG Ogden, which oversees operation of the BEC, says it's "clear that Australians are in love with the live music experience and promoters are encouraged by this and the strong dollar to continue bringing the acts here." Concerts by such acts as Dolly Parton (three shows), Roger Waters (three), Cold Chisel (three), Tim McGraw and Faith Hill (three), Prince (two shows), Taylor Swift (two), Rod Stewart, Elton John and John Fogerty helped the 13,500-capacity BEC gross nearly \$35 million and draw 259,384 fans to 40 events. Worton also attributes the BEC's success to significant attention on digital marketing, social media and a revamped website.

MSG Entertainment executive VP of bookings Bob Shea cites sold-out performances by Antony & the Johnsons, Big Time Rush, Pulp, the Fray, Rodrigo y Gabriela, Juan Luis Guerra, Feist and comedians Daniel Tosh and Gabriel Iglesias as some of the "diverse event bookings contributed to [Radio City Music Hall's] success this year."

The 5,901-capacity facility grossed \$89.3 million and drew 1.2 million concert-goers to 240 events.

"From Kelly Clarkson to Lenny Kravitz, the Great Stage hosted major sold-out performances by a wide spectrum of performers in 2012," Shea says, also citing multiplenight runs by Barry Manilow (three), Lady Antebellum (two), Aretha Franklin (two) and Pitbull (two).

Driven primarily by residency performances and some one-off shows, the 4,000seat Colosseum at Caesars Palace rang up nearly \$30 million in grosses and drew more than 206,843 fans to 52 shows.

"The Colosseum is the preeminent venue of its type in the world, and Caesars Palace is extremely selective on who performs there," Caesars Entertainment senior VP of entertainment Jason Gastwirth says. "There is no doubt that all of our resident headliners-Celine Dion, Elton John, Rod Stewart and Jerry Seinfeld-as well as our guest performers including Janet Jackson, Jeff Dunham and Paul Simon, exceed that measure of greatness." John Meglen, president and co-CEO of Concerts West/AEG Live, says the Colosseum has created the gold standard for the modern residency model. "The beginning of 2012 to midyear and beyond has seen our focus return to the core group of world-renowned artists that call the Colosseum and Las Vegas home and perfecting the model the Colosseum has become synonymous with," Meglen says. ....

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#### BOXSCORE concert Grosses

	GROSS/ Ticket Price(s)		ttendance Capacity	Promoter
1	\$18,699,938 (£12,024,600) \$85,52	THE STONE ROSES Heaton Park, Manchester, 2	17,948	SJM Concerts
2	\$5,109,399 \$262.50/\$138/	KENNY CHESNEY & TIM McGRAV	CONTRACTOR AND INCOMENTATION OF THE OWNER.	TER & THE NOCTURNALS, JAKE OWEN
-	\$102.50/\$32.50	Soldier Field, Chicago, July 7	ellout	The Messina Group/AEG Live
3	\$4,483,461 \$275/\$150/ \$105/\$29.50	The second state and an end of the second state and	2,524 ellout	TER & THE NOCTURNALS, JAKE OWEN The Messina Group/AEG Live
4	\$3,916,511 \$250/\$50		0,203 34,260	RLD TOUR BY CIRQUE DU SOLEIL
	\$3,777,245		bree shows	Cirque du Soleil
5	(€3.073,733) \$2!5.05/\$55.30		9,172 wo sellouts	Live Nation Global Touring, Mojo Concerts
6	\$3,696,277 (\$368,656 Australian) \$174 31/\$73.39		IGHT 2,046 wo sellouts	Live Nation Global Touring, Live Nation Australia
7	\$3,676,447 (€3,013,584)	MADONNA, MARTIN SOLV Stade Roi Baudouin, Brussels, 3	EIG 6,778	Live Nation Global Touring, Live Nation
	\$182.99/\$54.90 \$2,995,653		ellout	Belgium
8	\$250/\$175/ \$140/\$55	Palace, Las Vegas, July 3-4, 6-8	8,668 20191 five hows one sellout	Concerts West/AEG Live, Caesars Entertainment
9	\$2,428,050 (\$2,460,463 Caredian) \$2,465,71/\$49,34	Bell Centre Montreal July 5-7 2	0,128 25,610	Cirque du Soleil, Evenko
10	\$1,775,841 (€1.440,740)	MADONNA, MARTIN SOLV	elG	
	\$203.38/\$55.47	Germany, July 10	4,489 ellout	Live Nation Global Touring, MLK Concerts
11	<b>\$1,719,036</b> \$69.50		6,481 27,418 wo shows	AEG Live
12	\$1,220,718	COLDPLAY, ROBYN, WOLF	the second second	
	\$1,156,900		ellout	Live Nation
13	(\$186.064 Canadar) \$45.82/\$9315/\$6779	John Labatt Centre, London, 9	, <b>375</b> (451	Live Nation
14	\$1,155,427 \$199/\$55	ROGER WATERS Times Union Center, Albany, N.Y., 10	0,963	Live Nation
	\$1,121,252	June 28	ellout MORTAL WO	RLD TOUR BY CIRQUE DU SOLEIL
15	\$250/\$50	AT&T Center, San Antonio, 10 June 23	0,028 1272	Cirque du Soleil
16	\$1,045,180 (\$1062,362 Canadian) \$117,57/\$54,60	Magnetic Hill, Moncton, New	4,856	Y DARKEST DAYS Evenko, Live Nation
17	\$1,042,274	Brunswick, July 7 ROGER WATERS	5,000	
	\$201.50/\$57.50	Van Andel Arena, Grand Rapids, 9 Mich., June 6	,388 ellout	Live Nation
18	\$913,620 \$120/\$55	Dhilling Asons Atlants June C 9	<b>,076</b> 2,441	Live Nation
19	\$906,728 (\$923,702 Caracian) \$133,50/\$62,09		0,545	Bass Clef Entertainment
20	\$848,780	LADY ANTEBELLUM, DARI	US RUCKER	, THOMPSON SQUARE
	\$90/550		1,678 wo sellouts	AEG Live
21	(\$857291 Carladian) \$48.19	KC Irving Regional Centre, Bathurst, 17	7,319 17,340 or shows	Evenko, Productions J
22	\$830,447 \$110/\$40	IRON MAIDEN, ALICE COO Nikon at Jones Beach Theater, 11	PER 1,926	Live Nation
	\$829,280		2,267	
23	\$129/\$10.79	Philips Arena, Atlanta, June 16	7,500 ellout	Radio One
24	\$811,570 (\$826763 Carwdon) \$146.26/\$34.36	NEIL DIAMOND Bell Centre, Montreal, June 21	,738 (680	Evenko, Live Nation
25	\$764,055	IL DIVO		
20	\$125/\$85/\$55	Palace, Las Vegas, July 13-14 s	,323 8,375 two hows	Concerts West/AEG Live, Caesars Entertainment
26	<b>\$741,772</b> \$42/\$21.99	AT&T Park, San Francisco, June 23	1,000 ellout	Goldenvoice/AEG Live
27	\$700,658 \$100/\$35		PER 2,945 ellout	Live Nation
28	\$697,662	RASCAL FLATTS, LITTLE B	IG TOWN, I	ELI YOUNG BAND, EDENS EDGE
20	\$65/\$25 \$688,028		8,778 9,000	Live Nation
29	(\$706,784 Canadian) \$122.17/\$73.50	Place des Arts, Montreal, June 5	<b>,508</b> 5,980 wp shows	Evenko, Festival International de Montreal
30	<b>\$683,600</b> \$50	WILCO, ANDREW BIRD, TH Fifth Third Bank Ballpark, 15 Geneva, III., July 8	HE CONGRE 3,672 elicut	GATION Jam Productions
31	\$675,775 \$65/\$25	RASCAL FLATTS, LITTLE B	BIG TOWN, 1 9,886	ELI YOUNG BAND, EDENS EDGE
32	\$654,501 (\$669685 Canadian)	June 23 S BRYAN ADAMS	ellout	
	\$92.85/\$19.55	June 19	1,184 2,637 PERRY, SC	Live Nation OTTY McCREERY & OTHERS
33	\$645,337 \$65/\$25	Susquehanna Bank Center, 10	6,379 1:000	Live Nation
34	\$631,659 (\$641057 Automion)	FLORENCE & THE MACHIN Adelaide Entertainment Centre, 7	813	Chugg Entertainment, Lunatic
35	\$80.85 \$627,992	Adelaide, Australia, May 22 8 PAULA FERNANDES	044	Entertainment, XIII Touring
and the second second	(1.278.775 realts)	Credicard Hall, São Paulo, May 10	0,360 10.698	T4F-Time For Fun

## UPFRONT

## Meeting Up At VenueConnect

#### IAVM's annual confab offers a new brand

The names have changed—the former International Assn. of Assembly Managers is now the International Assn. of Venue Managers, and its annual conference and trade show is now VenueConnect—but the motivations to attend remain the same for this 87th gathering of public assembly venue managers, who this year will gather July 21-24 in Fort Lauderdale, Fla. Companies with venue products and services put them in front of the building folks, and the building folks come to shop and "connect" with each other.

Allen Johnson, executive director of venues for the City of Orlando in Florida, will be attending his 15th consecutive IAVM conference, and finds the gathering a good barometer for market conditions. "I look forward to visiting with my colleagues and finding out how business is around the country," he says. "I have found the training and education opportunities have continued to improve, and I always leave energized, informed and ready to bring those ideas back to our team."

Today's independent concert promoters often have a national profile, which prompts **Dan Steinberg**, president of Square Peg Concerts in Auburn, Wash., to make the trip.

"IAVM is an amazing chance to meet with venue management from around the country and find out who truly wants to cut a great deal and do business," Steinberg says. "It helps develop relationships that lead to new and additional business."



cooking and serving right from our booth at VenueConnect."

Secondary-market venues attend seeking content from the major entertainment producers who attend. **Todd Hunt**, executive director of BancorpSouth Arena in Tupelo, Miss., says that "spending time with agents and promoters selling the virtues of Tupelo" is on his to-do list, as it is for **Matt McDonnell** for his buildings further south. "VenueConnect allows me to get with most of my family show promoters, and I get to see the latest innovations for facilities," says McDonnell, assistant executive director of the Mississippi Coast Coliseum in Biloxi, Miss.

VenueConnect attendees frequently attend

affiliated with one building or company one year and wearing another hat the next. **Brock Jones** was VP of booking for Nashville's Bridgestone Arena at the 2011 conference and this year is VP of bookings for Philadelphia-based venue management firm Global Spectrum.

"My new role requires me to take a strategic view of our

industry, [to see] how I can assist my venues in growing their event content and not simply focus upon a single arena," Jones says. "It is not practical to expect a GM to successfully focus on the day-to-day operation of a successful venue while staying aware of all the event opportunities which potentially exist. Further, it's helpful to agents to have a contact who can obtain timely responses regarding multiple venues."

Meanwhile, Bridgestone VP of booking **David Kells** will attend in the role Jones held a year ago. "As a new member of IAVM, it will be a good opportunity to better understand the organization, how it serves our industry and its members," he says.

Facility management firm SMG operates host venue the Broward/Fort Lauderdale Convention Center, and SMG senior VP of sports and entertainment **Jim McCue** says, "We'll be there in full force, including our convention, sports and entertainment executives. Our Savor culinary team will also be Ticketing companies are generally at the

OnThe

Road

WADDELL

trade show in abundance, including market leader Ticketmaster.

"IAVM is, more than anything, an opportunity for us to connect with customers from across the country all in one place at one time," Ticketmaster COO Jared Smith says. "We love the opportunity to get feedback, share ideas and

tell them a little bit about what we've got coming down the pike."

Consortiums within the venue community also find the conference valuable in getting member buildings together. ArenaNetwork CEO **Ed Rubinstein** says that he and new VP of entertainment **Tina Suca** are going because "it is a great opportunity for us to meet face to face with our members. VenueConnect, the Arena Managers Conference and, of course, the Billboard Touring Conference facilitate the personal interaction that is so important in our business."

Similarly, Jeff Apregan, president of Apregan Entertainment Group, president of the Venue Coalition and executive director of the Gridiron Stadium Network, says, "VenueConnect is just that: a great way for us to connect with many of our Venue Coalition members in one location."



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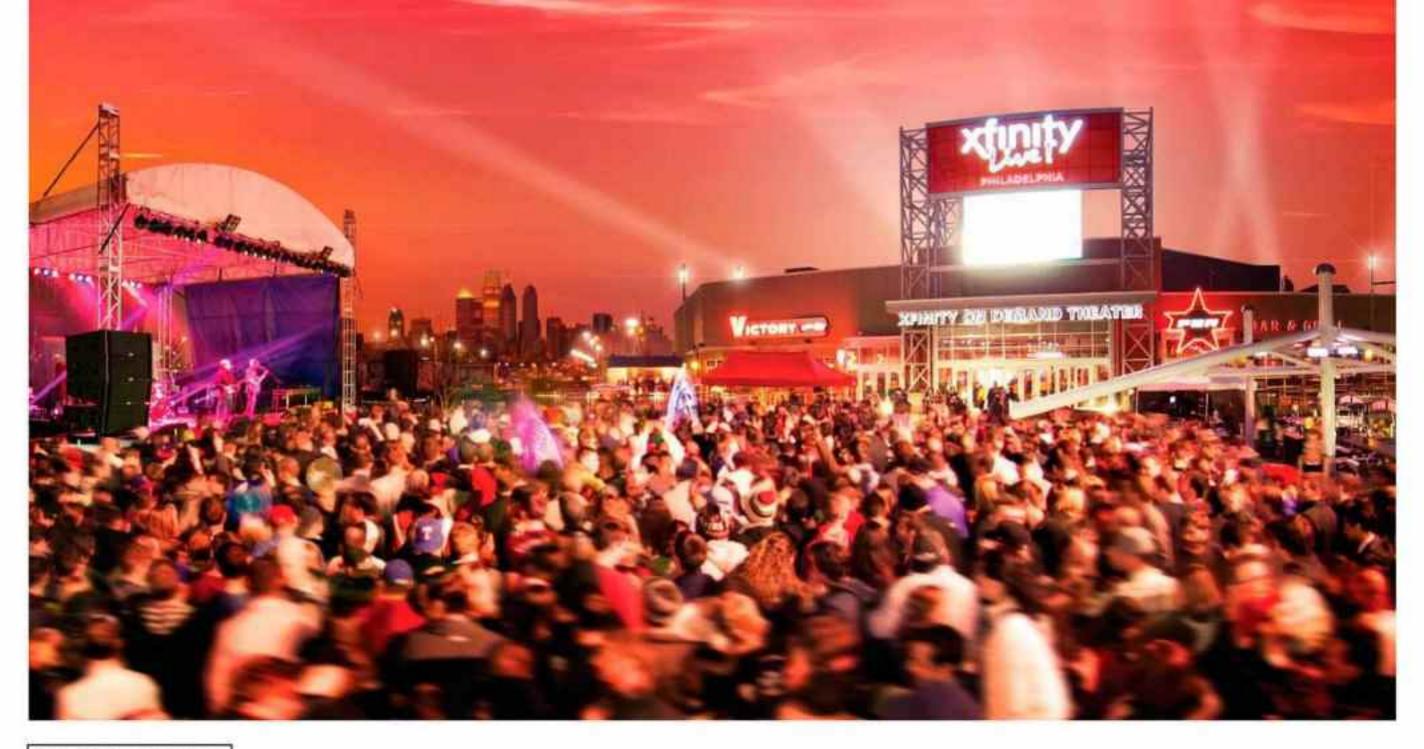
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SPECIAL FEATURE

## Philadelphia FREEDOM

With a spirit of corporate independence, Comcast-Spectacor's Peter Luukko helps guide the global growth of the Philly-based sports and entertainment giant BY RAY WADDELL

itting in his corner office at the Wells Fargo Center in Philadelphia, Peter Luukko is at home in the epicenter of Philly good times, with a view of the world.

Luukko is president/COO of sports and entertainment giant Comcast-Spectacor and chairman of its key subsidiary, Global Spectrum, the fastest-growing business in the field of public assembly management.

From his office within the venue, home of the NHL's Flyers and the NBA's 76ers, Luukko also is within cheering distances of such Philly institutions as Lincoln Financial Field (home of the NFL's Eagles), Citizens Bank Park (home of the MLB's Phillies) and Xfinity Live! Philadelphia, where fans party before, during and after events—or if there's no event at all.

Xfinity Live!, a partnership between Comcast-Spectacor and the Cordish Cos., is the dining and entertainment district situated near these landmark venues that represents the state of the art for contemporary live entertainment.

For Luukko, who grew up as a hockey kid in Worcester, Mass., dreaming of a job in sports, coming to work every day in the sphere of all this has to feel good.

Luukko, who's marking the third decade of his career at a time of rapid growth for Comcast-Spectacor, entered the sports world through the facilities door, and never left. He went to the University of Massachusetts to learn the business, turned an internship at the New Haven (Conn.) Coliseum into a real job in 1981, then made the move to Philadelphia, by way of Providence, R.I., in 1985.

The businesses of sports and venue management came together in Philadelphia under Ed Snider, who founded the Flyers and owned the Philadelphia Spectrum and who, today, is chairman of Comcast-Spectacor.

In 1980, Snider created Spectacor Management Inc. (SMI) to provide facility management services to venues nationwide. A 1988 merger with Hyatt and FMG led to the creation of Spectacor Management Group. Aramark took an ownership stake in SMG in 1991. In 1996, Snider joined with cable giant Comcast to create Comcast-Spectacor.

While Snider sold his interests in SMG in 1997, he returned to the venue management game in 2000 when Comcast-Spectacor joined forces with Florida's Global Facility Services and Global Spectrum was born.

Luukko has been part of this corporate journey since 1985, helping guide the remarkable growth of Comcast-Spectacor, a multifaceted firm that touches every portion of the fan experience, from venue management (Global Spectrum), concessions (Ovations Food Services), ticketing (Paciolan, New Era) and marketing and sponsorships (Front Row Marketing). "In its upcoming fiscal year, Comcast-Spectacor entitites are projected to account for more than \$4 billion in combined revenue," according to a company prospectus.

Luukko spoke about his journey and the evolution of sports and entertainment along the way.

#### How did you end up in Philadelphia?

I was hired here in 1985 by Tony Tavares, who had just been named president of SMI. He was running the Centrum in Worcester for a long time, and I was in Providence. Tony brought me into this organization. I was a regional manager in '85, overseeing marketing efforts and then facilities.

I first met you in 1988 when continued on >>p42



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#### from >>p39 you came to the Los Angeles Memorial Coliseum and Sports Arena.

I was Western regional VP of coliseums and sports arenas. We won a bid for the coliseum at SMI, and FMG had Long Beach [Calif.], Salt Lake City and the Moscone Center in San Francisco. I went out west when the merger [with FMG] happened, mainly because, to make the deal equal, we had to hit certain numbers at the L.A. Coliseum, so Tony sent me out to make them.

#### Thanks for the parking at the Who, by the way.

[laughs] We had so many great shows at the Coliseum. One year we had eight outdoor shows. I don't know if that will ever happen again. Four were the Rolling Stones, plus Amnesty International, the Who and Budweiser Superfest.

#### I bet you learned a lot in L.A. then.

For me it was probably the best thing that had ever happened in my career, to deal with running two major facilities and the [NFL's] Raiders and the [NBA's] Clippers. But to be able to get to know all those agents and managers socially-you get to know the person, and then if you're working on something, you can say, "Just come down and we'll have lunch," which every other place in the world doesn't get to do. That was a really fascinating time in L.A.. I was there '87 through '93 and those relationships carry over to today. Every now and then we have an issue somewhere and [Creative Artists Agency managing partner] Rob Light, for example, has his people dealing with it and we've got ours, and Rob will call me up out of the blue: "Let's work on this."

Light and CAA, along with the other agencies, now seem to turn to the building more than ever for help on the marketing side. Absolutely. To Tony Tavares' credit, we were the first arena or stadium people to be dealing directly with the agents and managers. We supported the promoters, and we told them that. But they didn't always believe us and they'd get pissed off, and we didn't really care. And Rob, from the agency side, was very in tune with what was going on with the buildings. As were Dennis Arfa, Howard Rose, Irving [Azoff], [manager] Howard Kaufman. I'd say those are the five guys from the management/agency side that really got it. They saw you could work with the buildings, that arenas could help market events and also could be very heavily involved in the merchandising side.

#### How did that lead to Global Spectrum?

In '97, we sold our interest in SMG and had a twoyear non-compete outside of Philly. In 2000, Mich Sauers, who had left SMG and started his own company, Globe Facility Services... we bought that, and started up again with Global Spectrum. Then we started competing. We're at 113 facilities now.

#### What were the initial targets for facility management?

Anything that came out to bid. Any [venue] contracts that were up for bid, we were bidding.

#### What was the first building outside of Philly that made you feel like you were on your way?

[The John Labatt Center in] London, Ontario, in 2001 was a game-changer for us. The building has been an incredible success. Our next gamechanger was getting the [University of Phoenix Stadium]. That was our first major stadium. Then the Greater Miami Beach Convention Center was our first major convention center.

#### In regard to parent Comcast-Spectacor, how long is the deal with Comcast?

Forever—they own 80% of the company. And Ralph and Brian Roberts are two of the greatest people you'll ever meet. What's great about them as a partner is, they're so big, financially our business doesn't mean that much to them, but they've taken a great interest in it. They like what we do, and they've supported us in the form of capital to give us the opportunity to grow.

#### Are buildings more than ever willing to risk and partner on shows?

Most buildings are risk-averse, which is probably our biggest opportunity at Global Spectrum: We do take risk. Most government [owners of public facilities] won't let the building manager take risk. We co-promote and we incentivize promoters. Here's what has changed since 1981: You don't sit across from the promoter, you sit next to them.



## Watching The BOTTOM LINE Global Spectrum's savey management keeps yearse clients satisfied

#### Global Spectrum's savvy management keeps venue clients satisfied BY RAY WADDELL

lobal Spectrum COO John Page is a big touring entertainment.

#### Why did you come back to Philadelphia?

I came back here in '93 as president of the Spectrum and I had business responsibilities for the Flyers. The Spectrum was part of SMG in the merger, but still wholly owned by Ed and paid SMG a management fee. In '93 I came back as president of the Spectrum to work directly for Ed, so I kind of left SMG.

#### Was that a tough decision?

No, not at all, because I had come to the dance with Ed Snider. Ed had wanted me to come back here as they looked at building the new building [now Wells Fargo Center]. So we built the building in '96, and we were approached by [Comcast chairman/CEO] Brian and [Comcast co-founder] Ralph Roberts, who had an opportunity to buy the Philadelphia 76ers, and they wanted to know if we were interested in combining the Sixers and Spectacor and forming a joint venture. We did a deal with them to form Comcast-Spectacor, which [operated] the Wells Fargo Center and the Spectrum. Spectacor was the Spectrum and the Flyers and our one-third of SMG.

#### You've managed to be Switzerland in many controversial developments through the years. You understand that today's competitor might be tomorrow's partner.

That's one thing I've seen in this industry. From being a hockey player, I learned you don't take anything personal. All the chirping on the ice, the coach giving you a hard time—that's all part of the game. The one thing I would tell a young person, and I didn't understand until I was in it, is you should really try and avoid burning bridges. If you've got to get in a fight—and we'll fight if we have to—fight over the issue, not your ego. Because if you fight over the issue, maybe there'll be a rough time between you and someone, but at the end of the day you'll regroup with that person.

#### What's the next big development for the live entertainment business?

You'll see more development around arenas controlled by the arena owners. One, it provides another form of entertainment for your fans, and secondly it's another great revenue source, outside the arena. I don't think there's a new mousetrap in arenas right now. In the future there will be. Now the new mousetrap is developing [entertainment destinations like Xfinity Live!] around the arena. Where in the past you saw people negotiate arena rights, now you're seeing people do like we did and negotiate development rights.

**biz** For an extended version of this interview, go to billboard.biz.

man with a big office in a big building in the big town of Philadelphia. And he has a big responsibility in overseeing the company, reporting to Comcast-Spectacor president/COO Peter Luukko.

Launched in January 2000, when Comcast-Spectacor joined forces with Globe Facility Services, Global Spectrum has since grown quickly and now has a 113-building global portfolio that includes arenas, stadiums, convention centers and other facilities.

Global Spectrum U.S., based in Philadelphia, has sister companies in Canada, Asia and Europe.

Page, a former lineman at the University of Southern California, works from offices at the Wells Fargo Center in Philadelphia, which is owned by Comcast-Spectacor, as is the building's primary tenant, the NHL's Flyers.

Along with managing Global Spectrum, he oversees Comcast-Spectacor's marketing/ sponsorships arm, Front Row Marketing Services, which is steered by its president, Chris Lencheski.

Page and Global Spectrum have one primary focus that all of its facets and functions support: driving revenue for its client buildings.

"All the deals you do have to be good for everybody. But you need to be firm, you need to know when to push back, whether it's a promoter or agent or unique situation," Page says. "We're not a bank. In many cases now it's public money, and it's our fiduciary responsibility to get that money and manage it properly and appropriately."

This is a business where no one likes surprises, particularly those involved in

"When you think about a touring act, if they're lucky they're leaving the prior venue at 2 a.m. and they've got to be [at the next venue] at 8 a.m., so they're tired and they're grinding, and if something's not the way they want it, it's bad news and starts the day off on the wrong foot," Page says. "So we have to be professional enough to understand that this is their date, and we need to take care of all their issues and objectives so we all can be successful. Start it off right: It's all about the act, it's all about making money, and when they make it, we make it."

The Global Spectrum corporate culture believes in developing internal talent; broad, deep, frequent communication; and knowing that a focus on customer service translates into repeat ticket buyers.

"Anybody can keep a building clean," Page says, "but it's how you do that dynamically to make a difference. If you have to characterize it, we're a sales and marketing organization: We sell tickets, we sell sponsorships, we sell experiences. When we can have great customer service and a great event, people are more likely to come back."

The Global Spectrum portfolio today breaks down into 36 arenas, 30 convention centers and 10 stadiums, along with such facilities as skating rinks and conference centers. Yet there are certain truths that span all facilities, Page believes.

"It's all the touch points doing business the right way," he says. "It's adhering to your booking policy, being consistent top to bottom. It's really about working together so we can go out and have a competitive story to tell when we're out **continued on >>p44** 



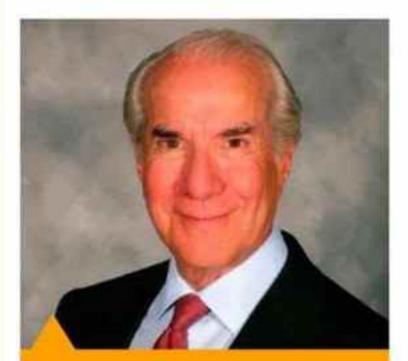
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"My philosophy has always been, 'Take what we do well and grow it.' It has been the foundation of how we built Comcast-Spectacor and how we've grown as an international leader in all aspects of our business.

"I never imagined when I started the Flyers in 1967 that we would one day be one of the leading sports and entertainment firms in the world, providing a total entertainment experience to millions of fans worldwide.

"The success of our company has been from the hard work and determination of many great individuals who have seen opportunities and helped grow our business.

"I'm particularly proud of how our company has grown. The most rewarding aspects of our business is how we create ever-lasting memories to millions of fans." better than it's been managed before."

Even if it's not a Comcast market, Page believes the Comcast-Spectacor resources give Global Spectrum an edge. "We're a big company. We're not a small mom-and-pop shop," he says. "We have a lot of resources behind us: the ability to look at content, use resources between all the professionals we have on the marketing side, best practices in operations and on and on."

Global Spectrum also finds leverage through the services offered by its Corncast-Spectacor sister companies in ticketing (New Era, Paciolan), food and beverage (Ovations Food Services) and marketing (Front Row). Sometimes all of those come into play, as at the 7,200-capacity Budweiser Events Center in Loveland, Colo., or the 7,000-seat EnCana Events Centre in Dawson Creek, British Columbia.

When all of the assets are involved, "it's a big hammer," Page says. "If they want us all out, we all go. But we're all in together, we're all engaged—it's good for everybody. It allows all of our managers at that level to really rely on corporate resources and know we're all working together to be as creative as possible."

And despite his focus on revenue, Page admits that sometimes it's OK to lose a little money for the greater good, as long as expectations are managed and communication is strong. In the case of a public building using public money, "if we present an opportunity— 'Here's the positive, here's the OK, here's the bad'—even if it's bad, they may say, 'We want it. We'll live with the bad, because this is what the community demands,'" Page says.

"There are other benefits—between sponsorships, naming rights partners, suite holders—where to lose a little may be OK," Page continues. "We don't do it all the time, but it's

## **KEEP ROCKIN' MAN**



—Ed Snider, Corncast-Spectacor chairman

#### from >>p42 selling business."

Given that most major-market buildings are tied up in management associated with professional sports teams, Global Spectrum has found lots of opportunities with buildings in secondary and tertiary markets. Also, college and university buildings have been fertile ground.

Public, private, team-owned, university all buildings have unique idiosyncrasies, so part of the formula is putting the right manager in the right building.

When a management contract expires or a new building comes online where private management is an option, competition is fierce, "probably more than it has been in the last five or six years," Page says. Companies like Venu-Works, SMG and AEG are tough competitors.

Page describes how his company goes about competing in the bid process.

"The first thing we do is use our parent company assets and Comcast. If it's a Comcast market, based on their involvement in cable and contacts locally, our first stop is with the governmental relations folks to find out what's going on in the marketplace. They know more than anybody because they're dealing with local politics on a daily basis," he says. "It's not just the [Comcast] cable guy—now it's the sports and entertainment firm that's going to come into the market and manage their asset not the worst thing that can happen to you to get first-rate entertainment into a secondary or tertiary market."

Asked about the skills that the modern arena manager must possess, Page first cites communication: "The one thing I learned early on is, it's not so much the communication down, it's the communication back up the chain," he says. "You can't overcommunicate in my world. Anything you tell me is great. It's up to me to decide what I do with that information."

As for other characteristics, Page says, "You have to be a self-starter in this business or you're going to get eaten alive. You have to have thick skin. Something's going to happen—that's the way it goes—so you've just got to know how to deal with it and be upfront. If you're communicating, things won't be so bad in the end."

Global Spectrum started with seven accounts in 2000. Page says the ability to produce reports has been the leading driver in its growth, as well as "being aggressive on the competitive bid process." And when the growth began, it snowballed. "The one leads to two, to three. We had years where we took on 13 buildings. Then we increased our corporate support."

Perhaps Global Spectrum's ace in the hole is Comcast-Spectacor chairman Ed Snider.

"Ed has an innate experience and understanding of what it takes," Page says. "He knows how tough it is. He trusts Peter [Luukko] and all the company heads to go out and do the right thing.

"Ed's the ultimate entrepreneur. He'll ask you how things are going. We'll seek advice in certain situations from him. He certainly has a lot of great industry contacts, and there's nobody that has a better reputation. And that doesn't hurt us one bit."

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#### Comcast-Spectacor's ticketing divisions give venues new Web power to sell seats BY RAY WADDELL

he ticketing divisions of Comcast-Spectacor—the time-tested software of Paciolan and the forward-thinking white-label services of New Era Tickets—give this leading sports and entertainment company a powerful combination in the highly competitive world of ticketing.

By combining Paciolan's technology for ticketing and digital marketing with the personalized services of New Era Tickets, client venues can leverage consulting, call centers, fulfillment, New Era's proprietary Fan One Marketing and financial management capabilities, according to Paciolan CEO David Butler.

According to Butler, Paciolan is experiencing its "greatest marketing success in history" in 2012, and now serves more than 500 clients that sell 100 million-120 million tickets annually.

"We are also seeing a much broader role with our clients as we help them address their ticketing, marketing, fund-raising, sales automation and analytic needs for their entire organization," Butler says. Having Comcast-Spectacor as a parent and New Era and Global Spectrum as sister companies gives Paciolan deep resources to tap. "The new booking VP of Global Spectrum, Brock Jones, is a great example, as he supports both Global and Paciolan clients that want to leverage his expertise to build partnerships with the leading agents and promoters to expand shows in their venues," Butler says.

New Era Tickets president/CEO Fred Maglione says one of the primary selling propositions for his company is telling clients they control all their customer data. "We don't share their data—name, address, email address, any contact information—with anyone," he says. "It's our clients' data, the client being the building in most cases."

That said, New Era will show clients how to effectively use that data through its Fan One Marketing division, headed by marketing manager/digital strategist Bernie Turner.

"We started to realize while we were giving

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That's evident, Butler says, from clients' increased use of the full suite of Paciolan products and services: the Pac Social Media platform; event advertising with digital retargeting tools; customer relationship management tools; and "Paciolan Ticketing Intelligence, which provides executive dashboards, reporting and analytics across all facets of our clients' operations."

"We have expanded widely the past few years into live entertainment, with the greatest growth in the arena, pro sports and performing arts markets," he says, noting that college athletics now account for about 20% of Paciolan's client base.

"We've also strengthened our dynamic pricing capabilities that help venues and promoters to maximize revenue opportunities with a tool that allows venues to change pricing on the fly during a run-up to the event."

Paciolan has introduced several new partnerships and marketing services that allow its clients to reach a greater audience and sell more tickets, with social media and retargeting being two of the fasting-growing.

"The PAC Social Media solution, powered by Buddy Media, allows venues to grow their social database, better engage fans and monetize social media through an enterprise-level social media platform," Butler says. "Our online retargeting services enable venues or promoters to target fans that looked at their events but didn't purchase with a targeted, online advertisement the next time they're browsing the Internet. The average [return on investment] for arena venues is ... \$15 earned for every \$1 spent." [clients] control of their data, they often didn't know what the hell to do with it," Maglione says. "We started helping them strategically on how to best communicate with their customers, how to manage the database, how to consolidate it with all the other data touch-

> New Era Tickets and Paciolan have partnered together successfully for the past eight years helping venues take control of their ticketing business.

points they have in the building."

Fan One started out as an internal business for New Era ticketing clients and evolved to the point that it operates as a separate business under New Era that can service those that may or may not be ticketing clients. "We have a number of organizations that don't do business with us in ticketing, but do business with Fan One," Maglione says.

The advent of social networking has played a role in the growth of Fan One, but Turner says there's more so "the need out there to better communicate with different types of fans, to get people the information they need."

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## Appetite FOR GROWTH

Ovations feeds fans and helps drive Comcast-Spectator's success



### **Congratulations Peter!**

#### From the Arizona Cardinals and Rojo Hospitality Group

or Comcast-Spectacor, the decision to enter the food and beverage business like so many other decisions in the past dozen years of growth—just made good business sense for the sports and entertainment company.

"We were looking at situations where we had to bid for both the [food and beverage] and the building management at the same time," says Peter Luukko, president/COO of Comcast-Spectacor and chairman of its venue management division, Global Spectrum.

"We could have partnered with an Aramark or Volume Services—they're good people—but [Ovations Food Services president] Ken Young and I had been very good friends for a number of years, and he had started a small company called Leisure Food Services with [Ovations senior VP] Todd Whitman. They were growing but they needed some muscle and capital to get things going, so we made a decision to do a joint venture with them."

Young and Whitman retained a "fairly decent" stake in the company, according to Luukko, because "they're entrepreneurs and you don't want to kill that spirit." So as Global Spectrum grew, so did Ovations, initially so Global Spectrum could bid on food and building management jointly.

"But we made one strategic decision that turned out to be very smart: We kept it as two separate companies, knowing that there would be a lot of bids that didn't entail food from a facilities standpoint, and there would be a lot of food-services bids that didn't have anything to do with facility management," Luukko says. "You wanted people who concentrated on facilities and people that would concentrate on food, and then [have both] come together in situations that made sense. Also, you have two companies as opposed to one, which is the way to go here."

Apparently so. Ovations' growth has been excellent, Young says, with more than 100 operating units with gross revenue annually in excess of \$250 million. "We expect our growth to continue in double digits annually," he adds. "We have very stable management, which has helped our growth."

Comcast-Spectacor isn't a restrictive parent. "They let us operate our business," Young says. "We stand on our own financially, but they are always there for larger capital needs if necessary. Partnering with a group that has been a staple in the sports and entertainment industry and completely understands the business is a very positive factor."

Young says about one-third of Ovations' contracts are with Global Spectrum-managed venues. "In some cases Ovations was initially in the venue and then Global came in afterward," he says, while in others "we propose together when it is in the best interest of the venue. Sometimes, venues want totally independent proposals even when we are proposing in a Global Spectrum building. That is no problem, because we operate independent from Global."

Young applauds Luukko's vision to have independent companies under the Comcast-Spectacor umbrella. "He sees a growing Ovations that can find other segments of the industry to grow in," he says. "Peter's vision may be ahead of the times, but that enables us to be ready and lead the industry." -RW



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## 



ROCK BY EMILY ZEMLER

## **Steady As She Goes**

After building its indie base with three strong releases, the Gaslight Anthem looks to grow at radio as it readies its major-label debut

rom the beginning, the Gaslight Anthem has approached making a living from making music as a marathon—a race to be run not in short bursts, but in a slow, steady build paced to maintain longevity. That's why it's only now, after three independent albums and countless tours, that the New Brunswick, N.J., rock band—singer/guitarist Brian Fallon, guitarist Alex Rosa-

anthemic rocker "45," which feels like a companion piece to the group's 2008 breakout album, The '59 Sound (138,000 copies sold, according to Nielsen SoundScan), has already seen sizable growth, climbing Billboard's Alternative chart since its release in April. (It's now at No. 18.) A follow-up single has yet to be selected, but the label is considering various possibilities, including what it believes are album standouts: "Here Comes My Man" and the title track. While recording the album in Nashville with veteran producer Brendan O'Brien (Pearl Jam, Incubus, the Offspring), who was selected by the band and not the label, the focus wasn't on singles or creating a specific sort of album. Instead, the group wanted to allow the music to define itself, pulling from 30-40 songs, Fallon estimates, written in the spring of 2011. "Songs are like anything else-they dictate to you which ones go together and which ones don't," Fallon says. "You can just listen to them and get a sense. It's all about being in something long enough to get a sense about all of these aspects, like signing to a label or which songs to put on a record or which songs are good for you to do. It's about this intuition that comes from experience." Fallon, who says he'd be just as happy as a motorcycle mechanic or a roofer, believes that this intuition is necessary in order to have an ongoing "open-ended communication" with the world. For him it's not about making a statement or generating answers, something he's often called upon to do. Instead, on Handwritten, the band seeks to ask the same questions that fans may be asking themselves. "When you pose a question that someone else has been thinking about for a while, sometimes the most comforting thing in the world is to know that someone else doesn't have the answer either," Fallon says. "That's what we were doing on this record." This sentiment fuels the idea that the group is in it for the long haul, never proclaiming to possess any knowledge or skill it hasn't worked hard to earn. The members see themselves as four guys with instruments, which is probably why fans like them so much.

milia, bassist Alex Levine and drummer Benny Horowitz—will release its major-label debut, Handwritten,

"Major labels have always been around our band since the beginning, and we just waited," Fallon says. "We knew we had to do some things, and we needed to grow as a band before we made that step. We needed to do it our way and not do it how it works for other people."

Handwritten is the follow-up to 2010's American Slang (SideOneDummy), which peaked at No. 16 on the Billboard 200, and will arrive July 24 on Mercury Records. For the Gaslight Anthem, this process, which started with its 2007 debut *Sink or Swim* (XOXO Records), up to its signing with Mercury last year, felt simple, and a logical next step in the career the band had been carefully constructing.

"You can learn a lot if you become a student of what's happening to you," Fallon says. "That's the way you have to make those decisions. There can be a wrong time—it's happened to countless bands where they release their first record on a major label and never learned what they maybe should have learned on an indie . . . You have to look at what you've done and where you've come from and set goals with the label and make sure that your expectations don't collide in some kind of disastrous way along the road."

Mercury president David Massey made a point to ensure that the group's and the label's expectations and goals matched. The idea was to augment and supplement what the band was already doing rather than change the overall tone.

"There's so many aspects to what they're doing that they're a step up from where they were before in terms of their activities," Massey says. "They absolutely have the ability to widen out at radio. And that's something that we'd like to achieve on this album. [But] in an organic way, at the right time and with the right demand."

Radio is a significant aim on all fronts, and something that specifically drove the band to leave the indie-label territory behind. *Handwritten's* debut single, the gritty, "I can't even tell you why our songs sound like they do or what they're about sometimes," Fallon says. "That's just what I was feeling and what I put down on a page."



Smooth sailing: With a show at the Mann Center for Performing Arts in Philadelphia alongside the Philadelphia Orchestra (July 19), American trumpeter Chris Botti embarks on a U.S. summer tour supporting his 2012 release, Impressions (Columbia). Botti is also set to play New York's Beacon Theatre (July 24), the Strings Music Festival in Steamboat Springs, Colo. (July 27) and Cohasset, Mass.' tented theater-in-the-round, the South Shore Music Circus (Aug. 2) ... An acoustic soul: Supporting 2012 debut album Home Again (Polydor), British singer/ songwriter Michael Kiwanuka hits the road playing a slew of festivals, including Lollapalooza (Aug. 3-5), Osheaga (Aug. 3-5) and Outside Lands (Aug. 10-12). Kiwanuka will support Alabama Shakes at the Fonda Theatre in Los Angeles (Aug. 14), and will also bring his tunes to smaller venues including the Trocadero Theatre (Sept. 20) in Philadelphia and the Fine Line Music Cafe in Minneapolis (Sept. 28) ... Summer synth: Canadian electronic trio Austra heads out for a summer tour, starting with a show at historic Fort York (Aug. 4) in the group's Toronto hometown. The show will feature such Francebased acts as Justice and M83. After hitting the Osheaga festival, the band will play the Regina Folk Festival (Aug. 10-12), then head to Brooklyn's Music Hall of Williamsburg (Sept. 19). Avery McTaggart of the Windish Agency booked the U.S. dates, and Eli Klein of the Agency Group handled Canadian appearances ... Rough and tumble tour: The Texas-based Toadies begin a summer U.S. tour, with the alternative rock group co-headlining alongside New York band Helmet for the extent of the run. A show at Brewster Street Icehouse in Corpus Christi, Texas (July 19) will precede the release of Toadies' fifth album, Play.Rock.Music (Kirtland Records), on July 31. The band will also headline its own fifth annual Dia de los Toadies festival in New Braunfels, Texas (Aug. 31-Sept 1).

## PURITY RING'S Shrines is due July 24 on 4AD.

#### Canadian duo Purity Ring follows buzz with hot debut album

I looding the market with new music is de rigueur for emerging acts, but Purity Ring has stood out by slowing things down to a trickle. Buzz about the pop duo, which will release debut album *Shrines* (4AD) on July 24, surged to viral status on the back of just three online singles released between January and August 2011. The first, a darkly melodic earworm called "Ungirthed," came out of nowhere, but earned a coveted "Best New Music" stamp from Pitchfork. "Lofticries" and "Belispeak" completed the hat trick and, after a memorable CMJ Marathon showing in October, the young act managed to prove that it was the real deal.

"It's one of those things where you hear the music and it's great, and then, once you see them live, you realize there's this whole other element to it," says 4AD U.S. label manager Nabil Ayers, who signed the band following its CMJ show. "After that, we just had an incredibly strong desire to work with them."

Purity Ring's Corin Roddick, 21, and Megan James, 24, are childhood friends from Edmonton, Alberta, who both hail from musically inclined families. Roddick had been a drummer in the electronic band Gobble when a penchant for Southern hip-hop lured him into beat production. In December 2010, he sent an early track to James to see if she might be interested in singing over it, and what came back was "Ungirthed."

"It was a strange proposition, and I'd never really done anything like that before," James says about answering Roddick's call. "But I was really into what Corin was doing—I thought the music sounded amazing—and we'd known each other a really long time."

Since then, the songs the two friends have composed are drawn from the same sonic pallet. Roddick is an exemplary pupil of the "witch house" school of producers—which includes influential laptop wizards like Clams Casino, Salem and Holy Other—championing dark, swirling synth beats with skittering trap-rap drums and haunting, warped vocal samples. But James elevates the compositions above the fray, with her cherubic vocals adding sweetness and light that keeps the band teetering on the edge of pop radio.

"We spend time writing on our own," Roddick says of the duo's collaborative process, which relies on email since they no longer live in the same town. "I'll work on a track for a few weeks to a few months, and when she sends me back the vocals I'll rework it around what she sang," he says. "Sometimes I'll even strip away the entire thing and build something new based on what she's done. I'm very interested in perfecting things. That's part of the reason why we took our time releasing music."

Purity Ring recently embarked on a tour opening for Dirty Projectors and will headline its own tour in the fall. Ayers has the highest confidence in the music and wants to put the band in front of as many people as possible through touring, advertising or licensing.

"This is one of those projects where there aren't a lot of tricks or bells and whistles or flashy things going on," Ayers says. "The band is great, the album is great, the live show is great. Our job is just to go out there and make the connection."

-Gregory Gondek



While some people think outside the box, Bret Michaels prides himself on living outside the box. "That's why I'm always doing stuff that no one expects," he says with a laugh. The latest unexpected venture for the Poison frontman and reality TV star is his "Pets Rock" collection available exclusively at PetSmart. The accessories line for dogs features toys, bedding, collars and even his signature doo-rag with guitar and flame prints.

In 2010, Michaels survived an appendectomy, brain hemorrhage, stroke and heart surgery, but he's back onstage rocking. Poison is touring with Def Leppard and he's also weaving in solo dates. In addition, Michaels is readying a new solo album titled *Get Your Rock On*. Due in September on his own Poor Boy/BMB Records, the set will feature collaborations with such unlikely partners as Loretta Lynn, Jimmy Buffett and Lil Jon.

#### 1 What prompted the line of pet products?

PetSmart is one of the best deals I've ever made. I have a ranch and since I've been a child, I've had dogs, cats, horses, all kinds of pets . . . They had tested out some of my Bret Michaels solo merchandise in pet form and it sold out really quickly. So we negotiated a deal and now it's one of their top-, if not their top-, selling lines. It's a lot of fun and very interactive. I'm doing in-stores. I meet fans and you find that people who love pets love music.

#### 2 What can fans expect from the new solo record?

The record is all Bret Michaels and Poison songs in collaboration with a lot of my friends. There's Joe Perry from Aerosmith, the Lynyrd Skynyrd guys, the .38 Special guys, Ace Frehley from Kiss, Michael Anthony from Van Halen and Phil Collen from Def Leppard. Frank Hannon from Tesla redid "Unskinny Bop" with me and did an amazing job. The scheduling was the toughest part.

#### 3 How did the duet with Loretta Lynn on "Every Rose Has Its Thorn" happen?

She invited us—my solo band and crew up to her ranch to have Thanksgiving dinner ... She's got a brand-new record coming out with T Bone Burnett, so besides recording "Every Rose" for my re-



cord, we're working on a song for her record as well.

#### 4 Where did you record the new album?

It's pretty well-traveled—we recorded everywhere from Nashville and Atlanta to L.A., New York, Pittsburgh and Northern California...I did "Margaritaville" with Jimmy Buffett in Detroit. We recorded it live and it couldn't have been more fun. We were actually at his show and he brought me out onstage.

The whole record starts with the title track [and first single] "Get Your Rock On," a guitar-driven, really cool-sounding modern rock song with a catchy chorus. The guitar was by Phil Collen from Def Leppard and Sal Costa from My Darkest Days. I redid "Nothin' but a Good Time" with Ace Frehley and Michael Anthony, and Lil Jon came in and rapped on it.

#### 5 You've been on reality TV shows like "Nashville Star" and VH1's "Rock of Love" and "Life As I Know It," and you won Donald Trump's "Celebrity Apprentice." Any new projects?

I've been asked to do battle on NBC's first-ever "Celebrity Apprentice" all-star throwdown. I'm going back in there like I did the first time and use everything I've learned being a musician, everything I've learned being my own boss since I've been 17 years old, and I'm going to fight for a great charity.

#### 6 You have a multifaceted career. How does it all work together?

I'm a self-proclaimed "drealist"—a dreamer and a realist. My blessing is being able to bridge that gap, because I create a lot of stuff... The world is constantly changing, [along with] the way you expose your music. Music is always my No. 1 love professionally, but back in the '80s and '90s I was directing videos and films. Then I got to do all these TV shows, which exposed me to different people who said, "Oh, yeah! I love that music," and brought it all back. You hope that what you do brings it all back to the music and touring. METAL BY CHRISTA TITUS

## Hanging On

#### Slipknot pushes onward in the wake of bassist's death

all Slipknot's upcoming album, Antennas to Hell, whatever you want—just don't consider it a greatest-hits record. At least not in front of M. Shawn Crahan, aka Clown/No. 6, co-founder/percussionist in the Roadrunner Records metal act.

"I hate the words 'greatest hits.' I hate the words 'best of.' The best I'll give you is 'compilation,'" Crahan says. "You get one disc of songs—from 12 years, four albums—put in an order that we chose. That makes it a completely unique listening experience."

Slipknot—despite its chaotic stage shows, intense visual presentations and extreme music—is an act that handles all band-related matters with great care, and a personal tragedy has forced the group to approach things even more reverently. Co-founder/bassist/songwriter Paul Gray, aka the Pig/No. 2, died of an accidental drug overdose in May 2010. The loss devastated Slipknot, which debuted in 1999 with its 2.1 millionselling self-titled album (according to Nielsen SoundScan) and has since sold 6.4 million copies stateside, according to Roadrunner. The nine-member outfit from Des Moines, Iowa, is still coming to terms with its loss.

"We don't share as eight guys at once with it, other than on the altar of the 'knot," Crahan says. "We have a big banner with a 'No. 2' on it, and then we're all brought together silently in our own minds, thinking about him, and that's how we deal with it as eight. But it's dealt with individually, honestly, with tears and sorrow, happiness and old stories."

Roadrunner president Jonas Nachsin says, "The band chose to commemorate his loss and to gather together with their fans at a series of European and Brazil shows last summer, followed by Australian dates earlier this year and now this summer, in the U.S." The band is headlining the Rockstar Energy Drink Mayhem Festival that began June 30 and includes Anthrax, Slayer and Motörhead. Former Slipknot guitarist Donnie Steele is filling in for Gray on tour by playing bass offstage.



"Roadrunner basically wanted to follow them and follow suit and represent that in our own way," Nachsin says. "We felt it was important to mark this particular moment in time."

The label's following Slipknot's lead by releasing Antennas to Hell, a 19-track compilation that contains such hits as "Psychosocial" and "Vermilion," on July 24. According to senior VP of marketing and creative services Madelyn Scarpulla, a second edition comes with 17 tracks from Slipknot's 2009 Download Festival performance, and a direct-toconsumer package contains both discs and a DVD of music videos.

Once Mayhem wraps Aug. 5 in Hartford, Conn., the band will host its inaugural Knotfest on Aug. 17 in Council Bluffs, Iowa, and Aug. 18 in Minneapolis with a lineup that includes the Deftones, Cannibal Corpse and Dethklok. Crahan says of the idea behind the event, "It's not about money. It's about, 'Let's end [our current touring] with a little fun" by realizing the band's longheld dream of curating its own festival.

MUSIC

After Knotfest the group doesn't have any definite plans, and members remain busy with side projects, such as "The Apocalyptic Nightmare Journey," a book of photography Crahan recently published through MTV Press. The band has also released an app called Wear the Mask where fans can design a Slipknot mask based on pieces from the members' headgear. Yet the burning question Slipknot has been pressed with since Gray's death is if, and when, it will record its next album. Nachsin is confident that "there is a future for Slipknot, not only as a live act but as a recording act."

Crahan agrees. "I bet a lot of money that's absolutely going to happen," he says, noting that the members will return to the studio only when everyone is ready. "I don't have to entertain the idea of a new bass player or any of that shit [right now]. Because I'm not even close to thinking about that."



## **Anti-'s Antlers Push**

#### Brooklyn trio keeps free-spirited for new association with hip label

he pressure's on for any band that moves from a small indie label to the larger hub of Anti- Records, home to such legendary names as Merle Haggard and Tom Waits. But for Brooklyn trio the Antlers-vocalist/guitarist Peter Silberman, drummer Michael Lerner and keyboardist Darby Cicci on keyboards-the move provided an opportunity to freshen up its sound and record a dreamy package of material that was looming in the group's core. The four-track EP Undersea, due July 24, is a glimpse into the band's emotional evolution.

"Part of the reason we made [the EP] was to document where we were creatively and to demonstrate that, in very little time [since 2011's *Burst Apart*], a lot has changed in our mentality," Silberman says. "We wanted to put a landmark there before we made the next record."

The music was recorded and produced by the band (with help from touring bassist Timothy Mislock) during two months in Brooklyn after a long tour supporting *Burst Apart*, which reached No. 82 on the Billboard 200 and has sold 35,000 copies, according to Nielsen SoundScan. Without any label commitment, the band was able to use its own time to craft the work to its own idea of completion, and the fullness of the four songs could subvert the idea of how long an album should actually be. Fortunately for the trio, which was courted and ultimately signed by Antiin February, its new label is onboard with the notion. "The band is in a really interesting creative space right now, not hindered by anything," says Anti- director of marketing Matt McGreevey, who adds that the group is "really trying to change the perception of what makes a 'record."

Keeping with the nontraditional theme, both the announcement of the signing and the EP was under wraps until June 4, when an ambiguous trailer debuted on Pitchfork. The minute-long video is a turquoisetinged collection of found footage with nautical imagery that only provided the EP's title and release date. It features a sampling of first single "Drift Dive," which is reminiscent of the band's flowery and folky indie pop.



Two days later the label offered fans the chance to preorder the EP digitally or on vinyl. McGreevey says, "Statistically we've found that people are most engaged at two points in the cycle of a record: the announcement and the week or so leading up to street date."

The Antlers will promote the release by performing at several European festivals. A stream of *Undersea* launched July 17 on the band's Facebook page, but the group's social media push relies heavily on its use of Tumblr. While most acts use the site to share updates, demos or free tracks, or engage with fans through the "Ask" link, the Antlers' Tumblr serves as a "mood board" to build anticipation for the EP, sharing images of sea creatures, lyrics and even a snapshot of beat poet Lawrence Ferlinghetti's "A Coney Island of the Mind" collection.

A fall tour also hinges heavily on a multimedia experience. While the specifics of the tour haven't yet been decided, "some ideas that come along with [the title] is this floating, suspended reality, this very lucid experience," Mc-Greevey says. "The songs are like that to a T, so the band is looking to create this in-person experience almost to help nurture that along."

## **ALBUMS**

#### HIP-HOP

NAS Life Is Good Producers: various Def Jam

Release Date: July 17 Nas has admitted that the frilly green dress draped over his right knee on the cover of Life Is Good is the gown ex-wife Kelis wore at their wedding in 2005. It's the same wedding he remembers mournfully in "Bye Baby," which closes the Queens MC's 10th studio disc with a searingly personal flourish: "Did counseling, couldn't force me to stay," he raps over a sample of Guy's late-'80s R&B jam "Goodbye Love," "Something happened when you say 'I do,' we go astray." In contrast to 2006's Hip-Hop Is Dead and its untitled 2008 follow-up, privatelife matters largely crowd out politics on Life Is Good: "Daughters," produced by No I.D., describes Nas' attempts to monitor his child's. social-networking habits, while "Back When" and "A Queens Story" recount the early years of his struggle toward rap stardom. Sonically, too, the album feels gentler than much of Nas' recent work, as in "World's an Addiction," with guest vocals by Southern soul singer Anthony Hamilton, and "Cherry Wine," a surprisingly breezy



#### MICHAEL KIWANUKA Home Again Producer: Paul Butler Cherrytree/Interscope

Release Date: July 17 Nearly six years after Amy Winehouse's

"Rehab," young English retro-soul singers continue to emerge so regularly that it feels hard to be surprised by one anymore. Michael Kiwanuka-the London-born son of parents from Uganda-manages that rare feat on his debut album, Home Again, which has become a commercial hit in the United Kingdom since its release in March. Though his handsomely rough-edged voice sets you up for a set of mellow ruminations on love, the album ends up veering off in far trippier directions, as in opener "Tell Me a Tale," which erupts in a shimmering psych-folk freakout, and "Bones," which feels like a dream-world doo-wop number. (Several tunes, including the title track and the Ray LaMontagne-ish "I'm Getting Ready," do indeed deliver the mellow ruminations you'd expect.) Credit for some of that adventurousness should probably go to producer Paul Butler, who's released a string of jumpy indie-pop records with the Bees. Yet songs like "Worry Walks Beside Me" exude a potent emotional anxiety that further prevents a sense of comfort from settling in.-MW

collaboration with the late Amy Winehouse.—MW only one to survive into the '90s. That tenacity kept the Warner Bros. Records Release Date: July 17 noid," "Iron Man" or "Warto take the music back."Pigs," but rather "Changes,"It's debatable whether hethe drippy 1972 ballad Ozzyever lost it, but there areOsbourne later revisited incertainly changes afoot ona duet with daughter Kelly.Spark Seeker. Filled withJake and Jamin Orrall—sonssonic surprises and fresh di-of singer and country musicrections—but retaining thesongwriter Robert Ellis Or-positivity, spirituality andrall—do "Changes" as a kindstrive for self-realizationof spooky goth-blues dirgethat have always been thesmeared with what sounditeggae-rapper's mix—thelike the final notes of several13-track set ushers in a newera. This time out, the mul-point

dying synthesizers. It's not heavy metal, but it's certainly no soft-rock sellout, either. Co-produced by the Orralls with the Black Keys' Dan Auerbach, Hypnotic Nights consistently plays it both ways, sweetening breakneck punk tunes like "Hypnotic Mind" with candied guitar hooks and breaking out the hotelbar sax for "Region of Fire," one of several psychedelic slow jams. The result is certainly the group's most songful effort so far-but also perhaps its weirdest.-MW

#### REGGAE

#### MATISYAHU

Spark Seeker Producer: Kool Kojak Fallen Sparks Records/Thirty

Tigers/RED

Release Date: July 17 At the outset of his fourth studio album, Matisyahu declares that he's "come to take the music back." It's debatable whether he



**ROCK SOUL ASYLUM Delayed Reaction Producers:** *Soul Asylum, John Fields 429 Records*  **Release Date:** *July 17* Soul Asylum reigned alongside the Replacements and Hüsker Dü in the holy trinity of '80s Minneapolis altrock that paved the way for grunge, and it was the



#### LOVE AND THEFT Love and Theft Producer: Josh Leo

RCA Nashville Release Date: July 24 After experiencing a label change

and parting ways with a band member, country music trio-turned-duo Love and Theft seems poised to make a huge run with RCA Nashville and its new self-titled release. Working with producer Josh Leo, who has made musical magic with such acts as the Nitty Gritty Dirt Band and Alabama, the duo of Stephen Barker Liles and Eric Gunderson have composed an impressive new collection of songs. One such cut is "Angel Eyes," which has taken off at country radio, recently returning Love and Theft to the top 10 on the singles chart. There's plenty of follow-up material as well, including "Runnin' Out of Air" and "Town Drunk," which, from a writing standpoint, is one of the album's standouts. What's most intriguing here are the ballads. Tracks like "If You Ever Get Lonely" and "Thinking of You (And Me)" could be breakout hits and put the pair in contention for numerous awards.-CD

band from crumbling when bassist Karl Mueller died from cancer in 2005. Delayed Reaction is Soul Asylum's first album in six years and first without Mueller. Whether it's the addition of erstwhile Replacements bassist Tommy Stinson or the brush with mortality. Soul Asylum seems to have regained a bit of the punky edge it left somewhere back in the early '90s. "Gravity," "The Streets" and "Let's All Kill Each Other" feature feral vocals from Dave Pirner and scrappy, speedy riffing from guitarist Dan Murphy, but the group doesn't spend the entire set partying like it's 1988. Even in its underground era, the act often threw some melodic moments into the mix, and from the midtempo, piano-led soul-pop of "Cruel Intentions" to the Beatleson-barbiturates hangover throb of "I Should've Stayed in Bed," the former collegerock kings show they've got more in mind than reliving

#### JEFF THE BROTHERHOOD Hypnotic Nights Producers: Jake Orrall,

old glories.-JA

Jamin Orrall, Dan Auerbach

The first major-label album by this prolific Nashville-based sibling duo concludes with a Black Sabbath cover—proof, it would appear, that JEFF the Brotherhood hasn't softened its scuzz-garage edge for the mainstream market. Only thing: The Sabbath tune in question isn't "Para-

#### channel ARANGE

#### FRANK OCEAN Channel Orange Producers: various Def Jam Release Date: July 17

Frank Ocean has quietly become the most unique and progressively minded presence in R&B. His major-label debut, Channel Orange, is the work of a thoughtful and fearless artist-as evidenced by his recent comments about his sexuality-who consigns his libido to secondary status amid more weighty selfexamination and social commentary. The set's songs may reference Elton John's "Bennie and the Jets" and Eve & Gwen Stefani's "Let Me Blow Ya Mind," but the real reference point for Ocean here is Marvin Gaye. Like the Motown legend, Ocean is just "searching for a real love" while keenly aware of the distractions and obstacles the world presents to finding it, whether it's the materialistic artifice he sings about in "Super Rich Kids" ("My silver spoon has fed me good") to some challenging relationships chronicled in "Lost," "Monks" and the nearly 10minute opus "Pyramids." Save for the groove-pop of "Lost," Ocean keeps things spare and new-jack airy on these 17 tracks, with minimal samples and guest appearances (John Mayer, Odd Future's Earl Sweatshirt, Lalah Hathaway, André 3000).-GG

certainly changes afoot on Spark Seeker. Filled with sonic surprises and fresh directions-but retaining the positivity, spirituality and strive for self-realization that have always been the reggae-rapper's mix-the 13-track set ushers in a new era. This time out, the multifaceted artist has shaved his beard, cut his hair and generally closed the prayer book on the "Chassidic reggae superstar" model of the past seven years. Working with producer Kool Kojak and a variety of collaborators including Jerusalembased rapper Shyne, Matisyahu mixes the reggae and dancehall of his past with fresh electronic flavors and up-to-date hip-hop techniques. "Searchin'" is a collage of vocoder, synths, Jamaican-style chants and funky guitar, while "Buffalo Soldier," "Live Like a Warrior," "Tel Aviv'n" and "King Crown of Judah" display a hip, street-level muscularity. The buoyant anthems ("Crossroads," "Sunshine," "Fire of Freedom," "Shine on You") are still here, but he's found a "spark" from some new sources this time.-GG

EAM

## REVIEWS

## SINGLES



#### TIM McGRAW Truck Yeah (3:27) Producers: Byron Gallimore,

Tim McGraw Writers: C. Janson, P. Brust, C. Lucas, D. Myrick

Publishers: Red Vinyl Music/Sony-ATV Tree Publishing/Root 49 Music/Danny Myrick Music (BMI) Big Machine

Tim McGraw's goal when creating "Truck Yeah" was obviously not to produce the most thought-provoking country song of the year. Although his inaugural Big Machine release may be light in lyrical content—"Truck yeah!/Wanna get it jacked up, yeah!" McGraw declares in the chorus—the production and instrumentation are far from it. "Truck Yeah" exists as one of McGraw's most rock-styled singles to date. The guitars are tuned loud and the tempo is meant for window-rolling. While shouting out Lil Wayne and Friday night football, McGraw injects the song with a healthy dose of swagger, sounding his most alive in years. Sometimes a Tim McGraw record just needs to be fun, and "Truck Yeah," which has already heated up the Hot Country Songs chart, lives up to that goal.—*CD* 

R&B ALICIA KEYS New Day (4:18)

ground for the singer. Featuring some of the hardesthitting beats she's been beplatitudes like "It's now or never at all/I'm gonna give it my all/Whether I rise or fall." Of course, lyrics have never been Keys' strong suit, so her keen ear for melody and a newfound knack for partyworthy chants are enough to save "New Day" from becoming a throwaway transition single. Although Swizz Beatz won't be present on most of Keys' upcoming fifth album, he did indicate in a recent interview that the record finds her heading in a new musical direction, which presumably means we can expect more of this newly confident side of Keys in the near future.-AH

#### POP

3OH!3 You're Gonna Love This (3:32) Producer: 3OH!3 Writer: 3OH!3 Publishers: EMI Blackwood Music/Master Falcon Music/



WONDER GIRLS FEATURING AKON Like Money (3:30) Producer: Woo S. Rhee "Rainstone"

Writers: W. S. Rhee, C. N. Johnson, L. Hilbert, A. Kronlund Publishers: Warner/Chappell Music, Sony/ATV, EMI Music Publishing JYP Entertainment

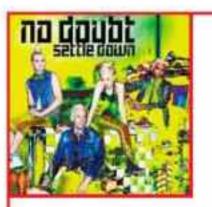
Wonder Girls are one of the few Korean pop acts to appear on the Billboard Hot 100 (with 2009's funky single "Nobody"), and it was only a matter of time before it achieved further American chart success. With its latest radio cut, the super-popular K-pop quintet has modernized its sound for the group's best shot at U.S. ascendance. "Like Money" is unabashedly rooted in stateside song structure, with the track's icy synths exploding at the hook and a dubstep/rap breakdown. Akon jumps on the second verse and chorus to lend a male perspective, as well as additional accessibility for American listeners. The verses and bridge are heavily Auto-Tuned, and overall, the song is a bit reminiscent of the Havana Brown-Pitbull collaboration "We Run the Night." A top-notch feature and appealing dance sound made Brown's track a slow-burning hit, and "Like Money" could become an equally successful import.—JB

#### Producers: Swizz Beatz,

Trevor Lawrence Jr., Andre Brissett Writers: various

Publishers: various RCA

For her first single after marrying producer Swizz Beatz and becoming a new mother, Alicia Keys taps her hubby for production duties on a track that breaks new sonic



NO DOUBT Settle Down (6:01) Producer: Spike Stent Writers: G. Stefani, T. Kanal, T. Dumont Publisher: By World of the Dolphin Music (ASCAP)

#### Interscope Records

It took No Doubt a decade to finish comeback album *Push and Shove*, and that prolonged effort immediately shows on the disc's first single, "Settle Down." The aggro-pop quartet crams as many hooks as possible into its long-awaited new song, which finds Gwen Stefani adjusting to unfamiliar circumstances but declaring that she'll be fine; after all, she is "a rough and tough." Sonically, the band balances reggae flourishes with Tony Kanal's kinetic bass movements, creating a forceful con-

hind since 2004's "Karma," "New Day" tells the story of a fresh start, without actually saying much. "Party people say/Party people say ehhhh/ It's a new day," she sings on the reggae-lite chorus, while the verses don't rise above

#### Dick Jams (BMI)

Photo Finish Records To preview upcoming album Omens, electro-pop duo 3OH!3 has returned with a new single, "You're Gonna Love This," that's obsessed with anticipation, as the title suggests. The song opens with steady drums marching alone until Sean Foreman's cocky, Auto-Tuned voice enters, detailing his plans to woo a woman with drinks at the bar. The electronic sounds then swirl, becom-



tinuation of its *Rock Steady* singles. The difference between "Settle Down" and past hits like "Hey Baby" and "Hella Good" is how hard the group has to work on its new cut: Melodies are snipped while others are shoehorned into place, and Stefani's lyrical conversation with herself sounds more exhaustively constructed than effortless. "It's kind of complicated, that's for sure," the pop star confides before the chorus hits. It's a line that undoubtedly describes No Doubt's road to *Push and Shove*, as well as the makeup of its first single.—JL

ing louder and increasing in intensity, until they lead into a drum-less chorus. The refrain similarly builds up until the phrase is delivered in a deep, computerized voice. This effect is repeated throughout the song as a quirky hook, but unlike some of 3OH!3's past pop party favors, this one quickly exhausts itself. While "You're Gonna Love This" is more musically engaging than previous efforts, the single loses its luster with each listen.-GRG

#### ROCK

BLOC PARTY Octopus (3:07) Producer: Alex Newport Writers: K. Okereke, R. Lissack, G. Moakes, M. Tong Publisher: EMI Music Publishing Frenchkiss

Fans of angular indie-rock suffered a major scare when

Bloc Party frontman Kele Okereke hinted at the possible demise of his once-championed quartet in an interview last year. But no need to ring the silent alarm: Bloc Party is officially back, and judging by the caffeinated guitar-rock jitters of new single "Octopus," the band members are more happy to be themselves than ever. There's something oddly comforting about the track's nervous energy-particularly Russell Lissack's effects-damaged guitar riffs and the reliably dynamic flair of Matt Tong's drums-especially after the bloated electronics of their last full-length, 2008's Intimacy. "Octopus" may not be as immediate or instrumentally powerful as the group's mightiest anthems, but it's a raw return to form for a band that desperately needed a creative reboot.-RR

#### LEGEND & CREDITS

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

CONTRIBUTORS: Jim Allen, Jeff Benjamin, Chuck Dauphin, Gregory R. Gondek, Gary Graff, Andrew Hampp, Jason Lipshutz, Ryan Reed, Mikael Wood All albums commercially available in the United States are eligible. Send album review copies to Mitchell Peters at Billboard, 5700 Wilshire Blvd., Suite 500, Los Angeles, CA 90036 and singles review copies to Jason Lipshutz at Billboard, 770 Broadway, Seventh Floor, New York, NY 10003, or to the writers in the appropriate bureaus. the sense issues in the sense is and the sense is the sense

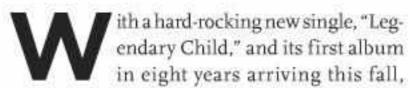
## MUSIC HAPPENING NOW

AEROSMITH'S new Music From Another Dimension! arrives Nov. 6.

ROCK BY GARY GRAFF

## **Still Not Jaded**

Aerosmith returns nearly a dozen years after its last all-original album



the rock roots back. We wanted to define them first and foremost as one of America's best rock'n'roll bands."

#### **LEADING LADY**

#### With her 73rd week in the top 10 on the Billboard 200, Adele moves into a league of her own

Hardly a week goes by where Adele's 21 (XL/ Columbia) doesn't rack up another impressive record or statistic. This week, as 21 spends a 73rd frame in the top 10 on the Billboard 200, it logs the most weeks in the top 10 for an album by a woman in history.

It surpasses the 72-week run of Alanis Morissette's 1995 album, *Jagged Little Pill* (Maverick/Reprise). Among all albums, the soundtrack to "The Sound of Music" (RCA Victor, 1965) has the most weeks in the top 10 with 109.

While it seems plausible that 21 will dip out of the top 10 in the coming weeks—for the first time—don't rule out a return to the region. Thus, it may overtake the 78-week top 10 runs of both Def Leppard's Hysteria (Mercury, 1987) and Michael Jackson's Thriller (Epic, 1982).

"Rumour Has It"—21's current, and final, single—dips 14-15 on Adult Top 40 and 33-32 on Mainstream Top 40. On the Adult Contemporary tally, it holds at its peak position of No. 5. (Above it at No. 4 is "Set Fire to the Rain," the album's third single.) —*Keith Caulfield* 



#### POWER PLAYERS

Here's a look at the albums with the most weeks in the top 10 on the Billboard 200.

Weeks in Top 10	Title	Artist	
109	"The Sound of Music"	Soundtrack	

AEROSMITH: KEVIN MAZUR/WIREIMAGE.COM

Aerosmith is indeed feeling like it's back in the saddle again.

"We're pretty geeked because we have all this new material that we feel really strongly about," bassist Tom Hamilton says, referring to the group's *Music From Another Dimension!* (Nov. 6). "It makes you feel like you're walking out there with a loaded weapon, still firing on all cylinders."

A scant three years ago, of course, the gunfire was blazing from within the band.

In August 2009, after frontman Steven Tyler fell off a stage ramp during a show in Sturgis, S.D., Aerosmith splintered apart, with the other four members (Hamilton, guitarists Joe Perry and Brad Whitford, and drummer Joey Kramer) looking into the possibility of replacing Tyler. Aerosmith patched things up and was back on the road the following year, with Tyler's judge stint on "American Idol" in its last two seasons also helping raise the band's profile.

"It is one of the most dysfunctional bands on the planet, yet we've kept together," Tyler says. "Why? That's the question. Why? It's because . . . there's magic there. When we get together in a room, magic happens. We are what we are, and nothing's ever going to dwarf what we've done for 40 years."

With "Legendary Child"—a track Hamilton says dates back to sessions for 1993's *Get a Grip*— Aerosmith hopes to add to its legacy of enduring classic rock hits like "Dream On," "Walk This Way," "Sweet Emotion" and "Back in the Saddle."

The group premiered the single during "American Idol" finale week, then focused on taking it to the band's core audience, according to Columbia Records senior VP of promotion Lee Leipsner. "We could have released a ballad or midtempo, and gone for big mass appeal," Leipsner says, "but we set out to get So far, the single has made an impact, if not

necessarily an overpowering showing. It peaked at No. 3 on Billboard's Heritage Rock airplay chart, No. 17 on Mainstream Rock, No. 19 on Active Rock and No. 31 on Rock Songs, with 17,000 downloads sold, according to Nielsen SoundScan. But it has delivered the message that Aerosmith is back in action, eight years after the predominantly covers album *Honkin' on Bobo* and 11 years since its all-original *Just Push Play*.

"Audience response has been great thus far," says Mark Pennington, PD at Greater Media active rock WRIF Detroit. "This seems to be going back to the roots of '70s Aerosmith, which diehard fans have been waiting to hear."

With the album moved from August to November "to give us time to get through the summer"—including the band's Global Warming tour that wraps Aug. 12—Leipsner says promotional plans are coming together. A pair of new singles—one targeting mainstream and adult top 40, the other at rock formats—will be released in early September. Meanwhile, Aerosmith is booked to play the iHeartRadio Music Festival on Sept. 22 in Las Vegas, then returns to the road for another six-week run beginning in late October.

Hamilton says the group is already thinking about recording its next album, in order to avoid another eight-year break between releases.

"We've built up a certain creative momentum with his record," he says. "I have no idea when we're going into the studio again, but we've [written] songs that are not on this album, so you never know. Right now, I'm just so enjoying that this is coming out. Sometimes I'll be walking around or driving, and that realization that we have this album in the can hits me. Emotionally, it's definitely a big deal."

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84	"Born in the U.S.A."	Bruce Springsteen
78	"Thriller"	Michael Jackson
78	"Hysteria"	Def Leppard
73	"21"	Adele
72	"Jagged Little Pill"	Alanis Morissette
71	"Doctor Zhivago"	Soundtrack
64	"Forever Your Girl"	Paula Abdul
61	"Whipped Cream & Other Delights"	Herb Alpert
61	"Falling Into You"	Celine Dion





BY EMILY ZEMLER ROCK

## **KillerComeback**

#### Las Vegas band returns with hot summer single, new album in September

🖌 📓 had a good feeling about it," Killers frontman Brandon Flowers says about "Runaways," the anthemic new single from the Las Vegas rock group. The soaring number, which heralds Battle Born, the band's first new album in four years set for release Sept. 18 through Island Records, has been quickly embraced since its radio debut on July 10. Opening with strong, yet simple

moves ahead with steady percussive

work and a classic Springsteenesque sensibility that keeps the fistpounding emotion racing through the night. "When I heard that march that catapults the song forward, I knew there was something special about it," Flowers says.

band, which went on temporary hiatus two years after its 2008 disc, Day & Age (774,000 copies, according to Nielsen SoundScan).

"The Killers have been gone for a little bit, so we all collectively decided that this song had that very powerful ability to open the record," Island Def Jam Music Group president/COO Steve Bartels says. "[We wanted] to say to the world, with excitement and some fanfare, that they were coming with a new album. Deciding on a single, we felt this song best captured that." The track premiered simultaneously on July 10 on Kevin & Bean's KROQ Los Angeles morning show and Zane Lowe's BBC Radio 1 program, and was presented digitally to fans with an accompanying video of the song's lyrics on the Killers' website. During its first week, "Runaways"

jumped to No. 22 on Billboard's Rock Songs chart and No. 17 on Alternative, while the lyric video garnered more than 1.2 million views. For radio programmers, the track has also been a near-instant hit, though Bartels notes that the band "gets the benefit of the doubt on new material."

WRFF Philadelphia PD/morning host John Allers agrees. "All the music we play goes through some level of vetting process," he says. "The Killers are definitely a highpassion band for our audience, so we definitely want to share their new music as soon as it becomes available-how much and how often is determined by our perceived response to the initial airplay."

Bartels calls "Runaways" merely the first step in promoting Battle Born, an album that took the band more than a year to create with five different producers. (The single is credited to Steve Lillywhite and Brendan O'Brien.) Leading up to the album's release, the group will unveil a Warren Fu-directed video for "Runaways" on July 26 through Vevo and MTV as well as perform on "Late Show With David Letterman," "The Colbert Report" and "Jimmy Kimmel Live!" The label and band have yet to select a second single, but Flowers feels "Runaways" offers a solid entry for the album, which embraces all of the group's various musical leanings.

## BUBBLING UNDER

#### >>>CHEERS TO TIM McMORRIS

TV viewers might've found themselves humming a song featured in a Sam Adams ad, and they may have even bought it: Tim McMorris' breezy folk love song, "Overwhelmed" (King's Crown), approaches the Rock Digital Songs chart with 5,000 downloads sold (up 25%), according to Nielsen SoundScan. The song, released to the iTunes store in October, has moved nearly all 14,000 of its downloads in the past four weeks, with the cut increasing by at least 1,000 in each frame. Will radio take note? None of the 1,232 stations monitored by Nielsen BDS for the Billboard Hot 100 played the song last week.

#### >>>LYNCH'S 'RADIO' A RETAIL HIT

**Another Disney Channel star** arrives, as Ross Lynch of "Austin & Ally" bows at No. 6 on Kid Digital Songs with "Heard It on the Radio" (Walt Disney) (6,000 downloads, according to SoundScan). The summery video for the 16-year-old's tune premiered July 13 and earned more than 400,000 YouTube views in less than a week.

Originally set for release July 17 when the track became available in the iTunes store, "Runaways" was rushed out a week early due to overwhelming excitement from radio stations. The track not only represents the upcoming album, but also a return for the critically acclaimed The new single "definitely has a

couple of 'brothers' on the record," Flowers says. "It's a great starting point, but there are more styles as well . . . We've never hid our influences, and we've always been loud and proud. This album is going down a few different roads, and you really get a taste of what we like as a band and what we think our strengths are." ....

#### >>>'SORRY' FOR COUNTRY ROCKIN'

Singer/songwriter Kelleigh Bannen looks headed for Hot Country Songs with her first major-label single, "Sorry on the Rocks" (EMI Nashville). BDS reports airplay at 14 of the tally's 128 reporters during the July 9-15 tracking week, with WTHT Portland, Maine, leading with 25 spins to date. The Nashville native selfreleased Radio Skies in 2008. Her second album, produced by Paul Worley, is expected this year.

#### >>>DJ GOT 'EM FALLING IN LOVE

Spanish Broadcasting System WSKQ New York DJ Alex Sensation rises 8-7 on Latin Rhythm Airplay and approaches Hot Latin Songs with "Noche de Placer" (RCA), featuring David (2.7 million audience impressions, according to BDS). Sensation is making use of his inhouse networking skills to gain support for the track: six of the seven stations that played it last week are SBS' (plus Clear Channel's WMGE Miami). WODA San Juan, Puerto Rico, played the song 35 times, followed by WSKQ (30).

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

#### HIP-HOP BY STEVEN J. HOROWITZ

### **SELF-MADE MAN**

#### Producer Mike WiLL Made It has built his buzz all on his own

Mike WiLL Made It doesn't need a team. Since landing his first placement on Gucci Mane's 2007 mixtape, No Pad, No Pencil, at 17, the Marietta, Ga., native has elevated his production profile without a manager or label deal, instead establishing relationships with rappers like Future, Waka Flocka Flame and B.o.B all on his own.

Now 22, the Atlanta-based producer is piggybacking off a string of recent successes including crafting Meek Mill's "Tupac Back" (featuring Rick Ross) and "No Lie," the lead single from 2 Chainz' upcoming Def Jam solo debut, Based on a T.R.U. Story. "Lie," featuring Drake, is No. 2 on Billboard's Hot R&B/HipHop Songs chart, In addition, Est. in 1989 Pt. 2, a mixtape compilation of singles, newly minted cuts and unreleased songs, arrives July 24. (Another WiLL-produced song, Juicy J's "Bandz a Make Her Dance," rises 92-81 on Hot R&B/Hip-Hop Songs.)

Est. in 1989 Pt. 2 follows last year's Est. in 1989 and includes appearances from Sean "Diddy" Combs, T.I., Young Jeezy and Mannie Fresh, spotlighting the producer's selfproclaimed "trap pop" style as well as his expanding circle of influence.

"It's really a joint that ties everything together and showcases that I can make this kind of beat and that kind of beat," WILL says of Pt. 2. "When I was making tracks with Gucci, everybody always liked the way my tracks would hit so hard and be so loud and reckless. When I take that to the pop game, I pretty much stick to the same script."

For WiLL, going it alone has helped him develop his sound. After meeting Gucci Mane in 2007, he received an offer to join a production team under Mane's 1017 Brick Squad imprint but passed on the opportunity and instead established his own Ear-Drummer Entertainment. He recently hired a manager, but only to ease the stress that comes with juggling music and business.

"I've never seen anything like it," WiLL's entertainment lawyer Vinny Kumar says. "I don't really need to do too much. He really does it all himself. Every few weeks, he's got a new placement."

WILL recently hit the studio with Brandy, Ludacris and Akon for upcoming albums, and is also fielding production deals from major labels. Additionally, he linked with Kanye West to helm tracks for next month's G.O.O.D. Music compilation, Cruel Summer, as well as West's upcoming album.

"I made it this far with no management, no deal," WiLL says. "There were a lot of people who said I couldn't do this or that unless I do it like this. I'm here to show young cats you can do anything."

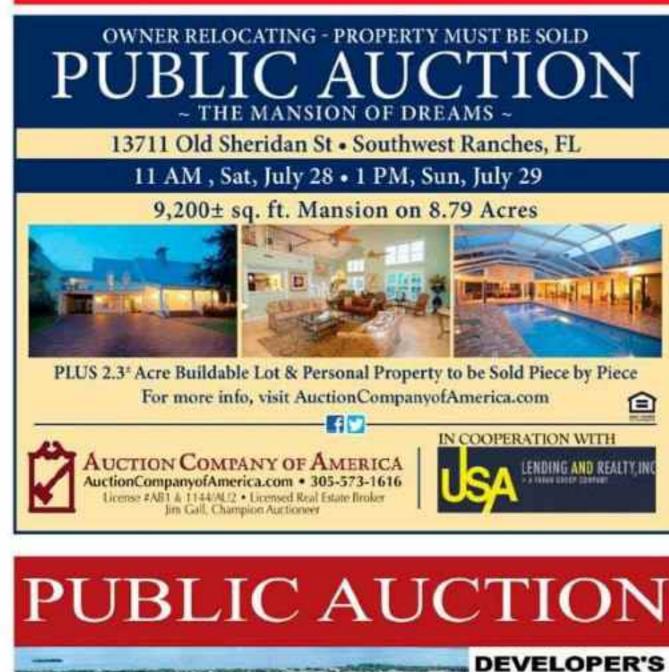
-Steven J. Horowitz

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## DLD SCHOOL Chine Ifades

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS

HE

#### HANK GETS HIGH

>> Hank Williams Jr. notches a career-high rank of No. 12 on the Billiboard 200 with the debut of Old School New Rules. The country veteran had previously gone as high as No. 16 with both 2006's hits set That's How They Do It In Dixle and his chart debut, 1965's Your Cheatin' Heart.

#### 'DANCE' MOVES

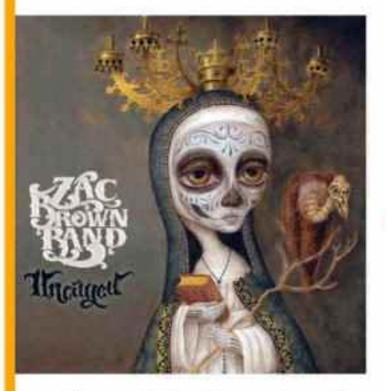
>> The July 11 episode of Fox TV's "So You Think You Can Dance" yields big gains for some of its featured songs. Sleeping at Last's "Turning Page" sells. 14,000 (up 989%) while E. S. Posthumous' "Unstoppable" hits No. 1 on New Age Digital Songs (3,000; up 1,770%).



### ZacBrownBand'sNo.1;FrankOceanArrives

**Zac Brown Band** nets its second No. 1 album on the Billboard 200 as *Uncaged* starts with a larger-than-expected 234,000 copies sold, according to Nielsen SoundScan. It earns the act its best sales week yet, trumping the 153,000 that *You Get What You Give* sold in its debut frame in 2010.

Some industry sources had thought the album was going to launch with 220,000, but the album did better than expected during the weekend. The number was aided by two significant TV performances on CBS' "Late Show With David Letterman" (July 11) and NBC's "Today" (July 13).



25,000-30,000 of *Uncaged's* debut frame. Its total download sales for the week amounted to 139,000, and it debuts at No. 1 on Digital Albums.

Uncaged tallies the second biggest sales week this year for a coun-

try album. Only **Carrie Underwood's** *Blown Away* moved more in a week, when it arrived at No. 1 with 267,000 on the chart dated May 19. Further, in 2011, just one country album sold more than 200,000 in a single week: **Lady Antebellum's** *Own the Night*,

which bowed with 347,000 on Oct. 1.

Zac Brown Band notches three albums in the top 20 on the Billboard 200 this week, the first time a country act has had that many in that region of the chart since **Garth Brooks** had a trio on Nov. 7, 1992.

MOTION OF THE OCEAN: At No. 2 on the Billboard 200, the much bloggedabout R&B singer/songwriter Frank Ocean bows with his debut studio effort, *Channel Orange*. The Odd Future member's set sold 131,000 in its first week—mostly from the iTunes store. However, about 3,000 of those sales were physical CDs. The set was initially exclusively released through iTunes on July 10—a week before its advertised street date of July 17. Since it dropped digitally, physical retailers got the go-ahead from Ocean's label, Def Jam, to start selling the CD version as soon as it arrived in stores. In turn, many brick-and-mortar retailers had the album on its shelves during the weekend. (But not all: Target isn't carrying the title, seemingly protesting its

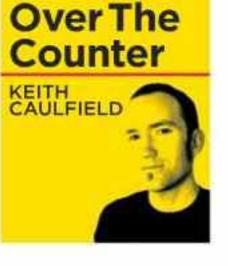
iTunes exclusive.)

Stunningly, Ocean's debut surpasses Usher's recent first week with Looking 4 Myself (128,000) and almost matches that of Chris Brown, whose Fortune launched a week ago with 135,000. Consider how Ocean's album—

with little promotion (compared with Brown and Usher) and basically only available at iTunes—sold about as well as two superstars with multiple hit radio singles and wall-to-wall promotion. (Ocean has never hit the top 40 on either Hot R&B/Hip-Hop Songs or the Billboard Hot 100. He only just made his debut TV performance appearance Channel Orange is an R&B effort and has been generating the kind of wordof-mouth a publicist could only dream of. Also, while Ocean is a member of Odd Future, he's much less of a polarizing figure than the controversial Tyler and the rest of the crew, which also helped Channel Orange's cause.

We also can't forget how the album arrived at retail shortly after Ocean made news on July 3 for a Tumblr post that revealed a past relationship with a man. While he didn't say that he was gay or bisexual, it was still a fairly noteworthy disclosure in the world of R&B. (It's a genre not known for many out artists.) Some label sources suggest that the news and buzz surrounding Ocean-and his Tumblr post-helped push sales of the set to greater heights. Arguably, there were many consumers who didn't know who Ocean was until news organizations began reporting on his Tumblr post.

Can Channel Orange climb to No. 1 next week, now that sales from all re-



#### BRITISHINVASION

>>Brits monopolize the top five of Music Video Sales: One Direction and Adele hold at Nos. 1 and 2, while Robert Plant, the Rolling Stones (with Muddy Waters) and Duran Duran debut at Nos. 3-5, respectively. Also amplifying *Uncaged's* number was Amazon MP3, which sale-priced the set for the entire week at \$3.99. While SoundScan doesn't break out how many copies are at a specific retailer, some sources suggest that Amazon may have contributed around on July 9, on NBC's "Late Night With Jimmy Fallon.")

Ocean's robust first week was certainly unexpected. Previous to the album's release, industry sources had forecast it was going to start with 40,000-50,000 copies, on par with Odd Future's own studio debut, *The OF Tape Vol. 2* (40,000) earlier this year, and group frontman **Tyler, the Creator's** *Goblin* (45,000) in 2011. However, unlike those two rap albums, tailers are kicking in? Early forecasts indicate that it might sell 50,000, which won't be enough to top the list. (That number will not include sales from Amazon MP3, as it's selling the set for \$2.99. According to Billboard policy, that's below the minimum price of \$3.49 required for sales to count toward chart placement during an album's first four weeks of release.) Instead, No. 1 will likely go to Nas' new *Life Is Good*, with around 120,000.

#### CHART BEAT

>>Amazingly, iconic singer/ songwriter Woody Guthrie makes his first Billboard chart appearance this week, as Woody at 100: The Woody Guthrie Centennial Collection enters Folk Albums at No. 18. The set commemorates Guthrie's July 14, 1912, birth. (He died in 1967.) The boxed set features 57 recordings and a 154-page book.

>>Ed Sheeran's "The A Team" debuts at No. 95 on the Billboard Hot 100. Sorry, fans of the hit '80s NBC TV show of the same name: The song is the latest Hot 100 hit that doubles as the name of—but isn't the theme to—a TV series. Previous like-titled but otherwise unrelated songs and shows: "Friends" (Jody Watley/ NBC), "Good Times" (Chic/CBS) and "Taxi" (Harry Chapin/ABC).

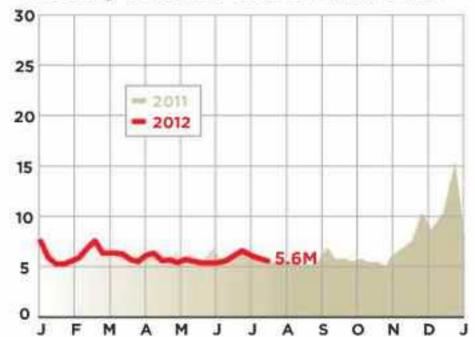


#### Market Watch A Weekly National Music Sales Report

#### Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	5,558,000	2,369,000	25,065,000
Last Week	5,800,000	2,534,000	25,888,000
Change	-4.2%	-6.5%	-3.2%
This Week Last Year	5,610,000	1,777,000	22,916,000
Change *Digital album sales an	-0.9% e also counted within	33.3% album sales.	9.4%

#### Weekly Album Sales (Million Units)



#### Year-To-Date

2011	2012	CHANGE
UNIT SALES		
166,416,000	161,812,000	-2.8%
706,964,000	748,972,000	5.9%
1,503,000	1,857,000	23.6%
874,883,000	912,641,000	4.3%
237,112,400	236,709,200	-0.2%
	UNIT SALES 166,416,000 706,964,000 1,503,000 874,883,000	UNIT SALES           166,416,000         161,812,000           706,964,000         748,972,000           1,503,000         1,857,000           874,883,000         912,641,000

#### ALBUM SALES



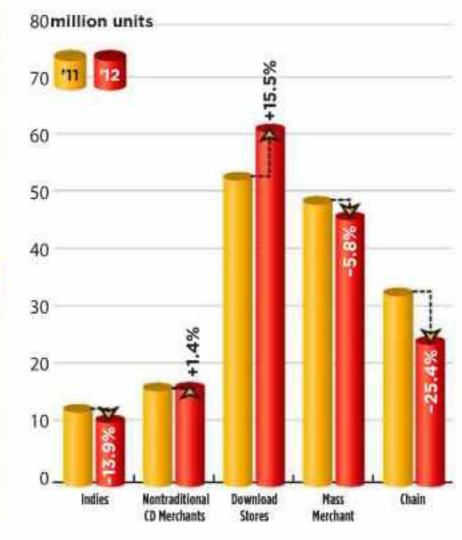
#### SALES BY ALBUM FORMAT

0	110,611,000	97,366,000	-12.0%
Digital	53,760,000	62,106,000	15.5%
Vinyl	2,011,000	2,293,000	14.0%
Other	33,000	46,000	39.4%

#### For week ending July 15, 2012, Figures are rounded. Complied from a national sample of retail store and rack sales reports collected and provided by

nielsen SoundScan

#### Year-To-Date Album Sales By Store Type



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1000	1.	44 L	81

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E E	WEEK	2 WEEKS	WEIKE O	ARTIST IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	THUT.	DEITEN	7	調整	VIERK	WERS	MERK A	ARTIST
D	HOT	SHOT	1	ZAC BROWN BAND     BOAR/SOUTHERN GROUND/ATLANTIC 630382/AG (18:38)     Uncaged		1	Last week, the	51	48	26	5	RUSH ANTHEM 617656*/ROADRU
2	NE	WALL I	1	FRANK OCEAN 00D FUTURE/DEF JAM 015788*/IDJMG (13,58) channel ORANGE		2	album became the year's second-	52	55	29	121	MUMFORD & SO GENTLEMAN OF THE ROAD
3	3	3	4	JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND 016934/IDJMG (13.98) ⊕ Believe		1	biggest seller in the United States,	53	63	40	5	ED SHEERAN ELEKTRA 530433 (9.98)
4	1		2	CHRIS BROWN		1	eclipsing Lionel	54	NE	w		TWIN SHADOW
5	4	2	3	MAROON 5 Overeyposed		2	Richie's Tuskegee. This week, it further	55	34		35	4AD 3219* (14.98) DRAKE
6		1		LINKIN PARK		4	distances itself:	56	32			YOUNG MONEY/CASH MO HILLSONG
7	11	8	10	ONE DIRECTION Up All Night			971,000 versus 943,000. (Adele's	57	83	76	-	HILLSONG/SPARROW 0830
	11	•	10	ADELE			21 is still tops, with			IMER.		SIDEONEDUMMY 1483 (7.9
8	14	1	16	XL 44699*/COLUMBIA (11.98) 21	0	1	3.7 million.)	58	10	55	<u>ar</u>	NONESUCH 529099*/WAR
•	122	21	99	CAPITOL 84601* (18.98) Teenage Dream	B			59	162		216	HOLLYWOOD 161265 (13.98
0	8	6	4	BLUE CHAIR/COLUMBIA NASHVILLE \$4866/SMN (11.98) VVEICOME TO THE FISHDOWT		2		60	941	49	15	ATO 0142* (11,98)
D	24	13	49	GREATEST LUKE BRYAN GAINER CAPITOL NASHVILLE 70412 (16:88) Tailgates & Tanlines	-	2		61	13	45	13	JASON MRAZ ATLANTIC 530701/AG (18.9
2	NE	W	1	HANK WILLIAMS, JR. BOCEPHUS/BLASTER SIT268*/WMN (18.98) Old School New Rules		12	22	62	58	54	143	ADELE XL 31859*/COLUMBIA (12.9
3	12	4	3	VARIOUS ARTISTS MAYBACH/DEF JAM 529039/WARNER BROS. (18.98) Maybach Music Group Presents: Self Made 2		4	The band celebrates	63	139	74	809	PINK FLOYD CAPITUL 28955* (18.98) ④
4	15	9	5	USHER BCA 97176 (10.98) Looking 4 Myself		1	its best sales week	64	104	90	92	THE BAND PERRY REPUBLIC NASHVILLE 014
5	37	25	51	ERIC CHURCH EMI NASHVILLE 94266* (16.98) Chief		4	and highest- charting album as	65	159	164	245	GUNS N' ROSES
6	51	71	95	ZAC BROWN BAND SOUTHERN GROUND/ROAR/BIGGER PICTURE/ATLANTIC 524722/AG (18:58) ··· You Get What You Give		1	the rock act's latest	66	72	62	1	TRAIN COLUMBIA 95222* (11.98)
7	NE	w	1	PO.D. RAZOR & TIE 83330 (14.98) Murdered Love		17	bows with 14,000. The group's last	67	61	48	34	RIHANNA SRP/DEF JAM 016313/IDJM
8		23	21	FUN.		3	release (and best	68	81	69	29	SKRILLEX
9	73		190	PACE ZAC BROWN BAND	2		seller), 2009's Bitte Orca, has shifted	69	114	20.2	21	BIG BEAT/OWSLA/ATLANT TOBY KEITH
-	35	24		CARDEL UNDERWOOD		-	87,000.	70	The first	67	ap at	SHOW DOG-UNIVERSAL OF RASCAL FLATTS
20		THE.		AESOP ROCK	•		-		89	1.10	15	BIG MACHINE RE0200A (13
21	NE		-	RHYMESAYERS 0153* (14.00*) Skeletrion		21	29 On Active Rock,	71	-84	86		CAPITOL NASHVILLE 94431 BLAKE SHELTON
22	NE	w	1	DOMIND 312* (14.98) Swing Lo Magellan		22	the album's lead	72	REFER	TRY	B	REPRISE (NASHVILLE) 5250
23	19	5	3	RCA 94816 (14.98) VVrite IVIe Back		5	single, "Figure It Out," bullets	73	NE	W	1	HOUSE OF HERO GOTEE 70041/COLUMBIA (1
24	14	-	2	FLO RIDA POE BOY/ATLANTIC 526672/AG (9.98) Wild Ones		14	at No. 16 (where	74	59	-	2	JOSHUA LEDET 19/INTERSCOPE 017102 EX
85.	29	18	11	VARIOUS ARTISTS UNIVERSAL/EMI/SONY MUSIC 95757/CAPITOL (18.98) NOW 42		3	it's been for three straight weeks).	75	152	-	3	HEATSEEKER GRO GRADUATE CANY
6	25	-	2	PHILLIP PHILLIPS 19/INTERSCOPE 017104 EX/IGA (6.98) American Idol: Season 11: Highlights (EP)		25	The new set's	76	27	82	24	LANA DEL REY POLYDOR/INTERSCOPE 614
7	31	11	4	FIONA APPLE CLEAN SLATE 97863*/EPIC (11.98) (*) The Idler Wheel Is Wiser Than		3	sales (12,000) are about on par with	77	102	103	90	TAYLOR SWIFT HIG MACHINE TS0300A (18
8	17	44	15	THE LUMINEERS The Lumineers		17	the debut frame	78	28	46	6	THE BEACH BOYS
9	NE	w	1	SERJTANKIAN SERJICAL STRIKE/REPRISE 531183/WARNER BROS. (12.98) Harakiri		29	of his last one, 2010's Imperfect	79	:97	170	7B	KENNY CHESNEY BNA 65555/SMN (11.98)
0	20	10	6	SOUNDTRACK Book Of Ages		5	Harmonies	80	NE	w	1	WILLIE NELSON
31	NE	w	1	MARINA AND THE DIAMONDS Electra Heart		31	(10,000).	81	80	52	12	ATLANTIC/WARNER SPECI
12	16	a second	15	OF MONSTERS AND MEN My Head is An Animal		б		82	200		29	THIRD MAN 95993*/COLUN THOMPSON SQU
3	74	57	12	SKRIMSLEHF LAEKJARAS I 016690"/UNIVERSAL REPUBLIC (11.98)				-		24		STONEY CREEK 7677 (13.98 NORAH JONES
	11		12	CURB 79316 (13.98) Hard 2 Love		5		83	2455	51		BLUE NOTE 31548* (18.58) THE SMASHING
34)	87	70	22	ATLANTIC NASHVILLE 528890/WMN (18.98) HUNTER Haves		18	54	84	62	19	-	MARTHA'S MUSIC 0100* (
15	56	32	5	MCA NASHVILLE 016824/UMGN (10.98) PUNCTING BAG		4	After spending	85	64		2	10/INTERSCOPE 017100 EX.
6	40	22	6	ACR 29334/EMI NASHVILLE (16.98)		2	three weeks on the	86	18	77.	37	UNIVERSAL REPUBLIC 016
37	6	31	28	GOTYE SAMPLES 'N' SECONDS/FAIRFAX 016449*/UNIVERSAL REPUBLIC (13:58) Making Mirrors	•	.6	Uncharted tally, the artist (aka	87	42		2	WISIN & YANDEL MACHETE 016892/UMLE [1
8	33	15	5	SOUNDTRACK WALT DISNEY 017500 (13.88) Let It Shine		12	George Lewis Jr.)	88	124	88	5	EDENS EDGE BIG MACHINE EEDTODA (6.
9	53	39	89	JASON ALDEAN BROKEN BOW 7697 (18.98) My Kinda Party	2	2	breaks through to the Billboard 200	89	43	38	112	THE BLACK KEYS NONESUCH 520266*/WARM
0	49	30	я	JOHN MAYER COLUMBIA 97606* (11.98) Born And Raised		1	for the first time	90	87	68	38	COLDPLAY CAPITOL 87553* (18.98)
9	46	35	15	NICKI MINAJ YOUNG MONEY/CASH MONEY 016530/UNIVERSAL REPUBLIC (13:98) Pink Friday: Roman Reloaded		1	(7,000) with his second album. His	91	RE-ER	TRY	34	ZAC BROWN BAN SOUTHERN GROUND/ATLA
12	47	28	5	VARIOUS ARTISTS EMUSONY MUSIC/UNIVERSAL 016661/UME (18.98) NOW That's What I Call Country: Volume 5		13	2010 debut, Forget,	92	93	96	58	SKRILLEX BIG BEAT/ATLANTIC 52691
13	NE	w	1	THE EARLY NOVEMBER		48	spent four weeks on Heatseekers.	93	Constant of	162	41	SCOTTY MCCREE
14	22	36	15	LIONEL RICHIE		1		94		41		19/MERCURY NASHVILLE O NEIL YOUNG WIT
15	52	33		SOUNDTRACK		12	150	95	188			JANA KRAMER
-	101-0			WATERTOWER 31607 (9.98) Project X		14	59 The collection,		10000	11122	•	ELEKTRA NASHVILLE 5303 WAKA FLOCKA F
16) 	75	63	48	VALORY BEE100 (14.98) Hallway to Heaven	•	4	thanks to regular	96	86	47	5	BONNIE RAITT
7	79	60	12	MCA NASHVILLE 016432/UM6N (10.96) OD All NIGHT		.0	discounting at digital retailers, has	97	38	78		REDWING 001* (13.98)
48	57	58	38	KELLY CLARKSON Stronger	•	2	nearly sold more	98	156	142		TIM MCGRAW CURB 79320 (13.98)
49	108	72	5	METRIC METRIC 064*/MOM + POP (13.88) Synthetica		12	this year (79,000)	99	25	56	11	B.O.B REBELROCK/GRAND HUST
		100	53	BLAKE SHELTON WARNER BRDS. NASHVILLE 527370/WMN (18:98) Red River Blue		1	than in all of 2011 (92,000).	100	178		116	MIRANDA LAMBI COLUMBIA NASHVILLE 46

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Also         Also <th< td=""><td>in</td><td></td><td></td><td></td><td></td><td>ED SHEERAN</td><td></td><td></td><td>- 5</td></th<>	in					ED SHEERAN			- 5
Nome         Nome <th< td=""><td>tes, el</td><td></td><td></td><td></td><td></td><td>TWIN SHADOW</td><td></td><td></td><td>-54</td></th<>	tes, el					TWIN SHADOW			-54
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Col         Ref         Ref <thref< th=""> <thref< th=""> <thref< th=""></thref<></thref<></thref<>		-	Concernance of the local division of the loc		1000	NONESUCH 529099*/WARNER BROS. (18.98)		•	
out         out <thout< th="">         out         <thout< th=""></thout<></thout<>	-		162			HULLYWOOD 161265 (13:98)	2.1 2.450	8	
B         Color         Disk         D						AT0 0142* (11.98)			
All         All<         All         All<         All<<	7			Diff.		ATLANTIC 530701/AG (18:58)			2
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ODE         COLUMERA BESCH TABLE         COLUMERA BESCH TABLE         Columenta SP           ODE         COLUMERA BESCH TABLE         COLUMERA BESCH TABLE         Columenta SP           ODE         State SP	n as	65	159	164	245	GEFFEN 001714/UME (16.98)	Greatest Hits	5	4
and         or         site         BIHANNA Bite ANNA Common Annual Ann	latest 000.	66	72	62	18	COLUMBIA 95222* (11.98)	California 37		4
Bittle         COS         31         000         21         ast activitys, availability Estativity (Sage Hasia)         Estativitys, availability         Sage Activity         Sace Ac	st	67	61	48	34	SRP/DEF JAM 016313/IDJMG (13.98)	Talk That Talk	•	3
Col         Col <thcol< th=""> <thcol< th=""> <thcol< th=""></thcol<></thcol<></thcol<>	est Bitte	68	81	69	29		Bangarang (EP)		14
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Vol         Vol <td></td> <td>70</td> <td>89</td> <td>67</td> <td>15</td> <td>The second s</td> <td>Changed</td> <td>•</td> <td>3</td>		70	89	67	15	The second s	Changed	•	3
add         Control         Description         accurate         Description         accurate         accurate           73         NEW         1         COUSE OF HERCOES         Cold Hard Want         7           74         39         2         JOSELUA LED         American Idol: Season 11: Highlights (EP)         9           74         39         2         JOSELUA LED         American Idol: Season 11: Highlights (EP)         9           76         72         82         2         LANA DEL REY         American Idol: Season 11: Highlights (EP)         9           76         72         82         4         6         The State Analysis         Never Trust A Happy Song         7           76         72         82         6         1         The State Analysis         Never Trust A Happy Song         7           76         72         82         6         1         The State Analysis         Never Trust A Happy Song         7           78         8         6         1         Batter Batter Analysis         That's Why God Made The Radio         3           79         9         10         7         Kenny Chesner         Greatest Hits II         3           81         80         11         <		71	84	66	44		Own The Night		1
No.         No.         Inducts of PHEROES         Cold Hard Want         Inducts of PHEROES           Yes         J.         HOUSE OF HEROES         American Idol: Season 11: Highlights (EP)         S           Yes         J.         JOSHUA LEDET         American Idol: Season 11: Highlights (EP)         S           Yes         J.         JOSHUA LEDET         American Idol: Season 11: Highlights (EP)         S           Yes         J.         JEANS SEGUE (ITTE EXILA LEDET         American Idol: Season 11: Highlights (EP)         S           Yes         J.         JEANS SEGUE (ITTE EXILA LEDET         American Idol: Season 11: Highlights (EP)         S           Yes         J.         JEANS SEGUE (ITTE EXILA LEDET         American Idol: Season 11: Highlights (EP)         S           Yes         J.         JEANS SEGUE (ITTE EXILA LEDET         American Idol: Season 11: Highlights (EP)         S           Yes         J.         JEANS SEGUE (ITTE EXILA LEDET         American Idol: Season 11: Highlights (EP)         JEANS SEGUE (ITTE EXILA LEDET           Yes         J.         JEANS SEGUE (ITTE EXILA LEDET         American Idol: Season 11: Highlights (EP)         JEANS SEGUE (ITTE EXILA LEDET           Yes         J.         JEANS SEGUE (ITTE EXILA LEDET         American Idol: Season 11: Highlights (EP)         JEANS SEGUE (ITTE EXILA LEDET	k,	72	INE+E	NTRY	73		Loaded: The Best Of Blake Shelton		18
Area         39         -         2         OSHUA LEDET MURISSORY INTERVAL         American Idol: Season 11: Highlights (EP)         5           Construction         Construction <t< td=""><td>6</td><td>73</td><td>NE</td><td>w</td><td>1</td><td></td><td>Cold Hard Want</td><td>11</td><td>73</td></t<>	6	73	NE	w	1		Cold Hard Want	11	73
Gamma Control         Gamma Control         Contro         Control         Control	S	74	59	-	z		American Idol: Season 11: Highlights (EP)		59
76         27         82         2         DAVA DEL RET         Born To Die         2           876         77         102         103         30         TAYLORG SWIFT         Speak Now         10         1           101         78         28         46         6         BERCH BASK         Speak Now         10         1           101         78         28         46         6         BERCH BASK         Speak Now         10         3           101         79         97         70         70         REACH BOYS         That's Why God Made The Radius         3         3         3         3         3         3         76         27         70         70         Reaction State	hree	75	152	-	3		Never Trust A Happy Song		75
Vitt         Vitt Not         Vitt Note         Vitt	s).	76	27	82	24		Born To Die		2
Re         78         28         6         5         THE BEACH BOYS BOTHER DB3/MARPHT0. [hsa]0         That's Why God Made The Radio         3           Ref         97         170         75         KENNY CHESNEY BOTHER DB3/MARPHT0. [hsa]0         That's Why God Made The Radio         3           80         82         1         WILLE NESON ATLANTIONAMER SPECIAL PRODUCTS 72823/PHINO 185.90         The Complete Atlantic Sessions         1           81         80         52         1         WILLE NESON ATLANTIONAMER SPECIAL PRODUCTS 72823/PHINO 185.90         The Complete Atlantic Sessions         1           83         89         51         11         NORAH JONES        Little Broken Hearts         2           84         82         19         4         THE SMASHING PUMPKINS STONY OBXX 607 (1880)         American Idol: Season 11: Highlights (EP)         6           84         82         19         4         THE SMASHING PUMPKINS STONY OBXX 607 (1880)         American Idol: Season 11: Highlights (EP)         6           84         82         19         4         THE SMASHING PUMPKINS MARTINS MISSON (2001)         American Idol: Season 11: Highlights (EP)         6           84         82         11         NORAH SPONDEL MARTINS MISSON (2001)         American Idol: Season 11: Highlights (ED)         6 <t< td=""><td>are</td><td>77</td><td>102</td><td>103</td><td>90</td><td>2.2.5.4.1 (177.5.1 C) (2.7.5.1 (17.1.5) (5.7.5.1 C) (17.1.5)</td><td>Speak Now</td><td>4</td><td>1</td></t<>	are	77	102	103	90	2.2.5.4.1 (177.5.1 C) (2.7.5.1 (17.1.5) (5.7.5.1 C) (17.1.5)	Speak Now	4	1
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#### SALES DATA COMPILED BY nielsen

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And the second sec	NEEKS	CEDILI ON	ARTIST IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	M.	POSITION	
101 181	1000	47	PISTOL ANNIES Hell On Heals		5	OCC.
02 100		26	KIDZ BOP KIDS Kidz Bop 21		2	
		40	SOLINDTRACK			122
	42	4	PIXAR 014052/WALT DISNEY (13.98) Brave		38	Though the alb is slipping dow
		24	CHERRYTREE/INTERSCOPE 015329/IEA (10.98)		21	chart (113,000 s
05 78	37	91	A&M/DCTDNE 015984/IGA (15:98) Hands All Over	-	2	to date), its sec single, "Chasin
06 94	75	56	LMFAO PARTY ROCK/WILLLAM/CHERRYTREE/INTERSCOPE 015670/06A (9.90) Sorry For Party Rocking	•	5	Sun," is moving
07 66	12	3	THE OFFSPRING COLUMBIA 64763 (14.98) Days Go By		12	Billboard's talli It rises 25-23 or
08 101	81	16	SHINEDOWN ATLANTIC 528525*/AG (18.98) Amaryllis		4	Mainstream Top
09 118	160	43	JAKE OWEN RCA NASH/ILLE 88547/SMN (10.98) Barefoot Blue Jean Night		6	(up 10% in play and flies 65–40
10 RE-EN	TRY	76	CARRIE UNDERWOOD 19/ARISTA NASHVILLE 49923/SMN (13,98) Play On		1	on Digital Song
11 113	148	9	IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE 016620/IGA (7.98) Continued Silence (EP)		181	(46,000; up 50
12 68	126	48	DAVID GUETTA Nothing But The Bast		5	107
13 105	97	228	JOURNEY	4	1000	127 Surprisingly, it
	108		COLUMBIA 85889/LEGACY (13.98) ⊕ Sources of Donna Summer: 20th Century Masters: The Millennium Collection	*	101	the rock band's
		25	MERCURY 063608/UME (9:58)			first live album its nearly 20-ye
	19241	36	REPUBLIC NASHVILLE 015856/UNIVERSAL REPUBLIC (10.98)		.0	career (4,000).
	27	4	BIGGER PICTURE \$29297 (14.98) Back In The Saddle		21	Meanwhile, fan await the arriva
17 137		31	RCA NASHVILLE 90588/SMN (11.98)	•	3	of frontman Aa
18 128	124	23	CAPITOL NASHVILLE 94714 (16.88) Home		7	Lewis' first full-
19 146	174	84	LUKE BRYAN CAPITOL NASHVILLE 65833 (18.98) Doin' My Thing	•		length solo alb The Road, due
20 90	125	149	CREEDENCE CLEARWATER REVIVAL FEAT. JOHN FOGERTY FANTASY 2*/CONCORD (17.98/12.98) Chronicle The 20 Greatest Hits	8	67	Sept. 11.
21 RE-EN	TRY	19	THE NOTORIOUS B.I.G. Greatest Hits Greatest Hits		1	-
22 30	117	12	THE WANTED The Wanted The Wanted		7	129
23 140	112	6	BRANDI CARLILE Boar Crock		16	The 2006 set returns after
		28	DEMI LOVATO		4	Amazon MP3 so
	50	4	GLEN HANSARD Rhythm And Repose		21	for \$2.99 last w (4,000-basica
		-	EOSTED THE DEODIE			all downloads).
	1921	-	STARTIME INT'L 74457*/COLUMBIA (9.98) Torches	•	.8	its 110,000 tota sales, just 8,00
27 NEV		1	YAP 'EM/ARMOURY/EAGLE ROCK 250712/ATLANTIC (13.98)		127	are digital (hal
28 77		2	19/INTERSCOPE 017103 EX/IGA (6.98) American Idol: Season 11: Highlights (EP)		Π	which registere last week).
29 RE-EN	TRY	3	VARIOUS ARTISTS RHIND 77883 (19.98) Joel Whitburn Presents: Billboard #1s: Classic Country		129	and the second second
20	99	84	BEASTIE BOYS			146
30 132	a second	94	DEF JAM 527351/UME (6.98) Licensed To III	9	4	
	152	49	1000000110111		4	and the state of the second state of the sta
31 117			DEF JAM 527351/UME (6.98)  JAY Z KANYE WEST R0C-A-FELLA/R0C NATION/DEF JAM (15426/IDJMG (13.98)  FUTURE  Pluto			Family Christian
31 117 32 110	94		DEF JAM 527351/UME (6.98)     Licensed to III       JAY Z KANYE WEST R0C-A-FELLA/R0C NATION/DEF JAM 015426/IDJMG (13.98)     Watch The Throne       FUTURE A-1/FREEBANDZ 96357/EPIC (6.98)     Pluto       KATY PERRY     Ope Of The Boys		1	Family Christian yields the 2010 album its best
31     117       32     110       33     187	94	49 13 87	DEF JAM 527351/UME (6.98)       Licensed 10 III         JAY Z KANYE WEST R0C-A-FELLA/R0C NATION/DEF JAM 015426/IDJMG (13.98)       Watch The Throne         FUTURE A-1/FREEBANDZ 96357/EPIC (5.98)       Pluto         KATY PERRY CAPITOL 04249* (12.98)       One Of The Boys         THE BEACH BOYS       The Very Best Of The Beach Boys: Sounds Of Summer		1 8 9	Family Christian yields the 2010 album its best sales frame sine
31     117       32     110       33     187       34     82	94 	49 13 87 119	DEF JAM 527351/JME (6.98)       Licensed 10 III         JAY Z KANYE WEST R0C-A-FELLA/R0C NATION/DEF JAM 015420/IDJ/MG (13.98)       Watch The Throne         FUTURE A-1/FREEBANDZ 98357/EPIC (5.98)       Pluto         KATY PERRY CAPITOL 04249* (12.98)       One Of The Boys         THE BEACH BOYS CAPITOL 82710 (18.98) ⊕       The Very Best Of The Beach Boys: Sounds Of Summer         BRUNO MARS       Doo Wons & Hooligans		1 8 9	Family Christian yields the 2010 album its best sales frame sin Christmas, selli nearly 4,000 co
31     117       32     110       33     187       34     82       35     112	94 	49 13 87 119 93	DEF JAM 527351/UME (6.98)       Licensed 10 III         JAY Z KANYE WEST R0C-A-FELLA/R0C NATION/DEF JAM 015426/IDJM6 (13.98)       Watch The Throne         FUTURE A-1/FREEBANDZ 96357/EPIC (6.98)       Pluto         KATY PERRY CAPITOL 04249* (12.98)       One Of The Boys         THE BEACH BOYS CAPITOL 82210 (18.98) ⊕       The Very Best Of The Beach Boys: Sounds Of Summer         BRUNO MARS ELEKTRA 525393* (10.98) ⊕       Doo-Wops & Hooligans         WHITNEY HOUSTON       Whitney: The Greatest Hite		1 8 9 16 3	Family Christian yields the 2010 album its best sales frame sind Christmas, selli nearly 4,000 co (up 223%). On
31       117         32       110         33       187         34       82         35       112         36       103	94 	49 13 87 119 93 52	DEF JAM 527351/UME (6.98)     Licensed 10 m       JAY Z KANYE WEST R0C-A-FELLA/R0C NATION/DEF JAM 015426/IDJ/MG (13.98)     Watch The Throne       FUTURE A-1/FREEBAND2 96357/EPIC (9.98)     Pluto       KATY PERRY CAPITOL 04249* (12.98)     One Of The Boys       THE BEACH BOYS CAPITOL 82710 (18.98) ⊕     The Very Best Of The Beach Boys: Sounds Of Summer       BRUNO MARS ELEKTRA 525393* (10.98) ⊕     Doo-Wops & Hooligans       WHITNEY HOUSTON ARISTA 14635 (16.98]     Whitney: The Greatest Hits		1 8 9 16 3	Family Christian yields the 2010 album its best sales frame sin Christmas, selli nearly 4,000 co (up 223%). On Christian Catalo Albums, it rises
31       117         32       110         33       187         34       82         35       112         36       103         37       194	94 128 138 111	49 13 87 119 93 52 189	DEF JAM 527351/UME (6.98)       Licensed 10 ml         JAY Z KANYE WEST       Watch The Throne         R0C-A-FELLA/R0C NATION/DEF JAM 015426/IDJMG (13.98)       Pluto         FUTURE       Pluto         A-1/FREEBANDZ 98457/EPIC (6.98)       Pluto         KATY PERRY       One Of The Boys         CAPITOL 04249* (12.98)       The Very Best Of The Beach Boys: Sounds Of Summer         BRUNO MARS       Doo-Wops & Hooligans         ELEKTRA 525393* (10.98) ⊕       Whitney: The Greatest Hits         TAYLOR SWIFT       BIG MACHINE 0200 (18.90) ⊕		1 8 9 16 3	Family Christian yields the 2010 album its best sales frame sin Christmas, selli nearly 4,000 co (up 223%). On Christian Catalo Albums, it rises 5-1—its first wo
31     117       32     110       33     187       34     82       35     112       36     103       37     194       38     109	94 128 138 111 127	49 13 87 119 93 52 189 21	DEF JAM 527351/UME (6.98)       Licensed to fill         JAY Z KANYE WEST RDC-A-FELLA/R0C NATION/DEF JAM 015426/IDJMG (13.98)       Watch The Throne         FUTURE A-1/FREEBANDZ 98357/EPIE (5.98)       Pluto         KATY PERRY CAPITOL 04249* (12.98)       One Of The Boys         THE BEACH BOYS CAPITOL 04249* (10.98) ⊕       The Very Best Of The Beach Boys: Sounds Of Summer         BRUNO MARS ELEKTRA 525393* (10.98) ⊕       Doo-Wops & Hooligans         WHITNEY HOUSTON ARISTA 14626 (16.98]       Whitney: The Greatest Hits         TAYLOR SWIFT BIG MACHINE 0200 (18.90) ⊕       Fearless         TYGA YOUNG MONEY/CASH MONEY 016727/UNIVERSAL REPUBLIC (17.98)       Careless World: Rise Of The Last King		1 8 9 16 3 2 1 4	Family Christian yields the 2010 album its best sales frame sin Christmas, selli nearly 4,000 co (up 223%). On Christian Catalo Albums, it rises
31       117         32       110         33       187         34       82         35       112         36       103         37       194         38       109	94 128 138 111 127	49 13 87 119 93 52 189 21	DEF JAM 527351/UME (6.98)       Licensed to fill         JAY Z KANYE WEST RDC-A-FELLA/ROC NATION/DEF JAM 015426/IDJMG (13.98)       Watch The Throne         FUTURE A-1/FREEBANDZ 98357/EPIC (6.98)       Pluto         KATY PERRY CAPITOL 04249* (12.98)       One Of The Boys         THE BEACH BOYS CAPITOL 04249* (12.98)       The Very Best Of The Beach Boys: Sounds Of Summer         BRUNO MARS ELEKTRA 525393* (10.98) ⊕       Doo-Wops & Hooligans         WHITNEY HOUSTON ARISTA 14626 (16.98)       Whitney: The Greatest Hits         TAYLOR SWIFT BIG MACHINE 0200 (18.90) ⊕       Fearless         TYGA YOUNG MONEY/CASH MONEY 016727/UNIVERSAL REPUBLIC (17.98)       Here And Now		1 8 9 16 3	Family Christian yields the 2010 album its best sales frame sin Christmas, selli nearly 4,000 co (up 223%). On Christian Catalo Albums, it rises 5-1—its first wo
31       117         32       110         33       187         34       82         35       112         36       103         37       194         38       109         39       115	94 128 138 111 127 127	49 13 87 119 93 52 189 21	DEF JAM 527351/UME (6.98)       Licensed to fill         JAY Z KANYE WEST       Watch The Throne         R0C-A-FELLA/R0C NATION/DEF JAM 015426/IDJ/MG (13.98)       Watch The Throne         FUTURE       Pluto         A-1/FREEBAND2 98357/EPIC (6.98)       Pluto         KATY PERRY       One Of The Boys         CAPITOL 04249* (12.98)       One Of The Boys         THE BEACH BOYS       The Very Best Of The Beach Boys: Sounds Of Summer         BRUNO MARS       Doo-Wops & Hooligans         ELEKTRA 525393* (10.98) ⊕       Doo-Wops & Hooligans         WHITNEY HOUSTON       Whitney: The Greatest Hits         ARISTA 14626 (16.98)       Fearless         TYGA       Careless World: Rise Of The Last King         YOUNG MONEY/CASH MONEY 016727/UNIVERSAL REPUBLIC (17.98)       Here And Now         MERCYME       The Hurt & The Healer         FAIR TRADE 16020/CDLUMBIA (13.98)       The Hurt & The Healer		1 8 9 16 3 2 1 4	Family Christian yields the 2010 album its best sales frame sim Christmas, selli nearly 4,000 cc (up 223%). On Christian Catalo Albums, it rises 5-1—its first we
31       117         32       110         33       187         34       82         35       112         36       103         37       194         38       109         39       115         40       122	94 128 138 111 127 109 100	49 13 87 119 93 52 189 21 34 8	DEF JAM 527351/UME (6.98)       Licensed to fill         JAY Z KANYE WEST R0C-A-FELLA/R0C NATION/DEF JAM 015426/IDJMG (13.98)       Watch The Throne         FUTURE A-1/FREEBANDZ 96357/EPIC (5.98)       Pluto         KATY PERRY CAPITOL 04248* (12.98)       One Of The Boys         THE BEACH BOYS CAPITOL 82710 (18.98) ⊕       The Very Best Of The Beach Boys: Sounds Of Summer         BRUNO MARS ELEKTRA 525393* (10.98) ⊕       Doo-Wops & Hooligans         WHITNEY HOUSTON ARISTA 14626 (16.98]       Whitney: The Greatest Hits         TAYLOR SWIFT BIG MACHINE 0200 (18.90) ⊕       Fearless         TYGA YOUNG MONEY/CASH MONEY 016727/UNIVERSAL REPUBLIC (17.98)       Here And Now         NICKELBACK R0ADRUNNER 617709* (11.98)       Here And Now         MERCYME       The Use 200 (19.99)		1 8 9 16 3 2 1 4 2	Family Christian yields the 2010 album its best sales frame sim Christmas, selli nearly 4,000 cc (up 223%). On Christian Catalo Albums, it rises 5-1—its first we
31       117         32       110         33       187         34       82         35       112         36       103         37       194         38       109         39       115         40       122	94 128 138 111 127 109 100	49 13 87 119 93 52 189 21 34 8	DEF JAM 527351/UME (6.98)       Licensed 10 III         JAY Z KANYE WEST       Watch The Throne         R0C-A-FELLA/R0C NATION/DEF JAM 015426/IDJM6 (13.88)       Watch The Throne         FUTURE       Pluto         A-1/FREEBANDZ 98357/EPIC (5.98)       Pluto         KATY PERRY       One Of The Boys         CAPITOL 04249* (12.99)       One Of The Boys         THE BEACH BOYS       The Very Best Of The Beach Boys: Sounds Of Summer         BRUNO MARS       Doo-Wops & Hooligans         ELEKTRA 525393* (10.98) ⊕       Doo-Wops & Hooligans         WHITNEY HOUSTON       Whitney: The Greatest Hits         TAYLOR SWIFT       Fearless         Bid MACHINE 0200 (18.90) ⊕       Fearless         YUMS KONEY/CASH MONEY 016727/UNIVERSAL REPUBLIC (17.98)       Here And Now         MERCYME       The Hurt & The Healer         FAIR TRADE 16020/COLUMBIA (13.98)       The Hurt & The Healer		1 8 9 16 3 2 1 4 7	Family Christian yields the 2010 album its best sales frame sim Christmas, selli nearly 4,000 co (up 223%). On Christian Catalo Albums, it rises 5-1—its first we at the top.
31     117       32     110       32     110       33     187       34     82       35     112       36     103       37     194       38     109       39     115       40     122       41     141	94 128 138 111 127 109 100 136	49 13 87 119 93 52 189 21 34 8 40 17	DEF JAM 527351/UME (6:98)       Licensed 10 III         JAY Z KANYE WEST R0C-A-FELLA/R0C NATION/DEF JAM 015426/IDJ/MG (13:88)       Watch The Throne         FUTURE A-1/FREEBAND2 9857/EPIE (9:98)       Pluto         KATY PERRY CAPITOL 04249* (12:98)       One Of The Boys         THE BEACH BOYS CAPITOL 04249* (12:98)       The Very Best Of The Beach Boys: Sounds Of Summer         BRUNO MARS ELEKTRA 525383* (10:48) ⊕       Doo-Wops & Hooligans         WHITNEY HOUSTON ARISTA 14626 (16:98)       Whitney: The Greatest Hits         TAYLOR SWIFT BIG MACHINE 0200 (18:90) ⊕       Fearless         VOING MONEY/CASH MONEY 016727/UNIVERSAL REPUBLIC (17:98)       Here And Now         NICKELBACK R0ADRUNNER 617708* (115:98)       The Hurt & The Healer         FIVE FINGER DE 160200 COLUMBIA (13:98)       The Hurger Games: Songs From District 12 And Beyond LION8GAFE 016384* (10:198)         VARIOUS ARTISTS       NOW 41		1 8 9 16 3 2 1 4 7	Family Christian yields the 2010 album its best sales frame sind Christmas, selli nearly 4,000 cc (up 223%). On Christian Catalo Albums, it rises 5-1—its first we
31       117         32       110         33       187         34       82         35       112         36       103         37       194         38       109         39       115         40       122         41       141         42       54	94 128 138 111 127 109 100 136 197	49 13 87 119 93 52 189 21 34 8 40 17	DEF JAM 527351/JUME (6.98)       Licensed to III         JAY Z KANYE WEST R0C-A-FELLARIC NATION/DEF JAM 815426/IDJMG (13.88)       Watch The Throne         FUTURE A-1/FREEBAND 2 98357/EPIC (6.98)       Pluto         KATY PERRY CAPITOL 8249* 112.98)       One Of The Boys         THE BEACH BOYS CAPITOL 8249* 112.98)       The Very Best Of The Beach Boys: Sounds Of Summer         BRUNO MARS ELEKTRA 525393* (10.98) ⊕       Doo-Wops & Hooligans         WHITNEY HOUSTON ARISTA 14626 (16.981       Whitney: The Greatest Hits         TAYLOR SWIFT BIG MACHINE 0200 (18.90) ⊕       Fearless         TYGA       Careless World: Rise Of The Last King YOUNG MONEY/CASH MONEY 016727/UNIVERSAL REPUBLIC (17.98)         NICKELBACK R04DRUNNER 617709* (18.90)       Here And Now         RECYME FAIR TRADE 16020/COLUMBIA (13.98)       The Hurt & The Healer         FIVE FINGER DEATH PUNCH PROSPECT PARK 50104 (15.90)       American Capitalist         SOUNDTRACK VARIOUS ARTISTS UNIVERSALEMISONY MUSIC 05758/CAPITOL (18.98)       NOW 41         BEACH HOUSE       NOW 41		1 8 9 16 3 2 1 4 2 7 3 1	Family Christian yields the 2010 album its best sales frame sim Christmas, selli nearly 4,000 co (up 223%). On Christian Catalo Albums, it rises 5-1—its first we at the top.
31     117       32     110       32     110       33     187       34     82       35     112       36     103       37     194       38     109       39     115       40     122       41     141       42     54       43     98	94 128 138 111 127 127 109 100 136 197 107 107	49 13 87 119 93 52 189 21 34 8 40 17 23 9	DEF_JAM 527351/UME (6.98)       Licensed to fill         JAY Z KANYE WEST R0C-A-FELLAMOC NATION/DEF_JAM 015424/IDJM6 (13.98)       Watch The Throne         FUTURE A-I/FREEBAND2 96357/EPIC (5.98)       Pluto         KATY PERRY CAPITOL 04249* 112.98)       One Of The Boys         THE BEACH BOYS CAPITOL 82710 (18.98) ⊕       The Very Best Of The Beach Boys: Sounds Of Summer         BRUNO MARS ELEKTRA 525393* (10.98) ⊕       Doo-Wops & Hooligans         WHITNEY HOUSTON ARISTA 14626 (16.98)       Whitney: The Greatest Hits         TYGA YOUNG MONEV/CASH MONEY 016727/UNIVERSAL REPUBLIC (17.98)       Fearless         NICKELBACK ROADIRUNNER 617709* (11.98)       Here And Now         RECYME FAIR TRADE 16020CULUMBIA (13.98)       The Hurt & The Healer FAIR TRADE 16020CULUMBIA (13.98)         SOUNDTRACK FOUNDS KATIONE       The Hurger Games: Songs From District 12 And Beyond LIONSGATE 016384*/UNIVERSAL REPUBLIC (13.98)         VARIOUS ARTISTS UNIVERSAL/EMISSING MUSIC 95756/CAPITOL (18.98)       NOW 41         BEACH HOUSE SUB POP 955* (13.98)       Bloom         CHRIS YOUNG       Bloom		1 8 9 16 2 1 4 2 7 3 1 3 7	Family Christian yields the 2010 album its best sales frame sim Christmas, selli nearly 4,000 co (up 223%). On Christian Catalo Albums, it rises 5-1—its first we at the top.
31     117       32     110       32     110       33     187       34     82       35     112       36     103       37     194       38     109       39     115       40     122       41     141       42     54       43     98       44     39	94 128 138 111 127 109 100 136 197 107 144 150	49 13 87 119 93 52 189 21 34 8 40 17 23 9 9	DEF JAM 527351/UME (6.98)       Licensed to III         JAY Z KANYE WEST R0C-A-FELLAROC NATION/OEF JAM 015426/IDJM6 (13.98)       Watch The Throne         FUTURE A-LARREEBAND2 96257/EPIC (6.98)       Pluto         KATY PERRY CAPITOL 04249* (12.98)       One Of The Boys         THE BEACH BOYS CAPITOL 04249* (12.98)       The Very Best Of The Beach Boys: Sounds Of Summer         BRUNO MARS ELEKTRA 525393* (10.98) ⊕       Doo-Wops & Hooligans         WHITNEY HOUSTON ARISTA 14626 (16.98)       Whitney: The Greatest Hits         TAYLOR SWIFT BIG MACHINE 0200 (18.90) ⊕       Fearless         TYGA       Careless World: Rise Of The Last King YOUNG MONEY/CASH MONEY 016727/UNIVERSAL REPUBLIC (17.98)         NICKELBACK ROADRUNNER 617709* (11.98)       Here And Now         MERCYME FAIR TRADE 10002/CDUMBIA (13.98)       The Hurt & The Healer         FIVE FINGER DEATH PUNCH PROSPECT PARK 50104 (15.98)       American Capitalist         SOUNDTRACK LICKNESAL/EMI/SONY MUSIC 03578/CAPITOL (13.98)       NOW 41         BEACH HOUSE SUB POP 965* (13.98)       Bloom         CHRIS YOUNG RCA NASHVILLE 849//SMN (16.98)       Neon		1 8 9 16 3 2 1 4 7 3 1 3 7 4	Family Christian yields the 2010 album its best sales frame sin Christmas, selli nearly 4,000 co (up 223%). On Christian Catalo Albums, it rises 5-1—its first we at the top.
31     117       32     110       32     110       33     187       34     82       35     112       36     103       37     194       38     109       39     115       40     122       41     141       42     54       43     98       44     39       45     155	94 128 138 111 127 127 109 100 136 197 107 144 150	49 13 87 119 93 52 189 21 34 8 40 17 23 9	DEF JAM 527351/UME (6.98)       Licensed to III         JAY Z KANYE WEST R0C-A-FELLARIOC NATION/DEF JAM 015426/10.JMG (13.98)       Watch The Throne         FUTURE A-1/FREEBAND2 98357/EPIC (5.98)       Pluto         KATY PERRY CAPTOL 68269* (12.98)       One Of The Boys         THE BEACH BOYS CAPTOL 68269* (12.98)       The Very Best Of The Beach Boys: Sounds Of Summer         BRUNO MARS ELECTRA 525337* (10.98) ⊕       Doo-Wops & Hooligans         WHITNEY HOUSTON ARISTA 14626* (6.591)       Whitney: The Greatest Hits         TAYLOR SWIFT BIG MACHINE 0200 (18.98) ⊕       Fearless         TYGA YOUNS MONEY/CASH MONEY 016727/UNIVERSAL REPUBLIC (17.98)       Here And Now         MICKELBACK R0ADRUNNER 617709* (18.98)       Here And Now         MERCYME FAIR TRADE 16020/COLUMBIA (13.98)       The Hurt & The Healer         FIVE FINGER DEATH PUNCH PROSPECT PARK 50104 (15.98)       American Capitalist         SOUNDTRACK VARIOUS ARTISTS UNIVERSAL REPUBLIC (13.98)       NOW 41         BEACH HOUSE SUB POP 085* (13.98)       NOW 41         BEACH HOUSE SUB POP 085* (13.98)       Neon         CHRIS YOUNG RCA NASHVILLE 65497/SMN (16.98)       Neon         TOBYMAC FUREFRAINT 28371/EMI CAG (13.58) (+)       Tonight		1 8 9 16 2 1 4 2 7 3 1 3 7 4 6	Family Christian yields the 2010 album its best sales frame sind Christmas, sellin nearly 4,000 co (up 223%). On Christian Catalo Albums, it rises 5-1—its first we at the top.
31     117       32     110       32     110       33     187       34     82       35     112       36     103       37     194       38     109       39     115       40     122       41     141       42     54       43     98       44     39       45     155       46     16-54	94 128 138 138 111 127 109 100 136 197 144 150 1144	49 13 87 119 93 52 189 21 34 8 40 17 23 9 44 47 9	DEF JAM 527351/UME (6.98)       Licensed to III         JAY Z KANYE WEST R0C-A-FELLARIOC NATION/DEF JAM 015426/10.JMG (13.98)       Watch The Throne         FUTURE A-1/FREEBANDZ 98357/EPIC (6.98)       Pluto         KATY PERRY CAPITOL 6828* (12.98)       One Of The Boys         THE BEACH BOYS CAPITOL 8281 (12.98)       The Very Best Of The Beach Boys: Sounds Of Summer         BRUNO MARS ELEKTRA 525393* (10.98) ⊕       Doo-Wops & Hooligans         WHITNEY HOUSTON ARISTA 1452* (6.98)       Whitney: The Greatest Hits         TAYLOR SWIFT BIG MACHINE 6200 (18.90) ⊕       Fearless         TYGA YOUNS MONEY/CASH MONEY 016727/UNIVERSAL REPUBLIC (17.98)       Here And Now         MERCYME FIVE FINGER DEATH PUNCH PROSPECT PARK 50104 (15.98)       The Hurt & The Healer         FIVE FINGER DEATH PUNCH PROSPECT PARK 50104 (15.98)       The Hurger Games: Songs From District 12 And Beyond UNIVERSAL REPUBLIC (13.98)         VARIOUS ARTISTS UNIVERSAL REPUBLIC (13.98)       NOW 41         BEACH HOUSE SUB POP 865* (13.88)       Bloom         CHRIS YOUNG RCA NASHVILLE E5497/SMN (16.98)       Neon         TOBYMAC NURVERSAL EXAMPLEME CAGE (13.98) (⊕       Tonight		1 8 9 16 3 2 1 4 7 3 1 3 7 4 5 82	Family Christian yields the 2010 album its best sales frame sind Christmas, sellin nearly 4,000 co (up 223%). On Christian Catalo Albums, it rises 5-1—its first we at the top.
31     117       32     110       32     110       33     187       34     82       35     112       36     103       37     194       38     109       39     115       40     122       41     141       42     54       43     98       44     39       45     155       46     16-54	94 128 138 138 111 127 109 100 136 197 144 150 1144	49 13 87 119 93 52 189 21 34 8 40 17 23 9 9	DEF JAM 527351/UME (6.98)       Licensed to III         JAY Z KANYE WEST ROC-A-FELLA/ROC NATION/DEF JAM 015426/10.JMG (13.98)       Watch The Throne         FUTURE A-1/FREEBANDZ 98357/EPIC (6.98)       Pluto         KATY PERRY CAPITOL 64248* (12.98)       One Of The Boys         FHE BEACH BOYS CAPITOL 8280 (10.98) ⊕       The Very Best Of The Beach Boys: Sounds Of Summer         BRUNO MARS ELECTRA 52539* (10.98) ⊕       Doo-Wops & Hooligans         WHITNEY HOUSTON ARISTA 146:56 (16.98)       Whitney: The Greatest Hits         TAYLOR SWIFT BIG MACHINE 0200 (16.99) ⊕       Fearless         TYGA       Careless World: Rise Of The Last King YOUNS MONEY/CASH MONEY 016727/UNIVERSAL REPUBLIC (17.98)         NICKELBACK ROADUNNER 017029* (10.99) ⊕       Here And Now         MERCYME FAIR TRADE 16020(COLUMBIA (13.98)       The Hurt & The Healer         FIVE FINGER DEATH PUNCH PROSPECT PARK 50104 (15.99)       Merican Capitalist         SOUNDTRACK UNIVERSAL/EUM/SON Y MUSIC 05758/CAPITOL (18.98)       NOW 41         BEACH HOUSE SUB POP DE5* (13.98)       Bloom         CHRIS YOUNG RCA NASHVILLE 5497/SMN (16.98)       Neon         CHRIS YOUNG RCA NASHVILLE 5497/SMN (16.98)       Neon		1 8 9 16 3 2 1 4 7 3 1 3 7 4 5 82	album its best sales frame sinc Christmas, sellin nearly 4,000 co (up 223%). On Christian Catalo Albums, it rises 5-1—its first we at the top.

NOTED A	-Ben E	調査	LAST WEEK	2 WEEKS AGO	WEBGS DN
		151	106	51	111
ł.	122	152	RE-E	NTRY	15
	Though the album	153	116	92	1
	is slipping down the	154	119	102	6
	chart (113,000 sold to date), its second	155	151	181	149
0	single, "Chasing the Sun," is moving up	156	149	104	108
2	Billboard's tallies.	157	111	79	6
	It rises 25-23 on Mainstream Top 40	158	RE-E	NTRY	
	(up 10% in plays)	159	95	118	9
	and flies 65–40 on Digital Songs	160	135	123	8
1	(46,000; up 50%).	161	RE-E	NTRY	5
	127	162	174	145	30
	Surprisingly, it's	163	RE-E	NTRY	5
n	the rock band's first live album in	164	169	159	13
	ils nearly 20-year	165	136	86	10
,	career (4,000). Meanwhile, fans	166	RE-E	NTRY	95
	await the arrival	167	129	64	75
	of frontman Aaron Lewis' first full-	168	147	143	56
	length solo album, The Road, due	169	RE-E	NTRY	89
,	Sept. 11.	170	130	16	3
		171	165	137	9
	129	172	145	89	5
3	The 2006 set returns after	173	164	157	41
	Amazon MP3 sold it for \$2.99 last week	174	70	106	6
	(4,000-basically	175	165	147	12
	all downloads). Of				

		ART		
	(PRICE) Title	A RE ME IMPR	VEEK	
	Lungs	UNIV	106	51
1		ENTRY 15 THE	RE-E	152
3	MAGNETIC ZEROS Here	6 92 7 EDV	116	53
1	ctorious 2.0: More Music From The Hit TV Show (EP)	9 102 6 SO	119	54
	The Wall 🔹	1 181 149 PIN CAPI	151	55
1	11*/IGA (13.98) Recovery	9 104 101 EM	149	56
3	Analog Man	101	111	57
ł	Neck Of The Woods		RE-E	158)
	Rize Of The Fenix	TIR TEN	95	59
	ENNEDY & THE CONSPIRATORS Apocalyptic Love		135	60
	The Very Best Of Travis Tritt	ENTRY 5 TRA		161
	1.98)	WAR		162
	TM:103: Hustlerz Ambition	4 140 50 CTE/C	Intata	
	The Drug In Me Is You	ENINT D EPITA		163
	Picture Show	9 139 15 MER		64
	Go Get It (Soundtrack)	MY B	136	-
	Precious Memories	ENTRY 96 ALA	RE-E	166
1	Barton Hollow	SENS	129	67
	Planet Pit	7 143 56 PIT	147	68
	Carolina 🥌	ENTRY B9 CAPT	RE-E	69
	Challenger	0 16 3 ME	130	70
I	Trespassing	AD	165	71
2	URNALS The Lion The Beast The Beat	CP	145	72
	Megalithic Symphony	4 157 AT AW	164	73
	Live From The Underground	RED BIG	THE REAL	74
	The Hitimate Rea Gase	E 147 12 BEE		75
	The Onimate Bee Gees The Onimate Bee Gees The Strange Case Of	ENTRY 10 HAI		76
		ATLA	-	
	Number One Hits	CURE	10000	77
	Periphery II	SUM		78
	Ronnie Dunn	7 103 24 ARIS		79
1	The Head And The Heart	SUB DOD	RE-E	80
	Ultimate Hits: Rock And Roll Never Forgets	HIDE	170	81
1	Elevate (Soundtrack)	NICK	196	82
	RS Legend: The Best Of Bob Marley And The Wailers	175 231 BOI	76	83
	Outlaws Like Me	ENTRY 46 JUS	RE-E	84
	Greatest Hits	65 34 FLE	91	85
1	America * America	IEW 1 BEE	NE	86
	Courageous	B 129 14 SOU	168	87
1	e Very Best Of Neil Diamond: The Studio Recordings	, NEI	177	88
	Cabin By The Sea	THE	and ac	89
1	Revend Hall/Abova Heavan			90
	al Richie: 20th Century Masters The Millennium Collection	VERT	189	-
		MOTO	1122	91
	[Hybrid Theory]	WAR	10001	92
1	This Is Country Music	ARIS		93
1	American Idol: Season 11: Top 10 Highlights	19/1N	127	94
	98) The Very Best Of The Eagles	WAR	193	95
1	Greatest Hits Volume 1	ENTRY 133 RAS	RE-E	96
	Our Version Of Events	3 190 6 EM	163	97
2	What We Saw From The Cheap Seats	DEC	23	98
-		CIE	138	99
	ou Were A Movie, This Would Be Your Soundtrack (EP)	RISE	100	

. N	MEMPHIS MAY FIRE	NICKELBACK	PERIPHERY		ED SHEERAN	THE SMASHING	COURAGEOUS 187	T T	U	MAYBACH MUSIC BROUP	W.	Y.
Ň	AERCYME140	THE NOTORIOUS 8.1.G121	KATY PERRY	BONNIE RAITT	BLAKE SHELTON	PUMPIONS	THE HUNGER GAMES:	SERJ TANKIAN 29	CARRIE UNDERWOOD	PRESENTS: SELF MADE 2	WAKA FLOCKA FLAME	CHRIS YOUNG
- 1	AETRIC49	0	PHILLIP PHILLIPS	RASCAL FLATTS	SHINEDOWN	REGINA SPEKTOR198	SONGS FROM DISTRICT	TENACIOUS D		13	WALK THE MOON 200	YOUNG JEEZY
N	ICKI MINAJ 41	FRANK OCEAN	PINK FLOYD	LIDNEL RICHIE	THE SHINS	STAIND 127	12 AND BEYOND 142	THOMPSON SOUAREB2	USHER14	NOW 41143	JGE WALSH157	NEIL YOUNG WITH CRAZY
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K	OP MOORE 47	OF MONSTERS AND MEN	PITEULL	RUSH	SKRILLEX	TAYLOR SWIFT 77, 137	PROJECT X 45	TRAIN 66	VOLBEAT 190	NOW THAT'S WHAT I CALL	JACK WHITE	
1	ASON MRAZ 61		P.O.D	8	SLASH FEATURING MYLES	SOUNDTRACK	ROCK OF AGES 30	RANDY TRAVIS150	VARIOUS ARTISTS	COUNTRY: VOLUME 5 42	BEBE WINANS 166	
N	AUMFORD & SONS	ONE DIRECTION	GRACE POTTER & THE	JESSICA SANCHEZ	KENNEDY & THE	AMERICAN IDOL: SEASON	VICTORIOUS: VICTORIOUS	TRAVIS TRITT161	JOEL WHITBURN	VANS WARPED TOUR '12:	WISIN & YANDEL	
	N	JAKE OWEN 109	NOCTURNALS	EMELI SANDE	CONSPIRATORS	11: TOP 10 HIGHLIGHTS	2.0: MORE MUSIC FROM	JOSH TURNET 35	PRESENTS: BILLBOARD	2012 TOUR COMPILATION.		
V	VILLIE NELSON	P	0	BOB SEGER & THE SILVER	SLEEPING WITH SIRENS		THE HIT TV SHOW (EP)., 154	TWIN SHADOW	#15: CLASSIC COUNTRY			
N	EON TREES	BRAD PAISLEY	UUEEN	BULLET BAND		BRAVE		TYGA138	129			

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## **JUL** 28 2012 SOCIAL/STREAMING<sup>Bill</sup>oord

	)	U	
MIS	AST VEEK	ALLES N CHT	ARTIST
	1	78	
2	4	π	NOISIA
3	2	79	DJ BL3ND
4	3	74	SUNGHA JUNG
(6)	14	4	TWIN SHADOW
6	B	74	TYLER WARD
7	6	68	PRETTY LIGHTS
8	5	63	PITTY
9	7	74	PORTA WWW.MYSPACE.com/Porta1
10	17	75	MADDI JANE WWW.MYSPACE.COM/MADDIJANEMUSIC
11	10	33	GRAMATIK WWW.MYSPACE.COM/GRAMATIK
12	18	74	DAVE DAYS WWW.MYSPACE.COM/DAVEDAYS
13	23	21	C2C
14	11	67	METRONOMY
15	9	8	NETSKY
16	32	55	AEROPLANE
17	13	38	STAR SLINGER
18	29	15	ANATHEMA
19	16	45	YANN TIERSEN
20	21	65	WWW.MYSPACE.COM/YANNTIERSENINPROGRESS THE BLOODY BEETROOTS - DEATH CREW 77
21	35	4	TAME IMPALA
22	25	61	NICOLAS JAAR
23	33	13	ARCHITECTS UK
24	24	68	MAREK HEMMANN
25	15	38	UMEK
26	19	52	BORGORE
27	28	54	GOD IS AN ASTRONAUT
28	20	8	LOS HERMANOS
29	26	13	MAXIMUM BALLOON
30	22	14	FOALS WWW.MYSPACE.COM/FOALS
31	41	21	YUNA WWW.MYSPACE.COM/YUNA
32	49	37	MEYTAL COHEN WWW.MYSPACE.COM/DEWWATERPRIEST
33	RE-E	NTRY	IAMX WWW.MYSPACE.COM/IAMX
34	-44	4	KORPIKLAANI WWW.MYSPACE.COM/KORPIKLAANI
35	38	23	CAPITAL INICIAL WWW.MYSPACE.COM/CAPITALINICIAL
36	RE-E	NTRY	EMANCIPATOR WWW.MYSPACE.COM/EMANCIPATOR
37	34	52	JOTA QUEST WWW.MYSPACE.COM/JOTAQUEST
38	36	10	POETS OF THE FALL WWW.MYSPACE.COM/POETSOFTHEFALL
39	RE-E	NTRY	JORDAN JANSEN WWW.MYSPACE.COM/JORDANJANSEN
40	30	63	SUPERMAN IS DEAD
41	N	W	AMORPHIS WWW.MYSPACE.COM/AMORPHIS
42	RE-E	NTRY	ALYSSA BERNAL WWW.MYSPACE.COM/ALYSSABERNAL
43	31	9	OOMPH WWW.MYSPACE.COM/00MPH
44	37	36	HADOUKEN! WWW.MYSPACE.COM/HADOUKEN
45	43	62	GIRL TALK WWW.MYSPACE.COM/GIRLTALK
46	39	46	GOLD PANDA WWW.MYSPACE.COM/GOLDPANDA
47	RE-E	NTRY	MILES KANE WWW.MYSPACE.COM/MILESKANEMUSIC
48	RE-E	NTRY	COM TRUISE WWW.MYSPACE.COM/IAMCOMTRUISE
49	47	4	HEFFRON DRIVE WWW.MYSPACE.COM/HEFFRONDRIVE
50	48	13	CAROLINE COSTA WWW.MYSPACE.COM/CAROLINECOSTA

	)	s	DCIAL 50" DATA ROVIDED BIG SOUND
WEBK	LAST WIEK	WEEKS ON CHT	ARTIST
0	4	54	# SKRILLEX NWK BIS BEAT/OWSLA/ATLANTIC
0	3	85	JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG
3	1	85	RIHANNA SRP/DEF_JAM/IDJMG
4	7	-36	ONE DIRECTION SYCO/COLUMBIA
5	2	195	KATY PERRY CAPITOL
6	6	76	ADELE
0	16	84	PITBULL MR. 305/FAMOUS ARTIST/POLO GROUNDE/SONY MUSIC LATIN/RCA
8	8	85	NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
9	15	84	CHRIS BROWN
10	17	72	JENNIFER LOPEZ
1	14	86	DAVID GUETTA WHAT A MUSIC/ASTRALWERKS/CAPITOL
12	Ħ	86	SHAKIRA SONY MUSIC LATIN/EPIC
13	9	35	CIMORELLI UNIVERSAL REPUBLIC
14	23	B3	WIZ KHALIFA ROSTRUM/ATLANTIC
15	19	86	SELENA GOMEZ
16	25	84	DRAKE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
17	10	85	LADY GAGA STREAMLINE/KONLIVE/INTERSCOPE
18	18	BT	SNOOP DOGG DOGGYSTYLE/PRIORITY/CAPITOL
19	29	71	USHER
20	20	63	LMFAO PARTY ROCK/WILLI.AM/CHERRYTREE/INTERSCOPE
21	21	60	BOYCE AVENUE
22	45	<u>.</u> 4)	CARLY RAE JEPSEN
23	27	83	BRITNEY SPEARS
24	32	20	FLO RIDA PDE BOY/ATLANTIC
25	5	86	LINKIN PARK MACHINE SHOP/WARNER BROS
6			MATTYB

		o s	N-DEMAND nielsen ONGS DATA COMPILED BY BDS	
WER	LAST WEEK	WITEKS ON CHT	TITLE De Demand ARTIST IMPRINT/LABEL	
1	1	19	CALL ME MAYBE	
2	3	19	SOMEBODY THAT I USED TO KNOW	
3	2	12	PAYPHONE MAROON 5 FEAT. WIZ KHALIFA A&M/OCTONE/INTERSCOPE	
\$	3 <b>.5</b> 8	19	LIGHTS ELLE GOULDING CHERRYTREEANTERSCOPE	
5	4	39	WE ARE YOUNG	
	9	5	WIDE AWAKE	
,	7	12	MERCY KANYE WEST BIG SEAN, PESHA T 2 CHAINE GOD D. ROC A FELLADEF JAMIDJING	
3	6	15	BOYFRIEND JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG	
	8	19	STARSHIPS NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
0	13	19	SOME NIGHTS FUN. FUELED BY RAMEN/RRP	
1	12	19	WILD ONES FLO RIDA FEAT. SIA POE BOY/ATLANTIC	
2)	15	9	TITANIUM DAVID GUETTA FEAT, SIA WHAT A MUSIC/ASTRAUWERKS/CAPITOL	
3	11	19	FEEL SO CLOSE	
4	10	18	WHAT MAKES YOU BEAUTIFUL	
5	17	16	THE MOTTO DRAKE FEAT LIL WAYNE YOUNG MONEYCASH MONEYUNNERSAL REPUBLIC	
6	39	2	WHISTLE FLO RIDA POE BOY/ATLANTIC	
7	18	8	WHERE HAVE YOU BEEN RIHANNA SRP/DEF JAM/IDJMG	
8	14	19	GLAD YOU CAME THE WANTED GLOBAL TALENT/MERCURY/IDJMG	
9	16	8	SCREAM USHER RCA	
0	22	19	MIDNIGHT CITY M83. M83/MUTE/CAPITOL	
1	19	18	DRIVE BY TRAIN COLUMBIA	
2	20	19	TAKE CARE DRAKE FEAT. RIMANNA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
3	23	19	HYFR (HELL YEAH F*****G RIGHT) DRAKE FEAT, LIL WAYNE YOUNG MONEYCASH MONEYUNNERSAL REPUBLIC	
4	24	13	I WON'T GIVE UP	
5	31	7	NO LIE 2 CHAINZ FEAT, DRAKE DUFFLE BAG BOYZ/DEF JAM/IDJMG	
R	.95		DRUNK ON YOU	

	)	Y¢	OUTUBE You Tube	
WEB	LAST WEEK	WEEKS ON CHT	TITLE The most popular songs on YouTube. ARTIST IMPRINT/LABEL	
1	1	16	#1 CALL ME MAYBE 7WKs CARLY RAE JEPSEN 604/SCHOOLBOY/INTERSCOPE	
2	2	13	PAYPHONE MARGON SPEAT. WIZKHALIFA A&M/DCTUNE/INTERSCOPE	
3	3	15	BOYFRIEND JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUNISLAND/IDJMG	
4	4	24	SOMEBODY THAT I USED TO KNOW	
5	6	6		
6	5	12	DANCE AGAIN JENNIFERLOPEZ FEAT. PITBULL EPIC	
7	8	16		
8	9	18	WHAT MAKES YOU BEAUTIFUL	
9	10	22	AI SE EU TE PEGO MICHELTELO PANTANNAURGE/SONY MUSIC LATIN	
0	11	10	WHERE HAVE YOU BEEN RIHANNA SRP/DEF JAMIDJMS	
1	12	20	WILD ONES FLO RIDA FEAT. SIA PDE BOY/ATLANTIC	
2	18	5	DON'T WAKE ME UP	
3	15	21	ONE THING ONE DIRECTION SYCO/COLUMBIA	
14		1	I LOVE YOU	
15	15	31	INTERNATIONAL LOVE PITBULL FEAT. CHRIS BROWN MR. 305/POLO GROUNDS/URCA	
	)	M S(	YSPACE Minusic	
WEBK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST MAPRINT/LABEL	
1	1	4	CALL ME MAYBE SWKS CARLYRAE JEPSEN 604/SCHOOLBUY/INTERSCOPE	
2	2	11	PAYPHONE MAROON 5 FEAT. WIZ KHALIFA ASM/OCTONE/INTERSCOPE	
3	3	5	WIDE AWAKE KATY PERRY CAPITOL	
4	5	11	TITANIUM DAVID GUETTA FEAT. SIA WHAT A MUSIC/ASTRALWERKS/CAPITOL	
5	245	21	SOMEBODY THAT I USED TO KNOW	

GOTYEFEAT KIMERA SAMPLES 'N' SECONDG/FARFAVUNMERSAL/REPUBLIC

age views and fans according to MySnate, as well as sources tracked by online aggregator Next Big Sound, including YouTube, vince than 80 overall; SOCIAL 50: A ranking of the most active artists on the world's leading social networking sites. Artists is: All charts © 2012. Prometheus Global Media, LLC and Nielsen Soundscan, Inc. All rights reserved. THE WANTED: LEE STRICKL

Malaysian singer/songwriter Yuna rises 41-31 on Uncharted, after a cover of Frank Ocean's "Thinkin Bout You" racked more than 100,000 views on YouTube in its first YUNA

six days of release.

26	30	17	UNSIGNED
27	35	75	BRUNO MARS ELEKTRA
28	13	86	TAYLOR SWIFT BIG MACHINE
29	31	33	ALICIA KEYS
30	22	85	LIL WAYNE CASH MONEY/UNIVERSAL REPUBLIC
31	12	86	EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE
32	37	15	LINDSEY STIRLING
33	38	14	SUNGHA JUNG UNSIGNED
34	34	B1	50 CENT SHADY/AFTERMATH/INTERSCOPE
35	48	2	ARIANA GRANDE
36	24	16	YOUR FAVORITE MARTIAN
37	42	73	CHRISTINA GRIMMIE UNSIGNED
38	49	50	PINK RCA
39	RE-E	NTRY	MICHEL TELO PANTANNAL/RGE/SONY MUSIC LATIN
40	26	85	BEYONCE PARKW000/COLUMBIA
41	28	82	CAPITOL
42	36	25	MAROON 5 A&M/DCTONE
43	RE-E	NTRY	MAC MILLER ROSTRUM
44	N	EW	THE WANTED GLOBAL TALENT/MERCURY/IDJMG
45	RE-E	NTRY	WALK OFF THE EARTH SLAPDASH/COLUMBIA
46	RE-ENTRY		KURT HUGO SCHNEIDER
47	RE-E	NTRY	GOTYE SAMPLES 'N' SECONDS/FAIRFAX/UNIVERSAL REPUBLIC
48	RE-E	ATRY	TIESTO MUSICAL FREEDOM
49	40	83	DON OMAR ORFANATO/MACHETE/UMLE
50	39	85	THE BLACK EYED PEAS INTERSCOPE

The Wanted makes its Social 50 debut at No. 44-six months after the group's arrival on the Billboard Hot 100. During the charting week, the British act gained 72,000 new fans across Facebook and Twitter. Its single "Chasing the Sun" rises 70-53 on the Hot 100.

26	25	8	DRUNK ON YOU LUKE BRYAN CAPITOL NASHVILLE
27	35	19	BANGARANG SKRILLEX FEAT. SIRAH BIG BEAT/DWSLA/ATLANTIC/RRP
28	33	7	EVERYBODY TALKS NEON TREES MERCURY/IDJMG
29	28	5	WORK HARD, PLAY HARD WIZ KHALIFA ROSTRUM/ATLANTIC/RBP
30	37	7	BACK IN TIME PITBULL MR. 385/POLD GROUNDS/RCA
31	34	12	LITTLE TALKS OF MONSTERS AND MEN SKRIMSLEHF LAEKJARAS VUNIVERSAL REPUBLIC
32	27	19	FADED TYGA FEAT UL WAYNE YOUNG MONEYCASH MONEYAMIVERSAL REPUBLIC
33	26	12	DRANK IN MY CUP KIRKO BANGZ LMG/UNAUTHORIZEDAWARNER BROS.
34	29	19	PUMPED UP KICKS FOSTER THE PEOPLE STARTIME INT'L/COLUMBIA
35	32	19	NI**AS IN PARIS JAY Z KANYE WEST ROC A FELLA/ROC NATION/DEF JAM/IDJMG
36	21	3	BURN IT DOWN LINKIN PARK MACHINE SHOP/WARNER BROS.
37	43	7	TOO CLOSE ALEX CLARE UNIVERSAL ISLAND/UNIVERSAL REPUBLIC
38	30	19	WE FOUND LOVE RIHANNA FEAT. CALVIN HARRIS SRP/DEF JAM/IDJMG
39	38	19	LEVELS AVICII LEVELS/VERATONE/ATOM EMPIRE/INTERSCOPE
40	45	19	PARADISE COLDPLAY CAPITOL
41	36	16:	CLIMAX USHER RCA
42	NE	w	GIVE YOUR HEART A BREAK
43	42	14	BEEZ IN THE TRAP NICKI MINAJ FEAT 2 CHAINZ YOUNG MONEYCASH MONEYUN/VERSAL REPOBLIC
44	44	10	SPRINGSTEEN ERIC CHURCH EMI NASHVILLE
45	50	.9	TURN UP THE MUSIC
46	46	19	SCARY MONSTERS AND NICE SPRITES
47	47	14	SAIL AWOLNATION RED BULL
48	41	10	
49	40	19	RACK CITY TYGA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
50	NEW		HO HEY THE LUMINEERS DUALTONE

with a steady rise in streaming activity

coinciding with a five-week stint atop

the Triple A radio chart, with 246,000

streams for the charting week (8%

more than last).

	6	5	USHER RCA					
7	9	62	ROLLING IN THE DEEP					
8	7	RIHANNA SRP/DEFJAWIDJMG						
9	8	MEDOV						
10	10							
11	11	74	BOYFRIEND JUSTIN BEEER SCHOOLSOV/RAYMOND BRAUN/ISLAND/IDJMG					
12	12	51	SOMEONE LIKE YOU ADELE XI/COLUMBIA					
13	13	17	STARSHIPS NICKIMINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC					
14	14	32	WE FOUND LOVE RIHANNA FEAT. CALVIN HARRIS SRP/DEF JAM/IDJMG					
5	15	7	DRUNK ON YOU LUKEBRYAN CAPITOL NASHVILLE					
Ľ	ノ	Ŝ						
M.	ADELE XUCOLUMBIA         11       14       BOYFRIEND JISTIN BIEBER SCHOOLBOWRAYMOND BRAUNVISLAND/IDJING         12       51       SOMEONE LIKE YOU ADELE XU/DOLUMBIA         13       17       STARSHIPS NICKIMINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC         14       32       WE FOUND LOVE RIHANNA FEAT CALIVIN HARRIS SRP/DEF JAM/IDJING         15       7       DRUNK ON YOU LIKE BRYAN CAPITOL NASHVILLE         15       7       DRUNK ON YOU LIKE BRYAN CAPITOL NASHVILLE         16       7       DRUNK ON YOU LIKE BRYAN CAPITOL NASHVILLE         17       NEXT BIG SOUND       NEXT BIG         18       8       NEXT BIG         19       10       10       NEXT BIG         10       11       11       12         11       14       12       NEXT BIG         15       7       DRUNK ON YOU LIKE BRYAN CAPITOL NASHVILLE							
WEEK	AR	TIS	г					
T WEEK	2224	TIS						
1 2	SM	ILE						
1	SM	UNA	R					
1 2 3	SM ALI PAR	UN/ PER	R AGEORGE					
1 2 3 4	SM ALU PAR WII	UNA PER	R AGEORGE DIAMOND					
1 2 3 4 5	SM ALU PAR WII	UN/ PER LDL URA	R AGEORGE DIAMOND IFE CONTROL					
1 2 3 4 5 6	SM ALU PAR WII LAU KA	UNA PER LDL URA	R AGEORGE DIAMOND IFE CONTROL A PERGOLIZZI					
1 2 3 4 5 6 7	SM ALU PAR WII LAU KA	UN/ PER LDL URA RM/	R AGEORGE DIAMOND IFE CONTROL A PERGOLIZZI A KID					
1 2 3 4 5 6 7 8	SM ALU PAR WII LAU KA CH	UNA PER LDL URA RMA ARL	R AGEORGE DIAMOND IFE CONTROL A PERGOLIZZI A KID J XCX					
1 2 3 4 5 6 7 8 9	SM ALU PAR WII LAU KAU CH RIC MIC	UNA PER LDL URA RMA ARL SHT	R AGEORGE DIAMOND IFE CONTROL A PERGOLIZZI A KID J XCX LEE COULTER					
1 2 3 4 5 6 7 8 9 9	SM ALU PAR WII LAU KA RIC FLC	UNA PER LDL URA RMA ARL SKI-I SHT	R AGEORGE DIAMOND IFE CONTROL A PERGOLIZZI A KID I XCX LEE COULTER TYFOOLS					
1	SM ALU PAR WII LAU KAU CH RIC SIL	UNA PER LDL URA RMA ARL SKI-I SHT	R AGEORGE DIAMOND IFE CONTROL A PERGOLIZZI A KID I XCX LEE COULTER TYFOOLS TRADAMUS R MEDALLION					
1 2 3 4 5 6 7 8 8 9 9 0 1 2	SM ALU PAR WII LAU KA KA CH RIC FLC SIL HU	UNA PER LDL URA RMA ARL SK1-1 SK1-1 SK1-1 SK1 SK1	R AGEORGE DIAMOND IFE CONTROL A PERGOLIZZI A KID I XCX LEE COULTER TYFOOLS TRADAMUS R MEDALLION					
1 2 3 4 5 6 7 8 9 10	SM ALU PAR WII LAU KAU CH RIC FLC SIL HU BIN	UNA PER LDL URA RMA ARL SHT DSSS VEF SK1 IGO	R AGEORGE DIAMOND IFE CONTROL A PERGOLIZZI A KID J XCX LEE COULTER TYFOOLS TRADAMUS R MEDALLION					

AIRPLAY	SALES DATA
MONITORED BY	COMPILED BY
nielsen	niclscn
BDS	SoundScan

#### Billoard LAUNCH PAD JUL 28 2012

#### HEATSEEKERS ALBUMS"

THE R	UAST	WEEKS ON CHT	ARTIST	TITLE
1	1	20	A IMAGINE DRAGONS	Continued Silence (EP)
2			GREATEST THE HEAD AND THE HEART	The Head And The Heart
3	6	72	VOLBEAT VERTIGD 016814/UNIVERSAL REPUBLIC (13.98)	Beyond Hell/Above Heaven
.4	5	2	HOLLIE CAVANAGH 19/INTERSCOPE 017101 EX/IGA (6:58)	American Idol: Season 11: Highlights (EP)
5	HOT I DEI	HUT UT	GLASS CLOUD EQUAL VISION 214 (12.98)	The Royal Thousand
6	30	3	CRIMSON TIGERS STREAKER 7 EX (4.98)	Crimson Tigers (EP)
7	13	39	NERO MTA/MERCURY/CHERRYTREE/INTERSCOPE 016371/IGA (9.98)	Welcome Reality
8	7	3	CASEY ABRAMS CONCORD 33672 (14.98)	Casey Abrams
9	9	3	DIIV CAPTURED TRACKS 158 (14.98)	Oshin
10	2	2	NILE NUCLEAR BLAST 2818 (15.98)	At The Gates Of Sethu
11	NE	w	FUTURE OF FORESTRY SOUND SWAN 4574 EX (11.98)	Young Man Follow
12	3	2	ABANDON ALL SHIPS VELOCITY 171/RISE (12.98)	Infamous
13	NE	w	I CALL FIVES PURE NOISE 00118* (9.98)	I Call Fives
14	NE	w	BRENDAN JAMES ROCK RIDGE 61370 (9.58)	Hope In Transition
15	29	ü	FATHER JOHN MISTY SUB POP 970* (13.98)	Fear Fun
16	NE	w	J.STALIN TOWN THIZZNESS 2527 (15.98)	Memoirs Of A Curb Server
17	NE	w	KOKANE AKA JERRY B. LONG BUDEBOY 93276 (9.98)	The Legend Continues
18	31	1	AZEALIA BANKS POLYDOR/INTERSCOPE DIGITAL EX/IGA (4.98)	1991 (EP)
19	43	3	YUNA FADER LABEL 0921 (12.98)	Yuna
20	NE	w	RHONDA VINCENT UPPER MANAGMENT 006 (12.98)	Sunday Mornin' Singin': Live!
21	17	з	JERRY DOUGLAS EONE 2128 (15.98)	Traveler
22	19	9	JD MCPHERSON FEATURING JIMMY SUTT HISTYLE/ROUNDER 619138/CONCORD (14.98)	ON AND ALEX HALL Signs & Signifiers
23	15	9	FLORIDA GEORGIA LINE BIG LOUD MOUNTAIN 001 EX (4.98)	It'z Just What We Do
24	28	47	KENDRICK LAMAR TOP DAWG DIGITAL EX (7.98)	Section.80
25	RE-E	NTRY	JENNY & TYLER JENNY & TYLER 71959 EX (15.98)	Open Your Doors

	- 9	
	5	1
1	1 Al	
1	5	4

The rock band's debut effort starts with 2,000 and also launches at No. 21 on Hard Rock Albums.

#### 6

Venue sales at the band's recent concerts fuel its 123% gain. The act has been playing gigs during the Vans Warped tour in its merch/vendor tent area.



The Tennessee native, who's scaling Hot Country Songs with "Did It for the Girl" (No. 33 this week) arrives with his debut EP (1,000).

	_				
and the second	LAST WEEK	WEEKS ON CHIL	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (PRICE)	TITLE	CURT
26	NE	w	DR. KOKASTIEN BUDEBOY 92052 (9.98) Dr. Koka	astien Hosted By DJ King Assassin	
27	NE	w	MISSION OF BURMA FIRE RECORDS 263* (16:58)	Unsound	
28	21	3	TY SEGALL BAND IN THE RED 231* (13.98)	Slaughterhouse	
29	24	13	BEN HOWARD UNIVERSAL ISLAND 016588/UNIVERSAL REPUBLIC (11.98)	Every Kingdom	
30	58	2	SKI JOHNSON WIDE-A-WAKE 7237 (12.98)	Underdogs On Top	
31	12	3	CASSANDRA WILSON FEATURING FABRIZIO SOTTI DJAH 2412/EDNE (17:98)	Another Country	
32	RE-EI	UTRY	CLOUD NOTHINGS CARPARK 70070* (13.58)	Attack On Memory	
33	16	4	GERALD ALBRIGHT / NORMAN BROWN CONCORD JAZZ 33445/CONCORD (18.98)	24/7	
34	40	9	MICHAEL KIWANUKA COMMUNION/POLYDOR/CHERRYTREE/INTERSCOPE DIGITAL EX/IGA (9.98)	Home Again	
35	25	4	VAMPIRES EVERYWHERE! HOLLYWOOD WASTE 8879 (15.98)	Hellbound And Heartless	
36	33	40	REDLIGHT KING HOLLYWOOD 013273 (10.98)	Something For The Pain	
37	8	2	DOUG BENSON COMEDY CENTRAL 0158 (13.98)	Smug Life	ł
38	RE-EP	TRY	MAKE DO AND MEND RISE 162* (11.58)	Everything You Ever Loved	
39	NE	w	GABE BONDOC GABE BONDOC DIGITAL EX (9.98)	Timing	
40	RE-EI	ITRY	FOXY SHAZAM I.R.S. 41160*/CAPITOL (12.98)	The Church Of Rock And Roll	
41	NE	w	ROB WHITE QUEEN OF SHEBA/HUSH 91273/ORPHEUS (13.98)	Just Kickin' It	
42	27	55	ANDY GRAMMER S-CURVE 151602 (9.98)	Andy Grammer	
43	NE	w	GREG BATES REPUBLIC NASHVILLE DIGITAL EX/UNIVERSAL REPUBLIC (5.98)	Greg Bates (EP)	
44	47	9	DEAD SARA POCKET KID OOT (1.38)	Dead Sara	
45	45	9	OTHERWISE CENTURY MEDIA 8876 (15.98)	True Love Never Dies	
46	42	15	KNIFE PARTY EARSTORM DIGITAL EX (2.98)	100% No Modern Talking (EP)	
47	NE	w	TONY TESTA RAKIT DIGITAL EX (9.98)	Murda Machine	
48	34	11	JESSE & JOY WARNER LATINA 529227 (13.98)	Con Quien Se Queda El Perro?	
49	32	3	BEACHWOOD SPARKS SUB POP 784* (14.98)	Tamished Gold	
50	49	3	RACHEL CROW SYC0 44391 EX/COLUMBIA (5.98)	Rachel Crow (EP)	
48 49	34 32	11 3	JESSE & JOY WARNER LATINA 529227 (13:38) BEACHWOOD SPARKS SUB POP 784* (14:98) RACHEL CROW	Con Quien Se Queda El Perro Tarnished Go	o? Id

had.

 top 100 of the Billboard 200 or the top 10 of Top R&B/Hip-Hot or developing acts, defined as those who have never appeared measured by Nielsen BOS, sales data as complied by Nielsen Sp

Nav.

e best-selling albums by new or developing acts, defined as those who have never appeared or on Heatseeker Albums, HEATSEEKERS SONGS: The most popular sungs across all formats by neligible to appear on Heatseeker Songs. Titles are ranked by radio airplay audience impression.

HEATSEEKERS ALBUMS: 1 with them impligible to oppea obsequent songs are then

#### HEATSEEKERS SONGS

212		- 11	
	WEX	WEEKS ON CHT	TITLE ARTIST IMPRINT/PROMOTION LABEL
0	3	17	# TONGUETIED GROUPLOVE CANVASBACK/ATLANTIC
2	4	17	LITTLE TALKS OF MONSTERS AND MEN SKRIMSLEHF LAEKJARAS I/UNIVERSAL REPUBLIC
3	6	ō	HO HEY THE LUMINEERS DUALTONE
4	5	9	HOW WE DO (PARTY) RITA ORA ROC NATION/COLUMBIA
6	7	14	WHY YA WANNA JANA KRAMER ELEKTRA NASHVILLE/WMN
6	B	12	COWBOYS AND ANGELS DUSTIN LYNCH BROKEN BOW
7	17	:4	PROMISES NERO MTA/MERCURY/CHERRYTREE/INTERSCOPE
8	10	9	SNAP BACKS & TATTOOS DRICKY GRAHAM NU WORLD ERA/EONE
9	13	4	AMEN MEEK MILL FEATURING DRAKE MAYBACH/WARNER BRDS.
10	9	31	MIDNIGHT CITY M83. M83/MUTE/CAPITOL
11	315	9	IT'S TIME IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE
12	12	28	BANGARANG SKRILLEX FEATURING SIRAH BIG BEAT/OW/SLA/ATLANTIC/RRP
13	NE	W	THINKIN BOUT YOU FRANK OCEAN DOD FUTURE/DEF JAM/IDJMG
14	NE	w	POP THAT FRENCH MONTANA FEAT. RICK ROSS, DRAKE, LIL WAYNE COKE BOYS/BAD BOY/INTERSCOPE
15	16	7	SOMETHING TO DO WITH MY HANDS THOMAS RHETT VALORY
16	15	5	THE A TEAM ED SHEERAN ELEKTRA/ATLANTIC
17	14	23	AYY LADIES TRAVIS PORTER FEATURING TYGA PORTER HOUSE/RCA
18	21	46	SCARY MONSTERS AND NICE SPRITES SKRILLEX BIG BEAT/ATLANTIC/BRP
19	22	3	HASTA QUE SALGA EL SOL DON OMAR ORFANATO/MAGHETE/UMLE
20	18	17	AI SE EU TE PEGO MICHEL TELO PANTANNAL/RGE/SONY MUSIC
21	20	10	REFILL ELLE VARNER MBK/RCA
22	25	2	10,000 REASONS (BLESS THE LORD) MATT REDMAN SIXSTEPS/SPARROW/EMI CMG
23	19	3	WINDOWS DOWN BTR NICKELODEON/COLUMBIA
24	24	38	CINEMA BENNY BENASSI FEATURING GARY GO ULTRA
25	RE-E	NTRY	ME WITHOUT YOU TOBYMAC FOREFRONT/EMI CMG

#### **REGIONAL HEATSEEKERS #1 ALBUMS**



The San Diego blues duo is bubbling under the threshold of the Triple A airplay chart with the song, which has sold 5,000 downloads, according to Nielsen SoundScan. The tune's official video has earned more than 125,000 views on the act's YouTube channel.



**Glass Cloud** 

Nero

The Royal Thousand

Welcome Reality

## JUL 28 2012 - OT 100 Billboard

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MER	WEEK	AGO	WERKS	TITLE Artist PRODUCER (SONGWRITER) IMPRINT / PROMOTION LABEL	UNIT	PEAK	3 Despite a 2% dip
1 1	1	1	21	CALL ME MAYBE Carly Rac Jepsen JRAMSAY (JRAMSAY, C.R.JEPSENT, CROWE) Corly Rac Jepsen Corly Rac Jepsen	3	1	205,000 downlo
2 2	2	2	12	PAYPHONE Maroon 5 Featuring Wiz Khalifa BENNY BLANCO, SHELLBACK (ALEVINE, BLEVIN, A.MALIK, D.OMELIO, SHELLBACK (C.J. THOMAZ) @@ A&MOCTONE/INTERSCOPE		2	sold, the song becomes Perry's
3 4	4	4	-	WIDE AWAKE Katy Perry		3	eighth No. 1 on
4 3	2	3	-	DR. LUKE, CIRKUT (K.PERRY, L. GUTTWALD, MAX MARTIN, B.MCKEE, H.WALTER) OCAPITOL SOMEBODY THAT I USED TO KNOW Gotye Featuring Kimbra	٥	1	Hot Digital Song (2-1). She passe
				W.DE BACKER IW.DE BACKER, LBONFA) @ SAMPLES 'N' SECONDS/FAIRFAX/UNIVERSAL REPUBLIC LIGHTS Ellie Goulding			Eminem's seven
9 5	5	6	30	R STANNARD, A.HOWES (E.GOULDING, R.STANNARD, A.HOWES)	2	5	leaders and trai
6 6	В	5	NR.	WHERE HAVE YOU BEEN Rihanna DR LUKE, CIRKUT, C.HARRIS (EDEAN, LGOTTWALD, C.HARRIS, H.WALTER, G.MACK) @ SRPyDEF JAM/DJMG	-	5	only Rihanna (1 the most No. 1s
2 1	2	20	9	GREATEST GAINER/ WHISTLE Flo Rida STREAMING @POEBOWATLANTC		7	the chart's archi
3 7	7	9	11	TITANIUM David Guetta Featuring Sia		7	
5	a		2	DEUETTA & TUINFORT AFROJACKIS FURIERD. GUETTA & TUINFORT NVAN DE WALL)  OWHAT A MUSIC/ASTRADWERKS/CAPITOL GREATEST GAINER/ BLOW ME (ONE LAST KISS) PInk		9	1
			2	DIGITAL + AIRPLAY GRUBSTIN/PINK,GRUBSTIN/ ORCA SCREAM Usher			-94
0 1	0	10	12	MAX MARTIN, SHELLBACK (MAX MARTIN, SHELLBACK, S.KOTECHA, U, RAYMOND M)		10	
1 8	B	7	30	WE ARE YOUNG fun. Featuring Janelle Monae RUN_L8HASKER IN RUESS ADOST_LANTONOFF_L8HASKER OF FUELED BY RAMEN/RRP	٦	1	Powered by a 3
2 9	910	8	22	STARSHIPS Nicki Minaj RAMIREDONE_CFALKIO_TMARAJ,N.KHAVATCCFALK.RYACOUB,W.A.HECTORI @YOUNG MUNEY/CASH.MUNEY/UNIVERSAL REPUBLIC		5	blast on On-Der
3 1	15	12	ai i	WILD ONES Flo Rida Featuring Sia	-	5	Songs (440,000
	2745 U.			SORY & NIUS AXWELL (TUNLIARD, RJUDRIN, PMELKIS, FURLER, AXWELL, LUTTRELL, M.COOPER, B.MADDAHI) OPDE BOY/ATLANTIC WHAT MAKES YOU BEAUTIFUL One Direction	-	120	demand stream
4 1	3	11	<i>u</i>	C.FALK.R.YACOUB IR.YACOUB,C.FALK,S.KOTECHA) O SYCO/COLUMBIA	2	.4	up 53%), the ray collects a third t
5 1	4	15	15	MERCY Kanye West, Big Sean, PushaT, 2 Chainz LFTED(KOWESTSTAFTSANDERSONTTHORNTON TEPPSJTHOMASDBEAGLEW RILEYRWILLIAMS) @60.00./ROCAFELLADEFJAMIDJMG		14	10 from his albu
6 2	7	35	5	WANT U BACK SHELLBACK (SHELLBACK, S, KOTECHA) Cher Lloyd @ SYCO/EPIC		16	Wild Ones, follo
7 2	8	32	21	SOME NIGHTS fun.		17	"Good Feeling" (No. 3 in Januar
				JBHASKER (FUN_JBHASKER) OF FUELED BY RAMEN/RRP GIVE YOUR HEART A BREAK Demi Lovato	-	111-0	and the title tra
8 1	9	22	AR.	J.ALEXANDER.B.STEINBERG (J.ALEXANDER.B.STEINBERG) O HOLLYWOOD	•	18	featuring Sia (N
9 1	5	13	27	GLAD YOU CAME The Wanted SMAC(5.MCCUTCHEON,WAHECTOR,E.DREWETT) OG GLOBAL TALENT/MERCURY/IDJMG	2	3	in May).
0 1	8	21	11	EVERYBODY TALKS Neon Trees JMELDA-JOHNSEN (T.GLENN, T.PAGNOTTA) OO MERCURY/NDJMG	•	18	10
1 1	7	18	1	GOOD TIME Owl City & Carly Rae Jepsen		17	With 76,000 sol
		and a	ed.	AYOUNS (AYOUNG, MTHIESSEN, BLEE) @ 664/SCHOOLBOY/INTERSCOPE/UNIVERSAL REPUBLIC LET'S GO Calvin Harris Featuring Ne-Yo		1 HAGY	the chart's track week, the song
3 0	5	31	199	CHARRIS (CHARRIS, S.C.SMITH)		22	passes 1 million
3 2	3	27	8	COME OVER Kenny Chesney B.CANNON,K.CHESNEY IS.HUNTS,MCANALIY,J.OSBORNEI @ BLUE CHAIR/COLUMBIA NASHVILLE		23	in digital sales,
4 2	4	23		I WON'T GIVE UP Jason Mraz JCHICGARELLI (JMRAZMINATTER) @ ATLANTIC/RRP		8	marking his eig
5 2	a	17	20	DRUNK ON YOU Luke Bryan		16	download to rea the milestone. H
		1001		J.STEVENS (R.CLAWSON, C.TOMPKINS, J.KEARI @CAPITOL NASHVILLE DRIVE BY Train		COLUMN TO A	2010 four-week
6 2	avin	19	2	ESPIONAGE.B.WALKER (P.MONAHAN, ELIND, A.B.JORKLUND) O COLUMBIA		10	Hot 100 No. 1,
7 1	6	14	16	BOYFRIEND Justin Bieber MPOSNER,MOL (MPOSNER,J.BIEBER.MLEVY,M.MUSTO) GO SCHOOLBOY/RAYMOND BRAUN/ISLAND//DJ/MG	2	2	"OMG" (featuri Will.i.am), lead
8 3	15	40	10	NO LIE 2 Chainz Featuring Drake MKEWILLMADE (T (TEPPS AGRAHAM M.WILLIAMS) @ DUFFLE BAG BOYZ/DEF JAM/DJ/MG		28	with 4.6 million
9 2	5	25		THE FIGHTER Gym Class Heroes Featuring Ryan Tedder		25	1 A
				RB.TEDOER.N.ZANCANELLA (GYM CLASS HERDES, R.B.TEDOER, N.ZANCANELLA) O DECAYDANCE/FUELED BY RAMEN/RRP STRONGER (WHAT DOESN'T KILL YOU) Kelly Clarkson		-	H.C.
0 3	u ;	28	- 10	G.KURSTIN (J.ELOFSSON, A, TAMPOSLO, GAMSON, G.KURSTIN) @ 19/RCA		20	1
3	3	30	11	M.WRUCKE (W.HOGE,E.PASLAY) @ REPUBLIC NASHVILLE	•	29	Ber wat
2 3	4	33		WORK HARD, PLAY HARD Wiz Khalifa STAREATE BENNY BLANCO (CJ.THOMAZB LEVIN M SLERIKSEN TE HERMANSEN) @ ROSTRUM/ATLAWTIC/RRP		17	The British singe
3	8	49	5	PONTOON Little Big Town LJ0YCE IN HEMBYLLAIRD, B DEANI @ CAPITOL NASHVILLE		33	lands her first Ho
4 2	a 2	26	- 10	LIOYCE IN HEMBYLLAIRD, B.DEANI O CAPITOL NASHVILLE SPRINGSTEEN Eric Church		19	Digital Songs top
-			-	JJDYCE IE CHURCH, R.TYNDELLJ HYDEL O EMINASHVILLE WE RUN THE NIGHT Havana Brown Featuring Pitbull			10, as "Want U
5 4	0	38	-16	REDONE DE PARIS IC.DAVIS.SNOB SCRILLA) O UNIVERSAL REPUBLIC		35	Back" rises 13-9 (114,000; up 309
<b>G</b> 3	7	34	10	5-1-5-0 Dierks Bentley BBEAVERS.LWOOTENIJ.BEAVERS.B.BEAVERS.D.BENTLEY @CAPITOL NASHVILLE		34	On Hot 100 Airpl
7 3	11	29	23	FEEL SO CLOSE Calvin Harris		12	it climbs 51-44 (
8 2		16	15	CHARRISICHARRISI OULTRA BACK IN TIME Pitbull		11	million audience impressions, up
				MXINCHENDJBIG SYPHEDJBUDDHAIA CPEREZUWARGAS/MKINCHENA.TREJUS ROBINSON.EMCDANIELI   MR 305POLO GROUNDS/RCA  CASHIN' OUT  Cash Out		Part of	and service to be
9 3	Ð	39	14	DJ SPINZ (J.M.H.GIBSON) GO BASES LOADED/EPIC		36	66 The record radi
•	3	45	ale.	(KISSED YOU) GOOD NIGHT Gioriana MSERLETICITUSSSINLIKEARI @EMBLEMWARNER BROS. NASHVILLEAWAN	•	40	The second radi single from
3	19	41	15	ONE THING One Direction		39	Believe begins o
2 3		24	100	RYACOUB.C.FALK (RYACOUB.C.FALK,S.KOTECHA)  O SYCO/COLUMBIA BROKENHEARTED Karmin	-	16	Mainstream Top
				CIRKUT,E.WRIGHT (A.HEIDEMANN,N.NOONAN,R.HEAD,J.HILL,C.KELLY,H.WALTER,E.WRIGHT) @ EPIC PART OF ME Katy Perry		10	40 (No. 36) and Rhythmic (No. 4
3 4	1	37	2	DR. LUKE, MAX MARTIN, CIRKUT (K, PERRY, LGOTTWALD, MAX MARTIN, B, MCKEE)	2	1	and re-enters H
3 5	5	59	3	ANGEL EYES Love And Theft JLEO (JLCOPLANE GUNDERSON,E PASLAY) @ RCA NASHYILLE		44	Digital Songs at
5 5	9	63	16	TOO CLOSE Alex Clare		45	No. 61 (30,000;
				DIPLO.SWITCH.A.RECHTSCHAID (A.CLARE, LDUGUID) O UNIVERSAL ISLAND/UNIVERSAL REPUBLIC WANTED Hunter Hayes	-	40	28%).
		56	14	D.HUFF,H,HAVES (T.VERGES,H,HAVES)	-	40	BETV
7 4	2	36	35	T-MINUS (A.GRAHAM, D.CARTER, T.WILLIAMS, A.RAY)	2	14	P!N
8 5	1	53		LEMME SEE Usher Featuring Rick Ross JIMJONSIN/MR MORPHS (J.E.SCHEFFER,D.MORPHS/N/MAR2OUCA,URAYMOND IVE BELLINGEFLLKNIGHTEN,WLROBERTS II) @RCA		48	P II
9 4	4	42	15	HEART ATTACK Trey Songz		42	
			177	BENNY BLANCO, RICO LOVE IB LEVIN, RICO LOVE, T. NEVERSON   BOTH OF US  B.o.B Featuring Taylor Swift			
0 4	1	46		DR LUKECORKUT (ERSIMMONS JR LIGUTT WALDS J HILLIX JONES A MALIKE MONTGOMERY II HWALTER) @REBELROCK/SRAND HUSTLE/ATLANTIC		18	20
5	7	58	12	TONGUE TIED Grouplove RRABIN IGROUPLOVEI © CANVASBACIVATLANTIC		51	10
2 5	6	57	13	BEERS AGO Toby Keith TKEITH (TKEITH, B.PINSON) @ SHOW DOG-UNIVERSAL		52	1
3 7	0	72	73	CHASING THE SUN The Wanted		53	A.
		1216		ASMITHIASMITHE.GLEAVE)  GLOBAL TALENT/MERCURY/DJ/MG Blake Shelton			
5	4	67	2	S.HENDRICKS IP.JENKINS, D.E.JOHNSON) @WARNER BROS. NASHVILLE/WMN		54	100
		51	SEL	BURN IT DOWN Linkin Park RRUBIN M SHINODA (LINKIN PARK) @ MACHINE SHOPAWARNER BRDS.		30	

3 Despite a 2% dip to	THE	UAST WEEK	2 WEEKS AGO	WEBS
205,000 downloads	56	50	55	15
sold, the song becomes Perry's	57	75	79	-
eighth No. 1 on Hot Digital Songs	58	60	64	16
(2-1). She passes	59	66	71	15
Eminem's seven leaders and trails	60	62	50	
only Rihanna (11) for	61	61	63	
the most No. 1s in the chart's archives.	62	71	68	Ŵ
	63	65	66	10
-	64	73	77	
T A ST	65	67	70	7
Powered by a 39-16	66	82	87	
blast on On-Demand	67	68	65	
Songs (440,000 on- demand streams,	68	76	74	Ð
up 53%), the rapper collects a third top	69	Π	76	, A
10 from his album	70	RE-E	NTRY	2
Wild Ones, following "Good Feeling"	71	69	-	
(No. 3 in January)	72	72	99	
and the title track, featuring Sia (No. 5	73	74	69	-
in May).	74	86	90	
10	75	B1	93	
With 76,000 sold in the chart's tracking	76	85	85	
week, the song passes 1 million	77	94	92	
in digital sales,	78	88	-	
marking his eighth download to reach	79	90	-	-
the milestone. His 2010 four-week	80	84	83	4
LOID IDUI - WECK	81	97		93

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-	2 WEEKS AGO	(2)도	TITLE		PEAK
WEEK	2 WE	WEBRS		1183	PEA
50	55	15	BEEZ IN THE TRAP Nicki Minaj Featuring 2 Chainz KE-NOE (0.T.MARAJ,M.JORDAN,TEPPS) O YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC		48
75	79		G.KURSTIN (BUSBEE ALEX G.) Kelly Clarkson @ 19/8CA		57
60	64	16	TAKE IT TO THE HEAD DJ Khaled Feat. Chris Brown, Rick Ross, Nicki Minaj & Lil Wayne Heimer and the set of the		58
66	71	15	LITTLE TALKS Of Monsters And Men		59
			UFMONSTERS AND MENA ARNARSSON IN BHILMARSDUTTIR RTHORHALLSSON SKRIMSLEHFLAEK LARAS TUNIVERSAL REPUBLIC LEAVE YOU ALONE Young Jeezy Featuring Ne-Yo		
62	50		WARREN & U.W.JENKINS,W.BRIFFIN,S.C.SMITH,LLISTON-SMITH		51
61	63		J.L.COLE (J.COLE,C.MAYRELD) @ ROC NATION/COLUMBIA		61
71	68	10	TIME IS LOVE Josh Turner EROGERS (LSHAPIRO, T.MARTIN, M.NESLER) @MCA NASHVILLE		62
65	56	10	POSTCARD FROM PARIS The Band Perry N.CHAPMAN (K.PERRY, N.PERRY, R.PERRY, K. DIOGUARDU, CONEN) @ REPUBLIC NASHVILLE		63
73	77		HO HEY The Lumineers		64
67	70		R HADLOCK (WSCHULTZ, I.FRAFTES) O DUALTONE FOR YOU Keith Urban		65
100	DUCK!		D.HUFFK.URBAN (M.POWELLK.URBAN)   CAPITOL NASHVILLE  AS LONG AS YOU LOVE ME  Justin Bieber Featuring Big Sean		Sec. D
82	87		R JERKINS, ALINDAL (R JERKINS, ALINDAL, N, ATWEH J, BIEBER, S, ANDERSON) @ SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJ/MG		21
68	65	-	HOW WE DO (PARTY) Rita Ora TERMEISANARI.NOSTNADMOSTNADAMOSTNAD		62
76	74	ñ	WHY YA WANNA Jana Kramer SHENDRICKS (C.GRAVITT,C. DESTEFAND,A.GORLEY) @ELEKTRA NASHMILLE/WMN		68
π	76		COWBOYS AND ANGELS Dustin Lynch		69
RE-E	TRY		PROMISES		70
-0.0			D.STEPHENS, J.RAY (D.STEPHENS, J.RAY, A.WATSON) @ MTA/MERCURY/CHERRYTREE/INTERSCOPE TRUCK YEAH Tim McGraw		
69			B.GALLIMORETMCGRAW(CJANSON/PBRUSTCJUCAS,D.MVRICK) OBIG MACHINE THE WIND Zac Brown Band		68
72	99		K:STEGALLZ.BROWN (ZBB.Z.BROWN,W.DURRETTE,L.LOWREY)  O SOUTHERN GROUND/ATLANTIC/RPM		72
74	69	10	HYFR (HELL YEAH F****G RIGHT) Drake Featuring Lil Wayne T-MINUS (AGRAHAM D CARTERN SHEBB T.WILLIAMS A PALMAN K SAMIRC HILL) @YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	•	62
86	90		SNAP BACKS & TATTOOS Driicky Graham VUNG BERG,ARCH THE BOSS IL COOPER.N. GRAHAM.C.WARD,A.REDMAN) ON WORLD ERA/EDNE		74
B1	93		BAG OF MONEY Wale Featuring Rick Ross, Meek Mill & T-Pain		75
85	85		BEAT BILLIONAIRE (D.AKINTIMEHIN,R.R.WILLIAMS,WIL.ROBERTS II,T-PAIN,S.COOKE)  MAYBACH/WARNER BROS. Lee Brice		76
1000	1000		K_JACOBS,MMCCLURELBRICE (B.MONTANA, J.OZIER.B.GLOVER)  O CURB  AMEN  Meek Mill Featuring Drake		No.
94	92		KEY WANE IR.R.WILLIAMS, J.FELTON, A.GRAHAM, D.M. WEIR ILLABRAMS, M.H.MCDONALD) @ MAYBACH/WARNER BROS.		π
88	-		DON'T WAKE ME UP Chris Brown MEDIASSIAEDIASSI		78
90	-	1	SHE'S SO MEAN matchbox twenty MSERLETIC (R.THOMAS, PDOUGETTE, K.COOK) © EMBLEM/ATLANTIC		79
B4	83	-	MIDNIGHT CITY M83. A GONZALEZ,J MELDA-JOHNSEN (A GONZALES M KIBBY,J MEDAL-JOHNSEN) @@ M83/MUTE/CAPITOL	•	72
97		2	2 REASONS Trey Songz Featuring T.I.		81
			TTAYLOR BRIDGE (TNEVERSON,TTAYLOR,NIMCDOWELL,C.J.HARRIS, JR,M.TIMOTHEEK, STEWART)  G SONGBOOK/ATLANTIC IT'S TIME Imagine Dragons		
91	89		B.DARNER.IMAGINE DRAGONS (D.REYNOLDS,W.SERMON, B.MCKEE) @ KIDINAKORNER/INTERSCOPE BANGARANG Skrillex Featuring Sirah		82
93	98	4	SKRILLEX (SMOORE) OBIG BEAT/OWSLA/ATLANTIC/RRP		72
96	94		GLASS Thompson Square NV (RCOPPERMAN_J_NITE) O STONEY CREEK		84
HOT S	SHUT IUT	1	THINKIN BOUT YOU Frank Ocean EDCEANS.TAYLOR (EDCEANS.TAYLOR) EDCEANS.TAYLOR EDCEANS.TAYLOR EDCEANS.TAYLOR EDCEANS.TAYLOR		85
83	52		ONE MORE NIGHT Maroon 5		42
89	82	-	MAX MARTIN, SHELLBACK (ALEVINE, SHELLBACK, S. KOTECHA, MAX MARTIN) @ A&WOCTONE/INTERSCOPE CREW LOVE Drake Featuring The Weeknd		80
2002	1100		CMONTAGNESETHEINEDIGNON/SHEBBIA/GRAHAM/N/SHEBBIA/MUMWUA/TESR/EC/MONTAGNESE	7-1	No. of
92	86		STRETR, INVERADIAZ D.CARTER, SANDERSON, WARAARRIDAZ MARLICLABROAN, THE SEGURAN OVUNG MUNEYCASH MUNEYLANDERSAL REPUBLIC		38
99	+		SSAMSON MININGHENDEN LORD/ BUCDINA (A CHERIZO SCOTTURVIAGASS SAMSON) AND IEN BIZANS, JR SI MEBARAK REVILLIK STEPHENS ON RESPOND CROINDSRCA		89
NE	W		POP THAT French Montana Featuring Rick Ross, Drake, LII Wayne LEE OF THE AMAZINZ/KKHARBOUCH/WLROBERTS/I/AGRAHAM/DCARTERAL/NORRIS,LCAMPBELL) © COKE BOYS/BAD BOV/INTERSCOPE		90
95	88	15	RIGHT BY MY SIDE Nicki Minaj Featuring Chris Brown POPOAKRIPPA 125, PROUF ID TWARA JA WANSEL WIELDERE DEAN, JROBERTS R.COLSON @YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC		51
87	78	15	DANCE AGAIN Jennifer Lopez Featuring Pitbull		17
NE			BEDONE,AL BURNA (N.KHAYAT,E IGLESIAS, B.HAJ,ILAJ JUNIOR A CPEREZ) O EPIC SOMETHING TO DO WITH MY HANDS Thomas Rhett		93
			JJOYCE (THOMAS RHETTL.T.MILLER,C.STAPLETON) @VALORY GOLD ON THE CEILING The Black Keys		and the second
RE-E	ATRY		DANGER MOUSE, THE BLACK KEYS (D.AUERBACH, P.CARNEY, B.BURTON) @ NONESUCHAWARNER BROS.		94
NE	W		THE A TEAM         Ed Sheeran           JGOSLING, E SHEERAN (E.SHEERAN)         © ELEKTRAVATLANTIC		95
RE-E	TRY		HOME Phillips D.PEARSON (D.PEARSON, G. HOLDEN) @ 19/INTERSCOPE	•	10
98	84	20	UP! LoveRance Featuring lamSu & Skipper or 50 Cent B.OUVERJAMSUM (R.OUVERS.WILLIAMS.PCOX) @ STUDD UFE/INTERSCOPE		45
NE	w		50 WAYS TO SAY GOODBYE Train		98
10.55	era Run	1	ESPIONAGE (PMONAHAN, E, LIND, A, BJORKLUND)  G COLUMBIA Big & Rich		10000
NE		the state	D.HUFF (D.LEVERETT.B.DALY.S.BUXTON) @WARNER BROS. NASHVILLEAWAR LOVIN' YOU IS FUN Easton Corbin		99
RE-EI	ITRY	23	G.CHAMBERLAIN (J.BEAVERS, B.DIPIERO)		100

AIRPLAY MONITORED BY

nielsen

BDS

SALES DATA COMPILED BY

nielsen

SoundScan

#### BETWEEN THE BULLETS

#### **PINK PLANTS 'KISS' IN TOP 10**



"Blow Me (One Last Kiss)," the first single from P!nk's sixth studio album, The Truth About Love (due Sept. 18), rockets 58-9 in its second week on the Billboard Hot 100 with Greatest Gainer/Digital and Airplay honors. The track rises 41-4 on Hot Digital Songs (up 259% to 171,000 downloads, according to Nielsen SoundScan) and 56-23 on Hot 100 Airplay (76% gain to 39 million audience impressions, according to Nielsen BDS). Rushed to digital retailers on July 3, it lacked highprofile placement in the iTunes store until its second sales frame, fueling its hefty gain this issue. "Kiss" is P!nk's 12th Hot 100 top 10. -Gary Trust

cre impressions measured by Nielsen Broadcast Data Systems and sales data compiled by Nielsen Soundscan awarded, respectively, for the largest digital sales and airpley increases on the chart. See Charts Legend on seus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved. FLO RIDA: ZACH WOLFE -format aud rer/Atrolay Coopuler songs, according to all-Gainer/Digma and Greatest Gain biz for nules and explanations. (1) The most of Greatest C

AIRPLAY MONITORED BY	
niclsen	

HOT 100

SALES DATA COMPILED BY niclscn SoundScan

**ROCK** 

## Billooard. DIGITAL SONGS JUL 28 2012

#### HOT 100 AIRPLAY

SALES DATA COMPILED BY

nielsen SoundScan

WEEK	WEEK	WEEKS ON CHT	TITLE ARTIST IMPRINT/PROMOTION LABEL
0	1	13	#1 PAYPHONE SWKS MAROON STEAT, WIZ KHALIFA ASM/OCTONE/INTERSCOPE
2	2	16	CALL ME MAYBE
3	-4	12	CARLY RAE JEPSEN 604/SCHOOLBOY/INTERSCOPE
4	3	23	SOMEBODY THAT I USED TO KNOW
6	5	8	GOTYE FEAT. KIMBRA SAMPLES 'N SECONDS/FAIRFAVUNIVERSAL REPUBLIC WIDE AWAKE
6	6	12	LIGHTS
õ	в	12	SCREAM
8	7	22	USHER ACA STARSHIPS
10.724 70.534		14	NICKI MINAJYOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
9	9	21	FUN. FEAT. JANELLE MONAE FUELED BY RAMEN/RRP WHAT MAKES YOU BEAUTIFUL
10	10	18	ONE DIRECTION SYCO/COLUMBIA
O	13	10	DAVID GUETTA FEAT. SIA WHAT A MUSIC/ASTRALWERKS/CAPITOL
12	11	25	GLAD YOU CAME THE WANTED GLOBAL TALENT/MERCURY/IDJMG
13	14	9	LET'S GO CALVIN HARRIS FEAT. NE-YO ULTRA
14	12	22	FLO RIDA FEAT. SIA POE BOY/ATLANTIC
15	15	12	MERCY KAWE WEST BIG SEAN, PUSKA T, 2 CHANG GOOD, ROCA-FELLADEF JAM/DJMG
16	17	11	GIVE YOUR HEART A BREAK DEMI LOVATO HOLLYWOOD
Ð	18	15	EVEN IF IT BREAKS YOUR HEART ELI YOUNG BAND REPUBLIC NASHVILLE
18	16	27	STRONGER (WHAT DOESN'T KILL YOU) KELLY CLARKSON 15/BCA
19	21	10	5-1-5-0 DIERKS BENTLEY CAPITOL NASHVILLE
20	22	8	COME OVER KENNY CHESNEY BLUE CHAIR/COLUMBIA NASHVILLE
21	24	11	(KISSED YOU) GOOD NIGHT
22	19	24	DRIVE BY TRAIN COLUMBIA
23	56	2	BLOW ME (ONE LAST KISS)
24	28	9	EVERYBODY TALKS
25	23	14	CASHIN' OUT CASH OUT BASES LUADED/EPIC

		11:5×	
	た茶	WEEKS DN CHT	TITLE
WEE	MAN	WE	ARTIST IMPRINT/PROMOTION LABEL
26	34	5	NO LIE 2 CHAINZ FEAT. DRAKE DUFFLE BAG BOYZ/DEF JAM/IDJMG
-	1000	- 25	LEMME SEE
27	33	8	USHER FEAT. RICK ROSS RCA
28	30	13	BEERS AGO
-			TOBY KEITH SHOW DOG-UNIVERSAL
29	27	13	HEART ATTACK TREY SONGZ SUNGBODK/ATLANTIC
30	35	11	WE RUN THE NIGHT HAVANA BROWN FEAT. PITBULL UNIVERSAL REPUBLIC
31	26	18	LEAVE YOU ALONE YOUNG JEEZY FEAT. NE-YO CTE/DEF JAM/IDJMG
32	25	16	DRUNK ON YOU LUKE BRYAN GAPITOL NASHVILLE
33	44	7	ANGEL EYES
34	53	3	WHISTLE FLO BIDA POE BOY/ATLANTIC
35	46	5	OVER
	40.	ж.	BLAKE SHELTON WARNER BROS. NASHVILLE/WMN
36	32	9	J. COLE FEAT. MISSY ELLIOTT ROC NATION/COLUMBIA
37	31	18	BROKENHEARTED KARMIN EPIC
38	42	11	POSTCARD FROM PARIS THE BAND PERRY REPUBLIC NASHVILLE
39	48	8	WORK HARD, PLAY HARD WIZ KHALIFA ROSTRUM/ATLANTIC/RRP
40	39	16	I WON'T GIVE UP JASON MRAZ ATLANTIC/RRP
41	43	12	TAKE IT TO THE HEAD DJ KHALED WE THE BEST/VIDUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
42	54	15	JOSH TURNER MCA NASHVILLE
43	37	19	SPRINGSTEEN ERIC CHURCH EMI NASHVILLE
44	51	4	CHER LLOYD SYCO/EPIC
45	41	8	THE FIGHTER OVM CLASS HERDES FEAT. RYAN TEDDER DECAYDANCE RIELED BY RAMEN/RRP
46	47	32	THE MOTTO DRAKE FEAT LIL WHONE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
47	50	5	ONE THING ONE DIRECTION SYCO/COLUMBIA
48	61	2	GOOD TIME IN. DTY & CARLY INE JEPSEN RDASCHOOLROWNTERSCOPPOMARISAL REPUBLIC
49	57	7	FOR YOU KETTH URBAN CAPITOL NASHVILLE
50	29	13	BACK IN TIME PITBULL MR. 305/POLO GROUNDS/RCA

WITT	WEEK	WEEKO	ARTIST IMPRINT/PROMOTION LABEL	CENT.
	1	32	#1 SOMEBODY THAT I USED TO KNOW	5
	3	21	SOME NIGHTS FUN. FUELED BY RAMEN/RRP	
	2	22	EVERYBODY TALKS NEON TREES MERCURY/IDJMG	•
	5	28	I WON'T GIVE UP JASON MRAZ ATLANTIC/RRP	
	4	33	WE ARE YOUNG RUN. FEAT. JANELLE MONAE FUELED BY RAMEN/RRP	6
	б	27	DRIVE BY TRAIN COLUMBIA	
	8	10	HO HEY THE LUMINEERS DUALTONE	
	9	33	TONGUE TIED GROUPLOVE CANVASBACK/ATLANTIC	
	11	24	LITTLE TALKS DF MONSTERS AND MEN SKEWSLEHF LAEKLARAS LANARESAL REPUBLIC	
	1	13	BURN IT DOWN UNKIN PARK MACHINE SHOP/WARNER BROS.	
	12	8	HOME PHILLIP PHILLIPS 19/INTERSCOPE	•
à	20	4	50 WAYS TO SAY GOODBYE TRAIN COLUMBIA	
	10	44	PARADISE COLDPLAY CAPITOL	
>	24	5	SHE'S SO MEAN MATCHBOX TWENTY EMBLEM/ATLANTIC	
3	18	13	IT'S TIME IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE	

WIEK	LAST WEEK	WIEKS DN CHT	TITLE ARTIST IMPRINT/PROMOTION LABEL	CENT,
1	1	15	#1 MERCY EWKS KANE WEST BE SEAN RISHAT, 2 CHANZED DD, OF JAMED ME	
2	3	11	BOTH OF US BOB FEAT, TAYLOR SWIFT REBELROCK/GRAND HUSTLE/ATLANTIC	
3	2	12	WORK HARD, PLAY HARD WIZ KHALIFA ROSTRUMVATLANTIC	
4	5	10	NO LIE 2 CHAINZ FEAT. DRAKE DUFFLE BAG BOYZ/DEF JAM/IDJMG	
5	6	16	CASHIN' OUT CASH OUT BASES LOADED/EPIC	
6	11	10	SNAP BACKS & TATTOOS DRIICKY GRAHAM NU WORLD ERA/EDNE	
7	7	15	BEEZ IN THE TRAP	
в	4	2	I WISH YOU WOULD BURNALED WE THE BEST VIDING MOVEY CASH MONEY UNVERSAL REPUBLIC	
9	12	10	LEMME SEE USHER FEAT, RICK ROSS RCA	
0	47	5	POP THAT REND MINIMARKATING AND DIVE II WARE COS SUBSED SUMTED DIF	
1	9	16	HEART ATTACK TREY SONGZ SONGBOOK/ATLANTIC	
2	10	35	THE MOTTO BRAKE FEAT, UL WWWNEYDUNG MONEYCASH MONEYUNIVERSAL REPORTO	2
3	44	5	THINKIN BOUT YOU FRANK OCEAN ODD FUTURE/REDZONE/IDJMG	
4	13	44	WOBBLE V.I.C. YOUNG MOGUL/REPRISE/WARNER BROS.	
5	:14	27	FADED TYDA FEAT. LL WIOTNE HOUNE MONEVCASH MONEYUMAVERSAL REPUBLIC	

NEW AGE

왕동 TITLE 중중 ARTIST IMPRINT/LABEL

#1

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19

UNSTOPPABLE E.S. POSTHUMOUS WISSHOP

ORINOCO FLOW (SAIL AWAY)

THE PIANO GUYSALYCEUM ORCHESTRA THE PIANO GUYS

JIM BRICKMAN FEATURING LADY ANTEBELLUM SLS

PRINCIPLES OF LUST (EVERLASTING LUST MIX)

DELERIUM FEAT SARAH MICLACHLAN THE ENGINE ARISTANETTWERK

BEETHOVEN'S 5 SECRETS

RETURN TO INNOCENCE

ENIGMA VIRGIN/CAPITOL

ONLY TIME

**YIRUMA EINS** 

ENVA REPRISEAWARNER BROS.

ENVA REPRISEAWARNER BROS. **RIVER FLOWS IN YOU** 

PEPONI (PARADISE)

THE PIANO GUYS THE PIANO GUYS SADENESS (PART 1)

ENIGMA REPRISE/WARNER BROS.

NOW WE ARE FREE

**BOURNE VIVALDI** 

ENIGMA VIRGIN/CAPITOL

SILENCE

HANS ZIMMER & LISA GERRARD DECCA

THE PIANO GUYS THE PIANO GUYS

A THOUSAND YEARS

THE PIANO GUYS THE PIAND GUYS THE CELLO SONG

THE PIANO GUYS THE PIAND GUYS

NEVER ALONE

0

2

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#### COUNTRY

WEEK	LAST WEEK	WEEKS	TITLE ARTIST IMPRINT/PROMOTION LABEL	CERT.
1	1	В	2 WES LITTLE BIG TOWN CAPITOL NASHVILLE	
2	2	24	DRUNK ON YOU LUKE BRYAN CAPITUL NASHVILLE	
3	3	9	COME OVER KENNY CHESNEY BLUE CHAIR/COLUMBIA NASHVILLE	
4	5	16	WANTED HUNTER HAYES ATLANTIC/WMN	
5	4	22	SPRINGSTEEN ERIC CHURCH EMI NASHVILLE	
6	11	13	ANGEL EYES LOVE AND THEFT BCA NASHVILLE	
7	7	31	5-1-5-0 DIERKS BENTLEY CAPITOL NASHVILLE	
8	9	21	(KISSED YOU) GOOD NIGHT GLORIANA EMBLEM/WARNER BROS./WAR	6
9	6	2	TRUCK YEAH TIM MCGRAW BIG MACHINE	
10	8	21	EVEN IF IT BREAKS YOUR HEART EU YOUNG BAND REPUBLIC NASHVILLE	
11		1	DAY THAT I DIE ZAC BROWN BAND FEAT AMOS LEE SOUTHERN GROUNDWITANTICRPM	
12	14	13	HARD TO LOVE	
13	16	7	OVER BLAKE SHELTON WARNER BROSJWMN	
14	18	14	COWBOYS AND ANGELS DUSTIN LYNCH BROKEN BOW	
15	10	29	SOMETHIN' 'BOUT A TRUCK	

-		Concernance of		
WEEK	LAST	WEEKS ON CHT	TITLE ARTIST IMPRINT/PROMOTION LABEL	CERT
1	T.	100	#1 DANZA KUDURO DON DANAR & LUCENZO VANISJORFAVATUMACI-ETE/UMLE	-
2	2	16	AI SE EU TE PEGO MICHEL TELO PANTANNAL/RGE/SONY MUSIC	
3	3	114	WAKA WAKA (THIS TIME FOR AFRICA) SHAKIRA FEAT FRESHLYGROUND EPIC/SDNY MUSIC LATIN	
4	6	11	HASTA QUE SALGA EL SOL DON OMAR ORFANATO/MACHETE/UMLE	
6	7	132	HIPS DON'T LIE SHAKIRA FEAT. WYCLEF JEAN EPIC/SUNY MUSIC LATIN	
6	9	18	DUTTY LOVE DON OMAR HEAT. NATTY NATASHA UPFANATU/MACHETE/UMLE	
7	17	4	CREO EN TI REIK SONY MUSIC LATIN	
8	11	17	INCONDICIONAL PRINCE ROYCE TOP STOP	
9	10	17	ADDICTED TO YOU SHAKIRA EPIC/SUNY MUSIC LATIN	
10	13	132	HEROE ENRIQUE IGLESIAS INTERSCOPE/UMLE	
11	14	-28	CORRE! JESSE & JOY FEAT. LA REPUBLIKA WARNER LATINA	
12	12	89	BON, BON PITBULL MR. 305/FAMDUS ARTIST/SONY MUSIC LATIN	
13	18	37	BAILANDO POR EL MUNDO JUAN MAGAN FEAT. PITBULL & EL CATA SONY MUSIC LATIN	
14	15	97	THE ANTHEM PITBULL FEAT. LIL JON FAMOUS ARTIST/TVT	
15	<u>_4</u> _	3	HASTA QUE TE CONOCI MANA WARNER LATINA	

#### HOT DIGITAL SONGS

c by Nielsan 8 provided by served.

HOT 100 AIRPLAY: 1232 stations, encompassing poor adult, rock, country, R&B/Nip-hop, Christian, gospel, dance, jazz and Latin formats, are electronically monitored 24 hours a day, 7 days a w Broadcast Data Systems: HOT DIGITAL SONGS, DIGITAL SONGS: The top-selling overall and game-specific, respectively, downloaded tracks, as complied from internet sales reports collected Nielsen SoundScan. Hot 100 Airplay and Hot Digital Songs data is used to complie the Billboard Hot 100. All charts © 2012. Prometheus Global Media, LLC and Neisen SoundScan. Inc. All rights

Contraction of the local division of the loc					
WEEK	WEEK	WEEKS	TITLE ARTIST IMPRINT / PROMOTION LABEL	CENT.	THIS WEEK
1	2	8	#1 WIDEAWAKE		26
2	1	21	CALL ME MAYBE CARLY RAE JEPSEN 604/SCHOOLBOY/INTERSCOPE	E	27
3	4	9	WHISTLE FLO RIDA PDE BOV/ATLANTIC		28
4	41	2	BLOW ME (ONE LAST KISS)		29
5	3	13	PAYPHONE MARDON 5 FEAT, WIZ KHALIFA ASAWOCTONE/INTERSCOPE		30
6	5	24	LIGHTS ELLIE GOULDING CHERRYTREE/INTERSCOPE	2	31
7	7	13	TITANIUM DAVID GUETTA FEAT. SIA WHAT A MUSIC/ASTRALWERKS/CAPITOL		32
8	6	27	SOMEBODY THAT I USED TO KNOW	6	33
9	13	5	WANT U BACK CHER LLOYD SYCO/EPIC		34
10	B	3	GOOD TIME ON, OT & CIRY WE LEPSEN ENSCHOLED WITH FEDERAL HEPUBLY.		35
0	18	13	SOME NIGHTS FUN. FUELED BY RAMEN/RRP		36
12	14	8	PONTOON LITTLE BIG TOWN CAPITOL NASHVILLE		37
13	9	12	WHERE HAVE YOU BEEN BIHANNA SRP/DEF JAM/IDJMG	-	38
14	16	18	EVERYBODY TALKS		39
15	11	26	WILD ONES FLO RIDA FEAT. SIA POE BOY/ATLANTIC		40
16	15	15	MERCY KANYE WEST BIG SEAN, PUSHA T.2 CHAINZ & D.O.D.DEF JAMADJIAS		41
1	24	28	I WON'T GIVE UP		42
18	10	12	SCREAM USHER RCA		43
19	12	22	STARSHIPS NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC		44
20	17	8	THE FIGHTER GYM CLASS HERDES FORT RYAN TEDDER DECARDANCE FUELD BY RAMEWRAP		45
21	25	15	GIVE YOUR HEART A BREAK		46
22	21	22	WHAT MAKES YOU BEAUTIFUL ONE DIRECTION SYCO/COLUMBIA	2	47
23	22	20	DRUNK ON YOU		48
24	23	9	COME OVER KENNY CHESNEY BLIE CHAIR COLUMBA NASHVILLESONY MUSIC		49
25	28	12	WANTED HUNTER HAVES ATLANTIC NASHVILLE/WMN		50

_		_		
THIS WEEK	WEEK	WEEKS ON CHT	TITLE ARTIST IMPRINT / PROMOTION LABEL	CERT.
26	20	29	WE ARE YOUNG FUN. FEAT. JANELLE MONAE FUELED BY RAMEN/RRP	٦
27	38	11	WE RUN THE NIGHT HAVANA BROWN FEAT. PITBULL UNIVERSAL REPUBLIC	
28	27	19	SPRINGSTEEN ERIC CHURCH EMI NASHVILLE	
29	19	14	BACK IN TIME PITBULL MR. 305/POLO GROUNDS/RCA	
30	33	10	BOTH OF US BOB FEAT TAYLOR SWIFT REBELROCK/GRAND HUSTLE/ATLANTIC	
31	26	16	BOYFRIEND JUSTIN BEBER SCHOOLBOY, RAYMOND BRAUNISLAND/IDJMG	
32	38	8	LET'S GO CALVIN HARRIS FEAT. NE-YO ULTRA	
33	34	15	ONE THING ONE DIRECTION SYCO/COLUMBIA	•
34	53	17	TOO CLOSE ALEX CLARE UNIVERSAL ISLAND/UNIVERSAL REPUBLIC	•
35	32	12	WORK HARD, PLAY HARD WIZ KHALIFA ROSTRUM/ATLANTIC/RRP	
36	29	21	FEEL SO CLOSE CALVIN HARRIS ULTRA	•
37	31	22	PART OF ME KATY PERRY CAPITOL	
38	-	2	PROMISES NERO MTA/MERCURY/CHERRYTREE/INTERSCOPE	
39	43	10	NO LIE 2 CHAINZ FEAT. DRAKE DUFFLE BAG BOYZ/DEF JAM/IDJMG	
40	65	6	CHASING THE SUN THE WANTED GLOBAL TALENT/MERCURY/IDJMG	
41	37	26	DRIVE BY TRAIN COLUMBIA	
42	39	18		
43	55	6	ANGEL EYES LOVE AND THEFT RCA NASHVILLE	
44	42	9	5-1-5-0 DIERKS BENTLEY CAPITOL NASHVILLE	
45	50	6	HO HEY THE LUMINEERS DUALTONE	
46	48	8	(KISSED YOU) GOOD NIGHT GLORIANA EMBLEM/WARNER BROS. NASHVILLE/WAR	•
47	40	26	GLAD YOU CAME THE WANTED GLOBAL TALENT/MERCURY/IDJMG	2
48	30	2	TRUCK YEAH TIM MCGRAW BIG MACHINE	
49	56	11	TONGUE TIED GROUPLOVE CANVASBACK/ATLANTIC	
50	46	11	CASHIN' OUT CASH OUT BASES LOADED/EPIC	

	0	)	K		
CERT	THE	LAST WEEK	WEEKS DN CHT	TITLE ARTIST IMPRINT/LABEL	CERT.
	1	1	-4	WINDOWS DOWN SWKS BTR NICKELODEON/COLUMBIA	
	2	2	5	DON'T RUN AWAY TYLER JAMES WILLIAMS FEAT. IME WALT DISNEY	
	3	3	4	GUARDIAN ANGEL COCO JONES & TYLER JAMES WILLIAMS WALT DISNEY	
	4	4	5	ME AND YOU TYLER JAMES WILLIAMS & COCO JONES WALT DISNEY	
	6	-	×1	HEARD IT ON THE RADIO ROSS LYNCH AS AUSTIN MOON WALT DISNEY	
	6	5	5	MOMENT OF TRUTH TYLER JAMES WILLIAMS & BRANDON MYCHAL SMITH WALT DISNEY	
	7	5	19	TTYLXOX BELLA THORNE WALT DISNEY	
	8	7	20	TAKE A HINT WITHING SAIT FAT WITHIN ANTRE & BERNETH GALES VIDEO ATTIVIDED AND AND AND AND AND AND AND AND AND AN	
	9	12	19	SOMETHING TO DANCE FOR ZENDAYA WALT DISNEY	
	10	9	9	MAKE IT IN AMERICA WETORIOUS CAST FEAT WETORIA JUSTICE INCREDITED UMBLAGON WEISE	
	11	10	17	ELEVATE BIG TIME RUSH NICKELODEDN/COLUMBIA	
	12	8	11	WHAT I SAID COCO JONES WALT DISNEY	
	13	11	7	SOMEDAY RAGS CAST FEAT. MAX SCHNEIDER NICKELODEON	
	14	16	82	I SEE THE LIGHT MANDY MODRE & ZACHARY LEVI WALT DISNEY	
1	16	Щ.	16	A BILLION HITS ROSS LYNCH WALT DISNEY	

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## **JUL** 28 2012 POP/ADULT/ROCK Billboard.

AIBPLAY MONITORED BY

nielsen BDS

6		М	AINSTREAM
Å		ñ	OP 40
SHE SHE	LAST WHEK	WEEKS ON CHT	TITLE ARTIST IMPRINT/PROMUTION LABEL
1	1	13	BAYPHONE 3 WKS MAROON 5 FEAT. WIZ KHAUFA AAM/OCTUNE/INTERSCOPE
2	2	18	CALL ME MAYBE
3	3	13	CARLY RAE JEPSEN 604/SCHDOLBOY/INTERSCOPE
ă	6	8	RIHANNA SRP/DEF JAM/IDJMG WIDE AWAKE
-			LIGHTS
6	5	19	ELLIE GOULDING CHERRYTREE/INTERSCOPE SOMEBODY THAT I USED TO KNOW
6	4	19	GOTYE FEAT, KIMBRA SAMPLES 'N' SECONDSIFAIRFAXUNIVERSAL REPUBLIC
0	1	12	SCREAM USHER RCA
8	9	14	TITANIUM DAVID GUETTA FEAT. SIA WHAT A MUSIC/ASTRAUWERKS/CAPITUL
9	8	20	WHAT MAKES YOU BEAUTIFUL
10	10	22	STARSHIPS
0	13	10	LET'S GO
-	1000	100	GIVE YOUR HEART A BREAK
B	12	18	DEMI LOVATO HOLLYWOOD
13	11	20	FUN. FEAT. JANELLE MONAE FUELED BY RAMEN/RRP
14	15	22	FLO RIDA FEAT. SIA POE BOY/ATLANTIC
15	16	9	ONE THING ONE DIRECTION SYCO/COLUMBIA
16	14	11	THE FIGHTER OYM CLASS HERDES FEAT. NAM TEDDER DECAYDANCE/FUELED BY RAMEN/REP
17	18	7	WANT U BACK
18	19	20	CHER LLOYD SYCO/EPIC WE RUN THE NIGHT
-	100		RAVANA BROWN FEAT. PITBULL UNIVERSAL REPUBLIC GREATEST BLOW ME (ONE LAST KISS)
19	34	2	GOOD TIME
20	23	3	OWL CITY & CANLY RAE JEPSEN GO/SCHOOLBUMINTERSCOPEUNIVERSAL REPUBLIC
21	26	5	FLO RIDA POE BOY/ATLANTIC
22	17	15	BACK IN TIME PITBULL MR. 305/POLO GROUNDS/RCA
23	25	8	CHASING THE SUN THE WANTED GLOBAL TALENT/MERCURY/IDJMG
24	20	16	BOYFRIEND JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN//SLAND/IDJ/MG
25	22	12	HOW WE DO (PARTY)
26	27	13	EVERYBODY TALKS
-	based a	1 ALL	NEON TREES MERCURY/IDJMG
27	24	8	B.O.B FEAT. TAYLOR SWIFT REBELROCK/GRAND HUSTLE/ATLANTIC
28	28	12	JASON MRAZ ATLANTIC/RRP
29	29	11	GROUPLOVE CANVASBACK/ATLANTIC
30	31	5	DARK SIDE KELLY CLARKSON 18/RCA
31	30	7	NOW OR NEVER OUTASIGHT WARNER BROS
32	36	4	SOME NIGHTS FUN, FUELED BY RAMEN/BRP
33	32	19	RUMOUR HAS IT
30	NA'S		ADELE XL/COLUMBIA TOO CLOSE
-	35	5	ALEX CLARE UNIVERSAL ISLAND/UNIVERSAL REPUBLIC
35	33	6	SAMMY ADAMS BCA
36	NE	W	AS LONG AS YOU LOVE ME JUSTIN BIEBER FEAT. BIG SEAN SCHOOLEOV/RAYMOND BRAUN/SLANDYDJMG
37	37	4	SHE'S SO MEAN MATCHBOX TWENTY EMBLEM/ATLANTIC
38	40	3	BURN IT DOWN
39	39	2	BACK 2 LIFE (LIVE IT UP)
40	100	w	SEAN KINGSTON FEAT. T.I. BELUBA HEIGHTS/EPIC HURT ME TOMORROW
		÷.	K'NAAN A&M/OCTONE/INTERSCOPE

	AST VEIX	VERKS	TITLE	MPRINT/	PROMIT		Ϊ	
		100		ŤΕ	MI	20	RA	RY
5	Ì.	A		IT.				

2	33	No.	ARTIST IMPRINT/PROMOTION LABEL
1	1	24	#1 STRONGER (WHAT DOESN'T KILL YOU) TWKS KELLY CLARKSON 10/RCA
2	3	23	DRIVE BY TRAIN COLUMBIA
3	4	13	SOMEBODY THAT I USED TO KNOW GOTYE FEAT. KIMBRA SAMPLES W SECONDS/FAIRFAWUM/VERSAL REPUBLIC
4	Z	29	SET FIRE TO THE RAIN ADELE XL/COLUMBIA
5	5	18	RUMOUR HAS IT
6	6	43	BRIGHTER THAN THE SUN
7	10	7	GREATEST CALL ME MAYBE GAINER CARLY RAE JEPSEN BOASCHOOLBOWINTERSCOPE
8	8	29	THE ONE THAT GOT AWAY
9	7	48	JUST A KISS LADY ANTEBELLUM CAPITOL NASHVILLE/CAPITOL
10	9	49	MOVES LIKE JAGGER MARDON 5 FEAT. CHRISTINA AGUILERA A&M/DCTDNE/INTERSCOPE
D	11	10	PAYPHONE MAROON 5 A&M/OCTONE/INTERSCOPE
2	13	8	WHAT MAKES YOU BEAUTIFUL ONE DIRECTION SYCO/COLUMBIA
13	12	27	A THOUSAND YEARS CHRISTINA PERRI SUMMIT/CHOP SHOP/ATLANTIC/RRP
14	14	9	HAPPY PILLS NORAH JONES BLUE NOTE/CAPITOL
6	17	21	DOMINO JESSIE J LAVA/UNIVERSAL REPUBLIC
16	15	13	WE ARE YOUNG FUN. FEAT. JANELLE MONAE FUELED BY RAMEN/RRP
17	18	16	I WON'T GIVE UP JASON MRAZ ATLANTIC/R8P
18	16	20	ENDLESS LOVE LIONEL RICHIE FEAT, SHANIA TWAIN MERCURY NASHVILLE
9	19	18	PART OF ME KATY PERRY CAPITOL
20	20	-11	GLAD YOU CAME THE WANTED GLOBAL TALENT/MERCURY/IDJMG
21	22	4	WIDE AWAKE KATY PERRY CAPITOL
22	23	5	EVERYBODY TALKS NEON TREES MERCURY/IDJMG
28)	28	2	BROKENHEARTED KARMIN EPIC
-			

BETWEEN US MARGO REV ORGANICA 10 SHADOW DAYS

JOHN MAYER COLUMBIA

25

(O) A	) 	R	OCK SONGS	1
NEEK	LAST NEEX	MERKS IN CHIT	TITLE	THIS.
1	1	13	BURN IT DOWN	
2	2	24	GOLD ON THE CEILING THE BLACK KEYS NONESUCHWARNER BROS	e
з	3	28	LITTLE TALKS OF MONSTERS AND MEN SKRMSL DIF LACKJARAS VUNIVERSAL REPUBLIC	10.0
0	5	12	DAYS GO BY THE OFFSPRING COLUMBIA	-
5	4	31	TONGUE TIED GROUPLOVE CANVASBACK/ATLANTIC	6
6	7	19	IT'S TIME IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE	C
0	8	TI.	SOME NIGHTS RIN. FUELED BY RAMEN/RRP	e
8	6	20	HATS OFF TO THE BULL CHEVELLE EPIC	-
0	13	10	UNITY SHINEDOWN ATLANTIC	100
10	15	9	TOO CLOSE ALEX CLARE UNIVERSAL ISLAND/UNIVERSAL REPUBLIC	1
11	11	15	LIVE TO RISE SOUNDGARDEN MARVEL/HOLLYW000	1
12	14	13	HO HEY THE LUMINEERS DUALTONE	1
13	10	33	MIDNIGHT CITY MB3. M83/MUTE/CAPITOL	1
14	9	32	SOMEBODY THAT I USED TO KNOW GOTYE FEAT, KIMBRA SAMPLES 'W SECONDS/FAIRFAX/UNIVERSAL REPUBLIC	1
15	12	29	EVERYBODY TALKS NEON TREES MERCURY/IDJMG	1
16	17	15	STILL COUNTING	1
17	16	41	FOO FIGHTERS ROSWELL/RCA	1
18	18	32	WE ARE YOUNG FUN. FEAT. JANELLE MONAE FUELED BY RAMEWRRP	1
19	19	20	YOU'RE A LIE SLASH FEAT, MYLES KENNEDY & THE CONSPIRATORS DIK HAYD/CAPITOL	1
20	20	16	SILVERSON PICKUPS DANGERBIND	2
21	22	15	WALK THE MOON HEA	2
22		SHOT BUT	GAILTER THE RILLERS ISCANOVIDUME	2
23	21	14	GUUSMACK UNIVERSAL REPUBLIC	2
24	24	16	ADELITAS WAY VIRGIN/CAPITOL	2
25	25	8	FIVE FINGER DEATH PUNCH PROSPECT PARK	2

() H	)	A	CTIVE ROCK
14			
WHEN	WHER	WERCS DN CHT	ARTIST IMPRINT/PROMOTION LABEL
1	1	18	#1 STILL COUNTING SWKS VOLBEAT MASCUT/VERTIGO/UNIVERSAL REPUBLIC
2	4	11	UNITY SHINEDOWN ATLANTIC
3	2	13	BURN IT DOWN UNKIN PARK MACHINE SHOP/WARNER BROS.
4	5	21	HATS OFF TO THE BULL CHEVELLE EPIC
6	0 <b>.6</b> 3	12	DAYS GO BY THE OFFSPRING COLUMBIA
6	7	20	CRITICIZE ADELITAS WAY VIRGIN/CAPITOL
0	8	11	COMING DOWN FIVE FINGER DEATH PUNCH PROSPECT PARK
8	3	20	YOU'RE A LIE SLASH FEAT, MYLES KENNEDY & THE CONSPIRATORS DIK HAVD/CAPITOL
9	9	14	GODSMACK UNIVERSAL REPUBLIC
10	10	15	LIVE TO RISE SOUNDGARDEN MARVEL/HOLLYWOOD
11	11	17	GOLD ON THE CEILING THE BLACK KEYS NONESUCHAVARNER BROS.
B	12	14	LOST IN FOREVER P.O.D. RAZOR & TIE
13	-14	20	AMERICA DEUCE RIVE SEVEN
14	13	11	NOW STAIND FLIP/ATLANTIC
Ð	15	20	SORRY ART OF DYING INTOXICATION/REPRISE/ILG
16	16	10	FIGURE IT OUT SERJ TANKIAN SERJICAL STRIKE/REPRISE/WARNER BROS.
U	18	8	BRINGING DOWN THE GIANT SAVING ABEL EQNE
18	19	15	SATISFIED ARANDA ARANDAMUSIC
19	20	4	I MISS THE MISERY HALESTORM ATLANTIC
20	17	19	OTHERWISE CENTURY MEDIA
21	23	4	HERE AND NOW SEETHER WIND-UP
22	21	6	COMEBACK REDUGHT KING HOLLYWOOD
33	22	B	BAND OF BROTHERS HELLYEAH ELEVEN SEVEN
24	-24	20	MAN OF CONSTANT SORROW CHARM CITY DEVILS FAT LADY
25	25	1	LIKE I ROLL BLACK STONE CHERRY IN DE GOOT/HOADRUNNER/RRP

Notable action abounds below the 25-position print threshold of the Adult Top 40 chart (viewable in full at billboard.biz/charts).

Former Bubbling Under spotlight artist Junior Doctor rises 32-31 with "Uh Oh" (up 10% in airplay, according to Nielsen BDS). The video for the song, the first single from the quartet's album Clumsy Words and Bad Pickup Lines, stars Cassie Steele from Canadian TV drama "Degrassi: The Next Generation."

Daniel Powter climbs 38-36 with "Cupid," the Canadian singer's first visit to Adult Top 40 since 2006 when he charted two titles, including his debut 12-week No. 1 "B

On the Lights (due Aug. 14), Powter's first album since 2008.

At No. 40, Christina Perri debuts "Distance" (featuring Jason Mraz), the follow-up to her No. 7-peaking "A Thousand Years." The collaboration appears on the deluxe edition of Perri's debut album. Lovestrong., which reached No. 4 on the Billboard 200 and has sold 345,000 copies, according to Nielsen SoundScan.

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	6		
	WIEN	WEBKE	TITLE ARTIST IMPRINT/PROMOTION LABEL
	1	13	# PAYPHONE WKS MAROON 5 A&M/OCTONE/INTERSCOPE
X	2	14	CALL ME MAYBE
	3	24	CARLY RAE JEPSEN 604/SCHUOLBUY/INTERSCOPE SOMEBODY THAT I USED TO KNOW 60TYE FEAT. KIMBRA SAMPLES W SECONDS/FAIRFAX/UNIVERSAL REPUBLIC
Ì	7	16	EVERYBODY TALKS
	5	18	WHAT MAKES YOU BEAUTIFUL ONE DIRECTION SYCO/COLUMBIA
	4	20	WE ARE YOUNG FUN. FEAT. JANELLE MONAE FUELED BY RAMEN/RRP
	9	8	WIDE AWAKE KATY PERRY CAPITOL
	6	21	GLAD YOU CAME THE WANTED GLOBAL TALENT/MERCURY/IDJMG
	8	26	I WON'T GIVE UP JASON MRAZ ATLANTIC/RRP
	10	27	DRIVE BY TRAIN COLUMBIA
	11	11	
)	13	5	SHE'S SO MEAN MATCHBOX TWENTY EMBLEM/ATLANTIC
)	15	7	DARK SIDE XELLY CLARKSON 19/8CA
)	12	20	GIVE YOUR HEART A BREAK
	14	21	ADELE XL/COLUMBIA
)	17	25	LIGHTS ELLE GOULDING CHERRYTREE/INTERSCOPE
)	22	2	GREATEST BLOW ME (ONE LAST KISS) GAINER PINK RCA
)	16	8	50 WAYS TO SAY GOODBYE TRAIN COLUMBIA
•	18	19	GRAFFITIG N.W.FREE/CAPITOL
-	19	17	SWEETER GAVIN DEGRAW J/RCA
	20	12	THE A TEAM ED SHEERAN ELEKTRA/ATLANTIC SOME NIGHTS
)	25	4	FUN. FUELED BY RAMEN/RRP
)	23	8	WHERE HAVE YOU BEEN RHANNA SRP/DEF JAM/IDJMG
-	21	13	WILD ONES FLO RIDA FEAT. SIA POE BOY/ATLANTIG
)	24	7	GROUPLOVE CANVASBACK/ATLANTIC

from July 20 through Sept. 23.

26	23	17	SPREAD TOO THIN THE DIRTY HEADS FIVE SEVEN					
27	26	9	LOST IN FOREVER P.O.D. RAZOR & TIE	6	)			
28	28	11	YOUTH WITHOUT YOUTH METRIC METRIC/MOM + POP	Å	į			
29	29	13	HOLD ON ALABAMA SHAKES ATO/RED		1			
30	27	16	BRIDGE BURNING	SHE SHE	ALC: NO			
31	33	10	WEATHERMAN DEAD SARA POCKET KID	1				
32	32	7	NOW STAIND FLIP/ATLANTIC	2	Tool I			
33	31	8	LEGENDARY CHILD	3	100			
34	36	7	TAKE A WALK PASSION PIT FRENCHKISS/COLUMBIA	4				
35	30	13	NO LIGHT, NO LIGHT HORENCE + THE MACHINE UNIVERSAL REPUBLIC	6				
36	42	2	MERCY	6				
37	35	5	EYES WIDE OPEN	7				
38	37	9	GOTYE SAMPLES 'N' SECONDS/FAIRFAX/UNIVERSAL REPUBLIC SORRY	8				
39	40	4	45	9				
40	47	4	KILL YOUR HEROES	10				
41	45	6	AWOLNATION RED BULL	11				
-	12	1	ED SHEERAN ELEKTRA/ATLANTIC WAIT FOR ME	12				
42	38	-4	RISE AGAINST DGC/INTERSCOPE	13				
43	41	6	AMERICA DEUCE FIVE SEVEN	-				
-	N	EW	LITTLE BLACK SUBMARINES THE BLACK KEYS NONESUCHAVARNER BROS.					
45	N	EW	THE CELESTIALS THE SMASHING PUMPKINS MARTHA'S MUSIC	15				
46	34	17	AFTERLIFE SWITCHFOOT LUWERCASE PEOPLE/ATLANTIC	00				
47	48	2	HERE AND NOW	T				
48	46	2	SEETHER WIND-UP COMEBACK	18	30			
-		Contraction of the	REDUGHT KING HOLLYWDOD	19				
49	49	5	SERJ TANKIAN SERJICAL STRIKE/REPRISE/WARNER BROS.	20	2000			
50	N	EW	LIGHTS ELLE GOULDING CHERRYTREE/INTERSCOPE	21				
and the second se			Oth studio album,	22				
Monster (Oct. 16), as "Hell or Hallelujah" debuts on Heritage Rock at No. 25. (The								
track en	track entered Hard Rock Digital Songs 24							
			.) Kiss' joint concert ey Crüe, The Tour, runs	25				
A REAL CONTRACTOR		11000		A DESCRIPTION OF THE OWNER.				

ISS

#### **HERITAGE ROCK**<sup>®</sup> ARTIST IMPRINT/PROMOTION LABEL #1 LIVE TO RISE 19 YOU'RE A LIE 2 SLASH FEAT, MYLES KENNEDY & THE CONSPIRATORS DIK HAVD/CAPITOL LEGENDARY CHILD 3 **AEROSMITH COLUMBIA** GREATEST UNITY GAINER SHINEDOWN ATLANTIC **BURN IT DOWN** 13 LINKIN PARK MACHINE SHOPAWARNER BRDS THESE DAYS 37 FOO FIGHTERS ROSWELL/RCA BULLY 28 SHINEDOWN ATLANTIC **ROCKY MOUNTAIN WAY** 14 GODSMACK UNIVERSAL REPUBLIC BOSS'S DAUGHTER 12 20 POP EVIL EONE DAYS GO BY 11 10 THE OFFSPRING COLUMBIA HEADLONG FLIGHT 10 RUSH ANTHEM/ROADRUNNER/RRP HATS OFF TO THE BULL 9 20 CHEVELLE EPIC FACE TO THE FLOOR 13 41 CHEVELLE EPIC GOLD ON THE CEILING 141 08 THE BLACK KEYS NONESUCHAVARNER BROS. NOW 括 **STAIND FLIP/ATLANTIC** I GOT'S TO GET PAID 16 ZZ TOP UNIVERSAL REPUBLIC CRITICIZE 17 ADELITAS WAY VIRGIN/CAPITOL COMING DOWN 18 FIVE FINGER DEATH PUNCH PROSPECT PARK STILL COUNTING 21 VOLBEAT MASCOT/VERTIGO/UNIVERSAL REPUBLIC BULLET IN MY HAND 22 20 REDLIGHT KING HOLLYWOOD ARE YOU WITH ME NOW 20 SIXX: A.M. ELEVEN SEVEN BRINGING DOWN THE GIANT 23 SAVING ABEL EONE I MISS THE MISERY 25 HALESTORM ATLANTIC SORRY 19 ART OF DYING INTOXICATION/REPRISE/ILG HELL OR HALLELUJAH NEW KISS SIMSTAN/KISS/UME

AIRPLAY	SALES DATA
MONITORED BY	COMPILED BY
niclsen	niclsen
abs	SoundScan

#### Billooard COUNTRY 28 2012

#### HOT COUNTRY SONGS

	LAST WEEK	ZWEEKS	WERKS	TITLE PRODUCER (SUNGWRITER)	Artist	LINE .	PEAK
1	2	2	31	EVEN IF IT BREAKS YOUR HEART MWRUCKE (WHOGE EPASLAY)	EliYoung Band @ REPUBLIC NASHVILLE	•	1
2	3	4	n	5-1-5-0 B.BEAVERS,LW00TEN (J.BEAVERS,B.BEAVERS,D.BENTLEY)	Dierks Bentley @ CAPITOL NASHVILLE		2
3	4	5	9	COME OVER B.CANNON,K.CHESNEY (S.HUNT,S.MCANALLY,J.OSBORNE)	Kenny Chesney BLUE CHAIR/COLUMBIA NASHVILLE		3
4	6	7	39	(KISSED YOU) GOOD NIGHT M.SERLETIC IT. GOSSIN, J. KEARI	Gloriana @ EMBLEMAVARNER BROS (WAR	•	4
Б	1	3	.33	YOU DON'T KNOW HER LIKE I DO D.HUFF (B.GILBERT, I.MCCORMICK)	Brantley Gilbert @vatory		1
6	7	8	15	BEERS AGO Toby Keith KEITH (TKEITH B PINSON) OSHOW DOG-UNIVERSAL			6
0	9	10	35	ANGEL EYES JLEO IJ COPLAN E GUNDERSON,E PASLAV)	Love And Theft @RCA NASHVILLE		7
8	5	1		DRUNK ON YOU LSTEVENS IR CLAWSON C, TOMPKINS J, KEARI	Luke Bryan @CAPITOLNASHVILLE		1
9	312	11	11	OVER SHENDRICKS (PJENKINS, D.E.JOHNSON)	Blake Shelton		9
10	10	9	15	POSTCARD FROM PARIS	The Band Perry BREPUBLIC NASHVILLE		9
0	12	12	29	TIME IS LOVE EROGERS (TSHAPIRD, T.MARTIN, M.NESLER)	Josh Turner @MCA NASHVILLE		11
12	13	13	14	FOR YOU D.HUFFK.URBAN (M.POWELL,KURBAN)	Keith Urban © CAPITOL NASHVILLE		12
13	-14	14	30	WHY YA WANNA SHENDRICKS IC GRAVITT,C. DESTEFAND, A.BORLEYI	Jana Kramer @elektha.nashvillenvmn		13
14	15	15	28	COWBOYS AND ANGELS B BEAVERS ID LYNCH J LEO, TNICHOLS	Dustin Lynch @ BROKEN BOW		14
15	20	24	11	AIR PONTOON POWER JUDYCE (NEHEMBYLLAIRD & DEAN)	Little BigTown		15
16	17	18	6	THE WIND K.STEGALLZ.BROWN (ZBB,Z.BROWN,W.DURRETTE, LLOWREY)	Zac Brown Band © SOUTHERN GROUND/ATLANTIC/RPM		16
17	16	16	24	SOMETHING TO DO WITH MY HANDS	Thomas Rhett © VALORY	11	16
18	18	17	25	GLASS NV (R.COPPERMAN, J. NITE)	Thompson Square Ostoney CREEK		17
19	19	20	21	WANTED D.HUFF.H.HAYES (T.VERGES.H.HAYES)	Hunter Hayes @ ATLANTIC/WMN	•	19
20	21	19		THAT'S WHY I PRAY D.HUFF (DLEVERETT,B.DALY,S.BUXTON)	Big & Rich WARNER BRDS /WAR		19
21	23	22	22	LOVIN' YOU IS FUN CCHAMBERLAIN I BEAVERS & DIPIERDI	Easton Corbin OMERCURY		21
22	22	_		TRUCK YEAH B GALLIMORE, TMCGRAWIC, JANSON, PBRUSTCLUCAS, B MYRICKI	Tim McGraw @Blg MACHINE		22
23	24	21	39	HOME SWEET HOME D.MYRICK.N.HOFFMAN (D.MYRICK.N.HOFFMAN,K.MARIE D.HORNE)	THE FARM		19
24	26	29	1	FASTEST GIRL IN TOWN FLIDDELLC AINLAY, G. WORF IM LAMBERT, A. PRESLEVI	Miranda Lambert @ RCA NASHVILLE		24
25	25	26	9	COME WAKE ME UP DHUFFRASCAL FLATTS /S.MCCONNELL J.FRANSSON, TLARSSON, TLUND	Rascal Flatts		25

WEEK	UAST WIEK	2 WEEKS AGO	WEEKS ON CHT	TITLE PRODUCER (SONGWRITER)	Artist	CERT	PEAK		
26	:29	28	10	HARD TO LOVE Lee Brice KJACOBS,MMCCLURELBRICE (B.MONTANA,J.OZIER,B.GLOVER) OCURB					
27	28	25	10	WANTED YOU MORE PWORLEVLADY ANTEBELLUMID.HWW00D,CXELLEVHSCOTT,J.GAMBILLMBILLI	Lady Antebellum		25		
28	27	27	18	NEON J.STROUD IS MCANALLY, J. OSBORNE, T. ROSENI	Chris Young @ RCA NASHVILLE		Z		
29	30	30	18	SHININ' ON ME JLINIEMANNU BRAINARD IJLINIEMAN, LBRICE, R. HATCHLMILLERI	Jerrod Niemann • SEA GAYLE/ARISTA NASHVILLE		2		
30	40	46	5	GREATEST BLOWN AWAY GAINER MBRIGHT (LIKEAR,C.TOMPKINS)	Carrie Underwood @ 19/ARISTA NASHVILLE		3		
31	31	34	10	THE ONE THAT GOT AWAY J.Mol.R.CLAWSON (D.DAVIDSON, J.OWEN, J.RIFCHEY)	Jake Owen		3		
32	32	33	ы	DON'T MISS YOUR LIFE PVASSAR(PVASSAR,C,BLACK)	Phil Vassar RODEOWAVE		13		
33	33	35	14	DID IT FOR THE GIRL J.RITCHEY (G.BATES, LHUTTON, R.CLAWSON)	Greg Bates @REPUBLIC NASHVILLE		3		
34	35	36	18	TIL MY LAST DAY	Justin Moore © VALORY		3		
35	36	38	15	TOO GOOD TO BE TRUE D.HUFF (G.SAMPSON/HLINDSEY/TVERGES)	Edens Edge @ BIG MACHINE				
36	39	40	13	EX-OLD MAN TBROWN, POVERSTREET (K.KELLY, POVERSTREET)	Kristen Kelly GARISTA NASHVILLE		-		
37	38	39	12	HOW COUNTRY FEELS Randy Hou D.GEDRGE (VMCGEHEE/WM0BLEV/N.THRASHER) STONEY CF			4		
38	42	43	5	CRYING ON A SUITCASE CLINDSEY, CJAMES (LT.MILLER, T.SHAPIRO, N.THRASHER)	Casey James @ 19/CDLUMBIA NASHVILLE		3		
39	44	50	•	BEER MONEY BJAMES(KMUORE,BJALY,TVERGES)	Kip Moore @MCANASHVILLE		1		
40	41	41	16	MISSIN' YOU CRAZY	Jon Pardi @EMINASHVILLE		100		
41	45	45	4	CREEPIN' JJOYCE (E.CHURCH,M.GREEN)	Eric Church @EMINASHVILLE				
42	43	42	14	WATER TOWER TOWN M.BRIGHT (C.SWINDELLI, HUTTON, T, KIDD)	Scotty McCreery @ 19/INTERSCOPE/MERCURY		ų		
43	46	44	2	TOUCH EHERBST IR FUSTER_LABBUTT_LCLEMENTII	Josh Abbott Band				
44	50	56	3	LET THERE BE COWGIRLS	Chris Cagle Bligger Picture		1		
45	47	48	11	SO CALLED LIFE MXN0X/S.PMCGRAW/B.WALLACE)	Montgomery Gentry @ AVERAGE JOES		X		
46	48	47	16	ENDLESS SUMMER	Aaron Lewis @BLASTER				
47	53	53	4	I AIN'T YOUR MAMA Maggie Ro: JSTROUDIJSPENCE,CAMERON @RI			1000		
48	49	49	19	YOU STILL GOT IT Darry! Worle J.BROWN (D.WORLEY,B.JONES) @ CRAZYTOWN/TENACT					
49	52	51	2	BORN TO BE BLUE RMALO,NBOLAS (R.MALO,LHOUSE)	The Mavericks		k		
50	51	52		MILITARY MAN MWRIGHT ICLAGERBERG, CR.BARLOWE, JJAMES, N.CHINNI	Jessie James © SHOW DOG-UNIVERSAL		1		

#### TOP COUNTRY ALBUMS

MER	LAGT WEEK	2 WEHKS AGD	WIEKS DN DHT	ARTIST Title	CERT	PEAK
1	101	SHOT IUT	1	AC BROWN BAND Uncaged ROAR/SOUTHERN GROUND/ATLANTIC 530382/AG (18:00)		1
2	1	1	4	KENNY CHESNEY Welcome To The Fishbowl BLUE CHAIR/COLUMBIA NASHVILLE 94866/SMN (11.58)		1
3	3	2	49	GREATEST LUKE BRYAN Tailgates & Tanlines GAINER CAPITOL NASHVILLE 70412 (16.98)		1
4	NE	w	1	HANK WILLIAMS, JR. Old School New Rules BOCEPHUS/BLASTER 531268*/WMN (18.98)		4
5	5	5	51	ERIC CHURCH Chief EMI NASHVILLE 94266* (16.98)		1
6	B	17	95	ZAC BROWN BAND You Get What You Give southern Ground/Roar/Bidger Picture/AtLANTIC 524722/A6 (18:58) (*)		ŧ
7	4	4	11	CARRIE UNDERWOOD Blown Away 19/ARISTA NASHVILLE 98094/SMN (11.98)	•	1
8	13	11	12	LEE BRICE Hard 2 Love		2
9	17	16	40	HUNTER HAYES Hunter Hayes		7
10	10	8	5	JOSHTURNER Punching Bag MCA NASHVILLE 016824/UM6N (10.98)		1
11	6	3	6	ALAN JACKSON Thirty Miles West		1
12	9	10	85	JASON ALDEAN My Kinda Party BROKEN BOW 7697 (18:58)	2	1
13	7	7	5	VARIOUS ARTISTS NOW That's What I Call Country: Volume 5 EMI/SONY MUSIC/UNIVERSAL 016661/UME (18,98)		4
14	2	9	10	LIONEL RICHIE Tuskegee MERCURY 016000/UMGN (15.98) ①		1
15	14	13	115	BRANTLEY GILBERT Halfway To Heaven	•	2
16	15	12	12	KIP MOORE Up All Night		3
17	24	21	53	PACE BLAKE SHELTON Red River Blue SETTER WARNER BROS 527370/WMN (18.50)		1
18	19	19	92	THE BAND PERRY The Band Perry REPUBLIC NASHVILLE 014820/UNIVERSAL REPUBLIC (10.08)		2
19	20	20	38	TOBY KEITH Clancy's Tavern SHOW DOG-UNIVERSAL 015592 (9.98)	•	1
20	18	15	栎	RASCAL FLATTS Changed BIG MACHINE RE0200A (13.98)		1
21	16	14	44	LADY ANTEBELLUM Own The Night CAPITOL NASHVILLE 94431 (18.98)		1
22	33	35	75	THOMPSON SQUARE Thompson Square STONEY CREEK 7677 (13.98)		3
23	12	-	2	SKYLAR LAINE American Idol: Season 11: Highlights (EP) 19/INTERSCOPE 017100 EX/IGA (6.98)		12
24	23	18	5	EDENS EDGE Edens Edge BIG MACHINE EE0100A (6.98)		9
25	22	29	41	SCOTTY MCCREERY Clear As Day 19/MERCURY NASHVILLE 016022/IGA/UMGN (13:98)		1

EAK	I	ARTIST Title	MERS NICHT	E WEBG	NEEK	MIK
5		JANA KRAMER Jana Kramer ELEKTRA NASHVILLE 530370/WMN (13.98)	6	24	32	26
1		TIM MCGRAW Emotional Traffic CURB 79320 (13.98)	25	25	28	27
1		PISTOL ANNIES Hell On Heels RCA \$4\$16*/SMN I11.981	67	31	31	28
1		JAKE OWEN Barefoot Blue Jean Night BCA 89547/SMN (10.98)	E 46	28	21	29
3		ELI YOUNG BAND Life At Best REPUBLIC NASHVILLE 015856/UNIVERSAL REPUBLIC (10.98)	- 40	27	30	30
6		CHRIS CAGLE Back In The Saddle BIGGER PICTURE 529297 (14.98)	3	6	11	31
1	•	MIRANDA LAMBERT Four The Record		23	26	32
1		DIERKS BENTLEY Home CAPITOL NASHVILLE 94714 (16.98)	23	22	25	33
2		CHRIS YOUNG Neon BCA 85497/SMN (10.98)	5	26	27	34
1		RONNIE DUNN Ronnie Dunn ARISTA NASHVILLE B5762/SMN (11.98)	47	30	29	35
1		JUSTIN MOORE Outlaws Like Me	ia 56	36	38	36
1	•	BRAD PAISLEY This Is Country Music	60	41	40	37
4		WILLIE NELSON Heroes		32	34	38
20		JOSH TURNER Icon: Josh Turner	69	38	36	39
20		DON WILLIAMS And So It Goes	8 4	34	41	40
22		BILLY CURRINGTON Icon: Billy Currington		39	39	41
14		GEORGE STRAIT Icon: George Strait	44	37	37	42
23		HANK WILLIAMS JR. Best Of: All My Rowdy Friends CURB 79298 EX (14.98)	15	42	43	43
23		VARIOUS ARTISTS Mud Digger: Volume 3 BACKROAD 240/AVERAGE JOES (15.98)	5	33	35	44
8		SOUNDTRACK Act Of Valor: The Album	21	48	49	45
3		RODNEY ATKINS Take A Back Road	41	44	45	46
4		SOUNDTRACK Footloose (2011) ATLANTIC 528899/WMN (18.98)	42	46	-47	47
16		MARY CHAPIN CARPENTER Ashes And Roses Z0E/R0UNDER 431150/CDNC0RD (15.98)	s	40	42	48
29		GARY ALLAN Icon: Gary Allan MCA NASHVILLE 014671/UME (7.98)	19	43	44	49
16		THE LACS 190 Proof BACKROAD 238/AVERAGE JOES (15:58)	15	45	50	50

9

Oklahoman logs his 15th top 10 since he first reached the upper tier 11 years ago. Of his prior 14 top 10s, 11 have reached the summit. His *Red River Blue* album posts the biggest percentage gain on Top Country Albums (24-17, up 107%).

With the fewest weeks of any top 20 title, the lead single

from Uncaged draws 15.1 million radio audience impressions in its sixth chart week. The album blows in at No. 1 on the Billboard 200 and Top Country Albums

(see Over the Counter, page 57).

#### **BLUEGRASS ALBUMS**

WEIK	WEEKS	ARTIST Title	CERT.
1	1 14	TRAMPLED BYTURTLES Stars And Satellites	
2	NEW	RHONDA VINCENT Sunday Mornin' Singin': Live!	
3	2 3	JERRY DOUGLAS Traveler EDNE 2128	
4	4 2	DAILEY & VINCENT The Gospel Side Of Dailey & Vincent BOUNDER 618912 EX/CRACKER BARREL	
5	5 67	ALISON KRAUSS & UNION STATION Paper Airplane ROUNDER 610665*/CONCORD	
6	9 31	VO-VO MA/STUART DUNCAN/EDGAR MEYER/CHRISTHILE The Gdat Rodeo Sessions SONY CLASSICAL 84118/SONY MASTERWORKS	
7	ō 70	STEVE MARTIN AND THE STEEP CANYON RANGERS Rare Bird Alert 40 SHARE/ROUNDER 610660*/CONCORD	
8	8 2	PUNCH BROTHERS Who's Feeling Young Now? NONESUCH 529777*/WARNER BROS.	
9	10 20	CAROLINA CHOCOLATE DROPS Leaving Eden NONESUCH 529809*/WARNER BROS.	
10	NEW	CHATHAM COUNTY LINE Sight & Sound	

## HEART' BEATS



The Eli Young Band celebrates its second No. 1 on Hot Country Songs—seven weeks faster than it toasted its first—as "Even If It Breaks Your Heart" steps 2-1 in its 31st week. The

act first topped the audience tally with "Crazy Girl" on Nov. 19, 2011. With 36,000 downloads sold during the Nielsen BDS tracking week, the song also ranks at No. 10 in its 21st week on Country Digital Songs (see page 63). Both of the band's No. 1 radio hits are from third album *Life at Best*, which bullets at No. 30 in its 48th week (4,000 sold) on Top Country Albums (243,000 total sales). —Wade Jessen

#### R&B/HP-HOPBillboord. JUL 28 2012

URPLAY	SALES DATA
MONITORED BY	COMPILED BY
niclsen	nielsen

BDS

uelsen SoundScan

0		Ţ	OP R&B/HIP-HOP	
-	EM.	NCH	ARTIST	
関	WE	20		100
1	HUT Die	шт	TWICE CHANNEL ORANGE COD PUTURE DEF JAM (15781) DUMG	2
2	1	2	FORTUNE RCA 96055	
3	2	3	VARIOUS ARTISTS MAYBACH MUSIC GROUP SEEF MADE 2 MAYBACH DEF JAVA SZECOMARMER EMDS.	_
4	3	5	USHER LOOKING 4 MYSELF RCA 97176	
5	N	W	AESOP ROCK SKELETHON RHYMESAYERS 0153*	
6	4	3	R. KELLY WRITE ME BACK RCA 94816	
7	7	15	NICKI MINAJ Ina rauv konan ielonded volko money vezacimijekal revisije	
8	8	20	SOUNDTRACK PROJECT X WATERTOWER 31607	
9	6	35	DRAKE TAKE CARE YOUNG MONEVICASH MONEY OTOOS"/UNIVERSAL REPUBLIC	
10	10	34	RIHANNA TALK THAT TALK SRP/DEF JAM 016313/IDJMG	
11	9	2	JOSHUA LEDET AMERICAN IDOL: SEASON 11: HIGHLIGHTS 19/INTERSCOPE (17/10: EX/IGA	
12	12	5	WAKA FLOCKA FLAME TRIPLE F LIFE BRICK SOLIAD MUNOPOLY STRESSWARNER BRDS	
13	5	11	B.O.B STRANGE CLOUDS REEELROCK/GRAND HUSTLEWTLANTIC 52/788/VG	
14	15	49	JAY Z KANYE WEST WATCH THE THRONE ROC-A-TELLARIC NATION DEF JAM (15/23/D_MG	
15	14	13	FUTURE	
16	13	21	PLUTO A-1/FREEBANDZ 38/357/EPIC TYGA	
17	19	47	CARELESS WORLD YOUNG MUNEYCASH MOMEYON 72/10/MERSAL REPUBLIC LIL WAYNE	
18	22	30	THA CARTER MYOUNG MONEYCASH MONEY DISAR"AWAGRSAL REPUBLIC YOUNG JEEZY	
19	17	10	MARY MARY	
20	18	56	PITBULL	
21	11	6	BIG K.R.I.T.	
22	45	4	GREATEST BEBEWINANS	
23	21	6	GAINER AMERICA * AMERICA RAZOR & TIE 83360 EMELI SANDE	
24	23	68	OUR VERSION OF EVENTS CAPITOL 63767	
25	52	10	ROLLING PAPERS ROSTRUM/ATLANTIC 527098/AG (*)	-
-	10.23	1000	BEYONCE	100
26	27	55	4 PARKWD00 90824/COLUMBIA	
27	20	17	THE MF LIFE SRC 016021/UNIVERSAL REPUBLIC ERIC BENET	
28	24	6	THE ONE PRIMARY WAVE 70023/JORDAN HOUSE MARY J. BLIGE	
29	25	34	MY LIFE IL. MATHIARCH/GEFFEN 016257/IGA	•
30	16	2	H-N-I-C 3 INFAMOUS 05 🕀	
31	32	42	J. COLE COLE WORLD: THE SIDELINE STORY ROC NATION 57520/COLUMBIA	•
32	28	5	CURRENSY THE STONED IMMACULATE WARNER BROS, 530515	
33	30	10	TANK THIS IS HOW I FEEL MOGAME/ATLANTIC 528524/AG	
34	25	14	MONICA NEW LIFE RCA 95377	
35	34	31	ANTHONY HAMILTON BACK TO LOVE MISTER'S MUSIC 99136/RCA	
100			KID INK	
36	31	5	UP & AWAY THA ALUMINI GROUP 001	
and the second	31 37	5 35	CHILDISH GAMBINO CAMP GLASSNUTE 0121*	
36	1200	1 State	CHILDISH GAMBINO CAMP GLASSNUTE 0121* MAC MILLER BLUE SLIDE PARK ROSTRUM 218	
36 37	37	35	CHILDISH GAMBINO CAMP GLASSNUTE 0121* MAC MILLER	
36 37 38	37 40	35 36	CHILDISH GAMBINO CAMP GLASSNUTE 0121* MAC MILLER BLUE SLIDE PARK ROSTRUM 218 KC AND THE SUNSHINE BAND	
36 37 38 39	37 40 33	35 36 26	CHILDISH GAMBINO CAMP GLASSNUTE 0121* MAC MILLER BLUE SLIDE PARK ROSTRUM 218 KC AND THE SUNSHIE BANDRING FLASHBACK SZZY/FEINO RASHBACK WITH KC AND THE SUNSHIE BANDRING FLASHBACK SZZY/FEINO WALE	•
36 37 38 39 40	37 40 33 35	35 36 26 37	CHILDISH GAMBINO CAMP GLASSNUTE 0121* MAC MILLER BLUE SLIDE PARK ROSTRUM 218 KC AND THE SUNSHINE BAND RASHBACK WITH KC AND THE SUNSHINE BANDHING FLASHBACK 5225(19HNO WALE AMBIFTION MAYBACH 528687/WARNER BROS. BAD MEETS EVIL	
36 37 38 39 40 41	37 40 33 35 38	35 36 26 37 57	CHILDISH GAMBINO CAMP GLASSNUTE 0121* MAC MILLER BLUE SLIDE PARK ROSTRUM 218 KC AND THE SUNSHINE BANDRING RASHBACK SZZY/RHVD RASHBACK WITH KC AND THE SUNSHINE BANDRING RASHBACK SZZY/RHVD WALE AMBITION MAYBACH 528667/WARNER BROS. BAD MEETS EVIL HELL: THE SEQUEL (EP) SHADY/INTERSCOPE 015729/IGA SOUNDTRACK	•
36 37 38 39 40 41 42	37 40 33 35 38 36	35 36 26 37 57 14	CHILDISH GAMBINO CAMP GLASSNUTE 0121* MAC MILLER BLUE SLIDE PARK ROSTRUM 218 KC AND THE SUNSHINE BAND RASHBACK WITH NO AND THE SUNSHINE BANDRING FRAND WALE AMBITION MAYBACH 528687/WARNER BROS. BAD MEETS EVIL HELL: THE SEQUEL (EP) SHADY/INTERSCOPE 015729/IGA SOUNDTRACK THINK LIKE A MAN EPIC 93953 CHRIS BROWN	•
36 37 38 39 40 41 42 43	37 40 33 35 38 38 29	35 36 26 37 57 14 69	CHILDISH GAMBINO CAMP GLASSNUTE 0121* MAC MILLER BLUE SLIDE PARK ROSTRUM 218 KC AND THE SUNSHINE BAND RASHBACK WITH KC AND THE SUNSHINE BANDHIND FLASHBACK SZZ019HNO WALE AMBIITION MAYBACH 528687/WARNER BROS. BAD MEETS EVIL HELL: THE SEQUEL (EP) SHADY/INTERSCOPE 015729/IGA SOUNDTRACK THINK LIKE A MAN EPIC 93953 CHRIS BROWN FAMLE JIVE 96057/RCA	•
36 37 38 39 40 41 42 43 43	37 40 33 35 38 36 29 48	35 36 26 37 57 14 69 17	CHILDISH GAMBINO CAMP GLASSNOTE 0121* MAC MILLER BLUE SLIDE PARK ROSTRUM 218 KC AND THE SUNSHINE BAND RASHBACK WITH KC AND THE SUNSHINE BANDRING FRAND RASHBACK WITH KC AND THE SUNSHINE BANDRING FRAND RASHBACK WITH KC AND THE SUNSHINE BANDRING FRAND WALE AMBITION MAYBACH 528687/WARNER BROS. BAD MEETS EVIL HELL' THE SEQUEL (EP) SHADY/INTERSCOPE 015729/IGA SOUNDTRACK THINK LIKE A MAN EPIC 93953 CHRIS BROWN FAMLE JIVE 96057/RCA ODD FUTURE THE OF TAPE VOL 2 ODD FUTURE 95478 AMY WINEHOUSE	•
36 37 38 39 40 41 42 43 43 44 45	37 40 33 35 38 36 29 48 48 44	35 36 26 37 57 14 69 17 32	CHILDISH GAMBINO CAMP GLASSNOTE 0121* MAC MILLER BLUE SLIDE PARK ROSTRUM 218 KC AND THE SUNSHINE BAND RASHBACK WITH KC AND THE SUNSHINE BANDRIND E ASHBACK SEXT/RENO WALE AMBITION MAYBACH 528687/WARNER BROS. BAD MEETS EVIL HELL: THE SEQUEL (EP) SHADY/INTERSCOPE 015729/IGA SOUNDTRACK THINK LIKE A MAN EPIC 93953 CHRIS BROWN FAMLE JIVE 96057/RCA ODD FUTURE THE OF TAPE VOL 2 ODD FUTURE 95478 AMY WINEHOUSE UONESS: HIDDEN TREASURES UNIVERSAL REPUBLIC 016394* TYRESE OPEN INVITATION VOLTRON RECORDZ 93562 SNOOP DOGG & WIZ KHALIFA	
36 37 38 39 40 41 42 43 43 44 45 46	37 40 33 35 38 36 29 48 48 44 39	35 36 26 37 57 14 69 17 32 37	CHILDISH GAMBINO CAMP GLASSNOTE 0121* MAC MILLER BLUE SLIDE PARK ROSTRUM 218 KC AND THE SUNSHINE BAND RASHAAK WITH KC AND THE SUNSHINE BANDHIND FLASHBACK SZEXI (HHVO) WALE AMBITION MAYBACH 528667/WARNER BROS. BAD MEETS EVIL HELL THE SEQUEL (EP) SHADY/INTERSCOPE 015729/IGA SOUNDTRACK THINK LIKE A MAN EPIC 93953 CHRIS BROWN FAME JIVE 96067/REA ODD FUTURE THE OF TAPE VOL 2 ODD FUTURE 95478 AMY WINEHOUSE UONESS: HIDDEN TREASURES UNIVERSAL REPUBLIC 016384* TYRESE OPEN INVITATION VOLTRON RECORDZ 93562 SNOOP DOGG & WIZ KHALIFA MIC + BEVIN GO TO HIGH 90HOULR/STRUMDOUD/STVLEAULAVITIC SZENDAU	
36 37 38 39 40 41 42 43 43 45 46 47	37 40 33 35 38 36 29 48 48 44 39 49	35 36 26 37 57 14 69 17 32 37 30	CHILDISH GAMBINO CAMP GLASSNUTE 0121* MAC MILLER BLUE SLIDE PARK ROSTRUM 218 KC AND THE SUNSHINE BAND RASHAAK WITH KC AND THE SUNSHINE BANDRIND FLASHBACK SZEXI (HENO) WALE AMBITION MAYBACH 528687/WARNER BROS. BAD MEETS EVIL HELL: THE SEQUEL (EP) SHADY/INTERSCOPE 015729/IGA SOUNDTRACK THINK LIKE A MAN EPIC 93953 CHRIS BROWN FLAME JIVE 86067/RCA ODD FUTURE THE OF TAPE VOL 2 ODD FUTURE 95478 AMY WINEHOUSE UONESS: HIDDEN TREASURES UNIVERSAL REPUBLIC 016394* TYRESE OPEN INVITATION VOLTRON RECORDZ 93562 SNOOP DOGG & WIZ KHALIFA MKC + BENN GO TO HIGH SCHOOL ROSTRUMDOUCHSTYLEADLANTIC SZENGAD	

### MAINSTREAM R&B/HIP-HOP

#### BE TITLE S ARTIST IMPRINT/PREMOTION LABEL MERCY WAS DAME WEST BE SEAR PUSHA T, 2 CHARZED DD. RSC-4 FED. ADF JAMED AN 1 LEMME SEE 2 10 3 USHER FEAT. RICK ROSS REA. NO LIE 3 6 2 CHAINZ FEAT. DRAKE DUFFLE BAG BOYZ/DEF JAM/IDJMG NOBODY'S PERFECT 4 2 23 J. COLE FEAT. MISSY ELLIOTT ROC NATION/COLUMBIA TAKE IT TO THE HEAD 5 5 OJ KNALED WE THE BEST/YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC BAG OF MONEY 6 8 WALE FEAT RICK ROSS, MEEK MILL, & T-PAIN MAYBACHWARNER BROS. HEART ATTACK 7 4 TREY SONGZ SONGBOOK/ATLANTIC CASHIN' OUT 8 7 22 CASH OUT BASES LOADED/EPIC 2 REASONS 9 13 -5 TREY SONGZ FEAT. T.I. SONGBOOK/ATLANTIC BEEZ IN THE TRAP 9 14 10 NICKI MINAJ FEAT, Z CHAINZ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC WORK HARD, PLAY HARD 11 12 WIZ KHALIFA ROSTRUM/ATLANTIC CLIMAX 12 10 21 USHER RCA REATEST AMEN 13 19 GAINER MEEK MILL FEAT DRAKE MAYBACHWARNER BROS TILL I DIE 14 16 8 CHRIS BROWN FEAT, BIG SEAN & WIZ KHALIFA RCA REFILL 15 11 19 ELLE VARNER MBK/RCA TOUCH'N YOU 16 18 RICK ROSS FEAT. USHER MAYBACH/SLIP-N-SLIDE/DEF JAM/IDJMG WHY 17 15 12 MARY J. BLIGE FEAT. RICK BOSS MATRIARCH/GEFFEN/INTERSCOPE SWEET LOVE 18 17 13 CHRIS BROWN RCA. CREW LOVE 19 14 15 IDMAKE FEAT. THE WEEKEND YOUNG MUNEY/CASH MONEY/UNIVERSAL REPUBLIC **SNAP BACKS & TATTOOS** 20 21 11 DRIICKY GRAHAM NU WURLD ERA/EONE MY HOMIES STILL 21 22 UL WAYNE FEAT, BIG SEAN YOUNG MUNEYCASH MONEYUN VERSAL REPUBLIC LEAVE YOU ALONE 22 20 20 YOUNG JEEZY FEAT. NE-YO CTE/DEF JAM/IDJMG HYFR (HELL YEAH F\*\*\*\*\*G RIGHT) 23 23 12 DRAKE FEAT UL WAYNE YOUNG MONEYICASH MONEYUNNEPISAL REPUBLIC I GOT THAT SACK 24 26 YO GOTTI JAMES EICHELBERGER & FRANK C. MATTHEWS

Q A		RI	нүтнміс
Thes	LAST WEEK	WEDGS ON CHT	TITLE ARTIST IMPRINT/PROMOTION LABEL
1	4	11	WHERE HAVE YOU BEEN
2	3	13	CASHIN' OUT CASH OUT BASES LDADED/EPIC
3	4	11	WORK HARD, PLAY HARD
4	6	n	SCREAM USHER BCA
5	2	17	LEAVE YOU ALONE YOUNG JEEZY FEAT. NE-YO CTE/DEF JAM/ID.JMG
6	8	12	MERCY KANYE WEST BIE SEAN, PUSHA T Z CHAINZ G OOD, POCA-FELLA OF JAM DURAS
7	5	23	DRANK IN MY CUP KIRKO BANGZ LMG/UNAUTHORIZED/WARNER BROS.
8	9	12	HEART ATTACK TREY SONGZ SONGBOOK/ATLANTIC
9	7	22	STARSHIPS NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
10	13	10	PAYPHONE MARDON 5 FEAT, WIZ KHALIFA A&M/OCTUNE/INTERSCOPE
11	10	21	WILD ONES FLO RIDA FEAT. SIA POE BOY/ATLANTIC
12	12	9	LET'S GO CALVIN HARRIS FEAT. NE-YO ULTRA
13	14	13	SOMEBODY THAT I USED TO KNOW
14	17	8	CALL ME MAYBE CARLY RAE JEPSEN 604/SCHODLBOY/INTERSCOPE
15	11	30	TAKE CARE DRAKE FEAT, RIHANNA YOUNG MONEY/CASH MONEY/UN/VERSAL REPUBLIC
16	19	9	NOBODY'S PERFECT J. COLE FEAT. MISSY ELLIOTT BOC NATION/COLUMBIA
17	18	7	LEMME SEE USHER FEAT, RICK ROSS RCA
18	16	7	BEEZ IN THE TRAP NEXT MINAL FEAT & CHAINZ YOUNG MONEYCASH MUNEYUN/MERSAL REPUBLIC
19	15	16	BOYFRIEND JUSTIN BIEBER SCHOOLEDV/RAYMOND BRAUN/ISLAND/ID.IMG
20	23	5	NO LIE 2 CHAINZ FEAT. DRAKE DUFFLE BAG BOYZ/DEF JAM/IDJMG
21	21	5	MY HOMIES STILL UL WAYNE FEAT BIG SEAN YOUNS MONEYCASH MONEYUNIVERSAL REPUBLIC
22	20	18	FADED TYGA FEAT LIL WAYNE YDUNG MONEYCASH MONEY/UNMERSAL REPUBLIC
23	25	3	WHISTLE RO RIDA POE BOY/ATLANTIC
24	25	10	TITANIUM DAMD GUETTA REAT. SIA WHAT A MUSIC/ASTRALWERKS/CAPITOL
25	22	20	BIRTHDAY CAKE RIHANNA FEAT, CHRIS BROWN SRP/DEF JAM/IDJMG

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	њă	EKS CHT	TITLE
콜꽃	IAS	M	ARTIST IMPRINT/PROMOTION LABEL
1	-	17	SVAKS JOHN LEGEND FEAT LUDACRIS EPIC
2	2	16	USHER RCA
3	3	19	PRAY FOR ME ANTHONY HAMILTON MISTER'S MUSIC/RCA
4	7	15	ALL TIED UP ROBIN THICKE STAR TRAK/GEFFEN/INTERSCOPE
5	6	8	FEELIN' SINGLE R. KELLY RCA
6	4	20	BLESSED
7	5	35	THANK YOU
8	8	19	BEAUTIFUL SURPRISE
			TAMIA PLUS 1
9	9	40	BEYONCE PARKWOOD/COLUMBIA
10	10	28	KEM UNIVERSAL REPUBLIC
11	11	18	GO GET IT MARY MARY MY BLOCK/COLUMBIA
12	15	19	NAME ON IT URBAN MYSTIC SOBE
13	挝	13	REFILL ELLE VARNER MBK/RCA
14	15	7	CELEBRATE
15	0.022	7	WHITNEY HOUSTON & JORDIN SPARKS RCA WHAT PROFIT
and a second	17		DWELE RT/EDNE DO WHAT YOU GOTTA DO
16	19	8	ANGLE STONE SAGUARO ROAD RHYTHM/SAGUARO ROAD
17	20	4	DON'T MIND MARY J. BLIGE MATRIARCH/GEFFEN/INTERSCOPE
18	21	11	HARRIETT JONES ERIC BENET PRIMARY WAVE/JORDAN HOUSE/CAPITOL
19	27	2	GREATEST HEART ATTACK GAINER TREY SONGE SONGBOOK/ATLANTIC
20	18	12	STILL HERE
21	22	20	BRIAN CULBERTSON FEAT. VIVIAN GREEN VERVE
100	1201	Contra Contra	JOHNNY GILL J SKILLZ/NOTIFI
22	24	7	KENNY LATTIMORE SINCERESOUL/CAPITOL
23	23	11	ANTOINE DUNN ELITE
24	25	4	RUN FREE
-	101100	4	REBECCA FERGUSON SYCO/COLUMBIA
25 A	26	9	ALONE TOGETHER
25	26	9	ALONE TOGETHER DALEY FEAT MARSHA AMEROSIUS DALEYMUSICON/WERSAL REPUBL
25	26	9	ALONE TOGETHER DALEY RAT MARSHA AMEROSIES DALEYAUSICONVERSAL REPUBL AP SONGS <sup>101</sup> TITLE ARTIST IMPRINT/PROMOTION LABEL 41 MERCY
25	26	MERC 20	ALONE TOGETHER DALEY RAT MARSHA AMEROSEKS DALEYMUSICANIVERSAL REPUBL APP SONGS <sup>TH</sup> TITLE ARTIST IMPRINT/PROMOTION LABEL MERCY MARK WEST IN SEAR POINT 12 CHARGE DODANC A-FELARAT JAMAN CASHIN' OUT
25 (CA 1) 2	26 JSM 1 2	9 50000 14 16	ALONE TOGETHER DALEY RAT MARSHA AMEROSIES DALEYAUSICONWERSAL REPUBL APP SONGS <sup>16</sup> TITLE ARTIST IMPRINT/PROMOTION LABEL (1) MERCY INVEWERLING SEAR POINT 12 CHANGE DODANC A-FELAROF JAMASH CASHIN' OUT CASH OUT BASES LOADED/EPIC CS NO LIE
	26 LSM 1 2 5	9 8 9 10000 14 16 7	ALONE TOGETHER DALEY RAT MARSHA AMEROSIES DALEYAUSICONWERSAL REPUBL APP SONGS <sup>16</sup> TITLE ARTIST IMPRINT/PROMOTION LABEL (1) MERCY INVEWERLING SEAR POINT 12 CHANGE DODANC A-FELAROF JAMASH CASHIN' OUT CASH OUT BASES LOADED/EPIC CS NO LIE
	26 1911 2 5 3	9 800000 14 16 7 20	ALONE TOGETHER DALEY FEAT MARSHA AMEROSIES DALEYMUSICON/WERSAL REPUBL APP SONGS <sup>164</sup> AP SONGS <sup>164</sup> TITLE ARTIST IMPRINT/PROMOTION LABEL (I) MERCY MARE WEST BESEAR FURNAT 2014/02/00/04/4/ELARCE JAMAGE CASHIN' OUT CASH OUT BASES LUADED/EPIC G NO LIE 2 CHAINZ FEAT DRAKE DUFFLE BAS BUYZDEF JAMADJW LEAVE YOU ALONE YOUNG JEEZY FEAT. NE-YO CTE/DEF JAMAIDJME
25 (CA 1 2 3 4 5	26 LSM 1 2 5 3 4	9 50000 14 16 7 20 13	ALONE TOGETHER DALEY RAT MARSHA AMEROSERS DALEYAUSICUNIVERSAL REPUBL ADDESIGNATION LABEL TITLE ARTIST IMPRINT/PROMOTION LABEL MERCY MARK WEST INS SEAR PUBLIC TO ARE DURING A RELACT JAMADA CASHIN' OUT CASH OUT BASES LOADED/EPIG G NO LIE 2 CHAINZ REAT DRAKE DUFTE BAS BUYZOEF JAMADJA LEAVE YOU ALONE YOUNG JEEZY FEAT. NE-YO CTE/DEF JAMAIDJAG NOBODY'S PERFECT J. COLE FEAT. MISSY ELLIOTT ROC NATION/COLUMBIA
	26 1911 2 5 3	9 800000 14 16 7 20	ALONE TOGETHER DALEY RAT MARSHA AMEROSIRIS DALEYMUSICON/WERSAL REPUBL ADD SONGS <sup>164</sup> ADD SONGS <sup>164</sup> TITLE ARTIST IMPRINT/PROMOTION LABEL MERCY MARE MERCY MARE BEER RUBAT 2014/02/0000/02/04/80/00/04/80 CASHIN' OUT CASH OUT BASES LOADED/EPIG G NO LIE 2 CHAINZ REAT DRAKE DUFFLE BAS BOYZOEF JAMMOJM LEAVE YOU ALONE YOUNG JEEZY REAT. NE-YO CTE/DEF JAM/IDJME NOBODY'S PERFECT J. COLE FEAT. MISSY ELLIOTT ROC NATION/COLUMBIA TAKE IT TO THE HEAD DURALED WE THE BEST/YOUNG MONEYCASH MONEY/IN/MERSAL REPUBL
25 (CA 1 2 3 4 5	26 LSM 1 2 5 3 4	9 50000 14 16 7 20 13	ALONE TOGETHER DALEY RAT MARSHA AMEROSERS DALEYAUSICUNIVERSAL REPUBL ADDESIGNATION LABEL TITLE ARTIST IMPRINT/PROMOTION LABEL MERCY MARK WEST INS SEAR PUBLIC TO ARE DURING A RELACT JAMADA CASHIN' OUT CASH OUT BASES LOADED/EPIG G NO LIE 2 CHAINZ REAT DRAKE DUFTE BAS BUYZOEF JAMADJA LEAVE YOU ALONE YOUNG JEEZY FEAT. NE-YO CTE/DEF JAMAIDJAG NOBODY'S PERFECT J. COLE FEAT. MISSY ELLIOTT ROC NATION/COLUMBIA
25 (CA 1 2 3 4 5 5	26 1991 1 2 5 3 4 5	9 9 9 110 M0 14 16 7 20 13 14	ALONE TOGETHER DALEY RAT MARSHA AMEROSIRIS DALEYMUSICON/WERSAL REPUBL ADD SONGS <sup>161</sup> ADD SONGS <sup>161</sup> TITLE ARTIST IMPRINT/PROMOTION LABEL MERCY MERCY MARE MERCY MARE BESEAR PUBLIC TO DAMA ARE ADD JAMAS CASHIN' OUT CASH OUT BASES LOADED/EPIG G NO LIE 2 CHAINZ FEAT DRAKE DUFTLE BAS BOYZOFF JAMADJM LEAVE YOU ALONE YOUNG JEEZY FEAT. NE-YO CTE/DEF JAMAIDJM6 NOBODY'S PERFECT J. COLE FEAT. MISSY ELLIOTT ROC NATION/COLUMBIA TAKE IT TO THE HEAD DJ KHALED WE THE BESTYOUNE MONEYCASH MONEYON/MERSAL REPUBL
25 (CA 1 2 3 4 5 6 7	26 LSM 1 2 5 3 4 5 7	9 9 10000 14 16 7 20 13 14 31	ALONE TOGETHER DALEY FEAT MARSHA AMBROSERS DALEYAUSICANWERSAL REPUBL ADDED SOONS IN ADDISON STATEST ADDISON STATEST TITLE ARTIST IMPRINT/PROMOTION LABEL MERCY WIT WAT BE FEAT PUBLIC COMPLETED AND A FELANT JAMASH CASHIN' OUT CASH OUT BASES LOADED/EPIC CASH OUT BASES LOADED/EPIC MOLIE 2 CHAINZ FEAT DRAKE DUFFLE BAS BUYZOFF JAMAD JA LEAVE YOU ALONE YOUNG JEEZY FEAT. NE-YO CTE/DEF JAMAD JAMA LEAVE YOU ALONE YOUNG JEEZY FEAT. NE-YO CTE/DEF JAMAD JAMA LAKE IT TO THE HEAD LI KHALEDWE THE BEST/YOUNE MONEYCASH MONEYAIN/MERSAL REPUBL DRANK IN MY CUP KIRKO BANGZ LING/UNAUTHORIZED/WARNER BROS. WORK HARD, PLAY HARD WIZ KHALIFA ROSTRUM/ATLANTIC/RIP BAG OF MONEY
	26 1911 2 5 3 4 5 7 8	9 9 14 16 7 13 14 31 11	ALONE TOGETHER DALEY FEAT MARSHA AMEROSIUS DALEYAUSICAUNIVERSAL REPUBL ADDED SOCIOL SCIENCE DALEYAUSICAUNIVERSAL REPUBL ADDED SOCIOL SCIENCE DE SEAR PUBLICAUNACEDE ARTIST IMPRINTYPROMOTION LABEL
25 25 25 25 25 25 25 25 25 25	26 54 1 2 5 3 4 5 7 8 12 10	9 9 14 16 7 13 14 31 11 9 35	ALONE TOGETHER DALEY FEAT MARSINA AMBROSERS DALEYAUSICAUNVERSAL REPUBL ADDED SOONS 14 ADD SOONS 14 TITLE ARTIST IMPRINT/PROMOTION LABEL 11 MERCY 14/15 MERCY 14/15 MERCY 14/15 MARCY 14/15
25 25 25 25 25 25 25 25 25 25	25 LSM 1 2 5 3 4 5 3 4 5 7 8 12 10 9	9 SUBM 14 16 7 20 13 14 31 11 9 35 12	ALONE TOGETHER DALEY FEAT MARSHA AMBROSRIS DALEYAUSICANIVERSAL REPUBL ADDIEST MARSHA AMBROSRIS DALEYAUSICANIVERSAL REPUBL ARTIST IMPRINT/PROMOTION LABEL
25 (CA 1) 2 3 4 5 6 7 8 9 10 11 12	26 1911 1 2 5 3 4 5 7 8 12 10 9 16	9 9 14 16 7 13 14 31 11 9 35 12 4	ALONE TOGETHER DALEY FEAT MARSHA AMBROSRIS DALEYHAUSICANWERSAL REPUBL ADDIEST MARSHA AMBROSRIS DALEYHAUSICANWERSAL REPUBL ADDIEST MARSHA AMBROSRIS DALEYHAUSICANWERSAL REPUBL ADDIEST MARSHA AMBROSRIS DALEYHAUSICANWERSAL REPUBL TITLE ARTIST IMPRINT/PROMOTION LABEL MERCY MERCY MAR WET INSTRUMENT DIDAWS (DIDAWS (AFELARD) JAMSHA CASHIN' OUT CASH OUT BASES LOADED/EFIC G NO LIE 2 CHAINS FEAT DRAKE DUFFLE BAS BUYZ/DEF JAMMOJN LEAVE YOU ALONE YOUNG JEEZY FEAT. NE-YO GTE/DEF JAMMOJNG NOBODY'S PERFECT J. COLE FEAT. MISSY ELLIOTT ROC NATION/COLUMBIA TAKE IT TO THE HEAD DI KHALEDWE THE BESTAVOUNG MONEVCASH MONEYAINMERSAL REPUBL DRANK IN MY CUP KIRKO BANGZ LING/UNAUTHORIZED/WARNER BROS WORK HARD, PLAY HARD WIZ KHALEFA ROSSTRUM/ATLANTIC/RRP BAG OF MONEY WALE FEAT. RICK ROSS. MEEK MILL & TPAIN MAYBACHWARNER BRO THE MOTTO DAME HEAT LIL WINNE YOUNG MONEYCASH MONEYON/ERSAL REPUBL BEEZ IN THE TRAP NECH MINA FEAT DRAKE MAYBACH/WARNER BROS.
25 25 25 25 25 25 25 25 25 25	25 LSM 1 2 5 3 4 5 3 4 5 7 8 12 10 9	9 SUBM 14 16 7 20 13 14 31 11 9 35 12	ALONE TOGETHER DALEY FEAT MARSHA AMBROSRIES DALEYHAUSICAUWVERSAL REPUBLIC ALEXANDER DALEYHAUSICAUWVERSAL REPUBLIC ALEXANDER DALEYHAUSICAUWVERSAL REPUBLIC ARTIST IMPRINT/PROMOTION LABEL MERCY AVMS MERCY AVMS MERCY AVMS MERCY AVMS CASHIN'OUT CASH OUT BASES LOADCO/EPIC G NO LIE 2 CHAINZ FEAT DRAKE DUFFLE BAS BUYZ/DEF JAMMOJ/M LEAVE YOU ALONE YOUNG JEEZY FEAT NE-YO CTE/DEF JAMMOJ/MG NOBODY'S PERFECT J. COLE FEAT. MISSY ELLIOTT ROC NATION/COLUMBIA TAKE IT TO THE HEAD DIRHAEDWE THE BEST/YOUNG MONE/CASH MONE/AMMERSAL REPUBLIC REAVE HEAT INDONE MONE/CASH MONE/AMMERSAL REPUBLIC MARSO BANGZ LING/UNAUTHORIZED/WARNER BROS. WORK HARD, PLAY HARD WIZ KHALFA ROSTRUM/ATLANTIC/RRP BAG OF MONEY WALE FEAT. RICK ROSS, MEEK MILL, A TPAIN MAYBACHWARNER BRO THE MOTTO DAME HEAT RICK ROSS, MEEK MILL, A TPAIN MAYBACHWARNER BRO THE MOTTO DAME HEAT RICK ROSS, MEEK MILL, A TPAIN MAYBACHWARNER BRO THE MOTTO DAME HEAT RICK ROSS, MEEK MILL, A TPAIN MAYBACHWARNER BRO TAKE ALL WARYNE YOUNG MONEYCASH MONEYUN/RESAL REPUBLIC BEEZ IN THE TRAP NECH MILL FEAT. DRAKE MAYBACH/WARNER BROS. TAKE CARE DRAKE HEAT. RIGANE YOUNG MONEYCASH MONEYUN/RESAL REPUBLIC AMEN MEEK MILL FEAT. DRAKE MAYBACH/WARNER BROS.
25 (CA 1) 2 3 4 5 6 7 8 9 10 11 12	26 1911 1 2 5 3 4 5 7 8 12 10 9 16	9 9 14 16 7 13 14 31 11 9 35 12 4	ALONE TOGETHER DALEY REAT MARSINA AMBROSRISS DALEYMUSICOUVERSAL REPUBLIC ALEX REAT MARSINA AMBROSRISS DALEYMUSICOUVERSAL REPUBLIC ALEX STATUS ALEX STA
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25 (A) 1) 2 3 4 5 6 7 8 9 10 11 12 13 14	25 1911 2 5 3 4 5 3 4 5 3 4 5 3 4 5 7 8 12 10 9 15 11 13	9 9 14 16 7 20 13 14 31 11 9 35 12 4 31 26	ALONE TOGETHER DALEY REAT MARSING AMBROSERS DALEYHJUSICANIVERSAL REPUBL ADDED SOCIAL STATES ADDED SOCIAL S
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Maroon 5 collects its second top 10 on the Rhythmic chart as "Payphone," featuring Wiz Khalifa, rises 13-10. The Adam Levine-led band scored its first top 10 last year with its initial visit to the tally, reaching No. 9 with "Moves Like Jagger," featuring Christina



26	29	5	BRANDY FEAT. CHRIS BROWN CHAMELEON/RCA
27	25	16	SAME DAMN TIME FUTURE FREEBANDZ/A-1/EPIC
28	35	2	ADORN MIGUEL BYSTORM/BLACK ICE/RCA
29	27	10	THE RECIPE KENDRICK LAMAR FEAT. DR. DRE AFTERMATH/INTERSO
30	39	2	ENOUGH OF NO LOVE KEYSHIA COLE FEAT. LIL WAYNE GEFFENVINTERSCOPE
31	31	6	DANCE FOR YOU BEYONCE PASKWOOD/COLUMBIA
32	33	6	BORN STUNNA BIRDMAN FEAT. RICK ROSS CASH MONEY/UNIVERSAL REI
33	32	5	LET'S TALK OMARION FEAT. RICK ROSS MAYBACH/WARNER BROS
34	36	2	TURN ON THE LIGHTS
35	30	16	RIGHT BY MY SIDE NOO MINAL FERT OF RESERVING MONEY CASH MONEY WINNERSAL
36	37	3	4 LETTER WORD
37	NE	w	POP THAT FRENCH MONTANA FEAT BIOK ROSS, DRAKE, UL WAYNE CORE BUT/S/BAD BUY/M
38	40	5	TWERK IT
39	38	3	JINGALIN LUDACRIS OTP/DEF JAM/IDJMG
40	NE	w	I DON'T LIKE CHIEF KEEF FEAT. UL REESE GOD IS GOOD
40 E	NE	w	I DON'T LIKE
			alterna
		1	studio a

LAZY LOVE

NE-YO MOTOWN/IDJIMG PUT IT DOWN

25

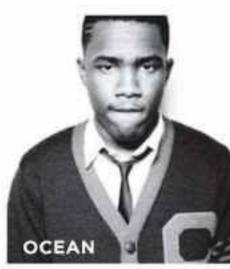
28

4

26 24 14 PITBULL MR. 305/POLO GROUNDS/RCA 27 WIDE AWAKE 33 KATY PERRY CAPITOL HOW WE DO (PARTY) 28 28 RITA ORA ROC NATION/COLUMBIA MAKE IT NASTY 29 31 ATH/INTERSCOPE TYGA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC GLAD YOU CAME 30 27 THE WANTED GLOBAL TALENT/MERCURY/IDJMG **SNAP BACKS & TATTOOS** 31 30 DRIICKY GRAHAM NU WORLD ERA/EONE TAKE IT TO THE HEAD 32 29 NIVERSAL REPUBLIC LI KHALED WE THE BEST-YOUNG MONEY/CASH MONEY/UN/VERSAL REPLIEUC DON'T WAKE ME UP 33 38 ARNER BROS. CHRIS BROWN REA 34 AMEN **HEW** MEEK MILL FEAT. DRAKE MAYBACH/WARNER BROS WE RUN THE NIGHT 35 40 HAVANA BROWN FEAT. PITBULL UNIVERSAL REPUBLIC ONEXALINIMENSAL REPUBLIC AYY LADIES 36 34 TRAVIS PORTER FEAT, TYGA PORTER HOUSE/RCA 37 LIGHTS NEW ELLIE GOULDING CHERRYTREE/INTERSCOPE BOYSBAD BOWINTERSCOPE 2 REASONS 38 NEW TREY SONGZ FEAT. T.I. SONGBOOK/ATLANTIC WE ARE YOUNG 35 39 FUN. FEAT. JANELLE MONAE FUELED BY BAMEN/RRP 40 AS LONG AS YOU LOVE ME NEW USTIN BEDER FEAT. BIG SEAN SCHULBCHRAMMOND BRAUNISLANDIELIM Frank Ocean, the sole singer among the rappers in the

BACK IN TIME

## DS, AESOP ROCKS



Ilternative rap collective Odd Future, plants his debut studio album, Channel Orange, at No. 1 on the Top R&B/ Hip-Hop Albums chart with 131,000 copies sold, according to Nielsen SoundScan. With an initial projected opening week of 40,000, overflowing support came in after Ocean's Tumblr announcement regarding his sexuality (see Over the Counter, page 57).

In addition to the expectation-exceeding feat accomplished by Ocean, Aesop Rock, the underground artist who

made his first appearance on this chart in 2003, reappears with his latest set, Skelethon. It debuts at No. 5 with 14,000 sold-a career-high sales frame. The Rhymesayers album also gives the rapper his first top 10 and highest-charting effort. -Karinah Santiago

## Billoord R&B/HP-HOP

#### HOT R&B/HIP-HOP SONGS"

AIRPLAY MONITORED BY

niclscn

8D5

SALES DATA COMPILED BY

nielsen

Sound5can

AND	LAST WEBK	2 WERE	WIERS	TITLE Artist PRODUCER (SONEWRITER)	CLIFT.	PEAK
1	1	2	15	MERCY KanyeWest, Big Sean, PushaT, 2 Chainz		1
600	AND			NO LIE 2 Chainz Featuring Drake		1
2	5	-9	11	MIKE WILL MADE-IT (T.EPPS, A.GRAHAM, M.WILLIAMS) O DUFFLE BAG BOYZ/DEF JAM/IDJMG		2
3	3	5	12	LEMME SEE Usher Featuring Rick Ross JM JONSIN,MR. MORRIS (JESCHEFFERD MORRIS,NIMAR/20UCA,U.RAYMOND N/EBELLINGER/LKNIGHTEN/W/LROBERTS II) @ RCA		3
4	2	1	22	CLIMAX Usher DIPLD (U.RAYMOND IV.W.PENTZ, A.RECHTSHAID, J.NAJERA, S.FENTON) Ø RCA		1
5	-4	3	25	NOBODY'S PERFECT J. Cole Featuring Missy Elliott		3
	1.4			JLCOLE (J.COLE,C.MAYFIELD) O ROC NATION/COLUMBIA TAKE IT TO THE HEAD DJ Khaled Feat. Chris Brown, Rick Ross, Nicki Minaj & Lil Wayne		
6	6	7	17	THE RUMERS LI GRACE KNOWLER KOSSON WIL REPERS & SOMBROWLE ARTERA HARE LIACKOWLER AND A STREET OF THE RESTORATE MORE CASH VINE (UNDER A REFERE		6
7	7	4	17	HEART ATTACK Trey Songz BENNY BLANCO,RICO LOVE (B.LEVIN,RICO LOVE,T.NEVERSON) © SONGBOOK/ATLANTIC		3
8	:: <b>9</b> .)	13	17	BAG OF MONEY Wale Featuring Rick Ross, Meek Mill & T-Pain BEAT BILLIONAIRE (D.AKINTIMEHIN,R.R.WILLIAMS,W.L.ROBERTS II,T-PAIN,S.CODKE) @ MAYBACH/WARNER BROS.	ŧ m	8
	1	14		CASHIN' OUT		247
9	8	4	70	DJ SPINZ (J.M.H.GIBSON) GO BASES LUADED/EPIC	<u> </u>	2
10	11	15	6	2 REASONS Trey Songz Featuring T.I. TRAVLORBRIDGE (TNEVERSON,TTAYLOR,NMCDOWELL,C.J.HARRIS, JR,M.TIMOTHEEK.STEWART) ⊕ SONGBOOK/ATLANTIC	j m	10
11	16	22		AMEN Meek Mill Featuring Drake KEY WANE (R.R.WILLIAMS, J.FELTON, A.GRAHAM, D.M.WEIR R.L.ABRAMS, M.H.MCDONALD) @ MAYBACHWARNER BROS.		11
12	13	11	34	CREW LOVE Drake Featuring The Weeknd		9
13	12	10	21	REFILL Elle Variante and an an an and an an an and an		10
10	1000	175	41	POP,D.CAMPER (E.VARNER,A.WANSEL,D.CAMPER)  O MBK/RCA TONIGHT (BEST YOU EVER HAD) John Legend Featuring Ludacris		COLOR OF COLOR
14	.15	16	24	PHATBOIZ (J.LEGEND, M.J.PIMENTEL, A. ARTHUR, C. REILLY, K.JUSTICE, C. BRIDGES)		14
15	10	9	17	BEEZ IN THE TRAP Nicki Minaj Featuring 2 Chainz KE-NOE [0.T.MARAJ,M.JORDAN,T.EPPS]  © YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC		7
16	14	12	35	ANOTHER ROUND Fat Joe Featuring Chris Brown		5
(17)	19	20	111	VOUNG LADD.COOL & DRE OL.AUSTIN, J.A.CARTEGENA.C.M.BROWN, J.RBVX, JOSEPHA.C.IVONS, J.PERRYE.PICKENSM/WLENZANDI    TERROR SOLIAD  Wiz Khalifa		17
-	193	20	+2	STARGATE, BENNY BLANCO (C.J.THOMAZ, B.LEVIN, M.S. ERIKSEN, T.E. HERMANSEN) @ ROSTRUM/ATLANTIC	_	
18	22	27	14	TILL I DIE Chris Brown Featuring Big Sean & Wiz Khalifa DANJA (C.M.BROWN, F.N.HILLS, M.ARAICA, S.ANDERSON, C.J.THOMAZ)		18
(19	21	19	10	TOUCH'N YOU Rick Ross Featuring Usher RICO LOVE, P.MEDOR (RICO LOVE, P.MEDOR, W.L.ROBERTS II) @ MAYBACH/SLIP-N-SLIDE/DEF JAM/IDJMG		19
20	17	14	72	LEAVE YOU ALONE Young Jeezy Featuring Ne-Yo		3
1000 C		0.0		WARREN 6 IJ.W.JENKINS,W.GRIFFIN,S.C.SMITH,L.LISTON-SMITH) O CTE/DEF JAM/IDJMG LOVE ON TOP Beyonce		100
21	.20	17	46	B.KNOWLES,S.TAYLOR (B.KNOWLES,T.NASH,S.TAYLOR) O PARKWOOD/COLUMBIA		30
22	23	25	848	DRANK IN MY CUP Kirko Bangz SOUND M.O.B. (K.RANDLE,B.TILLMAN,R.GONZALEZ) @ LMG/UNAUTHORIZED/WARNER BROS.		5
23	28	32	19	PRAY FOR ME Anthony Hamilton BABYFACE, A.DIXON, IA.HAMILTON, BABYFACE, A.DIXON, JOUE) OMISTER'S MUSIC/RCA		23
24	18	21	45	UP! LoveRance Featuring lamSu & Skipper or 50 Cent		3
-	10000	1000		R.DLIVERJAMSU! IR.DLIVER.S.WILLIAMS.P.COXI	-	NO.
25	32	31	1	R.KELLY,BIG MACKK (R.S.KELLY,D.MAYS,S.SCARBOROUGH,W.WITHERS, JR.)		25
26	31	37	15	SNAP BACKS & TATTOOS Driicky Graham YUNG BERG,ARCH THE BOSS (LCOOPER,N.GRAHAM,C.WARD,A.REDMAN) ONU WORLD ERA/EDNE	100	26
27	29	34	14	ALL TIED UP Robin Thicke THICKE.PRO J IR THICKE.LCOXOX.RLDANIELS) @ STAR TRAK/GEFFEN/INTERSCOPE		27
28	27	35	7	MY HOMIES STILL Lil Wayne Featuring Big Sean		27
		1000		STREETRUNNERRDIAZ (D.CARTER.S.ANDERSON,N.WARWARR.DIAZ,M.AIELLU)  O YOUNG MONEVCASH MONEVUNIVERSAL REPUBLIC HYFR (HELL YEAH F*****G RIGHT) Drake Featuring Lil Wayne		Contract of the local division of the local
29	25	23	31	T-MINUS (A GRAHAM, D. CARTER, N. SHEBIB, TWILLIAMS, A. PAUMAN, K. SAMIR, C. HILL) 💿 YOUNG MONEY/CASH MONEY/UNIVERSAL REPÚBLIC	•	20
30	35	28	16	SWEET LOVE Chris Brown POLOW DA DON,JL.PERRY (C.M.BROWN,J.JONES,JL.PERRY,G.G.CURTIS SR.C.MAKRS,T.DOYLE JR.) @ RCA		25
31	24	30	37	THE MOTTO Drake Featuring Lil Wayne T-MINUS (A GRAHAM, D. CARTER, T.WILLIAMS, A.RAY) © YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	Ø	1
32	26	18		BIRTHDAY CAKE Rihanna Featuring Chris Brown		-
				DA INTERNZ IT.NASH,R.FENTY,M.PALACIOS,E.CLARK)    BLESSED  JIII Scott	-	
33	34	29	20	DRE,VIDAL (J.SCOTT,A.HARRIS,V.DAVIS)		21
34	30	33	16	WHY E.HUDSON (M.J.BLIGE, D.L.YDUNG, E.HUDSON, W.L.ROBERTS II) Mary J. Blige Featuring Rick Ross Mary J. Blige Featuring Rick Ross Mary J. Blige Featuring Rick Ross		30
35	54	_	2	GG/ ENOUGH OF NO LOVE Keyshia Cole Featuring LilWayne		35
20		-	1275	AIRPLAY HARMONY A.K.A. H-MONEY (H.D.SAMUELS S.FENTON, K.M.COLE, D.CARTER) O GEFFEN/INTERSCOPE THANK YOU Estelle		15
36	36	28	40	JDUPLESSIS.AALTINO.A.DUNKLEY (J.DUPLESSIS,A.THIAM.A.ALTINU.A.DUNKELY,D.FEDWARDS,TD.RICHARDSON) 💿 HOME SCHOOL/ATLANTIC		
37	349	57	11	ADORN Miguel MIGUEL (M.J.PIMENTEL) BYSTORM/BLACK ICE/RCA		37
38	29	41	19	GO GET IT Mary Mary W.CAMPBELL (T.ATKINS-CAMPBELL, ATKINS-CAMPBELL, W.CAMPBELL) @ MY BLOCK/COLUMBIA		38
39	33	24	23	SAME DAMN TIME Future		12
-	10100	1000		SONNY DIGITAL (S.C.UWAEZUOKE,N.WILBURN)		1000
40	48	51	-11	B.KNOWLES,T.NASH,C.A.STEWART (T.NASH,C.A.STEWART,B.KNOWLES) O PARKWOOD/COLUMBIA		40
41	37	40	38	STRIP Chris Brown Featuring Kevin K-MAC McCall THA BIZNESS (C.M.BROWN,K.MCCALLA.STREETER,JL.BEREAL,C.WHITACRE,J.HENDERSON) @ RCA		3
42	47	49	2	LAZY LOVE Ne-Yo S.TAYLOR (S.C.SMITH,S.TAYLOR) @ MOTOWN/IDJMG		42
43	45	43	51	STAY		11
1000	Contraction of the	1501		B HODGE (T.GIBSON, J.SMITH, A.SLEDGE, C.LACY, B.HODGE)  O VOLTRON RECORDZ/CAPITOL MR. WRONG Mary J. Blige Featuring Drake		1000-00
44	41	36	3/	JIM JONSIN, RICO LOVE (J.G. SCHIFTERURICO LOVED, MORRISK, GAMBLELA HUFF, C.GILBERTA, GRAHAM) O MATRIARCH/SETTEN/INTERSCOPE		10
45	43	50	17	BEAUTIFUL SURPRISE Tamia S.REMI (T.HILL,C.KELLY,S.REMI) O PLUS 1		43
46	50	48	9	I DON'T LIKE Chief Keef Featuring Lil Reese NOT LISTED (NOT LISTED) @ GDD IS GODD/GLORY BOYZ/INTERSCOPE		46
47	52	54	7	PUT IT DOWN Brandy Featuring Chris Brown		47
000	priner o			S.CRAWFORD.S.GARRETT IS CRAWFORD.S.GARRETT.D.ABERNATHY.C.M.BROWN)    CHAMELEON/RCA  French Montana Featuring Rick Ross, Drake, Lil Wayne		
48	53	53	5	LEE OF THE AMAZINZ (KKHARBOUCH,WILROBERTS II.A.GRAHAM.D.CARTERAL.NORRIS,LCAMPBELL)   O COKE BOYS/BAD BOY/INTERSCOPE		48
49	46	52	16	I GOT THAT SACK Yo Gotti NOT LISTED (NOT LISTED) I JAMES EICHELBERGER & FRANK C. MATTHEWS		46
50	40	42	17	RIGHT BY MY SIDE Nicki Minaj Featuring Chris Brown		21
Contract of	1922711	0.00		THE RECIPE Kendrick Lamar Featuring Dr. Dre		Contract of
51	38	38	14	NOT LISTED (NOT LISTED)       O AFTERMATH/INTERSCOPE		38
52	-51	55	1	LET'S TALK Omarion Featuring Rick Ross NOT LISTED (NOT LISTED) OMAYBACH/WARNER BROS.		51
53	57	74	1	TURN ON THE LIGHTS Future MIKE WILL MADE-IT (N.WILBURN,M.WILLIAMS,M.MIDDLEBRDOKS) @ FREEBAND2/A-1/EPIC		53
(54)	56	62	7	CELEBRATE Whitney Houston & Jordin Sparks		54
-		1000		BORN STUNNA Birdman Featuring Rick Ross		222
55	55	58		BEAT BILLIONAIRE (B.WILLIAMS.S.COOKE.W.L.ROBERTS II)		55

-		_					
(14)	MIK	UAST WIEDC	2 WEEKS	WEBS	TITLE Artist	CERT	PEAN
CEVISHIA COLE	56	59	51 E	sa ,	PRODUCER (SONGWRITER) IMPRINT/PROMOTION LABEL WHAT PROFIT Dwele	3	55
Inter 2	57	THAT	-	-	MIKE CITY (M.FLOWERS) O RT/EONE DO WHAT YOU GOTTA DO Angie Stone		57
35	a survey of the	66	67		WKJONES LE STEPHENS LLEWIS IV.CRAWLEY,WKJONES I LLEWIS LE STEPHENS)   SAGUARD ROAD RIVTHIN/SAGUARD ROAD  NAME ON IT  Urban Mystic		Contract of the local division of the local
The singer's newest track dons the	58	58	55	1	NOT LISTED (NOT LISTED) O SOBE		58
Greatest Gainer/	59	60	56	18	THINKIN BOUT YOU         Frank Ocean           FOCEAN,S.TAYLOR (FOCEAN,S.TAYLOR)         Image: ODD FUTURE/DEF JAM/IDJMG		51
Airplay badge as it	60	86	76	6	WHERE HAVE YOU BEEN Rihanna DR. LUKE,CIRKUT,C.HABRIS (E.DEAN,L.GOTTWALD,C.HABRIS,H.WALTER,G.MACK) © SRP/DEF JAM/IDJMS		60
more than doubles its audience	61	62	43	1	4 LETTER WORD Diggy S 0 U N D Z ID.SIMMONS,J.MAULTSBY,K.COBY,J. LUTTRELL.B.COHEN) @ ATLANTIC		61
impressions (up	62	64	82		HARRIETT JONES Eric Benet		55
110%) to 71.3 million. The title is	63	99		-	G.NASHJR.E.BENET (E.BENET, G.NASHJR.) O PRIMARY WAVE/JDRDAN HOUSE/CAPITOL DOPE CHICK The-Dream Featuring PushaT	-	63
the first single from					T.NASH (T.NASH,T.THORNTON) RADIO KILLA/DEF JAM/IDJMG I WISH YOU WOULD DJ Khaled Featuring Kanye West & Rick Ross		
her fifth studio album, <i>Woman</i>	64	70	90	3	HIT-BOY (K.M.KHALED,K.D.WEST,W.L.ROBERTS (LCHOLLIS)   WE THE BEST/YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC.	2	64
to Woman, due in	65	65	64	17	IT WOULD BE YOU Johnny Gill T.TAYLOR,P.HAYES (T.NEVERSON,T.TAYLOR,P.HAYES) @ J SKILLZ/NOTIFI		60
the fall.	66	63	55	8	JINGALIN Ludacris DA INTERNZ (C.BRIDGES,M.PALACIOS,E.CLARK,D.COFFEY,D.E.SIMON,J.T.SMITH) © DTP/DEF JAM/IDJMG		63
63	67	78	86	4	DON'T MIND Mary J. Blige LDUPLESSIS, A ALTINO (M.J.BLIGE, P.R.HAMILTON, LDUPLESSIS, K.DUPLESSIS, A ALTINO) MATRIARCH/GEFFEN/INTERSCOPE		67
Grammy Award-	68	68	73		IT'S OVER Tami LaTrell	1	68
winning writer	69	67	81	19	A PERRY (A PERRY, T.A. LATRELL, S. TYNER) GO STARFACTORY/NEXT WAVE FUNCTION E-40 With YG, iAMSUI & Problem		62
soars from the edge of the chart with	A COLOR	-77	D-D-AL		TREND (E.T.STEVENS,K.JACKSON,S.WILLIAMS,J.L.MARTIN,M.SIMMS)	i i	
title that features	70	74	75	12	D.LASSITER (M.GREENE,M.OWUSU) @ BIG H		70
another hyphenated	71	72	68	10	DO IT BOBBY KRITICAL (M.GRAVES,K.T.CAMPBELL,B.B.TURNER JR.) Mykko Montana Featruing K-Camp PLAYMAKER		59
moniker, Pusha-T. Track is set to	72	69	71		STILL HERE Brian Culbertson Featuring Vivian Green B.CULBERTSON (B.CULBERTSON, R.RIDEOUT, V.S.GREEN) Ø VERVE		64
appear on his	73	79	80	5	MIRROR Bobby V Featuring Lil Wayne K.ERONDU (K.M.ERONDU,B.WILSON,R.D.HIRT,C.STEWART,D.CARTER,R.O.TIBBS) @ BLU KOLLA DREAMS/EONE		73
upcoming album, Love IV MMXII, out	74	61	44	18	I DONT REALLY CARE Waka Flocka Flame Featuring Trey Songz		25
Aug. 14.		75	83		SKY STYLEZTTAYLOR UMALPHURS, TNEVERSON, A CRASK TTAYLOR A SMITHI O BRICK SOUND MONOPOLYWARNER BROS. TELL HER AGAIN Sterling Simms Featuring Meek Mill	8	75
	75	ALC: N	and a		POPOAKWUD (A.WANSEL,W.FELDER,A.SIMMS,R.COLSON,R.R.WILLIAMS,H.WRIGHT)		00005
PERCENCIAL AND	76	73	88	2	SWIZZ BEATZ,TLAWRENCE, JR.,A.BRISSETT JALICIA KEYS,K.DEAN,TLAWRENCE, JR.,A.BRISSETT, A.STREETERI RCA		73
	77	80	-	2	GET LOW Waka Flocka Flame Featuring Nicki Minaj, Tyga & Flo Rida DJ SHEDYEJSAAC U MAUFHURS HMILIPLE SISAACO TMARAUM NO/VEN-STEVENSON TOULARO O BRIOX SOUAD MONOPOLYMARNER BROS.		n
	78	271	69	19	LIGHTS DOWN LOW Bei Maejor Featuring Waka Flocka Flame BEI MAEJOR (B.GREEN, LMALPHURS)    Bei Maejor Featuring Waka Flocka Flame   RCA		68
85	79	NE-E	NTRY	4	AWW YEA Travis Porter B-BECK (D.W00DS,L.MATTOX,H.DUNCAN,B.BIRBECK) @ PORTER HOUSE/RCA		79
Accompanied by a slew of fellow	80	84	78	12	SLOW DOWN The Team	1	74
rappers, this Bronx	1000	100000			NOT LISTED (NOT LISTED)	-	81
Bomber debuts a	81	92	-	4	() EAR DRUMMERS WHERE THE BOYS AT? OMG Girlz		
second single from his still-untitled	82	85	77	8	ELEWIS, J-KITS (ELEWIS, JKITS, EMILES, THAUBURTON) OO PRETTY HUSTLE/GRAND HUSTLE/STREAMLINE/INTERSCOPE		n
11th studio album,	83	76	50	15	LOVE THIS LIFE T.I. LEDWARDS,C.BROWN,L.DOPSON (C.J.HARRIS, JR.,LEDWARDS,C.BROWN,L.DOPSON) (GRAND HUSTLE/ATLANTIC		42
which doesn't yet have a release date.	84	81	98	15	WAY TOO COLD Kanye West Featuring DJ Khaled HIT-BOY IK 0.WESTC HOLLIS, J.T.SMITH, M.L.WILLIAMS) @ G.D.D.D/ROC-A-FELLA/DEF JAM/IDJMG		68
The Terror Squad	85	HOT	SHOT	1	PRIDE 'N' JOY Fat Joe Feat, Kanye West, Miguel, Jadakiss, Mos Def, DJ Khaled, Roscoe Dash, Busta Rhymes NOT LISTED (NOT LISTED) @ TERROR SQUAD		85
boss' new track starts at a higher	86	94	85	1	ALONE TOGETHER Daley Featuring Marsha Ambrosius		85
rank than previous	87	93	53		DALEYMUSIC/UNIVERSAL REPUBLIC		87
tune "Another			10000		MR. HAVKYEIG MAN (CDENARD/R BALLARD/W MARCELLDLABOSTRIE_JLUBIN/R PENNIMAN) @ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC DIVE IN Trey Songz	-	Store .
Round," which bowed at No. 91 in	88	N	ew:	1	NOT LISTED (NOT LISTED) SONGBOOK/ATLANTIC	-	88
December.	89	100	-	2	B.L.A.B. (BALLIN LIKE A B*TCH) Ace Hood JAHLIL BEATS (AMCCOLISTEROJ TUCKERK MIKHALED) @ WE THE BEST/YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC		89
	90	BB	-	4	AT THE SAME TIME Eric Roberson A.HARDIN (E.ROBERSON,A.HARDIN) @ BLUE ERRO SOUL/PURPOSE/EONE		88
	91	82	70	9	GOLDIE A\$AP Rocky HIT-BOY (R.MAYERS,C.HOLLIS) @ ASAP WORLDWIDE/POLO GROUNDS/RCA		65
	92	NE	EW	•	MY MOMENT DJ Drama, 2 Chainz, Meek Mill, Jeremih		92
93	93		EW		O APHILLIATES/EONE	-	93
The T-Minus-					FIND A WAY Kenny Lattimore	7	
produced track	94	91	92		LBARIAS, C.HAGGINS (C.HAGGINS, I.BARIAS, B.HINES, A.HARRIS, L.STEVENS, R.S. DEVAUGHN) @ SINCERÉSOUL/CAPITOL		90
previews rapper's Trouble Man (Sept.	95	77	94	18	WOBBLE V.I.C. MR.COLLIPARK (V.DWUSU,J.WRIGHT,P.SCOTT,ESKI,M.A.CROOMS,J.DUMAS) O YOUNG MOGUL/REPRISE/WARNER BRDS.		Π
9), his first album	96	90	89	5	SMART GIRL (DUMB BOOTY) Tex James Featuring Stuey Rock MR. HANKY,SCOTTY BOY (J.DAVIS,J.NICKS,C.DENARD,K.SCOTT) COLLIPARK		85
since 2010's No Marcy, T L's prior	97	95	79	1	JUST THE WAY YOU ARE Johnny Gill T.TAYLOR, V.M.WATSON, J. AUSTINI @ J. SKEL2/NOTIFI		79
Mercy, T.I.'s prior release, "Love This	98	RE-E	NTRY		SO SOPHISTICATED Rick Ross Featuring Meek Mill	7	91
Life," peaked at No.	99	and a second	W		THE BEAT BULLIES (W.L.ROBERTS ILA TUCKER,R.R.WILLIAMS)	-	99
43 last month and drops to No. 83 this	Transa and		-		TVAUGHN (J.FORTUNE,C.FORTUNE,T.VAUGHN)   WAY TOO GONE  Young Jeezy Featuring Future	**	87
week.	100	87	-	2	MIKE WILL MADE-IT, MARZ (J.W.JENKINS, M.WILSON, M.MIDDLEBRODKS, N.WILBURN)		d/

#### BETWEEN THE BULLETS

#### SONGZ NETS 17TH TOP 10 HIT



Trey Songz earns his 17th top 10 on Hot R&B/Hip-Hop Songs as "2 Reasons" (featuring T.I.) reaches up 11-10 in its sixth week. (T.I. concurrently nets his 19th top 10.) The song-which also rises 13-9 on Mainstream R&B/Hip-Hop-is his second single from fifth studio album Chapter V, due Aug. 21. Further, "Dive In," the third track from the forthcoming set, debuts at No. 88 on the tally. In addition to these chart appearances, Songz is the featured artist on Waka Flocka Flame's -Karinah Santiago

"I Don't Really Care" at No. 74.

## UL CHRISTIAN/GOSPEL Billeoard.

AIRPLAY MONITORED BY SALES DATA COMPILED BY nielsen

BDS

nielsen SoundScan

1	6	Ì	C	
	Å		š	HRISTIAN ONGS
Ī	u Ă	1	225	TITLE
		2 INS	3NO 17	ARTISTIMPRINT/PROMOTION LABEL
	-		01	THE HURT & THE HEALER
	2	1	22	MERCYME FAIR TRADE
	3	5	26	SIDEWALK PROPHETS FERVENT/WORD-CURB
	4	6	10	TOBYMAC FOREFRONT/EMI CMG
	5	3	45	BUILDING 429 ESSENTIAL/PLG GOD'S NOT DEAD (LIKE A LION)
	6	(4)	29	JESUS, FRIEND OF SINNERS
	7	7	20	CASTING CROWNS BEACH STREET/REUNION/PLG
	8	10	10	TENTH AVENUE NORTH REUNION/PLG
	9	9	36	JEREMY CAMP BEC/TOOTH & NAIL
	10	14	6	FORGIVENESS MATTHEW WEST SPARROW/EMI CMG
	11	11	29	WHEN THE STARS BURN DOWN (BLESSING AND HONOR) PHILLIPS, CRAIG & DEAN FAIR TRADE
	12	13	22	HE SAID GROUP 1 CREW FEAT. CHRIS AUGUST FERVENT/AVORD-CURB
	13	ß	28	ALL THIS TIME BRITT NICOLE SPARROW/EMI CMG
	14	15	12	THE PROOF OF YOUR LOVE FOR KING & COUNTRY FERVENT/WORD-CURB
	15	12	36	LEARNING TO BE THE LIGHT NEWWORLDSON PLATINUM POP
-	16	16	9	CENTER OF IT CHRIS AUGUST FERVENT/WURD-CURB
	17	19	9	REDEEMED BIG DADDY WEAVE FERVENTAVORD-CURB
1.	18	18	11	WHEN MERCY FOUND ME RHETT WALKER BAND ESSENTIAL/PLG
	19	22	11	BEAUTIFUL YOU TRENT MONK TRENT MONK
1	20	23	14	AFTER ALL (HOLY) DAVID CROWDER*BAND SIXSTEPS/SPARROW/EMI CMG
	21	21	15	ANGEL BY YOUR SIDE FRANCESCA BATTISTELLI FERVENT/WORD-CURB
	22	26	.4	STEADY MY HEART
	23	24	21	RISE UP
	24	27	n	GOOD TO BE ALIVE
	25	25	5	SHOULD'VE BEEN ME
	26	29	3	BANNER OF LOVE
	27	33	3	I'M ALIVE
	28	28	10	KEEP YOUR EYES OPEN
	29	HOT	5H0T 80T	YOUR PRESENCE IS HEAVEN
1	30		EW	WELL DONE
	31	33	6	WHO YOU ARE
	32	31	16	MORE THAN AMAZING
	33	35	17	OUTTA MY MIND
	34	37	5	FINALLY HOME
	35	38	20	KERRIE ROBERTS REUNION/PLG THIS IS THE DAY
	36	Second Second		PHIL WICKHAM FAIR TRADE BE SOMEBODY
	-	43	7	THOUSAND FOOT KRUTCH TEK NEVER LET YOU GO
	37	34	14	MANAFEST BEC/TOOTH & NAIL
	38	39	23	ASHES REMAIN FAIR TRADE
	39	36	3	OWL CITY UNIVERSAL REPUBLIC NEED YOU NOW (HOW MANY TIMES)
	40	40	3	PLUMB CURB
	41	41	4	ADAM CAPPA BEC/TOOTH & NAIL
	42		EW	ALL THINGS POSSIBLE MARK SCHULTZ FAIR TRADE
	43	45	б	YOU ARE LOVED HEATHER WILLIAMS FAIR TRADE
	44	:48:	2	SHADOWS SAMESTATE SPARROW/EMI CMG
	45	42	16	AARON SHUST CENTRICITY
	46	44	12	SCARS JONNY DIAZ FAIR TRADE
	47	50	4	LOVE IS ALL JEKOB SAVE THE CITY
	48	47	17	IF I EVER NEEDED GRACE JIMMY NEEDHAM INPOP
	49	N	EW	BETTER THAN LIFE REMEDY DRIVE CENTRICITY
	50	RE-E	NTRY	REST IN THE HOPE KARYN WILLIAMS INPOP
				and the contract of the contra

### CHRISTIAN

	に前	EN1	ARTIST	ENT.
1	HOTO	SEC.	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	8
2	OE	BUT	WIRDERED LOVE RAZOR & TIE 83363/PLS	
2	1	2	HILLSONG UVE: CORNERSTONE HILLSONG/SPARROW 9302/EMI CMG	
3	N	W	COLD HARD WANT GOTEE/COLUMBIA 70041/PLG	
4	3	8	MERCYME THE HURT & THE HEALER FAIR TRADE 16020/PLG	
5	4	38	SOUNDTRACK	0 10
6	9	31	GG MATT REDMAN	
-			CASTING CROWNS	_
7	6	39	COME TO THE WELL BEACH STREET/REUNION 10102/PLG VARIOUS ARTISTS	
8	8	-47.	WOW HITS 2012 WORD-CURR/PROVIDENT-INTEGRITY 8085/EMI-CMG	
9	NE	W	COME TO THE RIVER ESSENTIAL 10940/PLG	
10	2	34	GOD'S NOT DEAD INPOP 1592/EMI CMG	
11	10	18	PASSION PASSION: WHITE FLAG SIXSTEPS/SPARROW 6367/EMILCING	
12	11	35	CHRIS TOMLIN HOW GREAT IS OUR GOD SIXSTEPS/SPARROW 6364/EMI CMG	
13	14	13	THOUSAND FOOT KRUTCH	
14	540		THE END IS WHERE WE BEGIN TEK 70040 KARI JOBE	
	18	25	WHERE I FIND YOU SPARROW 3128/EMI CMG TOBYMAC	
15	17	16	DUBBED & FRED D: A REMIX PROJECT FOR EFRONT \$3332 EVIL CMG	
16	5	4	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS GOD BLESS THE USA GAITHER 6335/EMI CMG	
17	16	67	MANDISA WHAT IF WE WERE REAL SPARROW 7863/EMI CMG	
18	24	43	JAMIE GRACE ONE SONG AT A TIME GOTEE/COLUMBIA 70021/PLG	
19	15	26	SOUNDTRACK JOYFUL NOISE WATERTOWER 39273/EMI CMG	
20	NE	W	FUTURE OF FORESTRY	
-	1.555	14	YOUNG MAN FOLLOW SOUND SWAN 4574 EX TRIP LEE	-
21	19		THE GOOD LIFE REACH 8205/INFINITY BRITT NICOLE	
22	22	16	GOLD SPARROW 7857/EMI CMG	
23	26	66	BLESSINGS FAIR TRADE 4873/PLG	
24	21	50	MAT KEARNEY YOUNG LOVE INPOP 1608*/EMI CMG	
25	25	24	FOR KING & COUNTRY CRAVE FERVENT/WORD-CURB 887997/WARNER-CURB	
26	27	43	NEEDTOBREATHE THE RECKONING ATLANTIC S28053/WDRD-CURB	
27	NE	Ŵ	RHONDA VINCENT SUNDAY MORNIN' SINGEN': LIVE! UPPER MANAGMENT 006	
28	23	139	CASTING CROWNS	
29	35	8	UNTIL THE WHOLE WORLD HEARS BEACH STREET, REUMON 10125/PLG BIG DADDY WEAVE	-
	29		LOVE COME TO LIFE FERVENT 887989/WORD-CURB BUILDING 429	
30		47	JENNY & TYLER	-
31	NE	W	OPEN YOUR DOORS JENNY & TYLER 71959 EX	_
32	7	2	CAPTORS SOLID STATE SB40/EMI CMG	
33	38	7	FOR TODAY IMMORTAL RAZOR & TIE 83921*/PLG	
34	28	16	SIDEWALK PROPHETS LIVE LIKE THAT FERVENT \$\$\$\$990/WORD-CURB	
35	38	33	JESUS CULTURE AWAKENING JESUS CULTURE/KINGSWAY (595/EMI CMG	
36	33	3	LECRAE	
37	39	43	CHURCH CLOTHES (EP) REACH DIGITAL EX	
38		NTRY	VICE VERSES LOWERCASE PEOPLE/CREDENTIAL 6727/EMI CMG FIREFLIGHT	
	i brai		NOW ESSENTIAL 10933/PLG DAILEY & VINCENT	
39	47	25	THE GOSPEL SIDE OF DALLEY & VINCENT ROUNDER STORE EXCRACKER BARREL DAVID CROWDER*BAND	
40	34	27	GIVE US REST OR SIXSTEPS/SPARROW 785//EMI: CMG	
41	RE-E	NTRY	GUY PENROD HYMNS SERVANT/GAITHER 6142/EMI CMG	
42	45	68	FRANCESCA BATTISTELLI HUNDRED MORE YEARS FERVENT 880006/WORD-CURB	
43	44	58	VARIOUS ARTISTS WOW #75 (MELLOW) PROVIDENT-INTEGRITY/EMI CMG 885162/WORD-CLIPHI	
44	37	20	KUTLESS BELIEVER BEC 3854/EMI CMG	
46	48	-14	SARA GROVES	
46	42	22	HILLSONG UNITED	
47	43	18	UVE IN MIAMI HILLSONG/SPARROW 6235/EMI CM6 JEREMY CAMP	
			I STILL BELIEVE THE NUMBER ONES BEC 1547/EMI CMG DEMON HUNTER	
48	41	-14	TRUE DEFIANCE SOLID STATE 0488/EMI CMG	1-53
49	RE-E	NTRY	BENEATH THE SCARS EXECUTIVE MUSIC GROUP 1254/EMI CMG	
50	46	-19	TOP 25 PRAISE SONGS 2012 EDITION MARANATHA! 2070/EME CMG	

Veteran singer/radio host BeBe Winans

reaches his highest perch in seven years on

Gospel Albums, as America, America sells

3,000 and shoots 11-2 with Greatest Gainer

honors (up 104%). The artist performed

ABC's "Good Morning America" on July 4.

two patriotic songs from the album on

A		Š	ONGS
WEEK	WEEK	WEEKS ON CHT	TITLE ARTIST IMPRINT/PROMOTION LABEL
1	1	15	#1 10,000 REASONS (BLESSTHE LORD) 2 WKG MATT REDMAN SIXSTEPS/SPARROW/EMI CMG
2	z	21	THE HURT & THE HEALER MERCYME FAIR TRADE
3	3	25	LIVE LIKE THAT SIDEWALK PROPHETS FERVENT/WORD-CURB
4	4	26	GOD'S NOT DEAD (LIKE A LION)
5	5	43	WHERE I BELONG BUILDING 429 ESSENTIAL/PLG
6	7	9	ME WITHOUT YOU TOBYMAC FOREFRONT/EMI CMG
7	8	19	JESUS, FRIEND OF SINNERS CASTING CROWNS BEACH STREET/REUNION/PLG
8	ß	31	OVERCOME JEREMY CAMP BEC/TOOTH & NAIL
9	12	8	LOSING TENTH AVENUE NORTH REUNION/PLG
10	9	19	HE SAID GROUP 1 CREW FEAT, CHRIS AUGUST FERVENTAVORD-CURE
11	10	28	WHEN THE STARS BURN DOWN (BLESSING AND HONOR) PHILLIPS, CRAIG & DEAN FAIR TRADE
12	11	27	ALL THIS TIME BRITT NICOLE SPARROW/EMI CMG
13	13	36	LEARNING TO BE THE LIGHT
14	15	.29	YOU LEAD JAMIE GRACE GDTEE
15	14	20	WHITE FLAG PASSION FEAT, CHRIS TOMUN SIXSTEPS/SPARROW/EMI CMG
16	18	11	WHEN MERCY FOUND ME RHETT WALKER BAND ESSENTIAL/PLG
17	17	9	THE PROOF OF YOUR LOVE
18	19	6	CENTER OF IT CHRIS AUGUST FERVENTAVORD-CURB
19	20	5	GREATEST FORGIVENESS GAINER MATTHEW WEST SPARROW/EMI CMG
20	15	14	ANGEL BY YOUR SIDE
21	21	16	RISE UP MATT MAHER ESSENTIAL/PLG
22	22	8	GOOD TO BE ALIVE
28	23	6	REDEEMED BIG DADDY WEAVE FERVENT/WORD-CURB
24	25	4	BEAUTIFUL YOU TRENT MONK TRENT MONK
25	24	10	GOOD MORNING MANDISA FEAT. TOBYMAC SPARROW/EMI CMS

**CHRISTIAN AC** 

		변드		
MED	WEB	WEEP DIVICI	ARTIST TITLE IMPAINT & NUMBER/DISTRIBUTING LABEL	14141
1	1	10	TWKE ED GET IT ISOUNDTRACKI MY BLOCK 90705/COLUMBIA	4
2)	11	4	GREATEST BEBE WINANS GAINER AMERICA * AMERICA RAZOR & TE 83360	_
3		SHOT	AMBER BULLOCK SO IN LOVE MUSIC WORLD GOSPEL BEIG/MUSIC WORLD	
4	3	5	CHARLES JENKINS & FELLOWSHIP CHICAGO	
5	2	16	MARVIN SAPP	
6	6	36	WILLIAM MCDOWELL	٦
	- ALACIA	C.C.M.	ARISE THE UNE WORSHIP EXPERIENCE CEL/VERY ROOM/LIGHT 2352/EUNE	
7	5	25	WOW GOSPEL 2012 WORD-CURE/EMI CMG/VERITY (0014RCA	
8	10	16	AFTER THIS EVIDENCE GOSPEL/LIGHT 7240/EONE	
9	4	3	THOMAS MILES AKA NEPHEW TOMMY MANN PHONE CALLS VIL & CAURICH FOLKS GEITTA LAUGH TEO TWT ENTERTHY MAENT 2005	
10	7	3	MARVIN L WINANS THE PRAISE + WORSHIP EXPERIENCE MLW 8266	
11	8	26	JAMES FORTUNE & FIYA IDENTITY FIYA WORLD/LIGHT 7265/EDNE	
12	9	27	SOUNDTRACK JOYFUL NOISE WATERTOWER 39273	ľ
13	14	14	TRIP LEE THE GOOD LIFE REACH #205/INFINITY	
14	13	24	FRED HAMMOND	
		47	GOD, LOVE & ROMANCE F HAMMOND/VERITY 30990/RCA	
15	15	1	UNCOMMON ME SOVEREIGN AGENCY 002	
16	17	42	FROM THE HEART LIGHT 7239/EONE	
17	19	8	JASON NELSON SHIFTING THE ATMOSPHERE VERITY 97015/RCA	
18	16	Π	MARVIN SAPP PLAYUST THE VERY BEST OF MAIWIN SAPP VERITY 61400LEGACY	
19	12	42	ANDRAE CROUCH THE JOURNEY RIVERPHID 002	
20	21	8	ZACARDI CORTEZ THE INTRODUCTION BLACKSMOKE 3078/WORLDWIDE	
21	18	69	KIRK FRANKLIN	,
22	20	4	BYRON CAGE	
23	22	3	MEMOIRS OF A WORSHIPPER VERITY 97077/RCA	
	a series	220	CRURCH CLOTHES (EP) REACH DIGITAL EX	
24	23	45	THE AWARENING OF. BETSTRAKE FRATINGSC WORLD SISPEL STRAMSIC WORLD	
(CA)	) NE		THE ULTIMATE COLLECTION WORD-CURB 888514/WARNER-CURB	
			THE ULTIMATE COLLECTION WORD-CURB 8885144WARNER-CURB	
			THE ULTIMATE COLLECTION WORD-CURB 888514AWARNER-CURB	
	- UAST WIEK	C LHO NO SDEM 24	THE ULTIMATE COLLECTION WORD-CURB 888514AWARNER-CURB	ii.
	n - MEK	G Syan 24 28	THE ULTIMATE COLLECTION WORD-CURB 888514AWARNER-CURB OSPELSONGS** TITLE ARTEST IMPRINT/PROMOTION LABEL AWESOME PARTON DIARLES JEMMINS & FELLOWSKIP CHICAGO INS PRED FEOP SHIFTING THE ATMOSPHERE JASON NELSON VERITY/RCA	ı ٤
	AND	C LHO NO SDEM 24	THE ULTIMATE COLLECTION WORD-CURB 888514AWARNER-CURB OSPEEL SONGS <sup>®</sup> TITLE ARTIST IMPRINT/PROMOTION LABEL AWESOME PASTOR DIARLES JEMONS & RELEAMENT CHICAGE INSPIRED REOP SHIFTING THE ATMOSPHERE JASON NELSON VERITY/RCA	ι.
	n - MEK	G Syan 24 28	THE ULTIMATE COLLECTION WORD-CURB 888514AWARNER-CURB OSPEEL SONGS <sup>16</sup> TITLE ARTEST IMPRINT/PROMOTION LABEL AWESOME PASTOR DIARLES JEMONS & FELLIAMERP CHICAGO INSPRED PROP SHIFTING THE ATMOSPHERE JASON NELSON VERITY/RCA MY TESTIMONY MARVIN SAPP VERITY/RCA LET THE CHURCH SAY AMEN ANDRAE GROUCH FEAT. MARVIN WINANS RIVERPHILD	te l
	AND	C 140700 24 28 30	THE ULTIMATE COLLECTION WORD-CURB 888514AWARNER-CURB OSPEEL SONGS <sup>IN</sup> TITLE ARTEST IMPRINT/PROMOTION LABEL AWESOME PARTOR DIARLES JEMONS & FELLOWSRP CHICAGO INSPRED FEOP SHIFTING THE ATMOSPHERE JASON NELSON VERITY/RCA MY TESTIMONY MARVIN SAPP VERITY/RCA LET THE CHURCH SAY AMEN ANDRAE GROUCH FEAT. MARVIN WINANS RIVERPHID TAKE ME TO THE KING TAMELA MANN FEAT. KIRK FRANKLIN TILLYMANN	ι.
	All	C 190700 24 28 30 40	THE ULTIMATE COLLECTION WORD-CURB 888514AWARNER-CURB OSPELSONGS TITLE ARTIST IMPRINT/PROMOTION LABEL AVVESOME PASTOR DIARLES JEMONS & RELIDINGRP CHICAGE INCOME PASTOR DIARLES JEMONS & RELIDING PHERE PASTOR DIARLES JEMONS & RELIDING PHERE PASTOR DIARLES JEMONS & RELIDINGRP CHICAGE INCOME PASTOR DIARLES DIARLES JEMONS & RELIDINGRP CHICAGE INCOME PASTOR DIARLES JEMONS & RELIDINGRP CHICAGE INCOME PASTOR DIARLES JEMONS & RELIDINGRP CHICAGE INCOME PASTOR DIARLES DIARL	
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With its first album in four years, metal act P.O.D. registers its sixth No. 1 on Christian Albums with Murdered Love, which opens with 16,000 sold, according to Nielsen SoundScan. With 6,000 downloads, lead single "Lost in Forever (Scream)" opens at

No. 9 on Christian Digital Songs (see billboard.biz/charts).





#### AIRPLAY MONITORED BY SALES DATA COMPILED BY nielsen BDS

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AIRPLAY MONITORED BY SALES DATA COMPILED BY nielsen BDS

nielsen SoundScan



ANN ANN	WEEK	WIEKS	TITLE ARTIST IMPRINT/PROMOTION LABEL	MER	MER	WIEKS	TITLE ARTIST IMPRINT/PROM
1	2	11	HOW WE DO (PARTY)	26	35	3	SEX IS IN THE CYNDI LAUPER PULS
2	3	7	WIDE AWAKE KATY PERRY CAPITOL	27	23	8	KEY TO YOUF
3	4	5	TIMEBOMB KYUE MINOGUE PARLOPHONE/ASTRALWERKS/CAPITOL	28	33	3	SCREAM USHER RCA
4	9	5	GOIN' IN JENNIFER LOPEZ FEAT. FLO RIDA ISLAND/IDJMG	29	32	3	PAYPHONE MAROON 5 FEAT. WO
5	10	4	DARK SIDE	30	43	2	POWER YOU'R
6	1	1	CHASING THE SUN THE WANTED GLOBAL TALENT/MERCURY/IDJMG	31	21	10	CALL ME MAY
7	17	5	ONLY THE HORSES SCISSOR SISTERS POLYDOR/CASABLANCA	32	28	10	LOVER WHO
8	13	8	BEST SONG EVERRR WALLPAPER EPIC	33	27	11	LET'S GO CALVIN HARRIS FEAT
9	14	8	SEE U MOVE STED-E & HYBRID HEIGHTS FEAT. MR. V SEA TO SUN	34	39	3	LONG TIME
10	20	5	SPECTRUM ZEDD FEAT. MATTHEW KOMA INTERSCOPE	35	46	2	ALLEIN ERIC PRYDZ ASTRALL
11	19	5	SILHOUETTES WICH FEAT. SALEM AL FAKIR LEVELS/VERATUNE/ATOM EMPIRE/INTERSCOPE	36	40	3	LA LA LAND SIR IVAN PEACEMAN
12	7	12	THE NIGHT OUT MARTIN SOLVEIG BIG BEAT/ATLANTIC	37	30	6	EARTHQUAKI
13	6	11	I DON'T LIKE YOU EVA SIMONS CHERRYTREE/INTERSCOPE	38	47	2	TOO CLOSE
14)	22	6	PERFECT WORLD	39	KOT	10Hi	SPECTRUM (S
15	25	5	BIG HOOPS (BIGGER THE BETTER) NELLY FURTADO MOSLEY/INTERSCOPE	40	36	23	WHERE HAVE
16	5	9	PUT YOUR GRAFFITI ON ME KAT GRAHAM A&M/OCTONE/INTERSCOPE	41	18	13	I HEART YOU
17	B	9		42	50	2	THE RUSH
18	12	7	BOYFRIEND JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUNASLANDADJMG	43	37	4	WHY YOU PL
19	26	6	U MAKE ME WANNA EDDIE AMADOR & KIMBERLY COLE FEAT, GARZA BIG BEAT/ATLANTIC	44	42	6	NIGHT OF MY
20	15	12	CLIMAX USHER RCA	45	NE	w	WHEN IT FEEL
21	11	8	MIRACLE NORKA CRESCENT MOON	46	NE	w	STILL GETTIN
22	15	10	BEAT ON MY DRUM	47	NE	w	NOTHING'S R
23	29	4	GABRY PONTE & SOPHIA DEL CARMEN FEAT. PITBULLEXIT 8	48	NE	w	ALL STARS BLUSH FAR WEST
24	24	10	ADAM LAMBERT 19/BCA WHITE KNUCKLE RIDE	49	34	13	CALLING (LOS SEBASTIAN INGROSSO + A
25	31	3	JAMIROQUAI EXECUTIVE MUSIC GROUP DON'T WAKE ME UP	50	NE	w	SUMMER'S C

	后任	SE	TITLE	ыđ
	35	3	ARTIST MPRINT/PROMOTION LABEL SEX IS IN THE HEEL	
/		1	CYNDI LAUPER PULSAR MEGAFORCE	
	23	8	JOHN LEPAGE FEAT. DEBBY HOLIDAY GROOVE	2
	33	3	USHER BCA	3
	32	3	MAROON 5 FEAT. WIZ KHALIFA A&M/OCTONE/INTERSCOPE	4
)	43	2	PICK NERVO ASTRAUWERKS/CAPITOL	5
	21	10	CALL ME MAYBE CARLY RAE JEPSEN 604/SCHOOLBOY/INTERSCOPE	6
	28	10	LOVER WHO ROCKS YOU JIPSTA & JOHN RIZZO FEAT. REINA BANDOOZLE BEATZ	2
	27	-11	LET'S GO CALVIN HARRIS FEAT. NE-YO ULTRA	8
)	39	3	LONG TIME JOHN DE SOHN FEAT. ANDREAS MOE EPIC	9
1	46	2	ALLEIN ERIC PRYDZ ASTRALWERKS/CAPITOL	10
)	40	3	LA LA LAND SIR IVAN PEACEMAN	11
	30	6	EARTHQUAKE LABRINTH FEAT, TINIE TEMPAH RCA	12
)	47	2	TOO CLOSE ALEX CLARE UNIVERSAL ISLAND/UNIVERSAL REPUBLIC	13
)	HDT BER	SHOT	SPECTRUM (SAY MY NAME)	14
	36	23	FLORENCE + THE MACHINE UNIVERSAL REPUBLIC	15
	18	13	I HEART YOU	
5	50	2	THE RUSH	
	1000	4	WARREN NOMI CITRUSONIC STEREOPHONIC	0
	37	- 40	BOUVIER & BARONA FEAT. NIKKI PAIGE CARRILLO	
	42	6	DJ PAULY D FEAT. DASH & NOTE/6 UNIT WHEN IT FEELS THIS GOOD	u H
	NE	W	RICHARD VISSION VS. LUCIANA SOLMATIC STILL GETTING YOUNGER	6
)	NE	W	WYNTER GORDON BIG BEAT/ATLANTIC	
	NE	W	REBECCA FERGUSON SYCO/COLUMBIA	2
	NE	W	ALL STARS BLUSH FAR WEST	3
1	34	13	CALLING (LOSE MY MIND) SEBASTIAN INGROSSO + ALESSO FEAT, RYAN TENDER REFUNE/INTERSCOPE	4
)	N	w	SUMMER'S CALLING UAM KEEGAN FEAT, CHARLIE & CARRILLO	5
				6
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<b>N</b>	6.8	AI	RPLAY	7 8 9
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	JENN 1 Z 3	SHEM SHEM 10 13 19	TITLE         ARTIST IMPRINT/PROMOTION LABEL         #1       LET'S GO         EWKS       CALVIN HARRIS FEAT. NE-YO ULTRA         WHERE HAVE YOU BEEN         RIHANNA SRP/DEF JAM/IDJMG         TITANIUM         DAVID GUETTA FEAT. SIA WHAT A MUSIC/ASTRALWERKS/CAPITOL	7 8 9 10 11
	1 2 3 7	A HIGHNI 10 13 19 6	RPLAY" TITLE ARTIST IMPRINT/PROMOTION LABEL #1 LET'S GO EWES CALVIN HARRIS FEAT. NE-YO ULTRA WHERE HAVE YOU BEEN RIHANNA SRP/DEF JAM/IDJMG TITANIUM DAVID GUETTA FEAT. SIA WHAT A MUSIC/ASTRALWERKS/CAPITOL WIDE AWAKE KATY PERRY CAPITOL	7 8 9 10 11
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	1 2 3 7	A I SHIM 10 13 19 6 9 17	RPLAY         TITLE         ARTIST IMPRINT/PROMOTION LABEL         #1       LET'S GO         WHERE HAVE YOU BEEN         RIHANNA SRP/DEF JAM/IDJMG         TITANIUM         DAVID GUETTA FEAT. SIA WHAT A MUSIC/ASTRALWERKS/CAPITOL         WIDE AWAKE         KATY PERRY CAPITOL         LIGHTS         ELLIE GOULDING CHERRYTREE/INTERSCOPE         SOMEBODY THAT I USED TO KNOW         GITYE FEAT. KIMBRA SAMPLES 'N SEDIMEDSFAIRFAX/UNIVERSAL REPUBLIC	7 8 9 10 11 12 13 14
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	1 2 3 7 5 4 6 10 13 8 11 9 19 17 15 16 24 20 21 23	A Handler 10 13 19 6 9 17 21 7 13 10 9 4 5 9 4 5 9 4 7 23 8 3 8	RPLAY	7 8 9 10 11 12 13 14 15 14 15 14 15 14 15 10 2 3 4 5 6 7 8 9 10 10 11
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	1 2 3 7 5 4 6 10 13 8 11 9 19 17 15 16 24 20 21 23 22 18	Image: Second system         10         13         19         6         9         17         21         7         13         10         9         4         7         21         7         13         10         9         4         7         2         8         17         2         8         17	RPLAY  TITLE  ATTEST WARRING Y PROMOTION LABEL  TITLE  ATTEST WARRING PRINTY PROMOTION LABEL  TITLE  ATTEST WARRING PRATY AND THAN THAN THAN THAN THAN THAN THAN THAN	7 8 9 10 11 12 13 14 15 14 15 14 15 14 15 10 10 11 10 11 12
	1 2 3 7 5 4 6 10 13 8 11 9 19 17 15 16 24 20 21 23 22 18	A SHA 10 13 19 6 9 17 21 7 13 10 9 4 5 9 4 7 13 10 9 4 5 9 4 7 13 10 9 17 13 10 13 10 13 17 13 10 13 10 13 17 13 10 13 10 13 17 13 10 9 17 13 10 9 13 10 9 17 13 10 9 17 13 10 9 13 10 9 17 13 10 9 13 10 9 17 13 10 9 13 10 9 13 10 9 17 13 10 9 17 13 10 10 9 17 13 10 9 17 13 10 10 10 17 15 15 10 15 15 15 15 15 15 15 15 15 15	RPLAY  TITLE  ATTEST MARRINS FRAX. NE-YO ULTRA  TITLE  ATTEST MARRINS FRAX. NE-YO ULTRA  WHERE HAVE YOU BEEN  MHANNA SRPJDEF JAMADJMG  TIANIUM  DAND GJETTA HEAT. SIA WHAT A MUSICIASTRALWERKS/CAPITOL  WIDE AWAKE  KATY PERRY CAPITOL  LIGHTS  ELLE GOULDING CHERRYTREE/INTERSCOPE  SOMEBODY THAT I USED TO KNOW  BY FRAX IMBRA SAMPLES W SEODNESFAHRAXUWERSAL REPUBUC  CAN'T STOP ME  AFROJACK & SHERMANDLOGY ROBBINS  THE NIGHT OUT  MARTIN SOLVEIG BIG BEAT/ATLANTIC  CALL ME MAYBE  CALL ME MAYBE  CALL ME MAYBE  CALL RE JEPSEN BOA/SCHDOLBOV/INTERSCOPE  SCREAM  USHER RCA  PAYPHONE  MARON 5 FFAT. WIZ KHALIFA ASM/OCTONE/INTERSCOPE  CALLING (LOSE MY MIND)  SEBATAN INGROSSO - ALESSO FFAT. INTERDEDREFULE/INTERSCOPE  WE OWN THE NIGHT  MARON 5 FFAT. CHRIS JAMES MAUSTRAP/ULTRA  WE RUN THE NIGHT  MARAMA BROWN FEAT. PITEULU UNIVERSAL REPUBLIC  CHASING THE SUN  THE VAIGHT SUN  ME WANTED GLIDBATINER FEAT. LUGANA MUSICAL FREEDOM  THE VELDT  DEADMAUS FEAT. CHRIS JAMES MAUSTRAP/ULTRA  WE RUN THE NIGHT  MAXAMA BROWN FEAT. PITEULU UNIVERSAL REPUBLIC  CONCRETE ANGEL  GARETH EMERY FEAT. CHRISTINA NOVELLI NEXT PLATEAU  IDON'T LIKE YOU  EVA SIMONS CHERRYTREE/INTERSCOPE  BLIEVE IT  SPENCER A HILL FEAT. NADIA ALI STRICTLY RHYTHM  WE ARE YOUNG FUN FEAT. MADIA ALI STRICTLY RHYTHM  WE ARE YOUNG FUN THE SUGHT FULLED BY RAMEN/RAP	7 8 9 10 11 12 13 14 15 13 14 15 13 14 15 13 14 15 10 10 11 12 13

WEEK	LAST WEEK	WEBG	ARTIST TITLE MPRINT & NUMBER/DISTRIBUTING LABEL	CERT
)	-t	7	#1 MELODY GARDOT OWKS THE ABSENCE DECCAVERVE BIGBIG*/VG	
3	2	35	FRANK SINATRA SINATRA: BEST OF THE BEST REPRISE 70764/CAPITOL	
3	4	44	TONY BENNETT DUETS II RPM 66253/COLUMBIA	E
111	5	13	CHRIS BOTTI IMPRESSIONS COLUMBIA 60352	
	3	3	CASSANDRA WILSON FEAT. FABRIZIO SOTTI ANOTHER COUNTRY 0JAH 2412/EONE	
	6	20	ROBERT GLASPER EXPERIMENT BLACK RADIO BLUE NOTE \$8333*	
	8	31	SOUNDTRACK MIDNIGHT IN PARIS MADISON GATE 63482 EX	
a,	7	24	PAUL MCCARTNEY KISSES ON THE BOTTOM MPL/HEAR 33369*/CONCORD	
3	9	77	FRANK SINATRA, DEAN MARTIN & SAMMY DAVIS JR THE VERY BEST OF THE RAT PACK FRANK SINATIRE FRISE SNO4 WARNER BROS	
ò	18	3	THE A B C & D OF BOOGIE WOOGIE LIVE IN PARIS EAGLE 20270/EAGLE ROCK	
	11	5	BILL EVANS	
2	13	34	LANDAU EUGENE MURPHY, JR. THAT'S LIFE SYCO 99178/COLUMBIA	
3	15	14	TONY BENNETT ISN'T IT ROMANTIC? CONCORD 33463	
4	14	6	BELA FLECK AND THE MARCUS ROBERTS TRIO ACROSS THE IMAGINARY DIMOLE J-MASTER/ROUNDER 619142/CUACORO	
5	10	4	NENEH CHERRY & THE THING THE CHERRY THING SMALLTOWN SUPERSOUND 229*	

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NHA I	LEN MARK	WEBKS ON CHI	ARTIST TITLE IMPRINT & NUMBER/DISTRIBUTINGLABEL	HR NO	WEBK	WIEKS ON CHIC	ARTIST TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	10000
1	3	5	#1 BRIAN CULBERTSON 2 WKs DREAMS VERVE 016042/VG	1	5	36	2 WILL DIVO	
2	2	18	ESPERANZA SPALDING	2	1	20	IL VOLO IL VOLO	
3	7	. 4	SKI JOHNSON UNDERDOGS ON TOP WIDE-A-WAKE 7237	з	4	35	ANDREA BOCELLI CONCERTO: ONE NIGHT IN CENTRAL PARK SUGAR 015977/DECCA	
4	1	4	GERALD ALBRIGHT/NORMAN BROWN 24/7 CONCORD JAZZ 33445/CONCORD	4	3	64	IL VOLO IL VOLO OPERA BLUES/GATICA/RENTUR/GEFFEN 015517//GA	1
5	4	5	PAT METHENY UNITY BAND METHENY/NONESUCH 531257/WARNER BROS.	(5)	6	58	JACKIE EVANCHO DREAM WITH ME SYCO 87061/COLUMBIA	
6	10	3	ROB WHITE JUST KICKIN' IT DUEEN OF SHEBA/HUSH 91273/ORPHEUS	6	8	38	YO-YO MA/STUART DUNCAN/EDGAR MEYER/CHRIS THILE THE GOAT RODED SESSIONS SONY CLASSICAL 64110 SONY MASTERIAURICS	AL VALUE OF
7	5	3	KENNY G & RAHUL SHARMA	7	7	38	LONDON PHILHARMONIC ORCHESTRA THE GREATEST VIDEO GAME MUSIC X5 114	
8	6	3	JOE JACKSON	8	2	2	NOAH STEWART	Ì
9	12	10	THE DUKE RAZOR & THE 83270 RAHNI SONG	(9)	11	35	JIM BRICKMAN	1
0	9	4	PAUL HARDCASTLE	10	10	51	2CELLOS	1
11	11	4	THE CHILL LOUNGE: VOLUME 1 TRIPPIN 'N' RHYTHM 57 RETURN TO FOREVER	m	12	23	2CELLOS MASTERWORKS 91011/SONY MASTERWORKS THE PIANO GUYS	1
2	15	14	THE MOTHERSHIP RETURNS FOREVER UNLIMITED 2025//EAGLE	12	9	6	HITS VOLUME 1 THE PIAND GUYS 3752 EX ALFIE BOE	
3	19	44	TROMBONE SHORTY	Tooland I	Dectroit	58	ALFIE DECCA 016422	f
4	0	44	FOR TRUE VERVE FORECAST 015586/VG BEN TANKARD	13	13		IL VILIO EIKKIN EN ESPANNIL SPERA BUESKAT CARENTSRISEFEN HISTOGRAFE HILARY HAHN & HAUSCHKA	ł
-	20	b	FULL TANK BEN-JAMIN' UNIVERSAL 4613	14	15	8	SILFRA DG 016758*/DECCA CLASSICS	
100	1000		VINCENT INGALA	Contraction of	10000	Lennin I.	RUSSELL WATSON	1
	)	EW SN SC	CANT STOP NOW VINCENT INGALA 02	15		2	ANTHEMS SONY CLASSICAL SEMBISONY MASTERWORKS	
		SN SC	CANT STOP NOW VINCENT INGALA 02	15		w		and the second s
	IAST WEE	MERS 28	CAN'T STOP NOW VINCENT INGALA (2 MOOTH JAZZ DNGS TITLE ARTIST MPRINT/PROMUTION LABEL #1 YOUR SMILE			WEBCS	ANTHEMS SONY CLASSICAL 99168/SONY MASTERWORKS	CONTRACT OF DESIGN OF DESI
		SI SC UNCH 12	CANT STOP NOW VINCENT INGALA 02			W MAN		Contraction of the second seco
	IAST WEE	SS SUBJAN 12 16	CAN'T STOP NOW VINCENT INGALA (2 AOOTH JAZZ DISCUSSION TITLE ARTIST IMPRINT/PROMAUTION LABEL 41 YOUR SMILE BRIAN CULBERTSON VERVE DEJA BLUE CINDY BRADLEY TRIPPIN 'N' RHYTHM		A Lider	Stephine A	ANTHEMS SONY CLASSICAL 99168/SONY MASTERWORKS ORLD ALBUMS <sup>TH</sup> ARTIST TITLE IMPRINT & NUMBER/ORSTRIBUTING LABEL VARIOUS ARTISTS CAFE CON MUSICA NATIONAL 20078 EX/STARBUCKS CELTIC THUNDER 016471/DECCA	The second
	IAST WEE	S C 50000 12 16 14	CAN'T STOP NOW VINCENT INGALA 02		LISH 1 4 6	<b>SNEW</b> 4 20 25	ANTHEMS SONY CLASSICAL BEINBISONY MASTERWORKS ORLD ALBUMS ARTIST TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL VARIOUS ARTISTS CARE CON MUSICA NATIONAL 2007E EXISTARBUCKS CELTIC THUNDER VOYAGE CELTIC THUNDER 016471/DECCA CELTIC WOMAN BELIEVE MANHATTAN 79660	Contraction of the second seco
	IAST WEE	SS SUBJAN 12 16	CAN'T STOP NOW VINCENT INGALA 02		A Lider	V 150MD 4 20 25 3	ANTHEMS SONY CLASSICAL 99108/SONY MASTERWORKS ORLD ALBUMS <sup>TH</sup> ARTIST TITLE IMPRINT & NUMBER/ORSTRIBUTING LABEL VARIOUS ARTISTS CARE CON MUSICA NATIONAL BOOR EXISTA REPORTS CARE CON MUSICA NATIONAL BOOR EXISTA REPORTS CARE CON MUSICA NATIONAL BOOR EXISTA REPORTS CELTIC THUNDER OF 6471/DECCA CELTIC WOMAN BELIEVE MANHATTAN 79660 KENNY G & RAHUL SHARMA NAMASTE CONCORD 33816	and the second sec
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	IAST WEE	SC 90000 12 16 14 9	CAN'T STOP NOW VINCENT INGALA 02		LISH 1 4 6	V 150MD 4 20 25 3	ANTHEMS SONY CLASSICAL BEIBERSONY MASTERWORKS ORLD ALBUMS <sup>TH</sup> ARTIST TITLE IMPRINE & NUMBER/ORSTRIBUTING LABEL VARIOUS ARTISTS CARE CON MUSICA MATIONAL 2007B EX/STARBUCKS CELTIC THUNDER OT6471/DECCA CELTIC WOMAN BELIEVE MANHATTAN 79660 KENNY G & RAHUL SHARMA NAMASTE CONCORD 33816 SOUNDTRACK THE DESCENDANTS FOUND (LASSICAL BRISE/SONY MASTERWORKS CELTIC THUNDER OT5195/DECCA	
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	IAST WEE	SS 12000 12 16 14 9 6 16	CAN'T STOP NOW VINCENT INGALA 02	() 開 1 2 3 4 5 6	2 7 10	20 34	ANTHEMS SONY CLASSICAL 99108/SONY MASTERWORKS ORLD ALBUMS <sup>TH</sup> ARTIST TITLE IMPRIME A NUMBER/ORSTRIBUTING LABEL VARIOUS ARTISTS CAFE CON MUSICA NATIONAL 20078 EX/STARBUCKS CELTIC THUNDER VOYAGE CELTIC THUNDER 016471/DECCA CELTIC WOMAN BELIEVE MANHATTAN 79660 KENNY G & RAHUL SHARMA NAMASTE CONCORD 33816 SOUNDTRACK THE DESDENDANTS FOX/SONY (LASSICAL 98459/SONY MASTERMORKS CELTIC THUNDER MERITAGE CELTIC THUNDER 015195/DECCA MICHEL TELO NA BALADA PANTANNAL/FIGE. 95381/SONY MUSIC LATIN VARIOUS ARTISTS LIFESCAPES: JUST RELAX: MAULI MOOD MEDIA 58102 EX	
	IAST WEE	SS S 112 12 16 14 9 6 16 13	CAN'T STOP NOW VINCENT INGALA 02	1 2 3 4 5 6 7	2 7 10 9 11	₩ 14 20 25 3 34 72 4	ANTHEMS SONY CLASSICAL BEIBB/SONY MASTERWORKS ORLD ALBUMS ARTIST TITLE IMPRINT & NUMBER/ORSTRIBUTING LABEL VARIOUS ARTISTS CARE CON MUSICA NATIONAL 2007E EX/STARBUCKS CELTIC THUNDER VOYAGE CELTIC THUNDER OT6471//DECCA CELTIC WOMAN BELIEVE MANHATTAN 79660 KENNY G & RAHUL SHARMA NAMASTE CONCORD 3816 SOUNDTRACK THE DESCENDANTS FO/SONY CLASSICAL BRISE/SONY MASTERWORKS CELTIC THUNDER OT5195/DECCA MICHEL TELO NA BALADA PANTANNAL/RGE. 95381/SONY MUSIC LATIN VARIOUS ARTISTS LIFESCAPES: JUST RELAX: MAULI MOOD MEDIA 58102 EX SOUNDTRACK THE DESCENDER SONY CLASSICAL BRISE/SONY MUSIC LATIN	
	2 3 1 4 5 6 11 7	SSC 9880 12 16 14 9 6 16 13 8	CAN'T STOP NOW VINCENT INGALA 02	<ul> <li></li> <li></li></ul>	2 7 10 9 11	SHEWA 4 20 25 34 72 4 17	ANTHEMS SONY CLASSICAL BRINB/SONY MASTERWORKS ORLD ALEBUMS <sup>ICK</sup> ARTIST TITLE IMPRINIT & NUMBER/ORSTRIBUTING LABEL VARIOUS ARTISTS CAFE CON MUSICA NATIONAL 2007B EX/STARBOCKS CELTIC THUNDER VOYAGE CELTIC THUNDER 016471/DECCA CELTIC WOMAN BELIEVE MANHATTAN 79660 KENNY G & RAHUL SHARMA NAMASTE CONCORD 33816 SOUNDTRACK THE DESCENDANTS FO/SONY (LASSICAL BRISE/SONY MASTERMORKS CELTIC THUNDER HERITAGE CELTIC THUNDER 015195/DECCA MICHEL TELO NA BALADA PANTANNAL/RGE. 95381/SONY MUSIC LATIN VARIOUS ARTISTS LIFESCAPES: JUST RELAX: MAULI MOOD MEDIA 58162 EX SOUNDTRACK TO BOME WITH LOWESONY CLASSICAL BEACH 4828 EN/SONY MASTERMORKS	
	2 3 1 4 5 6 11 7	SIC SIGM 12 16 14 9 6 13 8 4	CAN'T STOP NOW VINCENT INGALA 02	1 2 3 4 5 6 7 8 9	1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1	₩ HONA 4 20 25 34 72 4 17	ANTHEMS SONY CLASSICAL SETIESONY MASTERWORKS ORLD ALBUMS <sup>TH</sup> ARTIST TITLE IMPRINT & NUMBER/ORSTRIENTING LABEL VARIOUS ARTISTS CARE CON MUSICA NATIONAL 2007R EXSTARBUCKS CELTIC THUNDER VOYAGE CELTIC THUNDER 016471/DECCA CELTIC WOMAN BELIEVE MANHATTAN 79660 KENNY G & RAHUL SHARMA NAMASTE CONCORD 33816 SOUNDTRACK THE DESCENDANTS FOUSIONY CLASSICAL SEASOSONY MASTERMORKS CELTIC THUNDER 015195/DECCA MICHEL TELO NA BALADA PANTANNAL/RGEL 95381/SONY MUSIC LATIN VARIOUS ARTISTS LIFESCAPES: JUST RELAX: MAULI MOOD MEDIA 58102 EX SOUNDTRACK TO ROME WITH LOWESONY CLASSICAL SEASOSONY MASTERMORKS VARIOUS ARTISTS LIFESCAPES: AUST RELAX: MAULI MOOD MEDIA 58102 EX SOUNDTRACK TO ROME WITH LOWESONY CLASSICAL SEASOSONY MASTERMORKS VARIOUS ARTISTS MUSICIE POP DE RINSUMMERSAL SPECIAL MARKETS (DESS ENSTARBUCKS VARIOUS ARTISTS MUSICIE POP DE RINSUMMERSAL SPECIAL MARKETS (DESS ENSTARBUCKS VARIOUS ARTISTS MUSICIE POP DE RINSUMMERSAL SPECIAL MARKETS (DESS ENSTARBUCKS VARIOUS ARTISTS LIFESCAPES: AFTERNOON IN PARIS MOOD MEDIA 58097 EX	
	2 3 1 4 5 6 11 7 14 8	SIC 9880 12 16 14 9 6 16 13 8 4 6	CAN'T STOP NOW VINCENT INGALA 02	( 副 1 2 3 4 5 6 7 8 9 10	1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1	₩ HONA 4 20 25 34 72 4 17	ANTHEMS SONY CLASSICAL BEINBYSONY MASTERWORKS ORLD ALEBUMS ARTIST TITLE IMPRINT & NUMBER/ORSTRIBUTING LABEL VARIOUS ARTISTS CARE CON MUSICA NATIONAL BOORE EXSTARBUCKS CELTIC THUNDER OTGATI/DECCA CELTIC WOMAN BELIEVE MANHATTAN 79660 KENNY G & RAHUL SHARMA NAMASTE CONCORD 33816 SOUNDTRACK THE DESCENDANTS FOXSONY CLASSICAL BASE/SONY MASTERMORKS CELTIC THUNDER OT5195/DECCA MICHEL TELO NA BALADA PANTANNAL/RGE. 95381/SONY MUSIC LATIN VARIOUS ARTISTS LIFESCAPES: JUST RELAX: MAUL MODD MEDIA 58162 EX SOUNDTRACK TO BOME WITH LOWESONY CLASSICAL BASE/SONY MASTERMORKS VARIOUS ARTISTS MINDER POP DE RANSUM/CLASSICAL BASE/SONY MASTERMORKS VARIOUS ARTISTS MINDER POP DE RANSUM/ERAL SPECIAL MARKETS (MEER DYSTARBUCKS)	
	LUN 2 3 1 4 5 6 11 7 14 8 13	SIC 142000 122 16 13 16 13 18 4 6 9	CAN'T STOP NOW VINCENT INGALA 02	() 計 1 2 3 4 5 6 7 8 9 10	1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1	V HONE 4 20 25 34 72 4 17 7 17	ANTHEMS SONY CLASSICAL SEIBLESONY MASTERWORKS ORLDALBUMS ARTIST TITLE IMPERATE & NUMBER/ORSTRIBUTING LABEL VARIOUS ARTISTS CARE CON MUSICA NATIONAL 20078 EXSTARBUCKS CELTIC THUNDER VOYAGE CELTIC THUNDER OI6471/DECCA CELTIC WOMAN BELIEVE MANHATTAN 79660 KENNY G & RAHUL SHARMA NAMASTE CONCORD 33816 SOUNDTRACK THE DESCENDANTS FOUSIANY CLASSICAL SERSESONY MASTERWORKS CELTIC THUNDER HERITAGE CELTIC THUNDER OI5195/DECCA MICHEL TELO NA BALADA PANTANNAL/RGE. 95381/SONY MUSIC LATIN VARIOUS ARTISTS LIFESCAPES: JUST RELAX: MAULI MOOD MEDIA 58102 EX SOUNDTRACK TO ROME WITH LOWESONY CLASSICAL SERSE EXSTANBUCKS CARLOUS ARTISTS LIFESCAPES: AFTERNOON IN PARIS MOOD MEDIA 58097 EX THE CHIEFTAINS	
	2 3 1 4 5 6 11 7 14 8 13 15	SNS C 99990 12 16 14 9 6 16 13 8 4 6 9 13	CAN'T STOP NOW VINCENT INGALA 02	() () () () () () () () () () () () () (	1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1	V 15380 4 20 25 3 4 72 4 17 7 17 17 21	ANTHEMS SONY CLASSICAL SEIBLESONY MASTERWURKS ORLDALEBUMS ARTIST TITLE IMPERIT & NUMBER/ORSTRIBUTING LABEL VARIOUS ARTISTS CARE CON MUSICA NATIONAL 200R EXSTARBUCKS CELTIC THUNDER 016471/DECCA CELTIC THUNDER 016471/DECCA CELTIC WOMAN BELIEVE MANHATTAN 79660 KENNY G & RAHUL SHARMA NAMASTE CONCORD 33816 SOUNDTRACK THE DESCENDANTS FOUSION CLASSICAL SEASE/SONY MASTERMORES CELTIC THUNDER 015195/DECCA MICHEL TELO NA BALADA PANTANINAL/RGE, 95381/SONY MUSIC LATIN VARIOUS ARTISTS LIFESCAPES: JUST RELAX: MAULI MOOD MEDIA 58162 EX SOUNDTRACK TORME WITH LOWESONY CLASSICAL SEASE EXSTANDICS SOUNDTRACK TORME WITH LOWESONY CLASSICAL SEASE EXSTANDICS SOUNDTRACK TORME WITH LOWESONY CLASSICAL SEASE EXSTANDICS CARIOUS ARTISTS LIFESCAPES: AFTERNOON IN PARIS MOOD MEDIA 58097 EX THE CHIEFTAINS VOICE OF AGES BLACKROCK/HEAR 33437/CONCORD	

0		T F C L	ADITIONAL	
MER	UAST WEEK	WEBKS	ARTIST TITLE IMPRIVE& NUMBER/ORSTRIBUTING LABEL	CERT.
1	1	8	#1 SOUNDTRACK 0 WKS MOONTISE KINDOM FOCUS FEATURES 710882/ABKCO	
2	4	19	VARIOUS ARTISTS UPESCAPES: CLASSICAL STRESS RELIEF LIFESCAPES 38100 EX/MOUD MEDIA	
3	5	3	AVI AVITAL BACH DG 016801/DECCA CLASSICS	
4	2	4	DANIEL BARENBOIM BEETHOVEN FOR ALL DECCA 016871/DECCA CLASSICS	
6	NE	w	AUDIOMACHINE EPICA AUDIOMACHINE 71181	
6	6	B	HJ LIM BEETHOVEN: COMPLETE PIANO SONATAS EMI CLASSICS DIGITAL EX	
7	3	22	ZUILL BAILEY/JUN MARKL/INDIANAPOLIS SYMPHONY ORCH. DVORAK: CELLO CONCERTO TELARC 32827/CONCORD	
8	7	6	DAVID GARRETT/ROYAL PHILHARMONIC ORCHESTRA LEGACY DECCA 016041	
9	9	12	AUDIOMACHINE CHRONICLES AUDIOMACHINE 74741	
10	10	3	GUSTAVO DUDAMEL/SIMON BOLIVAR YOUTH ORCHESTRA BEETHOVEN 3: "EROICA"/OVERTURES DE 016860/DECCA CLASSICS	
11	11	29	SOUNDTRACK DOWNTON ABBEY CARNIVAL/MASTERPIECE 016260/0ECCA	
12	8	15	ERIC WHITACRE WATER NIGHT DECCA 016636	
13	13	3	MIRIAN CONTI NOSTALEJAS ARGENTINAS STEINWAY & SONS 30010/ARKIVMUSIC	
14	12	26	MORMON TABERNACLE CHOIR GLORY! MUSIC OF READEING MORMON TABERNACLE CHOIR SIGONA	
15	15	27	JOSHUA BELL/JEREMY DENK FRENCH IMPRESSIONS SUNY CLASSICAL 82020/SONY MASTERIVORKS	

C			ASSICAL	5
WEBK	LAST WEEK	WEBSS ON CHIT	ARTIST TILE IMPRINT & NUMBER/DISTRIBUTING LABEL	CENT
1	5	36	#1 IL DIVO WICKED GAME SYCO 96449/COLUMBIA	
2	1	20	IL VOLO IL VOLOTAKES FLIGHT OPERA BLUES/GATICA-RENTORGEFTEN (MESSA/IGA	
з	4	35	ANDREA BOCELLI CONCERTO: ONE NIGHT IN CENTRAL PARK SUGAR (1907)/DECCA	(
4	3	64	IL VOLO IL VOLO OPERA BLUES/GATICA/RENT/UR/GEFFEN 015517/IGA	
5	6	58	JACKIE EVANCHO DREAM WITH ME SYCO 87061/COLUMBIA	
6	8	38	YO-YO MA/STUART DUNCAN/EDGAR MEYER/CHRIS THILE	

	N	٦A	NCE/
0			ECTRONIC ALBUMS
THEE	LAST WEEK	WEDGS	ARTIST TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL
1	1	2	#1 FLO RIDA 2WKS WILD ONES POE BOY/ATLANTIC 52672/AG
(2)	N	W	MARINA AND THE DIAMONDS ELECTRA HEART ELEKTRA 531129
3	3	29	SKRILLEX BANGARANG IEPI BIG BEAT/OWSLA/ATLANTIC 528521/AG
4	(4)	56	LMFAO SORRY FOR PARTY ROCKING WILL LAM/CHERRYTREE/INTERECOPE DESPARCE
5	2	46	DAVID GUETTA NOTHING BUT THE BEAT WHAT A MUSIC/ASTRALWERKS 78530(CAPITO
6	18	37	NERO WELCOME REALITY MTA MERCURY, CHERINYTREE INTERSCOPE DISSTILIGA
7	8	12	TIESTO CLUB LIFE: VOL. TWO: MIAMI MUSICAL FREEDOM 004
8	6	46	KC AND THE SUNSHINE BAND FLASHBACK WITH NE AND THE SUNSHINE BAND REIND FLASHBACK SEXEN REIND
9	5	11	SANTIGOLD MASTER OF MY MAKE BEUEVELIZARD KINISDOM/TOWN/ATLANTIC SERVICE/AD
10	7	61	LADY GAGA BORN THIS WAY STREAMLINE/KONLIVE/INTERSCOPE 015373/163
11	9	4	BLOOD ON THE DANCE FLOOR EVOLUTION DARK FANTASY 001/THE COLLECTIVE
12	10	39	M83. HURRY UP, WE'RE DREAMING. M83 9510*/MUTE
13	12	5	HOT CHIP IN OUR HEADS DOMINO 328*
14	15	7	SCISSOR SISTERS MAGIC HOUR POLYDOR 016984/CASABLANCA
15	17	16	TOBYMAC DUBBED & FRECT: A REMIX PROJECT FOREFRONT 52332 EMI CMG
16	13	16	MADONNA MDNA LIVE NATION/INTERSCOPE 016658*/IGA
17	15	32	KORN THE PATH OF TOTALITY ROADRUNNER 617728
18	NE-E	NTRY	BREATHE CAROLINA HELL IS WHAT YOU MAKE IT FEARLESS/COLUMBIA 30/53/50NY MUSK
19	21	19	GRIMES VISIONS 4AD 3208*
20	19	6	KNIFE PARTY RAGE VALLEY (EP) BIG BEAT/ATLANTIC DIGITAL EX/AG
21	14	5	BOBBY WOMACK THE BRAVEST MAN IN THE UNIVERSE XL 561*
22	11	31	BASSNECTAR DIVERGENT SPECTRUM AMORPHOUS 011
23	20	14	BASSNECTAR VAVA VOOM AMORPHOUS 0012*
24	22	21	VARIOUS ARTISTS ULTRA DANCE 13 ULTRA 3118
25	23	33	VARIOUS ARTISTS UKF DUBSTEP 2011 UKF DIGITAL EX

	_		
11	36	JIM BRICKMAN ROMANZA SOMERSET 56142 EX	
10	51	2CELLOS 2CELLOS MASTERWORKS B1011/SONY MASTERWORKS	
12	23	THE PIANO GUYS HITS VOLUME 1 THE PIAND GUYS 3752 EX	
9	6	ALFIE BOE ALFIE DECCA 016422	
13	58	IL VOLO Il Viko Enkin en espanel spera bujeskatica fentiva soffen distaktate	
15	B	HILARY HAHN & HAUSCHKA SILFRA DG 016758*/DECCA CLASSICS	
14	2	RUSSELL WATSON ANTHEMS SONY CLASSICAL 99168/SONY MASTERWORKS	
	w		
4			
LEN ME	REBCS N CHIT	ARTIST	THE
1	4	VARIOUS ARTISTS	0
4	20	CELTIC THUNDER	
6	25	CELTIC WOMAN	
2	3	KENNY G & RAHUL SHARMA	
-		SOUNDTRACK	
7	34	THE DESDENDANTS FOUND IT A CASSICAL 88456/50NY MASTERWORKS	
7 10	34 72		
(23) (25)	10010	THE DESCENDANTS FOX/SUN/ CLASSICAL 98456/SUNY MASTERWORKS CELTIC THUNDER	
10	72	THE DESCENDANTS FOX/SUN/ CLASSICAL 98456/SUNY MASTERWORKS CELTIC THUNDER HERITAGE CELTIC THUNDER 015195/DECCA MICHEL TELO	
10 9	72 4 17	THE DESCENDANTS FOX/SOM/ CLASSICAL 98456/SOMY MASTERWORKS CELTIC THUNDER HERITAGE CELTIC THUNDER 015195/DECCA MICHEL TELO NA BALADA PANTANNAL/RGE. 95381/SONY MUSIC LATIN VARIOUS ARTISTS	
10 9 11	72 4 17	THE DESCENDANTS FOX/SOMY CLASSICAL 98456/SOMY MASTERWORKS CELTIC THUNDER HERITAGE CELTIC THUNDER 015195/DECCA MICHEL TELO NA BALADA PANTANNAL/RGE. 95381/SOMY MUSIC LATIN VARIOUS ARTISTS LIFESCAPES: JUST RELAX: MAULI MOOD MEDIA 58102 EX SOUNDTRACK	
10 9 11 REFE	72 4 17	THE DESCENDANTS FOUSIONY CLASSICAL 98456/SONY MASTERWORKS CELTIC THUNDER HERITAGE CELTIC THUNDER 015195/DECCA MICHEL TELO NA BALADA PANTANNAL/RGE 95381/SONY MUSIC LATIN VARIOUS ARTISTS LIFESCAPES: JUST RELAX: MAULI MOOD MEDIA 58102. EX SOUNDTRACK TO BOME WITH LOVE SONY CLASSICAL/BEACH 4860 EX/SONY MASTERMORKS VARIOUS ARTISTS	
10 9 11 REFE	72 4 17 4 7	THE DESCENDANTS FOX/SOMY CLASSICAL 98456/SOMY MASTERWORKS CELTIC THUNDER HERITAGE CELTIC THUNDER 015195/DECCA MICHEL TELO NA BALADA PANTANNAL/RGE. 95381/SOMY MUSIC LATIN VARIOUS ARTISTS LIFESCAPES: JUST RELAX: MAUI MOOD MEDIA 58102 EX SOUNDTRACK TO ROME WITH LOVESOMY CLASSICAL/REACY 4868 EX/SOMY MASTERWORKS VARIOUS ARTISTS MUSICILE POP DE PARISUM/ERSAL SPECIAL WARKETS (NEER EX/STARBUCKE VARIOUS ARTISTS	
10 9 11 REFE 8 13	72 4 17 47 7 7 17	THE DESCENDANTS FOUSION CLASSICAL 98456/SONV MASTERMORKS CELTIC THUNDER HERITAGE CELTIC THUNDER 015195/DECCA MICHEL TELO NA BALADA PANTANNAL/RGE 95381/SONY MUSIC LATIN VARIOUS ARTISTS LIFESCAPES: JUST RELAX: MAULI MOOD MEDIA 58102 EX SOUNDTRACK TO ROME WITH LOVE SONY CLASSICAL/REGACH 4820 EX/SONY MASTERMORKS VARIOUS ARTISTS MUSICHE POP DE PARIS UNIVERSAL SPECIAL WARKETS (NEED EX/STARBUCKS VARIOUS ARTISTS LIFESCAPES: AFTERNOON IN PARIS MOOD MEDIA 58097 EX THE CHIEFTAINS	
10 9 11 8 13 12 15	72 4 17 4 17 7 17 21	THE DESCENDANTS FOX/SOMY CLASSICAL 98456/SOMY MASTERWORKS CELTIC THUNDER HERITAGE CELTIC THUNDER 015195/DECCA MICHEL TELO NA BALADA PANTANNAL/RGE. 95381/SOMY MUSIC LATIN VARIOUS ARTISTS LIFESCAPES: JUST RELAX: MAUI MOOD MEDIA 58102 EX SOUNDTRACK TOROME WITH LOVESOMY CLASSICAL/LEGACY 4820 EXISTIN MASTERWORKS VARIOUS ARTISTS MISIDLE POP DE PARISUM/ERSAL SPECIAL MARKETS OLESS EXISTANDUCKS VARIOUS ARTISTS LIFESCAPES: AFTERNOON IN PARIS MOOD MEDIA 58097 EX THE CHIEFTAINS VOICE OF AGES BLACKROCK/HEAR 33407/CONCORD RODRIGO Y GABRIELA AND C.U.B.A.	
	12 9 13 15 14 591 1 4 5	12       23         9       6         13       58         15       8         14       2         SHAW       2         SHAW       4         4       20         6       25	10       51       2CELLOS MASTERWORKS BIOTI/SONY MASTERWORKS         12       23       THE PIANO GUYS HITS VOLUME 1 THE PIANO GUYS 3752 EX         9       6       ALFIE BOE ALFIE DECLA 016422         13       58       IL VOLO LIVER ENDIN EN ESAMELSPER BUESKETCARENTIALETER REFACINE         15       8       HILARY HAHN & HAUSCHKA SILFRA DG 016758*/DECCA CLASSICS         14       2       RUSSELL WATSON ANTHEMS SONY CLASSICAL 99168/SONY MASTERWORKS         VORCLD ALEBUMS***         VORCLD ALEBUMS**         VARIOUS ARTISTS CAFE CON MUSICA NATIONAL 20076 EXSTANDUCKS         1       4       XARIOUS ARTISTS CAFE CON MUSICA NATIONAL 20076 EXSTANDUCKS         4       20       CELTIC THUNDER VOYAGE CELTIC THUNDER OT6471/DECCA         6       25       CELTIC WOMAN BELIEVE MANHATTAN 79660         XENNY G & RAHUL SHARMA

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## JUL 28 2012 Billbooard

HOT LATIN SONGS

	AIRPLAY MONITORED BY niclscn BDS	sales DA compiler niclscr SoundSo
	TIN POP ALB	UMS
WEEKS	ARTIST TITLE IMPRINT/DISTRIBUTING LABEL	
3	MARCO ANTONIO SO	LIS Isoumle
4	VARIOUS ARTISTS	inxs

의표	La Ma	EKS	TITLE	NEEK
U VEE	WE	11	HASTA QUE SALGA EL SOL	-
-	1	100	2 WIGS DONOMAR ORFANATU/MACHETEAMLE	1
2	24	8	GG JUANES UNIVERSAL MUSIC LATINOUMLE	2
3	2	13	MSIN& YANDEL+JENNIFERLOPEZ MACHETE/UMLE	3
4	4	25	GERARDO ORTIZ DEL/SONY MUSIC LATIN	4
6	14	11	LA DIABLA ROMED SANTOS SUNY MUSIC LATIN	5
6	1	32	LLAMADA DE MI EX LAARROLLADORA BANDA EL LIMON DE RENE CAMACHO DISA/UMLE	6
7	3	20	AI SE EU TE PEGO MICHELTELD PANTANNAL/RGE/SUNY MUSIC LATIN	7
8	9	13	LA MOSCA LOSHOROSCOPOSDEDURANGO FEAT CHUY LIZARRAGA FONOVISA/UMLE	8
9	5	32	BAILANDO POR EL MUNDO JUANMAGAN FEAT PITBULL& EL CATA SONY MUSIC LATIN	9
10	13	11	INCONDICIONAL PRINCEROVCE TOP STOP	10
11	11	8	MIRANDO AL CIELO ROBERTO TAPIA FONOVISACUMLE	11
12	10	23	UN HOMBRE NORMAL ESPINOZAPAZ VIDEOMAX/DISA/UMLE	12
13	16	28	DUTTY LOVE DON DMARFEAT. NATTY NATASHA ORFANATU/MACHETE/UMLE	13
14	6	23	SI TE DIGO LA VERDAD	14
15	12	12	EL PASADO ES PASADO LA ADICTIVA BANDA SAN JOSE DE MESILLAS SUNY MUSIC LATIN	15
16	в	41	INTENTALO BALLIMTY FEAT EL BEBETOY AMERICA SIERRA FONDVISAUMLE	16
Ð	17	10	SIN RESPIRACION	17
18	15	14	BANDA EL RECODO DE CRUZUZARRAGA FUNOVISA/UMLE	18
19	25	5	SHAKIRA EPIC/SONY MUSIC LATIN PASARELA	19
20	21	7	DADDYYANKEE EL CARTEL WHERE HAVE YOU BEEN	20
21	19	5	RIHANNA SRP/DEF JAM/IDJ/MG	21
22	20	15	TITO 'ELBAMBNO' SIENTE BEBE BONITA	22
and the second s		5	CHINO& NACHOFEAT. JAY SEAN MACHETE/UMLE	23
23	22	12	JENNIFERLOPEZIEAT. PITBULLEPIC YO NO SOY UN MONSTRUO	10.00
24	27	11	EVISCRESPOREAT ILEGALES FLASH	24
25	26	7	JESSE& JOY WARNER LATINA	25
26	23	17	BANDA CARNAVAL DISA/UMLE	26
27	29	17	BANDA SINALDENSE MS DE SERGIO LIZARRAGA DISA/UMLE	27
28	34	9	JESUS OJEDA Y SUS PANIENTES SULMUSICAL/SOLINOMUSIC/FUNIVISA/IMLE	28
29	33	8	ELLA LO QUE QUIERE ES SALSA WICTORMANUELLE FEAT.VOLTIO & JOWELL& RANDY KIVAN SONVINUSICILATIN	29
30	40	5	OUE PENSABAS? HORACIO PALENCIA FONOVISA/UMLE	30
30	41	3	DISENAME JOAN SEBASTIAN FAS/SKALONA	31
32	30	5	QUERIDO TOMMY TOMMYTORRES WARNER LATINA	32
33	28	10	DESCUIDE MONTEZ DE DURANGO VIVA/SONY MUSIC LATIN	33
34	48	2	VOY EDNITA NAZARIO SUNY MUSIC LATIN	34
35	HOT	SHOT	GENTE BATALLOSA CALIBRESOFEAT BANDA CARNAWAL DISAUMLE	35
36	36	5	SOMEBODY THAT I USED TO KNOW GOTYEFEAT KOMBRA SAMPLES 'N SECONDSFAIRFAXUMVERSAL REPUBLIC	36
37	N	EW	EL BUEN EJEMPLO CAUBRESO DISA/UMLE	37
38	42	10	LLUEVE INTOCABLE GOOD 1	38
39	48	5	LAS MORENAS ELCOYOTEY SUBANDA TIERRA SANTA ISA/MDRENA	39
40	38	3	CALL ME MAYBE CARLY RAE JEPSEN 60VSCHOOLBOY/INTERSCOPE	40
41	32	6	QUIERO CREER BETO CUEVAS FEAT RORIDA WARNER LATINA	41
42	43	4	TE MIRABAS MAS BONITA CHUYLZARRAGAY SU BANDA TERRA SINALDENSE DISAUMUE	42
43	N	EW	HASTA QUE TE CONOCI MANA WARNER LATINA	43
44	45	12	LA CUMBIA TRIBALERA ELPELON DEL MIKROPHONE & DJMORPHILIS M&G SOUND/FEMEX	44
45	N	EW	WILL YOU STILL LOVE ME TOMORROW	45
46	39	19	SENTIMIENTOS ENCONTRADOS	46
47	44	3	PAYPHONE	47
48	COLOR OF	EW	LA LA LA (HOT GIRLS)	48
49	31	2	JUST THE WAY YOU ARE	49
50	47	5	KARLOSROSE JR ERES MI SUENO	60
1000	Deversion	1946	FONSECA PROYECTO NASH/HANDY/SONY MUSIC LATIN	

	L.	OP LATIN ALBUMS	
LAST WEEK	WEEKS ON CHT	ARTIST TITLE IMPRINT/DISTRIBUTING LABEL	CERT.
1	2	#1 WISIN & YANDEL	
		CONJUNTO ATARDECER	
3	14	PRINCE ROYCE	
2	3	MARCO ANTONIO SOLIS	
5	36	ROMEO SANTOS	2
4	4	VARIOUS ARTISTS	
7	11	DONOMAR	
Ġ	10	LOS BUKIS	
12		JESUS OJEDA Y SUS PARIENTES	
	100	ELTRONO DE MEXICO	
		LOS HOROSCOPOS DE DURANGO	
		VIELITAS PEROBUENAS FONOVISA 016943/UMLE N'KLABE	
	10	LUCERO & JOAN SEBASTIAN	
- Carlo		UNLUPJO SKALDNA 6949	
1	-	JUANES MITVUNPLINGED UNIVERSAL MUSICUATINOOREDIO UMLE	
N	W	AVER. HOY Y SIEMPRE GOLDFINK 60031/SONY MUSIC LATIN	
13	17	EL TRONO DE MEXICO LOMEJOR DE EL TRONO DE MEXICO FONDVISA 016614UMLE	
15	10	CONJUNTO PRIMAVERA ICONOS:25EXITOS FONOVISA 016860/LMLE	
17	41	ARJONA INDEPENDIENTE METAMORFOSIS 521011/WARNER LATINA	
19	62	TIERRA CALI UNSKLODE MADA VICTURA VENENA SICUNA ERSALMUSICUATIVO SIN SILME	
23	66	MANA DRAMAY ULZ WARNER LATINA 526530	2
16	22	JESSE & JOY CON QUIEN SEQUEDA EL PERRO? WARNER LATINA 528227	
31	88	SHAKIRA SALEELSOLEPIC 77432/SONY MUSIC LATIN	
26	21	ESPINOZA PAZ UNHOMBRENORMAL VIDEUMAX/DISA/01/E84/UMLE	
24	45	GERARDO ORTIZ ENTREDIOS Y EL DIABLO DEL 91251/SONY MUSIC LATIN	
22	24	VARIOUS ARTISTS	
	1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1	Symme         1       2         HUDE SHOT         3       14         2       3         4       3         5       36         4       4         7       11         6       10         11       2         8       3         9       6         10       3         12       8         14       7         15       10         16       10         17       41         18       17         19       62         23       66         16       22         31       88         26       21         27       81         19       62         23       66         16       22         31       88         26       21         24       45	Image: State State         ARTIST TITLE IMPRINT/CRISTIRBUTING LABEL           1         2         Image: State         Image: State

LOS INQUIETOS DEL NORTE

MISCANCIONES, USTEY YO FONOVISA 016/05/UM/LE

DEJARTE DE AMAR SONY MUSICILATIN 59881

35 ANIVERSARIO FONDVISA 354608/UMLE

HESTATRIBAL FONOVISA 016850/UMLE VARIOUS ARTISTS

VARIOUS ARTISTS

IRREVERSIBLE\_2012 DISA016451/UMLE

LAS MAS PICUDAS DEL TRIBAL M&G SOUND 8952

TRANKAZOS DE VERANO FONDVISA DI 6807/UMILE

LOS JILGUEROS DEL ARROYO

**TROPICAL PANAMA** 

CHIHUAHUA Y SUS CANTARES PLATINO 9503

LOS REVES DEL TRIBAL M&G SDUND 8951

ICONOS: 25 EXITOS FONOVISA 016863/UMLE

AMIGOS DE ESPINOZA PAZ DISA 016063/UMLE

INTENTALO FONDVISA 254663/UMLE VARIOUS ARTISTS

LOS TEMERARIOS

TERCER CIELO

CARLOS Y JOSE

VARIOUS ARTISTS

PEUGRO SONY MUSIC LATIN 89571

BRONCO

REIK

30 ANIVERSARIO DISA 016641/UMLE

MONTEZ DE DURANGO

MIMOOI V/VA 41473/SONY MUSIC LATIN

LAARROLLADORA BANDA ELLIMON DE RENE CAMACHO

MEET THE ORPHANS: THE KING., ORFANATO MACHETE 01485/0/MLE ELPELON DELMIKROPHONE & DJMORPHIUS

BANDA EL RECODO DE CRUZ LIZARRAGA

LOOLEEL VIENTO MEENSENO KASAVENENUSICUM MERSAL MUSICUATINO EKKOKIME

JORGE SANTACRUZ Y SU GRUPO QUIN

DELOS PINOS A LOS PINOS SUNY MUSICILATIN 40086

ICONOS: 25 EXITOS FONOVISA 016875/UNILE

BOHEMIA ENTE AMIGOS HUINA 1304/PLATINO LOS ALEGRES DE TERAN

JOYAS NORTENAS: 15 CLASICAS 10DA 4002

CORFIDOS#2011 DISA 721664 EX/UMLE

BUNACIMENTODE LA FEBA CON DRAMITA APOCACIA/ULIVIA 100/PLATINE

LA GRITTERA EAGLE MUSIC 34

ELBLIEN EJEMPLO DISA 01654/UMLE HORACIO PALENCIA

CALIBRE 50

CAMILA

LOS BUKIS

DONOMAR

**3BALLMTY** 

GG

DJGELO

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RE-ENTRY

**RE-ENTRY** 

OD LATIN ALDUMC

NEEK	AST VEEK	VEEKS IN CHT		CERT.
0	N	W	#1 CONJUNTO ATARDECER	
2	×.	10	LOS BUKIS ICONOS/25EXITOS FUNUVISA 016859UMLE	
3	4	2	JESUS OJEDA Y SUS PARIENTES ESTILO ITALIANO MEDICIETA DISCOS/FUNOVISA (017144/UMLE	
4	2	3	EL TRONO DE MEXICO CORAZON ABIERTO FONOVISA (16864/UMLE	
5	3	6	LOS HOROSCOPOS DE DURANGO VIELITAS PERO BUENASPK/PISTEAR FUNOWISACI HERQUMLE	
6	5	8	LUCERO & JOAN SEBASTIAN UNILI" JIO SKALONA 6649	
2	- NE	EW.	LOS RIELEROS DEL NORTE AYER.HOY Y SEMPRE GOLDRINK 60031/SONY MUSIC LATIN	
8	8	16	EL TRONO DE MEXICO LOMEJOR DE EL TRONO DE MEDICO FONOVISA 010614/UMILE	
9	7	10	CONJUNTO PRIMAVERA ICONOS:25EXITOS FONUVISA (16860/LIMLE	
10	9	43	TIERRA CALI UNSELDEAMORVICTERAVENENUSCUMMERSALMUSICUATHIOGSATSHUME	
11	15	21	ESPINOZA PAZ UNHOMBRENORMAL VIDEO MAX/DISA (116594/UMLE	
12	13	45	GERARDO ORTIZ ENTREDIOSY EL DIABLO DEL 01251/SONY MUSIC LATIN	
13	12	24	VARIOUS ARTISTS LAS BANDAS ROMANTICAS DE AMERICA 2012 DISA OHEROUMLE	
14	10	13	LOS INQUIETOS DEL NORTE IAGRITERA EAGLE MUSIC 34	
15	20	13	CALIBRE 50 BLBUEN EJEMPLO DISA 016554/UMLE	
16	8	3	HORACIO PALENCIA MISCANCIONES. USTEV YO FONOVISA (16805/UMLE	
17	19	78	LOS BUKIS SANNERSARIO FONDVISA 354603/UMLE	
18	16	9	DJ GELO RESTATRIBAL FUNDVISA (16850/UMLE	
19	11	B	VARIOUS ARTISTS IAS MAS PICUDAS DEL TRIBAL M&G SOUND 8552	
20	14	11	VARIOUS ARTISTS TRANKAZOS DE VERANO FONDVISA (16807/LIMLE	
C		1.	OPICAL ALBUMS	443 ( 1

REGIONAL MEXICAN ALBUMS

C	J	-	TIN POP ALBUMS	3
WEEK	LAST WEEK	WEEKS	ARTIST TITLE IMPRINT/DISTRIBUTING LABEL	C.S.M.
1	1	3	#1 MARCO ANTONIO SOLIS SWISS UNANOCHEDELUNAFONOVISAOTOSOUNLE	
2	2	4	VARIOUS ARTISTS CAFECON MUSICA NATIONAL 20078 EX/STARBUCKS	
3	3	17	JUANES JUANES MTVUNPLUGGED UNIVERSAL MUSICILATIND/01/2010/UMLE	
4	5	41	ARJONA INDEPENDIENTE METAMORFUSIS 52501 WWARNER LATINA	
6	6	66	MANA BRAMAYLLIZ WARNER LATINA 526530	111
6	4	22	JESSE & JOY CON QUIEN SEQUEDA EL PERRO? WARNER LATINA 525227	
0	7	88	SHAKIRA SALEELSOLEPIC77439/SONY MUSICLATIN	
8	8	123	CAMILA DEJARTE DE AMAR SUNY MUSIC LATIN 19881	tind.
9	9	12	TERCER CIELO LAMEELVENTIMEDIKENK KASAMDERUSCUNETISALMUSCUATINGEAEDUME	
10	RE-E	NTRY	REIK PEUGRO SONY MUSIC LATIN 89571	
1	11	25	ALEJANDRO FERNANDEZ CANCIONES DE AMOR SONY MUSICILATIN 91151	
12	10	35	MARC ANTHONY DOS CLASICOS SONY MUSIC LATIN 84367	
13	N	EW	VARIOUS ARTISTS TOPEDNATEMASCANDLEDICINGUISIANATINA ATMANANATINA 7205504016	
14	13	14	DIEGO VERDAGUER VOLVERE DIEGO VERDAGUER EN LOS 70'S DIAM 8538	
15	12	45	LOS YONIC'S 35ANNERSARIO FONDVISA 354653/UMLE	
16	17	22	YURIDIA PARAMI SONY MUSICLATIN 92857	
17	19	B	GLORIA TREVI GLORIA: EN WVO UNIVERSAL MUSICLATINO 016808/UMLE	
18	20	12	DAVID BISBAL ACUSTICO UNIVERSAL MUSICILATINO 016465/UMILE	
19	14	15	SELENA ENAMORADA DETI CAPITOL LATIN 80976	
20	15	16	ROCIO DURCAL AMORETERIND LOS EXITOS SONY MUSIC LATIN 85848	Í



Newcomer Leslie Grace makes her chart debut at No. 6 on Tropical Airplay with "Will You Still Love Me Tomorrow," a bilingual cover of the Shirelles' 1961 Billboard Hot 100 No. 1. She follows Prince Royce, who hit the top with his first entry, a cover of Ben E. King's "Stand by Me."



Duranguense group Conjunto Atardecer debuts De Mil Maneras

... Sin Limites at No. 2 on Top Latin Albums, matching its career best rank achieved when Solo Junta A Ti opened at No. 2 in its debut week in July 2010. The band's prior set,

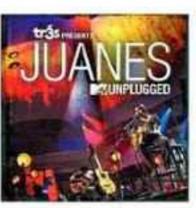
Llegamos y Nos Quedamos, started and peaked at No. 4 in June 2011.

1	1	14	13 WKS PHASEILTOP STOP 530077/AG	
2	2	37	ROMEO SANTOS FORMULA: VOL 1 SONY MUSIC LATIN 82046	2
з	3	3	N'KLABE LASALSAVVE "SALSAUVES" NULIFE 5805/SONY MUSICILATIN	
4	4	60	AVENTURA 14+14 PREMIUM LATIN 80211/SONY MUSIC LATIN	
6	5	20	JUAN LUIS GUERRA 440 COLECCION CRISTIANA CAPITOL LATIN 29678	
6	7	11	ELVIS CRESPO LOSMONSTERSFLASHVEHEMUS CUNVERSALMUS CLATINO (5029/UME	
7	8	25	VICTOR MANUELLE BUSCOUNPUEBLO SONY MUSIC LATIN 98750	
8	б	8	CHEO FELICIANO/RUBEN BLADES EBASAY AJA APREL RIVAS 8255	
9	12	4	FRANKIE RUIZ MIGENERACION LOS CLASICOS UNIVERSAL MUSICILATINO DI EDBRUMIE	
10	9	4	VARIOUS ARTISTS SUPERSALSA: SUMMER2012 PLANET 278	
11	11	45	CHARLIE ZAA DEBOHEMIA THE ENTITY 1090	
12	17	9	EDDIE SANTIAGO MIENEMADIN UBSCHADDIE POOGRAM LATINUM NERKAL MUSICUTINUM ESTIME	
13	18	25	GILBERTO SANTA ROSA CANCIONESDE AMOR SONY MUSICILATIN 31146	
14	20	51	LUIS ENRIQUE SOYYSERE TOP STOP 30020/SONY MUSIC LATIN	
1	19	3	EL CHAVAL DE LA BACHATA POREL MALDITO DINERO SANCHEZ FAMILY 1220	
16	10	2	VARIOUS ARTISTS EMMANDELINIA MUMBRIALANDO USUMERA MUSCLATIO SASSIME	
17	15	45	OMEGA BLOUENO DEL RUWZ PLANET 226	
18	RE-E	NTRY	LALO RODRIGUEZ MIGENERACION LOS CLASICOS UNIVERSAL MUSICILATINUO (1844) UNIE	
19	16	31	TITO NIEVES MIULTIMA GRABACION TITU NIEVES MUSIC 1204	
20	13	15	LENNY SANTOS AVENTURERO SUNY MUSIC LATIN 92765	

ARTIST

TITLE (IMPRINT/ORSTRIBUTING LABEL

#### BETWEEN THE BULLETS **NEW LIFE FOR 'ENAMORA'**



The live acoustic version of Juanes' famed "Me Enamora" gets a second chart life as the track (from Tr3s Presents: Juanes MTV Unplugged) soars 23-1 on Tropical Airplay. The song previously peaked at No. 3 on that tally in 2007 in its original form, as it appeared on the studio set La Vida . . . Es Un Ratico. On Hot Latin Songs, the Greatest Gainer/Airplay winner moves 24-2, just short of reaching the top spot, where the original stayed for 20 weeks. -Karinah Santiago

	2 WKS LIDERES MACHETE 016002/UMLE	
11	DON OMAR MT02: NEW GENERATION ORFANATO/MACHETE016829/UMLE	
84	DON OMAR MEETTHE ORPHANIS: THE KING _ OPFAVATO/MACHETEO1465/U/MLE	
8	FARRUKO TMPHTHEMOSTRIWERLIKOWESSAGE/TELINVERGAL/AUGCLATINUEE/GAUMLE	
43	JALVAREZ OTRONIVELDEMUSICA NELFLOW 1201	
77	WISIN & YANDEL LOS WAQUEROS: EL REGRESO WV/MACHETE 015218/UMLE	
4	TEGO CALDERON THEORIGINAL GALLODEL PAIS-D.G. ELMOCOPE JIGGFI DIGITAL EX	
66	ALEXIS & FIDO PERFECILIDED A SONY MUSIC LATIN 76992	
75	TITO "EL BAMBINO" INVENCIBLE SIENTE 655070/UMLE	C
2 25	ANA TIJOUX LABALA NACIONAL 20075	
0 31	COSCULLUELA ELNINO MUEVAKAWACA/SIENTEUN/VERSAUMUSCUATINO/EE/115/UMLE	
1 43	AKWID READY HITS21: LIMITED EDITION PLATINO 9030	
3 35	FRANCO EL GORILA LAVERDADERA MAQUINA WY 1207	
5 45	GOCHO MIMUSICA NEWERAVENEMUSICUNVERSALMUSICUATINDERTZYUME	
-ENTRY	ALEX ZURDO MANANAESHOY ALEX ZURDO MINISTRY 4023EX	
	84 84 43 43 43 43 43 66 75 25 031 143	11       MTGE NEW GENERATION ORFANATO/MACHETE 016823/UMLE         84       DON OMAR MEETTHE ORPHANS: THE KING OPPANATO/MACHETE 016823/UMLE         84       FARRUKO IMMETHE KOSTRIMBRUKOKE SSAGD/TEU/WERSAUKUSCUCHWIED/AUMLE         83       JALVAREZ OTRO NIVEL DEMUSICA NEUFLOW/1201         84       JALVAREZ OTRO NIVEL DEMUSICA NEUFLOW/1201         85       JALVAREZ OTRO NIVEL DEMUSICA NEUFLOW/1201         86       JALVAREZ OTRO NIVEL DEMUSICA NEUFLOW/1201         87       TEGO CALDERON THE ORIGINAL GALLO DEL PAIS- 0.6. EL MIXTO/PE JIEGORI D/0.011ALEX         86       ALEXIS & FIDO PERREOLOGIA SONY MUSICULATIN 76992         87       TITO "EL BAMBINO" INVENCIBLE SIENTE 655070/UMULE         82       25         83       COSCULLUELA EL NIXO MERIA/AALASIENTEUN/AERSAURUSCUATIND/EDIS/IDMEE         84       AKWID READY HITS 21: UMITED EDITION PLATIND 9030         83       S5         84       GOCHO MIMUSCA NEWERVERMUSICUNVERSAURUSCUATIND/EDITIONES/IZ/UMLE

WISIN & YANDEL

Prince Royce earns his sixth top 10 on Hot Latin Songs as "Incondicional," from sophomore set Phase II, improves 13-10. The song gives the bachatero his third top 10 in a row, including his featured turn on Mana's "El Verdadero Amor Perdona."



## Billeoard HTS OF THE WORLD 28

	EURO DIGITAL SONGS					
MEK	WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) JULY 28, 2012				
1	1	PAYPHONE MARGON 5 FT. WIZ KHALIFA A&M/OCTONE				
2	2	WHISTLE FLO RIDA POE BOY				
3	3	DON'T WAKE ME UP CHRIS BROWN RCA				
4	NEW	SPECTRUM (SAY MY NAME) FLORENCE + THE MACHINE ISLAND				
5	5	CALL ME MAYBE CARLY RAE JEPSEN 604/SCHODLBOY				
6	14	THIS IS LOVE WILLIAM FT. EVA SIMONS WILLIAM				
7	6	WE ARE YOUNG FUN. FT. JANELLE MONAE FUELED BY RAMEN				
8	7	WIDE AWAKE KATY PERRY CAPITOL				
9	9	PRINCESS OF CHINA COLDPLAY & RIHANNA PARLOPHONE				
10	10	BLACK HEART STOOSHE WARNER				

-			100
	J	APAN	
E	BILL	BOARD JAPAN HOT 100	
WEEK	WEEK	(HANSHIN/SOUNDSCAN JAPAN/PLANTECH) JULY 28, 2012	뫪
1	22	LOVE LOVE SUMMER KETSUMEISHI AVEX-J-MORE	1
2	65	ANDROID TOHO SHINKI AVEX-J-MORE	2
з	RE	STUCK ON YOU MEROUNIVERSAL	з
4	46	BECAUSE I AM FLUMPOOLA-SKETCH	4
5	8	BELIEVE	5
6	12	ITOSHII HITOE SASAGU UTA KEISUKE KUWATA VICTOR	6
7	77	TAIYO SCANDALOUS	7
8	13	WE ARE YOUNG FUN. FT. JANELLE MONAE WARNER	8
9	7	PAPARAZZI SHOJO JIDAL NAYUTAWAVE	9
10	39	LIFE KIMAGUREN UNIVERSAL	-10
	-		

	G	ERMANY
		SINGLES
WEX	VEEK	IMEDIA CONTROLI JULY 28, 2012
1	1	I FOLLOW RIVERS
2	5	EUPHORIA LOREEN WARNER
3	3	CALL ME MAYBE CARLY RAE JEPSEN 604/SCH00LB0Y
4	6	TACATA' TACABRO DANCE AND LOVE
5	NEW	BALADA (TCHE TCHERERE TCHE TCHE) GUSTTAVO LIMA SOM LIVRE
6	7	WHISTLE FLORIDA POE BOY
7	4	TAGE WIE DIESE DIE TOTEN HOSEN JKP
8	9	PAYPHONE MARGONS FT. WIZ KHALIFA A&M/OCTONE
9	2	DU CRO CHIMPERATOR
10	8	BURN IT DOWN LINKIN PARK MACHINE SHOP

		SINGLES
MEX	WEEK	(THE OFFICIAL UK CHARTS CO.) JULY 28, 2012
1	NEW	SPECTRUM (SAY MY NAME) FLORENCE + THE MACHINE ISLAND
2	1	PAYPHONE MARGON 5 FT. WIZKHALIFA A&M/OCTONE
3	3	THIS IS LOVE WILLIAM FT EVA SIMONS WILL LAM
4	2	DON'T WAKE ME UP CHRIS BROWN BCA
5	5	BLACK HEART STOOSHEWARNER
6	4	WHISTLE FLO RIDA POE BOY
7	6	FEEL THE LOVE RUDIMENTALIFT, JOHN NEWMAN BLACK BUTTER
8	6	PRINCESS OF CHINA COLOPLAY & RIHANNA PARLOPHONE
9	9	WIDE AWAKE KATY PERRY CAPITOL
10	NEW	POUND THE ALARM

FRANCE DIGITAL SONGS						
1	3	ET ALORS ! SHY'M WARNER				
2	1	CALL ME MAYBE CARLY RAE JEPSEN 604/SCHOOLBOY				
з	4	SKINNY LOVE BIRDY JASMINE VAN DEN BOGAERDE				
4	5	BACK IN TIME PITBULL MR. 305/POLO GROUNDS				
5	2	WHISTLE FLORIDA POE BOY				
6	7	SOMEBODY THAT I USED TO KNOW GOTYE FT. KIMBRA SAMPLES 'N' SECONDS/ISLAND				
7	6	RAYOS DE SOL JOSE DE RICO FT. HENRY MENDEZ SCORPIO				
8	8	BALADA (TCHE TCHERERE TCHE TCHE) GUSTTAVO LIMA CNR				
9	NEW	WE ARE YOUNG FUN. FT. JANELLE MONAE FUELED BY RAMEN				
10	105	I FOLLOW RIVERS				

1 102	IFULLOW NIVEN
- nL	LYKKE LILL RECORDINGS

۲	C	ANADA				
BILLBOARD CANADIAN HOT 100						
WEEK	WEBK	(NIELSEN SOUNDSCAN/BDS) JULY 28, 2012				
1	2	WIDE AWAKE KATY PERBY CAPITOL				
2	3	WHISTLE FLORIDA POE BOY/ATLANTIC				
3	1	PAYPHONE MARDON 5 FT. WIZ KHALIFA A&M/DCTONE				
4	4	KISS YOU INSIDE OUT HEDLEY UNIVERSAL				
5	5	WHERE HAVE YOU BEEN RIHANNA SRP/DEF JAM				
6	13	BLOW ME (ONE LAST KISS) PINK RCA				
7	15	TITANIUM DAVID GUETTA FT. SIA WHAT A MUSIC/VIRGIN				
8	6	SOMEBODY THAT I USED TO KNOW GOTYE FT. KIMBRA SAMPLES 'N' SECONDS/FAIRFAX				
9	8	SUMMER PARADISE SIMPLE PLAN ATLANTIC				
10	1	SCREAM USHER RCA				

		K	OREA
IOT 100	BILL	BO/	ARD KOREA K-POP HOT 100
JULY 28. 2017	THES	WEEK	(BILLBOARD KOREA) JULY 28, 2012
	1	1	I LOVE YOU 2NELYS ENTERTAINMENT
	2	2	DAY BY DAY T-ARA CORE CONTENTS MEDIA
OCTONE	з	3	LOVING U SISTAR STARSHIP ENTERTAINMENT
ЛТ	4	10	MY LOVE LEE JONG HYUN(OF CNBLUE) HWA & DAM PICTURES
BEEN	5	4	MY HEART HURTS LEENYUN (BEIGHT) HWA & DAM PICTURES
T KISS)	6	NEW	GANGNAM STYLE PSY CJ E&M & BON FACTORY
ISIC/VIRGIN	7	5	IF YOU REALLY LOVE ME BUSKER BUSKER CJ E&M
D TO KNOW	8	9	ILLA ILLA JUNIELFNG ENTE#TAINMENT & CJ E&M
	9	б	ONE PERSON HUH GAK CJ E&M & BON FACTORY
	10	NEW	MIDNIGHT BEAST HWA & DAM PICTURES

DIGITAL SONGS				
WEEK	UAST WEEK	(ARIA) JULY 28, 2012		
1	2	SOME NIGHTS FUN. FUELED BY RAMEN		
2	Ť.	BLOW ME (ONE LAST KISS) PINK RCA		
3	3	FEEL THE LOVE RUDIMENTAL FT. JOHN NEWMAN BLACK BUTTER		
4	4	WIDE AWAKE KATY PERBY CAPITOL		
5	5	THIS IS LOVE WILLIAM FT. EVA SIMONS WILLIAM		
6	NEW	GOOD TIME OWLCTY & CARLY RAE JEPSEN 604/SCHOOLBOY		
7	1	DON'T WAKE ME UP CHRIS BROWN RCA		
8	10	BOOM BOOM JUSTICE CREW SONY MUSIC		
9	NEW	ONE MORE NIGHT MARGONS A&MVOCTONE		
10	្ទ	THE FIGHTER GYM CLASS HEROES FT. RYAN TEDDER DECAYDANC		

	DIGITAL SONGS					
	WEEK	INIELSEN SOUNDSCAN INTERNATIONAL) JULY 28, 2012				
	1	BALADA (TCHE TCHERERE TCHE TCHE GUSTTAVO LIMA CNR				
	2	FEEL THE LOVE RUDIMENTAL FT. JOHN NEWMAN BLACK BUTTER				
	:4	EUPHORIA LOREEN WARNER				
	3	CALL ME MAYBE CARLY RAE JEPSEN 604/SCHOOLBOY				
	10	GET FREE MAJOR LAZER FT. AMBER COFFMAN DOWNTOWN				
	8	STARSHIPS NICKI MINAJ YOUNG MUNEY/CASH MONEY				
	5	KROKOBIL YELOWCLAWFE SJAAKA MIL POLSKA YELOWCLAW COM/CAPTONIAL				
	7	TACATA' TACABRO DANCE AND LOVE/541 LABEL				
	9	THIS IS LOVE WILLIAM FT. EVA SIMONS WILLIAM				
2	RE	I FOLLOW RIVERS				

J	11	ALY				
	DIGITAL SONGS					
WEEK	UAST	(NIELSEN SOUNDSCAN INTERNATIONAL) JULY 28, 2012				
1	1	BALADA (TCHE TCHERERE TCHE TCHE GUSTTAVO LIMA SOM LIVRE				
2	3	ENDLESS SUMMER OCEANA EMBASSY OF MUSIC				
3	5	CALL ME MAYBE CARLY RAE JEPSEN 604/SCHOOLBOY				
4	2	SE IL MONDO FOSSE EMISKILACLUB DOGO/J AXMARRACASH CAROSELLO				
5	9	NON VIVO PIU SENZA TE BIAGIO ANTONACCIIBIS				
6	6	PAYPHONE MARGON 5FT, WIZ KHALIFA A&M/OCTONE				
7	8	MAMA LOVER SEREBRO IZDATELSTVO MONOLITIC/EGO				
8	7	MA CHERIE DJANTOINE FT. THE BEAT SHAKERS GLOBAL				
9	4	COME UN PITTORE MODA FT. JARABEDEPALO ULTRASUONI				
0	10	TU MI PORTI SU GIORGIA DISCHI DI CIOCCELATA				

ALBUMS						
WEEK	WEEK	(APBD/NIELSEN) JULY 1, 2012				
1	1	MEUS ENCANTOS PAULA FERNANDES UNIVERSAL				
2	3	PAULA FERNANDES AO VIVO PAULA FERNANDES UNIVERSAL				
з	2	AVENIDA BRASIL: NACIONAL VARIOUS ARTISTS SOM LIVRE				
4	-4	QUANDO CHEGA A NOITE				
5	5	21 ADELEXIL				
6	6	ESSENCIAL JORGE & MATEUS SOM LIVRE				
7	8	RACA NEGRA E AMIGOS AO VIVO RACA NEGRA SOM LIVRE				
8	7	O QUE VOCE QUER SABER DE VERDADE MARISA MONTE EMI				
9	13	UP ALL NIGHT ONE DIRECTION SYCO/COLUMBIA				
10	11	NA BALADA MICHELTELO SOM LIVRE				

Ri	S	PAIN	C	s
		DIGITAL SONGS		
WEX	WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) JULY 28, 2012	WHEK	UAST
1	1	NO HAY 2 SIN 3 (GOL) CALL& EL DANDEE FT. DAVID BISBAL UNIVERSAL	1	-
2	3	GET IT STARTED PITBULL FT. SHAKIRA MR. 305/POLO GROUNDS	2	1
з	4	TACATA' TACABRO DANCE AND LOVE	з	1
4	5	TE HE ECHADO DE MENOS PABLO ALBORAN TRIMECA	4	1
5	2	NO ME COMPARES ALEJANDRO SANZ UNIVERSAL	5	
6	7	SOMEBODY THAT I USED TO KNOW GOTYE FT. KIMBRA SAMPLES 'N' SECONDS/ELEVEN	6	1
7	6	YO TE ESPERARE CALL& EL DANDEE UNIVERSAL	7	76
8	RE	ME PONES TIERNO RASELS BAUTE WARNER	8	R
9	9	EUPHORIA LOREEN WARNER	9	8
10	10	DANCE AGAIN JENNIFER LOPEZ FT. PITBULL EPIC	10	11

		DIGITAL SONGS
WIEK	WEEK	INIELSEN SOUNDSCAN INTERNATIONALI JULY 28, 2012
1	2	BALADA (TCHE TCHERERE TCHE TCHE) GUSTTAVO LIMA CNR
2	1	TACATA' TACABRO DANCE AND LOVE
3	3	WHISTLE FLO RIDA POE BOY
4	5	CALL ME MAYBE CARLY RAE JEPSEN 604/SCHOOLBOY
5	4	PAYPHONE MARDON 5 FT. WIZ KHALIFA A&M/OCTONE
6	9	EUPHORIA LOREEN WARNER
7	6	TAGE WIE DIESE DIE TOTEN HOSEN JKP
8	RE	WE ARE YOUNG FUN. FT. JANELLE MONAE FUELED BY RAMEN
9	8	NOT ALL ABOUT THE MONEY TIMATI & LA LA LAND FT. TIMBALAND & GROOYA PHONAG
10	10	BACK IN TIME

0	в	ELGIUM	÷
		DIGITAL SONGS	
WEEK	WEEK	INIELSEN SOUNDSCAN INTERNATIONAL) JULY 28, 2012	WEEK
1	1	HAPPINESS SAM SPARRO SPARRO	1
2	3	WHISTLE FLO RIDA POE BOY	2
з	5	LITTLE TALKS OFMONSTERS AND MEN SKRIMSLEHFLAEKJARAS 1	з
4	6	FEEL THE LOVE RUDIMENTAL FT. JOHN NEWMAN BLACK BUTTER	4
5	2	BALADA (TCHE TCHERERE TCHE TCHE) GUSTTAVO LIMA CNR	5
6	4	TACATA' TACABRO DANCE AND LOVE/541 LABEL	6
7	7	EUPHORIA LOREEN WARNER	7
8	10	PAYPHONE MAROONS FT. WIZ KHALIFA A&M/OCTONE	8
9	NEW	GET FREE MAJOR LAZER FT. AMBER COFFMAN DOWNTOWN	9
10	8	CALL ME MAYBE CARLY RAE JEPSEN 604/SCHOOLBOY	10

F	SWEDEN				
	DIGITAL SONGS				
WEEK	WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) JULY 28, 2012			
1	2	LA LA LOVE WIADAMOU SONY MUSIC			
2	1	FLYTTA PA DEJ AUNA DEVECERSKI ANDERSJOHANSSON ENTERPRISE			
3	4	DANSA PAUSA PANETOZ PNTZ VAGEN			
4	3	ONE LAST TIME AGNESIKING ISLAND ROCKYSTAR			
5	6	EUPHORIA LOREEN WARNER			
6	RE	DAR JAG HANGER MIN HATT NORLIE& KKV FANTABOLOUS			
7	5	SOME DIE YOUNG LALEH WARNER			
8	RE	WHISTLE FLORIDA POE BOY			
9	8	CALL ME MAYBE CARLY RAE JEPSEN 604/SCHOOLBOY			
0	10	SOMEBODY THAT I USED TO KNOW GOTYE FT. KIMBRA SAMPLES 'N' SECONDS/ISLAND			

AIRPLAY					
VIEK	WEEK	(NIELSEN BDS) JULY 28, 2012	WEEK	-	
1	1	WE ARE YOUNG FUN, FT. JANELLE MONAE FUELED BY RAMEN	1		
2	2	LA DE LA MALA SUERTE JESSE & JOY WARNER	2	I	
3	18	BESOS AL AIRE 38ALLMTY FT. AMERICA SIERRA & SMOKY FONOVISA	з	1	
4	5	WHERE HAVE YOU BEEN RHANNA SRP/DEF JAM	4		
5	3	AIRE SOY MIGUEL BOSE & XIMENA SARINANA WARNER	5		
6	7	WILD ONES FLORIDA FL. SIA POE BOY/ATLANTIC	6		
7	:11	CABECITA DURA	7		
8	25	EN EL AMOR HAY QUE PERDONAR BELINDA GAPITOL	8		
9	17	PERDONAME YAHIR WARNER	9	٨	
10	:4	WHAT MAKES YOU BEAUTIFUL ONE DIRECTION SYCO/COLUMBIA	10	N	

0	AUSTRIA				
	DIGITAL SONGS				
WEEK	WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) JULY 28, 2012			
1	4	I FOLLOW RIVERS TRIGGERFINGER HUFTER			
2	Ť	TACATA' TACABRO DANCE AND LOVE			
3	NEW	PRIMADONNA MARINA AND THE DIAMONDS 679			
4	2	VON ALLEIN CULCHA CANDELA HOMEGROUND			
5	3	WHISTLE FLO RIDA POE BOY			
6	8	EUPHORIA LOREEN WARNER			
7	5	BALADA (TCHE TCHERERE TCHE TCHE) GUSTTAVO LIMA CNR			
8	7	CALL ME MAYBE CARLY RAE JEPSEN 604/SCH00LB0Y			
9	NEW	SUMMERTIME SADNESS			
10	NEW	THE RHYTHM OF THE NIGHT CASCADA 200			

		DIGITAL SONGS
WEEK	WEBK	(NIELSEN SOUNDSCAN INTERNATIONAL) JULY 28, 2012
1	1	FLYTTA PA DEJ ALINA DEVECERSKI ANDERS JOHANSSON ENTERPRIS
2	2	EUPHORIA LOREEN WARNER
3	4	WE ARE YOUNG FUN. FT. JANELLE MONAE FUELED BY RAMEN
4	3	AE VIL BARE DANS SIRKUS ELIASSEN SIRKUS ELIASSEN
5	5	AI SE EU TE PEGO MICHEL TELO PANTANNAL
6	10	SOMEBODY THAT I USED TO KNOW GOTYE FT. KIMBRA SAMPLES 'N' SECONDS/ISLAND
3	8	SOME DIE YOUNG LALEH WARNER
8	9	WHISTLE FLORIDA POE BOY
9	RE	PAYPHONE MARDON 5 FT. WIZ KHALIFA A& M/OCTONE
10	6	IMAGINE TONE DAMLI FT. ERIC SAADE ECCENTRIC

		DIGITAL SONGS
MBM	WHEK	INIELSEN SOUNDSCAN INTERNATIONAL) JULY 28, 2012
1	NEW	LAGSUS SPECKTORS FT. MEDINA EMI
2	2	HUN TOG MIN GUITAR MURIA MARIO US!
3	8	FLYTTA PA DEJ ALINADEVECERSKI ANDERS JOHANSSON ENTERPRISE
4	6	WARRIOR//WORRIER OUTLANDISH LABELMADE:
5	NEW	FAXE KONDI KLUMBEN FT. RASKE PENGE CHEFF
6	4	TOMGANG SHAKA LOVELESS UNIVERSAL
7	3	CALL ME MAYBE CARLY RAE JEPSEN 601/SCHOOLBOY
8	5	EUPHORIA LOREEN WARNER
9	7	PAYPHONE MARGON 5 FT. WIZ KHALIFA A&M/DCTONE
10	1	GI' MIG JOEY MOE DISCO:WAX

DIGITAL SONGS			
WEEK	WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) JULY 28, 2012	
1	1	KRAN TURISMO JVG FL RAAPPANA MONSP	
2	2	EUPHORIA LOREEN WARNER	
3	6	ENEMMAN DUOO KU SOOLOO KUNINGASIDEA WARNER	
4	5	CALL ME MAYBE CARLY RAE JEPSEN 604/SCHOOLBOY	
5	9	SYYPAA SUN HYMYYN CHEEK FT. YASMINE YAMAJAKO LIIGA	
6	8	VIE MUT KOTIIN JESSE KAIKURANTA UNIVERSAL	
7	4	KESAYO PARIISIN KEVAT SONY MUSIC	
8	3	TACATA' TACABRO DANCE AND LOVE	
9	7	WHISTLE FLORIDA POE BOY	
10	RE	SOKKA IRTI CHEEKLIIGA	

## **JUL SINGLES & TRACKS SONG INDEX**

2 REASONS (Apolis Boy Musik, BM/Warner-Tamentane Publishing Corp., BMI/No Quancydence Music Publiching, BMI/ Downtown DMP Songs, BMI/Left Field Music, BMI/Bar Raising Tracin, BMI/Domani And Ya Majinity's Music, ASCAE/ WB Music Corp., ASCAP/Timothee Publishing, BMI/Kyle Stewart Publishing Designee, BMIL AMP, H103 61; REH 10 4 LETTER WORD (Drgpy Music Publishing U.C. BM/Wamer-

Tamorlanic Publishing Corp., BMI/Jonry Lao Publishing, ASCAP/Milwaustre Villain Menie, ASCAP/Serw/ATV Turset LLC, ASCAP/Artist Publishing Group East, SESAC/W/B.M. Munic Critp., SESAC/Octian Gritan Munic LEC, BMIL AMP/ 日、前日日前

50 WAYS TO SAY GOODBYE IEMI April Music, Inc. ASCAP/ Ptimon Music, ASCAP/Stellar Songs Ltd., PRS), HL, H100 98 5-1-5-0 (Sany/ATV Tree Publishing Company, BMI/Boavertime Tunes, BM//BMG Rights Managment (Imland) Limited, IMRO/ Christmat Barn Music, BMI/Big White Tracks, ASCAPL HL; CS 2: H100-36

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AT THE SAME TIME IBlue Erro Soul Munic, ASCAPYEM April Music, Inc., ASCAP/Grooveworks Entertainmont, BAU HE REESO

AWW YEA IForter House Music Publishing, BMUBrian Birbeck Publishing Designee, BMI) RBH 79

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BACK (Average 2.5 Music Publishing, BMI/2./S Music Publinning, ASCAP/Mike Hartnett Publishing, BMI) CS 58 BACK IN TIME (Abunta y Tia Songs, BMI/Sony/ATV Songs LLC, BM/OJ Buddha Music Publishing, BM/EMI Blackwind Music Inc., BMI/Big On Blue Music, BMI/Big Syphe Music, ASCAP/Cntpix Music Inc., BMI/Ben-Ghan Music Inc., BMI/ Twority Ninn Black Munic, BMI/New Columbia Pictures Music Inc., ASCAPA HL, H100 38

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COWBOYS AND ANGELS (Big Music Machine, BMI/Golden Gears Music, BMI/Sony/ATV Tree Publishing Company,

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Music Ltd, FRS/WB Music Corp., ASCAP/Warner/Chappell Munic Publishing Ltd., PRS/Warner-Tarsenant Publishing Corp., BMI), AMP, H100 19.

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HASTA QUE SALGA EL SOL (EM) Blackwood Manie Inc.; 8MI/Crown P. Music Publishing, 8MI/LT 1

HASTA QUE TE CONOCI (Amheita, ASCAPA/miversal Munic -MGB Sonati, ASCAPHE743

HEART ATTACK (Matza Ball Music, BM/Where Da Kasz At, BMVEMI Foray Music, SESAC/Ron Love is Shill A Rapper, SESAC/Aprils Bry Music, BM/Warner-Tamenane Publishing. Com, BMI), AMP/HL, H100 48, RBH 7

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Tameniane Publishing Corp., BMU/Skyy Stylez Publishing

Designer, BMI/No Guncytlance Music Publishing, BMI/

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INTENTALO (EM Blackwood Music Inc., BMI/Beachwood

Massi Corporation, BM/Songs Of Latin Power, BM/Latin Power Copyright, BM/Latin Power Music, Inc., BM/Bench-

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I WON'T GIVE UP (Goo Eyed Musse, ASCAP/Great Hanks

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inc., BMI/Strog/ATV Tunes LLC, ASCAP/Two Works, ASCAP/

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Sity Songs, BMA/Big Linud Songs, ASCAP/Angol River Strings.

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LA CUMBIA TRIBALERA Copatin Musical Corporation.

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LA DIABLA (Mayimha Music, Inc., ASCAP/Palaboas De

LA LA LA (HOT GIRLS) (Cat Music Romania, UCMR-ADA/

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ASCAPI, AMP/HE, FIBH 21 LOVE THIS LIFE IDomani And Ya Meinsty's Music, ASCAP/ WE Music Corp., ASCAP/Lamar Edwards Music Publishing, ASCAP/Late 80's Music, ASCAP/Westnide Independent

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MERCY (Please Gimme My Publishing Inc., BM/EMi Black-wood Music Inc., BM/REFG Music, ASCAP/Songs Of Universal, Inc., BMUFF To Dot Publishing, LLC, BMU/Neighborhood Pusha Publishing, BMU/Sorw/ATV Songs LLC, BMU/Ty Epps Music, ASCAP/Copyright Control/Roynet Music, ASCAP/The Royalty Notwook, ASCAP/Chivessal-PolyGram International Publishing, ASCAP/Dub Plate Music Publishing Ltd., ASCAP). HE HIDD IS PRH 1

MIDNIGHT CITY (EMI Blackwood Music Inc., BM//Delabel Editions SARL, SACENV Justic's Polite Music, ASCAP/Reach Music, Publishing, htt., ASCAP/SONES, MP, BM/Margan Grace Music, BMB, HL, H100 BD

MILITARY MAN (Big Loud Song), ASEAP/Extreme Freedom, ASCAP/Castie Bound Music, Inc., SESAC/Bummernian Music, Inc. SESAC/In Lula Lund Music, BMI/Nicky Chinn Munic, LTB, ASCAP/Ten Tun Munic Group, Inc., ASCAPI CS 50

MI OLVIDO (Arpa Mexical, LLC, 8M0 LT 27 MIRANDO AL CIELO (Roberto Tapia Publisting, BMI) LT 11 MIRBOR (K.E. On The Track Publishing, ASCAP/Tightwork Munic, BMI/Young Hirt Entertainment, ASCAP/Rezboy Publisting, ASCAP/Young Money Publishing Inc., BMI/Wamer Tamortarie Publishing Corp., BMI/Hollywood And Sacramento LLC. BMD. AMP. REH. 23

MISSIN' YOU CRAZY (Bill Butler Munic, BMI/EMI April Music, Inc., ASCAP/Funky Morie Music, ASCAP/The Song Factory, LLC, ASCAP/Golden Vault Music, ASCAPI, HL, CS 40 THE MOTTO (Live Write LLC, BMI/BMI Blackwood Music Inc., BM/Wanne-Tamerlann Publishing Corp., BM/Brother Bage Publishing, BM/Brother Bage Publishing, SOCAN/Mix-A-Lot Fublishing, BMI), AMP/HL, H100 47, REH 31

MR. WRONG (EM) Bladswood Music Inc., BM//Jimipub Music, BMI/EMI Finay Music, SESAC/Flog Love in Still A Rapper, SESAC/Hypothic Beats, BMI/Rehel Made LLC, BMUSings Of Kabalt Music Publishing America, Inc., BMU Warner-Tamerlane Publishing Corp. BMIA we Write LLC.

Music, BMI/Songs Of Windowcot Pacific, BMI), HL, 8BH 23 PRIDE N' JOY (Not Listed) RBH R5 PROMISES (EM April Music, Inc., ASCAP), HL, H100 70 PUT IT DOWN (Galass) Foreign Flores Publishing, Inc., BMI/ Team S Dot Publishing, BMI/Sings Of Universal, Inc., BMI/ Dem Jointz Music, BM//Custure Beyond Ur Experience Publinhing, BMIL HL, REH 47

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QUIERO CREER (Warner/Chappell Minice, SACM/Where's My Cut Publishing, ASEAPLET 41

R THE RECIPE (Not Listed) REH 51

REFILL (Ellovision Music Publishing, BMI/Sony/ATV Sangs LLC, BMU/Private Stock Entortainment, LLC, BMU/Songs Of Universal, Inc., BM/Compstar Music, ASCAP/EMI April Musin, Inc., ASCAP), AMP/HL, HBH 13

RIGHT BACK ATCHA BABE (Sony/ATV Time Publishing) Company, BMI/Songs For My Good Girl Music, BMI/Totally Wrighteeus Music, BMI/Big Loud Bucks, BMI), HL, CS 60 RIGHT BY MY SIDE (Hanguka Barbie Music, BMI/Money Mack Music, EMI/Songs OI Universal, Inc., BMU/Frivate Stock Entertainment, U.C., BMU/Crow/s Teee Publishing, BMI/ Sony/ATV Songs LLC, BMI/Dat Dama Down Music, BMI/2412 Songs LLC, BMD, HL, H100 S1, REH 50

#### S

SAME DAMN TIME (Scenty Digital Music Group, BM/ BangVillage 247 Publishing, LLC, BMI/Aving Music, Inc., BMI/ Neyvadius Maximus Music, BMI REH 39

SCREAM (MXM Music AE, BMI/Kobalt Music Publishing Ammeria, Inc., ASCAP/UR-IV Music, ASCAP/EMI April Music, Int., ASCAPL HL, H100 10

SENTIMIENTOS ENCONTRADOS (ARTUMUSIC, BMI) ET 46 SHE'S SO MEAN IU Bule Music, ASCAP/EMI April Music, Inc., ASCAP/Lucinda Panic Music, BMI/EMI Blackword Music Inc., BMI/Grand Line Music, ASCAP), HL, H100 79 SHININ' ON ME (Writers Of Sea Gayle Music, BM/(Zevorth Music, BM//Miler Cath Music, BM//Swent Hysteria Music, BM/Legends Of Magic Mustang Music, SESAC/Big Lead Budo, EM/Sengs of StyleScent, SESAC, AMP, CS 29 SIN RESPIRACION (Ideas Enterprises, Inc., BM/Editora de Idnae, SESACAGA Music Putvishing, BMULT 17 SI TE DIGO LA VERDAD (Parintt Music, BMI/New Era Entor

tainment Publishing, BMI/Portnet Latin Music Publishing, ASCAP/Sebastian Vidal Publishing, ASCAP/LT 14 SLOW DOWN (Not Eistad REH 80 SMART GIRL (DUMB BOOTY) (Cromsstaular Munic, BMU

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Draw First Publishing, ASCAP/Universal Music Corporation, ASCAP), HL, H100 74, PBH 25

SO CALLED LIFE (Somarigan Music, ASCAP/Roots Trace Music, SOCAM/Purple Cape Music, BMI) CS 45 SOMEBODY THAT I USED TO KNOW (Op Ships Single Phy Ltd, APRA/Knhalt Music Servies Australia Pty Ltd, APRA/ Kobalt Music Publishing America, Inc., ASCAP/Unictiaopell Misic, Inc., BMb, AMP, H100 4 LT 35

SOME NIGHTS [WE Music Com., ASCAP/FER Music, ASCAP/Bearvery Music, ASCAP/Rough Art, ASCAP/Shira Lee Lawrence Rick Music, BM/Way Above Music, BMI/Serty/ ATV Scoge U.C. BMIL AMP/HL H180 17

SOMETHING TO DO WITH MY HANDS (EMI: Blackwithd) Music Inc., BMI/Cricket On The Line Music, BMI/Writers Of See Gayle Music, BMI/Itchy Baby Music, BMI/Heuse Of See Gayle Music, ASCAP/New Son Of A Minor Songe, ASCAPI,

SO SOPHISTICATED (4 Blants Lit At Once, BMI/EM) Blackwood Mutic Inc., BMI/A. Tucket Publishing Designee, ASCAP/Robert Williams, ASCAPL HL, RBH 98 SPRINGSTEEN (Seny/ATV Tree Publishing Company, BMI/

Sinneriisa Music, BMI/Purple Cape Music, BMI/ole, BMI/ Dug Music, Inc., EMI/Mammaw/s Combread Music, BMIL STARSHIPS (Harayoku Bathie Munic, BMI/Money Made Music, BMU/Smgs Of Universal, Inc., BMU/Smga Of RedOne. BMI/Sony/ATV Songs LLC, BMI/2101 Songs, 8M/Warner-Tamentarie Publishing Corp., BMIL AMP/HL, H10012 STAY (Siteson And Giteum Messo Publishing, ASCAP/Datsdahbysig Music Publishing, ASCAP/Sony/ATV Songs LLC, BMU City Sky Music, BMI/Food 4 Yo Scall Music, ASCAP/Christophir Law Publishing Datagnee, ASCAF/Sargs Of Universal, Inc., BMI/Bayjun Beat Mutin, BMII, AMP/HL, BBH 43 STILL HERE IColbertson Minic, ASCAP/Universal Matic Conpenation, ASCAP/Unda Buddle's Music, Inc., ASCAP/Notting Date Songh Inc., ASCAPA/SG Tunes, ASCAPI, HL, RBH 72 STRIP (Sories Of Universal, Inc., BMI/Outbure Boyond Ur. Experience Publishing, BM/KMacnificent, BM/Amben Stront Publishing, ASCAP/Netting Dala Songe Rc, ASCAP/ Lonnalistic Hitz, ASCAP/West Coast Livin Publishing, ASCAP/ Universal Music Corporation, ASCAP/Fienderworks Masic Publishing, BMU, AMP/HL, BBH 41 STRONGER (WHAT DOESN'T KILL YOU) (Universal Music Publishing MGB Scandrusva AB, STIM/Sony/ATV Minur, Publishing Scandinavia AB, STIM/Perfect Storm Music Group AB, STIM/Sony/ATV Songa LLC, BMI/BMG Gold Songs, ASCAP/Kunitin Music, ASCAP/EM April Music, Inc., ASCAP/ Sony/ATV Sounds LLC, SESAC/Universal Music - Caroon, BMI) AMP/HL H100:30 SWEET LOVE (Culture Boyond Ur Experience Publishing, BM6/ Songs Of Universal, Inc., BMI/U Can't Teach Bion The Shith, BMI/Jason's Lynce, SESAC/Reach Music Tunity, SESAC/ Everytime You Hear My Music LLC, ASCAP/Cardnaygee Misic Publishing, SESAC/Universal Tunes, SESAC/One Man And A Per Publishing, ASCAPI, HL, R8H 30

Brither Management Ltd; PRS/TALPA Music Publishing, BUMA/Piane Sergs, BMI/Serg/ATV Sergs LLC, BMI/ Shapim, Bernstein & Co., Frc., ASCAP/What A Publishing LTD, SACEW/Tonyor Music, BMI/EMI Music Publishing Ltd., PBSL HL, H100.8

TONGUE TIED (AEI Munic Corp., ASCAP/Niorsi Sikelati Afrika Music, ASCAP/2850 Music, ASCAP, AMP, #100 51 TONIGHT (BEST YOU EVER HAD) (John Lapend Publishing). BMI/BMG Chrysalis Music Publishing, BMI/MJP Music, ASCAP/Homeschool Publishing, BM//Masic Chef Publishing, BM/Ludacm Worldwide Publishing, Inc., ASCAP/EM April

Music, Inc., ASCAPL HL, REH 14 TOO CLOSE (Pure Groove, BMI/Warner-Tamertane Publishing Corp., BM/Universal-PolyGram International Publishing. ASCAPLAMP/HL H100 45

Munic, ASCAP/Munic Of Windowept, ASCAP/0MG Chrystalis.

ASCAP/Songs Of Southside Independent Music Publishing.

Music, ASCAP/Protty Damn Tough, ASCAP/WB Music Corp.,

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Blackwood Music Inc., BMIL AMPHL, BBH 19.

Earchummern Music Publishing, BMI (RBH 53)

Munic, BMI), HL, CS 22, H190 71

TWERK IT (Not Listed) RBH 70

Music LLC, BMILH100 97; REH 24

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HL CS 19 H100.06

ASCAP), HL, H100 16

EMILAMP/HL US 42

Mainin, BMM, HL, RBH 100

A Rapper: SESAC/Warren-Tarrontarie Publishing Corp., BM/

TRUCK YEAH (Red Yinyi Music, BMI/Sony/ATV Tien Publish-

ing Company, BMURont 49 Music, LLC, BMUDanny Myrick

TURN ON THE LIGHTS (Nayvadius Maximum Munic, BMI/

Irving Music, Inc., BMI/Sounds From Eanthummers, ASCAPY

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Engine Room, BMI/Happy Little Man Publishing, BMIL AMP/

VOY (Cutting Case Publishing, ASCAP/EMLApril Music, Inc.)

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WANTED (Songs Of Universal, Inc., BMI/Songs From That

WANTED YOU MORE (Warner-Tamerlane Publishing Corp.,

BM/DWHaywood Music, BM/RADIOBULLETSPublishing,

BMI/EMI Firmy Music, SESAC/Hillery Down Songs, SESAC/

Songs To Malor Out To, ASCAP/Christina Marie Music, BMI/

Ebug Publishing, ASCAP/Donelson Smgn, ASCAF/Sussman

WANT U BACK (Sengs Of Kobalt Music Publishing America,

Inc., BMI/EMI April Music, Inc., ASCAP/Mr. Kanani Songt,

WATER TOWER TOWN (Sony/ATV Time Publishing Company,

BM/Hnuse Of Sea Gavin Music, ASCAP/Mkn Curb Music,

EMI Blackwrind Mutic Inc., BMI/Hit Boy Mutic, BM/AU Can't

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Teach Bien The Shith, BMI/Songs Of Universal, Inc., BMI/

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wood Music Inc., BMI/Sounds From Earchummers, ASCAP/

Earchummans Music Publishing, BMI/Nayvadius Marimus.

WE ARE YOUNG (Enseven Mexic, ASCAP/Fisuch Art, ASCAP/

Universal Music Corporation, ASCAP, HL, REH 84

& Associates, ASCAP, AMP/HL, CS 27

Courtney Madison Music, BMI/4 Blunts Lit At Once, BMI/EMI

L/Raytime Music, ASCAP/Songs Of University Inc., EMI/

School From The Engine Room, BMII), AMP/HL, CS 35

TOUCH (House Of Sea Gayle Music, ASCAP/Little Mojo.

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TOO GOOD TO BE TRUE (No Such Mona, SOCAN/Bug

BAILANDO POR EL MUNDO (Enformen Moscales Cirnort SLILT

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BANGARANG (Croatace, ASCAP/Kebalt Music Publishing America, Inc., ASCAPI HT00 R3

BEAUTIFUL SURPRISE (Studin Brast Music, BM/Wamnt-Tamorland Publishing Corp., BMI/Linden Sprenchold, BMI/ EME Blackwood Munic Inc., BMID, AMP/HE, REH 45

BEBE BONITA (Universal-Musics Unica Publishing, BMI/Alay Span Munic, BMI/Morey Mack Munic, BMI/LT 22

BEER MONEY (Warrer-Tartersane Publishing Corp., BMI/ Against The Wind Publishing, BMI/Songs Of The Corn, BMI/

Southside Independent Music Publishing, LLC, BMI/Internal Commustion Music, BM//Kidsin' Grids Music, BMI/Songs Of Universal, Inc., BMI/Songe From The Engine Room, BMI), 44/P/HL CS 29

BEERS AGO (Tokeon Tures, BM/Enhty's Lyrics, Land and Livestock, BM/Do Write Music, LLC, BMI) CS B, H100 52

BEEZ IN THE TRAP (Harajulu Bartie Music, BMI/ Money Mark Music, BMI/Songe Of Universal, Inc., BMI/ KinneMusic Publishing, BMI/Ty Epps Music, ASCAP), HL, 月10月38日期月15

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Crim, ASCAR/Annarhi Music LLC, BMI/EMI Blackwood Music Inc., BMI/Sony/ATV Tunins LLC, ASCAP/Giolino Music Inc., BMI/Viva Panama, ASCAP/huo Works, ASCAPI, AMP/ HE REH 32

BLAB, (EALLIN LIKE & B\*TCH) (Mr. Cashflow Publishing, BMURO: Nation Music; ASCAP/Liahii Beats Publishing, ASCAP/Money Mack Munic, BMI/DJ Knaled Publishing, BMI/Songs Of Universal, Inc., BMI, HL, REH 89

BLESSED (Bluch Baby Music, ASCAP/Universal Music Corporation, ASCAP/Dirty Dre Music, ASCAP/Lil Victal Music.

ASCAP, AMERIC, REF. 23 BLOW ME (ONE LAST KISS) (EM) Blackwood Munic Inc., EMUPInk Imide Publishing, EMI/Kunstin Music, ASCAP/EMI

April Music, Inc., ASCAP), HL, H100 8 BLOWN AWAY (Global Dog Monie, ASCAP/Lonalight Music, ASCAP/Words & Munic, ASCAP/Big Louid Songn, ASCAP/

Angel River Songs, ASEAPI, AMP, CS (2) BORN STUNNA (Money Mack Music, BMI/Class Range Publishingm, BMI/4 Blunts Lit At Onco, BMI/Fint N Gold

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BOTH OF US 91am Squad Music, BMU/Simon Of Universal, toc., BMR/Shady Music Publishing, LLC, BMI/Kasz Money Publishing, ASCAP/Stephen Joshua Hill Fublishing Designen, BMUJaminson Xavier Jones Publishing Designen, BMU Maru Cha Cha, BMI/Litzah Bails Soup, BMU/Where Da Kasz At, BMI/Clarence Montgamery III, ASCAP/Pouvios Sounds, ASCAP/Oneurology Publishing, ASCAP/Prescription Songs. LLC, ASCAPL HL, H100 50

BOYFRIEND (North Greenway Productions, ASCAP/Smy/ATV Tunes LLC, ASCAP/Bieber Time Publishing, ASCAP/Universal Munic Emporation, ASCAP/Mason Low Publishing, ASCAP/ WB Mutut Corp., ASCAP/Bear Trap Fublishing, BMU/Songs Of Universal, Inc., BMIL AMP/HL, H100 27

BROKENNEARTED (Kaemin Music, BMU/Snuy/ATV Songs. LLC, BM/Dan Keydong Music, ASCAP/Prescription Songs, LLC., ASCAP/Rodorman Music, ASCAP/EMI April Music, Inc. ASCAP/Shutin Briant Music, BMI/Warner-Tamerlane Publishing Corp., 8MU/Oneirotogy Publishing, ASCAP/minboun music, ASCAPL AMP/HL, H100.42

EL BUEN EJEMPLO (Duito Maria Music, SESAC/Ideas ritreprises, Inc., BM01737

BURN IT DOWN (Universal Music - 2 Songe, BMI/Chestenchar Publishing, BM//Big Bad Mr. Hahn Music, BMU Nondisclinute Agreement Music, BMU/Rob Bouedon Music.

BMUKeny Kobayashi Music, BMUPancakey Cales Music, BMIL HL\_H100.55

#### C

CALL ME MAYBE (Carty Rae Music Inc., SDEAN/Regular Monkey Penductions, SOCAN/Tenish Grows, SOCANO, AMP. H1081-IT-48

CASHIN' OUT IBITY Boy South, ASCAP) H100 39, RBH 9 CELEBRATE (R Kelly Publishing, Inc., BMI/Universal Masic - Z Sangs, BMI/Colpix Music Inc., BMI/Smy/ATV Smgs LLC.

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RMI HL REHSL CHASING THE SUN (Moteophonic Munic, ASCAP/Puregroove) Publishing, ASCAP) H100 53

DOPE CHICK (2082 Music Publishing, ASCAP/WB Music Corp., ASCAP/Noighborhood Pusha Publishing, BMI),

DO WHAT YOU GOTTA DO [MD Knilmatcher Publishing.

DRANK IN MY CUP IMr. Kirk Jural Bandie, ASCAP/Dwill 137. Publishing, ASCAP/Sound M O B. Productions LLC, BMI//th. Coly About Munic LLC, ASACP) 8BH 22

DRIVE BY IPtimon Munic, ASCAP/EMI April Munic, Inc., ASCAP/Stallar Songs Ltd., PRS/EMI Music Publishing Ltd.,

PRSI, HL, H100 26 DRUNK ON YOU (Big Red Too, BMI/Amerilia Sky Sonos, BM/ Big Loud Songs, ASCAP/Angel River Secon, ASCAP/Gintual Dog Music, ASCAP/Lanalight Music, ASCAPI CS 8, H100 25

OUTTY LOVE (Crown P. Music Publishing, BMI/EMI Blackwood Music Inc., BMILT 18

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ELLA LO QUE QUIERE ES SALSA (VMR Publishing, ASCAP/ Some Of Page Ltd. ASCAPLET 29

ENDLESS SUMMER (WB Music Corp., ASCAP/Gmorhand Minic ASCAPLAMP CS 46 ENOUGH OF NO LOVE (Shit Woster It, ASCAP/Universal Munic Corporation, ASCAP/H-Minney Music, ASCAP/RJ Productions LLC, ASCAP/EMI April Music, Inc., ASCAF/RKeyTek. Music LLC, BMU/Sony/ATV Songs LLC, BMU/Young Maney

Publishing Inc., BM/Wamm-Tamerlane Publishing Corp., BMI), AMP/HL, REP 35 ERES MI SUENO (Not Listed) 17 50

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EVEN IF IT BREAKS YOUR HEART (Will Hoge Music, BM/ Cal IV Songe, ASCAPLCS 1, H100 3 EVERYBODY TALKS (Downtown DMP Songs, BMUCYF One.

Fublishing, ASCAP/OLJ Songs, ASCAP), AMP, H108 20 EX-OLD MAN (Sony/ATV Time Publishing Company, BMI/ Scarlet Meen Music, Inc., BMI), HL, CS 36

FASTEST GIRL IN TOWN (Sany/ATV Trap Publishing Company, BMI/Pick Dog Publishing, BMI/Ten Tim Musir, Group,

FEELIN' SINGLE R Kelly Publishing, inc., BMI/Universal Music - Z Sengs, BMU/My 2 Daughters Music, BMUE/4 Badewood Music Inc., BM/Wamer-Tamentane Publishing Corp., BMI/Matter Music Group ASCAP/Golden Withon Auroc, ASCAP), AMPyHL, 8BH 25

FEEL SO CLOSE (EM April Music, Inc., ASCAP/EM Music Publishing Ltd, MCPS/EMI Music Publishing Ltd., PRS),

THE FIGHTER Spileptic Caesar Music, ASCAP/EM April Music, Inc., ASCAP/Write 2 Live Publishing: ASCAP/Kohait Music Publishing America, Inc., ASCAP/Patriot Games Pubshing, ASCAP), HL H108 29

FIND A WAY INvite Tylet Muttin, ASCAP/Tetragrammation Music, ASCAP/Har Life Mesic, BM/Lions Lead Mesic, BM/ Ham Konpers Music, ASCAP/Grind Data Entertainment Publishing, ASCAP/Zomba Entoprism: Inc., ASCAP/Abmadis World ASCAPTERH 94

FOLLOW THE LEADER Universal-Musica Unica Publishing, BMI/Nuyoncan Publishing, BMI/Sony/ATV Tuses LLC, ASCAP/Sony/ATV Songs LLC, BMI/C U Durse Music Publish-

ing, BMI/Thoga Music Publishing, BMI) LT 3 FOR YOU (Crane Strug Music, SESAC/Toreador Tunes, SESAC/ olo, SESAC/Songs Of Universal, Inc., BMI/Mary Binat Music,

BM), AMP/HL, CS 12, H100 65 FUNCTION (Earl T Streams Publishing, BMI/EMI Blackwood) Music Inc., BMI/YG400 Music Publishing, BMI/Sutan Wiliams Publishing Designee, BMI/Proteim Making Publishing, ASAP/Linague Of Start Publishing, ASCAPI, HL, RBH 69

#### G

GENTE BATALLOSA (Arataluz Morac, BMI/De Galibre Murac,

GET IT STARTED (Absintary Tia Scrigs, BMI/Smy/APV Scrigs LEC, BMI/Tark 1176 Music, ASCAP/WB Mitric Corp., ASCAP/DJ Budcha Music Publishing, BMI/Sameo Music Piddistring, ASCAP/Musicalistans BV, ASCAP/Sony/ATV Tunes LLC, ASCAP/Big On Blue Music, BMI/Biza Publishing SESAC/Sony/ATV Rhythm, SESAC/Aniwi Munic LLC, BMI/K Stephene Music, ASCAP/EMI Blackwood Music Inc., BMI), AMP/HL HTID BB

GET LOW (Juacsinnalphurpablishing, ASCAP/WB Music Coro, ASCAP/Fast-aurran, ASCAP/Naz-Soct Publishing, EMILAMP/HL REH 44

MUSTA HAD A GOOD TIME (Offer You Can't Refuse Music, BMUSIp Joint Music, BMI/Boogall Music, BMI/B Knox Music, BM/Ponskie Music, BM/Revelay Music, BM//Galte And Landers Missie LLC, BMII CS 51. MY HOMIES STILL (Young Menny Publishing Inc., BMI/War-

ner-Tamerlann Publishing Corp., BMI/Songs Of Universal, Inc. BM/#F To Dirt Publishing, LLC, BM/#un The Strates, ASCAP, Sarom Sounds, BM/Printige Worldwide, BM/Universal Masic Corporation, ASCAP, AMP/HL, H100.08, RBH 28 MY MOMENT (Not Listed (18) 92

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NAME ON IT (Not Listed) RBH 55 NEON (Grasy Water Music, ASCAP/Kohait Music Publishing) America, Inc., ASCAP/Want A Fresh One Music, ASCAP/ Black River Entertainment UEC, ASCAP/UnitainEntertainment, ASEAF/BIMS, ASCAPI CS 28

NEW DAY (Lolkow Productions, ASCAP/EMI April Menic, Inc. ASCAP/Mimpa Ronga Turkes, SESAC/Universal Turkes, SESAC/Songs Of So Fab Music, BMI/EMI Blackwontt Menic. Inc., BMMAah & Music, BMMUndanding Eant Simps, BMV Irving Music, Inc., BMI/Smgi Of Universal, Inc., BMI/Ambon Struct Publishing, ASCAP/CEE Publishing ELC, ASCAP/Sony/ ATV Tunin ELC, ASCAP), HL, RBH 76 NOBODY'S PERFECT (Drearwithain, BM//Songs Of Universal,

Inc., BM/, Warner-Tamorlane Publishing Corp., BMI/Todd Mayfied Publishing, BMIL AMP/HL, H100 61, RBH 5 NO LIE (Ty Eppe Munic, ASCAP/Live Write LLC, BM//EMI Blackwood Music Inc., BMI/Sounds From Earcharomeria, ASCAPI, HL, H100 28, REH 2

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ONE MORE NIGHT (Sudgee Music, BMI/Universal Music -Careers, BMI/MXM Music AB, BMI/Kebalt Music Publishing America, Inc., ASCAPL HL, H100.86 ONE MORE SAD SONG (Warner Turnerland Publishing)

Corp., BMI/Little Beloga Music, BMI/Lonsiy Metel Music, TEAL AND COMPANY THE ONE THAT GOT AWAY (EM) Blackword Music Inc.,

BMUString Stretcher Music, BMUUniversal Music - Careen EMU/Shitake Maki Publishing, BMU/Vibe Room Music, BMV Jimbalaya Music, BMI/BPJ Administration, BMI), HL CS 31 ONE THING (Flam: Productions, ASCAF/Knhait Music Publish ing America, Inc., ASCAP/Air Chrysalis Scandinavia, ASCAP/ EMG/Chrysalis Scandinavia, STM/EMI April Music, Inc. ASCAP/Mr Kanuni Songs, ASCAP), HL, H100-41 OVER (Sony/AFV Cross Keys Music Publishing, ASCAP/Touch Wy Minic Inc., BMIL HL, CS 9, H103 54

#### P

PART OF ME (When I'm Rich You'll Be My Bitch, ASCAP/WE Music Corp., ASCAP/Kasz Monny Publishing, ASCAP/Kabalt Music Publishing America, Inc., ASCAP/Matatone, ASCAP/ Bonnie McKee Music, BMUSongs Of Kobalt Music Publishing America, Inc., BMD Where Da Kasz At, BMD/CYP Teen Publish nd, EMIL, AMP, H100.43

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PONTOON EM Diadovood Music Inc., BM//Wruckestrike, BMI/Universal Music - Careers, BMI/Barrytones, BMI), HL, CS 15:010033

POP THAT (Khatrouch Late Publishing Designee, BMI/First N' Solid Publishing, BMI/Sony/ATV Songs LUC, BMI/Live Write LLC, BMI/EMI Blackwind Mirsic Inc., BMI/Young Money Publisting bc. BMI/Waran Tamenann Publishing Corp., BMI/ Flock & Lon Munin, ASCAP/Munin Of Ever Hun Hop, BMI/BMG Rights Management, BMI, AMP/HL, H100 59; NBH 48

POSTCARD FROM PARIS (Pearlfeather Publishing, BMI/ Famdamily Music, BMUWhen I Gn To The Moon Mozec, BMU Rin Bravo Music, Inc., BMUAs You With Music, BMUArt In The Fodder Music, BMI/Sunshine Terrace Music, BMI/Bug Music, Inc., BMI/ArtHouse, BMIL AMP, CS 10: H100-63 PRAY FOR ME (Tappy Whyte's Minic, LLC, BMI/Strigs Of Univerna), Inc., BMI/FAZE 2 Music, BMI/Antonio Diam's Madel, ASCAP/EMI April Mitaic, Inc., ASCAP/Christopher Mathew

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TAKE IT TO THE HEAD (Menny Mack Music, BMI/DJ Khaled Publishing, BM/Songs Of Universal, Inc., BMI/YRP Music Publishing, BMI/Warner-Tameriane Publishing Corp., BMI/4 Blants Lit At Orce, BMI/EMI Bladswood Music Inc., BMI/ Culture Beyrnd Ur Experience Publishing, BMU/Harajuku Barbie Music, BMI/Trac N Field Entertainment LLC, ASCAP/ WB Monic Corp., ASCAP/The Fratemity Music Group, BMI/ Numbers Den't Lie, LLC, BMI/Songs Of Kebalt Music Publish-America, Inc., BMI), AMP/HL, H100 58, R8H 6 THE A TEAM (Smy/ATV Music Publishing (LHC), PRS), HL,

TELL HER AGAIN (Frivate Stock Entertainment, LLC, BMI/

Songs Of Universal, Inc., BMI/Crow's Time Publishing, BMI/ Sony/ATV Songs LLC, BMI/Andrea Sanths Publishing Designoe, ASCAP/Rimald Colson Publishing Designee, ASCAP/ Meek MU Publishing Designee, ASCAP/Jah Erte Music, ASCAPA HE (FIBH )

TE MIRABAS MAS BONITA (Appa Musical, LLC, BMI) LT 42 THANK YOU (Te-Bass Publishing Inc., BMI/EMI Blackwood) Music Inc., BMI/Eyelall Productions Inc, ASEAP/Sony/ATV Harmony, ASCAP/Altirio Music Inc., BMI/Worda Songs Inc., BMI/IC Champion Publishing, BMI/Nettwerk Songs Publishing Ltd., ASCAP/Big R Publishing, ASCAP/EMI April Mutic, INC. ASCAPL HL REPUTE

THAT'S WHY I PRAY (Sony/ATV Gens Keys Music Publishing, ASCAP/Dannile Environt Publishing Company, ASCAP/ Southeade Independent Music Publishing, LLC, BMI/Internal Combustion Music, 8M/Action Grids Music, BM/AMn'so Going To Mara Music, BMI/Songs Of Universal, Inc., BMI), AMP/HL CS 20. H100 98

THEM LIPS (ON MINE) (Story/ATV Tree Publishing Company, BM/Bravertime Tunes, BM/EM Blackwrint Music Inc., BMR/Little Datany Music, BMR, HL, CS SB

THINGS YOU CAN'T DO IN A CAR Hull To Pay, BMI/Office You Can't Rehuse Music, BM/Black River Entertainment. LLC, EMH CS 52

THINKIN BOUT YOU (Eug Music, Inc., EMU/Howens Research, BM/Onwritewn Music Publishing LLC, ASCAP) H100 R5: HEH 59

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Data for week of JULY 28, 2012

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## BACKBEAT

#### EXECUTIVE TURNTABL Send submissions to: exec@billboard.com

RECORD COMPANIES: Universal Music Group appoints Jens Kessler chief information officer. He was VP of IT, supply chain and sourcing at UMG International's London headquarters.

TOURING: AEG Facilities names Dennis Petrullo GM of the KFC Yum! Center in Louisville, Ky. He was director of booking and event development.

MSG Entertainment names Robin Korn executive VP of strategic marketing. She was senior VP/GM of the consumer charge card group at American Express.

Palace Sports & Entertainment taps Justin Trapp as director of advertising and promotions. He was a senior copywriter at Minacs Marketing Solutions.



MANAGEMENT: Morris Artists Management elevates Clint Higham to president and promotes Mike Betterton to GM. Higham was executive VP, and Betterton was VP.

DIGITAL: London-based Musicmetric, a provider of global trending data for music on the Internet, taps Daniel Savage to lead the company's U.S. operations. Savage will remain president of B Major Entertainment, a marketing agency he founded in 2005.

OurStage.com appoints Scott Nelson senior VP of marketing. He was director of brand marketing at Svedka Vodka.

**RELATED FIELDS:** The Mitch Schneider Organization promotes Claire Julian to associate publicist. She was executive assistant to MSO president Mitch Schneider. The Academy of Country Music taps Michelle Goble to lead the newly named membership and industry relations department. She was senior VP.

#### **SLASHING HISTORY**

As onlookers applaud, guitar hero SLASH watches the unveiling of his star on the fabled Hollywood Walk of Fame (July 10). Flanking him are (from left) Hollywood Chamber of Commerce president/CEO LERON GUBLER and Los Angeles City Council, 4th District representative TOM LABONGE. Also among the celebrants are (back row, from left) veteran film producer ROBERT EVANS (in striped shirt), SiriusXM Deep Tracks channel host JIM LADD and actor CHARLIE SHEEN.

PHOTO: LISA FLETCHER/HARD ROCK INTERNATIONAL





Concrete/TEC Direct Media names Johnny Rose director of business development. He was VP of sales and marketing at ShowDog Nashville.

-Edited by Mitchell Peters

## GOODWORKS

#### NELARUSKY READIES SIXTH ANNUAL SPECIAL OLYMPICS BENEFIT

About five years ago, 16-year-old Lauren McClusky, daughter of radio promotions veteran Jeff McClusky of Jeff McClusky & Associates, was brainstorming with her friend from Chicago rock band the Days about staging a benefit concert to raise money for the Special Olympics.

Lauren's father suggested she reach out to his friend Joe Shanahan, owner of Chicago's Metro, about staging a concert at the 1,150-capacity club. Shanahan agreed, and to date the annual Nelarusky event has raised more than \$95,000 for the Special Olympics.

"We never imagined that it was going to be a success," says Lauren, who studies music business management at Columbia College in Chicago. "The first two years it was strictly high school bands in the Chicago area. I didn't want to stop doing it after that."

Now in its sixth year, Nelarusky (an amalgamation of Lauren's name) has become an official Lollapalooza preshow. This year's sold-out benefit is scheduled for Aug. 1 at the Metro and will feature performances by Alabama Shakes, First Aid Kit, Dry the River and Filligar. Last year's concert raised \$33,000. Lauren notes that the event has been organized by students like herself since its inception-and, of course, acknowledges the help of her father: "He's definitely been an adviser throughout the whole process."

Donation and sponsorship opportunities are available at Nelarusky.com. -Mitchell Peters

## BACKBEAT

#### EDITED BY GAIL MITCHELL

#### HOT VS. COLD

CHRIS BOSH and LeBRON JAMES of NBA champs the Miami Heat combusted backstage with Coldplay before the group's gig at the ballers' AmericanAirlines Arena. In the back, from left: Heat Group Enterprises VP of programming JARRED DIAMOND and director of marketing LIZ ROCA; JOCELYN WOOLWORTH and her husband, Heat Group president of business operations ERIC WOOLWORTH; Coldplay's WILL CHAMPION, GUY BERRYMAN and JONNY BUCKLAND; Heat Group executive VP MIKE WALKER; and AEG Facilities VP of event booking and development ERIC BRESLER. In the front (from left) are Bosh, James and Coldplay's CHRIS MARTIN. PHOTO: DAVID ALVAREZ





MASQUERADING AS KIX BROOKS was just part of the fun during a listening party for the artist's Arista Nashville solo debut, *New to This Town*. Clowning around at Nashville's Flyte are (from left) Arista Nashville Northeast regional director of promotion **RYAN DOKKE**, Country Network executive VP of programming **CARY ROLFE**, Brooks, Premiere Radio Networks senior director of music initiatives **ROBIN RHODES**, Sony Music Nashville chairman/CEO **GARY OVERTON**, Nashville West Coast regional director **LAUREN THOMAS**, SiriusXM head of country programming **JOHN MARKS**, Arista Nashville Southeast regional director **TYLER WAUGH** and national director of promotion **JOHN SIGLER**. PHOTO: ALAN POIZNER

A VEVO-SPONSORED performance by "X Factor" finalist JOSH KRAJCIK capped the Assn. of National Advertisers Digital and Social Media Conference (July 15) in Laguna Niguel, Calif. On hand afterward were (from left) ANA president BOB LIODICE, Vevo director of West Coast sales ADAM SMITH, Krajcik and Vevo VP of West Coast sales LUKE KALLIS. PHOTO: ALLEN BEREZOVSKY/WIREIMAGE

Supporting youth in foster care, the July 14 fund-raiser in New York saluted inaugural honorees the Coca-Cola Co. and filmmaker George Lucas. Among the VIPs at a private dinner in the Hamptons (from left): event co-host **ARSENIO HALL**, actress/former "106 & Park" host **ROCSI DIAZ**, entrepreneur **RUSSELL SIMMONS** and Ne-Yo. PHOTO: JOHNNY NUNEZ

LENDING HIS voice to a worthy cause, BLAKE SHELTON has been tapped as the ambassador for JCP Cares, JCPenney's new philanthropic arm in partnership with the USO. While saluting servicemen during his sold-out show in Watertown, N.Y., on July 6, Shelton announced the partnership—which JCPenney kicked off with a \$1 million donation. Sharing in the good will with the singer are (from left) JCPenney VP of philanthropy/JCP Cares VP MIKI WOODARD and USO senior VP/chief development officer KELLI SEELY.

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