

THE ASCENSION OF TOBYMAC | LITTLE BIG TOWN FIRST NUMBER ONE CHRISTIAN ALBUM IN 15 YEARS | REZONED FOR SUCCESS

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SEPTEMBER 15, 2012 www.billboard.com www.billboard.biz





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HAL DAVID

"A chair is still a chair Even when there's no one sitting there But a chair is not a house And a house is not a home When the two of us are far apart And one of us has a broken heart..." - Hal David

We praise the timeless beauty of his lyrics, his lifelong commitment to creators' rights and his enduring inspiration to songwriters and composers everywhere.

We will miss his leadership, his wisdom and, most of all, his great heart.

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FROM HIS FAMILY AT ASCAP



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ON THE CHARTS

THE BILLBOARD 200 HEATSEEKER TOP COUNTR BLUEGRASS TOP R&B/HIP-HOI CHRISTIAN GOSPE DANCE/ELECTRONIC TRADITIONAL JAZ

CONTEMPORARY JAZ TRADITIONAL CLASSICA

CLASSICAL CROSSOVER

THE BILLBOARD HOT 10

HOT 100 AIRPLAN

ON-DEMAN

HEATSEEKER

ADULT TOP 4

ALTERNATIV

HOT COUNTRY

GOSPE DANCE CLU

SMOOTH JAZZ

CATALOG ALBUMS

DIGITAL ALBUM

INTERNET ALBUM

INDEPENDENT ALBUMS

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MAINSTREAM R&B/HIP-HO

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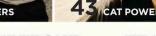
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Online FASHION WEEK

Visit Billboard.com this week for the Hook column's coverage of the music of New York Fashion Week, plus track-by-track reviews of new albums by Dave Matthews Band and Bob Dylan.

LITTLE BIG TOWN

Events

FILM & TV MUSIC This year's conference is Oct. 24-25 in Los Angeles, and will feature panels

of decision-makers. Go

filmty to register.

to billboardevents.com/

FUTURESOUND

360 DEGREES OF BILLBOARD

Billboard's FutureSound event, in association with Loeb & Loeb, takes place Nov. 15-16 in San Francisco. To register, go to future soundconference.com

HOME FRONT

TOURING Registration is now open for the Billboard Touring Conference & Awards, set for Nov. 7-8 in New York. More details at billboard touringconference.com.

Billocard To subscribe, go to Billboard.biz/subscribe or call 800.684.1873 (U.S.) or 845.267.3007 (outside U.S.)



ON THE COVER: .A. Reid and Simor Cowell photograph by Nino Munoz/Fox.



>>>INVESTOR **GROUP BUYS** DICK CLARK PRODUCTIONS

An investor group including Guggenheim Partners, Mandalay Entertainment and Mosaic Media Investment Partners will acquire Dick Clark Productions from RedZone Capital Management, (Guggenheim is a co-owner of Prometheus Global Media, which owns Billboard.) The deal requires regulatory approval and is expected to close "expeditiously," according to the investor group. Financial terms weren't disclosed.

>>>DRE TOPS **'HIP-HOP CASH KINGS' LIST**

With \$110 million in earnings in 2011, Dr. Dre tops Forbes' "Hip-Hop Cash Kings" list, more than doubling second-place earner Sean "Diddy" Combs' \$45 million. Dre's total comes from income generated from album royalties, production credits and his Beats by Dre headphone and speaker line. Rounding out the top five are Jav-Z with \$38 million, Kanve West (\$35 million) and Lil Wayne (\$27 million).

>>>EMI SUES GROOVESHARK A THIRD TIME

EMI has sued Escape Media Group, parent company of music streaming service Grooveshark, for the third time this year, citing breach of contract and unauthorized use of its recordings. Grooveshark says users upload EMI songs without its knowledge or approval, and that the company complies with Digital Millennium Copyright Act takedown notices. EMI contends the site isn't entitled to invoke the act's "safe harbor" clause without a label content agreement.

Reporting by Glenn Peoples, Dan Rys and the Hollywood Reporter



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BRANDING BY ANDREW HAMPP

Made In America: Did It Work?

Sorting the numbers on the new Jay-Z fest

udweiser Made in America had a lot of ele-1.0 ments of a blockbuster: a curated lineup and headlining set from Jay-Z, promotion from Live Nation, live streams from YouTube and Pandora and a title sponsorship from Anheuser-Busch, which shelled out big bucks to put on the festival and advertise it during the Olympics. But was the Philadelphia festival a bona fide hit?

Executives connected to and familiar with the two-day festival suggest that Made in America did quite well for a first-year event. The event had more than 80,000 attendees across two days (Sept. 1-2), reaching 80.5% of Benjamin Franklin Parkway's 100,000 capacity. Although final Billboard Boxscore numbers are still being crunched, Live Nation Philadelphia president Geoff Gordon says the festival will likely finish just above or below the breakeven point.

"When you're trying to establish a new festival, that's something we're pretty proud of," Gordon says.

Budweiser's support helped offset costs, with Anheuser-Busch paying the equivalent of "two title sponsorships," according to Gordon, which would put the company's outlay in the \$1.5 million-\$3 million range, compared with rates for title sponsorships at similar festivals. The City of Philadelphia also contributed an undisclosed sum to the event's funding, particularly on the back-end with cleanup.

Festival veterans who spoke with Billboard consider Made in America's break-even financials noteworthy when compared with

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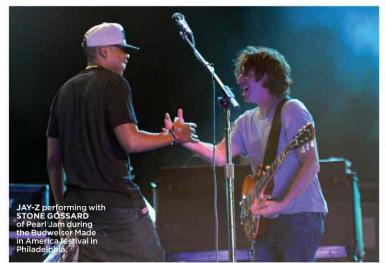
the early stages of other now-established festivals like Vans Warped tour, which lost money during its first few years in the early '90s, and Coachella, whose founder Goldenvoice had to sell half of its company to AEG Live to stay afloat. Made in America also paid competitive rates to attract top talent, with Pearl Jam alone earning \$2 million for its only 2012 U.S. festival appearance, according to executives familiar with the deal.

"If you have 40,000 people in one day for a first-year festival, that's a win," says one industry veteran familiar with the event. "Bands will make it work whether they're on tour or not. If you look at a calendar and see Coachella as that mid-April time frame and Lollapalooza is the mid-June, early-July period, the timing was actually a well thought-out placement so as to not conflict or overlap with the other festivals."

One minor conflict for Made in America was New York's Electric Zoo festival which attracted a record 110.000 attendees to Randall's Island during a three-day period that shared days and even a headliner-Skrillex-with the Philly festival. Though Made in America's EDM-heavy lineup (Calvin Harris, Deadmau5, Afrojack) ran the risk of cannibalizing Electric Zoo and vice versa, Skrillex manager Tim Smith says it was a "mutually beneficial" scenario.

"It was a diverse crowd, and there wasn't 100 bands on the bill. It was a lot more selective and focused, which made artists feel special," says Smith, founder/ CEO of Blood Company.

Kevin Liles, CEO of KWL Management and manager of D'Angelo, says the festival paid



"well more than our going rate" to attract the reclusive singer and ultimately determined the routing of D'Angelo's Liberation tour with Mary J. Blige. "D was particularly excited to play for a different audience," Liles says. "Where Bonnaroo provided a platform to jam with his friends in the Roots. this was a platform to bring his new art to a diverse audience."

And considering the festival only started booking in earnest in March, the turnout was more than satisfactory for Anheuser-Busch VP of marketing Paul Chibe. "Anytime you try to do something big there's some risk," he says. "But that risk paid off beyond our expectations. You had a beautiful location, you had great music, and there were very little issues from any standpoint with the weather or with people's behavior." Indeed, to Chibe's lat-

termost point, only one festival-related arrest was made all weekend in Philadelphia, compared with a June Miranda Lambert concert in Pennsylvania's Delaware Valley, where 191 arrests were made.

It's Budweiser's heavily integrated role in the festival (the company owns the trademark to the phrase "Made in America") that delivered the biggest payoff for Steve Stoute, CEO of ad agency Translation, who helped pair Anheuser-Busch with Jay-Z earlier this year, and will also produce a forthcoming documentary with Brian Grazer, Ron Howard and @radical media.

"Music and packaged goods have never come together in this tight of an integration ever," Stoute says, noting that ads featuring custom

prime-time Olympics coverage six weeks prior to the festival. "It was very cool to see diversity at an event that was all about fusing different cultures. We though it would be all young people, but you had people in their early 40s, late 30s, people in their early teens. That really was the goal from our end to make sure the new Budweiser stood for celebrating that diversity." While the success metrics of

voice-overs from Jav-Z ran during

the inaugural festival are still being evaluated, all executives who spoke to Billboard expressed interest in extending the franchise. "That conversation will happen very soon," Live Nation's Gordon says. "The desired direction is to have this live on for multiple years."

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When Blake Met Beyoncé

Nashville songwriters work both sides of the fence

Bake Shelton and Beyoncé do not make the same kind of music, but both of them gave the same basic assignment to a handful of songwriters in August: Write me a hit.

Approximately 15 writers showed up at Brett James' Music Row compound for an ASCAP songwriting retreat Aug. 27-29. Songwriters grounded in several different genres—country, pop, dance and Christian—spenthe first two days writing songs for the next Beyoncé album and used the last day to target Shelton's next project.

The chance to land a cut with a major artist and the opportunity to mix up genres were at the heart of the camp, the first in what will likely become a series of targeted ASCAP Nashville retreats. "The whole reason for this particular retreat is just to expose the diversity of the writers in the Nashville community," ASCAP Nashville senior creative director LeAnn Phelan says. "Sometimes when I go to L.A., I sense from some people this thing that Nashville's just about country music. While I'm pretty proud of that, I want people to know there's so much more here besides great country music."

Participants got marching orders from reps for both artists. Birch Street Music founder/CEO Jake McKim, whose company manages numerous music figures and does A&R consulting, showed a highlight reel of Beyoncé's career on the first day and reportedly requested uptempo songs with uplifting attitudes. Warner Music Nashville senior VP of A&R Scott Hendricks gave an eightminute pitch the final day, asking for uptempo songs with meaningfullyrics. "My bar," Hendricks told them, "is

song of the year." McKim suggests that the stylistic

cross-pollination provides the opportunity to improve the quality of pop music by drawing on Nashville writers' strengths. Country's tendency toward telling stories encourages stronger ver-



bal imagery, and it's a trait some pop producers would like to hear in more of the material they get pitched.

"In pop, the writing can be very simplistic a lot of times," McKim says. "If we can put top-line country writers with pop producers, we can elevate pop music lyrically, give it more substance, without taking away the fun of it or stripping it from its element."

The opportunity to work outside of country was inspiring to songwriter Hillary Lindsey (Sara Evans' "A Little Bit Stronger"), who grew up in Georgia listening to a mix of country, pop and rap. "It's so nice to be able to put on another hat and try something different, "she says. But Lindsey still employed that story-driven verbal approach that's so central to most country songs, even when she wrote a song at the retreat with songwriter/producer Mathieu "Billboard" Jomphe, who's worked with KeSha, Britney Spears and T-Pain.

"It could be a country song, just by reading the lyric," Lindsey says. "But what made it pop obviously was the incredible beat that Billboard put behind it and the track he made, and then the melody that Catt [Gravitt] and I came up with."

Last week's retreat was the first ASCAP has hosted in Nashville, though it's not the first of its kind. James Lindsey will participate in a similar gathering at a castle in France in late September. That same location Songwriters BRETT JAMES (left) and MIKE KROMPASS (right) with ASCAP's LeANN PHELAN at ASCAP Nashville's first songwriting retreat.

yielded Keith Urban's first No. 1 single, "But for the Grace of God," in 2000 when he teamed with two members of the Go-Go's, Charlotte Caffey and Jane Wiedlin.

ASCAP expects to hold more retreats in the future. McKim would like to participate again—a sure-fire signal that the event yielded promising material. "I see such amazing talent in the country writers," he says, "and I really want to be the bridge to making them have that level of success in the pop world as well."

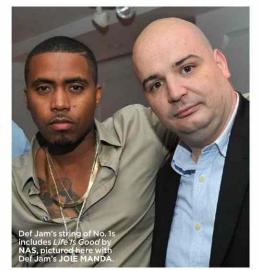
Fresh To Def

Is Def Jam getting its groove back?

Venerable hip-hop label Def Jam has recently scored four consecutive No. 1 debuts on Billboard's Top R&B/Hip-Hop Albums chart. The label's string of chart-topping titles includes Frank Ocean's *Channel Orange*, Nas' *Life Is Good* and Rick Ross' *God Forgives*, *I Don't* (the Maybach/Slip-N-Slide release held the top spot for two weeks), followed two weeks ago by 2 Chainz' hotly anticipated solo debut, *Based on a T.R.U. Story*.

The last time a label notched four No. 1 debuts in a row on Top R&B/Hip-Hop Albums was in February/March 2007. That's when Atlantic hit the jackpot with Pretty Ricky's *Late Night Special* (on imprint BlueStar), Gerald Levert's *In My Songs*, the Notorious B.I.G.'s *Greatest Hits* (on Bad Boy) and Musiq Soulchild's *Luvamusiq*. Three albums from Def Jam's streak—Nas, Ross and 2 Chainz—also topped the Billboard 200, the label's quickest succession of No. 1s on that chart since Dec. 9, 2006, to Jan. 6, 2007, when Jay-Z's *Kingdom Come* (Roca-Fella/Def Jam), Young Jeezy's *The Inspiration* (CTE/Def Jam) and Nas' *Hip Hop Is Dead* (Def Jam/Columbia) all reigned for a week each.

What's most striking, however, is the fact that Def Jam's market share has nearly doubled during the past few years, from 1.1% in mid-August 2008 to 2.0% as of the week ending Aug. 24 in terms of album sales plus track-equivalent-album sales (where 10 track downloads equal an album sale), according to Nielsen SoundScan. Closer examination reveals the rap portion of Def Jam's roster is responsible for this year's surge in market share, rising to nearly 16% for rap albums after hovering in the 10%-11% range in the



genre for the last three years.

The surge arrives within the first six months of Joie Manda's tenure as president of Def Jam Recordings and is in keeping with the executive's mandate to reinvigorate the brand. "We're looking for originality, great songs and artists who know their vision and who they want to be," Manda says. He segued to Def Jam in March after two years as head of urban music at Warner Bros. Records. "The roster is why I was excited to come over here."

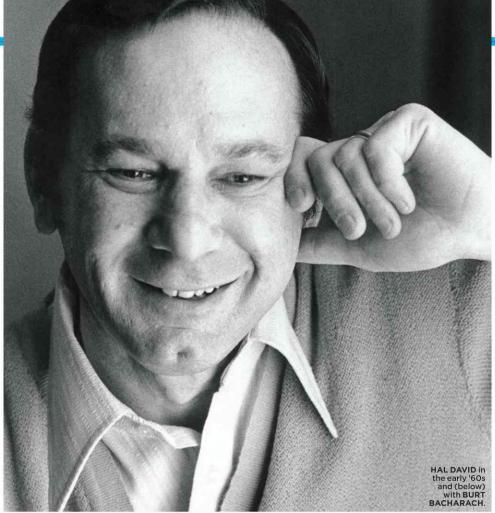
Further driving Def Jam's No. 1 assault, Island Def Jam senior VP

of marketing Chris Atlas says, were campaigns focusing on digital marketing, radio and artist participation. After buzz singles laid the foundation and release dates were locked in, each project took on different nuances. Without the benefit of a strong radio hit, the Nas campaign focused on heavy online promotion, performances (including the ESPY Awards) and other high-profile looks (e.g., album tracks "Train" and "The Don" were used for ESPN's NFL Draft promotion). Meanwhile, backed by a strong radio push—with his own top 15 hit "Touch'n You" (featuring Usher) and cameos on DJ Khaled's "Take It to the Head" and French Montana's "Pop That"—Ross combined TV appearances, vlogging and key magazine covers (e.g., Rolling Stone) to build awareness.

In the case of R&B newcomer Ocean, his much-publicized personal confession, early performance on "Late Night With Jimmy Fallon" and exclusive one-week release on iTunes built strong consumer word-of-mouth. And lastly, breakout rapper 2 Chainz—with his skillful wordplay on guest verses for a spate of hit songs by Kanye West ("Mercy"), Nicki Minaj ("Beez in the Trap") and others, touring with Minaj and Drake, major press and his own Hot R&B/Hip-Hop Songs No. 1, "No Lie" featuring Drake—"created the perfect storm that resulted in a No. 1 album," Atlas says.

Manda is intent on keeping that momentum going. 2 Chainz returned to the road on Aug. 30 on his own solo tour. And Ocean has a one-two punch coming with performances on MTV's Video Music Awards (Sept. 6) and the season premiere of "Saturday Night Live" (Sept. 15). Next up in the Def Jam product pipeline is West's Sept. 18 collaborative project with the roster of his G.O.O.D. Music imprint, *Cruel Summer*. The forthcoming set has already spun off the Platinum-selling Hot R&B/Hip-Hop Songs chart-topper "Mercy." Manda says the album "will be a great platform to relaunch Big Sean and Pusha T and another good look for 2 Chainz."

Additional reporting by Keith Caulfield and Ed Christman.



OBITUARY BY PHIL GALLO

Hal David 1921-2012

AL DAVID, WHO DIED SEPT. 1 AT THE age of 91, was a lyricist with a unique understanding of how to partner a singer and a song. For all the adventure longtime partner Burt Bacharach infused in the melodies of the tunes they wrote together, David was an equal when it came to instilling a pared-down (and instantly memorable) sophistication in a lyric. Though his biggest

instantly memorable) sophistication in a lyric. Though his biggest hits came in the '60s, he was a throwback to the pre-rock 'n'roll days of Tin Pan Alley, and a more than capable A&R man.

It's a point Bacharach himself makes in an appreciation piece published in the Los Angeles Times, recounting the story of the song "What the World Needs Now Is Love," which Bacharach initially presented to the songwriting duo's muse, Dionne Warwick, who rejected it.

When Bacharach and David were working with Jackie DeShannon in 1965, nearly a year after the song was written, David reminded Bacharach of its existence. "When she started to sing it, I knew that Hal had made the right move," Bacharach wrote. "I would have left it in the drawer."

"I don't think I ever spent as much time on any song as that one," David says in Alec Cumming's liner notes to Rhino Records' boxed set on Bacharach, *There's Always Something There to Remind Me.* "The chorus, lyrically, was clear to me, but it took me a couple of years to find out what those verses should say." It hit No. 7 on the Billboard Hot 100 in 1965 and became the rare anthem that parents, teachers and clergy could sing with children, a humanistic message that could be read as anti-war at a time when Vietnam protests and musical tastes were a significant part of the generation gap.

That was part of David's genius. Bacharach and David squarely fit

in with the older set, but their records were embraced by all ages. From 1963 to mid-1971, there were few months that they didn't have a song high on the Hot 100, usually sung by Warwick. David combined the romanticism and emotional complexity of the great Broadway composers with the modern-day directness of '60s AM radio in such songs as "Alfie," "Don't Make Me Over" and "Twenty Four Hours From Tulsa." Others like "The Look of Love" and "This Guy's in Love With

You" have become cornerstones for vocalists looking to extend the Great American Songbook into the second half of the 20th century.

Born in New York on May 25, 1921, David followed the path of an older brother, Mack, who became a successful songwriter with "I Don't Care if the Sun Don't Shine" for Patti Page. David started to write songs in the late '40s, and had hits with "Four Winds and

UPFRONT

Seven Seas" by Sammy Kaye in 1949 and "Bell Bottom Blues" by Teresa Brewer in 1954. Coming of age when pop music was in a period of transition, he developed skills as a big band writer.

His 14-year partnership with Bacharach started in 1957 in New York at the Brill Building offices of Paramount Pictures' music publishing arm, Famous Music. The duo steered clear of the burgeoning teen market and wrote for adult stars who, like David, were in their late 30s and early 40s.

They made history first in the United Kingdom, becoming the first songwriters to have two consecutive No. 1s: Michael Holliday's "The Story of My Life" and "Magic Moments" by Perry Como. An early breakthrough, while a modest hit, was Chuck Jackson's 1960 single "I Wake Up Crying," a rendition that was, at turns, operatic and vulnerable, a stellar interpretation of David's lyric against Bacharach's Lieber & Stoller-inspired arrangement.

Chart-wise, the team clicked in 1962 with "(The Man Who Shot) Liberty Valance" by Gene Pitney. It was intended as the theme for John Ford's film, but rejected by the director. America, though, fell in love with it, pushing it to No. 4 on the Hot 100.

Soon thereafter, David and Bacharach were full-time partners as Jackson, Jerry Butler, Jack Jones and Dusty Springfield took their songs up the R&B and pop charts in the years preceding the British Invasion. Most significantly, the singer they used for their demo sessions, Warwick, joined the Scepter Records roster and, beginning in late 1962, started an indelible string of hits that expressed elegant anguish, including "Don't Make Me Over," "Anyone Who Had a Heart" and "Walk On By."

It was Herb Alpert who would give Bacharach and David their first No. 1. When CBS asked Alpert to star in a TV special in 1968, the musician came up with the idea of singing to his wife. After reviewing more than 50 submissions, Alpert selected Bacharach and David's "This Guy's in Love With You." The day after the special aired, the network was flooded with calls from viewers asking where they could buy the song. The single was released the next day and would eventually spend four weeks at No. 1.

While "What the World Needs Now" needed a year to gestate, another song needed seven years. In 1963, Richard Chamberlain recorded "(They Long to Be) Close to You," but it wasn't until the Carpenters made it their first Bacharach-David recording in 1970 that it would hit No. 1, staying there for four weeks.

Less than a month before "Close to You" hit No. 1, David and Bacharach won their one and only Academy Award, writing "Raindrops Keep Falling on My Head" for B.J. Thomas to sing in "Butch Cassidy and the Sundance Kid." The duo, at the time, had a built up a significant body of work by writing songs for films, among them "Alfie" for Cher, "What's New Pussycat?" for Tom Jones, "My Little Red Book" for Manfred Mann and "Casino Royale" for Alpert and the Tijuana Brass. And on Broadway, Bacharach and David converted Billy Wilder's "The Apartment" into the hit musical "Promises, Promises," producing another of their signature songs, "I'll Never Fall in Love Again."

Sadly, it was a film that led to their breakup. The two had a falling out after the disastrous effort in 1973 to create musical version of "Lost Horizon," the 1937 Frank Capra film. Warwick sued them for not supplying her with material and they didn't write together again for almost 20 years, reuniting in 1992 on "Sunny Weather Lover."

David's best-known work with other collaborators came in 1984 when Julio Iglesias and Willie Nelson had a hit with "To All the

Girls I've Loved Before," a co-write with Albert Hammond.

David's post-Bacharach years were spent doing charitable work, collecting art and, from 1980 to 1986, serving as president of ASCAP. At that time, ASCAP programs to educate and connect composers were in their infancy and the performing rights organization was creating its first wave of dealings with cable TV.

David was inducted into the Songwriters Hall of Fame, the Nashville Songwriters Hall of Fame and, earlier this year, received, with Bacha-

rach, the fourth Gershwin Prize from the Library of Congress. David is survived by his wife, Eunice; two sons; and three grandchildren. His first wife, Anne, died in 1987.

Additional reporting by Fred Bronson.



BY LEILA COBO THE BILLBOARD

SENIOR VP, SBS

Lucas Piña

The concert and radio promoter expands the reach of SBS' live division.

Lucas Piña thinks big. Since taking over as senior VP of SBS Entertainment—the live entertainment division of Spanish Broadcasting System—three years ago, he has been creating one-of-a-kind events, including Puerto Rico's Music Electronic Fest, the island's first electronica mega-concert; Los Angeles' wildly popular urban Latin festival Calibash; and, on Sept. 30, El Megaton Mundial de Polito Vega, the first Latin show at New York's Citi Field, featuring more than 20 acts and celebrating New York radio programmer/DJ Polito Vega.

As head of the live event division at major Spanish-language radio network SBS, much of Piña's work is intrinsically linked with that broadcast medium. Although SBS has a TV network and portal LaMusica. com, its backbone is its radio operation, and much of Piña's work is intrinsically linked with the medium. He has advanced his firm beyond other Latin radio companies by creating unique live events, forging strategic alliances with AEG Live and Live Nation, launching a new management division and generating concert grosses of more than \$42 million, with nearly 700,000 tickets sold in the past three years.

A native of Colombia, Piña came to the United States in 1992, started working as a radio and concert promoter "from the ground up" and went on to head promotion at various Latin labels. He joined SBS in 2003 as head of artist relations and, supported by the "vision" of CEO Raul Alarcon Jr., grew his department. "We have radio, TV, access to artists, sponsors and online and interactive," Piña says. "We are a unique, 360 platform."

While there has always been radio sponsorship of concerts. there's been some skepticism about a radio firm actually producing and promoting live shows. What exactly does SBS bring to the table in this regard? Knowledge of the market. We also treat our audience with respect in a devastated economy by offering lowpriced tickets. For example, when Ricardo Arjona played in Puerto Rico, our cheapest ticket was \$15 and our most expensive seat was \$99. Same thing in Miami. We do make money, but perhaps not as much as others would want. Sometimes our percentage is lower, but the events are sold out. Because we understand the market, we know what's out there and what's viable. It's not so much about lowering ticket prices, but scaling shows in a different way so there's equal opportunity to attend.

You claim your major strength is a knowledge of Latin culture in America. How would you describe the U.S. Hispanic music market? On one hand, we have a more homogenous, third-generation marketplace and, overwhelmingly, we're living in a rhythmic era. We're also entertaining a heterogeneous Latin marketplace that consumes artists who, today, are between 40 and 50 years old. These are the artists our audience grew up listening to, and they're very different from each other.

As a result, we're trying to put together multi-act events in which we can appeal to all markets. The problem is, the touring market today is reduced to 20 artists. Because labels don't have the resources to develop new acts, promoters and live event producers now depend on a few names that bring revenue. That's why we're so keen on this multi-act show platform—to develop acts. We put together established names with developing names.

The U.S. Latin touring industry has a couple of strong tours out right now: Gigant3s—with Marc Anthony, Marco Antonio Solis and Chayanne—and Enrique Iglesias/Jennifer Lopez. Yet, everyone seems to indicate that



it's been a difficult year for most other Latin tours. Is that true?

The market is very complicated, precisely because there's [a small amount of] content and, what little there is, is expensive. Managers are asking for sums of money that are impossible to reconcile with reality. The problem in the U.S. is very simple: We're overpaying our Latin acts. The promoters are in competition, and the only one who truly benefits is the artist.

One of your events featuring multiple acts is the upcoming El Megaton de Polito Vega at New York's Citi Field. What's the significance of this particular show? It's an event we're co-producing with Felix Cabrera in New York, and it features countless genres: pop, reggaetón, bachata, merengue. It's the first time a New York stadium hosts a lineup like this, bringing together all of the Latins in New York. New York is the city everyone aspires to arrive at when they set foot in the U.S., and El Megaton is all about that, compounded with [programmer] Polito Vega's personality. There is a

community of 3.8 million Latins in New York City who deserve an event like this, to show the world how big the community is.

What other new music projects are you working on?

The Calibash world tour—it's an offshoot of Calibash, a successful, multi-act urban show we've held at the Staples Center in Los Angeles for the past five years that's always been a sellout. The Calibash world tour will feature 21 reggaetón acts, with over 50 dates in more than 15 countries.

People claim that you have an edge when it comes to bidding for shows because you have a big radio network backing you up. What is your response to that? [All promoters have] radio. Everyone has TV. Everyone has the same resources. All promoters have to present a marketing plan to their artists. We have to do that, just like anyone else. Radio's objective is to get an audience, while my objective is to get you out of your house. My use of radio depends on the show. The difference is, we are also experts in producing concerts. Our expertise is live entertainment and management because we come from that world.

The secret of this business lies in knowing what the audience wants. The reason I can break into a market is simply that there's a need for new experiences, and we provide that.

Can you give an example?

The Mega Electronic Fest in Puerto Rico, which is an electronica and dance music festival. We launched the event in 2010, and it's totally youth-focused. We did it in Puerto Rico because, unlike the U.S., it's a young Latin demographic that's not disparate. An event like this, specifically geared for a youth audience, didn't exist.

Puerto Rico has a steady stream of major shows, and audiences are demanding when it comes to live entertainment. We fulfilled the requirements of the biggest DJs in the world—Tiësto, Deadmau5, Martin Solveig—and developed an entire performance platform around them filled with special effects and ambience, or what I call "the magic" of an event. We created an experience that showed we are at the forefront of what young audiences today look for.

Can you take some risks that others cannot pursue because SBS is a multimedia company?

It's more complicated than that, because when you work for a multimedia company you have to be far more careful. We have a captive audience that believes in us. so when we do a major event, we have to deliver. We can deliver because we have a team of people who are experts in concert promoting, marketing, online. We do everything in-house, and that lets us develop our brand. Audiences know we put together shows that are affordable, have high production values, take place on time and feature top acts from every genre. Because we focus on multi-act shows, we can do all kinds of events.

The market is very complicated because there's a small amount of content and, what little there is, is expensive. The problem in the U.S. is very simple: We're overpaying our Latin acts.

UPFRONT LATIN

Retail Blues

One of the country's biggest Latin music stores faces dwindling sales, but vows to press on

In 2001, Nielsen SoundScan reported increasing sales of Latin music, much of it attributed to the genre's growing presence with mass merchants. Converselv, the RIAA reported a decline in Latin music shipments, linked to the loss of Latin mom-and-pop accounts that were being elbowed out of business by those same mass merchants.

Hinsul Lazo, owner of H&L Distributors in Miami, felt firsthand the closure of those mom-and-pop retailersmany of them were his clients. Instead of lamenting the loss. however, he took the initiative and opened his own music retail shop. El Museo del Disco. next door to his warehouse.

"I knew I had a strong niche because I carried Latin product from all over the world," he says. "I said, 'If, as a distributor, I'm selling to other stores and other states and other countries, where is the melting pot? What has every city under one roof? Miami. It had to work in Miami, and, if I promoted it properly, it could be a winner.'" El Museo del Disco proved

a winner for almost a decade. While it is one of the few indie music stores still open in Miami, and certainly the biggest, keeping it alive has become a much tougher challenge for Lazo these days. In an ironic twist, he says the major labels-which constantly lament the loss of brick-and-mortar retailers-do little to help. The true culprit, Lazo says, is the soured economy.

Latin

Notas

LEILA

"The store is the same. The records are the same," he says. While his customers say they prefer buying physical product to downloads, sales are nearly half of what they

were the year before. Which is a shame, because El Museo del Disco is a fantastic operation. Yes, it can be hard to find.

nestled among warehouses and trailer homes, but once inside Latin music lovers will find 10,000 square feet of prod-

uct. reminiscent of such jampacked superstores as Amoeba in Hollywood and San Francisco or Waterloo Records in Austin. The difference is that Lazo carries 70,000 titles, with roughly 70% in Latin, making it arguably the most comprehensive Latin music store in the country.

Lazo could reduce his inventory, but that would change the store's character, Instead. he has opened an online Amazon store that accounts for

roughly half his business and where he sells much of his imported fare, including a healthy amount of Brazilian music.

As far as actual in-store sales, Lazo says his regular customers are simply buying less. which means he needs to lure new consumers to the shop. The conventional way would be through artist events and instore performances, but given the high costs associated with promoting such events and the scant returns, they've become a rarity in Latin music.

"On the general-market side, in-stores are a common part of promo plans and touring," says Tomas Cookman. president of independent label Nacional Records, noting that his acts regularly do in-stores across the country. But they're not the norm.

Meanwhile, Lazo says his tactic is "wait and see."

"I can provide the space, a good atmosphere for promotion, and I put developing acts on listening stations," Lazo adds. "I'm not going out of business."

For 24/7 Latin news biz and analysis, see billboard.biz/latin.



'System' Wide

'Cuban soul rock' artist Alex Cuba looks to Europe, U.S. after bringing Latin sounds to his home in Canada

Alex Cuba isn't a fan of labeling—especially when it comes to describing his own music. His influences range from Jimi Hendrix and Ray Charles to Michael Jackson and traditional music from the island of Cuba, where he was born.

On a recent sunny afternoon near a swimming pool at a West Hollywood hotel, Cuba made his musical declaration: "Three words describe my music-Cuban soul rock."

Born Alexis Puentes, the artist learned how to play music from his father, leaving his homeland in 1999 for Canada where he married, had children and continued writing songs During the next few years. Cuba developed his craft and eventually some Canadian radio stations played his music, despite being sung in Spanish in a country where the Latin music scene is virtually nonexistent.

As he grew musically, Cuba realized that finding a label was a challenge because executives weren't sure in which genre to place him. After releasing music on a small label, in 2005 Cuba and his business manager/wife. Sarah Goodacre, decided to launch their own record label.

"I just got tired of waiting," Cuba says. "The creation of Caracol Records was to hold my masters, my rights and my music."

More than a dozen years after moving to Canada, the still-independent artist is finding new ways of expanding his career during a time when the entire music industry is struggling. He's well-poised for the challenge. In 2010, Cuba won a Latin Grammy Award for best new artist, and last year his self-titled album was nominated for best Latin pop album at the mainstream Grammys.

Cuba has also won two Juno Awards, and savs his worldwide sales stand at 18,000.

As he prepares to release a new album, he'll tour throughout Canada in October and also head to Europe to open three shows for Colombian singer Juanes. Nelly Furtado, whose 2009 album Mi Plan Cuba largely co-wrote (including the Hot Latin Songs No.1"Manos Al Aire"), will make a guest appearance on his upcoming album, Ruido en el Sistema (Static in the System). He has also worked with Luis Enrique and Noel Schairis.

Darcy Gregoire of the Agency Group in Toronto says Cuba's music isn't easy to define, but ultimately that's a plus in today's cookie-cutter market.

"The beautiful thing about Alex's music is that it can't pigeonhole him," Gregoire says. "He plays rock-pop fusion with Cuban influences, but ultimately you can't really put your finger on it. It's fresh.'

The album's first single, "Eres Tu" (You Are), has been released in English and Spanish in Germany and the United States. His former manager didn't approve of Cuba singing in English and due to creative differences, they went their separate ways in January. Cuba says he doesn't feel he has to sing exclusively in Spanish, especially when his influences go beyond the music of his homeland

That said, Cuba is already planning his next project. He wants to return to Cuba and record an album he's tentatively calling Alex Cuba and the Cuban Experience. After being away from the Cuban scene, he wants to return to create music in his native country.

"It's the right move," says Cuba, who's currently managing himself. "It would be a good way of going back to my roots.'

As for signing with a major label, Cuba says the notion has new meaning today.

"I don't know if I'd go for a label," he says. "I wouldn't turn down licensing my albums, that sort of thing. But that's me wearing my business hat, and the goal is to balance that with the creative side." –Justino Áquila



SANZ TAKES THE BUS FOR NEW ALBUM

Spanish pop singer Alejandro Sanz's image will be seen on nearly 50 Los Angeles Department of Transportation commuter express buses throughout Southern California for one month starting Sept. 24-the release date of his new album, La Musica No Se Toca (Music Is Not Touched). The set is Sanz's first project with Universal Music Latin Entertainment, after being previously signed to Warner. Sanz has been promoting the new project on TV. radio and social media. The bus ads include information about the album and Sanz's social media sites.

PITBULL RE-UPS WITH BUD LIGHT

Pitbull is headed to the Bahamas to perform at the Bud Light Port Paradise Music Festival on Nov. 17. The two-day event will also feature Brad Paisley, Flo Rida, Far*East Movement, Young the Giant and the All-American Rejects. The news of Pitbull's performance comes days after announcing that Bud Light renewed its partnership with the Miami-based artist in a lucrative deal that includes digital, print, radio, TV, outdoor and bilingual campaigns. Bud Light is also sponsoring Pitbull's "Get It Started" music video with Shakira, the single from his forthcoming album Global Warming

MARTINEZ ADDS TO **KIIS DUTIES**

Clear Channel Media and Entertainment gives radio personality Chuey Martinez the late-night shift on KIIS-FM Los Angeles. From 10 p.m. to 2 a.m., Martinez, who also hosts the station's "Saturday Night Dance Party" show that broadcasts live from DV8 in Hollywood, will play top 40 hits on the same station that helped launch Rvan Seacrest's career, "It's a true honor to be part of the station that I grew up listening to," says Martinez, host of Travel Channel's "All You Can Meat" show. "I'm excited to take over the latenight slot as a full-timer."

-Justino Águila





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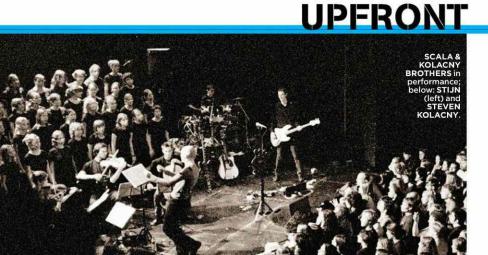
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PreachingToTheChoir

Scala & Kolacny Brothers take the movie and TV world by storm



The female choir heard in the current trailer for Showtime's "Homeland" is the same one that became an Internet sensation after its version of Radiohead's "Creep" provided the score to an ad for "The Social Network."

Scala & Kolacny Brothers-a Belgian choir, conductor Stijn and classical pianist/composer/arranger Steven-is on a unique hot streak 16 years into their existence. Its version

of the Police's "Every Breath You Take" heralds the second season

of "Homeland" on Sept. 30, while its rendition of Rammstein's "Engel" is featured in theatrical trailers for the Sam Raimi-produced horror film "The Possession." The Police track and its version of U2's "With or Without You" were used on U.K. station ITV for World War I-era show "Downton Abbey," and there have also been recent U.S. synchs in "Sons of Anarchy," "Desperate Housewives" and "Nikita." A version of Marilyn Manson's "The Beautiful People" was used last Halloween for the 7 Scarezone at Universal Orlando in Florida.

The choir could well be the first musical act to use movie trailers to carve out an identity and build an audience for its recordings and concerts. The sound is so specific that imitation-happy Hollywood studios chose to use the original record-

ings rather than create sound-alikes. It's the sound of 20-plus females and piano, solemn and sincere, that will next be heard on the dark holiday album December (Oct. 16, Atco/Rhino).

The music, says Mark Pinkus, senior VP of worldwide licensing at Rhino Entertainment who oversees its catalog, works well in two situations. Someone wants a different version of a catalog song—they're not covers, they're reimaginations. It also works well for anyone looking for atmospheric, female vocals. That's one of the slots they fit in that always gets a great response from music supervisors."

Supervisors have clearly connected with a handful of the covers—Radiohead's "Creep" and "Exit Music (For a Film)" plus the Police cover have had multiple uses—which Pinkus attributes to the songs' lyrical quality.

Steven Kolacny sees a bond among the songs he chooses to cover. "They're emotional, dark," he says, speaking from his hometown of Aarschot, Belgium, where he just completed a version of Prince's "When Doves Cry" and is getting started on a tune he figures will be fun in concert-Queen's "Fat

Bottomed Girls." "You need to touch people."

That emotional need sprang forth in 2002 when, after six years of working with an 18-girl choir, the bothers decided to create an indie-rock version. The inspiration was an acoustic take of "Creep," which became the first song Steven adapted for the group, at the time a popular classical choir.

A record deal with PIAS was signed in 2002. France embraced the act in 2004 with the French-language Respire and Germany followed a year later with Grenzenlos. Signed to EMI, the group launched its own label and production company. Fratelli, releasing two albums. Last year, Atco/Rhino released Scala & Kolacny Brothers, which spent 19 weeks on Billboard's

New Age Albums chart, peaking at No. 2. "Creep" went to No. 1 for 13 weeks on New Age Digital Songs.

Active in the United States and United Kingdom for only two years, the brothers attempted to crack the U.S. market with a PBS special. All Parts Move's Glenn Stone started managing the act stateside-Paradigm's Marty Diamond signed on as booking agent-and "the first thing we did was put [the special] on the shelf. It didn't represent them properly," Stone says.

Instead, it was the trailer for "The Social Network" that supplied the big break. With 7.5 million views on YouTube, the Scala & Kolacny Brothers' team estimates the trailer has been seen more than 250 million times. "When you think of choirs, dark isn't

the thing that comes to mind," Stone says.

"I've done a lot of synchs and it's one in a thousand that creates a buzz. These synchs lead to getting emails from promoters in Korea who want to know how to book them."

NOTES: Amy Osler, recently promoted to senior VP of music at CBS Television Studios, has overseen a collaboration between Green Day and "CSI: NY" and secured performances by Carly Rae Jepsen for the season premiere of "90210" and Carrie Underwood and Tony Bennett for "Blue Bloods" Katie Couric's syndicated talk show, "Katie," will premiere Sept. 10 with Jessica Simpson and Sheryl Crow as guests. Other singers booked for the program's early weeks are Barbra Streisand, Jennifer Lopez and Demi Lovato.

FOR THE RECORD

In the Sept. 8 issue, a story on Two Door Cinema Club misstated the title of one of the band's songs, "Sleep Alone," off new album Beacon.









THE MUSIC MEN

The U.K. version of 'The X Factor' launched global stars like One Direction and Leona Lewis. Can Simon Cowell and L.A. Reid do the same thing in the U.S.?

BY Phil Gallo - Illustration by Bob Staake

he singing competition field is crowded, to say the least. It's been 11 years since "Pop Idol" debuted in the United Kingdom, and 10 years since the U.S. version, "American Idol," came to these shores. In that time, show after show has followed with the goal of capturing a mass TV audience, and maybe also discovering talent and launching careers: "The Voice," "The Next," "Opening Act," "Duets"—the list goes on.

Eight years ago, Simon Cowell brought forth his spin on the "Idol" formula in the United Kingdom: "The X Factor." A ratings success (it's the United Kingdom's most-watched Saturday night program, with an average viewing audience last year of 11 million, according to ITV, which airs the show), it arrived stateside in 2011.



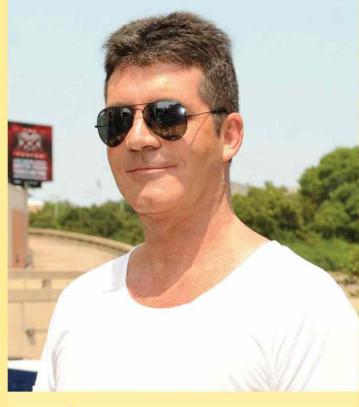
And though it didn't garner the audience of 20 million that Cowell boasted it would, more than 12 million viewers watched it weekly, according to Nielsen. Those numbers lagged the 15.8 million viewers of "The Voice" (see story, page 15), which for the first time will compete for viewers with "The X Factor" this fall, but the show stands out from the pack when it comes to music itself.

"The X Factor" remains the only one to tie the winner with the executives they will work with as a recording artist: Cowell and Antonio "L.A." Reid. According to Cowell, it's "one of the reasons I believe our shows have been better. If you just booked recording artists on these panels, they can't do what I've done for a living and I can't do what they've done—it's a different skill set. That's the most important reason we have done well."

The U.K. version produced its first international hitmaker in 2007: Leona Lewis. One Direction, Rebecca Ferguson and Olly Murs have followed, all signed to Cowell's Syco label and released in the United States through Columbia. Among Lewis, One Direction and Ferguson, the three acts have sold 3.2 million albums in the United States, according to Nielsen SoundScan. (Murs' stateside debut is slated for Sept. 25.)

Reid—who marked his first year as chairman/CEO of Epic Records in July turned the first season of the U.S. "X Factor" into an Epic farm system, immediately

Top: The first "X Factor" season starred STEVE JONES, NICOLE SCHERZINGER, SIMON COWELL, PAULA ABDUL and L.A. REID, while season two will feature Reid, DEMI LOVATO, BRITNEY SPEARS and Cowell (from left).



Professor X

For Simon Cowell, the key to this season's success lies with Britney and Demi BY PHIL GALLO

iscovering new talent is the object of "The X Factor," but all eyes and critical darts will be squarely focused on Britney Spears and Demi Lovato, the singers who replaced Paula Abdul and Nicole Scherzinger at the judges' table on the Fox show. "X Factor" founder Simon Cowell shares his thoughts on the new arrivals.

You've filmed a good number of episodes. What are your initial thoughts on how Spears and Lovato fit in?

The girls this year have very good instincts. Part of it is that they are current artists— Britney is still what I call a live recording artist and Demi is on her way to having a No. 1 record in America [with "Give Your Heart a Break," which rises 17-16 on the Billboard Hot 100 this week]. They're smart and surprisingly quite unemotional.

Is that an important trait, to be able to stay unemotional? "The X Factor" has had its fair share of heart-tugging back stories.

It all depends. If you take a story like Susan Boyle and you viewed her cold-hearted, you would have judged that in the wrong way. The other side of the coin is there are people who will tell you a sad story and you know they're not going to sell records. These shows, without that level of emotion, would be boring. Part of being a pop star is the effect you have on an audience, and that's why I like doing these auditions in front of a crowd of 4,000 or 5,00 people. It's a different kind of audition.

To prepare Spears and Lovato for that, what sort of guidance did you provide? I didn't tell them much. I thought it was important that they sit there confident in their own opinions. I think Britney found the first day quite tough because having to make an opinion when you've got 5,000 people behind you—there's an awful lot of pressure. But by the end of the first day she was much more comfortable. I thought she was quite good. Demi was important [as an addition] because she's closer in age to the audience who are watching the show. Again, it was more important that she told me [what she felt] rather than I tell her.

You floated Spears' name in February and her joining the show was announced in May. Lots of other names were mentioned but Lovato seemed to come in at the last minute. What were the negotiations like?

Quite easy. Britney, after the third telephone call, said she wanted to do the show. Demi as soon as we started speaking to [her representatives], we knew they were interested. It was all fairly straightforward. It was just trying to keep everything secretive, which was difficult because everything leaks when we do this. There were some delicate negotiations on the Britney deal we had to handle. It was fairly painless.

Will they perform musically?

They've always got the opportunity to perform on the show. Demi will definitely be performing when we go to the live shows. And I love the idea of the two of them doing a duet together.



signing four contestants to the label with a deal for a fifth—runner-up Josh Krajcik— in the works.

When the show returns Sept. 12—with new judges Britney Spears and Demi Lovato replacing the first season's Nicole Scherzinger and Paula Abdul—music buyers will have a chance to determine if Reid's instincts were spot on. Epic will release debuts from rapper Chris Rene and R&B singer Marcus Canty in October, with season-one winner Melanie Amaro following in December. Further recognizing the show's power, Reid snagged Cher Lloyd, a season-seven finalist on the U.K. "X Factor," for Epic, not Columbia. Her first U.S. charting single, "Want U Back," peaked at No. 12 on the Billboard Hot 100, and her U.S. album debut arrives in October.

"There would be no point in us doing the show if we genuinely didn't believe that, at the end, there would be some sort of legacy that makes the show worthwhile," Cowell says. "Over the years we've gotten better at putting an infrastructure around it. It's why I put myself on the shows. You've got to be on that panel and use all the years of experience you have had as A&R man and put that on display for all those people. It's quite unnerving."

"The X Factor" is the crown jewel at Syco, the joint venture between Cowell and Sony Music Entertainment. There are local versions of the program being produced in 41 territories including China, France, Germany, Italy, New Zealand, Russia and Vietnam. The U.S. version airs in 166 countries. Syco reports that "X Factor" artists have had 39 No. 1s in the United Kingdom.

Cowell adds, "What we had to prove to the whole industry is that this is a process that you can trust. If we use the time on the show to mentor you properly, help you to become a proper recording artist, you can compete with the biggest artists around the world. It takes years to develop that trust, and we are getting a bit better at it now."

Reid approaches the matter with a little more caution. "The fact that we're releasing this music doesn't mean these artists will be microwaved into massive success," he says. "There is no shortcut. They will still have to have hit singles, still have to go out and perform to win people over beyond what they did on last season's 'X Factor.'

"I don't expect ground-breaking results," Reid adds. "What I do expect is the artists to give their all and the label will be behind them."

Cowell spoke by phone from St. Tropez, France, where he had sailed from Sardinia during a vacation just after filming visits with contestants at his Los Angeles home. While Cowell was vacationing, Reid spent the last week of August in A&R meetings at Epic and shooting "The X Factor" for two days in Los Angeles, then flying to Atlanta, where he spent a few hours with André 3000 going over his next album, working in the studio with rapper Future and meeting with producers. To be effective in Atlanta, Reid says, he needs to visit the city. "I have to go and actually see people and be a part of it to find meaningful music and meaningful artists."

Earlier in the summer, Reid, Cowell, Spears and Lovato trekked to five U.S. cities to preside over the cattle-call auditions where Cowell estimates they see 650-700 performers in total. At the Miami Beach taping, Cowell was his usual stern self, constantly asking singers to deliver their all. He peppered nearly every singer with the same question: "You know this might be the last time we see you so what makes you believe you have what it takes to win 'The X Factor'?"

Taping days in the early going are lengthy more than five hours for the judges and even longer for the crew who capture plenty of hardluck stories, moments of rejection and elation and far too many performers forgetting lyrics. During the Miami taping, Lovato spoke regularly with Cowell; Reid and Cowell rarely talked to each another at the judges table.

Throughout several days of shooting, Cowell was clearly in charge. He was the one who broke the bad news to contestants with heartfelt apologies. On the fifth and final day of taping, they picked 32 finalists. The drawnout announcements took their toll on the singers—one young man fell over in tears after his name was announced; another disappointed hopeful raced up a set of stairs and punched a wall before security rushed to escort him out. The four judges ended their final day in Miami with a group hug, Spears clearly appearing more worn out than the others.

The casting of Spears, and signing her to a one-year, **\$18** million deal, was the first volley among the singing competition cast changes that sprang up this summer. A week after Spears and Lovato signed on, Steven Tyler and Jennifer Lopez announced they were leaving "American Idol." News about Nicki Minaj and Keith Urban possibly joining Mariah Carey as "Idol" judges arrived on the heels of "The Voice" suggesting the upcoming third season may be the last with its original four coaches.

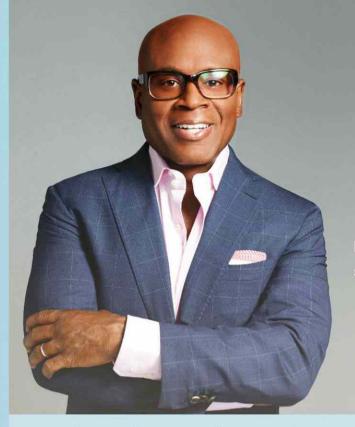
"There's a different chemistry—it's very different than last year," Reid says. "Paula was a veteran. She's a pro from all of her years on 'American Idol.' I personally learned a lot from Paula watching her work and seeing how she went about doing what she did. Demi and Britney are much closer to the age of the contestants and probably very close to the age of the viewers who watch 'X Factor,' so there was something really relevant about them coming to the show." (Adding to that relevance, this week Lovato's "Give Your Heart a Break" becomes her first No. 1 on Billboard's Mainstream Top 40 chart.)

The age group Reid refers to is the coveted 18-49 demographic. The show was consistently watched by more than 12 million viewers weekly, with the Wednesday edition pulling 5.6 million viewers in the demo, an average rating of 4.4. Fox, which priced "X Factor" ad time higher than any other rookie show last fall, promised a 6 rating in the demo to advertisers.

That didn't occur. Nor did the show pull in 20 million viewers as Cowell had predicted. So Billboard gave him another chance to predict how many more viewers the show will attract with the new judges in place. He started laughing.

"Never, ever again," he says. "What's really important is that the first couple of shows have got to be great. We've got to find our audience and then we have to rely on the audience telling other people about it, whether they like it or not. You'll see how the show has developed over a 12-month period, how we've made some changes, hopefully for the better.

"I want to make [the show] as broad as possible because that's what the recording industry is all about. You've got massive contrasts at the moment—one moment it's Justin Bieber at No. 1 and the following week it's Lionel Richie's country album. That is the music business. And our show has to reflect that."



"Singing onstage and recording are two very different talents. Melanie Amaro had never been in a recording studio—she caught on quickly."

Putting the 'X' in 'Epic' L.A. Reid loads his label with 'X Factor' talent

BY PHIL GALLO

hree of the seven albums on Epic Records' fourth-quarter schedule have ties to "The X Factor." Sticks and Stones from U.K. finalist Cher Lloyd, whose "Want U Back" peaked at No. 12 on the Billboard Hot 100, and Chris Rene's I'm Right Here are both due Oct. 2. Marcus Canty's full-length debut is set for Oct. 30, and the debut from season-one winner Melanie Amaro is booked for December.

Second-place finisher Josh Krajcik and Epic Records chairman Antonio "L.A." Reid shook hands on a deal that is presently with Epic's legal department. "I'm pretty sure Josh K will be an Epic artist," Reid says.

Along with the "X Factor" alumni, Epic will also roll out Irish rock act the Script in October, U.K. soul singer Paloma Faith in November and Giara in December. (And though those aren't "X Factor"-related, there is a tie to a music-competition show: Script frontman Danny O'Donoghue occupies one of the coach seats on "The Voice U.K.") Additionally, Avril Lavigne has finished an album that Reid hopes can make it to retail prior to the end of the year. Reid spoke about Epic and what it took to turn the "X Factor" contestants into recording artists.

Melanie Amaro won the first season of "The X Factor" in the United States in December. She's young with a big voice, but Simon Cowell's team at Syco and your team at Epic had to develop her. What was the approach?

The process for Melanie was a series of recordings. The goal was to find material we felt was suitable for Melanie. She has a great voice, a big voice. I was torn between an electro-pop record or doing ballads. We ended up with a little bit of both. Basically it's a pop approach. While it's soulful, we deliberately wanted to make an album that felt more like a pop record.

How many songs did she record?

I don't know exactly. We must have cut 20 songs to end up with, my guess, a 10-song album. We haven't completely mastered it, but we have finished the recording.

It makes sense to release an album when the show returns to air for promotional purposes, but it feels like the American public has grown accustomed to the fast turnaround time associated with "American Idol"-related albums. Does that have an effect? While it may have appeared to take a long period of time, the truth is it is probably about the same amount of time it takes to make any album with an artist. It took us about six months. That's pretty quick. We didn't record until after the show ended and we started to gather material in February.

You said prior to the first season airing that the process was the reverse from how you work—you usually find recording artists who then learn to be performers. Was there a big learning curve for the "X Factor" artists?

Singing onstage and recording are two very different talents. Melanie Amaro had never been in a recording studio, so when she stepped behind a microphone in the studio it was brand new. It's getting on the bike and learning to ride—she caught on quickly. Chris [Rene] had recorded before. I'm not sure if Marcus [Canty] had, but he caught on quickly.

Discuss the process with Rene and Canty.

Chris' album got done much quicker. "Young Homie," which he did on the show, was the first single and we were able to get it out there and push it. [It has sold 261,000 downloads, according to Nielsen SoundScan, and peaked at No. 26 on Billboard's Mainstream Top 40 chart.] We just released Marcus' first single, "In and Out of Love." He has a broad range. Marcus is an R&B singer, so the idea for us was to find young R&B songs for him that would be true to who he really was. I never think that an artist needs to be all things to all people. Marcus is an exceptional R&B singer, so this is the kind of album he needed to make.

Paloma Faith has had success in the United Kingdom. What convinced you she would work stateside?

I listened to the record, watched her onstage and was very impressed with her. I don't really think of it as how it translates. Her music really does fit the American taste and I wanted to be involved as the company behind her.

And Avril Lavigne's album?

Just completed her album. She worked with Chad Kroeger, who is now her fiance, and they did a really good record. We're in the mixing process now and I expect to release it very soon. I'd like to get it out this year, but time seems to be flying. If we don't, it will be top of the new year.

The Oppositional Voice

NBC readies 'The Voice' for yearround action to compete with 'X Factor,' 'Idol' and save the network BY PHIL GALLO

> atings for "The Voice" dwarf every other show on the NBC schedule with the exception of "Sunday Night Football." The two programs lifted NBC out the cellar to put the network in a third-place tie with ABC.

Obviously, NBC can't extend the National Football League season, but it can install "The Voice" as the first singing competition with fall and spring editions. NBC won't officially say "The Voice" is going to a full year, but several individuals connected to show say the plan for a spring edition is a go. Executive producer Mark Burnett says he's prepared to expand the show's run, even if it means losing some of the judges/coaches associated with the program. One insider expects two of the four current coaches to take a break after this fall's edition.

"Here's the fact we decided: When you've been on this show, that's your chair for life," Burnett says. "So if they have to tour and someone comes in for a season and then goes out for a season, comes back for a season, there will never be anyone getting replaced, ever.

"It's going to be moving pieces all the time. And luckily maybe a couple of them go on tour, a couple of them don't go on tour," Burnett adds, saying it's his nightmare. "They have an obligation to their fans. And so that's how we're going to do it." Blake Shelton doesn't guite agree.

"Obviously that's a hard pill for me to swallow," Shelton says. "I feel like I was part of the building of this process—we all worked our asses off on it. It would be hard for me to get up out of that chair and let someone else be there. It's also hard for me to be in that chair and know that I could be out there touring too. I need to be able to do both and maybe with back-to-back seasons I can. But something's got to give.

"As much as it's about music, we're doing television. We all have to search within ourselves [and ask], 'How long can we do this before we become a TV person instead of a music person? And are you OK with that?' Right now this is still what I want to do because I see myself touring and getting back out there."

For Cee Lo Green, the show's shooting schedule meant he had to delay the opening of his Las Vegas residency to 2013. Christina Aguilera will have a single and album to promote this season, and Shelton has a Christmas album due Oct. 2 that's likely to be heavy in NBC tie-ins. Singer Adam Levine and his band Maroon 5 are in the middle of a tour of South America, Asia and Australia, with dates sandwiched between the tapings and the live shows.

To promote the third season of "The Voice," Burnett opened the grounds of his expansive Malibu, Calif., home for NBC to throw a Sunday evening meet-and-greet party attended by host/producer Carson Daly, the four coaches and an army of NBC publicity executives. A DJ segued from pop hits to the songs of Aguilera, Green, Shelton and Maroon 5 prior to the team taking their spots on a makeshift stage to answer questions and spell out changes for the coming season. A video of the four coaches performing the Rolling Stones' "Start Me Up" was screened on a pair of high-definition monitors.

Once the group session was complete and a few interviews were finished. Aquilera ate in private with her son and boy-



friend, Levine strolled the grounds with his girlfriend, Green camped out at a picnic table, and Shelton was an outgoing conversationalist ready to speak with anyone.

NBC's goal at the event was to unveil the new elements in the first fall season of "The Voice," when its concurrent rival at Fox will be "The X Factor." The premiere will be spread over three consecutive nights, Sept. 10-12—a move that reinforces its importance to NBC's overall ratings. Undoubtedly, "The Voice" will be stuffed with promotional ads for the network's new fall series. The show will air on Mondays and go through October when live rounds begin. It will also add a Tuesday elimination episode that will be a prime opportunity for the coaches and visiting guest performers to appear.

New this season is a "knockout round" that will follow blind auditions and the battle rounds. During the knockout rounds, the contestants will be allowed to pick their own songs to give an indication of the type of artist they see themselves as. Furthermore, when a singer is eliminated during the battle rounds, before he or she is sent packing the coaches will be allowed to steal that artist for their team. Each team will have 10 singers at the end of the battle rounds, which will be whittled to five after the knockouts and the live shows begin.

In addition, Mary J. Blige, Billie Joe Armstrong, Michael Bublé and Rob Thomas are onboard as mentors this season.

At the media event, Levine was particularly effusive about the effect of the new elements: "It's a brilliant piece of TV." There lies the rub: "The Voice" has built its average per-show audience of 15.8 million viewers, according to Nielsen, by delivering compelling stories and performances. It hasn't resulted in the creation of a star, which one upcoming change may affect: All of the singers will appear weekly during the live rounds, easily doubling the amount of airtime they receive. Previous winners Jermaine Paul and Javier Colon had only five performances each in the competition, the same number as the three runners-up. "We can provide a certain amount of insurance that this person will get some kind of shot at success," Levine said. "There's no way to guarantee or to ensure that that will happen...We're not their manager, we're not their record label. We can't micromanage everything that happens after their run on the show. We would love to see a star born out of this show. We're positive that it will happen, but we're not hinging that validity or the relevance of the show on that because that's just ridiculous. That's just not a reasonable expectation."

Republic, the Universal Music Group label that hands the winner a contract and an advance of \$100,000, is eyeing a November/December release from Paul, who was crowned the winner in early May. Runner-up Juliet Simms and teenage country singer RaeLynn, who got the boot in the quarterfinals, will have singles on Republic labels at about the same time.

Last season's fourth-place finisher, the classically trained pop specialist Chris Mann, will be the first out of the gate with a release on Oct. 30 on Fairlight/Republic. The collection is seven covers and four originals.

"We didn't waste any time," Mann said about his move to the studio after the show. "My goal was not to get as much publishing as I could, but to sing the 11 best songs I could find—songs I love and songs that I wrote."

All eight of the show's finalists in the first two seasons fit a particular profile: recording artists who have been signed to label deals, toured and recorded but never quite clicked with a national audience. Mann sees that as a strength for "The Voice." "For 12 years I've been trying to make a record, and this is the result of being ready."



L.A. Reid and Christina Aguilera will deliver keynotes at the Billboard/Hollywood Reporter Film & TV Music Conference, set for Oct. 24-25 in Los Angeles. To register, go to billboardevents.com/filmtv.



After years of career ups and downs, the Nashville guartet seems on the brink of breaking big by DEBORAH EVANS PRICE



t's a balmy Wednesday night at Nashville's Schermerhorn Symphony Center as the four members of Little Big Town—Karen Fairchild, Kimberly Schlapman, Phillip Sweet and Jimi Westbrook-take the stage to perform its new Capitol Records Nashville album, Tornado. The lead single, "Pontoon," has been cruising up the charts all summer, and early buzz has kept Tornado on everyone's radar. If audience reaction at the Schermerhorn is any indication, Little Big Town is about to unleash the best album of its career.

"The music that the world has been waiting to hear," is how Capitol Records Nashville senior VP of marketing Cindy Mabe describes the Sept. 11 release. "It's just the formula for magic. If we sequence it right and maximize the opportunities we're given, there will be no looking back. It's the game-changer."

Fairchild, Schlapman, Westbrook and Sweet have endured quite a roller-coaster ride since joining forces more than a decade ago. The group initially signed a deal with Mercury Records, which never vielded a release. In 2002, the guartet released a self-titled album on Monument that spawned two lukewarm singles. A move to the now-defunct Equity Records provided the group's first taste of success as the single "Boondocks" peaked at No. 9 on Billboard's Hot Country Songs chart and a follow-up, "Bring It On Home," climbed to No. 4 in 2006. The Equity debut album, The Road to Here, was certified platinum and peaked at No. 12 on the Top Country Albums chart. It has sold 1.3 million copies, according to Nielsen SoundScan.

Little Big Town seemed to be on its way to stardom, but things stalled and the band didn't have another top 10 single for four years. The group's third album, A Place to Land, was released on Equity in 2007 (277,000 copies). The act left Equity and signed with Capitol Records Nashville, which rereleased the album and pushed it into the top 10. Little Big Town's 2010 album The Reason Why, the first recorded entirely with Capitol, debuted at No. 1 on Top Country Albums, the group's first chart-topper. It has sold 216,000 copies, according to SoundScan. Lead single "Little White Church" returned the act to the top 10, peaking at No. 6. Then, the next two singles stalled in the 40s.

What happened? "We don't know," Fairchild says. "We so firmly believed that 'Kiss Goodbye' was a smash. There's nothing you can do about it as an artist. You get upset about it. I'm not going to lie." Schlapman adds: "We certainly had our frustrating moments. For whatever reason, some things worked out and some things did not, but they surely formed who we are today and got us to this point, so we have to be grateful."

Feeling that Tornado would be pivotal, the foursome decided to explore new territory with producer Jay Joyce (Eric Church, Patty Griffin). "He played [guitar] on a couple of tracks on The Reason Why and we've been big fans," Fairchild says. "We weren't sure what direction to go in, but we felt like Jay might get it. Sure enough, when we met with him, he lit up with ideas.'

The group rehearsed in Joyce's basement studio, throwing out ideas and prepping songs. Instead of overthinking and analyzing everything, Joyce encouraged the group to let go and follow its instincts-sometimes in strong ways. "He had a bullhorn," Fairchild says. "When he couldn't get everyone's attention in the room, he'd get on the horn and [yell], 'Would you all shut up and sing? Everybody sing!'"

Joyce also encouraged the quartet to use its road band. "We've been on the road for a couple of years with these guys," Westbrook says. "They totally bought into what we're doing, and it created this energy that you can feel on the record."

The album was finished in less than a month, with four days of rehearsal and three of tracking. Sweet says, "When we listened back, we were shocked at how much we had actually accomplished

in that amount of time. It wasn't completely done, but within two to three weeks we were mixing and mastering everything."

Debut single "Pontoon," which is No. 1 on Hot Country Songs, has become one of the summer's biggest hits. "There isn't a song on the radio that sounds like it," Mabe says. "It was totally unexpected. Karen carries that female lead and it completely changes the context of the song . . . The crazy intro from the beginning sucks you in and there's no looking back-it's a record you want to play while dreaming about being out on a lake instead of at your office."

Adam Jeffries, PD at KJUG-AM-FM Tulare, Calif., admits that he had to warm up to the song. "At first I didn't like itit was different and I didn't think this was the song to bring them back to where they needed to be on country radio," he says. "But I was wrong. Once we started playing it, we started getting tons of requests and quickly moved it up in rotation. It's been a top-five-testing song for us ever since."

Other programmers embraced the song from the start. "It was awesome the first time we heard it," KRTY San Jose, Calif., GM Nate Deaton says. "We went from light to heavy [rotation] after three weeks on the air because of audience reaction, ex-



The first single from Tornado, "Pontoon," is No. 1 on Billboard's Hot Country Songs chart.

Team Little Big Town

ALBUM TITLE	Tornado
LABEL	Capitol Records Nashville
RELEASE DATE	Sept. 11
MANAGEMENT	Jason Owen, Sandbox Management
PRODUCER	Jay Joyce
A&R	Autumn House and Melissa Spillman, Capitol Records Nashville
STUDIO	Sound Emporium, Nashville
PUBLISHING	Warner/Chappell
BOOKING	Darin Murphy, Creative Artists Agency
PUBLICITY	Kelly Russell, Sandbox Management; Taryn Pray, Capitol Records Nashville
ATTORNEY	Joel Katz, Greenberg Traurig
SITE	LittleBigTown.com, Facebook.com/littlebigtown, YouTube.com/littlebigtown
TWEETS	@LBTmusic

actly what you would expect from an impact song."

Other radio folks agree. "I loved it from the start," says Don Gosselin, OM in New Orleans for Clear Channel Media & Entertainment. "It has such a funky kind of groove that I knew would sound great on WNOE."

The band realized that the song was risky and is thrilled it paid off. "It was so different, we knew that it was going to stick out like a sore thumb on radio," Fairchild says. "But we loved it so much we thought the fans would have the same reaction we did. You never know what's going to light up the fans and they have latched onto this song and made it their own."

There's no denying "Pontoon" is a hit, but will the group be able to sustain the momentum this time? Mabe says yes: "Each of those past records has had moments of greatness but we experienced a lot of inconsistency. Tornado is from front to back solid, unexpected, artistic, hit-driven and completely defining, It will make its own place on the radio."

John Shomby, director of programming and operations at WGH-FM Virginia Beach, Va., heard songs from Tornado when Little Big Town recently performed in his market. "What I heard reaches another level, as this single does," he says. "As good as their music has been, they didn't have that one song that really cut through. I think it will be different this time. Once you get the attention of the masses, your music gets exposed a lot faster."

Tornado is a blend of potent uptempo numbers like the title track and the rollicking opener "Pavement Ends," alongside such compelling ballads as "Your Side of the Bed," a poignant examination of the distance that can grow in a relationship. "It's very dramatic, raw, real, super honest and painful, but sometimes those are the best songs to me," says Fairchild, who duets with Westbrook on "Your Side of the Bed," which all four band members co-wrote with Lori McKenna.

"Can't Go Back" boasts the stunning harmonies that fans have come to expect from Little Big Town. Schlapman sings lead and shines on "Sober," a song about the euphoria that comes with love. "We really want people to hear this whole record, all 11 songs," Fairchild says. "It's a collection of music that we've done because we feel like these songs belong together and have their own life as a body."

The album is a mix of songs penned by the group and others contributed by such Nashville writers as Natalie Hemby, Luke Laird, Chris Stapleton, Liz Rose, Hillary Lindsey and Barry Dean. Little Big Town is performing five songs from the new album on a current tour with Rascal Flatts.

"The band is utilizing the Rascal Flatts tour to message that the album is out on Sept. 11," Mabe says. "We have several national television hits, the covers of Country Weekly and Nashville Lifestyles, and the band has also been selected for 'Ram Country Live!' on Yahoo Music." In addition, the group penned the theme song for ABC's new show, "Good Afternoon America."

Mabe says the album will also be supported with promotions at all digital accounts, leading entertainment websites and blogs. "We're doing a national pontoon giveaway at radio and a few flyaway sweepstakes with partners," she says. "We'll have circulars at Target and Best Buy."

The label has also produced a "Pontoon Party" video that has become a viral sensation. The hilarious clip features Little Big Town fans and friends, including such country acts as Carrie Underwood, Charlie Daniels, Wynonna, Luke Bryan, Lady Antebellum, Hunter Hayes and Larry Gatlin.

The good-natured clip is evidence of the support Little Big Town has from its Nashville peers. "One of the greatest things about this band is that everybody in this town has been pulling for them through the struggles, the label changes, the hits," Mabe says. "The whole town is full of fans. I don't know many other acts you could say that about."

CRICKET WIRELESS' MUVE MUSIC TARGETS UNDERSERVED MOBILE CONSUMERS IN ITS QUEST TO BECOME THE NO. 1 U.S. SUBSCRIPTION SERVICE

BY GLENN PEOPLES

N THE PAST, MUSIC WAS PRIMARY SOLD TO PEOPLE

through brick-and-mortar stores. Then it helped technology companies sell handheld gadgets and computers. At some point, it also enabled unscrupulous website operators to make money selling display advertising. Now music is helping mobile carriers, cable TV companies and Internet service providers (ISP) to acquire and retain customers. On Sept. 2, Cricket Wireless began putting digital music into the hands of its new subscribers. Muve Music, previously an opt-in service, become a standard feature on all new Android smartphones. "In a few months, we expect Muve to become the No. 1 subscription music service in the U.S.," Muve senior

VP Jeff Toig says. That's a bold statement, but it looks like a safe bet. Muve had become a breakaway success as a feature in its \$55-per-month mobile service with unlimited music, voice, messaging and data. Launched in January 2011, the service had 500,000

subscribers by the end of the year and today has around 600,000.

Now Muve is seeking even more growth. Cricket, a subsidiary of publicly traded Leap Wireless, is now offering three plans—\$50, \$60 and \$70—all with unlimited national talk and text, but various data limits—and all with unlimited music.

The genius of Muve is its ability to change the digital music math. A typical subscription service attracts the type of early adopter already likely to spend on digital music. The effect is like a proposed football stadium that politicians predict will create new jobs and spending, but ends up shifting the same amount of money between cities or counties.

Muve does more than shift around dollars—it serves a demographic less likely to own digital music, credit cards or computers. When digital music is typically paid for by credit card on a PC, Cricket's prepaid customers are a group of consumers waiting to be tapped. Economists call this a latent market while others call it found money. Rhapsody VP of business development Brian McGarvey calls it a familiar path. His company has a deal with prepaid mobile provider MetroPCS that serves a group of similarly underserved consumers.

The mobile business is a cutthroat industry with companies all offering nearly identical services.

Major networks Verizon Wireless, AT&T, Sprint Nextel and T-Mobile all sell unlimited services. Cricket also faces pay-as-you-go competition from Sprint Nextel, under the Boost Unlimited and Virgin Mobile brands, as well as mobile virtual network operators like TracFone, a prepaid service available at Walmart.

The way mobile carriers spend on music is just as serious. Virgin Mobile has sponsored Lady Gaga's 2011 Monster Ball tour and Britney Spears' 2009 *Circus* tour. Virgin Mobile Festival, a U.S. event, is a spinoff of the long-running, Virgin-sponsored V Festival in the United Kingdom. Verizon has sponsored Taylor Swift's 2009-10 *Fearless* tour, and earlier tours by Pearl Jam and Justin

because people were choosing to stay with Cricket and upgrade to new plans with better phones. The most important metric, net customer additions, grew to 415,834 in 2011 from 241,546 in 2010.

Using music as the basis for higher-value plans has worked. Cricket ended 2011 with more Muve subscribers (500,000) than net customer additions (415,834). And it has helped Cricket increase its average revenue per user, or ARPU, to \$41.64 in second-quarter 2012 from \$40.15 a year earlier.

Muve should be the country's largest subscription service by early 2013. Toig says 60% of new Cricket subscribers are Android users, and now all Android phones will come with the service. If Cricket matches its 2011 gross customer acquisitions (3 million), Muve would take on about 450,000 subscribers by the end of 2012, and add subscribers at a rate of 1.8 million per 12 months. It will lose some subscribers—mobile companies must deal with churn—and would need to double its current 600,000 subscribers to become the largest music subscription service in the United States. With more subscribers comes more leverage. Toig says that Muve renegotiated deals with labels to include more favorable royalties based on expectations to deliver higher volumes of subscribers. Rhapsody's McGarvey says "hard-bundling" music with a mobile service, as Rhapsody has done with MetroPCS (see story, page 20), merits lower royalties to rights owners. "There is wholesale pricing we can get to help make it more attractive because of the way it's bundled," McGarvey says.

Cricket is helping popularize and refine a concept that exists all over the world. Deezer has partnered with mobile carrier Orange in France. Spotify has teamed with mobile carrier/ISP Telia in Sweden. Rdio has paired with mobile carrier Oi in Brazil. MOG has partnered with mobile carrier Telstra in Australia. There are many other examples (see story, page 21), but each represents ways to offer better bundles of services and improved billing options.

Music is valuable for keeping existing customers, too. Aspiro Music partners with major telecommunications companies in Sweden, Norway and Denmark to offer its WiMP music subscription service with mobile carriers, in addition to TV and Internet services. One partnership with Canal Digital in Norway makes WiMP available to 700,000 households through cable and satellite TV subscriptions.

The concept of music as a basic feature will eventually sink in stateside. "In my mind, music is becoming essential to the mobile experience, like voice mail and long distance was many years ago," says Michael Paull, executive VP of global digital business for Sony Music Entertainment. "Now they're generally included with all mobile carrier tariffs. We see a trend that consumers are demanding these services, they're engaged, they're enjoying them and, from what we're seeing—at least with Muve in the United States—it looks like they could be on the same trajectory."

In the future, look for competing services to partner with carriers, while Cricket exports its business model and adds to its already impressive subscriber numbers. "We are active in discussions with carriers outside the U.S. on international opportunities pertaining to the Muve platform," Toig says, "and work with others around the world on similar things Cricket has done in the U.S."

Timberlake. Tours sponsored by handset manufacturers is a long and separate list.

Music can help mobile and other telecommunications companies improve their bottom lines. In the second half of 2010, not long before the launch of Muve, Cricket was giving away the first month of service and offering discounts on handsets. As a result, according to Leap Wireless' 2011 annual report, many customers activated a new line only to receive a discount and free month of service. Net customer additions declined from 1.1 million in 2009 to 242,000 in 2010.

The introduction of Muve in early 2011, along with the ending of the deep discounts, helped reduce churn. Gross customer additions dropped from 3.2 million in 2010 to 3 million in 2011



WHAT THE U.S. CAN LEARN FROM EURO MOBILE, CABLE TV AND INTERNET SERVICE PROVIDERS WHEN IT COMES TO MUSIC BUNDLING

ARTNERSHIPS WITH MOBILE COMPANIES AND cable TV and Internet service providers are the new gateways to music consumers. While the United States has seen just a few examples of music-mobile offerings, music has been routinely bundled with cable-and-Internet packages in a few Northern European countries.

WiMP is the music subscription service of Oslo-based Aspiro Music, which offers it in Norway, Sweden and Denmark on desktop computers, mobile devices, tablets and home entertainment systems like Sonos. WiMP is also available as a white-label service in the Netherlands and Germany.

Aspiro partners with mobile carriers, Internet service providers and cable TV companies to offer WiMP as a value-added service, much like video on demand is a nowcommon feature in cable TV packages. Telenor, the world's sixth-largest mobile carrier, is a WiMP distribution partner in Denmark, Norway and Sweden, So is Canal Digital, Norway's largest TV services provider with 2.7 million customers.

Per Einar, managing director for Norwegian operations at Aspiro Music, says music is usually used to attract new mobile subscribers and retain existing TV and ISP subscribers. One TV offering suggests just how a music service could gain entry into tens of millions of U.S. households. In Norway, Telenor Digital provides WiMP at no extra cost to 700,000 of its 1 million TV services customers. The customers can then upgrade to WiMP's premium tier and access music on a wider range of devices, including mobile phones, Sonos home systems and other supported devices like Logitech's. Aspiro's partnerships have a few characteristics neces-

sary in the United States: good relationships and reduced friction. Einar calls the arrangement a "loose corporate partnership," meaning the client provides marketing and promotion while Aspiro provides its own valuable services. Another key aspect is billing: Premium WiMP customers are able to choose between being billed by credit card or mobile phone.

WiMP has managed to gain 350,000 paying users in three years, an impressive figure given the relatively small size of its markets and the competition-Spotify also operates in all five countries. Aspiro Group is a public company and so it's reserved about forward-looking statements, but Einar says the company is "planning new launches in Europe" and "probably" outside the continent at some point.

Stateside, Rhapsody's partnership with prepaid mobile service MetroPCS, launched in August 2011, has allowed it to tap into an underserved segment of consumers. Rhapsody VP of business development Brian McGarvey says, MetroPCS offers nationwide unlimited talk, text and Web coverage for more than 9 million subscribers. A self-described cost leader, the company operates in such high-density metropolitan areas as New York, Boston, Detroit, Dallas/ Fort Worth, Miami, Atlanta and San Francisco.

A "significant" portion of MetroPCS customers pay cash at physical locations, McGarvey says. "What we've found is their customer base is overindexed in listening to music but underindexed in its ability to pay for it. There's opportunity here to bring new subscribers to digital music."

Rhapsody gets to leverage MetroPCS' collection of

7,000 retail stores and authorized dealers, training employees about the service and how to sell it to customers. "From headquarters down to each store in a market, the excitement was massively high and they've done a phenomenal job talking about Rhapsody," McGarvey says. "If you walk into a MetroPCS store, you're going to see big Rhapsody [point-ofsale displays] in the windows and around the devices.'

Rhapsody and Verizon work to make music and billing



includes curated playlists and a proprietary social network

BILLBOARD TRIES OUT CRICKET'S SUBSCRIPTION SERVICE. WITH MIXED RESULTS BY WILLIAM GRUGER

INETOTHEMUSIC

ITH THE POTENTIAL FOR AN UNLIMITED

multiplatform syncing library that would put all my hard-drive storage capacity woes to rest, I adopted cloud-based streaming music services as my primary mode of listening to music as soon as their catalogs became big enough. First subscribing to Rdio, then quickly switching

to Spotify upon its U.S. launch because of its more deeply integrated social features, I had every song I wanted on every device with few limitations, including my phone, which I use to listen to music on the go.

Rdio's and Spotify's ability to transfer songs on and off a mobile device far surpasses anything iTunes has to offer. In the audiophile tech bubble world, these two services, along with MOG or Rhapsody, seem like the only real options. Yet Cricket Wireless' Muve Music surpasses all of these, except for Spotify in terms of usage. Since Muve is available for as low as \$55 per month and comes preloaded on all Cricket Android devices, it has real potential to become the biggest on-demand music service ever.

I had the opportunity to try Muve on a Huawei Mercury Android device. In order not to be swayed by the flashy, design-friendly services I currently use, I abandoned my iPhone for a week and immersed myself in Muve's music player. While there are some bumps, Muve has the power to deliver an unprecedented number of songs.

Inside the app, Muve is a multifaceted music platform containing more than just a library. "My Music" and "Get Music," the most prominently displayed and often-used sections of the application, are essentially a music library and download store, respectively. Also included is a curated playlists section called "My DJ," a proprietary social network allowing music to be shared with other Muve users and a "Shazam" app with interactive functionality baked right into Muve's home screen.

A core aspect of Muve is that users download songs, not stream them, which presents a major downside to the app's experience-you have to download a song be-

HAPPY Together

Subscription services and telecommunications companies outside the United States are reaping benefits from partnering with music services in their efforts to add and retain customers and increase revenue. Here, executives involved in a few of these partnerships weigh in. -GP

SWEDEN, FINLAND, DENMARK, NORWAY

Service: Spotify Telecom: TeliaSonera Our partnership with Spotify in the Nordics is important to TeliaSonera. It differentiates our offerings in the local markets, and demonstrates the value of our mobile network to the end customer by packaging an increasingly popular online music service with subscriptions. Consumers can go into one of our stores, buy Spotify and then run it on their laptop, TV or mobile device, powered by our networks. –Kennet Rådne, senior VP of global product management for mobility services, TeliaSonera

work effortlessly. The partnership started with the Rhapsody-powered V Cast service built into Verizon handsets. Now Verizon preloads a Rhapsody application into Android smartphones and allows consumers to add Rhapsody to their Verizon bill in seconds. McGarvey says the multiyear relationship, which has outlasted several of Rhapsody's competitors, has paid dividends: "When Verizon is looking to market around music, they call us." — Glenn Peoples

BELGIUM Service: Deezer

Telecom: Belgacom The Belgacom partnership has really helped us adapt our service to meet the needs of a multi-language territory—both in terms of the product itself as well as the editorial content it offers. We work closely with Belgacom to support all of the main local music festivals with promotions and offers.

—Clement Cezard, VP/head of international, Deezer

BRAZIL Service: Rdio

Telecom: Oi

Through our partnership with Oi, one of the country's largest telecoms, we've been able to tap into its huge base of more than 60 million customers crossing mobile, TV and broadband. Brazil has a staggering number of mobile users, and more than 80% of Internet users are active in social media. Rdio users in this market love the social discovery aspects of our service. —Scott Bagby, VP of strategic and international partnerships, Rdio

Service: Deezer Telecom: Dtac Music streaming services are new to the Thai market, so we have to understand Thai mobile customers and discover and promote the local

THAILAND

and discover and promote the local music they want to hear. With mobile payment and Internet access just emerging in the country, we see a carrier partnership as the best way to bring our music to music fans. —Clement Cezard, VP/head of

international, Deezer

fore you can listen to it. This cuts into a big advantage offered by streaming music services: the ability to pick and sample from a nearly unlimited catalog without the bother of downloading.

With Muve, the user must collect songs in the Get Music section and listen to them in My Music. This two-step process is likely the result of Muve's technology and business model: It requires users to download tracks to the device and doesn't allow streaming—not even through Wi-Fi—in order to minimize load on its network. On the plus side, thanks to licensing deals with Universal, Warner, Sony, EMI and aggregators CD Baby, the Internet Online Distribution Alliance, the Orchard and TuneCore, listeners have access to millions of songs, and aren't just limited to the hits.

After searching for Beyoncé and downloading as much as I could, I noticed another major drawback: misleading artist metadata. In the Get Music section, I found entries for both "Beyoncé" and "Beyonce" (minus the accent), which is confusing. The section also includes several songs that aren't available. A listing for Beyoncé & Andre 3000, for example, reveals no songs to download, which is not only misleading but also disappointing. (Why the song "Party" wasn't featured remains a mystery.)

My DJ, accessed from the home page, contains specialty playlists allowing users to discover music by genre, mood or simple best-of lists. The great thing about the playlists is that updates are automatic in the user's library, so lazy listeners can always have a fresh playlist with minimal effort. The "Best of 2012 So Far" playlist, for example, is a solid collection for a casual user who wants to stay current with the latest, most popular tunes. No music service is really great unless it includes a recommendations section, and the one provided by Muve well, let's just say it gets the job done. Downloading Jay-Z, Lil Wayne and Rick Ross to my library led to recommendations for Nas, Frank Ocean, 2Pac and a different album from Ross—not too far off the mark, as similarities go, but a few more daring and adventurous suggestions would have been appreciated. Lastly, Muve's ability to turn any downloaded song into a ringtone or ringback is a nice feature, and one that no other subscription service yet offers.

Unfortunately, the Muve app's drawbacks involve a clunky user interface and less useful features. The entire experience is very slow, and getting from point A to point B within the app involves going through numerous screens that all look the same, so it's hard to know exactly where you are at any given point. Deleting a song from my library was also difficult and, like many other app functions, required several frustrating, frivolous steps.

"Get Social," Muve's proprietary social networking board, would be far more useful if it could connect to Facebook and Twitter, rather than existing in isolation as it does now. I also found the lack of outside-the-lockscreen controls vexing—whenever I wanted to move on to the next song or pause music, I had to unlock the phone and then do so from within the app.

While smoothing out the user experience would be a vital improvement, Muve is a decent, simple, entry-level on-demand music service. It lacks many of the bells and whistles of its design-heavy counterparts available online or on desktops, but Muve does a solid job of bringing the cloud music revolution into the pockets of new listeners. Call me when Muve 2.0 is ready to roll.



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HP Pavilion at San Jose. Northern California's Premiere Sports and Entertainment Venue.



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SPECIAL FEATURE

CONTENTIS



ARENAS ARE CHALLENGED TO HAVE SKIN IN THE GAME IN A COMPETITIVE BOOKING CLIMATE

BY RAY WADDELL

f there's one primary objective for the modern-day arena manager, it's to keep the lights on.

10

Dark nights are a bummer. Content is king, and, frankly, there are more markets with first-rate arenas than there are quality tours to fill them. Today's booking environment is competitive, and arenas have to be proactive these days to book ticket-selling events, particularly outside of the top 40 markets.

Some acts play everywhere, but when Bruce Springsteen or Madonna or Bon Jovi or other top-tier acts are looking at North America, they're often working within a limited time frame and have to make choices in certain regions of the country.

Today, arenas often have to show that they're willing to have some skin in the game to get a date. For arenas to find a place on the route, they must "be more open to participating in the economics," says John Meglen, co-president/CEO of Concerts West/AEG Live, producers of some of the top-grossing arena tours each year. Meglen says that many venues are "risk-averse, and that compromises them."

Bon Jovi manager Paul Korzilius has a similar, if broader, view, in how arenas can partner with the tour. Given the buildings are in the market year-round and are the closest touch point with fans of all stripes, they need to use the assets in their toolbox.



"They need to be a partner in the show and open all aspects of their skill sets—marketing, promotion, publicity, sponsors, media partners, et cetera—so that the show can be more successful, have a lasting impact, and keep costs to a minimum," Korzilius says, adding that buildings that can affect a tour's success aren't limited to majors.

"Midsize and small-size markets can provide important shows for an artist," he says.

The importance of openness to this sort of economic model isn't lost on arena managers. "Venues need to become more aggressive and

willing to take risk," says Brock Jones, who, as VP of bookings for Philadelphia-based Global Spectrum, is tasked with helping the company's 30-plus arenas in the portfolio—many in secondary or tertiary markets—bring in more content. According to Jones, Global "recognizes this paradigm as the primary tenant of venues in non-major markets, and subsequently features self-promoting as a primary component of our strategy for venues we manage and entities we have booking agreements with."

Asked what arena managers can do to draw more content, Dave Brown, VP/GM of the American Airlines Center in Dallas, narrows it down to one thing: big grosses. "We do everything possible to promote shows playing the AAC, and if the money is good, more shows will come."

Brenda Tinnen, senior VP/GM of the AEGrun Sprint Center in Kansas City, Mo., also believes success at the box office is the primary driver in filling the calendar. "The one thing that Sprint Center does to drive content is sell tickets," Tinnen says. "Ticket sales are the lifeblood of every live event."

Some tours are going to sell tickets wherever they go, and others need extra juice or proactive managers. That's when the relationships between buildings and agents, and promoters and managers play a huge role in getting a date. "Relationship building and nurturing is key," says Trey Feazell, senior VP/GM of the Philips Arena in Atlanta. "This allows for open dialogue with the appropriate individuals so that you can stay on top of what is going on in the entertainment world."

Ever the diplomat, Ed Rubinstein, executive director of the Arena Network consortium of arenas, says the one thing arenas can do to book more content is "read Billboard." But Rubinstein adds, "If that doesn't work, the best thing to do is make sure the phone works both ways—i.e., make sure outgoing calls to agents, promoters and event producers greatly exceed the calls you receive from those who might want to bring content to you."

But don't call blind, Rubinstein advises. "When you make those calls, make sure you have in hand some good local marketing data about the proposed content, that you have some viable promotional ideas to activate and that you know exactly what, if any, competing content may be playing your market in close proximity to the dates you are contemplating," he says. "Being aggressive and prepared translates into being successful." And when the agent or promoter calls you? "Respond quickly to requests and inquiries and do what we say we're going to do," says Xen Riggs, who has managed Ohio State University's Schottenstein Center in Columbus since it opened in 1998.

Perhaps the most important quality arena managers can have in acquiring content is to be on their game and ready to show what they can bring to the party.

"The best thing arenas can do is to show agents, managers, promoters, producers and content providers of every kind that they really do get it," Venue Coalition president Jeff Apregan says. "Be responsive. Provide accurate avails, building specs, tech packets, seating diagrams for multiple configurations and photos showing draping systems. Have a working knowledge of the market, competition and traffic. Be able to provide additional marketing resources to help ensure successful events." And it never hurts to press

And it never nurs to press the flesh and venture out to agent hubs like Los Angeles, Nashville and New York, particularly for smaller-market venues. Several arena managers, including Michael Marion, GM

at the Verizon Arena in North Little Rock, Ark., and Roger Newton, GM at the BI-LO Center in Greenville, S.C., make annual treks to Nashville and Los Angeles to visit with agents, and they see the New York agents at the Billboard Touring Conference in New York, scheduled for Nov. 7-8.

"Maintaining long-held relationships and friendships is important in the competitive environment secondary-market buildings find themselves in," Marion says. "Also, the changing landscape of agencies makes establishing new relationships an ongoing part of being a building manager."

Facility Focus

WHAT TO EXPECT AT THE ARENA MANAGEMENT CONFERENCE

A sector of the live entertainment industry that increasingly must take risks will gather at the gambling capital of the universe for the 2012 Arena Management Conference, set for Sept. 9-11 in Las Vegas.

The keynote speaker is Dean Budnick, co-author of "Ticket Masters" with Relix editor Josh Baron. (Baron is also a frequent speaker at the Billboard Touring Conference, which takes place Nov. 7-8 in New York and will be attended by scores of arena managers.)

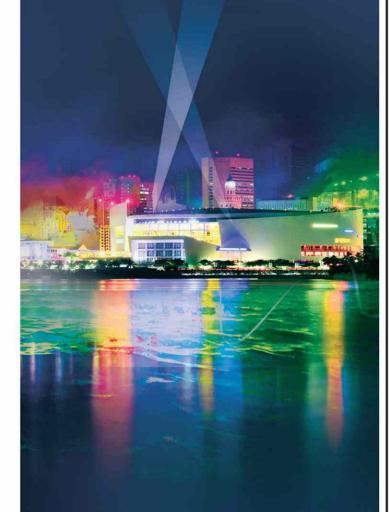
Reflecting concerns of the industry, ticketing will crop up again at the Arena Management Conference in a database marketing panel called "Ticketing 2012—How to Make Data Work for Us." Sure to be a primary question raised in that session: Exactly whose data is it? The artist, promoter, ticketing company and building all would like to stake claim to this vital ticket-buyer information, and, increasingly, database marketing and who controls it is a critical deal point in the modern ticketing business. Safety and security, as ever, remain big concerns for those in the public assembly business, and the rise of electronic dance music as a hard-ticket business presents new concerns for arena managers. That specific topic will be addressed in a session titled "Electronic Music Best Practices: Insider Tips From the Pros." Also part of the program are the panels "Don't Gamble With Security: Security From a Vegas Point of View" and "Crisis Communications: Building Trust."

EDM specifically is a social media-driven genre in terms of promotion and general fan awareness, and social strategies will be the topic of the "Social Media Best Practices" session.

Finally, the best arena managers are skilled in the art of the deal, and they'll find information in that regard in two separate sessions at the conference: "Know When to Hold 'Em, Know When to Fold 'Em: Negotiation Strategies & Techniques" and "Promoters & You: Play Your Cards Right & Close to the Chest." —*RW*



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RAISING THEIR PROFILE

ARENANETWORK, VENUE COALTION HELP VENUES GET ON AGENTS, PROMOTERS AND ARTIST MANAGERS' RADAR

BY MITCHELL PETERS

here's some good news for the North American arenabusiness. "The volume of things we're working on has never been greater," Venue Coalition president Jeff Apregan says. "As challenging as business is right now, I see lots of opportunities."

ArenaNetwork CEO Ed Rubinstein agrees. "We've had some slow periods over the last 12 months, but now things are on the upswing," he says. "It appears more and more acts are touring, both legendary acts and upand-coming bands."

With competition between arenas in the United States and Canada always on the rise, the need to align with facility consortiums like ArenaNetwork, Venue Coalition and Venue Alliance—which aim to put their building members on the radar of music agents, concert promoters and artist managers to help secure more bookings—is strong.

ARENANETWORK

Los Angeles-based ArenaNetwork, a consortium of 42 North American arenas, has undergone significant changes during the past year. In addition to the , departure of former executive director Brad Parsons in February to join Comcast-Spectacor (Billboard, July 28), the group named Rubinstein CEO and tapped live entertainment business veteran Tina Suca as VP of entertainment.

Rubinstein, who joined ArenaNetwork as COO in 2009 after

serving as tour director for the 2008 Tour of Gymnastic Superstars, says the addition of Suca has strengthened the organization's mission of informing members about new live entertainment productions and helping secure bookings for buildings. Prior to joining ArenaNetwork in early February, Suca was GM at Nassau Veterans Memorial Coliseum in Uniondale, N.Y., and has enjoyed past stints at Nederlander Concerts and MCA Concerts, along with House of Blues, the Wiltern Theatre and the Forum in Los Angeles.

With Suca onboard, "the information we're getting is much more up to date and proactive, as far as what's going to be happening, way out in front of when they actually start to get calls for holds," Rubinstein says. He notes that Suca has extensive relationships with artist managers, booking agents, concert promoters and venues. "She lives and breathes music," he adds.

ArenaNetwork, which launched in 1998,

boasts a membership that includes majormarket buildings like TD Garden in Boston. American Airlines Center in Dallas and Air Canada Centre in Toronto. The organization also includes smallermarket venues like the Resch Center in Green Bay, Wis.: Bryce Iordan Center in State College, Pa.; and CenturyLink Center in Omaha, Neb. Ryan Jones, an agent

kyan Jones, an agent in the nontraditional touring department at William Morris Endeavor (WME), says the talent firm has worked closely with ArenaNetwork and Venue Coalition during the last year on such touring productions as How to Train Your Dragon Live Spectacular, Batman Live and Mythbusters.

"We always go to [ArenaNetwork] when a tour is going on the road so they can disseminate that information," Jones says. "They also work to help us get offers with the venues direct and talk to us about who might be right to promote a show."

John Urban, executive VP of events and new business at the

Scottrade Center in St. Louis, says ArenaNetwork collectively helps its venue members by being at the front end of new touring productions and leveraging its large numbers to help secure continued on >>p28

ED RUBINSTEIN

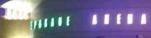
and TINA SUCA of the ArenaNetwork

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continued from >>p26

"The volume-buying notion is ultimately what [Rubinstein] and the folks there are looking to do for us," Urban says. "They're looking to use the impact in both directions of being able to represent a number of venues to producers or agents. And likewise from the other direction: An agent can make one call to [Rubinstein] or [Suca] and get the interest level of a dozen or more buildings. That connectivity is what we all value most."

bookings.

Another positive aspect of being affiliated with ArenaNetwork is that its members watch out for each other, says Rob Henson, the interim director of Tacoma, Wash.'s public assembly facilities, which manages the Tacoma Dome.

"Let's say artist x was touring. We'd look down the list of cities to see what buildings are in our network and see what dates are in front and behind us." Henson says. "They'll call prior to that show going to the building and ask if there's anything they need to look out for. After the show plays, we'll do a post-show briefing with them to see if there's anything we need to know. In turn, wherever we are in the routing, we can pass on to the next building anything they need to be aware of."

Going forward, Rubinstein hopes to strengthen the relation-

ship between ArenaNetwork and artist managers. "A relationship with the artist manager sometimes can help win the flip of a coin if one of our venues is in play versus its competitor across the street," he says. "[Suca] knows a lot of the managers and has been dealing with them for years."

Rubinstein also reports that many ArenaNetwork members are experiencing heavy bookings for the fall and firstquarter 2013.

"From a music standpoint it seems to be going very well, and from a family show standpoint there are a number of new projects out there that are being routed," he says. "Between the two, it becomes a very packed schedule, and quite frankly it's sometimes difficult to route all that product in ways that makes sure each venue and city can space things out appropriately."

VENUE COALITION

At a time when some North American arenas are being recognized by the live entertainment industry as viable independent promoters, the Venue Coalition is staying on top of the trend by actively seeking new booking opportunities for its facility members.

Throughout the past couple of years, Venue Coalition executive VP Andrew Prince has ob-

served that many of the consortium's 54 facility members throughout the United States and Canada have done an excellent job of building their marketing departments and databases, and using those tools to sell tickets to events.

"They're the local eyes and ears in that market," Prince says, "so they know their market very well, like an experienced promoter would."

If there's a situation where a promoter passes on an event, "we'll work with the we'll work with the deal that works best in that specific market," Prince says. "Then we'll submit as Venue Coalition an offer on behalf of the venue to the agency in order to book the show."

WME's Jones says Venue Coalition also has assisted the talent firm with identifying potential venues equipped to promote events.

"[Venue Coalition is] extremely helpful in letting us know who's really set up to do something like this and who might do a disservice to a show because they don't quite have the staff to the source.

and resources to do it," Jones says.

Venue

JEFF

Coalition's

APREGAN (top) and ANDREW

PRINCE

The organization, based in Westlake Village, Calif., includes arenas in midsize and major markets across North America. Current members range from the Crystal Centre in Grande Prairie, Alberta, with a capacity of 4,684 to the 23,500-seat Rupp Arena in Lexington, Ky.

Since launching in 2006, Venue Coalition has experienced an incredible retention rate with its arena members, Apregan says.

How has the consortium been so successful in keeping its members onboard?

"The trick is continued on >>p30

WITH COMPETITION BETWEEN ARENAS ALWAYS ON THE RISE, THE NEED TO ALIGN WITH FACILITY CONSORTIUMS IS STRONG.



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continued from >>p28 to never sit back," Apregan says. "We always have our antenna out and are looking for who's working, what their objectives are and how we fit into their plan."

During the past 12 months, Venue Coalition has helped many of its buildings land bookings by Journey, comedian Jeff Dunham, Barry Manilow, Jason Aldean, Miranda Lambert, Cirque du Soleil, Batman Live and How to Train Your Dragon, among others.

Mark Powell, VP of events/booking at EnergySolutions Arena in Salt Lake City, says he's been working with Venue Coalition for about six months, and the results have already exceeded expectations.

"I'd say [Prince] and [Apregan] have steered three shows our way," he says, citing concerts by Lambert, the Bill O'Reilly/Dennis Miller Bolder and Fresher tour and the Rock and Worship Roadshow.

Earlier this year, Prince worked closely with promoter Brad Garrett of Police Productions on securing arena bookings for Lambert and Blake Shelton.

"[Garrett's] goal was to play a lot of secondary, smaller-market buildings. So we took the parameters he had and did the research, in terms of the other country [tour] history in these markets," Prince says, noting that he also assisted Garrett with placing holds, providing venue information and diagrams. "We helped connect them with the building managers and ultimately facilitate a venue deal between the promoter and venue."

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The partnership between Venue Coalition and Police Productions helped the group's members land nine shows by Lambert and seven by Shelton, according to Prince.

Other Venue Coalition members have developed new relationships in the concert business as a result of their membership. Lisa Cochran, executive director at Taco Bell Arena at Boise State University in Idaho, says the group helped open doors with such promoters as Police Productions, Outback Concerts, Rush Concerts and Premiere Productions.

"These are folks they have relationships with that they can make an introduction to," says Cochran, whose arena has been a coalition member for three years. "When they make a recommendation for our venue and market, it carries some weight."

Venue Coalition also hosts a biweekly conference call to inform its buildings about upcoming live entertainment projects and other issues in the arena management business. The calls sometime feature guest speakers from the music industry.

"For venues like us that are independent, it's really nice to have a group you can identify with and ask questions about," Cochran says. "If we're doing a show that someone else has already done, just knowing what to look out for from a venue-operation standpoint, crowd management—all those kinds of things—is very helpful."

Targeting Midsize Markets

VENUE ALLIANCE FILLS A NICHE FOCUSING ON SELECT BUILDINGS

Since launching in the summer of 2011, Venue Alliance, which aims to bring more events and programming to U.S. mid-market arenas, has steadily built its membership to about 15 buildings ranging in capacity from 5,000 to 10,000 seats.

"Our target group of arenas, especially those in secondary and tertiary markets, just aren't getting the attention from the large national promoters that tend to favor the buildings they manage," Venue Alliance managing director Michael Patrick says. "Many of the agents, promoters and tours would like to bring their events to these markets but it's not always easy to identify and negotiate with each one."

Patrick adds that Venue Alliance, which falls under the banner of ticketing technology and services company ExtremeTix, was created to form a "group of like-minded arenas across the country and be a single point of contact."

The group works with ExtremeTix-owned Three Zebras Entertainment, which is headed by Ed Morrell, to secure bookings for its members.

Venue Alliance boasts such facility members as Prairie Capital Convention Center (Springfield, III.), Hartman Arena (Park City, Kan.), the Ralston Sports and Event Center (Ralston, Neb.), Jamestown Savings Bank Arena (Jamestown, N.Y.) and the Germain Arena (Estero, Fla.).

Patrick expects the consortium will have up to 25 members by the end of the year.

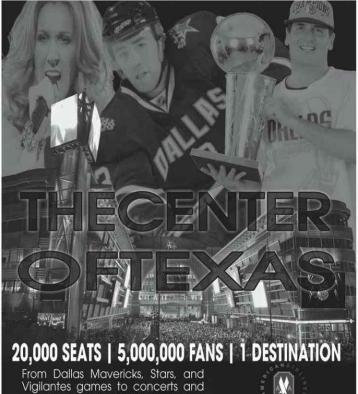
"Our plan isn't to make this a huge group but a good mix," he says. "We keep them geographically diverse so they're not competing against each other, but rather sharing."

In recent months, the collective has helped secure booking by Yo Gabba Gabba!, Batman Live and the Summerland tour featuring Everclear, Sugar Ray and others. Current programming negotiations include concerts by Big & Rich and Darius Rucker.

Venue Alliance also promotes and co-promotes events, including the World Beer Festival, which will visit many of its arena members.

"The beer festival is unique, because it's not something typical that an arena might do," Patrick says, noting that the festival is produced and promoted by Venue Alliance and Three Zebras. "A lot of times when people do a beer festival they might take it to a park or convention center. But because we have a good relationship with our arenas, we brought that to all of them." — MP





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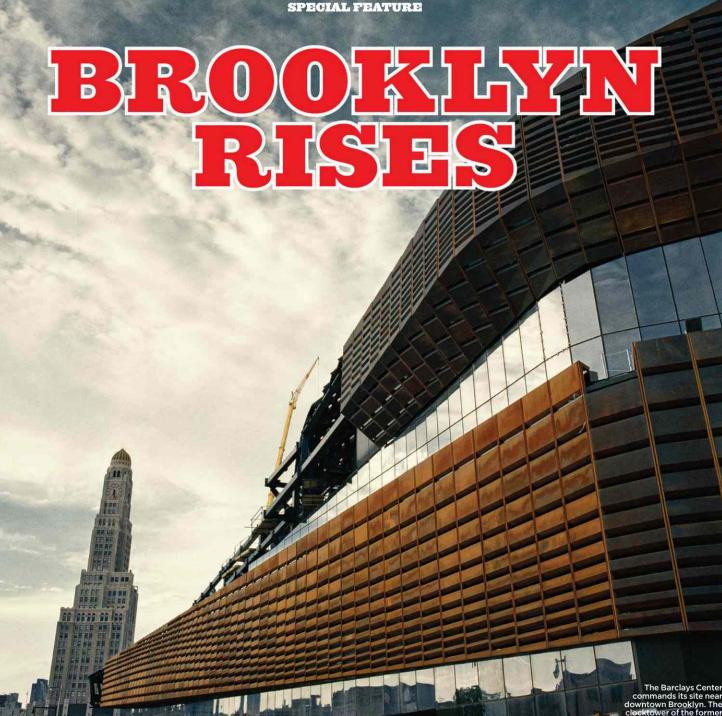
For booking information, contact Ken Kuhl at 214.665.4230 or kkuhl@americanairlinescenter.com,



BOXSCORE concert Grosses

				ses
	GROSS/ Ticket Price(s)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$14,421,500 (£9,325,616) \$115 08/\$76 55	COLDPLAY, MARINA & T Emirates Stadium, London, June 1-2, 4	173,596	DS, ROBYN, ASH, RITA ORA SJM Concerts, Metropolis
1	\$115.98/\$76.55 \$9,081,600	June 1-2, 4 COLDPLAY, ROBYN, RIT	three sellouts	
	(£5.873,270) \$100.51/\$76.54	Etihad Stadium, Manchester, England, June 9-10	113,256 two sellouts	SJM Concerts, Metropolis
I	\$6,051,640	COLDPLAY, MARINA & T	HE DIAMONE	S, RITA ORA
	(5.800.195 francs) \$166.94/\$109.55	Stadion Letzigrund, Zürich, May 26	48,826 sellout	Good News Productions
	\$4,467,650 (€3,512,827)	COLDPLAY, MARINA & T		S, RITA ORA
	\$128.45/\$69.95	Estádio do Dragão, Porto, Portugal, May 18	52,457 sellout	Everything Is New
	\$4,326,040 (£2,801,202)	COLDPLAY, ROBYN, RIT. Stadium of Light, Sunderland,	A ORA 55,220	
	\$100.38/\$76.45	England, June 7	sellout	SJM Concerts, Metropolis
	\$4,158,205 \$150/\$49.50	COLDPLAY, METRONOM Hollywood Bowl, Los Angeles,	49,466	Live Nation, Bill Silva Presents, Andrew
ĺ	\$3,698,900	May 1-2, 4 COLDPLAY, MARINA & T	three sellouts	Hewitt Co.
	(€2,897,420) \$102.13/\$63.83	Estadio Vicente Calderón, Madrid, May 20	50,873 sellout	Live Nation
I	\$3,672,176	BRUCE SPRINGSTEEN &	THE E STREE	T BAND
	(53,641,330 Canadan) \$115.97/\$35.30	Rogers Centre, Toronto, Aug. 24	38,986 40,000	Live Nation
	\$3,483,080 (£2,219,863)	COLDPLAY, ROBYN, RIT		
	\$101.99/\$77.67	Ricoh Arena, Coventry, England, May 29	40,498 sellout	SJM Concerts, Metropolis
	\$3,400,901 (\$3,473,000 Canadian)	BRUCE SPRINGSTEEN & Magnetic Hill, Moncton, New	30,200	AEG Live, Donald K Donald Events
Í	\$112.61 \$3,385,030	Brunswick, Aug. 26 COLDPLAY, MARINA & T	sellout	
	(\$3,429,578 Canadan) \$113,51/\$29,12	Air Canada Centre, Toronto, July 23-24	35,434 two sellouts	Live Nation
	\$3,286,692	COLDPLAY, MARINA & T		S, EMELI SANDÉ
	\$115/\$29.50	Izod Center, East Rutherford, N.J., Aug. 3-4	37,225 two sellouts	Live Nation
1	\$2,893,220	COLDPLAY, MARINA & T	The second s	
1	\$110/\$29.50	United Center, Chicago, Aug. 7-8	33,995 two sellouts	Live Nation
	\$2,812,670 (€2,201,318)	COLDPLAY, MARINA & T Stade Charles-Ehrmann, Nice,	HE DIAMOND 43,364	
1	\$112.44/\$57.50	France, May 22	sellout	Nous Productions, Alias
	\$2,794,890 (\$2,72,024 Canadian) \$110.91/\$26.97	COLDPLAY, METRONOM Rogers Arena, Vancouver, April 20-21	31,766 34,000	Live Nation
		COLDPLAY, ROBYN, WO	LF GANG	-
	\$2,745,129 \$99,50/\$29,50	Wells Fargo Center, Philadelphia, July 5-6	33,680 two sellouts	Live Nation
ĺ	\$2,744,129	COLDPLAY, MARINA & T	HE DIAMOND	S, EMELI SANDÉ
	\$115/\$29.50	TD Garden, Boston, July 29-30	32,248 two sellouts	Live Nation
1	\$2,710,116	COLDPLAY, ROBYN, WO	JLF GANG	
	\$110/\$49.50	Verizon Center, Washington, D.C., July 8-9	two sellouts	Live Nation
	\$2,637,910 (€2,087,252)	COLDPLAY, MARINA & T Stadio Olimpico, Torino, Italy,	39,778	Live Nation
1	\$88.47/\$45.50	May 24 COLDPLAY, METRONOM	sellout	Alexandra and a second s
1	\$2,612,395 \$110/\$49.50	HP Pavilion, San Jose, Calif., April 27-28	33,894 two sellouts	Live Nation
Í	\$2,581,064	COLDPLAY, ROBYN, WO	LF GANG	
	\$110/\$49.50	American Airlines Center, Dallas, June 22-23	33,532 two sellouts	Live Nation
2	\$2,472,728		and the second state of the second	S, EMELI SANDÉ, CHARLI XCX
1	\$97.50/\$27.50	Xcel Energy Center, St. Paul, Minn., Aug. 10-11	28,257 33,666 two shows	Live Nation
	\$2,237,219 \$99.50/\$29.50	COLDPLAY, ROBYN, WO Toyota Center, Houston, June 25-26	26,763	Live Nation
		25-26 RED HOT CHILI PEPPER	two sellouts	
1	\$1,642,426 \$59.50/\$39.50	Staples Center, Los Angeles, Aug. 11-12	30,162 two sellouts	Goldenvoice/AEG Live
1	\$1,475,410	BRUCE SPRINGSTEEN &	CONTRACTOR AND ADDRESS OF ADDRESS OF ADDRESS OF	T BAND
	\$98/\$75	Vernon Downs, Vernon, N.Y., Aug. 29	15,595 20,000	Magic City Productions
	\$1,336,183			VBA, ENANITOS VERDES & OTHERS
1	\$186.30/\$19.95	Staples Center, Los Angeles, Aug. 10	12,404 sellout	Goldenvoice/AEG Live, KSSE 101.7
	\$1,314,147 \$99.50/\$29.50	COLDPLAY, ROBYN, WO American Airlines Arena, Miami,	18,266	Live Nation
1	\$1,277,710	June 29 COLDPLAY, METRONOM	sellout	States and the second
1	(\$1272,306 Canadian) \$110,47/\$49,71	Scotiabank Saddledome, Calgary, Alberta, April 18	14,463 sellout	Live Nation
Í	\$1,230,556	COLDPLAY, ROBYN, WO	LF GANG	
	\$99.50/\$29.50	Time Warner Cable Arena, Charlotte, N.C., July 3	15,509 sellout	Live Nation
	\$1,209,544	COLDPLAY, METRONOM		Carl INSCA
	\$110/\$49.50	KeyArena, Seattle, April 25	14,244 14,501	Live Nation
1	\$1,205,475 \$99.50/\$49.50	COLDPLAY, ROBYN, WO Tampa Bay Times Forum, Tampa,	15,934	Live Nation
P	100.000 490.000	Tampa Bay Times Forum, Tampa, Fla., June 28	16,830	Live Nation
		COLDPLAY, MARINA & T Palace of Auburn Hills, Auburn	15,401	Live Nation
	\$1,185,387 \$99,50/\$29,50		sellout	Ennerginese services
	\$99.50/\$29.50	Hills, Mich., Aug. 1 JACK WHITE, LUKE WIN	ISLOW-KING	
		JACK WHITE, LUKE WIN Shrine Auditorium, Los Angeles,	10,621 12,726 two shows	Goldenvoice/AEG Live
	\$99.50/\$29.50 \$699,826	JACK WHITE, LUKE WIN Shrine Auditorium, Los Angeles, Aug. 10-11 PHISH	10,621 12,726 two shows	Goldenvoice/AEG Live
	\$99.50/\$29.50 \$699,826 \$85/\$49.50	JACK WHITE, LUKE WIN Shrine Auditorium, Los Angeles, Aug. 10-11	10,621 12,726	Goldenvoice/AEG Live Live Nation
	\$9950/\$2950 \$699,826 \$85/\$4950 \$683,220	JACK WHITE, LUKE WIN Shrine Auditorium, Los Angeles, Aug. 10-11 PHISH First Niagara Pavilion, Burgettstown, Pa., June 23	10,621 12,726 two shows 12,925 23,085	

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The Barclays Center commands its site near downtown Brooklyn. The clocktower of the former Williamsburgh Savings Bank rises in the background.

Jay-Z to open Barclays Center As New York welcomes its new world-class arena



BY RAY WADDELL





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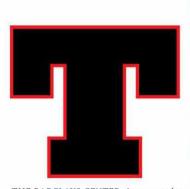
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THE BARCLAYS CENTER rises up at the junction of Flatbush and Atlantic Avenues in Brooklyn looking, in the eyes of this visitor, like it was always meant to be there.

And, with its blend of gritty, weathered steel evoking the shade of Brooklyn brownstones, and contemporary touches like its Oculus LED marquee, the new \$1 billion showplace reflects its home in a way that few venues can claim.

The arena, with a capacity of 19,000 for concerts, opens Sept. 28 with the first of eight soldout performances by Jay-Z, who grew up in the Marcy Houses, a public housing project three miles from the arena site.

Jay-Z is one of the directors of the company operating the arena and also is a partner in the newly christened Brooklyn Nets, the NBA franchise that has relocated from the Prudential Center in New Jersey to become the anchor tenant at the Barclays Center. The star personally selected the distinctive black-and-white colors for the Nets' uniform and logo.

"I wanted to make it really classic and strong—a throwback to Brooklyn and what we're about," Jay-Z told MTV News in July as he unveiled the logo and color scheme. "It's real gritty, and we're not about flash—well, sometimes. Just the roots of Brooklyn as this very bold, strong, simple logo."

(The Nets' first home game on Nov. 1 against their cross-bridge rivals the New York Knicks marks the full-time return of professional, major-league sports to the borough 55 years after the Brooklyn Dodgers defected to Los Angeles.)

The Barclays Center is the first completed part of a 22-acre development near downtown Brooklyn called Atlantic Yards, which, in the years to come, is intended to include high-rise housing, offices and retail.

Bruce Ratner, chairman/CEO of the development Forest City Ratner Cos., "had the vision of bringing sports and entertainment back to Brooklyn, and building a mixed-use development at Flatbush and Atlantic for the arena and the team, which really would be the anchor of this renaissance of downtown Brooklyn," says Brett Yormark, CEO of the Brooklyn Nets and Brooklyn Sports & Entertainment, which owns and operates the Barclays Center. "It took a little longer than expected. There was a little opposition. But I give all the credit to Bruce for persevering, having the vision and sticking with that vision." (For an extended Q&A with Yormark, see Billboard.biz.)

Development of the arena has prevailed against its critics. Opponents objected to such issues as New York state's use of eminent domain to take private property on behalf of the developers, the large scale of the arena adjacent to residential neighborhoods and what they saw as inadequate environmental reviews by the state.

None of the opposition stopped the arena's construction—or affected the touring industry's



embrace of the Barclays Center. Even by the standards of the honeymoon period enjoyed by a new venue, the lineup of acts confirmed for the venue's opening months is remarkable. Following Jay-Z's hometown stand, Barbra Streisand will play two nights in October for her first Brooklyn performance since she graduated from the borough's Erasmus Hall High School.

Also on the Barclays concert calendar: the King's Men gospel quartet; Rush; John Legend; Journey; the Smashing Pumpkins; a gospel celebration led by Brooklynite Hezekiah Walker; Russell Peters; Justin Bieber; the Who; Bob Dylan and Mark Knopfler; Juan Luis Guerra and Juanes; Neil Young; Andrea Bocelli; Sounds of Reggae; and Leonard Cohen.

Family shows will complement the concerts, including the Kellogg's Tour of Gymnastic Champions, Disney on Ice and the Ringling Bros. and Barnum & Bailey Circus. A faceoff between the NHL's Islanders and Devils, college basketball and the Golden Gloves boxing tournament also are on tap.

Barclays Center VP of programming Sean Saadeh is tasked with booking the arena well beyond its jam-packed honeymoon period, and the goal is 220 ticketed events in the first year of operation.

Of course, the venue is the first arena alternative to the famed Madison Square Garden within the city's five boroughs since, well, ever.

Saadeh is familiar with competitive markets his previous gigs were at the San Diego Sports Arena and the Jobbing.com Arena in the Phoenix market—but this is a situation unlike any other.

However, no one at the Barclays Center says they're worried about the Garden. Brooklyn's population of 2.5 million, according to the U.S. Census, would make it the fourth-largest city in America, if it weren't one of the city's five boroughs. It's a concert market in its own right, and could be viewed as a separate play from Manhattan, and certainly New Jersey.

Though the Barclays Center will bring a focus to the vitality of Brooklyn, the borough has become a cultural force during the past decade. "Brooklyn itself is a brand," Saadeh says.

As the Nets' CEO, Yormark has in many ways steered the ship, guiding the transition of the team and serving as ambassador for the Barclays Center and Brooklyn alike.

"I love the fact that Bruce Ratner and Brett Yormark are both very interested in creative programming," Saadeh says. "I knew this would be more than just booking the typical concerts, family shows and arena events. They wanted to be creative about bringing in unique events, [asking], 'How can we integrate the community into the programming?"

With that in mind, and recognizing Brooklyn's diversity, Saadeh says, "One of the first things I did was go out and identify who was one of the better—if not the best—multicultural programmers in New York, and aligned with them as a consultant for my department to look into multicultural booking, continued on >>p38



675,000 gross square feet

12,000 unique panels make up the

weathering steel façade

600 tons of steel used to create the panels

1.900

LED lights (approximately) installed within the panels to illuminate the façade at night

3,000

square-foot, 360-degree LED "Oculus" marquee, wrapping around the main entryway

18.200

seats (basketball) split approximate 50% between the upper and lower bowls, including 4,400 club seats

101

suites of varied sizes including Brownstone, Loft and Vault Suites, four party suites and two conference suites

8

retail stores accessible from the street level including the Nets Team Shop

2

novelty merchandise outlets in the arena, including two fixed stands on the main concourse and one portable location on the upper concourse

54

public restrooms

28 permanent concession stands

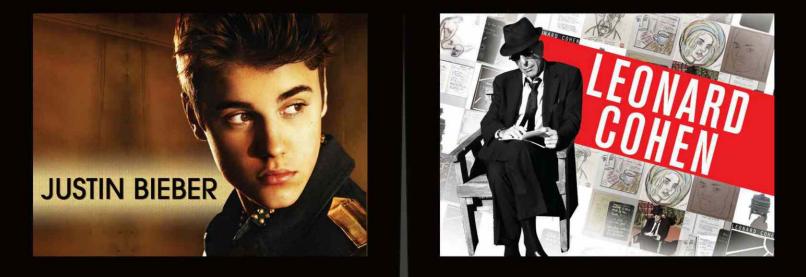
27 mobile concession carts

> 4 bar/lounges

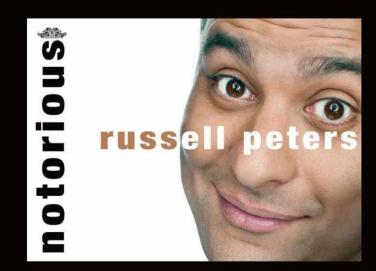
> > 3 clubs

1 restaurant

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continued from >>p36 whether that be Latin shows, Russian shows, Asian shows—everything that mirrors the Brooklyn community."

Saadeh is talking about Jackie Alvarez, who programmed such entertainment for the Garden and its associated venues for many years before setting out on her own at Jacqueline Alvarez Artistic Consulting.

Saadeh stresses that the Barclays Center isn't aligned with any specific promoter, and all programming runs through his office.

"We're a completely open building," Saadeh says. "I work with every single promoter out there, from Live Nation to AEG to Bowery Presents to Metropolitan, all of which are well-known in New York City. But there are a ton of these multicultural independent promoters that do a great job at their own venues in some cases, but also do shows at other facilities around the tri-state area."

AEG's facilities division is onboard to help open the building and manage operations.

"AEG has done a fantastic job for us operationally, and on the live side we want to do AEG shows," Saadeh says. "They've been great at bringing in shows. But Live Nation has also been great, and Bowery has been great—they've all been active with us. That's what I love about being an open building: We can have success with everybody."

Promoters see an opportunity. "We are thrilled with the introduction of the new venue in the market," says Mark Campana, co-president of North American concerts for Live Nation, which will open the building with Jay-Z. "We will look at every situation as an independent situation," Saadeh says. "We have and we will take a risk, but that's not our long-term strategy. Our long-term strategy is to work with our partners and to take calculated risks when the time calls for us on certain projects."

For some artists coming to Brooklyn, like Bocelli and Streisand, the Barclays Center is the only New York venue they'll play this fall. Other acts will play both the Garden and Barclays, with Bieber adding a third show, at the Izod Center in East Rutherford, N.J., to his route, and Rush playing Barclays and the Prudential Center. The Who, meanwhile, will play Barclays, the Garden, the Prudential Center and the Nassau Veterans Memorial Coliseum in Uniondale, N.Y.

For agents, having the new arena in the mix is welcome. "Barclays Center will give the New York area another option in terms of availability and competitive building costs," says veteran agent Dennis Arfa, president of Artist Group International, which booked Rush into the Barclays.

When Billboard visited Saadeh in July, he had 183 committed ticketed events, and by August that number had climbed to 200. In addition to anchor tenant the Nets, the arena will host a lot of hoops, starting with Kentucky vs. Maryland in the Barclays Center Classic.

There will be boxing, too, through an association with Oscar de la Hoya's Golden Boy Productions, and the family shows will be presented in association with Feld Productions.

The strength of the talent and the curiosity factor alone will drive people to the Barclays Cen-

"Promoters will have two great choices and real competition in America's No. 1 market." —Randy Phillips, AEG Live

"New York is an enormous market, and even with the number of arenas in the market, believe it or not, [open dates] can still be a problem," he adds. "They have spared no expense on the building, and we knew we needed to be a part of it. We entered into negotiations with the Barclays Center more than two years ago, and signed a booking deal for the building over a year ago. We know the place is going to be a smash."

Likewise, AEG Live, with a busy New York office, plans on being active in Brooklyn. "The lack of competition in the New York market has, over the years, turned Madison Square Garden into an 800-pound gorilla that artists and promoters felt compelled to play, even though the costs have been exorbitant," AEG Live CEO Randy Phillips says. "With the opening of the magnificent Barclays Center, we now have a clear choice where the consumer experience has been of paramount concern and the costs to a tour are sustainable."

Phillips agrees that Brooklyn can be a play on its own. "The venues in New Jersey were never a substitute for a New York City play." The area around the Barclays Center "has gone through major renewal, has become a destination location for Manhattanites and is very accessible to the other boroughs," he adds.

"When the refurbished Garden opens, with its great history," Phillips says, "the touring industry will have two great choices and, finally, real competition in America's No. 1 market."

The Barclays Center is also willing to promote in-house, as it will with the Streisand show. ter in its first year, but the goal is to extend that fan traffic well into the future.

"We want the experience at the Barclays Center to be first-class from front of house to back," Saadeh says. "Front of house, we're all going to go through 'Disney' training, and we'll deal with the customers so that they really feel welcome and want to come back."

Saadeh says that philosophy extends to backof-house. "Part of my strategy is to make sure that when promoters, agents, managers and artists come to the Barclays Center, they're going to feel the same way as the patrons," he says. "They enjoy their experience, they feel welcome, they feel like they're at home that night, with good catering and a staff that's welcoming. So when they come back the second time it's because they want to come back, not because it's New York, or due to the routing, or whatever."

For Yormark, he's not overly concerned with competition in Manhattan. "I wake up every morning thinking about how we can be the best at what we do," he says, "and I don't really think about anyone else in this market.

"We have a very special moment in time, and it's not because we're going to compete with one guy or the other," Yormark says. "It's because of being in Brooklyn, and being the first pro team back here since 1957. That is an incredible story. When you walk down Flatbush and Atlantic and you see kids wearing our jersey with 'Brooklyn' across the chest, that's when I'll know we've arrived."





Billboard toured the Barclays Center in Brooklyn this summer as construction proceeded ahead of its Sept. 28 opening night performance by Jay-Z.

The arena, designed by two firms, Ellerbee Becket and SHoP Architects, will seat about 18,200 for basketball, including home games by the Brooklyn Nets, and up to 19,000 for concerts, offering excellent sightlines.

It has 101 suites, and the All Access club area has 4,400 seats. The Vault premium area was designed with input from Jay-Z, a co-director of the company operating the arena and a partner in the Nets. The Vault has 11 suites and features concierge services from the Luxury Attache vendor network and access to the Armand de Brignac Champagne Bar.

Jay-Z is also co-owner of 40/40 Club, a high-end sports bar and restaurant that will add a location within the Barclays Center to its existing sites in Manhattan and Atlantic City, N.J.

While concerns have been raised about traffic in the already congested area around the arena, the Barclays Center will encourage patrons to arrive by public transportation.

Arena VP of programming Sean Saadeh points out that nine subway lines connect at what is now christened the Atlantic Avenue/Barclays Center stop, and the venue is adjacent to the Long Island Railroad, which plans additional service after events. Two additional subway lines are about a block away from the arena, so the building is accessible from points across the city. "We have 4,400 parking places within a half mile of the arena, but really we're trying to push people to take mass transit," Saadeh says.

For concerts, load-in and load-out will present the challenges typical to any urban arena. But the center will offer a turntable load-in design.

Trucks will enter at the Dean Street entrance and be directed to a truck elevator, where an operator will lower vehicles to the event level. At that level, trucks will drive onto a turntable. An operator will rotate the turntable to align trucks with the loading bay and trucks will then back into the bay. After delivery, trucks will enter the elevator facing out.

"We have four docks, which has never been done in an arena," says Saadeh. "We're going to take all the precautions and have all the backup to make sure that our load-ins go smoothly."

With a high steel roof that spans the arena, the Barclays Center can accommodate the production needs of anything on tour. Configurations include center stage and end-zone staging. Curtaining will transform the space into the more intimate Cushman & Wakefield Theater at the Barclays Center.

"We have floor-to-ceiling curtaining, a proscenium look and 5,000-6,000 seats a capacity [available at] only two other options in New York: Radio City Music Hall and the Theater at the Garden. Both of those are in Manhattan, and this is now another option," says Saadeh.

Ticketmaster has the ticketing contract for the Barclays Center. "We felt like Ticketmaster was the best option in this marketplace for our success, and also because there are opportunities where you can build your [customer] database," Saadeh says.

Sponsors are onboard. In addition to naming-rights partner Barclays Bank, "founding partners" for the venue include American Express, American Honda Motor Co., Calvin Klein, Cushman & Wakefield, EmblemHealth, Foxwoods Resort Casino, Geico, MetroPCS, Stolichnaya and Ticketmaster.

Other sponsorship partners include Adidas, Anheuser-Busch, Coca-Cola, Haier America, HighPoint Solutions, Long Island University Brooklyn, the New York Marriott at the Brooklyn Bridge, Sony, Tyco and the Willis Group insurance company.



BROOKLYN'S NEWEST ICON

AEG FACILITIES IS PROUD TO PARTNER WITH BARCLAYS CENTER



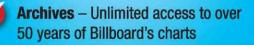


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UPFRONT

Barclays Builder Celebrates

Bruce Ratner says it's the "right time" for the new arena

Bruce Ratner is chairman/CEO of Forest City Ratner Cos., developer of Brooklyn's new Barclays Center and the 22-acre Atlantic Yards development planned around the venue. He's also a minority owner in the Brooklyn Nets, the arena's anchor tenant.

Ratner is the man, more than any other, responsible for the Nets moving to Brooklyn and, more importantly, the arrival of Brooklyn as a new center within New York for professional sports and arena-level entertainment. The journey has taken a decade, so when you ask Ratner, "Why Brooklyn?," he's ready.

Why Brooklyn?

There's no better place in the world than Brooklyn. It's got it all: food, technology, music, media. It is one of the few areas in the country that is growing population-wise, job-wise. It's cutting edge. It's what this whole country should be like, and in a way it is a microcosm of this country. And it's also a great basketball place.

Brooklyn has also become important in contemporary culture, and the Barclays Center will add a lot of juice to that process. Yes. The arena is kind of the heart and soul of this tremendous culture that has, frankly, been in Brooklyn for 150 years. It's the right exact time for it. The arena will have the Nets, shows for children, boxing, cultural events, tennis, college basketball, amazing artists from Jay-Z to

Barbra Streisand, from Brooklyn to all over this country. The amazing thing is we've already booked 200 of our 220 dates. This is the place to play.

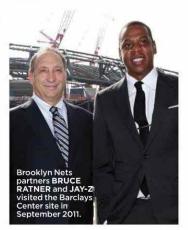
It's apparent that you feel good about where you stand with this project today.

In October it will be a decade since we began this process, and it's

been well worth it. It's great to give this to Brooklyn. Yes, it was a struggle, but it's a struggle to do anything. It's never easy to build stuff in urban areas, and that's OK, because when you get them, they're pretty special.

I've seldom seen a building with a design so integrated into the community. Clearly that was important to you.

It was very important. This could have been built in a very different way. There were originally railroad tracks there, which had to be moved at a tremendous cost, and a rail yard relocated. The Garden in Manhattan makes sense—it's the right height—but in Brooklyn, it's pretty much lowrise. We made an intentional decision to move the rail yards and basically sink [the arena] so that when you enter you're on the main concourse, half the seats are above grade and half are below grade. When you live in an urban environment, you want to have beautiful surroundings—itreally makes the experience that much better. We



really paid attention to the architecture and we had an architectural firm in SHoP, which did an amazing job. It's got the steel on the outside, which gives a certain grittiness much like Brooklyn. The colors blend in with Brooklyn, yet it's so contemporary. It has that sleek look that says, "I'm taking off into the 21st century."

It's also apparent that you wanted to keep ticket prices affordable for all events.

Like any urban area, we have all kinds of income. We have Jay-Z to thank for 50% of his tickets

OnThe

Road

WADDELL

being \$30. For the Nets, we have 2,000 \$15 seats. We're very conscious of the idea that this is the kind of venue that ought to be available to everybody. It's a little different from building an arena in the suburbs, where many have been in the past and it was a good thing at one point. But our cities have come back, and young people like to live in cities. It's

changed dramatically over the last 10 or 15 years, so it's appropriate that an arena be very urban.

How was it working with Jay-Z on this project?

Jay-Z is not only a great artist, but he's a great person. He has a tremendous ability to analyze problems and come up with answers, whether they be marketing problems or business problems. He's very easy to work with, and he's a lovely man. We had a board meeting the other day and an issue came up and we turned to Jay-Z. Itdidn't involve music, it didn't involve the marketing of clothes or anything like that, it was just a judgment question, and Jay-Z laid out a real good plan for us. But that's typical—he has tremendous skills in all areas. He's obviously an entrepreneur, but I don't think people realize that Jay-Z, with all the experience he has, is very wise.





SLOW GROWTH Chris Robinson Brotherhood carries on

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ON HIS OWN Kix Brooks returns as a solo act

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PLACE IN THE 'SUN' Cat Power talks new self-produced album

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'EYE' ON THE PRIZE TobyMac notches first No. 1 on Billboard 200

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LIFTOFF Dustin Lynch makes chart-topping debut

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INDIE BY KERRI MASON

THE LOVE BELOW

Three years after its breakout debut, the xx returns with a plan to keep building buzz from the underground up

he Internet shared a collective swoon on July 16, when British trio the xx unveiled "Angels," the first single from its highly anticipated sophomore album, *Coexist* (Young Turks/XL), out Sept. 11.

The hushed love ballad—sung in half-whisper by vocalist/guitarist Romy Madley-Croft, against a distant space guitar—was accompanied by a video, if one could call it that. The single shot was trained on a light-refracting liquid of some kind—trembling and morphing ever so slowly, and not necessarily in reaction to the music. The rainbow implied sky; the desert-colored backdrop, earth; the moving globules, water. Somehow, the xx had found sensuality in minimalism. The clip has logged more than 3 million YouTube views.

"The band had a strong idea of what they wanted," xx manager/ Young Turks founder Caius Pawson says. "Luckily [graphic artist] Davy Evans at the label had already done a similar project, so the two came together very naturally. They've done a video like that for every song on the album."

The xx—Madley-Croft, bassist/vocalist Oliver Sim and DJ/producer Jamie Smith (original member Baria Qureshi left in 2009)— released debut album xx in 2009, to nearly universal acclaim. It won the United Kingdom's coveted Mercury Prize; sold more than 380,000 U.S. copies, according to the label; and landed on yearend top 10 lists worldwide. Most recently, the album placed at No. 15 on Pitchfork's People's List poll, which asked the tastemaking site's audience to select its favorite albums of the last 15 years.

"It's overwhelming and extremely flattering," Sim says of the Pitchfork placement. "So many albums in that list mean so much to us that it's incredibly surreal to see."

Even the sales picture implies that xx has transcended its notable debut and is on its way to becoming a classic. "The first album's sales to date look surprising to many people, because it's quietly and steadily sold over a three-year period," XL head of U.S. operations Kris Chen says. "There's still a lot of life in it, and it will eventually reach 500,000 and 1 million sales points as people continue to discover it."

Smith's production turns also helped the band bob above the underground: His remix of Gil Scott-Heron's "I'll Take Care of You," with Madley-Croft supplying some additional guitar, was used within Drake's mega-hit "Take Care," making the young producer an in-demand studio star. (He's reportedly collaborating with various pop stars currently.)

But if the band felt pressure going into *Coexist*, the end result doesn't show it. The album is bolder without losing any of the xx's particular brand of delicate beauty: the use of silence and restraint, of ache rather than yell. Even when experimenting with kick drums, as on "Swept Away," nothing feels forced. It's no surprise to learn that the members were listening to a lot of Sade during recording, according to Sim.

"I suppose it's cliché to say our second album is more mature than our first, but it's inevitable since we were teenagers when we made xx," Sim says. "Our perspective on the world is different. Our approach to making the record was broadly the same—we just had a bit more experience this time, and confidence."

Chen says brand partnerships and social media onslaughts aren't part of the marketing plan for the record, which will follow the "Angels" video, in tone as well as content. "Perhaps doing things in a simple and straightforward fashion and letting the music speak is unique," he says. Second single "Chained" is going to radio now.

In October, the xx will begin a 19-show North American tour that will take it from Vancouver to Baltimore, and from traditional venues like Boston's House of Blues (Oct. 25) to uniquely theatrical ones. The band will play

two nights at New York's Paradise Theater, an old movie house in the Bronx (Oct. 26, 28); a waterside set at the Cosmopolitan Las Vegas' chic Pool (Oct. 10); and a small show at Hollywood Forever Cemetery in Los Angeles (Oct. 13) after a night at the 4,000-capacity Hollywood Palladium.

"The U.S. is full to the brim with amazing venues," says Pawson, who notes that he and the band's agent, Tom Windish of the Windish Agency, "went through thousands of them. We might have driven him slightly mad."

For Sim, who says the band is looking forward to playing "the more dance-y tracks on the album," the live show is a critical piece of the xx. "Going to see bands we love play is a very treasured experience for us, so we feel that if there's anything we can do to make our concerts special, that we owe this to our audience," he says. "We're lucky enough to be invited to play all over the world. It wouldn't be fair to be complacent and not put the effort in."

"Awards and prizes aren't the defining aspects of this band. Their success is measured in the love they get from fans," Chen says. "I watched a girl openly weeping at a show recently in the second they took the stage. That's recognition."



Sounds divine: Divine Fits-a new supergroup comprising Britt Daniel (Spoon), Dan Boeckner (Wolf Parade, Handsome Furs) and Sam Brown (New Bomb Turks) and repped by William Morris Endeavor-announced a slew of North American dates. Things kicked off at the Echo in Los Angeles on Sept. 4. On Oct. 21 at New York's Webster Hall, dark-wave synth artist Cold Cave joins the tour, which will also include a Nov. 3 stop at Pappy & Harriet's Pioneertown Palace in

Pioneertown, Calif.-a town founded in 1946 by a group of Hollywood executives who wanted to build a "living movie set" of an 1870s frontier town ... Into the wild: After finishing a string of U.K. and European dates. indie outfit Woods ventures into a North American stint, joining the Walkmen for a few shows. The tour, booked by Ground Control Touring's John Chavez, starts Sept. 26 at Atlanta's Variety Playhouse and includes stops at Yellow Barn, an Ann Arbor, Mich., arts space (Oct. 3), Portland, Ore,'s Mississippi Studios (Oct. 12) and a homecoming finale at Brooklyn's Music Hall of Williams oura (Nov. 3) ... Hey ladies! R. Kelly's cruise may have sunk before it left the dock, but the R&B star announced his Single Ladies tour, which will take him across the United States from October into early December, Kelly's first stop will be Columbia, S.C.'s Township Auditorium on Oct. 13. Other dates include Oct. 23 at Memphis' Orpheum Theater and Nov. 13 at Detroit's legendary Fox Theater ... Punch lines: Hip-hop's kings of snark Das Racist will hit the road with MCs LE1F, Safe and Lakutis for the American Rap Songs tour, booked by Moodswing's Johnny Maroney and Greg Fischman The outing starts Sept. 25 at Toronto's Wrong Bar, then winds its way through Boston's Royale on Oct. 1, Seattle's "Art Deco gem" Showbox at the Market on Oct. 10 and Los Angeles' Roxy, where it comes to a close on Oct. 14.

—Jon Blistein

ROCK BY JUSTIN JACOBS

MUSIC

ROBINSON'S FRESH JAMS

Black Crowes frontman marches on with Chris Robinson Brotherhood

n 2011, Chris Robinson Brotherhood played 118 shows before ever releasing an album, which meant concert-goers only knew one thing when they bought tickets: This was the new band of the Black Crowes frontman. And that's exactly how Robinson wanted to launch his new project. "We were in a van, loading our own gear. We played little clubs on Tuesday and Wednesday nights," he says. "That's how we introduced ourselves to people."

A year later, the band is in the midst of a run of shows stretching to December, and the plan is working. Word quickly spread around the jam band and blues scenes about Robinson's new group of psychedelic rockers, pushing it from small clubs to larger festival slots—including this month's Telluride (Colo.) Blues & Brews Festival—and a June spot on "The Tonight Show With Jay Leno." Now, on Sept. 11, the act will release *The Magic Dopo* on Silver Arrow/Megaforce Records, its second album of 2012 after June's drummer George Sluppick and Ryan Adams' guitarist, Neal Casal.

"It took us literally 12 bars, and we saw the spark of what our sound could be." Robinson says.

The group's style matured on the road, but the influences are obvious: Pink Floyd, the Allman Brothers and frequent Robinson collaborators Phil Lesh and Bob Weir. When the band finally hit the studio in early 2012 for sessions that resulted in two albums, it embraced its onstage incubation—the songs sound live and unedited, averaging about eight minutes long.

In fact, rushing in any sense seems to be the last thing on Robinson's mind: He's rebuilding his following without expectations or deadlines. "We're in our own utopian paradise," he says. "I got into music to break out of systematic thinking: 'Rock bands go there, reggae there, pop there.' America was over when the cattle barons put up the fences, but our band found a good spot of open land."



The Magic Door is the second album CHRIS ROBINSON BROTHERHOOD is releasing this year.

Big Moon Ritual.

So why Robinson's unorthodox reintroduction to the scene? Well, because he can. Two decades in a successful, constantly touring rock band earned him a degree of freedom. "You don't have to do things the way the system would allow you," he says. "Conventionalism tells you to make some demos, get some money, put out a record, play New York, Boston and Philly and see how you did. That's not interesting to me."

When the Black Crowes announced a hiatus in 2010, Robinson was already plotting his next move. By the time of the Crowes' farewell shows that December, he'd booked a gig as the Brotherhood before the new lineup was even complete. Robinson quickly assembled his group from friends and respected musicians, including keyboardist Adam MacDougall, bassist Mark Dutton, And Megaforce is willing to let him cultivate that land his way, through touring and word-of-mouth, with "releases coming when they naturally come, not just when the clock says it's the right time," Megaforce VP Missi Callazzo says. Downloads of each show are available, nurturing a community around the band's performances, akin to acts like Phish and the Grateful Dead. Though the label was also home to the Crowes, "we treat [the two bands] as completely separate projects," Callazzo says.

Free from both label restrictions and his old group's shadow, Robinson's Brotherhood is hoping to grow naturally. "I've always been the one to keep pushing forward," he says. The band's evolving cosmic rock remains his vision "as long as the planet stays on its axis but there's no counting on that."



COUNTRY BY DEBORAH EVANS PRICE

He Walks Alone

Kix Brooks strikes out solo with 'New to This Town'

fter 20 years as half of veteran hitmaking duo Brooks & Dunn alongside Ronnie Dunn, Kix Brooks is returning to solo status with the Sept. 11 release of *New to This Town* on Sony Nashville/Arista.

Although he sang lead on such hits as 1992's "Lost and Found," 1994's "Rock My World (Little Country Girl)" and 1995's two-week chart-topper "You're Gonna Miss Me When I'm Gone." Brooks' voice hasn't been on country radio in a while. "Ronnie is a great singer, and people got used to hearing him on our records," Brooks says of Dunn, who issued his own self-titled solo set last year. "From one side of things, I get a bit of a clean slate. I don't think this music is really what Ronnie and I were doing by any means. You just have your fingers crossed that people are going to at least be curious and want to hear what you are doing."

Brooks recorded nearly 50 songs before culling them down to the dozen that made the album. "When I first started playing music in college, we were playing Allman Brothers, the [Rolling] Stones and Leon Russell, as well as Willie [Nelson] and Jerry Jeff [Walker] and Johnny Cash," Brooks says. "So this is a gumbo that I've been stirring for a whole lot of years."

Brooks produced every track except for the first single/title track, which he co-produced with Rascal Flatts' Jay De-Marcus. "New to This Town" features a guest appearance by the Eagles' Joe Walsh on guitar and peaked at No. 31 on Billboard's Hot Country Songs chart in July, marking the first solo single Brooks has charted since "Sacred Ground" in 1989, when he had a deal with Capitol.

Before amicably parting ways after the Last Rodeo tour two years ago,

Brooks & Dunn charted 60 singles, including 20 No. 1s, and won multiple Academy of Country Music and Country Music Assn. awards. Brooks' longtime manager, Clarence Spalding of Spalding Entertainment, says that even with such a track record, rebooting an established act is difficult. "I was with them for 19 years. We just had this fabulous run," he says. "Then you decide that you want to stop being a duo and now we're going to be solo acts. It doesn't matter that you sold 30plus million records and had umpteen No. 1s. Now you're standing on your own. There's a lot of history there, and you're always compared to what Brooks & Dunn did. It's a challenge."

Brooks is tackling this challenge with a packed promotional schedule. He will appear on "Good Morning America" on Sept. 12, ABC's "CMA Music Festival: Country's Night to Rock" on Sept. 17 and on repeated airings of "Noteworthy on the Opry: Men of Country" on the GAC channel this month. Starting Sept. 4, Amazon began streaming the album and continues until street date. Meanwhile, AOL's the Boot is posting an exclusive "Kix on Kix" video in which Brooks interviews himself about his new album.

Brooks also hosts the syndicated radio show "American Country Countdown." He co-owns Arrington Vineyards, a popular winery south of Nashville. Plus he's formed a film production company that has four releases in the pipeline, including "To Kill a Memory," a western based on a song Brooks and Randy Houser wrote, and in which Brooks has the leading role.

Despite this full plate, Brooks is pushing the album with the enthusiasm of a new artist. "He went into it with the attitude that we're going to do everything that is asked of us, just as if I was managing a new act," Spalding says. "And Kix has done all of that—every radio show, every interview. There's nothing that Kix said 'no' to."



Fueled by TV exposure and high-profile collaborations, Dragonette heats up with independently released third album

The audience at the "Good Morning America" concert series, staged in New York's Central Park, took shelter under umbrellas and hooded slickers. But the mid-July rain slid right off Martina Sorbara. Pairing jean shorts with a motorcycle jacket, and long bangs with two partial side shaves, Dragonette's red-lipped lead singer looked every bit its dual-natured namesake—a sprightly, poppy fire-breather.

"I was so relieved when I heard it wasn't in a TV studio. That's where I turn into a robot," Sorbara said the day before. "As far as I'm concerned, we're playing a Central Park morning concert, and it's going to be fun."

The ABC show usually features acts more recognizable than Dragonette on its nationally televised concert series, like Counting Crows, Brad Paisley and Demi Lovato. But the continued momentum of a 2-year-old song—not even its own—got the Canadian three-piece the high-visibility gig, and has opened other significant doors.

"Good Morning America" often played "Hello," DJ/producer Martin

Solveig's worldwide dance-pop hit featuring Dragonette (and Sorbara's quirky vocals), on bumpers going in and out of commercial breaks. Since its release in 2010, the track has been featured in several ad spots, including a memorable one for Trident Gum; garnered more than 24 million views for its official video on YouTube; and went platinum in seven countries (and gold in the United States). After checking out more of its music, "Good Morning America" invited the band to perform "Hello" and "Let It Go." the first single off its third album, Bodyparts, out Sept. 25 on its own Dragonette Inc.

"This band has lots of weird fans like that, who we don't know and find out about as happy surprises," manager Neil Harris says.

Dragonette—Sorbara, bassist/producer Dan Kurtz and drummer Joel Stouffer—took the hard road to independence through a major-label deal with Mercury that fell apart in 2010, after the label opted not to give stateside releases to the band's first two albums, 2007's *Galore* and 2009's *Fixin to Thrill*,



licensing them instead to New Yorkbased indie I Surrender.

"It petrified us a little. You like all these people, and they like you, and nothing you want to happen happens," Sorbara says. "We felt this [independent] option was much more suited to the kind of career we want to have, as opposed to getting into another scary relationship. Through the experience of trying really hard to keep moving after parting ways with Mercury, we learned all the ropes of doing it ourselves. Why not keep going?"

The band's DIY move was further empowered by excitement around "Hello" and other collaborations with big EDM names, like "Fire in Your New Shoes" with Kaskade. The tracks upped Dragonette's profile internationally and introduced other lucrative opportunities. "There's a business around hit records around the world," Harris says. "It's like, 'Play my nightclub in Manila for this corporate sponsorship.' Things like that were good and put money in their bank account, helping fund the new record and all the indie promotion people we hired."

The collaborations also made Sorbara an in-demand topline writer and performer. Harris says she receives two to three tracks a day to potentially write to. "I love the opportunity," Sorbara says. "Not only do you have the chance to jump outside of your creative circle, you get to jump into somebody else's mind." She's currently working on "one or two" such songs, Harris says, before the release of *Bodyparts*. "She'll only do it if she loves it and feels inspired by it."

With an album full of its own music just as snarky and danceable as "Hello," Dragonette might finally take the United States—this time, on its own terms. The band sets out on a two-week, 15-date coastal U.S. tour on Sept. 11, starting in New York and ending in Seattle. Presales "were way better than anybody expected," Harris says, "and way better than before 'Hello.'"



4), she literally acts as her own drummer—as well as guitarist, keyboardist and everything else—as the only instrumentalist on the 11-track LP. While the album, particularly lead single "Ruin," is more upbeat in tempo, the lyrics find Marshall in downtrodden form, referencing her recent breakup from actor Giovanni Ribisi and comforting an anguished friend on "Nothin' but Time," a duet with lggy Pop. Marshall, 40, will tour with an all-new band starting Oct. 18 in Ithaca, N.Y. The singer spoke from her home in Miami about calling the shots with her new sound, her love of covers and her "family"-like relationship with Matador.

Chan Marshall, aka Cat Power, has moved to

the beat of her own drum as an artist, delving

into moody folk-rock on 1998's Moon Pix, stark

chamber pop on 2003's You Are Free, Memphis

blues on 2006's acclaimed The Greatest and

covers on 2008's Jukebox and Dark End of the

Street. But on her newest, Sun (Matador, Sept.

1 You played all the instruments and produced all the songs on *Sun*. What made you go the DIY route? I've never had a producer because I've always been very stubborn during the recording experience. Before, it was like recording as a means to an end, and my end was to be on tour. Recording an album never made me money, so I never put a lot of depth into it. But this time felt like a multi-

weight championship title because I was being told by other people that I needed producers and that I needed management and that I needed a band. So this was in a way the most liberating experience and the most challenging.

2 The album is more rhythmic and beatdriven than your previous work. What inspired that?

I had written at the Boat Studio [in Silver Lake] when I moved to Los Angeles, like a half-mile from my ex-boyfriend's house, and I wrote all these songs there that I was going to record as well. I played them for someone and that person was like, "These are depressing. They sound like old Cat Power." So then I didn't work for eight months, but when I went back into the boat I didn't touch a guitar or piano, because that's what the other recording that I'd made sounded like The onlyotherinstruments that were available were the drum set and different synthesizers and keyboards, and turning them on became the

first sounds from Sun.

3 You're taking Sun on the road this fall. What kind of band will you take with you, and how will you reconcile touring the East Coast as a warm-weather fanatic?

I have a new band, and they're four girls and one guy. We've been practicing and we start touring in October. And I have some great clothes from cool labels like Acne—eight pairs of jeans, leather jackets, all new stuff—so I'm ready for the cold. [laughs]

4 You're known for your love of covers. Can we expect any on this next tour? I would love to do Jay-Z's "My 1st Song" [from *The Black Album*]. I'd like to do another covers record: *Blood on the Tracks*. Just record every song on the record, duetting with Bob Dylan.

5 You originally wrote "Nothin' but Time" in hopes that David Bowie would sing it with you. How did Iggy Pop come to do it?

I wrote that song for my friend, who just turned 15, but when she was 12 she was having a hard time. She had fallen in love with the Ziggy Stardust record—there's a line in [my] song, "Do you need to be a superhero?" I asked David Bowie and Iggy Pop because of [their work together in the '70s and Bowie's] *Heroes* record. David said "no" and Iggy said "yeah." I wanted them to sing together.

6 As your music and creative independence have grown through the years, how has your relationship with your longtime label Matador changed?

Matador reminds me of what I guess a family is like. They give a lot of support and open communication, and I'm not used to that. It's definitely a good learning experience, I think, on their side as well. Knowing that I'm justone person, it's difficult for them at times. They're like family to me, but at the same time I have to protect myself and my creativity.

ALBUMS

BOB MOULD

Silver Age Producer: Bob Mould Merge Records Release Date: Sept. 4

Bob Mould has spent so much time pondering his past lately-first with last year's "See a Little Light" memoir, then with Merge's reissue of the Sugar catalog-that one might expect his latest solo album to sound like a book report. It doesn't: On Silver Age the former Hüsker Dü frontman, now 51. exchanges the creaky folkrock settings of District Line (2008) and Life and Times (2009) for a supercharged hard-pop attack that should please fans of Foo Fighters, who recently took Mould on the road and invited him to contribute to their Grammy Award-winning album, Wasting Light. As he did in Sugar, Mould coats the candied melodies of "Steam of Hercules" and "Round the City Square" in layers of guitar fuzz. Elsewhere, "The Descent" gets extra sweetening from Mould's stacked vocal harmonies. Yet thanks to crisp drumming by Superchunk's Jon Wurster, the music maintains a forward momentum that lends cre-



THE KILLERS Battle Born Producers: various Island Records

Release Date: Sept. 18 The Killers covered an impressive amount of ground in pop music across their first three albums. But on Battle Born, the Las Vegas quartet apparently decided it was time for some consolidation. The 12-track

set touches on bits of its predecessors—the new wave pomp of *Hot Fuss*, the brawny rock of *Sam's Town*, the '80s-leaning bravado of *Day & Age*—with a few new tricks along the way. But the tone is serious and occasionally somber. Frontman Brandon Flowers grapples with nostalgic melancholia on more than a few songs, including "The Way It Was," "Here With Me" and the melodramatic "A Matter of Time." Those sit alongside rousing fare like the opening call to arms "Flesh and

Domino

Release Date: Sept. 4

The aural circus is back in

town-with a full cast this

time. The return of Josh "Dea-

kin" Dibb on Animal Collec-

tive's latest studio excursion.

Centipede Hz, marks the first

time the original quartet has

been together on record since

2007. The group makes up for lost time by crashing hard into

the opening "Moonjock," with synthesizers trolling under-

neath a pounding percussive

tattoo that drives a rhyth-

mic melody and sentimental

memories about childhood

road trips spent listening to

the radio. That's just the be-

ginning of the 11-track set's

textured, carefully arranged

soundscapes that layer the

troupe's avant experimental-

ism with arty pop conceits

that border on the neo-prog

and sonic ornamentation

that makes headphones (not

earbuds, kids) required. The

swirling "Today's Supernatu-

ral" lives up to the "bionic

hee-haw" referenced in its

lyrics, while the tribal energy

of "Wide Eved" and "Pullevs"

complement the smoother

flow of "Father Time" and

the mechanical metaphys-

ics of "Monkey Riches." But

for all of its carefully detailed

dence to Mould's self-description in the bruising title track: "Never too old to contain my rage."—*MW*

ANIMAL COLLECTIVE Centipede Hz Producers: Animal

e- Collective, Ben H. Allen III

BOB DYLAN Tempest Producer: Jack Frost Columbia Records Release Date: Sept. 11 Once again, Bob Dylan has made an

album strong enough that his fans will need to revise his discography's pecking order; it's among his 15 best. Stronger lyrically and more diverse musically than his last effort, the blues-based Together Through Life (2009), new album Tempest leans on the styles that inspired Dylan early on: folk-rooted story songs filled with history and tragedy, the blues and '50s rock'n'roll. The title track is a 13-and-a-halfminute detailed recounting of the sinking of the Titanic, told Chaucer-like in a musical marriage of Dylan's "Hurricane" and "Sad-Eyed Lady of the Lowland." It's a breath-taker. Backed by his working band along with guest guitarist/ accordionist David Hidalgo, the album has an airy, human feel, making Tempest more the chronicle of a performance than a laboriously assembled album. The grandfatherly growl in Dylan's voice has deepened to the point that when he speaks of approaching storms, departing trains and pending death, he becomes an otherworldly figure. Rich in stories and some piercing couplets, Tempest hits high marks on the seven-minute "Tin Angel," the edgy "Pay in Blood" and the grinding blues-rocker "Narrow Road."-PG



Bone," the charging first single "Runaways," the country rocker "From Here On Out" and the Americana-flavored title track, an anthem muscled up with a vocal chorale and strings. And some of the album's highlights wear their influences openly and unapologetically: "The Rising Tide" would fit comfortably on most Cars albums, while the low-key "Heart of a Girl" sounds like how a young Bruce Springsteen would have approached the Velvet Underground's "Sweet Jane."—GG

arrangements, *Centipede Hz* also boasts a live, organic attack that makes the album sound as muscular as it is ambitious,—*GG*

CAT POWER

Producer: Chan Marshall Matador Records



Release Date: Sept. 4

In the unlikely event that

anyone reading this review

doesn't already know, Sun

is Cat Power's first album of

original material in six years

and was recorded in the wake

of singer Chan Marshall's

breakup with her longtime

boyfriend, actor Giovanni

Producers: Claes Björklund, Jonna Lee To Whom It May Concern/ Cooperative Music

Release Date: Sept. 4

The music is only one element of iamamiwhoami: The Swedish audiovisual project/band started as a YouTube sensation, releasing a series of evocative clips before even identifying itself. The starkly colored videos show frontwoman/mastermind Jonna Lee in environments natural and industrial: decked out like Princess Leia in a Lady Gaga-esque white room, dancing with some wooly Maurice Sendak-like creatures that left-field dance-pop heroine Róisín Murphy would love or emoting on mountaintops and beaches. The sounds of debut album Kin ring just as many bells: There's Cocteau Twins' shimmery 4AD funk on "Play." the dirge synths of current goth-house star Purity Ring on "Idle Talk" and shades of synth-pop voices from Kate Bush to Oh Land throughout. Lee belongs in such lofty company: iamamiwhoami comes to us a fully formed new creation, just eerie enough to make us question singing along-which is unavoidable. When she chants "Come on/Just kill this" on album standout "Kill," whether it's a relationship, a soul or a fly, one can't help but feel the dread --KM

Ribisi. The latter fact probably informs the sound of this album more than the former: After the Memphisspawned warmth of 2006's The Greatest and the followup covers album Jukebox (2008), Sun is darker-pretty but often brittle and angular like her earlier albums. There are several upbeat tracks ("Cherokee," "Ruin," "Manhattan") but it's often eerie, with loads of echo and dark corners with strange percussion and electronic sounds. The set is also deceptively sparse: There are often few instruments but Marshall has piled on so many vocal overdubs that the songs sound much bigger than they actually are. Sun isn't as cuddly as The Greatest, but it finds Marshall continuing to evolve as an artist in intriguing and unexpected ways.-JA

CHRISTIAN

TOBYMAC Eye on It

Producers: various ForeFront Records Release Date: Aug. 28

Since his early days in the pioneering rap-rock trio DC Talk, Toby McKeehan (aka TobyMac) has been one of Christian music's most innovative and visionary artists. On his fifth album, Eye on It, the Grammy Award-winning impresario delivers with a lyrically substantive 12-song collection that blends rock, pop and hip-hop into an intoxicating musical cocktail. The set opens with the ingratiatingly catchy "Me Without You," and the title track is an explosive, in-your-face tour de force that is sure to be a concert favorite. "Forgiveness" is a compelling midtempo that features rapper Lecrae. Group 1 Crew's Blanca adds to the party atmosphere on "Unstoppable." while Jamie Grace guests on the sunny, island-flavored "Favorite Song." TobyMac's son. Truett, who contributes the smile-inducing "Mac Daddy," shows the apple doesn't fall far from the tree. TobyMac takes the Christian genre bevond the walls of the church. and Eye on It will continue to broaden perceptions about faith-based music.-DEP

-REVIEWS-

SINGLES



BRANDY

Wildest Dreams (4:28) Producer: Tha Bizness Writer: S. Garrett Publishers: various Chameleon Records/RCA

Where "Put It Down," the Chris Brown-assisted lead single from Brandy's often-delayed fifth studio album. Two Eleven (out Oct. 10), is a bit preoccupied with current trends, follow-up "Wildest Dreams" is a return to the vocal-driven, beat-conscious formula that made songs like "I Wanna Be Down," "Sittin' Up in My Room" and "Full Moon" some of her biggest and best hits. The song finds Brandy reflecting incredulously on a new love ("Never in my wildest dreams/Did I think someone could care about me") with a third-person reference thrown in for good measure ("Just wanted someone real to love me for me/Just Brandy"). Production duo Tha Bizness surrounds her with live drums, twinkling piano and even a few flutes for a warm, "What's the 411?"-era Mary J. Blige sound that suits her well. As a more fitting representation of Two Eleven's '90s R&B sound, "Wildest Dreams" could be the single that helps re-establish Brandy's place on the charts, after 2008's underperforming Human.--AH

DANCE

KRISTINE W. Everything That I've Got (2:15)

Producers: Kristine Weitz, Lee Dagger, Marc Jackson Burrows

Writers: K. Weitz, L. Dagger, M. Jackson Burrows Publishers: various

Fly Again Music To kick off her forthcoming New & Number Ones best-of. one of Billboard's most-decorated dance divas (16 No. 1s

on the Club Play chart) makes



The bass wobble that has become a defining charac-

teristic of modern electronic music is a fickle thing: Those rattling pulses typically favor excess over the sensation of a subtle pulse. With the sound's ubiquity in EDM, it's no surprise that the wobble has entered the rock realm, most recently on "Madness," the first single from Muse's new album, The 2nd Law. Though the bass here is a tad flatulent, Muse thankfully displays great tact with its core, letting the

body say hey!" coda that caps off this brief but memorable single is universal enough for the dancefloor. With little trouble, "Everything That I've Got" may very well qualify as both "new" and "No. 1" in no time at all.-AH

ROCK SMOKE & JACKAL No Tell (3:38)

Producers: Smoke & Jackal Writers: Smoke & Jackal Publishers: McFearless Publishing obo Silent but Violent Publishing, administered by Bug Music/EMI Publishing (BMI) RCA Records Nashville rock quartet Kings

of Leon sell out the world's biggest arenas while writing some of the downright filthiest songs in modern rock. "No Tell," the first single from Smoke & Jackal (a side project featuring KOL bassist Jared Followill and Mona frontman Nick Brown), is the musical inverse to KOL's white-hot Southern rock-it's minimal, fragile, almost innocent, with a lullaby-styled refrain and glistening layers of electric guitar chime. But those soothing textures are juxtaposed with lyrics more awkwardly sexual than anything KOL has

ever attempted: "She only came to give some head." Brown sings with a surprising lack of machismo and his

PALOMA FAITH

Picking Up the Pieces

Writers: P. Faith.

W. Hector, T. Powell

Publishers: various

Producer: Nellee Hooper

"Picking Up the Pieces," off

British songstress Paloma

Faith's second album, Fall

to Grace, is a sweeping

ballad that tells the tale of

aching paranoia about a

lover's lingering ex. With

vulnerable words like, "Do

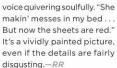
you wish I was a bit more

like her? Am I too loud?/I

play the clown/To cover up

(4:04)

Epic



all these doubts," Faith's attempt to balance a mega-ballad's big moments with a sense of

intimacy ultimately succeeds because the singer manages to express those minuscule and epic

moments with uniform emotion. Faith's lovelorn lyrics make for a gorgeous track-her voice

soars above her contemporaries, across lush strings and a choir of echoing backing singers.

It makes sense that "Picking Up the Pieces" is Faith's highest-charting single to date-and,

HIP-HOP DaVINCI FEATURING

FREDDIE GIBBS MYOB (3:12) Producer: Al Jieh

Writers: J. DeVore, F. Tipton, A. Jieh

Publisher: not listed SWTBRDS

Following the release of his solid Feast or Famine EP last year, DaVinci has drafted another rising underground star, Freddie Gibbs, for the first cut off of his forthcom-

LEGEND & CREDITS

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

CONTRIBUTORS: Jem Aswad. Jon Blistein, Phil Gallo, Gary Graff, Andrew Hampp, Jason Lipshutz, Kerri Mason, Deborah Evans Price, Ryan Reed, Lindsey Weber, Mikael Wood ing full-length, The MOEna Lisa, "MYOB" (an acronym for "mind your own business") is blessed with a fluttering showcase of drums and a healthy smattering of bass from Al Jieh of Drums & Ammo, It's a thick, opulent beat, and both MCs pounce upon it, filling these three minutes with grimy rhymes and hard-nosed codas. Before Gibbs slides into view with his gangster slang, Da-Vinci lands the most memorable line: "Feel good to finally cash out/Pam Grierlooking bitches wanna pull my shaft out!" "MYOB" isn't a game-changing single for DaVinci, but it's another step in the right direction for the

promising rapper.-JL 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.



own journey from a girl with a dream to a major-label recording artist. "Came here to the city/With nothing but my luck/Couldn't find my place/ Couldn't make a buck," Kristine W. sings atop a rubbery dance beat that brings to mind Fedde Le Grand's "Let Me Think About It." Though the story is personal, the "Every-

nostalgic reference to her



sound take center stage and settle. That bass wobble serves as the foundation upon which frontman Matthew Bellamy croons, a guitar ticks and those harmonies soar, leading to a "drop" that's less of a dubstep freakout and more of a U2-esque rock catharsis. If this is the brave new world of bass, Muse makes a solid case as to why, and how, rock can get involved -- /B

perhaps, her proper introduction to the United States.-LW

MUSIC HAPPENING NOW



CHRISTIAN BY DEBORAH EVANS PRICE

In The Driver's Seat

TobyMac keeps cruising with No. 1 Billboard 200 album and No. 1 Christian single

obyMac may describe his eclectic, multigenre fusion as "music for the minivan," but it's proved to be a supercharged vehicle that consistently drives him to the top of the charts. "Me Without You," the lead single from *Eye on It* (Aug. 28, Forefront Records), becomes his fifth No. 1 on Billboard's Christian Songs list while the album tops the Billboard 200, selling 69,000 copies, according to Nielsen SoundScan.

Eye on It becomes the first Christian album to top the Billboard 200 since LeAnn Rimes' You Light Up $M\gamma$ Life—Inspirational Songs snagged the top spot in 1997. It's only the third Christian album to claim the Billboard 200 throne.

"There really isn't anyone else like Toby in Christian music. He has an incredibly broad fan base," EMI Christian Music Group VP of marketing David Sylvester says. "When you look at the demographics of his fans, it's young kids, their parents, teens and up. He communicates authentically to people wherever they are in life, which speaks volumes about his artistry."

The five-time Grammy Award winner began his career as Toby McKeehan, one-third of pioneering Christian rap/rock group dcTalk, before going solo with *Momentum* in 2001. He's followed with three studio albums, including 2010's *Tonight*, which spent seven weeks at No. 1 on the Christian Albums chart, as well as three remix projects, a live album and a Christmas collection.

Eye on It, his fifth studio set, features some of TobyMac's most personal work yet, including "Family" and "Made for You," inspired by his wife, Amanda. "I'm coming to realize what I'm going through can't be that much different than what everyone else is going through," he says. "The valleys and mountaintops in my life can't be that much different—different names and different faces, but my personal experiences actually communicate to other people. I don't think I had the

confidence to believe that before."

"Me Without You" is definitely resonating with his audience. TobyMac describes the song as a summer jam with a message. "It's about [living] without the absolute love of your life in my case, the Lord," he says. "Sometimes to realize what you have in a relationship, you have to think about what you'd do without it."

Eye on It features several special guests, including rapper Lecrae on the soulful "Forgiveness." Jamie Grace—who won the Gospel Music Assn.'s 2012 Dove Award for new artist after signing to Gotee, the indie label TobyMac founded in 1994 with partner Joey Elwood—appears on "Favorite Song." TobyMac's 14-yearold son Truett, who made his recording debut with dad at age 3, contributes to the upbeat "Mac Daddy."

"Every time he releases a record, he raises the bar," Sylvester says. "He has an uncanny ability to blend elements of pop, rock, soul and hip-hop into something totally unique, and this record is no exception."

Since going solo, TobyMac has placed 20 singles on the Christian Songs chart, and his genre-bending sound has carried him beyond the usual avenues available to Christian acts. He's appeared on "The View" and made streetweek visits to "Fox & Friends" and "Good Morning America." His music has been featured on Major League Baseball's "30 Clubs in 30 Days" series, the Golf Channel, ESPN, the NFL Network and in numerous films and TV shows.

Always a road warrior, TobyMac will headline the Winter Jam West Coast tour and his own *Eye on It* run with Grace and Chris August this fall before embarking on the Hits Deep tour, featuring Grace, August, Group 1 Crew and others, in December. "[It's] a tour I've been dreaming about," he says. "We came up with this concept of going back to a Motown revue, where a bunch of artists share one band. My Diverse City band is going to play, and it's going to be a night of hits."

SUMMER LOVE

'Call Me Maybe' is Billboard's Song of the Summer

Hey, we just met her, but this doesn't seem so crazy: After a season of pop culture ubiquity, Carly Rae Jepsen's "Call Me Maybe" tops Billboard's Songs of the Summer chart, presented by Pepsi. (The tally is based on cumulative performance on the Billboard Hot 100 from Memorial Day through Labor Day.)

The Canadian pop singer's maiden American hit spent nine weeks atop the Hot 100. After fellow Canadian Justin Bieber revealed his affinity for the song on Twitter, its popularity surged, spurring viral covers by everyone from the allmale Harvard baseball team to President Obama (thanks to digital ingenuity that prompted a mashup of its lyrics culled from his speeches). Jepsen is the first artist to claim top Song of

the Summer honors with a first Hot 100 entry



since Katy Perry won the mantle in 2008 with "I Kissed a Girl." In the Songs of the Summer chart's 28-year archives, only two other women have earned the accolade with debut Hot 100 hits: Christina Aguilera ("Genie in a Bottle," 1999) and Mariah Carey ("Vision of Love," 1990). —Gary Trust

> (OBYMAC: LEE STEFFEN: JEPSEN: URI SCHANKER/GETTY aSSION PIT: JASON NOCITO, TACO: #2012 TACO BELL

Billboard's Top 10 Songs Of The Summer 2012

RANK	TITLE	ARTIST
1	"Call Me Maybe"	Carly Rae Jepsen
2	"Payphone"	Maroon 5 featuring Wiz Khalifa
3	"Somebody That I Used to Know"	Gotye featuring Kimbra
4	"Wide Awake"	Katy Perry
5	"Lights"	Ellie Goulding
6	"Where Have You Been"	Rihanna
7	"We Are Young"	Fun. featuring Janelle Monáe
8	"Titanium"	David Guetta featuringSia
9	"Starships"	Nicki Minaj
10	"Whistle"	Flo Rida

Billboard's No. 1 Songs Of The Summer 2002-11

YEAR	TITLE	ARTIST
2011	"Party Rock Anthem"	LMFAO featuring Lauren Bennett and GoonRock
2010	"California Gurls"	Katy Perry featuring Snoop Dogg
2009	"I Gotta Feeling"	The Black Eyed Peas
2008	"I Kissed a Girl"	Katy Perry
2007	"Umbrella"	Rihanna featuring Jay-Z
2006	"Promiscuous"	Nelly Furtado featuring Timbaland
2005	"We Belong Together"	Mariah Carey
2004	"Confessions Part II"	Usher
2003	"Crazy in Love"	Beyoncé featuring Jay-Z
2002	"Hot in Herre"	Nelly



COUNTRY BY DEBORAH EVANS PRICE

Angels And Airwaves

Young country act Dustin Lynch scores big debut by going back to basics

ustin Lynch has good reason to celebrate. Fueled by the top 10 single "Cowboys and Angels," he became the only new male artist to have his debut album enter at No. 1 on Billboard's Top Country Albums chart in 2012. The self-titled Broken Bow Records set, released Aug. 21, is No. 5 this week, while the single climbs to No. 8 on Hot Country Songs.

"It's a dream come true," says the Tullahoma, Tenn., native, who moved to Nashville right after high school. "I've been reaching for this branch for nine years, and I'm finally on top of it. I'm hanging on for dear life now."

"Cowboys and Angels" has sold more than 544,000 downloads, according to Nielsen SoundScan, and exceeded 1.2 million views on You-Tube "It's a universal love story and we wanted a lyric that everyone could relate to," Lynch says about the emotional song penned with Josh Leo and Tim Nichols, "Folks are making it a part of their lives."

BBR Music Group senior VP Jon Loba attributes the song's success to Lynch's unique voice and work ethic and the track's ability to fill a void at country radio. "Right now, the format is much like it was in the early 1990s-there's an AC element on one side, an outlaw element on the other," Loba says. "We were really missing the middle. I've heard one programmer after the other describing this as a 'big freight train of a

song,' heading right up the middle. It fed the core listeners who weren't attracted to extremes, and those who were just tired of them. It's a backto-basics type of song."

Produced by Brett Beavers and Luke Wooten, the album features 12 songs, plus a bonus track, "Your Plan." "I wrote almost 300 songs for this record and listened to a thousand more," says Lynch, who wrote or co-wrote 10 of the songs. "The 13 that made it in have something special, and they all floated to the top. My favorite albums-the ones I keep playing in the truck-take me somewhere, so that's the kind of record that I wanted to make."

Though Broken Bow is pushing "Cowboys and Angels" toward the top of the chart, the label has already identified the next single as the uptempo "She Cranks My Tractor." "We showed the serious depth of Dustin on 'Cowboys and Angels,' and the next single shows his playful side," says Loba, who originally signed Lynch to Valory Music during his tenure with Big Machine Label Group, and took the artist with him when he joined Broken Bow.

"Your Plan" features thoughtful lyrics about surrendering to God's wishes when life seems out of control. Loba recalls Lynch calling to play it for him. "I heard the song and had to pull over to the side of the road, because tears started streaming down my face," Loba says. "It

deals, but Lynch is happy to have finally reached this pivotal point in his career. He's also kept busy on the road, selling out such ven-

spoke to me. Everybody can relate

to that at some point in their lives."

ues as Boots N Buckles in Tampa,

Fla., and packing Nashville's 12th

& Porter for "Listen Up," a special

It took a few years and two label

show that aired live on CMT.com on Sept. 4. However, Lynch seems most excited about a hometown gig scheduled for Sept. 29.

"It will be great to go back with a song on the radio," Lynch says. "I'm already looking forward to making another album, seeing where we can take the next one, and how we can evolve."

PASSION FOR TACOS

Taco Bell campaign spurs Passion Pit's Hot 100 debut



profile TV commercials have helped boost the chart positions of altrock acts like the Lumineers (Bing), Alex Clare (Internet Explorer 9).

Neon Trees (Buick) and, most powerfully of all, fun. (Chevrolet). This week, Passion Pit becomes the latest act to benefit from an ad's FM radio-like power to affect sales.

A commercial for Taco Bell's Doritos Tacos Locos features the Columbia indie-pop outfit's "Take a Walk," from recent release Gossamer. The spot garnered enough exposure during its first week of airtime to help earn the group its Hot 100 debut, as "Take a Walk" steps in

at No. 99. The song recorded an 88% boost in digital sales, to 15,000 copies the week ending Sept. 2, according to Nielsen SoundScan, and also moves 16-15 on the Alternative chart.

The synch is more than just a one-off foray into indie and alternative rock for Taco Bell, however. Since creating the Feed the Beat music program in 2005, the fastfood chain has gifted hundreds of indie musicians with \$500 gift cards to help fuel them on the road, sponsoring events at music festivals like South by Southwest and Lollapalooza in more recent years. But earlier this year, Taco Bell took its indie-rock support further by incorporating music from Feed

the Beat bands into multiple commercials for its "Live Mas Now" campaign, featuring current tracks from groups like Dale Earnhardt Jr. Jr. and the Gay Blades.

For Brian Niccol, chief marketing and innovation officer at Taco Bell. connecting with up-and-coming musicians goes hand in hand with the company's daily outreach to young consumers. "I'm not going to put the wrong vibe in our ad," Niccol says. "If I'm putting in music that is forward-looking, it helps us be one step ahead. We want to be a relevant part of culture-you never want to be your father's Oldsmobile. And partnering with these bands really keeps you always 20-something."

In the case of Passion Pit, a longtime member of Feed the Beat. "we're big fans," Niccol says. "And with their record out we wanted to make our fans even more aware of their music. We will continue to 'live mas' by providing more outlets for musicians to be heard."

The extra exposure should help give the band a boost as its heads into a packed fall tour that will include headlining gigs at Los Angeles' Hollywood Bowl; Washington, D.C.'s 9:30 Club; and an appearance at Australia's Parklife Festival. The group canceled a handful of dates this summer so frontman Michael Angelakos could work on "improving my mental health." but was back on the road to play Lollapalooza in August and, just last week, Budweiser Made in America in Philadelphia.

-Andrew Hampp

BUBBLING UNDER

>>>RUMER HAS IT

DUSTIN LYNCH'S

After her retro-sounding debut album, Seasons of My Soul, reached No. 46 on the Billboard 200 in February. British singer/songwriter Rumer returned with Boys Don't Cry, a covers set of '70s songs penned by male writers. The latter album's "Sara Smile" (RRP), an update of Hall & Oates' 1976 smash, is approaching the Adult Contemporary chart, with WRSA Huntsville, Ala., leading with 23 plays during the Aug. 27-Sept. 2 tracking week according to Nielsen BDS. "I love finding old songs and polishing them up," Rumer told Billboard earlier this year. "It's about passion for other people's work."

>>>DIAMOND **RINGS SHINE**

With striking visuals that match the synth-pop hooks of his music, one-man act **Diamond Rings (aka John** O'Regan)-who echoes vintage Depeche Mode-is prepping the release of his second Astralwerks album, Free Dimensional (Oct. 22). Diamond Rings' current single, "I'm Just Me," is percolating under the Dance Club Songs chart and is certain to be featured when his tour with Stars starts Sept. 20. His solo tour launches Oct. 14.

>>'LONG TIME' COMING

Sibling trio High Valley closes in on Hot Country Songs, as "Love You for a Long Time" sports spins at 31 of the 125 stations monitored by BDS for the chart, Brothers Brad, Bryan and Curtis Rempel were raised in a Mennonite settlement in Canada and enlisted fellow Alberta native Paul Brandt to co-produce their third album, Love Is a Long Road, released in Canada on June 12. (A U.S. release is pending.) The single is being worked to U.S. country stations by Phil Vassar's Rodeowaye label.

>>>'LIFE' BEGINS FOR BEATKING

BeatKing's "U Ain't 'Bout That Life" (C3) continues to gain traction below Hot R&B/ Hip-Hop Songs. The track previews his highly anticipated mixtape, to be hosted by DJ Drama, DJ Scream and Go DJ Alo. KBXX Houston played the song the most during the chart's tracking period (30 times), according to BDS.

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

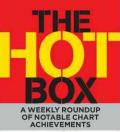


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INDIE ALANIS

enters at No. 5. It's her first set Warner Bros. Havoc also becomes her first No. 1 on the

ART THOU IN TOP 10?

Albums with The Singer, Art 10 on a Billboard chart since 1981, when the song "A Heart in New York" reached No. 10 on the porary list



CLUB USHER

Usher claims his first No. 1 a lead artist on Dance Club e previously hit the top as a ancer" in 2011. As a lead, Ushe

Owl City and Carly Rae ving such a

ir duet rises 9-8 on the oard Hot 100—that they're tically speechless. "Wah-h-oh-oh-oh/Wah-oh-oh,

ys a good time/Wahoh, we don't ever

tible melody, regardless of

ugh for a good time for all. The collaboration joins such previous smashes as Lady Gaga

9 No. 2 hit "Bad Romance,

we journalists could rely ch an option when facing a Read Chart Beat every week at billboard.com/chartbeat.

s with two run

oh-oh-oh-oh-oh/

ve to try, it's always a good time!" they cheer in the track. The song's success reinforces that an

Billeoard

TobyMacBringsChristianMusicBackToNo.1 the year, as its sales stand at 836,000.

Over The

For the first time since 1997—and only the third time ever-a Christian album is No. 1 on the Billboard 200.

TobyMac lands his first charttopper. Eye on It, as it bows with 69,000 copies, according to Nielsen Sound-Scan. It simultaneously debuts at No. 1 on the Christian Albums chart.

The last time a Christian set led the Billboard 200 was on Nov. 1, 1997. when LeAnn Rimes' You Light Up My Life-Inspirational Songs spent its third and final week at No. 1. (It debuted in the top slot on Sept. 27.) That effort—which included a fair amount of inspirational tunes (hence its title)—also led the Christian Albums tally for a whopping 35 weeks.

Before that, the only other Christian effort to crown the Billboard 200 was Bob Carlisle's Butterfly Kisses (Shades of Grace). It notched a pair of weeks at No. 1 earlier in 1997 (June 28-July 5), gift-giving and an appearance by Carlisle on "The Oprah Winfrey Show."

The album was also a big seller on the Christian Albums list, spending 20 frames at No. 1. The title track peaked at No. 10 on the Hot 100 Airplay chart on June 21, 1997-the week before the album soared to No. 1. ("Butterfly" missed the overall Billboard Hot

100, as noncommercially available singles were then barred from charting.)

Eve on It also bows at No. 1 on the Digital Albums chart, with 35,000 downloads sold (or, 50% of its overall debut). The album marks the first Christian set to hit No. 1 on the Digital Albums tally since it launched in 2005.

Previous to TobyMac's achievement this week, there have been some recent close calls at No. 1 on the Billboard 200. In 2011, Casting Crowns' Come to the Well and Red's Until We Have Faces both debuted and peaked at No. 2, while earlier this year. David Crowder Band's Give Us Rest also topped out in the runner-up slot.

A significant chunk of Eye on It's sales (27%) were driven by Christian retailers and bookstores. Comparably, Give Us Rest amassed 39% of its first-week sales from Christian retail, while Come to the Well moved 54% of its debut from the sector. At the other

fueled by its hittitle track, Father's Day end of the spectrum, Red's Until We Have Faces had a much smaller Christian first-week share, with only 9%.

Though this is Toby-Mac's first No. 1 on the Billboard 200 he isn't a stranger to hits on the chart: Eye on It is his ninth entry and third top 10. As part of the trio dcTalk, he claimed five more hit albums on the tally, including the No. 4 set Supernatural

Comparatively, a year ago this

week, four albums had hit the million mark. 21 led the pack with 3.3 million, followed by Lady Gaga's Born This Way (1.8 million), Mumford & Sons' Sigh No More (1.1 million) and Jason Aldean's My Kinda Party (1.1 million).

Last year closed with 13 millionsellers, which still seems like a plausible goal for 2012, considering the heavyweight titles that are still due out later this year.

Of 2011's million-sellers, five were released in September or later, including two holiday efforts: Michael Bublé's Christmas and Bieber's Under the Mistletoe. Currently, the biggest Christmas sets on the horizon this year include albums by Rod Stewart and Blake Shelton

Some of the likely million-sellers yet to come in 2012 are a couple of repeat offenders from last year. Aldean's Night Train (Oct. 25) and Mumford & Sons' Babel (Sept. 25) both seem like locks for a million before the close of the year, G.O.O.D. Music's Cruel Summer compilation (Sept. 18) walks and talks like a million seller, as does (perhaps) Pink's The Truth About Love (Sept. 18). Further down the road, we have One Direction and Taylor Swift. By all indications, the former's second album, Take Me Home, should be a blockbuster when it arrives Nov. 13. as will Swift's Red, due Oct. 22.

nielsen

CHANGE

Market Watch Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	4,904,000	2,069,000	22,590,000
Last Week	5,037,000	1,999,000	23,511,000
Change	-2.6%	3.5%	-3.9%
This Week Last Year	6,652,000	2,279,000	22,425,000
Change Digital album sales ar	-26.3% e also counted withi	-9.2% n album sales.	0.7%
Neekly A	Album S	ales (Millio	on Units)
30			
25			
	= 2011		
20	2012		
15			
10			
1			
5		4.91	N
3			

	A Weekly	National Mu	usic Sales Repo	ort
		Year-To	-Date	
	DIGITAL TRACKS		2011	2012
0	22,590,000	OVERALL	UNIT SALES	
0	23,511,000	Albums	206,571,000	197,424,0
%	-3.9%	Digital Tracks	868,331,000	916,305,
00	22,425,000	Store Singles	1,754,000	2,366,

	and an and a second second second		
Store Singles	1,754,000	2,366,000	34
Total	1,076,656,000	1,116,095,000	3
Albums w/TEA*	293,404,100	289,054,500	-1
*includes track en to one album sal	quivalent album sales (TEA e.) with 10 track downloads	equiva

DIGITAL TRACKS SALES 211 12 SALES BY ALBUM FORMAT

UNLLU L		11. · · · · · · · · · · · · · · · · · ·	
CD	137,366,000	117,978,000	-14.1%
Digital	66,706,000	76,560,000	14.8%
Vinyl	2,457,000	2,814,000	14.5%
Other	42,000	71,000	69.0%

CURRENT ALBUM SALES 109.8 million 11 12 96.6 million CATALOG ALBUM SALES 96.8 million 11 100.8 million '12

2011

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Counter CAULFIELD

ing to industry forecasters. North is the band's fifth studio set, and all four

of its previous titles reached the top 10. (The group also issued an EP in 2003, conveniently named EP, that debuted and peaked at No. 43.)

RICHIE'S MILLION: Lionel Richie's

surprise hit Tuskegee squeaks past 1 million in sales this week, marking just the third album to do so this year. Tuskegee moved another 6,000 last week (No. 67, down 60%).

Tuskegee joins Adele's 21 (3.9 million) and One Direction's Up All Night (1.2 million) as the only other millionsellers of 2012. Justin Bieber's Believe looks to be the next million-seller of

CHANGE



THE Billeoard 200

0									
		S ON					S ON		
THIS	LAST	AGO	ARTIST TITLE E INFORMATION LABEL (PRICE)		THIS	ALCONT OF	Z WEEKS AGO WEEKS 0	IN B	RTIST TITLE
0	HOT S DEBI	UT 1	FOREFRONT DE732/EMI CMG (14.98)	Cant	51	38		M	IBK 59132/RCA (9.98) Perfectly imperfect
2	NEV	/ 1	SLAUGHTERHOUSE Welcome To: Our House 2 SHADYINITERSCOPE 017039/IGA (10:99) TREY SONGZ	8 & 28	52	66	65 1	FA	ANTASY 2*/CONCORD (17.58/12.58)
з	-1	- 2	SONGBOOK/ATLANTIC 532404/AG (18.98) Chapter V	An array of albums	53	NEV		CO	IM GAFFIGAN Mr. Universe Mr. Universe
4	3	2 4	VARIOUS ARTISTS UNIVERSAL/EMU/SONY MUSIC 83536/CAPITOL (18.89) NOW 43 1	were sale-priced for \$6.99 and \$7.99 last	54	NEV	V 1	M	DIVINE FITS AThing Called Divine Fits
6	NEV	∥ 1	ALANIS MORISSETTE COLLECTIVE SOUNDS 018 (15.38) Havoc And Bright Lights 5	week in the iTunes store, including	55	53	43 9	BR	ASON ALDEAN ROKEN BOW 7697 (18.98) My Kinda Party
6	6	5 10	MAROON 5 A&M/OCTONE DIBOSE/IGA (14 98) Overexposed 2	Underwood's (up	56	27	27 2	²² γα	JICKI MINAJ OUNG MONEY/CASH MONEY 016530/REPUBLIC (13.98) Pink Friday: Roman Reloaded
7	2	1 3	2 CHAINZ DEF JAM 017299*/IDJMG (12.58) DEF JAM 017299*/IDJMG (12.58)	85%) and Mayer's (up 121%).	57	61	58 1	··· KI	MAGINE DRAGONS IDINAKORNER/INTERSCOPE D16520/IGA (7.98) Continued Silence (EP)
8	21	17 18	GAILVER TEVARISTA NASHVILLE BRUGASMIN (11 98)	(up in sys	58	55	39 1	EL	E SHEERAN +
•	11	12 28	TOLLED DT TRANER S2000 (11:30)	111	59	56	56 5	VA	ALORY B50100 (14.98) Halfway To Heaven
10	12	8 80	ADELE 21 1	Like many titles	60	64	53 1	UN UN	/ARIOUS ARTISTS NOW 42
11	15	16 22	DUALTONE 1608* (13.98)	on the chart this week, this one	61	74	125 2	CO	OURNEY Journey's Greatest Hits
12	10	7 2	ONE DIRECTION Up All Night In Structure Up A	profits from a \$6.99	62	82	64 2	AT	ALABAMA SHAKES T0 0142" (11.99) Boys & Girls
13	5	6 11	JUSTIN BIEBER SCHOOLBOY(RAYMOND BRAUN/ISLAND 016934/IDJMG (13.98) (*) Believe	sale tag at iTunes (21,000 sold; up	63	48	61 9	Bl	AYLOR SWIFT IG MACHINE TS0300A (18.98) ⊕ Speak Now
14	8	3 5	RICK ROSS MAYBACH/SLIP-N-SLIDE/DEF JAM 016343/IDJM6 (18.98) God Forgives, I Don't 1	18%). The album,	64	46	49 4	RE	EVELUC of 6297* (13.98) Ceremonials
15	NE	// 1	CIRCA SURVIVE OUT* (12.58) Violent Waves 15	released in April, also surpasses	65	57	51 3	PO	ANA DEL REY Born To Die OLYDOR/INTERSCOPE 015425/IGA (11.98)
16	16	9 8	ZAC BROWN BAND ROAR/SOUTHERN GROUND/ATLANTIC 530382/AG (18.99) Uncaged 1	the 250,000 mark (total: 259,000).	66	62	60 1	RC	R. KELLY Write Me Back
17	4	- 2	DJ KHALED WE THE BEST/YOUNG MONEY/CASH MONEY 017314/REPUBLIC (13.98) Kiss The Ring 4		67	20	24 2	M	IONEL RICHIE ERCURY NASHVILLE 016000/UMGN (15:88) Tuskegee
18	22	19 56	LUKE BRYAN CAPITOL NASHVILLE 70412 (16:38) Tailgates & Tanlines 🔳 2	20	68	98	87 11	NO	THE BLACK KEYS Brothers Bros. (15.98)
19	18	26 22	SKHIMSLEHF LAEKJARAS I U16690'/REPUBLIC (11.98)	Last issue, the	69	63	15		NTHIS MOMENT ENTURY MEDIA 8874 (15.98) Blood
20	68	- 39	CHRIS TOMLIN SIXSTEPS/SPARROW 33444/EMI CMG (17.98) And If Our God Is For Us 17	album re-entered thanks to sale	70	153	115 11		EPUBLIC 013170* (13.98) Lungs
21	23	25 10	LINKIN PARK MACHINE SHOP 531345/WARNER BROS, (18.98) Living Things 1	pricing at Lifeway	71	77	83 2	20 Fl	UTURE - I/FREEBAND2 98357/EPIC (9.98) Pluto
22	17	11 7	KIDZ BOP KIDS RAZOR & TIE 59283 (19,98) Kidz Bop 22 3	stores. Now, it's lifted 112% courtesy	72	73	70 3	36 S	SKRILLEX Bangarang (EP) Bangarang (EP)
23	NEV	/ 1	TAMIA PLUS 1 15070 (15.98) Beautiful Surprise 23	of a \$5 promotion	73	76	74 1		LEE BRICE Hard 2 Love
24	47	37 12	USHER RCA 97176 (11.98) Looking 4 Myself 1	at Family Christian. With 13,000 sold,	74	19	35 4		KELLY CLARKSON Stronger
25	39	34 9	CHRIS BROWN RCA 96055 (11.98) Fortune 1	it's the set's best sales week since	75	45	47 2	22 R	RASCAL FLATTS Changed Changed
26	31	28 12	MUMFORD & SONS GENTLEMAN OF THE ROAD 0109°/GLASSNOTE (12.98) € Sigh No More 2 2	Christmas 2011.	76	51	32		SRAEL & NEW BREED Jesus At The Center: Live
27	32	44 20	TRAIN		77	80	68 3	G	GOTYE Making Mirrors
28	92	42 15	PACE JOHN MAYER Born And Raised 1 SETTER COLUMBIA 97606* (11.98)	- 0-0	78	78	62 1	12 V.	/ARIOUS ARTISTS MUSONY MUSIC/UNIVERSAL DIS661/UME (18.98) NOW That's What I Call Country: Volume 5
29	34	31 55	FRIG CHUIPCH	COUS C	79	84	104 1		OUNDTRACK Project X
30	NEV	N 1	DWELE Greater Than One 30	1710-6	80	NEV	N 1	, M	AANA Exiliados Es La Bahia: Lo Mejor de Mana
31	NEV	N 1	MINUS THE BEAR DANGERBIRD 090* (12.38) Infinity Overhead 31	31	81	90	63 1	V	ARIOUS ARTISTS IAYBACH/DEF JAM 529039/WARNER BROS. (18.98) Maybach Music Group Presents: Self Made 2
32	NEV	N 1	JOHN P. KEE AND NEW LIFE Life And Favor 32	The album, which launches with	82	67	54	. E'	TTA JAMES NIVERSAL SPECIAL MARKETS/HEAR 004739 EX/CONCORD (12.98) Enduring Soul
33	29	14 3	TAMELA MANN TILLYMANN 004 (12.98) Best Days 14	11,000, gives the act its second-best	83	103	142 5	D	AVID GUETTA NUSIC/ASTRALWERKS 78830/CAPITOL (18 98) Nothing But The Beat
34	13	- 2	DUSTIN LYNCH BROKEN BOW 7277 (12.98) Dustin Lynch 13	sales week and	84	81	71 :	。 FI	LO RIDA DE 80Y/ATLANTIC 526672/AG (9:98) Wild Ones
35	26	18 23	DOD MADI EV AND THE WAILEDC	highest-charting album. It also	85	NEV		, TI	HE CHARIOT One Wing One Wing
36	37	20 4	COLT FORD VKERAGE JOES 239 (14.98) Declaration Of Independence 5	debuts at No. 1 on	86	35	4	. 10	NSANE CLOWN POSSE Sychopathic 411 (14.98) Mighty Death Pop
37		41 25		the Vinyl Albums chart, as nearly 9%		86	-	TI	THE BAND PERRY THE BAND PERRY FUBLIC NASHVILLE 014839/REPUBLIC (10.58) The Band Perry
38	30	23 7	NAS DEF JAM 017056 ⁴ /10JMG (13.99) Life is Good 1	of its first week were vinvl LPs.	88	187	180 1	M	AFECYME MITRADE 1020/COLUMBIA (13.38) The Hurt & The Healer
39	52	69 39		were vinyi LPS.	89	85		S	INI THADE TBUZUCULUMBIA IT 398) SHINEDOWN TLANTIC 252537466 (18.59) Amaryllis
40	7	- 2	OWL CITY REPUBLIC 07013* (13.98) The Midsummer Station 7		90	107		Z	LEWING SASSASTANG (18 39) CAC BROWN BAND OAR/BIGGER PICTURE/HOME GROW/WATLANTIC 516831/AG (13 98) The Foundation
41	33	29 11	KENNY CHESNEY		91	100	67 1	A A	ADVDIEGEN FILTUNE/HOUNE AND WHAT DAVITIE 316851/AB (13.36) ADELE 138569/COLUMBIA (12.98) 19
42	14	- 2	LYNYRD SKYNYRD LYNYRD SKYNYRD LUD & PROUD 61754/ROADRUNNER (18.98) Last Of A Dyin' Breed 14		92	75	55	G	Storey Pollowine (1236) Store Annual Store
43	65	59 20	LOOD & PHODE BINDAWING (16.36)	ST MEDY D	93		48 4	R	MELEWINARINEH BRUS, NASHVILLE 52/04/2004 (18:59) IIHANNA Profer Jam distrajoujung (13:58) Talk That Talk
44	41	30 10	KATY PERRY Teenane Dream P 1	It's his second No. 1	94	70		. V.	ARIOUS ARTISTS Just Tell Me That You Want Me: A Tribute To Fleetwood Mac
45	40	33 8	CAPTOL 84601*(18.98) Technology Droam 2 Channel Orange 2 Channel Orange 2	on Comedy Albums, following 2009's	95	116	TINK!	C	COLDPLAY Mula Yulata
46	NEV	1000	VASHAWIN MITCHELL VMANUEM GOSPEL 88481 LEMI CMG [14:58] ⊕ Created4This 46	King Baby. The set extends Comedy	96	93		G	APTICLE9532*(18.98) HIVE XVIOLO
47	28	38 47	DRAKE	Central Records'	97	108		S	SKRILLEX IS BEATATLANTIC 529318/AG (5.98) Scary Monsters And Nice Sprites (EP)
48	NE		JOSHTURNER Live Across America	lead for the most chart-toppers on		102		L/	ADY ANTEBELLUM
49		- 2	TENTH AVENUE NORTH The Struggle	Comedy Albums,	99	105		~ Z	AC BROWN BAND
50	25	21 5	SOUNDTRACK Sportio 21	with 21 of its 69 total leaders.		71		50 10 J(OSHTURNER Purching Bar
			RCA 42046 (11.59) Sparkie 21					M	ICA NASHVILLE 016824/UMGN (10.98)

THE DUI DOADD ANA ADTIOT INDEV	C COLDPLAY	B5 DIVINE FITS 54	FLORENCE + THE MACHINE	THE CASHIGHT ANTHENE	WHITNEY HOUSTON 176	IAV 7 VANVE WEST 178	¥100 169	LYNYRD SKYNYRD
THE BILLBOARD 200 ARTIST INDEX	BRANDI CARLILE						JANA KRAMER	
2 CHAINZ 7 BLOC PARTY 126	JOHNNY CASH	87 THE DOORS	FLO RIDA	BRANTLEY GILBERT	IMAGINE DRAGONS	ELTON JOHN	L	MANA
	CES CRU	R DRAKE	FOO FIGHTERS	GLORIANA	INSANE CLOWN POSSE_86	NORAH JONES	LADY ANTEBELLUM	MANDISA
THE DEACH DONE 100 LEE DEACH	THE CHARIOT	DWELE	COLT FORD	GOTYE	IN THIS MOMENT	JOURNEY	MIRANDA LAMBERT 157	TAMELA MANN
ALADAMA PUAKE SA REACTIE BOYS 165 CUDIC DODINAL ST	KENNY CHESNEY	52 E	FOSTER THE PEOPLE 123	ELLIE GOULDING	ISRAEL & NEW BREED 76	ĸ	LIL WAYNE	BOB MARLEY AND THE
JASON ALDEAN 55 DIERKS BENTLEY 127, 186 ZAC BROWN BAND	ERIC CHURCH	EMINEM	FUN	DAVID GUETTA	J	KATATONIA	LINKIN PARK	WAILERS
FIGALA ADDIT 140 BISTIN BIEBED 12 15 00 00		47 F	FUTURE	GUNS N' ROSES	ALAN JACKSON	JOHN P. KEE AND NEW	JENNIFER LOPEZ	MAROON 5
	THE CIVIL WARS	32 FIVE FINGER DEATH	G	н	MICHAEL JACKSON	LIFE 32	DEMI LOVATO	JOHN MAYER
THE BLACK KEYS	ALEX CLARE	81 PUNCH	ART GARFUNKEL	HALESTORM	ETTA JAMES	R. KELLY	THE LUMINEERS	MERCYME
THE BEACK KETS	KELLY CLARKSON. 74 LANA DEL REY	15		HUNTER HAVES 37	JAMIE GRACE 173	KIDZ BOP KIDS 22	DUSTIN IVNCH 34	NICKI MINAJ 56

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Data for week of SEPTEMBER 15, 2012

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THE Billeoard 200

	e -						
		EKS	NO-SH	ARTIST	-	K	
	WEEK	1000	CHT	IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	CERT.	PEAN	
01 1	113	73	6	FRENCHKISS 41651*/COLUMBIA (11.98) GOSSamer		4	231-07
02	87	79	31	ELLIE GOULDING CHERRYTREE/INTERSCOPE 015029/IGA (10.98)		21	
03 1	106	57	221	OUEEN Greatest Hits	8	11	104
04 R	RE-EN	TRY	8	REGINA SPEKTOR SIRE 530373*/WARNER BROS. (18.98) What We Saw From The Cheap Seats		3	After a lengthy interview on
05 1	104	52	4	VARIOUS ARTISTS UNIVERSAL/EM//SONY MUSIC 90568/CAPITOL (18:59) NOW That's What I Call Party Anthems		34	NPR's "Fresh Air"
06	91	82	19	KIP MOORE		6	(Aug. 27), the set rebounds with
	112	95	13	ALAN JACKSON Thigh Miles Miles		2	a 111% increase
				ALEY CLADE			(moving from 2,000 to 4,000
		102	16	NEON TREES DI Lateness Of The Hour		48	sold).
	128	84	20	MERCURY 016578/IDJMG (10.98) PICTURE Show		17	
10 1	124	118	47	FIVE FINGER DEATH PUNCH American Capitalist PROSPECT PARK 50104 (15.98)		3	
11) 1	135	132	16	HALESTORM The Strange Case Of		15	115
12 1	117	119	18	B.O.B REBELROCK/GRAND HUSTLE/ATLANTIC 527788/AG (18.98) Strange Clouds		5	A one-day \$3.99
13	NE	w	1	WILD NOTHING CAPTURED TRACKS 162" (12.98) Nocturne		113	sale price at
14)	NE	w	1	SWANS The See		114	Amazon MP3 (Aug. 31) helps
-	RE-EN	224 	4	PO.D. Murdered Love		17	energize the title
	-			RAZOR & THE \$3330 (14:58)			as it returns to th
6 1		1420	48	RED BULL 1086 (9.98) Wiegailthic Symphony		88	list with an 82% increase.
-	121	107	12	ANTHEM 617656*/ROADRUNNER (18.58) CIOCKWORK Angels		2	
8	RE-EN	TRY	10	SOUNDTRACK EPIC \$3553 (11.98) Think Like A Man		21	
9	50	129	160	TOM PETTY AND THE HEARTBREAKERS Greatest Hits	•	5	110
20	69	77	28	TYGA YOUNG MONEY/CASH MONEY 016727/REPUBLIC (17.98) Careless World: Rise Of The Last King		4	118
21 1	123	93	19	JACK WHITE Blunderburg		1	Following the file home video relea
			10	THIRD MAN 95983*/COLUMBIA (11.95) BIOTOEFDUSS MATT REDMAN 10,000 Reasons		66	on Aug. 28, its
4		117		SIXSTEPS/SPARROW 67853/EMI CMG (13.98)		-	soundtrack retur with a 192% sale
23	96	108	67	STARTIME INT'L 74457*/COLUMBIA (9.98)	•	8	increase (4,000
24	95	136	17	THE DOORS The Very Best Of The Doors DMC/ELEKTRA 277190/RHIN0 (19.98)	•	95	sold). It zooms 2 on Top Soundtra
45	NE	W	1	ANDREW PETERSON CENTRICITY 91182/EMI CMG (12.98) Light For The Lost Boy		125	and rises 24-22 of
26	36	1	2	BLOC PARTY FRENCHKISS 660* (12.98) Four		36	Top R&B/Hip-Ho
27	54	-	2	DIERKS BENTLEY CAPITOL NASHVILLE DIGITAL EX (3.38) Country & Cold Cans (EP)		54	Albums.
28	88	120	35	DEMI LOVATO		4	
29 1	132	89	9	HOLLYWOOD 004623 (13:96) PHILLIP PHILLIPS PHILLIP CALL A FE BEN American Idol: Season 11: Highlights (EP)		25	_
	RE-EN		21	19/INTERSCOPE 017104 EX/IGA (6.98) American Idol: Season 11. Inginights (E.F./ MANDISA What If We Were Real		66	
4			-	SPARROW 67863/EMI CMG (13.98)	_	<u>a 0</u>	
	83	85	53	YOUNG MONEY/CASH MONEY 015548*/REPUBLIC (13.98)	2	1	AA
	147	109	54	PISTOL ANNIES RCA NASHVILLE 949167/SMN (11.98) Hell On Heels		5	130
8	NE	W	1	THOMAS RHETT VALORY DIGITAL EX (5.98) Thomas Rhett (EP)		133	An Aug. 27 performance
14 1	128	99	6	SLIPKNOT Antennas To Hell		18	on ABC's "Good
15	79	13	3	SLIGHTLY STOOPID STOOPID 007 (12.58) Top Of The World		13	Morning America where she
6 1	138	164	50	JAKE OWEN RCA NASHVILLE 89547/SMN (10.98) Barefoot Blue Jean Night		6	performed her
7	94	76	21	SOUNDTRACK The Hunger Games' Songe From District 12 And Beyond		1	top 20 Christian Songs hit "Good
8	NE						Morning," helps
4				PEACEVILLE 403* (16.98) Dead End Kings	-	138	lift the album by
-	192		82	LEGACY/COLUMBIA NASHVILLE/AMERICAN/ISLAND 005288/UME [13:98] The Legend Of Johnny Cash VARIOUS ARTISTS The Greatest Classical Music Ever!: 50 Best Romantic Classical Music	H	5	39%. It was also discounted at
9	NE	Ŵ	1	ANGEL DIGITAL EX/EMI CLASSICS (4.98)		140	Amazon MP3 for
и	133	146	85	KENNY CHESNEY BNA 65555/SMN (11.98) Greatest Hits II	•	3	
2 1	RE-EN	TRY	37	LAURA STORY FAIR TRADE 86417/COLUMBIA (10.98) Blessings		30	
3	RE-EN	TRY	114	EMINEM WEB/AFTERMATH/INTERSCOPE 493280*/UME (13.98) The Eminem Show	•	1	142
4	44	_	2	YEASAYER Eroorpot World		44	The album jump
100	RE-EN	TRY	45	CHRISTINA PERRI		4	289% in sales,
				AILANTIC STITUYAG (13.55) (*			thanks to a \$5 sa tag at Lifeway.
	155		814	CAPITOL 28955* (18.98) Dank Side Of the Widoh Dank Side Of the Widoh	P	1	The huge increase
7	NE	W	1	DOMINO 319* (12.98)		147	isn't surprising, 75% of the albur
8 1	134	112	11	FIONA APPLE The Idler Wheel Is Wiser Than		3	overall sales com
19	166	161	115	EMINEM Recovery Web/Sha0Y/AFTERMATH/INTERSCOPE 014411*/IGA (13.98)	3	1	from the Christia
		81	61	ELTON JOHN CHRONICLES/ROCKET/ISLAND/MERCURY 008661/UME (13.98) Rocket Man: Number Ones		9	marketplace.
50	59	01					

WEEK	LAST WEEK 2 WEHKS	AGO	WEEKS ON CHT		CERT.	PEAK
151	RE-ENT	RY	4	J MOSS V4 The Other Side Of Victory		36
152	171 1	92	21	BONNIE RAITT REDWING 601* (13.86) Slipstream		6
153	152 1	26	6	JENNIFER LOPEZ EPIC 95588 (11.98) ⊕ Dance Again The Hits		20
154	115 -	-	2	VARIOUS ARTISTS PINA 70208/SONY MUSIC LATIN (12.98) Pina Records Presenta: La Formula: The Company		115
155	154 1	56	82	THE CIVIL WARS SENSIBILITY 017* (11 38) Barton Hollow		10
156	NEW	ł.	1	CES CRU STRANGE 111 EX (6.99) 13 (EP)		156
157	157 1	24	44	MIRANDA LAMBERT RCA NASHVILLE 90569/SMN (11.89) ⊕ Four The Record	•	3
158	150 1	05		NORAH JONES BLUE NOTE 31548* (18.99)Little Broken Hearts		2
159	181 1	98	91	LUKE BRYAN CAPITOL NASHVILLE 65833 (18.98) Doin' My Thing	•	6
60	169 1	21		SOUNDTRACK Let It Shine		12
161	167 1	82	9	FUN. Aim And Ignite		71
62	60 7	15	98	MAROON 5 A&M(OCTONE 015884/IGA (15.98) Hands All Over		2
63	160 1	44	60	BLAKE SHELTON Red River Blue Red River Blue	•	4
64	161 1	45		CHRIS YOUNG Neon RCA NASHVILLE 85497/SMN (10.98)		4
165	186 1	40	91	BEASTIE BOYS DEF JAM 527351/UME (6.98) Licensed To III	9	4
166	185 2	00		JUSTIN MOORE Outlaws Like Me		5
167	175 1	27	55	FOO FIGHTERS ROSWELL 38921*/RCA (11.58) ⊕ Greatest Hits		11
168	58 -		81	KISS CASABLANCA/MERCURY DI6399*/UME (11.95) Destroyer	2	11
169	137 1	58	113	CUDUME	٦	13
170	RE-ENT	RY		ESSENTIAL 10832/PLG (9.98) Listen To The Sound		115
171	109 6	36	168	ESSENTAL INSID-FOLIS SHI EMINEM SHADY(AFTERMATH/INTERSCOPE 005881*/IGA (11:98) Curtain Call: The Hits	2	1
172	125 8	97		TOBYMAC		6
173	RE-ENT	RY	9	JAMIE GRACE One Song At A Time		84
174	189 1	84	101	LYNYRD SKYNYRD The Best Of Lynyrd Skynyrd: 20th Century Masters The Millennium Collection	2	60
75	97 1		19	MCA 111941/UME (9.98) THE WANTED The Wanted	-	7
176	172 1		59	WHITNEY HOUSTON Whitney: The Greatest Hits	5	2
77		35	19	SOUNDTRACK Shake It Up: Live 2 Dance: Music From The Disney Channel Series	-	13
78	180 1	120	56	WALT DISNEY 013857 (13.98) JAY Z KANYE WEST Watch The Throne Watch The Throne		1
179	NEW		1	ART GARFUNKEL The Singer	-	179
180	177 -		40	THE XX		92
181	141 4	16:	3	DEAD CAN DANCE		45
182	146 1	20	7	PIAS 55" (12.88) PIERCE THE VEIL Collide With The Sky		12
183	176 1		13	BRANDI CARLILE Been Creak		10
184	194 1		11	JANA KRAMER		19
185	197 1		193	TAYLOR SWIFT	174	1
186	163 1	222	30	BIG MACHINE 0200 (18.98) ⊕ Pedriess DIERKS BENTLEY Homo		7
187	NEW		1	ROBERT CRAY BAND		187
188	159 1		124	THE BEACH BOYS The Very Part Of The Parch Boys: Sounds Of Summer	61	16
189	RE-ENT			CAPITOL 82710 (18.98) ⊕ The very best of the beach boys, sounds of sounder of sounds		and a
190	RE-ENT		3	FERVENT 888390/WARNER-CURB (13.98)	-	83
191				ROSTRUM/ATLANTIC 527099/AG (13.98) € NORTHUN SADD	-	
~	NEW		1	WORD-CURB 688152/WARNER-CURB (13.98) Beginnings THE DARKNESS Hot Cakes		191
192	43 -		2	WIND-UP 13344 (10.98) HOT CARES		43
193	158 -	10	106	COLUMBIA 07736 (12.98) Save IVIE, San Prancisco	-	17
194	139 9	MAX.	6	MERCURY 016941*/IDJMG (17.98) Handwritten		3
195	RE-ENT		30	WARNER BROS. 74272 (18.98)		66
196	NEW		1	FERVENT 887989/WARNER-CURB (13.98)		196
97	178 -		28	INPOP 71592/EMI CMG (11.98) GOU'S NOT DEAU		45
198	RE-ENT		116	MAVERICK/REPRISE 45901/WARNER BROS. (12.98) Jägged Little Phil BRUCE SPRINGSTEEN	Ø	1
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	OF MONSTERS AND MEN						JOSH TURNER				
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JASON MRAZ	JAKE OWEN						CARRIE UNDERWOOD			THE XX	
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Data for week of SEPTEMBER 15, 2012 | For chart reprints call 212.493.4023

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SOCIAL/STREAMINGBillboard.

THIS

Facebook-personalized video for "Lost in the Echo." In the clip,

photos from viewers' profiles are

incorporated into scenes. A stan-

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2 1 60 First WWWARSPACE COMMUNICATION CONTRAPHIK 2 1 60 SWINCHA JUNG 3 3 61 SUNCHA JUNG 4 4 7 TYLER WARD 5 6 75 PRETTY LIGHTS 6 5 81 PORTA 7 8 84 NOISIA 9 72 70 RAPARCE COMPORTAL 9 73 74 8 9 73 74 8 9 74 74 8 9 73 74 8 9 74 74 8 9 74 74 8 9 74 74 8 9 74 74 8 10 18 74 74 9 74 74 8 10 18 74 8 11 19 16 74 10 10 10 10 11 10 10 10 12 74 10 10 13 74 10 10 14 10 10 10 <t< td=""><td>THIS WEEK</td><td>WEEK</td><td>WEEKS ON CHT</td><td>ARTIST</td></t<>	THIS WEEK	WEEK	WEEKS ON CHT	ARTIST
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C		1000	
WEEK	LAST WEEK	WEEKS ON CHT	ARTIST
1	1	4	#1 PSY 2WKS YG
2	3	93	TAYLOR SWIFT BIG MACHINE
3	2	43	ONE DIRECTION SYCO/COLUMBIA
4	6	93	RIHANNA
5	7	93	SRP/DEF JAM/IDJMG
6	5	93	JUSTIN BIEBER
0	8	61	SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG
-			BIG BEAT/OWSLA/ATLANTIC
8	u	79	ISLAND/IDJMG ADELE
9	12	83	PITBULL
10	10	91	MR. 305/FAMOUS ARTIST/POLD GROUNDS/SONY MUSIC LATIN/R LADY GAGA
U	13	93	STREAMLINE/KONLIVE/INTERSCOPE
12	14	93	SHAKIRA SONY MUSIC LATIN/EPIC
13	15	22	MILEY CYRUS HOLLYWOOD
14	17	11	CARLY RAE JEPSEN 604/SCHOOLBOY/INTERSCOPE
15	23	93	LINKIN PARK MACHINE SHOP/WARNER BROS.
16	16	93	NICKI MINAJ YOUNG MONEY/CASH MONEY/REPUBLIC
17	18	90	WIZ KHALIFA ROSTRUM/ATLANTIC
18	24	93	DAVID GUETTA
19	19	41	CIMORELLI
20	4	8	MUSE
21	21	90	HELIUM-3/WARNER BROS. BRITNEY SPEARS
			EMINEM
22	22	93	WEB/SHADY/AFTERMATH/INTERSCOPE SELENA GOMEZ
23	27	93	HOLLYWOOD CHRIS BROWN
24	20	91	BEYONCE
25	26	92	PARKW00D/COLUMBIA
26	9	5	KURT HUGO SCHNEIDER
27	29	32	MAROON 5 A&M/OCTONE
28	31	92	LIL WAYNE CASH MONEY/REPUBLIC
29	28	11	GOTYE SAMPLES 'N' SECONDS/FAIRFAX/REPUBLIC
30	33	27	FLO RIDA POE BOY/ATLANTIC
31	34	91	AVRIL LAVIGNE
32	35	3	MEGAN NICOLE
33	37	65	BOYCE AVENUE 3 PEACE
34	36	40	ALICIA KEYS
35	38	89	COLDPLAY
36	42	84	USHER
9	25	83	RCA DEMI LOVATO
37			HOLLYWOOD BRUNO MARS
38	39	82	ELEKTRA LMFAO
39	44	70	PARTY ROCK/WILLIAM/CHERRYTREE/INTERSCOPE MICHAEL JACKSON
40	RE-E	NTRY	MIJJEPIC CHRISTINA GRIMMIE
41	RE-E	NTRY	UNSIGNED
42	43	57	PINK RCA
43	40	22	MATTYB UNSIGNED
44	49	21	YOUR FAVORITE MARTIAN YOUR FAVORITE MARTIAN
45	30	9	ARIANA GRANDE
46	32	2	MEEK MILL MAYBACH/WARNER BROS.
47	41	91	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC
48	46	73	JUSTIN TIMBERLAKE
49	47	18	MICHEL TELO
50		NTRY	PANTANNAL/RGE/SONY MUSIC LATIN
None -	ANALIS	-could	UNSIGNED

)	05	N-DEMAND nielsen ONGS DATA COMPILED BY BDS
WEEK	WEBK	WEEKS ON CHT	TITLE
į,	1	26	#1 LIGHTS 6WKS ELLIE GOULDING CHERRYTREE/INTERSCOPE
2	2	9	WHISTLE FLO RIDA POE BOY/ATLANTIC
	4	26	SOME NIGHTS FUN. FUELED BY RAMEN/RRP
ķ	3	26	CALL ME MAYBE CARLY RAE JEPSEN 604/UNIVERSAL
5	5	26	SOMEBODY THAT I USED TO KNOW GOTYE FEAT. KIMBRA SAMPLES 'N' SECONDS/FAIRFAX/REPUBLIC
)	9	7	AS LONG AS YOU LOVE ME JUSTIN BIEBER FEAT. BIG SEAN SCHOOLBOY/RAYMOND BRAUM/ISLANDVID.JMG
0	8	19	MERCY KANYE WEST, BIG SEAN, PUSHA T, 2 CHAINZ & D.D.D./ROC.A. FELLADEF, JAMIDJING
E.	6	26	WE ARE YOUNG FUN. FEAT. JANELLE MONAE FUELED BY RAMEN/BRP
	7	19	PAYPHONE MAROON 5 FEAT. WIZ KHALIFA A&M/OCTONE/INTERSCOPE
0	10	6	GOOD TIME OWL CITY & CARLY RAE JEPSEN 604/SCHOOLBOY/INTERSCOPE/REPUBLIC
2	19	4	ONE MORE NIGHT MAROON 5 A&M/OCTONE/INTERSCOPE
2)	14	14	TOO CLOSE ALEX CLARE UNIVERSAL ISLAND/REPUBLIC
3	11	16	TITANIUM DAVID GUETTA FEAT. SIA WHAT A MUSIC/ASTRALWERKS/CAPITOL
4	12	12	WIDE AWAKE KATY PERRY CAPITOL
5	17	14	EVERYBODY TALKS NEON TREES MERCURY/IDJMG
6	13	14	NO LIE 2 CHAINZ FEAT. DRAKE DEF JAM/IDJMG LITTLE TALKS
7	15	19	OF MONSTERS AND MEN SKRIMSL EHF LAEKJARAS 1/REPUBLIC
9	18	8	HO HEY THE LUMINEERS DUALTONE WANT U BACK
9	16	7	CHER LLOYD SYCO/EPIC
9	23	20	JASON MRAZ ATLANTIC/RRP MIDNIGHT CITY
1	20	26	M83. M83/MUTE/CAPITOL WHAT MAKES YOU BEAUTIFUL
2	22	25	ONE DIRECTION SYCO/COLUMBIA THINKIN BOUT YOU
3	21	7	FRANK OCEAN DEF JAM/IDJMG
4)	26	21	AWOLNATION RED BULL FEEL SO CLOSE
5	24	26	CALVIN HARRIS ULTRA WILD ONES
6	25	26	FLO RIDA FEAT. SIA POE BOY/ATLANTIC STARSHIPS
B	28	20	NICKI MINAJ YOUNG MONEY/CASH MONEY/REPUBLIC BOYFRIEND
9	29	23	JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG THE MOTTO
0	34	4	BLOW ME (ONE LAST KISS)
5	45	2	DON'T WAKE ME UP
2	33	8	CHRIS BROWN BCA GIVE YOUR HEART A BREAK
3	39	3	IT'S TIME
4	31	26	GLAD YOU CAME
5	32	12	THE WANTED GLOBAL TALENT/MERCURY/IDJMG WORK HARD, PLAY HARD
6	30	15	WIZ KHALIFA ROSTRUM/ATLANTIC/RRP WHERE HAVE YOU BEEN RIHANNA SRP/DEF JAM/IDJMG
7	35	25	DRIVE BY TRAIN COLUMBIA
в	36	26	BANGARANG SKRILLEX FEAT. SIRAH BIG BEAT/OWSLA/ATLANTIC/RRP
9	37	26	HYFR (HELL YEAH F****G RIGHT) DRAKE FEAT. LIL WAYNE YOUNG MONEY/CASH MONEY/REPUBLIC
0	46	3	HOME PHILLIP PHILLIPS 19/INTERSCOPE
1	38	26	PUMPED UP KICKS FOSTER THE PEOPLE STARTIME INT'L/COLUMBIA
2	40	26	LEVELS AVICII LEVELS/VERATONE/ATOM EMPIRE/INTERSCOPE
3	42	26	NI**AS IN PARIS JAY Z KANYE WEST ROC-A-FELLA/ROC NATION/DEF JAM/IDJMG
4	43	5	TONGUE TIED GROUPLOVE CANVASBACK/ATLANTIC
5	50	2	WANTED HUNTER HAVES ATLANTIC NASHVILLE/WMN
6	41	26	TAKE CARE DRAKE FEAT. RIHANNA YOUNG MONEY/CASH MONEY/REPUBLIC
7	47	26	SCARY MONSTERS AND NICE SPRITES SKRILLEX BIG BEAT/ATLANTIC/RRP
8	44	15	SCREAM USHER RCA
9	48	26	FADED TYGA FEAT. UL WAYNE YOUNG MONEY/CASH MONEY/REPUBLIC
0	RE-E	NTRY	THE CAVE MUMFORD & SONS GENTLEMAN OF THE ROAD/RED/GLASSNOTE

Maroon 5's "One More Night" is the greatest gainer on this

week's On-Demand Songs chart, rising 19-11 with 516,000 plays (a 24% increase) across such streaming services as Rhapsody, Muve Music and MOG.

	1
EMAN OF THE ROAD/RED/GLASSNOTE	1
	1
222	1
	1
	1

THIS	LAST WEEK	WEEKS ON CHT	TITLE The most popular songs on YouTube. ARTIST IMPRINT/LABEL
1	1	8	# GANGNAM STYLE
2	2	23	CALL ME MAYBE CARLY RAE JEPSEN 604/SCHOOLBOY/INTERSCOPE
з	5	25	WHAT MAKES YOU BEAUTIFUL ONE DIRECTION SYCO/COLUMBIA
4	6	13	WIDE AWAKE KATY PERRY CAPITOL
5	12	5	THIS IS LOVE WILLIAM FEAT. EVA SIMONS WILLI AM/INTERSCOPE
6	3	5	AS LONG AS YOU LOVE ME JUSTINBIEBERFEAT BIG SEAN SCHOOLBOY/RAMOND BRAUNISLAND/IDJMO
7	4	22	BOYFRIEND JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJ/MG
8	7	28	ONE THING
9	8	19	DANCE AGAIN JENNIFER LOPEZ FEAT. PITBULL EPIC
10	19	5	GOIN' IN JENNIFER LOPEZ FEAT, FLORIDA, ISLANDADJMG
11	9	20	PAYPHONE MAROON 5 FEAT. WIZ KHALIFA A&M/OCTONE/INTERSCOPE
12	10	5	WANT U BACK CHERLLOYD SYCO/EPIC
13	11	31	SOMEBODY THAT I USED TO KNOW
14	16	4	ONE MORE NIGHT MAROON 5 A&M/OCTONE/INTERSCOPE
15	13	17	WHERE HAVE YOU BEEN RIHANNA SRP/DEF JAM/IDJ/MG
			-

asje views and fans according to MySpace, as well as sources tracked by online aggregator Next Big Sound, including YouTube the concentrians BO Social 26: A making of the most startor and word's familiang accial matwing sites, Artists' in All chergs 18 2022, Promotius Slopia Modie LLC and Nielsen SoundScun. Inc. All chergs marvest LINKIN PARK, JAHES MI

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Music

page r Billboard chart. acts must be reg dond with artist I

among other

UNCHARTED: A listing of the top new and devel Facebook. Twitter, Last, Im, ILike and Wikipedia, I And Javity is determined by a formula blending f

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE The weeks most- streamed songs on ARTIST IMPRINT/LABEL Yahoo! Music.
1	1	9	#1 LIGHTS BWKS ELLIE GOULDING CHERRYTREE/INTERSCOPE
2	2	4	EVERYBODY TALKS NEON TREES MERCURY/IDJMG
3	-	T.	GOOD TIME OWLCTY& CARLY RAE JEPSEN 604SCH00LB0Y/INTERSCOPE/REPUBLIC
4	3	6	WANT U BACK CHERILLOYD SYCO/EPIC
5	5	9	LET'S GO CALVIN HARRIS FEAT. NE-YO ULTRA
6	6	9	GIVE YOUR HEART A BREAK
7	-	1	SOME NIGHTS FUN. FUELED BY RAMEN/RRP
8	4	1	AS LONG AS YOU LOVE ME JUSTIN BIEBERFEAT BIGSEAN SCHOOLBOY/RAMINO/BRAUNISLAND/JOJINE
9	-	1	CHASING THE SUN THE WANTED GLOBAL TALENT/MERCURY/IDJMG
10	7	9	SCREAM USHERRCA
11		ŧ.	ONE MORE NIGHT MARDON 5 A&M/OCTONE/INTERSCOPE
12	8	4	WHISTLE FLORIDA POEBOY/ATLANTIC
13	9	9	TITANIUM DAVID GUETTA FEAT. SIA WHAT A MUSIC/ASTRALWERKS/CAPITOL
14	10	13	WHERE HAVE YOU BEEN RIHANNA SRPIDEF JAM/IDJ/MG
15	11	9	WIDE AWAKE KATY PERRY CAPITOL

0		
THIS	ARTIST	
1	DJ ENFERNO	
2	MEGAN NICOLE	
3	THEME PARK	
4	VAZQUEZ SOUNDS	
5	ALEX GOOT	
6	ZEBRA KATZ	
7	DOCTOR KRAPULA	
8	LOVEABLE ROGUES	
9	THE STAVES	
10	KEATON HENSON	
11	NO	
12	SHOCKONE	
13	NICK THAYER	
14	MICHAEL CASTRO	
15	SIDDHARTHA	

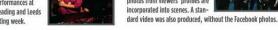
Data for week of SEPTEMBER 15, 2012

"In Time to Voices" (more than 22,000 YouTube views) amid performances at the United Kingdom's Reading and Leeds festivals during the charting week.

England-based alt-rock band Blood Red

after releasing a new video for the track

Shoes re-enters Uncharted at No. 43



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

Billboard LAUNCH PAD 515 2012

HEATSEEKERS ALBUMS**

ARK MBK	NST REBK	REBKS N CHT	ARTIST TITLE		as Mil	5		ARTIST LABEL & NUMBERPOISTRIBUTING LABEL (PRICE)
0	HOT	SHOT BUT	LABEL & NUMBERDISTRIBUTING LABEL (PRICE) VICE NUMBERDISTRIBUTING LABEL (PRICE) Nocturne VICE DIRACKS 1672 (1288)		26	NE	w.	LABLE A NUMBER OF STREET IN LABLE (PHUE) I AM WAR AR2OR & TE \$8327 (11.98) Outlive You AII
2	47	2	GREATEST SWANS GAINER YOUNG GOD 45" (17.98) The Seer	5	27	16		KENDRICK LAMAR Section.80
3	N	EW	THOMAS RHETT Thomas Rhett (EP)	The electronic artist	28	NE		LEE STROBEL The Invitation Narrated By Lee Strobel
4	N	EW	KATATONIA Dead End Kings Dead End Kings	nets his best sales week yet (3,000)	29	NE	w	INGRAM HILL Ingram Hill
6	N	EW	DAN DEACON America	with this debut, which also arrives	30	NE	w	ALBERT CUMMINGS IVY 40591 (12.98) No Regrets
6	N	EW	CES CRU STRANGE 111 EX (6.98) 13 (EP)	at No. 5 on Dance/	31	18		MARCUS MILLER Renaissance 3 DEUCES/CONCORD JAZZ 33794/CONCORD (15 98)
7	N	EW	MADCHILD BATTLE AXE 305/SUBURBAN NOIZE (12.98) Dope Sick	Electronic Albums. On the latter, it's	32	NE	w	KINETICS & ONE LOVE K80L DIGITAL EX (9.98) You Are Not Alone
8	5	2	THE HEAVY COUNTER 045*/NINJA TUNE (15 98) The Glorious Dead.	his second top 10 effort.	33	11	41	REDLIGHT KING HOLLYW000 013273 (10.98) Something For The Pain
9	6	79	VOLBEAT VERTIGO 016814/REPUBLIC (13.98) Beyond Hell/Above Heaven	11	34	20	5	SHOVELS AND ROPE SHRIMP 1619'/DUALTONE (12.98) O' Be Joyful
10	7	6	RODRIGUEZ HEY DAY/LIGHT IN THE ATTIC 41850/LEGACY (12.88) Searching For Sugar Man (Soundtrack)	The act's latest	35	21	20	BEN HOWARD UNIVERSAL ISLAND 016558/REPUBLIC (11.98) Every Kingdom
11	N	EW	EASY STAR ALL-STARS Easy Star's Thrillah	tribute album is its second No. 1 on	36	RE-EN	et KY	CASEY ABRAMS CONCORD 33672 (14.98) Casey Abrams
12	N	EW	THE MUSEUM BEC 46103/EMI CMG (11.98) My Only Rescue	Reggae Albums.	37	NE	w	OBEY THE BRAVE EPITAPH 67214* (12.98) Young Blood
13	9	74	THE HEAD AND THE HEART The Head And The Heart SUB POP 915" (10.98)	This latest set salutes Michael	38	24		PSY YG DIGITAL EX (6.98) (Six Rules): Part I (EP)
14	39	3	CLAIRY BROWNE & THE BANGIN' RACKETTES Baby Caught The Bus CLAIRY BROWNE & THE BANGIN' RACKETTES DIGITAL EX (938)	Jackson's 1982	39	NE		SKYZOO THE FACULTY DIGITAL EX/DUCK DOWN (4.98) Theo VS. J.J. (Dreams vs. Reality) (EP)
15	12	16	FLORIDA GEORGIA LINE REPUBLIC NASHVILLE DIGITAL EX/REPUBLIC (5:88) It'z Just What We Do	album Thriller.	40	NE	W,	LUCIANA SOUZA SUNVYSIDE 1316 (16.58) The Book Of Chet
16	13	2	CHRISTON INGRAM WINCO 1002 (12.98) Celebrate	1000	41	26	61	ANDY GRAMMER S-CURVE 151502 (9.98) Andy Grammer
17	2	2	ARIEL PINK'S HAUNTED GRAFFITI Mature Themes	200	42	RE-EN	1000	JD MCPHERSON FEATURING JIMMY SUTTON AND ALEX HALL Signs & Signifiers
18	1	2	JT HODGES JT Hodges JT Hodges	40	43	NE	•	SEAN ROWE The Salesman And The Shark
19	14	46	NERO Welcome Reality	The singer released	44	NE	w	DAVID RAMIREZ DAVID RAMIREZ 13605* EX (11.88) Apologies
20	N	EW	GET SCARED GREY AREA 0001 EX (5:98) Built For Blame, Laced With Shame (EP)	two albums last week: this	45	4	2	OUR LAST NIGHT Age Of Ignorance
21	N	EW	THE ROYS RURAL RHYTHM 1105 (9.98) New Day Dawning	one, which also	46	23	9	TEXAS HIPPIE COALITION Peacemaker
22	10	3	FOZZY Sin And Bones	arrives at No. 4 on Traditional Jazz	47	33	2	HECTOR ACOSTA D & M /VENEMUSIC/UNIVERSAL MUSIC LATINO 654342/UMLE (13.98) Con El Corazon Abierto
23	N	EW	LUMINATE Welcome To Daylight	Albums, and Duos III, which bows	48	28	18	FATHER JOHN MISTY SUB POP 970* (13.98) Fear Fun
24	N	EW	MATTHEW DEAR Beams	at No. 5 on World	49	NE	w	AMERICAN AQUARIUM LAST CHANCE 023* (11:98) Burn.Flicker.Die.
25	3	2	JJ DOOM LEX 082" (15 58) Key To The Kuffs	Albums.	50	40	18	JESSE & JOY WARNER LATINA 529227 (13.98) Con Quien Se Queda El Perro?

HEATSEEKERS SONGS

b best-selling albums by new or developing stat, defined as those who have new appreaded on the top 100 drive Billboard 200 or the top 100 drive RBR/Hp-Hpo Albums, Top Country Albums, Top Louints, Top

HEATSEEKERS ALBUMS: The we then ineligible to appear o subsequent songs are then ine

201			
WEBK	LAST WEBK	WEBKS DN CHT	TITLE ARTIST IMPRINT/PROMOTION LABEL
1	2	21	#1 WHY YA WANNA 2WKs JANA KRAMER ELEKTRA NASHVILLE/WMN
2	3	11	AMEN MEEK MILL FEATURING DRAKE MAYBACH/WARNER BROS.
3	4	16	IT'S TIME IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE
4	5	6	TURN ON THE LIGHTS FUTURE A-1/FREEBANDZ/EPIC
5	6	12	THE A TEAM ED SHEERAN ELEKTRA/ATLANTIC
6	9	7	CRUISE FLORIDA GEORGIA LINE REPUBLIC NASHVILLE
7	7	8	THINKIN BOUT YOU FRANK OCEAN DEF JAM/IDJMG
8	8	16	SNAP BACKS & TATTOOS DRICKY GRAHAM NU WORLD ERA/EONE
9	10	11	PROMISES NERO MTA/MERCURY/CHERRYTREE/INTERSCOPE
10	NE	w	THRIFT SHOP MACKLEMORE & RYAN LEWIS FEATURING WANZ MACKLEMORE
11	13	5	SWIMMING POOLS (DRANK) KENDRICK LAMAR TOP DAWG/AFTERMATH/INTERSCOPE
12	18	6	TAKE A WALK PASSION PIT FRENCHKISS/COLUMBIA
13	23	2	GANGNAM STYLE PSY YG
14	12	6	I DON'T LIKE CHIEF KEEF FEATURING LIL REESE GOD IS GOOD/GLORY BOYZ/INTERSCOPE
15	14	4	HEART SKIPS A BEAT OLLY MURS FEATURING CHIDDY BANG SYCO/COLUMBIA
16	17	9	10,000 REASONS (BLESS THE LORD) MATT REDMAN SIXSTEPS/SPARROW/EMI CMG
17	16	5	RADIOACTIVE IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE
18	15	4	GOLD ON THE CEILING THE BLACK KEYS NONESUCH/WARNER BROS.
19	20	3	DID IT FOR THE GIRL GREG BATES REPUBLIC NASHVILLE
20	19	3	READY OR NOT BRIDGIT MENDLER HOLLYWOOD
21	21	9	ME WITHOUT YOU TOBYMAC FOREFRONT/EMI CMG
22	NE	w	BAD FOR ME MEGAN & LIZ COLLECTIVE SOUNDS
23	RE-E	NTRY	INCONDICIONAL PRINCE ROYCE TOP STOP
24	25	5	YOUNG BLOOD THE NAKED AND FAMOUS SOMEWHAT DAMAGED/POLYDOR/REPUBLIC
25	RE-E	NTRY	ANNA SUN WALK THE MOON RCA
	31-		

REGIONAL HEATSEEKERS #1 ALBUMS



PROGRESS REPORT

FREELANCE WHALES

The pop/rock group takes it maiden voyage on the Uncharted tally, entering at No. 47. The arrival comes shortly before the release of the act's second full-length album, Di-Iuvia, due Oct. 9 on Mom + Pop/Frenchkiss Records.



	America
2	Thomas Rhett Thomas Rhett (EP)
3	Wild Nothing Nocturne
4	Swans The Seer
5	Katatonia Dead End Kings
6	Florida Georgia Line It'z Just What We Do
7	Easy Star All-Stars Easy Star's Thrillah
8	American Aquarium Burn. Flicker. Die.
9	Marcus Miller Renaissance
10	Gerald Albright / Norman Brown 24/7

W	EST NORTH CENTRAL
1	Ces Cru 13 (EP)
2	Thomas Rhett Thomas Rhett (EP)
3	JD McPherson Feat. Jimmy Sutton And Alex Hall Signs & Signifiers
4	Volbeat Beyond Hell/Above Heaven
5	JT Hodges JT Hodges
6	The Heavy The Glorious Dead.
7	Florida Georgia Line It'z Just What We Do
8	Katatonia Dead End Kings
9	The Treatment This Might Hurt
10	Dan Deacon America

Data for week of SEPTEMBER 15, 2012 | For chart reprints call 212.493.4023

HOT 100, Billboard,

🚯 THE BILLBOARD HOT 100°

LAST		AGO		CERT	PEAK	1 On-demand	THIS	WEEK	WEEN	TITLE Artis PRODUCERISONGWRITERI IMPRINT/PROMOTOVILABE LIDENGE CONTENT
2	1	2 1	6 #1 WHISTLE Flo Rida SYNKS D.GLASS.DJ FRANKE IT.DILLARO, B.S.ISAAC, A.C. MOBLEY, J.FRANKS, D.E.GLASS, M.KILLIANI @ POE BOY/ATLANTIC		1	streaming helps	56	52 5	11 15	LEMME SEE Usher Featuring Rick Ros JIM JONSIN MR MORPHS (J. G SCHEFFER, D. MORPHS, N. MARZOUCA, U RAYMOND IVE BELLINGERL KNIGHTEN, WL ROBERTS II) O RC
1		1	WE ARE NEVER EVER GETTING BACK TOGETHER MAX MARTIN SHELBACK, D.HUFF (TSWIFT/MAX MARTIN SHELBACK) O BIG MACHINEREPUBLIC REPUBLIC O BIG MACHINEREPUBLIC		1	"Whistle" reclaim	67	59 5	9 9	TRUCK YEAH Tim McGrav B.GALLIMORE,TMCGRAW (C.JANSON,PBRUSTCLUCAS,D.MYRICK) Ø BIG MACHIN
4	1	9 1	GREATEST GAINER/ ONE MORE NIGHT Maroon 5		3	the top spot. The track is No.	68	74 8	8	LET ME LOVE YOU (UNTIL YOU LEARN TO LOVE YOURSELF) Ne-Ye
3	3	2 3	AIRPLAY + STREAMING MAXMARTNISHEIBACKALEWESHEIBACKSKOTEDIAMAKMARTNI @AAMOCTOVEINTERCOPE LIGHTS EGUIUTIONESIE GOILI DINIE 9 STAMMARDI A UMMESI OFUENDERGEMENTERCOPE	51	2	2 on On-Demand	59	57 E	0 11	STARGATE.REEVA.BLACK (S.C. SMITH, S.FURLER, M.S. ERIKSEN, TE HERMANSEN M HADFIELD M DIS CALA) O MOTOWVIDJM AMEN Meek Mill Featuring Drak
			R STANNARD, A HOWES (E GOULDING, R STANNARD, A HOWES) O CHERRYTREE/INTERSCOPE SOME NIGHTS fun.	EA	4	Songs (751,000 streams), while				KEY WANE (R.R.WILLIAMS, J.FELTON, A. GRAHAM, D.M. WEIR II, LABRAMS, M.H. MCDDNALD) O MAYBACH/WARNER BRO: TONGUE TIED Grouplov
5		6 2	J.BHASKER IFUN., J.BHASKER)		5	Swift's "Never"	60	55 4	and to see	R.RABIN (GROUPLOVE) @ CANVASBACK/ATLANT
11	6	14 2	EVERYBODY TALKS Neon Trees JMELDA JOHNSEN (TGLENN, TPAGNOTTA) OO MERCURY/IDJMG		6	hasn't yet been	61	HOT SH DEBUT	r 1	FEEL AGAIN OneRepubli R.B.TEDDER.N.ZANCANELLA.B.KUTZLE (R.B.TEDDER.B.KUTZLE,D.BROWN,N.ZANCANELLA) ONeRepubli OMOSLEY/INTERSCOF
7	200	5 1	5 WIDE AWAKE Katy Perry OR LUKE CIRKUT (K PERRYL GOTTWALD MAX MARTIN, B. MCKEE, H. WALTER) O CAPITOL		2	made available to the subscription	62	63 E	13 20	BURN IT DOWN Linkin Par R RUBINM.SHINODA (LINKIN PARK) © MACHINE SHOP/WARNER BRO
9	,	13	GOOD TIME Owl City & Carly Rae Jepsen		8	streaming services	63	67 6	9 13	IT'S TIME Imagine Dragon
10		8 1	A YOUNG (A YOUNG M THIESSEN B LEE) O 604/SCHOOLBOY/INTERSCOPE/REPUBLIC AS LONG AS YOU LOVE ME Justin Bieber Featuring Big Sean		8	that contribute to	64			B.DARNER/IMAGINE DRAGONS (D.REYNOLDS,W.SERMON,B.MCKEE) OKIDINAKORNER/INTERSCOF I CAN ONLY IMAGINE David Guetta Featuring Chris Brown & Lil Wayn
1 00			RJERKINSALINDAL (RJERKINSALINDAL).ATWEHJ BIEBER, SANDERSON) O SCHOOLBOY, RAYMOND BRAUWISLAND/IDJMG CALL ME MAYBE Carly Rae Jepsen	1	10.84	the Hot 100's data pool.	-			DEUETTAFINESTERERICMBROWNLOCANTERLI LUTTRELLNATWEND.GUETTA.GH.TUMPORTERIESTERER @WHAT AMUSICASTRAUMERKSCAPTIC SETTLE DOWN No Doub
6	14	4 2	J.RAMSAY (J.RAMSAY, C.R.JEPSEN, T.CROWE) @0 604/SCHOOLBOY/INTERSCOPE	5	1	poor.	65	61 5	18 7	M STENT (G STEFANI, TKANAL, T.DUMONT) O INTERSCOP
12	2 1	12	BLOW ME (ONE LAST KISS) P!nk GKURSTIN (PINK,GKURSTIN) ORCA		9	ALC ALCON	66	68 7	8 4	TURN ON THE LIGHTS Futur Mike WILLMADE-IT (N.WILBURN,M.WILLIAMS,M.MIDDLEBROOKS) @ A-1/FREEBANDZ/EPI
8		7 2	PAYPHONE Maroon 5 Featuring Wiz Khalifa BENNY BLANCO, SHELLBACK (ALEVINE, BLEVIN, A MALIK, D OMELIO, SHELLBACK, C, J THOMAZ) 00 ABM/OCTONE/INTERSCOPE		2		67	70 7	2 6	COME WAKE ME UP Rascal Flatt D.HUFFRASCALFLATTS (S.MCCONNELL.J.FRANSSON,TLARSSON,TLUNDGREN) O BIG MACHIN O BIG MACHIN
13		10 2	TITANIUM David Guetta Featuring Sia		7		68	66 3	7 4	I WILL WAIT Mumford & Son
	3		DIGUETTAG TUMFORTAFROJACKIS FURLERD GUETTAG SH TUMFORTNI VAN DE WALL SOMEBODY THAT I USED TO KNOW Gotye Featuring Kimbra UNDENACOMPONED AVERT			2	69			M.DRAVS (MUMFORD & SONS)
14	1	HE IS	WUE DAUNCH (WUE DAUNCH, DUNITA) O SAMPLES IN SECURDS/TAINFAMPEPUBLIC			The song bounds		73 7		J.GOSLINGE SHEERAN JE SHEERAN O ELEKTRA/ATLANT
18	8 2	20 2	DIPLO, SWITCH, A RECHTSCHAID (A CLARE, J. DUGUID) O UNIVERSAL ISLAND/REPUBLIC			13-10 on Hot 100 Airplay (71	70	71 7	3 6	FLIDDELL, CAINLAY, G. WORF (M. LAMBERTA, PRESLEY) O RCA NASHVILL
17	1	18 2	2 GIVE YOUR HEART A BREAK Demi Lovato JALEXANDER B STEINBERG (JALEXANDER B STEINBERG) @HOLLYWOOD		16	million audience	71	65 6	i4 10	BAG OF MONEY Wale Featuring Rick Ross, Meek Mill & T-Pain BEAT BILLIONAIRE (O AKINTIMEHIN R.R. WILLIAMS, WILROBERTS II, T-PAIN, S COOKE) O MAYBACH/WARNER BRO
16	1	16 1	2 WANT U BACK Cher Lloyd SHELBACK (SHELBACK, SKOTECHA) O SYCO/EPIC		12	impressions, up	2	78 8	4 9	LOVIN' YOU IS FUN Easton Corbi C.CHAMBERLAIN (J.BEAVERS, B.DIPIERO) © MERCURY NASHVILL © MERCURY NASHVILL
15	1	15 2	WHERE HAVE YOU BEEN Rihanna		5	6%) in its fourth week, marking	73	NEW		BATTLE SCARS Lupe Fiasco & Guy Sebastia
			DR LUKE CIRKUTC HARRIS IE DEANL GOTTWALD CHARRIS H WALTER G MACK) OSRPJOET JAM/IDJ/MG Kanye West, Big Sean, Pusha T, 2 Chains UTBACH JET STORE J			Swift's fastest	-			PROJ (WJACO,6 SEBASTIAN,D,R HARRIS) @ 1ST & 15TH/ATLANT THE WIND Zac Brown Ban
19	10 3	19 2	UPTED (KUWES) STAP (SAMDERSOL) (THORNOU, EPPS, I HOMAS, D.BEABLEW, RILE (KWILLIAMS) 00 G.O.D.D.ROC A PELLADER JANVIDJING	-	13	ascent to the top	74	72 7	10	K.STEGALLZ.BROWN (ZBB.Z.BROWN, W.DURRETTE, LLOWREY) O SOUTHERN GROUND/ATLANTIC/RP
20) 2	22	POUND THE ALARM Nicki Minaj REDONEC FALKRAMI (OTMARAJN KHAYATC FALKR YACOUB, B HAJJUAJ JUNIOR) O YOUNG MONEY/CASH MONEY/REPUBLIC		20	10. She previously	75	92 -	- 2	Luke Brya J.STEVENS IL BRYAN, J.STEVENS, S.MCANALLY) O CAPITOL NASHVILL O CAPITOL NASHVILL
23	E I	17 1	HOME Phillip Phillips O PEARSON (D PEARSON, G HOLDEN) O 19/INTERSCOPE		9	reached the region in as few as five	76	86 9	19 3	CRUISE Florida Georgia Lin J.MOI (B.XELLEY,THUBBARD,J.MOI,C.RICE,J.RICE) OREPUBLIC NASHVILL OREPUBLIC NASHVILL
25	i 2	25	5 IWON'T GIVE UP Jason Mraz JCHICCARELIU MRAZMAATTERI @ATLANTICRRP		8	frames with "Mine"	77	62 5	15 14	CHASING THE SUN The Wante ASMITH (A SMITH E GLEAVE) © GLOBAL TALENT/MERCURY/DJW
22		23	PONTOON Little Big Town		22	in 2010.	78	76 7		ASMITHA SMITHE GLAVE) GLOBAL IALENTIMERCURVIDUM THINKIN BOUT YOU Frank Ocea
			JJOYCE (N.HEMBYLLAIRD, B.DEAN) O CAPITOL NASHVILLE WANTED Hunter Haves	-	1.000	3				EOCEAN.STAYLOR (EOCEAN.STAYLOR) DEFJAM/DJN BIRTHDAY SONG 2 Chainz Featuring Kanve We:
26	5	29	D.HUFF,H HAYES (T.VERGES,H HAYES) O ATLANTIC NASHVILLE/WMN	•	24	The track is the	79	91 1	00	SONNY DIGITAL,KWEST,BWHEEZY (TEPPS,K,O.WEST,S.C.UWAEZUOKE,B.WHITFIELD) ODEF JAM/IDJN
21	1	21 1	LET'S GO Calvin Harris Featuring Ne-Yo O ULTRA		17	group's third consecutive top 10	80	83 8	9 4	THE ONE THAT GOT AWAY Jake Owe J.MOLR.CLAWSON (D DAVIDSON J. OWEN J.RITCHEY) @ RCA NASHVIL @ RCA NASHVIL
24	1 2	28	NO LIE 2 Chainz Featuring Drake MIKE WILL MADE-IT (TEPPS,A GRAHAM,M WILLIAMS) 0 DEF JAM/IDJMG		24	on Mainstream Top	81	80 7	4 18	BOTH OF US BRUKECIRKUT (BRSIMMONS, JR.). GOTTWALDS.J.HULJX.JONES, AMALIKC.MONTGOMERY IIJ. HWALTER OF REBEROX/GRAND HUSTLEAT.MU
29	6 4	41 1	DON'T WAKE ME UP Chris Brown		27	40 (14-8). Maroon	82	79 8	12 12	SNAP BACKS & TATTOOS Driicky Grahar
27		27	MEDIASDAEDIASDE NEWNEDVIC MEROWAL BAPTISTA RELINERA MANDEPRYN MASHWORED AWNYTER KEWEDVIR HANNITCH MEDIASDAEDIASDE OPACA WEE ARE YOUNG EIN I FEASAFER A DISC'S A DOCT I ANTONIACE I BHASKED OPACA EIN I FEASAFER A DISC'S A DOCT I ANTONIACE I BHASKED	-		5 last banked three straight top 10s on	2000			YUNG BERG ARCH THE BOSS IL COOPER /N GRAHAM, C/WARD, A REDMANI O NU WORLD ERA/EOI 5-1-5-0 Dierks Bentle
		21	RIN_J BHASKER (N.RUESSA DOST.JANTONOFF,J BHASKER) OOO FLEED BY RAMEN/RRP WHAT MAKES YOU BEAUTIFUL One Direction Crails Ry activities Yacobia et als syntrematic One Direction One Original			the radio airplay	83			B.BEAVERS,L.WOOTEN (J.BEAVERS,B.BEAVERS,D.BENTLEY) O CAPITOL NASHVIL PROMISES Ner
28	3 2	26 2	Construction of Construction o	3	4	tally in 2003-04.	84	94 9	6 8	D.STEPHENS, J.RAY (D.STEPHENS, J.RAYA, WATSON) O MTA/MERCURY/CHERRYTREE/INTERSCO
31	1 3	30	BLOWN AWAY Carrie Underwood MBRIGHT (J.KEAR.C.TOMPKINS) @ 19/ARISTA NASHVILLE		30	40	85	RE-ENT	RY 8	TONIGHT (BEST YOU EVER HAD) John Legend Featuring Ludacri PHATBOIZ JLEGEND MJ PIMENTEL, A ARTHUR, C REILLY, K JUSTICE, C BRIDGES) O EP
33	2	38	TAKE A LITTLE RIDE Jason Aldean		12	Ahead of the	86	82 8	16 5	THAT'S WHY I PRAY Big & Ric D.HUFF (D.LEVERETTE DALYS BUXTON) O WARNER BROS NASHVILLEWA
34	e s	52	50 WAYS TO SAY GOODBYE Train		32	expected debut of <i>North</i> high	87	69 6	6 17	POSTCARD FROM PARIS The Band Perr
30	11 3	24 1	SCREAM Usher		9	atop next week's	88	85 5		N.CHAPMAN(KPERRYN, PERRYR, PERRYK, DIOGUARDIJ, COHEN) REVOUGH OF NO LOVE Keyshia Cole Featuring Lil Wayn
			MAXMARTIN:SHELBACK (MAX MARTIN:SHELBACK: SKOTECHA,U RAYMOND IV) OP RCA STARSHIPS Nicki Minaj BAM BEONA FAK KO TMARA I N KHAVATC FAK KE VACOLER WA BECTOR OV YEINER MONEY/CESH MONEY/REPUBLIC		ALC: NOT THE OWNER.	Billboard 200, the	-			H-MONEY (H.D. SAMUELS, S. FENTON, K.M. COLE, D. CARTER)
32	2 3	31 2		3	5	set's lead single charges 32-28 on	89	NEW	1	STARGATE (A HEIDEMANN, N NOONAN, C KELLY, M.S. ERIKSEN, TE HERMANSEN, A. ROWE)
39	6 4	42 2	2 HEART ATTACK Trey Songz BENNY BLANCO RICO LOVE (B LEVIN, RICO LOVE, TNEVERSON) © SONGBOOK/ATLANTIC		35	Hot Digital Songs	90	81 8	13 16	NOBODY'S PERFECT J. Cole Featuring Missy Ellio JLCOLE (J COLE CMAYFIELD) OR OCCNATION/COLUMBI
37	1 3	33 3	WILD ONES Flo Rida Featuring Sia SORV& NIUSAXWELI (TDILLARD R.JUDBIN PMELKIS FURLER AXWELL] LUTTRELLM COOPER B MADDAHI) © POE BOY/ATLANTIC	8	5	(55,000 downloads	91	95 -	- 2	CREEPIN' Eric Churc JJOYCE (E CHURCH M GREEN) ØEMI NASHVILL ØEMI NASHVILL
42		48 1	HO HEY The Lumineers		37	sold; up 32%).	92	90 8	15 3	PUT IT DOWN Brandy Featuring Chris Brow
100			R HADLOCK (WSCHULTZ, JFRAITES) O DUALTONE GLAD YOU CAME SMACIS MACTIONED WA HECTORE DREWET) OG 61 DRAI TAL FORTAMENTURYID. IMB			00.22				S CRAWFORD,S GARRETT (S CRAWFORD,S GARRETT,D ABERNATHY,C M.BROWN) OCHAMELEON/RC MY HOMIES STILL Lil Wayne Featuring Big Sea
38		40 3					93	10000		STREETRUNNER, RDIAZ (D.CARTER, SANDERSON, N.WARNAR, RDIAZ, MAIELLO, ABROWN, TKELSIE, G.GRAY O YOUNG MONEY/CASH MONEY/REPUBL
35	i 3	39 🕄	DRIVE BY DRIVE BY DRIVE BY DRIVE BY Train OCOLUMBIA OCOLUMBIA	2	10		94	NEW		SHININ' ON ME Jerrod Nieman JL NIEMANN, D BRAINARD (JL NIEMANL BRICER HATCH LMILLER) © SEA GAYLE/ARISTA NASHVILJ
53	8 4	49 1	GREATEST SHE'S SO MEAN matchbox twenty GAINER/DIGITAL M.SERLETIC (RTHOMAS, PDOUCETTEK, COOK) O EMBLEMIATLANTIC		40	61	95	84 -	- 2	MADNESS Muse Muse (M.Bellamy) © Helium-3/WARNER BRO
36	1 3	32 1	WORK HARD, PLAY HARD Wiz Khalifa Stargate genuv blanco (c.j.thomaz blevinms eriksen te hermansen) GO ROSTRUMATIANTIC/RPP		17	The first taste of the	96	NEW	1	THRIFT SHOP Macklemore & Ryan Lewis Featuring Wan RLEWIS IB HAGGERTYRLEWIS) @ MACKLEMOR
48	2 5	61	POP THAT French Montana Featuring Rick Ross, Drake, Lil Wayne		42	band's forthcoming	97	RE-ENT	RY A	SWIMMING POOLS (DRANK) Kendrick Lama
			LEE OF THE AMAZINZ (KKHARBOUCH,WILROBERTS II.AGRAHAM,D.CARTERAL.NORRIS,LCAMPBELL)		1000	third album launches at No. 22		ACCURATE ON		T-MINUS (KDUCKWORTH,TWILLIAMS) O TOP DAWG(AFTERMATH/INTERSCO WANTED YOU MORE Lady Antebellur
45		54	TTAYLOR, BRIDGE (TNEVERSON, TTAYLOR, N MCDOWELL, C. J. HARRIS, J.R. M. TIMOTHEE, K. STEWART) O SONGBOOK/ATLANTIC		43	on Hot Digital Songs	98	96 9	14 5	PWORLEYLADY ANTEBELLUM ID HAWWOOD,C KELLEYH SCOTT, J.GAMBILL,M.BILLINGSLEA, J.LONG,D.EDWARDSI OCAPITOL NASHVIL
46	5 5	53 2	3 TIME IS LOVE Josh Turner FROGERS (TSHAPIRO, TMARTIN M. NESLERI O MCA NASHVILLE		44	(61,000) and No. 24	99	NEW	1	TAKE A WALK Passion P CZANE/MANGELAKOS/ OFRENCHKISS/COLUMB
51	E	65	6 COWBOYS AND ANGELS Dustin Lynch B BEAVERS (DIYNCH,JLED,TNICHOLS) O BROKEN BOW		45	(a career-best bow) on Adult Top 40.	100	NEW	Î.	ICE Kelly Rowland Featuring Lil Wayn S.GARRETT, DETAIL (S.GARRETT, N.C.FISHER, K.ROWLAND, D.CARTER) © UNIVERSAL MOTOWN/REPUBL
41	8 3	36 1	COME OVER Kenny Chesney		23	And the second second				
			BLCANNON,KCHESNEY (SHUNTS MCANALLY,JOSBORNE) OBLUE CHAIR/COLUMBIA NASHVILLE DARK SIDE Kelly Clarkson		1000	BETWEEN	N TH	EBU	LLE	IS
50		45 1	G KURSTIN (BUSBEE,ALEX G.) O 19/BCA		42	NEO	N	TE	PE	ES GROW IN TOP 10
43	3 4	43 1	2 OVER Blake Shelton shenDRICKS (PJENKINS,D.E.JOHNSON) O WARNER BROS, NASHVILLE/WMN		43	ITEO				
47	1	44 3	STRONGER (WHAT DOESN'T KILL YOU) Kelly Clarkson GKURSTIN (JELOFSSON & TAMPOSLO GAMSON G.KURSTIN) 019RCA		1		~	£2.	-	Neon Trees notch their first Billboard Hot 100 top 10, as "Every
49	1 5	50 2	LITTLE TALKS Of Monsters And Men		49	3	UL	Con	R	Talks" soars 11-6. After reaching No. 7 on Alternative in April, the
			OF MONSTERS AND MEN.A ARNARSSON (N.B. HILMARSDOTTIR.R.THORHALLSSON) O SKRIMSL EHFLAEKJARAS TREPUBLIC ANGEL EYES Love And Theft	-			Car.		E Y	has steadily won support at pop and adult radio, this week crow
40		34	JLED (J COPLAN.E.GUNDERSON.E.PASLAY) ORCA NASHVILLE		32				41	Adult Top 40 (2-1) and rising 8-7 on Mainstream Top 40. "Everyl
54	-	57	WHY YA WANNA Jana Kramer SHENDRICKS (C.GRAVITTC. DESTEFANO, A GORLEY) Ø ELEKTRA NASHVILLE/WMN	•	52		4		mhs.	advances 9-5 on Hot 100 Airplay (82 million in audience, accordi
		68	ADORN Miguel Miguel (M.J.PIMENTEL) © BYSTORMBLACK (CE/RCA		53	1000			1	Nielsen BDS) and 10-8 on Hot Digital Songs (102,000 downloads
58										
58		62 1	2 HARD TO LOVE Lee Brice KJACOBS/M/MCCLUREL BRICE (B.MONTANAJ OZIER, B.GLOVER) O CURB		54					according to Nielsen SoundScan). Neon Trees' introductory hit, '

easured by Nielsen Broadcast Data ' vely, for the largest digital sales and i, LLC and Nielsen SoundScan, Inc. A 96 95 34 99 100 rded, respectiv t popular songs, according to all-f Gainer/Digital and Greatost Gaine biz for rules and explanations. (0)

The most g Greatest G billboard b

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

SALES DATA **HOT 100** niclscn SoundScar

H URBAN RELATIVITY MUSIC/CAPITOL NASHVILLE

HOT 100 AIRPLAY

WEEK	LAST WEEK	WEEKS ON CHT	TITLE ARTIST IMPRINT/PROMOTION LABEL	THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE ARTIST IMPRINT/PROMOTION LABEL
1	1	19	#1 LIGHTS #WKS ELLIE GOULDING CHERRYTREE/INTERSCOPE	26	22	12	OVER BLAKE SHELTON WARNER BROS. NASHVILLE/WMN
2	2	15	WIDE AWAKE KATY PERBY CAPITOL	27	21	19	SCREAM USHER RCA
3	5	10	WHISTLE FLO RIDA POE BOY/ATLANTIC	28	26	11	WANT U BACK CHER LLOYD SYCO/EPIC
4	6	9	BLOW ME (ONE LAST KISS) PINK RCA	29	27	25	WHAT MAKES YOU BEAUTIFUL ONE DIRECTION SYCO/COLUMBIA
6	9	16	EVERYBODY TALKS NEON TREES MERCURY/IDJMG	30	45	4	DON'T WAKE ME UP CHRIS BROWN RCA
6	3	19	WHERE HAVE YOU BEEN RIHANNA SRP/DEF JAM/IDJMG	31	38	14	FOR YOU KEITH URBAN RELATIVITY MUSIC/CAPITOL NASHVIL
7	4	20	PAYPHONE MAROON 5 FEAT. WIZ KHALIFA A&M/OCTONE/INTERSCOPE	32	36	12	WHY YA WANNA JANA KRAMER ELEKTRA NASHVILLE/WMN
8	8	18	GIVE YOUR HEART A BREAK	33	37	23	I WON'T GIVE UP JASON MRAZ ATLANTIC/RBP
9	7	17	TITANIUM DAVID GUETTA FEAT. SIA WHAT A MUSIC/ASTRALWERKS/CAPITOL	34	41	9	2 REASONS TREY SONGZ FEAT. T.I. SONGBOOK/ATLANTIC
10	13	4	WE ARE NEVER EVER GETTING BACK TOGETHER TAYLOR SWIFT BIG MACHINE/REPUBLIC/REPUBLIC	35	44	6	TAKE A LITTLE RIDE JASON ALDEAN BROKEN BOW
11	10	30	SOMEBODY THAT I USED TO KNOW	36	30	28	WE ARE YOUNG FUN. FEAT. JANELLE MONAE FUELED BY RAMEN/RE
12	12	23	CALL ME MAYBE CARLY RAE JEPSEN 604/SCHOOLBOY/INTERSCOPE	37	35	32	GLAD YOU CAME THE WANTED GLOBAL TALENT/MERCURY/IDJMG
13	16	6	ONE MORE NIGHT MAROON 5 A&M/OCTONE/INTERSCOPE	38	32	29	STARSHIPS NICKI MINAJ YOUNG MONEY/CASH MONEY/REPUB
14	11	16	LET'S GO CALVIN HARRIS FEAT. NE-YO ULTRA	39	33	34	STRONGER (WHAT DOESN'T KILL
15	17	7	AS LONG AS YOU LOVE ME JUSTIN BIEBER FEAT. BIG SEAN SCHOOLBOY/RAYMOND BRAUMISLAHD/DJ/MG	40	31	14	ANGEL EYES
16	15	9	GOOD TIME OWL CITY & CARLY FARE JEPSEN 604 SCHOOLEDY/INTERSCOPE/UNIVERSAL REPUBLIC	41	34	15	LEMME SEE USHER FEAT. RICK ROSS BCA
1	14	8	SOME NIGHTS FUN. FUELED BY RAMEN/RRP	42	51	10	COWBOYS AND ANGELS DUSTIN LYNCH BROKEN BOW
18	24	6	POUND THE ALARM NICKI MINAJ YOUNG MONEY/CASH MONEY/REPUBLIC	43	42	29	WILD ONES FLO RIDA FEAT. SIA POE BOY/ATLANTIC
19	18	19	MERCY KANYE WEST BIG SEAN, PUSHA T, 2 CHAINZ G D.D.D./ROC A FELLADEF JAMID.J/AG	44	48	5	ADORN MIGUEL BYSTORM/BLACK ICE/RCA
20	23	7	TOO CLOSE ALEX CLARE UNIVERSAL ISLAND/REPUBLIC	45	40	31	DRIVE BY TRAIN COLUMBIA
21	19	12	NO LIE 2 CHAINZ FEAT. DRAKE DEF JAM/IDJMG	46	46	8	AMEN MEEK MILL FEAT. DRAKE MAYBACH/WARNER BROS
22	20	8	PONTOON LITTLE BIG TOWN CAPITOL NASHVILLE	47	58	5	LOVIN' YOU IS FUN EASTON CORBIN MERCURY NASHVILLE
23	28	22	TIME IS LOVE JOSH TURNER MCA NASHVILLE	48	39	15	COME OVER KENNY CHESNEY BLUE CHAIR/COLUMBIA NASHVIL
24	29	8	WANTED HUNTER HAYES ATLANTIC NASHVILLE/WMN	49	43	9	BAG OF MONEY WALE MAYBACH/WARNER BROS.
25	25	28	HEART ATTACK	50	47	7	SETTLE DOWN

HOT DIGITAL SONGS TITLE SIHI CERT 26

a day.

stations: encomparing pep, adult, rock, courby RB/Nip-hop, Christian, gaspel, dance, jazz and Latin formats, are intertonically monitored 24 hours **PCT Digits. JSOGS**, Digits **SAOS**, The too selling overful and genrespective: essectively, boximicated tracks, as compared thorn interest sales DR Amby and PCL Digits Senge data is used to complete Billioard Hot 000. Al Fahris & 7012, Promibius Global Media, LLC and Neisen Sourds

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		0.000	3 WKS TAYLOR SWIFT BIG MACHINE/UNIVERSAL REPUBLIC	1			5
0	2	9	ONE MORE NIGHT MARGON 5 A&M/OCTONE/INTERSCOPE		X	27	
з	4	20	SOME NIGHTS FUN. FUELED BY RAMEN/RRP			28	
4	3	16	WHISTLE FLO RIDA POE BOY/ATLANTIC			29	
5	5	10	GOOD TIME own. City & Carly five Jepsengaschoolboninterscopponiversal Republic		X	30	
6	8	11	HOME PHILLIP PHILLIPS 19/INTERSCOPE			31	
7	6	9	AS LONG AS YOU LOVE ME JUSTIN BIEBER FEAT. BIG SEAN SCHOOLBOWRAVMOND BRAUAVISLANDHOLIME			32	
8	10	25	EVERYBODY TALKS NEON TREES MERCURY/IDJMG			33	
9	9	12	WANT U BACK CHER LLOYD SYCO/EPIC	•		34	
10	7	28	CALL ME MAYBE CARLY RAE JEPSEN 604/SCHOOLBOY/INTERSCOPE	۵		35	
1	14	24	TOO CLOSE ALEX CLARE UNIVERSAL ISLAND/REPUBLIC		1	36	-
12	12	9	BLOW ME (ONE LAST KISS) PINK RCA			37	
13	11	5	POUND THE ALARM NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC		1	38	
14	19	35	I WON'T GIVE UP JASON MRAZ ATLANTIC/RRP			39	
15	15	15	PONTOON LITTLE BIG TOWN CAPITOL NASHVILLE	•		40	
16	13	31	LIGHTS ELLIE GOULDING CHERRYTREE/INTERSCOPE	8		41	
17	20	7	50 WAYS TO SAY GOODBYE TRAIN COLUMBIA			42	
18	17	10	BLOWN AWAY CARRIE UNDERWOOD 19/ARISTA NASHVILLE			43	
19	22	19	WANTED HUNTER HAYES ATLANTIC NASHVILLE/WMN			44	
20	16	15	WIDE AWAKE KATY PERRY CAPITOL			45	
21	21	20	TITANIUM David Guetta Feat. Sia what a music/astral/werks/capitol.			46	
22	-	1	FEEL AGAIN ONEREPUBLIC MOSLEY/INTERSCOPE			47	
23	-	1	BATTLE SCARS LUPE FIASCO & GUY SEBASTIAN 1ST & 15TH/ATLANTIC			48	-
24	18	20	PAYPHONE MAROON 5 FEAT WIZ KHALIFA A&M/OCTONE/INTERSCOPE			49	
25	25	9	DON'T WAKE ME UP CHRIS BROWN RCA			50	

)	44	6	TAKE A LITTLE RIDE JASON ALDEAN BROKEN BOW					
į	30 28 WE ARE YOUNG FUN. FEAT. JANELLE MONAE FUELED BY RAMEN/RRP							
ä	35 32 GLAD YOU CAME THE WANTED GLOBAL TALENT/MERCURY/IDJMG							
	32 29 STARSHIPS NICKI MINAJ YOUNG MONEY/CASH MONEY/REPUBLIC							
E	33 34 STRONGER (WHAT DOESN'T KILL YOU) kelly clarkson 19/rCA							
	31	14	ANGEL EYES LOVE AND THEFT RCA NASHVILLE					
1	34	15	LEMME SEE USHER FEAT. RICK ROSS BCA					
)	51	10	COWBOYS AND ANGELS DUSTIN LYNCH BROKEN BOW					
É.	42	29	WILD ONES FLO RIDA FEAT. SIA POE BOY/ATLANTIC					
)	48	5	ADORN MIGUEL BYSTORM/BLACK ICE/RCA					
1	40	31	DRIVE BY TRAIN COLUMBIA					
5	46	8	AMEN MEEK MILL FEAT. DRAKE MAYBACH/WARNER BROS.					
)	58	5	LOVIN' YOU IS FUN EASTON CORBIN MERCURY NASHVILLE					
1	39	15	COME OVER KENNY CHESNEY BLUE CHAIR/COLUMBIA NASHVILLE					
)	43	9	BAG OF MONEY WALE MAYBACH/WARNER BROS.					
)	47	7	SETTLE DOWN NO DOUBT INTERSCOPE					
		CHT.	TITLE	E				
	S WEB	-	ARTIST IMPRINT / PROMOTION LABEL MERCY	CERT				
; }	23	22	KAWYE WEST, BIG SEAN, PUSHA T, 2 CHAINZ GOOD/DEF JAM/IDJ/MG SOMEBODY THAT I USED TO KNOW					
	24	34	SOMEBODY THAT I USED TO KNOW GOTHE FLAT KIMBRA SAMPLES IN SECONDSPAREAKUM/ERSAL REPUBLIC SHE'S SO MEAN					
)	32	8	MATCHBOX TWENTY EMBLEM/ATLANTIC					
	26	7	JASON ALDEAN BROKEN BOW					
)	29	13	THE LUMINEERS DUALTONE GIVE YOUR HEART A BREAK					
	28	22	DEMI LOVATO HOLLYWOOD					
1911	27	4	MUMFORD & SONS GENTLEMAN OF THE ROAD/RED/GLASSNOTE POP THAT					
	30	8	FRENCH MONTAINA FEAT. RICK BOSS, DRAKE, UL WAYNE BAO BOWINTERSCOPE					
ų.	34	17	2 CHAINZ FEAT. DRAKE DEF JAM/IDJMG HARD TO LOVE					
)	38	13						
)	54	4	FLORIDA GEORGIA LINE REPUBLIC NASHVILLE WHAT MAKES YOU BEAUTIFUL					
	36	29	ONE DIRECTION SYCO/COLUMBIA	Ð				
)	-	1	MACKLEMORE & RYAN LEWIS FEAT. WANZ MACKLEMORE					
	31	15	CALVIN HARRIS FEAT. NE-YO ULTRA					
); G	37 35	8	KELLY CLARKSON 19/RCA					
			OF MONSTERS AND MEN SRIMSL DIF LAEKJARAS TURIVERSAL REPUBLIC WORK HARD, PLAY HARD WIZ KHALIFA ROSTRUM/ATLANTIC/RRP					
	39	19 19	WHERE HAVE YOU BEEN	-				
1	41	19	RIHANNA SRP/DEF JAM/IDJMG COWBOYS AND ANGELS					
	45	10	STARSHIPS	123				
	45	29	NICKI MINAJ YOUNG MONEY/CASH MONEY/UN/VERSAL REPUBLIC TRUCK YEAH	61				
е. К	42	9	TIM MCGRAW BIG MACHINE COME OVER					
	44	10	KENNY CHESNEY BLUE CHAIR/COLUMBIA NASHVILLE/SONY MUSIC SNAP BACKS & TATTOOS	-				
	4/	12	GANGNAM STYLE					
)			PSY YG SCREAM					
)	48	19	USHER RCA					

U)	Ц	DCK	
WEEK	LAST WEEK	WEEKS ON CHT	TITLE ARTIST IMPRINT/PROMOTION LABEL	CERT.
1	1	28	SOME NIGHTS	
	2	15	HOME PHILLIP PHILLIPS 19/INTERSCOPE	
	3	29	EVERYBODY TALKS NEON TREES MERCURY/IDJMG	
)	4	7	TOO CLOSE ALEX CLARE UNIVERSAL ISLAND/REPUBLIC	
	5	35	I WON'T GIVE UP JASON MRAZ ATLANTIC/RRP	
	6	11	50 WAYS TO SAY GOODBYE TRAIN COLUMBIA	
	7	39	SOMEBODY THAT I USED TO KNOW GOTYE FAT. KIMBRA SAMPLES IV SECUNDSFAHFAX/UNIVERSAL REPUBLIC	٥
	10	12	SHE'S SO MEAN MATCHBOX TWENTY EMBLEM/ATLANTIC	
	9	17	HO HEY THE LUMINEERS DUALTONE	
D	8	4	I WILL WAIT MUMFORD & SONS GENTLEMAN OF THE ROAD/RED/GLASSNOTE	
1	12	31	LITTLE TALKS OF MONSTERS AND MEN SKRIMSLEHF LAEKJARAS MUNIVERSAL REPUBLIC	
2	15	40	WE ARE YOUNG FUN. FEAT. JANELLE MONAE FUELED BY RAMEN/RRP	٥
3	18	20	IT'S TIME IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE	
\$	14	34	DRIVE BY TRAIN COLUMBIA	2
5	16	74	SAIL AWOLNATION RED BULL	•

Bill**boa**rd .

R&B/HIP-HOP NEEK NEEKS DN CHT TITLE SINT/PROMOTION LAR - 1 #1 BATTLE SCARS 1 2 1 22 MERCY KANVE WEST, BIG SEAN, PUSHA T, 2 CHAINZ 60.0.D./DEF JAM/IDJ/MG 2 1 1 Interface 6 4 19 WORK HARD, PLAY HARD WILL RINGUE ROUM/RILGATIL 7 6 17 SNAP BACKS & TATTOOS BRIICKY GRAHAM NU WORLD ERA/EONE 8 11 23 CASHIN' OUT CASH OUT BASES LOADED/EPIC - 1 ICE KELLY ROWLAND FEAT. LIL WAYNE UNIVERSAL MOTOWIN/REPUBLIC 9 IEU WOMAND FRAUL UN WIRE UN KREAL NOT WARFPLACE 100 9 5 ADORN MOUBLE INSTOMMELACK ICE/RCA 11 7 12 2 REASONS TONICH ICE/STAT IL SONBBOOK/ATLANTIC 12 - 13 JOINING ICE/STAT IL SONBBOOK/ATLANTIC JOINING ICE/STAT IL SONBBOOK/ATLANTIC JOINING ICE/STAT IL SUNBBOOK/ATLANTIC 13 14 5 TURN ON THE LIGHTS FUTURE A-1/FREEBANDZ/EPIC 12 51 WOBBLE 15 17 13 MY HOMIES STILL

HARD ROCK

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 10 8 BLOOD
IN THIS MOMENT CENTURY MEDIA/REL
 10
 8
 7
 COMING DOWN

 11
 9
 69
 WE WILL ROCK YOU DUEEN HOLLYWOOD

14 87 SWEET CHILD O' MINE GUNS N' ROSES GEFFEN/UME

13 16 81 ENTER SANDMAN 14 11 82 HETALLICA ELEKTRA LIVIN' ON A PRAYER BON JOVI MERCURY/UME 15 17 78 IN THE END LINKIN PARK WARNER BROS

ARTIST IMPRINTALABEL 1 20 MATURE BURN IT DOWN LINKIN PARK MACHINE ABSOLUTE ZERO STONE SOUR ROADRUNNER
 3
 2:
 87
 BOHEMIAN RHAPSODY QUEEN HOLLWWOOD

 4
 1
 GONE SOVEREIGN STORE SOUR ROADRUNNER/RRP
 5 6 59 DREAM ON AEROSMITH COLUMBIA/LEGACY

7 8 7 139 HEROE ENRIQUE IGLESIAS INTERSCOPE/UMLE DUTTY LOVE DON OMAR FEAT. NATTY NATASHA ORFANATQ/MACHETE/UMLE 9 25 9 Dom Gover FLXT NUTY NUTXIN GRAM 10 8 24 INCONDICIONAL PRINET ROYCE TOP STOP 11 12 12 PASARELA DADDY VANKEE EL CARTEL DADDY VANKEE EL CARTEL 12 10 24 ADDICTED TO YOU SINARIAA EPIDSONY MUSIC LATIN BALADA (TCHE TCHERERE TCHE TCHE) GUSTTAVO UMA PANTANNAL/RGE/SOM LIVRE/SONY MUSIC LATIN 13 13 3 16 53 PROMISE ROMEO SANTOS FEAT. USHER SONY MUSIC LATIN 15 17 98 RABIOSA SHAKIRA EPIC/SONY MUSIC LATIN NEW AGE

WEEK	WEEK	WEEKS ON CHT	TITLE ARTIST IMPRINT/LABEL	CERT
1		1	BREATHING BELOW SURFACE	
2	1	30	BEETHOVEN'S 5 SECRETS THE PIANO GUYS/LYCEUM ORCHESTRA THE PIANO GUYS	
з	2	139	ONLY TIME ENVA REPRISE/WARNER BROS.	
4	4	7	WHAT MAKES YOU BEAUTIFUL THE PIANO GUYS THE PIANO GUYS	
6	3	139	RIVER FLOWS IN YOU YIRUMA EINS	
6	6	139	RETURN TO INNOCENCE ENIGMA VIRGIN/CAPITOL	
7	5	139	ORINOCO FLOW (SAIL AWAY) ENYA REPRISE/WARNER BROS.	
8	7	130	NOW WE ARE FREE HANS ZIMMER & LISA GERRARD DECCA	
9	12	17	A THOUSAND YEARS THE PIANO GUYS THE PIANO GUYS	
10	9	34	PEPONI (PARADISE) THE PIANO GUYS THE PIANO GUYS	
11	8	139	SILENCE DELERIUM FEAT SARAH MCLACHLAN THE ENGINE/ARISTA/NETTWERK	
12	11	139	SADENESS (PART 1) ENIGMA REPRISE/WARNER BROS.	
13	10	139	NEVER ALONE JIM BRICKMAN FEAT. LADY ANTEBELLUM SLG	
14		1	ARISE E.S. POSTHUMOUS WIGSHOP	
15	13	26	THE CELLO SONG THE PIANO GUYS THE PIANO GUYS	

Data for week of SEPTEMBER 15, 2012 | For chart reprints call 212.493.4023

RINT/PROMOTION LABEL WE ARE NEVER EVER GETTING BACK TOGETHER TAYLOR SWIFT BIG MACHINE/UNIVERSAL REPUBLIC

COUNTRY

2 15 PONTOON LITTLE BIG TOWN CAPITOL NASHVILLE

 1
 Intree Bie Town CAPTOL NASHVILE

 3
 15

 BLOWN AWAY

 CARRIE UNDERWOOD 19/ARISTA NASHVILE

 4
 23

 HUNTER MAYES ATLANTICAVMAN

 5
 5

 7
 TAKE A LITTLE RIDE JASON ALDEAN BROKEN BOW

 6
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 EB BIRGE QUAB

 TeleBack Conflict

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 COWBOYS AND ANGELS

 Dustin Uwer Broken Bow
 Dustin Uwer Broken Bow

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 III
 III
 COME WAKE ME UP RASCAL FLATTS BIG MACHINE

 12
 7
 20
 ANGEL EYES LOVE AND THEFT RCA NASHVILLE
 13 12 31 DRUNK ON YOU

10 9 16 COME OVER KENNY CHESNEY BLUE CHAIR/COLUMBIA NASHVILLE

ASHVILLE

TITLE

#1 awks

1 1 3

14 13 29 SPRINGSTEEN ENIC CHURCH EMI NASHVILLE 15 24 KISS TOMORROW GOODBYE LUKE BRYAN CAPITOL NACHANLE 15 LATIN NEEK NEEK NEEK NEEKS DN CHT TITLE 1 1 107 ARTIST IMPRINT/PROMOTION LABE 2 2 23 AI SE EU TE PEGO MICHEL TELO PANTANNAL/RGE/SONY MUSIC 3 3 121 WAKA WAKA (THIS TIME FOR AFRICA) SHAKIRA FEAT. FRESHLYGROUND EPIC/SOMY MUSIC LATIN 4 5 18 HASTA QUE SALGA EL SOL 4 5 18 DON OMAR ORFANATO/MACHETE/UMLE 5 4 9 ALGO ME GUSTA DE TI WSIN & YANDEL FEAT. CHRIS BROWN & T-PAIN 6 6 139 HIPS DON'T LIE SHARRA FEAT WYCLEF JEAN EPIC/SONY MUSIC LATIN 2 11 3 CORREL JESSE & JOY FEAT LA REPUBLIKA WARNER LATINA

CERT.

OSPECT PAR

POP/ADULT/ROCK Billboard.

ADULT CONTEMPORARY

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Å		ň	OP 40"
WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST IMPRINT/PROMOTION LABEL
1	3	25	GIVE YOUR HEART A BREAK
2	2	26	LIGHTS Ellie Goulding Cherrytree/Interscope
3	5	12	WHISTLE
4	1	15	FLO RIDA POE BOY/ATLANTIC WIDE AWAKE
6	6	9	BLOW ME (ONE LAST KISS)
6	4		
	18	21	DAVID GUETTA FEAT: SIA WHAT A MUSIC/ASTRALWERKS/CAPITOL EVERYBODY TALKS
0	8	20	NEON TREES MERCURY/IDJMG
8	14	7	GAINER MARGON 5 A8M/OCTONE/INTERSCOPE
9	12	10	GOOD TIME owl city & carly rae Jepsen 604/schoolBoy/interscope/republic
10	9	14	WANT U BACK CHER LLOYD SYCO/EPIC
11	7	17	LET'S GO CALVIN HARRIS FEAT. NE-YO ULTRA
12	13	8	AS LONG AS YOU LOVE ME JUSTIN BIEBER FEAT. BIG SEAN SCHOOLBOY/RAYMOND BRAUMISLANDIDJANG
13	10	20	PAYPHONE
14	16	3	MAROON 5 FEAT. WIZ KHALIFA A&M/OCTONE/INTERSCOPE WE ARE NEVER EVER GETTING BACK TOGETHER
15	11	20	TAYLOR SWIFT BIG MACHINE/REPUBLIC
16		11	RIHANNA SRP/DEF JAM/IDJMG SOME NIGHTS
-	17		FUN. FUELED BY RAMEN/RRP POUND THE ALARM
T	19	7	NICKI MINAJ YOUNG MONEY/CASH MONEY/REPUBLIC
18	21	12	ALEX CLARE UNIVERSAL ISLAND/REPUBLIC
19	18	19	SCREAM USHER RCA
20	23	19	I WON'T GIVE UP JASON MRAZ ATLANTIC/RRP
21	20	7	SETTLE DOWN NO DOUBT INTERSCOPE
22	25	6	DON'T WAKE ME UP CHRIS BROWN RCA
23	24	12	DARK SIDE KELLY CLARKSON 19/RCA
24	26	4	HELLO
25	22	15	CHASING THE SUN
26	28	3	THE WANTED GLOBAL TALENT/MERCURY/IDJMG 50 WAYS TO SAY GOODBYE
27	29	4	TRAIN COLUMBIA
-	121.14		DAVID GUETTA FEAT. CHINS BROWN & LE WAYNE WHAT A MUSICASTRAUMERKSCAPITOL HEART SKIPS A BEAT
28	27	7	OLLY MURS FEAT. CHIDDY BANG SYCO/COLUMBIA LET ME LOVE YOU (UNTIL YOU LEARN TO LOVE YOURSELF)
29	32	3	NE-YO MOTOWN/IDJMG
30	30	10	BURN IT DOWN LINKIN PARK MACHINE SHOP/WARNER BROS.
31	33	5	VEGAS GIRL CONDR MAYNARD CAPITOL
32	36	3	HOME PHILLIP PHILLIPS 19/INTERSCOPE
33	34	11	SHE'S SO MEAN MATCHBOX TWENTY EMBLEM/ATLANTIC
34	35	5	GET IT STARTED PITBULL FEAT. SHAKIRA MR. 305/POLO GROUNDS/RCA
35	37	3	WINDOWS DOWN
36	N	0856	BIG TIME RUSH NICKELODEON/COLUMBIA FINALLY FOUND YOU
-			ENRIQUE IGLESIAS FEAT. SAMMY ADAMS REPUBLIC
37		EW/	ED SHEERAN ELEKTRA/ATLANTIC SAY SOMETHIN
38	N	1	AUSTIN MAHONE CHASE/REPUBLIC
39	31	18	GROUPLOVE CANVASBACK/ATLANTIC
40	40	14	BOTH OF US B.O.B FEAT, TAYLOR SWIFT REBELROCK/GRAND HUSTLE/ATLANTIC
ust in t	ime f	or he	r debut at the judges' table on Fox's "The X Factor"

(Sept. 12), Demi Lovato notches her first Mainstream Top 40 No. 1 wit "Give Your Heart a Break" (3-1). At 25 weeks, the song completes the longest ascent to No. 1 by a woman in the chart's history and ties for the longest climb to the top among all artists with Cee Lo Green's "F**k You! (Forget You)" (2010-11).

* * root (rorget rou)* (2010-11), Like Lovato, "Heart" co-writers Billy Steinberg and Josh Alexand make their first visits to the Mainstream Top 40 summit. Steinberg has, however, topped the Billboard Hot 100 with five titles. Madonna "Like a Virgin" (1984), Cyndi Lauper's "True Colors" (1986), Heart's "Like a Virgin" (1984), Cyndi Lauper's "True Colors" (1986), Heart's

"Alone" (1987), Whitney Houston's Emotional" (1988) the Bangles' "Etern Flame" (1989). "Heart" marks Hollywood's third Mainstream Top 40 No. 1, following Mi Cyrus' "Party in the U.S.A." (2009) and Jesse McCartney's "Leavin'" (2008).

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22 23 24 25	22 27 NE 31	14 5 W	GROUPLOVE CANVASBACK/ATLANTIC VWANT U BACK CHER LUOVI SYCOLEFIC GREATEST FEEL AGAIN GANIER GANIER TITANUUM DAVID GUETA HAT, SM WHAT A MUSICIASTRALWERKSCAPT
23	27	5	WANT U BACK CHER LLOYD SYCO/EPIC
			WANT U BACK
And and a second second	11000		
21	26	1	LITTLE TALKS OF MONSTERS AND MEN SKRIMSLEHF LAEKJARAS I/REPUB TONGUE TIED
20	25	8	DISTANCE CHRISTINA PERI FEAT. JASON MRAZ ATLANTIC/RRP
19	23	10	BURN IT DOWN LINKIN PARK MACHINE SHOP/WARNER BROS
18	21	11	TOO CLOSE ALEX CLARE UNIVERSAL ISLAND/REPUBLIC
17	17	18	
10	20	8	GOOD TIME OWL CITY & CARLY RAE JEPSEN 604/SCHOOLBOY/INTERSCOPE/REPUB
15	19	19	THE A TEAM ED SHEERAN ELEKTRA/ATLANTIC
14	15	7	SETTLE DOWN NO DOUBT INTERSCOPE
13	18	3	WE ARE NEVER EVER GETTING BACK TOGETH TAYLOR SWIFT BIG MACHINE/REPUBLIC
12	16	6	ONE MORE NIGHT MAROON 5 A&M/OCTONE/INTERSCOPE
0	14	12	HOME PHILLIP PHILLIPS 19/INTERSCOPE
10	9	14	DARK SIDE KELLY CLARKSON 15/RCA
9	11	13	50 WAYS TO SAY GOODBYE TRAIN COLUMBIA
8	8	12	SHE'S SO MEAN MATCHBOX TWENTY EMBLEM/ATLANTIC
0	10	11	SOME NIGHTS FUN. FUELED BY RAMEN/RRP
6	6	21	MAROON 5 A&M/OCTONE/INTERSCOPE CALL ME MAYBE CARLY RAE JEPSEN 604/SCH00LBOY/INTERSCOPE
5	4	20	ELLIE GOULDING CHERRYTREE/INTERSCOPE PAYPHONE MARRON E ASM/OCTOMENUTERSCOPE
4	5	32	KATY PERRY CAPITOL LIGHTS
3	1	15	
0	3	9	BLOW ME (ONE LAST KISS)
E C	2 MEB	23	ARTIST IMPRINT/PROMOTION LABEL #1 EVERYBODY TALKS NEON TREES MERCURY/DJMG
in the	12.00	VEBKS IN CHT	TITLE
A		A	DULT TOP 40"
6	N		
25	25	-14	MARGO REY ORGANICA
24	27	4	TRAIN COLUMBIA BETWEEN US
23	26	7	CASEY ABRAMS CONCORD/CMG 50 WAYS TO SAY GOODBYE
22	24	5	MAGIC SMASH MOUTH FEAT. J. DASH 429/SLG GET OUT
21	23	6	DARK SIDE KELLY CLARKSON 15/RCA
20	20	12	EVERYBODY TALKS NEON TREES MERCURY/IDJMG
19	17	9	BROKENHEARTED KARMIN EPIC
18	22	5	LIGHTS ELLIE GOULDING CHERRYTREE/INTERSCOPE
17	19	10	GIVE YOUR HEART A BREAK
10	21	6	BLOW ME (ONE LAST KISS) PINK RCA
15	18	8	SHE'S SO MEAN MATCHBOX TWENTY EMBLEM/ATLANTIC
14	15	16	HAPPY PILLS NORAH JONES BLUE NOTE/CAPITOL
13	13	20	WE ARE YOUNG FUN. FEAT. JANELLE MONAE FUELED BY RAMEN/RRP
12	16	3	GG WEARE NEVER EVER GETTING BACK TOGETH TAYLOR SWIFT BIG MACHINE/REPUBLIC
ă	12	23	KATY PERBY CAPITOL
6	11	11	COLBIE CAILLAT REPUBLIC WIDE AWAKE
8	8	15	ONE DIRECTION SYCO/COLUMBIA BRIGHTER THAN THE SUN
	7	36	SET FIRE TO THE RAIN ADELE XL/COLUMBIA WHAT MAKES YOU BEAUTIFUL
7			

	_	-	ONTEMPORARY	- S. 7.			
		SE	TITLE		- 10		TITLE
THE	WEBY	MENO	TITLE ARTIST IMPRINT/PROMOTION LABEL	THIS	WEEK	WEI	TITLE ARTIST IMPRINT/PROMOTION LABEL #1 OH LOVE
1	1	20	41 SOMEBODY THAT I USED TO KNOW GOTYE FEAT. KIMBRA SAMPLES 'N SECONDSTRAINFAUREPUBLIC	1	1	7	ARTIST IMPRINT/PROMOTION LABEL #1 OH LOVE GREEN DAY REPRISE/WARNER BROS.
2	2	30	DRIVE BY	2	2	16	TOO CLOSE
3		-	STRONGER (WHAT DOESN'T KILL YOU)	3		-	ALEX CLARE UNIVERSAL ISLAND/REPUBLIC
3	3	31	KELLY CLARKSON 19/RCA		4	18	FUN. FUELED BY RAMEN/RRP BURN IT DOWN
4	4	25	ADELE XL/COLUMBIA	4	3	20	LINKIN PARK MACHINE SHOP/WARNER BROS.
5	5	14	CALL ME MAYBE CARLY RAE JEPSEN 604/SCHOOLBOY/INTERSCOPE	5	5	20	HO HEY THE LUMINEERS DUALTONE
6	6	17	PAYPHONE	6	7	4	I WILL WAIT
•			MAROON 5 A&M/OCTONE/INTERSCOPE SET FIRE TO THE RAIN	-		- 20	MUMFORD & SONS GENTLEMAN OF THE ROAD/RED/GLASSNOTE IT'S TIME
7	7	36	ADELE XL/COLUMBIA	2	10	26	IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE
8	8	15	WHAT MAKES YOU BEAUTIFUL ONE DIRECTION SYCO/COLUMBIA	8	8	2	MADNESS MUSE HELIUM-3/WARNER BROS.
9	10	50	BRIGHTER THAN THE SUN	9	6	31	GOLD ON THE CEILING
-			COLBIE CAILLAT REPUBLIC	10		-	THE BLACK KEYS NONESUCH/WARNER BROS.
10	11	11	KATY PERBY CAPITOL	10	9	38	GROUPLOVE CANVASBACK/ATLANTIC
0	12	23	I WON'T GIVE UP JASON MRAZ ATLANTIC/RRP	11	11	35	LITTLE TALKS OF MONSTERS AND MEN SKRIMSL EHF LAEKJARAS 1/REPUBLIC
12	16	3	GG WEARE NEVER EVER GETTING BACK TOGETHER TAYLOR SWIFT BIG MACHINE/REPUBLIC	12	17	3	CHALK OUTLINE THREE DAYS GRACE RCA
13	13	20	WE ARE YOUNG	13	12	17	UNITY
			FUN. FEAT. JANELLE MONAE FUELED BY RAMEN/RRP HAPPY PILLS	And a second			SHINEDOWN ATLANTIC RUNAWAYS
14	15	16	NORAH JONES BLUE NOTE/CAPITOL	14	14	8	THE KILLERS ISLAND/IDJMG
15	18	8	SHE'S SO MEAN MATCHBOX TWENTY EMBLEM/ATLANTIC	15	13	40	MIDNIGHT CITY MB3. MB3/MUTE/CAPITOL
16	21	6	BLOW ME (ONE LAST KISS)	16	16	15	COMING DOWN
477		40	PINK RCA GIVE YOUR HEART A BREAK	07	22		FIVE FINGER DEATH PUNCH PROSPECT PARK GREATEST LITTLE BLACK SUBMARINES GAINER THE BLACK KEYS NONESUCH/WARNER BROS.
17	19	10	DEMI LOVATO HOLLYWOOD	W	22	8	
18	22	5	LIGHTS ELLIE GOULDING CHERRYTREE/INTERSCOPE	18	15	19	DAYS GO BY THE OFFSPRING COLUMBIA
19	17	9	BROKENHEARTED KARMIN EPIC	19	21	16	LOST IN FOREVER (SCREAM) P.O.D. RAZOR & TIE
20	20	12	EVERYBODY TALKS	20	20	22	LIVE TO RISE
-			NEON TREES MERCURY/IDJMG DARK SIDE			1000	SOUNDGARDEN MARVEL/HOLLYWOOD
21	23	6	KELLY CLARKSON 19/RCA	21	25	8	HALESTORM ATLANTIC
22	24	5	MAGIC SMASH MOUTH FEAT. J. DASH 429/SLG	22	23	11	45 THE GASLIGHT ANTHEM MERCURY/IDJMG
23	26	7	GET OUT	23	24	9	HERE AND NOW
24			50 WAYS TO SAY GOODBYE	24	-	-	SEETHER WIND-UP
24	27	4	TRAIN COLUMBIA		26	5	PAPA ROACH ELEVEN SEVEN
25	25	-14	BETWEEN US MARGO REY ORGANICA	25	28	-11	WAIT FOR ME RISE AGAINST DGC/INTERSCOPE
				26	27	11	KILL YOUR HEROES
6	8			27	30	14	TAKE A WALK
		1	DULT TOP 40"	-			PASSION PIT FRENCHKISS/COLUMBIA
				1000	24	-	
	_		DOEI TOP 40	28	34	2	LOST IN THE ECHO LINKIN PARK MACHINE SHOP/WARNER BROS.
initi				28 29	34 29	2 14	
WEEK			TITLE ARTIST IMPRINT/PROMOTION LABEL			Tank	LINKIN PARK MACHINE SHOP/WARNER BROS. NOW STAIND FLIP/ATLANTIC SETTLE DOWN
MER MER			TITLE ARTIST IMPRINT/PROMOTION LABEL ARTIST VERYBORY TALKS VEON TREES MERCUPYOLMS	29 30	29 31	14 7	LINKIN PARK MACHINE SHOP/WARNER BROS: NOW STAIND FLIP/ATLANTIC SETTLE DOWN NO DOUBT INTERSCOPE MERCY
C WER	LAST WEBK	WEBKS	TITLE ATTATT MARKIT/PROMOTION LAREL VIVE EVERYBODY TALKS VIVE WON TREES MERCURYNDAMG BLOW ME (ONE LAST KISS)	29 30 31	29 31 33	14 7 9	LINICIP PARK MACHINE SHOP/WARNER BROS. NOW STAND RUPATLANTIC SETTLE DOWN NO DUBT INTERSCOPE MERCY DAVE MATHEWS BAND RCA
-	2 MEBK 3	PACIFIC MERKS	TITLE ARTIST MARRINIT/PROMOTION LABEL WWW EVERYBOATALKS BLOW ME (ONE LAST KISS) PINK RCA WIDE AWAKE	29 30	29 31	14 7	LINICIP PARK MACHINE SHOP/WARNER BROS. NOW STAINE RUPATLANTIC SETTLE DOWN NO DOUBT INTERSCOFE MERCY DAVE MATTHEWS BAND RCA DAVE MATTHEWS BAND RCA STANDING IN THE SUN SLAHERL WIRES KIEREYS THE CONSPRANDES DIK HARD CAMTDL
3	AND	23 9 15	TITLE ARTIST MARKITYPROMOTION LABEL ARTIST MARKITYPROMOTION LABEL MARKING EVERTHES MERCHARDAMS BLOW ME (ONE LAST KISS) PINK RCA WIDE AWAKE KATY PERRY CAPTOL	29 30 31	29 31 33	14 7 9 3	LINICIP ARK MACHINE SHOP/WARNER BROS. NOW STAND FLIP/ATLANTIC SETTLE DOWN No DOURT INTERSOPE MERCY DAVE MATTHEWS BAND REA STANDING IN THE SUN
-	2 MEBK 3	PACIFIC MERKS	TITLE ARTIST MARINIT/PROMOTION LABEL ARTIST MARINIT/PROMOTION LABEL VICE VERYBODY TALKS VICE VERYBODY TALKS PINK RCA UGHT COME LAST KISS) PINK RCA VIDE AWAKE KATY PERRY CAPITOL LIGHTS ELUE GOULONG CHERKYTRE/INTERSCOPE	29 30 31 32	29 31 33 35	14 7 9 3	LINICH PARK MACHINE SHOP/WARNER BROS. NOW STAIND FLIPATLANTIC SETTLE DOWN No DOURT INTERSCOPE MERCY DAVE MATTHEWS BAND RCA DAVE MATTHEWS BAND RCA STANDING IN THE SUN SAIA RAX MIKES WARPYS THE CONSPIRATORS DIK HODICATION ABSOLUTE ZERO STORE SOUR ROADHUMEYRAP TROJANS
3	AND	23 9 15	TITLE ATTEST MURRINIT/PROMOTION LABEL VIEW VERVBODY TALKS VIEW VERVT TREE WERCURYOTUNG BLOW ME (ONE LAST KISS) PINR RCB WIDE AWAKE KIYP PERV CAPTOL LIGHTS ELLE GOULOME CHERNYTRE/INTERSCOPE PAYPHONE	29 30 31 32 33 34	29 31 33 35 Hot BE 44	14 7 9 3 SHOT 801 4	LINICIP ARK MACHINE SHOP/WARNER BROS. NOW STAIND FLIP/ATLANTIC SETTLE DOWN No DOURT INTERSOPE MERCY DAVE MATTHEWS BAND REA STANDING IN THE SUN SLASH RAT WITCS REMIERS THE CONSPIRATORS DIK HODICAPTIC. ABSOLUTE ZERO STOKE SOUR RAADRUWIER/RRP
3	ANN 2 3 1 5	SHEAN 23 9 15 32	TITLE ANTET MARKITYPROMOTION LABEL ANTET MARKITYPROMOTION LABEL VENTRES MERCUPYDLMG BLOW ME (ONE LAST KISS) PINK RCA WIDE AWAKE LIGHTS ELUE GOULONG CHERNYTRE/INTERSCOPE PAYPHONE MARGONS ASAM/GETONE/INTERSCOPE CALL ME MAYBE	29 30 31 32 33 34 35	29 31 33 35 Hot BE 44 45	14 7 9 3 SHOT	LINICIP ARK MACHINE SHOP/WARNER BROS. NOW STAIND FLIP/ATLANTIC SETTLE DOWN No DOURT INTERSCOPE MERCY DAY: MATTHEWS BAND RCA STANDING IN THE SUN SLAIN REAL BRANER AND RCA ABSOLUTE ZERO STORE SOUR ROADRUNNER/RIPP TROJANS ALSA GENIUS FINDIS HEAD/WARNER BROS. WE COME RUNNING YOUNGBLOOD HAWKE REPORTSUC
3	1000 1000 1000 1000 1000 1000 1000 100	23 9 15 32 20 21	TITLE ARTIST MARKITYPROMOTION LABEL ARTIST MARKITYPROMOTION LABEL WON TREES MERLUYPRID.MMG BLOW ME (ONE LAST KISS) PINK RCA WIDE AWAKE KATY PERRY CAPTOL LIGHTS ELLE GOULONG CHERNYTRE/INTERSCOPE PAVPHONE MARGON S AAM/OCTONEINTERSCOPE CALL ME LEYSEN US/SCIOOLBOY/INTERSCOPE CARLY ME LEYSEN US/SCIOOLBOY/INTERSCOPE	29 30 31 32 33 34	29 31 33 35 Hot BE 44	14 7 9 3 SHOT 801 4	LINICH PARK MACHINE SHOP/WARNER BROS. NOW STAIND FLIP/ATLANTIC SETTLE DOWN No DOURT INTERSCOPE MERCY DAVE MATTHEWS BAND RCA DAVE MATTHEWS BAND RCA STANDING IN THE SUM STAIN RCA WARKEN S HIE CONSPIRATORS DIK HORICANTOL ABSOLUTE ZERO STORE SOUR INCACHWARKEN RAD STORE SOUR INCACHWARKEN RADS. WE COME RUNNING YOUNGBLOOD HAWKE REFUBLIC SATISFIED ARANDA ARANDAMUSIC
3 4 5 6 7	ABBAN 2 3 1 5 4 6 10	23 9 15 32 20 21 11	TITLE ATTATT IMPRIVIT/PROMOTION LABEL VIEW RELEANDRUCKIN/DLMG EVENT RACE MERCUR/IN/DLMG BLOW ME (ONE LAST KISS) PINK RCA WIDE AWAKE KATY PERRY CAPTOL LIGHTS EULE BOULOING CHERKYTRES/INTERSCOPE PAYPHONE CALL ME MAYBE CALL ME MAYBE SOME NIGHTS FUN RUGED SHARMINGED	29 30 31 32 33 34 35	29 31 33 35 Hot BE 44 45	14 7 9 3 SHOT 807 4 4	LINICIP NARK MACHINE SHOP/WARNER BROS. NOW STAINE PLIVATLANTIC SETTLE DOWN MO DOUBT INTERSCOPE MERCY DAVE MATTIKUS BAND REA STANDING IN THE SUN SUSH RAL MIKE SIMERY IN IE GOMERATORS DIK HARUCATIOL ABSOLUTE ZERO STORE SOUR RADARIUMSER MER TROJANS ATLS GEMUS FINDES HEAD/WARNER BROS. WE COME RUNNING YOUMBOLOD HAWKE REPOLIC SATISFEED ARANDA ARANDAMUSIC COMEBACK
3	1000 1000 1000 1000 1000 1000 1000 100	23 9 15 32 20 21	TITLE ATTET MENTUPPONOTION LABEL VINC EVERYBORYDLKS EVERYBOR TALKS EVENTRES MERCURVIDUNG BLOW ME (ONE LAST KISS) PINR RCA WIDE AWAKE KATY PERK CAPTOL LIGHTS ELLE GOULONG CHERNYTREJNTERSCOPE PAVPHONE MAROUS SAMMOTOVENTERSCOPE CALL ME AMAYBE CARLY RAE JEPSEN GA/SCHOOLBOY/INTERSCOPE CALL ME AND SE	29 30 31 32 33 34 35 36	29 31 33 35 40 44 45 40	14 7 9 3 3 SHOT 9 4 4 4	LINICIP NARK MACHINE SHOP/WARNER BROS: NOW STAINE FUI/ATLANTIC SETTLE DOWN ND DOUBT INTERSCOFE MERCY DAVE MATTHEWS BAND RCA STANDING IN THE SUN SUBJECT MEMORY DAVE CONSINGUIS DIK HARD CANTOL ABSOLUTE ZERO STORE SOUR ROADINUNER/RPP TROJANS ATLAS GENUS FIRED SHEAD/WARNER BROS VE COME RUNNING YOUNGBLOOD INAWE REPUBLIC SATISFIED ARANDA ARANDAMUSIC COMEBACK REDUGIT KING HOLLYWOOD
3 4 5 6 7	ABBAN 2 3 1 5 4 6 10	23 9 15 32 20 21 11	TITLE ARTIST MARINITYPROMOTION LABEL ARTIST MARINITYPROMOTION LABEL WON TREES MERLUYNDUMG BLOW ME (ONE LAST KISS) PINK RCA WIDE AWAKE KATY PERRY CAPITOL LIGHTS ELLE GOULONG CHERNYTRE/INTERSCOPE PA/PHONE MAROON SAAMOCTONE/INTERSCOPE CALL ME MA/SE CAUL ME MA/SE CAUL ME MA/SE SOME NIGHTS FIN RUBED BY RAMENARPP SHE'S SO MEAN	29 30 31 32 33 34 35 35 36 37 38	29 31 33 35 40 44 45 40 37 38	14 7 9 3 3 8 9 4 4 4 7 9 9 6	LINICIP NARK MACHINE SHOP/WARNER BROS. NOW STAND RUPARLANTIC SETTLE DOWN No DOURT INTERSCOPE MERCY DAVE MATTHEWS BAND RCA STANDING IN THE SUN STANDING IN THE SUN STAN RUL WING SIMERY BIL GUSPRITURES DIK HADICAPTOR ASIA RUL WING SIMERY BIL STORE SOLINE ROOS HEAD/WARNER BROS. WE COME RUNNING WE COME RUNNING WE COME RUNNING WE COME RUNNING SATISFIED ARANDA ARANDAMUSIC COMEBACK REDUGHT KING HOLLYWOOD QUEED OF CALLFORNIA JOHM MAYER COLUMBIA
3 4 5 6 7 8	1033 1 155 4 10 8	shin 23 9 15 32 20 21 11 12	TITLE ATTIST IMMUTUPROMOTION LABEL BLOW ME (CONE LASE KISS) PINK RCA WIDE AWAKE KATV PERV CAPTOL LIE GOULDING CHERNYTRE/INTERSCOPE PAY PHONE MAROON SA AMOCTONE/INTERSCOPE CALL ME MAY BE CAUK NAL EVERS MOSCHOOLGOUND/INTERSCOPE SOME NIGHTS FUN RULED BY KAMENIBRIP SHE'S SO MEAN MATCHBOX TWENTY EMBLEMATLANTIC SO WAYS TO SAY GOODBYE THAIN COLUMBIA DARK SIDE	29 30 31 32 33 34 35 36 37	29 31 33 35 HOT BE 44 45 40 37	14 7 9 3 8 8007 4 4 4 7 9	LINICIP NARK MACHINE SHOP/WARNER BROS. NOW STAND FUPATLANTIC SETTLE DOWN No DOUGT INTERESCOPE MERCY DAVE MATTHEWS BAND RCA STANDING IN THE SUN SUSH RAL MIKE SIMEN'S HIE GOSFIRATIONS DIK HODICAPTOR ASSIGNATION STATUS STATE SUBM ROADFUNDER RRP TROJANS ATLAS GEBUIS FRIGIS HEAD/WARNER BROS. WE COME RUNNING YOUWSLOO HAWKE REPUBLIC SATTISFIED ARANDA ARANDAMUSIC COMEBACK REDUGITY KING HOLLYWOOD GUEEN OF CALIFORNIA JOHIN MAYER COLUMBIA BRINGING DOWN THE GIANT SAVING ABEL SKODOCODINE
3 4 5 6 7 8 9 10	100 100 100 100 100 100 100 100 100 100	23 9 15 32 20 21 11 12 13 14	TITLE SATIST MERITYPROMOTION LABEL EVERYBODYTALKS EVERYBODYTALKS EVERYBODYTALKS EVERYBODYTALKS EVERYTREBEDURINGUNG BLOW ME (ONE LAST KISS) PINR RG WIDE AWAKE KATY PERY CAFTOL LIGHTS ELLE GOULOMG CHERNYTREJINTERSCOPE PAVPHONE MARGUN SAAMOETON/ANTERSCOPE CALL ME AMAYBE CARLY MAE JEPSEN UN/ADUIOLOGUNATERSCOPE CALL ME ANAYBE CARLY MAE JEPSEN UN/ADUIOLOGUNATERSCOPE CALL ME ANAYBE CARLY MAE JEPSEN UN/ADUIOLOGUNATERSCOPE CALL ME ANYBE CARLY MAE JEPSEN UN/ADUIOLOGUNATERSCOPE CALL ME ANYBE SME SO MEAN SME SME SO	29 30 31 32 33 34 35 35 36 37 38	29 31 33 35 40 44 45 40 37 38	14 7 9 3 3 8 9 4 4 4 7 9 9 6	LINICIP NARK MACHINE SHOP/WARNER BROS. NOW STAINE PLIVATLANTIC SETTLE DOWN MOUBLE INTERSCOPE MERCY DAVE MATTHEWS BAND RCA STANDING IN THE SUN SUSH RAL MIKE SIMENTS INE CONSTRUCTION ASSIGNMENT AND ADAPTION OF A DAVE STAINE SUR INADAPUNNER BROS. WE COME RUNNING YOUMBLOOD INAVIE BROS. WE COME RUNNING WE COME RUNNING WE COME RUNNING YOUMBLOOD INAVIE BROS. WE COME RUNNING COMEBACK COMEBACK REDUGIT KING HOLLYWOOD OUEEN OF CALIFORNIA JOHM MAYER COLUMBIA BRINGING DOWN THE GIANT SAVING ABEL SKODOCEONE NO LIGHT, NO LIGHT ROMENTE IN MACHINE PUBLIC
3 4 5 6 7 8 8 9	100 8 111 9 144	23 9 15 32 20 21 11 12 13 14 12	TITLE ARTIST MARINITYPROMOTION LABEL ARTIST MARINITYPROMOTION LABEL ARTIST MARINITYPROMOTION LABEL EVERYBODY TALKS EVENT TALKS	29 30 31 32 33 34 35 35 36 37 38 39	29 31 33 35 44 45 40 37 38 39	14 7 9 3 3 5807 4 4 4 4 7 9 6 6 6	LINICIP NARK MACHINE SHOP/WARNER BROS. NOW STAINE PLIPARTAANTIC SETTLE DOWN No DOURT INTERSCOPE MERCY DAVE MATTHERSCOPE MERCY DAVE MATTHERS BAND RCA STANDING IN THE SUN STAIN RAY MILLS KINE MARKEN STANDARD IN THE SUN STAIN RAY MILLS KINE MARKEN ABSOLUTE ZERO STOKE SOUR ROADHWINEYRING TROJANS TROJANS VELCOME RUNNING WE COME RUNNING WE COME RUNNING SATISFIED SATISFIED SATISFIED SATISFIED DIM MARKE REVUBLIC SATISFIED DIM MARKE NOLUMBIA BRINGING DOWN THE GIANT SAVING ABL SKIDDOUEDNE NO LIGHT, NO LIGHT RURELSKIDDOUEDNE SATISFIED SAVING ABL SKIDDOUEDNE NO LIGHT, NO LIGHT RURELSKIDDOUEDNE
3 4 5 6 7 8 9 10	100 100 100 100 100 100 100 100 100 100	23 9 15 32 20 21 11 12 13 14	TITLE ARTIST IMPRINTIPROMOTION LABEL ARTIST IMPRINTIPROMOTION LABEL Marcine States MERCURATANA BLOW ME (CONE LAST KISS) PINE RCA WIDE AWAKE KATY FERRY CARTOL LIGHTS ELLE GOULONG CHERNYTRE/INVERSCOPE CALL ME MAYBE CARLY MAR LEPEN MARCHONOLINITERSCOPE CARLY MAR LEPEN MARCHONOLINITERSCOPE SOME NIGHTS SOMEAN STO SAY GOODBYNE MATCHOR TO SAY GOODBYE TAMAN COLUMBIA CALL MELS INDERAL HOME PHULP PHILLES ISINTERSCOPE ONE MORTH CHARLES OF CARANCE SO WAYS TO SAY GOODBYE TAMANDELINE ISINTERSCOPE ONE MORE NIGHTE HOME PHULP PHILLES ISINTERSCOPE ONE MORE NIGHT MARGUE SA AMACTONELINTERSCOPE	29 30 31 32 33 33 34 35 35 36 37 38 39 40 41	29 31 33 35 44 45 40 37 38 39 39 43 36	14 7 9 3 3 5 8007 4 4 4 4 7 9 9 6 6 6 6 20 5	LINICIP NARK MACHINE SHOP/WARNER BROS. NOW STAND FUP/RITANTIC SETTLE DOWN No DOUBT INTERSCOPE MERCY DAVE MATTIENS BAND RCA STANDING IN THE SUN SUME ROAMPORT STANDING IN THE SUN SUME ROAMPORT STORE SOLUTE ZERO STORE SOLUTE ZERO S
3 4 5 6 7 8 9 10	100 8 111 9 144	23 9 15 32 20 21 11 12 13 14 12	TITLE ATTET MENTURPROMUTION LABEL V V V V V V V V V V V V V V V V V V	29 30 31 32 33 33 34 35 35 36 37 38 39 40 41 42	29 31 33 35 44 45 40 37 38 39 43 39 43 36 42	14 7 9 3 3 5007 4 4 4 4 7 9 9 6 6 20 5 6	LINICIP NARK MACHINE SHOP/WARNER BROS: NOW STAINE PLIVATLANTIC SETTLE DOWN MODULET INTERSCOFE MERCY DAVE MATTHEWS BAND REA STANDING IN THE SUN SUSHERAL WISE KIMER'S HIE GONGRADDISCH HADLOATIOL ABSOLUTE ZERO STORE SUBLEADAURINISCHER TROJANS ATLAS GENUIS FROES HEADWARNER BROS VE COME RUINING YOUNGBLOO HAWKE REPUBLIC SATISFIED ARANDA ARANDAMUSIC COMEBACK COMEBACK COMEBACK BUIGHT KING HOLLWOOD GUEEN OF CALIFORNIA JOHM MARE GOLUMBIA SATISFIED ARANDA AREL SUDDOCONE REDUGTI KING HOLLWOOD GUEEN OF CALIFORNIA SATINS BEILS BODOWN THE GIANT SATIN BAEL SUDDOCONE NO LIGHT, NO LIGHT RORENCE - THE MACHINE REPUBLIC JUMP INTO THE FOG THE WOMARS BEINGT ANTENNAGDA
3 4 5 6 7 8 9 10	100 140 140 140 140 140 140 140 140 140	 SHEW 23 9 15 32 20 21 11 12 13 14 12 6 3 	TITLE ATTET MERITYPROMUTION LABEL V V V V V V V V V V V V V V V V V V	29 30 31 32 33 33 34 35 35 36 37 38 39 40 41	29 31 33 35 44 45 40 37 38 39 43 39 43 36 42	14 7 9 3 3 5 8007 4 4 4 4 7 9 9 6 6 6 6 20 5	LINICIP NARK MACHINE SHOP/WARNER BROS. NOW STAINE FUI/ATLANTIC SETTLE DOWN ND DOUBT INTERSCOPE MERCY DAVE MATHEWS BAND RCA STANDING IN THE SUN SUBJECT AND A COMPARATION OF A DAVE ADD AND AND AND AND AND AND AND AND AND
3 4 5 6 7 8 9 10 10 10 11 12 13 14	111 12 13 13 13 14 16 10 8 11 10 8 11 10 8 11 10 14 16 18 15	seaw 23 9 15 32 20 21 11 12 13 14 12 6 3 3 7	TITLE ATTIST IMENTUTY ROMOTION LABEL BLOW ME (CONE LAST KISS) PINK RGA WIDE AWAKE KATY BERY CAPTOL LIGHTS ELLE BOULDING CHERNYTRE/INTERSCOPE CALL ME MAYBE SOME NIGHTS SO WAYS TO SAY GOODBYE THAIN COLUMIA DARK SIDE KELY CLARSON 1986A HOME PHILUP PHILLIPS 198/MERSCOPE ONE MORE NIGHT MARONS SAAMOCTONEINTERSCOPE WE ARE NEVER VER GETTING BACK TOGETHER TAVION SWIT BIM MACHINERSCOPE NO BOUGH INTERSCOPE N	29 30 31 32 33 33 34 35 35 36 37 38 39 40 41 42	29 31 33 35 44 45 40 37 38 39 43 39 43 36 42	14 7 9 3 3 5007 4 4 4 4 7 9 9 6 6 20 5 6	LINICIP NARK MACHINE SHOP/WARNER BROS. NOW STAND RUPARLANTIC SETTLE DOWN No DOUBT INTERSCOPE MERCY DAVE MATTHEWS BAND RCA STANDING IN THE SUN SUSH RAL MIKE WIENDER ST STANDING IN THE SUN SUSH RAL MIKE WIENDER ST ATLAS GEMUS FROES HEAD/WARNER BROS. WE COME ROLINNING WE COME RUNNING WE COME RUNNING WE COME RUNNING WE COME RUNNING SATISFIED SATISF
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3 5 6 7 8 9 10 11 12 13 14 15 16 17 17	2 3 1 5 4 6 10 8 10 8 10 8 10 8 10 8 11 9 14 16 18 15 19 20 17	23 9 15 32 20 21 11 12 13 14 12 6 3 7 19 8 7 19	TITLE ATTIST IMMUTUREMONDTON LABEL BLOW ME (CONE LAST KISS) PINK RCA WIDE AWAKE KATY PERFY CAFTOL LILE GOULDING CHERNYTRE/INTERSCOPE PAYPHONE MAROON SAMOCTONE/INTERSCOPE CALL ME MAYBE CARLY RAE JERSEN MOSCHOOLOGON/INTERSCOPE CAUK ME MAYBE SOME NIGHTS FUR NIGHT MANDERNERP SHE'S SO MEAN MATCHBOX TWENTY EMBLEMONTLAINTIC SO WAYS TO SAY GOODBYE THAIN COLMMERSCOPE ONE MORE NIGHT MARON SAMOCTONE/INTERSCOPE WE ARE NEVER EVER BETTING BACK TOGETHER TAVION SWIT BISCOPE ON DUBUK INTERSCOPE THE A TEAM	29 30 31 32 33 40 40 41 41 42 43 44 45 46 45 48	29 31 33 35 44 45 40 37 38 39 43 36 43 36 43 36 42 81 41 41 48 45 N	14 7 9 3 5 5 0 7 9 4 4 4 4 4 4 7 9 6 6 5 6 6 20 5 6 6 20 5 6 6 20 5 5 6 20 2 3 3 2 2 3 3 2 2 2 3 3	LINICIP NARK MACHINE SHOP/WARNER BROS: NOW STAINE PLIVATLANTIC SETTLE DOWN ND DOUBT INTERSCOFE MERCY DAVE MATTHEWS BAND RCA STANDING IN THE SUN SUBJECT AND A DAVE AND A DAVE AND A DAVE AND A DAVE STANDING IN THE SUN SUBJECT AND A DAVE AND A DAVE AND A DAVE ADAVE AND A DAVE AND A DAVE AND A DAVE ADAVE AND A DAVE AND A DAVE AND A DAVE ADAVE AND A DAVE AND A DAVE AND A DAVE STARE SUB READ THE ADAVE AND A DAVE ADAVE ADAVE AND A DAVE AND A DAVE STARE SUBJECT AND A DAVE AND A DAVE ADAVE ADAVE AND A DAVE AND A DAVE ADAVE ADAVE AND A DAVE AND A DAVE STARE SUBJECT AND A DAVE AND A DAVE ADAVE ADAVE ADAVE AND A DAVE ADAVE ADAVE ADAVE AND A DAVE ADAVE
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3 5 6 7 8 9 10 10 11 12 13 14 15 16 17 18 19 20 21 22	10 3 4 5 4 5 4 6 10 8 11 9 14 16 18 19 20 17 21 23 25	SHEW 23 9 15 32 20 211 11 12 13 14 12 6 3 7 19 8 18 110 8	TITLE EARTST MERRITYPROMOTION LABEL EVERYBODY TALKS EVERYBODY TALKS EVERYBODY TALKS EVENT RECEMPTOLING BLOW ME (ONE LAST KISS) PINR RCB WIDE AWAKE KATY PERY CAPTOL LIGHTS ELLE GOULONG CHERNYTREJNTERSCOPE CALL ME ANY DE ANY TERSCOPE CALL ME ANY TERSCOPE SHE'S SO MEAN DARKS DIS KEU'S CARSON ISMACL ANTIC SO WAYS TO SAY GOODBYE TIAM COLUMBA DARK SIDE KEU'S CARSON ISMACL ANTIC SO WAYS TO SAY GOODBYE TIAM COLUMBA DARK SIDE STETLE DOWN MO BOUDT INTERSCOPE VE ARE NEVER FYER GETTING BACK TOGETHER TYOR SWIT BI MACHINE MEDICAL ANTIC SO COOD TIME GOOD TIME BORCENNEREAN ELEKTRAALANTIC COOLOSE ALKE LARK MACHINE SHOPWARNER BROS. DISTANCE UNTRY ANY MAN MANNAL BIE LARLANAS INFOUNDED INTERSCOPE LITTLE TALKS OF MANNASARCKALTANTIC	29 30 31 31 32 33 35 35 35 35 37 38 39 40 41 41 42 43 44 45 46 47 48 49 50	29 31 33 35 44 45 40 37 38 39 43 36 42 8 43 36 42 NI 41 48 46 NI 41 48 46 NI 47 7 REFE	14 7 9 3 3 3 8 4 4 4 4 4 4 7 9 9 6 6 5 6 6 5 6 6 20 5 6 6 20 5 6 7 20 20 2 2 3 3 2 2 3 5 5 5 5 5 5 5 6 8 20 7 20 5 5 5 6 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5	LINICIP NARK MACHINE SHOP/WARNER BROS: NOW STAINE FUI/ATLANTIC SETTLE DOWN NO DUBLI INTERSCOFE MERCY MERCY MERCY MERCY MERCY TANDAINS IN THE SUN SUSA RAI MIRS KREWT IN IN CONSTRUCTION AND ADDAINA STATUS CHARGE STATUS AND ALTHOUGH AND AND AND AND AND AND ALTHOUGH AND
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3 5 6 7 8 9 10 10 11 12 13 14 15 16 17 18 19 20 21 22	11 3 4 5 4 6 10 8 11 9 14 16 18 19 20 17 21 23 25 26 22	SHEW 23 9 15 32 20 21 11 12 13 14 12 6 3 7 19 8 18 111 10 8 7 18 11 10 8 7 14 5 5	TITLE ATTET MERTITYPROMUTION LABEL VIER VERYBODY TALKS VIER ALL AND TREES MERCURYDDJMB BLOW ME (ON E LAST KISS) PINR RGA VIIDE AWAKE KATY PERY CAFTOL LIGHTS LULE GOULDING CHERNYTREJNYTERSCOPE PAPPHONE MARGUN SAMMOTTOVENTURESCOPE CALL ME MAYPE CALL ME ME MAYPE CALL ME ME MAYPE CALL ME ME MAYPE CALL ME	29 30 31 31 32 33 40 41 41 42 43 44 45 46 47 48 49 60 Stone S	29 31 33 35 Horr BE 44 45 40 37 38 39 43 36 42 Mi 41 41 48 46 Ni 47 RE-E Ni Ni 47 Ni 48 46 Ni 48 40 40 40 40 40 40 40 40 40 40	14 7 9 3 3 5 5 6 6 6 6 6 6 6 6 6 6 6 7 6 6 6 7 8 8 7 8 8 8 8	LINICIP NARK MACHINE SHOP/WARNER BROS: NOW STAINE FUI/ATLANTIC SETTLE DOWN NO DUBLI INTERSCOFE MERCY MERCY MERCY MERCY MERCY TANDAINS IN THE SUN SUSA RAI MIRS KREWT IN IN CONSTRUCTION AND ADDAINA STATUS CHARGE STATUS AND ALTHOUGH AND AND AND AND AND AND ALTHOUGH AND
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3 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 23	11 5 4 5 4 6 10 8 11 9 14 16 18 18 15 19 20 17 21 20 17 21 23 25 26 22 27	SHEW 23 9 15 32 20 21 11 12 13 14 12 6 3 7 19 8 18 111 10 8 7 18 11 10 8 7 14 5 5	TITLE EASTIST IMPRIVIPERONDITION LABEL EVERYBODY TALKS EVENT REES MERCIVIPIDUM EVENT REES DE REES DE RESSON EVENT RESCOPE AUX DAL EVENT REES MACCICIONERVIERSCOPE AUX DAL EVENT REIS MACCICIONERVIERSCOPE DARK SIDE KELV CLARSEN ISINGEN MACIONE MARCHEREVENILE BORCHENTERSCOPE THE A TEAM EVENT REIS MACRIMEREPUBLIC BORCENHEARTED KANIM ERIS FOL CLOSE ALEX CLARSEN MERSCOULDERVIERSCOPE THE A TEAM EVENT REIS MACRIMELERUBLIC BORCHENTERSCOPE TONCUL ETED SOMER MENT REAL ALANDREPUBLIC EURINT ID OWN LIMMIN ARAM MACHINE SHOWARD RE BROS. DISTANCE CHIRSTINA PERAI FEAT. ALAND MEN SAMMAL ENFLORMERED FROUNCE CANASSEN AND MEN SAMMAL ENFLANCING FONCUL ETED FROUNCE CANASSENCALLANTIC CONCUL TED FROUNCE CANASSENCALLANTIC FROUNCE CANASSENCALLANTIC CONCUL TED FROUNCE CANASSENCALLANTIC FROUNCE CANASSENCALLANTIC FROUNCE CANASSENCELLES AND MERA ZILLANTICREPUBLIC FONCUL TED FROUNCE CANASSENCELLANTIC FROUNCE CANASSENCELLANTIC FROUNCE CANASSENCELLANTIC FROUNCE CANASSENCELLANTIC FROUNCE CANASSENCELLANTICE FRONCELLACEMENTERSCONELLANTICE	29 30 31 31 32 33 40 41 41 42 43 44 45 46 47 48 49 60 Store S Store S	29 31 33 35 44 45 40 37 38 39 43 36 42 NI 41 48 45 NI 41 47 REFE NI 000 CO 000 000 000 000 000 000 000 0	114 7 9 3 3 5 007 4 4 4 4 4 4 4 7 7 9 8 6 6 6 20 5 6 6 20 5 6 6 20 5 6 8 20 20 2 2 3 3 8 20 2 2 3 8 5 6 6 8 20 5 6 8 8 20 8 9 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8	LINIEN PARK MACHINE SHOP/WARNER BROS: NOW STAND FUI/ATLANTIC SETTLE DOWN ND DUBLI INTERSCOFE MERCY MERCY MERCY MERCY MERCY MERCY MERCY MERCY MERCY MERCY MERCY MERCY MERCY MERCY STANDING IN THE SUN SUM SUM SHORE NOT AN ADMINISTRATION ADMINISTRATION ADMINISTRATION STATUS FUED AND ADMINISTRATION SATISFIED ARNIDA ARANDAMUSIC COMERACK REDUGIT KING HOLLWWOOD OUEEN OF CALIFORNIA JOHE MACE OLUMBIA COMERACK REDUGIT KING HOLLWWOOD OUEEN OF CALIFORNIA JOHE MACE OLUMBIA DIVERSION SATISFIED ARNIDA ARANDAMUSIC COMERACK REDUGIT KING HOLLWWOOD OUEEN OF CALIFORNIA JOHE MACE OLUMBIA TO LIGHT, NO LIGHT ROBINGE + THE MACHINE REPUBLIC JUMP INTO THE FOG THE WOMATS BRIGHT ANTENNAADA THAT WASH TO COMMATS BANDI CABLLE COLUMBIA TOCHIN' ON A PHOTOGRAPH BODY CANUSBACK/ATLANTIC HOLD ON ALADAMA SHAKES ATORED BACKLASH U YABIS FLICHARGE ASTRALIVERKSICAPITOL SLEEP ALONE TOP OF THE WORLD SLEEP ALONE TOP OF

ROCK SONGS

C A)	A	LTERNATIVE [®]
THIS WEBK	WEEK	WEEKS ON CHT	TITLE ARTIST IMPRINT/PROMOTION LABEL
1	1	17	#1 TOO CLOSE AWKS ALEX CLARE UNIVERSAL ISLAND/REPUBLIC
2	2	18	SOME NIGHTS FUN. FUELED BY RAMEN/RRP
з	3	18	HO HEY THE LUMINEERS DUALTONE
4	6	4	GG I WILL WAIT MUMFORD & SONS GENTLEMAN OF THE ROAD/RED/GLASSNOTE
5	4	28	IT'S TIME IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE
6	8	2	MADNESS MUSE HELIUM-3/WARNER BROS.
7	5	7	OH LOVE GREEN DAY REPRISE/WARNER BROS.
8	7	8	RUNAWAYS THE KILLERS ISLAND/IDJMG
9	9	20	BURN IT DOWN LINKIN PARK MACHINE SHOP/WARNER BROS.
10	13	9	LITTLE BLACK SUBMARINES THE BLACK KEYS NONESUCH/WARNER BROS
11	10	37	LITTLE TALKS OF MONSTERS AND MEN SKRIMSL EHF LAEKJARAS 1/REPUBLIC
12	12	13	KILL YOUR HEROES
13	11	39	TONGUE TIED GROUPLOVE CANVASBACK/ATLANTIC
14	14	15	45 THE GASLIGHT ANTHEM MERCURY/IDJMG
15	16	17	TAKE A WALK PASSION PIT FRENCHKISS/COLUMBIA
16	17	16	TROJANS ATLAS GENIUS FROGS HEAD/WARNER BROS.
17	20	11	WAIT FOR ME RISE AGAINST DGC/INTERSCOPE
18	19	17	JUMP INTO THE FOG THE WOMBATS BRIGHT ANTENNA/ADA
19	18	20	HEADLIGHTS MORNING PARADE ASTRALWERKS/CAPITOL
20	23	3	CHALK OUTLINE THREE DAYS GRACE BCA
21	25	4	ITCHIN' ON A PHOTOGRAPH GROUPLOVE CANVASBACK/ATLANTIC
22	26	4	WE COME RUNNING
23	22	19	DAYS GO BY THE OFFSPRING COLUMBIA
24	28	6	SLEEP ALONE TWO DOOR CINEMA CLUB RED/GLASSNOTE

25 21 19 HOLD ON ALABAMA SHAKES ATO/RED

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- 43	ų –		
WEBK	UAST	WEEKS ON CHT	TITLE ARTIST IMPRINT/PROMOTION LABEL
1	1	4	#1 I WILL WAIT
2	2	9	MERCY DAVE MATTHEWS BAND RCA
з	3	13	QUEEN OF CALIFORNIA
4	5	22	HO HEY THE LUMINEERS DUALTONE
5	б	24	IT'S TIME IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE
6	4	21	THAT WASN'T ME BRANDI CARLILE COLUMBIA
7	7	7	OH LOVE GREEN DAY REPRISE/WARNER BROS
8	8	15	SOME NIGHTS
9	9	6	REBOOT THE MISSION THE WALLFLOWERS FEAT. MICK JONES COLUMBIA
10	10	9	LIVE AND DIE THE AVETT BROTHERS AMERICAN/REPUBLIC
11	12	33	LITTLE TALKS OF MONSTERS AND MEN SKRIMSL EHF LAEKJARAS 1/REPUBLIC
12	11	7	RUNAWAYS THE KILLERS ISLAND/IDJMG
13	17	5	ANNA SUN WALK THE MOON RCA
14	14	10	I'M GETTING READY MICHAEL KIWANUKA COMMUNION/POLYDOR/CHERRYTREE/INTERSCOPE
15	13	15	MODERN LOVE MATT NATHANSON ACROBAT/VANGUARD
16	15	18	TONGUE TIED GROUPLOVE CANVASBACK/ATLANTIC
17	20	5	TOO CLOSE ALEX CLARE UNIVERSAL ISLAND/REPUBLIC
18	26	2	GREATEST MADNESS GAINER MUSE HELIUM-SWARNER BROS
19	19	4	MY OH MY TRISTAN PRETTYMAN CAPITOL
20	18	5	ONLY LOVE BEN HOWARD UNIVERSAL ISLAND/REPUBLIC
21	24	10	IF I WANTED SOMEONE DAWES ATO/RED
22	29	2	HOME PHILLIP PHILLIPS 19/INTERSCOPE
23	27	4	I AIN'T THE SAME ALABAMA SHAKES ATO/RED
24	28	3	SOVEREIGN LIGHT CAFE KEANE CHERRYTREE/INTERSCOPE
25	30	10	SHE'S SO MEAN MATCHBOX TWENTY EMBLEM/ATLANTIC

Data for week of SEPTEMBER 15, 2012

Billboard COUNTRY 55

AGGONER, J. FRANKLIN (R. AKINS, B. GILBERT, B. HAYSL

T & NUMBER / PROMOTION LAREI

Darius Rucke

Kip Moore McA NASHVILLE Randy Houser O STONEY CREEK

Edens Edge BIG MACHINE

Kristen Kelly

Brantley Gilbert • VALORY

Chris Cagle BIGGER PICTURE

Lauren Alaina ERSCOPE/MERCURY

Maggie Rose @ RPM

Eli Young Band @ REPUBLIC NASHVILLE

Rodney Atkins OCURB

Aaron Lewis OBLASTER

Thomas Rhett O VALORY

Parmalee • STONEY CREEK

Katie Armiger © COLD RIVER Due West © BLACK RIVER

Kelleigh Bannen EMI NASHVILLE Kacey Musgraves MERCURY

Randy Rogers Band

Miss Willie Brown • A&M/OCTONE/RODEOWAVE

The Lost Trailers STOKES TUNES/NEW REVOLUTION

Dierks Bentley CAPITOL NASHVILLE

@ 19/IN

O ARISTA NASHVILLE

Casey James 0 19/COLUMBIA NASHVILLE Florida Georgia Line 0 REPUBLIC NASHVILLE

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30 31

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HOT COUNTRY SONGS"

THIS	INST	WEEKS	WEEKS	ON CHT	TITLE PRODUCER (SONGWRITER)	Artist	CERT.	PEAK		THIS	WEEK	2 WEEKS	WEEKS ON CHT	TITLE PRODUCER (SONGWRITER)
1	2	3		18	#1 PONTOON J.JOYCE (N.HEMBYLLAIRD & DEAN)	Little Big Town © CAPITOL NASHVILLE	•	1	160	26		SHOT	1	GREATEST TRUE BELIEVERS GAINER EROGERS (D RUCKERU KEAR)
2	3	4			TIME IS LOVE EROGERS (TSHAPIRO TMARTIN M NESLER)	Josh Turner OMCA NASHVILLE		2		27	28	31	11	BEER MONEY B JAMES IK MOORE B DALYTVERGES
3) 4	8			WANTED D.HUFF.H.HAVES (T.VERGES.H.HAVES)	Hunter Hayes		3	Singer/actress	28	31	33		HOW COUNTRY FEELS D.GEORGE (VMCGEHEE, WMOBLEY, NTHRASHER)
4	1	1			OVER S HENDRICKS (PJENKINS,D E JOHNSON)	Blake Shelton		1	logs the best rank for a woman's	29	29	32	22	TOO GOOD TO BE TRUE D.HUFF (G.SAMPSON,H.LINDSEY,TVERGES)
6) 6	9			WHY YA WANNA SHENDRICKS (C.GRAVITTC. DESTEFANO.A.GORLEY)	Jana Kramer Ø ELEKTRA NASHVILLE/WMN		5	first promoted	30	30	34		CRYING ON A SUITCASE CLINDSEY, CJAMES (LTMILLER, TSHAPIRO, N, THRASHER)
6) 7	10	3 2		FOR YOU D.HUFF,KURBAN (M.POWELLK.URBAN)	Keith Urban © RELATIVITY MUSIC/CAPITOL NASHVILLE		6	single since Carrie Underwood's chart-	31	34	37		CRUISE J.MOI (B KELLEYTHUBBARD, J.MOI CRICE, J.RICE)
7	8	12	2		TAKE A LITTLE RIDE MKNOX (D.ALTMAN.R.CLAWSON,J.MCCORMICK)	Jason Aldean		7	topping "Jesus, Take the Wheel" in	32	32	35		EX-OLD MAN T.BROWN, POVERSTREET (K.KELLY, POVERSTREET)
8	11	11			COWBOYS AND ANGELS B BEAVERS (DIYNCH,J.LEO,T.NICHOLS)	Dustin Lynch @ BROKEN BOW		8	2006. With 37 chart	33	33	36	28	MISSIN' YOU CRAZY B.BUTLER,J.PARDI (J.PARDI,B.BUTLER,M.HOLMES)
9	1	1 17	1 2		LOVIN' YOU IS FUN C CHAMBERLAIN (J BEAVERS, B DIPIERD)	Easton Corbin @ MERCURY		9	weeks, Kramer's track is the slowest	34	35	38		KICK IT IN THE STICKS B.GILBERT, THE ATOM BROTHERS J. WAGGONER J. FRANKLIN
00) 1	2 16	5		BLOWN AWAY MBRIGHT (J.KEAR,C.TOMPKINS)	Carrie Underwood @ 19/ARISTA NASHVILLE		10	top five climb for	35	36	39	10	LET THERE BE COWGIRLS K STEGALL (CCAGLEK TRIBBLE)
đ	1	14	1		THE WIND K STEGALLZ BROWN (ZBB.Z. BROWN, W.DURRETTELLOWREY)	Zac Brown Band SOUTHERN GROUND/ATLANTIC/RPM		11	such a song since Jamie O'Neal's 2001	36	41	50		TIP IT ON BACK B.BEAVERS, L.WOOTEN (TKENNEDY,R.COPPERMAN, J. NITE)
1	1	8 15	5		TRUCK YEAH B GALLIMORE TMCGRAW (C JANSON PBRUSTC LUCAS, D.MYRICK)	Tim McGraw @ BIG MACHINE		12	leader, "There Is No Arizona" (25	37	37	41	7	EIGHTEEN INCHES B.GALLIMORE (KLOVELACE A GORLEY, C.UNDERWOOD)
1	1!	5 18	3 1		FASTEST GIRL IN TOWN FLIDDELLC AINLAY, G WORF (M.LAMBERT, A. PRESLEY)	Miranda Lambert		13	weeks).	38	40	40		I AIN'T YOUR MAMA J.STROUD (J.SPENCE,C.CAMERON)
14) 11	5 20			HARD TO LOVE K JACOBS,M MCCLURE, LBRICE (B.MONTANA, J. OZIER, B.GLOVER)	Lee Brice		14	10	39	45	49	3	SAY GOODNIGHT
1	1	3 21			COME WAKE ME UP DHUFFRASCAL FLATTS IS MCCONNELL J FRANSSON TLARSSON TLUNDGRENI	Rascal Flatts @ BIG MACHINE		15	Underwood's 16	40	44	48		JUST WANNA ROCK N' ROLL THEWITTR ATKINS IR CLAWSON C TOMPKINS)
10	1	19	1		THAT'S WHY I PRAY DHUFF (DLEVERETTE DALYS BUXTON)	Big & Rich WARNER BROS /WAR		16	promoted country radio singles have	41	38	43		ONE MORE SAD SONG
0	21	25	i 1	17	AIR THE ONE THAT GOT AWAY POWER JMOLR CLAWSON ID DAVIDSON J. OWEN J. RITCHEY)	Jake Owen		17	all reached the top 10, a record	42	39	42	23	ENDLESS SUMMER
0	1	1 13	3		WE ARE NEVER EVER GETTING BACK TOGETHER MAX MARTIN SHELLBACKD. HUFF IT SWIFTMAX MARTIN SHELLBACK)	Taylor Swift		13	among women in	43	49		2	BEER WITH JESUS
15	2	i 29		8	AIR KISSTOMORROW GOODBYE JOWER JSTEVENS ILBRYANJ STEVENS, SMCANALLY	Luke Bryan © CAPITOL NASHVILLE		19	the chart's 68-year history. With 15	44	42	44		MUSTA HAD A GOOD TIME
20	2	22	2		WANTED YOU MORE PWORLEYLADYANTEBELLUMID HAWWOOD C KELLEYH SCOTTJ GAMBILL MBILLINGSLE	Lady Antebellum		20	such songs, Taylor Swift is in line to	45	43	46	7	YOU'RE ALL THAT MATTERS TO ME
21	2	2 23	3 2	25	SHININ' ON ME JL NIEMANN D BRAINARD (JL NIEMAN L BRICE R HATCH L MILLER)	Jerrod Niemann		21	tie the score with	46	46	45		BETTER IN A BLACK DRESS
22	2	3 26	i 2		DID IT FOR THE GIRL JRITCHEY (G BATES L HUTTON R CLAWSON)	Greg Bates @REPUBLIC NASHVILLE		22	her current single, which bullets at No.	47	47	47	15	THINGS YOU CAN'T DO IN A CAR GRUNDIS(BHULL)
23	24	27	1		CREEPIN' JJOYCE (E. CHURCHUM, GREEN)	Eric Church		23	18 in its third chart	48	48	51		AMERICAN BEAUTY S.NIELSON (M. DOULAS, J. OSBORNE, M. JENKINS)
24	2	5 28	3 2		TIL MY LAST DAY JSTOVER (B.D.MAHERJJMOOREJ.S.STOVER)	Justin Moore		24	week. For more, go to billboard.com/	49	50	52		SORRY ON THE ROCKS PWORLEY,J SMITH (K.BANNEN,T.JOHNSON)
25	2	30			I LIKE GIRLS THAT DRINK BEER TKEITH (TKEITH,B.PINSON)	Toby Keith • SHOW DOG-UNIVERSAL		25	chartbeat.	60	NE	W	1	MERRY GO 'ROUND LLARD.S.MCANALLYK MUSGRAVES (K MUSGRAVES J. OSBO

COUNTRY AI	DIMC
LUUNIRT AL	DUMD
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THIS WEEK	LAST WEEK	2 WEBKS AGO	WEEKS	ARTIST Title	CERT	PEAK
1	4	2	18	GG CARRIE UNDERWOOD Blown Away 19/ARISTA NASHVILLE 98094/SMN (11.98)	•	1
2	2	1		ZAC BROWN BAND Uncaged ROAR/SOUTHERN GROUND/ATLANTIC 530382/AG (18.98)		1
з	5	3		LUKE BRYAN Tailgates & Tanlines CAPITOL NASHVILLE 70412 (15.98)		1
4	7	7		ERIC CHURCH Chief EMI NASHVILLE 94256* (16.98)		1
5	1	-		DUSTIN LYNCH Dustin Lynch BROKEN BOW 7277 (12.98)		1
6	8	4		COLT FORD AVERAGE JOES 239 (14.98) Declaration Of Independence		1
7	9	9		HUNTER HAYES Hunter Hayes ATLANTIC 528930/WMN (18.98)		7
8	б	6		KENNY CHESNEY Welcome To The Fishbowl BLUE CHAIR/COLUMBIA NASHVILLE 94886/SMN (11.98)	•	1
9	HOT	SHOT SOT	1	JOSHTURNER Live Across America CRACKER BARELINGA NASHVILLE 017194 EXUMIGN (11 98)		9
10	11	10	96	JASON ALDEAN My Kinda Party BROKEN BOW 7697 (18.98)	2	1
11	13	13	122	BRANTLEY GILBERT Halfway To Heaven VALORY 860100 (14.98)		2
12	3	5		LIONEL RICHIE Tuskegee MERCURY 015000/UMGN (15.98) (*)		1
13	16	15	19	LEE BRICE Hard 2 Love		2
14	10	11		CURB 79316 (13.98) RASCAL FLATTS Changed		1
15	17	14	12	BIG MACHINE RF0200A (13.98) VARIOUS ARTISTS NOW That's What I Call Country: Volume 5		4
16	18	18		EMI/SONY MUSIC/UNIVERSAL 016661/UME (18.98) THE BAND PERRY The Band Perry		2
17	15	12		REPUBLIC NASHVILLE 014839/REPUBLIC (10.98) GLORIANA A Thousand Miles Left Behind		2
18	20	21		EMBLEM/WARNER BROS. 527042/WMN (18.98) LADY ANTEBELLUM Own The Night		1
19	14	16	12	JOSHTURNER Punching Bag		1
20	19	17		MCA NASHVILLE 016824/UMGN (10.98) KIP MOORE Up All Night		3
21	22	20	13	ALAN JACKSON Thirty Miles West		1
22	12			ACR 29334/EMI NASHVILLE (16.98) DIERKS BENTLEY Country & Cold Cans (EP)		12
23	28	22	54	CAPITOL NASHVILLE DIGITAL EX (3.98) PISTOL ANNIES Hell On Heels		1
24	20			RCA 94916*/SMN (11.98) THOMAS RHETT Thomas Rhett (EP)		24
25	26	31	53	VALORY DIGITAL EX (5.98) JAKE OWEN RCA 89547/SMN (10.98) Barefoot Blue Jean Night		1

WEEK	LAST WEEK	2 WEBG	WEEKS ON CHT	ARTIST Title	CENT	PEAK
26	29	23		MIRANDA LAMBERT Four The Record RCA 90589/SMN (11.98) €	•	1
27	30	27		BLAKE SHELTON Red River Blue WARNER BROS. 527370/WMN (18.98)	•	1
28	31	28		CHRIS YOUNG Neon RCA 85497/SMN (10.88)		2
29	34	34	83	JUSTIN MOORE Outlaws Like Me		1
30	35	33		JANA KRAMER Jana Kramer ELEKTRA NASHVILLE 530370/WMN (13.98)		5
31	32	30	30	DIERKS BENTLEY Home CAPITOL NASHVILLE 94714 (16.98)		1
32	33	25		LOVE AND THEFT Love And Theft BCA NASHVILLE 90181/SMN (9.98)		4
33	27	29	8	HANK WILLIAMS, JR. Old School New Rules B0CEPHUS/8LASTER 531288*/WMN (18.98)		4
34	24	8		BLACKBERRY SMOKE The Whippoorwill Southern GROUND 012* (12.98)		8
35	37	32		TOBY KEITH Clancy's Tavern SHOW DOG-UNIVERSAL 015592 (9.98)	•	1
36	40	37		ELIYOUNG BAND Life At Best		3
37	36	36		JOSH TURNER Icon: Josh Turner MCA NASHVILLE 015348/UME (7.98)		20
38	39	39		GEORGE STRAIT Icon: George Strait MCA NASHVILLE 016007/UME (7.98)		14
39	38	24		OLD CROW MEDICINE SHOW Carry Me Back		4
40	25	26		SCOTTY MCCREERY Clear As Day 19/MERCURY MASHVILLE 016022/IGA/UMGN (13.98)		1
41	44	40	10	CHRIS CAGLE BIGGER PICTURE 529297 (14,98) Back In The Saddle		6
42	41	41		BILLY CURRINGTON Icon: Billy Currington MERCURY 015299/UME (7.98)		z
43	43	38	4	JOHNNY CASH The Greatest: The Number Ones COLUMBIA 90333/LEGACY 19.981 (*)		28
44	47	50		FLORIDA GEORGIA LINE It'z Just What We Do REPUBLIC NASHVILLE DIGITAL EX/REPUBLIC (5.98)		35
45	45	44		EDENS EDGE Edens Edge		9
46	46	42		THOMPSON SQUARE Thompson Square		3
47	42	35		ELVIS PRESLEY I Am An Elvis Fan: A Collection Of Elvis Songs Chosen By The Fans RCA 42334/LEG ACY (9.98)		2
48	23	-	2	JT HODGES JT Hodges SHOW D0G-UNIVERSAL 015685 (7.98)		23
49	48	43		SKYLAR LAINE American Idol: Season 11: Highlights (EP) 19/INTERSCOPE 017100 EX/IGA (6.99)		13
50	51	48		WILLIE NELSON Heroes LEGACY 36048 (11.39)		4

BLUEGRASS ALBUMS

GRAVES J OSBORNES MCANALLY

THIS WEBK	LAST WEBK	WEEKS	ARTIST	Title	CERT.
1	1	8	WINS ATD 0156*	Carry Me Back	
2	5	n	STEVE MARTIN AND THE STEEP CANYON RAI 40 SHARE/ROUNDER 610660*/CONCORD	VGERS Rare Bird Alert	
3	NE	w	THE ROYS RURAL RHYTHM 1105	New Day Dawning	
4	2	21	TRAMPLED BY TURTLES BANJODAD 09"/THIRTY TIGERS	Stars And Satellites	
5	3	10	JERRY DOUGLAS EONE 2128	Traveler	
6	4	34	DAILEY & VINCENT The Gospel Side ROUNDER 618912 EX/CRACKER BARREL	Of Dailey & Vincent	
7	15	21	STEEP CANYON RANGERS ROUNDER 610648/CONCORD	Nobody Knows You	
8	8	74	ALISON KRAUSS & UNION STATION ROUNDER 610665*/CONCORD	Paper Airplane	
9	11	42	THE ISAACS GAITHER 46138/EMI CMG	Why Can't We	
10	9	27	CAROLINA CHOCOLATE DROPS NONESUCH 529809*/WARNER BROS.	Leaving Eden	

BETWEEN THE BULLETS LBT'S FIRST NO. 1



Little Big Town crowns Hot Country Songs for the first time as "Pontoon" rises 2-1, eight weeks after it became the group's first No. 1 single on any chart, on Country Digital Songs

(July 21). The quartet's previous best rank on Hot Country Songs was when "Bring It On Home" stopped at No. 4 six years ago. On the digital tally, "Pontoon" has amassed four weeks at the summit and ranks at No. 2 this week, with Nielsen SoundScan reporting 1.1 million downloads sold since its May release. "Pontoon" is the lead single from Tornado, due Sept. 11. —Wade Jessen

Data for week of SEPTEMBER 15, 2012 | For chart reprints call 212.493.4023

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R&B/HIP-HOP Billooard.

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40 NEW

0		TC	OP R&B/HIP-HOP)
tex tex	t Ă	CHI	ARTIST	#
F3	10	NO		CERT
0	DE	IUI	TREY SONGZ	
2	1	2	CHAPTER V SONGBOOK/ATLANTIC 532404/AG	
3	2	3	2 CHAINZ BASED ON A T.R.U. STORY DEF JAM 017299*/IDJMG	
4	4	5	RICK ROSS GOD FORGNES, I DON'T MAYBACHISUP-IN-SUDE/DEF JAM (1634310JMG	
5	3	2	DJ KHALED Nas the Ring we the Bestmännig Maney cash noney of to 40 mores a republic	
6	N	:W	TAMIA BEAUTIFUL SURPRISE PLUS 1 15070	
0	12	12	GREATEST GAINER LOOKING 4 MYSELF RCA 97176	
8	10	9	CHRIS BROWN FORTUNE RCA 96055	
9	N	W	DWELE	
10	8	7	GREATER THAN ONE RT 2434/EQNE	-
Sort			LIFE IS GOOD DEF JAM 017056*/IDJMG FRANK OCEAN	
11	H	8	CHANNEL ORANGE DEF JAM 015788*/IDJMG	
12	1	42	TAKE CARE YOUNG MONEY/CASH MONEY 016135*/REPUBLIC	
13	5	5	SOUNDTRACK SPABKLE RCA 42046	
14	9	4	ELLE VARNER PERFECTLY IMPERFECT MBK 59132/RCA	
15	6	22	NICKI MINAJ	
16	14	10	PINK FRIGAK ROMANL YOUNG MOVEYCASH MONEY DISSIVUNI/ERSAL REPUBLIC R. KELLY	
11000		The second	WRITE ME BACK RCA 94816 FUTURE	
17	16	20	PLUTO A-1/FREEBANDZ 98357/EPIC	
18	18	27	PROJECT X WATERTOWER 39284	
19	19	18	VARIOUS ARTISTS MAYBACH MUSIC GROUP, SELF MADE 2NAVISACH OFF JAM 528054WARKER BROS	
20	13	41	RIHANNA TALK THAT TALK SRP/DEF JAM 016313/IDJMG	•
21	22	18	B.O.B STRANGE CLOUDS REBELROCK/GRAND HUSTLE/ATLANTIC 527789/AG	
22	47	21	PACE SOUNDTRACK SETTER THINK LIKE A MAN EPIC 93953	
23	15	28	TYGA	
24	17	54	CARELESS WORLD YOUNG MONEY/CASH MONEY DIG72/UNIVERSAL REPUBLIC	
			THA CARTER IN YOUNG MONEY/CASH MONEY DISSIE*/UNIVERSAL REPUBLIC JENNIFER LOPEZ	
25	27	6	DANCE AGAIN THE HITS EPIC 95588 ④	_
26	N	W	CES CRU 13 (EP) STRANGE 111 EX	
27	29	56	JAY Z KANYE WEST WATCH THE THRONE ROC A-FELLAROC NATION/DEF JAM 015428/IDJ/MG	
28	32	75	WIZ KHALIFA ROLLING PAPERS ROSTRUM/ATLANTIC 527099/AG ①	
29	N	EW	MADCHILD DOPE SICK BATTLE AXE 305/SUBURBAN NOIZE	
30	20	37	YOUNG JEEZY	
31	23	41	TM:103: HUSTLERZ AMBITION CTE;DEF JAM 013738/IDJMG (+)	
		and a	MY LIFE IL. (ACT 1) MATRIARCH/GEFFEN 016257/IGA PITBULL	-
32	21	63	PLANET PIT MR. 305/POLO GROUNDS/J 69060/RCA BEANIE SIGEL	
33	N	EW	THIS TIME STATE PROPERTY 90021/RUFFHOUSE	
34	31	5	JOSS STONE THE SOUL SESSIONS: VOL 2 STONE'D 152101/S-CURVE	
35	35	13	EMELI SANDE OUR VERSION OF EVENTS CAPITOL 63767	
36	36	17	MARY MARY GO GET IT (SOUNDTRACK) MY BLOCK 90708/COLUMBIA	
37	33	62	BEYONCE	
38	24	38	4 PARKWOOD 90924/COLUMBIA ANTHONY HAMILTON	
39			BACK TO LOVE MISTER'S MUSIC 99136/RCA JOSHUA LEDET	
	38	9	AMERICAN IDOL: SEASON 11: HIGHLIGHTS 19/1/TERSCOPE 017/02 EX/IGA MAC MILLER	
40	40	43	BLUE SLIDE PARK ROSTRUM 218	
41	37	39	AMY WINEHOUSE LIONESS: HIDDEN TREASURES REPUBLIC 016394*	
42	26	24	MELANIE FIONA THE MF LIFE SRC 016021/REPUBLIC	
43	30	12	WAKA FLOCKA FLAME TRPLE F LIFE BRICK SOLAD MONOPOLY 529035WARNER BROS	
44	42	33	KC AND THE SUNSHINE BAND RASHBACK WITH KC AND THE SUNSHINE BAND PHYNO RASHBACK SIZED (PHINO	
45	41	2	CHRISTON INGRAM	
46	39	49	J. COLE	-
100		and a second	COLE WORLD: THE SIDELINE STORY ROC NATION 57220COLUMBIA BAD MEETS EVIL	
47	45	64	HELL: THE SEQUEL (EP) SHADY/INTERSCOPE 015729/IGA	
48	48	13	ERIC BENET THE ONE PRIMARY WAVE 70023/JORDAN HOUSE	
	44	42	CHILDISH GAMBINO	
49	3.4	74	CAMP GLASSNOTE 0121* JJ DOOM	

Flo Rida banks his third straight No. 1 (and fourth overall) as a lead artist on Rhythmic as "Whistle" moves 3-1. The current Billboard Hot 100 leader follows "Wild Ones," featuring Sia (May), and "Good Feeling" (February). Flo Rida daimed his first No. 1 with debut single "Low" in 2007.



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	Ň	AINSTREAM
	2	&B/HIP-HOP
5Ă	EEKS V CHT	TITLE
33	30	ARTIST IMPRINT/PROMOTION LABEL AT NO LIE SWKS 2 CHAINZ FEAT, DRAKE DEF JAM/IDJMG
1	16	BAG OF MONEY
2	18	WALE FEAT. RICK ROSS, MEEK MILL & T-PAIN MAYBACHWARNER BROS.
3	12	AMEN MEEK MILL FEAT. DRAKE MAYBACH/WARNER BROS.
5	9	ADORN MIGUEL BYSTORM/BLACK ICE/RCA
4	17	LEMME SEE USHER FEAT. RICK ROSS RCA
7	9	GAINER FREEBANDZIA-IVERIC
8	9	ENOUGH OF NO LOVE KEYSHIA COLE FEAT. LIL WAYNE GEFFEN/INTERSCOPE
6	21	MERCY KANYE WEST, BIG SEAN, PUSHA T, 2 CHAINZ & D.O.D. ROC-A-FELLA/DEF JAMIDUMG
14	8	POP THAT FRENCH MONTANA FEAT. RICK ROSS, DRAKE, LL WAYNE BAD BOYINTERSCOPE
9	23	HEART ATTACK
11	12	TREY SONGE SONGBOOK/ATLANTIC PUT IT DOWN
10	12	BRANDY FEAT. CHRIS BROWN CHAMELEON/RCA 2 REASONS
1000		TREY SONGZ FEAT. T.I. SONGBOOK/ATLANTIC DANCE FOR YOU
15	13	BEYONCE PARKWOOD/COLUMBIA NOBODY'S PERFECT
12	30	J. COLE FEAT. MISSY ELLIOTT ROC NATION/COLUMBIA
13	16	WORK HARD, PLAY HARD
18	4	DIVE IN TREY SONGE SONGBOOK/ATLANTIC
17	8	I DON'T LIKE CHIEF KEEF FEAT. UL REESE GOD IS GOOD/GLORY BOYZ/INTERSCOPE
16	11	LAZY LOVE NE-YO MOTOWN/IDJMG
20	12	LET'S TALK OMARION FEAT. RICK ROSS MAYBACH/WARNER BROS.
24	4	BIRTHDAY SONG 2 CHAINZ FEAT, KANYE WEST DEF JAM/IDJMG
22	20	THINKIN BOUT YOU FRANK OCEAN DEF JAM/IDJMG
21	15	TOUCH'N YOU RICK ROSS FEAT. USHER MAYBACH/SLIP-N-SLIDE/DEF JAM/IDJ/MG
25	6	I WISH YOU WOULD
19	13	WHILE FALLING METANDARS OF THE BEST TUDE MORE VASION FOR WHITE SALAR BUT
28	6	LIL WAYNE FEAT. BIG SEAN YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC DOPE CHICK
27	7	THE-DREAM FEAT. PUSHA T RADIO KILLA/DEF JAM/IOJMG
		BOBBY V FEAT. LIL WAYNE BLU KOLLA DREAMS/EONE
23	15	CHRIS BROWN FEAT. BIG SEAN & WIZ KHALIFA RCA
31	-4	KELLY ROWLAND FEAT LIL WAYNE UNIVERSAL MOTOWNUNIVERSAL REPUBLIC
30	5	MYKKO MONTANA FEAT. K-CAMP PLAYMAKER/UN/VERSAL REPUBLIC
26	20	SWEET LOVE CHRIS BROWN RCA
37	2	BANDZ A MAKE HER DANCE JUICY J FEAT. UL WAYNE & 2 CHAINZ TAYLOR GANG/COLUMBIA
32	3	BIG BOOTY CASH OUT BASES LOADED/EPIC
36	2	NEW DAY 90 CONT FEAT. DR. DRE & ALICIA KEYS & UNIT/SHADY/AFTERMATHINTERSCOPE
40	2	ENOUGH SAID AALIYAH FEAT. DRAKE BLACKGROUND
N	W	DICED PINEAPPLES RICK ROSS FEAT, WALE & DRAKE MAYBACH/SUP-N-SUDE/DEF JAM/IDJ/MG
35	5	I DON'T CARE ELLE VARNER MBK/RCA
38	2	TRIUMPHANT (GET 'EM)
NE	w	MARIAH CAREY FEAT. RICK ROSS & MEEK MILLISLAND/IDJMG GO GET IT
and a		

	THIS	LAST WEEK	WEBX ON CH	ARTIST INFRINT/PROMOTION LABEL
	1	3	10	#1 WHISTLE TWK FLO RIDA POE BOY/ATLANTIC
	2	1	19	MERCY KANYE WEST, BIG SEAN, PUSHA T, 2 CHAINZ & O.O.D./ROC-A-FELLA OFF JAM/RDJANG
1	3	2	18	WHERE HAVE YOU BEEN RIHANNA SRP/DEF JAM/IDJMG
1	4	4	16	LET'S GO
1	5	6	12	NO LIE
1	6	7	8	2 CHAINZ FEAT. DRAKE DEF JAM/IDJMG 2 REASONS
-	7	8	19	TREY SONGZ FEAT. T.I. SONGBOOK/ATLANTIC HEART ATTACK
1	8	5	18	TREY SONGE SONGBOOK/ATLANTIC WORK HARD, PLAY HARD
	9	11	7	POUND THE ALARM
	100			NICKI MINAJ YOUNG MONEY/CASH MONEY/REPUBLIC
	10	12	8	JUSTIN BIEBER FEAT. BIG SEAN SCHOOLBOY/RAYMOND BRAUN/ISLAND/ADJ/MG
	11	10	8	
	12	9	20	CASH OUT BASES LOADED/EPIC
	13	15	17	TITANIUM DAVID GUETTA FEAT. SIA WHAT A MUSIC/ASTRALWERKS/CAPITOL
	14	16	10	DON'T WAKE ME UP CHRIS BROWN RCA
	15	13	18	USHER RCA
	16	17	8	AMEN MEEK MILL FEAT. DRAKE MAYBACH/WARNER BROS.
	17	19	4	LET ME LOVE YOU (UNTIL YOU LEARN TO LOVE YOURSELF) NE-YO MOTOWN/IDJMG
	18	14	14	LEMME SEE USHER FEAT. RICK ROSS RCA
	19	22	6	CC ICAN ONLY IMAGINE DAVD BETTA FLAT. CHRIS BRIWNIA UN WINNE YHAFT A MUSICASTRAMERIS CAPITOL
	20	20	6	BAG OF MONEY WALE FEAT. RICK ROSS, MEEK MILL, & T-PAIN MAYBACHWARNER BROS.
1	21	18	17	PAYPHONE MARDON 5 FEAT. WIZ KHALIFA A&M/OCTONE/INTERSCOPE
	22	21	12	WIDE AWAKE KATY PERRY CAPITOL
ł	23	26	6	POP THAT
	24	24	20	RENCH MONTANA FEAT. RICK ROSS, ORAKE, UL WAYNE BAD BOY/INTERSCOPE SOMEBODY THAT I USED TO KNOW
1	25	29	4	GOTYE FEAT, KIMBRA SAMPLES 'N' SECONDS/FAIRFAX/UNIVERSAL REPUBLIC
	26	32	3	MIGUEL BYSTORM/BLACK ICE/RCA
		22		SO CENT FEAT. DR. DRE & AUCIA KEYS & UNIT/SHADY/AFTERMATH/INTERSCOPE SNAP BACKS & TATTOOS
1	27	25	14	DRIICKY GRAHAM NU WORLD ERA/EONE
-	28	30	3	FUTURE FREEBANDZ/A-1/EPIC
-	29	23	7	WE RUN THE NIGHT
	30	27	9	HAVANA BROWN FEAT. PITBULL 2101/REPUBLIC
	31	31	4	WANT U BACK CHER LLOYD SYCO/EPIC
	32	33	16	NOBODY'S PERFECT J. COLE FEAT. MISSY ELLIOTT ROC NATION/COLUMBIA
	33	35	5	BLOW ME (ONE LAST KISS) PINK RCA
	34	36	3	SLOW DOWN CAYDE CANSON HOLT. THE TEAM URSANL FERAPERAY MUGUL MEDIA BRAUPIUM RESAL REPUBLIC
	35	NE	w	DOPE CHICK THE-DREAM FEAT. PUSHA T RADIO KILLA/DEF JAM/IDJMG
	36	28	15	CALL ME MAYBE CARLY RAE JEPSEN 604/SCH00LB0Y/INTERSCOPE
	37	NE	w	SWIMMING POOLS (DRANK) KENDRICK LAMAR TOP DAWG/AFTERMATH/INTERSCOPE
1	38	37	3	GET IT STARTED PITBULL FEAT. SHAKIRA MR. 305/POLO GROUNDS/RCA
1	39	38	2	ENOUGH OF NO LOVE KEYSHIA COLE FEAT. LIL WAYNE GEFFEN/INTERSCOPE
1		and in case of the		The rest of the rest of the second of the second of the

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ENOUGH OF NO LOVE KEYSHIA COLE FEAT. LIL WAYNE GEFFEN/INTERSCOPE BIG BOOTY CASH OUT BASES LOADED/EPIC 40 NEW

BETWEEN THE BULLETS SL AUGHTERHOUSE BOWS AT NO. 1

J DRAMA, 2 CHAINZ, MEEK MILL, JEREMIH APHILLIATES/EONE

IN AND OUT MARCUS CANTY FEAT. WALE SYCO/EPIC



Slaughterhouse, the supergroup comprising rappers Joe Budden, Joell Ortiz, Crooked I and Royce Da 5'9", debuts its second studio album, Welcome to Our House, at No. 1 on Top R&B/Hip-Hop Albums with 52,000 sold, according to Nielsen SoundScan. The set-its Shady/Interscope debut-marks the highest rank for the foursome as its self-titled first studio set (on eOne) bowed and peaked at No. 4 on the survey in 2009. As the new album's singles are songs that are predominantly mixshow records, they have yet to chart on Hot R&B/Hip-Hop

Songs, though they have been played in mixes by heavyweight DJs like Funkmaster Flex. On the download side of things, three singles from the album have charted on the R&B/Hip-Hop Digital Songs list: "My Life," featuring Cee Lo Green (selling 68,000 downloads to date); "Goodbye" (9,000); and "Throw That" (42,000). -Karinah Santiago

WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST IMPRINT/PROMOTION LABEL
1	1	15	
2	2	24	TONIGHT (BEST YOU EVER HAD) JOHN LEGEND FEAT LUDACRISEPIC
з	3	26	PRAY FOR ME ANTHONY HAMILTON MISTER'S MUSIC/RCA
4	5	4	LATELY ANITA BAKER BLUE NOTE/CAPITOL
5	4	26	BEAUTIFUL SURPRISE TAMIA PLUS I/CAPITOL
6	6	22	ALL TIED UP ROBIN THICKE STAR TRAK/GEFFEN/INTERSCOPE
7	7	23	CLIMAX USHER RCA
8	8	25	GO GET IT MARY MARY MY BLOCK/COLUMBIA
9	10	47	LOVE ON TOP BEYONCE PARKWOOD/COLUMBIA
10	13	5	GREATEST ADORN GAINER MIGUELBYSTORM/BLACK ICE/RCA
31	9	:14	WHAT PROFIT DWELE RT/EONE
12	11	26	NAME ON IT URBAN MYSTIC SOBE
13	16	15	DO WHAT YOU GOTTA DO ANGIE STONE SAGUARO ROAD RHYTHM/SAGUARO ROAD
14	14	14	CELEBRATE WHITNEY HOUSTON & JORDIN SPARKS RCA
15	15	9	HEART ATTACK TREY SONGZ SONGBOOK/ATLANTIC
16	17	11	DON'T MIND MARY J. BLIGE MATRIARCH/GEFFEN/INTERSCOPE
17	21	18	HARRIETT JONES ERIC BENET PRIMARY WAVE/JORDAN HOUSE/CAPITOL
18	18	18	MISS MY LOVE ANTOINE DUNN ELITE
19	22	8	BELIEVE IN US MINT CONDITION CAGED BIRD/SHANACHIE
20	23	9	GROWN FOLKS BAR-KAYS FEAT. THE UNKNOWNS JEA/RIGHT NOW
21	19	20	REFILL ELLE VARNER MBK/RCA
22	26	4	COMPLIMENTS TANK FEAT. T.L & KRIS STEPHENS MOGAME/ATLANTIC
23	24	11	HOLD ON JAMES FORTUNE & FRA FEAT. MONICA & FRED HAMMOND FIVA WORLD USHT. EOVI
24	25	14	FIND A WAY KENNY LATTIMORE SINCERESOUL/CAPITOL
25	20	19	STILL HERE BRIAN CULBERTSON FEAT. VIVIAN GREEN VERVE

RAP SONGS

WEEK	WEEK	WEEKS ON CHT	TITLE ARTIST IMPRINT/PROMOTION LABEL
)	1	14	WKS 2 CHAINZ FEAT. DRAKE DEF JAM/IDJMG
	1.01	225	MERCY
	2	21	KANYE WEST, BIG SEAN, PUSHA T, 2 CHAINZ & D.D.D./ROC-A-FELLADEF JAM/DJMD
	3	16	BAG OF MONEY WALE FEAT. RICK ROSS, MEEK MILL & T-PAIN MAYBACHWARNER BROS
	4	11	AMEN MEEK MILL FEAT. DRAKE MAYBACH/WARNER BROS.
	7	7	POP THAT FRENCH MONTANA FEAT. RICK BOSS, DRAKE, UL WAYNE BAD BOV/INTERSCOPE
	5	18	WORK HARD, PLAY HARD WIZ KHALIFA ROSTRUM/ATLANTIC/RRP
	6	23	CASHIN' OUT CASH OUT BASES LOADED/EPIC
	9	7	WHISTLE FLO RIDA POE BOY/ATLANTIC
	10	6	TURN ON THE LIGHTS FUTURE FREEBANDZ/A-1/EPIC
H	11	21	TAKE IT TO THE HEAD DJ KHALED WE THE BEST/YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
	8	20	NOBODY'S PERFECT J. COLE FEAT. MISSY ELLIOTT ROC NATION/COLUMBIA
	12	27	LEAVE YOU ALONE YOUNG JEEZY FEAT. NE-YO CTE/DEF JAM/IDJMG
	13	38	DRANK IN MY CUP KIRKO BANGZ LMG/UNAUTHORIZED/WARNER BROS.
)	18	3	GREATEST BIRTHDAY SONG GAINER 2 CHAINZ FEAT, KANYE WEST DEF JAM/IDJMG
	14	42	THE MOTTO DRAKE FEAT UL WAYNE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLI
	15	6	I DON'T LIKE
	24	2	CHIEF KEEF FEAT. UL REESE GOD IS GOOD/GLORY BOYZINTERSCOPI BANDZ A MAKE HER DANCE
)	21	3	JUICY J FEAT. LIL WAYNE & 2 CHAINZ TAYLOR GANS/COLUMBIA NEW DAY
	19	15	SO CENT FEAT. DR. DRE & ALICIA KEYS & UNIT/SHADY/AFTERMATH/WITERSCOPI
)	17	10	RICK ROSS FEAT USHER MAYBACH/SLIP-N-SLIDE/DEF JAMIDJMG SNAP BACKS & TATTOOS DRICKY GRAHAM NU WORLD ERA/EONE
	20	5	I WISH YOU WOULD NIKALEJERE KANYE KEST A ROK KOSKIST THE HESTROLIKE MUNEYAASH KUTEUWARKAR REPUBLI
3	NE	w	SWIMMING POOLS (DRANK) KENDRICK LAMAR TOP DAWG/AFTERMATH/INTERSCOPE
	16	12	MY HOMIES STILL LIL WAYNE FEAT. BIG SEAN YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
	23	19	BEEZ IN THE TRAP NICK MINAJ FEAT 2 CHAINZ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC NICK MINAJ FEAT 2 CHAINZ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
;	22 11		TILL I DIE CHRIS BROWN FEAT. BIG SEAN & WIZ KHALIFA RCA

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Data for week of SEPTEMBER 15, 2012

Billooard R&B/HIP-HOP

1 2 2 67 The piano grabs the l

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6 Top R&B/H Albums (N

15 rapper deli

12 more track the set to t 2 He now ha

20 selections

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26 Lansing, M debuts his

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23 album, wh be release

33 34 Ludacris' (Tha Peace

5 96 34 With a sle of promine 3 Southern I this DJ cor 3 a late-sum

15 anthem ar his first ch 40 single. He

9 inaugural appearance

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43

2 peaked at Top R&B/H

45 Albums.

12

20 48

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in three ve 10 the origina

80 & 15

Atlanta raj 27 Future and first single 15 Infamous

HOT R&B/HIP-HOP SONGS"

	SINCE 1	- WEEK	- ZWEEKS	MERKS INCONCOLL 18	TITLE Artist PRODUER (SONGWRITER) IMMENT/PROMOTION LABEL IMMENT/PROMOTION LABEL Chairty Featuring Drake	83	No.
1	-			1	SWAS MIKE WILL MADE IT (TEPPS,A.GRAHAM,M.WILLIAMS) OEF JAM/IDJMG ADORN Miguel	1	
	2	3	7	18	MIGUEL (M.J. PIMENTEL) © BYSTORM/BLACK (ICE/RCA BAG OF MONEY Wale Featuring Rick Ross, Meek Mill & T-Pain		
	3	2	2	24	BEAT BILLIONAIRE (0, AKINTIMEHIN, R.R. WILLIAMS, W.L. ROBERTS II, T-PAIN, S. COOKE) O MAYBACH/WARNER BROS.		
	4	4	3	19	LEMME SEE Usher Featuring Rick Ross JIM JONSIN/MR MORRIS J/G SCHEFFERD MORRIS/N/MARZOUCA/URAYMOND /VE/BELLINGERLK/NIGHTEN/W/LROBERTS III 0 RCA		
	5	6	4	22	MERCY Kanye West, Big Sean, Pusha T, 2 Chainz LIFTED (KOWESTS TAFTS ANDERSON THORATON TEPPS_I THOMAS, DEAGLEW RILEYR WILLIAMS) © 6.0.0.D, ROC A-FELIADEF JAWIDJMG		
	6	7	6	24	HEART ATTACK Trey Songz BENNY BLANCO,RICO LOVE (B.LEVIN,RICO LOVE,T.NEVERSON) O SONGBOOK/ATLANTIC		
1	7	8	11	10	TURN ON THE LIGHTS Future MIKE WILL MADE-IT (N.WILBURN,M.WILLIAMS,M.MIDDLEBROOKS) @ A-1/FREEBANDZ/EPIC		I
	8	5	5	15	AMEN Meek Mill Featuring Drake		Ĩ
i	9	12	13	12	KEY WANE IR R.WILLIAMS.J.FELTON.A.GRAHAM.D.M.WEIR ILLABRAMS.M.H.MCDONALD MAYBACH.WARNER BROS. POP THAT French Montana Featuring Rick Ross, Drake, Lil Wayne		
					LEE OF THE AMAZINZ (KKHARBOUCH,WLROBERTS ILA GRAHAM,D.CARTER,ALNORRIS, CAMPBELLI BAD BOY/INTERSCOPE ENOUGH OF NO LOVE Keyshia Cole Featuring Lil Wayne		
	10	10	12		H-MONEY (H.D.SAMUELS,S.FENTON,K.M.COLE,D.CARTER) G GEFFEN/INTERSCOPE CLIMAX Usher	d	
	11	9	9	29	DIPLO (U RAYMOND IV,W.PENTZ,A.RECHTSHAID,J.NAJERA,S.FENTON) O RCA		
ł	12	11	8	32	J.L.COLE (J.COLE,C.MAYFIELD) O ROC NATION/COLUMBIA		
	13	13	16	14	PUT IT DOWN Brandy Featuring Chris Brown SCRAWFORD.SGARRETT (SCRAWFORD.SGARRETT, D.ABERNATHY, C.M.BROWN) O CHAMELEON/RCA		
	14	14	10		2 REASONS Trey Songz Featuring TI. TTAYLOR.BRIDGE (TNEVERSON,TTAYLOR,N MCDOWELLC.J HARRIS, JR.M. TIMOTHEEK STEWART) O SONGBOOK/ATLANTIC		
	15	18	29	8	DIVE IN Trey Songz TTAYLOR, J.GARRISON (T.NEVERSON, TTAYLOR, N.MCDOWELL, J.GARRISON) © SONGBOOK/ATLANTIC		
	16	17	19		DANCE FOR YOU Beyonce B KNOWLES, LNASH, C.A. STEWART, I.K. NOWLES) O PARKWOOD/COLUMBIA		
	17	30	42	6	66/ BIRTHDAY SONG 2 Chainz Featuring Kanye West AIRPLAY SONNY DIGITAL KWESTB WHEEZY (TEPPS X.0 WESTS C.UWAEZUOKE B.WHITFIELD) O DEF JAM/IDJMG		
	18	21	14	24	TAKE IT TO THE HEAD DJ Khaled Feat. Chris Brown, Rick Ross, Nicki Minaj & Lil Wayne		
1	19	15	17	15	THE RAMERSALVANEED VIEW AND RECOMMENDER COMMON CONTROL AND ADDRESS ADDRE		
1	20	16	18	31	RKELLY,BIG MACKK (R.S.KELLY, D.MAYS,S.SCARBOROUGH,W.WITHERS, JR.) O RCA TONIGHT (BEST YOU EVER HAD) John Legend Featuring Ludacris		
		2040	140		PHATBOIZ (JLEGEND,M.J. PIMENTEL,A. ARTHUR,C. REILLY,K.JUSTICE,C. BRIDGES) O EPIC CASHIN' OUT Cash Out		
	21	22	20	33	DJ SPINZ (J.M.H.GIBSON) OO BASES LOADED/EPIC I DON'T LIKE Chief Keef Featuring Lil Reese	-	
	22	20	22	16	YOUNG CHOP (K.COZART,T.TAYLOR,T.PITTMAN)		
	23	24	24	5	H MASON, JR. (T.GIBSON, D.ALLEN) O BLUE NOTE/CAPITOL		
	24	19	15	20	WORK HARD, PLAY HARD Wiz Khalifa STARGATE,BENNY BLANCO (C.J. THOMAZ, B.LEVIN, M.S. ERIKSEN, TE HERMANSEN) 00 ROSTRUM/ATLANTIC		
	25	29	23	53	LOVE ON TOP Beyonce BKNOWLES,TNASH,S.TAYLOR) BOY PARKWOOD/COLUMBIA		
	26	42	51		BANDZ A MAKE HER DANCE Juicy J Featuring Lil Wayne & 2 Chainz MIKE WILL MADE-IT (M.WILLIAMS.J.HOUSTON.D.CARTER.T.EPPS) © KEMOSABE/COLUMBIA		
	27	28	26	24	BEAUTIFUL SURPRISE Tamia S REMI (T.HILL,C.KELLY,S.REMI) O PLUS 1/CAPITOL		
1	28	25	30		LAZY LOVE Ne-Yo s TAYLOR (S.C.SMITH, S.TAYLOR) O MOTOWN/IDJMG	Ĩ	1000
İ	29	26	21	26	PRAY FOR ME Anthony Hamilton BABYFACE A. DIXON (A HAMILTON, BABYFACE A. DIXON, JOUE) O MISTER'S MUSIC/RCA		i
1	30	27	32		GO GET IT Mary Mary		
1	31	31	28	17	W.CAMPBELL (TATKINS-CAMPBELLE.ATKINS-CAMPBELLW.CAMPBELL) O MY BLOCK/COLUMBIA TOUCH'N YOU Rick Ross Featuring Usher		i
1	32	23	25		RICO LOVE, PMEDOR (RICO LOVE, PMEDOR, WILROBERTS II) O MAYBACH/SLIP-N-SLIDE/DEF JÄM/IDJMG ALL TIED UP Robin Thicke		
	33	36	35	9	THICKE_PRO J (R.THICKEL.COXOX.R.L.DANIELS) O STAR TRAK/GEFFEN/INTERSCOPE DOPE CHICK The-Dream Featuring PushaT		
1	-	100	220		TNASH (T.NASH,T.THORNTON) © RADIO KILLA/DEF JAM/IDJMG THINKIN BOUT YOU Frank Ocean	_	
	34	35	40	25	ECCEAN,S.TAYLOR (FOCEAN,S.TAYLOR) O DEF JAM/IDJMG ANOTHER ROUND Fat Joe Featuring Chris Brown	<u> </u>	
	35	32	31	42	YOUNG LADD,COOL & DRE (DLAUSTIN, J.A.CARTEGENA.C.M.BROWN JIRBYX JOSEPHA.C.IYONS, JPERRYB PICKENS, M.VALENZANDI 💿 TERROR SOLAD		
	36	34	37		AVD (D. GRANDBERRY,WILROBERTS ILAJOWENSEJISLEY/MISLEY/DISLEY/RISLEY/REISLEY/CHJASPERC/WALLACE/HAZOR) 💿 MAYBADH/WARNER BROS		
Į	37	39	38	29	WARREN & (J.W.JENKINS,W.GRIFFIN,S.C.SMITH,LLISTON-SMITH)		
	38	40	34	52	UP! LoveRance Featuring lamSu & Skipper or 50 Cent ROUVERIAMSUI (ROLIVERSWILLIAMS,PCOX) © STUDD LIFE/INTERSCOPE		
	39	45	36	47	THANK YOU Estelle		
	40	44	46		I WISH YOU WOULD DJ Khaled Featuring Kanye West & Rick Ross HIT-BOY (K.M.KHALED,K.O.WEST,W.L.ROBERTS II,C.HOLLIS) @ WE THE BEST/YOUNG MONEY/CASH MONEY/REPUBLIC		
	41	41	45	41	CREW LOVE СМОТЛАНИЗЕТНЕ WEEKDID.ISHEBI A GRAHAMAI SHEBIB AFALMAN ATESFAYEC MONTAGINES O YOUNG MONEYCASH MONEYCUMVERSAL REPUBLIC		
	42	46	44		BEEZ IN THE TRAP Nicki Minaj Featuring 2 Chainz KE-NOE (0.TMARAJ,M.JORDAN,TEPPS) O YOUNG MONEY/CASH MONEY/REPUBLIC		
1	43	51	56	10	NEW DAY 50 Cent Featuring Dr. Dre & Alicia Keys an exected transfer a least culosy a language and a contract and the stand of a least a set of the set of		Ï
1	44	49	49	29	BIRTHDAY CAKE Rihanna Featuring Chris Brown		l
i	45	50	53	8	DA INTERNZ (T.NASH,R FENTY,M E PALACIOS,E CLARK,K MCCALL,C.M. BROWN,M.RIDDICK) O SRP/DEF JAM/DJMG GO GET IT T.I.		i
1	46	37	33	21	T-MINUS (C.J.HARRIS, JR.T.WILLIAMS) O GRAND HUSTLE/ATLANTIC TILL I DIE Chris Brown Featuring Big Sean & Wiz Khalifa		
	40	33	27	14	DANJA (C.M.BROWN, EN. HILLS, M. ARAICA, S. ANDERSON, C.J. THOMAZ) OR RCA MY HOMIES STILL Lil Wayne Featuring Big Sean		
	-	0.00		10.0000	STREETRUNNERRDIAZ (D CARTERS ANDERSON, N. WARWARR DIAZ MAIELIO) O YOUNG MONEYICASH MONEYIUNI (RSAL REPUBLIC DO IT Mykko Montana Featruing K-Camp		
	48	54	54	17	DOBBY KRITICAL (M.BRAVES,K.T.CAMPBELL, B.B.TURNER JR.) DRANK IN MY CUP Kirko Bangz		
	49	47	47	55	SOUND M.O.B. (K.RANDLE,B.TILLMAN,R.GONZALEZ) O LMG/UNAUTHORIZED/WARNER BROS.	_	
	50	55	58		ICE Kelly Rowland Featuring Lil Wayne SGARRETT, DETAIL (S.GARRETT, N.C.FISHER, K.ROWLAND, D.CARTER) UNIVERSAL MOTOWN/REPUBLIC		
	51	38	48	14	WHAT PROFIT Dwele Mike City (M-LOWERS) © RT/EGINE		
	52	66	60	16	HARRIETT JONES Eric Benet G.NASHJR.E.BENET (E.BENETG.NASHJR.) O PRIMARY WAVE/JORDAN HOUSE/CAPITOL		
	53	53	59	12	MIRROR Bobby V Featuring Lil Wayne KERONDU (K.M. ERONDU, B.WILSON, R.O. HIRT, C. STEWART, D. CARTER, R. O. TIBBS) © BLU KOLLA DREAMS/EONE		
	54	65	72		SWIMMING POOLS (DRANK) Kendrick Lamar T-MINUS (K.DUCKWORTH,T.WILLIAMS) O TOP DAWG/AFTERMATH/INTERSCOPE	1	
	55	60	69	4	DICED PINEAPPLES CARDIAK (WLROBERTS II.C.E.MCCORMICK.O.AKINTIMEHIN.A.GRAHAMI) BIRK ROSS Featuring Wale & Drake MAYBACH/SUP-N-SLIDE/DEF JAM/IDJMG	2	
							1

1 -1	NEEK	AST NEEK	2 WEBGS	MEEKS ON CHIT	TITLE Artist	CERT.	PEAK
X a	56	56	73	4	PRODUCER ISONGWRITER INFORMATION LABEL ENOUGH SAID SAID ALEXANDER, JAUSTINI BLACKGROUND NSIEDIR IN SHEBIR, A GRAHAM, PALEXANDER, JAUSTINI BLACKGROUND		56
67	57	68	66	8	MY MOMENT T-MINUS (TEPPS.RR WILLIAMS.J.FELTON.T.WILLIAMS) DJ Drama, 2 Chainz, Meek Mill, Jeremih Ø APHILLIATES/EDNE		57
The piano woman	58	52	68	14	DO WHAT YOU GOTTA DO Angie Stone WKJONESLB STEPHENSILLEWIS (VCRAWLEY/WKJONESILLEWISLB STEPHENS) © SAGUARD ROAD RHYTHWSAGUARD ROAD		52
grabs the Hot Shot Debut with 2.1	59	58	67	4	TRIUMPHANT (GET 'EM) Mariah Carey Featuring Rick Ross & Meek Mill M.CAREYJ DUPRI, B.M.COX (M. CAREYJ DUPRI, B.M.COX, W.L. ROBERTS II, R.R. WILLIAMS) O ISLAND/IDJMG		58
million audience	60	61	63	11	DON'T MIND Mary J. Blige JDUPLESSIS, AALTINO (M.J.BLIGE, PR. HAMILTON.J.DUPLESSIS, K.DUPLESSIS, A.ALTINO) MATRIARCH/GEFTEN/MITERSCOPE		57
impressions in less than a day of	61	57	61	13	WHERE HAVE YOU BEEN DR. LUKE, CIRKUTC, HARRIS (E. DEAN, L. GOTTWALD, C. HARRIS, H. WALTER, G. MACK) Ø SRP/DEF JAM/IDJMG		56
airplay with the first single from her	62	59	39	14	CELEBRATE Whitney Houston & Jordin Sparks		39
album of the same	63	67	55	15	R KELLY (R.S.KELLY) O PCA BORN STUNNA BART RILLIONARE (R.WILLIAMS,S.COOKE.WILROBERTS II) O CASH MONEYREPUBLIC O CASH MONEYREPUBLIC		45
name (due Nov. 27). Song was released	64	64	62	6	I DON'T CARE Elle Varner		62
in three versions:	65	70	70	6	POP (EVARNER/W.FELDERA.WANSEL.R.BELL.R.BELL.G.BROWN, D.JOHNSON, R.MICKENS, C.SMITH, D.THOMASI OMBIK, RCA BIG BOOTY CaSh Out		65
the original mix, an "Inferno" remix	66	62	57	18	LGRAY (J.M.H.GIBSON,M.ROBERTS,LGRAY) O BASES LOADED/EPIC NAME ON IT Urban Mystic		45
featuring Nicki Minaj	67	HOT	1000	1	POOH BEAR, THE AUDIBLES (J.BOYD, Y.BARKER) O SOBE GIRL ON FIRE Alicia Keys		67
and a stripped- down "Blue Light"		14.5		1	ALICIA KEYS J. BHASKER, S. REMI (ALICIA KEYS J. BHASKER, S. REMI, W. SOUIER) O RCA VAL VENIS King L	1	
version.	68	72	76	6	C-SICK (C.DUMAZER,L.JOHNSON) I LOVE GIRLS Pleasure P Featuring Tyga		68
	69	63	65	1	DJ FRANK E (J.FRANKS,M.COOPER,R.TOBY,C.BROWN) © SVAGGAZEONE IN AND OUT Marcus Canty Featuring Wale		63
80 & 94 With his former No.	70	82	÷	2	H-MONEY (H.D.SAMUELS, E BELLINGER, C. HARRELL, C. BROWNE, G. GORDON, R. GORDON, W.JOHNSON, O. AKINTIMEHIN) O SYCO/EPIC		70
1 Based on a T.R.U.	71	75			BELIEVE IN US Mint Condition MINT CONDITION IR KINCHEN.S.WILLIAMS) © CAGED BIRD/SHANACHE		71
Story still riding the upper reaches of	72	69	64		TELL HER AGAIN Sterling Simms Featuring Meek Mill POPOAKWUD (& WANSELW FELDER A. SIMMS, R. COLSON, R.R. WILLIAMS, H. WRIGHT) O STEREOTYPES/RCA		62
Top R&B/Hip-Hop	73	80	85		DON'T JUDGE ME THE MESSENGERS (C.M. BROWN, N. ATWEH, A. MESSINGER, M. PELLIZZER) © RCA		73
Albums (No. 3), the rapper delivers two	74	NE	W		DIVE Usher JIM JONSIN, RICO LOVE, F. ROMANO, MR. MORRIS (RICO LOVE, J.G. SCHEFFER, D. MORRIS, F.ROMANO) © RCA		74
more tracks from	75	93		2	I AM YOUR LEADER Nicki Minaj Featuring Cam'ron & Rick Ross NOT LISTED (NOT LISTED) O YOUNG MONEY/CASH MONEY/REPUBLIC		75
the set to the chart. He now has four	76	71	82		HOLD ON James Fortune & FIYA Featuring Monica & Fred Hammond T.VAUGHN (J.FORTUNE,C.FORTUNE,T.VAUGHN) © FIYA WORLD/LIGHT/EONE		71
selections from the	77	86	88		GROWN FOLKS Bar-Kays Featuring The Unknowns JAZZE PHA (PALEXANDER G. HUGHES, J.V.SIMS) @ JEA/RIGHT NOW		77
album on the survey, including the current	78	76	71	5	HOW DO YOU WANT IT Dizzy D Featuring Erin Rogers J BEATS OF I.S.P. (J.E.MCKINNIE JR.,D.WARREN) OO ANIMAL KINGDOW/DEH TYME		58
topper "No Lie,"	79	85	92	4	YOU COME FIRST Jacob Latimore INFINITY,TARIO (J.SUECOFA.HOLMES,C.J.JACKSON,J.PELLEGRINI) O CROWN WORLD/RCA		79
featuring Drake.	80	NE	EW		I LUV DEM STRIPPERS 2 Chainz Featuring Nicki Minaj YOUNGSTARR BEATZ ITEPPS,0.TMARAJ,B.HENSHAW,R.BROOKS,TMCGETRIDGE,R.PARKER, JR.) @ DEF JAM/IDJMG		80
85	81	NE	EW		HOLD ME BACK NOT LISTED (NOT LISTED) O MAYBACH/SLIP-N-SLIDE/DEF JAM/IDJMG		81
The DJ from Lansing, Mich.,	82	98	-		SO SOPHISTICATED Rick Ross Featuring Meek Mill		82
debuts his first	83	79	84	7	MAKE IT NASTY Tyga		77
charted song. The track features	84	78	78	13	ALONE TOGETHER Daley Featuring Marsha Ambrosius		78
Atlanta rapper	85	NE	Charles I.		NOT LISTED (NOT LISTED) O DALEYMUSIC/REPUBLIC ITCHIN' DJ Infamous Featuring Future		85
Future and is the first single from	86	73	75	20	NOT LISTED [NOT LISTED] O DTP SLOW DOWN Clyde Carson Featuring The Team		73
Infamous' inaugural	87	95	97	3	SHONUFF IS SWISONNK PARRISH, VALLE J. ROUGEAU, JR.) O URBANLIFE/RAPBAY/MOGUL MEDIA GROUP/UNVERSAL REPUBLIC ACTIN' UP Wale & Meek Mill Featuring French Montana		87
album, which will be released under	88	74	89	16	RICO LOVE IO AKINTIMEHIM.R.R.WILLIAMS.K.KHARBOUCH.RICO LOVE) MAYBACH/WARNER BROS. STILL HERE Brian Culbertson Featuring Vivian Green		63
Ludacris' Disturbing Tha Peace imprint.	Manual				B.CULBERTSON (B.CULBERTSON,R.RIDEOUT.V.S.GREEN) O VERVE MISS MY LOVE Antoine Dunn		79
tha Peace imprint.	89	81	79	8	NOT LISTED INOT LISTED O ELITE FIND A WAY Kenny Lattimore		
96	90	83	83	- 11	IBARIAS.C HAGGINS IC.HAGGINS.L BARIAS.B.HINES.A.HARRIS.L STEVENS.R.S. DEVAUGHNI @ SINCERESOUL/CAPITOL COMPLIMENTS Tank Featuring T.I. & Kris Stephens		82
With a slew of prominent	91	87	99	3	T-MINUS (TANKK, STEPHENS, CJ.HARRIS, JR.) O MOGAME/ALANTIC JUST THE WAY YOU ARE Johnny Gill		87
Southern rappers,	92	90	98	11	T.TAYLOR, V.M. WATSON (T.TAYLOR, V.M. WATSON, J.AUSTIN)		79
this DJ constructs a late-summer	93	100	-	6	MIKE WILL MADE-IT.MARZ (J.W.JENKINS, M.WILSON, M.MIDDLEBROOKS, N.WILBURN) O CTE/DEF JÄM/IDJMG		87
anthem and earns	94	NE	ew/		I'M DIFFERENT 2 Chainz NOT LISTED (NOT LISTED) Ø DEF JAM/IDJ/MG		94
his first charting single. He made his	95	91	100	4	AWESOME Charles Jenkins & Fellowship Chicago R ROBINSON (C JENKINS) O INSPIRED PEOPLE		91
inaugural Billboard appearance in 2008	96	NE	EW		HOOD RICHANTHEM DJ Scream Featuring 2 Chainz, Future, Fozzie Bear, Yo Gotti & Gucci Mane NOT LISTED (NOT LISTED) MAYBACH		96
on a joint album	97	96		2	WRONG SIDE OF A LOVE SONG Melanie Fiona NOT LISTED (NOT LISTED) O SRC/REPUBLIC		96
with Plies, The Truth Hurts, which	98	RE-E	NTRY		ATTHE SAME TIME Eric Roberson A HARDIN (E ROBERSON A HARDIN)		79
peaked at No. 96 on	99	97	93	4	NEW GOD FLOW Pusha T Kanye West KWESTBOOGZTAPEZ KOWESTITHORNTON/ROONEYRBEAW/ICRIDED COLES.REVEREND GLTOWNSEND/M.KWALLEI @ GO.O.D./DEF JAMIDJWG		93
Top R&B/Hip-Hop Albums.	100	RE-E	NTRY		SEXIFY Leah LaBelle PLWILLIAMS (PL.WILLIAMS) O EPIC		89
							-

FRENCH SOUNDS LIKE A WINNER



Rapper French Montana, the Bronx implant from Rabat, Morocco, earns his first top 10 on Hot R&B/Hip-Hop Songs as "Pop That," featuring Rick Ross, Drake and Lil Wayne, bumps up 12-9. The song is the second single from Montana's debut studio album, Excuse My French, which is slated for release in November. (First single "Shot Caller" peaked at No. 39 in February.) "Pop That" jumps with a 15% increase in audience impressions (16.6 million, up 2 million, according to Nielsen BDS). Leading airplay for "Pop —Karinah Santiago

That" last week: KBXX Houston (490,000) and WVEE Atlanta (230,000).

SALES DATA

nielsen

CHRISTIAN/GOSPEL Billeoard

AIRPLAY MONITORED BY SALES DATA

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		BDS Sour	Idi
	_		
	G	OSPEL ALBUMS	5
	l		
WEEK	WEEKS ON CHI	ARTIST TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	
)	2	#1 GG JOHN P KEE AND NEW LIF	E
	4	TAMELA MANN BEST DAYS TILLYMANN 004	
	SHOT BUT	VASHAWN MITCHELL CREATED4THIS VMAN/EMI GOSPEL 88481/EMI CMG	
	4	ISRAEL & NEW BREED JESUS AT THE CENTER: LIVE INTEGRITY 85063/COLUMBI	IA
	5	J MOSS V4THE OTHER SIDE OF VICTORY PAJAM/VERITY 82972/RC	A
ŝ	17	MARY MARY GO GET IT (SOUNDTRACK) MY BLOCK 90708/COLUMBI	A
	32	VARIOUS ARTISTS WOW GOSPEL 2012 WORD-CURB/EMILCMG/VERITY 97014/RE	A
	23	MARVIN SAPP	
	2	ANTHONY BROWN & GROUP THERAP ANTHONY BROWN & GROUP THERAPY VMAN, TYSCOT 394196/TASE	
	12	CHARLES JENKINS & FELLOWSHIP CHICAGE THE BEST OF BOTH WORLDS INSPRED PEOPLOFEM GDSPEL 3025/EM CM	
	10	MARVIN L WINANS THE PRAISE + WORSHIP EXPERIENCE MLW 8266	
1	3	CHRYSTAL RUCKER YOU DESERVE EPM 401	
	15	JASON NELSON SHIFTING THE ATMOSPHERE VERITY 97015/RCA	
			- 7

RITY 97014/RCA
THERAPY DT 984196/TASEIS
P CHICAGO
ILW 8266
15/RCA
NUGHT 2352/EONE
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CHRISTIAN AC

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GOSPEL SONGS: 48 SoundScan, Inc. All riv

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CHRISTIAN

GOSPEL ALBUMS rules sek, CHRISTIAN CHR: C rules and explanations.

TIAN ALBUMS a s a day, 7 days a Charts Legend 1

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Q)	C	OSPEL SONGS
A	ų į	-	OSPEL SONOS
WEEK	LAST WEEK	WEEKS ON CHT	TITLE ARTIST IMPRINT/PROMOTION LABEL
1	2	31	AWESOME PASTOR CHARLES JEMMINS & FELLOWSHIP CHICAGO INSPIRED PEOPLE
2	1	15	TAKE ME TO THE KING TAMELA MANN TILLYMANN
3	3	47	LET THE CHURCH SAY AMEN ANDRAE CROUCH FEAT, MARVIN WINANS RIVERPHID
4	5	35	SHIFTING THE ATMOSPHERE
6	7	12	LIFE & FAVOR (YOU DON'T KNOW MY STORY) JOHN P. KEE AND NEW LIFE KEE/NEW LIFE
6	4	27	GO GET IT MARY MARY MY BLOCK/COLUMBIA
7	6	37	MY TESTIMONY MARVIN SAPP VERITY/RCA
8	10	12	IT'S NOT OVER (WHEN GOD IS IN IT) ISTAEL & NEW BREED FEAT JAMES FORTUNE & JASON NELSON INTEGRITYCOLUMEIA
9	9	41	AFTER THIS YOUTHFUL PRAISE FEAT, JJ HAIRSTON EVIDENCE GOSPELAUGHT/EONE
10	8	22	KEEP ME PATRICK DOPSON GILONIT
11	11	14	HOLD ON JAMES FORTUNE & FIVA FEAT. MONICA & FRED HAMMOND FIVA WORLD/UGHT/EDNE
12	12	26	GREAT AND MIGHTY BYRON CAGE GOSPO CENTRIC/VERITY/RCA
13	15	9	TESTIMONY ANTHONY BROWN & GROUP THERAPY TYSCOT
14	14	9	LAY IT DOWN TROY SNEED EMTRO GOSPEL
15	13	43	I FEEL GOOD
16	17	14	ALRIGHT LOWELL PYE OVERFLOW
17	16	18	I LOVE YOU JONATHAN MCREYNOLDS TEHILLAH/LIGHT/EONE
18	18	7	TURNING AROUND FOR ME VASHAWN MITCHELL VMAN/EMI GOSPEL
19	22	5	GOD'S GOT IT J MOSS PAJAM/VERITY/RCA
20	21	9	I STAND ON YOUR WORD JONATHAN BUTLER MACK AVENUE
21	20	8	LORD YOU'VE BEEN SO GOOD AMBER BULLOCK MUSIC WORLD GOSPEL/MUSIC WORLD
22	19	16	BURN IT ALL DOWN LEXI MALACO
23	24	4	I STILL HAVE A PRAISE INSIDE OF ME GEORGIA MASS CHOIR FEAT. REV MILTON BIGGHAM SAVOY/MALACO
24	23	14	FOR MY GOOD EARNEST PUGH EPM/BLACKSMOKE/WORLDWIDE
25	25	9	WHAT'S COMING IS BETTER DEON KIPPING VERITY/RCA

Data for week of SEPTEMBER 15, 2012

Â		C S	HRISTIAN ONGS	C		C A	HRISTIAN LBUMS
THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE ARTIST MPRINT/PROMOTION LABEL 10,000 REASONS (BLESSTHE LORD)	THIS	LAST WEEK	-	TODVALAO
1	1	24	7 WKS MATT REDMAN SIXSTEPS/SPARROW/EMI CMG	1	DE	SHOT BUT	TWK EYE ON IT FOREFRONT \$732/EMI CMG
2	3	17	LOSING TENTH AVENUE NORTH REUNION/PLG	2	1	2	TENTH AVENUE NORTH THE STRUGGLE REUNION 10163/PLG
3	2	17	ME WITHOUT YOU TOBYMAC FOREFRONT/EMI CMG	з	2	3	ISRAEL & NEW BREED JESUS AT THE CENTER: LIVE INTEGRITY/COLUMBIA 5063/PLG
4	4	52	WHERE I BELONG BUILDING 429 ESSENTIAL/PLG	4	N	EW	THE CHARIOT ONE WING GOOD FIGHT 2439/EONE
6	5	13	FORGIVENESS MATTHEW WEST SPARROW/EMI CMG	6	8	15	MERCYME THE HURT & THE HEALER FAIR TRADE 16020/PLG
6	8	16	CENTER OF IT CHRIS AUGUST FERVENT/WORD-CURB	6	13	8	P.O.D. MURDERED LOVE RAZOR & TIE 83363/PLG
7	11	16	REDEEMED BIG DADDY WEAVE FERVENT/WORD-CURB	2	6	38	MATT REDMAN
8	7	36	GOD'S NOT DEAD (LIKE A LION)		N	EW/	10,000 REASONS SIXSTEPS/SPARROW 7853/EMI CMG ANDREW PETERSON
9	10	27	JESUS, FRIEND OF SINNERS	0	9	74	LIGHT FOR THE LOST BOY CENTRICITY 1182/EMI CMG MANDISA
10	δ	29	CASTING CROWNS BEACH STREET/REUNION/PLG THE HURT & THE HEALER	10	36	73	WHAT IF WE WERE REAL SPARROW 7863/EMI CMG GREATEST LAURA STORY
1000			MERCYME FAIR TRADE				GAINER BLESSINGS FAIR TRADE 4873/PLG BUILDING 429
1	13	19	FOR KING & COUNTRY FERVENT/WORD-CURB	0	25	54	LISTEN TO THE SOUND ESSENTIAL 10932/PLG JAMIE GRACE
12	12	43	JEREMY CAMP BEC/TOOTH & NAIL	12	17	50	ONE SONG AT A TIME GOTEE/COLUMBIA 70021/PLG
13	9	33	LIVE LIKE THAT SIDEWALK PROPHETS FERVENT/WORD-CURB	13	29	23	SIDEWALK PROPHETS
14	14	18	GOOD TO BE ALIVE JASON GRAY CENTRICITY	14	21	15	BIG DADDY WEAVE LOVE COME TO LIFE FERVENT 887989/WORD-CURB
15	15	18	WHEN MERCY FOUND ME RHETT WALKER BAND ESSENTIAL/PLG	15	7	41	NEWSBOYS GOD'S NOT DEAD INPOP 1592/EMI CMG
16	17	12	SHOULD'VE BEEN ME CITIZEN WAY FAIR TRADE	16	3	2	CHRIS AUGUST THE UPSIDE OF DOWN FERVENT 888388/WORD-CURB
17	16	10	BANNER OF LOVE	17	12	9	HILLSONG LIVE: CORNERSTONE HILLSONG/SPARROW 9302/EMI CMG
18	18	6	JESUS IN DISGUISE BRANDON HEATH MONOMODE/REUNION/PLG	18	44	20	PHILLIPS, CRAIG & DEAN BREATHE IN FAIR TRADE 6019/PLG
19	20	11	STEADY MY HEART	19	10	46	CASTING CROWNS
20	19	10	I'M ALIVE	20	11	49	COME TO THE WELL BEACH STREET/REUNION 10162/PLG VARIOUS ARTISTS
21	22	5	ONE THING REMAINS	21	14	42	WOW HITS 2012 WORD-CURB, PROVIDENT-INTEGRITY 2025/EMI CMG CHRIS TOMLIN
22			PASSION FEAT. KRISTIAN STANFILL SIXSTEPS/SPARROW/EMI CMG	22			HOW GREAT IS OUR GOD SIXSTEPS/SPARROW 6364/EMI CMG
	21	17	NEEDTOBREATHE ATLANTIC/WORD-CURB	-	22	31	CRAVE FERVENT/WORD-CURB 887997/WARNER-CURB VARIOUS ARTISTS
23	24	3	AFTER ALL (HOLY)	23		INTRY	MIGHTY TO SAVE STAR SONG 2268/EMI CMG THE MUSEUM
24	23	21	DAVID CROWDER*BAND SIXSTEPS/SPARROW/EMI CMG	24	N	ew/	MY ONLY RESCUE BEC 6103/EMI CMG
25	44	2	GREATEST YOU ARE LAM GAINER MERCYME FAIR TRADE	25	N	ew/	VARIOUS ARTISTS NUMBER 1 RADIO HITS 2012 WORD-CURB 888592
26	25	7	CALLING GLORY SONCURED	26	19	45	SOUNDTRACK COURAGEOUS REUNION 10167/PLG
27	26	8	WELL DONE MORIAH PETERS REUNION/PLG	27	15	20	THOUSAND FOOT KRUTCH THE END IS WHERE WE BEGIN TFK 70040
28	27	13	WHO YOU ARE UNSPOKEN CENTRICITY	28	RE-E	INTRY	MICHAEL W. SMITH GLORY MWS 20030/PLG
29	29	8	YOUR PRESENCE IS HEAVEN ISRAEL & NEW BREED INTEGRITY	29	18	25	PASSION PASSION: WHITE RAG SIXSTEPS/SPARROW 6367/EMI CMG
30	28	18	BEAUTIFUL YOU TRENT MONK TRENT MONK	30	N	EW	LUMINATE WELCOME TO DAYLIGHT SPARROW 9286/EMI CMG
31	30	8	ALL THINGS POSSIBLE MARK SCHULTZ FAIR TRADE	31	16	32	KARI JOBE WHERE 1 FIND YOU SPARROW 3128/EMI CMG
32	33	10	NEED YOU NOW (HOW MANY TIMES)	32	N	EW	LEE STROBEL
38	31	2	WE ARE FREE	33	26	23	THE INVITATION NARRATED BY LEE STROBEL MARAMATHA: 2012 EX/EMI CMG TOBYMAC
34	32	7	EVEN IF	34		NTRY	DUBBED & FREQ'D: A REMIX PROJECT FOREFRONT 83332/EMI CMG ERNIE HAASE & SIGNATURE SOUND
35			RUTLESS BEC/TOOTH & NAIL PROMISES	-	100		HERE WE ARE AGAIN STOWTOWN 3107/PLG PROJECT 86
	100.00	SHOT	SANCTUS REAL SPARROW/EMI CMG	35	4	2	WAIT FOR THE SIREN TEAM BLACK 82592 BILL & GLORIA GAITHER
36	36	10	OWL CITY REPUBLIC	36		NTRY	TENT REVIVAL HOMECOMING GAITHER 6122/EMI CMG MAT KEARNEY
37	34	4	FOREVER JONES EMI GOSPEL	37	23	57	YOUNG LOVE INPOP 1608*/EMI CMG
38	37	6	PHILLIPS, CRAIG & DEAN FAIR TRADE	38	28	23	GOLD SPARROW 7857/EMI CMG
39	42	6	DON'T HAVE LOVE HOLLY STARR ARTIST GARDEN	39	24	3	THE BOOTH BROTHERS A TRIBUTE TO THE SONGS OF BILL & GLORIA GAITHER GAITHER G334EMI (1/45)
40	49	4	RIGHT BESIDE YOU BUILDING 429 ESSENTIAL/PLG	40	27	50	NEEDTOBREATHE THE RECKONING ATLANTIC 528053/WORD-CURB
41	39	4	NOT FOR A MOMENT (AFTER ALL) MEREDITH ANDREWS WORD-CURB	41	32	21	TRIP LEE THE GOOD LIFE REACH 8205/INFINITY
42	45	4	HOLDING ON JAMIE GRACE GOTEE	42	RE-E	INTRY	JACI VELASQUEZ DIAMOND INPOP 1609/EMI CMG
43	RE-E	NTRY	CHANGE MY LIFE ASHES REMAIN FAIR TRADE	43	40	8	RHETT WALKER BAND COME TO THE RIVER ESSENTIAL 10940/PLG
44	38	14	BE SOMEBODY	44	35	33	COUNDTRACK
45	43	9	LOVE IS ALL	45	30	5	VERTICAL CHURCH
46	1	W	I NEED A MIRACLE	46	33	20	UNE WORKINPVERTICAL CHURCH BANCH ARMEET BBEE CHURCH ESSENTIAL WORKINP TOBERAS SELAH
		i i seci	THIRD DAY ESSENTIAL/PLG REST IN THE HOPE	10000			HOPE OF THE BROKEN WORLD CURB 79250/WORD-CURB KB
47	46	13	KARYN WILLIAMS INPOP	47	34	7	WEIGHT & GLORY REACH 8232/INFINITY
48	41	12	KERRIE ROBERTS REUNION/PLG	48	41	10	CHURCH CLOTHES (EP) REACH DIGITAL EX
49	48	18	JONNY DIAZ FAIR TRADE	49	37	40	AWAKENING: UVE FROM CHICAGO JESUS CULTURE/KINGSWAY (1995/EMI C/AG
50	50	6	BETTER THAN LIFE REMEDY DRIVE CENTRICITY	50	42	27	KUTLESS BELIEVER BEC 9854/EMI CMG

As TobyMac's Eye on It leads the Billboard 200 and Christian Albums charts, "Forgiveness" becomes his fourth No. **1** appearance on Christian Digital Songs (21,000 sold), the most by any artist in both lead and featured roles. For the complete digital chart, go to billboard.biz/charts.



Veteran artist John P. Kee achieves his third No. 1, and first in a decade, on Gospel Albums, as Life and Favor sells 11,000 copies, according to Nielsen SoundScan. His previous leaders include Blessed by Association (2002) and We Walk by Faith.

which spent 11 weeks at the summit in 1992-93.

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

TRENT MONK TRENT MONK NOT FOR A MOMENT (AFTER ALL) MEREDITH ANDREWS WORD-CURB 23 24 4 ARIOUS ARTISTS alighty to save star sowg zzeremi CMG IFLE MUSEUM AY ONLY RESCUE BEC STOZYEMI CMG VARIOUS ARTISTS JUMBEN I RADIO HITS ZNIZ WORD-CURB 88855 SOLUNDER ACK ITH ANDREWS WORD-23 17 GOOD MORNING MANDISA FEAT. TOBYMAC SPARROW/EMI CMG 24 NEED YOU NOW (HOW MANY TIMES) 25 28 3 CHRISTIAN CHR LORY MWS 20030/PLG CASSION ASSION WHITE RAG SIXSTEPS/SPARROW 6367/EMI CMG TITLE VENTIONATE VELCOME TO DAYLIGHT SPARROW 9286/EMI CMG CARI JOBE VHERE I FIND YOU SPARROW 3128/EMI CMG EE STROBEL 1 1 17 LOSING TENTH AVENUE NORTH REUNION/PLG 2 2 15 ON NAPRATED BY LEE STROBEL MARAMATHA! 2012 EX/EM CMC KEEP YOUR EYES OPEN NEEDTOBREATHE ATLANTIC/WORD-CURE 3 3 18 TOBYMAC UNBED & FREDTA A REMIX PROJECT FOR FRONT S232EM CMG. FRNIE HAASE & SIGNATURE SOUND LERE WE ARE AGAIN STOWTOWN 3107/PLG PROJECT 86 WAIT FOR THE SIREN TEAM BLACK 82592 SILL & GLORIA GAITHER FOR PERMAN AURICEMENT GAITHER STOREMIC CMG. 13 SHOOTING STAR 4 5 4 17 THE PROOF OF YOUR LOVE 6 FOR KING & COUNTRY FERVENT/WORD-CURB CENTER OF IT CHRIS AUGUST FERVENT/WORD-CURB SUPERHERO FAMILY FORE SII ENTERTIAINMENT/TOOTH & NAIL BANNER OF LOVE 6 7 11 ENT REVIVAL HOMECOMING GAITHER 6122/EMI CMG 10 13 7 8 14 8 LUMINATE SP 8 28 WHERE I BELONG BUILDING 429 ESSENTIAL/PLG 12 23 BE SOMEBODY THOUSAND FOOT KRUTCH TEK 9 10 11 6 26 HE SAID GROUP 1 CREW FAIT. CHRIS AUGUST FERVENT/WORD-CURB 12 13 24 THE HURT & THE HEALER MERCYME FAIR TRADE 13 18 7

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2 16 ME WITHOUT YOU

4 12 FORGIVENESS MATTHEW WEST SPARROW 6 13 CENTER OF IT CHRIS AUGUST SEPARATION

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MARK SCHULTZ FAIR TRADE BANNER OF LOVE

20 7 I'M ALIVE PETER FURIER SPARROW/E 21 11 BEAUTIFUL YOU TRENT MONK TRENT MOUNT

WHEN MERCY FOUND ME

CASTING CROWNS BEACH STREET/REUNION/PLG GOD'S NOT DEAD (LIKE A LION) NEWSBOYS INPOP

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1 2 10 #SCREAM UNIT UNITIESTICS 2 3 6 LET'S HAVE A KIKI UNITIESTICS 3 4 8 SPECTEUM (SAY MY NAME) FORMACE - THE MACINE REPUBLIC 4 5 9 YOU'RE GONNA LOVE AGAIN NERW ASTRAUTERSCAPTOL 5 12 5 POUND THE ALARM NICK MINALYONE MONEYCASH MONEYMENULL 6 1 7 TURN UP THE RADIO 6 1 7 TURN UP THE RADIO 7 9 6 WHEN IT FEELS THIS GOOD RICHARD VISION VS. LUCIANA SOLMATIC 8 13 6 HELLO HELLO MATHENE KOMA INTERSCOPE 9 7 12 SPECTRUM 200 FAIL MATHENY KOMA INTERSCOPE 200 FAIL MATHENY KOMA INTERSCOPE 10 7 ICAN ONLY IMAGINE MOBUSTIC MATHENE KOMA INTERSCOPE 11 8 11 DARK SIDE KELLY CARSON INFORMA INTERSCOPE 13 6 0 SEX IS IN THE HELL CYNDI LUMPER KELSARMIGAORDE 14 8 ALL STARS BUBARHAR WEST BUBARHAR WEST 15 14 8 ALL STARS	WEEK	WEEK	WEEKS ON CHT	TITLE ARTIST IMPRINT/PROMOTION LABEL
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13 0 0 Criviti Luizere Prükarametazonec 14 16 8 NOTHING'S FEAL BUT LOVE REBECCA FERBUSION SYCOLOLUMBIA 15 14 8 ALL STARS BUSH RAF WEST 16 20 6 LET'S GET IT STARTED (TONIGHT) ADMILANERT INFOCA 17 15 11 NEVER CLOSE OUR EYES ADMILANERT INFOCA 18 27 4 BLOW ME (ONE LAST KISS) PINK RGA 19 25 4 R.I. P. RITA GRA FRAT TINIE TEMPAH ROC NATION/COLUMBIA 20 17 9 ALLEIN FRIC PRYDZ ASTRAUWERK/CAPITOL 21 28 3 POWER TRIUMPHANT (GET 'EM) PICK MARIAH CAREY ISAANDOUMS 22 210 DON'T WAKE ME UP CHRIS BROWNER RGA 23 0 5 BOYS WILL BE BOYS PAULINA RUBU UNVERSAL MUSIC LATINO/UMLE 24 11 12 GOIN' IN JENNIFRE LOFEZ FEAT FRO RUB LISANDRUDJME 25 34 M W EVERTY HING	12	19	5	
10 6 REBECCA FEREUSON SYGOCOLUMBIA 15 14 6 ALL STARS BULBY TARY WEST 16 20 6 LET'S GET IT STARTED (TONIGHT) ADMIANA RUBIAND PHATT BDI ADMIANA RUBIAND PHATT BDI ADMIANA RUBIAND PHATT BDI ADMIANA RUBIAND PHATT BDI ADMIANA RUBIAND PHATT BDI ADMIANT ADMIANT STARTED (TONIGHT) ADMIANT ADMIANT STARTAN FURCED ADMIANT STARTAN RUBIANT STARTAN FURCED ADMIANT STARTAN FU	13	6	10	
IB IN 0 BLUBH RAM WEST 16 20 6 LET'S GET IT STARTED (TONIGHT) ADRIANA BUBLAND PHATE DDI 17 15 11 NEVER CLOSE OUR EYES ADAM LAMBERT IBRCA 18 27 4 BLOW ME (ONE LAST KISS) PMR RCA 19 25 4 R.I.P. RIA ORA FRAIT TIME TEMPAH ROC NATION/COLUMBIA 20 17 9 ALLEIN enc PRVD zastrakurerksi/CAPITOL 21 28 3 DON'T WAKE ME UP URK MARAINE CARY ISLANDINGUME 22 20 DON'T WAKE ME UP CHBIS BROWN RCA BOYS WILL BE BOYS PAULINA ROBIO UNVERBAL MUSIC LATINOUMLE 23 30 5 BOYS WILL BE BOYS PAULINA ROBIO UNVERBAL MUSIC LATINOUMLE 24 11 12 GOIN' IN JINNIFER LOFEZ FEAT RO RIDA ISLANDIDUME 25 34 MY EVERTYTHING	14	16	8	
Ib 20 Dentate at Build 17 15 11 NetVER CLOSE OUR EYES ADAM LAMBERT 1980CA 18 27 4 BLOW ME (ONE LAST KISS) PUNK FIG. 19 25 4 R.I.P. and an Lambert 1980CA 20 17 9 ALLEIN enic PWR 2 attraumerks/CAPITOL enic PWR 2 attraumerks/CAPITOL enic PWR 2 attraumerks/CAPITOL enins BROWR MR ACARY ISLANDUDME 22 21 DON'T WAKE ME UP CHINS BROWR MR ACARY ISLANDUDME 23 30 5 BOYS WILL BE BOYS PAULINA ROBIO UNVERSAL MUSIC LATINOUMLE 24 11 12 25 44 11 25 44 WY EVERTYTHING	15	14	8	BLUSH FAR WEST
17 15 1 ADAM LANABERT 198/CA. 18 27 4 BLOW ME (ONE LAST KISS) PINK RCA. 19 25 4 R.I.P. 20 17 9 ALLE IN ENC PWIX 2 STRALWERKS/CAPITOL. 21 23 3 DOWN'S TRUMPHANT (GET "EM) POWER TRUMPHANT (GET "EM)	16	20	6	ADRIANA RUBIANO PHATT BOI
Image: Second	17	15	11	ADAM LAMBERT 19/RCA
15 23 4 arta daa teat tnite tempak noc natiov,columbia 20 17 9 ALLEIN effect privide temperature tempak noc natiov,columbia 21 28 3 POWER TRIUMPHANT (GET*EM) 21 28 3 POWER TRIUMPHANT (GET*EM) 21 28 3 POWER TRIUMPHANT (GET*EM) 21 20 DON'T WAKE ME UP crimes serving read POWER temperature temperature 23 30 5 BOYS WILL BE BOYS PAILINA RUBIO UNVERSAL MUSIC LATINOUMLE 24 11 12 GOIN' IN JENNIFRE LOFEZ FEAT. FLO RIDA ISLANDIDJMG 25 34 4 WY EVERTYTHING	18	27	4	PINK RCA
20 II 3 Ence protyz astratuverskycaptrol. 21 28 3 POWERT TRIUMPHANT (GET "EM). 22 22 10 DON'T WAKE ME UP carlins answer rea. 23 30 5 BOYS WILL BE BOYS PAULINA RUBIO NUMERSAL MUSIC LATINO/UMLE 24 11 12 GOIN' IN JENNIFRE LOFEZ FEAT. FLO RIDA ISLAND/IDJMG 25 34 M Y EVERTYTHING	19	25	4	RITA ORA FEAT. TINIE TEMPAH ROC NATION/COLUMBIA
21 28 3 PICK MARIAL CARY ISLANDROUMS 22 22 10 DON'T WAKE ME UP crarks enzymerka 23 30 5 BOYS WILL BE BOYS PAULINA RUSIC LATINO/UMLE 24 11 12 GOIN' IN users at Music LATINO/UMLE 25 34 3 MY EVERYTHING	20	17	9	ERIC PRYDZ ASTRALWERKS/CAPITOL
22 22 10 CHRBS BROWN RCA 23 30 5 BOYS WILL BE BOYS 24 11 12 GOIN' IN LINNIFER LOPEZ FEAT FLO RIDA ISLANDIDUMG 25 34 3 MY EVERYTHING	21	28	3	PICK MABIAH CAREY ISLAND/IDJMG
25 30 5 PAULINA RUBIO UNIVERSAL MUSIC LATINO/UMILE 24 11 12 GOIN' IN JENNIFER LOPEZ FEAT. FLO RIDA ISLAND/IDJ/MG 25 34 3 MY EVERYTHING	22	22	10	CHRIS BROWN RCA
24 11 12 JENNIFER LOPEZ FEAT, FLO RIDA ISLAND/IDJMG 25 24 3 MY EVERYTHING	23	30	5	PAULINA RUBIO UNIVERSAL MUSIC LATINO/UMLE
	24	п	12	JENNIFER LOPEZ FEAT. FLO RIDA ISLAND/IDJMG
	25	34	3	MY EVERYTHING NOELIA PINK STAR/PCM

DANCE/

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ELECTRONIC ALBUMS

35	28	ARTIST IMPRINT/PROMOTION LABEL
38	2	GET IT STARTED PITBULL FEAT. SHAKIRA MR. 305/POLO GROUNDS/RCA
24	8	STILL GETTING YOUNGER WYNTER GORDON BIG BEAT/ATLANTIC
31	(4)	EXPOSURE THE HOUSE REJECTS FEAT. STAB SEA TO SUN
23	8	SUMMER'S CALLING LIAM KEEGAN FEAT. CHARLIE & CARRILLO
33	5	COME BACK FROM SAN FRANCISCO CHERRY CHERRY BOOM BOOM ROYAL POP
39	3	HELLA BAD NIRE ALLDAI VIRGIN/CAPITOL
32	10	LONG TIME JOHN DE SOHN FEAT. ANDREAS MOE EPIC
26	12	TIMEBOMB Kylie Minogue Parlophone/Astralwerks/Capitol
18	12	SILHOUETTES AVICII FEAT. SALEM AL FAMIR LEVELS/VERATONE/ATOM EMPIREM/TERSCOPE
36	5	WHISTLE FLO RIDA POE BOY/ATLANTIC
29	14	WIDE AWAKE KATY PERRY CAPITOL
44	2	SUNRISE MADISON PARK VS. BEECHKRAFT BASICLUX
21	12	BIG HOOPS (BIGGER THE BETTER) NELLY FURTADO MOSLEY/INTERSCOPE
HOT	SHOT	DON'T YOU WORRY CHILD SWEDISH HOUSE MAFIA ASTRALWERKS/CAPITOL
42	18	LET'S GO CALVIN HARRIS FEAT. NE-YO ULTRA
49	2	ON YA MEITAL FEAT. SEAN KINGSTON HUMAN LOVES HUMAN
37	9	TOO CLOSE ALEX CLARE UNIVERSAL ISLAND/REPUBLIC
NE	W	CALL YOUR NAME GRAVITONAS SOFO
48	4	NEVER PLAYED THE BASS NABIHA DISCO-WAX
43	4	THE VELDT DEADMAUS FEAT. CHRIS JAMES MAUSTRAP/ULTRA
NE	W	SEND ME YOUR LOVE TARYN MANNING FEAT. SULTAN + NED SHEPARD CITRUSONIC STEREOPHONIC
50	WE'LL BE COMING BACK	
NE	W	MOVE IN THE RIGHT DIRECTION GOSSIP COLUMBIA
NE	w	ALL RIGHT FRANKIE DAUMAN
NE	W.	
		A DE CASA DE C

DANCE/MIX SHOW

WEEKS ON CHT	ARTIST TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	CERT	THIS WEBK
36	SKRILLEX BANGARANG (EP) BIG BEAT/OWSLAATLANTIC 5252//AG		1
53	DAVID GUETTA NOTHING BUT THE BEAT WHAT A MUSIC/ASTRALIVERKS 78/30/CAPITOL		2
9	FLO RIDA WILD ONES POE BOY/ATLANTIC 526672/AG		3
4	VARIOUS ARTISTS NOW THAT'S WHAT I CALL PARTY ANTHEINS UNIVERSAL FINUSCINY MUSIC WERE CAPITOL		4
EW	DAN DEACON AMERICA DOMINO 319"		5
63	LMFAO SORRY FOR PARTY ROCKING WILL LAMCHERRYTREE/INTERSCOPE DISORNIGA		6
6	PURITY RING SHRINES 4AD 3218*		7
46	M83. HURRY UP, WE'RE DREAMING. M83 9510*/MUTE		(8)
53	KC AND THE SUNSHINE BAND RASHBACK WITH KC AND THE SUNSHINE BAND FILMD FLASHBACK S2220/FILMD		9
8	MARINA AND THE DIAMONDS ELECTRA HEART ELEKTRA 531129		10
68	LADY GAGA BORN THIS WAY STREAMLINE/KONLIVE/INTERSCOPE 015373*/IGA	2	11
44	NERO WELCOME REALITY MTA/MERCURVICHERRYTREE/INTERSCOPE DIGIT/IGA		12
19	TIESTO CLUB LIFE: VOLUME TWO: MIAMI MUSICAL FREEDOM 004		13
W	MATTHEW DEAR BEAMS GHOSTLY INTERNATIONAL 155*		14
23	TOBYMAC DUBBED & FREDD: A REMIX PROJECT FOREFRONT 83332/EMI CMG		15
23	MADONNA MDNA LIVE NATION/INTERSCOPE 016658*/IGA		16
13	KNIFE PARTY RAGE VALLEY (EP) BIG BEAT/ATLANTIC DIGITAL EX/AG		17
18	SANTIGOLD MASTER OF MY MAKE BELIEVE LIZARD KING/DOWNTOWN/ATLANTIC SIBNIS*/AG		18
39	KORN THE PATH OF TOTALITY ROADRUNNER 617728		19
25	GRIMES VISIONS 4AD 3208*		20
7	SOUNDTRACK STEP UP: REVOLUTION SUMMIT/INTERSCOPE 017040/IGA		21
4	ROB ZOMBIE MONDO SEX HEAD GEFFEN 017046*/UME		22
EW.	THE ORB FEAT. LEE SCRATCH PERRY THE ORBSERVER IN THE STAR HOUSE COOKING WAY 283"THE END		23
NTRY	HOT CHIP IN OUR HEADS DOMINO 328*		24
NTRY	BASSNECTAR DIVERGENT SPECTRUM AMORPHOUS 011		25

AST	MERKS DN CHT	TITLE ARTIST IMPRINT/PROMOTION LABEL
2	16	#1 LIGHTS ELLIE GOULDING CHERRYTREE/INTERSCOPE
1	17	LET'S GO CALVIN HARRIS FEAT. NE-YO ULTRA
3	20	WHERE HAVE YOU BEEN RIHANNA SRP/DEF JAM/IDJMG
4	13	WIDE AWAKE KATY PERBY CAPITOL
7	26	TITANIUM DAVID GUETTA FEAT. SIA WHAT A MUSIC/ASTRALWERKS/CAPITOL
6	14	THE NIGHT OUT MARTIN SOLVEIG BIG BEAT/ATLANTIC
5	12	THE VELDT DEADMAUS FEAT. CHRIS JAMES MAUSTRAP/ULTRA
10	9	SPECTRUM ZEDD FEAT. MATTHEW KOMA INTERSCOPE
8	11	WE OWN THE NIGHT TIESTO & WOLFGANG GARTHNER FEAT. LUCIANA MUSICAL FREEDOM
11	14	SILHOUETTES AVICII FEAT: SALEM AL FAXIR LEVELS/VERATONE/ATOM EMPIRE/INTERSCOPE
9	17	SCREAM USHER BCA
20	2	BLOW ME (ONE LAST KISS) PINK RCA
14	6	WHISTLE FLO RIDA POE BOY/ATLANTIC
12	16	WE RUN THE NIGHT HAVANA BROWN FEAT. PITBULL 2101/REPUBLIC
18	7	YOU'RE GONNA LOVE AGAIN NERVO ASTRALWERKS/CAPITOL
19	4	POUND THE ALARM NICKI MINAJ YOUNG MONEY/CASH MONEY/REPUBLIC
NE	W	TOO CLOSE ALEX CLARE UNIVERSAL ISLAND/REPUBLIC
15	4	WANT U BACK CHER LLOYD SYCO/EPIC
13	11	CHASING THE SUN THE WANTED GLOBAL TALENT/MERCURY/IDJMG
NE	W	GIVE YOUR HEART A BREAK DEMI LOVATO HOLLYWOOD
24	2	AS LONG AS YOU LOVE ME JUSTIN BIEBER FEAT. BIG SEAN SCHOOLBOV/RAYMOND BRAUA/ISLAND/RDJ/MG
25	5	LONG TIME JOHN DE SOHN FEAT. ANDREAS MOE EPIC
22	10	I DON'T LIKE YOU EVA SIMONS CHERRYTREE/INTERSCOPE
NE	W	DON'T WAKE ME UP CHRIS BROWN RCA

I CAN ONLY IMAGINE

DAVID GUETTA FEAT, CHRIS BROWN & LIL WAYNE WHAT A MUSICIASTRA

NEW

S/RCA	9	*	46	6 WKS SINATRA: BEST OF THE BEST REPRISE 79764/CAPITOL
	2	4	51	TONY BENNETT DUETS II RPM 66253/COLUMBIA
	з	1	20	CHRIS BOTTI IMPRESSIONS COLUMBIA 60352
	4	N	EW	LUCIANA SOUZA THE BOOK OF CHET SUNNYSIDE 1316
CISCO	5	5	14	MELODY GARDOT THE ABSENCE DECCA/VERVE 016816*/VG
	6	7	27	ROBERT GLASPER EXPERIMENT BLACK RADIO BLUE NDTE 88333"
	7	10	3	LLOYD PRICE
APITOL	8	3	31	PAUL MCCARTNEY KISSES ON THE BOTTOM MPL/HEAR 33369*/CONCORD
INTERSCOPE	9	6	38	SOUNDTRACK MIDNIGHT IN PARIS MADISON GATE 63482 EX
	10	N	EW	LIONEL LOUEKE HERITAGE BLUE NOTE 27742
	11	11	4	KEITH JARRETT/JAN GARBAREK/PALLE DANIELSON/JON CHRISTENSEN SLEEPER: TOKYO, APRIL 16TH, 1979 ECM 017162/DECCA
	12	9	5	CHRISTIAN SCOTT CHRISTAIN A TUNDE ADJUAH OMNI AMERICAN 33237/CONCORD
ER)	13	8	4	BRANFORD MARSALIS QUARTET FOUR MFS PLAYIN' TUNES MARSALIS 2018
	14	16	10	CASSANDRA WILSON FEAT. FABRIZIO SOTTI ANOTHER COUNTRY 0JAH 2412/EDNE
	15	Ň	EW	BEEGIE ADAIR WITH THE JEFF STEINBERG ORCHESTRA An Affair to remember burton avenuegreen Hill Stratemi CMG
IUMAN				
			C	ONTEMPORARY
	C	1	JA	ZZ ALBUMS
		ł.	1000	
	SHE	WEB	WERKS	TITLE IMPRINT& NUMBER/DISTRIBUTINGLABEL

MERK	WEEK	WEDKS ON CHI	ARTIST TITLE IMPRINT& NUMBER/DISTRIBUTING LABEL	CERT
1	1) NEW		THE RIPPINGTONS FEAT. RUSS FREEMAN BUILT TO LAST PEAK S185/EONE	
2	1	4	MARCUS MILLER RENAISSANCE 3 DEUCES/CONCORD JAZZ 33794/CONCORD	
3	4	12	BRIAN CULBERTSON DREAMS VERVE 016842/VG	
4	3	25	ESPERANZA SPALDING RADIO MUSIC SOCIETY MONTUNO/HEADS UP 33174/CONCORD	
5	2	11	GERALD ALBRIGHT/NORMAN BROWN 24/7 CONCORD JAZZ 33445/CONCORD	
6	7	12	PET METHENY UNITY BAND METHENY/NONESUCH 531257/WARNER BROS.	
2	N	EW	JIMMY HERRING SUBJECT TO CHANGE WITHOUT NOTICE ABSTRACT LOGIX 885	
8	9	10	ROB WHITE JUST KICKIN' IT QUEEN OF SHEBA/HUSH 91273/ORPHEUS	
9	8	2	JEFF KASHIWA LET IT RIDE NATIVE LANGUAGE 0977	
10	5	51	TROMBONE SHORTY FOR TRUE VERVE FORECAST 015586/VG	
11	12	11	PAUL HARDCASTLE THE CHILL LOUNGE: VOLUME 1 TRIPPIN 'N' RHYTHM 57	
12	6	2	JONATHAN FRITZEN MAGICAL NORDIC NIGHTS 0103	
13	19	25	PETER WHITE HERE WE GO HEADS UP 32905/CONCORD	
14	11	17	RAHNI SONG BREAKIN' THE RULES QUEEN OF SHEBA/Y3K 91267/HUSH	
15	18	75	BONEY JAMES CONTACT VERVE FORECAST 015375/VG	

SMOOTH JAZZ

STATUS 2 11 41 IN THE MOMENT

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 FEELIN' IT DAVID BENOIT HEADS UP/CMG

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 CITY JEFF LOBBER FUSION HEADS UP/CMG

5 3 LATELY
 ANITA BAKER BLUE NOTE/CAPITOL

9 8 7 A DAY IN PARIS

4 13 CAN'T STOP NOW VINCENT INGALA VINCENT INGALA

10 12 9 YOU'RE THE ONE FOR ME BLAKE AARON INNERVISION

11 11 6 COUGARS & GIGOLOS THE RIPPINGTONS FEAT. RUSS FREEMAN PEAK/EONE

13 10 M-POWERED MARCUS ANDERSON FEAT. FOURSDEAST ANDERSON

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 17
 4
 MAGICAL JONATIAN FRITZEN FEAT. BONEY JAMES NOROIC NIGHTS

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 14
 10
 SUNDAY VIBE BEN TANKARD FEAT. TIM BOWMAN BEN-JAMIN' UNIVERSAL

12 10 16 NAMASTE KENNY G & RAHUL SHARMA CONCORD/CMG

6 3 ON YOUR FEET JULIAN VAUGHN TRIPPIN 'N' RHYTHM 7 6 BETWEEN US NICHOLAS COLE CUTMORE

9 15 DOES ANYBODY REALLY KNOW WHAT TIME IT IS? BRIAN BROMBERG ARTISTRY/MACK AVENUE

THIS WEBK

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C		T F C L	ADITIONAL ASSICAL ALBUMS	THE
THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	CERT.
1	1	15	#1 SOUNDTRACK 13 WKS MOONRISE KINGDOM FOCUS FEATURES 718852/ABKCO	
2	2	26	VARIOUS ARTISTS LIFESCAPES CLASSICAL STRESS RELIEF LIFESCAPES 58100 EXMODD MEDIA	
з	3	15	HJ LIM Beethoven: complete piano sonatas emi classics digital ex	
4	4	11	DANIEL BARENBOIM BEETHOVEN FOR ALL DECCA/DE 016871/DECCA CLASSICS	
5	5	7	MILOS KARADAGLIC PASION MERCURY CLASSICS/DG 017000/DECCA CLASSICS	
6	8	19	AUDIOMACHINE CHRONICLES AUDIOMACHINE 74741	
7	9	36	SOUNDTRACK DOWNTON ABBEY CARNIVAL/MASTERPIECE 016260/DECCA	
8	6	32	MORMON TABERNACLE CHOIR GLORY MUSIC OF REJOICING MORMON TABERNACLE CHOIR 5063054	
9	10	21	ERIC WHITACRE WATER NIGHT DECCA 016636	
10	11	13	DAVID GARRETT/ROYAL PHILHARMONIC ORCHESTRA LEGACY, BEETHOVEN VIOLIN CONCERTO/KREISLER DECCA 016841	
1	RE-E	NTRY	MORMON TABERNACLE CHOIR/ORCHESTRA AT TEMPLE SOUARE THIS IS THE CHRIST MORMON TABERNACLE CHOIR 5055982	
12	7	29	ZUILL BAILEY/JUN MARKL/INDIANAPOLIS SYMPHONY ORCHESTRA DVORAK: CELLO CONCERTO TELARC 32927/CONCORD	
13	14	10	AVI AVITAL BACH DG 016801/DECCA CLASSICS	
14	NE	w	DAVID GREILSAMMER BARDONE CONVERSIONS SONY CLASSICAL 92901SONY MASTERWORKS	
15	15	5	AUDIOMACHINE EPICA AUDIOMACHINE 71181	

0		CL Ck	ASSICAL ROSSOVER ALBUM	s
NHIS	LAST WEEK	WEBKS	ARTIST TITLE IMPRINT& NUMBER/DISTRIBUTING LABEL	CERT.
1	1	27	#1 IL VOLO 15 WKS LVIII JARE REIT IPER BLESSATILARD/TOAGETER/ 0633/04	
2	2	71	IL VOLO IL VOLO OPERA BLUES/GATICA/RENTOR/GEFFEN 015517/IGA	
3	5	42	ANDREA BOCELLI CONCERTO: ONE NIGHT IN CENTRAL PARK SUGAR 015977/DECCA	
4	3	65	JACKIE EVANCHO DREAM WITH ME SYCO 87061/COLUMBIA	•
5	4	43	IL DIVO WICKED GAME SYCO 96448/COLUMBIA	
6	7	30	THE PIANO GUYS HITS VOLUME 1 THE PIANO GUYS 3752 EX	
7	8	43	LONDON PHILHARMONIC ORCH. THE GREATEST VIDEO GAME MUSIC X5 114	
8	9	-58	2CELLOS 2CELLOS MASTERWORKS 91011/SONY MASTERWORKS	
9	10	45	YO-YO MA/STUART DUNCAN/EDGAR MEYER/CHRIS THILE THE GOAT RODED SESSIONS SONY CLASSICAL BATTRISONY MASTERWORKS	
10	6	43	JIM BRICKMAN ROMANZA SOMERSET 56142 EX	
11	12	13	ALFIE BOE ALFIE DECCA 016422	
12	13	9	NOAH STEWART NOAH VERVE 017012/VG	
13	14	65	IL VOLO Il Volo: Edición en espanolopera eluesgatica/Ventorgeffen dispsjumle	
14	15	44	TORI AMOS NIGHT OF HUNTERS DG 015849*/DECCA	
15	11	5	NATHAN PACHECO INTRODUCING, NATHAN PACHECO DISNEY PEARLI SERIES OTHOR EV/BURNIA VISTA	

C		w	ORLD ALBUMS [™]	
THIS	LAST WEEK	WEBKS	ARTIST TITLE IMPRINT& NUMBER/DISTRIBUTING LABEL	near
1	1	3	BEAD CAN DANCE SWKS ANASTASIS PIAS 55*	
2	2	7	PSY (SIX RULES): PART I YG DIGITAL EX	
3	5	27	CELTIC THUNDER VOYAGE CELTIC THUNDER 016471/DECCA	
4	6	32	CELTIC WOMAN BELIEVE MANHATTAN 79660	
5	N	EW	LUCIANA SOUZA DUOS III SUNNYSIDE 1315	
6	4	4	ANTIBALAS ANTIBALAS DAPTONE 028*	
7	3	5	GAELIC STORM CHICKEN BOXER LOST AGAIN 20061	
8	7	6	THE VERY BEST MTMTMK MOSHI MOSHI 4953791*/CO-OPERATIVE	
9	N	W	LIONEL LOUEKE HERITAGE BLUE NOTE 27742	
10	11	11	VARIOUS ARTISTS CAFE CON MUSICA NATIONAL 20078 EX/STARBUCKS	
11	10	24	VARIOUS ARTISTS LIFESCAPES: LISTENER FAVORITES: JUST RELAX: MAULIMOOD MEDIA SHOZ EX	
12	9	41	SOUNDTRACK THE DESCENDANTS FOX:SONY CLASSICAL 3H45H/SONY MASTERWORKS	
13	8	5	CELTIC THUNDER VOYAGE II CELTIC THUNDER/DECCA 017223 EX/VG	
14	13	24	VARIOUS ARTISTS LIFESCAPES: AFTERNOON IN PARIS MOOD MEDIA 58097 EX	
15	12	5	SOUNDTRACK THE DICTATOR PARAMOUNT DIGITAL EX/ALADEEN	

DANCE/MIX SHOW AIRPLAY: Renks total weekiy plays on 8 dance-formatted stations and mix show plays on power fails. In although the contract see charact appoint of the CANTEMPOLATY AZZ ALBUKS, MOOTH AZZ SORAS: Compiler from Airpby data supplied by 25 panelists. See Charact Legend for rules and and, and, and, and DANCE/ELECTRONIC ALBUMS and WORLD ALBUMS CROSSOVER ALBUMS DANCE CLUB SONGS CLASSICAL C rione All charts concerny unit TRAI

Data for week of SEPTEMBER 15, 2012 | For chart reprints call 212.493.4023

SEP 15 2012 **LATIN** Billboard.

VEEK	NEEK	WEEKS ON CHT	TITLE ARTIST IMPRINT/PROMOTION LABEL	NEEK	WEEK	WEEKS ON CHT	ARTIST TITLEIMPRINT/DISTRIBUTING LABEL	FRT
0	24	8	#1 GG HASTA QUE TE CONOCI	0		SHOT	MANA EXILIADOS ES LA BAHIA WARNER LATINA 532125	100
2	î	7	NO ME COMPARES	2	1	2	VARIOUS ARTISTS	1
3	2	15	ALEJANDRO SANZ UNIVERSAL MUSICI ATINO/UMLE	3	2	9	LAFORMULA: THE COMPANY PINA 70208/SONY MUSIC LATIN WISIN & YANDEL	
4		11.57	SIN RESPIRACION	4	43	27	LIDERES MACHETEO16992/UMLE	5
-	5	17	BANDA ELRECODO DE CRUZ LIZARRAGA FONOVISA/UMLE	-	il.	1	JOYAS PRESTADAS: POP FONOVISA 354660/UMLE ROMEO SANTOS	200
5	.4	12	AMOR CONFUSO	6	4	43	FORMULA: VOL 1 SONYMUSICLATIN 82045 PRINCE ROYCE	2
6	6	32	GERARDO ORTIZ DEL/SONY MUSIC LATIN	6	6	21	PHASE II TOP STOP 530077/AG	
7	3	18	HASTA QUE SALGA EL SOL DON OMAR OFFANATO/MACHETE/UMLE	7	3	2	PESADO MIPROMESA DISA 017195/UMLE	
8	18	5	ALGO ME GUSTA DE TI WISIN& YANDEL FEAT. CHRIS BROWN& T-PAIN MACHETE/UMLE_	8	5	18	DON OMAR MT02: NEW GENERATION ORFANATO/MACHETE 016829/UML	
9	8	18	INCONDICIONAL PRINCE ROYCE TOP STOP	9	8	17	LOS BUKIS ICONOS: 25 EXITOS FONOVISA016859/UMLE	
10	9	35	DUTTY LOVE DON OMAR FEAT. NATTY NATASHA ORFANATO/MACHETE/UMLE	10	11	3	JULION ALVAREZ Y SU NORTENO BANDA EN VIVO DISA 017232/UMLE	
11	7	27	AI SE EU TE PEGO MICHELTELO PANTANNAL/RGE/SONYMUSIC LATIN	1	35	41	PACE JENNI RIVERA SETTER JOYAS PRESTADAS: BANDA FUNDVISA (54/26/00/10)	
12	13	30	UN HOMBRE NORMAL	12	9	6	ROBERTO TAPIA	
13	10	8	GENTE BATALLOSA	13	7	95	EL MUCHACHO FONOVISA 017035/UMILE SHAKIRA	
14	11	7	CALIBRE 50 FEAT. BANDA CARNAVAL DISA/UMLE	14	10	9	SALEEL SOL EPIC 77433/SONY MUSICLATIN JESUS OJEDA Y SUS PARIENTES	
		8	LAARROLLADORA BANDA EL LIMON DE RENE CAMACHO DISAUMLE				ESTILO ITALIANO DISCOS SOL/FONOVISA 017144/UMLE CONJUNTO PRIMAVERA	
15	14	39	JUAN MAGAN FEAT. PITBULL& EL CATA SONY MUSIC LATIN EL BUEN EJEMPLO	15	13	17	ICONOS: 25 EXITOS FONOVISA 016860/UMLE HECTOR ACOSTA	
16	23	8	CALIBRE 50 DISA/UMLE	10	18	2	CONELCORAZONABERTO DI AMMENEMUSICUM/EPISAL MUSICUATINO (53) QUILLE	
U	16	5	TE QUIERO ARJONA METAMORFOSIS	T	22	29	JESSE & JOY CON QUIEN SE QUEDA EL PERRO? WARNER LATINA 529227	
18	15	19	EL PÁSADO ES PASADO LA ADICTIVA BANDA SAN JOSE DE MESILLAS SONY MUSICLATIN	18	14	10	MARCO ANTONIO SOLIS UNA NOCHE DE LUNA HABARI/FONOVISA 017036/UMLE	
19	17	5	BALADA (TCHERERE TCHE TCHE) GUSTTAVO LIMA PANTANNAL/RGE/SOM/LIVRE/SONY/MUSICLATIN	19	20	4	LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO ICONOS: 25 EXITOS DISA 017115/UMLE	
20	25	12	ERES MI SUENO FONSECA PROYECTO NASH/HANDY/SONY MUSIC LATIN	20	16	24	EL TRONO DE MEXICO LO MEJOR DE EL TRONO DE MEXICO FONOVISA 016614/UMLE	
21	20	14	WHERE HAVE YOU BEEN	21	17	39	3BALLMTY	
22	22	20	RIHANNA SRP/DEF JAM/IDJMG	22	19	6	INTENTALO FONOVISA 354662/UMLE	
28	26	4	LOSHORDSCOPOSDEDURANGOFFAT.CHUYLIZARRAGAFONOVISAUMLE	23	27	130	LOSHIMBRESDENESROAPPEAGEMUSCISENTEUN/OPSALMUSCLATINORE/AUMU CAMILA	Terrer
-			KEN-Y, ZION, LOBO, LENNOX, ARCANGEL & RKM PINA TE MIRABAS MAS BONITA				DEJARTE DE AMAR SONY MUSIC LATIN 59881 LUCERO & JOAN SEBASTIAN	
24	29	11	CHUY LIZARRAGA Y SU BANDA TIERRA SINALOENSE DISA/UMLE	24	24	15	UN LU* JO SKALONA 6949	
25	12	12	DAME LA OLA TITO "ELBAMBINO" SIENTE	25	45	2	CAMILO SESTO 20 GRANDES EXITOS VERSE 9060	
26	28	16	ESTILO ITALIANO JESUS OJEDA Y SUS PARIENTES DISCOS SOL/FONOVISA/UMLE	26	23	32	LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO IRREVERSIBLE 2012 DISA 016451/UMLE	
27	34	17	LLUEVE INTOCABLE GOODI	27	25	5	LOS YONIC'S ICONOS: 25 EXITOS FONOVISA017138/UMLE	
28	27	8	WILL U STILL LOVE ME TOMORROW LESLIE GRACE TOP STOP	28	30	13	LOS HOROSCOPOS DE DURANGO VIEJITAS PERO BUENAS PA PISTEAR FONOVISA 018943/UMLE	
29	46	4	YA TE OLVIDE YURIDIA SONYMUSICLATIN	29	21	8	CONJUNTO ATARDECER DE MIL MANERAS SIN LIMITES DISA 016928/UMLE	
30	33	8	ECHA PA'LLA (MANOS PA'RRIBA) PITBULL MR. 305/FAMOUS ARTIST/SONY MUSICLATIN	30	28	31	VARIOUS ARTISTS LASBANDASROMANTICAS DE AMERICA 2012 DISA 016382/UMLE	
31	38	7	GOIN' IN	31	29	10	EL TRONO DE MEXICO	
32	37	2	JENNIFER LOPEZ FEAT. FLO RIDA ISLAND/IDJ/MG MI PROMESA	32	33	48	A CORAZON ABIERTO FONOVISA 016964/UMLE ARJONA	
-			PESADO DISAUMLE WHISTLE				INDEPENDIENTE METAMORFOSIS 529011/WARNER LATINA JUANES	
38	49	4	FLORIDA POE BOY/ATLANTIC NO SIGUE MODAS A.K.A. ELLA NO SIGUE MODAS	33	12	14	TRESPRESENTS.JUNIESMITVUNPLIGGEDUVWEFSALMUSICLATINGORENOUMLE GERARDO ORTIZ	•
34	47	2	DON OMAR FEAT. JUAN MAGAN ORFANATO/MACHETE/UMLE	34	40	52	ENTRE DIOS Y EL DIABLO DEL 91251/SONY MUSIC LATIN	
35	31	5	365 DIAS LOS TUCANES DE TIJUANA FONOVISA/UMLE	35	36	7	BANDA CARNAVAL MAXIMO NIVEL DISA 016504/UMLE	
36	HOT		NO TE DEJARE DE AMAR MAFRO SPANGLISHGLOBAL	36	26	28	ESPINOZA PAZ UN HOMBRENORMAL VIDEOMAX/DISA 016594/UMLE	
37	41	19	DANCE AGAIN JENNIFER LOPEZ FEAT. PITBULL EPIC	37	31	69	TIERRA CALI UNSELODE AMORIVETORIA VENENUSCU VIVERSAL MUSC LATINO 654133 UM LE	
38	30	18	LA DIABLA ROMEO SANTOS SONY MUSIC LATIN	38	15	2	IVY QUEEN MUSA MUSA VENEMUSICUNIVERSAL MUSICLATINO 656150 UMLE	
39	43	17	DESCUIDE	39	37	91	DON OMAR	
40	40	2	SOLO VINE A DESPEDIRME	40	34	5	MEET THE ORPHANS ORFANATO/MACHETE 014957/UMLE	1
41			QUE PENSABAS?	41			KANY GARCIA SONY MUSICLATIN 40942 YURIDIA	
-	45	13	HORACIO PALENCIA FONOVISA/UMLE DISENAME		53	26	PARAMI SONY MUSIC LATIN 92057	
42	44	10	JOAN SEBASTIAN FA.S./SKALONA	42	42	27	EL BUEN EJEMPLO DISA 016554/UMLE	
43	36	12	LAS MORENAS EL COYOTE Y SU BANDA TIERRA SANTA ISA/MORENA	43	48	4	LOS RIELEROS DEL NORTE ICONOS: 25 EXITOS FONOVISA017137/UMLE	
44	35	5	TE VOY A AMAR AXEL UNIVERSAL MUSIC LATINO/UMLE	44	38	73	MANA DRAMA Y LUZ WARNER LATINA 526530	2
45	39	5	EN EL AMOR HAY QUE PERDONAR BEUNDA CAPITOLLATIN	45	49	11	VARIOUS ARTISTS CAFE CON MUSICA NATIONAL 20078EX/STARBUCKS	
46	42	2	DONDE ESTES LLEGARE ALEXIS& FIDO SONY MUSICLATIN	46	44	4	LOS HEREDEROS DE NUEVO LEON A PARTIR DE AHORA SERICA 6851	
47	ŇE	w	ONE MORE NIGHT	47	51	4	GRUPO MONTEZ DE DURANGO	
48	NE	W	ALGUIEN	48	55	26	DIEGO VERDAGUER	
-	100-	in the second	ELLA LO QUE QUIERE ES SALSA	-			VOLVERE DIEGO VERDAGUER EN LOS 70'S DIAM 8538	
49	48	13	VICTOR MANUELLE FEAT. VOLTIO& JOWELL& RANDY KNRW/SONYMUSICI.ATIN	49	62	26	30 ANIVERSARIO DISA 016641/UMLE EDDIE MONTALVO	
50	32	14		50		WE		

Jenni Rivera's Joyas Prestadas: I	op surges
43-4 on Top Latin Albums as a de	eluxe CD/
DVD edition boosts sales by 350%	6 to 2,000
units. Prestadas was originally re	eleased in
December in pop and banda vers	ions, the
latter so far outselling the forme	r 58,000
to 39 000 according to Nielsen S	nerShnuo



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

		where the	
WEEK	LAST WEEK	WEEK ON CH	ARTIST TITLE IMPRINT/DISTRIBUTING LABEL
	HOT	SHOT	#1 MANA EXILIADOS ES LA BAHIA WARNER LATINA 532125
	3	2	VARIOUS ARTISTS LAFORMULA THE COMPANY PINA 70208/SONY MUSIC LATIN
	2	9	WISIN & YANDEL LIDERES MACHETE 016992/UMLE
3	43	27	GG JENNI RIVERA JOYAS PRESTADAS: POP FONOVISA 354660/UMLE
2	4	43	ROMEO SANTOS
_	6	21	FORMULA: VOL 1 SONYMUSICLATIN 82046 PRINCE ROYCE PHASE II TOP STOP 530077/AG
		2	PHASE II TOP STOP 530077/AG PESADO
	3		MIPROMESA DISA 017195/UMLE
•	5	18	MT02 NEW GENERATION ORFANATO/MACHETE D16825/UMLE LOS BUKIS
	8	17	ICONOS: 25 EXITOS FONOVISA 016859/UMLE
9	11	3	JULION ALVAREZ Y SU NORTENO BANDA EN VIVO DISA017232/UMLE
9	35	41	PACE JENNI RIVERA SETTER JOYAS PRESTADAS: BANDA FUNOVISA 3545800/LE
2	9	6	ROBERTO TAPIA EL MUCHACHO FONOVISA 017035/UMLE
3	7	95	SHAKIRA SALE EL SOL EPIC 77433/SONY MUSICLATIN
4	10	9	JESUS OJEDA Y SUS PARIENTES ESTILO ITALIANO DISCOS SOL/FONOVISA 017144/UMLE
•	13	17	CONJUNTO PRIMAVERA ICONOS: 25 EXITOS FONOVISA 016860/UMLE
8	18	2	HECTOR ACOSTA CONE.CON2001ABERTO DAMAPENTALISCUM PESA MUSICIATINO SORUME
>	22	29	JESSE & JOY
в	14	10	CON QUIEN SE QUEDA EL PERRO? WARNER LATINA 529227 MARCO ANTONIO SOLIS
		175	UNA NOCHE DE LUNA HABARI/FONOVISA 017036/UMLE LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO
9	20	4	ICONOS: 25 EXITOS DISA 017115/UMLE
0	16	24	LO MEJOR DE EL TRONO DE MEXICO FONOVISA 016614/UMLE 3BALLMITY
1	17	39	INTENTALO FONOVISA 354663/UMLE
2	19	6	LOS INQUIETOS DEL NORTE LOSHMERESIGNEREN PERSENVISIONERALMENTE
3	27	130	CAMILA DEJARTE DE AMAR SONY MUSIC LATIN 58881
•	24	15	LUCERO & JOAN SEBASTIAN UNLU* JO SKALONA 6949
•	45	2	CAMILO SESTO 20 GRANDES EXITOS VERSE 9060
6	23	32	LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO IRREVERSIBLE. 2012 DISA 016451/UMLE
7	25	5	LOS YONIC'S ICONOS: 25 EXITOS FONOVISA017138/UMLE
•	30	13	LOS HOROSCOPOS DE DURANGO
9	21	8	VIEJITAS PEROBUENAS PAPISTEAR FONOVISA018943/UMLE CONJUNTO ATARDECER
0	28	31	DE MIL MANERAS SIN LIMITES DISA 016928/UMLE
0	29	10	LASBANDASROMANTICAS DE AMERICA 2012 DISADI6382/UMLE EL TRONO DE MEXICO
	33	48	A CORAZON ABIERTO FONOVISA 016964/UMLE
3			INDEPENDIENTE METAMORFOSIS 529011/WARNER LATINA
3	12	14	JUANES TREPRESENTSJUWESMTVUNPLIGGEDUWEFSALMUSICUTINOORBNUME GERARDO ORTIZ
9	40	52	ENTRE DIOS Y EL DIABLO DEL 91251/SONY MUSIC LATIN BANDA CARNAVAL
5	36	7	MAXIMO NIVEL DISA 016504/UMLE
6	26	28	ESPINOZA PAZ UN HOMBRE NORMAL VIDEOMAX/DISA 016594/UMLE
7	31	69	TIERRA CALI UNSIGLO DE AMORVICIO RAVENEMUSICIU VIERAL MUSICIATINO BRIZIUMIE
в	15	2	IVY QUEEN MUSAMUSAVENEMUSIQUNIVERSAL MUSICLATINO666150UMLE
Э	37	91	DON OMAR MEET THE ORPHANS ORFANATO/MACHETE 014957/UMLE
o	34	5	KANY GARCIA KANY GARCIA SONY MUSIC LATIN 40942
)	53	26	YURIDIA PARAMI SONYMUSIC LATIN 92057
2	42	27	CALIBRE 50
3	48	-4	ELBUEN EJEMPLO DISA 016554/UMLE
4	38	73	ICONOS: 25 EXITOS FONOVISA017137/UMLE
	49	11	VARIOUS ARTISTS
5			CAFE CON MUSICA NATIONAL 20078 EX/STARBUCKS
6	44	4	A PARTIR DE AHORA SERICA 6851 GRUPO MONTEZ DE DURANGO
2	51	4	ICONOS: 25 EXITOS DISA 017114/JMLE
	55	26	VOLVERE DIEGO VERDAGUER EN LOS 70'S DIAM 8538
•	62	26	30 ANIVERSARIO DISA 016641/UMLE
9	NE	W	EDDIE MONTALVO DESDE NUEVA VORK A PUERTO RICO SENOR MARCHA 8959
	97 - A.P.		
n & n	Yand	el no	tch their 71st top 10

1	&	Yandel	notch	their	Zist	
0	tl	atin So	ngs as	"Ala	o Me	1



				_
	-	E	GIONAL MEXICAN	CA
		1		
WEEK	LAST WEEK	WEEKS DN CHT	TITLE ARTIST IMPRINT/PROMOTION LABEL	THIS WEEK
1	1	18	#1 MIRANDO AL CIELO 2005 ROBERTO TAPIA FONOVISA/UMILE	1
2	2	27	SIN RESPIRACION BANDA EL RECODO DE CRUZ LIZARRAGA FONOVISA/UMLE	2
з	3	33	AMOR CONFUSO GERARDO ORTIZ DEL/SONY MUSICLATIN	з
4	4	12	GENTE BATALLOSA CALIBRE 50 FEAT. BANDA CARNAVAL DISA/UMLE	4
5	6	33	UN HOMBRE NORMAL ESPINOZA PAZ VIDEOMAX/DISA/UMLE	5
6	5	12	CABECITA DURA LAARROLLADORABANDA EL LIMON DERENE CAMACHO DISAUMUE	6
0	11	11	GG EL BUEN EJEMPLO	7
8	9	31	LO QUE PIENSO DE TI BANDA CARNAVAL DISA/UMLE	8
9	7	24	EL PASADO ES PASADO LA ADICTIVA BANDA SAN JOSE DE MESILLAS SONY MUSICILATIN	9
10	10	23	LA MOSCA LOS HOROSCOPOS DE DURANGO FEAT. CHUY LIZARRAGA FONDVISA/UMLE	10
11	8	39	LLAMADA DE MI EX LAARROLLADORA BANDA EL LIMON DE RENE CAMACHO DISA/UNILE	1
12	12	16	TE MIRABAS MAS BONITA CHUY LIZARRAGA Y SU BANDA TIERRA SINALDENSE DISA/UMLE	12
13	18	22	LLUEVE INTOCABLE GOOD 1	13
14	17	11	MI PROMESA PESADO DISAVUMLE	14
15	13	33	EL MEJOR PERFUME	15
16	14	13	365 DIAS LOS TUCANES DE TUDANA FONOVISAUMLE	16
17	19	3	SOLO VINE A DESPEDIRME GERARDO ORTIZ DEL/SONV MUSIC LATIN	17
18	16	20	LAS MORENAS ELCOYOTE Y SU BANDA TIERRA SANTA ISA/MORENA	18
19	20	15	DISENAME JOAN SEBASTIAN FA:S/SKALONA	19
20	22	6	EN RESUMEN BANDA LOS RECODITOS DISA/UMLE	20

TROPICAL AIRPLAY

19 RE-ENTRY CUANDO ME MUERA WILLE COLUMN SELVE 20 16 5 TE QUIERO AJONA METAMORYOSIS

N	Ô			TIN POP RPLAY
	Å	1	41	RPLAY **
	THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE ARTIST IMPRINT/PROMOTION LABEL
	1	8	10	#1 GG HASTA QUE TE CONOCI
	2	ġ.	9	NO ME COMPARES ALEJANDRO SANZ UNIVERSAL MUSIC LATINOUMLE
-	з	3	28	AI SE EU TE PEGO MICHELTELO PANTANNAL/RGE/SONY MUSICLATIN
_	4	2	19	HASTA QUE SALGA EL SOL
	5	7	34	DUTTY LOVE DON OMAR FEAT. NATTY NATASHA ORFANATO/MACHETE/UMLE
MLE	6	9	10	TE QUIERO ARJONA METAMORFOSIS
	7	4	11	BALADA (TCHERERE TCHE TCHE) GUSTTAVO LIMA PANTANNAL/RGE/SOM LIVRE/SONYMUSICLATIN
	8	5	12	PASARELA DADDY YANKEE EL CARTEL/CAPITOL LATIN
ATIN	9	10	42	BAILANDO POR EL MUNDO JUAN MAGAN FEAT. PITBULL & EL CATA SONYMUSIC LATIN
MLE	10	6	22	ADDICTED TO YOU SHAKIRA EPIC/SONYMUSICLATIN
MLE	1	13	5	ALGO ME GUSTA DE TI WISIN & YANDEL FEAT. CHRIS BROWN & T-PAIN MACHETE/UMLE
VILE	12	17	12	YA TE OLVIDE
WLE	13	15	14	YURIDIA SONYMUSICLATIN INCONDICIONAL PRINCE ROYCE TOP STOP
-	14	19	7	ECHA PA'LLA (MANOS PA'RRIBA)
-	15	11	10	PITBULL MR 305/FAMOUS ARTIST/SONYMUSICLATIN TE VOY A AMAR
ME	16	22	8	AXEL UNIVERSAL MUSIC LATINO/UMLE
-	17	14	12	WHERE HAVE YOU BEEN
_	18	20	3	RIHANNA SRP/DEFJAM/IDJMG
-	19	26	6	WHISTLE
-	20	29	3	FLORIDA POEBOV/ATLANTIC NO SIGUE MODAS A.K.A. ELLA NO SIGUE MODAS DON OMAR FEAT, JUAN MAGAN ORFANATO/MACHETE/JIMLE

Q			ROPICAL	0		1	TIN RHYTHM
A	1	-	RPLAY	串	1	4	RPLAY
THIS	LAST WEEK	WEEKS ON CHT	TITLE ARTIST IMPRINT/PROMOTION LABEL	THIS WEEK	LAST WEEK	WEEKS ON CHT	
1	20	11	#1 NO TE DEJARE DE AMAR MAFRO SPANGLISH GLOBAL	1	2	14	#1 PASARELA 2WKS DADDY YANKEE EL CARTEL/CAPITOLLATIN
2	NE	w	HASTA QUE TE CONOCI MANA WARNER LATINA	2	1	22	HASTA QUE SALGA EL SOL DON OMAR ORFANATO/MACHETE/UNILE
з	2	23	INCONDICIONAL PRINCE ROYCE TOP STOP	3	5	7	ALGO ME GUSTA DE TI WISIN& VANDEL FEAT, CHRIS BROWN& T-PAIN MACHETE/UMLE
4	9	15	ERES MI SUENO FONSECA PROYECTO NASH/HANDY/SONY MUSIC LATIN	4	3	42	DUTTY LOVE DON OMAR FEAT, NATTY NATASHA ORFANATO/MACHETE/UMLE
6	14	5	ESTA NOCHE SI REY RUIZ LUNA NEGRA	5	4	41	BAILANDO POR EL MUNDO JUAN MAGAN FEAT. PITBULL& EL CATA SONYMUSIC LATIN
6	3	10	PASARELA DADDY YANKEE EL CARTEL/CAPITOLLATIN	6	6	9	DIOSA DE LOS CORAZONES KEN-Y, ZION, LOBO, LENNOX, ARCANGEL & RKM PINA
0	11	14	HASTA QUE SALGA EL SOL DON OMAR ORFANATO/MACHETE/UNLE	7	7	48	LOVUMBA (PRESTIGE) DADDY YANKEE ELCARITEL/CAPITOLLATIN
8	7	12	DAME LA OLA TITO "ELBAMBINO" SIENTE	8	8	15	ECHA PA'LLA (MANOS PA'RRIBA) PITBULL MR. 305/FAMOUS ARTIST/SONYMUSICLATIN
9	10	22	ELLA LO QUE QUIERE ES SALSA	9	10	15	NO SIGUE MODAS A.K.A. ELLA NO SIGUE MODAS DON OMAR FEAT, JUAN MAGAN ORFANATO/MACHETE/UMLE
10	1	5	NO ME COMPARES ALEJANDRO SANZ UNIVERSAL MUSICLATINO/UMLE	10	16	10	GG NO TE DEJARE DE AMAR
11	4	5	COMO YO LOS CADILLACS CROSSOVER	11	9	13	DONDE ESTES LLEGARE
12	22	4	MI VIDA ERES TU NYKLABE NULIFE/SONYMUSICLATIN	12	11	21	FOLLOW THE LEADER WISIN& VANDEL+ JENNIFER LOPEZ MACHETE/UMLE
13	8	8	WILL U STILL LOVE ME TOMORROW LESUE GRACE TOP STOP	13	12	7	AYANTAME ILEGALES FEAT. EL POTRO ALVAREZ SUMMA
14	15	5	DIOSA DE LOS CORAZONES KEN-Y, ZION, LOBO, LENNOX, ARCANGEL & RKM PINA	14	17	10	NOCHE DE PLACER ALEX SENSATION FEAT. DAVID ALEX SENSATION
15	5	14	JUST THE WAY YOU ARE KARLOS ROSEJR	15	14	12	NO SE VE FRONTIEL FEAT. DE LA GHETTO CIFRE
16	19	5	ALGO ME GUSTA DE TI WISIN & YANDEL FEAT. CHRIS BROWN & T-PAIN MACHETE/UMLE	16	15	14	LUNA LLENA BABY RASTA & GRINGO DUARS
17	12	20	LA DIABLA ROMEO SANTOS SONY MUSICIATIN	17	18	5	TACATA' TACABRO DANCE AND LOVE/ULTRA
18	17	6	DONDE ESTES LLEGARE ALEXIS& RDD SONY MUSIC LATIN	18	20	19	WE'RE GONNA FLY DKUBA MY HIT
19	RE-E	NTRY	CUANDO ME MUERA WILLIE COLON 786/LW	19	N	EŴ	NORESTE CALIENTE ABAND OF BITCHES APODACA/SONY MUSIC LATIN
20	16	5	TE QUIERO ARJONA METAMORFOSIS	20	23	5	CANTAZO ZION & LENNOX FEAT. YOMO PINA

BETWEEN THE BULLETS MANÁ DOUBLES UP AT NO. 1



Maná concurrently rises to No. 1 on Hot Latin Songs and Top Latin Albums as "Hasta Que Te Conoci" flies 24-1 while Exiliados Es la Bahia: Lo Mejor de Maná I, a compilation of its greatest hits plus two new tracks, debuts at No. 1. "Hasta" is the band's ninth No. 1 on the songs ranking, tying it with Wisin & Yandel for the most aces among duos or groups in the chart's lifetime, while Maná's new set —Karinah Santiago increases its No. 1 album tally to seven.

Data for week of SEPTEMBER 15, 2012

SONGS: 122 stations (7/ ALBUMS: See Charts Le

ATIN

TOP

Billeoard, HITS OF THE WORLD

EURO	
GITAL SONGS	

(NIELSEN SOUNDSCAN INTERNATIONAL) WEEK WEEK SEPTEMBER 15, 2012 14 WINGS

- 1 BOM BOM 1
- 2 SAM AND THE WOMP STIFF/ONE MORE TUNE GOOD TIME 4
- 3 OWL CITY & CARLY RAE JEPSEN 604/SCHOOLBOY ONE DAY / RECKONING SONG ASAF AVIDAN & THE MOJOS FOUR
- 3 4 HOW WE DO (PARTY)
- Б 2
- HARDER THAN YOU THINK 6 NEW
- CALL ME MAYBE 7 8
- SPECTRUM (SAY MY NAME) 8 7
- FLORENCE + THE M LITTLE TALKS 9 17
- S FN SKRIMSLEHFLAEKJARAS 1
- 10 5 READ ALL ABOUT IT, PT. III

🔵 JAPAN BILLBOARD JAPAN HOT 100

(HANSHIN/SOUNDSCAN JAPAN/PLANTECH) SEPTEMBER 15, 2012 WEEK MEEK GINGHAM CHECK 46 1

- YORU NO ODORIKO 2 NEV
- THE OVER 3 97
- SHE'S BACK NEW 4
- KOKORO NO HANE Б 95
- TADANARANU KANKEI 6 23
- NAITATTE 7 17
- THE BEGINNING 8 2
- WHAT MAKES YOU BEAUTIFUL 9 6
- GOOD TIME OWL CITY & CARLY RAE JEPSEN UNIVERSAL 10 12

BILLBOARD KOREA K-POP HOT 100

E&M & BON FAC

XX DN YG ENTERTAINMENT

MY LOVE LEEJONG HYUN (OF CNBLUE) HWA & DAM PICTURES

DENITEDTAINMEN

SEPTEMBER 15, 2012

SEPTEMBER 15, 2012

MEN SKRIMSLEHFLAEKJARAS 1

WHAT SHOULD HAVE BEEN

SEO IN KOOK, JEONG EUN JI JELLYFISH ENT & A CUBE ENT. GANGNAM STYLE

SEPTEMBER 15, 2012

23 ALL FOR YOU

I NEED YOU

NEW THAT XX

PANDORA KARADSP MEDIA

ONLY ONE BOA SM ENTERTAINMENT

LOVING U

BEAUTIFUL NIGHT

DIGITAL SONGS (NIELSEN SOUNDSCAN

TE VOY A ESPERAR JUAN MAGAN FT. BELINDA SONY MUSIC

PABLO ALBORAN TRIMECA

CALL ME MAYBE

DANCE AGAIN JENNIFER LOPEZ FT. PITBULLEF EUPHORIA

DIGITAL SONGS

NEW HALL OF FAME THE SCRIPT FT. WILLIAM PHONOGENIC

LITTLE TALKS

RITA ORA ROC NATION

BOM BOM

I FOLLOW RIVERS

3 HOW WE DO (PARTY)

SAM AND THE WOMP STIFF/ONE MORE TUNE

SPECTRUM (SAY MY NAME) FLORINGE+THE MACHINE ISLAND SOME NIGHTS FUN. FUELED BY RAMEN

WE ARE NEVER EVER GETTING BACK TOGETHER TAYLOR SWIFT BIG MACHINE

GOOD TIME OWLCITY & CARLY RAE JEPSEN 604/SCHOOLBOY

TACATA'

RAYOS DE SOL JOSE DE RICO FT. HENRY MENDEZ ROSTER TE HE ECHADO DE MENOS

A ANCE AND LOVE

SOMEBODY THAT I USED TO KNOW GOTYE FIX IMBBRA SAMPLES 'N' SECONDS/ELEVEN LOVUMBA (PRESTIGE) DADDY YANKEEL (CARTEL

() KOREA

NEEK AST

1

2 2

4 3

5

7 6

9 5

1.70 3

4 6

8 7

10 9

NEEK

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2

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7 5

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6

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10 6

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4 5

NEW

8

6

8 2

4 3

6

10 NEW WHISTLE

IRELAND

2 2 WINGS

1

SPAIN

GERMANY

- ALBUMS SHIM (MEDIA CONTROL) SEPTEMBER 15, 2012 NEW HALLO WELT! 1 NEW HAVOC AND BRIGHT LIGHTS 2 PROJEKT SEEROSENTEICH 1 3 RAOP 4 3 NEW ACT I 5 NEW FOUR 6 DC PARTY FRENCHKISS/CO-OPERATI NEW THE SOUL SESSIONS: VOL. 2 7
 - 10 LICHTER DER STADT
 - **BIS ANS ENDE DER ZEIT** 4
- 10 7 BALLAST DER REPUBLIK

HUNITED KINGDOM

- THE OFFICIAL UK SEPTEMBER 15, 2012 1 NEW ORA RITA ORA ROC NATION/COLUMBI OUR VERSION OF EVENTS Ť 2 MY HEAD IS AN ANIMAL NEW 3 AEKJARAS VREPUBLIC
- DEAD IN THE BOOT NEW 4 FALL TO GRACE Б
 - 2
- EL CAMINO THE BLACK KEYS NO 6 7 ILL MANORS (SOUNDTRACK) RE
 - RE SOME NIGHTS
- + ED SHEERAN ASYLUM 9 6 TALK THAT TALK 10 8

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BELGIUM DIGITAL SONGS

NEEK AST NEEK

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8 PRIMAVERA THE GIFT LA FOLIE GI

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(NIELSEN SOUNDSCAN

ONE DAY/RECKONING SONG ASAF AVIDAN & THE MOJOS FOUR

SPECTRUM (SAY MY NAME) FLORENCE + THE MACHINE ISLAND THIS IS LOVE

CAN'T GET BETTER THAN THIS

PARACHUTE YOUTH SWEAT IT OUT//LMFLF GOOD TIME OWL CITY & CARLY RAE JEPSEN 604/SCH00LB0Y

GET FREE MAJOR LAZER FT. AMBER COFFMAN DOWNTOWN

FEEL THE LOVE RUDIMENTAL FT. JOHN NEWMAN BLACK BUTTER

BEN HOWAND TO THE SOL 10 JOSE DE RICO FT. HENRY MENDEZ LAMUSICUE D'UBEAU MONDE

WILLIAM FT. EVA SIMONS WILLIAM

MILLION VOICES

THE FEAR

SEPTEMBER 15, 2012

FRANCE

WEEK

DIGITAL SONGS

- (NIELSEN SOUNDSCAN UAST SEPTEMBER 15, 2012 CALL ME MAYBE CARLY RAE JEPSEN 604/SCHO 3 A/SCHOOLBOY
- 1 CARLY RAE JEPSEN 604/SCHO BARA BERE ALEX FERRARI ELECTRONEJO 2 1
 - 2
- THIS IS LOVE WILLIAM FE EVASIMONS WILLIAM PURSUIT OF HAPPINESS (NIGHTMARE) 3 NEW
- 4 DREAM ON/G (1 () D/UNIVERSAL MOTOWA SKINNY LOVE 5 6
 - WATI HOUSE 4
- 6 SHE WOLF (FALLING TO PIECES) 7 5
- DAVID GUETTA FT. SIA WHAT A MUSI PARTY SHAKER RLO. FT. NICCO ZOOLAND 8 7
- ZUMBA HE ZUMBA HA 9 RE
- MAM'S SPACE PARTY DON'T WAKE ME UP 10 NEW

🏶 CANADA

		ALBUMS
WEEK	WEEK	(NIELSEN SOUNDSCAN) SEPTEMBER 15, 201
1	NEW	HAVOC AND BRIGHT LIGHTS ALANIS MORISSETTE EPIPHANY
2	NEW	NOW! 20 VARIOUS ARTISTS EMI
з	NEW	DOPE SICK MADCHILD BATTLE AXE
4	NEW	WELCOME TO: OUR HOUSE SLAUGHTERHOUSE SHADY/INTERSCOPE
5	3	21 ADELE XL
6	2	UP ALL NIGHT ONE DIRECTION SYCO/COLUMBIA
7	6	SOME NIGHTS FUN, FUELED BY RAMEN

8 4 OVEREXPOSED BELIEVE 9 5 OLBOY/RAYMOND BRAUN/ISLAND

10 7 WILD ONES

٨	BRAZIL
	ALBUMS

THIS

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MEEN	WEEK	(APBO/NIELSEN)	AUGUST 19, 2012
	Ű.	MEUS ENCANT PAULA FERNANDES UNIVE	
	2	CARROSSEL VARIOUS ARTISTS BUILDI	NG
	3	AVENIDA BRAS	
	7	OUSADIA E ELE THIAGUINHO SOM LIVRE	GRIA

- 4 AVENIDA BRASIL: INTERNACIONAL 5 NEW
- PAULA FERNANDES AO VIVO RE 6
- OUANDO CHEGA A NOITE 7 6
- RACA NEGRA E AMIGOS AO VIVO RF 8
- SORRISO 15 ANOS 9 NEW
- 10 9 NA PEGADA DO ARROCHA

8	MEX	ICO

		CALL LA CALL	
THIS WEEK	WEBK	(NIELSEN BDS) SEPTEMBER 15, 2012	
1	1	WHERE HAVE YOU BEEN RIHANNA SRP/DEF JAM	
2	2	AIRE SOY MIGUEL BOSE & XIMENA SARINANA WARNER	
з	5	CABECITA DURA LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO DISA	
4	6	WIDE AWAKE KATY PERRY CAPITOL	
5	9	HASTA QUE TE CONOCI MANA WARNER	
6	4	CALL ME MAYBE CARLY RAE JEPSEN 604/SCHOOLBOY/INTERSCOPE	
7	10	CHASING THE SUN THE WANTED GLOBAL TALENT/MERCURY	
8	8	NO ME COMPARES ALEJANDRO SANZ UNIVERSAL	
		CHICLAMOD HAVOUE DEDDONAE	

9 7 EN EL AMOR HAY QUE PERDONAR

Data for week of SEPTEM

10 3 WILD ONES FLORIDA FEATURING SIA POE BOY/ATLANTIO

1BER 15, 2012	For chart reprints call 212.493.4023

*	AUSTRALIA	
	ALBUMS	
35		

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WEEK	WEEK	(ARIA) SEPTEMBER 15, 2012
1	2	BIRDY BIRDY 14TH FLOOR
2	1	THE SAPPHIRES SOUNDTRACK SONY MUSIC
з	NEW	TIMOMATIC TIMOMATIC SONY MUSIC
4	9	THE OL' RAZZLE DAZZLE MISSY HIGGINS ELEVEN:
5	5	+ ED SHEERAN ASYLUM
6	10	MY JOURNEY KARISE EDEN MERCURY
7	8	OVEREXPOSED MARGON 5 ABM/OCTONE
8	6	SOME NIGHTS FUN. FUELED BY RAMEN
9	4	ELVIS BY REQUEST: THE AUSTRALIAN FAN EDITION ELVIS PRESLEY RCA/LEGACY
	i Innett	UD ALL MICHT

	N	ETHERLANDS		IT	ALY
		DIGITAL SONGS	DIGIT		
WEEK	WEBK	(NIELSEN SOUNDSCAN INTERNATIONAL) SEPTEMBER 15, 2012	WEEK	WEEK	(NIELSEN SI
1	1	ONE DAY/RECKONING SONG ASAFAVIDAN & THE MOJOS FOUR	1	1	IL PULC
2	2	MORE SANDRA VAN NIEUWLAND 8BALL	2	3	P.E.S.
з	10	BEAUTY & DE BRAINS NIELSON PACEMAKER	з	2	CALL M
4	NEW	GANGNAM STYLE PSYYG	4	5	WHISTI FLO RIDA PO
5	4	EUPHORIA LOREEN WARNER	5	4	BALADA GUSTTAVO L
6	3	THIS IS LOVE WILLIAM FE EVA SIMONS WILLIAM	6	9	SHE WC
7	5	SLAPELOZE NACHTEN THE OPPOSITES TOP NOTCH	7	7	LITTLE
8	9	MILLION VOICES OTTO KNOWS REFUNE	8	6	NON VI BIAGIO ANT
9	6	SHE WOLF (FALLING TO PIECES) DAVID GUETTA FT. SIA WHAT A MUSIC	9	8	SOME I
10	7	SKY ON FIRE	10	NEW	WIDE A

DIGITAL SONGS INIELSEN SOUNDSCAN AST SEPTEMBER 15 201 IL PULCINO PIO 1 PULCINO PIO GLOBO/DO IT YOURSELF P.E.S. 3 CLUB DOGO FT. GIULIANO PALMA UNIVERSAL 2 CALL ME MAYBE CARLY RAE JEPSEN 604/SCHOOLBOY 5 WAISTAN FLO RIDA POE BO BALADA (TCHE TCHERERE TCHE TCHE) 4 UST SSTAVOUNA SUM LIVE SSTAVOUNA SUM 6 NON VIVO PIU SENZA TE SOME NIGHTS

8 NEW WIDE AWAKE

SWEDEN

		DIGITAL SONGS		
WEEK	WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) SEPTEMBER 15, 2012		
1	1	VART JAG AN GAR STIFTELSEN MARM		
2	NEW	HUNGRY HEARTS NAUSE UNIVERSAL		
з	2	SHE WOLF (FALLING TO PIECES) DAVID GUETTA FT. SIA WHAT A MUSIC		
4	5	GREYHOUND swedish house mafia SHM		
5	3	ONE MORE NIGHT MAROON 5 A&M/OCTONE		
6	10	SOME NIGHTS FUN. FUELED BY RAMEN		
7	6	FLYTTA PA DEJ ALINA DEVECERSKI ANDERS JOHANSSON ENTERPRISE		
8	7	I LOVE IT ICONA POP TEN		
9	NEW	ALL I WANT IS YOU AGNES KING ISLAND ROCKYSTAR		
10	4	DANSA PAUSA PANETOZ PNTZ VAGEN		

*	N	EW ZEALAND
		DIGITAL SONGS
MEBK	WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) SEPTEMBER 15, 2012
1	1	FEEL INSIDE (AND STUFF LIKE THAT) THE FUGHT OF THE CONCHORDS & GUESTS COLLUSION
2	2	ONE MORE NIGHT MARGON 5 A&M/OCTONE
з	7	BOOM BOOM JUSTICE CREW SONY MUSIC

- GOOD TIME OWL CITY & CARLY RAE JEPSEN 604/SCHOOLBOY WE ARE NEVER EVER GETTING BACK TOGETHER 4 5 5 4 TAYLOR SWIFT BIG MACHINE
- NEW BATTLE SCARS GUY SEBASTIAN FE LUPE FIASCO SONY MUSIC 6
- FEEL THE LOVE 7 6 RUDIMENTAL FT. JOHN NEWMAN BLACK BUTTER HALL OF FAME
- 8 THE SCRIPT FT. WILLI.AM PHONOGENI
- AS LONG AS YOU LOVE ME 9 8 FRET RIC SE
- SOME NIGHTS 10 9

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		DIGITAL SONGS		I
WERK	WEBK	(NIELSEN SOUNDSCAN INTERNATIONAL) SEPTEMBER 15, 2012	WEEK	
1	1	ANDA COMIGO VER OS AVIOES OS AZEITONAS MARIA	1	
2	2	PERDONAME PABLO ALBORAN CON CARMINHO TRIMECA	2	
3	3	DANCE AGAIN JENNIFER LOPEZ FT. PITBULLEPIC	з	
4	4	SOMEBODY THAT I USED TO KNOW GOTYE FT. KIMBRA SAMPLES 'N' SECONDS/ELEVEN	4	
5	7	BALADA (TCHE TCHERERE TCHE TCHE) GUSTTAVO LIMA VIDISCO	5	
6	9	WHISTLE FLO RIDA POE BOY	6	
7	5	WE ARE YOUNG FUN FT. JANELLE MONAE FUELED BY RAMEN	7	
8	6	PAYPHONE MARDON 5 FT. WIZ KHALIFA A&M/OCTONE	8	
9	RE	ALONE LIQUIDEEP BBB	9	

ALBUMS VEBU (CYTA-IFPI)

- GREEK SUMMER HITS 2012 VARIOUS ARTISTS UNIVERSAL 2
- BELIEVE 4 JUSTIN BIEBER SCHOOL BOY/RAYMOND BRAUN/ISLAND

GREECE

- KRYSTALLA 3 IVERSAL
- LAIKA TRAGOUDIA THA LEO MIO ZOI
- MAGGANEIES
- GIANNIS HAROULIS MINOS OI AGGELOI ZOUN AKOMA STIN MESOGEIO RE LAVRENTIS MAHAIRTSAS MINO LIVE: PALLAS 2012 HARIS ALEXIOU & DIMITRA GALANI MINOS MINOS 2012: KALOKAIRI 8
- VARIOUS ARTISTS MI **MYKONOS 13** RE 9
- US ARTISTS UNIVERSA TAFTOTITA STELIOS ROKKOS MINOS 10 10

Go to www.billboard.biz for complete chart data | 63

7	8	OVEREXPOSED MAROON 5 A&M/OCTONE
8	6	SOME NIGHTS FUN. FUELED BY RAMEN
9	4	ELVIS BY REQUEST: THE AUSTRALIAN FAN E ELVIS PRESLEY RCA/LEGACY
10	RE	UP ALL NIGHT

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B SWITZERLAND						
DIGITAL SONGS						
THIS WEEK	WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	SEPTEMBER 15, 2			

I FOLLOW RIVERS

SUMMER JAM

10 NEW BARA BARE BERE BERE

SKYLINE PEGASUS MUV

WHISTLE

R.I.O. FEATURING U-JEAN KONTOR

SUMMERTIME SADNESS

THIS IS LOVE WILLIAM FEATURING EVA SIMONS WILL IAM SHE WOLF (FALLING TO PIECES) DAVID GUETTA FEATURING SIA WHAT A MUSIC

ONE DAY / RECKONING SONG

SCHAU NICHT MEHR ZURUCK

SEPTEMBER 15, 2012

SINGLES & TRACKS SONG INDEX HIRT SHOP McLinerer R-Didning BM/Run Lewis Russians BM/H0020 HLL DE Colture Bayers Uf Searchean Russians, BM/Song Of Unevent In-BM/H0020 HLL DE Colture Bayers Uf Searchean Russians, BM/Song Of Unevent Media Manages 2014 Benerori Media Management, SSSA/Thairis Maa, SSSA/H0020 HL WL LSS DAVID LG, BM/Neme-Kin, SSSA/H0020 HL WL LSS DAVID LG, BM/Neme-Kin, SSSA/H0020 HL WL ASS DAVID LG, BM/Neme-Kin, SSSA/H0020 HL WL ASS DAVID Hand Searchean Market International Ma THE ONE THAT GOT AWAY [EM] Blackwood Music Inc., BM/Simon Shetcher Music, BM/Uhwetal Music - Careers, BM/Simon Mich Thaldring, BM/Uhre Bourt Music, BM/Uhrabaya Music, BM/B/J Administration, BM/L HL, ES 17, HIO3 & Music, BM/B/J Administration, BM/L HL, ES 17, HIO3 & Music Music Publishing, ASCAP/Touch My Music Inc., BM/L HL, CS 4, HIO4 & BM Music Inc., BM/L HL, CS 4, HIO4 & BM Music Inc., BM/L HL, CS 4, HIO4 & BM Music Inc., BM/L HL, CS 4, HIO4 & BM Music Inc., BM/L HL, CS 4, HIO4 & BM Music Inc., BM/L HL, CS 4, HIO4 & BM Music Inc., BM/L HL, CS 4, HIO4 & BM Music Inc., BM/L HL, CS 4, HIO4 & BM Music Inc., BM/L HL, CS 4, HIO4 & BM Music Inc., BM/L HL, CS 4, HIO4 & BM Music Inc., BM/L HL, CS 4, HIO4 & BM MUSIC INC., BM/L HL, CS 4, HIO4 & BM MU

Marcellus Watson, ASCAPI HEH 92 JUST WANNA ROCK N ROLL (Big Red Toe, BMI/Amarillo Sky Songe, BMI/Big Loud Songe, ASCAP/Angel River Songe ASCAP) CS 40

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Florence JLC, BM/Warner-Tameriane rusmowing AMPHL HIED SE RBH 4 LET ME LOVE YOU (INTIL YOU LEARN TO LOVE YOURSELF Interviewed Music - Z Tunes LLC, ASCAP/Pen In The Ground

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Ing LLS Morticuter and Applications and Moster - Extended Grand Publishing ASCAP/Universal Moster - Extended ASCAP, HL, H102 25 LETS TALK (Mr. Monther, Dr. B. SMR, D. Bank LL R, Dram Balaring, BM/Yert N, Caldr Darinhung, BM/Auton Davers Publishing, BM/Yert N, Caldr Darinhung, BM/Auton Davers Publishing, BM/Yert N, Caldr Darinhung, BM/Auton Davers Publishing, BM/Yert N, Caldr Darinhung, BM/Auton Davers WB Munic Carp, ASCAP, MM/PH, FBH 35 LET THERE BE CONVENTS (Since Daver Public A) LET THERE BE CONVENTS (Since Daver Public A) ASCAP/Stangs (D Calangers), SESAC/CD White Munic, LLC, ASCAP/Stangs (D Calangers), SESAC/CD White Munic, LLC,

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CS 21; H100 94 SIN RESPIRACION lideas Enterprises, Inc., BM/Editora de Ideas, SESSCAGA Mesic Publishing, BMILT 4 SLOW DOWN Sho Step Music, ASCAP/R Anvia Son Music ASCAP /rissif Ali, BMI/Monacos Money Publishing Com-

pany, ASCAP/ RBH 86 SNAP BACKS & TATTOOS (Nu World Era LLC, ASCAP/ SNAP BACKS & TATTOOS (Nu World Era LLC, ASCAP/

ASCAPI, HL, H100 82 SOLO VINE A DESPEDIRME (DEL Metodies, BMI/BadSin

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UN HOMBRE NORMAL (Ama Ausical, LLC, BMI) LT 12 UPI (Sudan Williams Publishing Designee, BMI/LoveRance Music LLC, BMI) RBH 38

VAL VENIS (Rudeboking Publishing, ASCAP/Lano Publishing, ASCAP/C-Sick Productions, BMI) RBH 68

WANTED (Songs Of Universal, Inc., BMI/Songs From The Engine Room, BMI/Happy Little Man Publishing, BMI), AMP/HL, CS 3, H100 24

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AMP/HL, H100 36 WILL U STILL LOVE ME TOMORROW (EMI April Music, Inc., ASCAP/Universal Music - MGB Songe, ASCAP/Univer

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Do Kasz At, BM/EMI Blackwood Music Inc., BMI/EMI / Masc, Inc., ASCAP), AMP/HL, H100 41, RBH 24 WRONG SIDE OF A LOVE SONG (Not Listed) RBH 97

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YA TE OLVIDE (Universal Music Corporation, ASCAP/Universal Music - MIDB Sanga, ASCAP) IT 28 YOU COME FRAST (Kingapin Entratiniment Group, ASCAP/ EDMS, Inc. ASCAP/EMM, Inc. ASCAP/ RBH 79 YOU GO YOUR WWY (Tilewinhi Music Brune, BM/Tee Ray Publishing, BM/Caminal Music Brune, BM/Tee Ray ASCAP/Songe Of Universal, Inc. aRCM/Fant Din Tee Hoot, ASCAP/Songe Of Universal, Inc. aRCM/Fant Din Tee Hoot,

YOU'RE ALL THAT MATTERS TO ME (Out-OI-Pocket-Productions Ltd., ASCAP/Universal-PolyGram Internati

ASCAPL HL CS 45

Data for week of SEPTEMBER 15, 2012

Inc. ASCAP/Universal Music - MGB Songs, ASCAP/Un sal Music, SGAE) IT 28 THE WIND (Weimerhaund Music, BMU/Lif Dub Music, BMI/Angelike Music, BMI/Southern Ground, BMI) CS

100); LT (Hot Latin Songs) and Sheet Music Dist., Chart, Positic

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BACKBEAT

EXECUTIVE TURNIABLE

RECORD COMPANIES: Disney Music Group appoints Mio Vukovic senior VP of A&R/head of creative. He has served as an A&R consultant for Hollywood Records since 2007.

Razor & Tie taps Mike Gitter to join its A&R team. He was VP of A&R and marketing at Century Media.



PUBLISHING: Universal Music Publishing Group in Nashville promotes Cyndi Forman to VP of creative, names Missy Wilson senior creative director, elevates Freeman Wizer to creative director and appoints Travis Gordon creative manager. Forman was senior creative director, Wilson was creative director at EMI Music Publishing, Wizer was creative manager, and Gordon was departmental coordinator at William Morris Endeavor.

MANAGEMENT: The Artists Organization promotes Rich Schaefer to president and Don Van Cleave to COO. They were managers.

TV/FILM: Disney Channel names Lisa Brown director of music. She was an independent music supervisor.

RELATED FIELDS: IFPI appoints David O. Carson head of global legal policy, effective Sept. 24. He joins IFPI from the U.S. Copyright Office, where he has served as general counsel since 1997.

Ad and digital marketing agency Gary Group in Nashville names Connie Baer VP of strategic initiatives. She was marketing and content marketing consultant at Baer Essentials/26 Letters Industry.

Jeff Green announces the formation of Stone Door Media Lab, a Nashville-based company that will provide ratings research, customer data, digital media consumption analytics, market analysis, industry white papers and more. Researcher Lauren Virshup joins as partner when Stone Door opens its doors on Sept. 17. Green was VP of operations at Country Aircheck.

-Edited by Mitchell Peters

GOODWORKS

CENTER STAGE HELPS BRING FOREIGN PERFORMERS TO THE UNITED STATES

Indonesian hip-hop collective Jogja will have the opportunity to perform in the United States and learn about its music industry thanks to Center Stage, a U.S. Department of State-funded project that's bringing 10 music ensembles from Haiti, Pakistan and Indonesia for month-long tours from November through December.

Beginning Nov. 15 at the David Rubenstein Atrium at Lincoln Center in New York, Jogja will perform and host workshops with student groups. The actwill host similar events in other U.S. cities, where Center Stage will set up meetings with American musicians and music producers.

"The idea was to connect with communities that don't necessarily have access to artists of this international caliber and provide opportunities for these artists to meet folks from other areas of the country," says Deirdre Valente, VP of Lisa Booth Management, which oversees Center Stage. The project is administered by the New England Foundation for the Arts, with funding from the Asian Cultural Council, the Robert Sterling Clark Foundation and the Doris Duke Foundation for Islamic Art.

Valente hopes Center Stage will receive additional funding in the future. "We're waiting for final confirmation that Congress has authorized the funds," she says. "But we have our fingers crossed." —Mitchell Peters

MAIDEN VOYAGE

Made in America, Jay-Z and Budweiser's inaugural two-day music festival that took place Labor Day weekend, featured hot performances ranging from the rapper himself and Skrillex to Pearl Jam and a Run-D.M.C. reunion across three stages. Among those spotted backstage at Philadelphia's Fairmount Park were fellow festival organizers **STEVE STOUTE** (left), CEO of ad agency Translation, and **PAUL CHIBE**, VP of marketing at Anheuser-Busch.





FILM/TV COMPOSER TIMOTHY ANDREW EDWARDS has signed for representation with SESAC. His credits include "Get Him to the Greek," "Keeping Up With the Kardashians," "The Bachelor" and "Ellen." Welcoming him to the fold is SESAC VP of film, TV and developing media ERIN COLLINS. PHOTO. TEAL MOSS

KENNY CHESNEY wrapped his successful Brothers of the Sun tour with Tim McGraw with two sold-out shows (Aug. 24-25) at Gillette Stadium in Foxborough, Mass. Chesney (in the red hat) celebrates the first night with Boston-area radio executives including (from left) WRNX Springfield, Mass., PD **MIKE TYLER** and his spouse, CORY BUSH; WKLB Boston PD MIKE BROPHEY; WCTK Providence, R.I., music director JESSICA TYLER; guest STACY DASSAULT and her fiance, WPOR Portland, Maine, PD MATTY JEFF; WKLB Boston music director GINNY ROGERS (in the pink shirt); guests KAREN GARRISON and JESSICA KIERSTAD (behind Garrison); WKLB promotions director DAWN SANTOLUCITO; WOKQ Portsmouth, N.H., PD MARK JENNINGS (Kierstad's dad); WTHT Portland assistant PD/music director COREY GARRISON (Karen's spouse); and Columbia Nashville director of field promotion DAVID FRIEDMAN, PHOTO: JILL TRUNNELL



BACKBEAT

DARLING NICKI

The jury is still out on whether **NICKI MINAJ** will hold court as an "American Idol" judge. But there's no question as to the rapper/singer's popularity. Minaj (second from right) accepts a plaque from venue executives marking her sold-out Aug. 8 show at L.A. Live's Nokia Theatre. From left: Nokia manager of event and guest services **AMBER WAPNER**, assistant GM **DON GRAHAM** and director of event and guest services **RUSS GORDON**.





THE SECOND International Music Conference in Atlanta recently attracted such attendees as songwriter/producers Claude Kelly and Drumma Boy, attorney Glenn Litwak of Litwak & Havkin, Radio One/Atlanta OM "Hurricane" Dave Smith and artist/Def Jam South president DJ KHALED (left), shown here with IMC founder/CEO JULIA HUIE-MARTIN. PHOTO: CHRISJONES

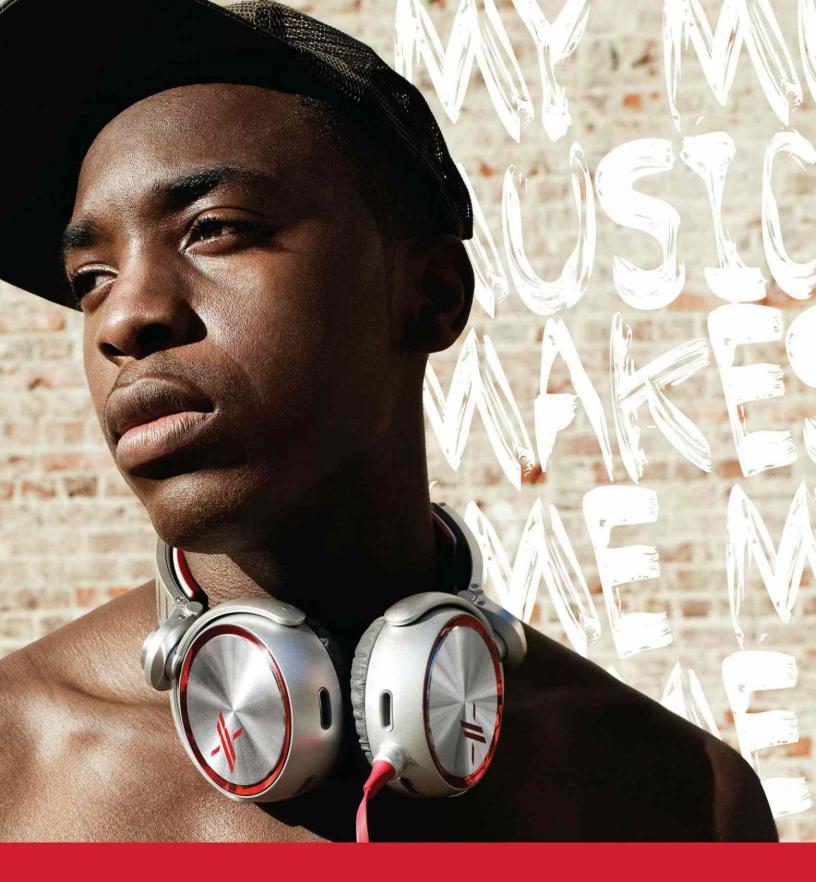
2 THE LEGENDARY NEIL DIAMOND (center) rang in the 40th anniversary of his landmark 1972 album, *Hot August Night*, with five sold-out shows at Los Angeles' Greek Theatre (Aug. 11, 16, 18, 23 and 25) and induction into the theater's Rock of Fame. Joining Diamond at his final show are Nederlander Concerts CEO ALEX HODGES (left) and Nederlander VP/Greek Theatre GM RENA WASSERMAN. PHOTO: COURTESY OF NEDERLANDER CONCERTS

THE INDEPENDENT music community held a "Nadler for Congress" breakfast at New York's Union Square Coffee Shop (Aug. 21) to thank Congressman JERRY NADLER (center) for his years of support. The event was hosted by American Assn. of Independent Music president RICH BENGLOFF (left) and ELIZABETH HEALY, senior executive director of the Recording Academy's New York Chapter. PHOTO: MARK SATLOF/SHORE FIRE MEDIA

NOW IN its 10th year, the Allstate Tom Joyner Family Reunion convened Labor Day weekend at the Gaylord Palms Resort & Convention Center in Kissimmee, Fla. Performers included KEM (left) and ERIC BENÉT (right), pictured here flanking Allstate Insurance field VP STACY SHARPE JONES and her husband, LAMONT JONES, PHOTO: TONY LEAVEL/BLACKAMERICAVEB.COM

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