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FUTURE'S SO BRIGHT

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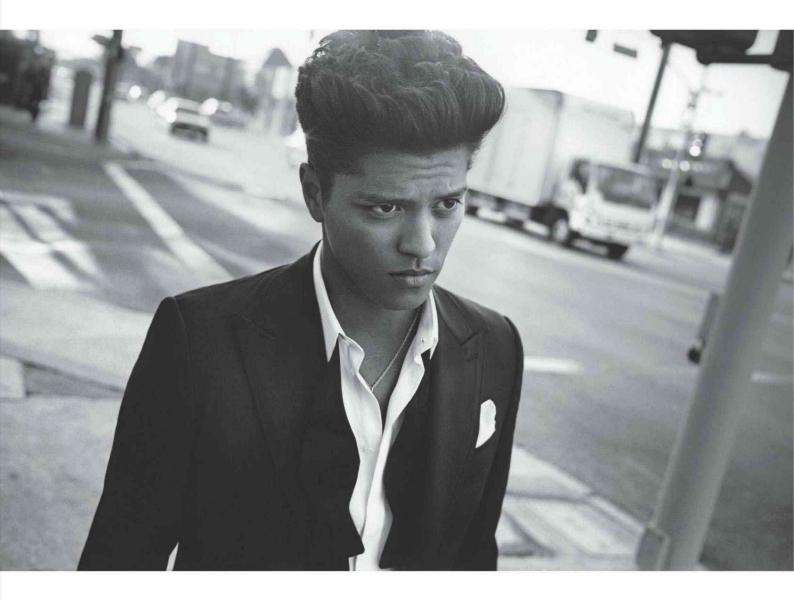


MUSE DIANA KRALL Rihanna Easton Corbin Papa Roach

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Cheers Bruno, to proving that lightning can strike twice!







THE BILLBOARD 200

HEATSEEKERS

TOP COUNTRY

TOP R&B/HIP-HOP

DANCE/ELECTRONIC

TRADITIONAL JAZZ

CONTEMPORARY JAZZ

TRADITIONAL CLASSICAL

CLASSICAL CROSSOVER

BLUEGRASS

CHRISTIAN GOSPEL

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| THREE DAYS GRACE / CHALK OUTLINE |
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This year's conference is Oct. 24-25 in Los Angeles, and will feature panels of decision-makers. Go to billboardevents.com/ filmty to register.

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.

HOME FRO

MICHAEL

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

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JPERONI LABELS BY ED CHRISTMAN

Universal Takeover

UMG boss Lucian Grainge may take a personal role in revamping Capitol as company integrates EMI with Boston Consulting's help

ow that Universal Music Group is officially the owner of EMI (at press time), how the two companies are merged into one is a topic on a lot of people's minds, and so far the UMG people making those decisions are mum.

Sources say while there has been dialogue between various functions and departments at the two companies. EMI couldn't provide UMG with complete data until the deal is done on Friday (Sept. 28). Moreover, EMI executives say that so far it feels like they have a voice on how things should be merged. "I don't know that we have a vote, but having a voice in these matters is much appreciated when you are the acquired company," one executive says.

Another EMI staffer agrees: "They are listening to us; they want to understand things. They realize you just can't dump things into other things."

UMG already has a great track record in merging labels. In 1999, it bought PolyGram and put the two companies together in such a way that the combined entity was greater than the sum of its parts, with its market share growing year after year. Sony and BMG, the other big industry merger, took years for the new entity to finally jell.

Once the UMG acquisition of EMI is completed, things will start happening quickly. Already, sources say, UMG has decided to go with its systems as EMI's are considered antiquated. UMG has once again brought in the Boston Consulting Group to help with the integration like it did when it acquired PolyGram.

The key speculation is, How will they integrate labels-if they do at all? UMG chairman/ CEO Lucian Grainge is already on record as saying that Capitol Records will continue as a standalone label and told Billboard he has promised to double its A&R budget, as well as that of the Virgin label. Capitol will keep the Christian and country genres, along with Blue Note, under its umbrella. One UMG insider insists none of the EMI labels will be combined because "Lucian will keep the A&R centers separate for the two companies."

DOMINATING **KEY GENRES**

Industry watchers believe it's likely that Capitol Nashville, which has annual revenue of about \$65 million, will be merged into Mercury Nashville, which has annual revenue of about \$90 million, creating a company that will have a whopping 45% market share in country albums in the United States, according to Nielsen Sound-Scan. The reason people predict Capitol Nashville will be folded into Universal's country operation is because Mike Dungan previously headed Capitol Nashville until he jumped labels to be chairman/CEO of Universal Music Nashville Entertainment earlier this year. As for Christian/gospel market share, EMI has the largest market share in Christian bookstores, with a 40.3% slice of the pie in the United States and about \$45



million in sales. (That includes Universal's market share, which it distributes in the Christian channel.) One executive predicts that UMG will fold whatever Christian it has under EMI Christian Music Group (CMG) and just change the name on the door to UMG CMG.

In jazz, Universal will have a 50% share thanks to the EMI acquisition, but executives within the company are unsure whether Verve and Blue Note will be merged. One exec suggests that since David Foster is not even a year into being chairman of the Verve Music Group, UMG will see how he works out before deciding on whether to merge Blue Note and Verve.

UMG's dominant position in R&B and rap will be bolstered by the addition of EMI. In R&B, UMG will now have a nearly 50% market share, and its market share in rap, a subgenre of R&B, will be almost 60%.

In Latin, it seems logical that Universal will swallow EMI's Latin operation in America to give it a 43.8% share. In fact, the head of Capital, Latin Sergio Lopes, was let go last week and the company's former chairman, Nestor Casonu, is running it temporary as a consultant.

Meanwhile, Billboard is unable to figure out UMG's rock market share because Parlophone and Chrysalis' records are mainly released in the United States under Capitol, and their market share is hidden within Capitol's overall market share. While Dan Mc-Carroll is the president of Capitol and has grown its market share from the 4% in albums with TEA (track-equivalent albums) market share it had when he took over the label in October 2010 to the 4.3% it currently has, many industry executives speculate that UMG will bring in a heavyweight like Tom Whalley, Don Ienner or even Lyor Cohen to run Capitol. But UMG insiders think that

biz.

Grainge himself may step up to the plate and become heavily involved in running that label with its existing staff.

In catalog, retailers say that they prefer dealing with EMI over working with Universal Music Enterprises, but that may be due to more generous trading terms. In any event, retailers acknowledge that UMe is on the winning team, so it seems likely that UMe will come out on top.

Additional reporting by Leila Cobo.

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Will UMG's Dominance Hinder Digital?

The future of recorded music is in digital, but will so much market share in fewer hands hurt innovation? Regulators said, 'No'

Can you trust Universal Music Group to shepherd the world's largest digital music markets?

That's the question that was asked by the major regulatory bodies of Europe and the United States regarding UMG's acquisition of EMI Music's recorded-music division. The European Commission and the U.S. Federal Trade Commission each approved the deal on Sept. 21. Both agencies considered the merger's impact on their respective market's streaming marketplace, yet they came to different conclusions.

It was the EC that demanded UMG give up approximately one-third of EMI's assets in order to create more competitive balance in the European market. In light of these concessions, the FTC approved the merger with no additional requirements.

The EC opted for safeguards for the digital marketplace. It

wanted to stop UMG from using its bargaining power to impose higher licensing costs and more onerous terms from such digital services as Spotify and Deezer.

ch digital services as Spotify d Deezer. Reaction against the merg-

"To give Universal a free run in the one digital market that right now really matters seems incredibly shortsighted."

-CHARLES CALDAS, MERLIN

er's approval was strong. Merlin CEO Charles Caldas says, "To give Universal a free run in the one digital market that right now really matters seems incredibly shortsighted, particularly when the European Commission had so much to say about the digital market and had so many concerns about it," he told Billboard. faced by digital services. As one digital executive points out, it won't need UMG's catalog any more after the merger than it did before the merger. "So it's the difference between theory and the practical reality of doing business with them," he says.

The FTC's decision reflects

the way deals get done be-

tween record labels and digi-

tal services. The fact that Uni-

The EC was particularly concerned with UMG's po-

tential to use its market power to impact the development of new digital services. Among the concessions is a requirement—with no time limit that UMG may not impose a "most-favored nation" clause (MFN) in new or renegotiated licensing contracts with digital services. MFNs guarantees the label will receive the best terms the service makes available to any other label.

But, again, the concession seems better in theory than reality. An executive at a digital service that operates in Europe expects the elimination of MFN to lead to more favorable deals but points out other labels, in particular Sony, still have the ability to impose the clause.

Much of the debate surrounding this merger asks how much power a major label actually commands in a marketplace with iTunes, YouTube and the Facebook. Labels don't believe they have much power over pricing and enjoy little leverage when dealing with some of the largest technology companies in the world. Universal CEO Lucian Grainge and EMI CEO Roger Faxon spent a portion of July's Congressional hearing arguing the modern major label is at the mercy of other market players. "The power is sitting in the consumer's hand," Faxon actually argued at one point.

But with a 40% share of the market, UMG certainly has the ability to snuff out any digital business model it dislikes.

To be sure, UMG commanded nearly the same level of power before the merger. A digital service could possibly launch—as Google Music did—and operate—as Vevo does—without the catalog of Warner Music Group. But no digital service can launch without UMG's catalog.

A UMG spokesperson told Billboard it's in the company's interest to embrace digital platforms in order to make music easily accessible for consumers. "We are committed to working with entrepreneurs and innovative companies to provide consumers with more music through more dynamic services than ever before."

RADIO BY ED CHRISTMAN

CLEAR CHANNEL DEALS COULD HURT PANDORA

While Pandora has been lobbying Congress and championing the Internet Radio Fairness Acts recently introduced in Congress, Clear Channel, which supports that bill, is also out signing marketplace deals with record labels that could undermine Pandora when the Copyright Royalty Board sets fees.

Since Pandora is using a compulsory blanket license, it applied for a pure-play license, which has rates dictated by the CRB that it must

AMIR.

pay artist and label master right performance royalties that are either 25% of revenue or 0.0011 cents per play per listener, whichever is higher.

As it turns out in Pandora's case, the per-play rate is higher, and that has resulted in Pandora forking over 50% of its revenue for content in 2011 and nearly 63.9% in the six-month period ending July 31. With that type of rate structure, Pandora is crying

for relief and hopes it can get from Congress what it didn't get from the rate hearings of the CRB.



But labels argue that Pandora's problem is not what it has to pay, but rather its inability to monetize its service. If Pandora can generate more advertising dollars, its royalty payments as a percentage of revenue would drop.

Clear Channel clearly hopes the legislation is successful. But if it's not, Clear Channel is negotiating deals with independent labels using the same perplay rate structure Pandora pays, sources say.

Those sources say Clear Channel has struck

deals with Big Machine and now Glassnote Records that will pay master recording performance royalties of 1% of advertising revenue from terrestrial radio; 2% from webcasting, instead of the National Assn. of Broadcasters' negotiated rate of 0.002 cents per play per listener; and for the iHeartradio custom station feature, the same 0.0011 cents per play per listener that Pandora is now forced to play.

But by Clear Channel negotiating the .0011 cent rate on the open market, labels will be able to point to that for the CRB royalty hearings. In effect, Clear Channel's negotiating strategy in direct deals could be used by labels to try and box in Pandora at that per-play rate.

That's why Pandora is so aggressively throwing its weight behind the Internet Radio Fairness Act, which will try to create a level field so that companies like SiriusXM Radio is only paying 8% of revenue for performance royalties to labels and artists while Pandora is paying more than 50%.

In Pandora's quest to get a reduced royalty rate structure it should be remembered it has an enormous playlist. "We have over 100,000 artists and 95% of them get heard every month," Pandora founder Tim Westergren says. "The statutory license is critical to us logistically. It allows us to offer a service that plays that breadth of artists."

A Clear Channel spokeswoman says a "marketbased solution is the way to go," with regards to the terrestrial radio performance royalties.



>>> JAY-Z ON BARCLAYS BOOKINGS, MADE IN AMERICA II

Barclays Center minority investor Jay-Z isn't booking the new arena. "I have enough jobs," he told Billboard the day before the opening. "They'll still ask my opinion on things, but I don't want that job.' **Roc-Nation-associated** acts Rihanna and Swedish House Mafia, however, announced upcoming Barclays dates, "There's a little nepotism." Jav-Z confesses. He's also bullish on the future of the Made in America fest he headlined and curated. "Oh yeah, we'll do it again," he says, before countering, "Well, we want to do it again. I don't know if it'll actually happen . . . but probably."

>>> GET READY TO RUMBLE: 2013'S INTERNET ROYALTY BILLS

Get ready for a fight over Internet royalties—just don't expect it this year. Sources say Internet radio bills introduced by Congress last week are setting the stage for a bigger battle in 2013 due to the current lame duck Congress. Such already interested parties as the **RIAA**, Pandora, the **Consumer Electronics** Assn. and the National Assn. of Broadcasters are gearing up for a pitched battle.

>>> COURT OF APPEALS SIDES WITH TIM McGRAW IN CURB CASE

The Court of Appeals of Tennessee in Nashville upheld a November 2011 Chancery Court ruling that denied Curb Records' request for a preliminary injunction that would prevent Tim McGraw from signing with another record company. The court fully affirmed what **Chancellor Russell Perkins** ruled in November, which was essentially that McGraw was free to leave his contract with Curb and record under another label, McGraw signed with Big Machine Records in May.

Reporting by Andrew Hampp, Glenn Peoples and Ray Waddell.

UPFRONT



Of all the unlikely places and times, "Telegraph Avenue," Pulitzer Prize-winning author Michael Chabon's new book (out now on Harper), is set in an Oakland, Calif., used-record store in 2004. It's certainly not unfamiliar turf for the 15-year Bay Area resident, a longtime music fan who previously wrote about maniacal collectors in "The Amazing Adventures of Kavalier and Clay." The new book follows two store owners (one black, one white) as they face the threat of being driven out of business by an incoming megastore-ironic, given the fate of such retailers-and along the way delve into race relations, parenting, gentrification, midwifery, organized crime and Blaxploitation stars.

Billboard spoke with Chabon about his history with music and record stores, the ones that inspired the book and other aspects of what the character Archy Stallings calls the "church of vinyl," Chabon even created a companion Spotify playlist that Billboard helped orchestrate (see Spoti. fi/TwJnvi). "I'm excited to be talking with Billboard-the whole reason that I wrote ["Telegraph Avenue"] was so that you would finally notice me," he says with a laugh.

Is Brokedown Records based on a real store?

No, but I will say that the initial idea that became this book was planted the day I first walked into a [now-closed] record shop called Berigan's that's not far from where I live. But I just made up my own ideal used-record store. I've spent a lot of time in them over the years.

Why set the novel in 2004?

Partly because it needed to be at a moment-sad to say-when the threat of a big record store moving in to kill a little record store was still scary. I first conceived this as a television pilot for TNT in the late 1990s, and at that point, Tower Records was doing well and Virgin Megastores were popping up everywhere. At some point time caught up with me and I realized in order to make this story work, I was going to have to keep it at a certain moment.

8 You already knew plenty about the cult of the collector. Have you ever worked in a record store?

Nope. I've worked in bookstores, and the response [to "Telegraph Avenue"] from booksellers has been very much, "He's really writing about us, too." I have spent so much time in record stores, comicbook stores, going to comic conventions . . . I'm



not a passionate, avid collector, but I do dabble, so I don't feel like I'm traveling among alien people when I'm among collectors.

Is the kind of music that they specialized in-old funk and jazz-where your personal tastes lie?

Initially I just had them specializing in jazz because that seemed to be the case with a good number of the used-record stores in the area, but then I discovered this magazine called Wax Poetics-they look at black pop music from post-war through hip-hop, and things that have been sampled or influential-and I immediately realized that it was a world, and it ought to be the music of the book. I became a huge fan.

Has the book been optioned? And were there books or films based on the music world that influenced this or were a steppingoff point?

The talk now, which is just talk at this point, is that the producer Scott Rudin has hired Cameron Crowe to write a pilot for a proposed television series on the book. I don't know anything beyond that. Other books and movies? I loved "High Fidelity," both the book and the movie. "Almost Famous" is one of my favorite movies. "Spinal Tap." "Still Crazy," a British movie about a band trying to reunite, with Bill Nighy.

What are some real record stores in the Bay Area that you still frequent?

The biggies-Rasputin and Amoeba. I like [used jazz/funk specialists] Grooveyard, 1-2-3-4 Go, which is more specialized in punk on vinyl. There's a place on San Pablo Avenue—Dave's Records. And I'm excited about this new one. Stranded. that's actually on Telegraph Avenue. I [was being photographed for a San Francisco Chronicle] interview, and we came to a doorway and I saw all these vinyl records on the wall. I looked in and there was this guy looking back at me with the same incredulous look on his face. He was like, "Are you Michael Chabon?" I said, "Yeah." He said, "I was just about to try and get in touch with you to let you know we're opening this store this week." [laughs] The records just called out to me.

For the complete interview with Chabon, go to Billboard.biz/chabon.

LABELS BY ED CHRISTMAN Lyor Mulls Next Move

sources have been saying

that the key sticking point

had been Cohen's contract.

which a year after Len Bla-

vatnik and his Access Indus-

tries had acquired WMG, still

hadn't been signed to take

into account his promotion to

chairman of recorded music

on a worldwide basis. Accord-

ing to company insiders, the

problem didn't so much con-

cern a money dispute as to

how bonus and incentives

based on performance can be

worked out in the absence of a

publicly traded stock, which

is how Cohen's previous con-

tract and pay was structured.

But others say that Access had

a problem with the indus-

try's executive high-payment

schemes. Two people close to

the situation said there had

been disagreements over fu-

ture company structure and

strategy, which would give

him a modified role that he

WMG and Cohen declined

wasn't keen on.

to comment.

The hard-nosed exec leaves a big hole at WMG-but may not be replaced

WITH LYOR COHEN'S sudden exit from Warner Music Group as chairman/CEO of recorded music, the industry rumor mill has been working overtime naming his replacement. But insiders say that CEO Stephen Cooper may stay in place running the company and just have the labels heads reporting into him, as they are doing since Cohen resigned.

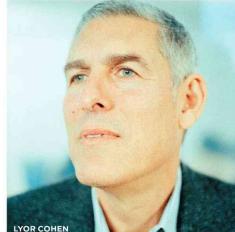
WMG's parent company Access and Cooper is not into layers of management, one WMG insider says. "Cooper, besides being frugal, likes to have the shortest point between people," that executive says. "But I don't think this [Cohen's departure] was planned."

When WMG had company meetings in Germany two weeks ago, "Cohen was acting very strong, very presidential, very much in charge, which is why I was really surprised" when he left, one WMG executive says.

So what happened to turn things around? All along LYOR, ARTIST MANAGER?

Some industry executives still believe Cohen could wind up at Sony Music as Doug Morris' successor or helming Capitol Records; others, including WMG executives, say it's more likely that he will align with a private equity firm and start a management company or maybe even become one of the bidders for the record label catalogs being divested by the Universal Music Group.

As one executive who is familiar with Cohen put it, "Lyor is an entrepreneur and he could only deal with so much of corporate." That executive bets that Cohen will start a management firm/ label operation, rather than wind



A Sept. 27 Daily News story said Cohen has been secretly working on building a man-

up at one of the other majors.

agement company for the last two years and would continue to pursue that opportunity. "I vor's forte is to 'move art-

ists,' as he and [Atlantic Records Group chairman/COO] Julie [Greenwald] like to say," another exec says. "If there is no room at UMG or Sony, Lyor may turn to private equity and build a new company. "

For their part, sources at Universal and Sony say there is no room for Cohen, although they officially decline to comment.

WARNER'S EXEC SHUFFLE: NO FAXON

While the press has been working overtime in touting soonto-exit EMI boss Roger Faxon as Warner Music CEO, sources within WMG say that is not happening. They say that while Faxon would be a good replacement for Cooper, he could never handle Cohen's job because he doesn't have the A&R chops. He also doesn't have the close relationship with Blavatnik that Cooper does. But while some executives question if Cooper has the vision to run a major record company, WMG insiders say it doesn't appear he is going anywhere.

One music industry executive who says he knows Cooper and his limitations says, "You need a music guy in the top spot, and Access is crazy not to have one there '

But a WMG insider says the move makes some sense. "If Cooper wants to stay, why should they replace Cohen? You cut out a big chunk of overhead, and if you feel the separate record companies are running well, why do you need to bring in someone else?"

Atlantic Records Group's team of Greenwald and chairman/ CEO Craig Kallman receive a lot of praise from executives within WMG. But they add, the jury is still out on Warner Bros.' management team, which comprises chairman Rob Cavallo, co-president/CEO Todd Moscowitz and co-president/COO Livia Tortella.

One possible money-saving solution would be to give Greenwald, Kallman and Warner/ Chappell Music Publishing chairman/CEO Cameron Strang more responsibilities, another WMG executive suggests. With Big Jon Platt recently joining the publishing company as president of creative for North America, that could free up Strang, if he was needed.

BOOKS BY JENNY ELISCU

Their Back Pages

Neil Young, Pete Townshend lead bumper crop of rock star memoirs, a growing segment of the publishing industry

riting is very convenient, has a low expense and is a great way to pass the time," Neil Young says in his new memoir, "Waging Heavy Peace." "I highly recommend it to any old rocker who is out of cash and doesn't know what to do next." Plenty of his contemporaries have figured out the same thing. Young's is just one of several high-profile rock star memoirs this fall, including books by Pete Townshend, Rod Stewart, Willie Nelson, Duran Duran's John Taylor, Heart's Ann and Nancy Wilson, Cyndi Lauper, and Kenny Rogers.

Why the bumper crop? Publishing industry experts credit the striking success of Keith Richards' 2010 memoir, "Life," which spent 22 weeks on the New York Times Hardcover Best Seller list and has now sold more than half a million copies, according to Nielsen BookScan. Subsequent best sellers from Steven Tyler, Sammy Hagar, Gregg Allman and Carole King have solidified the market, making the timing perfect for what some are calling the biggest fall for music books ever.

"Keith's book really set the gold standard and showed the potential for what these books could do, as well as the appetite for baby boomer nostalgia," says Carrie Thornton, executive editor at HarperCollins imprint It Books, which published the Wilson sisters' "Kicking & Dreaming: A Story of Heart, Soul and Rock & Roll" in September and has an Aerosmith memoir coming in November.

According to one prominent literary agent who has represented a number of musician memoirs, the category "is a sweet spot because the largest reading block in our country is the boomers, and they are also by far the largest buyer of hardcovers. With these books in particular, they want to own it because it's like owning a piece of their rock idols. And of course publishers want hardcover sales because the price is that much higher." Because these are often event releases, memoirs also tend to sell quickly, to the delight of big-box outlets like Target and Walmart, which devote less shelf space to books with each passing year.

In addition to Young's book, brisk sales are expected for Townshend's long-awaited "Who I Am," which the Who guitarist/songwriter had been working on for 15 years. But Amazon Books senior editor Jon Foro also anticipates that the Heart book and the one due soon from Duran Duran's Taylor will do well with Amazon customers.

Book editors who spoke to Billboard agree that artists with long, dramatic careers make great candidates for memoir treatment, but emphasize that the most important criteria is unblunted candor. "They have to be willing to show the fans the ups and downs of their careers, the good and the bad," says Lynn Grady, senior VP at HarperCollins imprint William Morrow, which published Allman's



best-selling memoir this spring and releases the Nelson and Rogers books in October. "Fans feel like they get to sit down with their favorite artist and hear about what really happened."

Classic artists with contemporary followings are well-suited to adapt the mechanics of an album tour to a book tour. "These days, one of the main drivers of sales is getting the author to do bookstore events or nontraditional events where the fans can come out and hear the musician play and get a signed copy of the book," Grady says. "In an ideal world, you not only get an author who is candid in the book, but who is also willing to hit the road and do in-store events to meet the fans."

Though Richards reportedly got an advance of more than \$7 million, most artists are lucky to get seven figures. But many have less nitty-gritty goals in mind when they pursue one of these deals: the chance to tell their story in a medium other than song, to deepen their connection with fans who've stuck with them.

hanced e-books is starting to allow authors and publishers to present bonuses like the unreleased song that comes with the enhanced version of Heart's "Kicking & Dreaming." "E-books lend themselves to that," she says. "There are more and more enhancements being added and there's going to come a time when we don't even do regular ebooks anymore, because there's just going to be that expectation." One can easily imagine a scenario in the not-too-distant future wherein an artist might release a new album entirely as an e-book enhancement.

But for now, publishers and artists are just hoping that the market love for these memoirs carries through the holiday season-and beyond. In February, a memoir from Clive Davis promises "the excitements, the disappointments and the triumphs" of his career-including "never-beforeheard tales" about Davis' work with artists like Aretha Franklin, Whitney Houston, John Lennon, Bruce Springsteen, Janis Joplin and Bob Dylan. Carlos Santana recently inked a deal for his autobiography, expected out late next year. And Dylan recently told Rolling Stone that he's working on volume two of his three-part memoir "Chronicles," the first volume of which was a 2004 best seller.

Editors like Thornton and Grady, meanwhile, still hold out hope other stars decide to finally follow suit. Their lists of "big white rhinos" include Springsteen, David Bowie, Joan Jett, Jimmy Page, Elvis Costello, Stevie Nicks, Bono and Paul McCartney.

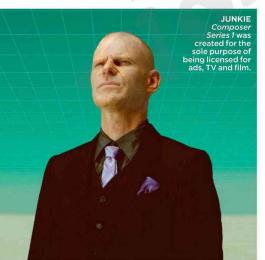
As Thornton notes, the emergence of en-

Music On Demand

Sourcing the perfect tune for ads gets easier as artists and publishers make music just for commercials

It's an all-too-common scenario in the typical work week of an advertising music supervisor: a client's TV spot needs a song within 24 hours—a song that costs 20% less than the already

minimal budget the client sent earlier that week. Oh, and that song also needs to evoke emotions like "thrill" or "wonder," and ideally have a recognizable name attached to it.



That was precisely the case for Microsoft music supervisor Maya Halfon, who was in a pinch when sourcing music for a minute-long trailer for the latest installment of videogame "Microsoft Flight." In need of a song that could be approved within an hour, Halfon turned to "Arcade Change" from Composer Series 1, the latest album from electronic producer/ remixer Junkie XL (bestknown for his chart-topping remix of Elvis Preslev's "A Little Less Conversation"). Only this album was never commercially released—instead, it was created for the sole purpose of being licensed for commercials, as well as TV and film.

The album was one of the first to be put together in fall 2011 through Downtown Music Publishing's Composer Series, a program designed to bring original music from top-shelf artists like Junkie XL, Latin rocker Tommy Guerrero, the Black Crowes' Rich Robinson

and a DJ sampler from Diplo's label Mad Decent exclusively to music supervisors. In addition to the Microsoft commercial. tracks from the Junkie XL compilation were also picked up by Universal Pictures for the studio's "Tower Heist" trailer as well as BMW and Lenovo for various commercials.

To Tom Holkenborg, aka Junkie XL, the process behind the Composer Series was "very liberating" compared with that of recording his own albums

(with a new one due in October). "When I make music for the library I don't feel any of that stress. Usually it results in more of a musical mind," he says. "After I had my No. 1 [Pre-

sley] remix I wasn't in a great place creatively. Like, 'What the fuck am I going to do to top this?' If you work on another project you can freely approach it without those pressures."

Having original music from name artists also seems to be a solution to a problem, says Downtown Music Services VP of business development Josh Kessler, who recalls one major music supervisor telling him, "I don't need 50,000 songs. I just need 500 good ones." And they're affordable, too though Kessler notes that "there's not a rate sheet" for the series' tracks, songs can be licensed for as low as \$5,000 and even retweaked after the fact by the artist if the client wants an extra build or riff that doesn't exist in the original. In the case of Goodby, Sil-

verstein & Partners music su-

pervisor Todd Porter, an orig-With inal track from **The Brand** Guerrero looked ANDREW HAMPP like the perfect fit for a current spot for cable company Comcast-enough to beat out the comparatively more

"We worked with Tommy and his engineer to build the track a little differently, and it worked out great," Porter says. "A lot of times you get tracks and need to change them, and just to schedule work with artists can be hard. This all happened within the course of a few days, and was really good for the pace at which production is moving these days." Downtown isn't the only pub-

lisher turning to blanket licenses of original music to speed up the approval process. Warner/Chappell began offering a similar service this year as well, and even news services Getty Images and Corbis' GreenLight Music entered the music licensing business this year to become a one-stop shop for commercial producers in a pinch. But Porter, for his part, prefers having flexibility whenever possible. "Sometimes you'll get prerecorded tracks that sound a little too perfect. It's really cool to have the original artists to call upon."

As for Junkie XL, who released a second volume for the Composer Series this month. the project has helped make synch licenses for TV and film a major revenue stream, in addition to music sales, touring and scores for videogames and films. "Looking back, I'm very glad I'm not 100% an artist releasing a record and going on tour," he says. "That would be pretty tough in these days."

UPFRONT LATIN

OpeningUp To The World

Government-subsidized music fairs are introducing acts to the global festival circuit

Latin

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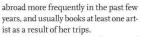
Little-known music acts from throughout Latin America are getting a chance to perform on world stages thanks to an increasing number of governmentsubsidized music fairs taking place across the continent. From CirculArt

in Colombia to Expomusic in Brazil to Feria Internacional de Musica in Mexico, these fairs are bringing in influential festival programmers from around the world eager to discover new talent

The most recent was the Buenos Aires Inter-

national Music Fair (Sept. 19-22), whose speaker roster included Erika Elliot, artistic director of New York's SummerStage concert series.

"I come here to discover music," Elliot says, adding that by going to places like Buenos Aires and listening to bands on their home turf, "you get a different perspective." Elliot has been traveling



So does Bill Bragin, director of public programming for New York's Lincoln Center, who last year attended

CirculArt and booked electro/folk ensemble Ondatropica.

"I knew Colombian salsa and cumbia but I didn't know music from the Pacific coast." Bragin says. "So I got to know the diversity of what was happening in Colombia and a sense of

the optimism and creativity and how fertile it is right now. Same thing [in Buenos Aires]. I present a fair amount of Argentine music, so it's a good way to get to know what's happening."

While commercial Latin music can enter the U.S. and world markets through radio, alternative and world music can often best do so through



Bookers like BILL BRAGIN and ERIKA ELLIOT actively seek Latin musicians.

the network of festivals and public performance spaces, which are often sponsored by government agencies, facilitating the booking of acts that might otherwise never get exposed to audiences abroad. What festivals look for is a unique sound, as well as buzz and a platform.

"We're not interested in any one defined market-we're interested in finding new music," says Becky Ayres, who is seeking to expand the Latin footprint of England's Liverpool Sound City event. "Whether it's a band that's in the jungle or a band that's come from the foot of the Andes, if that's a great band the world needs to hear, then we want them."

While Ayres regularly books Brazilian acts-in part because Brazil has several music festivals and conferences in place-this was her first time in Argentina.

Likewise for James Minor, GM of South by Southwest, which has exponentially increased the number of Latin acts in its lineup in the past five years. "We're definitely trying to expand in Latin America and we're doing it a little bit at a time, because we want to make sure we do it right," he says.

Of course, not every trip yields an act. Don Shipley, artistic director of arts and culture for the 2015 Pan Am Games in Toronto, wasn't captivated by anything in Buenos Aires, until the last night when he heard cutting-edge tango ensemble Orguesta Tipica Fernandez Fierro.

Bands that get booked for an international festival usually play several shows in the host country and may expand from there, with many finding international booking agents and more gigs as a result.

At the very least, says Juan Carlos Touma, who runs indie label Orakulo Records in Chile, "they become more popular when they get back."

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> "I've heard that you end up seeing 30%-40% of ticket sales in walk-ups." Ortega says, adding that the marketing campaign is under way and includes local TV ads and social media. "I'd be happy with 15,000-25,000 people. This is our first show."

He says the bands that left the festival have every right to keep their deposits, but there aren't any plans to pay them

more money since they're no longer part of the event.

Ozomatli bassist Wil-Dog Abers says that he wasn't aware of the festival's financial issues, but knows that it takes years to build an audience.

"Whenever there's a new festival, things don't always go as planned," says Abers, whose band will perform Oct. 21. "Coachella wasn't huge when it started."

-Justino Áquila

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MUVE, NACIONAL TEAM FOR HISPANIC HERITAGE MONTH

Cricket Wireless' Muve Music service is pairing with Nacional Records to release a music sampler as part of Hispanic Heritage Month, which starts Oct. 2. The label is giving cellphone users access to special remixes of indie acts like Aterciopelados, Pacha Massive and Banda de Turistas. The idea. Nacional president Tomas Cookman says, is to find a bigger audience for Latin indie music. Fourteen acts will be available including French-Chilean rapper Ana Tijoux, Venezuela's La Vida Boheme and Mexican ensemble Nortec Collective. Muve recently also partnered with Sony Latin for exclusive access to regional Mexican singer/ songwriter Gerardo Ortiz's album, El Primer Ministro (The First Minister), which was advanced to Muve customers.

PANDORA INCREASES LATIN MUSIC OFFERINGS

Pandora has expanded its Latin music offerings with a new Mexican station and a broader Latin genre station, according to the Oakland, Calif.-based company, which also noted that based on its studies, one out of every six Pandora listeners identifies as Hispanic, Nearly 30 new stations with the new selection of genres will contribute more than 70,000 Latin songs to Pandora's collection from flamenco to mariachi. The company also recently launched a station to commemorate Mexican Independence Day (Sept. 16).

ALEJANDRA GUZMAN **TO TOUR FOLLOWING** SURGERY

Mexican pop/rock singer Alejandra Guzman is returning to the stage for a 13-city tour after recovering from medical issues due to cosmetic surgery. The 44-year-old Latin Grammy Award winner is best-known for such classics as "Eternamente Bella" (Eternally Beautiful), "Hacer el Amor Con Otro" (Making Love to Someone Else) and "Mirame" (Look at Me). Guzman's Live Nation tour begins Oct. 26 in San Diego, then visits Los Angeles, Houston, Las Vegas and New York before wrapping in Chicago on Nov. 23. -Justino Águila

Dream Fest

Former roadie risks all with big festival bet

Former New Kids on the Block/Backstreet Boys roadie Rick Ortega is only 21, but is working to fulfill his dream of creating a Latin Coachella that may bring more financial challenges including threats of legal action that could wipe out his aspirations.

Ortega's festival dream is about to become a reality, but ticket sales are slow and it wasn't an easy road for him after big-name Latin acts dropped out after he fell behind financially

Still, the TriTone Latin Music & Arts Festival is scheduled to run Oct. 19-21 at Prado **Regional Park in Southern** California, with the music portion held on the latter two davs. It will feature Mexican pop singer Ximena Sariñana, singer/songwriter Ceci Bastida, rock band El Tri and Los Angeles-based group Ozomatli, among others.

Ortega called on family, friends and contacts he made in the entertainment industry. His father, Steve Ortega, former owner of a playground construction company, put down \$200,000 as seed money from an inheritance after his own father died.

But the road to creating a music festival from scratch was more challenging than Ortega expected. Chilean rock band Los Bunkers, Mexico's Zoé, pop singer/songwriter Carla Morrison, Mexican electro-pop band Belanova and others backed out after Ortega came up short.

"We got behind financially," he says. "We were behind in paying some of the bands their second deposit and by the time we had the money ready, some of the bands lost faith in us."

Saul Garcia of booking agency MXLIVE Entertainment in Santa Ana, Calif., originally helped Ortega book bands that got only partial deposits, "[Ortega's company



was] in breach of contract by defaulting," says Garcia, who adds that his employer plans to take legal action. "We had to pull back artists. The bigger story is that they really did misrepresent themselves."

Ortega, who operates under BRC Entertainment. first budgeted the festival at \$2 million, but in the end the investment came to be about \$500,000, he says. The challenge was coming up with the cash sooner rather than later. Eventually he found investors to join the festival including longtime friend Derrick Williams of the Minnesota Timberwolves. He also got local sponsors including Freeway Insurance. Wells Fargo is also a sponsor, he says.

While Ortega understands the frustration of those who dropped out, he's optimistic that his event will grow. At press time, 1,000 tickets have been sold for an event space that can easily hold 40,000 people. Tickets cost \$15, \$25 and \$150 for a VIP experience that includes food and drink.

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A Whole New Trans World

Retail chain gets set for profit—and even new stores—with a focus on deep catalog and real estate management



he digerati has viewed Trans World Entertainment founder/ CEO Bob Higgins as a dead man walking since EMI kicked off download sales by offering Duran Duran's "Electric Barbarella" for 99 cents on Sept. 10, 1997. The only problem with that snarky viewpoint is Trans World is still alive and kicking, now 15 years later, even as others like Tower Records and Musicland long ago fell by the wayside.

In fact, at the company's annual convention in Saratoga Springs, N.Y. (Sept. 4-7), the normally understated Higgins was almost strutting his stuff, predicting that the chain would return to growth in its next fiscal year. That's saying something considering its annual revenue has shrunk from \$1.4 billion in 2006—when it acquired what was left of Musicland, finishing that year with 992 stores-to \$542.6 million last year with 390 stores (current total:

379). This year it will probably finish with revenue of about \$450 million, which means it dropped \$1 billion in sales in the last six years.

But despite that downsizing, it looks like Trans World will have its second profitable year in a row, even though it posted a \$1.9 million loss on sales of \$91 million when its second fiscal quarter ended July 29. But as Higgins pointed out at the convention to Billboard, the chain is profitable so far for the year as it posted \$910,000 in net income, or 3 cents per diluted share, on sales of \$203.3 million for the six-

month period. This marks the first time since the middle of 2004 where the chain is profitable at the mid-year point.

Traditionally, the first three quarters are the toughest period to turn a profit for the chain. In its current fiscal year, Trans World posted black ink in the first quarter and was able to narrow its loss in the second quarter from the \$7.3 million, or 23 cents per diluted share, it posted in second-quarter 2011. If Trans World continues its trend of cutting narrowing losses in the third quar-

FOR THE RECORD

A caption on page 16 misidentified attendees of a Kenny Chesney concert in Cleveland, Following are their correct names and affiliations. Back row, from left: WGAR Cleveland PD Charley Connolly and Clear Channel/Cleveland OM Keith Abrams. Middle row: WQMX Akron, Ohio, director of sales Donna Reusser; Connolly's spouse, Janet Connolly: WCMS Nags Head, N.C., PD Mark Lindow; and Columbia Nashville director of regional promotion David Friedman. Front row: WQMX PD Sue Wilson and music director/promotions director Jody Wheatley; Chesney; guest Jill Dambach; and Abrams' spouse, Betty Abrams.

ter-it's going up against a \$4.5 million loss on sales of \$110 million-and produces a profitable quarter again this year for the fourth, it's likely Trans World will not only turn in its second profitable year in a row, but one in which profits are up from last year's \$2.2 million in net income.

Of course, Higgins himself declines to talk about how the chain will perform for the rest of the year. But he doesn't mind explaining what the chain is doing right: closing unprofitable stores.

"We have closed the high-occupancy-costs stores," Higgins told Billboard at the convention. "In Salt Lake City, we got rid of three superstores and the one we have left is doing well."

In addition to shuttering unprofitable stores, Higgins said the other thing helping to fuel Trans World's turnaround is its commitment to deep catalog in both music (which comprises

33% of sales) and movies (43%). The competing national merchants-Walmart, Target, Best Buy-all carry fewer than 5,000 music titles, while Barnes & Noble carries between 5 000 and 10 000 In contrast, Trans World's smaller stores carry about 10,000 while its largest stores carry about 60.000 titles.

He says the key to opening stores going forward is to chose real estate wisely. Fortunately, the economy presents Trans World with opportunity at the mall, the chain's preferred place to do busi-

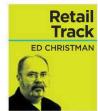
ness. "We are opening a few stores this year, including one in the Annapolis [Md.] Mall, in a great location," Higgins said. "Next year, we will open a fair amount, beginning in the first quarter. We will grow the chain again."

Does he mean opening replacement stores? No, he means opening more stores than he closes. That will be interesting to watch after seeing Trans World average 139 store closures per year in the last five years.

In addition to growing top-line revenue by opening new stores, Trans World has been fighting the good fight on another frontsame-store sales. So far this year, Trans World is down 1% on a comparable-store basis, thanks to DVD, electronics and trend merchandise. While music was down 13% on a comparable-store basis for the first half, that's not only due to customers buying fewer CDs but also due to falling prices.

While Higgins concedes that the CD will continue to lose market share, as probably will the DVD, "if you are in a good mall like the Annapolis Mall, you can make inventory adjustments to make sure you remain profitable."

In the old days, label executives wouldn't have liked an answer that even hinted at a different product line taking the place of CD inventory. But nowadays they're happy the big chains are even still carrying the format.



UPFRONT

UPFRONT

Stand Up For Dio

Touring industry gathers in honor of late Black Sabbath singer



onnie James Dio was more than one of the best metal vocalists ever. When it came to doing shows, he was a pro.

"Ronnie loved to tour, he loved to play, and everything had to be first class," veteran promoter Danny Zelisko says. Under the auspices of his Evening Star Productions and then Live Nation, Zelisko promoted the singer in Phoenix; Tucson, Ariz.; Albuquerque, N.M.; and Las Vegas in Dio's bands Black Sabbath, Dio and Heaven & Hell.

"I always looked forward to Dio dates. You knew you were going to have a good day, with no drama," recalls Zelisko, who now runs independent concert promotion firm Danny Zelisko Presents. "Ronnie had various levels of stardom throughout his career . . . and it was always the same guy: very steady, very helpful, and none of this disappearing shit after the show and running out **OnThe**

of the building. Dio died of gastric cancer in May 2010. The Ronnie James Dio Stand Up and Shout Cancer Fund, founded in his memory, will host its second awards gala on Halloween night at the Avalon in Hollywood, Calif. Awards will be presented to seven honorees, most of

them affiliated with the touring industry, for their contributions to spreading awareness of the fund's work.

The fund has already raised more than \$500,000 in its short history. Among those benefiting from money raised are the T.I. Martell Foundation and the gastric cancer research unit of the MD Anderson Cancer Center in Houston, where Dio was treated during the last six months of his life, according to his widow, Wendy Dio, the fund's founder/president.

The Halloween Spooktacular at the Avalon will include an all-star rock'n'roll jam featuring the Dio Disciples and a performance by Cirque Berserk. Among the honorees: Neil Warnock, founder/CEO of the Agency Group, who'll receive the Man on the Silver Mountain Award; Black Sabbath/Heaven & Hell guitarist and cancer survivor Tony Iommi (King of Rock 'N Roll Award); production manager/ philanthropist Charlie Hernandez (Killing the Dragon Award); Concrete Marketing CEO Bob Chiappardi (Stand Up and Shout Award); and Nederlander Concerts CEO Alex Hodges (Master of the Moon Award).

Zelisko, a close friend of Dio's as well as his

promoter of choice in the region, says the number of live entertainment pros being honored reflects the respect Dio generated in the industry. "Ronnie was one of the favorites among promoters, the agents that booked him, anywhere you went in our business," Zelisko says. "I can't remember a time that I ever heard anything like, 'Oh, that fucker.' Dio was the consummate professional."

For one thing, Zelisko says, Dio did interviews in markets where he had a show on the calendar, something many artists don't want to do these days. "It blows my mind when artists don't want to help promote their own careers," he says. "The new one, which Dio would have pissed on, is 'The artist would like to do the interview by email.' More and more it seems like the artists are too busy to be involved in the business at hand, which is promoting the shows as they

come in and being accessible to the media. You're in show business, so make a business out of the show that's coming." Zelisko is also a cancer survi-



Road

got sick, I couldn't help but repay him the same way. Unfortunately for him, his thing was too far along."

The gala isn't strictly an industry event, Zelisko says. "This is a celebration for Ronnie. He's got a lot of fans and was acknowledged as the greatest voice in metal, and this will give a lot of fans a chance to be around his friends. It's a show for everybody, not just for insiders."

Ultimately, it's about awareness. "Ronnie said to me a couple of times that he wish he would've checked sooner when he felt stomach pain," Zelisko recalls. "One of the biggest things about this foundation is to try and warn people. There's so many ways to check for cancer these days that we didn't have 10-20 years ago."

Warnock adds, "Not only was Ronnie a client for many years, but he was also a personal friend. We had some fantastic times together, and to receive this award is a real honor. I hope that the evening can raise some badly needed funds for ongoing research into prostate, colon and stomach cancer, which so cruelly took Ronnie from us at too early an age."



BOXSCORE concert Grosses ARTIST(S) Attendance

| _ | GROSS/ Ticket Price(s) | ARTIST(S) Venue, Date | Attendance Capacity | Promoter |
|----|--|--|--|---|
| 1 | \$14,409,760 | BRUCE SPRINGSTEEN & | | T BAND |
| _ | \$98/\$68 | MetLife Stadium, East Rutherford, N.J., Sept. 19, 21-22 | 152,290 159,000 three shows two selouts | in-house |
| 2 | \$13,234,000 (173,579,666 pesos) | A TRANSPORT OF AN | MMORTAL WC 163,261 199,556 | ORLD TOUR BY CIRQUE DU SOLEIL |
| | \$190.60/\$26.68 | Palacio de los Deportes, Mexico City, Aug. 24-26, 28-31, Sept. 1-2 | 14 shows | Cirque du Soleil |
| 3 | \$7,090,141 \$98/\$75/\$40 | BRUCE SPRINGSTEEN & | 84,218 | Jam Productions |
| | | Wrigley Field, Chicago, Sept. 7-8 | two sellouts | |
| 4 | \$6,644,578 \$98/\$68 | BRUCE SPRINGSTEEN & Citizens Bank Park, Philadelphia, | 73,296 78,200 | Electric Factory Concerts |
| | | Sept. 2-3 BRUCE SPRINGSTEEN & | two shows one selout | |
| 5 | \$3,305,920 \$98/\$68 | Nationals Park, Washington, | 36,525 | Live Nation |
| | \$2,048,855 | D.C., Sept. 14 LUIS MIGUEL | sellout | |
| 6 | \$250/\$185/ \$155/\$95 | The Colosseum at Caesars Palace, Las Vegas, Sept. 13-15 | 12,321 three sellouts | Concerts West/AEG Live, Caesars Entertainment |
| | \$1,742,623 | ROD STEWART | three senouts | Entertainment |
| 7 | (22.654,099 pesos) \$99.68 | Auditorio Nacional, Mexico City, Aug. 16-17 | 17,482 two sellouts | OCESA-CIE |
| | \$1,471,647 | and a second | and the second second | NNE, MARCO ANTONIO SOLÍS |
| 8 | \$226/\$200/ \$126/\$66 | Mandalay Bay Events Center, Las Vegas, Sept. 14 | 8,930 sellout | Cardenas Marketing Network, Live Nation, Latino Events |
| | \$1,079,160 | ENERGY 12: TIËSTO, AVI | | |
| 9 | (1.054,800 francs) \$168.81/\$66.50 | Hallenstadion, Zurich, Aug. 11 | 10,782 13,000 | Glamourama |
| 10 | \$981,707 | ZAC BROWN BAND | | |
| | \$97/\$77 | Mohegan Sun Arena, Uncasville, Conn., Aug. 31, Sept. 1 | 10,631 10,725 two shows one sellout | in-house |
| 11 | \$918,680 (\$896,702 Australian) | FLIGHT OF THE CONCH | | |
| - | \$88.47/\$51.23 | Brisbane Entertainment Centre, Brisbane, Australia, July 7 | 10,523 10,626 | Frontier Touring |
| 12 | \$896,371 (\$864,464 Australian) | PITBULL, TAIO CRUZ | 6.967 | |
| | \$134.70/\$71.55 | Brisbane Entertainment Centre, Brisbane, Australia, Aug. 29 | 6,863 7,468 | Dainty Group |
| 13 | \$859,806 (\$827,413 Australian) | THE BEACH BOYS Brisbane Entertainment Centre, | 6.085 | |
| | \$181.85/\$103.81 | Brisbane, Australia, Aug. 28 | 6,085 6,515 | Dainty Group |
| 14 | \$843,822 \$133.50/\$47.25 | MANÁ Oracle Arena, Oakland, Calif., Sept. 14 | 10,985 | Caldenusias (AEC Line |
| | \$155.50/ \$47.25 | | sellout | Goldenvoice/AEG Live |
| 15 | \$757,874 \$60.25/\$25.50 | | 19,942 | EL FARLEY, DEEJAY SILVER |
| | | Cricket Wireless Amphitheatre, Chula Vista, Calif., Sept. 22 | sellout | |
| 16 | \$757,538 \$55.75/\$30 | Ashley Furniture HomeStore Pavilion, Phoenix, Sept. 20 | 19,936 | EL FARLEY, DEEJAY SILVER |
| | \$753,241 | | | NNE, MARCO ANTONIO SOLÍS |
| 17 | \$194/\$119/\$93/ \$43 | Don Haskins Center, El Paso, | 7,912 sellout | Cardenas Marketing Network, Live Nation, Latino Events |
| | \$720,428 | Texas, Sept. 9 WESTERNHAGEN, THE II | | |
| 18 | (€555,127) \$97.33/\$51.91 | O2 World, Berlin, Sept. 23 | 9,760 | Semmel Concerts, Peter Rieger Konzertagentur |
| - | \$698,714 | GIGANT3S: MARC ANTH | ONY, CHAYAI | NNE, MARCO ANTONIO SOLÍS |
| 19 | \$198/\$123/\$87/ \$37 | AT&T Center, San Antonio, Sept. 8 | 7,403 8,678 | Cardenas Marketing Network, Live Nation, Latino Events |
| 20 | \$683,035 \$198/\$123/\$87/ | GIGANT3S: MARC ANTH | | NNE, MARCO ANTONIO SOLÍS |
| 20 | \$47 | Laredo Energy Arena, Laredo, Texas, Sept. 7 | 7,769 9,129 | Cardenas Marketing Network, Live Nation, Latino Events |
| 21 | \$678,523 | MANÁ Coliseo de Puerto Rico, Hato | 10,710 | |
| | \$95/\$40 | Rey, Puerto Rico, Sept. 6 | 11,141 | Publivent |
| 22 | \$593,576 \$63.50/\$45 | CARRIE UNDERWOOD, H KFC Yum! Center, Louisville, Kv. | 10,069 10,538 | AEG Live |
| | | KFC Yum! Center, Louisville, Ky., Sept. 22 | 10,538 | AEGLIVE |
| 23 | \$593,360 \$150/\$40 | MANÁ Rabobank Arena, Bakersfield, | 8,537 | Goldenvoice/AEG Live |
| | | Calif., Sept. 13 CARRIE UNDERWOOD, H | | |
| 24 | \$591,096 \$66/\$46 | Bridgestone Arena, Nashville, | 9,856 | AEG Live |
| | \$570 502 | Sept. 23 LINKIN PARK & INCUBUS | 10.023 5, MUTEMATH | |
| 25 | \$570,508 \$100.50/\$30.50 | Comfort Dental Amphitheatre, Englewood, Colo., Aug. 30 | 12,130 sellout | Live Nation |
| - | \$567,640 | JOURNEY, PAT BENATAR | and the second second second second second | |
| 26 | \$42/\$32 | Freedom Hall Coliseum, Louisville, Ky., Aug. 17 | 13,730 sellout | Kentucky State Fair, Triangle Talent |
| 27 | \$567,630 | PHISH | | 0 |
| -1 | \$60/\$45 | Oak Mountain Amphitheatre, Pelham, Ala., Aug. 24 | 10,345 sellout | Live Nation |
| 28 | \$566,741 \$127/\$51.50/ | IL DIVO | 5,969 8,330 | |
| | \$32.50 | Wells Fargo Theatre, Denver, Aug. 18-19 | two shows | AEG Live |
| 29 | \$563,172 \$99.50/\$35 | IRON MAIDEN, COHEED Cynthia Woods Mitchell Pavilion, | | Live Nation |
| | 400.00/ 400 | Cynthia Woods Mitchell Pavilion, The Woodlands, Texas, Aug. 18 | 9,450 15,543 | Live Nation |
| 30 | \$559,481 \$149.50/\$39.50 | MANA Citizens Business Bank Arena, Ontario, Calif., Sept. 18 | 7,206 | Goldenvoice/AEG Live |
| | | TABLE I AND THE ADDRESS OF A DESCRIPTION | sellout | |
| 31 | \$556,880 \$65/\$25 | Verizon Wireless Amphitheater, Charlotte, N.C., Sept. 14 | 16,335 19.000 | STON CORBIN & OTHERS Live Nation |
| | | Charlotte, N.C., Sept. 14 JOURNEY, PAT BENATAR | | |
| 32 | \$542,883 \$105/\$29 | Livestrong Sporting Park, Kansas City, Kan., Aug. 31 | 8,809 11,227 | Modern Music Services |
| | \$542,647 | LINKIN PARK & INCUBUS | S, MUTEMATH | |
| 33 | \$63.50/\$21.50 | Comcast Center, Mansfield, Mass., Aug. 14 | 13,210 sellout | Live Nation |
| 74 | \$539,559 | BRAD PAISLEY, THE BAN | | STON CORBIN & OTHERS |
| 34 | \$65/\$25 | Aaron's Amphitheatre at Lakewood, Atlanta, Sept. 15 | 15,337 18,000 | Live Nation |
| 35 | \$535,384 | YANNI | 0.045 | |
| | \$175/\$49.50 | Nokia Theatre L.A. Live, Los Angeles, July 20 | 6,645 6,882 | Goldenvoice/AEG Live |
| | | | | |

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With more stadium dates than any other tour this year, KENNY CHESNEY and TIM McGRAW'S BROTHERS OF THE SUN tour made country music history (along with millions of dollars). Here's how they did it

By RAY WADDELL ↔

HEN PROMOTER LOUIS MESSINA, president of TMG/AEG Live, accepted the top package award on behalf of Kenny Chesney last November at the Billboard Touring Awards, he vowed, "I guarantee you, I'll be back up here next year." The next day, word came that Chesney's former tourmate and star headliner in his own right Tim McGraw would join Chesney on the Brothers of the Sun stadium extravaganza in 2012, along with Grace Potter & the Nocturnals and Jake Owen. It's too early to say whether Chesney will pick up an eighth top package honor at the ninth annual Billboard Touring Awards on Nov. 8 in New York, but one thing is clear: Brothers continued on >>p14

Thank You Kenny Chesney, Tim McGraw And The Messina Group For Another Sell-Out!

THE LARGEST COUNTRY MUSIC SHOW IN NEW JERSEY HISTORY!

Saturday August 11th, 2012



from >>p12 of the Sun was, as expected, a blockbuster. The final tally of \$96,458,890 gross and 1,085,382 in attendance, according to Billboard Boxscore, is typically Chesneyesque, considering he has now topped 1 million in attendance for nine consecutive tours (and narrowly missed making it 10, as the No Shoes, No Shirt, No Problem tour in 2002 reported nearly 900,000 tickets sold).

However, McGraw's impact on the Brothers of the Sun tour is felt most not in the final numbers, but rather in how quickly the tour scaled those heights. What separates the trek from the previous eight Chesney tours is that his earlier runs generally took double the number of shows to get to that 1 million mark, as Chesney historically mixes arenas, amphitheaters and even a few clubs in with his stadiums when his annual touring machine cranks up. Goin' Coastal in 2011, for example, spanned 55 shows, and the Sun City Carnival tour in 2009 (Chesney didn't hit the road in 2010) encompassed 52 dates.

Adding the star power of McGraw to the bill not only made for a hell of a show, it helped Brothers of the Sun reach the end zone in half the time, hitting the 1 million benchmark in just 23 shows. With tickets priced only slightly higher than a normal Chesney tour (despite significantly higher expenses), excited fans answered the call. Chesney and McGraw played more stadium dates in North America than any other tour this year, including Bruce Springsteen & the E Street Band (12 stadium shows) and Roger Waters' The Wall Live (nine).

Stadium tours are hard work, primarily because these mammoth venues weren't designed to host music events. Production and staging must be trucked in and set up in each city. The tour was conceived as a weekend throwdown, so nine times the crew pulled off back-to-back shows, and only one of those was a double in the same market: the tour-closer in Foxborough, Mass. (Aug. 24-25) that took in nearly \$10 million as the highest gross on the tour.

"It was really hard work, back-to-back shows—very tough on the crews getting it up and down every weekend," Messina says. "I know I was totally beat when it was over with. But, at the end, I kind of wished we had 10 more shows."

Asked what was the biggest challenge of the tour, Messina says, "The hardest part of this tour, honestly, was that Tim McGraw's bus was always parked very close to mine, and I had to watch him work out every day. This guy is an animal. I'd be sitting on my bus eating Doritos and this guy was working out for three hours every day. And when I got off the bus, I always had to walk past him and all his people that are in perfect shape, and me feeling like the Son of Flubber."

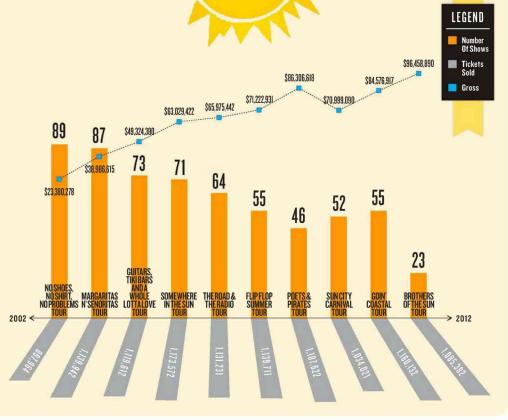
That challenge aside, as the dust settles on Brothers of the Sun, all involved can know they created a bit of country music history and provided something special for those million fans, as this tour was a moment in time that will likely never happen again, given the schedules, commitments and unique goals of these two busy and ambitious stars.

"This year's tour was very unique, and every stadium, city and crowd had its own energy that was special," Chesney says. "It was inspiring, really, to see how much music means to people and how much their favorite songs mean to them. It's why I love what I do. [Brothers of the Sun] was all that, and more."

McGraw adds, "It's been a killer summer at these stadiums . . . the crowds have been unbelievable. I feel like we're really firing on all cylinders when it comes to our show, and it's been great for the launch of [current Mc-Graw single] 'Truck Yeah.' It's also been really cool to see the impact we've made through our HomeFront program and meeting these veterans in each city has been a highlight of the summer." McGraw is referring to a national partnership with Chase and Operation HomeFront to award mortgagefree homes to wounded veterans and service members in need at each concert on the tour. Brothers of the Sun continued on >>p16

THE CHESNEY DECADE Ten years of sunshine,

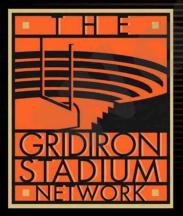
stadiums and putting butts in the seats



The two-night closing stand of KENNY CHESNEY and TIM McGRAW'S Brothers of the Sun tour took in nearly \$10 million, the highest gross on the tour.

GRIDIRON STADIUM NETWORK THANKS KENNY CHESNEY & TIM MCGRAW





10 AMAZING SHOWS OVER 500,000 TICKETS SOLD \$42 MILLION GROSS

SPECIAL THANKS TO

Grace Potter and the Nocturnals, Jake Owen, Dale Morris, Clint Higham, Louis Messina, Rod Essig, Rome and Kate McMahon, TMG/AEG Live, Morris Management and the bands and crew.

6.2.12 - RAYMOND JAMES STADIUM Tampa 6.3.12 - GEORGIA DOME Atlanta 6.10.12 - ARROWHEAD STADIUM Kansas City 6.16.12 - LINCOLN FINANCIAL FIELD Philadelphia 6.30.12 - HEINZ FIELD Pittsburgh 7.1.12 - PAUL BROWN STADIUM Cincinnati 7.21.12 - SPORTS AUTHORITY FIELD AT MILE HIGH Denver 7.29.12 - CLEVELAND BROWNS STADIUM Cleveland 8.4.12 - RELIANT STADIUM Houston 8.18.12 - FORD FIELD Detroit from >>p14 wrapped at Gillette Stadium in Foxborough with a record-setting weekend of 111,209 tickets sold, which Gillette Stadium VP of external affairs Dan Murphy called "a record for the biggest country music event in New England history." Two weeks prior, Chesney and McGraw hosted the biggest ticketed country show in the history of the New York/New Jersey metro market with a sold-out date at MetLife Stadium in East Rutherford, N.J., that drew 56,285 people, the highest-attended single-date boxscore on the tour.

Messina, who has worked with Chesney since his earliest headlining days and meticulously built a touring platform with the artist and manager Clint Higham, knew he had something special when talk of one Chesney/ McGraw show ballooned into 23. Chesney's summer tours have developed into country music lifestyle events and a showcase for the genre's top talent, with past tours featuring such acts as Rascal Flatts, Sugarland, Luke Bryan, Lady Antebellum, Miranda Lambert, Keith Urban and Zac Brown Band. "We've had such great talent on our shows throughout the years, and Kenny Chesney has always thought about, 'How do we keep raising the bar?'" Messina says. "Everybody that has played with Kenny are now major arena headliners."

Of course, McGraw, booked by Rod Essig at Creative Artists Agency, was already a major headliner, and country music fans are quite familiar with the concept of Chesney and Mc-Graw on the same bill. They first toured to gether as part of the George Strait Country Music Fest stadium tours, and then later as a run of mostly sheds in 2001 headlined by McGraw that moved 662,469 tickets, according to Billboard Boxscore.

The shared history, the synergistic star power and the value for fans made Brothers of the Sun "a promoter's dream," Messina says. "All the artists had their game faces on every night. Jake Owen killed it out there, and Kenny and Tim, as I predicted, every night it was like, 'I'll show you,' and at the end of each show when they were all onstage, it was magical. The response from the audience was phenomenal. And we sold a shitload of tickets."

Chesney fans already knew Grace Potter through her vocals on the hit single "You and Tequila," and she was a special guest during several shows on Chesney's 2011 tour. Potter and the Nocturnals have played in front of huge crowds at festivals like Bonnaroo and Coachella, but Brothers of the Sun surely expanded their audience to music fans who might not have heard the band otherwise.

For an act that loves to perform, the opportunity to do so in front of thousands every night is always welcome. "Grace Potter & the Nocturnals turn heads and make new fans every time they play, and this summer was no different," says the group's agent, Hank Sacks at Partisan Arts. "The country fans really embraced the band's unique blend of rock'n'roll, and GPN made a lot of new fans."

Sacks adds that the act's ticket sales on its fall headlining tour are very strong. "I think that a number of the new fans from the [Brothers of the Sun] tour are coming out to see the band headline this fall," says Sacks, who adds that the act has three advance sellouts at the 9:30 Chb in Washington, D.C., in December and anticipates selling out doubles at the Ryman Auditorium in Nashville and the Beacon Theatre in New York. "It was a great experience for the band. Kenny, Louie, Clint and everyone else on the team could not have been more gracious and supportive of Grace Potter & the Nocturnals."

The opening slot for Owen, who's also managed by Higham, had far more impact than an artist in a typical summer warm-up slot would usually enjoy. "Jake went on at 4:30, with over 20,000 people every time in the stands," Messina says. "I read the [ticket] scan reports, so you know by the minute how many people have come through the turnstiles, and by the time he finished there would be over 30,000 people in there. I went to Clint and Jake and said, 'Put me in, Coach,' because I saw how the fans were reacting to Jake. We're going to go out and headline Jake at 2,000- to 5,000-seat venues this fall, and get ready for him to go headline [major venues] in 2014."

For McGraw, Brothers of the Sun was a chance to showcase a new era of his music, starting with a hit in "Truck Yeah," as Big Machine readies its first release with the artist for February 2013, with a headlining tour likely to follow. "Brothers of the Sun] was a great tour. Tim had a lot of fun sharing music from his

forthcoming album and introducing audiences to his incredible new band," says his manager, Coran Capshaw, founder of Red Light Management. "The response to the new music was really exciting,"

McGraw and his wife. Faith Hill, will begin a 40-show run of their Soul2Soul production in Las Vegas on Dec. 7 at the Venetian, with the shows spread out over five months. Two McGraw/ Hill tours were among the most successful treks in country music history and Soul2Soul is a bona fide touring brand, having grossed nearly \$200 million from arena runs in 2000 and 2006-07. Soul-2Soul II moved 1.7 million tickets to 117 shows.

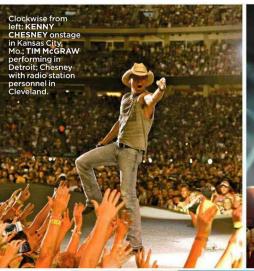
As for Chesney in 2013, Messina adjusts his promoter hat and promises that it will be "bigger, better, more exciting. We're going to play everywhere—a full tour, lots of stadiums, lots of amphitheaters, lots of arenas, maybe throw in a club or two."

Chesney, who was presented with the Academy of Country Music's Crystal Milestone Award in honor of his touring success on Sept. 24 in Nashville, will likely return to his normal run of about 50 shows in 2013, but for now he's still basking in the glow of Brothers of the Sun. "It's a very bittersweet moment to watch a tour come to an end," Chesney says, "but there are so many memories and great nights from this tour that will carry us to next summer, and I'm happy and proud of that."

Messina adds, "From the fans' perspective, it was a great fuckin' show."

It was really hard work, back-to-back shows— *very tough* on the crews getting it up and down every weekend. But, at the end, *I wished we had 10 more shows.*"

LOUIS MESSINA, *TMG/AEG Live*







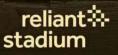


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THE LIBERATION SONGS of BRUND

In an exclusive preview for Billboard, the platinum hitmaker unveils his wide-ranging second album, *Unorthodox Jukebox*. "I want to have the freedom and luxury to walk into a studio and say, 'Today I want to do a hip-hop, R&B, soul or rock record," Mars says. Mission accomplished

BY MITCHELL PETERS

t's a special day for Bruno Mars. In a few moments, he'll divulge details about his eagerly awaited sophomore album and declare his musical independence.

The heat is blistering this late September afternoon outside Larrabee Sound Studios in North Hollywood, Calif. Mars strolls in with carefree swagger, removes his gold-framed Aviators and pours a glass of orange juice. He plops into a chair in the lounge area that leads into the studio of engineer Manny Marroquin, the five-time Grammy Award winner who's mixing the retro-pop artist's edgy new album, *Unorthodox Jukebox*, due Dec. 11 on Atlantic Records.

The 10-song set is the follow-up to his closing-in-on-double-platinum 2010 debut, *Doo-Wops & Hooligans* (Elektra), which produced two Billboard Hot 100 No. 1 singles, "Just the Way You Are" and "Grenade." The indelible and dramatic pop hooks of those songs, along with his preceding vocal features on two Hot 100 top five singles—B.o.B's "Nothin' on You" and Travie McCoy's "Billionaire" (which he also co-wrote)—helped rocket Mars into global superstardom.

He's anxious for the imminent release of his energetic new single, "Locked Out of Heaven." It debuts digitally and on radio on Oct. 1 and becomes available for purchase the following day. With production by Mark Ronson, Jeff Bhasker, Emile Haynie and songwriting/production team the Smeezingtons (Mars, Philip Lawrence and Ari Levine), the track recalls the upbeat grooves of the Police. It's unlike anything heard from Mars to date. A music video was being shot at press time, but a premiere date hadn't been set.

This is a rare sighting of Mars (real name: Peter Hernandez), who's just two weeks away from his 27th birthday. For the past six months the Hawaiian native, who moved to Los Angeles about a decade ago, has been holed up in Levcon Studios. It's a cozy Hollywood recording spot he shares with Lawrence and Levine. Since hooking up six years ago, the Smeezingtons have not only written or produced solo hits for Mars, but also worked on an impressive list of breakout hits for Flo Rida ("Right Round"), K'naan ("Wavin' Flag"), Cee Lo Green ("Fuck You"), B.o.B ("Nothin' on You"), McCoy ("Billionaire"), Snoop Dogg & Wiz Khalifa ("Young Wild & Free") and Bad Meets Evil ("Lighters").

On Sept. 19, Mars announced the completion of Unorthodox Jukebox to his 12 million Twitter followers. The message included a link to a hilarious FunnyOrDie.com video featuring Mars as everything from a dancer clad in gold hot pants to James Bond to the Brawny Paper Towel man, set to Salt-N-Pepa's "Whatta Man." Today is Mars' first interview about his new album, thus officially launching a still-developing promotional campaign that will dominate the next couple years of his life.

t's been a while since Mars last spoke to the press and beads of sweat are forming on his forehead. He's admittedly a bit rusty. "I don't know what to talk about because no one has heard anything," Mars says, pulling off his navy blue captain's hat and running his hands through his thick, uncoifed hair. "This is rough for me."

His thoughts could be muddled from lack of sleep. He was texting with Marroquin about fine-tuning some track mixes until 5 a.m. The singer recalls having to literally turn off the radio when hearing his song "It Will Rain" (written for 2011's "Twilight Saga: Breaking Dawn-Part 1") because of his displeasure with the track's final mix. "I felt like I was a mosquito singing," Mars says with noticeable agitation. "I don't want that to happen again."

As the annoyance fades, a devilish grin creeps across Mars' face. He's finally found the proper words to describe the growth that's come with writing Unorthodox Jukebox. He sits up from a slouched position and reaches for his American Spirits that sit on the coffee table. Pulling a cigarette from the half-empty pack, the artist begins to explain his musical liberation.

"This is me going into the studio and recording and writing whatever I want," Mars says confidently. "This album represents my freedom."

Mars isn't a stranger to rejection. Early in his career, he was signed to Universal Motown and quickly dropped after studio time yielded disappointing results. Since then, he's learned a few lessons and proved himself an undeniably talented singer, songwriter, producer and performer. A quadruple threat, Mars has earned the respect of his music industry peers and is now ready to unleash his full potential and blow some minds.

"I've had big record label presidents look me in the face and say, 'Your music sucks, you don't know who you are, your music is all over the place, and we don't know how to market this stuff. Pick a lane and come back to us." Mars says. "That was disgusting to me, because I'm not trying to be a circus act. I listen to a lot of music and I want to have the freedom and luxury to walk into a studio and say, 'Today I want to do a hip-hop. R&B. soul or rock record."

Like Doo-Wops, Unorthodox Jukebox scales the broad landscape of Mars' musical influences. Ten tracks previewed to Billboard ranged in style, containing elements of rock, pop, soul, R&B, funk, electro, reggae, doo-wop, disco and more. As many in Mars' camp agree, the new songs are much deeper and more evolved than what's



He's proud of his success with Doo-Wops, which debuted at No. 3 on the Billboard 200 and has sold 1.7 million copies in the United States, according to Nielsen SoundScan. In addition to chart-topping singles, the set garnered multiple Grammy nominations and a best male pop vocal performance win for "Just the Way You Are." He admits, however, that the completion of Doo-Wops was rushed in an effort to capitalize on the fast-building momentum of "Nothin' on You" and "Billionaire," which reached No. 1 and No. 4, respectively, on the Hot 100 in 2010.

Now, Mars had the luxury of time. It allowed him to create a musically rich follow-up that dives deeper into his sonic palette and fully demonstrates his artistry.

"I had to change lanes from hustling trying to be a producer and songwriter for other acts. So I was writing a lot of pop songs and radio-friendly songs. It was a different mind-set," Mars says of his debut. "When I worked on [Doo-Wops], maybe that trickled off into my stuff and I didn't really have a chance to custom-make the sounds and sonics that I wanted to do. On this one, you're going to feel a little more me and what I stand for."

Following the October 2010 release of Doo-Wops, Mars hit the road supporting Maroon 5, OneRepublic and McCoy, eventually landing a co-headlining theater tour with Janelle Monáe. His reputation as a showman grew, leading to an unforgettable moment earlier this year at the Grammys in Los Angeles. Performing the retro-

James Brown while doing the splits and playfully demanded the Staples Center audience to "get off your rich asses and let's have some fun!" It was during his last two years of countless worldwide concerts and TV shows that Mars realized his second album needed to reflect





soul-rocker "Runaway Baby," Mars channeled



HE WRITES THE SONGS

Since 2009, Bruno Mars has made the Billboard Hot 100 his home. The singer/songwriter/producer has not only claimed eight top 10 singles as a performer, but an additional three as a songwriter. He co-wrote Flo Rida's No. 1 "Right Round" and the top 10s "F**k You (Forget You)" for Cee Lo Green (No. 2) and Far*East Movement's "Rocketeer" (featuring Ryan Tedder)—a No. 7 hit.

Mars has also earned Hot 100 hits as a songwriter for others with such tracks as k'naan's "Wavin' Flag" (No. 82); Matisyahu's "One Day" (No. 85); Mike Posner's "Bow Chicka Wow Wow," featuring Lil Wayne (No. 30); and Flo Rida's "Who Dat Girl," featuring Akon (No. 29). On this exclusive list of Mars' top 10 Hot 100 hits, Billboard surveyed all of his efforts as a songwriter—which also happens to include every one of his own singles as a performer. Taking the top slot on the tally is 'Just the Way You Are," which spent a month at No.1 on the Hot 100 and a whopping 48 weeks on the tally overall. His own "Grenade" comes in second place, while 'Right Round" takes third.

This ranking is based on actual performance on the weekly Hot 100 chart through the tally dated Oct. 6, 2012. Songs are ranked based on an inverse point system, with weeks at No. 1 earning the greatest value and weeks at No. 100 earning the least. —*Keith Caulfield*

| Rank | Title | Artist | Label |
|------|-------------------------|---|--|
| 1 | "Just the Way You Are" | Bruno Mars | ELEKTRA/ATLANTIC |
| 2 | "Grenade" | Bruno Mars | ELEKTRA/ATLANTIC |
| 3 | "Right Round" | Flo Rida | POE BOY/ATLANTIC |
| 4 | "F**k You (Forget You)" | Cee Lo Green | RADICULTURE/ELEKTRA/RRP |
| 5 | "Nothin' on You" | B.o.B featuring Bruno Mars | REBELROCK/GRAND HUSTLE/ATLANTIC |
| 6 | "It Will Rain" | Bruno Mars | SUMMIT/CHOP SHOP/ELEKTRA/ATLANTIC |
| 7 | "Billionaire" | Travie McCoy featuring Bruno Mars | NAPPY BOY/DECAYDANCE/FUELED BY RAMEN/RRP |
| 8 | "The Lazy Song" | Bruno Mars | ELEKTRA/ATLANTIC |
| 9 | "Lighters" | Bad Meets Evil featuring Bruno Mars | SHADY/INTERSCOPE |
| 10 | "Young Wild & Free" | Snoop Dogg and Wiz Khalifa featuring Bruno Mars | ROSTRUM/DOGGYSTYLE/ATLANTIC/RRP |
| | | | |

BRUNO MARS performing at the Concert for the Rainforest Fund at New York's Carnegie Hall on April 3.

his raucously energetic stage show. To achieve a fuller sound on the new release, he recruited some of his favorite producers, including Ronson, Bhasker, Haynie, Diplo and the Supa Dups. The Smeezingtons, who co-wrote and co-produced all of the tracks, also serve as the new set's executive producers.

"If he couldn't see himself performing the record, he didn't want to cut it," says Atlantic Records senior VP of A&R Aaron Bay-Schuck, who originally brought Mars into the Atlantic label fold and has served as his A&R rep for both studio albums. "He's such a charismatic performer and wanted the songs to translate to an excellent live performance."

Atlantic Records Group chairman/COO Julie Greenwald echoes that sentiment. She says Mars is rehearsing with his band and will perform "Locked Out of Heaven" on "a gazillion television shows" across the world from now until Christmas. No specific performances had been confirmed at press time, but Fueled by Ramen/Atlantic Records senior director of marketing Katie Robinson, who serves as Mars' product manager, assures the artist will be doing "top-level" TV performances in the near future.

"He's such a killer performer and loves being on the road," Greenwald says. "He needed an album that he wants to be out on the road with 365 nights performing. That's what this album is." pcoming touring plans are still being ironed out, as are details of the overall marketing campaign for *Unorthodox Jukebox*. But Mars is expected to begin

touring in second-quarter 2013, according to his manager, Brandon Creed. The trek is tentatively scheduled to launch in Europe and then visit North America in the summertime. Creed says the singer could be playing arenas, but adds that nothing has been officially booked. What's certain, however, is that Mars' schedule during the next two months includes press promotion across the United States, Canada, Europe, Australia, New Zealand and Japan.

Bay-Schuck expects to see a wide demographic of concert-goers when Mars launches his tour next year. "It's the 8-80 audience," he says. "You go to a Bruno Mars show and you'll see plenty of 8-year-old kids and plenty of grandparents bringing their grandkids. It's really a show for everyone. I think this album will do the same."

Mars explores some darker, edgier lyrical themes on Unorthodox Jukebox. In true rock'n'roll fashion, he references drugs, sex and alcohol in the slithering standout "Gorilla." Midway through the stadium rocker, Mars defiantly belts out the word "motherfucker." It's a noticeable departure from the softer subject matter of his past material ("I'll be lounging on the couch just chillin' in my Snuggie/Click to MTV so they can teach me how to Dougie," he sings on 2010's "The Lazy Song"). Mars points out, however, that on an alternate version of "Billionaire," he sings, "I want to be a billionaire so fuckin' bad" (on the cleaner version he says "frickin"). Nevertheless, he acknowledges the mature new themes as further evidence of his newfound artistic freedom.

"They made me change a couple of things on [*Doo-Wops*] and I felt disgusted about that. I didn't do that on this album," Mars says. "If I can't be me doing it, I'm not going to have any fun. If I'm changing things around because people might think it's a hard pill to swallow—like, 'Wait a minute, this isn't the Bruno we know' then I'm going to feel like a circus clown onstage, selling something fake."

Mars says Atlantic has been very supportive of his creative vision for *Unorthodox Jukebox* and didn't try influencing him to reproduce radio hits.

"Our relationship with them has been incredible," the singer says. "They let me do whatever the hell I want to do. I thought it was going to be a little shaky, but they loved it. They all said the same thing: 'Wow. We hear the evolvement."

He also proudly boasts that Unorthodox Jukebox doesn't include a single guest vocal from another artist. This may come as a surprise to some since Mars built his career early on by appearing on other artist's tracks. "It's my fucking album. It should just be me, right?" he says with a laugh. Some may also be surprised to learn that

Mars didn't have any leftover tracks from the writing sessions for *Unorthodox Jukebox*.

"After we wrote a couple songs, we felt like we had some high standards to live up to," Mars says. "If it didn't shock us, then it wasn't going to make the cut. So we didn't finish a lot of stuff. I wanted a small album. I don't know the last time I listened to 17 songs on a whole album. All my idols have only had nine or 10 songs."

Despite additional revenue opportunities, Mars' team believes that his busy schedule in the months ahead won't allow him to work on material for other acts with the Smeezingtons. But Mars says he recently co-wrote a song for Alicia Keys and is always open to collaboration if the opportunity arises. He's recently been approached with feature offers from numerous artists, Creed says, but those have been declined so Mars could focus on his upcoming album.

"We wanted the next thing people heard of his to be his, which isn't to say he won't do it again," Creed says. "I'm sure he will. He loves collaborating and performing with other people live."

There's another question that still remains: What's behind the decision to release Mars' second album on Atlantic when his debut was released on Elektra? (Both labels are owned by Warner Music Group.) The news of the label switch arrives in the wake of talk that Dangerbird Records co-founder Jeff Castelaz—who recently left that company—could be in line to take over Elektra, according to sources. Greenwald dismisses the notion that there's any connection and says the decision to shift Mars to Atlantic was made earlier this summer after Atlantic executives first heard Unorthodox Jukebox.

"If [Atlantic co-founder Ahmet Ertegun] was here, he would've been up on his feet dancing," Greenwald says. "We're always trying to make sure we're signing stuff and doing stuff that's right for Atlantic Records. It just felt like this album should be on Atlantic, because it fits in with all of the classics that Ahmet would've signed."

Creed says he's not certain why Warner made the choice. "They asked us if that would be something we're OK with and we were. I try not to get into the label politics," he says. "It's all the same team and they're great."

Mars, meanwhile, wasn't aware of the label change. "There's a war for me," he jokes.

Back at Larrabee Sound Studios, Mars further reflects on his musical metamorphosis during the past two years. When the subject turns to how some critics (he hates them, by the way) have suggested that "Just he Way You Are" and some of his other romantic songs were overly sappy, the singer gets playfully defensive.

"If you can't hear the sentiment, as sappy as you want to call it, then maybe you're a piece of shit," he says, that devilish grin reappearing. He pauses a moment to think.

"But if I was getting sappier we'd have a problem," he continues. "Then it would just be mush."

MUSIC'S MD MFN

If advertising is the new radio, these are your DJs. A Billboard guide to ad agency music supervisors

BY ANDREW HAMPP

rom a branding perspective, it's never been a more exciting time to be involved in music."

Michael Gross, music supervisor for Los Angeles ad agency TBWA/Chiat/Day, knows of what he speaks, having helped his agency build entire campaigns around songs rather than the far more common reverse route, where a song is licensed, or synched, to match existing creative. In 2012 alone, TBWA has used songs from acts like Skrillex, Bon Iver, Foo Fighters and Adele for a series of original, computer-animated spots for this year's Grammy Awards and paired folk-pop singer Meiko with Crate & Barrel for the retailer's biggest campaign in years. Now, the musicians themselves are reaching out to be his latest client. "We've been approached by certain artists to develop campaigns around upcoming releases and anniversaries," he says.

That music licensing has gone way beyond the synch for advertisers should come as no surprise. At a time when brands are enhancing their relationships with artists at all levels—from endorsement deals (P!nk, Taylor Swift

and Janelle Monáe are all the latest faces of CoverGirl, Nicki Minaj reps Pepsi, even Lil Wayne has a deal with Mountain Dew) to tour sponsorships (Lipton Tea and Lady Antebellum, Schick Hydro and the Band Perry,

Acura and Metric) to creative partnerships (Coca-Cola and Will.i.am's eko-C, Coty Fragrances and Lady Gaga's Fame)—the desire for marketers to play a more sustainable role in the careers of artists is at an all-time high. And synch revenue is also at an all-time peak, with artist earnings from commercial synchronization up 5.7% in 2011 to \$342 million, accounting for 2% of global recorded-music revenue, according to IFPI's 2012 Digital Music Report.

For further evidence, look at the Billboard Hot 100, where many of the year's biggest hits have all been aided by exposure from a commercial synch. From fun.'s "We Are Young" (a high-profile Chevrolet Super Bowl spot) to Kelly Clarkson's "Stronger" (a 2011 Toyota Camry commercial that picked up airtime in early 2012) to Neon Trees' "Everybody Talks" (Buick) to a pair of Microsoft ads that effectively launched the careers of the Lumineers (Bing, "Ho Hey") and Alex Clare (Internet Explorer 9, "Too Close"), advertising is rivaling radio in its effectiveness and ability to break a song. Is it any wonder that Alicia Keys was featured in not one, but two different commercials featuring her new single "Girl on Fire" during the MTV Video Music Awards to help boost awareness (and first-week sales) of the Minaj-assisted track?

So if advertising is the new radio, ad agency music supervisors are the new DJs. Herewith, Billboard's guide to the players and perspectives guiding many of the biggest music-related ads right now.



Michael Gross INTEGRATED BROADCAST PRODUCER/ MUSIC SUPERVISOR TBWA/Chiat/Day

You don't find Skrillex, Adele, Bon Iver or Foo Fighters licensing their music—let alone likenesses—to hardly anyone these days. Yet that's just one of the feats Michael Gross and the creative team at Los Angeles' TBWA/Chiat/Day managed to pull off this year, incorporating those four artists' songs (all gratis donations from the nominees) into a visual effects-heavy branding campaign for this year's Grammys.

But for Gross, a pop-up event that he and his team put together near the Grammy Museum in downtown Los Angeles had even greater impact, and pointed to a future of creating content around brands. Three acts—Anthony Hamilton, Meiko and Class Actress—sang the tweets that a Grammy installation encouraged people to send using a custom hashtag.

"To me, that was more effective than a TV ad," Gross says. "I saw the future in how we integrate brands and artists and music with that event. We're bringing something like that to bigger clients like Pepsi and Nissan."

It's also helped Gross develop an approach to synch licensing that's antithetical to the rising trend. "It's not really about using the latest hit from the latest artist—I kind of abhor that," he says. "I'm doing music searches right now ranging from early-20th-century piano music and midcentury big band stuff to remixes of new songs to international songs to big anthems."

Gross recently brought in noncommercial KCRW Los Angeles' Tom Schnabel, who started the highly influential "Morning Becomes Eclectic" in the '70s, to serve as an in-house musicologist of sorts to help vet ideas and spark creativity. "I've been very fortunate to become friends with him—he teaches these music salons at his house. If there's a way to get people out of doing things that are comfortable to them, Tom will find it," he says.

And given his relative proximity to Hollywood (TBWA's offices are close to the beach in Marina del Rey), Gross can't help but cite Quentin Tarantino as his greatest influence in music supervision. "Pulp Fiction' was such an iconic soundtrack—pulling songs out of the ether unexpected and then making them relevant again. He inspired me to put Bo Diddley in a Nissan commercial, an obscure Elvis track on another campaign. You can just see his legendary impact everywhere."

Colin Jeffery EXECUTIVE CREATIVE DIRECTOR David & Goliath

H ow did LMFAO's "Party Rock Anthem" become 2011's most ubiquitous single? With a little help from some dancing hamsters. The Kia Soul's furry spoke-animals breakdanced their way into key events like MTV's Video Music Awards and other highly visible TV events to help cement the song's status as one of last year's biggest hits, while the song gave Kia Soul its leading status in the "boxy car" category in the process. This year's VMAs marked the return of the hamsters, featuring a different kind of EDM anthem: an exclusive Axwell remix of Ivan Gough & Feenixpaul's "In My Mind" that notched a 224% sales spike from 2,000 to 7,000 copies (according to Nielsen SoundScan) in the week following its prominent VMAs airtime.

Who's behind the music? Colin Jeffery, executive creative director at Los Angeles ad agency David & Goliath, who doubles as de facto music supervisor on the Kia account. Having introduced a music strategy for Kia Soul with a 2009 campaign that featured Calvin Harris, Black Sheep, Goldfish, Marz and Potbelleez, Jeffery has since seen the combined power of using new and familiar songs with hamsters increase exponentially.

"Music is a brand pillar for us at this point," Jeffery says. "We like to use songs that are in tune with what's going on out there and can read trends and can use music to strengthen our messaging. It means being tapped into trends and culture and having a good idea of who you're talking to with a specific vehicle and specific product, but there's no formula to this."

The hamsters, then, give Kia permission to be a cultural outsider of sorts. "We don't want to seem to be too cool," Jeffery says. "Obviously a furry hamster is never going to be a badass. It's all about trends, from LMFAO to where we are now with Ivan Gough, and the hamsters are DJs, which has gone along with the rise of real EDM in terms of main-stream acceptance over the past year. We really wanted to celebrate a different style of music."

Jeffery and his team have also been able to extend those relationships beyond synchs to music video sponsorships with LMFAO and Gough and even tour support. It's part of the two-way street that Jeffery hopes to see more of in working with the music industry.

"It's more important now for the labels to have savvy marketers onboard," he says. "You don't want a great track on a shitty piece of creative—it hurts the act. Make sure you have people around you who can see the right opportunities."





Steve Stoute

CEO Translation

The first music heard during this year's Super Bowl was a familiar, if disembodied, note: the twinkling piano of Kanye West's "Runaway," introducing a spot from Bud Light Platinum—the first of several commercials with iconic music sourced for Anheuser-Busch by Translation, an ad agency co-founded by music veteran Steve Stoute and Jay-Z. This year's game also featured a Budweiser commercial that mashed up the Cult's "She Sells Sanctuary" with Flo Rida's "Good Feeling" and a Bud Light Lime spot that made prominent use of an exclusive Swizz Beatz remix of Will Smith's "Summertime."

Then there's the Summer Olympics, where Jay-Z debuted his first commercial as spokesman for Duracell with his 2009 hit "Run This Town" as the soundtrack, another campaign (and deal) Translation helped spearhead. And just last month, the NFL kicked off its 2012 season with an original promo featuring Stevie Wonder's "Superstition," a rare synch for the music legend that helps illustrate a montage of fans' own football superstitions.

"We always try to use music that cuts through, that accentuates the point," Stoute says, noting that music is often a second or third step in a campaign's process. "We don't build an idea around a song, but we definitely try to find the right song to help craft our intent and push forth that idea."

And for the guy who helped pair Justin Timberlake with McDonald's and Chris Brown with Wrigley for original pop songs-cum-jingles, the conversation on commercials with artists hasn't been about "selling out" in a long time, Stoute says. "It's the 'let me see what the work looks like' perspective more of a creative discussion."

Though Translation's work has been largely hip-hop-focused in 2012, don't be surprised if the agency's work hits the dancefloor in 2013. "I'm seeing a lot of brands ask questions and are very curious around EDM," Stoute says. "'Is it appropriate? Is it here to stay and what does that mean?' I've heard before that EDM is the new hip-hop, and as far as curiosity is concerned it is seeming that way."

Lauren King DIRECTOR OF BROADCAST AFFAIRS, MUSIC AND TALENT Mother NY

ast fall, Method Man released his first new single in years only not in support of a new album, but as part of a viral ad campaign for Sour Patch Kids, the mischievous candies recently acquired by Kraft Foods. The song, "World Gone Sour," and its accompanying music video were the result of an exhaustive search for the right rapper who could best embody the naughty-but-nice vibe the candy brand and its agency Mother NY had been seeking.

"We talked to Wiz Khalifa, Cam'ron, Gucci Mane, Young Jock—he was actually cleaner than what they wanted," King recalls. Ultimately, they opted for the Wu-Tang Clan rapper who's lately carved out a niche for himself (in his movies with Redman, anyway) for being high—something the trippy video for "World Gone Sour" practically requires. "They wanted to go for it, and Method Man just did an amazing job. The song was very catchy, it was completely on point, and the client loved it. Everyone wants to use it still."

It's that combination of out-there ideas and artist relationships that has helped King work with clients like Stella Artois to create an original band for a 2011 holiday campaign that featured sexy, French-inspired '60s jazz takes on Christmas songs, as well as corral an all-star lineup of musicians (Coldplay's Chris Martin, fun.'s Nate Ruess and Sleater-Kinney's Carrie Brownstein, to name a few) for an original Roots-produced jingle in a spring public-service ad. King credits patience and persistence for allowing her to pull off some of the agency's biggest talent coups. "It took a crumbling year-and-a-half to finish [the "Reading Is Fundamental" campaign], but we saw kids doing lip-dubs of the song online, talking about reading. I have never been more proud of a project."

Though Mother still does the odd synch for clients like Virgin and Cablevision's Optimum cable service, the focus under King has largely been on original compositions—and even taking on bands themselves as clients, as the agency did in 2010 with Devo.

"You can get exactly what you want with the budget you need it for, and it works really well," King says of custom songs. "There's some amazing music houses out there—Comma, Tonefarmer, LimeBeat. I now even see music publishing companies forming original music departments where I can say, 'This needs to be \$20,000 and non-union,' and they do it."



Bani Vaz

Welissa Chester

BDO has one of the busiest music departments in the ad industry at the moment, with active campaigns featuring multiple synchs from clients like AT&T, Lowe's and Diageo all in the marketplace, with an additional Ad Council for Save the Children featuring OneRepublic's "Feel Again," a song the agency helped create with frontman Ryan Tedder. But with all the work in the market, there's one thing that Melissa Chester, the agency's VP/ executive music producer, won't touch.

"We're petrified of sound-alikes," she says, referencing the practice of emulating the melody or even rewriting the lyrics of a song whose original master was either not approved or too expensive for use. "If you make the phone call and you're turned down, it's over. End of story. Sometimes you'll get, 'They're just on tour and we haven't heard back from them for approval.' You have to have backups in your pocket all the time."

Although current music has factored into much of the agency's work lately, music department head Rani Vaz has found herself dipping back into the catalog for the first time in years. "If you're able to license something that doesn't feel like it's too overexposed, there are some great opportunities out there," she says.

As the days of the \$500,000 synch start to dwindle in favor of cheaper, more effective uses of newer songs from upcoming artists, Chester has noticed more flexibility from harder-to-synch artists. "Publishers are coming down, libraries are coming down. I can say, 'Take it down another \$250,000,' and they usually do it."

Case in point: Billy Joel, who recently inked a new publishing deal with Rondor and Universal with an expressed goal of scoring synchs to expose his music to a new, younger audience. Having been on the receiving end of many declined requests in the past, Chester is excited about the possibilities.

"There's a lot you could do there: 'New York State of Mind,' 'Uptown Girl,'" she says. "I look forward to having those conversations."



Todd Porter MUSIC SUPERVISOR Goodby, Silverstein & Partners

when it was featured in a Super Bowl commercial for Chevrolet, you go back to the '70s.

That's the approach he took in sourcing music for a new spot announcing Google and Motorola's post-merger relationship, which puts a modern spin on "We've Only Just Begun," a Paul Williams composition made famous by the Carpenters. "We experimented with a lot of different artists singing it, but eventually went 360 degrees and maybe even 720 and came back to an in-house composer at [music production agency] Search Party. We tried a lot to get it to sound current and cutting edge."

With a client roster that also includes Comcast, Doritos and the Got Milk? campaign, the San Francisco-based Porter actually cites Chipotle, a client of talent agency Creative Artist Agency's in-house creative advertising group, as his favorite synch of recent memory. The Mexican fast-feeder made dramatic use of Willie Nelson's cover of Coldplay's "The Scientist" for a spot that aired during this year's Grammy Awards, inspiring an outpouring of tweets and likely industry accolades.

"It was kind of a sneaky thing," Porter says, "a one-off that might have been for an internal company convention or something, but it was so good it had to go outside. Once everyone saw it, I was like, "That's going to win all the [ad] awards this year.' It was a stroke of genius."

Not that Porter didn't receive his own share of praise for "We Are Young," which earned him thank-yous from some of the most senior board members at Chevrolet as well as that allimportant mark of success for an ad agency—consumer brand recognition. "What's great is that people would call their local radio stations after it aired and would say, 'I want to hear that song in the Chevy commercial. What is it?' It's great that we can associate the brand with up-and-coming music."

Up next: a focus on original music, with music houses like Marmoset, Black Iris and the aforementioned Search Party at the top of his list. "If you're telling a story that's more involved or have a message that's more subtle, the music needs to take a back seat a little bit," he says of using original compositions versus synchs. "Or more accurately, step in and really support what your message is. A lot of our work has been more along those lines."

AN AGENCY GUIDE

Who's who in every city

NEW YORK

BBDO Melissa Chester,

VP/executive music producer Dale Henriques, music producer Loren Parkins, senior VP of executive music/radio producer Rani Vaz, head of music production

NOTABLE SYNCHS: LMFAO, "Sexy & I Know It": M&M's Super Bowl commercial One Republic, "Feel Again": Save the Children PSA Various artists: Lowe's "Never Stop Improving" campaign

GREY WORLDWIDE Don McNally, music producer Zach Pollakoff, music producer Josh Rabinowitz, senior VP/director of music Amy Rosen, VP/director of licensing Ryan Duda, music producer

NOTABLE SYNCHS: Girls Love Shoes, "Ooh La La": Pantene P!nk, "Blow Me (One Last Kiss)": CoverGirl Ray Charles, "What'd I Say": NFL

JWT Dan Burt, music producer/supervisor Paul Greco, director of music and radio Craig Caniglia, associate music and radio producer

PUBLICIS KAPLAN THALER Theresa Notartomaso, *music producer*

McCANN ERICKSON Mike Ladman, music production coordinator Peter Gannon, senior VP/executive music producer

McGARRY BOWEN

Stephanie Diaz-Matos, executive music producer Katylyn Keane, music licensing supervisor Jerry Krenach, director of music production Kato Kubaryk, music production coordinator Chase Misenheimer, associate music producer Jean Scoffeld, music producer Laura Sigmud, music licensing assistant Stephen Stallings, assistant music producer

assistant music producer Kate Urcioli, music producer MOTHER NY

Lauren King, director of broadcast affairs, music and talent NOTABLE SYNCHS:

Method Man, "World Gone Sour": Sour Patch Kids Various artists, "Book People Unite": Reading Is Fundamental

OGILVY & MATHER Michael Freeman, music producer Chris Mazur, music production assistant Karl Westman, executive music producer

SAATCHI & SAATCHI Ryan Fitch, *music producer* Eric Korte, *VP/music director*

NOTABLE SYNCHS:

Bess Rogers, "The One and Only": Cheerios Savoir Adore, "Pop Goes the World": Tide Duran Duran, "Hungry Like the Wolf (Steve Aoki Remix)": Trident

Y&R

Jessica Dierauer, VP of music and creative content Rachel Rauch, assistant music producer

FREELANCERS

Peter Greco, freelance producer at PG2 Music (formerly Y&R) Mike Boris, freelance music producer (formerly McCann Erickson)

CHICAGO

DRAFTFCB Stump Mahoney, music director

DDB Eric Johnson, executive music producer

LEO BURNETT Gabe McDonough, VP/music director Chris Clark. senior music producer

NOTABLE SYNCHS: Wilco, "I'm Always in Love": Sprint Leftover Cuties, "Smile Big": Samsung Netsky, "Wanna Die for You": Samsung Series 9

MCGARRY BOWEN Marisa Wasser, executive music producer Morgan Thoryk, music producer Brandy Ricker, assistant music producer

DETROIT

DONER Jon Moshier, music producer

SAN FRANCISCO

GOODBY, SILVERSTEIN

& PARTNERS Todd Porter, music supervisor

NOTABLE SYNCHS: The Meemies, "Porch Song": Google Fun, featuring Janelle Monáe, "We Are Young": Chevrolet Paul Williams, "We've Only Just Begun": Google/Motorola

LOS ANGELES

TBWA/CHIAT/DAY Michael Gross, integrated broadcast producer/music supervisor.

NOTABLE SYNCHS:

Meiko, "Stuck on You": Crate & Barrel Bon Iver, "Holocene": 2012 Grammy Awards David Banner, "Evolve": Gatorade

CRISPIN PORTER BOGUSKY

Jorges Ivan Vargas, music producer Bill Meadows, executive music producer

Research assistance provided by the Assn. of Music Producers.









JOSÉ DUEÑO has celebrated with family and artist friends through the years. Clockwise from top left: With his wife, GRISHELDA DIAZ, and their son SEBASTIAN DUEÑO and the members of Maroon 5; with AC/ DC guitarist ANGUS YOUNG; with JAMES BROWN; with PITBULL; with CELINE DION and an unidentified woman; and with his wife and YANNI.





RO 31 2009

SPECIAL FEATURE-

Dream Builder

Promoter José 'Pepe' Dueño holds elite status in Puerto Rico's entertainment business

n the early '80s, when José "Pepe" Dueño said to his toughest competitor, "Watch me," he knew he had reached a crossroads in his life.

One road for Dueño led back to law school, while the other led to New York, where he hoped to fulfill his dream of becoming a concert and events producer. As it turned out, Lady Justice was no match against

the magnetic allure of the Big Apple and Dueño's ambition to succeed in the music business.

Today, nearly three decades after he made that declaration to now-retired concert promoter Larry Stein, Dueño holds a commanding role among the top concert and event producers in Puerto Rico.

He has not only worked with a who's who of Latin music stars, but also has made a name for himself in

the U.S. mainstream entertainment industry.

by IAN MALINOW

During just the past two years, according to Billboard Boxscore, he has successfully promoted or copromoted shows at the Coliseo de Puerto Rico José Miguel Agrelot by acts including Juan Luis Guerra, Metallica, Elton John, Yanni, Journey/Night Ranger, Jonas Brothers/Demi Lovato, Luis Miguel, Franco De Vita and Alejandro Guzman. His most lucrative booking reported to Boxscore was a multiple-night stand in October 2011 by Cirque du Soleil's "Dralion" that grossed \$4.4 million.

"While I was still in law school, there was this little voice in the back of my head telling me that I had to devote myself to the world of show business," says the 50-year-old entrepreneur while sitting in his office on a sunny August morning in San Juan, Puerto Rico. "At the time, I had just married my first wife and I was also working for a chemical firm as a salesman. But I wasn't happy, so I quit my job, dropped out of law school and headed to New York City to pursue my dream. I gave myself two weeks."

It wasn't long before Dueño's trip to New York turned into a reality check. While there, he spent days in a hotel room calling countless talent agencies he found in the yellow pages hoping to schedule appointments with their representatives, initially to no avail. But his persistence paid off.

Dueño landed appointments with two A-list agencies: Premier Talent, founded by pioneering rock promoter Frank Barsalona, and William Morris Agency

SPECIAL FEATURE -

(now William Morris Endeavor [WME]), one of the largest and oldest global talent agencies in the world.

"Nobody knew who I was, so it was really hard in the beginning to get an appointment. They always said they were 'too busy,'" the San Juan native recalls. "But I was determined to succeed, so I finally got a chance to meet Phil Citroen from WMA and he sold me my first show, which was by Roberta Flack and Earl Klugh. Obviously, he sold me two artists that, at that time, were a good starting point for my career."

He lost a significant amount of money on that show, he recalls. Yet Dueño has fond memories of his first real experience as a concert producer.

"Days after the show, I received a thank-you letter from Flack saying, 'Welcome to show business. You did a great job.' She knew I was a rookie," he says. "And that made me feel good. It definitively inspired me to keep on going."

Dueño's passion for show business emerged during his years as a high school student. As president of the student council, Instead, he took that leap of faith that propelled him into the center of the entertainment industry in Puerto Rico.

"I'm lucky to have met and worked with Pepe," says Steve Sybesma, a longtime friend, colleague and mentor who collaborated with him in producing several shows in the mid-'80s for bands like Cheap Trick, Aerosmith and Bon Jovi. "I have a lot of respect for him and watched him become a very successful businessman and the premier concert promoter in Puerto Rico.

"It wasn't an easy road," Sybesma adds. "We had a lot of bumps along the way in our early career, and more than our share of losses on concerts. But Pepe is not the kind of person who gives up. He's worked hard for his success, and he's very intelligent."

Dueño's career as a promoter began to take off in 1985 when he booked hair metal band Ratt, which had hit No. 12 on the Billboard Hot 100 the previous year with "Round and Round." With Bon Jovi as the opener, the show sold out quickly.

Two years later, Dueño got his big break

name acts in the late '80s, including Kiss, Whitesnake and Hall & Oates. In the '90s, Dueño produced even bigger mainstream pop acts like Billy Joel, Elton John, David Copperfield, Sting and Carlos Santana, to name a few.

"José Dueño is a true professional," says Dennis Arfa, head of Artist Group International and the agent for Joel, among many others. "He is in the class of elite promoters in the world."

Although he struggled in his early career, by 1995 Dueño was a leading concert promoter in Puerto Rico-and still is. From Latin sensation Jennifer Lopez to hard rockers AC/ DC and Metallica, Dueño has produced many of the top-grossing and biggest productions held on the island, from Backstreet Boys (2000) to Usher (2005) to Maroon 5 (2012).

"I have known Pepe for over 20 years and he has always been my go-to guy in Puerto Rico. He's always been a gentleman and even helps me out in shows that he doesn't produce," WME agent Akiko Rogers says. "I guess the only negative thing I have to say is that we have a tendency to squabble, but producing events here," Dueño says. "Before, we could not compete against other stateside, state-of-the-art venues. But today we can hold a Metallica concert for 18,000 fans, or a more intimate event featuring standup comedy artist and actor Chris Rock."

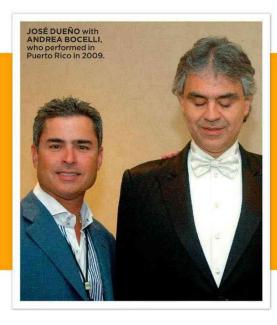
Since the venue's opening, Dueño has produced more than half of the shows held at the \$250 million arena. Ranked among the top venues of its size by Billboard Boxscore, Coliseo de Puerto Rico is managed by SMG, the venue management firm that operates more than 160 arenas across the United States. Through the years, Dueño has come to call the venue his second home.

"Pepe is highly energetic and totally passionate even after so many years in the business." Coliseo de Puerto Rico GM Wesley Cullen says. "One of the many things I like about him is that he keeps his family around and involved and they are really supportive of each other." (Dueño has two children from his first wife-José, 23, and Agustin, 20—and a 7-year-old, Sebastian, with his second wife, Grishelda.)

"He does business at a fast pace and is al-

"José has always been my go-to guy in Puerto Rico."

—Akiko Rogers, WME



he organized parties and other extracurricular events. He also was a DJ for four years, during which time he spun records at hundreds of high school bashes, he recalls.

But it wasn't until 1979 that Dueño was bitten by the showbiz bug. He was in charge of organizing his 12th-grade graduation party, so he signed on former Fania All-Star great Roberto Roena and legendary salsa band El Gran Combo de Puerto Rico as the night's headliners.

"I still have the signed contract at home," he says. "It serves me as a reminder of my beginnings and of how much I have learned about the entertainment industry since then."

After graduating from college with a degree in marketing and advertising, Dueño went on to law school, but he never finished.

thanks to both "American Top 40" host Casey Kasem and Bon Jovi. As fate would have it, Dueño had booked the rising rock band from New Jersey to give a concert in Puerto Rico on the same day that Kasem announced during his radio show that Bon Jovi's chart-topping album Slippery When Wet (featuring the No. 1 "Livin' on a Prayer") was the No. 1 album in the United States on the Billboard 200.

"That show put me on the map," Dueño recalls. "For the first time ever, U.S. promoters were asking, 'Where is Bon Jovi performing and who is this Pepe Dueño?' From then on, I saw a 180-degree turn in regard to my career."

Bon Jovi's gig bolstered Dueño's spirit and paved the way for a winning streak that continues to this day.

After Bon Jovi, he produced other big-

I think that's the case when you deal with your family and I consider Pepe my family."

Dueño notes that a turning point in the local entertainment industry came when the Coliseo de Puerto Rico José Miguel Agrelot-the island's biggest indoor entertainment venue-opened its doors in 2004.

The building enabled promoters to present high-caliber and more sophisticated productions than ever before, he says. Dueño opened the building with a sold-out show headlined by Van Halen.

Since then, Dueño has produced dozens of top international acts at the arena, including last year's record-breaking "Dralion," which attracted more than 60,000 fans to the venue. "When the Coliseo de Puerto Rico opened,

it marked a significant change in the way of

ways very creative, so you have to be at your best to keep up with him," Cullen adds. "Pepe is a promoter through and through-it is not his job, it's who he is. He brings the biggest acts in the world to Puerto Rico and also works with up-and-coming local artists. Not everyone loves him, but no one can deny that he is a force to be reckoned with."

Dueño may have reached the top of his field through hard work, discipline and perseverance. But he says his true guiding light comes from another source.

"If there's a life lesson that I've learned so far, it's that you can never stop trusting your instincts," he says. "I may have gained a lot of experience in this business over the years, but there's nothing like listening to that little voice in the back of your head. There just isn't." ••••

The Promoter José "PEPE" DUEÑO

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Lessons Learned

Jose Dueño reflects on his rise, his fight for respect—and his long wait for U2

by IAN MALINOW

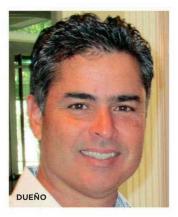


s a premier promoter in his native Puerto Rico, José "Pepe" Dueño has thrived through four decades of changes and challenges in the live music business. He spoke recently with Billboard about his experiences.

As an inexperienced, aspiring concert and event producer in the early '80s, how did you manage to make it in the competitive world of show business in Puerto Rico and ultimately get the respect of your peers?

My first 10 years were really hard. My toughest competitor was Larry Stein, who had complete control of the local [concert] market in terms of bringing the biggest and most popular U.S. acts to the island. We hated each other back then. He obviously saw me as a threat, so he tried to make my life—and my work—miserable in the beginning of my career as a concert producer. He didn't want me to pursue it as a career and that's when I told him, "Watch me."

But we ended up as colleagues, and we even co-produced several shows together. I guess he realized there was nothing he could do to convince me otherwise. I also had to work hard to gain the respect of my colleagues, agents and artists. It was definitively an uphill battle. But in the end, the hard work paid off.



Throughout your career you have focused on bringing Latin and U.S. acts to a Puerto Rican audience. It seems, however, that you have specialized in producing non-Latin acts. Is there a specific reason for this?

Well, not really. But since I was in high school I've loved U.S. rock and pop music, so it came naturally to me as I became a concert producer to book these acts more than the Latin ones, say 80% vs. 20%. Not that I have never liked salsa or other Latin music genres. Many of my best friends are Latin artists. But my business just flowed this way. I've produced great shows for Franco De Vita and Los Fabulosos Cadillacs, among many others.

What has been the secret to your successful business career, especially amid the industry tumult of recent years?

I have always had a clear idea that, at the end of the day, I have to please the public, who is the one that pays for the tickets. If ticketholders are not aware that I produce a good show, then my work is worthless. And now with Facebook, Twitter and YouTube I get instant messages from fans and clients. Now I feel in complete control of the business. I love that people enjoy my shows. Years ago I had to call artists and today they are my friends... they call me and we have close relationships.

Any lessons learned along the way?

In this business, you cannot let your guard down, not even for a minute. This is a business that if you are not careful and disciplined, you can lose everything overnight. You have to be on top of it 24/7. Why? Because you're working with people, with stress, against the clock, against many factors that work against you—the weather, politics, et cetera.

Many of the lessons I have learned have been due to three key ingredients that have helped make my company profitable: I've always been on top of what's going on "under the radar," I have always monitored radio ratings on Arbitron, and I have always counted on my experience. If everything points to a favorable situation, I delve into it, and eight out of 10 times I can predict if the upcoming artist will hit it big in the mainstream music market. **Continued on >>p32**





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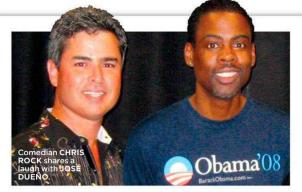
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SPECIAL FEATURE -



from >>p30 Can you pick one or two favorite acts you've produced during vour career?

That's a tough one. But I feel especially proud about having worked with Howard Rose, Elton John's agent, in the concert we worked together in 2007. He's one of the toughest agents in the world. And I'm saying this on the record because I know he loves to know that he's the toughest

the band's mega productions are just way too big and sophisticated, even for the Coliseo de Puerto Rico [the island's largest concert arena]. I'll have to wait until the group kicks off an arena tour. That may be the only chance I get.

Is there one event you are particularly proud of presenting?

There are some, and several come to mind

"At the end of the day, I have to please the public."

—José Dueño

agent in the world. The other one is the Yanni concert held at the centuries-old San Felipe del Morro Fort in Old San Juan in 2011. The fact it was held in one of the oldest structures in the United States, aired on PBS and attended by more than 15,000 fans gives me goose bumps.

Do you expect your children will work with you in the future, or take over the reins of your company, if you ever decide to retire?

My son Agustin, who's 20, is going to graduate from the University of Colorado in 2014. He wants to follow in my footsteps—and he plays drums—so he'll probably join me in the business in the next few years. But don't expect me to retire any time soon. I'll hopefully die onstage when I'm 90. If I were born again, I would do it all over again. The business of producing entertainment events is stressful and requires a lot of sacrifice, but it also opens many doors. you meet a lot of good people and, at the end of the day, the greater part of what you do is positive.

Any unfulfilled dreams so far?

Not having been able yet to produce a U2 concert in Puerto Rico. The thing is that right now: the five consecutive concerts given by Aventura in 2008 [attended by more than 80,000]; the Metallica show [in March 2010] that sold out in a record three hours; and last year's Cirque du Soleil show, "Dralion," which became the highest-grossing family event ever held at the Coliseo de Puerto Rico.

What are you working on now?

I'm working on two sold-out concerts by Lady Gaga [Oct. 30-31], a Cirque du Soleil show called "Saltimbanco" [Nov. 15-18]-which cost \$3 million to produce each-and an upcoming concert featuring Pitbull [Nov. 2]all to be staged at the Coliseo de Puerto Rico.

What are your plans for the future of your company?

We are currently in the process of branching out into artist management. We have already identified a few prospects from different genres-pop, rock and Latinand our expectations are to shift into high gear with this by the end of the year.

It's important to keep developing talent in Puerto Rico and give up-and-coming artists a chance to cross over into the mainstream market at a time when there's basically no marketing support, especially in this day and age of social networking.



OZ'S ONLINE PRINCE Cody Simpson offers full-length debut

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ROCK BY RICHARD SMIRKE

BREAKING THE 'LAW'

Summer Olympics give Muse a powerful platform to launch what should be its biggest album yet

ug. 12, 2012: Muse performs its new single, "Survival," at the closing ceremony of the London Olympics in front of an estimated global TV audience of more than 500 million. The song—four minutes and 17 seconds of gloriously over-the-top rock opera bombast—acts as both the official song of the Games and the first taste from *The 2nd Law*, Muse's sixth studio album. In addition to making thrilling TV, the occasion, which took place at London's 80,000-capacity Olympic Stadium, gifts the Warner-signed British rock band with the sort of wide-reaching promotional platform that money can't buy.

"It gave them global access to the public on an unprecedented scale," Warner Music U.K. CEO Christian Tattersfield says. "We really couldn't have asked for a much better lead-in to the campaign." The appearance also served another function: It confirmed Muse's status as a deserved member of music's A-list.

"They are one of the very finest rock bands that we have," says Warner Bros. Records co-president/COO Livia Tortella, who credits the group's "unique sound" and "compelling" live shows with fueling its slow-burning rise. She points to the international success of Muse's last studio album, 2009's *The Resistance*, as evidence of a group "that is definitely on an upward trajectory."

Having formed in Devon, England, more than 15 years ago, Muse won big with *The Resistance*, which topped charts in 19 countries, including the United Kingdom. In the United States, the record was the band's most successful yet, debuting at No. 3 on the Billboard 200 and winning the best rock album Grammy Award. U.S. sales stand at 746,000, according to Nielsen Sound-Scan. The stage is thus set for what is potentially the biggest album of Muse's career: the hugely ambitious *The 2nd Law*, a self-produced 13-track set that arrives internationally on Helium 3/Warner Records on Oct. 1 and stateside on Warner Bros. a day later. "The band has laid an amazing foundation

over the years," says Tortella, who predicts that "with this album, and the strength of the music, it's really going to take it to the next level."

Recorded at London's Air Studios, The 2nd

Law contains everything that one would expect from a Muse album-towering rock anthems, dynamic orchestral crescendos, singer Matt Bellamy's soaring falsetto-and more. "Panic Station," for instance, is a surprisingly funky Prince-like jam, while "Big Freeze" resembles classic U2. Most startling is the EDM-flavored "Follow Me" (made in conjunction with U.K. dance duo Nero) and the pulsating electro groove of lead single "Madness," which is gaining exposure at alternative and rock radio. Warner. Bros is hopeful that "Madness" will cross over to top 40 stations later this fall. Tortella identifies Muse's current core demographic as being predominantly 18- to 34-year-olds, skewing male, but believes that-thanks to its eclectic mix of musical styles—The 2nd Law "opens up more opportunities at radio" and can "reach a more diverse" audience.

To help achieve that goal, Warner's international divisions worked alongside Muse's management—Cliff Burnstein and Peter Mensch of New York-based Q Prime and Anthony Addis of U.K.-based Brontone, which handles the band outside North America—to coordinate a tightly integrated global campaign that began June 6 with an online trailer announcing the album title and release date. "Madness" premiered Aug. 20 on BBC Radio 1. A lyric video was simultaneously uploaded on YouTube, with the official clip following on Sept. 5.

To further drive anticipation for the project, the album began streaming on Sept. 24, in conjunction with iTunes in the States, the Guardian in the United Kingdom and Noize in Japan. A Twitter Q&A session took place Sept. 26 with the band's Sept. 30 performance as part of London's iTunes Festival to be streamed live through the Apple retail outlet. Notable TV performances include BBC 2's "Later... With Jools Holland" (Sept. 25) and a street-week appearance on NBC's "Saturday Night Live." In keeping with Muse's reputation as an accomplished live act, touring again sits at the heart of the campaign. Beginning Oct. 16 at the Park&Suites Arena in Montpellier, France, the trio embarks on a fall trek of European arenas, booked by Geoff Meall at the Agency Group. Though the label declines comment on U.S. plans, sources suggest that a stateside tour will likely follow early next year with an eye on a series of festival performances during the summer.

Synchs will also play a big role going forward, says Richard Manners, managing director at Warner/Chappell U.K., Muse's publisher. "Madness" has been earmarked to feature in a major sports ad campaign, according to Warner Bros. Meanwhile, Manners anticipates *The 2nd Law* to generate strong interest from the worlds of film and TV and notes that "jaws dropped" when he first played the set to licensing partners. "It is a truly extraordinary album," Manners says, "by a band that is at the very top of its game."





If I ruled the world: Nas hits the road this fall in support of his sixth No. 1 album, *Life Is Good* (Def Jam). Lauryn Hill will join Nas for 10 of the North American

dates-dubbed the Life Is Good/Black Rage tour, in a nod to Hill's new single "Black Rage," which is also expected to arrive this fall. Booked by Brian Edelman and Brian Cohen of William Morris Endeavor (WME), the run kicks off at the Merriweather Post Pavillion in Columbia, Md., (Oct. 6), making stops at the Moog fest in Asheville, N.C. (Oct. 26), Voodoo Fest in New Orleans (Oct. 28) and closing at Atlanta's Tabernacle (Nov. 2) ... Flashing lights: Fresh off the release of sophomore effort Halcvon (due Oct. 8 on Interscope) British electro-pop queen Ellie Goulding will head out for a nine-day trek through her home country. Booked by Coda Music Agency, Goulding will begin at the O2 Academy in Bristol, England (Dec. 7) before making stops at the O2 Brixton Academy in London (Dec. 12), the **O2** Academy in Glasgow, Scotland (Dec. 13) and close at the Guildhall in Southampton, England (Dec. 18) ... La la la: YACHT has just announced a six-date swing in support of electronic Australian group the Presets. The cult indie-pop duo will join the Presets in New York at Terminal 5 (Oct. 19) and appear at Corona Theatre in Montreal (Oct. 21), Metro in Chicago (Oct. 25) and finish at the Fox Theater in Pomona, Calif. (Oct. 28). Tom Windish of the Windish Agency booked ... Goodbye England: U.K. nufolk darling Laura Marling will visit the United States for an intimate string of dates booked by WME's Sam Kirby. The run, in support of last year's A Creature I Don't Know (Virgin), begins at the Columbia **City Theater in Seattle** (Sept. 27) and includes stops at the Henry Miller Library in Big Sur, Calif. (Sept. 30), the Hotel Cafe in Hollywood, Calif. (Oct. 7), Zanzabar in Louisville,

Ky. (Oct. 20) and Club Pas-

(Oct. 27). -Nick Williams

sim in Cambridge, Mass.

POP BY STEVEN J. HOROWITZ

Online 'Paradise'

Oz teen Cody Simpson hopes to turn Web following into paying fans with debut album

ustralian pop singer Cody Simpson realizes that most of his fans practically live on the Internet. The 15-year-old got his start recording Jason Mraz and Justin Timberlake covers in his bedroom and posting them to YouTube, racking up millions of views and leading Atlantic Records to sign a deal hoping to replicate his Web success offline.

Two years after joining the imprint, Simpson remains a strong force in the digital space. His YouTube page (CodySimpsonMusic) has almost 425,000 subscribers and more than 140 million views. On Twitter (@Cody Simpson), he's amassed more than 3.3 million followers, and secured 3.2 million likes on Facebook. With his debut album, *Paradise* (Atlantic), out Oct. 2, Simpson hopes to finally tap the resource that elevated his profile.

"I'm always online, 24/7 Facebooking and tweeting, because that's where my fans are," Simpson says. "I'm looking for new and innovative ways to connect with them."

To prep for *Paradise*'s release, Atlantic has several initiatives to reveal album-related content and new material. The label brainstormed with personnel at Warner Music Group's YouTube channel the Warner Sound and filmed an interactive movie that allows viewers to



choose their own adventures by clicking annotations to cue the next clip. Shot in April, "Finding Cody" follows two girls on a quest to sneak into Simpson's concert at Anaheim, Calif.'s House of Blues, where he performs songs from *Paradise*. In the first 24 hours of release, the videos got tens of thousands of views.

"Ultimately, what we've wanted to do with Cody is find unique ways to market him," Atlantic VP of marketing Chris Stang says. "We didn't want to do the traditional things people do to connect with kids, especially in a place where they're seeking out music, which is You-Tube. It just made a lot of sense."

Digital initiatives on Twitter, where Simpson debuted the cover art for *Paradise*, involved Atlantic partnering with social media app company MetaBlocks to create a program for the album. To unlock the image, fans had to tweet the hashtag #ParadiseOct2nd a combined total of 10,000 times, a quickly achieved goal that spawned several trending topics on the social network.

Simpson's build has been gradual during the past few

years. His breakout single "iYiYi," featuring Flo Rida, debuted in 2010, but it wasn't until last year's "On My Mind" that he cracked the U.S. charts, peaking at No. 39 on Billboard's Mainstream Top 40 chart. With three EPs under his belt, Simpson took his time recording Paradise-which features contributions from Dr. Luke, Tajo Cruz and Ryan Tedder—so he could fully enjoy his adolescence. "Putting out your first

album is a milestone for an artist, something that you're remembered by, your first impression," says Scooter Braun Management's Matt Graham, who manages Simpson. "It's very difficult to make a first impression at 13 or 14 years old. You don't have that much to say. In the past two years, he's had a whirlwind experience. It took time to find what he wanted to say, and, when you look at this album, this is a kid who's really grown up."

In anticipation of *Paradise*, Simpson released his Smitten With Cody Simpson app for iPhone and Android, and signed on as a brand ambassador for Builda-Bear. He is scheduled to open for Justin Bieber on six tour dates, and is eyeing February 2013 for a U.S. tour. For now, he's hoping that fans notice his growth, both personally and musically.

"I have some stories to tell and I've experienced relationships with girls, et cetera, so I have more to tell right now," Simpson says. "I know my sound and my lane, and that's something they'll hear when they hear *Paradise*."

QUESTIONS with DIANA KRALL by PHIL GALLO

The day that Neil Armstrong died, Diana Krall sang "Fly Me to the Moon" during her Hollywood Bowl concert, a tribute to the astronaut whose moonwalk thrilled her as a child. Armstrong's family heard about her performance and invited Krall to his memorial service on Sept. 12 in Washington, D.C. "It was a huge honor, and I felt a little overwhelmed," she says. The service took place just weeks before Krall, 47, issued her latest album, Glad Rag Doll, a collection of songs from the early 20th century. Here, Krall discusses the Oct. 2 release on Verve, listening to 78s with her father and working with producer T Bone Burnett.

1 The *Glad Rag Doll* songs mostly come from the teens, the 1920s and the '30s. What was your starting point?

When I was about 14, my father brought home his first gramophone. My sister and I were at his house for dinner within the last two years, and we found a 78 with "Glad Rag Doll" on one side and "When the Curtain Comes Down" on the other. We left the house, looked at each other, turned the car around and stayed the rest of the night listening to 78s. I began to think of ways to return to this music. I did a solo piano show in Montreal playing these songs and, when I met T Bone, I handed over 35 tunes. The only thing I was specific about was that I wanted to work with [guitarist] Marc Ribot.

2 You've worked with many great guitarists, but Ribot brings a different aesthetic. What drew you to him?

I was introduced to him on [Tom Waits' 1985 album] *Rain Dogs* and, more recently, with [Ribot's 2010 album] *Silent Movies* and his band, Ceramic Dog. There's only one of him. He'll play Bix Beiderbecke's blues and break your heart, then play his own compositions and tear it up. He can play Albert Ayler or John Coltrane. He can do anything.

3 Besides Ribot, Burnett brought in his usual team including bassist Dennis Crouch and drummer Jay Bellerose. How did you determine the direction of the album?



I called T Bone and said, "I don't know what we're doing, or what it's going to sound like." He was very calm and reassuring, saying, "Let's go in and figure it out." I ve gone into the studio many times before where I know what I want to hear— I know the arrangements, I know the instrumentation. This is the first time I 've gone in and said, "I know the tunes, but how is this going to work?" T Bone hears things you can't even imagine.

4 One of the more recently composed songs on the album is Doc Pomus' "Lonely Avenue." Why that one?

T Bone said, "You should do that." I started listening to a bunch of versions, listening to some [Jimi] Hendrix, and we talked about Miles Davis' Jack Johnson. T Bone put a kind of a drone in it and [my husband] Elvis [Costello] came in and played mandola. I wanted to do it as deadpan as possible and let everything else happen around me. We let it fly, no edits, exactly what we played, like a lot of the album. We used a lot of tape.

5 What was the secret to making this sound unlike your other albums or just a retro thing?

It could have been more of a period piece, but I didn't want to do that, so everybody brought their own interpretations to the mix. We sat around the table [saying], "This is not a jazz

record. These are not jazz musicians." When I heard what the band was playing, I just freaked out. I was just so happy to do it this way, to make these songs sound like they were written yesterday instead of trying to put a Django Reinhardt feel in there. No limitations.

6 How will you work these songs into your live shows?

That is the big question. I'm going into rehearsals with guitarist Aram Bajakian, Jayand Dennis, with Patrick Warren playing keyboards. And I've got [mandolinist/ violinist] Stuart Duncan, which will be super fun because he can cover so many different things. Having a violin means we can do some of my old repertoire, but do it differently, reinterpret it.

MUSIC

HIP-HOP BY KERRI MASON

BEGGARS' BANQUET U.K. act Foreign Beggars takes on the U.S., mixing EDM with hip-hop

The path to stateside success has never been clear for U.K. hip-hop artists. But Foreign Beggars are out to buck that trend. The three-man, London-based crew is set to relocate to Los Angeles behind a new, bass-powered sound and a powerful ally: Skrillex, the Grammy Awardwinning leader of the dubstep youth movement.

Lee Anderson, who handles the band with agents Max Braun and Cody Chapman at AM Only, says that if Foreign Beggars "move here and build a rapport with the hip-hop community and more American acts, it can work." He calls it "the co-sign": a powerful stamp of approval from already beloved EDM acts with whom Foreign Beggars have collaborated, including Noisia, Flux Pavilion and Deadmau5, the lattermost releasing the group's new album, *The Uprising*, on his MauStrap imprint on Oct. 2. It's the act's fourth full-length album, but its first released stateside.

The proof is in the sound. *The Uprising* is hiphop of the head-nodding and thick variety, with cocky verses and moments of lyrical soul. Woven into it are the bass drops and churning break beats that characterize the harder side of American EDM. The latest single, "Apex," with rave-rock act Knife Party, is a brain-rattling synth throwdown, with rapid-fire rhymes by Foreign Beggars' Metropolis and Orifice Vulgatron. "Mind's Eye" with Tommy Lee provides the album's most expansive moment: a spoken-sung chorus by Metropolis over a skittering churn of break beats and mounting bass.

The group has its origins in Dubai of the United

Arab Emirates during the late '90s, when Orifice Vulgatron, aka Pavan Mukhi (of Indian descent but born in the UAE), met producer and classically trained musician Dag Torgersbraten and started applying his hyper-rapping style to the equally high-strung rhythms of drum'n'bass. The two moved to London in 2000, where Brits Ebow Grair ham (Metropolis) and James Miller (DJ Nonames) joined up, completing the original group roster.

The act founded Dented Records in 2003 and re-



leased three albums in the next seven years, acting as key local figures in the U.K. hip-hop scene.

The members met Skrillex during a 2010 session, Mukhi says, "when he was still just Sonny Moore, just chilling in the studio, politicking." The group contributed "Scatta" to Skrillex's breakthrough EP, Scary Monsters and Nice Sprites, putting it on the dubstep map and setting off collaborations with other EDM artists. Although Torgersbraten left the band last year, in 2011 the group visited America as an opening act on Skrillex's Mothership tour, where Anderson saw the act for the first time when Skrillex and his manager Tim Smith "brought them to me," Anderson says. He adds, "It's hard being an opening act. People are usually drinking beer and twiddling thumbs. But they had incredible energy, and, throughout the tour, they had 5,000-capacity rooms captivated."

Anderson and U.S. managers David Taylor (of Blood Company, Smith's management group) and Danny United are planning to use that electrifying live show to help set up the band well into 2013, starting with a 14-date U.S. tour that begins Oct. 31 in Philadelphia and ends Nov. 21 in New York.

"The November tour will get a lot of people to experience them for the first time," Taylor says. "Then they're going to roll around L.A. the same way they roll around London, making new friends and being creative." For the Foreign Beggars crew, that should come easy. "People are keen to try something new, because it's needed," Mukhi says. "Hip-hop is now over 20 years old. There's only so much you can say at a certain BPM beat."

Making The Connection

Papa Roach frontman overcomes personal issues that inform band's eighth album

alfway through recording Papa Roach's new album, *The Connection*, singer Jacoby Shaddix realized that he was out of control and needed to get his life back on track. So last February, the musician—whose wife of 15 years left and subsequently returned during this difficult period made the decision to get sober and focus on his band's music. "It was like a fucking VHI

James Michael in the Sacramento, Calif., studio they built last year. From the debut track, "Still Swingin'" to the album's slower second single, "Leader of the Broken Hearts," which will go to radio later this year, *The Connection* is a heavy record, both thematically and sonically.

"My band was watching this shit unravel as we're trying to make this record," Shaddix says. "One day, I just woke up and said, 'Nope. No more. No more of that.' And that's when everything started to focus, when I put my head in the game. It's all on the record. [The] story of my life [is] right there, on those songs."

Just as the personal aspects of Papa Roach's music shifted,

so has its business situation. This album, a follow-up to 2009's *Metamorphosis*, which debuted at No. 8 on the Billboard 200 and has sold 215,000 copies (according to Nielsen SoundScan), is the act's first studio set to be released on Eleven Seven, the indie label run by longtime management company 10th Street Entertain



ment. While Papa Roach felt its former label, DGC/Interscope, seemed interested only in radio promotion, Eleven Seven has undertaken what 10th Street CEO Allen Kovac calls the "most robust campaign since we started the label."

The idea is to balance radio promotion crossing over from active rock to alternative with fan engagement and online strategies, including an upcoming appearance on "YouTube Presents" on Oct. 23, the band's only U.S. performance during the remainder of 2012, due to Shaddix's surgery. The label also used the group's 2010 live album, *Time for Annihilation*, to bridge the major-label version of the act with the current version

"It was very important for us to connect the old Papa Roach with the new one," says Jason Lekberg, VP of digital strategy and marketing at Eleven Seven. "That [album] was the bridge, and it gave the band the ability to get out and really re-establish its base as a live band. [That base] had been pretty depleted under some of the old marketing practices. The band has really stepped back up in the last few years."

Papa Roach will revive its live tradition later this year in Europe with Stone Sour, and will finally bring its new songs to the United States in early 2013. The delay caused by health issues isn't as much of a problem as it might seem—the label sees *The Connection* as having a long life, bolstered by two additional singles released in the next six months. It's all part of what the group hopes is a lengthy career.

"We've been a band that's seen the ebb and flow of record sales, highs and lows," Shaddix says. "We've watched the industry change in front of our eyes and still maintained this creative momentum that keeps pushing forward and tries new things. We're still here."

ALBUMS

SURRENDER THE FALL Burn in the Spotlight

Producer: Lennon Murphy Rum Bum Records Release Date: Sept. 18

We've heard the likes of Surrender the Fall before: rugged rock with a chip on its shoulder and a deceptively easy touch with hooks. The quintet comes by its hard edges honestly. Guitarist Eddie Tyre was chased out of New Orleans post-Katrina, while a knee injury cost fellow six-stringer Anthony Pitts a potential football career. Frontman Jared Cole may declare himself a "dirtbag motherfucker fakeass selfish son of a bitch" at the beginning of STF's debut, but he mixes an abundance of angst and anger with touches of softness and understanding on power ballads like "Undesigned," "40 & 12" and "Some Kind of Perfect." That helps give some dimension to the dozen compact songs here, none of which last longer than four minutes. But STF's stock in trade is pounding, pedal-through-the-floor rock, a loud abundance that includes first single "Love



ELLIE GOULDING

Producers: Jim Eliot, Ellie Goulding Cherrytree/Interscope Records Release Date: Oct. 9

It's been billed as a breakup album, but Ellie Goulding's follow-up to sleeper-hit 2010 debut Lights is more like a revival. The set begins with Goulding in an echo chamber, chanting what seems like a call to prayer as icv synths and tribal drums wash over her like an arctic waterfall. First single "Anything Could Happen" adapts the sacred qualities to uptempo gospel with a Brit-pop sheen, the string-heavy "Explosions" has angelic harmonizing throughout, and "I Know You Care" features a boys choir. One thing's certain: It isn't an EDM or dubstep collection. which her collaborations with boyfriend Skrillex or members of Swedish House Mafia might have suggested. ("I Need Your Love" with Calvin Harris is listed as a bonus track.) Instead, it has the epic sweep of Florence & the Machine, or the electronic whoosh and warble of Cocteau Twins. The layers of reverb, walls of harmony and weeping strings occasionally feel overwrought. But vocally, Goulding has never sounded better, leaping into falsetto just after dropping into a throaty alto, and wringing each feeling out of every lyric. It's heady, lavish stuff-but nothing has the easy appeal of her mega-hit "Lights."-KM

Hate Masquerade," "Everything You Want Me to Be," the riffy bounce of "Deeper Inside" and "Nothing," which has a Disturbed kind of heaviness. STF isn't reinventing any wheels, but the band is confidently traveling the same



MUMFORD & SONS Babel

Producer: Markus Dravs Glassnote Records **Release Date:** Sept. 25

Whenever a band enjoys an unlikely avalanche of success there's a tendency to determine the driving factors behind that audience engagement to enhance them on the next go-round. Marcus Mumford and his band, with Markus Dravs' hands on the controls. have put their faith in high drama, the state of romantic elation and the banio that sits inordinately high in the mix. The choice of "I Will Wait" as the first single to Babel is no surprise: It's the one song out of the album's 12 that encapsulates the key elements of the band's 2009 debut. Sigh No More-the dropouts in the instrumentation, the tempo changes and the earnestness in Mumford's cadence. If Sigh No More is Mumford's barn dance album, then Babel is its basketball arena disc. The acoustic guitar strumming is broad and ferocious, the track "Below My Feet" provides a new definition of majestic, and "Lover of the Light" brings in piano, drums and, toward the end, woodwind sounds, to create a soaring melody that shows the band has moved far beyond neo-folk songs. Yet as the tracks have grown larger in instrumental scope, the lyrics have a distinct focus, specifically the battle between religious morality and romantic fulfillment. While this material is less easy to chant at a concert, at the very least, Mumford is giving his listeners some compelling fodder to contemplate.-PG

road as many who have taken the ride before it.—*GG*

DAVID BYRNE AND ST. VINCENT Love This Giant Producers: various

4AD/Todo Mundo Release Date: Sept. 11

David Byrne plays by one set of rules: his own. So does Annie Clark, who performs as St. Vincent. Therefore, one would expect their collaborative album to be something altogether unexpected-and Love This Giant certainly is. But that doesn't mean it's inaccessible. In fact, the set is engagingly melodic and richly crafted, with a playful giveand-take of true duet sensibility. The experiment here is in the instrumental form. Byrne and St. Vincent both bring their guitars to the party, but a corps of brass players does the heavy lifting on Love This Giant. It takes over the conventional roles of other instruments to create funky riffing on the first single "Who," hiphop spunk on "Weekend in the Dust," EDM-style urgency on "I Should Watch TV" and jovous Afro-Cuban flavors-by members of the Antibalas Afrobeat Orchestra and the Dap-Kings-for "The One Who Broke Your Heart," A chamber-



 aken like arrangement and hand claps juxtapose nicely in "Dinner for Two," while elegiac and contemporary melody lines intertwine on "Lazarus" and

the closing "Outside of Space and Time."—*GG*

EASTON CORBIN All Over the Road

Producer: Carson



P!NK The Truth About Love Producers: various

RCA Records Release Date: Sept. 18 There may come a time when P!nk's

Chamberlain

Mercurv Nashville

Release Date: Sept. 18

After a 2010 self-titled debut

that featured two singles ("Roll

With It," "A Little More Country

Than That") that topped Bill-

board's Hot Country Songs

chart, Easton Corbin set the

bar high for himself with soph-

omore set All Over the Road.

The Florida native finds himself

young daughter Willow gets the heebie-jeebies listening to her mother's sixth album. The Truth About Love. After all, what kid wants to hear about her mom banging in the clubs, fighting with dad and concluding, "The truth about love is it's all a lie"? Feisty and fun as always, the singer manages to balance the mature charge of motherhood without sacrificing the danceable pop rock that brought her to the party. She bookends the new album by digging deep, with the social commentary of the cranked-up "Are We All We Are" and the emotional tones of the gospelfavored "The Great Escape." In between she role-plays couples counseling with fun.'s Nate Ruess on "Just Give Me a Reason," takes a Saturday night out with Eminem on "Here Comes the Weekend" and stirs together glam. punk and a four-on-the-floor beat on "Slut Like You." P!nk's admittedly turbulent relationship with husband Carey Hart appears in "How Come You're Not Here" and "True Love." Elsewhere, she takes a rare gentle moment to reflect on death in "Beam Me Up."-GG

very much up to the task, with an album chock-full of material that should find a home on radio. The title cut shimmers with a contemporary yet fun sheen and also serves as a nice introduction to the set. Corbin demonstrates a good deal of lightheartedness on first single "Lovin' You Is Fun" and shows a flair for the dramatic, as heard on the romantic "Dance Real Slow." Elsewhere, "A Thing for You"-one of a pair of tracks to share his writing credit-is also a tune that should please his female following. In all, Corbin delivers a set that is sure to grow his fan base. He closes out with two of the album's best songs: the well-written "Tulsa Texas" and smash-to-be "I Think of You."-CD

NEW & NOTEWORTHY MICHAEL JACKSON Bad 25

Producers: various Epic/Legacy Recordings Release Date: Sept. 18 The only bad thing you can sav about Michael Jackson's Bad (1987) is that it came after Thriller (1982)-anything was going to suffer by comparison. But the set held its own with millions in sales worldwide and five No. 1s on the Billboard Hot 100. Twenty-five years later it's still a slick, shimmering thriller of its own, especially in the remastered form here. "The Way You Make Me Feel," "Smooth Criminal," "I Just Can't Stop Loving You" and the title track have aged well, while a disc and DVD from his July 1988 concert at London's Wemblev Stadium are welcome additions to the Jackson legacy. Aficionados will tuck into the CD of bonus tracks from the 2001 reissue, which features demos and remixes that bring a fresh energy to the story even if some are works in progress. There's a welcome rawness to the slinky. Latinflavored groove of "Don't Be Messin' Around" and the machine-y grind of the provocative "Song Groove (A/K/A Abortion Papers)." The ballads "I'm So Blue" and "Free" are sweet Motown knockoffs, while the Afrojack remixes of "Bad"-one of which features Pitbull-fix the tune into contemporary club settings.-GG

REVIEWS

SINGLES



CHRISTINA AGUILERA

Your Body (4:00) Producers: Max Martin, Shellback Writers: M. Martin, S. Kotecha, Shellback, T. Amber Publishers: various

Although Christina Aguilera released music throughout 2010 (the underperforming Bionic trotted out three singles, and she contributed new songs to the "Burlesque" soundtrack), it's tempting to call "Your Body" her longawaited comeback. Given that it's her first collaboration with mega-producer Max Martin, it's clear the diva is going for broke. Featuring a chorus that allows Aguilera to unleash her giant pipes. "Your Body" makes it almost easy to look past its wince-worthy lyrics about anonymous sex ("So don't even tell me your name/All I need to know is whose place," goes one couplet). Indeed, the song was shipped to radio with a kid-friendly chorus, "All I wanna do is love your body." while an explicit version swaps out "love" for something far more transactional. With new album Lotus arriving Nov. 13, Aguilera, love her or hate her, has earned the right to belt "I think you already know my name" on the song's bridge.-AH

POP

CARLY RAE JEPSEN This Kiss (3:49) Producers: RedFoo.

Matthew Koma Writers: C.R. Jepsen, M. Koma, S.K. Gordy, K. Covell

Publishers: various 604/School Boy/Interscope "Good Time," Carly Rae Jepsen's Owl City-assisted follow-up single to her Billboard Hot 100 chart-topper "Call Me Maybe," felt like a



ONE DIRECTION Live While We're Young (3:18) Producers: Rami, Carl Falk Writers: R. Yacoub,

C. Falk, S. Kotecha **Publishers:** various Syco/Epic

How much One Direction is too much? A mere eight months after the U.K. boy band's debut, *Up All Night*, arrived stateside, the quintet will return with *Take Me Home* in November to capitalize on its newfound global fame. Latest single "Live While We're Young" continues the group's upward climb with a familiar sonic template and surprisingly salacious lyrical suggestions. "I know we only met/But let's pretend it's love ... Tonight, let's get some—and live while we're pop on the choruses. The lyrics are also a cut above the rest of the sugary tracks on Jepsen's new *Kiss*: As carefully innocent as the 26-year-old's persona is, the girl next door shrugs off her boy at home, and her new beau's girlfriend, as "details we both forgot to mention." Jepsen is no Courtney Love, but a whiff of rule-breaking often complements a gleeful arrangementlike "This Kiss."—JL

ELECTRONICA M83

Reunion (3:55)

Producers: Anthony Gonzalez, Justin Meldal-Johnsen Writer: A. Gonzalez Publisher: EMI Music M83/Mute

"My body is a lightning rod," Morgan Kibby whispers on "Reunion." a standout from M83's 2011 double-album, Hurry Up, We're Dreaming. The same goes for the music: Lead single "Midnight City" was the band's synth-pop masterpiece, but "Reunion" is a more aggressive gut punch. Absorbing the song is like driving with the windows down during a wind storm. with glitzy disco bass pulsing over shards of guitars and explosive snares. "You came out

new material.-JL



KACEY MUSGRAVES Merry Go 'Round (3:27)

Producers: Luke Laird, Shane McAnally, Kacey Musgraves

Writers: K. Musgraves, J. Osborne, S. McAnally Publishers: various Mercury

Mercury Records picked itself a winner with Texas native Kacey Musgraves.



who knocks it out of the ballpark with her debut single that she co-wrote with Shane McAnally and Josh Osborne. The lyrics—which concern not living up to other people's perceptions of success—are hard-hitting, and the chorus is especially inventive. "Mary Mary, quite contrary/ We get bored so we get married/And just like dust we settle in this town," she concludes. The instrumentation is very much on the traditional side—had Loretta Lynn or Dolly Parton arrived on the scene in 2012 instead of the 1960s, some of their compositions could very well have ended up sounding like this. Musgraves recently spent time supporting Lady Antebellum on the road, and with songs like "Merry Go "Round" in her pocket, it's a safe bet that the newcomer will wind up on many "Artists to Watch" lists for 2013.—CD

nowhere/Stealing my heart and brain," Anthony Gonzalez yelps. "Flaming my every cell/You make me feel myself." M83's empowering pop music has translated outside of the indie realm into the larger cultural conversation. "Midnight City" was a Billboard Hot 100 hit and even wiggled its way onto Now 43. In this case, lightning may not strike twice in the same spot—the hooks are less immediate and the grooves are more abstract—but "Reunion" is equally as irresistible as its predecessor.—RR

ROCK

LIFEHOUSE FEATURING NATASHA BEDINGFIELD Between the Raindrops (4:46) Producers: Jude Cole, Lifehouse Writers: J. Wade, J. Cole, J. Kasher Publishers: various Geffen/Interscope For more than a decade, Lifehouse has been hanging by

LEGEND & CREDITS

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

CONTRIBUTORS: Chuck Dauphin, Phil Gallo, Gary Graff, Andrew Hampp, Jason Lipshutz, Kerri Mason, Ryan Reed a moment, song by songsometimes angsty, sometimes blissful, usually somewhere in between. But despite tinges of uncertainty, "Between the Raindrops" is an unconflicted love song, building from an airy, finger-picked beginning into swelling choruses about devotion and resilience. Frontman Jason Wade sounds joyful as he announces that there's a smile on his face and "there's no one here but you and me... The way it was meant to be." Natasha Bedingfield's verse, meanwhile, is less ebullient but certainly confident in "knowing that together everything that's in our way/We're better than alright." The pair sound like a natural vocal tandem. and Wade's semi-twangy guitar at the end indicates the song could have a future in Nashville, too.-GG

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young!," the singers declare in unison before a guitar lick that echoes the Clash's "Should I Stay or Should I Go" returns to the fold. If this song is One Direction's bid for slightly promiscuous maturity, it arrives too soon after the more accomplished puppy-love odes of previous hits "What Makes You Beautiful" and "One Thing" to further the conversation. But for 1D fanatics, the track will slake this momentary thirst for



MUSIC HAPPENING NOW



The Show Must Go On

TV One's 'R&B Divas' spins off companion album on Faith Evans' label

n a climate dominated by pop, dance and hip-hop, it can be hard out there for an R&B artist. And that doesn't include life issues like addiction, abusive relationships and financial hardships. But in life—as onstage—the show must go on.

That's the premise behind "R&B Divas." The TV One cable network series focuses on singers—and friends—Faith Evans, Nicci Gilbert, Syleena Johnson, Monifah Carter and Keke Wyatt. Standing at different crossroads in their respective careers, the ladies also seek a rewarding balance between their entrepreneurial aspirations and personal lives.

"We're not about jumping on tables and throwing bottles," says Evans, who doubles as the series' co-executive producer with Gilbert. "We wanted to show regular life behind the

music. We're still human but with resolution, helping each other through situations."

One of the quintet's rewarding resolutions takes center stage on Oct. 2 with the release of *RAB Divas*. Spotlighting music featured and inspired by the series, the album was executive-produced by Evans and is being re-

leased through her eOne Music-distributed label Prolific Music Group. The label's initial output was Evans' 2010 album, *Something About Faith*. It debuted at No. 15 on the Billboard 200 and at No. 4 on Top R&B/Hip-Hop Albums and has sold 77,000 copies, according to Nielsen SoundScan.

Reminiscent of the 1995 female-centric Waiting to Exhale soundtrack, R&B Divas provides a platform for the ladies to shine vocally together and separately. Lead single "Tears of Joy," penned by Claude Kelly, who co-produced with Chuck Harmony for Evans, moves 29-26 on Adult R&B and debuts at No. 92 on Hot R&B/Hip-Hop Songs. Rounding out the 12-song set are standouts like the show's theme, "Lovin' Me"; "Sisterfriend"; and a cover of Cyndi Lauper's No. 1 "True Colors" with Fantasia and Kelly Price. Mike City, Shep Crawford, Rykeyz and

Big Jim Wright also produced on the project.

"This album is a reminder that R&B is something our culture is hungry for," says Evans, who's also working on her next solo album due next year. "There's still a need for what we bring to the music game."

The idea of recording "an album of stellar music with great female singers" first came to Evans several years ago, but simmered on a back burner until last February. That's when Evans, Wyatt, Monifah and Gilbert attended a Grammy Awards weekend celebration at Los Angeles nightclub Tru Hollywood. That event, "Kelly Price & Friends Unplugged: For the Love of R&B," featured performances by Price, Evans, Wyatt, Monifah and what tragically turned out to be Whitney Houston's last onstage appearance. Fittingly, a portion of the *R&B Divas* pro-

> ceeds will benefit the Whitney E. Houston Academy of Performing Arts in East Orange, N.J.

"With all of us in the building that night, I had a revelation that we needed to work together on an album," Evans says. Then after TV One signed on, she adds, "everything lined up by divine order."

"R&B Divas" ends its eight-episode run on Oct. 8. The one-hour series premiered Aug. 20 and became the most-watched original premiere in TV One's history—drawing nearly 900,000 total viewers during its debut and encore airings, according to Nielsen. Phil Thornton, one of the series' executive producers, says the show's success proves that "you don't have to be a train wreck to reach a lot of eyeballs. There's a genuine bond that comes across on camera."

While there's no official word yet concerning a second season or a possible tour behind the album, the ladies are busy with other projects. Wyatt has reunited with singer Avant on new single "You & I." Gilbert has launched plus-size clothing line Curvato as Monifah and Johnson are onboard with solo album projects. And Evans is rolling out her Glass Hair Products venture...

A NEW 'LIFE'

Ben Folds Five returns, notching highest chart bow

It's a two-fer for Ben Folds Five fans this week. Not only does the group return to the charts with its first album in 13 years, but, with a debut at No. 10 on the Billboard 200, it also earns its highest-charting album.

Going even further, the set—The Sound of the Life of the Mind—marks the first top 10 for Ben Folds himself, with or without his bandmates Robert Sledge and Darren Jesse.

The new album, released through the band's own label ImAVeePee and distributed through Sony, launches with 30,000 copies sold, according to Nielsen SoundScan. The band raised money to fund the album's recording through Pledge Music, where more than 7,500 pledges were made. —*Keith Caulfield*



ROCKIN' THE CHARTS

Here's Ben Folds Five's chart history on the Billboard 200.

| Peak | Title | Year |
|---------|---|------|
| No. 42 | "Whatever and Ever Amen"* | 1998 |
| No. 94 | "Naked Baby Photos"* | 1998 |
| No. 35 | "The Unauthorized Biography of Reinhold Messner"* | 1999 |
| No. 42 | "Rockin' the Suburbs" | 2001 |
| No. 60 | "Ben Folds Live" | 2002 |
| No. 13 | "Songs for Silverman" | 2005 |
| No. 114 | "SuperSunnySpeedGraphic, The LP" | 2006 |
| No. 11 | "Way to Normal" | 2008 |
| No. 94 | "Ben Folds Presents: University A Cappella!" | 2009 |
| No. 36 | "Lonely Avenue"** | 2010 |
| No. 62 | "The Best Imitation of Myself: A Retrospective" | 2011 |
| No. 10 | "The Sound of the Life of the Mind"* | 2012 |

*Ben Folds Five **Ben Folds/Nick Hornby



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COUNTRY BY DEBORAH EVANS PRICE

Steady As She Goes

Easton Corbin drives sophomore set to chart success with strong lead single, heavy touring presence

wo years ago, Easton Corbin's self-titled debut spawned two No. 1 singles and hit No. 4 on Billboard's Top Country Albums chart. The back-to-back success of the two singles—"A Little More Country Than That" and "Roll With It" made Corbin the first country male artist in 17 years to have his first two consecutive singles hit the summit, and set a high bar as he began recording his follow-up effort, All Over the Road (Mercury).

"That's a lot to follow up," Corbin says of his debut, which has sold 441,000 copies, according to Nielsen SoundScan. "It did make me a little nervous, but you can't lose focus."

This week, Corbin's worries are put to rest as *All Over the Road* bows at No. 2 on Top Country Albums and No. 11 on the Billboard 200 with 29,000 sold, according to SoundScan. On the Hot Country Songs chart, lead single "Lovin' You Is Fun" climbs to No. 8.

BEN

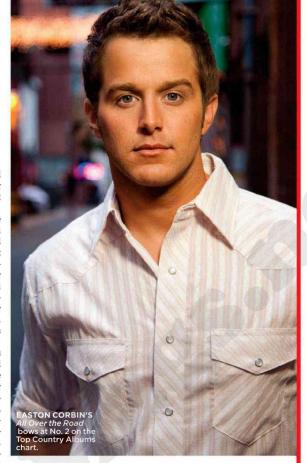
"I just try to keep my head down and keep working away," the Florida native says. "I feel like eventually, if you are true to what you do and keep working hard and people know that, good things will happen. The light will shine through."

In an era when many young acts on country radio have a rock edge, Corbin has embraced the role of torchbearer for traditional country. "I'm proud to do that," he says. "There's Chris Young, he's kind of doing that, and Craig Campbell, but still even their [music] is a little different than what I do."

For All Over the Road, Corbin once again worked with producer Carson Chamberlain. "I didn't want it to end up sounding poppy because that's not me," Corbin says of some of the challenges he faced while exploring new ground on tracks like "Are You With Me." "If you don't have the right production on it, you could go there pretty easy. That's what is great about Carson. He knows how to rein that in and puts your touch on it."

Corbin co-wrote two of the album's 11 tracks—"A Thing for You" and "This Feels a Lot Like Love"—while the remainder were penned by many of Music Row's top tunesmiths including Ashley Gorley, Mark Nesler, Tommy Lee James and Terry Mc-Bride. "Lovin' You Is Fun" was written by Bob DiPiero and Jim Beavers. "It's very country but it's still different. It's about as close to rapping as I'll ever do. I'll make that promise," Corbin says with a laugh.

Since his debut, Corbin has toured heavily with Rascal Flatts, Blake Shelton and Brad Paisley. There were index cards touting the new album and street date at his merch table on the recent Paisley tour. "We felt like it was important while people were seeing him on the road to have some sort of takeaway



that helped promote Easton's album release," Universal Music Group Nashville VP of marketing Tom Lord says. During street week, Corbin made promotional appearances in Chicago, Dallas and Oklahoma City. Leading up to release, the label also hosted an industry launch party in Nashville followed by a free show that night for fans.

Prior to street week, Corbin ex-

posed other tracks on the album with a series of acoustic videos on Vevo and his website. "We wanted to say, 'Hey, it's not just "Lovin' You Is Fun," he's got some other gems on this record," Lord says. "It's a solid record. Word-of-mouth on this is going to be good. On a sophomore record, there's always a lot of pressure and he rose to the occasion."

FLAWLESS

With current singles still going strong, Rihanna delivers another pop gem

Rihanna capped off a stellar month by releasing "Diamonds," a seductive new single cowritten with Australian singer Sia, that previews her seventh studio album. The follow-up to last November's *Talk That Talk* doesn't yet have an announced title or release date, although Island Def Jam has confirmed that the album will be released before year's end, marking the fourth straight year that the Barbadian pop star has ended a calendar year with a new LP. *Talk That Talk* debuted at No. 3 on the Billboard 200 with 198,000 in first-week sales, according to Nielsen SoundScan.

"Diamonds" was produced by Stargate—the Norwegian production duo that has helmed previous Rihanna smashes "Only Girl (In the World)," "What's My Name" and "Take a Bow" as well as Benny Blanco, who also co-produced Ke\$ha's just-released new single "Die Young." After releasing propulsive dance singles like "We Found Love," "Where Have You Been" and "S&M" from her previous two albums, "Diamonds" finds Rihanna utilizing a slow stomp and balladic structure to support the refrain, "Shine bright like a diamond."

So far, the curveball has been well-received. "The first thing I said to the label when they played ["Diamonds"] for me was, 'That is the perfect thing she needed to do,'' says Sharon Dastur, PD of WHTZ (Z100) New York, which world-premiered "Diamonds" the morning of Sept. 26. "The reaction's been fantastic, because it's different. The audience, not only on social media but on the phone lines, is really excited about the next thing."

Before the release of "Diamonds," Rihanna spent September supporting the latest singles from *Talk That Talk*, which has sold 1 million copies, according to SoundScan. On Sept. 6, the pop star performed her remix of "Cockiness (Love It)" alongside ASAP Rocky at the MTV Video Music Awards before winning the video of the year honor for her "We Found Love" clip. And on Sept. 21, Rihanna played six of *Talk That Talk*'s seven singles during her headlining set at the iHeartRadio Music Festival in Las Vegas.

After nixing a proper tour behind *Talk That Talk* in 2012, Rihanna has already announced the 27date North American leg of her Diamonds World Tour in 2013, which begins March 8 in Buffalo, N.Y. And while "Diamonds" will likely debut on next week's Billboard Hot 100, Rihanna's previously released singles are still going strong: "Where Have You Been" clocks in at No. 27 on this week's Hot 100, while the VMAs performance helped push the sales of "Cockiness (Love I)" to 214,000, according to SoundScan. —Jason Lipshutz

BUBBLING UNDER

>>>KATHY GRIFFIN TURNS SINGER

Two-time Emmy Award-winning comedian/actress Kathy Grif fin has her sights set on the upper reaches of the Dance Club Songs chart, as her Donut Run-released single "I'll Say It," which doubles as the theme song to her Bravo talk show, "Kathy," struts onto the tally at No. 44. Written by Emmy- and Grammy Award-winner Adam Schlesinger (Fountains of Wayne), the song was remixed for dancefloors after-according to Griffin-Gloria Estefan told her, "Baby, you need a dance mix for the gays!

>>>GIBBARD'S HAPPY TEARS

Benjamin Gibbard, lead singer for Death Cab for Cutie and the Postal Service (and formerly married to actress/singer Zooev Deschanel), steps out on his own, as "Teardrop Windows' (Barsuk) becomes his first solo entry on the Triple A chart at No. 27. (Death Cab for Cutie has notched seven top 10s, including three No. 1s, on the list.) The song previews his first solo album, Former Lives, due Oct. 16. The track is receiving its strongest support from Sirius XM's Spectrum channel, which played it 49 times in the Sept. 17-23 tracking week, according to Nielsen BDS.

>>>SMITH FINDS 'FRIENDS' AT RADIO

Georgia native Joanna Smith, who scored two modest Hot Country Songs entries while on Columbia in 2010 and 2011, offers her debut RCA Nashville single, "We Can't Be Friends." The song, produced by longtime Kenny Chesney collaborator Buddy Cannon (and considered by Chesney to record), is approaching Hot Country Songs with airplay on 39 reporters (up 91% in detections), according to BDS.

>>>THE GASLAMP KILLER SHINES

The Gaslamp Killer's debut album, Breakthrough (Brainfeeder), bows at No. 23 on Dance/Electronic Albums. Brainfeeder is an independent Los Angeles-based label founded by Flying Lotus, an eclectic DJ whose blend of jazz-infused electronic hip-hop can be stylistically traced to his great-aunt. late jazz musician Alice Coltrane. The Gaslamp Killer (born William Benjamin Bensussen) celebrated the set's release with a party thrown by the Red Bull Music Academy in Los Angeles.

Reporting by Keith Caulfield, William Gruger, Silvio Pietroluongo and Gary Trust. Billeoard. CONNECT WITH THE MUSIC INDUSTRY'S MOST IMPORTANT DECISION MAKERS

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STIRLING DEBUT

Lindsey Stirling debuts at No. 1 on Classical Crossover and No. 8 on the Billboard 200 while also dominating the Classical Digital Songs chart (see page 47) thanks to the release of the violinist's soft-titled debut set.

AN AC 'AFFAIR'

Contemporary for the first time since 1994, as "RNR Affair" bows at No. 22. Its debut was aided by top-of-the-hour promotional airplay on participating Clear Channel-owned stations.



BIG COUNTRY

>> Dwight Yoakam's first album of new material since 2005 makes a splashy debut on the charts. 3 Pears enters at No. 18 on the Billboard 200-his highest-charting set. On Top Country Albums, it bows at No. 3 his best rank since 1989.

CHART BEAT

>>Aimee Mann's voice still carries. In 1985, the singer/ songwriter arrived as lead iger of Bosto rock band 'Til Tuesday, which reached No. 8 on the Billboa Hot 100 with "Voices Carry." The song doubled as the title to the group's debut album, which climbed to No. 19 on the Billboard 200, marking the quartet's sole appearance in the chart's top 40. Following the band's early-'90s breakup, Mann has tripled her sum of top 40-charting albums as a soloist 2002's *Lost in Space* debuted and peaked at No. 32, while 2008's @#%&*! Smilers entered and peaked at No. 32. This week, Ch er bows at No. 33. She's not entirely on her own: The video for new single "Labrador" features actor Jon Hamm.

om/chartbeat

Read Chart Beat every week at billboard.com/ch

Billooard. CELARES

P!nkEarnsFirstNo.1OnTheBillboard200

After debuting more than 12 years ago on the Billboard 200, pop superstar **Pink** gets her first No. 1 album this week as *The Truth About Love* debuts with 280,000 copies sold, according to Nielsen SoundScan.

That's the best debut sales week for the singer, whose previous highest start came when *Mlssundaztood* launched with 220,000 at No. 6 in 2001. Also, the opening week for *The Truth About Love* is the third-biggest debut this year, following **Justin Bieber's** bow with *Believe* (374,000) and **Madonna's** *MDNA* (359,000).



P!nk's new album performed stronger than anticipated, as some industry sources were initially thinking that it would sell between 220,000 and 230,000. However, the setkept on blowing past expectations on a daily basis, and by the weekend was on its way to passing 250,000. The album was supported by a major promotional campaign by Target, which offered an exclusive version of the set and created a TV commercial starring P!nk. Last week, the artist performed on NBC's "Today," while the

album was sale-priced at Amazon MP3 for \$5. Earlier in the month P1nk appeared on "The Ellen DeGeneres Show" and the MTV Video Music Awards telecast. Mass merchants (of which Target is one) made up 36% of the set's first-week sales, while digital accounted for 50%.

The Truth About Love is Plnk's sixth top 10 set, following M!ssundaztood (No. 6), Try This (No. 9), I'm Not Dead (No. 6), Funhouse (No. 2) and Greatest Hits... So Far!!! (No. 5). Her 2000 debut album, Can't Take Me Home, topped out at No. 26.

P!nk's new album hits No. 1 the same week she claims her eighth leader on the Pop Songs airplay chart (aka the Mainstream Top 40 tally on Billboard.biz) with the single "Blow Me (One Last Kiss)." It's her third No. 1 in a row on the airplay chart, following "Raise Your Glass" in 2010 and "F**kin' Perfect" in 2011.

BUT WERE THEY NO. 1? Aside from **P!nk**, there are a dizzying number of acts that have spent seemingly

a lifetime racking up top 10 albums, but have continually missed the No. 1 slot. Truly, five top 10s without a No. 1 is nothing compared with some of these acts. Take rock band **Rush** for example. The veteran group has

logged 12 top 10 sets, but never once hit No. 1. It has twice reached No. 2, and one of those runner-up sets came earlier this year with *Clockwork Angels* (June 30).

Or, what about **Tom Petty** and **James Tay-Ior**? Each has had 11 top 10s, but zero No.

1s. (Petty's count includes his work with the Heartbreakers.) Both the Who and Sting have racked an even 10 top 10s without a No. 1, though Sting has hit No. 1 as part of the Police. Coming later this year are a pair of superstars that are due for a No. 1: Brad Paisley and Rihanna. The former has roped seven top 10s (three of those reached No. 2), while Rihanna has netted six.

BIG SONG, BIG ALBUM? Carly Rae

Jepsen, who owns the year's secondbiggest-selling digital song with "Call Me Maybe," debuts at No. 6 on the Billboard 200 with *Kiss* (46,000). Her smash No. 1 Billboard Hot 100 single "Call Me Maybe" has sold 5.8 million copies this year, second only to **Gotye's** "Somebody That I Used to Know" (6.4

CHANGE

million). For comparison's sake, **FIO Rida**—another artist who's strong in terms of selling digital songs, but not so much with albums—sold 31,000 copies of his *Wild Ones* in its first week (No. 14, July 21). This isn't to say that Jepsen's sales are equivalent to Flor Rida's, but 5.8 million song downloads doesn't equal "album artist."

One step behind Jepsen on the Billboard 200 is an act that's never had a Hot 100 hit, **Grizzly Bear**. The rock band's new *Shields* enters at No. 7 with 39,000—its highest chart position and best sales week yet. During release week, the act played "Late Night With Jimmy Fallon" (Sept. 21) and the full album was streamed on NPR's "First Listen" program.

MUMFORD IS MASSIVE: Mumford

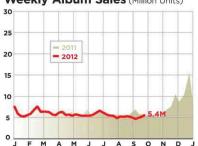
& Sons will easily nab the No. 1 slot on the Billboard 200 next week, as new album Babel is selling huge. It's on course to move as many as 600,000 copies, industry sources say, giving the band the year's biggest debut week thus far. Babel will also tally the largest sales frame for any rock album (debut or otherwise) since AC/DC's Black Ice stormed in with 784,000 at No. 1 on Nov. 8, 2008. Babel's debut may also mark the largest sales week for RED Distribution, as well as the second-biggest digital sales frame since Lady Gaga's Born This Way sold 662,000 downloads in its opening week.

nielsen

Warket Watch A Weekly National Music Sales Report Weekly Unit Sales Year-To-Date

| ALBUMS | DIGITAL Albums* | DIGITAL TRACKS |
|-----------|--|--|
| 5,424,000 | 2,299,000 | 23,534,000 |
| 5,112,000 | 2,095,000 | 22,878,000 |
| 6.1% | 9.7% | 2.9% |
| 5,282,000 | 1,852,000 | 20,775,000 |
| 2.7% | 24.1% | 13.3% |
| | 5,424,000 5,112,000 6.1% 5,282,000 | ALBUMS ALBUMS* 5,424,000 2,299,000 5,112,000 2,095,000 6,1% 9,7% 5,282,000 1,852,000 |

Weekly Album Sales (Million Units)



| | Year-To-Date | |
|----|----------------------|--|
| | 2011 | |
| 00 | OVERALL UNIT SALES | |
| 20 | Allhuma 2022.025.000 | |

| OVERALL | UNIT SALES | | |
|---------------------|---------------------------|---------------------------|------------|
| Albums | 222,925,000 | 212,717,000 | -4.6% |
| Digital Tracks | 931,372,000 | 985,967,000 | 5.9% |
| Store Singles | 1,846,000 | 2,578,000 | 39.7% |
| Total | 1,156,143,000 | 1,201,262,000 | 3.9% |
| Albums w/TEA* | 316,062,200 | 311,313,700 | -1.5% |
| *Includes track equ | uivalent album sales (TEA |) with 10 track downloads | equivalent |

ALBUM SALES

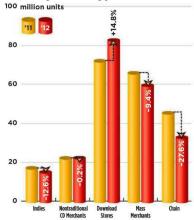
'11

222.9 million 212.7 million

ALES BY ALBUM FORMAT

| SALES DI | ALBOHTFORM | | |
|----------|-------------|-------------|--------|
| CD | 147,996,000 | 126,601,000 | -14.5% |
| Digital | 72,226,000 | 82,947,000 | 14.8% |
| Vinyl | 2,653,000 | 3,078,000 | 16.0% |
| Other | 51,000 | 89,000 | 74.5% |
| | | | |







Over The

SALES DATA COMPILED BY niclscn SoundScan

THE Billooard 200

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| | 2 | | | | | | | | | | | | |
|------|--------------|----------------|-----------------|---|---|---------------|--|--------------|-------------------------|-----------------|--|---|---------------------------|
| THIS | LAST WFFK | 2 WEEKS AGO | WEEKS ON CHT | ARTIST | PRICE) Title | CERT. PEAK | | THIS WEEK | LAST WEEK 2 WEEKS | AGO WEEKS ON | ARTIST IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE) | Title | CERT. PEAK PDSTTION |
| 1 | HOT | r shot Ebut | 1 | #1 PINK 1WK RCA 45242 (11.98) | The Truth About Love | 1 | 1 | 51 | NEW | | DINOSAUR JR. JAGJAGUWAR 228* (18.98) | l Bet On Sky | 51 |
| 2 | N | IEW | 1 | VARIOUS ARTISTS G.O.O.D./DEF JAM 017291/IDJMG (13.98) | Kanye West Presents GOOD Music Cruel Summer | 2 | 3 | 52 | 22 - | - | 2 VARIOUS ARTISTS CAPITOL 78466 (16.98) | Fifty Shades Of Grey: The Classical Album | 22 |
| 3 | N | IEW | 1 | THE KILLERS ISLAND 017294*/IDJMG (13.98) | Battle Born | 3 | It's the fourth | 53 | 34 24 | 4 1 | 3 LINKIN PARK MACHINE SHOP 531345/WARNER BROS. (18.98) | Living Things | 1 |
| 4 | 1 | - | 2 | DAVE MATTHEWS BAND BAMA RAGS 43527*/RCA (11.98) ⊕ | Away From The World | 1 | top 10 set for the band, whose latest | 54 | NEW | | GO RADIO FEARLESS 30187 (14.98) | Close The Distance | 54 |
| 5 | 2 | - | 2 | LITTLE BIG TOWN CAPITOL NASHVILLE 44288 (16.98) | Tornado | 2 | album launches with 113,000, Its | 55 | 52 34 | 4 4 | 2 THE BLACK KEYS NONESUCH 529099*/WARNER BROS. (18.98) | El Camino | • 2 |
| 6 | N | IEW | 1 | CARLY RAE JEPSEN 604/SCHOOLBOY/INTERSCOPE 017363/IGA (13.1 | ¹⁸⁾ Kiss | 6 | last studio release, | 56 | 36 2 | 8 1 | 0 KIDZ BOP KIDS RAZOR & TIE 89283 (18.98) | Kidz Bop 22 | 3 |
| 7 | N | IEW | 1 | GRIZZLY BEAR WARP 10229* (15.98) | Shields | 7 | 2008's Day & Age, debuted and | 57 | 19 - | - 3 | 2 DMX SEVEN ARTS 001 (12.98) ⊕ | Undisputed | 19 |
| 8 | 3 | - | 2 | BOB DYLAN COLUMBIA 45760* (10.98) | Tempest | 3 | peaked at No. 6 with 193,000 | 58 | NEW | | HIGHLANDS WORSHIP IN:CIITE 70093/EMI CMG (11.98) | Place Of Freedom | 58 |
| 9 | 4 | - | 2 | THE AVETT BROTHERS AMERICAN 017328*/REPUBLIC (13.98) | The Carpenter | 4 | sold during the | 59 | 45 4 | 4 9 | 9 JASON ALDEAN BROKEN BOW 7697 (18.98) | My Kinda Party | 2 2 |
| 10 | N | IEW | 1 | BEN FOLDS FIVE IMAVEEPEE 46410* (9.98) | The Sound Of The Life Of The Mind | 10 | Thanksgiving shopping week. | 60 | 40 3 | 1 1 | 2 CHRIS BROWN RCA 96055 (11.98) | Fortune | 1 |
| 11 | N | IEW | 1 | EASTON CORBIN MERCURY NASHVILLE 016705/UMGN (14.98) | All OverThe Road | 11 | shopping week. | 61 | 64 7 | 4 1 | 9 ALEX CLARE REPUBLIC 016883 (11.98) | The Lateness Of The Hour | 48 |
| 12 | 12 | 13 | 83 | ADELE XL 44699*/COLUMBIA (11.98) | 21 | 9 1 | - | 62 | 37 3 | 3 | 5 TAMELA MANN TILLYMANN 004 (12.98) | Best Days | 14 |
| 13 | N | IEW | 1 | BAND OF HORSES BROWN 45633*/COLUMBIA (11.98) | Mirage Rock | 13 | 4 The album's | 63 | 55 5 | 1 5 | 8 BRANTLEY GILBERT VALORY BG0100 (14.98) | Halfway To Heaven | • 4 |
| 14 | 11 | 6 | 13 | MAROON 5 A&M/OCTONE 016896/IGA (14.98) | Overexposed | 2 | second-week sales | 64 | 58 4 | 5 1 | 5 ED SHEERAN ELEKTRA 530433 (9.98) | + | 5 |
| 15 | 5 | - | 2 | THE XX YOUNG TURKS 080" (14.98) | Coexist | 5 | drop (77%) is the year's second- | 65 | 23 – | - | 2 DAVID BYRNE & ST. VINCENT TODOMUND0 3231*/4AD (15.98) | Love This Giant | 23 |
| 16 | 7 | 2 | 3 | IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE 017324/IGA (10.9 | 8) Night Visions | 2 | largest for a No. 1-debuting album. | 66 | 49 3 | 6 1 | 5 USHER RCA 97176 (11.98) | Looking 4 Myself | 1 |
| 17 | 17 | 14 | 25 | THE LUMINEERS DUALTONE 1608* (13.98) | The Lumineers | 11 | Only Madonna's | 67 | 56 5 | 0 | JOSH TURNER CRACKER BABBEL/MCA NASHVILLE 017194 EX/UMGN (11 | Live Across America | 48 |

| 18 | NEW | 1 | UWIGHT YUAKAM VIAWARNER BROS. NASHVILLE 531777*/WMN (13.98) 3 Pears | MDNA, which fell 87%, had a larger | | 32 10 | | CAT POWER Sun |
|---------|-------------------|--------------|--|--|--------|--------------|---------|---|
| 19 | | 3 | MATCHBOX TWENTY MEMBEMURANTIC 531746/A6 (18.98) | percentage tumble. | 69 | NEW | | TITLE FIGHT SIGENFEDWMMY 1999* (12.98) |
| 30 | 15 1 | 2 28 | ONE DIRECTION SYCe 9249/v00LWH8IA (11.89) Up All Night | | 118 | 50 41 | 14 | KENNY CHESNEY BLUE CHARGUMBIA VASHVILLE 94666/SMN (11.98) BLUE CHARGUMBIA VASHVILLE 94666/SMN (11.98) |
| 23: | 55 | 7 | VARIOUS ARTISTS UNIVERSALEMI/SONY MUSIC 8558/CAPITOL (18.98) NOW 43 | | 71 | 138 101 | 233 | PACE JOURNEY SETTER COLIMBIA \$\$\$\$\$1€6ACY (13.99) ⊕ Journey's Greatest Hits |
| 16 | 18 | 6 | 2 CHAINZ DEF JAM 012991/0DJM6 (12.98) Based On A T.R.U. Story | dee | 1 | 54 43 | 23 | AILANTIC 530701/A5 (18.98) Love is A Four Letter Word |
| 23 | RE-ENTI | RY 96 | MICHAEL JACKSON MJJCPIC 99307/1EBACY (11.98) Bad: 25 | | 73 | 100 I.S. | 47 | FLORENCE + THE MACHINE Ceremonials |
| 35 | 18 1 | 1 31 | FUN. FUELED BY RAMEN 528049* (11.98) Some Nights | 43 2 1 | 1 | 47 42 | 7 | COLT FORD AVERAGE J0ES 239 [14:38] Declaration Of Independence |
| 25 | NEW | 1 | BIG & RICH WARNER BROS. NASHVILLE 531736AWMN (13.98) Hillbilly Jedi | The first digital- only "Glee" album | 75 | NEW | 1 | NEEDTOBREATHE Keep Your Eyes Open EP (Songs From The Reckoning Sessions) |
| 26 | 28 2 | 0 59 | LUKE BRYAN CAPITOL NASHVILLE 70412 (16.98) Tailgates & Tanlines | arrives with 11,000. The set, devoted to | 76 | Ž1 58 | 34 | LANA DEL REY POLYDOR/INTERSCOPE 016425/(GA (11.98) Born To Die |
| 27 | 12 | 14 | JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND 018534/IDJMG (13.58) ⊕ Belleve | the show's second | 72 | 18 B. | 10 | NAS DEF JAM 017056*/IDJMG (13.98) |
| 2.F | 24 | 5 21 | CARRIE UNDERWOOD 19/ARISTA NASHVILLE 59094/SMN (11.58) Blown Away | all-Britney Spears episode, is the | 78 | NEW | 1 | KEITH HARKIN VERVE 017247/VG (13.88) Keith Harkin |
| 29 | 122.5 | 2 131 | MUMFORD & SONS GENTLEMAN OF THE ROAD DID®*/GLASSNOTE (12.88) 🛞 Sigh No More | "Glee" cast's 15th overall entry on the | 79 | NEW | 1 | NELLY FURTADO The Spirit Indestructible |
| 372 | 25 2 | 1 11 | FRANK OCEAN DEF JAM 015788*/IDJMG (13.98) Channel Orange | chart—but its first | 80 | 80 86 | 153 | ADELE 19 12 19 12 |
| 31 | NEW | 1 | TECH N9NE E.B.A.H. E.B.A.H. | to miss the top 20. | 81 | NEW | 1 | LINDSEY STIRLING BRIDGETONE 3003 EX (14.98) Lindsey Stirling |
| 12 | 16 | S 4 | TOBYMAC Eye On It | | 82 | 75 79 | 12 | FLO RIDA Wild Ones |
| 33 | NEW | 1 | AIMEE MANN SUPEREGO (50° (12.96) Charmer Charmer | 69 | 83 | Br Br | 122 | THE BLACK KEYS Brothers Bros. (15.98) |
| 34 | 46 3 | 9 109 | KATY PERRY Teenage Dream | The rock band's second full-length | 144 | 57 47 | 9 | DUSTIN LYNCH BROKEN BOW 7277 (12.98) Dustin Lynch |
| 35 | NEW | 1 | DOWN The Purple EP | is its first to chart | 85 | NEW | 1 | LE'ANDRIA JOHNSON The Experience The Experience |
| 36 | NEW | 1 | RYAN BINGHAM AXSTER BINGHAM 456303* (12.98) Tomorrowland | on the Billboard 200 and, with | 11-7 | 67 49 | | ELLE VARNER Perfectly Imperfect |
| 37 | 軆 - | 2 | ZZ TOP La Futura La Futura | 6,000 sold, easily secures its biggest | 87 | 123 16 | 20 | RASCAL FLATTS Changed |
| 13 | 21 | 5 | TREY SONGZ Chapter V Chapter V | sales frame. That | | 51 23 | 4 | SLAUGHTERHOUSE Welcome To: Our House |
| 39 | | 61 | ERIC CHURCH Chief Chief | sum is also half of what its 2011 debut, | BB | 100 (B) | 23 | NICKI MINAJ YDUNE MONEY/CASH MONEY 016530/REPUBLIC (13:98) Pink Friday: Roman Reloaded |
| 40 | 41 3 | 7 32 | HUNTER HAYES Hunter Hayes Hunter Hayes | <i>Shed</i> , has sold (12,000). | | 59 25 | 18 | JOHN MAYER Born And Raised |
| 41 | 897 -8 | 25 | OF MONSTERS AND MEN AEPUBLIC 016600* (11.58) AEPUBLIC 016600* (11.58) | (12,000). | 91 | 222 123 | 25 | ALABAMA SHAKES ATO 0142* (1188) Boys & Girls |
| 110 | <u></u> 34 : | 3 <u>1</u> 3 | LECRAE Gravity | | 92 | 97 97 | 51 | AWOLNATION RED BULL 1086 (9 59) Megalithic Symphony |
| 43 | NEW | | SOUNDTRACK 2011 CENTURY FOX TV DIGITAL EX/COLUMBIA (8:58) DEDCTLIFE ALL | 79 The singer makes | 03 | <u>82</u> 57 | 42 | CHRIS TOMLIN SIXSTERS/SPARGW S3444/EMI CMG (17 98) ⊕ And If Our God Is For Us |
| 44 | NEW | 1 | BROTHER ALL Mourning In America And Dreaming In Color | a low-key debut | 94 | 148 | 11 | MADONNA MDNA LIVE NATURVINTERSCOPE 618658*/16A (13.38) MDNA |
| 45 | <u>, 1982</u> , 5 | 11 | ZAC BROWN BAND Uncaged | (6,000) with her fourth English- | 95 | NEW | | PAUL SIMON HEAR 31/27/CDACORD (18.98 CD/0VD) ⊕ Live In New York City |
| 46 | NEW | 1 | MJJ/EPIC 40095/LEGACY (49.98 CD/DVD) ⊕ Bad: 25 | language studio | | 77 59 | 45 | DRAKE Take Care Take Care |
| 47 | 80 | 8 | MAYBACH/SLIP-N-SLIDE/DEF JAM 016343*/IDJMG (18.98) God Forgives, I Don't | album. Originally due in June, It's | 97 | 夏國 | " | LEE BRICE Hard 2 Love Hard 2 Love |
| 48 | 151 1: | 33 85 | GAINER LEGACY/COLUMBIA NASHVILLE/AMERICAN/ISLAND 005288/UME (13.98) | her first English set since 2006's <i>Loose</i> | | 87 78 | 23 | FUTURE Pluto |
| 49 | 822 8 | 23 | TRAIN COLUMBIA 6522* (11.98) COSS LYNCH | launched at No. 1 | 0.9 | 846 (US) | 0 | IN THIS MOMENT Blood Blood |
| 1 | 27 - | 2 | HUSS LYNCH Austin & Ally (Soundtrack) | with 219,000. | 1.00 | 74 46 | 241 | BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND 548504*/UME (13:98) ⊕ Legend: The Best Of Bob Marley And The Wailers |
| TH | E BI | LLE | COARD 200 ARTIST INDEX ZAC BROWN BAND | D EMINEM | 175 | BEN I | FOLOS I | FIVE. 10 ELLIE GOULDING 172 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 |
| 2 CHAIN | 7 | | 27 THE AVETT BROTHERS & RYAN BINGHAM 28 LUKE BRYAN | Y | ERIDGE | 123 FOST | ER THE | PEOPLE 189 GRIZZLY BEAR 7 IN THIS MOMENT 99 TO THE REPORT OF THE PARK |

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|------|-----------|----------------|-----------|--|------|---------|--|
| | _ × | 2 WEEKS AGO | KS ON | ARTIST | | NOL | |
| THIS | | | WEE | IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE) | CERT | PEAD | |
| 101 | 88 | 68 | 39 | BIG BEAT/OWSLA/ATLANTIC 528521/AG (5.98) Bangarang (EP) | | 14 | 82 |
| 102 | 90 | 69 | 38 | GOTYE Making Mirrors FAIRFAX 016449*/REPUBLIC (13.98) DAVID GUETTA | • | 6 | 112 |
| 103 | 69 | 80 | 53 | WHAT A MUSIC/ASTRALWERKS 78830/CAPITOL (18.98) | | 5 | The much buzzed- |
| 104 | | 71 | 48 | 19 56801/RCA (11.98) Stronger | - | 2 | about artist, who reached No. 34 on |
| 105 | | W | 1 | HEVYDEVY 0603/INSIDE OUT (12.98) | | 105 | the Social 50 more |
| 106 | 61 | 29 | | COLLECTIVE SOUNDS 018 (15.98) Havoc And Bright Lights | | 5 | than a year ago (Aug. 20, 2011), |
| 107 | 143 | | 60 | LAFACE/JIVE 80657/RCA (13.98) Greatest Hits So Fariii | - | 5 | finally arrives with her debut album |
| 108 | | 61 | 5 | | | 7 | (4,000). It also |
| 109 | 95 | 54 | 5 | REUNION 10163/PLG (14.98) | | 9 | enters Heatseekers Albums at No. 2. |
| 110 | 70 | 38 | 5 | WE THE BEST/YOUNG MONEY/CASH MONEY 017314/REPUBLIC (13.98) KISS THE RING | | 4 | |
| 111 | 104 | 92 | 54 | CAPITOL NASHVILLE 94431 (18:98) | - | 1 | |
| 112 | - | W | 1 | COLUMBIA DIGITAL EX (9.98) Somethin Bout Kreay | | 112 | |
| 113 | 86 | 62 | 44 | SRP/DEF JAM 016313/IDJMG (13.98) | | 3 | |
| 114 | | 135 | 101 | A&M/OCTONE 015984/IGA (15.98) | | 2 | |
| 115 | 96 | 85 | 68 | BIG BEAT/ATLANTIC 526918/AG (5.98) Scary Wonsters And Nice Sprites (EF) | | 49 | 152 |
| 116 | 81 | 56 | 5 | LOUD & PROUD 617644*/ROADRUNNER (18.98) | | 14 | At No. 95, Paul Simon debuts his |
| 117 | 99 | 93 | 15 | ANTHEM 617656*/ROADRUNNER (18.98) | | 2 | first live album since 1991, selling |
| 118 | 160 | 144 | 59 | ROC-A-FELLA/ROC NATION/DEF JAM 015426/IDJMG (13.98) Watch The Throne | | 1 | 5,000 in its first |
| 119 | 68 | 17 | 3 | GLASSNOTE 0128 (12.98) | | 17 | week. Meanwhile, this greatest-hits |
| 120 | | - | 2 | EL CARTEL 19164/CAPITOL LATIN (12.98) | | 39 | package nets a |
| 121 | 84 | 70 | 21 | MATT REDMAN 10.000 Reasons | | 3 | 160% sales gain, courtesy of Amazon |
| 122 | 125 | 117 | 13 | SIXSTEPS/SPARROW 67853/EMI CMG (13.98) | | 66 | MP3 (see No. 176). |
| 123 | 62 | 18 | 3 | ISLAND 017305*/IDJMG (13.98) | | 18 5 | |
| 124 | 93 116 | 73 110 | 13 23 | REAdedle (1198) Write Me Back REON TREES Picture Show Pic | | 5 17 | |
| 125 | 146 | 130 | 23 94 | MERCURY 016578/IDJMG (10.96) FICURE Show BEASTIE BOYS DISCUSSION OF COMPARENT OF COMPARENT. | | 1 | 157 Thanks to the |
| 127 | 140 | 91 | 94 159 | DEF JAM 527351/UME (6.98) | | 52 | band's various |
| 128 | 102 | | 4 | VASHAWN MITCHELL Crosted/1 This | | 46 | archival releases through the years, |
| 129 | RE-E | | 150 | FLEETWOOD MAC | 1 | 1 | its yearly sales remain steady. In |
| 130 | RE-E | | 109 | PINK Europeuse | | 2 | 2012, it has shifted |
| 131 | - | 108 | 103 | HALESTORM The Strange Case Of | | 15 | 233,000; in 2011, 330,000; and in |
| 132 | | 121 | 14 | PAUL MCCARTNEY Kisses On The Bottom | | 5 | 2010, 238,000. |
| 133 | | 111 | 22 | KIP MOORE | | 6 | |
| 134 | N | | 1 | ALT-J | | 134 | _ |
| 135 | 73 | 16 | | CANVASBACK/ATLANTIC 531756/AG (12.98) ANIMAL COLLECTIVE Centipede Hz Centipede Hz | | 16 | 176 Amazon MP3 sale- |
| 136 | 94 | 81 | 15 | VARIOUS ARTISTS | | 13 | priced a smattering |
| 137 | 134 | 148 | 63 | EMI/SONY MUSIC/UNIVERSAL 016651/UME (18.99) NOW THAT'S WHAT I Call Country. Volume 5 | • | 1 | of classic albums— and a few recent |
| 138 | 53 | _ | | WARNER BROS. NASHVILLE 527370/WMN (18.98) | | 53 | titles—for \$3.99 |
| 139 | | 95 | 200 | ARISTA NASHVILLE 1908//SMN (12.98) | 3 | 9 | and up last week. In turn, No. 48 rises |
| 140 | 130 | 76 | 121 | FLORENCE + THE MACHINE REPUBLIC 013170* (13.38) | | 14 | by 271%; Nos. 152, 129 and 71 climb by |
| 141 | 113 | 83 | 100 | TAVLOR SWIET | 4 | 1 | more than 100%; |
| 142 | 91 | 65 | 6 | ISRAEL & NEW BREED INTEGRITY 56582COLUMBLA (12.36) UTEGRITY 56582COLUMBLA (12.36) | | 32 | and Nos. 83 and 176 jump by 73% and |
| 143 | 120 | 112 | 26 | BRUCE SPRINGSTEEN COLUMBIA 4254*(11.98) Wrecking Ball | | 1 | 72%, respectively. |
| 144 | 129 | 119 | 57 | PISTOL ANNIES RCA NASHULE 9416//SMN (11.98) Hell On Heels | | 5 | |
| 145 | 121 | 118 | 38 | DEMI LOVATO DEMI LOVATO Unbroken HOLLW000 004523 (13.98) Unbroken | | 4 | |
| 146 | 122 | 114 | 50 | FIVE FINGER DEATH PUNCH PROSPECT PARK 50104 (15.99) American Capitalist | | 3 | 182 |
| 147 | 108 | 88 | 9 | PASSION PIT RENORMS 416517/COLUMBIA (11.98) Gossamer | | 4 | The Bon Jovi guitarist's first solo |
| 148 | 115 | 82 | 26 | LIONEL RICHIE MERCURY NASHVILLE 016000/UMGN (15.98) ⊕ Tuskegee | | 1 | set since 1998's |
| 149 | 60 | _ | 2 | MINT CONDITION CAGED BIRD 5503/SHANACHIE (18.98) Music @ The Speed Of Life | | 60 | Undiscovered Soul (No. 174) debuts |
| 150 | N | W | 1 | MENOMENA BARSUK 131* (1586) Moms | | 150 | with 3,000. |
| | 7 | | | | _ | _ | |

| | | SXE | NO S | | | ē |
|------------|------|--------|-----------|---|------|------|
| THIS | LAST | 2 WEEK | CHT | ARTIST IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE) JACK WHITE DI LIN | CERT | PEAK |
| 151 | 48 | 67 | 22 | THIRD MAN 95993*/COLUMBIA (11.98) Blunderbuss | | 1 |
| 152 | RE-E | | 37 | SIMON & GARFUNKEL COLUMBIA 31350 (9:99) Simon & Garfunkel's Greatest Hits | ¢ | 152 |
| 153 | 133 | 113 | 15 | JOSH TURNER Punching Bag | | 4 |
| 154 | 10 | - | 2 | AMANDA PALMER & THE GRAND THEFT ORCHESTRA Theatre Is Evil | | 10 |
| 155 | 128 | 84 | 4 | MANA Exiliados Es La Bahia: Lo Mejor de Mana | | 80 |
| 156 | 150 | 155 | 101 | BRUNO MARS ELEXTRA 525393* (10.98) ⊕ Doo-Wops & Hooligans | | 3 |
| 157 | NE | W | 1 | GRATEFUL DEAD 532221/RHIN0 (18.98) Spring 1990: So Glad You Made It | | 157 |
| 158 | 119 | 106 | 16 | ALAN JACKSON Thirty Miles West | | 2 |
| 159 | 107 | 149 | 43 | THE XX xx YOUNG TURKS 450" (14.96) xx | | 92 |
| 160 | 124 | 90 | 13 | VARIOUS ARTISTS MAYBACH/DEF JAM 528039/WARNER BROS. (18.98) Maybach Music Group Presents: Self Made 2 | | 4 |
| 161 | 112 | 53 | 4 | TAMIA Beautiful Surprise | | 23 |
| 162 | 136 | 116 | 105 | ZAC BROWN BAND SOUTHERN GROUND/ROAR/BIGGER PICTURE/ATLANTIC 524722/AG (18.98) ⊕ You Get What You Give | | 1 |
| 163 | 157 | 126 | 47 | MIRANDA LAMBERT Four The Record RCA NASHVILLE 90589/SMN (11.98) ⊕ Four The Record | • | 3 |
| 164 | 103 | 96 | 26 | SHINEDOWN ATLANTIC 528523*/AG (18.98) Amaryllis | | 4 |
| 165 | 153 | 134 | 85 | THE CIVIL WARS SENSIBILITY 017* (11.98) Barton Hollow | • | 10 |
| 166 | 126 | 109 | | VARIOUS ARTISTS UNIVERSAL/EMU/SONY MUSIC 90568/CAPITOL (18.98) NOW That's What I Call Party Anthems | | 34 |
| 167 | NE | W | 1 | FOURPLAY Esprit de Four HEADS UP 33738/CONCORD (18.98) | | 167 |
| 168 | 145 | 122 | | LIL WAYNE YOUNG MONEY/CASH MONEY 015548'/REPUBLIC (13.98) Tha Carter IV | 2 | 1 |
| 169 | 171 | 141 | 14 | FIONA APPLE The Idler Wheel Is Wiser Than | | 3 |
| 170 | 152 | 156 | | LUKE BRYAN CAPITOL NASHVILLE 65833 (18.98) Doin' My Thing | • | 6 |
| 171 | 72 | 1 | 2 | CALEXICO ANTI- 87208*/EPITAPH (15.38) Algiers | | 72 |
| 172 | 141 | 131 | | ELLIE GOULDING CHERRYTREE/INTERSCOPE 015323/IGA (10.98) Lights | | 21 |
| 173 | 158 | 150 | 24 | REDWING 001* (13.98) Slipstream | | 6 |
| 174 | NE | w | 1 | SET IT OFF EQUAL VISION 225 (12.98) Cinematics | | 174 |
| 175 | 147 | 125 | 118 | Edition 220 (F200) EMINEM WEB/SHADV/AFTERMATH/INTERSCOPE 014411*/IGA (13.98) Recovery | 3 | 1 |
| 176 | RE-E | NTRY | 115 | MAROON 5 AM/0CT0NE 65001*/IGA (18.98) Songs About Jane | 4 | 6 |
| 177 | 166 | 145 | 53 | JAKE OWEN RCA NASHVILLE 89547/SMN (10.98) Barefoot Blue Jean Night | | 6 |
| 178 | 149 | 124 | 22 | SOUNDTRACK Shake It Up: Live 2 Dance: Music From The Disney Channel Series WALT DISNEY 013597 (13.39) | | 13 |
| 179 | 156 | 120 | 102 | THE BAND PERRY The Band Perry | | 4 |
| 180 | 168 | 146 | 18 | MERCYME The Heater | | 7 |
| 181 | 139 | 89 | 48 | FAIR TRADE 16020/COLUMBIA (13:99) THE FIGHT OF TRADE COLDPLAY Mylo Xyloto | | 1 |
| 182 | NE | W | 1 | RICHIE SAMBORA Aftermeth Of The Lowdown | | 182 |
| 183 | 42 | _ | 2 | NOFX Self/Entitled | | 42 |
| 184 | 167 | 174 | 52 | FAT WRECK CHORDS 777* (12.98) Some Line of U.S. | | 5 |
| 185 | | 143 | 21 | NORAH JONES | | 2 |
| 186 | RE-E | | 1 | HILLSONG | | 32 |
| 187 | RE-E | | 13 | NEIL YOUNG WITH CRAZY HORSE | | 4 |
| 188 | | 164 | 171 | REPRISE 531195*/WARNER BROS. (18.98) EMINEM Curtain Call: The Hits | 2 | 1 |
| 189 | 173 | | 70 | FOSTER THE PEOPLE Terchon | | 8 |
| 190 | NE | - | 1 | RICKIE LEE JONES The Devil You Know | | 190 |
| 191 | 169 | | 23 | MANDISA Where Real | | 66 |
| 191 | | 105 | 23 | SOUNDTRACK Project Y | | 12 |
| | | | 21 196 | WATERTOWER 39284 (12.98) Project A | - | - |
| 193 | 165 | 132 | | BIG MACHINE 0200 (18.98) Fearless Fearless | | 1 |
| 194 195 | 181 | | 138 9 | SWAN SONG 313148*/ATLANTIC (19.98) ⊕ Wither ship METRIC Synthetics | 2 | 7 |
| | | | | METRIC 064*/MOM + POP (13.98) Synthetical | | 12 |
| 196 | NE | • | 1 | REPUBLIC NASHVILLE DIGITAL EX/REPUBLIC (5.98) IT 2 JUST WHAT WE DO | | 196 |
| 197 | 44 | - | 2 | ASTRALWERKS 19772* (16.98) | | 44 |
| 198 | NE | W | 1 | | | 198 |
| 199 | 189 | - | 4 | SONDMA 0336 (4.98) WORSTER Wash And Other remining runes | | 99 |
| 200 | 155 | 123 | 12 | 19/INTERSCOPE 017104 EX/IGA (6.98) American Idol: Season 11: Highlights (EP) | | 25 |

| | DAVE MATTHEWS BAND4 | ALANIS MORISSETTE 106 | OF MONSTERS AND MEN | PET SHOP BOYS197 | RUSH | BRUCE SPRINGSTEEN143 | | JOSH TURNER | KANYE WEST PRESENTS | NOW THAT'S WHAT I CALL | Y |
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| MADONNA94 | JOHN MAYER | JASON MRAZ | | PHILLIP PHILLIPS200 | S | LINDSEY STIRLING | TAMIA | TWO DOOR CINEMA CLUB. | GOOD MUSIC CRUEL | PARTY ANTHEMS | DWIGHT YOAKAM |
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| MATCHBOX TWENTY 19 | KIP MOORE | | KATY PERRY | RICK ROSS47 | SLAUGHTERHOUSE | SERIES | TREY SONGZ | | | | 1 |

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VEEKS IN CHT ARTIST #1 5WKS

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4 46

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5 5 64 BIG BEAT/C JUSTIN BI

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7 3 96 SRP/DEF JAM/ID

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17 22 11 HELIUM-3/ DEMI LOVA

| DATA PROVUGED BY BATT IST INTERCE 1 2 84 INTERCE PROE INTERCE 2 3 89 DUBLING UNINGHA JUNG 3 1 88 INTERCE COM/REINDIZY INTERCE 3 1 88 INTERCE COM/REINDIZY INTERCE 4 7 78 PRETTY LIGHTS INTERCE 5 19 14 TAME IMPALA UNINVERSE COM/REINDIZY 5 5 14 TAME IMPALA UNINVERSE COM/REINDIZY 6 6 8 PORTA UNINVERSE COM/REINDIZY 7 9 55 VANNTHERSE MARKED MA | |
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| 13 16 25 ANATHEMA WWW.MYSPACE.COM/WEAREANATHEMA | |
| 14 18 17 LOS HERMANOS WWW.MYSPACE.COM/LOSHERMANOS | 1 |
| 15 10 48 STAR SLINGER | • |
| 16 11 48 UMEK | 1 |
| 17 17 17 11 NICOLAS JAAR | |
| 18 20 73 PITTY | |
| 19 DE ENTRY 2:54 | - 1 |
| 20 8 61 BORGORE | - |
| 21 26 58 BONDAN PRAKOSO & FADE2BLACK | |
| 22 5 82 TYLER WARD | 5 |
| 23 21 64 GOD IS AN ASTRONAUT | - |
| 24 12 77 METRONOMY | |
| 25 29 20 YUNA | - |
| 26 22 18 NETSKY | - |
| 27 15 83 MADDI JANE | - |
| 28 32 65 AEROPLANE | |
| 29 23 23 MAXIMUM BALLOON | - |
| 30 30 78 MAREK HEMMANN | • |
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| 32 23 13 WWW.MYSPACE.COM/THEBLOODYBEETROOTS | - |
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| 34 43 19 EWINEL AG FORMU WWW.MYSPACE.COM/EMILIEAUTUMN 35 37 22 ARCHITECTS UK | 2 |
| 36 NEW BREAKBOT | - |
| 37 RE-ENTRY AMANDA LEAR | |
| WWW.MYSPACE.COM/REINELEA | - 1 |
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| CAPITAL INUCIAL | |
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| WWW.MYSPACE.COM/MORDFUSTANG | |
| 50 41 40 COMTRUISE | |

French pop DJ Breakbot debuts at No. 36 on Uncharted after releasing his first full-length album, By Your Side, and announcing worldwide tour dates. The album features the standout single "Baby I'm Yours," which has more than 4 million views on YouTube



15 86 18 LINKIN PAR 18 19 96 BRITNEY S 20 9 93 BOYCE AVE 3 PEACE ALICIA KEY 21 26 61 22 27 42 NICKI MIN 23 23 96 YOUNG MONEY/C 24 32 6 GENTLEMAN OF PINK RCA GOTYE 25 35 60 26 34 14 27 LINDSEY S 42 21 KURT HUG 28 38 8 50 CENT 29 14 87 YOUR FAVO 30 37 23 MAROON 31 31 35 CHRIS BRC 32 36 94 LIL WAYNE 33 30 q MEGAN NI 34 39 MILEY CYF 28 35 25 EMINEM 25 96 36 SELENA G 37 29 96 FLO RIDA 38 40 30 POE BOY/ATLAN BEYONCE 39 33 95 MATTYB 40 45 25 41 49 17 THE PIANO 42 GREEN DA 48 54 43 41 92 COLDPLAY SUNGHA J RE-ENTRY 44 45 44 94 DRAKE YOUNG M AVRIL LAV 46 43 94 ARIANA GE 47 RE-ENTRY BIG SEAN 48 RE-ENTRY G.O.O.D./DEF JAN 49 46 85 RE-ENTRY LMFAO 50 In the lead-up to Mumford & Sons Babel release (Sept. 25), the band's Facebook fan base grew by 25,000 and it gained 9,000 new Twitter followers. Overall, its 52% gain in follower growth fuels its 32-24 rise on the Social 50.

| N-DEMAND |
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| |
| # ONE MORE NIGHT |
| SOME NIGHTS FUN. FUELED BY RAMEN/RRP |
| CALL ME MAYBE |
| CARLY RAE JEPSEN 604/UNIVERSAL MERCY |
| KANYE WEST, BIG SEAN, PUSHA T, 2 CHAINZ 6.0.0.0, RI LIGHTS |
| ELLIE GOULDING CHERRYTREE/INTERSC |
| WHISTLE FLO RIDA POE BOY/ATLANTIC |
| AS LONG AS YOU LOVE IT |
| TOO CLOSE ALEX CLARE REPUBLIC |
| GANGNAM STYLE PSY SCHOOLBOY/REPUBLIC |
| THINKIN BOUT YOU |
| FRANK OCEAN DEF JAM/IDJMG SOMEBODY THAT I USED |
| GOTYE FEAT. KIMBRA FAIRFAX/REPUBL GOOD TIME |
| OWL CITY & CARLY RAE JEPSEN 604/SCHOOLBO |
| IT'S TIME IMAGINE DRAGONS KIDINAKORNER/IN |
| WE ARE YOUNG FUN. FEAT. JANELLE MONAE FUELED B |
| PAYPHONE MARGON 5 FEAT. WIZ KHALIFA A&M/O |
| HO HEY |
| THE LUMINEERS DUALTONE EVERYBODY TALKS |
| NEON TREES MERCURY/IDJMG |
| 2 CHAINZ FEAT. DRAKE DEF JAM/IDJMI |
| LITTLE TALKS OF MONSTERS AND MEN REPUBLIC |
| BLOW ME (ONE LAST KIS PINK RCA |
| TITANIUM David Guetta Feat. Sia What A Music/A: |
| WANT U BACK |
| CHER LLOYD SYCO/EPIC I WON'T GIVE UP |
| JASON MRAZ ATLANTIC/RRP DON'T WAKE ME UP |
| CHRIS BROWN RCA |
| SAIL AWOLNATION RED BULL |
| CLIQUE KANYE WEST, JAY-Z, BIG SEAN G.O.O.E |
| WIDE AWAKE KATY PERBY CAPITOL |
| MIDNIGHT CITY |
| M83. M83/MUTE/CAPITOL WHAT MAKES YOU BEAU |
| WANTED |
| HUNTER HAYES ATLANTIC NASHVILLE/ |
| IMAGINE DRAGONS KIDINAKORNER/IN |
| HOME PHILLIP PHILLIPS 19/INTERSCOPE |
| GIVE YOUR HEART A BRE DEMI LOVATO HOLLYWOOD |
| ANGELS |
| THE XX YOUNG TURKS/BEGGARS GROU FEEL SO CLOSE |
| CALVIN HARRIS ULTRA POUND THE ALARM |
| NICKI MINAJ YOUNG MONEY/CASH MO BIRTHDAY SONG |
| 2 CHAINZ FEAT. KANYE WEST DEF JAM |
| THE MOTTO DRAKE FEAT. LIL WAYNE YOUNG MONEY/CA |
| HYFR (HELL YEAH F**** DRAKE FEAT. LIL WAYNE YOUNG MONEY/CA |
| LEVELS |
| AVICII LEVELS/VERATONE/ATOM EMPIRI WILD ONES |
| FLO RIDA FEAT. SIA POE BOY/ATLANTIC PUMPED UP KICKS |
| FOSTER THE PEOPLE STARTIME INT'L/C NI**AS IN PARIS |
| JAY Z KANYE WEST ROC-A-FELLA/ROC NA |
| TAKE A WALK PASSION PIT FRENCHKISS/COLUMBIA |
| WORK HARD, PLAY HARD WIZ KHALIFA ROSTRUM/ATLANTIC/RRP |
| THE CAVE MUMFORD & SONS GENTLEMAN OF THE R |
| GLAD YOU CAME |
| THE WANTED GLOBAL TALENT/MERCUF BOYFRIEND |
| JUSTIN BIEBER SCHOOLBOY/RAYMOND B BANGARANG |
| SKRILLEX FEAT. SIRAH BIG BEAT/OWSL |
| DRIVE BY TRAIN COLUMBIA |
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| | THIS | WEEK | WEEKS ON CH | TITLE THE Company of the Official On-Demand Songs chird of NARMOligitalMusic.Org | | | | | | |
|---|------|------|----------------|--|--|--|--|--|--|--|
| Ī | 1 | 4 | 7 | #1 ONE MORE NIGHT 1WK MAROON 5 A&M/DCTONE/INTERSCOPE | | | | | | |
| | 2 | 1 | 29 | SOME NIGHTS | | | | | | |
| | 3 | 5 | 29 | FUN. FUELED BY RAMEN/RRP CALL ME MAYBE | | | | | | |
| | 4 | 7 | 22 | CARLY RAE JEPSEN 604/UNIVERSAL MERCY | | | | | | |
| | 5 | 2 | 29 | KANYE WEST, BIG SEAN, PUSHA T, 2 CHAINZ 6.0.0.0.1ROC-A-FELLA/DEF JAMIDJMG LIGHTS Fulle Columbian Chief Rytree (Interscore) | | | | | | |
| | 6 | 2 | 12 | LLIE GOULDING CHERRYTREE/INTERSCOPE | | | | | | |
| | 7 | 6 | 10 | LO RIDA POE BOY/ATLANTIC AS LONG AS YOU LOVE ME | | | | | | |
| | 8 | 12 | 17 | JUSTIN BIEBER FEAT. BIG SEAN SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJM/ | | | | | | |
| | - | | | | | | | | | |
| | 9 | 43 | 2 | PSY SCHOOLBOY/REPUBLIC THINKIN BOUT YOU | | | | | | |
| | 10 | 11 | 10 | FRANK OCEAN DEF JAM/IDJMG SOMEBODY THAT I USED TO KNOW | | | | | | |
| | 11 | 8 | 29 | GOTYE FEAT. KIMBRA FAIRFAX/REPUBLIC | | | | | | |
| | 12 | 13 | 9 | OWL CITY & CARLY RAE JEPSEN 604/SCHOOLBOY/INTERSCOPE/REPUBLI IT'S TIME | | | | | | |
| | 13 | 15 | 6 | IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE | | | | | | |
| | 14 | 9 | 29 | FUN. FEAT. JANELLE MONAE FUELED BY RAMEN/RRP PAYPHONE | | | | | | |
| | 15 | 10 | 22 | MAROON 5 FEAT. WIZ KHALIFA A&M/OCTONE/INTERSCOPE | | | | | | |
| | 16 | 17 | 11 | HO HEY THE LUMINEERS DUALTONE | | | | | | |
| | 17 | 14 | 17 | EVERYBODY TALKS NEON TREES MERCURY/IDJMG | | | | | | |
| | 18 | 16 | 17 | 2 CHAINZ FEAT. DRAKE DEF JAM/IDJMG | | | | | | |
| | 19 | 19 | 22 | LITTLE TALKS OF MONSTERS AND MEN REPUBLIC | | | | | | |
| | 20 | 26 | 7 | BLOW ME (ONE LAST KISS) PINK RCA | | | | | | |
| | 21 | 18 | 19 | TITANIUM DAVID GUETTA FEAT. SIA WHAT A MUSIC/ASTRALWERKS/CAPITO | | | | | | |
| | 22 | 20 | 10 | WANT U BACK CHER LLOYD SYCO/EPIC | | | | | | |
| | 23 | 22 | 23 | I WON'T GIVE UP JASON MRAZ ATLANTIC/RRP | | | | | | |
| | 24 | 27 | 5 | DON'T WAKE ME UP CHRIS BROWN RCA | | | | | | |
| | 25 | 23 | 24 | SAIL AWOLNATION RED BULL | | | | | | |
| | 26 | NE | W | CLIQUE | | | | | | |
| | 27 | 21 | 15 | KANYE WEST, JAY-Z, BIG SEAN G.O.O.D./DEF JAM/IDJMG WIDE AWAKE | | | | | | |
| | 28 | 24 | 29 | KATY PERBY CAPITOL MIDNIGHT CITY | | | | | | |
| | 29 | 25 | 28 | MB3. MB3/MUTE/CAPITOL WHAT MAKES YOU BEAUTIFUL | | | | | | |
| | 30 | 32 | 5 | ONE DIRECTION SYCO/COLUMBIA WANTED | | | | | | |
| | 31 | 31 | 3 | RADIOACTIVE | | | | | | |
| | 32 | 33 | 6 | IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE HOME | | | | | | |
| | - | | | PHILLIP PHILLIPS 19/INTERSCOPE GIVE YOUR HEART A BREAK | | | | | | |
| | 33 | 30 | 11 | DEMI LOVATO HOLLYWOOD ANGELS | | | | | | |
| | 34 | 28 | 2 | THE XX YOUNG TURKS/BEGGARS GROUP FEEL SO CLOSE | | | | | | |
| | 35 | 29 | 29 | CALVIN HARRIS ULTRA POUND THE ALARM | | | | | | |
| | 36 | 39 | 3 | NICKI MINAJ YOUNG MONEY/CASH MONEY/REPUBLIC | | | | | | |
| | 37 | 50 | 2 | BIRTHDAY SONG 2 CHAINZ FEAT. KANYE WEST DEF JAM/IDJMG | | | | | | |
| | 38 | 35 | 26 | THE MOTTO DRAKE FEAT. LIL WAYNE YOUNG MONEY/CASH MONEY/REPUBLIC | | | | | | |
| | 39 | 37 | 29 | HYFR (HELL YEAH F*****G RIGHT) DRAKE FEAT. LIL WAYNE YOUNG MONEY/CASH MONEY/REPUBLIC | | | | | | |
| | 40 | 41 | 29 | LEVELS AVICII LEVELS/VERATONE/ATOM EMPIRE/INTERSCOPE | | | | | | |
| | 41 | 34 | 29 | WILD ONES FLO RIDA FEAT. SIA POE BOY/ATLANTIC | | | | | | |
| | 42 | 44 | 29 | PUMPED UP KICKS FOSTER THE PEOPLE STARTIME INT'L/COLUMBIA | | | | | | |
| | 43 | 45 | 29 | NI**AS IN PARIS JAY Z KANYE WEST ROC-A-FELLA/ROC NATION/DEF JAM/IDJM/ | | | | | | |
| | 44 | 49 | 3 | TAKE A WALK PASSION PIT FRENCHKISS/COLUMBIA | | | | | | |
| | 45 | 42 | 15 | WORK HARD, PLAY HARD WIZ KHALIFA ROSTRUM/ATLANTIC/RRP | | | | | | |
| | 46 | RE-E | NTRY | THE CAVE MUMFORD & SONS GENTLEMAN OF THE ROAD/RED/GLASSNOTI | | | | | | |
| | 47 | 40 | 29 | GLAD YOU CAME | | | | | | |
| | 48 | 38 | 25 | THE WANTED GLOBAL TALENT/MERCURY/IDJMG | | | | | | |
| | 49 | 47 | 29 | JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG | | | | | | |
| | 50 | 46 | 28 | SKRILLEX FEAT. SIRAH BIG BEAT/OWSLA/ATLANTIC/RRP DRIVE BY | | | | | | |
| | | | | TRAIN COLUMBIA | | | | | | |



"Payphone," reached No. 1 the week of July 17.

| |) | Y | OUTUBE You Tube |
|------|--------------|-----------------|--|
| WEEK | LAST WEEK | WEEKS ON CHT | TITLE The most popular songs on YouTube. ARTIST IMPRINT/LABEL |
| 1 | 1 | 9 | #1 GANGNAM STYLE SWKS PSY SCHOOLBOY/REPUBLIC |
| 2 | 2 | 26 | CALL ME MAYBE CARLY RAE JEPSEN 604/SCHOOLBOY/INTERSCOPE |
| 3 | - | 1 | WE ARE NEVER EVER GETTING BACK TOGETHER TAYLOR SWIFT BIG MACHINE |
| 4 | 3 | 28 | WHAT MAKES YOU BEAUTIFUL ONE DIRECTION SYCO/COLUMBIA |
| 5 | 23 | 2 | OH! GIRLS' GENERATION S.M. |
| 6 | 5 | 8 | GOIN' IN JENNIFER LOPEZ FEAT, FLO RIDA ISLAND/DJ/MG |
| 7 | 6 | 31 | ONE THING ONE DIRECTION SYCO/COLUMBIA |
| в | 12 | 7 | ONE MORE NIGHT MAROON 5 A&M/OCTONE/INTERSCOPE |
| 9 | 8 | 25 | BOYFRIEND JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG |
| 0 | 7 | 8 | AS LONG AS YOU LOVE ME JUSTIN BIEBERFEAT BIG SEAN SCHOOLBOY/RAYMOND BRAUNISLANDIDJING |
| 1 | 9 | 9 | GOOD TIME OWLCITY& CARLY RAE JEPSEN 604/SCHOOLBOY/INTERSCOPE/REPUBLIC |
| 2 | 11 | 16 | WIDE AWAKE KATY PERRY CAPITOL |
| 3 | 14 | 23 | PAYPHONE MAROON 5 FEAT. WIZ KHALIFA A&M/OCTONE/INTERSCOPE |
| 4 | _ | 1 | DON'T YOU WORRY CHILD SWEDISHHOUSE MARIA FEAT JOHN MARTIN ASTRALWERKS/CAPITOL |
| 5 | 18 | 15 | DON'T WAKE ME UP |
| | | 1 | |
| | | | |

THIS

| |) | M S(| YSPACE |
|------|--------------|-----------------|--|
| THIS | LAST WEEK | WEEKS ON CHT | TITLE ARTIST IMPRINT/LABEL |
| 1 | 1 | 6 | #1 ONE MORE NIGHT 3WKS MARGON5 A&M/OCTONE/INTERSCOPE |
| 2 | 5 | 7 | TOO CLOSE ALEX CLARE REPUBLIC |
| 3 | 2 | 6 | LIGHTS ELLIE GOULDING CHERRYTREE/INTERSCOPE |
| 4 | 3 | 8 | GOOD TIME OWLCTY& CARLY RAE JEPSEN 604SCH00LB0Y/INTERSCOPE/REPUBLIC |
| 5 | 6 | 10 | BLOW ME (ONE LAST KISS) PINK RCA |
| 6 | 4 | 7 | AS LONG AS YOU LOVE ME JUSTIN BIEBER FEAT. BIG SEAN SCHOOL BOY, RAYMOND BRAUNISLANDIDJING |
| 7 | 9 | 21 | WHERE HAVE YOU BEEN RIHANNA SRP/DEFJAM/IDJMG |
| 8 | 12 | 42 | WE FOUND LOVE RIHANNA FEAT. CALVIN HARRIS SRP/DEF JAM/IDJMG |
| 9 | 10 | 21 | TITANIUM DAVID GUETTA FEAT. SIA WHAT A MUSIC/ASTRALWERKS/CAPITOL |
| 10 | 13 | 12 | GIVE YOUR HEART A BREAK |
| 11 | 16 | 4 | DON'T WAKE ME UP CHRIS BROWN RCA |
| 12 | 8 | 14 | CALL ME MAYBE CARLY RAE JEPSEN 604/SCHOOLBOY/INTERSCOPE |
| 13 | 11 | 21 | PAYPHONE MAROON 5 FEAT. WIZ KHALIFA A&M/OCTONE/INTERSCOPE |
| 14 | 7 | 16 | WIDE AWAKE KATY PERRY CAPITOL |
| 15 | 21 | 54 | SET FIRE TO THE RAIN ADELE XL/COLUMBIA |

regardess of country of origin. Ranking is based on a formula incorporating streamed plays, page views and fans according to MoStauon, as well as sources tracked by online aggregator. Next Big Sound, including task be registered in the State and have regarden on streamed plays, page views and hans according to MoStauon, as well as sources tracked by online aggregator. Next Big Sound, including and the registered of the State and have regarden on streamed plays, page views and then as sources tracked by online aggregator. Next Big Bound, including and with a state aggregator streamed on a formula including Bigleboard charts (more lead 200 chail) 2022. Pornetheus Goola Modal, LC and Neisen SoundScain, Inc. All rights eastwed

major Billboard chart, n on Uncharted, acts mu ds/fans/followers along

UNCHARTED: A listing of the top new and developing artists who have yet to appear on a courdus. Facebook, Institer, Laskim, Like and Wrighedia, among others: In order to appear like. Artist's popularity is determined by a formula blending their weekly additions of friend

| | NEXT BIG | |
|--------------|-------------------|--|
| THIS WEEK | ARTIST | |
| 1 | DOG IS DEAD | |
| 2 | BLENDE | |
| з | CLICKS & WHISTLES | |
| 4 | TRAILS AND WAYS | |
| 5 | NO TE VA GUSTAR | |
| 6 | MS MR | |
| 7 | KODALINE | |
| 8 | KYLE ANDREWS | |
| 9 | SET IT OFF | |
| 10 | WAZE & ODYSSEY | |
| 11 | DLD | |
| 12 | THIRD PARTY | |
| 13 | AMENRA | |
| 14 | PALE SEAS | |
| 15 | CRAZY P | |
| | | |

Billboard LAUNCH PAD 6

HEATSEEKERS ALBUMS"

| THIS | LAST WEEK WEEKS ON CHT | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (PRICE) | TITLE | CERT. | |
|------|---------------------------------|---|--|-------|--|
| 1 | HOT SHOT Debut | | Epicloud | | TAN A |
| 2 | NEW | KREAYSHAWN COLUMBIA DIGITAL EX (9.98) | Somethin' 'Bout Kreay | | 3 |
| 3 | NEW | ALT-J CANVASBACK/ATLANTIC 531756/AG (12.98) | An Awesome Wave | | The British act's |
| 4 | NEW | SET IT OFF EQUAL VISION 225 (12.98) | Cinematics | | Mercury Prize- nominated album |
| 5 | 10 19 | FLORIDA GEORGIA LINE REPUBLIC NASHVILLE DIGITAL EX/REPUBLIC (5.98) | lt'z Just What We Do | | enters with 3,000 after reaching No. |
| 6 | NEW | MARLENE BREHM DREAM 012 (12:98) | Reach The Sky | 1 | 19 on the Official |
| 7 | NEW | NATHAN PACHECO DISNEY PEARL SERIES 004695/BUENA VISTA (14.98) | Nathan Pacheco | | U.K. Albums chart earlier this year. |
| 8 | NEW | LOCAL H THE SLIMSTYLE 0056 (13.98) | Hallelujah! I'm A Bum | | |
| 9 | 12 77 | THE HEAD AND THE HEART SUB POP 915* (10.98) | The Head And The Heart | | |
| 10 | 11 82 | VOLBEAT VERTIGO 016814/REPUBLIC (13.98) | Beyond Hell/Above Heaven | | 6 |
| 11 | NEW | VISION OF DISORDER CANDLELIGHT 13627 (14.98) | The Cursed Remain Cursed | | The Texan singer's debut album |
| 12 | 18 5 | GREATEST GAINER COUNTER 046"/NINJA TUNE (15.98) | The Glorious Dead. | | (2,000) also |
| 13 | 14 9 | RODRIGUEZ HEY DAY/LIGHT IN THE ATTIC 41850/LEGACY (12.98) | Searching For Sugar Man (Soundtrack) | | enters at No. 11 on Christian Albums. |
| 14 | NEW | THE JON SPENCER BLUES EXPLOSION B00MB0X 068*/M0M + POP (12.98) | Meat + Bone | | |
| 15 | NEW | MONSTERS CALLING HOME MONSTERS CALLING HOME DIGITAL EX (5.98) | Monsters Calling Home (EP) | | |
| 16 | NEW | BECOMING THE ARCHETYPE SOLID STATE 30874/EMI CMG (13.38) | I Am | | and the second |
| 17 | 1 2 | PATTERSON HOOD AT0 0162* (12.98) | Heat Lightning Rumbles In The Distance | | |
| 18 | 2 2 | THE RAVEONETTES VICE 80329* (12.98) | Observator | | Jain 1 |
| 19 | NEW | NORTH POINT INSIDEOUT NORTH POINT 56807/EMI CMG (9.98) | No One Higher | | 7 |
| 20 | NEW | REMEDY DRIVE CENTRICITY 91183/EMI CMG (9.98) | Resuscitate | | Supported by a PBS special |
| 21 | 24 57 | KENDRICK LAMAR TOP DAWG DIGITAL EX (7.98) | Section.80 | | ("Introducing |
| 22 | NEW | THE SEA AND CAKE THRILL JOCKEY 310* (16.98) | Runner | | Nathan Pacheco"), the singer, who |
| 23 | NEW | THE CORIN TUCKER BAND KILL ROCK STARS 560* (16.98) | Kill My Blues | | was introduced by Yanni as one of his |
| 24 | 30 23 | BEN HOWARD UNIVERSAL ISLAND 016588/REPUBLIC (11.98) | Every Kingdom | | "Voices" in 2009, |
| 25 | NEW | BART CROW DIRT-RING 7162/SMITH (12.98) | Dandelion | | bows with 2,000. |

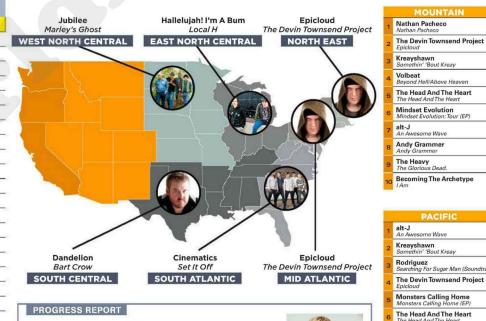
| WEEK | AST WEEK | WEEKS DN CHT | ARTIST | TITLE | -un |
|------|-------------|---|--|--------------------------|-----|
| 26 | 6 | 2 | G-DRAGON YG DIGITAL EX (6.98) | One Of A Kind (EP) | |
| 27 | NEW | | THE WHIGS NEW WEST 6257* (12.98) | Enjoy The Company | 1 |
| 28 | 25 | 49 | NERO MTA/MERCURY/CHERRYTREE/INTERSCOPE 016371/IGA (9.98) | Welcome Reality | 1 |
| 29 | 35 | 2 | THEE OH SEES IN THE RED 235* (13.98) | Putrifiers II | 1 |
| 30 | NE | w | TIFFANY ALVORD TIFFANY ALVORD DIGITAL EX (5.98) | My Heart Is | |
| 31 | 13 | 4 | WILD NOTHING CAPTURED TRACKS 162* (12.98) | Nocturne | 1 |
| 32 | NE | w | RIVAL SONS EARACHE DIGITAL EX (9.98) | Head Down | 1 |
| 33 | NE | w | BEATS ANTIQUE ANTIQUE 004* EX (11.98) | Contraption: V. II | ĺ |
| 34 | NE | w | WOODS W00DSIST 062* (13.98) | Bend Beyond | 1 |
| 35 | NE | w | HOW TO DRESS WELL ACEPHALE 025* (14.98) | Total Loss | 1 |
| 36 | 4 | 2 | CHRIS KNIGHT DRIFTER'S CHURCH PRODUCTIONS 0013 (14.98) | Little Victories | |
| 37 | 43 2 | | RENEE FLEMING DECCA 017172/DECCA CLASSICS (16.98) | The Art Of Renee Fleming | Ì |
| 38 | 21 2 | | THE TIME JUMPERS ROUNDER 619148*/CONCORD (15.98) | The Time Jumpers | 1 |
| 39 | 22 | 5 | SWANS YOUNG GOD 45* (17.98) | The Seer | ĺ |
| 40 | 40 | 5 | JJ DOOM LEX 082* (15.98) | Key To The Kuffs | 1 |
| 41 | 23 | 7 | MARCUS MILLER 3 DEUCES/CONCORD JAZZ 33794/CONCORD (15.98) | Renaissance | 1 |
| 42 | 27 | 5 | ARIEL PINK'S HAUNTED GRAFFITI 4AD 3230" (14.98) | MatureThemes | 1 |
| 43 | 3 | 2 | BILLY TALENT LAST GANG 01417 (12.98) | Dead Silence | 1 |
| 44 | NE | w | BRAD MEHLDAU TRIO NONESUCH 532029/WARNER BROS. (18.98) | Where Do You Start | 1 |
| 45 | NE | w | KATT WILLIAMS EONE DIGITAL EX (9.98) | Kattpacalypse | 1 |
| 46 | 32 | 2 | PASSENGER NETTWERK 30965 (12.98) | All The Little Lights | ĺ |
| 47 | 36 | 4 THOMAS RHETT VALORY DISITAL EX (599) Thomas Rhett (E | | ĺ | |
| 48 | NE | w | ALLAH-LAS INNOVATIVE LEISURE 2007* (14.98) | Allah-Las | ĺ |
| 49 | 9 | 2 | SEA WOLF DANGERBIRD 081* (12.98*) | Old World Romance | ĺ |
| 50 | RE-ENTRY | | ALL SONS & DAUGHTERS | Season One | í |

HEATSEEKERS SONGS"

HEXTSERCES ALEUNS: The best-selling abuns by new or developing acts, defined as hose who have new appeared as into 0 for of the Billboard 200 or the tep 10 of Top R&B/Hip-Hop Alburs. Fop Latin Alburs. Christian Alburs or Gospel Alburs. If at the reaches any of those ivers, it and the act's subsequent as have or those week, it and the act's subsequent as have or the set of the alburs of the top 200 of the US 200 of the

| MEEK | NEEK | WEEKS DN CHT | TITLE ARTIST IMPRINT/PROMOTION LABEL |
|------|-------|-----------------|--|
| 1 | 4 | 15 | HI THEATEAM TWK ED SHEERAN ELEKTRA/ATLANTIC |
| 2 | 2 | 9 | TURN ON THE LIGHTS |
| - | | | FUTURE A-1/FREEBANDZ/EPIC BANDZ A MAKE HER DANCE |
| 3 | 6 | 2 | JUICY J FEATURING LIL WAYNE & 2 CHAINZ KEMOSABE/COLUMBIA |
| 4 | 24 | 2 | DON'T YOU WORRY CHILD SWEDISH HOUSE MAFIA FEATURING JOHN MARTIN ASTRALWERKS/CAPITOL |
| 5 | 5 | 14 | AMEN MEEK MILL FEATURING DRAKE MAYBACH/WARNER BROS. |
| 6 | 12 | 9 | I DON'T LIKE CHIEF KEEF FEATURING LIL REESE GOD IS GOOD/GLORY BOYZ/INTERSCOPE |
| 7 | 8 | 8 | SWIMMING POOLS (DRANK) KENDRICK LAMAR TOP DAWG/AFTERMATH/INTERSCOPE |
| 8 | 7 | 9 | TAKE A WALK PASSION PIT FRENCHKISS/COLUMBIA |
| 9 | 9 | 7 | HEART SKIPS A BEAT OLLY MURS FEATURING CHIDDY BANG SYCO/COLUMBIA |
| 10 | 11 | 6 | DID IT FOR THE GIRL GREG BATES REPUBLIC NASHVILLE |
| 11 | 16 | 3 | VEGAS GIRL CONOR MAYNARD CAPITOL |
| 12 | 19 | 3 | HOW COUNTRY FEELS RANDY HOUSER STONEY CREEK |
| 13 | 17 12 | | 10,000 REASONS (BLESS THE LORD) MATT REDMAN SIXSTEPS/SPARROW/EMI CMG |
| 14 | 22 2 | | SPECTRUM ZEDD FEATURING MATTHEW KOMA INTERSCOPE |
| 15 | 14 | 14 | PROMISES NERO MTA/MERCURY/CHERRYTREE/INTERSCOPE |
| 16 | 21 | 3 | CRYING ON A SUITCASE CASEY JAMES 19/COLUMBIA NASHVILLE |
| 17 | 15 | 2 | ANGELS THE XX YOUNG TURKS/BEGGARS GROUP |
| 18 | 23 | 2 | ALGO ME GUSTA DE TI WISIN & YANDEL FEATURING CHRIS BROWN & T-PAIN MACHETE/UMLE |
| 19 | 18 | 6 | READY OR NOT BRIDGIT MENDLER HOLLYWOOD |
| 20 | 20 | 12 | ME WITHOUT YOU TOBYMAC FOREFRONT/EMI CMG |
| 21 | N | EW | IN MY MIND IVAN GOUGH & FEENIXPAWL FEATURING GEORGI KAY NEON/AXTONE/ATLANTIC |
| 22 | RE-E | NTRY | ANNA SUN WALK THE MOON RCA |
| 23 | N | EW | LITTLE BLACK SUBMARINES THE BLACK KEYS NONESUCH/WARNER BROS. |
| 24 | N | EW | PRAY FOR ME ANTHONY HAMILTON MISTER'S MUSIC/RCA |
| 25 | 13 | 19 | SNAP BACKS & TATTOOS DRIICKY GRAHAM NU WORLD ERA/EONE |
| | 10.00 | * | |

REGIONAL HEATSEEKERS #1 ALBUMS



Keith Harkin, Keith Harkin

Keith Harkin's self-titled debut album flies in at No. 1 on World Albums, shifting 6,000 copies in its first week. The Celtic Thunder singer is no stranger to the top of the World Albums chart, having notched eight No. 1s on the tally with the group.



| eayshawn methin' 'Bout Kreay |
|---|
| lbeat yond Hell/Above Heaven |
| e Head And The Heart e Head And The Heart |
| indset Evolution indset Evolution: Tour (EP) |
| t- J Awesome Wave |
| ndy Grammer dy Grammer |
| e Heavy e Glorious Dead. |
| coming The Archetype |
| PACIFIC |

| alt-J An Awesome Wave |
|---|
| Kreayshawn Somethin' 'Bout Kreay |
| Rodriguez Searching For Sugar Man (Soundtrack |
| The Devin Townsend Project Epicloud |
| Monsters Calling Home Monsters Calling Home (EP) |
| The Head And The Heart The Head And The Heart |
| The Corin Tucker Band Kill My Blues |
| Beats Antique Contraption: V. II |
| The Jon Spencer Blues Explosion Meat + Bone |
| G-Dragon One Of A Kind (EP) |

Data for week of OCTOBER 6, 2012 | For chart reprints call 212.493.4023

HOT 100 Billboard.

| | | | | HOT 100° |
|-----|-----|-------|------|-----------------------------|
| 1.0 | THE | | | JOT 100 [®] |
| 20 | | DILLD | JARD | |
| - A | | | | |

| EK S | ST | 2 WEEKS AGO | EEKS | TITLE Artist | CERT. | PEAK | 2 |
|------|-----|----------------|------|--|-------|------|--|
| EN I | ME | | | #1 GREATEST ONE MORE NIGHT Maroon 5 | GEI | | The viral smash |
| - | 1 | 2 | 14 | 2WKS GAINER/AIRPLAY MAX MARTIN, SHELBACK (ALEVINE, SHELBACK, SKOTECHA, MAX, MARTIN) @ A8I/WOCTONE/INTERSCOPE | | 1 | gallops 11-2, spurred by vaults on Hot |
| 2 | 11 | 64 | 3 | DIGITAL + STREAMING PJAI-SANG, YGUN-HYUNG (PJAI-SANG, YGUN-HYUNG) O SCHOOLBOY/REPUBLIC | | 2 | Digital Songs (4-1; |
| 3 | 3 | 4 | | SOME NIGHTS fun. J.BHASKER (FUN, J.BHASKER) © FUELED BY RAMEN/RRP | | 3 | 301,000, up 60%), |
| 4 | 2 | 1 | | WE ARE NEVER EVER GETTING BACK TOGETHER Taylor Swift MAX MARTIN,SHELLBACK,D.HUFF(T.SWIFT/MAX MARTIN,SHELLBACK) @@ big MacHine/REPUBLIC | | 1 | On-Demand Songs (43-9; 616,000, up |
| 6 | 5 | 6 | | BLOW ME (ONE LAST KISS) Plnk | | 5 | 105%) and Hot 100 |
| 6 | 4 | | | G KURSTIN (PINK, G KURSTIN) ORCA WHISTLE Flo Rida | 2 | | Airplay (68-34; 34 |
| - | | 3 | | D.GLASS,DJ.FRANKE (TDILLARD,B.S.ISAAC,A.C.MOBLEY,J.FRANKS,D.E.GLASS,M.KILLIAN) O POE BOY/ATLANTIC AS LONG AS YOU LOVE ME Justin Bieber Featuring Big Sean | 4 | 1 | million, up 79%). |
| 0 | 6 | 7 | | R JERKINS, ALINDAL (R JERKINS, ALINDAL, NATWEH, J. BIEBER, SANDERSON) O SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG | | 6 | 10 |
| 8 | 9 | 9 | | GOOD TIME Owl City & Carly Rae Jepsen A YOUNG (A YOUNG,M.THIESSEN, BLEE) © 604/SCH00LB0Y/INTERSCOPE/REPUBLIC | | 8 | 1 Martin |
| 9 | 8 | 10 | | TOO CLOSE Alex Clare DIPLO,SWITCH,A.RECHTSCHAID (A.CLARE,J.DUGUID) REPUBLIC | | 8 | |
| 10 | 7 | 5 | | LIGHTS Ellie Goulding | 3 | 2 | 34 |
| 11 | 10 | 8 | | EVERYBODY TALKS Neon Trees | | 6 | The lead single |
| | | | | JMELDA-JOHNSEN (TGLENN,TPAGNOTTA) OO MERCURVIDUMG CALL ME MAYBE Carly Rae Jepsen | - | | from Aguilera's fifth |
| 12 | 13 | 12 | | J.RAMSAY (J.RAMSAY,C.R.JEPSEN,T.CROWE) CO 604/SCHOOLBOY/INTERSCOPE | 5 | 1 | studio album, <i>Lotus</i> , due Nov. 13, starts at |
| 13 | 14 | 11 | | DR. LUKE, CIRKUT (K. PERRY, L. GOTTWALD, MAX MARTIN, B. MCKEE, H. WALTER) | | 2 | No. 10 on Hot Digital |
| 14 | 21 | 24 | | DON'T WAKE ME UP MBENASSIA BEINASSIA, BKBINEDY (CMBROWN, JBAPTISTER BUENDIA, MMCHBIRY), MASH, WORBITA, WHYTEB, KEINEDY (PRHAMILTON, MBENASSIA BEINASSI @RCA | | 14 | Songs (103,000), |
| 15 | 17 | 19 | | POUND THE ALARM Nicki Minaj REDONE, CFALKRAMI (O. TMARAJ, N.KHAYAT, CFALKR, YACOUB, B.HAJJI, AJ JUNIOR) O YOUNG MONEY/CASH MONEY/REPUBLIC | | 15 | while approaching Hot 100 Airplay (16 |
| 16 | 22 | 23 | | WANTED Hunter Hayes | Ē | 16 | million, up 17%). |
| 17 | 20 | 18 | | D.HUFF;H.HAYES (T.VERGES,H.HAYES) O ATLANTIC NASHVILLE/WIMN MERCY Kanye West, Big Sean, Pusha T, 2 Chainz | F | 13 | |
| - | | | | LIFTED IK.QWESTS TAFTS AND RSON,TTHORNTON,TEPPS,JTHOMAS,DBEAGLEW, RIEVRIVILIAMS) 00 G.0.0.7,R0CA-FELIADEF JAMIDJMG CLIQUE Kanye West, Jay-Z, Big Sean | | | Dis Contraction |
| 18 | 12 | 55 | | HIT-BOY,K.WEST (C.HOLLIS,S.ANDERSON,K.O.WEST,S.C.CARTER, J.E.FAUNTLEROY II) O G.O.O.D./DEF JAM/IDJMG | | 12 | 3 - 2 |
| 19 | 16 | 15 | | SOMEBODY THAT I USED TO KNOW Gotye Featuring Kimbra WDE BACKER (W.DE BACKER, LBONFA) OF FAIRFAX/REPUBLIC | 6 | 1 | S B En |
| 20 | 15 | 13 | | PAYPHONE Maroon 5 Featuring Wiz Khalifa BENNY BLANCO,SHELLBACK (A LEVINE, B. LEVIN, A MALIK, D. OMELIO, SHELLBACK, C. J. THOMAZ) @@ A8M/OCTONE/INTERSCOPE | 3 | 2 | 68 |
| 21 | 18 | 17 | | GIVE YOUR HEART A BREAK Demi Lovato JALEXANDER, B. STEINBERG (JALEXANDER, B. STEINBERG) O HOLLYWOOD | | 16 | After notching five |
| 22 | 23 | 22 | | HOME Phillip Phillips | | 9 | consecutive top |
| - | | | | D.PEARSON (D.PEARSON,G.HOLDEN) | | | three hits on Dance Club Songs since its |
| 23 | 19 | 14 | | D.GUETTA,G.TUINFORT,AFROJACK (S.FURLER,D.GUETTA,G.H.TUINFORT,N.VAN DE WALL) O WHAT A MUSIC/ASTRALWERKS/CAPITOL | - | 7 | 2010 arrival, the trio |
| 24 | 28 | 28 | | M.BRIGHT (J.KEAR,C.TOMPKINS) O 19/ARISTA NASHVILLE | • | 24 | makes its first Hot 100 visit. The track |
| 25 | 26 | 25 | | I WON'T GIVE UP Jason Mraz J.CHICCARELLI (J.MRAZ,M.NATTER) O ATLANTIC/RRP | | 8 | storms Hot Digital |
| 26 | 30 | 31 | | 50 WAYS TO SAY GOODBYE Train ESPIONAGE (PMONAHAN, ELIND, A.B.JORKLUND) OCUMBIA | • | 26 | Songs at No. 31 |
| 27 | 24 | 20 | | WHERE HAVE YOU BEEN Rihanna | | 5 | (53,000, up 143%) following the Sept. |
| 28 | 37 | 50 | | DR. LUKE,CIRKUT,C.HARRIS (EDEAN,L.GOTTWALD,C.HARRIS,H.WALTER,G.MACK) OSRP/DEFJAM/ADJMG LET ME LOVE YOU (UNTIL YOU LEARN TO LOVE YOURSELF) Ne-Yo | | 28 | 14 premiere of its |
| - | | | | STARGATE,REEVA,BLACK IS C. SMITH,S FURLER,M.S.ERIKSEN,TE HERMANSEN,M HADFIELD,M DIS CALA) O MOTOWN/IDJMG NO LIE 2 Chainz Featuring Drake | | | video. |
| 29 | 25 | 26 | | MIKE WILL MADE-IT (T.EPPS,A.GRAHAM,M.WILLIAMS) O DEF JAM/IDJMG | | 24 | |
| 30 | 27 | 21 | | SHELLBACK ISHELLBACK, S.KOTECHA) O SYCO/EPIC | - | 12 | 87 |
| 31 | 35 | 41 | | ADORN Miguel Miguel (M.J.PIMENTEL) Ø BYSTORWBLACK (CE/RCA | | 31 | As her current radio single, "This Kiss," |
| 32 | 38 | 35 | | HO HEY The Lumineers RHADLOCK (W.SCHULTZ, J.FRAITES) @ DUALTONE | • | 32 | departs the Hot |
| 33 | 32 | 33 | | TAKE A LITTLE RIDE Jason Aldean | | 12 | 100 following its No. 86 debut last |
| 34 | HOT | SHOT | 1 | YOUR BODY Christina Aguilera | | 34 | week (although |
| - | | | | MAXMARTIN,SHELLBACK,SKOTECHA,TAMBER) ORCA PONTOON Little Big Town | - | | gaining by 77% in |
| 35 | 29 | 27 | | J.JOYCE (N.HEMBY,LLAIRD,B.DEAN) G CAPITOL NASHVILLE | - | 22 | mainstream top 40 airplay), Jepsen's |
| 36 | 31 | 29 | | WHAT MAKES YOU BEAUTIFUL One Direction CFALKRYACOUB (RYACOUB.CFALK.S.KOTECHA) OSYCO/COLUMBIA | 3 | 4 | duet with Bieber |
| 37 | 33 | 49 | | IT'S TIME Imagine Dragons B.DARNER,IMAGINE DRAGONS (D.REYNOLDS,W.SERMON, B.MCKEE) Ø KIDINAKORNER/INTERSCOPE | | 33 | bows with 46,000 downloads sold. |
| 38 | 34 | 32 | | WE ARE YOUNG FUN_JBHASKER (N.RUESS.A.DOST.JANTONOFF.JBHASKER) fun. Featuring Janelle Monae | 5 | 1 | uowilloaus solu. |
| 39 | 42 | 44 | | POPTHAT French Montana Featuring Rick Ross, Drake, Lil Wayne | | 39 | 97 |
| 40 | 43 | 48 | | LEE OF THE AMAZINZ (KKHARBOUCH, WL ROBERTS II A GRAHAM, D. CARTERAL NORRIS, L. CAMPBELL) OBAD BOY/INTERSCOPE COWBOYS AND ANGELS Dustin Lynch | | 40 | The pop radio |
| - | | | | B.BEAVERS (DLYNCH, JLEO, TNICHOLS) O BROKEŃ BOW THINKIN BOUT YOU Frank Ocean | | | follow-up to his |
| 9 | 41 | 39 | | F.OCEAN, S.TAYLOR (F.OCEAN, S.TAYLOR) OEF JAM/IDJMG | | 39 | No. 9-peaking Hot 100 hit "Scream" |
| 42 | 44 | 38 | | HEART ATTACK Trey Songz BENNY BLANCO, RICO LOVE (B.LEVIN, RICO LOVE, T.NEVERSON) © SONGBOOK/ATLANTIC | • | 35 | bounds 31-26 on |
| 43 | 49 | 53 | | HARD TO LOVE Lee Brice KJACOBS,M.MCCLURE,LBRICE (B.MONTANA,J.OZIER,B.GLOVER) © CURB | • | 43 | Mainstream Top 40 |
| 44 | 55 | 61 | | I CAN ONLY IMAGINE David Guetta Featuring Chris Brown & Lil Wayne DOUETAFRESTERER(CMBROW),DCARTER,LIUTTRELINATWEHD,GUETTAGH,TUMPORT/FRESTERER) @WHAT AMUSIC/ASTRAUWERKS/CAPITOL | | 44 | and enters Hot 100 Airplay at No. 70 (18 |
| 45 | 73 | 75 | | I WILL WAIT Mumford & Sons | | 23 | million, up 74%). |
| 46 | | | | M DRAVS (MUMFORD & SONS) G GENTLEMAN OF THE ROAD/RED/GLASSNOTE 2 REASONS Trey Songz Featuring T.I. | | | _ |
| - | 51 | 51 | | TTAYLOR BRIDGE (TNEVERSON, TTAYLOR, N.M.CDOWELLC, J.HARRIS, JR., M.TIMOTHEEK, STEWARTI OSONGBOOK, ATLAVIC KISS TOMORROW GOODBYE Luke Bryan | | 43 | BETWEE |
| 47 | 57 | 68 | | J.STEVENS (LBRYAN, J.STEVENS, S.MCANALLY) O CAPITOL NASHVILLE | | 47 | WEE |
| 48 | 59 | 72 | | CRUISE Florida Georgia Line JMOI (B. KELLEY, THUBBARD, J. MOI, C. RICE, J. RICE) © REPUBLIC NASHVILLE | | 48 | |
| 49 | 46 | 45 | | GLAD YOU CAME The Wanted SMAC(SMCCUTCHEON,WA.HECTOR,EDREWETT) GO GLOBAL TALENT/MERCURY/IDJMG | 3 | 3 | |
| 50 | 54 | 54 | | WHY YA WANNA Jana Kramer | | 50 | |
| 51 | 39 | 30 | | SHENDRICKS (C.GRAVITI,C.DESTEFANO,A.GORLEY) OELEKTRA NASHVILLE/WMN LET'S GO Calvin Harris Featuring Ne-Yo | | 17 | 4 |
| | | | | CHARRIS(CHARRIS,SC.SMITH) OULTRA THE A TEAM Ed Sheeran | | | ant |
| 52 | 61 | 69 | | J.GOSLING,E.SHEERAN (E.SHEERAN) | | 52 | P The so |
| 53 | 53 | 52 | | LITTLE TALKS OF MONSTERS AND MEN.A.ARNARSSON (N.B.HILMARSDOTTIR,R.THORHALLSSON) OF MONSTERS AND MEN.A.ARNARSSON (N.B.HILMARSDOTTIR,R.THORHALLSSON) | • | 49 | |
| 54 | 56 | 66 | | TURN ON THE LIGHTS Future Mike WILL MADE-IT (N.WILBURN,M.WILLIAMS,M.MIDDLEBROOKS) • A-1/FREEBANDZ/EPIC | | 54 | LIL WAY |
| 55 | 40 | 37 | | GIRL ON FIRE Alicia Keys Featuring Nicki Minaj Alicia Keys JBHASKER, S REMI, WSQUIER) O RCA | | 37 | |
| - | - | - | - | U ILA | - | - | L |

| Demand Songs | - | | in the second | | C |
|---|-----|-------|---------------|-----|--------|
| -9; 616,000, up %) and Hot 100 | 59 | 70 | 71 | | D |
| %) and Hot 100 | 60 | 60 | 73 | | L |
| lay (68-34; 34 ion, up 79%). | 61 | 62 | 63 | | 1 B |
| | 62 | 64 | 77 | | łs |
| 1 and | 63 | 71 | - | | EN |
| NOV. | 64 | 76 | 74 | | FE |
| 4 | 65 | 77 | 78 | | ٦ |
| lead single | 66 | 66 | 67 | | E |
| n Aguilera's fifth lio album, <i>Lotus</i> , | 67 | 78 | 79 | | F |
| Nov. 13, starts at | 68 | NE | w | | E A |
| 10 on Hot Digital gs (103,000), | 69 | 68 | 58 | | L |
| le approaching | 70 | NE | w | | ٦ |
| 100 Airplay (16 ion, up 17%). | 71 | 72 | 57 | | P |
| ion, up 1170). | 72 | 69 | 57 65 | | B |
| | - | 1000 | | | K |
| - | 73 | RE-EI | | | Ŷ |
| C Es | 74 | 63 | 56 | | G |
| 8 7 | 75 | 75 | 62 | | S |
| r notching five secutive top | 76 | 81 | 90 | | FS |
| e hits on Dance | 77 | 67 | 60 | | J |
|) Songs since its) arrival, the trio | 78 | 80 | 88 | | J |
| tes its first Hot | 79 | 82 | 91 | | N |
| visit. The track ms Hot Digital | 80 | 58 | 96 | | r D |
| gs at No. 31 | 81 | 92 | 97 | | ST T |
| 000, up 143%) owing the Sept. | 82 | NE | w | | S |
| remiere of its | 83 | 94 | | | F |
| 20. | 84 | 90 | 100 | | E |
| 7 | 85 | 74 | 59 | | F |
| er current radio le, "This Kiss," | 86 | 87 | 93 | | C T |
| arts the Hot | 87 | NE | w | | E |
| following its 86 debut last | 88 | 84 | 86 | | E |
| k (although | 89 | 85 | 87 | | 1 |
| ning by 77% in Instream top 40 | 90 | 93 | 85 | | 0 50 |
| lay), Jepsen's | 91 | 88 | 82 | | B |
| t with Bieber /s with 46,000 | 92 | 98 | _ | | P |
| nloads sold. | 93 | 91 | | | J |
| | 94 | 97 | 98 | | A |
| 7 pop radio | - | | | | J |
| ow-up to his | 95 | 83 | 80 | | 8 |
| 9-peaking Hot hit "Scream" | 96 | 96 | - | | Ť |
| nds 31-26 on | 97 | NE | | | A |
| enters Hot 100 | 98 | 99 | 95 | | r J |
| lay at No. 70 (18 | 99 | NE | w | | E |
| ion, up 74%). | 100 | NE | w | | L J |
| BETWEEN | THE | в | UL | LET | rş |
| WEE | | / | | C |) |
| | | | | | |
| - | | | | | A |

WEEK AST

56

57 65 70

NEW

58 52 43

| | TITLE Artist PRODUCER (SONGWRITER) IMPRINT / PROMOTION LABEL | CERT. | PEAK |
|---|---|-------|------|
| | TRY PInk G KURSTIN (BUSBEE B WEST) OR CA | | 56 |
| Ì | BIRTHDAY SONG 2 Chainz Featuring Kanye West sonny DigitaLKWEST,B WHEEZY (TEPPS,K 0.WESTS.C.UWAEZUOKE.B.WHITFIELD) @ DEF.JAM/IDJMG | | 57 |
| | SHE'S SO MEAN matchbox twenty | | 40 |
| ľ | MSERLETIC (R.THOMAS, P.DOUCETTE, K.COOK) © EMBLEM/ATLANTIC COME WAKE ME UP Rascal Flatts | | 59 |
| | D.HUFFRASCAL RATTS (S.MCCONNELL, J.FRANSSON, TLARSSON, TLUNDGREN) O BIG MACHINE LOVIN' YOU IS FUN Easton Corbin | | 60 |
| 1 | C.CHAMBERLAIN (J.BEAVERS, B.DIPIERO) MERCURY NASHVILLE TRUCK YEAH Tim McGraw | | |
| 1 | B GALLIMORE,TMCGRAW (CJANSON,PBRUST,CLUCAS,D.MYRICK) @@ BIG MACHINE HELLO Karmin | | 57 |
| 1 | STARGATE (A HEIDEMANN, N. NOONAN, C. KELLY, M. S. ERIKSEN, T.E. HERMANSEN, A. ROWE) | | 62 |
| | BANDZ A MAKE HER DANCE Juicy J Featuring Lil Wayne & 2 Chainz MIKEWILI MADE-IT[K WILLIAMS_J HOUSTON,D.CARTER,TEPPS) © KEMOSABE/COLUMBIA | | 63 |
| | FASTEST GIRL IN TOWN Miranda Lambert FLIDDELL,CAINLAY,G.WORF(M. LAMBERT,A. PRESLEY) @ RCA NASHVILLE | | 64 |
| | THE ONE THAT GOT AWAY Jake Owen JMOI,R.CLAWSON (D.DAVIDSON,J.OWEN,J.RITCHEY) ORANASHVILLE | | 65 |
| 3 | BURN IT DOWN Linkin Park R.RUBIN,M.SHINODA (LINKIN PARK) O MACHINE SHOPWARNER BROS. | | 30 |
| ľ | FEEL AGAIN R.B.TEDDER.N.ZANCANELLA.B. KUTZLE (R.B.TEDDER.B. KUTZLE D. BROWN, N.ZANCANELLA) OneRepublic Omosley/Interscope | | 61 |
| 1 | DON'T YOU WORRY CHILD Swedish House Mafia Featuring John Martin | | 68 |
| | AXWELLS.INGROSSO,S.ANGELLO (J.MARTIN,M.ZITRON,AXWELLS.INGROSSO,S.ANGELLO) • ASTRALWERKS/CAPITOL LEMME SEE Usher Featuring Rick Ross | | 46 |
| 1 | JIMJONSIN,MR MORRIS (J.G.SCHEFFERD MORRIS,N.MARZOUCA,U.RAYMOND IVE BELLINGERLKNIGHTEN,WL ROBERTS II) ORA TO THE WORLD Kanye West, R. Kelly | | |
| | POPTHE STARRISLAND GROUP,0AKWUD K.WEST (K.O.WEST R.S.KELLYW/FELDER.C.SMITH,M.Y.JONES) 06.0.0.D/DEF JAMRIDUMG COME OVER Kenny Chesney | - | 70 |
| | B.CANNON,K.CHESNEY (S.HUNT,S.MCANALLY,J.OSBORNE) O BLUE CHAIR/COLUMBIA NASHVILLE | • | 23 |
| 1 | AMEN Meek Mill Featuring Drake KEYWANEJAHLI BEATS IR RWILLIAMS, J FELTONA GRAHAM, D MWEIR II LABRAMS, M HINCDONALD OM WYBACHWARNER BROS | | 57 |
| | I DON'T LIKE Chief Keef Featuring Lil Reese YOUNG CHOP (K.COZART, ITAYLOR, T.PITTMAN) OG OD IS GOOD/GLORY BOYZ/INTERSCOPE | | 73 |
| 1 | DARK SIDE Kelly Clarkson G KURSTIN (BUSBEEALEX G.) 0 19/RCA | | 42 |
| 5 | OVER Blake Shelton SHENDRICKS (P.JENKINS, D.E.JOHNSON) @WARNER BROS, NASHVILLEWMIN | | 43 |
| Î | PUT IT DOWN S.CRAWFORD.S.GARRETT, G.CRAWFORD, S.GARRETT, D.ABERNATHY, C.M.BROWN) OCHAMELEON/RCA | | 76 |
| 1 | ANGEL EYES Love And Theft | | 32 |
| ľ | JLEO(J.COPLAN,E.GUNDERSON,E.PASLAY) ORCANASHVILLE CREEPIN' Eric Church | | 78 |
| | JJOYCE (E.CHURCH,M.GREEN) O EMI NASHVILLE MADNESS Muse | | |
| | MUSE (M.BELLAMY) O HELIUM-3/WARNER BROS. NO WORRIES Lil Wayne Featuring Detail | | 79 |
| | DETAIL (D.CARTER,N.C.FISHER,B.WILLIAMS, J.A.PREYAN, R.DIAZ) O YOUNG MONEY/CASH MONEY/REPUBLIC | | 58 |
| | T-MINUS (K.DUCKWORTH, T.WILLIAMS) O TOP DAWG/AFTERMATH/INTERSCOPE | | 81 |
| | CELEBRATION Game Featuring Chris Brown, Tyga, Wiz Khalifa & Lil Wayne SAP (J.TAYLOR,C.M.BROWN,M.NGUYEN-STEVENSON,D.CARTER,C.J.THOMAZ,J.KING) O DGC(INTERSCOPE | | 82 |
| | FINALLY FOUND YOU Enrique Iglesias Featuring Sammy Adams SORY& NIUS/SHAB/ELENSEN (J. I.UTTRELLS AWISNEREM/IGLESIAS.R.JUDRIN/FELGHOUL/ELENSEN/PMELK/YCHRESCU) OREPUBLIC | | 83 |
| | DANCE FOR YOU Beyonce B KNOWLES, TNASH, C.A. STEWART (T.NASH, C.A. STEWART, B. KNOWLES) O PARKWOOD/COLUMBIA | | 84 |
| , | FOR YOU Keith Urban DHUFFKURBAN (M-POWELLK URBAN) @ RELATIVITY MUSIC/CAPITOL NASHVILLE | | 55 |
| | DIVE IN Trey Songz | | 86 |
| | TTAVLOR, J.GARRISON (T.NEVERSON, TTAVLOR, N.MCDOWELL, J.GARRISON) O SONGBOOK/ATLANTIC BEAUTIFUL Carly Rae Jepsen Featuring Justin Bieber | | 87 |
| 1 | TGAD (TGAD, JBIEBERI) O 604/SCHÖOLBOY/INTERSCOPE ENOUGH OF NO LOVE Keyshia Cole Featuring Lil Wayne | | |
| | H-MONEY(HD.SAMUELS,S.FENTON,K.M.COLE,D.CARTER) O GEFFEN/INTERSCOPE TAKE A WALK Passion Pit | | 84 |
| | CANEMANGELAKOS (MANGELAKOS) O FRENCHKISS/COLUMBIA 5-1-5-0 Dierks Bentley | | 85 |
| | B.BEAVERS,LWOOTEN (J.BEAVERS,B.BEAVERS,D.BENTLEY) O CAPITOL NASHVILLE | • | 33 |
| | TONIGHT (BEST YOU EVER HAD) John Legend Featuring Ludacris PHATBOIZ (JLEGEND,M.J.PIMENTELA ARTHUR,C. REILLY,K.JUSTICE,C. BRIDGES) O EPIC | | 79 |
| | TIL MY LAST DAY Justin Moore JSTOVER (B.D.MAHER, J.MOORE, J.S.STOVER) @VALORY | | 92 |
| | RADIOACTIVE Imagine Dragons ALEX DA KID (IMAGINE DRAGONS,A GRANT,J MOSSER) O KIDINAKORNER/INTERSCOPE | | 91 |
| | SHININ' ON ME Jerrod Niemann | | 94 |
| 3 | BAG OF MONEY Wale Featuring Rick Ross, Meek Mill & T-Pain | | 64 |
| | BEAT BILLIONAIRE (0 AKINTIMEHIN,R R. WILLIAMS,WILROBERTS II,T-PAIN,S.COOKE) O MAYBACH/WARNER BROS. HEART SKIPS A BEAT OIly Murs Featuring Chiddy Bang | | 96 |
| | THE FEARLESS (A.SMITH,S.PRESTON,J.ELIOT,C.ANAMEGE) O SYCO/COLUMBIA NUMB Usher | | |
| | AMELISANGELIDSINGROSSDALINDBIADKAHUNDURAMIND MAHUNDSANGELIDSINGROSSDAWELLALINDBIADRUDVETITSLEMIS) | | 97 |
| | JL COLE (J. COLE, C.MAYFIELD) O ROC NATION/COLUMBIA | | 61 |
| - | BEER MONEY Kip Moore BJAMES (KMORE, BJALY, VERGES) OMCA ASSHULE DID IT FOR THE OLD | | 99 |
| | DID IT FOR THE GIRL Greg Bates | | 100 |

DES IT: SETS MALE RECORD



As Lil Wayne debuts as a featured artist (with Chris Brown, Tyga and Wiz Khalifa) on Game's aptly titled "Celebration" at No. 82, he rewrites the mark for the most Billboard Hot 100 visits by a solo male artist. Now with 109 entries, Wayne passes Elvis Presley, who totaled 108 between the chart's launch on Aug. 4, 1958, and 2003. Notably, Presley's career predated the Hot 100's inception by two years. He also served as lead artist on all of his Hot 100 titles, while Lil Wayne has sported lead credit on 42 (39%) of his. -Gary Trust



BDS

SALES DATA

nielsen

SALES DATA COMPILED BY **HOT 100** nielsen SoundScan

HOT 100 AIRPLAY

| s ۲ | ⊢ă | WEEKS ON CHT | TITLE | sam t |
|--------|-----|-----------------|--|-------|
| THIS | LAS | WEI | | THIS |
| 1 | 1 | 12 | #1 BLOW ME (ONE LAST KISS) 2WKS PINK RCA | 26 |
| 2 | 5 | 9 | ONE MORE NIGHT MAROON 5 A&M/OCTONE/INTERSCOPE | 27 |
| 3 | 6 | 7 | WE ARE NEVER EVER GETTING BACK TOGETHER TAYLOR SWIFT BIG MACHINE/REPUBLIC | 28 |
| 4 | 2 | 22 | LIGHTS ELLIE GOULDING CHERRYTREE/INTERSCOPE | 29 |
| 6 | 8 | 10 | AS LONG AS YOU LOVE ME JUSTIN BIEBER FEAT. BIG SEAN SCHOOLEDY/RAYMOND BRAUN/ISLAND/IDJING | 30 |
| 6 | 3 | 13 | WHISTLE FLO RIDA POE BOY/ATLANTIC | 31 |
| 0 | 7 | 19 | EVERYBODY TALKS NEON TREES MERCURY/IDJMG | 32 |
| 8 | 4 | 18 | WIDE AWAKE KATY PERBY CAPITOL | 33 |
| 9 | 11 | 11 | SOME NIGHTS FUN. FUELED BY RAMEN/RRP | 34 |
| 10 | 10 | 12 | GOOD TIME OWL CITY & CARLY RAE JEPSEN 604/SCHOOLBOY/INTERSCOPE/REPUBLIC | 35 |
| 11 | 9 | 21 | GIVE YOUR HEART A BREAK DEMI LOVATO HOLLYWOOD | 36 |
| 12 | 17 | 10 | TOO CLOSE ALEX CLARE REPUBLIC | 37 |
| 13 | 16 | 9 | POUND THE ALARM NICKI MINAJ YOUNG MONEY/CASH MONEY/REPUBLIC | 38 |
| 14 | 15 | 33 | SOMEBODY THAT I USED TO KNOW GOTYE FEAT. KIMBRA FAIRFAX/REPUBLIC | 39 |
| 15 | 12 | 22 | WHERE HAVE YOU BEEN RIHANNA SRP/DEF JAM/IDJMG | 40 |
| 16 | 20 | 7 | DON'T WAKE ME UP CHRIS BROWN RCA | 41 |
| 17 | 14 | 23 | PAYPHONE MARGON 5 FEAT. WIZ KHALIFA A&M/OCTONE/INTERSCOPE | 42 |
| 18 | 13 | 20 | TITANIUM DAVID GUETTA FEAT. SIA WHAT A MUSIC/ASTRALWERKS/CAPITOL | 43 |
| 19 | 18 | 26 | CALL ME MAYBE CARLY RAE JEPSEN 604/SCHOOLBOY/INTERSCOPE | 44 |
| 20 | 23 | 8 | ADORN MIGUEL BYSTORM/BLACK ICE/RCA | 45 |
| 21 | 19 | 22 | MERCY Kanve West, Big Sean, Pusha T, 2 Chainz G.O.D./ROC-A-FELLADEF JAM/IDJMG | 46 |
| 22 | 24 | 9 | TAKE A LITTLE RIDE JASON ALDEAN BROKEN BOW | 47 |
| 23 | 22 | 11 | WANTED HUNTER HAYES ATLANTIC NASHVILLE/WMN | 48 |
| 24 | 21 | 15 | NO LIE 2 CHAINZ FEAT. DRAKE DEF JAM/IDJMG | 49 |
| 25 | 36 | 6 | LET ME LOVE YOU (UNTIL YOU LEARN TO LOVE YOURSELF) NE-YO MOTOWN/IDJMG | 50 |

| WILLIA | WEEKS ON CHT | TITLE ARTIST IMPRINT/PROMOTION LABEL |
|--------|-----------------|---|
| | 13 | COWBOYS AND ANGELS DUSTIN LYNCH BROKEN BOW |
| | 15 | WHY YA WANNA JANA KRAMER ELEKTRA NASHVILLE/WMN |
| | 23 | HEART ATTACK TREY SONGZ SONGBOOK/ATLANTIC |
| | 8 | BLOWN AWAY CARRIE UNDERWOOD 19/ARISTA NASHVILLE |
| | 7 | POP THAT FRENCH MONTANA BAD BOY/INTERSCOPE |
| | 12 | 2 REASONS TREY SONGZ FEAT. T.I. SONGBOOK/ATLANTIC |
| | 28 | WHAT MAKES YOU BEAUTIFUL ONE DIRECTION SYCO/COLUMBIA |
| | 8 | LOVIN' YOU IS FUN EASTON CORBIN MERCURY NASHVILLE |
| | 2 | GANGNAM STYLE PSY SCHOOLBOY/REPUBLIC |
| | 19 | LET'S GO Calvin Harris Feat. NE-YO ULTRA |
| | 6 | 50 WAYS TO SAY GOODBYE TRAIN COLUMBIA |
| | 5 | I CAN ONLY IMAGINE David guetta feat. Chris Brown & UL Wayne What A Musiciastral, werks; capitol |
| | 35 | GLAD YOU CAME THE WANTED GLOBAL TALENT/MERCURY/IDJMG |
| | 11 | PONTOON LITTLE BIG TOWN CAPITOL NASHVILLE |
| | 3 | FINALLY FOUND YOU ENRIQUE IGLESIAS FEAT. SAMMY ADAMS REPUBLIC |
| | 26 | I WON'T GIVE UP JASON MRAZ ATLANTIC/RRP |
| | 7 | TURN ON THE LIGHTS FUTURE A-1/FREEBANDZ/EPIC |
| | 9 | FASTEST GIRL IN TOWN MIRANDA LAMBERT RCA NASHVILLE |
| | 7 | HARD TO LOVE LEE BRICE CURB |
| | 4 | KISS TOMORROW GOODBYE |
| | 4 | THE ONE THAT GOT AWAY JAKE OWEN RCA NASHVILLE |
| | 5 | HOME PHILLIPS 19/INTERSCOPE |
| | 31 | WE ARE YOUNG FUN. FEAT. JANELLE MONAE FUELED BY RAMEN/RRP |
| | 11 | TRUCK YEAH TIM MCGRAW BIG MACHINE |
| | 3 | PUT IT DOWN BRANDY FEAT. CHRIS BROWN CHAMELEON/RCA |
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|------|--------------|-----------------|---|-------|
| WEEK | LAST WEEK | WEEKS ON CHT | TITLE ARTIST IMPRINT/PROMOTION LABEL | CERT. |
| 1 | 1 | 31 | #1 SOME NIGHTS swks FUN. FUELED BY RAMEN/RRP | |
| 2 | 2 | 10 | TOO CLOSE ALEX CLARE REPUBLIC | |
| 3 | 3 | 18 | HOME PHILLIP PHILLIPS 19/INTERSCOPE | |
| 4 | 4 | 32 | EVERYBODY TALKS NEON TREES MERCURY/IDJMG | |
| 5 | 5 | 14 | 50 WAYS TO SAY GOODBYE TRAIN COLUMBIA | • |
| 6 | 11 | 7 | I WILL WAIT MUMFORD & SONS GENTLEMAN OF THE ROAD/RED/GLASSNOTE | |
| 7 | 9 | 20 | HO HEY THE LUMINEERS DUALTONE | • |
| 8 | 6 | 38 | I WON'T GIVE UP JASON MRAZ ATLANTIC/RRP | |
| 9 | 7 | 23 | IT'S TIME IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE | |
| 10 | 10 | 42 | SOMEBODY THAT I USED TO KNOW GOTYE FEAT. KIMBRA FAIRFAX/REPUBLIC | 6 |
| 11 | 15 | 19 | THE A-TEAM ED SHEERAN ELEKTRA/ATLANTIC | |
| 12 | 12 | 15 | SHE'S SO MEAN MATCHBOX TWENTY EMBLEM/ATLANTIC | |
| 13 | 13 | 34 | LITTLE TALKS OF MONSTERS AND MEN REPUBLIC | • |
| 14 | 17 | 5 | MADNESS MUSE HELIUM-3/WARNER BROS. | |
| 15 | 14 | 43 | WE ARE YOUNG FUN. FEAT. JANELLE MONAE FUELED BY RAMEN/RRP | 5 |

R&B/HIP-HOP

CLIQUE WYE WEST

 1
 3
 Parket Water West Jack Bill Skall Gold Outpress Ministry Control Science Science

7 2 BANDZ A MAKE HER DANCE JUICY J FEAT. LIL WAYNE & 2 CHAINZ KEMOSABE/CI

5 15 THINKIN BOUT YOU FRANK OCEAN DEF JAM/IDJMG

OIDEN FORM. DE VIANME DE ZOMM DON'T LIKE.1 KAVYE WEST, CHIEF KEEF PUSHA T. BIG SEAN NO WORRIES LIL WAAYNE FEAT. DETAIL YOUNG MOD

 10
 6
 20
 NO LIE
 2
 CHAINZ FEAT. DRAKE DEF JAM/IDJMG

 11
 8
 15
 POP THAT
 FREXING HOUSE DAVIE LIL WINE BAD BOYENT

 ADORN
 MIGUEL BYSTORM/BLACK ICE/RCA

 33
 14
 9
 BIRTHDAY SONG 2 CHAINZ FEAT. KANYE WEST DEF JAM/IDJMG

 19
 8
 SWIMMING POOLS (DRANK) KENDRICK LAMAR AFTERMATH/INTERSCOPE

 15
 13
 8
 TURN ON THE LIGHTS FUTURE A-IFREEBANDZEFIC

CLASSICAL

 1
 CRYSTALLIZE LINDSEY STIRLING BRIDGETONE

 1
 ELEMENTS LINDSEY STIRLING BRIDGETONE

 4
 2
 142
 TIME TO SAY GOODBYE SAMP BRIGHTMAN & MORE BOOLINEW STUDIOWNG

 5
 3
 142
 YOU RAISE ME UP JOSH GROBAN 143/REPRISE/WARNER BROS

 6
 1
 ZI-ZI'S JOURNEY

 7
 12
 ISJOURNEY
 INDERY STRUNG BROGETONE

 7
 12
 19
 THE PANO BUYS THE PLANO BUYS STORY MASTERWORKS

 8
 5
 133
 THE PRAYER CELIRE DION WTH ANDRA BOCELLE EPICSONY MUSIC

 9
 1
 2
 PACHELE CANON IN D CADEND OF ST. MARTIN-IN-THE-FIELDS CAPITOL

14 6 121 BEETHOVEN: BAGATELLE IN A MINOR "FUR ELISE": WOI NO. 59 LEONARD HOKANSON X5 15 7 142 MOONLIGHT SONATA

 10
 1
 ANTI GRAVITY INDSEY STIRLING BRIDGETON

 11
 1
 SHADOWS INDSEY STIRLING BRIDGETON

 12
 1
 Interference

 13
 1
 TRANSCENDENCE

 LINDSEY STIRLING BRIDGETONE

PRINT/LAREL #1 MOON TRANCE

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COUNTRY

| THIS WEEK | LAST WEEK | WEEKS ON CHT | TITLE ARTIST IMPRINT/PROMOTION LABEL | CERT. |
|--------------|--------------|-----------------|---|-------|
| 1 | 1 | 6 | #1 WE ARE NEVER EVER GETTING BACK TOGETHER 6 WKS TAYLOR SWIFT BIG MACHINE/REPUBLIC | |
| 2 | 4 | 26 | WANTED HUNTER HAYES ATLANTIC/WMN | |
| 3 | 3 | 18 | BLOWN AWAY CARRIE UNDERWOOD 19/ARISTA NASHVILLE | • |
| 4 | 5 | 18 | PONTOON LITTLE BIG TOWN CAPITOL NASHVILLE | |
| 5 | 6 | 15 | CRUISE FLORIDA GEORGIA LINE REPUBLIC NASHVILLE | |
| 6 | 7 | 10 | TAKE A LITTLE RIDE JASON ALDEAN BROKEN BOW | • |
| 7 | 8 | 23 | HARD TO LOVE LEE BRICE CURB | • |
| 8 | 11 | 13 | COME WAKE ME UP RASCAL FLATTS BIG MACHINE | |
| 9 | 9 | 7 | KISS TOMORROW GOODBYE LUKE BRYAN CAPITOL NASHVILLE | |
| 10 | 10 | 24 | COWBOYS AND ANGELS DUSTIN LYNCH BROKEN BOW | |
| 11 | 2 | 3 | RONAN TAYLOR SWIFT BIG MACHINE | |
| 12 | 16 | 34 | DRUNK ON YOU LUKE BRYAN CAPITOL NASHVILLE | |
| 13 | 12 | 12 | TRUCK YEAH TIM MCGRAW BIG MACHINE | |
| 14 | 17 | 32 | SPRINGSTEEN ERIC CHURCH EMI NASHVILLE | |
| 15 | 14 | 8 | CREEPIN' ERIC CHURCH EMI NASHVILLE | |

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|------|--------------|-----------------|---|-------|
| THIS | LAST WEEK | WEEKS ON CHT | TITLE ARTIST IMPRINT/PROMOTION LABEL | CERT. |
| 1 | 1 | 110 | #1 DANZA KUDURO 21 WKS DON OMAR & LUCENZO YANIS/ORFANATO/MACHETE/UMLE | |
| 2 | 2 | 26 | AI SE EU TE PEGO MICHEL TELO PANTANNAL/RGE/SONY MUSIC | |
| 3 | 4 | 12 | ALGO ME GUSTA DE TI WISIN & YANDEL FEAT. CHRIS BROWN & T-PAIN MACHETE/UMLE | |
| 4 | 3 | 124 | WAKA WAKA (THIS TIME FOR AFRICA) SHAKIRA FEAT. FRESHLYGROUND EPIC/SONY MUSIC LATIN | C |
| 5 | 8 | 142 | HIPS DON'T LIE SHAKIRA FEAT. WYCLEF JEAN EPIC/SONY MUSIC LATIN | |
| 6 | 7 | 15 | PASARELA DADDY YANKEE EL CARTEL | |
| 7 | 9 | 142 | HEROE ENRIQUE IGLESIAS INTERSCOPE/UMLE | |
| 8 | 10 | 28 | DUTTY LOVE DON OMAR FEAT. NATTY NATASHA ORFANATO/MACHETE/UMLE | |
| 9 | 6 | 21 | HASTA QUE SALGA EL SOL DON OMAR ORFANATO/MACHETE/UMLE | |
| 10 | 11 | 27 | INCONDICIONAL PRINCE ROYCE TOP STOP | |
| 11 | 12 | 38 | CORRE! JESSE & JOY FEAT. LA REPUBLIKA WARNER LATINA | |
| 12 | 13 | 27 | ADDICTED TO YOU SHAKIRA EPIC/SONY MUSIC LATIN | |
| 13 | 14 | 56 | PROMISE ROMEO SANTOS FEAT. USHER SONY MUSIC LATIN | |
| 14 | 29 | 5 | NO ME COMPARES ALEJANDRO SANZ UNIVERSAL MUSIC LATINO/UMLE | |
| 15 | 16 | 6 | BALADA (TCHE TCHERERE TCHE TCHE) GUSTTAVO LIMA PANTANINAL/RGE/SOM LIVRE/SONY MUSIC LATIN | |

| WEEK | LAST WEEK | WEEKS ON CHT | TITLE ARTIST IMPRINT/LABEL | |
|------|--------------|-----------------|---|---|
| 1 | 1 | 26 | #1 AI SE EUTE PEGO 25 WKS MICHEL TELO PANTANNAL/RGE/SONY MUSIC LATIN | |
| 2 | 3 | 9 | ALGO ME GUSTA DE TI WISIN & YANDEL FEAT. CHRIS BROWN & T-PAIN MACHETE/UMLE | I |
| з | 2 | 124 | WAKA WAKA (THIS TIME FOR AFRICA) SHAKIRA FEAT. FRESHLYGROUND EPIC/SONY MUSIC LATIN | |
| 4 | 4 | 142 | HIPS DON'T LIE SHAKIRA FEAT. WYCLEF JEAN EPIC/SONY MUSIC LATIN | |
| 5 | 5 | 142 | HEROE ENRIQUE IGLESIAS INTERSCOPE/UMLE | |
| 6 | 6 | 40 | CORRE! JESSE & JOY FEAT. LA REPUBLIKA WARNER LATINA | |
| 7 | 7 | 31 | ADDICTED TO YOU SHAKIRA EPIC/SONY MUSIC LATIN | |
| 8 | 15 | 6 | NO ME COMPARES ALEJANDRO SANZ UNIVERSAL MUSIC LATINO/UMLE | |
| 9 | 8 | 6 | BALADA (TCHE TCHERERE TCHE TCHE) GUSTTAVO LIMA PANTANNAL/RE/SOM LIVRE/SONY MUSIC LATIN | |
| 10 | 10 | 101 | RABIOSA SHAKIRA EPIC/SONY MUSIC LATIN | |
| 11 | - | 1 | JUNTO A TI ALEX SIRVENT FEAT. XIMENA HERRERA ALMAN | |
| 12 | 11 | 21 | NO SIGUE MODAS JUAN MAGAN SONY MUSIC LATIN | |
| 13 | 12 | 142 | LOBA SHAKIRA EPIC/SONY MUSIC LATIN | |
| 14 | 13 | 10 | WILL U STILL LOVE ME TOMORROW LESLIE GRACE TOP STOP | |

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HOT DIGITAL SONGS

| THIS | LAST WEEK | WEEKS ON CHT | TITLE ARTIST IMPRINT / PROMOTION LABEL | CERT. | THIS | LAST WEEK | WEEKS ON CHT | TITLE ARTIST IMPRINT / PROMOTION LABEL | CERT. |
|------|--------------|-----------------|---|-------|------|--------------|-----------------|---|---------|
| 1 | 4 | 5 | #1 GANGNAM STYLE PSY SCHOOLBOY/REPUBLIC | | 26 | 31 | 7 | CRUISE FLORIDA GEORGIA LINE REPUBLIC NASHVILLE | |
| 2 | 3 | 12 | ONE MORE NIGHT MAROON 5 A&M/OCTONE/INTERSCOPE | | 27 | 33 | 5 | LET ME LOVE YOU (UNTIL YOU LEARN TO LOVE YOURSELF) NE-YO MOTOWN/IDJMG | |
| з | 1 | 6 | WE ARE NEVER EVER GETTING BACK TOGETHER TAYLOR SWIFT BIG MACHINE/REPUBLIC | | 28 | 27 | 25 | MERCY KANYE WEST, BIG SEAN, PUSHA T, 2 CHAINZ G.O.O.D/DEF JAM/IDJMG | |
| 4 | 5 | 23 | SOME NIGHTS FUN. FUELED BY RAMEN/RRP | | 29 | 25 | 8 | IT'S TIME IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE | 1. 1 |
| 5 | 6 | 27 | TOO CLOSE ALEX CLARE REPUBLIC | | 30 | - | 1 | TO THE WORLD KANYE WEST, R. KELLY G.O.O.D./DEF JAM/IDJMG | |
| 6 | 10 | 19 | WHISTLE FLO RIDA POE BOY/ATLANTIC | 2 | 31 | - | 1 | DON'T YOU WORRY CHILD SWEDISH HOUSE MARA FEAT. JOHN MARTIN ASTRALWERKS/CAPITOL | |
| 7 | 2 | 3 | CLIQUE KANYE WEST JAY-Z BIG SEAN G.O.O.D./DEF JAM/IDJMG | 1 | 32 | 26 | 23 | PAYPHONE MAROON 5 FEAT. WIZ KHALIFA A&M/OCTONE/INTERSCOPE | 3 |
| 8 | 11 | 13 | GOOD TIME OWL CTY & CARLY RAE JEPSEN 604/SCHOOLBOWINTERSCOPE/REPUBLIC | | 33 | 15 | 3 | GIRL ON FIRE ALICIA KEYS FEAT. NICKI MINAJ RCA | |
| 9 | 7 | 12 | BLOW ME (ONE LAST KISS) PINK RCA | | 34 | 28 | 34 | LIGHTS ELLIE GOULDING CHERRYTREE/INTERSCOPE | 3 |
| 10 | - | 1 | YOUR BODY CHRISTINA AGUILERA RCA | | 35 | 37 | 10 | TAKE A LITTLE RIDE JASON ALDEAN BROKEN BOW | • |
| 11 | 9 | 12 | AS LONG AS YOU LOVE ME JUSTIN BIEBER FEAT. BIG SEAN SCHOOLBOY/RAYMOND BRAUNINSLAND/IOUNG | | 36 | 34 | 18 | WIDE AWAKE KATY PERRY CAPITOL | |
| 12 | 12 | 14 | HOME PHILLIP PHILLIPS 19/INTERSCOPE | | 37 | _ | 1 | BEAUTIFUL CARLY RAE JEPSEN FEAT. JUSTIN BIEBER 604/SCHOOLBUY/INTERSCOPE | 1 |
| 13 | 21 | 22 | WANTED HUNTER HAYES ATLANTIC NASHVILLE/WMN | | 38 | - | 1 | I DON'T LIKE CHIEF KEEF FEAT. LIL REESE GOD IS GOOD/GLORY BOYZ/INTERSCOPE | |
| 14 | 14 | 31 | CALL ME MAYBE CARLY RAE JEPSEN 604/SCHOOLBOY/INTERSCOPE | 5 | 39 | 29 | 23 | TITANIUM David Guetta Feat. Sia what a Music/Astralwerks/Capitol | |
| 15 | - | 1 | TRY PINK RCA | | 40 | - | 1 | CELEBRATION GAME FEAT. CHRIS BROWN, TYGA, WIZ KHALIFA & LIL WAYNE DGC/INTERSCOPE | |
| 16 | 13 | 28 | EVERYBODY TALKS NEON TREES MERCURY/IDJMG | | 41 | 39 | 25 | GIVE YOUR HEART A BREAK DEMI LOVATO HOLLYWOOD | |
| 17 | 17 | 10 | 50 WAYS TO SAY GOODBYE TRAIN COLUMBIA | • | 42 | 35 | 37 | SOMEBODY THAT I USED TO KNOW GOTYE FEAT. KIMBRA FAIRFAX/REPUBLIC | 6 |
| 18 | 19 | 13 | BLOWN AWAY CARRIE UNDERWOOD 19/ARISTA NASHVILLE | • | 43 | 36 | 3 | THINKIN BOUT YOU FRANK OCEAN DEF JAM/IDJMG | |
| 19 | 38 | 7 | I WILL WAIT MUMFORD & SONS GENTLEMAN OF THE ROAD/RED/GLASSNOTE | | 44 | 66 | 6 | THE A-TEAM ED SHEERAN ELEKTRA/ATLANTIC | |
| 20 | 18 | 12 | DON'T WAKE ME UP CHRIS BROWN RCA | | 45 | 45 | 16 | HARD TO LOVE LEE BRICE CURB | • |
| 21 | 32 | 16 | HO HEY THE LUMINEERS DUALTONE | • | 46 | 43 | 2 | BANDZ A MAKE HER DANCE JUICY J FEAT. LIL WAYNE & 2 CHAINZ KEMOSABE/COLUMBIA | |
| 22 | 16 | 8 | POUND THE ALARM NICKI MINAJ YOUNG MONEY/CASH MONEY/REPUBLIC | | 47 | 62 | 6 | COME WAKE ME UP RASCAL FLATTS BIG MACHINE | |
| 23 | 22 | 38 | I WON'T GIVE UP JASON MRAZ ATLANTIC/RRP | | 48 | 49 | 4 | KISS TOMORROW GOODBYE LUKE BRYAN CAPITOL NASHVILLE | |
| 24 | 20 | 15 | WANT U BACK CHER LLOYD SYCO/EPIC | | 49 | 24 | 3 | NO WORRIES LIL WAYNE FEAT. DETAIL YOUNG MONEY/CASH MONEY/REPUBLIC | 5 |
| 25 | 23 | 18 | PONTOON LITTLE BIG TOWN CAPITOL NASHVILLE | | 50 | 46 | 11 | SHE'S SO MEAN MATCHBOX TWENTY EMBLEM/ATLANTIC | |

POP/ADULT/ROCK Billboard.

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| MEEK | LAST | WEEKS ON CHT | TITLE ARTIST IMPRINT/PROMOTION LABEL | SINT |
| 1 | 2 | 12 | #1 BLOW ME (ONE LAST KISS) WK PINK RCA | |
| 2 | 5 | 10 | | 1 |
| 3 | 1 | 15 | MAROON 5 A&M/OCTONE/INTERSCOPE | |
| | - | | FLO RIDA POE BOY/ATLANTIC EVERYBODY TALKS | - |
| 4 | 3 | 23 | NEON TREES MERCURY/IDJMG | |
| 5 | 7 | 13 | GOOD TIME OWL CITY & CARLY RAE JEPSEN 604/SCHOOLBOY/INTERSCOPE/REPUBLIC | S. |
| 6 | 8 | 11 | AS LONG AS YOU LOVE ME JUSTIN BIEBER FEAT. BIG SEAN SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJ/MG | |
| 7 | 4 | 28 | GIVE YOUR HEART A BREAK | 4 |
| 8) | 11 | 14 | DEMI LOVATO HOLLYWOOD SOME NIGHTS | |
| - | | | FUN. FUELED BY RAMEN/RRP WE ARE NEVER EVER GETTING BACK TOGETHER | |
| 9) | 10 | 6 | TAYLOR SWIFT BIG MACHINE/REPUBLIC | 3 |
| 0 | 6 | 29 | LIGHTS ELLIE GOULDING CHERRYTREE/INTERSCOPE | (|
| D | 13 | 15 | TOO CLOSE ALEX CLARE REPUBLIC | 6 |
| 2 | 9 | 18 | WIDE AWAKE | 6 |
| | | | KATY PERRY CAPITOL POUND THE ALARM | |
| 3 | 14 | 10 | NICKI MINAJ YOUNG MONEY/CASH MONEY/REPUBLIC | 0 |
| 4 | 12 | 24 | TITANIUM David guetta feat. Sia what a music/astral/werks/capitol | 6 |
| 5 | 17 | 9 | DON'T WAKE ME UP CHRIS BROWN RCA | 6 |
| 6 | 18 | 7 | HELLO | 6 |
| 1 | | | KARMIN EPIC FINALLY FOUND YOU | |
| 7 | 20 | 4 | ENRIQUE IGLESIAS FEAT. SAMMY ADAMS REPUBLIC | 0 |
| 8 | 21 | 6 | 50 WAYS TO SAY GOODBYE TRAIN COLUMBIA | C |
| 9 | 28 | 2 | GREATEST GANGNAM STYLE GAINER PSY SCHOOLBOY/REPUBLIC | 1 |
| 0 | 16 | 17 | WANT U BACK CHER LLOYD SYCO/EPIC | 2 |
| Ð | 23 | 6 | LET ME LOVE YOU (UNTIL YOU LEARN TO LOVE YOURSELF) | 2 |
| - | | | NE-YO MOTOWN/IDJMG | |
| 2 | 22 | 7 | DAVID GUETTA FEAT. CHRIS BROWN & LIL WAYNE WHAT A MUSICIASTRALWERKS/CAPITOL | 6 |
| 23 | 19 | 20 | LET'S GO Calvin Harris Feat. Ne-yo ultra | ę |
| 4 | 25 | 13 | BURN IT DOWN LINKIN PARK MACHINE SHOP/WARNER BROS. | 2 |
| 15 | 26 | 10 | HEART SKIPS A BEAT OLLY MURS FEAT. CHIDDY BANG SYCO/COLUMBIA | 2 |
| 26 | 31 | 2 | OLLY MURS FEAT. CHIDDY BANG SYCO/COLUMBIA | |
| | 31 | | USHER RCA FEEL AGAIN | |
| 7 | 30 | 3 | ONEREPUBLIC MOSLEY/INTERSCOPE | |
| 8 | 33 | 2 | YOUR BODY CHRISTINA AGUILERA RCA | |
| 9 | 27 | 8 | | |
| 0 | 29 | 6 | CONOR MAYNARD CAPITOL HOME | SINT |
| - | | | PHILLIP PHILLIPS 19/INTERSCOPE | |
| 1 | 24 | 15 | KELLY CLARKSON 19/RCA | 1 |
| 2 | 32 | 4 | THE A TEAM ED SHEERAN ELEKTRA/ATLANTIC | |
| 3 | N | EW | LIVE WHILE WE'RE YOUNG ONE DIRECTION SYCO/COLUMBIA | 3 |
| 4 | 35 | 4 | SAY SOMETHIN | 9 |
| - | | | AUSTIN MAHONE CHASE/REPUBLIC 2 REASONS | |
| 5 | 37 | 3 | TREY SONGZ FEAT. T.I. SONGBOOK/ATLANTIC | 1 |
| 6 | 36 | 2 | SPECTRUM ZEDD FEAT. MATTHEW KOMA INTERSCOPE | 6 |
| 7 | 39 | 2 | R.I.P. RITA ORA FEAT. TINIE TEMPAH ROC NATION/COLUMBIA | |
| 18 | 40 | 2 | REMEMBER WHEN | |
| - | | | CHRIS WALLACE THINKSAY SHE'S SO MEAN | (|
| 89 | 38 | 14 | MATCHBOX TWENTY EMBLEM/ATLANTIC | 6 |
| | N | W | READY OR NOT BRIDGIT MENDLER HOLLYWOOD | |
| 0 | | | | |
| 0 | | | | (|

Love, P!nk tallies her eighth Mainstream Top 40 leader, as "Blow Me (One Last Kiss)" rises 2-1. In the latter list's 20-year archives, only Katy Perry and Rihanna (nine each) boast more No. 1s.

On the Billboard Hot 100, as "Kiss" holds at its No. 5 peak, Truth track "Try" enters at No. 56, fueled by a No. 15 start on Hot Digital Songs (80,000 downloads sold, according to Nielsen SoundScan). RCA Records has confirmed that "Try" is the next radio single from

the set. The label will begin promoting it to stations later this month. At No. 33 on Mainstream

Top 40, One Direction debuts with "Live While We're Young," the first single from the group's sophomore album, *Take Me* Home, due Nov. 13. Debut set Up All Night yielded the Mainstream Top 40 hits "What Makes You Beautiful" (No. 3) and "One Thing" (No. 15).

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| A | . (| R | DULT ONTEMPORARY [®] | Å | - | K | OCK SONGS [™] |
| | | | | | 1 | in her | |
| MER | NEEK | WEEKS ON CHT | ARTIST IMPRINT/PROMOTION LABEL | NEEK | NEEK | WEEKS ON CHT | ARTIST IMPRINT/PROMOTION LABEL |
| 0 | 1 | 23 | SOMEBODY THAT I USED TO KNOW BWKS GOTYE FEAT. KIMBRA FAIRFAX/REPUBLIC | 0 | 1 | 23 | #1 HO HEY 2WKS THE LUMINEERS DUALTONE |
| 6 | | 20 | PAYPHONE | 2 | 2 | 7 | I WILL WAIT |
| 0 | 3 | | MAROON 5 A&M/OCTONE/INTERSCOPE DRIVE BY | - | 3 | 7 | MUMFORD & SONS GENTLEMAN OF THE ROAD/RED/GLASSNOTE |
| 3 | 2 | 33 | TRAIN COLUMBIA | 3 | 6 | 5 | GREATEST MADNESS GAINER MUSE HELIUM-3/WARNER BROS. |
| 4 | 4 | 34 | STRONGER (WHAT DOESN'T KILL YOU) KELLY CLARKSON 19/RCA | 4 | 7 | 29 | IT'S TIME IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE |
| 5 | 5 | 28 | RUMOUR HAS IT | 5 | 4 | 19 | TOO CLOSE ALEX CLARE REPUBLIC |
| 6 | 7 | 14 | GREATEST WIDE AWAKE GAINER KATY PERRY CAPITOL | 6 | 5 | 21 | SOME NIGHTS |
| - | | | | - | | | FUN. FUELED BY RAMEN/RRP OH LOVE |
| 7 | 6 | 17 | CARLY RAE JEPSEN 604/SCHOOLBOY/INTERSCOPE | 7 | 2 | 10 | GREEN DAY REPRISE/WARNER BROS. |
| 8 | 8 | 18 | WHAT MAKES YOU BEAUTIFUL ONE DIRECTION SYCO/COLUMBIA | 8 | 11 | 11 | LITTLE BLACK SUBMARINES THE BLACK KEYS NONESUCH/WARNER BROS. |
| 9 | 9 | 39 | SET FIRE TO THE RAIN ADELE XL/COLUMBIA | 9 | 8 | 6 | CHALK OUTLINE THREE DAYS GRACE RCA |
| 10 | 10 | 26 | I WON'T GIVE UP | 10 | 10 | 38 | LITTLE TALKS |
| - | 11 | 6 | JASON MRAZ ATLANTIC/RRP WE ARE NEVER EVER GETTING BACK TOGETHER | 11 | 9 | 23 | OF MONSTERS AND MEN REPUBLIC BURN IT DOWN |
| - | | | TAYLOR SWIFT BIG MACHINE/REPUBLIC | | | | LINKIN PARK MACHINE SHOP/WARNER BROS. TONGUE TIED |
| 12 | 12 | 23 | FUN. FEAT. JANELLE MONAE FUELED BY RAMEN/RRP | 12 | 12 | 41 | GROUPLOVE CANVASBACK/ATLANTIC |
| 13 | 13 | 15 | EVERYBODY TALKS NEON TREES MERCURY/IDJMG | 13 | 15 | 43 | MIDNIGHT CITY M83. M83/MUTE/CAPITOL |
| 14 | 14 | 9 | BLOW ME (ONE LAST KISS) PINK RCA | 14 | 22 | 5 | LOST IN THE ECHO UNKIN PARK MACHINE SHOP/WARNER BROS. |
| 15 | 17 | 4 | HOME | 15 | 19 | 14 | 45 |
| - | | 10 | PHILLIP PHILLIPS 19/INTERSCOPE | - | 10 | | THE GASLIGHT ANTHEM MERCURY/IDJMG RUNAWAYS |
| 16 | 15 | 19 | NORAH JONES BLUE NOTE/CAPITOL | 16 | 13 | 11 | THE KILLERS ISLAND/IDJMG COMING DOWN |
| 17 | 16 | 11 | SHE'S SO MEAN MATCHBOX TWENTY EMBLEM/ATLANTIC | T | 16 | 18 | FIVE FINGER DEATH PUNCH PROSPECT PARK |
| 18 | 20 | 21 | GLAD YOU CAME THE WANTED GLOBAL TALENT/MERCURY/IDJMG | 18 | 14 | 34 | GOLD ON THE CEILING THE BLACK KEYS NONESUCH/WARNER BROS. |
| 19 | 18 | 8 | | 19 | 20 | 11 | I MISS THE MISERY |
| 20 | 19 | 9 | ELLIE GOULDING CHERRYTREE/INTERSCOPE DARK SIDE | 20 | 24 | 14 | HALESTORM ATLANTIC WAIT FOR ME |
| | | | KELLY CLARKSON 19/RCA | - | | | RISE AGAINST DGC/INTERSCOPE |
| 21 | 21 | 13 | DEMI LOVATO HOLLYWOOD | 21 | 18 | 19 | P.O.D. RAZOR & TIE |
| 22 | NE | W | RNR AFFAIR PRINCE NPG | 22 | 21 | 12 | HERE AND NOW SEETHER WIND-UP |
| 23 | 26 | 4 | SOME NIGHTS FUN. FUELED BY RAMEN/RRP | 23 | 23 | 14 | KILL YOUR HEROES AWOLNATION RED BULL |
| 24 | 22 | 8 | MAGIC | 24 | 26 | 17 | TAKE A WALK |
| 25 | 23 | 12 | SMASH MOUTH FEAT. J. DASH 429/SLG BROKENHEARTED | 25 | - | | PASSION PIT FRENCHKISS/COLUMBIA STILL SWINGING |
| 25 | 23 | 12 | KARMIN EPIC | - | 25 | 8 | PAPA ROACH ELEVEN SEVEN UNITY |
| | | | | Same. | | | |
| _ | | | | 26 | 17 | 20 | SHINEDOWN ATLANTIC |
| Ø |) | | | 26 27 | 17 27 | 20 4 | |
| ¢ A |) | A | DULT TOP 40 [®] | | | | SHINEDOWN ATLANTIC ABSOLUTE ZERO STONE SOUR ROADRUNNER/RRP STANDING IN THE SUN |
| Â | | | | 27 28 | 27 | 4 | SHINEDOWN ATLANTIC ABSOLUTE ZERO STONE SOUR ROADRUNNER/RRP STANDING IN THE SUN SLASH FEAT. MMEES KEMMEDY & THE CONSPIRATORS DIK HAVD/CAPITOL WE COME RUNNING |
| THS THE | | | TITLE | 27 28 29 | 27 28 29 | 4 6 7 | SHINEDOWN ATLANTIC ABSOLUTE ZERO STONE SOUR ROADRUNNER/RRP STANDING IN THE SUN SLASH FEAT. MYLES KENNEDY & THE CONSPIRATORS DIK HAVD/CAPITOL |
| SHL 1 | | A MERKS | TITLE | 27 28 29 30 | 27 28 29 30 | 4 | SHIREOWN ATLANTIC ABSOLUTE ZERO STONE SOUR ROADRUNNERINREP STANDING (IN THE SUN SLASH FAX IMTLS KENNED'S THE CONSPINITORS DIK HANDICAPITOL WE COME RUNNING YOUNGBLOOD HAWKE REPUBLIC JUMP (INTO THE FOG JUMP (INTO THE FOG THE WOMBAR'S RENIFT ANTENNAZDA |
| - | L LAST WEEK | NEEKS 0N CHI | | 27 28 29 | 27 28 29 | 4 6 7 | SHINEODOWN ATLANTIC ABSOLUTE ZERO STONE SOUR ROADRUNKERRREP STANDING IN THE SUN SLASH REAT MATIS GEMERATOR THE CONSPRANDES DIK HANDICAPTOL VE COME RUNNING VE COME RUNNING COME JUMP INTO THE FOG THE WOMBATS BRIGHT ANTENNAADA HEADLIGHTS MORNING PARAGE ASTRALIVERKS/CAPITOL |
| 2 | MERT 1 4 | SXEAN ON CENTRAL STATEMENTS | TITLE ARTST MARINIT/PROMOTION LABEL SUXES PINK RCA SOME NIGHTS FUNCTOR STAMEWARP | 27 28 29 30 | 27 28 29 30 | 4 6 7 8 | SHINEDOWN ATLANTIC ABSOLUTE ZERO STONE SOUR ROADRUNNER/IRRP STANDING IN THE SUN SUSH REX INVESTIGATION WE COME RUNNING YOUNGBLODG NAMMER REPUBLIC JUMP INTO THE FOG THE WOMBATS BRIGHT AUTENNAADA HEADLIGHTS |
| - | L LAST WEEK | NEEKS 0N CHI | TITLE ARTST IMPRINT/PROMOTION LABEL STAN, BLOW ME (ONE LAST KISS) SOME NIGHTS FUN, FUELED BY RAMEN/RRP EVERYBODY TAMEN/RRP EVERYBODY TAKIS NON TRESS MERCUN/DJMG | 27 28 29 30 31 | 27 28 29 30 36 | 4 6 7 8 6 | SHINEOWWN ATLANTIC ABSOLUTE ZERO STONE SOUR ROADRUNNER/RRP STANDING IN THE SUN SUSH RAL MINES WHEN'S THE COMPRIZIONS DIE HAND(CAPTOL WE COME RUNNING YOUNGBLOOD HAWKE REPUBLIC JUMP INTO THE FOG THE YOUMREST BURHT ANTENNA/ADA HEADLIGHTS MORNING PARADE ASTRALWERKS/CAPITOL TROJANS ATLAS GENUS FROS HEAD/WARKE BROS. |
| 2 | MERT 1 4 | SXEAN ON CENTRAL STATEMENTS | TITLE ARTST IMPRINT/PROMOTION LABEL ARTST IMPRINT/PROMOTION LABEL SWW EVENK ECA SOME NIGHTS RUN, RULED BY PAMENARPP EVERYBODY TALKS NOUT TREES MERCUMYIDJUNG WIDE AWAKE KATY PERRY CAPTOL | 27 28 29 30 31 32 33 | 27 28 29 30 36 31 33 | 4 6 7 8 6 7 7 4 | SHIREDOWN ATLANTIC ABSOLUTE ZERO STORE SOUR ROADRUNNERRARP STANDING IN THE SUN SUSA REAL INTES EXAMPTS & THE CONSERVINGS DIK HAVD(CAPTOL WE COME RUNNING YOUNGBLOOD HAWKE REPUBLIC JUMP INTO THE FOG THE YOMARTS RIGHT ANTENNAADA HEADLIGHTS MORNING PARAGE ASTRALIVERERS/CAPTOL TROJANS ATLAS GENUS FROMS HEADWARNER BROS. ITCHIN' ON A PHOTOGRAPH GROUPLOYE CANVASBACKATLANTIC ENLEMIES |
| 2 3 | 1 A 2 | 12 14 26 | TITLE ANTISTIMERATURPROMOTION LABEL SUNS PINKROA SOME NIGHTS FUN RULED BY RAMENARP EVERYBODY TALKS NEON THESE MERCURYIDJAMG WIDE AWAKE KATY PERK CAPTOL GIZZIEST ONEMORE NIGHT | 27 28 29 30 31 32 33 34 | 27 28 29 30 36 31 31 33 39 | 4 6 7 8 6 7 7 4 3 | SHIREDOWN ATLANTIC STORE SOUR ROADRULVERKRRRP STORE SOUR ROADRULVERKRRP STANDING IN THE SUN SLASH REAT MATES GENERATORS DIK HANDLAPTOL VEC COME CUINNING VOUNBOLOOD HAWKE REPUINTIC JUMP INTO THE FOG THE WOMBATS BRIGHT ANTENNA/ADA HEADLIGHTS MORNING CHAADE ASTRALIVERKS/CAPITOL MORNING CHAADE ASTRALIVERKS/CAPITOL TROJANS ATLAS GENUES FOOS HEAD/WARNER BROS. ITCHIN' ON A PHOTOGRAPH GROUPLOVE CANVASRAC/ATLANTIC ENEMIES SHIREDOWN ATLANTIC |
| 2 3 4 | 1 4 2 3 | 12 14 18 | TITLE ANTISTIMENTU/PROMOTION LABEL BLOW ME (ONE LAST KISS) SOME NIGHTS UN. RULED BY RAMENARP EVERYBODY TALKS NEW THESS MERCUNYIDUAG WIDE AWARE KATY PERKY CAPITOL GANAEE KATY PERKY CAPITOL GANAEE KATY ELEMY CAPITOL GANAE | 27 28 29 30 31 32 33 34 35 | 27 28 29 30 36 31 33 33 39 32 | 4 6 7 8 6 7 4 3 3 | SHIREDOWN ATLANTIC ARSOLUTE ZERO STONE SOUR ROADRUNNER/IRRP STANDING IN THE SUN SUSH RAL MINES REMEYS THE CONSTRATORS DIE HAND/CAPITOL WE COME RUNNING YOUNGBLOOD ANAWER REPUBLIC JUMP INTO THE FOG THE YOMARTS BIBIHT ANTENNA/ADA HEADLIGHTS MORNING PARADE ASTRALIVERKS/CAPITOL TROJANS ATLAS GENUS FROIS HEAD/WARNER BROS. ITCHIN' ON A PHOTOGRAPH GROUPLOVE CANVASBACK/ATLANTIC ENEMEDION ATLANTIC SLEEP ALONE TWO DOOR CHEMA CLUB RED/GLASSNOTE |
| 2 3 4 5 6 | XB3M 1 4 2 3 9 5 | SMBM 12 12 14 26 18 9 355 | TITLE ARTST IMPRINT/PROMOTION LABEL ARTST IMPRINT/PROMOTION LABEL WING DUA | 27 28 29 30 31 32 33 34 | 27 28 29 30 36 31 31 33 39 | 4 6 7 8 6 7 4 3 3 | SHIREDOWN ATLANTIC ABSOLUTE ZERO STONE SOUR ROADRUINERINBP STANDING IN THE SUN SUAR RELIMIES WHEREY THE CONSERVICES DIE HAVIGCAPTOL WE COME RUNNING YOUNGBLOOD HAWKE REPUBLIC JUMP INTO THE FOG THE YOUNGEST BURHT ANTENNAADA HEADLIGHTS MORNING PARADE ASTRALIWERKS/CAPITOL TROJANS ATLAS GENUS FROS HEAD/WARNER BROS. ITCHIN' ON A PHOTOGRAPH GROUPLOVE CANVASBACKATLANTIC ENEMIES SHINEDOWN ATLANTIC SLEEP ALONE TWO DOOR CHEMA CLUB RED/GLASSNOTE LEF YOURSELF GO GREEN DAY REPUS/VARVARE BROS. |
| 2 3 4 5 6 7 | I I I I I I I I I I I I I I I I I I I | 12 14 14 26 18 9 35 16 | TITLE ARTSTIMENT/PROMOTION LABEL ARTSTIMENT/PROMOTION LABEL SYME PINKERCA SOME NIGHTS FUN. FULED BY RAMENARP EVERYBODY TALKS NEON TREES MERCURY/DJUMG WIDE AWAKE KATY PERKY CAPITOL URDENT ARADON 5 ASM/OCTONE/INTERSCOPE LIGHTS ELIG 6001000 CHERNYTRE/INTERSCOPE LIGHTS 50 WAYS TO SAY GOODBYE TAM COUNSEA | 27 28 29 30 31 32 33 34 35 | 27 28 29 30 36 31 33 33 39 32 | 4 6 7 8 6 7 4 3 3 | SHIREDOWN ATLANTIC STORE SOUR ROLADIULINERINREP STORE SOUR ROLADIULINERINREP STANDING (IN THE SUN SLASH FAXT MITLES KEINED'S THE CONSPIRATORS DIE HANTICAPITOL WE COME RUNNING YOUNGBLOOD HAWKE REPORT JUMP INTO THE FOG THE WOMBATS BRIGHT ANTENNAADA HEADLIGHTS MORNING FARADE ASTRALIVERKS/CAPITOL TROLANS ATLAS GENUES FROSS HEAD/WARNER BROS. ITCHIN' ON A PHOTOGRAPH GROUPLOVE CANVASABCI/VATLANTIC SIEEP ALONE SINEDOWN ATLANTIC SLEEP ALONE TWO BOOK CINEMA CUB RED/GLASSNOTE LET YOURSELF GO GREEN DAY REPRISE/WARNER BROS. |
| 2 3 4 5 6 | XB3M 1 4 2 3 9 5 | SMBM 12 12 14 26 18 9 355 | TITLE ATTETIMENTUPROMOTION LABEL ATTETIMENTUPROM | 27 28 29 30 31 32 33 34 35 36 | 27 28 29 30 36 31 33 39 32 40T DE | 4 6 7 8 6 7 4 3 3 4 8 8 0 7 | SHIREDOWN ATLANTIC SHOREDOWN ATLANTIC STORE SOUR ROADRUNNERINREP STANDING (IN THE SUN SLASH FAX IMTES KENNED'S THE CONSPIRATORS DIK HANDICAPTOL WE COME RUNNING YOUNGBLOOD HAWKE REPUBLIC JUMP INTO THE FOG THE WOMBATS BRIGHT ANTENNAADA HEADLIGHTS MORNING FRAGE STRALIVERKS/CAPTOL TROJANS ATLAS GENUES FRAGES HEAD/WARNER BROS. ITCHIN' ON A PHOTOGRAPH GROUPLOVE CANVASABCI/VATLANTIC SINEDOWN ATLANTIC SLEEP ALONE TWO BOOK CINEMA CUB RED/GLASSNOTE LET YOURSELF GO GREEN DAY REPIBS/WARNER BROS. BLOOD IN THIS MOMENT CENTURY MEDIA/RED MERCY |
| 2 3 4 5 6 7 | I I I I I I I I I I I I I I I I I I I | 12 14 14 26 18 9 35 16 | TITLE ANTET IMPRINT/PROMOTION LABEL ATTET IMPRICA BLOW ME (ONE LAST KISS) SVME INCERS SVME INCERS VERSION VIDE AVARE KUENTREES MERCUIN/IDJMS VIDE AWARE KAY PERIN CARON SAMOCTONE/INTERSCOPE LIGHTS ELLE GOULONG CHERNYTREE/INTERSCOPE 50 WAYS TO SAY GOODBYE TRAIN COLUMBIA HOME PRILUP PHILUPS INIVERSCOPE SHE'S SO MEAN | 27 28 29 30 31 32 33 34 35 36 37 38 | 27 28 29 30 36 31 33 33 39 32 40 5 83 8 35 | 4 6 7 8 6 7 4 3 4 3 4 3 4 5 807 4 12 | SHIREDOWN ATLANTIC SHIREDOWN ATLANTIC STORE SOUR ROADRUINERRARP STANDING IN THE SUN SUAR RELINITES KEMBER'S THE CONSPIRATORS DIE HAVOCAPTOL WE COME RUNNING YOUNGBLOOD HAWKE REPUBLIC JUMP INTO THE FOG THE YOMARTS RENIET ANTENNAADA HEADLIGHTS MORNING PARADE ASTRALIVERES/CAPITOL TROJANS ATLAS GEHUDS FROUSS HEAD/WARNER BROS: ITCHIN' ON A PHOTOGRAPH GROUPLOVE CANVASRACKATLANTIC ENEMLES SHIREDOWN ATLANTIC SLEEP ALONE TWO DORG CHEMA GLUB RED/GLASSNOTE LET YOURSELF GO GREEN DAY REPRISE/WARNER BROS. BLOOD IN THIS MOMENT CENTURY MEDIA/RED |
| 2 3 4 5 6 7 8 | JUSTI 1 4 2 3 9 5 7 8 | SXBBM 12 14 26 18 9 355 16 15 | TITLE ANTET IMFINIT/PROMOTION LABEL ATTET MINITUP PROMOTION LABEL ATTET MINITUP PROMOTION LABEL ATTET ATTER | 27 28 29 30 31 32 33 34 35 36 37 38 39 | 27 28 29 30 36 31 33 33 33 32 HOT DE 38 35 37 | 4 6 7 8 6 7 4 3 4 3 4 3 4 5 10 | SHIREDOWN ATLANTIC ABSOLUTE ZERO STORE SOUR ROADRUNNERRARP STANDING IN THE SUN SUM RAZINES KEMBEY'S THE CONSPIRATORS DIK HANDCAPTOL WE COME RUNNING YOUNGBLOOD HAWKE REPUBLIC JUMPI NITO THE FOG THE YOMBATS BURHT ANTENNAADA HEADLIGHTS MORNING PARAGE ASTRALIVERKS/CAPITOL TROJANS ATLAS GENUG EASTRALIVERKS/CAPITOL TROJANS ATLAS GENUG EASTRALIVERKS/CAPITOL BROUPLY CANVASBACK/ALANTIC ENTENIES SHIREDOWN ATLANTIC SUEEP ALONE TWO BODG CINEMA CUB RED/GLASSNOTE LET YOURSELF GO GREEN DAY REPRISE/WARNER BROS. BLOOD IN THIS MOMENT CENTURY MEDIA/RED MERCY BAKEN BAND BAMA RAGS/RCA SATISFIED AKANDA ARANDAMUSIC |
| 2 3 4 5 6 7 8 9 9 | LIST 1 1 4 2 3 3 9 5 7 7 8 6 12 | SMBAN 12 14 26 18 9 35 16 15 15 6 | TITLE ARTETIMENTUPPROMOTION LABEL ARTETIMENTUPPROMOTION LABEL ARTETIMENTUPPROMOTION LABEL BLOW ME (ONE LAST KISS) MEM TESS MERCUNYILLANS NEW THESS MERCUNYILLANS NEW THE MANAGEMERT | 27 28 29 30 31 32 33 34 35 36 37 38 | 27 28 29 30 36 31 33 33 39 32 40 5 83 8 35 | 4 6 7 8 6 7 4 3 4 3 4 3 4 5 807 4 12 | SHIREOWN ATLANTIC SHIREOWN ATLANTIC STORE SOUR ROADRUNNERRIREP STANDING (IN THE SUN SLASH FAIT MILLS KENNED'S THE CONSPIRATORS DIK HANDICAPTOL WE COME RUNNING YOURGBLOOD HANNER REPUBLIC JUMP INTO THE FOG THE WOMBATS REIGHT ANTENNAADA HEADLIGHTS MORNING FARADE ASTIRALIVERKS/CAPITOL TROJANS ATLAS GENUGE ASTIRALIVERKS/CAPITOL TROJANS ATLAS GENUGE ASTIRALIVERKS/CAPITOL BODUCIVE CANVASBACK/ATLANTIC ENEMIES SHIREOWN ATLANTIC SUEEP ALONE TWO BODG CINEMA CUB RED/SLASSNOTE LET YOURSELF GO GREEN DAY REPRISE/WARNER BROS. SLEEP ALONE TWO BODG CINEMA CUB RED/SLASSNOTE LET YOURSELF GO GREEN DAY REPRISE/WARNER BROS. SLEOD IN THIS MOMENT CENTURY MEDIA/RED MERCY DAYE MATTHEWS BAND BAMA RAGS/RCA SATISFIED MANDA AARDAMUSIC FREEDOM AT 21 JAC WHITE THIND MAN/COLUMBIA |
| 2 3 4 5 6 7 8 9 10 10 | LIVITI 1 4 2 3 9 5 7 7 8 8 6 12 13 | SXBAW 12 14 26 18 9 355 16 15 15 6 11 | TITLE ANTISTIMENTUT/PROMOTION LABEL DOWN CONE LAST KISS) PUN RUCA SOME NIGHTS FUN RULED BY RAMENARP EVERYBODY TALKS RUM THEES MERCURYIDUME WIDE AWAKE KATY PERK CAPITOL GATASS NOME NIGHTS RUM THEES MERCURYIDUME UIGHTS COMMINA HOME HOME HOME HOME HOME HOME HOME HOME | 27 28 29 30 31 32 33 34 35 36 37 38 39 | 27 28 29 30 36 31 33 33 33 32 HOT DE 38 35 37 | 4 6 7 8 6 7 4 3 4 3 4 3 4 5 10 | SHIREDOWN ATLANTIC STORE SOUR ROADRUNKERRARP STORE SOUR ROADRUNKERRARP STANDING (IN THE SUN SLASHERT AMTLS GENERAT BE CONSPRATORS DIE HANDLCAPTOL WE COME EUNNING WE COME EUNNING WE COME EUNNING WE COME EUNNING ME ONDER SERIENT ANTENNAADA HE ADLIGHTS MORNING PARAGE ASTRALIVERKS/CAPITOL TRUJANS ATLAS GENUG ASTRALIVERKS/CAPITOL TRUJANS ATLAS GENUG ASTRALIVERKS/CAPITOL BOUPLOVE CANVASADC/ATLANTIC ENEMIES SHIREDOWN ATLANTIC SLEEP ALONE TWO DOOR CINWASADC/ATLANTIC BLOOD IN THIS MOMENT CENTURY MEDIA/RED MERCY DAY ANTTHEWS BAND BAMA RABS/RCA SATISFIED ARANDA ARANDAMUSIC FREEDOM AT 21 |
| 2 3 4 5 6 7 8 9 9 | LIST 1 1 4 2 3 3 9 5 7 7 8 6 12 | SMBAN 12 14 26 18 9 35 16 15 15 6 | TITLE BOUND TO A CONTRACT OF C | 27 28 29 30 31 32 33 34 35 36 37 38 39 40 | 27 28 29 30 36 31 33 39 32 38 38 35 37 42 | 4 6 7 8 6 7 4 3 4 3 4 3 4 12 10 2 | SHIREOWN ATLANTIC STORE SOUR ROADRUNKERRRE STORE SOUR ROADRUNKERRRE STANDING IN THE SUN SLAR REAT MATES GENERAT IN E CONSPRATORS DIE HARDCAPTOL VEC COME CUINNING VOUNGLOOD HAWNER REPUBLIC JUMP INTO THE FOG THE YOMMATS BRIGHT ANTENNAADA HE ADLIGHTTS MORNING FARADE ASTRALIVERKSICAPTOL MORNING FARADE ASTRALIVERKSICAPTOL TROJANS ATLAS GENUS FADATANATORS BILODO SHIREOWA NATLANTIC SLEEP ALONE TWO DOOR CINENCUSARDC/ATLANTIC SLEEP ALONE TWO IDORSELF GO GREEN DAY REPUBLICADA DAY ENTIFIED MORENT CENTURY MEDIA/RED MERCY DAY ENTIFIED AGAIDS ACARDAMISIC FREEDOAM AT 21 JACK WHITE THIND MAARCOLUMBIA NOW STAND FUPATLANTIC |
| 2 3 4 5 6 7 8 9 10 10 | LIVITI 1 4 2 3 9 5 7 7 8 8 6 12 13 | SXBAW 12 14 26 18 9 355 16 15 15 6 11 | TITLE ARTISTIMENTIOPROMOTION LABEL ARTISTIMENTIOPROMOTION LABEL SYME BLOW ME (ONE LAST KISS) MARKICA SOME NIGHTS FUN. FUELDE DY RAMENARP EVERYBODY TALKS NEW THESS MERCURYIDJAME WIDE AWARE KATY PIERY CARTOL ELLE GOULONG CHERNYTREADATE LIGHTS ELLE GOULONG CHERNYTREADATERSCOPE LIGHTS ELLE GOULONG CHERNYTREADATERSCOPE ELLE ELLE CHERNYTREADATERSCOPE ELLE ELLE CHERNYTREADATERSCOPE ELLE ELLE ELLE CHERNYTREADATERSCOPE ELLE ELLE ELLE ELLE CHERNYTREADATERSCOPE ELLE ELLE ELLE ELLE ELLE ELLE ELLE EL | 27 28 29 30 31 32 33 34 35 35 35 35 37 38 39 40 41 42 | 27 28 29 30 36 31 33 33 33 32 38 35 37 42 34 | 4 6 7 8 6 7 4 3 4 3 4 3 4 12 10 2 17 3 | SHIREDOWN ATLANTIC STORE SOUR ROADRUNKERRRE STORE SOUR ROADRUNKERRRE STANDING IN THE SUN SLAR REAT MATES GENERAT IN E CONSPRATORS DIE HARDCAPTOL VEC COME CUINNING VOUNGLOOD HAWNER REPUBLIC JUMP INTO THE FOG THE WOMIAST BRIGHT ANTENNAADA HE ADLIGHTTS MORNING FARADE ASTRALIVERKSICAPTOL MORNING FARADE ASTRALIVERKSICAPTOL TROJANS ATLAS GENUE RADIO ASTRALIVERKSICAPTOL BORDING FOR ANAVASRACKATANTIC ENEMIES SHIREDOWN ATLANTIC SLEEP ALONE TWO DOOR CINENCUSARCOC GREEN DAY REPUBLICADA CON SATISFIED MORENT CENTURY MEDIA/RED MERCY JAKE MUNIESCON ATLANTIC STATISFIED AGADA AGADAMUSIC FREEDOM AT 21 JACK WITTE FIND MAARCOLUMBIA NOW STANG FUPATLANTIC |
| 2 3 4 5 6 7 8 8 9 10 11 12 | 1 4 2 3 9 5 7 7 8 6 12 13 10 | SXBANO 12 14 26 18 9 35 16 15 15 6 11 24 | TITLE ARTESTIMENTUTPROMOTION LABEL ARTESTIMENTUTPROMOTION LABEL SUM BLOW ME (ONE LAST KISS) NEM TREES MERCURY/DUM EVENTS NEM TREES MERCURY/DUM WIDE AWARE KATY PERK CAPTOL URDETS LIGHTS LIGHTS LIGHTS LIGHTS LIGHTSCOPE SO WAYS TO SAY GOODBYE TAMCOUNNEL HOME PHILIP PHILIPS ININTERSCOPE SHE'S SO MEAN MATCHOR TWENTY PENILAMATIC WE ARE NEVER EVER FOR FOTTING BACK TOGETHER SHE'S SO MEAN MATCHOR TWENTY PENILAMATIC WE ARE NEVER EVER EVER RETTING BACK TOGETHER SHE SO TIME GONG DITME GONG THE AND MACHINERPUBLIC GOOD TIME CALL ME ALBERNBUSCHOOLBOY/INTERSCOPE LABLAG ALBERNBUSCHOOLBOY/INTERSCOPE CALL MA LERSIN WIGGCOOLBOY/INTERSCOPE LABLAG ALBERNBUSCHOOLBOY/INTERSCOPE ALBE LABRARUSCHOOLBOY/INTERSCOPE ALBE LABRARUSCHOOLBOY/INTERSCO | 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 | 27 28 29 30 36 31 33 39 32 38 35 37 42 34 43 41 | 4 6 7 8 6 7 4 3 4 3 4 3 4 12 10 2 10 2 17 3 5 | SHIREDOWN ATLANTIC STORE SOUR ROLADIULINERINREP STORE SOUR ROLADIULINERINREP STANDING (IN THE SUN SLASI FERT AMTES KEMIENTS THE CONSPIRATORS DIE HANDICAPTOL WE COME RUNNING YOUNGBLOOD HAWKE REPUBLIC JUMP (INTO THE FOG THE WOMBATS RUNHT ANTENNAADA HEADLIGHTS MORNING FRANGE ASTRALIVERKS/CAPTOL TROJANS ATLAS GENUES ASTRALIVERKS/CAPTOL TROJANS ATLAS GENUES ASTRALIVERKS/CAPTOL ROPUPUKE CANVASRADK/ATLANTIC ENEMIES SHIREDOWN ATLANTIC SLEEP ALONE INT HIS MOMENT CENTURY MEDIA/RED MERCY DAYE KATTHERD MAN/COLUMBIA NOW STAIDS FLEDD ARANDA ARANDAMUSIC FREEDOM AT 21 JARK WHITE THIRD MAN/COLUMBIA NOW BACKLASH |
| 2 3 4 5 6 7 8 9 10 11 12 12 13 14 | LSN1 1 1 4 2 3 3 9 5 7 7 8 6 12 13 10 14 11 | SHAW 00 12 14 26 18 9 35 16 15 15 15 6 11 24 14 23 | TITLE ARTESTIMENTUPPROMOTION LABEL ARTESTIMENTUPPROMOTION LABEL SOME NICKATS RUN FUELD BY RAMENARP EVERYBODY TALKS NEW TREES MERCURYIDJAME WIDE AWAKE KATY PERY CAPTOL RAMDON 5 ASMACTONE/INTERSCOPE LIGHTS BANDON 5 ASMACTINE/INTERSCOPE SHE'S SO MEAN MATCHBOX TWENTY FORLEMANTAL SHE'S SO MEAN MATCHBOX TWENTY FORLEMANTAL WE RAE NEVER EVER GETTING BACK TOGETHER TAVOR SWIT BIOM MACHINEREPUBLIC CALL ME MAXINE FINITERSCOPE EARL MA LEPSEN WASCHOOLBOY/INTERSCOPE CALL ME MAYBE CALL ME LEPSEN WASCHOOLBOY/INTERSCOPE CALL ME APASEN WASCHOOLBOY/INTERSCOPE TOO CLOSE ALEX CALL REPUBLIC PAYPHONE MARGON 5 ASAMCTONE/INTERSCOPE TOO CLOSE ALEX CALL REPUBLIC PAYPHONE MARGON 5 ASAMCTONE/INTERSCOPE MARGON 5 ASAMCTONE/INTERSCOPE | 27 28 29 30 31 32 33 34 35 35 35 35 37 38 39 40 41 42 | 27 28 29 30 36 31 33 33 33 32 38 35 37 42 34 | 4 6 7 8 6 7 4 3 4 3 4 3 4 12 10 2 17 3 | SHIREDOWN ATLANTIC STORE SOUR ROADRUNKERRARP STORE SOUR ROADRUNKERRARP STANDING (IN THE SUN SLASI RETAINTS KENNER'S THE CONSPIRATORS DIE HANDICAPTOL WE COME RUNNING YOUNGBLOOD HAWKE REFUBLIC JUMP INTO THE FOG THE WOMBARS BINHT ANTENNAADA HEADLIGHTS MORNING PARAGE ASTRALIVERKS/CAPTOL TROJANS ATLAS GENUG SATURATIKERKS/CAPTOL TROJANS ATLAS GENUG SATURATIKER SUBJECTIVE SUBJEC |
| 2 3 4 5 6 7 8 9 10 11 12 12 13 14 | LSVI 1 1 4 2 3 9 5 7 7 8 6 12 13 10 14 11 15 | SHEWNO 12 14 26 18 9 355 16 15 6 11 24 14 23 22 | TITLE BLOW ME (ONE LAST KISS) MARGEA SOME NICHTS RUN FULCE BY RAMENARP EVERYSODY TALKS NEW THESE MERCURYIDJAME WIDE AWAKE KATY PERK CAPTOL GATTS MARGON SAMACTONE/INTERSCOPE LIGHTS LIGHTS LIGHTS LIGHTS LIGHTS BARGON SAMACTONE/INTERSCOPE SO WAYS TO SAY GOODBYE TAMACGUMMBA HOME PHILIP PHILIPS TAINTERSCOPE SHE'S SO MEAN MARCHEN VERBENNINGSCHOOLBOW/INTERSCOPERPIRED COLOSE LARY ME JERSEN MOSSCHOOLBOW/INTERSCOPE TOO CLOSE LARY RAE JERSEN MOSSCHOOLBOW/INTERSCOPE TOO CLOSE LARY CALE REPUBLIC PAYPHONE MARGON SAMA/CTONE/INTERSCOPE | 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 | 27 28 29 30 36 31 33 39 32 38 38 35 38 35 37 42 34 43 41 45 | 4 6 7 8 6 7 4 3 4 3 4 3 4 12 10 2 10 2 17 3 5 | SHIREOWN ATLANTIC SHIREOWN ATLANTIC STORE SOUR ROADRUNKERRARE STORE SOUR ROADRUNKERRARE STANDING IN THE SUN SLASHERT AMTLS GENERAT IN E CONSPRATORS DIE HARDICAPTOL WE COME RUNNING WE COME RUNNING WE COME RUNNING WE COME RUNNING MORNING PARAGE SHIFT ANTENNAADA HEADLIGHTS MORNING PARAGE ASTRALIVERKS/CAPITOL TRUJANS ATLAS GENUG ASTRALIVERKS/CAPITOL TRUJANS ATLAS GENUG ASTRALIVERKS/CAPITOL ROBUPLOVE CANVASADC/ATLANTIC ENEMIES SHIREOWN ATLANTIC SLEEP ALONE TWO DORG CHONA GLUB REDIGLASSNOTE LET YOURSELEF CO GREEN DAY REPRISE/WANNER BROS BLOOD IN THIS MOMENT CENTURY MEDIA/RED MERCY DAY EMTTERING MAN/COLUMBIA MERCY DAY METTERING MAN/COLUMBIA NOW STAND RUPATLANTIC STEEDDIO MENDA ARANDAMUSIC FREEDOMA T21 JACK WHITE THIRD MAN/COLUMBIA NOW STAND RUPATLANTIC BACKLASH IN YEARS PALENGRE/ADA REBOOT THE MISSION THE WALLIOVERS FEAT MICK JONES COLUMBIA HOME PHILEP BAILORDE/ADA |
| 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 | 1 1 4 2 3 9 5 7 7 8 6 12 13 10 14 11 15 17 | SHEW 12 14 26 18 9 35 16 15 15 15 15 15 15 15 12 14 23 22 4 | TITLE ARTISTIMENTICIPROMOTION LABEL ARTISTIMENTICIPROMOTION LABEL ARTISTIMENTICIPROMOTION LABEL ARTISTIMENTICIPROMOTION LABEL ARTISTIMENTICIPROMOTION LABEL ARTISTIMENTICIPROMOTION LABEL ARTISTICHARTISTICHARTICH | 27 28 29 30 31 22 33 34 55 36 37 38 39 40 41 42 43 44 | 27 28 29 30 36 31 33 39 32 38 38 35 38 35 37 42 34 43 41 45 | 4 6 7 8 6 7 4 3 4 3 4 3 4 12 10 2 10 2 17 3 5 3 | SHIREDOWN ATLANTIC STORE SOUR RADADULINER/RRP STORE SOUR RADADULINER/RRP STANDING IN THE ZENO STANDING IN THE SUN SLASI REAL MINES GENERAT IN TE CONSPRATORS DIE HANDLANTICL VOUNGLOOD HAWKE REPUILILC JUMP INTO THE FOG THE WOMBATS BRIGHT ANTENNA/ADA HEADLIGHTS MORNING CHARADE ASTRALIVERKS/CAPITOL MORNING CHARADE ASTRALIVERKS/CAPITOL MORNING CHARADE ASTRALIVERKS/CAPITOL TROJANS ATLAS GENUES FOIGS HEAD/WARNER BROS. ITCHIN' ON A PHOTOGRAPH GROUPLVC ELANVASRAC/ATLANTIC SLEEP ALONE TWO DOOR CINCANSRAC/ATLANTIC SLEEP ALONE TWO DOOR CINCANSRACA/ATLANTIC SLEEP ALONE TWO DOOR CINCANSRACA/ATLANTIC SLEEP ALONE TWO DOOR CINCANSRACA/ATLANTIC SLEEP ALONE TWO DOOR CINCANSRACA/ATLANTIC SLEED ALONE TWO DOOR CINCANSRACA/ATLANTIC SLEED ALONE TWO DOOR CINCANSRACA/ATLANTIC SLEED ALONE ANNOA ARANDAMUSIC FREEDOM AT 21 JACK WHITE TIMID MAN/COLUMBIA NOW STAND ALMANDAMUSIC FREEDOM ATLANTIC REUNICON MS3 MARANDAT BLOCOL STANDE ALMARADE/ADA REBOOT THE MISSION THE WALFORSE/ADA |
| 2 3 4 5 6 7 8 9 10 11 12 12 13 14 | LSVI 1 1 4 2 3 9 5 7 7 8 6 12 13 10 14 11 15 | SHEWNO 12 14 26 18 9 355 16 15 6 11 24 14 23 22 | TITLE ARTISTIMENTIALITYROMOTION LABEL ARTISTIMENTIALITYROMOTION LABEL ARTISTIMENTIALITYROMOTION LABEL SVM ENKICA EVENYBOLVELAST KISS) NEW TRESS VEREURYDJUME VUDE AVAR KENTERSCOPE URGHTS ELLE GOULONG OVERNYTRESCOPE URGHTS ELLE GOULONG OVERNYTRESCOPE SO WAYS TO SAY GOODBYE TAM COUMBA HOME PHILIP PHILIPS ININTERSCOPE SHE'S SO MEAN MATCHAST YNERPY EMBLIMAATAANTC WE ARE NEVER EVER GETTING BACK TOGETHER TAVIO RAWYS HO SAMNOCTONENVITERSCOPE CALL ME ANAYBE CAAL WA BERSN NOACCOOLBOV/INTERSCOPE CALL ME ALBYSEN NOACCOOLBOV/INTERSCOPE CALL ME ALBYSEN NOACCOOLBOV/INTERSCOPE CALL ME ALBYSEN NOACCOOLBOV/INTERSCOPE CALL ME ALBYSEN NOACCOOLBOV/INTERSCOPE TO CO.COSE ALBY CAAR INFERNATIONERSCOPE TO CLOSE ALBY CAARING ALBYSEN NOACCOOLBOV/INTERSCOPE TO COLOSE ALBY CAARING ALBYSEN NOACCOOLBOV/INTERSCOPE TO CLOSE ALBY CAARING ALBYSEN NOACCOOLBOV/INTERSCOPE THE A TEAM MAROND SAMNOCTONENTERSCOPE THE A TEAM | 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 46 46 46 46 46 46 46 46 46 | 27 28 29 30 36 31 33 39 32 40 5 38 38 35 37 42 34 43 41 45 NII | 4 6 7 8 6 7 4 3 4 3 4 4 12 10 2 17 3 5 3 | SHIREOWN ATLANTIC SHIREOWN ATLANTIC STORE SOUR ROADRUNNERINREP STANDING (IN THE SUN SLAR HATL MILLS KENNED'S THE CONSPIRATORS DIK HANTICAPTOL WE COME RUNNING YOURGBLOOD ANAMER REPUBLIC JUMP INTO THE FOG THE WOMARTS REINHT ANTENNAADA HEADLIGHTS MORNING RAADE ASTRALIVERKS/CAPITOL TROJANS ATLAS GENUES ASTRALIVERKS/CAPITOL TROJANS ATLAS GENUES ASTRALIVERKS/CAPITOL ROBURY CANAVASADK/ATLANTIC ENEMIES SHIREOWN ATLANTIC SLEEP ALONE TWO BOOK CINEMA CUB RED/GLASSNOTE LET YOURSELF GO GREEN DAY REPRISE/WARNER BROS. SLEEP ALONE TWO BOOK CINEMA CUB RED/GLASSNOTE LET YOURSELF GO GREEN DAY REPRISE/WARNER BROS. BLOOD IN THIS MOMENT CENTURY MEDIA/RED MERCY DAY KATTHEWS BAND BAMA RAGS/RCA SATISFIED ARANDA ARANDAMUSIC FREEDOM AT 21 JACK WHITE HIND MAA/COLUMBIA NOW STAND FURJALANTIC SLAREDOT HE MISSION THE WALLOWERS FAIL MICK JONES COLUMBIA HOME PHILLIP SIBNITERSCOPE HEAVEN NOR HELL VOIDATVERTIGOREPUBLIC TOP OF THE WORELD |
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| 2 3 4 5 6 7 8 8 9 10 10 11 12 13 14 15 16 17 18 19 20 21 | MBM 1 4 2 3 9 5 7 8 6 12 13 10 14 11 15 17 16 20 21 23 25 | LEDONO 12 14 26 18 9 355 16 15 6 11 24 14 23 24 14 23 11 24 14 23 24 14 23 22 4 10 6 6 | TITLE SOURCE NUMBERORIC DESCRIPTION DESCRI | 27 28 29 30 31 32 33 34 35 39 30 31 32 33 34 35 39 30 41 41 42 43 44 50 50 50 7 80 50 7 80 80 80 80 80 80 80 80 80 80 80 80 80 | 27 28 29 30 36 31 33 39 32 40 5 38 35 37 32 38 35 37 42 34 43 41 45 8 8 8 8 7 8 7 8 8 8 8 8 8 8 8 8 8 8 8 | 4 6 7 8 6 7 4 3 4 3 4 3 4 3 4 12 10 2 17 3 5 3 5 3 5 3 5 3 8 8 8 8 8 8 8 8 8 8 8 | SHIREDOWN ATLANTIC STORE SOUR ROADRUNNERRARP STANDING (IN THE SUN SLASH FAIT AMTES KENNED'S THE CONSPIRATORS DIE HANTICAPITOL WE COME RUNNING YOUNGBLOOD HAWKE REPUBLIC JUMP INTO THE FOG THE WOMRATS BIGHT ANTENNAADA HEADLIGHTS MORNING FARADE ASTRALIVERKS/CAPITOL TROJANS ATLAS GENUES FROSS HEAD/WARNER BROS. ITCHIN' ON A PHOTOGRAPH GROUPLYGE CANVASADK/ATLANTIC ENEMIES SINNEDOWN ATLANTIC SLEEP ALONE TWO BODG CINEMA CUB RED/GLASSNOTE LET YOURSELF GO GREEN DAY REPIBS/WARNER BROS. SLEEP ALONE TWO BODG CINEMA CUB RED/GLASSNOTE LET YOURSELF GO GREEN DAY REPIBS/WARNER BROS. BLOOD IN THIS MOMENT CENTURY MEDIA/RED MERCY DAY ENTIFY MEDIA/RED ARANDA ARANDAMUSIC FREEDOM AT21 JACK WHITE THIND MAN/COLUMBIA NOW STAIND FLIPATLANTIC REUNION MES MARAUTE BACKLASH UYABAS ALEHORSE/ADA REBOOT THE MISSION THE WALLOVERS FAST. MICK JONES COLUMBIA NOW SUANN STERS FAST. MICK JONES COLUMBIA NOW SUANN STERS FAST. MICK JONES COLUMBIA NOW SUANN THE WARD FROMES FAST. MICK JONES COLUMBIA NOW SUANN THE WORED FLIPATURED HEAVEN NOR HELL YOLDEAT VERTIGENERRED HEAVEN NOR HELL VIELEY BROTHERS MARIELAN/REPUBLIC THAT WARD SAND RENCEAULE HEAVEN BAND RENCEAULE HEAVEN BAND RENCEAULE HEAVEN BAND RENCEAULE HEAVEN THE THER MARING ANREPUBLIC THAT WARD SAND RENCEAULE HEAVEN THER THER MARINGAN/REPUBLIC THAT WARD SAND RENCEAULE HEAVEN THER BAND RENCEAULE HEAVEN THER THERE SAND MEN REPUBLIC THAT WARD SAND RENCEAULE HEAVEN THER THERE SAND MEN REPUBLIC THAT WARD SAND RENCEAULE HEAVEN THER THERE SAND MEN REPUBLIC THAT WARD SAND THE BARNOT CARLILE COLUMBIA |
| 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 | MBM 1 4 2 3 9 5 7 8 6 12 13 10 14 11 15 17 16 20 21 23 25 22 | Steam 12 14 26 18 9 355 16 15 6 11 24 14 23 24 14 23 10 6 8 | TITLE ARTSTIMENTUT/PROMOTION LABE BLOWME (ONE LAST KISS) BLOWME (ONE LAST KISS) BLOWME (ONE LAST KISS) BLOWME (ONE LAST KISS) EVENTION (ONE LAST KISS) BLOWME (ONE LAST KISS) EVENTION (ONE LAST KISS) EVENTION (ONE LAST KISS) EVENTION (ONE LAST KISS) EVENTION (ONE MORE NIGHT EVENTION (ONE MORE NIGHT EALINE ORLINATION (ONE MORE NIGHT EALING ONE AND (ONE MORE NIGHT EALING (ONE AND (ONE MORE NIGHT EALING (ONE AND (ONE AND (ONE MORE NIGHT))) (ONE AND | 27 28 29 30 31 32 33 34 55 33 34 35 35 39 40 41 42 43 44 45 46 47 48 49 50 70 88 89 90 90 90 90 90 90 90 90 90 90 90 90 90 | 27 28 29 30 36 31 33 39 32 40 5 38 35 37 42 34 43 41 45 8 8 41 45 8 8 8 8 8 9 8 9 8 9 9 9 9 9 9 9 9 9 9 | 4 6 7 8 6 7 4 3 4 3 4 3 4 12 10 2 17 3 5 3 5 3 5 3 8 W 2 8 8 W 2 8 8 W 17 9 9 | SHIREDOWN ATLANTIC STORE SOUR RADADULARENARE STORE SOUR RADADULARENARENARE STANDING (IN THE SUN SLASHERT AMIES GENERAT DE CONSPRATORS DIE HADDICAPTOL VOUNGBLOOD HAWNER REFUBLIC YOUNGBLOOD HAWNER REFUBLIC JUMP INTO THE POG THE VOUNDATS BRIGHT ANTENNAADA HEADLIGHTS MORNING FARANDE ASTRALIVERKSICAPTOL TROJANS ATLAS GENUES HEADAWARNER BROS. ITCHIN' ON A PHOTOGRAPH GROUPLOVE CANVASBACK/ATLANTIC ENEMIES SINEDOWN ATLANTIC SLEEP ALONE TWO DODG CINENKS CLASHOTE LET YOURSELF GO GREEN DAR PROBISIONARED MERCY ME |
| 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 22 22 | 1 3 3 3 3 3 3 3 3 3 3 3 3 3 | SHADWO 12 14 26 18 9 35 16 15 6 14 22 4 17 13 10 6 8 9 | THE ATTACH MARTIN PROMOTION LABEL ATTACTSTIMMENTUPPROMOTION LABEL ATTACTSTIMMENTUPPROMOTION LABEL ATTACTSTIMMENTUPPROMOTION LABEL SOME NICKATS RUN TURED BY RAMENARP EVERYSODY TALKS NEON THESE MERCURYIDJAME WIDE AWAKE KATY PERRY CAPTOL CHARTES MARDON SAMMOCTONE/INTERSCOPE SOMON'S TO SAY GOODBYE THATCOLUMBIA HOME PHILP PHILLES TSINTERSCOPE SO WAY'S TO SAY GOODBYE THATCOLUMBIA HOME PHILP PHILLES TSINTERSCOPE SO WAY'S TO SAY GOODBYE THATCOLUMBIA HOME PHILP PHILLES TSINTERSCOPE SOMON'S TO SAY GOODBYE THATCOLUMBIA HOME PHILP PHILES TSINTERSCOPE SOMON'S TO SAY GOODBYE THATCOLUMBIA HOME PHILP PHILES TSINTERSCOPE SOMON'S CO SAY GOODBYE THATCOR SWIT BIO MACHINERSCOPE CO CLOSE LEVE VAL SPERIMENTERSCOPE PAYPHONE MARGON SASMICTONE/INTERSCOPE TOO CLOSE LEVE CLARSEN INSCRUCIOL/BUYINTERSCOPE PAYPHONE MARGON SASMICTONE/INTERSCOPE DO CLOSE ELEY CARSION INFREA DO MARTINE AND MEN REPUBLIC DARK SIDE SUBJECTIVE HEA TEAM LUTTLE TALKS OF MORTERS AND MEN REPUBLIC MISS ME HALLO F FAME SAGNONE SULVINE HALLO F FAME HALLO F F | 27 28 29 30 31 32 33 34 35 39 40 41 42 43 44 45 40 41 45 50 80 50 80 90 41 41 42 43 44 45 50 80 90 90 90 90 90 90 90 90 90 90 90 90 90 | 27 28 29 30 36 31 33 39 32 40 7 8 38 35 37 42 34 43 41 45 84 43 41 45 84 43 41 45 84 43 41 45 84 43 41 45 84 43 41 45 84 84 85 84 84 84 84 84 84 84 84 84 84 84 84 84 | 4 4 6 7 7 8 6 7 8 6 7 4 3 3 4 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 | SHIREDOWN ATLANTIC STORE SOUR ROADRUNNERRARP STANDING (IN THE SUN SLASH FAIT AMTES KENNED'S THE CONSPIRATORS DIE HANTICAPITOL WE COME RUNNING YOUNGBLOOD HAWKE REPUBLIC JUMP INTO THE FOG THE WOMRATS BIGHT ANTENNAADA HEADLIGHTS MORNING FARADE ASTRALIVERKS/CAPITOL TROJANS ATLAS GENUES FROSS HEAD/WARNER BROS. ITCHIN' ON A PHOTOGRAPH GROUPLYGE CANVASADK/ATLANTIC ENEMIES SINNEDOWN ATLANTIC SLEEP ALONE TWO BODG CINEMA CUB RED/GLASSNOTE LET YOURSELF GO GREEN DAY REPIBS/WARNER BROS. SLEEP ALONE TWO BODG CINEMA CUB RED/GLASSNOTE LET YOURSELF GO GREEN DAY REPIBS/WARNER BROS. BLOOD IN THIS MOMENT CENTURY MEDIA/RED MERCY DAY ENTIFY MEDIA/RED ARANDA ARANDAMUSIC FREEDOM AT21 JACK WHITE THIND MAN/COLUMBIA NOW STAIND FLIPATLANTIC REUNION MES MARAUTE BACKLASH UYABAS ALEHORSE/ADA REBOOT THE MISSION THE WALLOVERS FAST. MICK JONES COLUMBIA NOW SUANN STERS FAST. MICK JONES COLUMBIA NOW SUANN STERS FAST. MICK JONES COLUMBIA NOW SUANN THE WARD FROMES FAST. MICK JONES COLUMBIA NOW SUANN THE WORED FLIPATURED HEAVEN NOR HELL YOLDEAT VERTIGENERRED HEAVEN NOR HELL VIELEY BROTHERS MARIELAN/REPUBLIC THAT WARD SAND RENCEAULE HEAVEN BAND RENCEAULE HEAVEN BAND RENCEAULE HEAVEN BAND RENCEAULE HEAVEN THE THER MARING ANREPUBLIC THAT WARD SAND RENCEAULE HEAVEN THER THER MARINGAN/REPUBLIC THAT WARD SAND RENCEAULE HEAVEN THER BAND RENCEAULE HEAVEN THER THERE SAND MEN REPUBLIC THAT WARD SAND RENCEAULE HEAVEN THER THERE SAND MEN REPUBLIC THAT WARD SAND RENCEAULE HEAVEN THER THERE SAND MEN REPUBLIC THAT WARD SAND THE BARNOT CARLILE COLUMBIA |

| C A | | R | OCK SONGS |
|------------|-------|-----------------|--|
| 77 | | | |
| NEEK | AST | WEEKS DN CHT | TITLE ARTIST IMPRINT/PROMOTION LABEL |
| 1 | 1 | 23 | #1 HOHEY wks THE LUMINEERS DUALTONE |
| 2 | 3 | 7 | I WILL WAIT |
| 3 | 6 | 5 | MUMFORD & SONS GENTLEMAN OF THE ROAD/RED/GLASSNOTE GREATEST GAINER MUSE HELIUM-3/WARNER BROS. |
| - | - | | GAINER MUSE HELIUM-3/WARNER BROS. |
| 4) | 7 | 29 | IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE TOO CLOSE |
| 5 | 4 | 19 | ALEX CLARE REPUBLIC |
| 6 | 5 | 21 | SOME NIGHTS FUN. FUELED BY RAMEN/RRP |
| 7 | 2 | 10 | OH LOVE GREEN DAY REPRISE/WARNER BROS. |
| 8) | 11 | 11 | LITTLE BLACK SUBMARINES THE BLACK KEYS NONESUCH/WARNER BROS. |
| 9 | 8 | 6 | CHALK OUTLINE THREE DAYS GRACE RCA |
| 0 | 10 | 38 | LITTLE TALKS OF MONSTERS AND MEN REPUBLIC |
| 1 | 9 | 23 | BURN IT DOWN LINKIN PARK MACHINE SHOP/WARNER BROS. |
| 2 | 12 | 41 | TONGUE TIED |
| 3 | 15 | 43 | GROUPLOVE CANVASBACK/ATLANTIC |
| 4 | 22 | 5 | M83. M83/MUTE/CAPITOL LOST IN THE ECHO |
| 6 | 19 | 14 | LINKIN PARK MACHINE SHOP/WARNER BROS. 45 |
| 6 | 1000 | | THE GASLIGHT ANTHEM MERCURY/IDJMG RUNAWAYS |
| | 13 | 11 | THE KILLERS ISLAND/IDJMG COMING DOWN |
| D | 16 | 18 | FIVE FINGER DEATH PUNCH PROSPECT PARK |
| 8 | 14 | 34 | GOLD ON THE CEILING THE BLACK KEYS NONESUCH/WARNER BROS. |
| 9 | 20 | 11 | I MISS THE MISERY Halestorm Atlantic |
| 20 | 24 | 14 | WAIT FOR ME RISE AGAINST DGC/INTERSCOPE |
| Ð | 18 | 19 | LOST IN FOREVER (SCREAM) P.O.D. RAZOR & TIE |
| 22 | 21 | 12 | HERE AND NOW SEETHER WIND-UP |
| 3 | 23 | 14 | KILL YOUR HEROES AWOLNATION RED BULL |
| 24 | 26 | 17 | TAKE A WALK |
| 25 | 25 | 8 | PASSION PIT FRENCHKISS/COLUMBIA STILL SWINGING |
| 26 | 17 | 20 | PAPA ROACH ELEVEN SEVEN UNITY |
| 7 | 27 | 4 | SHINEDOWN ATLANTIC ABSOLUTE ZERO |
| - | | | STONE SOUR ROADRUNNER/RRP STANDING IN THE SUN |
| 28 | 28 | 6 | SLASH FEAT. MYLES KENNEDY & THE CONSPIRATORS DIK HAYD/CAPITOL WE COME RUNNING |
| 29 | 29 | 7 | YOUNGBLOOD HAWKE REPUBLIC |
| 80 | 30 | 8 | THE WOMBATS BRIGHT ANTENNA/ADA |
| 1 | 36 | 6 | HEADLIGHTS MORNING PARADE ASTRALWERKS/CAPITOL |
| 32 | 31 | 7 | TROJANS ATLAS GENIUS FROGS HEAD/WARNER BROS. |
| 33 | 33 | 4 | ITCHIN' ON A PHOTOGRAPH GROUPLOVE CANVASBACK/ATLANTIC |
| 34 | 39 | 3 | ENEMIES SHINEDOWN ATLANTIC |
| 35 | 32 | 4 | SLEEP ALONE TWO DOOR CINEMA CLUB RED/GLASSNOTE |
| 86 | HOT | SHOT BUT | LET YOURSELF GO GREEN DAY REPRISEAWARNER BROS. |
| 37) | 38 | 4 | BLOOD |
| 88 | 35 | 12 | MERCY |
| 39 | 37 | 10 | DAVE MATTHEWS BAND BAMA RAGS/RCA SATISFIED |
| 10 | - | | ARANDA ARANDAMUSIC FREEDOM AT 21 |
| | 42 | 2 | JACK WHITE THIRD MAN/COLUMBIA |
| 11 | 34 | 17 | STAIND FLIP/ATLANTIC REUNION |
| 2 | 43 | 3 | M83. M83/MUTE BACKLASH |
| 3 | 41 | 5 | 10 YEARS PALEHORSE/ADA |
| 4 | 45 | 3 | REBOOT THE MISSION THE WALLFLOWERS FEAT. MICK JONES COLUMBIA |
| 15 | NE | W | HOME PHILLIP PHILLIPS 19/INTERSCOPE |
| 6 | 46 | 2 | HEAVEN NOR HELL VOLBEAT VERTIGO/REPUBLIC |
| 7 | 48 | 8 | TOP OF THE WORLD SLIGHTLY STOOPID STOOPID |
| 8 | NE | w | MOUNTAIN SOUND OF MONSTERS AND MEN REPUBLIC |
| 19 | RE-E | NTRY | LIVE AND DIE THE AVETT BROTHERS AMERICAN/REPUBLIC |
| 50 | 44 | 9 | THAT WASN'T ME BRANDI CARLILE COLUMBIA |
| | | | UNANUI GANLILE GOLOMBIA |
| | | | 14th top 10 on |
| | | | ich launched r Alot" lifts |
| 9. Or | Adu | It Top | 40, the band |
| hes : | 30-27 | with | ballad "What |

| - 44 | | | |
|--------------|--------------|-----------------|--|
| THIS WEEK | LAST WEEK | WEEKS ON CHT | TITLE ARTIST IMPRINT/PROMOTION LABEL |
| 1 | 1 | 6 | #1 CHALK OUTLINE 2WKS THREE DAYS GRACE RCA |
| 2 | 2 | 14 | I MISS THE MISERY HALESTORM ATLANTIC |
| 3 | 5 | 9 | STILL SWINGING PAPA ROACH ELEVEN SEVEN |
| 4 | 4 | 21 | COMING DOWN FIVE FINGER DEATH PUNCH PROSPECT PARK |
| 5 | 3 | 24 | LOST IN FOREVER (SCREAM) P.O.D. RAZOR & TIE |
| 6 | 7 | 14 | HERE AND NOW SEETHER WIND-UP |
| 7 | 9 | 8 | LOST IN THE ECHO LINKIN PARK MACHINE SHOP/WARNER BROS. |
| 8 | 10 | 5 | ABSOLUTE ZERO STONE SOUR ROADRUNNER/RRP |
| 9 | 6 | 10 | OH LOVE GREEN DAY REPRISE/WARNER BROS. |
| 10 | 11 | 8 | STANDING IN THE SUN SLASH FEAT. MYLES KENNEDY & THE CONSPIRATORS DIK HAYD/CAPITOL |
| 11 | 8 | 30 | CRITICIZE ADELITAS WAY VIRGIN/CAPITOL |
| 12 | 12 | 14 | WAIT FOR ME RISE AGAINST DGC/INTERSCOPE |
| 13 | 14 | 13 | BLOOD IN THIS MOMENT CENTURY MEDIA/RED |
| 14 | 15 | 25 | SATISFIED ARANDA ARANDAMUSIC |
| 15 | 18 | 4 | GREATEST ENEMIES GAINER SHINEDOWN ATLANTIC |
| 16 | 16 | 14 | BACKLASH 10 YEARS PALEHORSE/ADA |
| D | 23 | 5 | HEAVEN NOR HELL VOLBEAT VERTIGO/REPUBLIC |
| 18 | 22 | 9 | PURPLE POP EVIL EONE |
| 19 | 20 | 9 | 45 THE GASLIGHT ANTHEM MERCURY/IDJMG |
| 20 | 21 | 7 | LITTLE BLACK SUBMARINES THE BLACK KEYS NONESUCH/WARNER BROS. |
| 21 | 27 | 4 | STAND UP ALL THAT REMAINS RAZOR & TIE |
| 22 | 24 | 10 | LEFT FOR YOU NONPOINT RAZOR & TIE |
| 23 | 19 | 16 | COMEBACK REDLIGHT KING HOLLYWOOD |
| 24 | 28 | 8 | BONES YOUNG GUNS WIND-UP |
| 25 | 29 | 15 | YOU WASTE YOUR TIME TREMONTI FRET12 |

ACTIVE ROCK

HERITAGE ROCK[®] 1 20 #1 UNITY 1

| 1 | 20 | 9 WKS SHINEDOWN ATLANTIC |
|------|---|--|
| 2 | 10 | OH LOVE GREEN DAY REPRISE/WARNER BROS. |
| 3 | 6 | CHALK OUTLINE THREE DAYS GRACE RCA |
| 7 | 47 | THESE DAYS FOO FIGHTERS ROSWELL/RCA |
| 6 | 12 | I MISS THE MISERY HALESTORM ATLANTIC |
| 4 | 15 | COMING DOWN FIVE FINGER DEATH PUNCH PROSPECT PARK |
| 5 | 25 | LIVE TO RISE SOUNDGARDEN MARVEL/HOLLYWOOD |
| 14 | 3 | STANDING IN THE SUN SLASH FEAT. MYLES KENNEDY & THE CONSPIRATORS DIK HAYD/CAPITOL |
| 13 | 4 | |
| 9 | 7 | HERE AND NOW SEETHER WIND-UP |
| 8 | 20 | CRITICIZE ADELITAS WAY VIRGIN/CAPITOL |
| 18 | 3 | LOST IN FOREVER (SCREAM) P.O.D. RAZOR & TIE |
| 10 | 30 | HATS OFF TO THE BULL CHEVELLE EPIC |
| 16 | 2 | ABSOLUTE ZERO STONE SOUR ROADRUNNER/RRP |
| 12 | 16 | GOLD ON THE CEILING THE BLACK KEYS NONESUCH/WARNER BROS. |
| 17 | 5 | STILL SWINGING PAPA ROACH ELEVEN SEVEN |
| 22 | 13 | STILL COUNTING VOLBEAT MASCOT/VERTIGO/REPUBLIC |
| 19 | 17 | NOW STAIND FLIP/ATLANTIC |
| 15 | 20 | DAYS GO BY THE OFFSPRING COLUMBIA |
| 20 | 11 | HELL OR HALLELUJAH KISS SIMSTAN/KISS/UME |
| 24 | 2 | THE WRECKERS RUSH ANTHEM/ROADRUNNER/RRP |
| 21 | 15 | I GOT'S TO GET PAID ZZ TOP REPUBLIC |
| 23 | 14 | BRINGING DOWN THE GIANT SAVING ABEL SKIDDCO/EONE |
| 25 | 4 | WHEN A BLIND MAN CRIES METALLICA EAGLE ROCK/EAGLE |
| RE-E | NTRY | LEGENDARY CHILD AEROSMITH COLUMBIA |
| | 3 7 6 4 5 14 13 9 8 18 10 16 12 17 22 19 15 20 24 21 23 25 | 2 10 3 6 7 47 6 12 5 25 5 25 14 3 15 2 14 3 13 4 9 7 14 3 15 20 16 2 17 5 18 3 10 30 11 2 12 16 13 17 14 3 15 20 15 20 16 2 17 5 18 3 19 17 10 10 11 10 12 1 12 1 12 1 13 1 14 1 |

Billboard COUNTRY

HOT COUNTRY SONGS"

| THIS WEEK | LAST WEEK | 2 WEEKS | WEEKS ON CHT | TITLE PRODUCER (SONGWRITER) | Artist MPRINT & NUMBER / PROMOTION LABEL | CERT. | PEAK | | WEEK | LAST WEEK | AGO | TITLE Artist F PRODUCER (SONGWRITER) IMPRINT & NUMBER / PROMOTION LABEL | CERT. Peak |
|--------------|--------------|-------------|-----------------|---|---|-------|------|---------------------------------------|--------------|--------------|-----|--|---------------|
| 1 | 3 | 4 | 10 | TAKE A LITTLE RIDE | Jason Aldean | • | 1 | the and | 26 | 26 | 28 | 22 HOW COUNTRY FEELS Randy Houser D.GEORGE (VMCGEHEE,WMOBLEYN,THRASHER) OSTONEY CREEK | 1 |
| 2 | 1 | 2 | | WANTED D.HUFFH.HAYES (T.VERGES.H.HAYES) | Hunter Hayes @ ATLANTIC/WMN | | 1 | 10 | 27 | 28 | 30 | 15 CRYING ON A SUITCASE Casey James CLINDSEY,CJAMES (LTMILLER,TSHAPIRO,N.THRASHER) © 19/COLUMBIA NASHVILLE | 2 |
| 3 | 6 | 7 | 38 | COWBOYS AND ANGELS B.BEAVERS (D.LYNCH.J.LED.T.NICHOLS) | Dustin Lynch BROKEN BOW | | 3 | | 28 | 29 | 31 | 4 TRUE BELIEVERS Darius Rucker EROGERS ID RUCKER,JKEARI © CAPITOL NASHVILLE | 2 |
| 4 | 5 | 5 | | WHY YA WANNA S.HENDRICKS (C.GRAVITT,C. DESTEFANO,A.GORLEY) | Jana Kramer • ELEKTRA NASHVILLE/WMN | | 4 | seventh top 10, | 29 | 30 | 29 | 25 TOO GOOD TO BE TRUE Edens Edge DHUFF (6 SAMPSON H LINDSEXTVERGES) Ø BIG MACHINE | 2 |
| 5 | 7 | 9 | | BLOWN AWAY MBRIGHT (J KEARC.TOMPKINS) | Carrie Underwood @ 19/ARISTA NASHVILLE | • | 5 | and fourth in a row, extending her | 30 | 22 | 21 | 20 WANTED YOU MORE Lady Antebellum PV0RLP/ADVANTEBELLM/0HAW000C/KELEVHSCOTT.JGAMBIL/MBILI/MSILA,LIONG/DEDWARDSI @CAPITOL NASHVILE | 2 |
| 6 | 2 | 3 | | TIME IS LOVE FROGERS (TSHAPIRO,TMARTIN,M.NESLER) | Josh Turner O MCA NASHVILLE | | 2 | longest such streak. | 31 | 34 | 34 | 6 TIP IT ON BACK B BEAVERSL WOOTEN (TKENNEDVR.COPPERMAN,J.NITE) O CAPITOL NASHVILLE | 1 |
| 7 | 4 | 1 | | PONTOON JJOYCE (N.HEMBYLLAIRD,B.DEAN) | Little Big Town O CAPITOL NASHVILLE | | 1 | | 32 | 33 | 33 | 26 BUSTRIGHTANTANTOTICATION AND A CONTROL AN | 3 |
| 8 | 9 | 10 | 32 | LOVIN' YOU IS FUN | Easton Corbin | | 8 | the May 19 chart and followed the | 33 | 31 | 32 | 22 EX-OLD MAN Kristen Kelly | 3 |
| 9 | 10 | 13 | 20 | C.CHAMBERLAIN (J.BEAVERS,B.DIPIERO) HARD TO LOVE | MERCURY Lee Brice | | 9 | No. 3-peaking | 34 | 37 | 40 | TBROWN,POVERSTREET (KKELLY,POVERSTREET) © ARISTA NASHVILLË 5 BEER WITH JESUS Thomas Rhett | 3 |
| 10 | 11 | 11 | | KJACOBS,M.MCCLURE,L.BRICE (B.MONTANA,J.OZIER,B.GLOVER) FASTEST GIRL IN TOWN | CURB Miranda Lambert | | 10 | "Baggage Claim" | 35 | | 35 | JJOYCE (THOMAS RHETT,RHUCKABYLMILLER) OVALORY LET THERE BE COWGIRLS Chris Cagle | 3 |
| 0 | 13 | | | ELIDDELL,C.AINLAY,G.WORF (M.LAMBERT,A.PRESLEY) THE ONE THAT GOT AWAY | RCA NASHVILLE Jake Owen | | 11 | "Heart Like Mine " | 36 | | 42 | KSTEGALL(CCAGLE,K.TRIBBLE) OBIGGER PICTURE | |
| | | | | J.MOI.R.CLAWSON (D.DAVIDSON, J.OWEN, J.RITCHEY) | RCA NASHVILLE Tim McGraw | | | | ~ | | | LLARD,S.MCANALLYK.MUSGRAVES,I.MUSGRAVES,J.OSBORNE,S.MCANALLY) OMERCURY SAY GOODNIGHT Eli Young Band | |
| 12 | 12 | 12 | | B.GALLIMORE,TMCGRAW (C.JANSON,P.BRUST,C.LUCAS,D.MYRICK) | GO BIG MACHINE | | 12 | | 37 | | 37 | M.WRUCKE (K.ELAM,M.PEIRCE, J.P.WHITE) | 1 |
| 13 | 15 | 17 | 11 | KISS TOMORROW GOODBYE J.STEVENS (LBRYAN, J.STEVENS, S.MCANALLY) | Luke Bryan | | 13 | 17 | 38 | 36 | 36 | 10 KICK IT IN THE STICKS Brantley Gilbert B.GILBERT,THE ATOM BROTHERS, J.WAGGONER, J.FRANKLIN (R.AKINS, B.GILBERT, B.HAYSLIP) Ovalory | 3 |
| 14 | 14 | 14 | | COME WAKE ME UP D.HUFF;RASCAL FLATTS (S.MCCONNELL, J.FRANSSON, T.LARSSON, T.LUNDGREN) | Rascal Flatts | | 14 | | 39 | 43 | 52 | 4 EVERY STORM (RUNS OUT OF RAIN) GALLAN, G DROMAN (GALLAN, MWARREN, H.LINDSEY) Gary Allan MCA NASHVILLE | 3 |
| 15 | 17 | 19 | 6 | WE ARE NEVER EVER GETTING BACK TOGETHER MAX MARTIN SHELLBACK D. HUFF(T.SWIFT,MAX MARTIN,SHELLBACK) | Taylor Swift OD BIG MACHINE | | 13 | 25 | 40 | 40 | 38 | 10 EIGHTEEN INCHES Lauren Alaina B.GALLIMORE (KLOVELACE A GORLEY, CUNDERWOOD) @ 19/INTERSCOPE/MERCURY | 3 |
| 16 | 19 | 23 | | CREEPIN' JJOYCE (E.CHURCH.M.GREEN) | Eric Church • Emi NASHVILLE | | 16 | The first single from his forthcoming | 41 | 41 | 41 | 16 JUST WANNA ROCK N' ROLL Rodney Atkins THEWITERATIONS/RCLAWSON.CTOMPRINS) OCURB | 4 |
| 17 | 20 | 22 | | DID IT FOR THE GIRL JAITCHEY (G.BATES, LHUTTON, R.CLAWSON) | Greg Bates | | 17 | as-yet-untitled | 42 | 42 | 39 | 14 IAIN'T YOUR MAMA Maggie Rose JSTRUD (JSPENCE (CAMERON) OR PM | 3 |
| 18 | 18 | 20 | 28 | SHININ' ON ME | Jerrod Niemann | | 18 | album blasts in at a career-best | 43 | 44 | 43 | MUSTA HAD A GOOD TIME Parmalee | 4 |
| 19 | 21 | 24 | 28 | JLNIEMANN, D. BRAINARD (J. L. NIEMAN, L. BRICE, R. HATCH, L. MILLER) | SEA GAYLE/ARISTA NASHVILLE Justin Moore | | 19 | No. 25 (9 million | 44 | 59 | | Image: NV (PARMALEE,D FANNING) O STONEY CREEK 2 GOODBYE IN HER EYES Zac Brown Band | |
| 20 | 21 | 26 | 20 | POWER J.STOVER (B.D.MAHER, J.MOORE, J.S.STOVER) BEER MONEY | VALORY Kip Moore | | 10 | first-week audience | 45 | | 44 | KSTEGALLZBROWN (ZBROWN, WDURRETTE, SLEIGH, J.D. HOPKINS) O ATLANTIC/SOUTHERN GROUND ONE MORE SAD SONG Randy Rogers Band | |
| | 24 | | | B.JAMES (K.MOORE,B.DALY,T.VERGES) | Kip Moore MCA NASHVILLE Toby Keith | | 20 | start tons his provi- | \mathbf{x} | | | JJOYCE (RROGERS, SMCDONALD) OMCA NASHVILLE YOU GO YOUR WAY Alan Jackson | |
| 21 | 23 | 25 | 9 | T.KEITH (T.KEITH, B.PINSON) | SHOW DOG-UNIVERSAL | | 21 | ous highest entry | 46 | 49 | 49 | KSTEGALL (TJONES, TLANE, D.LEE) | 4 |
| 22 | 25 | 27 | | CRUISE J.MOI (B.KELLEY,T.HUBBARD,J.MOI,C.RICE,J.RICE) | Florida Georgia Line © REPUBLIC NASHVILLE | | 22 | | 47 | 50 | 48 | 10 AMERICAN BEAUTY The Lost Trailers S.NIELSON (M. DOULAS,J.OSBORNE,M.JENKINS) O STOKES TUNES/NEW REVOLUTION | 1 |
| 23 | 16 | 18 | 18 | THAT'S WHY I PRAY D.HUFF (D.LEVERETT,B.DALY,S.BUXTON) | Big & Rich • WARNER BROS, WAR | | 16 | visits), "Then," which opened at | 48 | 46 | 46 | 16 BETTER IN A BLACK DRESS Katie Armiger CCARLSON (KARMIGER, B.DALY) @COLD RIVER | 4 |
| 24 | 32 | _ | | EL CERRITO PLACE BLANNON & CHESNEY IK GATTISI | Kenny Chesney BLUE CHAIR/COLUMBIA NASHVILLE | | 24 | No. 26 the week of | 49 | 56 | _ | CAN'T SHAKE YOU Gloriana MsELETIC (TIOSSINS SENTLEY.) TSLATER OEMBLEMWARKE PROS/WAR | 1 |
| 25 | HOT | SHOT BUT | 1 | | Brad Paisley | | 25 | April 4, 2009. | 50 | 55 | 53 | MORE TRUCKS THAN CARS CMORGAN PO DONNELLC WISEMAN) OBLACK RIVER | : |

TOP COUNTRY ALBUMS (\cdot)

Title CERT. PEAK

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| | THIS | LAST WEEK | 2 WEEKS | WEEKS ON CHT | ARTIST Title | CERT. |
|---|------|--------------|---------|-----------------|--|-------|
| | 1 | 1 | _ | 2 | 2005 CAPITOL NASHVILLE 44288 (16.98) | |
| | 2 | HOT | | 1 | EASTON CORBIN All Over The Road MERCURY 016705/UMGN (14.98) | |
| | 3 | NE | W | | DWIGHT YOAKAM 3 Pears VIA/WARNER BR05, 531777*/WMN (13.98) | |
| | 4 | NE | W | | BIG & RICH Hillbilly Jedi WARNER BROS. 531736/WMN (13.98) | |
| ĺ | 5 | 3 | 2 | | LUKE BRYAN CAPITOL NASHVILLE 70412 (15.98) Tailgates & Tanlines | |
| ĺ | 6 | 2 | 1 | | CARRIE UNDERWOOD Blown Away 19/ARISTA NASHVILLE 98094/SMN (11.98) | |
| 1 | 7 | NE | w | | RYAN BINGHAM 466303* (12.98) Tomorrowland | |
| | 8 | 5 | 4 | | ERIC CHURCH Chief EMI NASHVILLE 94266* (16.98) | |
| | 9 | 6 | 5 | 50 | GREATEST HUNTER HAYES Hunter Hayes GAINER ATLANTIC 528890/WMN (18.98) | |
| 1 | 10 | 4 | 3 | 11 | ZAC BROWN BAND Uncaged | |
| 1 | 11 | 7 | 8 | | JASON ALDEAN My Kinda Party BROKEN BOW 7697 (18:99) | 2 |
| 1 | 12 | 11 | 11 | | BRANTLEY GILBERT Halfway To Heaven | • |
| 1 | 13 | 12 | 10 | | JOSH TURNER Live Across America CRACKER BARREL/MCA NASHVILLE 017194 EX/UMGN (11.98) | |
| | 14 | 9 | 6 | | KENNY CHESNEY WelcomeTo The Fishbowl BLUE CHAIR/COLUMBIA NASHVILLE 94586/SMN (11.98) | • |
| ĺ | 15 | 8 | 7 | | COLT FORD Declaration Of Independence AVERAGE JDES 239 (14.98) | |
| | 16 | 13 | 9 | | DUSTIN LYNCH Dustin Lynch BROKEN BOW 7277 (12.98) | |
| | 17 | 15 | 13 | | RASCAL FLATTS Changed BIG MACHINE RF0200A (13.98) | • |
| 1 | 18 | 14 | 12 | | LEE BRICE Hard 2 Love CUBB 78316 (13.98) | |
| 1 | 19 | 17 | 16 | | LADY ANTEBELLUM Own The Night CAPITOL NASHVILLE 94431 (18.98) | |
| 1 | 20 | 19 | 18 | | KIP MOORE Up All Night MCA NASHVILLE 016432/UMGN (10.98) | |
| | 21 | 16 | 14 | 15 | VARIOUS ARTISTS NOWThat's What I Call Country: Volume 5 EMI/SONY MUSIC/UNIVERSAL 016661/UME (18.98) | |
| | 22 | 24 | 25 | | BLAKE SHELTON Red River Blue WARNER BROS. 527370/WMN (18.98) | • |
| 1 | 23 | 10 | _ | | KIX BROOKS New To This Town | |
| | 24 | 21 | 21 | | PISTOL ANNIES Hell On Heels RCA 94916*/SMN (11.98) | |
| 1 | 25 | 18 | 15 | 26 | LIONEL RICHIE Tuskegee MERCURY 016000/UMGN (15.98) ⊕ | |

COUNTRY SONGS 126 country stations are electronically monitored by Neisen Broadcast Data Systems, 24 hours a day, 7 days a week. Airpower awarded to song In the top 200 country stations are electronically monitored by Neisen Broadcast Data Systems, 24 hours a day, 7 example on the song register of the song statistic charts for the first time with increases in both of the DAT Systems. To PC OUNTRY ALLUVIS: See

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| THIS WEEK | LAST WEEK | 2 WEEKS AGO | WEEKS ON CHT | ARTIST Title | CERT. | PEAK |
|--------------|--------------|----------------|-----------------|--|-------|------|
| 26 | 23 | 19 | | JOSHTURNER Punching Bag MCA NASHVILLE 016824/UMGN (10.98) | | 1 |
| 27 | 20 | 17 | | ALAN JACKSON Thirty Miles West | | 1 |
| 28 | 27 | 23 | | MIRANDA LAMBERT Four The Record RCA 90589/SMN (11.98) ⊕ | • | 1 |
| 29 | 28 | 24 | | JAKE OWEN Barefoot Blue Jean Night RCA 85547/SMN (10.98) | | 1 |
| 30 | 26 | 22 | | THE BAND PERRY The Band Perry REPUBLIC NASHVILLE 014839/REPUBLIC (10.98) | | 2 |
| 31 | 29 | 26 | | JUSTIN MOORE Outlaws Like Me | | 1 |
| 32 | 32 | 36 | | FLORIDA GEORGIA LINE It'z Just What We Do REPUBLIC NASHVILLE DIGITAL EX/REPUBLIC (5.98) | | 32 |
| 33 | 33 | 27 | | JANA KRAMER Jana Kramer ELEKTRA NASHVILLE 530370/WMN (13.98) | | 5 |
| 34 | 22 | 20 | | GLORIANA AThousand Miles Left Behind EMBLEM/WARNER BROS. 527042/WMN (18.98) | | 2 |
| 35 | 34 | 28 | | DIERKS BENTLEY Home CAPITOL NASHVILLE 94714 (16.98) | | 1 |
| 36 | 44 | 39 | | SCOTTY MCCREERY Clear As Day 19/MERCURY NASHVILLE 016022/IGA/UMGN (13.98) | | 1 |
| 37 | 31 | 29 | | CHRIS YOUNG Neon RCA 85497/SMN (10.98) | | 2 |
| 38 | 36 | 34 | | TOBY KEITH Clancy's Tavern SHOW DOG-UNIVERSAL 015592 (9.98) | • | 1 |
| 39 | 40 | 33 | | HANK WILLIAMS, JR. Old School New Rules B0CEPHUS/BLASTER 531268"/WMN (18.98) | | 4 |
| 40 | 35 | 31 | | LOVE AND THEFT Love And Theft RCA NASHVILLE 90161/SMN (9.98) | | 4 |
| 41 | 39 | 40 | | CHRIS CAGLE Back In The Saddle | | 6 |
| 42 | 48 | 45 | | JOHNNY CASH The Greatest: The Number Ones COLUMBIA 90333/LEGACY (9.98) ⊕ | | 28 |
| 43 | 41 | 37 | | GEORGE STRAIT Icon: George Strait | | 14 |
| 44 | 45 | 43 | | OLD CROW MEDICINE SHOW Carry Me Back | | 4 |
| 45 | 43 | 38 | | ELI YOUNG BAND Life At Best REPUBLIC NASHVILLE 015856/REPUBLIC (10.98) | | 3 |
| 46 | 46 | 32 | | BLACKBERRY SMOKE The Whippoorwill SOUTHERN GROUND 012* (12.98) | | 8 |
| 47 | 42 | 44 | | EDENS EDGE Edens Edge BIG MACHINE EE0100A (6.98) | | 9 |
| 48 | NE | W | | BART CROW Dandelion DIRT-RING 7162/SMITH (12.98) | | 48 |
| 49 | 30 | - | | BUCKY COVINGTON Good Guys EONE 2398 (12.98) | | 30 |
| 50 | 61 | 60 | 70 | PACE BRAD PAISLEY This Is Country Music SETTER ARISTA NASHVILLE 83274/SMN (11.98) | ٠ | 1 |
| | | | | | | |

\odot **BLUEGRASS ALBUMS**[™]

| THIS WEEK | LAST WEBK | WEEKS | ARTIST Title | CERT. |
|--------------|--------------|-------|--|-------|
| 1 | 1 | 11 | #1 OLD CROW MEDICINE SHOW Carry Me Back | |
| 2 | 3 | 24 | TRAMPLED BY TURTLES Stars And Satellites BANJODAD 09*/THIRTY TIGERS | |
| з | 2 | | KATHY MATTEA Calling Me Home SUGAR HILL 4085/WELK Calling Me Home | |
| 4 | N | W | BLACK PRAIRIE SUGAR HILL 4084*/WELK Tear In The Eye Is A Wound In The Heart | |
| 5 | 6 | | DAILEY & VINCENT The Gospel Side Of Dailey & Vincent ROUNDER 618912 EX/CRACKER BARREL | |
| 6 | 4 | | ALISON KRAUSS & UNION STATION Paper Airplane ROUNDER 610665*/CONCORD | |
| 7 | 5 | | JERRY DOUGLAS Traveler EONE 2128 | |
| 8 | 10 | 30 | CAROLINA CHOCOLATE DROPS Leaving Eden NONESUCH 529809*/WARNER BROS. | |
| 9 | 12 | 48 | YO-YO MA/STUART DUNCAN/EDGAR MEYER/CHRISTHILE The Goat Rodeo Sessions SONY CLASSICAL 84118/SONY MASTERWORKS | |
| 10 | 11 | 32 | PUNCH BROTHERS NONESUCH 529777*/WARNER BROS. Who's Feeling Young Now? | |

BETWEEN THE BULLETS ALDEAN'S NO. 1 'RIDE'



Jason Aldean collects his eighth No. 1 on Hot Country Songs, as "Take a Little Ride" motors 3-1 in just its 10th week. The ascent marks the chart's fastest this year and the speediest since

Blake Shelton's "Honey Bee" flew to the top in its 10th frame the week of June 25, 2011. "Ride" also represents Aldean's quickest coronation, besting his 15-week rise to the summit with "Big Green Tractor" in 2009. "Ride" gains by 8% in audience to 37 million impressions, according to Nielsen BDS, and previews Aldean's fifth album, Night Train, due Oct. 16. -Gary Trust

R&B/HIP-HOP Billboard OCT 6 2012

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| 0 | | T(A | DP R&B/HIP-HOP LBUMS | | |
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| IIS EEK | AST VEEK | EEKS LCHT | ARTIST | ERT | Î |
| | SE HOT | SEC SHOT | | 8 | ł |
| U | DE | BUT | 2 CHAINZ | | |
| 2 | 1 | 6 | BASED ON A T.R.U. STORY DEF JAM 017299*/IDJMG | | |
| 3 | 4 | 11 | FRANK OCEAN CHANNEL ORANGE DEF JAM 015788*/IDJMG | | |
| 4 | N | W | TECH N9NE E.B.A.H. STRANGE 128 EX | | |
| 5 | 3 | 5 | TREY SONGZ CHAPTER V SONGBOOK/ATLANTIC 532404/AG | | I |
| 6 | N | W | BROTHER ALI | | Ī |
| 7 | N | W | MOURNING IN AMERICA AND DREAMING IN COLOR RHYMESAYERS 0152* MICHAEL JACKSON | | ī |
| | | | BAD: 25 MJJ/EPIC 40095/LEGACY RICK ROSS | - | 1 |
| 8 | 5 | 8 | GOD FORGINES, I DON'T MAYBACH/SUP-N-SUDE/DEF JAM 016343/IDJ/MG | - | ł |
| 9 | 2 | 2 | UNDISPUTED SEVEN ARTS 001 CHRIS BROWN | - | - |
| 10 | 6 | 12 | FORTUNE RCA 96055 | | |
| 11 | 7 | 15 | USHER LOOKING 4 MYSELF RCA 97176 | | |
| 12 | 10 | 10 | NAS LIFE IS GOOD DEF JAM 017056*/IDJMG | | |
| 13 | 11 | 7 | ELLE VARNER PERFECTLY IMPERFECT MBK 59132/RCA | | |
| 14 | 8 | 4 | SLAUGHTERHOUSE | | I |
| 15 | 14 | 25 | WELCOME TO: OUR HOUSE SHADY/INTERSCOPE 017038/IGA NICKI MINAJ | - | |
| | | | PINK FRIDAY: ROMAN YOUNG MONEY/CASH MONEY 016530/REPUBLIC DRAKE | | |
| 16 | 13 | 45 | TAKE CARE YOUNG MONEY/CASH MONEY 016135*/REPUBLIC | | 1 |
| 17 | 16 | 23 | FUTURE PLUTO A-1/FREEBANDZ 98357/EPIC | | 2 |
| 18 | 12 | 5 | DJ KHALED KISS THE RING WE THE BEST/YOUNG MONEY/CASH MONEY 017314/REPUBLIC | | |
| 19 | N | W | KREAYSHAWN Somethin' 'Bout Kreay Columbia Digital EX | | |
| 20 | 15 | 44 | RIHANNA TALK THAT TALK SRP/DEF JAM 016313/IDJMG | | Ī |
| 21 | 24 | 59 | GG JAY Z KANYE WEST WITCH THE THRONE ROCA FELLARCO NATION DEF JAM DISKENDUNG | | ī |
| - | 17 | | R. KELLY | - | f |
| 22 | | 13 | WRITE ME BACK RCA 94816 MINT CONDITION | | ł |
| 23 | 9 | 2 | MUSIC @ THE SPEED OF LIFE CAGED BIRD 5803/SHANACHIE VARIOUS ARTISTS | - | |
| 24 | 19 | 13 | MAYBACH MUSIC GROUP: SELF MADE 2 MAYBACH DEF JAM 529039 WARNER BROS. | | |
| 25 | 18 | 4 | TAMIA BEAUTIFUL SURPRISE PLUS 1 15070 | _ | |
| 26 | 22 | 57 | LIL WAYNE THA CARTER IV YOUNG MONEY/CASH MONEY 015548*/REPUBLIC | | |
| 27 | 23 | 30 | SOUNDTRACK PROJECT X WATERTOWER 39284 | | |
| 28 | 26 | 21 | B.O.B | | ī |
| 29 | 30 | 31 | STRANGE CLOUDS REBELROCK/GRAND HUSTLE/ATLANTIC 527788/AG | | ī |
| 30 | 20 | 8 | CARELESS WORLD YOUNG MONEY/CASH MONEY 016727/REPUBLIC SOUNDTRACK | - | ł |
| | | | SPARKLE RCA 42046 PITBULL | - | ł |
| 31 | 27 | 66 | PLANET PIT MR. 305/POLO GROUNDS/J 69060/RCA SOUNDTRACK | • | - |
| 32 | 25 | 24 | THINK LIKE A MAN EPIC 93953 | | |
| 33 | 31 | 40 | YOUNG JEEZY TM:103: HUSTLERZ AMBITION CTE/DEF JAM 013738/IDJMG ① | • | |
| 34 | 33 | 78 | WIZ KHALIFA ROLLING PAPERS ROSTRUM/ATLANTIC 527099/AG ① | • | |
| 35 | 28 | 9 | JENNIFER LOPEZ DANCE AGAIN THE HITS EPIC 95588 ① | | Í |
| 36 | 21 | 16 | EMELI SANDE | 1 | |
| 37 | 35 | 41 | OUR VERSION OF EVENTS CAPITOL 63767 | | |
| 0 | 00 | - | BACK TO LOVE MISTER'S MUSIC 99136/RCA BEYONCE | - | |
| 38 | 34 | 65 | 4 PARKWOOD 90824/COLUMBIA | - | |
| 39 | 29 | 4 | GREATER THAN ONE RT 2434/EONE | | |
| 40 | 32 | 8 | JOSS STONE THE SOUL SESSIONS: VOL 2 STONE'D 152101/S-CURVE | | |
| 41 | 37 | 44 | MARY J. BLIGE MY LIFE II (ACT 1) MATRIARCH/GEFFEN 016257/IGA | • | |
| 42 | 36 | 20 | MARY MARY GO GET IT (SOUNDTRACK) MY BLOCK 90708/COLUMBIA | | Γ |
| 43 | 39 | 36 | KC AND THE SUNSHINE BAND RASHBACK SS200 RHIND RASHBACK WITH ICC AND THE SUNSHINE BAND RHIND RASHBACK SS200 RHIND | | |
| 44 | 41 | 46 | MAC MILLER | | |
| 45 | 46 | 40 | BLUE SLIDE PARK ROSTRUM 218 KENDRICK LAMAR | | |
| | | | SECTION.80 TOP DAWG DIGITAL EX | | |
| 46 | 42 | 45 | CAMP GLASSNOTE 0121* | | |
| 47 | 40 | 52 | COLE WORLD: THE SIDELINE STORY ROC NATION 57920/COLUMBIA | • | |
| 48 | 44 | 67 | BAD MEETS EVIL HELL: THE SEQUEL (EP) SHADY/INTERSCOPE 015729/IGA | • | |
| 49 | 45 | 42 | AMY WINEHOUSE LIONESS: HIDDEN TREASURES REPUBLIC 016394* | | |
| 50 | 43 | 15 | WAKA FLOCKA FLAME TRIPLE F LIFE BRICK SQUAD MONOPOLY 529025/WARNER BROS. | | |
| | | | THE SET SHE DRIVE OUVER WONDFULL DOUGTWARNER BRUS. | | 1 |

Ne-Yo swaps top 10s on the Rhythmic chart as "Let Me Love You" glides 12-9 while Calvin Harris' "Let's Go," on which he's featured, slides 9-13. The move ensures Ne-Yo a 21st consecutive week in the top 10. a streak he began with his appearance on Young Jeezy's "Leave You Alone" in May.



| | | R | &B/HIP-HOP [™] | Å |
|---|--------------|-----------------|--|--------------|
| | UAST WEEK | WEEKS ON CHT | TTTLE ARTIST IMPRINT/PROMOTION LABEL | THIS WEEK |
| | 1 | 12 | #1 ADORN swks MIGUELBYSTORM/BLACK ICE/RCA | 1 |
| | 3 | 12 | TURN ON THE LIGHTS | 2 |
| İ | 2 | 19 | NO LIE 2 CHAINZ FEAT, DRAKE DEF JAM/IDJMG | 3 |
| İ | 4 | 11 | POP THAT FRENCH MONTANA FEAT. RICK ROSS, DRAKE UL WAYNE BAD BOWINTERSCOPE | (4) |
| İ | 7 | 15 | PUT IT DOWN BRANDY FEAT. CHRIS BROWN CHAMELEON/RCA | 5 |
| İ | 5 | 12 | ENOUGH OF NO LOVE KEYSHIA COLE FEAT. UL WAYNE GEFFEN/INTERSCOPE | 6 |
| İ | 8 | 7 | DIVE IN TREY SONGE SONGBOOK/ATLANTIC | 7 |
| İ | 10 | 16 | DANCE FOR YOU BEYONCE PARKWOOD/COLUMBIA | 8 |
| İ | 6 | 20 | LEMME SEE USHER FEAT. RICK ROSS RCA | 9 |
| | 9 | 15 | AMEN MEEK MILL FEAT. DRAKE MAYBACH/WARNER BROS. | 10 |
| İ | 16 | 5 | BANDZ A MAKE HER DANCE JUICY J FEAT. LIL WAYNE & 2 CHAINZ KEMOSABE/COLUMBIA | 11 |
| İ | 13 | 7 | BIRTHDAY SONG 2 CHAINZ FEAT. KANYE WEST DEF JAM/IDJMG | 12 |
| İ | 12 | 21 | BAG OF MONEY | 13 |
| | 15 | 11 | WALE FEAT. RICK ROSS, MEEK MILL & T-PAIN MAYBACH/WARNER BROS. | 14 |
| İ | 11 | 24 | CHIEF KEEF FEAT. LIL REESE GOD IS GOOD/GLORY BOYZ/INTERSCOPE MERCY | 15 |
| ĺ | 19 | 22 | KANYE WEST. BIG SEAN, PUSHA T, 2 CHANZ GO.D.D.ROC:A-FELLADEF JAM/DJ/MG THINKIN BOUT YOU FRANK OCEAN DEF JAM/IDJ/MG | 16 |
| Ì | 29 | 2 | CC CLIQUE | 17 |
| İ | 23 | 7 | ICE | 18 |
| İ | 20 | 15 | LET'S TALK | 19 |
| İ | 17 | 15 | OMARION FEAT. RICK ROSS MAYBACH/WARNER BROS. | 20 |
| | 24 | 2 | TREY SONGZ FEAT. T.I. SONGBOOK/ATLANTIC | 21 |
| I | 18 | 14 | ALICIA KEYS FEAT. NICKI MINAJ RCA LAZY LOVE | 22 |
| | 22 | 9 | NE-YO MOTOWN/IDJMG | 23 |
| | 21 | 19 | IN KINLED FEAT, KINNE WEST & HICK ROSS WE THE BESTMUNIS MONEY/CASH MONEY/REFUBLIC WORK HARD, PLAY HARD | 24 |
| | 27 | 4 | WIZ KHALIFA ROSTRUM/ATLANTIC DICED PINEAPPLES | 25 |
| | 25 | 10 | RICK ROSS FEAT: WALE & DRAKE MAYBACH/SLIP-N-SLIDE/DEF JAM/IDJMG MIRROR | 26 |
| l | 30 | 3 | BOBBY V FEAT. LIL WAYNE BLU KOLLA DREAMS/EONE DON'T JUDGE ME CHRIS BROWN RCA | 27 |
| | 28 | 8 | CHRIS BROWN RCA | 28 |
| ĺ | 31 | 3 | MYKKO MONTANA FEAT. K-CAMP PLAYMAKER/REPUBLIC SWIMMING POOLS (DRANK) | 29 |
| | 34 | 2 | KENDRICK LAMAR TOP DAWG/AFTERMATH/INTERSCOPE | 30 |
| ļ | 34 | 4 | USHER RCA MY MOMENT | 31 |
| | 33 | * | DJ DRAMA, 2 CHAINZ, MEEK MILL, JEREMIH APHILLIATES/EONE | 32 |
| ĺ | 35 | 8 | ELLE VARNER MBK/RCA | 33 |
| | | 4 W | MARCUS CANTY FEAT. WALE SYCO/EPIC | 34 |
| | 35 | 4 | LIL WAYNE FEAT. DETAIL YOUNG MONEY/CASH MONEY/REPUBLIC GO GET IT | 35 |
| ļ | 00 | | T.I. GRAND HUSTLE/ATLANTIC | 35 |
| | 26 | 9 | THE-DREAM FEAT. PUSHA T RADIO KILLA/DEF JAM/IDJMG TRIUMPHANT (GET 'EM) | - |
| ĺ | | NTRY | | 37 |
| ļ | 37 | 18 | RICK ROSS FEAT. USHER MAYBACH/SLIP-N-SLIDE/DEF JAM/IDJMG ENOUGH SAID | 38 |
| ĺ | 39 | 5 | AALIYAH FEAT. DRAKE BLACKGROUND | 39 |
| | | | | |

| A | R | | НҮТНМІС™ |
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| × | | KS HI | TITLE |
| WEB | LAST | WEB | ARTIST IMPRINT/PROMOTION LABEL |
| 1 | 1 | 13 | #1 WHISTLE 4WKS FLO RIDA POE BOY/ATLANTIC |
| 2 | 3 | 11 | 2 REASONS TREY SONG2 FEAT. T.L. SONGBOOK/ATLANTIC |
| 3 | 2 | 22 | MERCY KANYE WEST, BIG SEAN, PUSHA T, 2 CHAINZ G.O.O.D., ROC A-FELLA/DEF JAM/IDJ/MG |
| 4 | 5 | 10 | POUND THE ALARM NICKI MINAJ YOUNG MONEY/CASH MONEY/REPUBLIC |
| 5 | 6 | 11 | AS LONG AS YOU LOVE ME |
| 6 | 4 | 15 | JUSTIN BIEBER FEAT BIG SEAN SCHOOLBOY,RAYMOND BRAUN/ISLAND/IDJMG NO LIE 2 Chainz Feat. Drake DEF JAM/IDJMG |
| 7 | 8 | 22 | HEART ATTACK |
| 8 | 10 | 13 | TREY SONGZ SONGBOOK/ATLANTIC DON'T WAKE ME UP |
| - | | | CHRIS BROWN RCA LET ME LOVE YOU (UNTIL YOU LEARN TO LOVE YOURSELF) |
| 9 | 12 | 7 | NE-YO MOTOWN/IDJMG |
| 10 | 7 | 21 | RIHANNA SRP/DEF JAM/IDJMG |
| 11 | 16 | 9 | I CAN ONLY IMAGINE David Guetta feat. Chris Brown & Lil Wayne What a Musiciastral Werks; Capitol |
| 12 | 11 | 11 | LIGHTS ELLIE GOULDING CHERRYTREE/INTERSCOPE |
| 13 | 9 | 19 | LET'S GO CALVIN HARRIS FEAT. NE-YO ULTRA |
| 14 | 14 | 11 | AMEN MEEK MILL FEAT. DRAKE MAYBACH/WARNER BROS. |
| 15 | 13 | 21 | WORK HARD, PLAY HARD WIZ KHALIFA ROSTRUM/ATLANTIC/RRP |
| 16 | 18 | 9 | POP THAT |
| 17 | 20 | 7 | REINCH MONTANA FEAT. RICK ROSS, DRAKE, LIL WAYNE BAD BOY/INTERSCOPE ADORN |
| 18 | 17 | 20 | MIGUEL BYSTORM/BLACK ICE/RCA |
| 19 | 23 | 6 | DAVID GUETTA FEAT. SIA WHAT A MUSIC/ASTRALWERKS/CAPITOL TURN ON THE LIGHTS |
| | - | | FUTURE A-1/FREEBANDZ/EPIC |
| 20 | 32 | 2 | CLIQUE KANYE WEST JAY-Z BIG SEAN G.O.O.D./DEF JAM/DJMG |
| 21 | 22 | 17 | USHER FEAT. RICK ROSS RCA |
| 22 | 26 | 8 | BLOW ME (ONE LAST KISS) PINK RCA |
| 23 | 24 | 6 | NEW DAY 50 CENT FEAT. DR. DRE & ALICIA KEYS & UNIT/SHADY/AFTERMATH/INTERSCOPE |
| 24 | 27 | 4 | DOPE CHICK THE-DREAM FEAT: PUSHA T RADIO KILLA/DEF JAM/IDJMG |
| 25 | 25 | 15 | WIDE AWAKE KATY PERRY CAPITOL |
| 26 | 21 | 9 | BAG OF MONEY WALE FEAT. RICK ROSS, MEEK MILL, & T-PAIN MAYBACH/WARNER BROS. |
| 27 | NE | EW | GANGNAM STYLE PSY SCHOOLBOY/REPUBLIC |
| 28 | 33 | 2 | R.I.P. |
| 29 | 35 | 3 | RITA ORA FEAT. TINIE TEMPAH ROC NATION/COLUMBIA GO HARD (LA.LA.LA.) |
| 30 | 30 | 4 | KREAYSHAWN COLUMBIA SWIMMING POOLS (DRANK) |
| 31 | 38 | 4 | KENDRICK LAMAR TOP DAWG/AFTERMATH/INTERSCOPE ONE MORE NIGHT |
| | | 107 | MAROON 5 A&M/OCTONE/INTERSCOPE |
| 32 | 36 | 2 | USHER RCA SLOW DOWN |
| 33 | 29 | 6 | CLYDE CARSON FEAT. THE TEAM URBANLIFE/RAPBAY/MOGUL MEDIA GROUP/REPUBLIC |
| 34 | NE | EW | |
| 35 | 28 | 20 | MAROON 5 FEAT. WIZ KHALIFA A&M/OCTONE/INTERSCOPE |
| 36 | 40 | 2 | BIRTHDAY SONG 2 CHAINZ FEAT. KANYE WEST DEF JAM/IDJMG |
| 37 | 39 | 2 | MY MOMENT DJ DRAMA, 2 CHAINZ, MEEK MILL, JEREMIH APHILLIATES/EONE |
| 38 | NE | EW | GIRL ON FIRE ALICIA KEYS FEAT. NICKI MINAJ RCA |
| 39 | 37 | 4 | BIG BOOTY CASH OUT BASES LOADED/EPIC |
| 40 | NE | EW | CELEBRATION GAME FEAT. CHRIS BROWN, TYGA, LIL WAYNE & WIZ KHALIFA DGC/INTERSCOPE |
| | | | |

BETWEEN THE BULLETS SUMMER' KICKS OFF THE FALL



40 38 5 NEW DAY 50 CENT FEAT. DR. DRE & ALICIA KEYS G UNIT/SHADY/AFTERMATH/INTERSCOPE

Kanye West's G.O.O.D. Music compilation Cruel Summer opens at No. 1 on Top R&B/Hip-Hop Albums with 205,000 copies sold, according to Nielsen SoundScan, a number slightly influenced by its minorly delayed iTunes release Sept. 18. The album was postponed twice during the summer as well, but with the success of "Mercy" at radio (five weeks at No. 1 on Hot R&B/Hip-Hop Songs) and the meteoric recent rise of "Clique" (soaring 22-14 this week), the collection logs the third-highest opening of the year for a rap album-behind Nicki Minaj's Pink Friday:

Roman Reloaded (253,000) and Rick Ross' God Forgives, I Don't (218,000). The other notable debut on Top R&B/Hip-Hop Albums is Tech N9ne's E.B.A.H., which comes in at No. 4 with 14,000. It's the artist's second appearance in the top 10 this year, following his Klusterfuk EP that debuted and peaked at No. 4 in the March 31 issue. -Rauly Ramirez

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| WEEK | WEBK | WEEKS ON CHT | TITLE ARTIST IMPRINT/PROMOTION LABEL |
| 1 | 3 | 7 | #1 LATELY 1WK ANITA BAKER BLUE NOTE/CAPITOL |
| 2 | 1 | 29 | PRAY FOR ME ANTHONY HAMILTON MISTER'S MUSIC/RCA |
| 3 | 2 | 27 | TONIGHT (BEST YOU EVER HAD) JOHN LEGEND FEAT. LUDACRIS EPIC |
| 4 | 7 | 8 | GREATEST ADORN GAINER MIGUEL BYSTORM/BLACK ICE/RCA |
| 5 | 5 | 29 | BEAUTIFUL SURPRISE TAMIA PLUS 1/CAPITOL |
| 6 | 4 | 18 | FEELIN' SINGLE R. KELLY RCA |
| 7 | 6 | 25 | ALL TIED UP ROBIN THICKE STAR TRAK/GEFFEN/INTERSCOPE |
| 8 | 8 | 26 | CLIMAX USHER RCA |
| 9 | 9 | 28 | GO GET IT MARY MARY MY BLOCK/COLUMBIA |
| 10 | 10 | 14 | DON'T MIND MARY J. BLIGE MATRIARCH/GEFFEN/INTERSCOPE |
| 11 | 12 | 3 | GIRL ON FIRE ALICIA KEYS RCA |
| 12 | 11 | 17 | WHAT PROFIT DWELE RT/EONE |
| 13 | 14 | 12 | HEART ATTACK TREY SONGE SONGBOOK/ATLANTIC |
| 14 | 17 | 11 | BELIEVE IN US MINT CONDITION CAGED BIRD/SHANACHIE |
| 15 | 15 | 21 | HARRIETT JONES ERIC BENET PRIMARY WAVE/JORDAN HOUSE/CAPITOL |
| 16 | 13 | 18 | DO WHAT YOU GOTTA DO ANGIE STONE SAGUARO ROAD RHYTHM/SAGUARO ROAD |
| 17 | 24 | 17 | FIND A WAY KENNY LATTIMORE SINCERESOUL/CAPITOL |
| 18 | 22 | 14 | HOLD ON JAMES FORTUNE & FIYA FEAT. MONICA & FRED HAMMOND FIYA WORLD/LIGHT/EONE |
| 19 | 23 | 2 | YOU & I AVANT FEAT. KEKE WYATT MO-B/CAPITOL |
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| 40 53 64 7 UNAB LOCIDAL DIRE ULLASTINLADRITEREDACLINESTIVACIONS. LENNARCH DEVAILING DETAIL 41 56 64 3 NO WORRIES Little ULLASTINLADRITEREDACLINESTIVACIONS. LENNARCH DEVAILING DETAIL 42 38 71 IMMENDIAL DEVAILINAS. JAPREVAN RAIDAZ O YOUNG MONEY/CESH MONEY/REPUBLIC 43 57 56 4 IMMENDIALED X.O WESTWILLADRETS II.C.HOLLISI O: WE THE BESTY/DUNG MONEY/CASH MONEY/REPUBLIC 44 41 39 2 LEAVE YOU ALONE Vous Money/Cash MONEY/REPUBLIC 445 42 38 44 19 22 LEAVE YOU ALONE Vous Money/Cash MONEY/REPUBLIC 444 41 39 22 LEAVE YOU ALONE Young Jaezy Featuring Ne YO 455 42 88 44 CREW LOVE Drake Featuring The Weeknot 456 42 18 CREW LOVE Dove Money/Cash Monerersuc 466 45 42 19 CREW LOVE Dove Money/Cash Monerersuc 47 38 35 UPI LoveRance Featuring TamSu & Skippeor 50 Cent. 48 <td>1</td> <td>-</td> <td></td> <td></td> <td>45</td> <td>ANOTHER ROUND Fat Joe Featuring Chris Brown</td> <td></td> <td>5</td> | 1 | - | | | 45 | ANOTHER ROUND Fat Joe Featuring Chris Brown | | 5 | |
| 42 38 37 13 IWISE ID CLAIM COLOR FERMINALIANS, JAPREVAN, DUAZ O YOUNG MONEY/APPUBLIC 42 38 37 13 IWISE NOT WOULD D KIANALE FERMINALIANS, JAPREVAN, DUAZ O YOUNG MONEY/APPUBLIC 43 57 56 4 DVE INTERDY KIM KHALEDX & WESTWALROBERTS ILCHOLLISI O WE THE ESSTYTOUNG MONEY/APPUBLIC Usher 44 41 39 2 LEAVE YOU ALONE WESTWALROBERTS ILCHOLLISI O WE THE ESSTYTOUNG MONEY/APPUBLIC Orang Jeezy Featuring Ne-Yo 44 41 39 2 LEAVE YOU ALONE Orang Jeezy Featuring Ne-Yo 44 41 39 2 LEAVE YOU ALONE Dual March 204 MARCH 204 MONEY 45 42 38 40 CREW LOVE Dual March 204 MARCH 204 MAR | | - | | | 1 | YOUNG LADD,COOL & DRE (D.LAUSTIN, J.A.CARTEGENA, C.M.BROWN, J.IRBYK, JOSEPHA, C.LYONS, J.PERRY, B.PICKENS, M.VALENZANO) O TERROR SQUAD | | | |
| 42 36 97 6 HITEBY KM KRALED KO WESTWL ROBERTS ILCHOLLIS (© WE THE BESTYDUNG MONEYRPEULG 43 57 56 4 DVE JUM JONSIN RICI DIVE FROMANO ME MORRIS (RICO LOVE JLS.SCHEFFER, MORRIS FROMANO) @ Noneyr Kenton () 0 44 41 93 2 LEAVE YOU ALONE WARREN 61 JUM JERKINS WIGRIFFIN S.C.SMITH () Young Jeen Y Featuring Ne Yo Warren 61 JUM JERKINS WIGRIFFIN S.C.SMITH () Oracle Featuring Ne Yo Warren 61 JUM JERKINS WIGRIFFIN S.C.SMITH () Drake Featuring Ne Yo Warren 61 JUM JERKINS WIGRIFFIN S.C.SMITH () Drake Featuring The Weeknd LIMINOME EN WEEKN JERKINS WIGRIFFIN S.C.SMITH () 45 42 84 4 CREW LOVE LINKING SCHEMEN SI JUM JERKINS WIGRIFFIN S.C.SMITH () Drake Featuring The Weeknd LIMINOME EN WEEKN JERKINS WIGRIFFIN SCHEMEN JUM JERKINS JUM JERKINS JUM JERKING J | ł | | | | | DETAIL (D.CARTER,N.C.FISHER,B.WILLIAMS,J.A.PREYAN,R.DIAZ) O YOUNG MONEY/CASH MONEY/REPUBLIC | | 41 | |
| 43 59 50 64 30 20 EAVE YOU ALONE Vaname to LUVEKINS WORFFINS C.SMITH.LUSTON-SMITH Young Jeery Featuring Ne-Yo Waname to LUVEKINS WORFFINS C.SMITH.LUSTON-SMITH Oracle Featuring The Weeknd LUNGOBEER MEDDINGEER MEDDINGEER ARMAN GEBB ARMAN ATSARCT WORKDEED OF UNA MARCIAL MARCE MAN MERCE CONSIDERT MEDDINGEER MEDDINGEER ARMAN GEBB ARMAN ATSARCT WORKDEED OF UNA MARCIAL MARCE MAN MERCE CONSIDERT MEDDINGEER MEDDINGEER ARMAN GEBB ARMAN ATSARCT WORKDEED OF UNA MARCIAL MARCE MAN MERCE CONSIDERT MEDDINGEER MEDDINGEER ARMAN ATSARCT WORKDEED OF SUB CENTRE TO THE WEEKNE CONSIDERT MEDDINGEER ARMAN AT THE WEEKNE ARMAN ATSARCT WORKDEED ARMAN ATSARCT WORKDEED OF SUB CENTRE TO THE WEEKNE THE ARMAN TO LUVER SWILLIAMS SUCK OF THE ARMAN AT THE ATSARCT WORKDEED ARMAN AT THE SUB CENTRE TO A TRUE ESTIMATE AND ADMARCH UNA ATTROAD ADMARCT DEDWARDS THROM ADDING TO A TRUE ESTIMATE AND ATTRONG THE FERS AR WILLIAMS AT FELTON TWILLIAMS OF ATTRONG Estimate State of the Sub OWER SUB CONSULATION CONSULT AT THE ATTRONG SUB OF THE ASUMAL ATTRONG TO A TRUE ESTIMATE AND ATTRONG THE FERS AR WILLIAMS AT FELTON TWILLIAMS OF APPLICATION ATTRONG 50 50 54 11 MAN ESTIMAT AND ADMAREY SUPLESS ATTIMA ADMARA ATTROADUNKEED ADMARESONE OF HORE SUB OWER SUB ADMARCE AM | ļ | 42 | 38 | 37 | | HIT-BOY (K.M.KHALED,K.O.WEST,W.L.ROBERTS II,C.HOLLIS) WE THE BEST/YOUNG MONEY/CASH MONEY/REPUBLIC | | 37 | |
| H G CT WARREN G LIW, IENNIRS, WERTERN S.C. SMITH/LLISTON-SMITH) O OTEREF LAMID.MG 45 42 38 42 CREW LOVE Drake Featuring The Weeknd 46 45 42 15 M CREW LOVE Drake Featuring The Weeknd 46 45 42 11 GO GET IT T.I. 47 36 35 5 UPI LoveRance Featuring lamSu & Skipper or 50 Cent E 48 54 61 7 WHAT PROFIT DoveRance Featuring lamSu & Skipper or 50 Cent ● 49 47 40 50 JUNESS.ALTING AUMENT DOVERS) ● KIRAU Estelle 50 50 54 11 MY MOMENT DJURISSS.ALTING AUMARY LIJURISS, TELTON, TWILLIAMS) ● APRILATESTONE 51 49 49 20 DOR TERPS.RAWILLIAMS, FELTON, TWILLIAMS) ● APRILATESTONE 51 49 20 JURISSS.ALTING AUMARY LIJURISS, TELTON, TWILLIAMS) ● APRILATESTONE 51 49 20 JURISSS.ALTING AUMARY LIJURISSINERD AND AUMENT | | 43 | 57 | 56 | 4 | JIM JONSIN, RICO LOVE, F.ROMANO, MR. MORRIS (RICO LOVE, J.G. SCHEFFER, D.MORRIS, F.ROMANO) | | 43 | |
| 45 42 38 41 CREW LOVE CMNIDARES IN MARKING Drake Featuring The Weeknd 46 45 42 11 GO GET IT TAMIUS (c.J.IARK), W.T.WILLIAMS) Image: Comparison of the Comparison | | 44 | 41 | 39 | 32 | LEAVE YOU ALONE WARREN & (J.W.JENKINS,W.GRIFFIN,S.C.SMITH,LLISTON-SMITH) Young Jeezy Featuring Ne-Yo O CTE/DEF_JAM/ID.JMG | | 3 | |
| G6 45 42 II GO GET IT T-MINUS (C.J.IABR.; JR.T. WILLIAMS) O GRAND HUSTLATLANTC 47 36 43 55 UPI ROUVERIAMSUI (R.UVERS.WILLIAMS, PCOX) O GRAND HUSTLATLANTC 48 54 61 17 MARCHINE ROUVERS.WILLIAMS, PCOX) O STUDD LIFE.INTERSCOPE 49 47 05 UPI MEE CITY MF.ROVERS O DAVE O ATCOME 49 47 05 JATANDESSA.ATIWA ADMILEY LOUPESSIS.ATHIMA AATWO ADMARENDOSCID AND AND COME O ATCOME 50 55 54 II MY MOMENT D JATATSSONA 51 49 49 20 DO IT TMARK YOU 50 54 II MY MOMENT D JATATSSONA 51 49 49 20 DO IT MY MOMENT 52 46 51 70 BABBY KRITCAL (M. GRAVES,K.LCAMPBELL,B.B.TURNER JR) MYMAKE MONOLANAME 53 51 51 51 MIRROR Ø ROID MILLAPS JANDOLANAME 54 19 HARRENT JONES Ø ROID MILLAPS JANDOLANAME | j | 45 | 42 | 38 | 44 | CREW LOVE Drake Featuring The Weeknd | | 9 | |
| 47 36 43 55 UPI DIMUS (L.J.HARS, JR.L. WILLIAMS, P.COX) © GRADUSTLAILARIU 47 36 43 55 UPI ROUVERLAMSU (R.OLIVERS.WILLIAMS, P.COX) © STUDD UFINITESCOPE 43 54 61 17 WHAT PROFIT WIKE CITY MER DUVERS.WILLIAMS, P.COX) © STUDD UFINITESCOPE 49 47 40 50 THARK YOU UDRESSSALTING ADUNCY (JDIPESSIS A THIMA ALTINO ADUNAREIX) FEDINANDS TDIPOIADOSOII © HATE STUDIALATIC 50 55 51 MY MOMENT TAMINS IEPPS A.R.VILLIAMS J FELTON T.WILLIAMS D D Trama, 2 Chainz, Meek Mill, Jaremih © PLAMAKERRPUBLIC 51 49 49 20 DO IT DOBE VERTICAL (M. GRAVES,K.TCAMPBELL, B.TURNER JR) Myrkko Montana Featruming K-Camp © PLAMAKERRPUBLIC 51 49 49 20 DOBEY KRITICAL (M. GRAVES,K.TCAMPBELL, B.TURNER JR) Myrkko Montana Featruming K-Camp © PLAMAKERRPUBLIC 52 46 51 15 TIASH IT MORTON © RADIO MILLAPE JAMODIMG © PLAMAKERRPUBLIC 53 51 15 MIRROR KERONDU K.M.ERONDU & WILSON A.D. HIRT,C.STEWARTD.CANTER.R.O TIBES) © BLI WOULD REAMAKENE © GLANSH, R.E. EBENTE (MASH, JR.) © PLIMANY WAUZORDAN HOUSECANTUR | 1 | - | | | Contract of | GO GET IT T.I. | | 42 | |
| 43 53 53 74 74 74 75 74 74 <th 74<<="" td=""><td>j</td><td>\sim</td><td></td><td></td><td></td><td>UP! LoveRance Featuring lamSu & Skipper or 50 Cent</td><td>-</td><td>3</td></th> | <td>j</td> <td>\sim</td> <td></td> <td></td> <td></td> <td>UP! LoveRance Featuring lamSu & Skipper or 50 Cent</td> <td>-</td> <td>3</td> | j | \sim | | | | UP! LoveRance Featuring lamSu & Skipper or 50 Cent | - | 3 |
| 43 51 MilkE CITY (M.F.00KRES) © ATCOME 49 97 70 Diversion Estable 50 50 54 11 MY MOMENT DJ Drama, 2 Chainz, Meek StouckTukto 50 50 54 11 MY MOMENT DJ Drama, 2 Chainz, Meek StouckTukto 51 49 49 20 DO IT My MOMENT DJ Drama, 2 Chainz, Meek StouckTukto 51 49 49 20 DO IT My MOMENT DJ Drama, 2 Chainz, Meek StouckTukto 52 46 35 12 DOPE CHICK The-Dream Featuring K-Camp 53 51 51 MIRROR ØBO NILLADE JANDON MOMONG Ø RADIO KILLADE JANDON MOMONG 53 51 51 51 MIRROR ØD RID KILADE JANDONG Ø RADIO KILADE JANDONG 54 53 51 51 51 MIRROR Ø RID KILADE JANDONG Ø RADIO KILADE JANDONG 54 53 57 19 MARRIET JONES Ø PRIMARY WAVEJORA JA DREAMSCHE Ø PRIMARY WAVEJORDA DREAMSCHE | | - | | | -3-3 | R.OLIVER,IAMSUI (R.OLIVER,S.WILLIAMS,P.COX) © STUDD LIFE/INTERSCOPE | | | |
| Impress Artim Advice // Uppress ArtimAdating Advice // Edwards Indiversion ● Indindindiversi ● Indiversion ● Indiversion ● Indiversion ● Indiversio | ļ | 48 | 54 | 61 | 17 | MIKE CITY (M.FLOWERS) O RT/EONE | | 38 | |
| 60 80 94 1 T-MINUS TEPPS AR WILLIAMS.J FEITON,T.WILLIAMS.J 0 APRILIATESCOME 51 49 49 20 DO IT BOBBY KRITICAL IM GRAVES,K TCAMPBELL B. TURNER JR.) Mykko Montana Featruing K. Camp O PLAMMAKERREPUBLIC 52 46 51 12 DOPE CHICK TASH TI MASH THORNTON) 0 RADIO KILLADET JAMAN.MG 53 51 51 15 KIEROROU K. KASH THORNTON) 0 Bobby V Featruing LI Wayne K. Bobby U KASH THORNTON Bobby V Desturing LI Wayne Bobby V Featruing LI Wayne G O BUL KOLLA DERAMASINE 54 53 71 9 HARRIETT JONES GNASH, AF, E BENTG NASH, JR.) 0 PRIMARY WAVE/JORDAL MOUSCAPTUL 54 53 71 9 ANAM, AF, E BENTG NASH, JR.) 0 PRIMARY WAVE/JORDAL MOUSCAPTUL 54 53 71 9 ANA, AF, E BENTG NASH, JR.) 0 PRIMARY WAVE/JORDAL MOUSCAPTUL | ļ | 49 | 47 | 40 | 50 | JDUPLESSISAALTINOADUNKLEY (JDUPLESSISATHIAMAALTINOADUNKELYD FEDWARDS, TD RICHARDSON) O HOME SCHOOL/ATLANTIC | | 15 | |
| 51 49 49 70 DO IT BOBBY KRITICAL (M. GRAVES,K.TCAMPBELL B. & TURNER JR.) Mykko Montane Featruing K.Camp Ø PLAYMAKER/REPUBLIC 52 46 51 2 DOPE CHICK TAASH (THASH,THORNTON) The-Dream Featruing PLUMABT 53 51 51 51 15 MIRROR KERNNDU (K.M.RONOU, B.W.ISON,R.D. HIRTC, STEWARTD CANTER A.O. TIBEOD KILLADE JAMRDJWA KERNNDU (K.M.RONOU, B.W.ISON,R.D. HIRTC, STEWARTD CANTER A.O. TIBEOD V/ Peatruing LII/Wayne KERNNDU (K.M.R.E. ENKTE, NASH,JR.) © PIMARY WAVE/ORDAN LO MEMOSCANTUL 54 53 57 19 HARRETT JONES GNASH, R.E. EEKTE, NASH,JR.) © PIMARY WAVE/ORDAN HOUSECANTUL 55 47 24 20 70 TOUCH'N YOU Rick Ross Featuring Usher | 1 | 50 | 50 | 54 | | | | 50 | |
| 52 46 35 12 DOPE CHICK TASH.THASH.THORNTON: The-Dream Featuring PushaT 53 51 | j | 51 | 49 | 49 | 20 | DO IT Mykko Montana Featruing K-Camp | | 48 | |
| 53 51< | ĵ | 52 | 46 | 35 | 12 | DOPE CHICK The-Dream Featuring PushaT | | 33 | |
| 50 61 81 K.ERONDU //K.M.ERONDU,B.WILSON,R.D.HIRT,C.STEWART,D.CARTER,R.O.TIBBS) © BLU KOLLA DREAMS/EONE 54 53 57 19 HARRIETT JONES Eric Benet Finisher Benetic Benetic Bash,JR.) © PRIMARY WAVE/JORDAN HOUSE/CAPTOL 55 42 24 20 TOUCH'N YOU Rick Ross Featuring Usher | j | | | | | MIRROR Bobby V Featuring Lil Wayne | | 51 | |
| 33 57 15 G.NASH.JR.,E BENET (E.BENET,G.NASH.JR.) O PRIMARY WAVE/JORDAN HOUSE/CAPITOL | | - | | | 1 | K.ERONDU (K.M.ERONDU,B.WILSON,R.D.HIRT,C.STEWART,D.CARTER,R.O.TIBBS) O BLU KOLLA DREAMS/EONE HARRIETT JONES Eric Benet | | | |
| 55 43 34 20 NOCOT N TOO Rick Ross Featuring Usher 6 MayBach/sLip-N-sLipe/def Jam/idJing | ļ | ~ | | | | G.NASH, JR., E.BENET (E.BENET, G.NASH, JR.) © PRIMARY WAVE/JORDAN HOUSE/CAPITOL | | 52 | |
| | J | 55 | 43 | 34 | 20 | RICO LOVE, P.MEDOR (RICO LOVE, P.MEDOR, W.L.ROBERTS II) | | 15 | |

| | HIS VEEK | AST WEEK | WEEKS | EEKS V CHT | TITLE |
|---|-------------|-------------|-------|----------------------|---|
| 2-A | 56 | 55 | 60 | 8 | PRODUCER (SONGWRITER) DON'T JUDGE ME |
| | | | | | THE MESSENGERS (C.M.BROWN, N.ATWEH, A.MESSINGER, M.PELLIZZI YOU & I |
| 5 | 57 | 63 | 87 | | KAJUN, AVANT, A. HENRY (M. AVANT, K. JOHNSON, A. HENRY) |
| Brandy breaches the top 10 of this list | 58 | 59 | 65 | | I DON'T CARE POP (E.VARNERWFELDER A WANSEL, R. BELL, G. BROWN, D. JOHNSO |
| for the first time in | 59 | 60 | 47 | 13 | NEW DAY 50 OR DESMIZZERAZELAMENCE, JR. AERKSETT (CLARCKSIN, JR. AYUNG KOEMAALCA (EYSROLMINTEONER)MMATERS II |
| more than 10 years as "Put It Down" | 60 | 78 | 80 | | FIND A WAY I.BARIAS,C.HAGGINS (C.HAGGINS,I.BARIAS,B.HINES,A.HARRIS,I.STEVEN |
| becomes her 10th | 61 | 61 | 53 | | TRIUMPHANT (GET 'EM) Mariah Cai M.CAREY,J.DUPRI,B.M.COX (M.CAREY,J.DUPRI,B.M.COX,W.L.ROBERTS |
| song in the upper | 62 | 65 | 69 | | IN AND OUT |
| tier and first since "What About Us?" | 63 | 64 | 55 | 7 | H-MONEY (H.D.SAMUELS, E.BELLINGER, C.HARRELL, C.BROWNE, G.GORDON, R.G. ENOUGH SAID |
| hit No. 3 in 2002. | | | | | N.SHEBIB (N.SHEBIB,A.GRAHAM,P.ALEXANDER,J.AUSTIN) WHERE HAVE YOU BEEN |
| 9 | 64 | 62 | 59 | 16 | DR. LUKE, CIRKUT, C.HARRIS (E.DEAN, L.GOTTWALD, C.HARRIS, H.WALTE |
| The Three 6 Mafia | 65 | 71 | 62 | | CELEBRATE R.KELLY (R.S.KELLY) |
| member picks up his first top 10 | 66 | 66 | 73 | | ALONE TOGETHER C.FINCH (DALEY,C.FINCH,M.AMBROSIUS) |
| as a solo act. He | 67 | 69 | 67 | | HOLD ON James Fortune & FIYA F T.VAUGHN (J.FORTUNE,C.FORTUNE,T.VAUGHN) |
| previously reached the region with the | 68 | 79 | 81 | | I WISH I KNEW |
| group's "Stay Fly" | 69 | 73 | 75 | | C.HAGGINS,I.BARIAS (D.SCOTT,C.HAGGINS,I.BARIAS,A.HOOD,J.SMITI BELIEVE IN US |
| (No. 9, 2005) and | - | | 1.5 | | MINT CONDITION (R.KINCHEN,S.WILLIAMS) WHAT HAPPENED TO U |
| "Poppin' My Collar" (No. 10, 2006). | 70 | 89 | - | | N.SHEBIB,OMEN (U.RAYMOND IV,E.BELLINGER,N.SHEBIB,S.BROWN, MY HOMIES STILL |
| | 71 | 68 | 63 | 17 | STREETRUNNER, R.DIAZ (D.CARTER, S.ANDERSON, N.WARWAR, R.DIAZ, M.AIELLO, A.BROWN, TJ |
| or route | 72 | HOT | SHOT | 1 | YOUNG AND GETTIN' IT JAHLIL BEATS (R.R.WILLIAMS, 0. J.TUCKER, K.RANDLE, V.ROBINSON) |
| CLIUUE | 73 | 74 | - | | SUMMERTIME NOT LISTED (NOT LISTED) |
| 14 | 74 | 58 | 66 | | DO WHAT YOU GOTTA DO WKJONES, LB.STEPHENS, ILLEWIS (Y.CRAWLEY, WKJONES, ILLEWIS, LB.STEPH |
| In their first | 75 | 84 | | | B*TCH BAD |
| week of release, | 76 | 70 | 74 | | THE AUDIBLES, POOH BEAR (W.JACO, J.GIANNOS, D.JORDAN, J.BOYD) I LOVE GIRLS |
| tracks from Kanye West's G.O.O.D. | | 76 | 74 | | DJ FRANK E (J.FRANKS,M.COOPER,R.TOBY,C.BROWN) JET LIFE Curren\$ |
| compilation sell a | 77 | 85 | - | | BIG K.R.I.T. (S.FRANKLIN, J.SCOTT) |
| cumulative 301,000 downloads, with | 78 | 81 | 78 | | JUST THE WAY YOU ARE T.TAYLOR,V.M.WATSON (T.TAYLOR,V.M.WATSON, J.AUSTIN) |
| "Clique" still tops, | 79 | 75 | 88 | | COMPLIMENTS T-MINUS (TANK,K.STEPHENS,C.J.HARRIS, JR.) |
| crowning R&B/Hip- | 80 | 86 | 83 | | BACKUP PLAN MIKE CITY (A.STONE,M.FLOWERS) |
| Hop Digital Songs with 122,000. | 81 | 91 | 89 | 7 | AWESOME Ch |
| | 82 | 72 | 71 | | R.ROBINSON (C.JENKINS) I AM YOUR LEADER Nicki M |
| DUAR PRICE | | | 71 | | HIT-BOY (0.T.MARAJ,C.HOLLIS,W.L.ROBERTS II,C.GILES) ROME IS BURNING |
| Martin Martin Control (1997) | 83 | 67 | - | | C.STEWART (C.STEWART) OO D |
| 72 | 84 | 77 | 72 | | YOU COME FIRST INFINITY,TARIO (J.SUECOF,A.HOLMES,C.J.JACKSON,J.PELLEGRINI) |
| Following the No. 5 | 85 | 95 | 90 | 4 | I LUV DEM STRIPPERS YOUNGSTARR BEATZ (T.EPPS, O.T.MARAJ, B.HENSHAW, R.BROOKS, T.M |
| peak of mixtape cut | 86 | 83 | 95 | | GROWN FOLKS JAZZE PHA (P.ALEXANDER, G.HUGHES, J.V.SIMS) |
| "Amen," featuring Drake, Mill enters as | 87 | 82 | 79 | 11 | MISS MY LOVE |
| the Hot Shot Debut | 88 | 92 | | | E.NICHOLAS,A.DUNN (A.DUNN) YES |
| with the first single | - | | | | THE CORNA BOYS (S.FENTON, Q.PARKER) HOLD UP |
| off Dreams and Nightmares, due | 89 | RE-E | 1.5 | 2 | NOT LISTED (J.M.H.GIBSON, O.AKINTIMEHIN, S.COOKE) WRONG SIDE OF A LOVE SONG |
| Oct. 30. | 90 | 87 | 94 | | J.SPLASH (M.KAHANE,G.SOULE) |
| CELEBRATION | 91 | NE | W | | DO MY DANCE D.DOMAN (M.NGUYEN-STEVENSON,T.EPPS,D.DOMAN) |
| | 92 | NE | W | | TEARS OF JOY CHUCK HARMONY,C.KELLY (C.KELLY) |
| | 93 | 70 | 68 | 9 | BIG BOOTY LGRAY (J.M.H.GIBSON,M.ROBERTS,LGRAY) |
| 97 | 94 | 94 | 96 | | U AINT BOUT THAT LIFE |
| The California | 95 | | | | BEATKING (J.RILEY,R.PULLUM,T.PORTER,P.D. UNDERWOOD) HOLD ON (SHUT UP) |
| rapper returns to the chart for the | | 100 | - | | JPDIDTHIS1 (R.C. BAKER, E.JOHNSON JR., J.W. JENKINS) |
| first time in more | 96 | NE | W | | JASPER, CIARA (C.P.HARRIS, J.T.CAMERON, E.WILLIAMS) |
| than a year with a | 97 | NE | W | | CELEBRATION Game Featuring Chris E SAP (J.TAYLOR,C.M.BROWN,M.NGUYEN-STEVENSON,D.CARTER,C.J.T |
| track that samples Bone Thugs-N- | 98 | RE-E | NTRY | | HOOD RICH ANTHEM DJ Scream Feat. 2 Chainz, Future, DJ SPINZ (K.VANDERPUIJE,N.WILBURN,T.EPPS,G.HILLS,R.DAVIS,J.M/ |
| Harmony's No. | 99 | 80 | 76 | | VAL VENIS C-SICK (C.DUMAZER,L.JOHNSON) |
| 12-peaking 1995 hit, "Ist of The Month " | 100 | 93 | _ | | WILDEST DREAMS |
| "1st of Tha Month." | | line of | | | THA BIZNESS,S.GARRETT (C.WHITACRE,J.HENDERSON,S.GARRETT) |
| BETWEEN | TH | B | UL | -E1 | S |

| DON'T JUDGE ME Chris Brown 9 1 OUG SI Avant Featuring Chris Weith Weith Stature Unit Stature Chris Market Johnson Andrez Compared Antenna 9 1 DON'T JUDGE ME Els Veith Stature Christian Stature Chrite Christian Stature Christian Stature Christian St | No. | PRODUCER (SONGWRITER) IMPRINT/PROMOTION LABEL | 8 | 문문 |
|---|--------|--|---|------|
| 3 YOU & 1 Avant Flasting Kate Wysts 97 2 IDONT CARE Prof & WARRY ELEMENT MAXATELIORISON, ALEMAN WERE CARE STATUS AND CARE Prof & WARRY ELEMENT MAXATELIORISON, ALEMAN WERE CARE STATUS AND CARE Prof & WARRY ELEMENT MAXATELIORISON, ALEMAN WERE CARE STATUS AND CARE Prof & WARRY ELEMENT MAXATELIORISON, ALEMAN SCIENT Faturing D. Dre & Alicia Krys WERE CARE STATUS AND CARE Prof & WARRY ELEMENT MAXATELIORISON, ALEMAN SCIENT FATURE PROF ALICAS Prof Prof WARRY ELEMENT MAXATELIORISON, ALEMAN SCIENT FATURE PROF ALICAS Prof Prof WARRY ELEMENT MAXATELIORISON, ALEMAN SCIENT FATURE PROF ALICAS Prof Prof WARRY ELEMENT MAXATELIORISON, ALEMAN SCIENT FATURE PROF ALICAS Prof Prof WARRY ELEMENT MARCE ALIMENT STITUES SCIENTING Prof WARRY ELEMENT MARCE ALIMENT STITUES SCIENTING Prof WARRY ELEMENT MARCE ALIMENT STITUES SCIENTING Prof WARRY ELEMAN Prof WARRY ELEMENT MARCE ALIMENT STITUES SCIENTING Prof WARRY ELEMAN Prof WARRY ELEMENT MARCE ALIMENT STITUES SCIENTING Prof WARRY ELEMAN Prof WARRY ELEMAN Prof WARRY ELEMAN Prof WARRY PROF ALIMENT SCIENTING Prof WARRY PROF ALIMENT SCI | 6 | DON'T JUDGE ME Chris Brown THE MESSENGERS (C.M. BROWN, NATWEH & MESSINGER, M. PELLIZZER) @ RCA | | 55 |
| Import Additional Answert Constoned Anthem 0.100 accentrol. 56 IDONT CARE Elle Varmer Elle Varmer 57 IDONT CARE Sol Cent Featuring Dr. Dre & Allica Reverses 58 INEW DAV Colorent Featuring Dr. Dre & Allica Reverses 58 INEW DAV Colorent Featuring Dr. Dre & Allica Reverses 58 INEW DAV Colorent Featuring Dr. Dre & Allica Reverses 58 INADA OLUT Mariab Carefy Dave 58 58 INADO OLUT Mariab Carefy Dave 68 58 INADO OLUT Mariab Carefy Dave 68 58 INADO OLUT Mariab Carefy Dave 80 58 INADO OLUT Mariab Carefy Dave 80 58 INADO OLUT Mariab Carefy Dave 80 58 INADO OLUT Mariab Carefy Dave 80 58 INADO OLUT Mariab Carefy Dave 80 58 INADO OLUT Mariab Carefy Dave 80 58 INADO OLUT Mariab Carefy Dave 80 58 INADO OLUT < | 3 | YOU & I Avant Featuring KeKe Wyatt | | 57 |
| 10 Tel: Unit Ausgrad Status Stat | - | KAJUN,AVANT,A.HENRY (M.AVANT,K.JOHNSON,A.HENRY) MO-B/CAPITOL | | |
| INVEX S0 Cent Featuring Dr. Dre & Alicia Korgs Is IND A WAY S0 Cent Featuring Dr. Dre & Alicia Korgs Is IND A WAY S0 Cent Featuring Dr. Dre & Alicia Korgs Is IND A WAY S0 Cent Featuring Dr. Dre & Alicia Korgs Is IND A WAY S0 Cent Featuring Dr. Dre & Alicia Korgs Is IND A WAY Marca Samuel Control Some Samuel Control Is IND A WAY Marca Samuel Control Some Samuel Control Is IND A WAY Marca Samuel Control Some Samuel Control Some Samuel Control Is IND Control Samuel Control Marca Samuel Control Some Samuel Contro Some Samuel Con | 9 | I DON' I CARE Elle Varner POP (EVARNER,W.FELDERA,WANSEL,R.BELL,R.BELL,G.BROWN,D.JOHNSON,R.MICKENS,C.SMITH,D.THOMAS) MBK/RCA | | 58 |
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| MISE MY LOVE OLDARIENT NOW MISE MY LOVE Antoine Durn 9 MISE MY LOVE Antoine Durn 9 THE CORNA DUWN LOUIN 0 ELITE YES 0 Parker 88 2 THE CORNA BUYS IS RENTON, DARKERI 0 NEWHAMMALACO NOT LISTED LIMH SIBSON, DAKINTIMENIN, S COOKE BASES LOADEDPIC 89 MURONG SIDE OF A LOVE SONG Melanie Fiona 87 JSPLASH MANANAE, SOULE 0 State Straberbuilt 91 DOMY DANCE Tyga Featuring 2 Chainz 91 DOMAY DANCE Tyga Featuring 2 Chainz 91 DOMAY DANCE Cash Out Sould Depression 92 BIG BOOTY Cash Out Network VICKELLY 91 94 LORANA MONOVCKELLY (KELLY) 0 BASES LOADEDPIC 65 BIG BOOTY LORANA MONOVCKELLY (KELLY) 0 BASE LOADEDPIC 64 UAINT ROUTTHAT LIFE Beatring Souna Monov Chaing Souna Monov Chain Souna Monov Chaing Souna Monov Chain Souna Monov Chain Souna Monov Chain Souna Monov Chain Souna Monov Chain Souna Monov Chaing Souna Monov Chain Souna Monov Chaing Souna Monov Chain Souna | 8 | GROWN FOLKS Bar-Kays Featuring The Unknowns | | 77 |
| ENDRUGS ADUMN INDURNO Ø EUIE YES Q PArker 88 YES Q RATKER Q PArker 88 HOLD UP CASh OLUF Featuring Wale 89 SULSTED GA LOVE SONG Melanie Filona 87 JSPLASH MIXAHANG SOULE Q BARER JUAN 87 JODAMA (MAUYEN STEVENON, TEPPS, D. DOMAN) YOUNG MONEY/CASH MONEY/REPUBLIC 87 JDO MY DANCE TEARS OF JOY Cash NONEY/CASH MONEY/REPUBLIC 91 TEARS OF JOY TEARS OF JOY Cash NONEY/CASH MONEY/REPUBLIC 65 JBIG BOOTY Cash NONEY/CASH MONEY/REPUBLIC 65 94 JANK LIAH ROBSON M ROBERTSL GRAY) © BASES LOADED/PPC 65 JUS SOCTY Cash NONEY CASH NONEY/CASH MON | 11 | MISS MY LOVE Antoine Dunn | | |
| THE CORINA BOYS IS FRITORY, LPARKER) © NEWFAMMAALACD Image: Constraint of the con | 2 | ENICHOLAS,A.DUNN (A.DUNN) O ELITE YES O Parker | | |
| MCDUSTED LAM HEIBRON, DARITIMENIN, SLODKEI BASES LOADEDFIC Bases 3 WRONG SDE OF A LOVE SONG Melanie Finan 87 1 DO MY DANCE 0 SROREPUBLIC 87 1 DO MY DANCE 0 SROREPUBLIC 91 1 TEARS OF JOY Faith Evans 91 1 TEARS OF JOY Faith Evans 92 1 DEGNAM MOVECKELV (KELLY) 0 PORUPECAN 92 1 LORAV M HOBSON, MEDERTS LBRAY) CaSh Out 65 1 LORAV M HOBSON, MEDERTS LBRAY) 0 BASES LOADEDRIFIC 65 2 JONDAW MEDERTS LBRAY) 0 BASES LOADEDRIFIC 65 3 BIG BOOTY BeatKing Jong Jeezy 94 2 PUDDTMST IR C BARER JOHNSON JR, JW JENKINS) ESTISXXBAB DOWINTERSOP 65 3 SORRY Ciare 95 56 3 SORRY Ciare 96 96 4 HOLD ON (SHUT UP) MGK Featuring Young Jeezy 97 3 SORY Ciare 0 EPIC | - | THE CORNA BOYS (S.FENTON, Q. PARKER) NEWFAM/MALACO HOLD UP Ca\$h Out Featuring Wale | | |
| JSPLASH IM KAMANE, SSULE) 0 SACREPUBLIC 0 DO MY DANCE Tyga Faturing 2 Chainz 91 DO MY DANCE Tyga Faturing 2 Chainz 91 TEARS OF JOY Fath Evans 92 BIG BOOTY 0 SASES LOADEDFEVE 65 JARY LIAM H DIBSON ROBERTSL GRAY) 0 BASES LOADEDFEVE 65 JUAN TO BOUT THAT LIFE Beatring 4 Chainz 94 PADLO ON (SHUT UP) MGK Featuring Young Jeezy 95 2 HOLD ON (SHUT UP) Gorden Chainz 95 2 HOLD ON (SHUT UP) Gorden Chainz 95 3 DORRY JASPER CARA (C PHARRIS.J TCAMERON E WILLIAMS) Clara 4 OFLO ON (SHUT UP) Gorden Chainz 96 1 SORRY JASPER CARA (C PHARRIS.J TCAMERON E WILLIAMS) Clara 2 HOLD ON (SHUT UP) Gorden Chains A | - - | NOT LISTED (J.M.H.GIBSON,O.AKINTIMEHIN,S.COOKE) BASES LOADED/EPIC WRONG SIDE OF A LOVE SONG Melanie Fiona | | |
| TEARS OF JOY Faith Evans 92 BIG BOOTY Cash Out 65 JUGRAW LAME RUSSINK MODERTSLIGRAY) © EASE LOADEDEPC 65 UDRIGH AND WOLK ERLIV (KELLY) © PROUFINGENE 65 JUGRAY LAME RUSSINK MODERTSLIGRAY) © EASES LOADEDEPC 65 UDRIGH AND RUSSINK MODERTSLIGRAY) © EASES LOADEDEPC 67 UDRIGH ALIEVR PULLUM.TPORTER OLIVERWOOD) © CI 94 HOLD ON (SHUT UP) JUJENKINS) ESTISXX6AD BOVINTERSCOPE 95 SORRY SORRY Cara of PHANESJICAMERONE VILLIAMS) © FIPIC 96 SAPER LIARA (C PHARRIS JICAMERONE VILLIAMS) © Game Facturing Chris Brown, Tygs, Wick Khalifa & Lill Wayne 97 SAPER LIARA (C PHARRIS JICAMERONE CARTING Chris Brown, Tygs, Wick Khalifa & Guci Mare on District WorkDerbules, WULLIAMS) © DECINTERSCOPE 97 CHOD RICHANTHEM DI STRUER, CHARRES, MALTENS, MALTHURS, MALTHURS, MAS ENTELL MARACH 96 JUSHING KWOREPULSE, WULLIAMS, DAVIS, MALHURS, MAS ENTELL MARACH 96 96 97 CHOD RICHANTHEM DI STRUER, WORKDERVELS, MALTS, DAVIS, MALHURS, MAS ENTELL MARACH 96 97 97< | 9 | J.SPLASH (M.KAHANE,G.SOULE) O SRC/REPUBLIC | | 1000 |
| CHUCK HARMOVIC KELLY (C KELLY) @ PROLIFICENCE ## BIG BOOTY CaSh Out 65 BIG BOOTY CaSh Out 67 BIG BOOTY CaSh Out 68 BARY LIAM RUBSONA ROBERTS, LBRAY) @ BASES LOAPED/PIC 65 UAINT BOUTTHAT, LIFE Beatrine dames and the second of the | | | | |
| 2 Claw LLMA (DISSON AROBERTS,LERAY) © BASES LOADEDPEYC B4 4 LAINT BOUT THAT LIFE Bearting and the second secon | 1 | CHUCK HARMONY,C.KELLY (C.KELLY) PROLIFIC/EONE | | |
| BEATKING LAILEVAP PULLUM,TPORTERP.DUNDERWOOD) Image: Constraint of the second sec | 9 | LGRAY (J.M.H.GIBSON,M.ROBERTS,LGRAY) BASES LOADED/EPIC | | |
| SORRY Ciara 96 JASPERLIARA (C PHARRIS,J.T.CAMERON.E.WILLIAMS) Ø FPIC 96 CELEBRATION Game Featuring Chris Brown, Tyga, Wiz Khalifa & Lii Wayne 97 ADOR RCHARM (C PHARRIS,J.T.CAMERON.E.WILLIAMS) Ø IEC(INTERSCOPE 97 HOOD RCHANTHEM D Serein Feat, C Chairz, Guizny, Wide Flodes Flamer, So Gotti & Guico Mane 96 J. SPINZ IK VANDERPULIEA, WILBURN, TEPPS, G HILLSR, DAVIS, J.MALPHURS, M & SENTELLI MAYBACH 96 VAL VENUS Ciara Guizny, Wilser, SERVER, Guilles, BARIS, J.MALPHURS, M & SENTELLI King L 68 S-SLICK, CLUMAZER, LJOHNSON) Ø LWESKEPIC 68 68 61 | 4 | BEATKING (J.RILEY,R.PULLUM,T.PORTER,P.D.UNDERWOOD) | | 94 |
| JASPER CLARA (C PHARRIS, J.T.CAMERONE WILLIAMS) O [PIC] CELEBRATION Game Featuring Chris Brown, Tyga, Wiz Khalifa & Li Wayne SAP (J.TAYLORC:M BROWLM NGUYEN-STEVENSON,D CARTER, C.J.THOMAZ,J.KING) D GOCINTERSCOPE COD RICHANTHEM DJ Screem Feat. 2 Chainz, Chure, Wake Flocka Flame, VG Gott & Guoci Mane J.Shriz (X WADEPULGE, NUBURIN, TEPPS,G HILLS,R DAVIS,J MALPHURS,M S SEVTELL) MARACH SAP (J.TAYLORC:M AREDWILM NGUYEN, G HULS,R DAVIS,J MALPHURS,M S SEVTELL) MARACH SCREEKER SCREEKER SAP (J.TAYLORC:M SCREEKER) SAP (J.TAYLORC:M BROWLM NGUYEN, STEVENSON,D CARTER,C.J.THOMAZ,J.KING) SAP (J.TAYLORC:M BROWLM NGUYEN, STEVENSON,D CARTER,C.J.THOMAZ,J.KING) SAP (J.TAYLORC:M BROWLM NGUYEN, STEVENSON,D CARTER,C.J.THOMAZ,J.KING) SAP (J.TAYLORC:M BROWLM NGUYEN, STEVENSON,D CARTER,C.J.THOMAZ,J.KING) SAP (J.TAYLORC:M BROWLM NGUYEN, STEVENSON,D CARTER,C.J.THOMAZ,J.KING) SAP (J.TAYLORC:M BROWLM NGUYEN, STEVENSON,D CARTER,C.J.THOMAZ,J.KING) SAP (J.TAYLORC:M BROWLM NGUYEN, STEVENSON,D CARTER,C.J.THOMAZ,J.KING) SAP (J.TAYLORC:M BROWLM NGUYEN, STEVENSON,D CARTER,C.J.THOMAZ,J.KING) SAP (J.TAYLORC:M BROWLM NGUYEN, STEVENSON,D CARTER,C.J.THOMAZ,J.KING) SAP (J.TAYLORC:M BROWLM NGUYEN, STEVENSON,D CARTER,C.J.THOMAZ,J.KING) SAP (J.TAYLORC:M BROWLM NGUYEN, STEVENSON,D CARTER,C.J.THOMAZ,J.KING) SAP (J.TAYLORC:M SCREEKER) SAP (J.TAYLORC:M SCREEKER) SAP (J.TAYLORC:M SCREEKER) SAP (J.TAYLORC:M SCREEKERE) SAP (J.TAYLORC:M SCREEKERE) SAP (J.TAYLORC:M SCREEKERE) SAP (J.TAYLORC:M SCREEKERE) SAP (J.TAYLORC:M SCREEKERE) SAP (J.TAYLORC:M SCREEKERE) SAP (J.TAYLORC:M SCREEKERE) SAP (J.TAYLORC:M SCREEKERE) SAP (J.TAYLORC:M SCREEKERE) SAP (J.TAYLORC:M SCREEKERE) SAP (J.TAYLORC:M SCREEKERE) SAP (J.TAYLORC:M SCREEKERE) SAP (J.TAYLORC:M SCREEKERE) SAP (J.TAYLORC:M SCREEKERE) SAP (J.TAYLORC:M SCREEKERE) SAP (J.TAYLORC:M SCREEKERE) SAP (J.TAYLORC:M SCREEKERE) SAP (J.TAYLORC:M SCREEKERERE) | | HOLD ON (SHUT UP) MGK Featuring Young Jeezy JPDIDHIST (R.C. BAKER,E JOHNSON JR., J.W.JENKINS) ESTI9XX/BAD B0Y/INTERSCOPE | | 95 |
| Inconcernation Decomposition Decompo | 1 | JASPER,CIARA (C.P.HARRIS,J.T.CAMERON,E.WILLIAMS) | | 96 |
| 2 DJ.SPINZ IK VANDEPUDIJEN WILBURN, TEPPS, G.HILLS, R. DAVIS, J. MALPHURS, M.G. SENTELL) MARIBACH 30 9 VAL VENIS King L 68 C-SIDK (E. DUMAZER, LJ.OHNSON) O LAVLESSEPIC 68 | 1 | SAP (J. TAYLOR,C.M.BROWN,M.NGUYEN-STEVENSON,D.CARTER,C.J.THOMA2,J.KING) OGC/INTERSCOPE | | 97 |
| 9 VAL VENIS King L C-SICK (C.DUMAZER,L.JOHNSON) © LAWLESS/EPIC 68 | 2 | DJ SPINZ (K.VANDERPUIJE,N.WILBURN,T.EPPS,G.HILLS,R.DAVIS,J.MALPHURS,M.G.SENTELL) MAYBACH | | 96 |
| 2 WILDEST DREAMS THA BIZNESS,S GARRETT (C.WHITACRE,J.HENDERSON,S.GARRETT) O CHAMELEON/RCA 93 | 9 | VAL VENIS King L C-SICK (C.DUMAZER,LJOHNSON) © LAWLESS/EPIC | | 68 |
| | 2 | WILDEST DREAMS Brandy THA BIZNESS,S.GARRETT (C.WHITACRE,J.HENDERSON,S.GARRETT) © CHAMELEON/RCA | | 93 |

Artist

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BAKER BREAKS HOUSTON'S RECORDS



Although Tyrese's original rendition of "Lately" stalled at No. 2 on the Adult R&B chart in 1999, Anita Baker takes her sultry remake to the top of the list, skipping 3-1 with a 19% increase in plays, according to Nielsen BDS (see opposite page). With the move, Baker also breaks Whitney Houston's records for longest span of No. 1 hits (14 years) and longest time between No. 1s (six years) for a female. Baker's first No. 1 was 1994's "Body & Soul," marking an 18-year span of chart-toppers, and her last leader was 2005's -Rauly Ramirez

"How Does It Feel?," which tops the seven-year mark.

CHRISTIAN/GOSPEL^{Billboard} OCT 6 2012

T& NUMBER / DISTRIBUTING LABEL #1 TOBYMAC EVEN BY EN IT FOREFRONT 6732/EMI CMG

NEEDTOBREATHE KEEP YOUR EYES OPEN EP ATLANTIC DIGITAL EX/AG

10,000 REASONS SIXSTEPS/SPARROW 7853/EMI CMG ISRAEL & NEW BREED JESUS AT THE CENTER: LIVE INTEGRITY/COLUMBIA 5063/PLG

TENTH AVENUE NORTH THE STRUGGLE REUNION 10163/PLG

9 18 MERCYME THE HURT & THE HEALER FAIR TRADE 16020/PLG

10 77 MANDISA WHAT IF WE WERE REAL SPARROW 7863/EMI CMG

GAITHER VOCAL BAND PURE AND SIMPLE GAITHER 6108/EMI CM

VARIOUS ARTISTS

CHRIS TOMLIN

GROUP 1 CREW FEARLESS FERVENT 8885

CASTING CROWNS COME TO THE WELL BEACH STREET/REUNION 10162/PLG

PROVIDENT-INTE

HOW GREAT IS OUR GOD SIXSTEPS/SPARROW 6364/EMI CMC

BECOMING THE ARCHETYPE

NORTH POINT INSIDEOUT NO ONE HIGHER NORTH POINT 6807/EMI CMG

LEE STROBEL THE INVITATION MARANATHA! 2072 EX/EMI CMG

KARI JOBE WHERE I FIND YOU SPARROW 3128/EMI CMU REMEDY DRIVE

RESUSCITATE CENTRICITY 1183/EMI CMG JAMIE GRACE ONE SONG AT A TIME GOTE/COLUMBIA 70021/PLG THOUSAND FOOT KRUTCH THE END IS WHERE WE BEGIN TFK 70040

 49
 45
 20
 JEREMY CAMP ISTILL BELEVE: THE NUMBER ONES OUT

 50
 44
 147
 CASTING CROWNS UNTL THE WHOLE WORLD HEARS BEACH

I AM SOLID STATE 0874/EMI CMG NEWSBOYS GOD'S NOT DEAD INPOP 1592/EMI CMG

LAURA STORY BLESSINGS FAIR TRADE 4873/PLG

MARLENE BREHM REACH THE SKY DREAM 012/EMI CM

MATT REDMAN

GG HILLSONG

3/EMI CMG

LBUMS ARTIST TITLE

LECRAE GRAVITY REACH 8234/INFINITY HIGHLANDS WORSHIP

2 4

HOT SHOT 3

4 6 7

NEW

13 3 2

4

5 5 5

6 7 41

8

9 12 12

10 11

12 11

14 14 52

15 13 45

16 6 2

17 NEW

18 15 44

20 NEW

21 8 4

24 28 53

25 18 23

26

28

29 24

33 31 34

34 22 26

35 34 11

36 RE-ENTRY

37 38

38 39 3

39 23 24

40 RE-ENTR

41 30

43 RE-ENTR

44 NEW

45 40 43

46 35

47 43 36

48 49 26

32 42

20 27 18

21 30 31 26

32 17 11

19 16 76

19 35 22 23 NEW

AIRPLAY MONITORED BY SALES DATA COMPILED BY nielsen nielsen SoundScar

| 6 | | C | |
|------|------|-----------------|--|
| Å | | Š | ONGS™ |
| | | SH | TITLE |
| THIS | LAST | WEEKS ON CHI | ARTISTIMPRINT/PROMOTION LABEL |
| 1 | 3 | 27 | WITHOUT YOU |
| 2 | 1 | 20 | |
| 3 | 2 | 20 | TENTH AVENUE NORTH REUNION/PLG |
| 4 | 4 | 16 | |
| 5 | 5 | 19 | BIG DADDY WEAVE FERVENT/WORD-CURB |
| 6 | 6 | 55 | BUILDING 429 ESSENTIAL/PLG CENTER OF IT |
| 7 | 7 | 19 | CHRIS AUGUST FERVENT/WORD-CURB |
| 8 | 8 | 21 | JASON GRAY CENTRICITY THE PROOF OF YOUR LOVE |
| 9 | 11 | 22 | FOR KING & COUNTRY FERVENT/WORD-CURB |
| 10 | 9 | 30 | CASTING CROWNS BEACH STREET/REUNION/PLG |
| 11 | 12 | 39 | GOD'S NOT DEAD (LIKE A LION) NEWSBOYS INPOP OVERCOME |
| 12 | 10 | 46 | JEREMY CAMP BEC/TOOTH & NAIL |
| 13 | 14 | 32 | THE HURT & THE HEALER MERCYME FAIR TRADE |
| 14 | 16 | 15 | SHOULD'VE BEEN ME CITIZEN WAY FAIR TRADE |
| 15 | 15 | 9 | JESUS IN DISGUISE BRANDON HEATH MONOMODE/REUNION/PLG |
| 16 | 17 | 13 | BANNER OF LOVE |
| 17 | 19 | 8 | ONE THING REMAINS PASSION FEAT. KRISTIAN STANFILL SIXSTEPS/SPARROW/EMI CMG |
| 18 | 22 | 5 | YOU ARE I AM MERCYME FAIR TRADE |
| 19 | 29 | 4 | GREATEST I NEED A MIRACLE GAINER THIRD DAY ESSENTIAL/PLG |
| 20 | 20 | 13 | I'M ALIVE PETER FURLER SPARROW/EMI CMG |
| 21 | 24 | 7 | NOT FOR A MOMENT (AFTER ALL) MEREDITH ANDREWS WORD-CURB |
| 22 | 23 | 10 | EVEN IF KUTLESS BEC/TOOTH & NAIL |
| 23 | 28 | 11 | ALL THINGS POSSIBLE MARK SCHULTZ FAIR TRADE |
| 24 | 25 | 6 | ONLY A MOUNTAIN JASON CASTRO WORD-CURB |
| 25 | 21 | 14 | STEADY MY HEART KARI JOBE SPARROW/EMI CMG |
| 26 | 27 | 5 | WE ARE FREE AARON SHUST CENTRICITY |
| 27 | 30 | 20 | KEEP YOUR EYES OPEN NEEDTOBREATHE ATLANTIC/WORD-CURB |
| 28 | 35 | 3 | YOUR LOVE NEVER FAILS NEWSBOYS INPOP |
| 29 | 26 | 10 | DON'T GIVE UP CALLING GLORY SONCURED |
| 30 | 31 | 16 | WHO YOU ARE UNSPOKEN CENTRICITY |
| 31 | 34 | 21 | BEAUTIFUL YOU TRENT MONK TRENT MONK |
| 32 | 36 | 4 | PROMISES SANCTUS REAL SPARROW/EMI CMG |
| 33 | 33 | 13 | NEED YOU NOW (HOW MANY TIMES) PLUMB CURB |
| 34 | 32 | 11 | YOUR PRESENCE IS HEAVEN ISRAEL & NEW BREED INTEGRITY |
| 35 | 39 | 9 | GREAT I AM Phillips, Craig & Dean Fair trade |
| 36 | 37 | 7 | HOLD ME STILL Forever Jones Emi Gospel |
| 37 | 41 | 7 | RIGHT BESIDE YOU BUILDING 429 ESSENTIAL/PLG |
| 38 | 43 | 11 | WELL DONE MORIAH PETERS REUNION/PLG |
| 39 | 38 | 9 | DON'T HAVE LOVE HOLLY STARR ARTIST GARDEN |
| 40 | 40 | 7 | HOLDING ON JAMIE GRACE GOTEE |
| 41 | 45 | 2 | LIKE AN AVALANCHE HILLSONG UNITED HILLSONG/SPARROW/EMI CMG |
| 42 | HOT | SHOT BUT | WHOM SHALL I FEAR (GOD OF ANGEL ARMIES) CHRIS TOMLIN SIXSTEPS/SPARROW/EMI CMG |
| 43 | 47 | 15 | FINALLY HOME KERRIE ROBERTS REUNION/PLG |
| 44 | 49 | 16 | REST IN THE HOPE KARYN WILLIAMS INPOP |
| 45 | 42 | 13 | SHOOTING STAR OWL CITY REPUBLIC |
| 46 | 44 | 17 | BE SOMEBODY THOUSAND FOOT KRUTCH TFK |
| 47 | N | EW | DRAW THE LINE DISCIPLE FAIR TRADE |
| 48 | 46 | 9 | CHANGE MY LIFE ASHES REMAIN FAIR TRADE |
| 49 | N | EW | RECKLESS JEREMY CAMP BEC/TOOTH & NAIL |
| 50 | N | EW | TODAY Newworldson Platinum Pop |
| | | | |

| Third Day posts its best download sales week since the 2010 launch of Christian | : -E |
|--|---------------|
| Digital Songs as "I Need a Miracle" opens | |
| at No. 2 with 11,000. The track, which | |
| previews the act's Miracle album (Nov. 6), | 1.1.1 |
| also posts the largest audience gain on the | |
| radio-based Christian Songs (29-19, up 800,000 | impressions). |

Le'Andria Johnson's The Exp debuts at No. 3 on Gospel A sold, according to Nielsen S ioining her two other sets in at Nos. 19 and 28. She's the to concurrently chart a trio since Juanita Bynum on Jan

| 2013 | |
|----------------|---------|
| perience | 17 |
| Ibums (5,000 | |
| oundScan), | 18 |
| n the top 30 | LE AND |
| first woman | JOHNS |
| of top 30 sets | The Cog |
| . 13, 2007. | |

| ļ | 10 | 23 | THE END IS WHERE WE BEGIN TFK 70040 | 20 | 20 |
|---|-----------------|--------|--|------|------|
| | 25 | 57 | BUILDING 429 LISTEN TO THE SOUND ESSENTIAL 10932/PLG | | |
| | 20 | 18 | BIG DADDY WEAVE | 6 |) |
| | 27 | 60 | MAT KEARNEY | Å | |
| | 24 | 53 | YOUNG LOVE INPOP 1608*/EMI CMG | /m | |
| | 21 | 28 | THE RECKONING ATLANTIC 528053/WORD-CURB PASSION | THIS | LAST |
| | 26 | 5 | PASSION: WHITE FLAG SIXSTEPS/SPARROW 6367/EMI CMG CHRIS AUGUST | 1 | 1 |
| | 17 | 11 | THE UPSIDE OF DOWN FERVENT 888388/WORD-CURB P.O.D. | 2 | 2 |
| | | - | MURDERED LOVE RAZOR & TIE 83363/PLG | з | 3 |
| | 31 | 34 | CRAVE FERVENT 887997/WORD-CURB | 4 | 4 |
| | 22 | 26 | GOLD SPARROW 7857/EMI CMG | | |
| | 34 | 11 | RHETT WALKER BAND COME TO THE RIVER ESSENTIAL 10940/PLG | 5 | 5 |
| | RE-E | NTRY | SELAH HOPE OF THE BROKEN WORLD CURB 79250/WORD-CURB | 6 | 6 |
| | 38 | 30 | KUTLESS | 7 | 7 |
| | 39 | 3 | BELIEVER BEC 9854/EMI CMG ALL SONS & DAUGHTERS | 8 | 9 |
| | | | SEASON ONE INTEGRITY 5058 EX | 9 | 16 |
| | 23 | 24 | THE GOOD LIFE REACH 8205/INFINITY | 10 | |
| | RE-E | NTRY | VERTICAL CHURCH UNE WORKER FION VERTICAL DURCH FOR CALIFIC AND ARTEST BELE DIAPE, ESSENTIAL WORKER VIDE PLO | 10 | 8 |
| | 30 | 48 | SOUNDTRACK COURAGEOUS REUNION 10167/PLG | 11 | 10 |
| | 32 | 26 | TOBYMAC DUBBED & FRECOD: A REMIX PROJECT FOREFRONT 83332/EMI CMG | 12 | 11 |
| | RE-E | NTRY | REND COLLECTIVE EXPERIMENT HOMEMADE WORSHIP BY HANDMADE PEOPLE KINGSWAY 3275 EMI CMG | 13 | 12 |
| | NE | W | HILLSONG | 14 | 13 |
| | 40 | 43 | GLOBAL PROJECT: ESPANOL HILLSONG/SPARROW 2355/EMI CMG | 15 | 14 |
| | | | AWAKENING: LIVE FROM CHICAGO JESUS CULTURE/KINGSWAY 0596/EMI CMG | 16 | 18 |
| | 35 | 21 | HYMNS SERVANT/GAITHER 6142/EMI CMG | 17 | 17 |
| | 43 | 36 | SOUNDTRACK JOYFUL NOISE WATERTOWER 39273/EMI CMG | | |
| | 49 | 26 | HILLSONG UNITED LIVE IN MIAMI HILLSONG/SPARROW 6235/EMI CMG | 18 | 15 |
| | 45 | 20 | JEREMY CAMP I STILL BELIEVE: THE NUMBER ONES COLLECTION BEC 1547/EMI CMG | 19 | 20 |
| | 44 | 147 | CASTING CROWNS UNTIL THE WHOLE WORLD HEARS BEACH STREET/REUNION 10135/PLG | 20 | 21 |
| | | | UNTIL THE WHOLE WORLD HEAKS BEACH STREET/HEURIUM TOTAS/PLG | 21 | 19 |
| 1 | a lot | inson | 's The Experience | 22 | 24 |
| ā | at No. | . 3 on | Gospel Albums (5,000 | 23 | 22 |
| | | | Nielsen SoundScan), her sets in the top 30 | 24 | NE |
| | | | She's the first woman | | |
| ļ | | 1 28. | | | |
| U | 19 an Irrent | ly ch | art a trio of top 30 sets | 25 | 25 |
| U | 19 an Irrent | ly ch | art a trio of top 30 sets Im on Jan. 13, 2007. | 25 | 25 |
| U | 19 an Irrent | ly ch | | 25 | 25 |
| U | 19 an Irrent | ly ch | | 25 | 25 |

| | | CI S(| HRISTIAN AC | |
|------|--------------|-----------------|--|------|
| WEEK | LAST WEEK | WEEKS ON CHT | TITLE ARTIST IMPRINT/PROMOTION LABEL | SIHL |
| 1 | 1 | 25 | 10,000 REASONS (BLESSTHE LORD) | 1 |
| 2 | 2 | 19 | ME WITHOUT YOU TOBYMAC FOREFRONT/EMI CMG | 2 |
| 3 | 3 | 18 | LOSING TENTH AVENUE NORTH REUNION/PLG | 3 |
| 4 | 4 | 15 | FORGIVENESS MATTHEW WEST SPARROW/EMI CMG | 4 |
| 5 | 5 | 16 | REDEEMED BIG DADDY WEAVE FERVENT/WORD-CURB | 5 |
| 6 | 6 | 16 | CENTER OF IT CHRIS AUGUST FERVENT/WORD-CURB | 6 |
| 7 | 9 | 18 | GOOD TO BE ALIVE JASON GRAY CENTRICITY | 7 |
| 8 | 7 | 19 | THE PROOF OF YOUR LOVE FOR KING & COUNTRY FERVENT/WORD-CURB | 8 |
| 9 | 8 | 53 | WHERE I BELONG | 9 |
| 10 | 11 | 36 | BUILDING 429 ESSENTIAL/PLG GOD'S NOT DEAD (LIKE A LION) | 10 |
| 11 | 10 | 29 | JESUS, FRIEND OF SINNERS | 1 |
| 12 | 15 | 13 | CASTING CROWNS BEACH STREET/REUNION/PLG SHOULD'VE BEEN ME | 1: |
| 13 | 12 | 41 | OVERCOME | 1 |
| 14 | 13 | 35 | LIVE LIKE THAT | 14 |
| 15 | 16 | 8 | JESUS IN DISGUISE | 6 |
| 16 | 17 | 10 | BRANDON HEATH MONOMODE/REUNION/PLG ALL THINGS POSSIBLE | 10 |
| 17 | 20 | 4 | YOU ARE I AM | 1 |
| 18 | 19 | 10 | BANNER OF LOVE | 11 |
| 19 | | W | GREATEST I NEED A MIRACLE | 15 |
| 20 | 21 | 7 | GAINER THIRD DAY ESSENTIAL/PLG NOT FOR A MOMENT (AFTER ALL) | 20 |
| 21 | 23 | 6 | MEREDITH ANDREWS WORD-CURB | 2 |
| 22 | | | YOUR LOVE NEVER FAILS | 2 |
| - | 27 | 3 | | |
| 23 | 22 | 10 | PETER FURLER SPARROW/EMI CMG | 2 |
| 24 | 24 | 8 | KUTLESS BEC/TOOTH & NAIL | |
| 25 | 28 | 4 | PASSION FEAT. KRISTIAN STANFILL SIXSTEPS/SPARROW/EMI CMG | 20 |
| | | | | |
| Q |) | C | | |
| A | | | internation of its | - |

| 14 | | | |
|------|--------------|-----------------|--|
| WEEK | LAST WEEK | WEEKS ON CHT | TITLE ARTIST IMPRINT/PROMOTION LABEL |
| 1 | 1 | 20 | #1 ME WITHOUT YOU 12 WKS TOBYMAC FOREFRONT/EMI CMG |
| 2 | 2 | 18 | LOSING TENTH AVENUE NORTH REUNION/PLG |
| з | 3 | 20 | THE PROOF OF YOUR LOVE FOR KING & COUNTRY FERVENT/WORD-CURB |
| 4 | 4 | 21 | KEEP YOUR EYES OPEN NEEDTOBREATHE ATLANTIC/WORD-CURB |
| 5 | 5 | 16 | SHOOTING STAR OWL CITY REPUBLIC |
| 6 | 6 | 14 | CENTER OF IT CHRIS AUGUST FERVENT/WORD-CURB |
| 7 | 7 | 7 | NEED YOU NOW (HOW MANY TIMES) PLUMB CURB |
| 8 | 9 | 16 | SUPERHERO FAMILY FORCE 5 III ENTERTAINMENT/TOOTH & NAIL |
| 9 | 16 | 3 | GREATEST GAINER NEWSBOYS INPOP |
| 10 | 8 | 11 | BANNER OF LOVE |
| 11 | 10 | 11 | FORGIVENESS MATTHEW WEST SPARROW/EMI CMG |
| 12 | 11 | 12 | WHEN MERCY FOUND ME RHETT WALKER BAND ESSENTIAL/PLG |
| 13 | 12 | 10 | BETTER THAN LIFE REMEDY DRIVE CENTRICITY |
| 14 | 13 | 31 | WHERE I BELONG BUILDING 429 ESSENTIAL/PLG |
| 15 | 14 | 15 | FREE FALL ROYAL TAILOR ESSENTIAL/PLG |
| 16 | 18 | 6 | WHO YOU ARE UNSPOKEN CENTRICITY |
| 17 | 17 | 5 | LIVE IT OUT ABANDON FOREFRONT/EMI CMG |
| 18 | 15 | 6 | EVEN IF KUTLESS BEC/TOOTH & NAIL |
| 19 | 20 | 4 | DRAW THE LINE DISCIPLE FAIR TRADE |
| 20 | 21 | 5 | I WILL FIND YOU JIMMY NEEDHAM FEAT. LECRAE INPOP |
| 21 | 19 | 3 | JESUS IN DISGUISE BRANDON HEATH MONOMODE/REUNION/PLG |
| 22 | 24 | 4 | LET IT OUT PRESS PLAY DREAM |
| 23 | 22 | 11 | I'M ALIVE PETER FURLER SPARROW/EMI CMG |
| 24 | NE | W | I NEED A MIRACLE THIRD DAY ESSENTIAL/PLG |

NEVER LET YOU GO

| C | | G | OSPEL ALBUMS |
|--------------|--------------|-----------------|---|
| THIS WEEK | LAST WEEK | WEEKS ON CHT | ARTIST TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL |
| 1 | 1 | 3 | #1 LECRAE swks GRAVITY REACH 8234/INFINITY |
| 2 | 2 | 7 | TAMELA MANN BEST DAYS TILLYMANN 004 |
| 3 | HOT | SHOT BUT | LE'ANDRIA JOHNSON THE EXPERIENCE MUSIC WORLD GOSPEL 5839/MUSIC WORLD |
| 4 | 5 | 4 | VASHAWN MITCHELL CREATED4THIS VMAN/EMI GOSPEL 88481/EMI CMG |
| 5 | 3 | 7 | ISRAEL & NEW BREED JESUS AT THE CENTER: LIVE INTEGRITY 85063/COLUMBIA |
| 6 | 4 | 5 | JOHN P. KEE AND NEW LIFE LIFE AND FAVOR KEE 8271/NEW LIFE |
| 7 | 9 | 35 | VARIOUS ARTISTS WOW GOSPEL 2012 WORD-CURB/EMI CMG/VERITY 97014/RCA |
| 8 | 7 | 8 | J MOSS V4THE OTHER SIDE OF VICTORY PAJAM/VERITY 82072/RCA |
| 9 | 8 | 20 | MARY MARY GO GET IT (SOUNDTRACK) MY BLOCK 90708/COLUMBIA |
| 10 | 12 | 26 | MARVIN SAPP I WIN VERITY 97017/RCA |
| 11 | 10 | 36 | JAMES FORTUNE & FIYA IDENTITY FIYA WORLD/LIGHT 7265/EONE |
| 12 | 13 | 15 | CHARLES JENKINS & FELLOWSHIP CHICAGO THE BEST OF BOTH WORLDS INSPIRED PEOPLEEMI GOSPEL 36525/EMI CMG |
| 13 | 14 | 46 | WILLIAM MCDOWELL ARISE: THE LIVE WORSHIP EXPIERENCE DELIVERY ROOM/LIGHT 2352/EDNE |
| 14 | 11 | 13 | MARVIN L WINANS THE PRAISE + WORSHIP EXPERIENCE MLW 8266 |
| 15 | 20 | 34 | FRED HAMMOND GOD, LOVE & ROMANCE F HAMMOND/VERITY 80990/RCA |
| 16 | 17 | 18 | JASON NELSON SHIFTING THE ATMOSPHERE VERITY 97015/RCA |
| 17 | 16 | 24 | TRIP LEE THE GOOD LIFE REACH 8205/INFINITY |
| 18 | 21 | 52 | ANDRAE CROUCH THE JOURNEY RIVERPHIO 002 |
| 19 | 19 | 55 | LE'ANDRIA JOHNSON THE AWAKENING DELEPISETISTIANSE FRUTIMUSIC WORLD GOSPEL SZIEMUSIC WORLD |
| 20 | 26 | 18 | ZACARDI CORTEZ THE INTRODUCTION BLACKSMOKE 3078/WORLDWIDE |
| 21 | 24 | 5 | ANTHONY BROWN & GROUP THERAPY ANTHONY BROWN & GROUP THERAPY VMAN/TYSCOT 334136/TASEIS |
| 22 | 22 | 7 | TROY SNEED ALL IS WELL EMTRO GOSPEL 931536/TASEIS |
| 23 | 28 | 37 | SOUNDTRACK JOYFUL NOISE WATERTOWER 39273 |
| 24 | RE-E | NTRY | CHRYSTAL RUCKER YOU DESERVE EPM 401 |
| 25 | 23 | 13 | THOMAS MILES AKA NEPHEW TOMMY PRESENTS: PRANK PHONE CALLS VOL 5 TNT ENTERTAINMENT 8273 |

| A | | G | OSPEL SONGS [™] |
|------|--------------|-----------------|--|
| WEEK | LAST WEEK | WEEKS ON CHT | TITLE ARTIST IMPRINT/PROMOTION LABEL |
| 1 | 1 | 34 | AWESOME 14 WKS PASTOR CHARLES JENKINS & FELLOWSHIP CHICAGO INSPIRED PEOPLE |
| 2 | 2 | 18 | TAKE ME TO THE KING TAMELA MANN TILLYMANN |
| 3 | 3 | 15 | LIFE & FAVOR (YOU DON'T KNOW MY STORY) JOHN P. KEE AND NEW LIFE KEE/NEW LIFE |
| 4 | 5 | 15 | IT'S NOT OVER (WHEN GOD IS IN IT) ISRAEL & NEW BREED FEAT. JAMES FORTUNE & JASON NELSON INTEGRITYCOLUMBIA |
| 5 | 4 | 30 | GO GET IT MARY MARY MY BLOCK/COLUMBIA |
| 6 | 6 | 50 | LET THE CHURCH SAY AMEN ANDRAE CROUCH FEAT. MARVIN WINANS RIVERPHIO |
| 7 | 7 | 38 | SHIFTING THE ATMOSPHERE JASON NELSON VERITY/RCA |
| 8 | 9 | 17 | HOLD ON JAMES FORTUNE & FIVA FEAT. MONICA & FRED HAMMOND FIVA WORLD.U.GHT.EONE |
| 9 | 12 | 25 | KEEP ME PATRICK DOPSON OILONIT |
| 10 | 8 | 40 | MY TESTIMONY MARVIN SAPP VERITY/RCA |
| 11 | 11 | 44 | AFTER THIS YOUTHFUL PRAISE FEAT. JJ HAIRSTON EVIDENCE GOSPEL/LIGHT/EONE |
| 12 | 10 | 29 | GREAT AND MIGHTY BYRON CAGE GOSPO CENTRIC/VERITY/RCA |
| 13 | 15 | 10 | TURNING AROUND FOR ME VASHAWN MITCHELL VMAN/EMI GOSPEL |
| 14 | 14 | 12 | TESTIMONY ANTHONY BROWN & GROUP THERAPY TYSCOT |
| 15 | 13 | 12 | LAY IT DOWN TROY SNEED EMTRO GOSPEL |
| 16 | 16 | 17 | ALRIGHT LOWELL PYE OVERFLOW |
| 17 | 20 | 3 | GOD'S UP TO SOMETHING HART RAMSEY & THE NCC FAMILY CHOIR PRAYER CLOSET |
| 18 | 18 | 8 | GOD'S GOT IT J MOSS PAJAM/VERITY/RCA |
| 19 | 19 | 12 | I STAND ON YOUR WORD JONATHAN BUTLER MACK AVENUE |
| 20 | 28 | 2 | I BELONG TO YOU WILLIAM MCDOWELL DELIVERY ROOM/LIGHT/EONE |
| 21 | 21 | 11 | LORD YOU'VE BEEN SO GOOD AMBER BULLOCK MUSIC WORLD GOSPEL/MUSIC WORLD |
| 22 | N | EW. | GREATEST YOU REIGN GAINER WILLIAM MURPHY VERITY/RCA |
| 23 | 22 | 19 | BURN IT ALL DOWN |
| 24 | 23 | 7 | I STILL HAVE A PRAISE INSIDE OF ME GEORGIA MASS CHOIR FEAT. REV MILTON BIGGHAM SAVOY/MALACO |
| 25 | 26 | 7 | YOU DESERVE CHRYSTAL RUCKER EPM |

AIRPLAY MONITORED BY

Billboard. DANCE

A

THIS WEEK

1

2

4

5

6 7

12 NEW

14 17 4

15

16 23 8

17 19

19 16 20 USHER RCA

20 NEW

21 14 9

22 25 2

23 24

24

25 22 3

10 18

2 21

7

3

NEW

NE-YO MOTOWN/IDJMG

LESSONS IN LOVE KASKADE FEAT. NEON TREES ULTRA

WHISTLE FLO RIDA POE BOY/ATLANTIC

HELLO KARMIN EPIC DON'T WAKE ME UP CHRIS BROWN RCA

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

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

PSY SCHOOLBOV/REPUBLIC I CAN ONLY IMAGINE David Greth Fat Chris Brown & Lil ward a musiciastrauverkscaptol Alive Krewella Krewella/Columbia

LONG TIME JOHN DE SOHN FEAT. ANDREAS MOE EPIC LET ME LOVE YOU (UNTIL YOU LEARN TO LOVE YOURSELF)

POUND THE ALARM NICKI MINAJ YOUNG MONEY/CASH MONEY/REPUBLIC SCREAM USURE PERA

RINT/PROMOTION LABEL

POWER AS LONG AS YOU LOVE ME

AIRPLAY MONITORED BY SALES DATA nielsen BDS nielsen

TRADITIONAL

CLAS ост 6

🚯 DANCE CLUB SONGS

nielsen

| LAST WEEK | WEEKS ON CHT | TITLE ARTIST IMPRINT/PROMOTION LABEL | THIS WEEK | LAST WEEK | WEEKS ON CHT | ARTIST |
|--------------|---|---|---|--|---|---|
| 2 | 9 | #1 HELLO two KARMIN EPIC | 26 | 43 | 2 | POWE |
| 3 | 8 | POUND THE ALARM NICKI MINAJ YOUNG MONEY/CASH MONEY/REPUBLIC | 27 | 10 | 10 | TURN |
| 5 | 7 | BLOW ME (ONE LAST KISS) PINK RCA | 28 | 38 | 3 | EMER AUDIO PL |
| 6 | 8 | THIS IS LOVE WILLIAM FEAT. EVA SIMONS WILLIAM/INTERSCOPE | 29 | 35 | 4 | ALL F |
| 8 | 6 | TRIUMPHANT (GET 'EM) MARIAH CAREY ISLAND/IDJMG | 30 | 48 | 2 | SHE V |
| 9 | 7 | R.I.P. RITA ORA FEAT. TINIE TEMPAH ROC NATION/COLUMBIA | 31 | 44 | 2 | I WAS |
| 1 | 11 | SPECTRUM (SAY MY NAME) FLORENCE + THE MACHINE REPUBLIC | 32 | 42 | 2 | BAD : |
| 13 | 6 | MY EVERYTHING NOELIA PINK STAR/PCM | 33 | HOT | SHOT But | LET MEI NE-YO N |
| 7 | 9 | LET'S HAVE A KIKI SCISSOR SISTERS POLYDOR/CASABLANCA | 34 | 23 | 15 | SPEC ZEDD FE |
| 15 | 5 | GET IT STARTED PITBULL FEAT. SHAKIRA MR. 305/POLO GROUNDS/RCA | 35 | 32 | 5 | ON Y |
| 4 | 11 | WHEN IT FEELS THIS GOOD RICHARD VISSION VS. LUCIANA SOLMATIC | 36 | 22 | 11 | ALL S |
| 11 | 13 | SCREAM USHER RCA | 37 | 18 | 13 | SEX I |
| 19 | 4 | DON'T YOU WORRY CHILD SWEDISH HOUSE MARIA FEAT, JOHN MARTIN ASTRALWERKS/CAPITOL | 38 | 49 | 2 | DON' MELANI |
| 14 | 12 | YOU'RE GONNA LOVE AGAIN NERVO ASTRALWERKS/CAPITOL | 39 | NE | W | I'M M |
| 24 | 4 | SEND ME YOUR LOVE TARYN MANNING FEAT. SULTAN + NED SHEPARD CITRUSONIC STEREOPHONIC | 40 | 46 | 2 | KILLI |
| 16 | 10 | I CAN ONLY IMAGINE DAVID GUETTA FEAT. CHRIS BROWN & UL WAYNE WHAT A MUSIC/ASTRALWERKS/CAPITOL | 41 | 40 | 4 | ROCK |
| 20 | 6 | HELLA BAD NIRE ALLDAI VIRGIN/CAPITOL | 42 | 29 | 7 | EXPO THE HOL |
| 25 | 3 | EVERYTHING THAT I GOT KRISTINE W FLY AGAIN | 43 | 28 | 5 | SUNF |
| 17 | 8 | BOYS WILL BE BOYS PAULINA RUBIO UNIVERSAL MUSIC LATINO/UMLE | 44 | NE | W | I'LL S KATHY (|
| 30 | 3 | WINNER PET SHOP BOYS ASTRALWERKS/CAPITOL | 45 | 37 | 7 | NEVE NABIHA |
| 26 | 4 | MOVE IN THE RIGHT DIRECTION GOSSIP COLUMBIA | 46 | 31 | 12 | ALLE ERIC PR |
| 12 | 11 | NOTHING'S REAL BUT LOVE REBECCA FERGUSON SYCO/COLUMBIA | 47 | NE | W | MON |
| 21 | 9 | LET'S GET IT STARTED (TONIGHT) ADRIANA RUBIANO PHATT BOI | 48 | 50 | 5 | WE'L CALVIN |
| 27 | 4 | CALL YOUR NAME GRAVITONAS SOFO | 49 | NE | W | GANG PSY SCH |
| 33 | 3 | CELEBRATE MIKA FEAT. PHARRELL WILLIAMS CASABLANCA | 50 | NE | W | ZOOI DAVID L |
| | 2 3 5 6 8 9 1 13 7 15 4 11 19 14 24 16 20 25 17 30 26 12 21 27 | 2 9 3 8 5 7 6 8 9 7 11 11 13 6 7 9 15 5 4 11 10 3 11 13 12 4 14 12 15 5 16 10 17 8 16 10 17 8 18 12 19 4 10 12 11 12 12 1 13 1 14 1 15 1 16 1 17 8 18 1 19 1 10 1 11 1 12 1 13 1 <td>2 9 9 9 9 9 1000000000000000000000000000000000000</td> <td>2 9 With HELLO MARAMINE PIPIC 20 3 8 POUND THE ALARM MARMINE PIPIC 27 5 7 BLOW ME (ONE LAST KISS) 28 6 8 THIS IS LOVE 29 8 6 8 1115 IS LOVE 29 8 6 7 RUNPHARME (ONE LAST KISS) 29 9 7 R.I.P. 30 30 1 1 RUNPHARME (GET 'EM) 30 1 1 RUNPHARME (GET 'EM) 30 1 1 RUNPHARME (GET 'EM) 30 1 1 RUNPHARME (GET 'EM) 30 1 1 RUNPHARME (GET 'EM) 31 1 1 RUNPHARME (GET 'EM) 32 1 1 RUNPHARME (GET 'EM) 32 1 1 SCREAT MIX (MIX MARME (GET 'EM) 33 1 3 SCREA MIX (MIX MARME (GET 'EM) 33 1 3 SCREA MIX (MIX MARME (GET 'EM) 33</td> <td>2 9 Mail Hello 26 43 3 8 Nether Anamine Field 27 10 5 7 POUND THE ALARM 27 10 5 7 BLOW ME (ONE LAST KISS) 28 38 6 8 THIS IS LOVE 29 35 8 6 7 IMMA WILL AMONTERSONE 29 37 8 6 7 IMMA PLANTER TAN SIMONS WILLI AMANTERSCOPE 29 35 8 6 7 IMMA PLANTER TAN SIMONS WILLI AMANTERSCOPE 20 31 44 11 17 RECETCHUM (SAY MY NAME) 30 43 43 43 13 6 7 ILLI AMARTAR CREVULIC 30 42 33 44 34 33 44 34 35 35 35 36 32 36 32 36 32 36 32 36 32 36 32 36 32 36 32 36 32<!--</td--><td>2 9 Mail Hello 22 3 2 2 3 8 Rectine Mark Young Montervergengeue 2 7 10 10 5 7 POUND THE ALARM 2 2 7 0 0 6 8 THIS IS LOVE 28 3 8 2 3 8 6 8 THIS IS LOVE 29 5 4 2 3 8 2 3 8 2 3 8 2 3 8 1 10 Markan Cakery Stakon/DOMG 20 4 2 3 4 2 3 4 2 3 4 2 3 4 2 3 4 2 3 4 2 3 4 2 3 4 2 3 4 2 3 4 2 3 4 2 3 4 2 3 4 2 3 4 2</td></td> | 2 9 9 9 9 9 1000000000000000000000000000000000000 | 2 9 With HELLO MARAMINE PIPIC 20 3 8 POUND THE ALARM MARMINE PIPIC 27 5 7 BLOW ME (ONE LAST KISS) 28 6 8 THIS IS LOVE 29 8 6 8 1115 IS LOVE 29 8 6 7 RUNPHARME (ONE LAST KISS) 29 9 7 R.I.P. 30 30 1 1 RUNPHARME (GET 'EM) 30 1 1 RUNPHARME (GET 'EM) 30 1 1 RUNPHARME (GET 'EM) 30 1 1 RUNPHARME (GET 'EM) 30 1 1 RUNPHARME (GET 'EM) 31 1 1 RUNPHARME (GET 'EM) 32 1 1 RUNPHARME (GET 'EM) 32 1 1 SCREAT MIX (MIX MARME (GET 'EM) 33 1 3 SCREA MIX (MIX MARME (GET 'EM) 33 1 3 SCREA MIX (MIX MARME (GET 'EM) 33 | 2 9 Mail Hello 26 43 3 8 Nether Anamine Field 27 10 5 7 POUND THE ALARM 27 10 5 7 BLOW ME (ONE LAST KISS) 28 38 6 8 THIS IS LOVE 29 35 8 6 7 IMMA WILL AMONTERSONE 29 37 8 6 7 IMMA PLANTER TAN SIMONS WILLI AMANTERSCOPE 29 35 8 6 7 IMMA PLANTER TAN SIMONS WILLI AMANTERSCOPE 20 31 44 11 17 RECETCHUM (SAY MY NAME) 30 43 43 43 13 6 7 ILLI AMARTAR CREVULIC 30 42 33 44 34 33 44 34 35 35 35 36 32 36 32 36 32 36 32 36 32 36 32 36 32 36 32 36 32 </td <td>2 9 Mail Hello 22 3 2 2 3 8 Rectine Mark Young Montervergengeue 2 7 10 10 5 7 POUND THE ALARM 2 2 7 0 0 6 8 THIS IS LOVE 28 3 8 2 3 8 6 8 THIS IS LOVE 29 5 4 2 3 8 2 3 8 2 3 8 2 3 8 1 10 Markan Cakery Stakon/DOMG 20 4 2 3 4 2 3 4 2 3 4 2 3 4 2 3 4 2 3 4 2 3 4 2 3 4 2 3 4 2 3 4 2 3 4 2 3 4 2 3 4 2 3 4 2</td> | 2 9 Mail Hello 22 3 2 2 3 8 Rectine Mark Young Montervergengeue 2 7 10 10 5 7 POUND THE ALARM 2 2 7 0 0 6 8 THIS IS LOVE 28 3 8 2 3 8 6 8 THIS IS LOVE 29 5 4 2 3 8 2 3 8 2 3 8 2 3 8 1 10 Markan Cakery Stakon/DOMG 20 4 2 3 4 2 3 4 2 3 4 2 3 4 2 3 4 2 3 4 2 3 4 2 3 4 2 3 4 2 3 4 2 3 4 2 3 4 2 3 4 2 3 4 2 |

DANCE/ ELECTRONIC ALBUMS

L DANCE/MIX SHOW AIRPLAY: Ranks total weekly plays on 8 dance-formatted stations and mix show plays on by viewisen BDS, to Ellibourd. See Charts Legend Nr ADMITIONAL LAZZ ALBUNG. CONTENDEDREY AJZZ ALBUNG SHOOTH AJZZ SEONGS. CONTRACT, adda supplied by 25 panelists. See Charts Legend dr rules and Charts Legend Dr. Vieland Charts and Charts Legend Charts Legend Dr. Vieland Charts Legend Dr. Vieland Charts and Charts Legend Charts Legend Dr. Vieland Charts Legend Dr. Vieland Charts Legend Charts Legend Dr. Vieland Charts Legend Dr. Vieland Charts Legend Charts Legend Dr. Vieland Charts Legend Dr. Vieland Charts Legend Charts Legend Dr. Vieland Charts Charts Legend Charts Legend Charts Legend Dr. Vieland Charts Charts Charts Charts Legend Charts Legend Dr. Vieland Charts Charts Charts Charts Legend Charts Legend Charts Legend Dr. Vieland Charts Charts Charts Charts Legend Charts Legend Charts Legend Dr. Vieland Charts Charts Charts Charts Legend Charts Legend Charts Legend Dr. Vieland Charts Charts Charts Charts Charts Legend Charts Legen

See Charts Legend on billearchth for DNCE DSOUGS and DANCE/ELECTRONC ALBUNG rules and explanations. The Charts Legend on billearchth for the New South Sout

| WEEK | LAST | WEEKS | ARTIST TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL | CERT |
|------|------|-------|--|------|
| 1 | NE | W | #1 LINDSEY STIRLING TWK LINDSEY STIRLING BRIDGETONE 3003 EX | |
| 2 | 4 | 12 | FLO RIDA WILD ONES POE BOY/ATLANTIC 526672/AG | |
| 3 | 7 | 26 | MADONNA MDNA LIVE NATION/INTERSCOPE 016658*/IGA | |
| 4 | 5 | 39 | SKRILLEX BANGARANG (EP) BIG BEAT/OWSLA/ATLANTIC 528521/AG | |
| 5 | 3 | 56 | DAVID GUETTA NOTHING BUT THE BEAT WHAT A MUSIC/ASTRALWERKS 78830/CAPITOL | |
| 6 | 6 | 7 | VARIOUS ARTISTS NOW THAT'S WHAT I CALL PARTY ANTHEMS UNVERSALEMISCONY MUSIC REBUCAPITOL | |
| 7 | 2 | 2 | PET SHOP BOYS ELYSIUM ASTRALWERKS 19772* | 10 |
| 8 | 8 | 66 | LMFAO Sorry for Party Rocking William/Cherrytree/Interscope O1567R/IGA | K |
| 9 | 9 | 9 | PURITY RING SHRINES 4AD 3218* | |
| 10 | 13 | 71 | LADY GAGA BORN THIS WAY STREAMLINE/KONLIVE/INTERSCOPE 015373*/IGA | 2 |
| 11 | 1 | 2 | BLAQK AUDIO BRIGHT BLACK HEAVEN BIG DEATH 0612/SUPERBALL | |
| 12 | 12 | 56 | KC AND THE SUNSHINE BAND RASHBACK WITH KC AND THE SUNSHINE BAND RHINO RASHBACK 52020, RHINO | |
| 13 | 10 | 49 | M83. HURRY UP, WE'RE DREAMING. M83 9510"/MUTE | |
| 14 | 14 | 47 | NERO WELCOME REALITY MTA/MERCURV/CHERRYTREE/INTERSCOPE 016371//GA | |
| 15 | 15 | 22 | TIESTO CLUB LIFE: VOLUME TWO: MIAMI MUSICAL FREEDOM 004 | |
| 16 | 16 | 16 | KNIFE PARTY RAGE VALLEY (EP) BIG BEAT/ATLANTIC DIGITAL EX/AG | |
| 17 | NE | W | BEATS ANTIQUE CONTRAPTION: V. II ANTIQUE 004* EX | |
| 18 | NE | W | HOW TO DRESS WELL TOTAL LOSS ACEPHALE 025* | |
| 19 | 18 | 11 | MARINA AND THE DIAMONDS ELECTRA HEART ELEKTRA 531129 | |
| 20 | 19 | 42 | KORN THE PATH OF TOTALITY ROADRUNNER 617728 | |
| 21 | NE | W | KID KOALA 12 BIT BLUES NINJA TUNE 190* | |
| 22 | 23 | 28 | GRIMES VISIONS 4AD 3208* | |
| 23 | NE | W | THE GASLAMP KILLER BREAKTHROUGH BRAINFEEDER 033* | |
| 24 | 24 | 2 | ARMIN VAN BUUREN UNIVERSAL RELIGION CHAPTER SIX ARMADA DIGITAL EX | |
| 25 | 20 | 26 | TOBYMAC DUBBED & FREO'D: A REMIX PROJECT FOREFRONT 83332/EMI CMG | |

| 43 | 2 | POWER AS LONG AS YOU LOVE ME PICK JUSTIN BIEBER FEAT BIG SEAN SCHOOLBOYRAMICHO BRAUNISLAND/BUMS |
|--|---|--|
| 10 | 10 | TURN UP THE RADIO MADONNA LIVE NATION/INTERSCOPE |
| 38 | 3 | EMERGENCY AUDIO PLAYGROUND FEAT. SNOOP DOGG CANWEST MUSICWORKS |
| 35 | 4 | ALL RIGHT |
| 48 | 2 | FRANKIE DAUMAN SHE WOLF (FALLING TO PIECES) |
| 44 | 2 | DAVID GUETTA FEAT. SIA WHAT A MUSIC/ASTRALWERKS/CAPITOL |
| 42 | 2 | BEYONCE PARKWOOD/COLUMBIA BAD 2012 |
| 42 101 | 2 SHOT | MICHAEL JACKSON FEAT. PITBULL MJJ/LEGACY/EPIC LET ME LOVE YOU (UNTIL YOU LEARN TO LOVE YOURSELF) |
| DEE | TUS | NE-YO MOTOWN/IDJMG SPECTRUM |
| 23 | 15 | ZEDD FEAT. MATTHEW KOMA INTERSCOPE |
| 32 | 5 | MEITAL FEAT. SEAN KINGSTON HUMAN LOVES HUMAN |
| 22 | 11 | BLUSH FAR WEST |
| 18 | 13 | SEX IS IN THE HEEL CYNDI LAUPER PULSAR/MEGAFORCE |
| 49 | 2 | DON'T FAIL ME NOW MELANIE AMARO SYCO/EPIC |
| NE | w | I'M MOVING ON ONO MIND TRAIN/TWISTED |
| 46 | 2 | KILLIN' IT KREWELLA KREWELLA/COLUMBIA |
| 40 | 4 | ROCK THE HOUSE AFROJACK WALL/SPINNIN' |
| 29 | 7 | EXPOSURE |
| 28 | 5 | SUNRISE |
| NE | w | MADISON PARK VS. BEECHKRAFT BASICLUX |
| 37 | 7 | KATHY GRIFFIN DONUT RUN NEVER PLAYED THE BASS |
| 31 | 12 | ABIHA DISCO:WAX |
| | 1.0 | ERIC PRYDZ ASTRALWERKS/CAPITOL |
| | | |
| NE | | DELERIUM & NADINA NETTWERK |
| 50 | 5 | WE'LL BE COMING BACK CALVIN HARRIS FEAT. EXAMPLE ULTRA |
| | 5 | WE'LL BE COMING BACK CAUWH HARRIS FEAT. EXAMPLE ULTRA GANGNAM STYLE PSY SCHOOLBOV/REPUBLIC |
| 50 | 5 W | WE'LL BE COMING BACK CALVIN HARRIS FEAT. EXAMPLE ULTRA GANGNAM STYLE |
| 50 N E | 5 W | WE'LL BE COMING BACK CALVIN HARRIS FEAT EXAMPLE UITRA GANGNAM STYLE PSY SCHOOLBOY/REPUBLIC ZOON BALOOMBA DAVID LONGOMA DEL ORD |
| 50 N E | 5 W | WE'LL BE COMING BACK CALVIN HARRIS FEAT EXAMPLE UITRA GANGNAM STYLE PSY SCHOOLBOY/REPUBLIC ZOON BALOOMBA DAVID LONGOMA DEL ORD |
| 50 N E | 5 W | WE'LL BE COMING BACK CAUVIN HARRIS FEAT. EXAMPLE ULTRA GANGNAM STYLE PSY SCHOOLBOY/REPUBLIC ZOON BALOOMBA |
| 50 Ne | 5 W | WE'LL BE COMING BACK CANNI NAME RATE REAMPLEUTRA GANGNAM STYLE PSYSHOILOBWRPUBLIC ZOON BALCOMBA DAVID LONGONA DEL OND ANCE/MIX SHOW |
| 50 Ne | 5 W | |
| 50 Ne | 5 W | |
| The second secon | 5 WWW WWW MONCHL | |
| 50 NE NE | 5 WW WW A A A A A A A A A A A A A A A A | |
| 50 NE NE XMM 2 3 | 5 WW WW D/A MW NHONO 12 23 | |
| 50 NE NE 12 3 12 | 5 ww ww System 12 23 3 | |
| 50 NE NE 12 3 12 5 | 5 W W D A U K W M C A U K M M C A U K M M C A U K M M C A U K M M C A U K M M C A M C M C M C M C M C M C M C M C | |
| 50 NE NE 12 3 12 5 1 | 5 ww bw D/A 10 12 23 3 5 5 20 | |
| 50 NE NE 1300 2 3 12 5 1 8 | 5 W Symmetry 12 23 3 5 20 17 | |
| 50 NE NE 12 3 12 5 1 8 4 | 5 WW WW WW NAME 12 23 3 5 200 17 19 | WE'LL BE COMING BACK CAUNI HARIN EART EXAMPLEUTRA GANCANAM STYLE PSYSCHOLOBWREPUBLIC ZOON BALCOMBA DAWD LONGONA DEL OND ANCE/MIX SHOW RPLAY TITLE STATUS SHORE AND AND AND AND AND AND AND AND ANTEL AND AND AND AND AND AND AND ANTEL AND |
| 50 NE NE 150 2 3 12 5 1 8 4 11 | 5 ww ww ww ww system 12 23 3 5 20 17 19 15 | WE'LL BE COMING BACK CAUNI HARIN EART EXAMPLEUTRA GANCANAM STYLE PSYSCHOLOBYNERUBUE ZOON BALCOMBA DAWD LONGONA DEL OND MICE STATUS STATUS AND LONGONA DEL OND MICE STATUS AND LONGONA DEL OND MICE STATUS MICE STA |
| 50 NE NE 2 3 12 5 1 8 4 11 13 | 5 SMA SMA SMANNO 12 23 3 5 200 17 19 15 5 | WE'LL BE COMING BACK CAUNI HARR FAR EXAMPLEUTRA GANCANAM STYLE PSYSCHOLOWYREPUBLIC ZOON BALCOMBA DAYNE LONGONA DEL OND ANDEL AND AND AND AND AND AND AND ANDEL AND AND AND AND AND AND AND AND LONGONA DEL OND ANDEL AND AND AND AND AND AND AND AND LONGONA DEL OND AND |
| 50 NE NE 2 3 12 5 1 1 8 4 11 13 15 9 | 5 ww swaw 12 23 3 5 20 17 19 15 5 4 17 | WE'LL BE COMING BACK CAUNI HARR STATE EXAMPLEUTRA GANCANAM STYLE PSYSCHOLOSWAPENBULU ZOON BALCOMBA DAVID LONGONA DEL OND DAVID LONGONA DEL OND DAVID LONGONA DEL OND TILE SCON BALCOMBA DAVID LONGONA DEL OND DAVID LONGONA DEL OND TILE SCON BALCOMBA DAVID LONGONA DEL OND TILE SCON DEL DAVID SCONTOUL VOLTA DAVID LONGONA DEL OND SCOLLAND SCOLLAND SCOLLAND DAVID LONGONA DEL OND SCOLLAND SCOLLAND DAVID LONGONA DEL OND SCOLLAND SCOLLAND DAVID LONGONA DEL OND SCOLLAND SCOLLAND DAVID LONGONA DEL OND SCOLLAND SCOLLAND DAVID LONGONA DEL OND SCOLLAND |
| 50 NE NE 10 12 3 12 5 1 1 8 4 11 13 15 | 5 W SMAN 12 23 3 5 20 17 19 15 5 4 17 16 | WE'LL BE COMING BACK CAUNI HARIN EAR EXAMPLEUTRA GANCIAL MARINE STATE EXAMPLEUTRA ZOON BALLOOMBA DAVID LONGGINA DEL ONO ADDIT STATUS TITLE COON BALLOOMBA DAVID LONGGINA DEL ONO ADDIT STATUS SPECTRUM SP |

| 0 | | JA | ZZ ALBUMS [™] | |
|------|--------------|-----------------|--|-------|
| WEEK | LAST WEEK | WEEKS ON CHT | ARTIST TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL | CERT. |
| 1 | 1 | 34 | #1 PAUL MCCARTNEY 9 WKS KISSES ON THE BOTTOM MPL/HEAR 33369*/CONCORD | |
| 2 | 3 | 45 | FRANK SINATRA SINATRA: BEST OF THE BEST REPRISE 79764/CAPITOL | |
| 3 | 4 | 54 | TONY BENNETT DUETS II RPM 66253/COLUMBIA | |
| 4 | 2 | 3 | BIG BAD VOODOO DADDY RATTLE THEM BONES SAVOY JAZZ 17898*/SLG | |
| 5 | NE | W | BRAD MEHLDAU TRIO WHERE DO YOU START NONESUCH 532029/WARNER BROS. | |
| 6 | 5 | 23 | CHRIS BOTTI IMPRESSIONS COLUMBIA 60352 | |
| 7 | 6 | 17 | MELODY GARDOT THE ABSENCE DECCA/VERVE 016816*/VG | |
| 8 | 7 | 30 | ROBERT GLASPER EXPERIMENT BLACK RADIO BLUE NOTE 88333* | |
| 9 | 16 | 32 | GREGORY PORTER BE GOOD MOTEMA 75 | |
| 10 | 9 | 41 | SOUNDTRACK MIDNIGHT IN PARIS MADISON GATE 63482 EX | |
| 11 | 8 | 6 | LLOYD PRICE I'M FEELING GOOD! LPM 22475 | |
| 12 | 18 | 8 | CHRISTIAN SCOTT CHRISTAIN A TUNDE ADJUAH OMNI AMERICAN 33237/CONCORD | |
| 13 | RE-E | NTRY | BEEGIE ADAIR BEEGIE ADAIR & FRIENDS GREEN HILL/SPRING HILL 55789/EMI CMG | |
| 14 | 10 | 4 | LUCIANA SOUZA THE BOOK OF CHET SUNNYSIDE 1316 | |
| 5 | 25 | 44 | LANDAU EUGENE MURPHY, JR. THAT'S LIFE SYCO 99178/COLUMBIA | |
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CONTEMPORARY JAZZ ALBUMS

NT&NUMBER/DISTRIBUTING LABEL NEW #1 FOURPLAY ESPRIT DE FOUR HEADS UP 33738

MARCUS MILLER RENAISSANCE 3 DEUCES/CONCORD JAZZ 33794/CONCORD THE RIPPINGTONS FEAT. RUSS FREEMAN BUILT TO LAST PEAK 5165/EONE

ESPERANZA SPALDING RADIO MUSIC SOCIETY MONTUNO/HEADS UP 33174/CONCORD

NONESUCH 53

GERALD ALBRIGHT / NORMAN BROWN

PAUL HARDCASTLE THE CHILL LOUNGE VOLUME 1 TRIPPIN 'N' RHYTHM 57 NICHOLAS COLE ENDLESS POSSIBILITIES CUTMORE 59

 12
 13
 ROB WHITE BODS WHITE JUST KICKIW IT QUEEN OF SHEBA/HUSH 91273/ORPHEUS

 NEW
 NILS CITY GROOVE BAJA 552/TSR

4 15 BRIAN CULBERTSON DREAMS VERVE 016842/VG

PET METHENY UNITY BAND METHENY/N

TROMBONE SHORTY

FOR TRUE VERVE FORECAST 015

15 9 20 RAHNI SONG BREAKIN' THE RULES QUEEN OF SHEBA/Y3K 91267/HUSH

7 13 JOE JACKSON THE DUKE RAZOR & TIE 83270

MACEO PARKER SOUL CLASSICS WDR/LISTEN 2 83364/RAZOR & TIE

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DITIONAL CLASSICAL ALBUMS ARTIST AST IEE TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL 1 2 #1 VARIOUS ARTISTS 2WXS RETY SHADES OF OREY THE CLASSICAL / NEW CLASSICAL FOR STUMUEN UPON TO A STUMUEN 1 1 2 2 NEW VARIOUS ARTISTS classical for strubytic urescares sense Evideoo Media. 2 2 RENEE FLEMING THE ART OF RINEE REMING DECCA 01712/DECCA CLASSICS VARIOUS ARTISTS. 3 29 URSIDER CLASSICAL STRESS HILL COMPT AND ADDRESS HILL DESCARES CLASSICAL STRESS HILL COMPT AND ADDRESS HILL DESCARES CLASSICAL STRESS HILL COMPT AND ADDRESS HILL DESCARES CLASSICAL STRESS HILL COMPT AND ADDRESS HILL DESCARES ADDRESS HILL COMPT AND ADDRESS HILL COMPT AND ADDRESS HILL DESCARES ADDRESS HILL COMPT AND ADDRESS HILL COMPT AND ADDRESS HILL DESCARES ADDRESS HILL COMPT AND ADDRESS HILL COMPT ADDRESS HILL COMP 3 4 UFESCAPES: CLASSICAL STRESS RELIEF LIFESCA 4 18 SOUNDTRACK MOONNISE KINGDOM FOCUS FEATURES 718892/ABKCO 7 14 DANIEL BARENBOIM BEETHOVEN FOR ALL DECCADE 018971/DECCA CLASSICS 5 6 BEEINDEEN FUN ALL DELONYDO UIGONUDEUR GENOSO MORMON TABERNACLE CHOIR GURYI MISIE O REJOCINE MOMINI TABERNALE CHOIR 95:094 ZUILL BALLEVIJUN MARKL/INDIANAPOLIS SYMPHONY ORCH. DVORAK: CELLO CONCERTO TELARC 33227/CONCORD 15 35 5 32 8 THE METROPOLITAN OPERA ORCHESTRA AND CHORUS ILEVINE/LUISI 9 6 2 TWILIGHT OF THE GODS DG 017249/DECCA CLASSICS 11 39 SOUNDTRACK DOWNTON ABBY CARIVAL/MASTERPIECE 016280/DECCA NEW KHATIA BUNIATISHVILI/ORCHESTRE DE PARIS 10 NEW KHATIA BUNIATISHVILI/ORCHESTRE DE PARIS CHORN SONY CLASSICAL 97/28/DNM MASTERVORKS NEW ØRZAMERIDERSKNIN MASIMUOMUTVO LUDOR ERMAN MOZARE DON GIOVANNI DE 017428/DECCA CLASSICS 8 22 AUDIOMACHINE CHRONIELES AUDIALON UND CLASSICS 11

CHRONICLES AUDIOMACHINE 74741 MILOS KARADAGLIC

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| 1.4 | 3 | 10 | PASION MERCURY CLASSICS/DG 017000/DECCA CLASSICS | |
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| 15 | RE-E | NTRY | HJ LIM Beethoven: complete piano sonatas emi classics digital ex | |
| | | | BEETHOVEN. COMPLETE PIANO SUNAIAS CHII GDASIGS DIGITAL EX | |
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| HIS | AST | N CHT | ARTIST TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL | ERT. |
| -> | | 20 | #1 LINDSEY STIRLING | 0 |
| 1 | N | EW | 1 WK LINDSEY STIRLING BRIDGETONE 3003 EX | |
| 2 | | EW | NATHAN PACHECO | |
| 2 | | ±w | NATHAN PACHECO DISNEY PEARL SERIES 004695/BUENA VISTA | |
| 3 | 1 | 30 | IL VOLO | |
| | | | IL VOLDTAKES FLIGHT OPERA BLUES/GATICA/RENTOR/GEFFEN 01/853/IGA | |
| 4 | 2 | 45 | CONCERTO: ONE NIGHT IN CENTRAL PARK SUGAR 015977/DECCA | • |
| 5 | 4 | 68 | JACKIE EVANCHO | |
| 9 | - | 00 | DREAM WITH ME SYCO 87061/COLUMBIA | - |
| 6 | 3 | 74 | IL VOLO IL VOLO OPERA BLUES/GATICA/RENTOR/GEFFEN 015517/IGA | |
| 0 | | | ITZHAK PERLMAN/CANTOR YITZCHAK MEIR HELFGOT | |
| 7 | 5 | 3 | ETERNAL ECHOES SONY CLASSICAL 42006/SONY MASTERWORKS | |
| 8 | 7 | 61 | 2CELLOS | |
| 0 | ' | 01 | 2CELLOS MASTERWORKS 91011/SONY MASTERWORKS | |
| 9 | 6 | 46 | | |
| - | | | JIM BRICKMAN | |
| 10 | 9 | 46 | ROMANZA SOMERSET 56142 EX | |
| 11 | 10 | 48 | YO-YO MA/STUART DUNCAN/EDGAR MEYER/CHRIS THILE | |
| U | 10 | 40 | THE GOAT RODEO SESSIONS SONY CLASSICAL 84118/SONY MASTERWORKS | |
| 12 | 8 | 46 | LONDON PHILHARMONIC ORCHESTRA THE GREATEST VIDEO GAME MUSIC X5 114 | |
| 60 | | - | IL VOLO | |
| 13 | 12 | 68 | IL VOLD: EDICION EN ESPANOL OPERA BLUES/GATICA/RENTOR/GEFFEN 0/5745/LMLE | |
| 14 | 13 | 16 | ALFIE BOE | |
| | | | ALFIE DECCA 016422 | |
| 15 | 14 | 47 | TORI AMOS NIGHT OF HUNTERS DG 015849*/DECCA | |
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| WEEK | LAST WEEK | WEEKS ON CHT | TITLE ARTIST IMPRINT/PROMOTION LABEL | SIHI |
| 1 | 2 | 13 | #1 CITY 1WK JEFF LORBER FUSION HEADS UP/CMG | |
| 2 | 4 | 6 | LATELY ANITA BAKER BLUE NOTE/CAPITOL | |
| 3 | 3 | 12 | ON YOUR FEET JULIAN VAUGHN TRIPPIN 'N' RHYTHM | |
| 4 | 1 | 14 | IN THE MOMENT GERALD ALBRIGHT / NORMAN BROWN CONCORD JAZZ/CMG | (|
| 5 | 9 | 7 | MAGICAL JONATHAN FRITZEN FEAT. BONEY JAMES NORDIC NIGHTS | |
| 6 | 6 | 16 | FEELIN' IT DAVID BENOIT HEADS UP/CMG | (|
| 7 | 8 | 10 | A DAY IN PARIS CRAIG SHARMAT INNERVISION | (|
| 8 | 5 | 16 | CAN'T STOP NOW VINCENT INGALA VINCENT INGALA | (|
| 9 | 7 | 9 | BETWEEN US NICHOLAS COLE CUTMORE | |
| 10 | 12 | 5 | HOUSE OF GROOVE EUGE GROOVE SHANACHIE | 6 |
| 11 | 10 | 9 | COUGARS & GIGOLOS THE RIPPINGTONS FEAT. RUSS FREEMAN PEAK/EDNE | (|
| 12 | 11 | 12 | YOU'RE THE ONE FOR ME BLAKE AARON INNERVISION | 1 |
| 13 | 15 | 4 | DON'T WALK AWAY JONATHAN BUTLER MACK AVENUE | 1 |
| 4 | 13 | 13 | M-POWERED MARCUS ANDERSON FEAT. FOURSDEAST ANDERSON | 6 |
| 15 | 29 | 3 | LET'S BOUNCE NILS BAJA/TSR | 1 |
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| O WORLD ALBUMS [™] | | | | | | |
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| THIS WEBK | LAST WEEK | WEEKS ON CHT | ARTIST TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL | CERT. | | |
| 1 | N | EW | #1 KEITH HARKIN 1WK KEITH HARKIN VERVE 017247/VG | | | |
| 2 | 1 | 2 | G-DRAGON ONE OF A KIND (EP) YG DIGITAL EX | | | |
| з | 2 | 6 | DEAD CAN DANCE ANASTASIS PLAS 55* | | | |
| 4 | 3 | 3 | ITZHAK PERLMAN/CANTOR YITZCHAK MEIR HELFGOT ETERNAL ECHOES SONY CLASSICAL 42006/SONY MASTERWORKS | | | |
| 5 | 4 | 35 | CELTIC WOMAN BELIEVE MANHATTAN 79660 | | | |
| 6 | 5 | 30 | CELTIC THUNDER VOYAGE CELTIC THUNDER 016471/DECCA | | | |
| 7 | 7 | 7 | ANTIBALAS ANTIBALAS DAPTONE 028* | | | |
| 8 | RE-E | NTRY | CELTIC THUNDER VOYAGE II CELTIC THUNDER/DECCA 017223 EX/VG | | | |
| 9 | 6 | 8 | GAELIC STORM CHICKEN BOXER LOST AGAIN 20061 | | | |
| 10 | N | EW | WAX TAILOR DUSTY RAINBOW FROM THE DARK LE PLAN 020* | | | |
| 11 | 15 | 44 | SOUNDTRACK THE DESCENDANTS FOX/SONY CLASSICAL 98456/SONY MASTERWORKS | | | |
| 12 | 8 | 27 | VARIOUS ARTISTS LIFESCAPES: AFTERNOON IN PARIS MOOD MEDIA 58097 EX | | | |
| 13 | 10 | 27 | VARIOUS ARTISTS LIFESCAPES: JUST RELAX: MAUL MOOD MEDIA 58102 EX | | | |
| 14 | N | EW | U-KISS STOP GIRL NH MEDIA DIGITAL EX | | | |
| 15 | 12 | 14 | VARIOUS ARTISTS CAFE CON MUSICA NATIONAL 20078 EX/STARBUCKS | | | |

LATIN Billboard. OCT 6 2012

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Grupo Exterminador picks up its first No.

1 on the Regional Mexican Albums chart

in 19 appearances with El Punto Exacto

(2,000 copies sold, according to Nielsen

SoundScan). The group's previous best

position on the tally was No. 4, with 2006's Para Ti . . . Nuestra Historia.

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| a X | MEEK | CHT | TITLE |
| THIS | | | |
| 1 | 10 | 10 | #1 GG NO ME COMPARES |
| 2 | 4 | 8 | ALGO ME GUSTA DE TI WISIN& YANDEL FEAT. CHRIS BROWN & T-PAIN MACHETE/UMLE |
| з | 2 | 20 | SIN RESPIRACION BANDA EL RECODO DE CRUZ LIZARRAGA FONOVISA/UMLE |
| 4 | 3 | 18 | MIRANDO AL CIELO |
| 5 | 7 | 10 | ROBERTO TAPIA FONOVISA/UMILE CABECITA DURA |
| - | | | LAARROLLADORA BANDA EL LIMON DE RENE CAMACHO DISA/UMLE |
| 6 | 6 | 15 | DADDY YANKEE EL CARTEL/CAPITOL LATIN |
| 7 | 1 | 8 | TE QUIERO ARJONA METAMORFOSIS |
| 8 | 5 | 21 | INCONDICIONAL PRINCE ROYCE TOP STOP |
| 9 | 27 | 8 | BALADA (TCHE TCHERERE TCHE TCHE) GUSTTAVO LIMA PANTANNAL/RGE/SOM LIVRE/SONY MUSIC LATIN |
| 10 | 9 | 35 | AMOR CONFUSO GERARDO ORTIZ DEL/SONY MUSIC LATIN |
| 11 | 8 | 11 | GENTE BATALLOSA |
| 12 | 11 | 33 | CALIBRE SOFEAT. BANDA CARNAVAL DISA/UMLE |
| | 0 | | ESPINOZAPAZ VIDEOMAX/DISA/UMLE HASTA QUE SALGA EL SOL |
| 13 | 17 | 21 | DONOMAR ORFANATO/MACHETE/UMLE |
| 14 | 13 | 11 | CALIBRE 50 DISA/UMLE |
| 15 | 23 | 5 | SOLO VINE A DESPEDIRME GERARDO ORTIZ DEL/SONY MUSIC LATIN |
| 16 | 12 | 38 | DUTTY LOVE DON OMAR FEAT. NATTY NATASHA ORFANATO/MACHETE/UMLE |
| 17 | 14 | 30 | AI SE EU TE PEGO MICHELTELO PANTANNAL/RGE/SONY MUSIC LATIN |
| 18 | 16 | 11 | WILL U STILL LOVE ME TOMORROW |
| 19 | 20 | 22 | EL PASADO ES PASADO |
| 20 | 19 | 14 | TE MIRABAS MAS BONITA |
| - | | | CHUYLIZARRAGA Y SU BANDA TIERRA SINALOENSE DISA/UMLE |
| 21 | 26 | 7 | KEN-Y, ZION, LOBO, LENNOX, ARCANGEL& RKM PINA ERES MI SUENO |
| 22 | 15 | 15 | FONSECA PROYECTO NASH/HANDY/SONY MUSIC LATIN |
| 23 | 21 | 19 | ESTILO ITALIANO JESUS OJEDA Y SUS PARIENTES DISCOS SOL/FONOVISA/UMLE |
| 24 | 28 | 7 | YA TE OLVIDE YURIDIA SONY MUSICLATIN |
| 25 | 25 | 8 | 365 DIAS Los tucanes de tijuana fonovisavumle |
| 26 | 22 | 9 | ECHA PA'LLA (MANOS PA'RRIBA) PITBULL MR. 305/FAMOUS ARTIST/SONY MUSIC LATIN |
| 27 | 29 | 5 | NO SIGUE MODAS A.K.A. ELLA NO SIGUE MODAS |
| 28 | 24 | 11 | DONOMARFEAT.JUANMAGAN ORFANATO/MACHETE/UMLE HASTA QUE TE CONOCI |
| - | | | MANA WARNER LATINA DETRAS DE MI VENTANA |
| 29 | 35 | 3 | JENNI RIVERA FONOVISA/UMLE MI PROMESA |
| 30 | 31 | 5 | PESADO DISA/UMLE |
| 31 | 42 | 4 | ALGUIEN KANY GARCIA SONY MUSIC LATIN |
| 32 | 40 | 4 | ONE MORE NIGHT MAROON 5 A&M/OCTONE/INTERSCOPE |
| 33 | 32 | 17 | WHERE HAVE YOU BEEN RIHANNA SRP/DEFJAM/IDJMG |
| 34 | 36 | 20 | LLUEVE INTOCABLE GOOD |
| 35 | 37 | 5 | DONDE ESTES LLEGARE ALEXIS&FIDO SONY MUSIC LATIN |
| 36 | 30 | 7 | WHISTLE |
| 37 | 45 | 15 | LAS MORENAS |
| 38 | 43 | | EL COYOTE Y SU BANDA TIERRA SANTA ISA/MORENA EL PRIMER LUGAR |
| - | | 2 | LAORIGINALBANDA EL UMON DE SALVADOR UZARRAGA FONOVISAUMILE QUE PENSABAS? |
| 39 | 39 | 16 | |
| 40 | DE | SHOT BUT | GOCHO FEAT. YANDEL& WAYNE WONDER NEW ERA/SUMMA |
| 41 | N | W | POUND THE ALARM NICKIMINAJ YOUNG MONEY/CASH MONEY/REPUBLIC |
| 42 | 38 | 3 | EN RESUMEN BANDALOS RECODITOS DISA/UMLE |
| 43 | N | W | LA PASION TIENE MEMORIA EDNITA NAZARIO SONY MUSIC LATIN |
| 44 | N | EW | MI VIDA ERES TU NKLABE NULIFE/SONY MUSIC LATIN |
| 45 | RE-E | NTRY | TODO LO QUE QUIERES ES BAILAR |
| 46 | N | EW | JORGE VILLAMIZAR FEAT. DESCEMER BUENO WARNER LATINA TANTO AMOR |
| - | | | SHAILADURCAL CAPITOL LATIN DISENAME |
| 47 | 41 | 13 | JOAN SEBASTIAN FAS/SKALONA MUERO DE CELOS |
| 48 | | W | DOMENIC MARTE FEAT. LUZ RIOS J & N |
| 49 | N | EW | AYANTAME ILEGALES FEAT. EL POTRO ALVAREZ SUMMA |
| 50 | N | W | GOOD TIME OWLCTY& CARLY RAE JEPSEN 604/SCHOOLBOY/INTERSCOPE/REPUBLIC |
| | | | |

| After a four-week hiatus, Alejandro Sanz's |
|--|
| "No Me Compares" returns to No. 1 for a |
| second week on Hot Latin Songs, making |
| an unusual 1-2-7-10-1 chart trajectory. This |
| week's surge comes from a 67% increase |
| in audience impressions (to 11.3 million), |
| according to Nielsen BDS. |

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| LAST WEEK | WEEKS ON CHT | ARTIST TITLE IMPRINT/DISTRIBUTING LABEL | CERT. |
| 1 | 2 | #1 DADDY YANKEE 2WKS PRESTIGE EL CARTEL 19164/CAPITOL LATIN | |
| 2 | 4 | MANA EXILIADOS ES LA BAHIA WARNER LATINA 532125 | |
| HOT | SHOT But | GRUPO EXTERMINADOR ELPUNTO EXACTO SKALONA 6954 | |
| 4 | 12 | WISIN & YANDEL LIDERES MACHETE 016992/UMLE | |
| 6 | 5 | VARIOUS ARTISTS LAFORMULA: THE COMPANY PINA 7020B/SONY MUSIC LATIN | |
| 5 | 46 | ROMEO SANTOS FORMULA: VOL 1 SONY MUSIC LATIN 82046 | 2 |
| 3 | 24 | PRINCE ROYCE PHASE II TOP STOP 530077/AG | • |
| 9 | 20 | LOS BUKIS ICONOS:25EXITOS FONOVISA 016859/UMLE | |
| 8 | 30 | JENNI RIVERA JOYAS PRESTADAS: POP FONOVISA 354660/UMLE | |
| 7 | 6 | JULION ALVAREZ Y SU NORTENO BANDA | |
| 13 | 5 | ENVIVO DISA 017232/UMLE PESADO | |
| 10 | 21 | MIPROMESA DISA 017195/UMLE DON OMAR | |
| 21 | 8 | MT02: NEW GENERATION ORFANATO/MACHETE016829/UMLE | |
| | | MIGUEL BOSE | - |
| 11 | 3 | PAPITWO WARNER LATINA 532274 HILLSONG | |
| NE | | GLOBAL PROJECTESPANOL HILLSONG/SPARROW/0235/EMIC/MG JESUS OJEDA Y SUS PARIENTES | |
| 18 | 12 | ESTILO ITALIANO DISCOS SOL/FONOVISA 017144/UMLE | |
| 16 | 9 | ROBERTO TAPIA ELMUCHACHO FONOVISA 017035/UMLE | |
| 15 | 44 | JENNI RIVERA JOYAS PRESTADAS: BANDA FONOVISA 354659/UMLE | |
| 17 | 32 | JESSE & JOY CON QUIEN SE QUEDA EL PERRO? WARNER LATINA 529227 | |
| 25 | 13 | MARCO ANTONIO SOLIS UNANCHE DE LUNA MASERIVINO DESDE BUBIOSARES HABANIFONONISA (1723) UM E | |
| 22 | 27 | EL TRONO DE MEXICO LOMEJOR DE EL TRONO DE MEXICO FONOVISA 016614/UMLE | |
| 19 | 5 | HECTOR ACOSTA "EL TORITO" Conel corazon abierto d'amatemisica inversa l'ausiciatino eskazume | |
| 26 | 20 | CONJUNTO PRIMAVERA ICONOS:25EXITOS FONOVISA016860/UMLE | |
| 14 | 133 | CAMILA DEJARTE DE AMAR SONY MUSIC LATIN 59881 | |
| 24 | 7 | LA ARROLLADORA BANDA ELLIMON DERENE CAMACHO ICONOS:25 EXITOS DISA 017115/UMLE | |
| 12 | 98 | SHAKIRA SALEEL SOL EPIC 77433/SONY MUSIC LATIN | |
| 32 | 34 | VARIOUS ARTISTS | |
| 31 | 9 | LASBANDASROMANTICAS DE AMERICA 2012 DISA 016382/UMLE | |
| 36 | 35 | LOS HOMBRES DE MESRICA PRE FAGLE MUSIC SENTE UNITERS 41 MUSIC LATIVOES HAUMLE LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO | |
| 34 | 51 | IRREVERSIBLE.2012 DISA 016451/UMLE ARJONA | |
| 29 | 13 | INDEPENDIENTE METAMORFOSIS 529011/WARNER LATINA EL TRONO DE MEXICO | |
| | | ACORAZON ABIERTO FONOVISA 016964/UMLE GERARDO ORTIZ | _ |
| 35 | 55 | ENTRE DIOS Y EL DIABLO DEL 91251/SONY MUSIC LATIN 3BALLIMTY | |
| 27 | 42 | INTENTALO FONOVISA 354663/UMLE JUANES | - |
| 40 | 17 | JUANES MTVUNPLUGGED UNIVERSAL MUSICIATINO016910/UMLE | 0 |
| 23 | 2 | TRIBUTO AL MAS GRANDE CHALINO SANCHES VI.P.2118 LUCERO & JOAN SEBASTIAN | |
| 33 | 18 | | |
| 39 | 5 | 20 GRANDES EXITOS VERSE 9060 | |
| 30 | 31 | ESPINOZA PAZ UNHOMBRENORMAL VIDEOMAX/DISA 016594/UMLE | |
| 28 | 8 | LOS YONIC'S ICONOS:25EXITOS FONOVISA 017138/UMLE | |
| 42 | 72 | TIERRA CALI UNSIGLODEAMOR VICTORIAVENEMUSIC/UNIVERSAL MUSICLATINO 654133/UMLE | |
| 43 | 16 | LOS HOROSCOPOS DE DURANGO VIEJITAS PERO BUENAS FONOVISA 016943/UMLE | |
| 38 | 11 | CONJUNTO ATARDECER DE MIL MANERAS_SIN LIMITES DISA 016928/UMLE | |
| 44 | 76 | MANA DRAMA Y LUZ WARNER LATINA 526530 | 2 |
| 41 | 29 | YURIDIA PARAMI SONY MUSIC LATIN 92057 | |
| 46 | 30 | CALIBRE 50 ELBUENEJEMPLO DISA016554/UMLE | |
| 53 | 10 | BANDA CARNAVAL MAXIMO NIVEL DISA 016504/UMLE | |
| 52 | 29 | LOS TEMERARIOS 30 ANIVERSARIO DISA 016641/UMILE | |
| 56 | 38 | LOS ALEGRES DE TERAN JOYAS NORTENAS: 15 CLASICAS IODA 4002 | |
| 37 | 2 | VARIOUS ARTISTS AMIMEXICO FONOVISA017255/UMLE | |
| 47 | 34 | REIK | |
| | 100 | PELIGRO SONY MUSIC LATIN 89571 | 4 |

| 0 | | R | GIONAL EXICAN ALBUMS [®] | | | $\overline{\mathbf{\cdot}}$ | |
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| THIS WEEK | LAST WEEK | WEEKS ON CHT | ARTIST TITLE IMPRINT/DISTRIBUTING LABEL | CERT. | | WEEK | LAST |
| 1 | NE | W | #1 GRUPO EXTERMINADOR | | | 1 | 1 |
| 2 | 2 | 20 | LOS BUKIS ICONOS:25EXITOS FONOVISA 016859/UMLE | | | 2 | 2 |
| 3 | 1 | 6 | JULION ALVAREZ Y SU NORTENO BANDA ENVIVO DISA 017232/UMLE | | | 3 | 7 |
| 4 | 3 | 5 | PESADO MIPROMESA DISA 017195/UMLE | | | 4 | 3 |
| 5 | 6 | 12 | JESUS OJEDA Y SUS PARIENTES ESTILOITALIANO DISCOS SOL/FONOVISA 017144/UMLE | | i | 6 | , |
| 6 | 5 | 9 | ROBERTO TAPIA ELMUCHACHO FONOVISA 017035/UMLE | | | 6 | 6 |
| 7 | 4 | 30 | JENNI RIVERA JOYAS PRESTADAS: BANDA FONOVISA 354659/UMLE | | | 7 | 8 |
| 8 | 7 | 26 | EL TRONO DE MEXICO LO MEJOR DE EL TRONO DE MEXICO FONOVISA 016614/UMLE | | | 8 | 5 |
| 9 | 10 | 20 | CONJUNTO PRIMAVERA ICONOS:25EXTTOS FONOVISA 016860/UMLE | | | 9 | 4 |
| 10 | 9 | 7 | LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO ICONOS: 25 EXITOS DISA 017115/UMLE | | | 10 | 9 |
| 1 | 16 | 34 | VARIOUS ARTISTS LAS BANDAS ROMANTICAS DE AMERICA 2012 DISA 016382/UMLE | | | 11 | 11 |
| 12 | 15 | 9 | LOS INQUIETOS DEL NORTE LOS HOMBRESDE MEGRO APP. EAGLE MUSICI SE MENDE | | | 12 | 10 |
| 13 | 19 | 31 | LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO IRREVERSIBLE. 2012 DISA 016451/UMLE | | | 13 | 13 |
| 14 | 13 | 13 | EL TRONO DE MEXICO ACORAZON ABIERTO FONOVISA 016964/UMLE | | | 14 | 12 |
| 15 | 18 | 51 | GERARDO ORTIZ ENTREDIOS Y EL DIABLO DEL 91251/SONY MUSIC LATIN | | | 15 | 14 |
| 16 | 11 | 41 | 3BALLMTY INTENTALO FONOVISA 354663/UMLE | | | 16 | 16 |
| 17 | 8 | 2 | LOS BUITRES DE CULIACAN SINALOA TRIBUTO AL MAS GRANDE CHALINO SANCHES VI.P. 2118 | | | 17 | 19 |
| 18 | 17 | 18 | LUCERO & JOAN SEBASTIAN UNLU* JO SKALONA 6949 | | | 18 | RE- |
| 19 | 14 | 30 | ESPINOZA PAZ UNHOMBRENORIMAL VIDEOMAX/DISA 016594/UMLE | | | 19 | 17 |
| 20 | 12 | 7 | LOS YONIC'S ICONOS:25EXITOS FONOVISA017138/UMLE | | | 20 | RE- |
| | | | | | | | |

ATIN POP ALBUMS

| - | | | | - |
|------|--------------|-----------------|--|-------|
| THIS | LAST WEEK | WEEKS ON CHT | ARTIST TITLE IMPRINT/DISTRIBUTING LABEL | CERT. |
| 1 | 1 | 4 | #1 MANA 4wks EXILIADOS ES LA BAHIA WARNER LATINA 532125 | |
| 2 | 2 | 29 | JENNI RIVERA JOYAS PRESTADAS: POP FONOVISA 354660/UMLE | |
| 3 | 7 | 8 | KANY GARCIA KANY GARCIA SONY MUSIC LATIN 40942 | |
| 4 | 3 | 3 | MIGUEL BOSE PAPITWO WARNER LATINA 532274 | |
| 5 | N | EW. | HILLSONG GLOBAL PROJECT: ESPANOL HILLSONG/SPARROW/02255/EMI CMG | |
| 6 | 6 | 32 | JESSE & JOY Con Quien se Queda el Perro? WARNER LATINA 529227 | |
| 7 | 8 | 13 | MARCO ANTONIO SOLIS UNANOCHEDELUNA HABARI/FONOVISA 017036/UMLE | |
| 8 | 5 | 133 | CAMILA DEJARTE DE AMAR SONY MUSIC LATIN 59881 | |
| 9 | 4 | 98 | SHAKIRA SALE EL SOL EPIC 77433/SONY MUSIC LATIN | |
| 10 | 9 | 51 | ARJONA INDEPENDIENTE METAMORFOSIS 529011/WARNER LATINA | |
| 1 | 11 | 17 | JUANES JUANESMTVUNPLUGGED UNIVERSAL MUSIC LATINO 016910/UMLE | 0 |
| 12 | 10 | 5 | CAMILO SESTO 20 GRANDES EXITOS VERSE 9060 | |
| 13 | 13 | 76 | MANA DRAMAYLUZ WARNER LATINA 526530 | 2 |
| 14 | 12 | 31 | YURIDIA PARAMI SONY MUSIC LATIN 92057 | |
| 15 | 14 | 40 | REIK PEJGRO SONY MUSIC LATIN 89571 | |
| 16 | 16 | 35 | ALEJANDRO FERNANDEZ CANCIONES DE AMOR SONY MUSIC LATIN 91151 | |
| 17 | 19 | 24 | DIEGO VERDAGUER Volvere Diego verdaguer en Los 70's DIAM 8538 | |
| 18 | RE-E | NTRY | KARI JOBE Donde te encuentro sparrow 10835/EMI CMG | |
| 19 | 17 | 14 | VARIOUS ARTISTS CAFE CON MUSICA NATIONAL 20078 EX/STARBUCKS | |
| 20 | RE-E | NTRY | LOS YONIC'S 35ANIVERSARIO FONOVISA 354653/UMILE | |
| | | | | |

TROPICAL ALBUMS

| - | - | | | - |
|------|--------------|-----------------|--|-------|
| THIS | LAST WEEK | WEEKS ON CHT | | CERT. |
| 1 | 2 | 47 | #1 ROMEO SANTOS 25 WKS FORMULA: VOL 1 SONY MUSIC LATIN 82046 | 2 |
| 2 | 1 | 24 | PRINCE ROYCE PHASEII TOP STOP 530077/AG | • |
| з | 3 | 5 | HECTOR ACOSTA "EL TORITO" CONELCORAZONABIERTO DA M. VENEMUS CUNVERSA LIMUS CLATINO ES GRAZUME | |
| 4 | 7 | 4 | EDDIE MONTALVO DESDE NUEVA YORK APUERTO RICO SENOR MARCHA 8959 | |
| 5 | 4 | 13 | N'KLABE LASALSA VIVE NULIFE 58085/SONY MUSIC LATIN | |
| 6 | 5 | 35 | VICTOR MANUELLE BUSCO UN PUEBLO SONY MUSIC LATIN 98750 | |
| 7 | 6 | 30 | JUAN LUIS GUERRA 440 COLECCION CRISTIANA CAPITOL LATIN 29678 | |
| 8 | 8 | 4 | VARIOUS ARTISTS SUPER BACHATA PLANET 233 | |
| 9 | 9 | 21 | ELVIS CRESPO LOSMONSTERS FLASHVENEMUSICUNIVERSALMUSICIATINO 654291/UMLE | |
| 10 | 10 | 14 | FRANKIE RUIZ MIGENERACIONELOS CLASICOS UNIVERSAL MUSIC LATINO 016638/UMILE | |
| 11 | 16 | 5 | FONSECA ILUSION PROYECTO NASH/HANDY 45271/SONY MUSIC LATIN | |
| 12 | 11 | 18 | CHEO FELICIANO/RUBEN BLADES EBASAYAJA ARIEL RIVAS 8255 | |
| 13 | NE | w | ALFONSO LOVO LAGIGANTONA NUMERO 046" | |
| 14 | 12 | 14 | VARIOUS ARTISTS SUPERSALSA: SUMMER2012 PLANET 279 | |
| 15 | 20 | 10 | LALO RODRIGUEZ MIGENERACIONELOS CLASICOS UNIVERSAL MUSIC LATINO 016840 UMLE | |
| 16 | 17 | 61 | LUIS ENRIQUE SOYYSERE TOP STOP 30020/SONY MUSIC LATIN | |
| 17 | 14 | 55 | OMEGA ELDUENO DEL FLOW2 PLANET 226 | |
| 18 | RE-E | NTRY | LENNY SANTOS AVENTURERO SONY MUSIC LATIN 92765 | |
| 19 | RE-E | NTRY | FANIA ALL-STARS ANTHOLOGY FANIA 7128/CODIGO | |
| 20 | NE | W | WILLIE COLON FANIA: ANTHOLOGY FANIA 7127/CODIGO | |
| | | | | |

YTHM

| THIS WEEK | LAST WEEK | WEEKS ON CHT | ARTIST TITLE IMPRINT/DISTRIBUTING LABEL | 10000 |
|--------------|--------------|-----------------|---|-------|
| 1 | 1 | 2 | #1 DADDY YANKEE 2WKS PRESTIGE EL CARTEL 19164/CAPITOL LATIN | |
| 2 | 2 | 12 | WISIN & YANDEL LIDERES MACHETE 016992/UMLE | |
| 3 | 3 | 5 | VARIOUS ARTISTS LAFORMULA: THE COMPANY PINA 70208/SONY MUSIC LATIN | |
| 4 | 4 | 21 | DON OMAR MT02: NEW GENERATION ORFANATO/MACHETE016829/UMLE | |
| 6 | 6 | 8 | PITBULL IAMARMANDO MR. 305 FAMOUS ARTIST 30350/SONY MUSIC LATIN | |
| 6 | 5 | 5 | IVY QUEEN MUSA SIENTE/UNIVERSAL MUSIC LATINO 655150/UMLE | |
| 7 | 7 | 10 | KINTO SOL FAMILIA, FE Y PATRIA LUZ 50032/SONY MUSIC LATIN | |
| 8 | 9 | 53 | JALVAREZ OTRO NIVEL DE MUSICA NELFLOW 1201 | |
| 9 | 10 | 5 | ALEXIS & FIDO PIDENPERREO_LO MS DURO SONY MUSIC LATIN 41220 | |
| 10 | 8 | 3 | VARIOUS ARTISTS BOYWONDERPRESENT CHOSEN FEW UNBAND ELJOURNEY CHOSEN FEW EMERALD 8772 | |
| 11 | 11 | 18 | FARRUKO TIMPR THE MOST POWEPRUL ROOKE SBASENTEUNI EPSALMUSICI ATINO EESI (AUMLE | |
| 12 | 12 | 76 | ALEXIS & FIDO PERREOLOGIA SONY MUSIC LATIN 76992 | |
| 13 | 15 | 35 | ANA TIJOUX LABALA NACIONAL 20075 | |
| 14 | 14 | 8 | VARIOUS ARTISTS ULTRAVERANO 2012 VENEMUSICUNIVERSAL MUSICIATINO (5x833) UNILE | |
| 15 | 13 | 13 | TEGO CALDERON THEORIGINAL GALLO DEL PAIS- O.G. EL MIXTAPE JIGGIRI DIGITAL EX | |
| | | | | |

Telenovela actor Alex Sirvent makes his first appearance on a Billboard chart as "Junto A Ti," featuring his wife, Ximena Herrera, debuts at No. 20 on Latin Digital Songs and at No. 11 on Latin Pop Digital Songs (see page 47) with more than 1,000 downloads.



BETWEEN THE BULLETS **BRAZILIANS BREAKING OUT**



Gusttavo Lima is the latest Brazilian artist to infiltrate the Hot Latin Songs top 10 as "Balada (Tche Tcherere Tche Tche)" catapults 27-9 (6.8 million audience impressions, up 47%, according to Nielsen BDS). Lima follows recent upper-tier acts Lucenzo, who was featured on Don Omar's 15-week No. 1 "Danza Kuduro" in 2010-11, and Michel Teló, who spent 10 weeks at the top with "Ai Se Eu Te Pego" (which moves 14-17 this week). -Rauly Ramirez

Billeoard HITS OF THE WORLD <u>ОСТ</u> 6

| EURO | | JAPAN | | | GERMANY | | | | NITED KINGDOM | FRANCE | | | |
|---------------|--|--------------|---|--------------|----------------|---|-------------------|--------|---|---------------|----------------|--|--|
| DIGITAL SONGS | | | BILLBOARD JAPAN HOT 100 | | | SINGLES | | | SINGLES | DIGITAL SONGS | | | |
| IACT | (NIELSEN SOUNDSCAN INTERNATIONAL) OCOTOBER 6, 2012 16 GANGNAM STYLE | THIS WEEK | 50 KISS DATTE HIDARIKIKI | THIS WEEK | NEEK | LILA WOLKEN | THIS NEEK | - LAST | (THE OFFICIAL UK CHARTS CO.) OCOTOBER 6, 2012 HALL OF FAME | THIS WEEK | LAST WEEK | DOWN THE ROAD | |
| | PSY YG/SCHOOLBOY/REPUBLIC HALL OF FAME THESCRIPT FL WILLIAM PHONOGENIC | 2 | 4 GOOD TIME OWL CITY & CARLY RAE JEPSEN UNIVERSAL | 2 | 1 | MARTERIA, YASHA & MISS PLATNUM FOUR ONE DAY / RECKONING SONG ASAFAVIDAN & THE MOJOS TELMAVAR/FOUR | 2 | NEV | THE SCRIPT FT. WILLIAM PHONOGENIC SAY NOTHING EXAMPLE MINISTRY OF SOUND | 2 | 1 | CALL ME MAYBE CALL ME MAYBE | |
| | 4 SHE WOLF (FALLING TO PIECES) DAVID GUETTA FT. SIA WHAT A MUSIC | з | NEW SAIGOTO KIMETA ONNA DAKARA KIYOSHI HIKAWA COLUMBIA | 3 | 2 | | з | NEW | GANGNAM STYLE PSY YG/SCHOOLBOY/REPUBLIC | з | 2 | PURSUIT OF HAPPINESS (NIGHTMARE) KIDCUDIFT.MGMT&RATATAT DREAMONG.0.0D/UNIVERSAL MOTOWN | |
| | 6 ONE DAY / RECKONING SONG ASAFAVIDAN & THE MOJOS TELMAVAR/FOUR | 4 | 2 FIREFLY BUMP OF CHICKEN TOY'S FACTORY | 4 | 3 | SHE WOLF (FALLING TO PIECES) DAVID GUETTA FT. SIA WHAT A MUSIC | 4 | 3 | LET ME LOVE YOU (UNTIL YOU LEARN TO LOVE YOURSELF) NE-YO MOTOWN | 4 | 9 | GOOD TIME OWLCITY & CARLY RAE JEPSEN 604/SCHOOLBOY | |
| | 5 BLOW ME (ONE LAST KISS) PINKRCA | 5 | 7 FORCE SUPERFLY WARNER | 5 | NEW | WIE SOLL EIN MENSCH DAS ERTRAGEN PHILIPP POISEL GRONLAND | 5 | 5 | BLOW ME (ONE LAST KISS) PINKRGA | 5 | 4 | SHE WOLF (FALLING TO PIECES) DAVID GUETTA FT. SIA WHAT A MUSIC | |
| | 3 GOOD TIME OWL CITY & CARLY RAE JEPSEN 604/SCH00LB0Y | 6 | 31 BAD 2012 MICHAEL JACKSON FT. PITBULL SONY | 6 | 4 | SUMMERTIME SADNESS | 6 | 7 | WE ARE NEVER EVER GETTING BACK TOGETHER TAYLOR SWIFT BIG MACHINE | 6 | 5 | THIS IS LOVE WILLIAM FT. EVA SIMONS WILLIAM | |
| N | EXAMPLE MINISTRY OF SOUND | 7 | 32 AISURU KAKUGO SHISHIDO KAVKA IMPERIAL | 7 | 5 | SCHAU NICHT MEHR ZURUCK XAVAS NAIDOO | 7 | 4 | WINGS LITTLE MIX SYCO | 7 | 3 | BARA BARE BERE BERE ALEX FERRARI ELECTRONEJO | |
| | 2 LETMELOVE YOU (UNTIL YOU LEARN TO LOVE YOURSELF) NE-YO MOTOWN | 8 | 9 CALL ME MAYBE CARLY RAE JEPSEN UNIVERSAL | 8 | 9 | PLAY HARD David Guetta FT. NE-YO & AKON WHAT A MUSIC | 8 | 2 | YOU BRING ME JOY AMELIA LILY XENOMANIA | 8 | NEW | ONE DAY / RECKONING SONG ASAF AVIDAN & THE MOJOS TELMAVAR/FOUR | |
| | 8 I CRY FLO RIDA POE BOY | 9 | 77 KAGEBOUSHI PORNOGRAFHITI SONY | 9 | RE | WOLKE 7 MAX HERRE FT. PHILIPP POISEL NESOLA | 9 | 6 | I CRY FLO RIDA POE BOY | 9 | NEW | BOOBA TALLAC | |
| | 11 WE ARE NEVER EVER GETTING BACK TOGETHER TAYLOR SWIFT BIG MACHINE | 10 | 6 GINGHAM CHECK | 10 | NEW | FEEL AGAIN ONEREPUBLIC MOSLEY | 10 | 8 | GOOD TIME OWL CITY & CARLY RAE JEPSEN 604/SCH00LB0Y | 10 | 10 | TOO CLOSE ALEX CLARE ISLAND | |
| 1 | CANADA | - | KOREA | * | A | USTRALIA | | N | ETHERLANDS | | IT | ALY | |
| | BOARD CANADIAN HOT 100 | BIL | LBOARD KOREA K-POP HOT 100 | - | | DIGITAL SONGS | | | DIGITAL SONGS | | 1 | DIGITAL SONGS | |
| TAPT | GANGNAM STYLE PSYV6/SCHOOLBOY/REPUBLIC | THIS WEEK | BILLBOARD KOREA) OCOTOBER 6, 2012 NEW MEMORY OF THE WIND NAUL INNEXTIFEND | THIS WEIK | 2 LAST WEEK | (ARIA) OCOTOBER 6, 2012 BATTLE SCARS GUY SEBASTIAN FT. LUPE FIASCO SONY MUSIC | SIHI MEEK 1 | 2 LAST | (NIELSEN SOUNDSCAN INTERNATIONAL) OCOTOBER 6, 2012 GANGNAM STYLE PSY YG/SCHOOLBOY/REPUBLIC | THIS WEEK | 9 LAST WEEK | (NIELSEN SOUNDSCAN INTERNATIONAL) OCOTOBER 6, 2012 ONE DAY/RECKONING SONG ASAF AVIDAN & THE MOJOS TELMAVAR/FOUR | |
| | 2 ONE MORE NIGHT MARGON 5 A&M/OCTONE | 2 | 3 MISSING YOU G-DRAGON FEAT. KIM YUNA YG ENTERTAINMENT | 2 | 3 | GANGNAM STYLE PSY YG/SCHOOLBOY/REPUBLIC | 2 | 1 | ONE DAY / RECKONING SONG ASAF AVIDAN & THE MOJOS TELMAVAR/FOUR | 2 | NEW | TI E MAI SUCCESSO? Negramaro sugar | |
| | 1 WE ARE NEVER EVER GETTING BACK TOGETHER TAYLOR SWIFT BIG MACHINE | з | 1 ALL FOR YOU SEDIN KOOK, JEONG EUN JI JELLYFISH ENT.& A CUBE ENT. | з | 1 | SKINNY LOVE BIRDY 14TH FLOOR | з | 3 | MORE SANDRA VAN NIEUWLAND 8BALL | з | 2 | NECESSITA LUNATICA MARCO CARTA ATLANTIC | |
| | 4 GOOD TIME owl city & carly RAE JEPSEN 604/REPUBLIC | 4 | 7 CRAYON G-DRAGON YG ENTERTAINMENT | 4 | 4 | I CRY FLO RIDA POE BOY | 4 | 4 | GIRL ON FIRE ALICIA KEYS FT. NICKI MINAJ RCA | 4 | 1 | P.E.S. CLUB DOGO FT. GIULIANO PALMA UNIVERSAL | |
| | SOMENICHTS | | LIPSTICK | | | WE ADE NEVED EVED CETTING DACK TOCETHED | the state | | MULTICOLOURED ANGELS | | | DON'T VOLUMORRY CHILD | |

| | | GOOD TIME |
|---|---|---|
| з | 1 | WE ARE NEVER EVER GETTING BACK TOGETHER TAYLOR SWIFT BIG MACHINE |
| | | MARUUN SAGM/UGTUNE |

- 4 4 GOOD TIME OWL CITY & CARLY RAE JEPSEN 604/REPUBLIC
- 6 SOME NIGHTS FUN. FUELED BY RAMEN 5 5 BLOW ME (ONE LAST KISS)
- 6 PINK RCA
- 7 KISS YOU INSIDE OUT HEDLEY UNIVERSAL 7

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POUND THE ALARM NICKIMINAJYOUNGMONEY/CASHMONEY/REPUBLIC 9 8

GREECE

- 11 AS LONG AS YOU LOVE ME 9 INISLAND
- 10 65 DON'T YOU WORRY CHILD SWEDISH HOUSE MAFIA FT. JOHN MARTIN SHMA

ALBUMS

MAGGANEIES GIANNIS HAROULIS MIN

ANOS KIAMOS UNIVERSAL

MPIKAKIS STELIOS MINOS

7 BELIEVE

8 10 BORN TO DIE

ISLAND 12

GREEK SUMMER HITS 2012 VARIOUS ARTISTS UNIVERSAL

4 STIN KRITI TOU HTHES KAI TOU SIMERA...

JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND

8 10

OI MERES TOU FOTOS

IATASSA MPOFILIOU SONY MUSIC

6 MINOS 2012: KALOKAIRI

ARTISTS MINOS

KRYSTALLA

| BILL | BO/ | ARD KOREA K-POP HOT 100 |
|--------------|--------------|--|
| THIS WEEK | LAST WEEK | (BILLBOARD KOREA) OCOTOBER 6, 2012 |
| 1 | NEW | MEMORY OF THE WIND NAULINNEXTTREND |
| 2 | 3 | MISSING YOU G-DRAGON FEAT. KIM YUNA YG ENTERTAINMENT |
| з | 1 | ALL FOR YOU SEO IN KOOK, JEONG EUN JI JELLYFISHENT. & A CUBE EN |
| 4 | 7 | CRAYON G-DRAGON YG ENTERTAINMENT |
| 5 | 2 | LIPSTICK ORANGE CARAMEL PLEDIS |
| 6 | NEW | MISSING YOU NAUL INNEXTTREND |
| 7 | 4 | GANGNAM STYLE PSY CJ E&M & BON FACTORY |
| 8 | 5 | SEXY LOVE T-ARA CORE CONTENTS MEDIA |

POISON 9 8 ECRET TSENTER 10 NEW FAREWELL START

> DIGITAL SONGS (NIELSEN SOUNDSCAN INTERNATIONAL)

TE VOY A ESPERAR JUAN MAGAN FT. BELINDA SONY MUSIO

GUTE FL. KIMBINA SAMPLES IN SECUNDSPEED
 OLVIDARTE
 FLIPE SANTOSFI CALLY ELDANDEE WARNER
 CALL ME MAYBE
 CARLY RAEJEPSEN BOA/SCHOOLBOY
 MAULOTLE

THIS IS LOVE WILLIAM FT. EVA SIMONS WILLI.AM

SOMEBODY THAT I USED TO KNOW

GOTYE FT. KIMBRA SAMPLES 'N' SECONDS/ELEVEN

TANTO PABLO ALBORAN TRIMECA

NEW SE VENDE ALEJANDRO SANZ UNIVERSAL

M SPAIN

WEB

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RIOUS ARTISTS UNIVERSAL/WARNER/SONY MUSIC LIVE: PALLAS 2012 HARIS ALEXIOU & DIMITRA GALANI MINOS

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7 5 WHISTLE

OCOTOBER 6, 2012

| WEEK | WEEK | (ARIA) OCOTOBER 6, 2012 |
|------|------|---|
| 1 | 2 | BATTLE SCARS GUY SEBASTIAN FT. LUPE FIASCO SONY MUSIC |
| 2 | 3 | GANGNAM STYLE PSY YG/SCHOOLBOY/REPUBLIC |
| з | 1 | SKINNY LOVE BIRDY 14TH FLOOR |
| 4 | 4 | I CRY FLO RIDA POE BOY |
| 5 | 5 | WE ARE NEVER EVER GETTING BACK TOGETHER TAYLOR SWIFT BIG MACHINE |
| 6 | 6 | GOOD TIME OWLCITY & CARLY RAE JEPSEN 604/SCHOOLBOY |
| 7 | 7 | HALL OF FAME THE SCRIPT FT. WILLIAM PHONOGENIC |
| 8 | NEW | TRY PINKRCA |
| 9 | 8 | BOOM BOOM JUSTICE CREW SONY MUSIC |
| 10 | NEW | LET ME LOVE YOU (UNTIL YOU LEARN TO LOVE YOURSELS |

SWITZERLAND

(NIELSEN SOUNDSCAN INTERNATIONAL)

I FOLLOW RIVERS

LYKKE LILL RECORDIN

EMELI SANDE VIRGIN

LANA DEL REY POLYDO

YAVASNAIDO

NEW GANGNAM STYLE PSY YG/SCHOOLBOY/REPUBLIC

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OCOTOBER 6, 2012

BALADA (TCHETCHEW BALADA (TCHETCHERERE TCHETCHE)

10 RE LA PLAYA CALLY EL DANDEE FT. NATALIA BAUTISTA UNIVERSAL

DIGITAL SONGS

ONE DAY/RECKONING SONG ASAFAVIDAN & THE MOJOS TELMAVAR/FOUR

READ ALL ABOUT IT. PT. III

SUMMERTIME SADNESS

NEW DON'T YOU WORRY CHILD SWEDISH HOUSE MARIA FT. JOHN MARTIN SH

8 8 SCHAU NICHT MEHR ZURUCK

ð

GOOD TIME owl city & carly rae Jepsen 604/SCH00LB0Y

10 RE EUPHORIA

| - | | | |
|------|------|---|------|
| | N | ETHERLANDS | |
| | | DIGITAL SONGS | |
| THIS | LAST | (NIELSEN SOUNDSCAN INTERNATIONAL) OCOTOBER 6, 2012 | THIS |
| 1 | 2 | GANGNAM STYLE PSY YG/SCHOOLBOY/REPUBLIC | 1 |
| 2 | 1 | ONE DAY / RECKONING SONG ASAF AVIDAN & THE MOJOS TELMAVAR/FOUR | 2 |
| з | 3 | MORE SANDRA VAN NIEUWLAND 8BALL | з |
| 4 | 4 | GIRL ON FIRE ALICIA KEYS FT. NICKI MINAJ RCA | 4 |
| 5 | NEW | MULTICOLOURED ANGELS DOUWE BOB RODEO | 5 |
| 6 | NEW | DON'T YOU WORRY CHILD SWEDISH HOUSE MAFIA FT. JOHN MARTIN SHM | 6 |
| 7 | 5 | THIS IS LOVE WILLIAM FT. EVA SIMONS WILLIAM | 7 |
| 8 | 9 | BEAUTY & DE BRAINS NIELSON PACEMAKER | 8 |
| 9 | 6 | EUPHORIA LOREEN WARNER | 9 |
| 10 | 7 | MILLION VOICES OTTO KNOWS REFUNE | 10 |
| - | | | |

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9 6 PLAY HARD DAVID GUETTA FT. NE-YO & AKON WHAT A MUSIC

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OCOTOBER 6, 2012

| D | 7 | MILLION OTTO KNOWS | | CES | | _ | 10 | 8 | LITTLE T OF MONSTERS | | | MSLEHF LAEKJARAS 1 | |
|------|-------|------------------------|------|--------|----------------|----------------------|--------------------|--------------|-------------------------|------|-----|--|--|
| | | | | | | | | | | | | | |
|) | В | ELGI | UM | (| | | + | S | WED | EN | | | |
| | | DIGITA | L SC | NG | S | | | | DIGITA | L SO | NG | S | |
| WEEK | WEEK | (NIELSEN SOU | | N | OCOTOBE | R 6, 2012 | THIS WEEK | LAST WEEK | (NIELSEN SOL | | ¢. | OCOTOBER 6, 2012 | |
| | 2 | GANGNA PSY YG/SCHO | | | | | 1 | 5 | HANDER PETRA MARKL | | | HIMLEN | |
| 2 | 1 | ONE DAY | | | | | 2 | 2 | | | | RY CHILD DHN MARTIN SHM | |
| | 7 | WILDES' | | MEN | ITS | | 3 | 1 | VART JA | | GAI | R | |
| ł | 3 | SPECTR | | | | /IE) | 4 | 3 | HUNGRY NAUSEUNIVE | | RTS | | |
| | 4 | MILLION OTTO KNOWS | | | | | 5 | 4 | GANGN/ PSY YG/SCHO | | | | |
| | 5 | CAN'T G PARACHUTE Y | | | | | 6 | 10 | UTAN DI KENTRCA | NAAI | NDE | TAG | |
| 5 | 6 | THIS IS L | | DNS WI | LLI.AM | | 7 | NEW | ALL IN M | | | SET | |
| | NEW | DON'T Y SWEDISH HOL | | | | | 8 | 8 | SOME N | | | | |
| NW | HAT A | MUSIC | 9 | NEW | BARA ALEX FERR | BARE BE | RE BE | RE | | 9 | RE | SHE WOLF (FALLING DAVID GUETTA FT. SIA WHAT A M | |
| | | | 10 | 10 | GOOD | TIME CARLY RAE JE | E PSEN 604, | сно | OLBOY | 10 | 7 | ONE MORE NIGHT MAROON 5 A&M/OCTONE | |
| | | | | | | | | | | | | | |

NEW DON'T YOU WORRY CHILD SWEDISH HOUSE MAFIA FT. JOHN MARTIN SHM

7 SHE WOLF (FALLING TO PIECES) DAVID GUETTA FT. SIA WHAT A MUSIC

9 HALL OF FAME THE SCRIPT FT. WILLLAM PHONOGENIC

CALL ME MAYBE CARLY RAE JEPSEN 604/SCH

WHISTLE 3

FLO RIDA POE BOY

| 8 | M | EXICO | AUSTRIA | | | | | | | |
|------|--------------|---|---------|--------------|---|--|--|--|--|--|
| | | AIRPLAY | | | DIGITAL SONGS | | | | | |
| WEEK | LAST WEEK | (NIELSEN BDS) OCOTOBER 6, 2012 | THIS | LAST WEEK | (NIELSEN SOUNDSCAN INTERNATIONAL) OCOTOBER 6, 2012 | | | | | |
| 1 | 1 | AIRE SOY MIGUEL BOSE & XIMENA SARINANA WARNER | 1 | 1 | ONE DAY / RECKONING SONG ASAF AVIDAN & THE MOJOS TELMAVAR/FOUR | | | | | |
| 2 | 2 | WHERE HAVE YOU BEEN RIHANNA SRP/DEF JAM | 2 | 10 | GANGNAM STYLE PSY YG/SCHOOLBOY/REPUBLIC | | | | | |
| з | 3 | CHASING THE SUN THE WANTED GLOBAL TALENT/MERCURY | з | 2 | I FOLLOW RIVERS | | | | | |
| 4 | 5 | CABECITA DURA LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO DISA | 4 | 3 | MOVE IN THE RIGHT DIRECTION GOSSIP COLUMBIA | | | | | |
| 5 | 6 | WHISTLE FLO RIDA POE BOY/ATLANTIC | 5 | 4 | WORLD IN OUR HANDS TAIO CRUZ 4TH & BROADWAY | | | | | |
| 6 | 23 | GANGNAM STYLE PSY YG/SCHOOLBOY/REPUBLIC | 6 | 7 | LET IT ROLL FLO RIDA POE BOY | | | | | |
| 7 | 13 | HASTA LA ETERNIDAD LA AUTENTICA DE JEREZ IN-MOTION | 7 | 6 | SHE WOLF (FALLING TO PIECES) DAVID GUETTA FT. SIA WHAT A MUSIC | | | | | |
| 8 | 14 | ENTREGATE MODERATTO CAPITOL | 8 | 9 | GOOD TIME OWLCITY & CARLY RAE JEPSEN 604/SCHOOLBOY | | | | | |
| 9 | 10 | FRIO FEY SONY MUSIC | 9 | NEW | ONE MORE NIGHT MAROON 5 A&M/OCTONE | | | | | |
| 10 | 7 | HASTA QUE TE CONOCI MANA WARNER | 10 | 5 | SOME NIGHTS FUN. FUELED BY RAMEN | | | | | |

| DIGITAL SONGS | _ |
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| 1 1 GANGNAM STYLE 1 | |
| 2 8 DON'T YOU WORRY CHILD SWEDISH HOUSE MAFIA FT. JOHN MARTIN SHM 2 | N |
| 3 3 SHE WOLF (FALLING TO PIECES) DAVID GUETTA FT. SIA WHAT A MUSIC 3 | |
| 4 2 THIS IS LOVE WILLIAM 4 | F |
| 5 5 KALLENAVN ADMIRALP KNIRCKEFRITT 5 | 1 |
| 6 RE HER KARPE DIEM PETROLEUM 6 | |
| 7 NEW HALL OF FAME THE SCRIPT FT. WILL LAM PHONOGENIC 7 | N |
| 8 NEW DU SA KURT NILSEN PLAYROOM 8 | |
| 9 6 ICRY FLO RIDA POE BOY 9 | |
| 10 9 RUNAWAYS THE KILLERS ISLAND 10 | 6 |

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| THIS | LAST WEEK | (NIELSEN SOUNDSCAN INTERNATIONAL) OCOTOBER 6, 2012 | THIS | LAST WEEK | (NIELSEN SOUNDSCAN INTERNATIONAL) OCOTO | | | | |
| 1 | 1 | GANGNAM STYLE PSY YG/SCHOOLBOY/REPUBLIC | 1 | 1 | GANGNAM STYLE PSY YG/SCHOOLBOY/REPUBLIC | | | | |
| 2 | NEW | DON'T YOU WORRY CHILD SWEDISH HOUSE MAFIA FT. JOHN MARTIN SHM | 2 | 6 | KUKKURUKUU MARISKA & PAAT SUDET WARNER | | | | |
| з | 4 | HELT MIN EGEN LO.C. FT. BARBARA MOLEKO SGMD | з | 4 | DON'T YOU WORRY CH SWEDISH HOUSE MAFIA FT. JOHN MAR | | | | |
| 4 | RE | IKKE MERE TID SHAKA LOVELESS UNIVERSAL | 4 | 3 | PUUTTUVA PALANEN ROBIN FT. BRADI UNIVERSAL | | | | |
| 5 | 10 | OVERGIR MIG LANGSOMT MADS LANGER SONY MUSIC | 5 | NEW | I CRY FLO RIDA POE BOY | | | | |
| 6 | 7 | LYSER I MORKE MEDINA:LABELMADE: | 6 | 8 | ONE MORE NIGHT MARDON 5 A&M/OCTONE | | | | |
| 7 | NEW | ALLE HAR EN DROM MADS LANGER SONY MUSIC | 7 | NEW | JARJETON RAKKAUS JESSE KAIKURANTA UNIVERSAL | | | | |
| 8 | 9 | DJ BLUES PANAMAHEASYTIGER | 8 | 5 | THIS IS LOVE WILLIAM FT. EVA SIMONS WILLIAM | | | | |
| 9 | 3 | FLYTTA PA DEJ ALINA DEVECERSKI ANDERS JOHANSSON ENTERPRISE | 9 | NEW | BOM BOM SAM AND THE WOMP! STIFF/ONE MOI | | | | |
| 10 | 6 | UARTIG WAFANDE UNIVERSAL | 10 | NEW | HALL OF FAME THE SCRIPT FT. WILLIAM PHONOGEN | | | | |

Data for week of OCTOBER 6, 2012 | For chart reprints call 212.493.4023

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SINGLES & TRACKS SONG INDEX JUST THE WAY YOU ABE (No Duincydence Music Publishing BM/Cowntown DMP Songs, BM/Maked Linder My Cabres ASCAP/Sony/Norm Musclic, ASCAP/Norm Musclikus Watson, ASCAP/BH/38 JUST WANNA BOCK M ROLL (Big Red Toe, BM/Amarillo Sky Songs, BM/RBig Loud Songs, ASCAP/Angel Rever Songs, ASCAP1S-4 TONIGHT (BEST YOU EVER HAD) (John Legend Publishing, BM/BMG Dinyaetis Music Publishing, BM/MAUP Music, ASCAP/Homeschool Publishing, BM/Music Chef Publishing BM/Ludacis Worldwide Publishing, Inc., ASCAP/EMI April Music, Inc., ASCAPI, HI, H100 91; BBH 19 TOO CLOSE (Puer Grove, BM/Vamera Tameratane Publishin

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BACKBEAT

EXECUTIVE TURNIABLE

RECORD COMPANIES: Robbins Entertainment names Denise Lutz national director of promotion. She was regional director of promotion at Island Def Jam Music Group.

EOne Music promotes Sean Rockcliffe to manager of national mixshow promotion. He was coordinator of mixshow promotion.

PUBLISHING: The Harry Fox Agency appoints Louise Broderick senior VP of client services. She was VP of finance.



DISTRIBUTION: RED Distribution taps Rob Wetstone as VP of digital strategy. He was VP of content at eMusic.com.

TOURING: Hill Country Live names Jessie Scott director and Seth Rothschild assistant director for its music venues in New York and Washington, D.C. Scott was music ambassador and Rothschild was club manager in New York.

MANAGEMENT: Working Group Artist Management taps Mike Bachta as an artist manager and head of the company's new Nashville office. He was a manager at In De Goot Entertainment.

Nicholas Mishko launches boutique artist management company 10 and 8 Management. He was a royalties clerk at ABKCO Music & Records.

RELATED FIELDS: The Berklee College of Music in Boston taps composer George S. Clinton as chairman of the college's film scoring department. He has scored such films as the "Austin Powers" movies, "Mortal Kombat" and "Bury My Heart at Wounded Knee."

The **Country Music Hall of Fame and Museum** in Nashville promotes **Tina Wright** to senior director of media relations. She was director.

-Edited by Mitchell Peters

GOODWORKS

PRINCE SUPPORTS REBUILD THE DREAM EFFORT AT CHICAGO RESIDENCY Prince is typically quiet about the charities he supports.

"He'sone of the more generous philanthropy-oriented people in the business," says Rebuild the Dream president/co-founder Van Jones, a friend of Prince's who previously served as an adviser to President Obama. "He usually quietly writes checks to numerous causes and helps a lot of people."

But the artist has publicly announced his support of Rebuild the Dream, a grass-roots organization that is "fighting for economic solutions for regular people," Jones says. "We do everything from trying to pass laws in Congress to help local people get connected to organizations that can help them."

During his Welcome 2 Chicago residency at the Windy City's United Center (Sept. 24-27), Prince allowed Rebuild the Dream and other local charities to set up shop in the arena's concourse. The Rebuild the Dream Village, which included such organizations as Blacks in Green and the James Brown Academy, educated concert-goers on how to rebuild and sustain their communities.

"Rebuild the Dream caught [Prince's] attention because we're all trying to deal with this whole global economy, which is hurting so many people," Jones says.

In the week ahead of the concerts, Prince appeared on ABC's "The View" with Jones and actress Rosario Dawson to explain his reasons for supporting Rebuild the Dream. "We're at a place now in this country where we're going to have to work together and stoplooking at each other's affiliation and start taking care of each other," Prince said. "It's desperate times." —*Mitchell Peters*

'HELL' OF A TIME

Guitarist **STEVE VAI** and duo 2Cellos shot the video for their new collaboration, "Highway to Hell," at the Guitar Center in East Brunswick, N.J. Along for the ride are (from left) 2Cellos' **LUKA SULIC**, Guitar Center GM **DANIELLE MAGLIFIORE**, Vai, Guitar Center OM **RANDY KOVAC** and 2Cellos' **STJEPAN**

HAUSER. PHOTO: BERNARD DE LIERRE/SONY MUSIC ENTERTAINMENT





NATIONALLY SYNDICATED radio personality TOM JOYNER (left) congratulates CBS Radio president/CEO DAN MASON on receiving the National Radio Award for career service at the 2012 Radio Show (Sept. 19-21) in Dallas. Joyner delivered the Friday luncheon keynote speech at the conference, produced by the Radio Advertising Bureau and the National Assn. of Broadcasters. PHOTO: CONFERSY OF NAB

2 MUSIC AND ENTERTAINMENT industry executives gathered to discuss the value of Radio Disney at a network-hosted event for the advertising community at Los Angeles' SLS Hotel on Sept. 13. In town for the road show were (from left) Island Def Jam VP of rhythm promotion NOAH SHEER, Interscope senior VP of promotion CHRIS LOPES, Radio Disney VP/GM PHIL GUERINI, RCA VP of pop promotion DANNY COOPER and Disney Media Sales and Marketing senior VP of network sales MICHELLE SCAROLA. PHOTO: RICK ROWELL/DISNEY CHANNEL

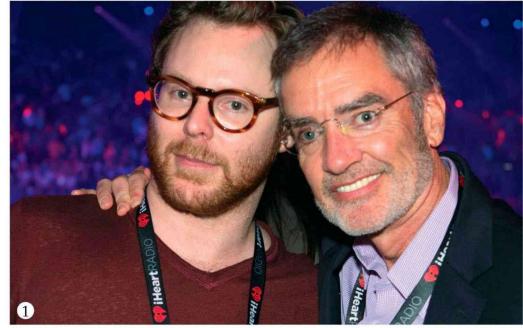
AFTER HIS HIGH FLYING BIRDS performed their first show at London's Wembley Arena, former Oasis member NOEL GALLAGHER received a special award in honor of the occasion. On hand for the presentation are (from left) Wembley head of operations SHARON SMITH and GM JOHN DRURY, Gallagher, Wembley marketing manager ROB LIEVESLEY, Metropolis Music promoter CONAL DODDS (holding a photo of SJM Concerts promoter CONAL DODDS (holding a photo of SJM Concerts promoter Chris York), Primary Talent International agent BEN WINCHESTER and Ignition Management managing director MARCUS RUSSELL. PHOTO_JMSTELLE/STELE HAGES



BACKBEAT

iHeartRadio Fest Fever Heats Up Las Vegas

Clear Channel hosted its second iHeartRadio Music Festival Sept. 21-22 at the MGM Grand Garden Arena in Las Vegas. Boasting a star-studded lineup that included No Doubt, Green Day, Plnk, Rihanna, Pitbull, Aerosmith, Usher, Bon Jovi, Taylor Swift, Miranda Lambert, Calvin Harris and a surprise appearance from Prince, the festival was a sold-out draw for the 13,000-capacity venue and a popular live stream on more than 100 Clear Channel stations, Xbox Live and Yahoo. The CW will broadcast an abbreviated version of the concert on Oct. 1.









SEAN PARKER (left), co-founder of live video website Airtime, poses with Clear Channel Media and Entertainment CEO BOB PITTMAN in the arena's VIP section. Among other VIPs spotted during the weekend: Universal Music Group VP of promotion David Nathan, Big Machine Label Group CEO Scott Borchetta and former MTV Networks CEO Judy McGrath. PHOTO: MATT KARASY CLEAR CHANNEL

JOE PERRY and **STEVEN TYLER** (from left) of Aerosmith grab a minute backstage with Clear Channel's **BOB PITTMAN** and president of national programming platforms **TOM POLEMAN** before playing a hits-heavy set featuring "Cryin" and "Dream On." The band's first album in eight years, *Music From Another Dimensionl*, is due Nov. 6 on Columbia. PHOTO: DOUG SONDERS/CLEAR CHANNEL

5 CLEAR CHANNEL Entertainment Enterprises president JOHN SYKES (center) is flanked by iHeartRadio performers PITBULL (left) and CALVIN HARRIS. Harris played a few songs from new album 18 Months, arriving Oct. 30 on Roc Nation/Ultra/Columbia. Pitbull closed the festival with an energetic blast through his own cadre of hits, a few '90s rock riffs (Guns N' Roses' "Sweet Child O' Mine," Lenny Kravitz's "Are You Gonna Go My Way") and a duet with Ne-Yo on the finale, "Give Me Everything." PHOTO: DOUG SONDERS/CLEAR CHANNEL

CLEAR CHANNEL Media and Entertainment chairman/CEO JOHN HOGAN (left) takes a backstage breather in the shade with Coca-Cola VP of media and interactive ANNIS LYLES and MediaLink CEO MICHAEL KASSAN. Instrumental in bringing Bob Pittman to Clear Channel in 2010, Kassan also helped negotiate the veteran media executive's minority stake in the COMPANY. PHOTO: MATT KARASYCLEAR CHANNEL

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