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HAL DAVID

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

- Hal David

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

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

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FROM HIS FAMILY AT ASCAP



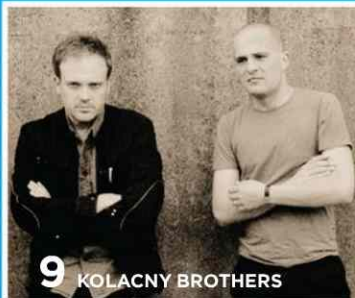
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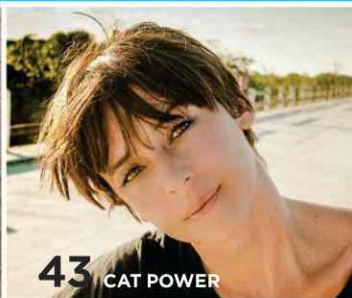
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360 DEGREES OF BILLBOARD

HOME FRONT

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

Events FILM & TV MUSIC
 This year's conference is Oct. 24-25 in Los Angeles, and will feature panels of decision-makers. Go to billboardevents.com/filmtv to register.

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

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.

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KOLACNY BROTHERS: PRATELLI/BVBA; CAT POWER: STEFANO GIOVANNINI; DUSTIN LYNCH: GLENN SCHWITZER; LITTLE BIG TOWN: WILLIAMS + HIRAKAWA



IN MEMORIAM
Legendary songwriter Hal David dies



CONCERTED EFFORT
Lucas Piña widens SBS' live territory



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Alex Cuba spreads his music beyond Canada



HEAVENLY VOICES
Belgian choir's covers trickle into mainstream

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>>>INVESTOR GROUP BUYS DICK CLARK PRODUCTIONS

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

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

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

>>>EMI SUES GROOVESHARK A THIRD TIME

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

Reporting by Glenn Peoples, Dan Rys and the Hollywood Reporter.

UP FRONT

BRANDING BY ANDREW HAMPP

Made In America: Did It Work?

Sorting the numbers on the new Jay-Z fest

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

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

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

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

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

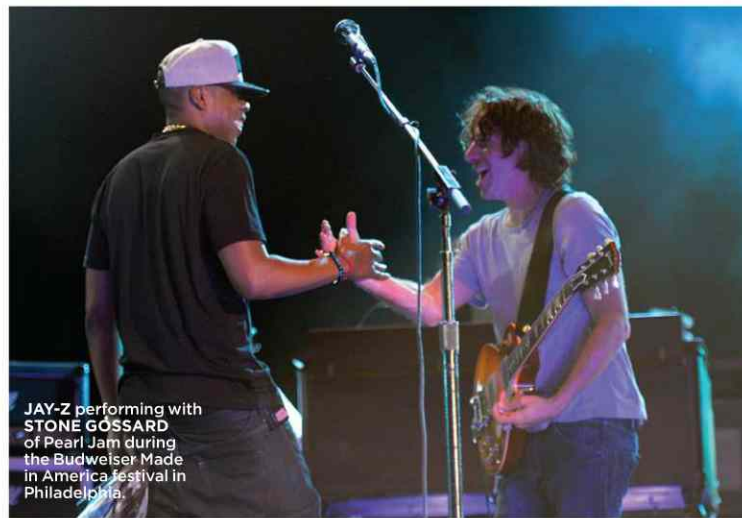
the early stages of other now-established festivals like Vans Warped tour, which lost money during its first few years in the early '90s, and Coachella, whose founder Goldenvoice had to sell half of its company to AEG Live to stay afloat. Made in America also paid competitive rates to attract top talent,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

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

One minor conflict for Made in America was New York's Electric Zoo festival, which attracted a record 110,000 attendees to Randall's Island during a three-day period that shared days and even a headliner—Skrillex—with the Philly festival. Though Made in America's EDM-heavy lineup (Calvin Harris, Deadmau5, Afrojack) ran the risk of cannibalizing Electric Zoo and vice versa, Skrillex manager Tim Smith says it was a "mutually beneficial" scenario.

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

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



JAY-Z performing with **STONE GOSSARD** of Pearl Jam during the Budweiser Made in America festival in Philadelphia.

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

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

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

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

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

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

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

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When Blake Met Beyoncé

Nashville songwriters work both sides of the fence

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

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

The chance to land a cut with a major artist and the opportunity to mix up genres were at the heart of the camp, the first in what will likely become a series of targeted ASCAP Nashville retreats. "The whole reason for this particular retreat is just to expose the diversity of the writers in the Nashville community," ASCAP Nashville senior creative director LeAnn Phelan says. "Sometimes when I go to L.A., I sense

from some people this thing that Nashville's just about country music. While I'm pretty proud of that, I want people to know there's so much more here besides great country music."

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

"My bar," Hendricks told them, "is song of the year."

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



Songwriters **BRETT JAMES** (left) and **MIKE KROMPASS** (right) with ASCAP's **LeANN PHELAN** at ASCAP Nashville's first songwriting retreat.

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

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

The opportunity to work outside of country was inspiring to songwriter Hillary Lindsey (Sara Evans' "A Little Bit Stronger"), who grew up in Georgia listening to a mix of country, pop and rap. "It's so nice to be able to put on another hat and try something different," she says.

But Lindsey still employed that

story-driven verbal approach that's so central to most country songs, even when she wrote a song at the retreat with songwriter/producer Mathieu "Billboard" Jomphe, who's worked with Ke\$ha, Britney Spears and T-Pain.

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

Last week's retreat was the first ASCAP has hosted in Nashville, though it's not the first of its kind. James Lindsey will participate in a similar gathering at a castle in France in late September. That same location

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

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

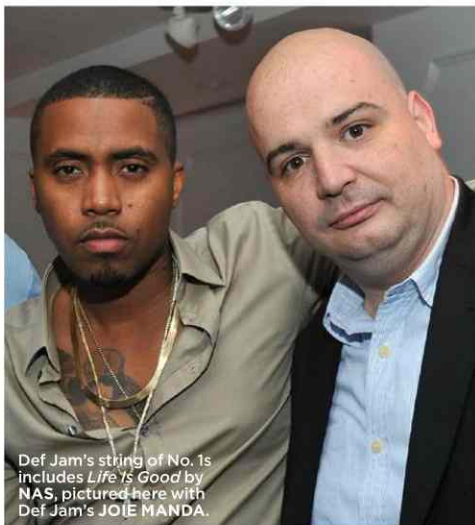
Fresh To Def

Is Def Jam getting its groove back?

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

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

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



Def Jam's string of No. 1s includes *Life Is Good* by **NAS**, pictured here with Def Jam's **JOIE MANDA**.

genre for the last three years.

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

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

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

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

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

Additional reporting by Keith Caulfield and Ed Christman.



HAL DAVID in the early '60s and (below) with BURT BACHARACH.

OBITUARY BY PHIL GALLO

Hal David

1921–2012

HAL DAVID, WHO DIED SEPT. 1 AT THE age of 91, was a lyricist with a unique understanding of how to partner a singer and a song. For all the adventure longtime partner Burt Bacharach infused in the melodies of the tunes they wrote together, David was an equal when it came to instilling a pared-down (and instantly memorable) sophistication in a lyric. Though his biggest hits came in the '60s, he was a throwback to the pre-rock'n'roll days of Tin Pan Alley, and a more than capable A&R man.

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

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

"I don't think I ever spent as much time on any song as that one," David says in Alec Cumming's liner notes to Rhino Records' boxed set on Bacharach, *There's Always Something There to Remind Me*. "The chorus, lyrically, was clear to me, but it took me a couple of years to find out what those verses should say."

It hit No. 7 on the Billboard Hot 100 in 1965 and became the rare anthem that parents, teachers and clergy could sing with children, a humanistic message that could be read as anti-war at a time when Vietnam protests and musical tastes were a significant part of the generation gap.

That was part of David's genius. Bacharach and David squarely fit in with the older set, but their records were embraced by all ages. From 1963 to mid-1971, there were few months that they didn't have a song high on the Hot 100, usually sung by Warwick. David combined the romanticism and emotional complexity of the great Broadway composers with the modern-day directness of '60s AM radio in such songs as "Alfie," "Don't Make Me Over" and "Twenty Four Hours From Tulsa." Others like "The Look of Love" and "This Guy's in Love With You" have become cornerstones for vocalists looking to extend the Great American Songbook into the second half of the 20th century.

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

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

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

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

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

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

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

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

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

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

David's best-known work with other collaborators came in 1984 when Julio Iglesias and Willie Nelson had a hit with "To All the Girls I've Loved Before," a co-write with Albert Hammond.

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

David was inducted into the Songwriters Hall of Fame, the Nashville Songwriters Hall of Fame and, earlier this year, received, with Bacharach, the fourth Gershwin Prize from the Library of Congress.

David is survived by his wife, Eunice; two sons; and three grandchildren. His first wife, Anne, died in 1987.

Additional reporting by Fred Bronson.



SENIOR VP, SBS
ENTERTAINMENT

Lucas Piña

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



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

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

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

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

You claim your major strength is a knowledge of Latin culture in America. How would you describe the U.S. Hispanic music market? On one hand, we have a more ho-

mogenous, third-generation marketplace and, overwhelmingly, we're living in a rhythmic era. We're also entertaining a heterogeneous Latin marketplace that consumes artists who, today, are between 40 and 50 years old. These are the artists our audience grew up listening to, and they're very different from each other.

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

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

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

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

One of your events featuring multiple acts is the upcoming El Megaton de Polito Vega at New York's Citi Field. What's the significance of this particular show?

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

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

What other new music projects are you working on?

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

People claim that you have an edge when it comes to bidding for shows because you have a big radio network backing you up. What is your response to that?

[All promoters have] radio. Everyone has TV. Everyone has the same resources. All promoters have to present a marketing plan to their artists. We have to do that, just like anyone else. Radio's objective is to get an audience, while my objective is to get you out of your house. My use of radio depends on the show. The

difference is, we are also experts in producing concerts. Our expertise is live entertainment and management because we come from that world.

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

Can you give an example?

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

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

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

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

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

Retail Blues

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

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

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

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

El Museo del Disco proved a winner for almost a decade. While it is one of the few indie music stores still open in Miami, and certainly the biggest, keeping it alive has become a much tougher challenge for Lazo these days. In an ironic twist, he says the major labels—which constantly lament the loss of brick-and-mortar

retailers—do little to help.

The true culprit, Lazo says, is the soured economy.

"The store is the same. The records are the same," he says. While his customers say they prefer buying physical product to downloads, sales are nearly half of what they were the year before. Which is a shame, because El Museo del Disco is a fantastic operation.

Yes, it can be hard to find, nestled among warehouses and trailer homes, but once inside Latin music lovers will find 10,000 square feet of prod-

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

Lazo could reduce his inventory, but that would change the store's character. Instead, he has opened an online Amazon store that accounts for roughly half his business and where he sells much of his imported fare, including a healthy amount of Brazilian music.

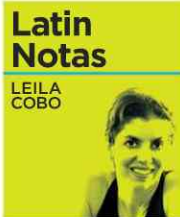
As far as actual in-store sales, Lazo says his regular customers are simply buying less, which means he needs to lure

new consumers to the shop. The conventional way would be through artist events and in-store performances, but given the high costs associated with promoting such events and the scant returns, they've become a rarity in Latin music.

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

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

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



Latin Notas

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EN BREVE

SANZ TAKES THE BUS FOR NEW ALBUM

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

PITBULL RE-UPS WITH BUD LIGHT

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

MARTINEZ ADDS TO KIIS DUTIES

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

—Justino Águila

'System' Wide

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

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

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

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

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

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

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

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

As he prepares to release a new album, he'll tour throughout Canada in October and also head to Europe to open three shows for Colombian singer Juanes. Nelly Furtado, whose 2009 album *Mi Plan* Cuba largely

co-wrote (including the Hot Latin Songs No. 1 "Manos Al Aire"), will make a guest appearance on his upcoming album, *Ruido en el Sistema* (Static in the System). He has also worked with Luis Enrique and Noel Schajris.

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

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

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

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

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

As for signing with a major label, Cuba says the notion has no meaning today.

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

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ALEX CUBA won a Latin Grammy Award for best new artist in 2010.

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PUBLISHER

TOMMY PAGE

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OPERATIONS

GROUP FINANCIAL DIRECTOR: Barbara Grieningler
PERMISSIONS COORDINATOR: Dana Parra 212-493-4112

BILLBOARD OFFICES

NEW YORK: 770 Broadway, NY 10003
Phone: 212-493-4100
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Advt: Fax: 646-654-4179

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Phone: 323-525-2300
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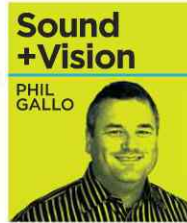
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SCALA & KOLACNY BROTHERS in performance; below: STIJN (left) and STEVEN KOLACNY.

Preaching To The Choir

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



Sound + Vision
PHIL GALLO

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

Scala & Kolacny Brothers—a Belgian choir, conductor Stijn and classical pianist/composer/arranger Steven—is on a unique hot streak 16 years into their existence. Its version of the Police's "Every Breath You Take" heralds the second season

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

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

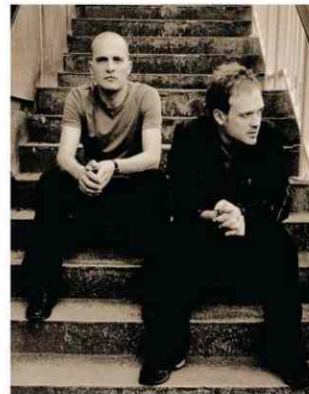
A record deal with PIAS was signed in 2002. France embraced the act in 2004 with the French-language *Respire* and Germany followed a year later with *Grenzenlos*. Signed to EMI, the group launched its own label and production company, Fratelli, releasing two albums. Last year, Atco/Rhino released *Scala & Kolacny Brothers*, which spent 19 weeks on Billboard's New Age Albums chart, peaking at No. 2. "Creep" went to No. 1 for 13 weeks on New Age Digital Songs.

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

Instead, it was the trailer for "The Social Network" that supplied the big break. With 7.5 million views on YouTube, the Scala & Kolacny Brothers' team estimates the trailer has been seen more than 250 million times.

"When you think of choirs, dark isn't the thing that comes to mind," Stone says.

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



The choir could well be the first musical act to use movie trailers to carve out an identity and build an audience for its recordings and concerts. The sound is so specific that imitation-happy Hollywood studios chose to use the original recordings rather than create sound-alikes. It's the sound of 20-plus females and piano, solemn and sincere, that will next be heard on the dark holiday album *December* (Oct. 16, Atco/Rhino).

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

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

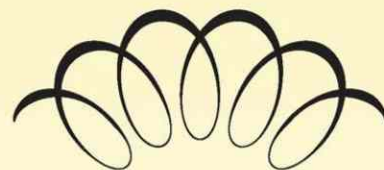
Steven Kolacny sees a bond among the songs he chooses to cover. "They're emotional, dark," he says, speaking from his hometown of Aarschot, Belgium, where he just completed a version of Prince's "When Doves Cry" and is getting started on a tune he figures will be fun in concert—Queen's "Fat

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

FOR THE RECORD

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





THE MUSIC MEN

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

BY *Phil Gallo* • ILLUSTRATION BY *Bob Staake*

The singing competition field is crowded, to say the least. It's been 11 years since "Pop Idol" debuted in the United Kingdom, and 10 years since the U.S. version, "American Idol," came to these shores. In that time, show after show has followed with the goal of capturing a mass TV audience, and maybe also discovering talent and launching careers: "The Voice," "The Next," "Opening Act," "Duets"—the list goes on. Eight years ago, Simon Cowell brought forth his spin on the "Idol" formula in the United Kingdom: "The X Factor." A ratings success (it's the United Kingdom's most-watched Saturday night program, with an average viewing audience last year of 11 million, according to ITV, which airs the show), it arrived stateside in 2011.



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

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

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

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

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



TOP: FOX; BOTTOM: BY MICHAEL O'NEILL/FOX



Professor X

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

BY PHIL GALLO

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

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

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

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

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

To prepare Spears and Lovato for that, what sort of guidance did you provide?

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

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

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

Will they perform musically?

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



DEMI LOVATO (left) and BRITNEY SPEARS on the set of "The X Factor."

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

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

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

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

Cowell adds, "What we had to prove to the whole industry is that this is a process that you can trust. If we use the time on the show to mentor you properly, help you to become a proper recording artist, you can compete with the biggest artists around the world. It

takes years to develop that trust, and we are getting a bit better at it now."

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

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

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

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

Taping days in the early going are lengthy—more than five hours for the judges and even longer for the crew who capture plenty of hard-luck stories, moments of rejection and elation

and far too many performers forgetting lyrics. During the Miami taping, Lovato spoke regularly with Cowell; Reid and Cowell rarely talked to each other at the judges table.

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

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

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

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

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

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

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



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

Putting the 'X' in 'Epic'

L.A. Reid loads his label with 'X Factor' talent

BY PHIL GALLO

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

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

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

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

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

How many songs did she record?

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

It makes sense to release an album when the show returns to air for promotional purposes, but it feels like the American public has grown accustomed to the fast turnaround time associated with "American Idol"-related albums. Does that have an effect?

While it may have appeared to take a long period of time, the truth is it is probably about the same amount of time it takes to make any album with an artist. It took us about six months. That's pretty quick. We didn't record until after the show ended and we started to gather material in February.

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

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

Discuss the process with Rene and Canty.

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

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

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

And Avril Lavigne's album?

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

The Oppositional Voice

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

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

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

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

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

Blake Shelton doesn't quite agree.

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

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

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

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

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



"The Voice" host CARSON DALY (far right) with judges ADAM LEVINE, CEE LO GREEN, CHRISTINA AGUILERA and BLAKE SHELTON (from left).

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

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

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

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

At the media event, Levine was particularly effusive about the effect of the new elements: "It's a brilliant piece of TV." There lies the rub: "The Voice" has built its average per-show audience of 15.8 million viewers, according to Nielsen, by delivering compelling stories and performances. It hasn't resulted in the creation of a star, which one upcoming change may affect: All of the singers will appear weekly during the live rounds, easily doubling the amount of airtime they receive. Previous winners Jermaine Paul and Javier Colon had only five performances each in the competition, the same number as the three runners-up.

"We can provide a certain amount of insurance that this person will get some kind of shot at success," Levine said. "There's no way to guarantee or to ensure that that will happen... We're not their manager, we're not their record label. We can't micromanage everything that happens after their run on the show. We would love to see a star born out of this show. We're positive that it will happen, but we're not hinging the validity or the relevance of the show on that because that's just ridiculous. That's just not a reasonable expectation."

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

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

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

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

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



NOTHING LITTLE ABOUT

LITTLE BIG TOWN

16 | BILLBOARD | SEPTEMBER 15, 2012

Little Big Town's
JIMI WESTBROOK,
KIMBERLY SCHLAPMAN,
PHILLIP SWEET and
KAREN FAIRCHILD
(clockwise, from top left)

After years of career ups and downs, the Nashville quartet seems on the brink of breaking big

by DEBORAH EVANS PRICE

It's a balmy Wednesday night at Nashville's Schermerhorn Symphony Center as the four members of Little Big Town—Karen Fairchild, Kimberly Schlapman, Phillip Sweet and Jimi Westbrook—take the stage to perform its new Capitol Records Nashville album, *Tornado*. The lead single, "Pontoon," has been cruising up the charts all summer, and early buzz has kept *Tornado* on everyone's radar. If audience reaction at the Schermerhorn is any indication,

Little Big Town is about to unleash the best album of its career.

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

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

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

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

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

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

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

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

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

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

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

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

actly what you would expect from an impact song."

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

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

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

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

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

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

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

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

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

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

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



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



Team Little Big Town

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

TURN ON, TU

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

BY GLENN PEOPLES

IN THE PAST, MUSIC WAS PRIMARY SOLD TO PEOPLE through brick-and-mortar stores. Then it helped technology companies sell handheld gadgets and computers. At some point, it also enabled unscrupulous website operators to make money selling display advertising. Now music is helping mobile carriers, cable TV companies and Internet service providers (ISP) to acquire and retain customers.

On Sept. 2, Cricket Wireless began putting digital music into the hands of its new subscribers. Muve Music, previously an opt-in service, became a standard feature on all new Android smartphones. "In a few months, we expect Muve to become the No. 1 subscription music service in the U.S.," Muve senior VP Jeff Toig says.

That's a bold statement, but it looks like a safe bet. Muve had become a break-away success as a feature in its \$55-per-month mobile service with unlimited music, voice, messaging and data. Launched in January 2011, the service had 500,000 subscribers by the end of the year and today has around 600,000.

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

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

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

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

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

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

LINE IN, PAY UP



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

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

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

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

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

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

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

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

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

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

MUSIC EVERYWHERE

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

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

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

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

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

Aspiro's partnerships have a few characteristics neces-

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

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

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

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

Rhapsody gets to leverage MetroPCS' collection of



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

Rhapsody and Verizon work to make music and billing



The Muve service includes curated playlists and a proprietary social network.

MUVE TO THE MUSIC

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

WITH THE POTENTIAL FOR AN UNLIMITED multiplatform syncing library that would put all my hard-drive storage capacity woes to rest, I adopted cloud-based streaming music services as my primary mode of listening to music as soon as their catalogs became big enough. First subscribing to Rdio, then quickly switching to Spotify upon its U.S. launch because of its more deeply integrated social features, I had every song I wanted on every device with few limitations, including my phone, which I use to listen to music on the go.

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

come the biggest on-demand music service ever.

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

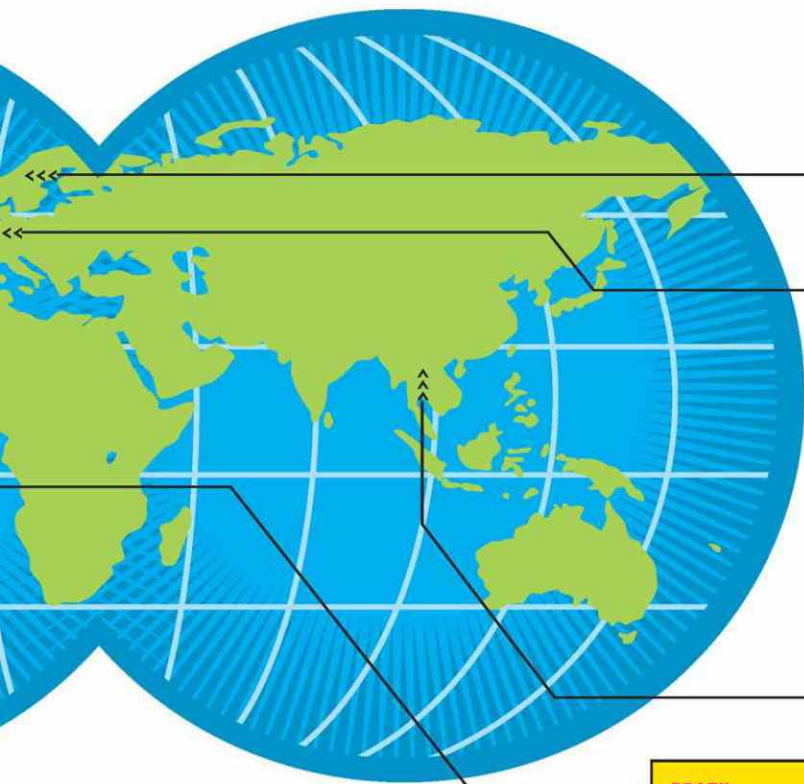
Inside the app, Muve is a multifaceted music platform containing more than just a library. "My Music" and "Get Music," the most prominently displayed and often-used sections of the application, are essentially a music library and download store, respectively. Also included is a curated playlists section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

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

PHOTO BY DANE FLIGHTY

HAPPY TOGETHER

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



SWEDEN, FINLAND, DENMARK, NORWAY

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

—Kennet Rådne, senior VP of global product management for mobility services, TeliaSonera

BELGIUM

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

—Clement Cezard, VP/head of international, Deezer

THAILAND

Service: Deezer
Telecom: Dtac
Music streaming services are new to the Thai market, so we have to understand Thai mobile customers and discover and promote the local music they want to hear. With mobile payment and Internet access just emerging in the country, we see a carrier partnership as the best way to bring our music to music fans.

—Clement Cezard, VP/head of international, Deezer

BRAZIL

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

—Scott Bagby, VP of strategic and international partnerships, Rdio

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

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

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

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

My DJ, accessed from the home page, contains specialty playlists allowing users to discover music by genre, mood or simple best-of lists. The great thing about the playlists is that updates are automatic in the user's library, so lazy listeners can always have a fresh playlist with minimal effort. The "Best of 2012 So Far" playlist, for example, is a solid collection for a casual user who wants to stay current with the latest, most popular tunes.

No music service is really great unless it includes a recommendations section, and the one provided by Muve—well, let's just say it gets the job done. Downloading Jay-Z, Lil Wayne and Rick Ross to my library led to recommendations for Nas, Frank Ocean, 2Pac and a different album from Ross—not too far off the mark, as similarities go, but a few more daring and adventurous suggestions would have been appreciated. Lastly, Muve's ability to turn any downloaded song into a ringtone or ringback is a nice feature, and one that no other subscription service yet offers.

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

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

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





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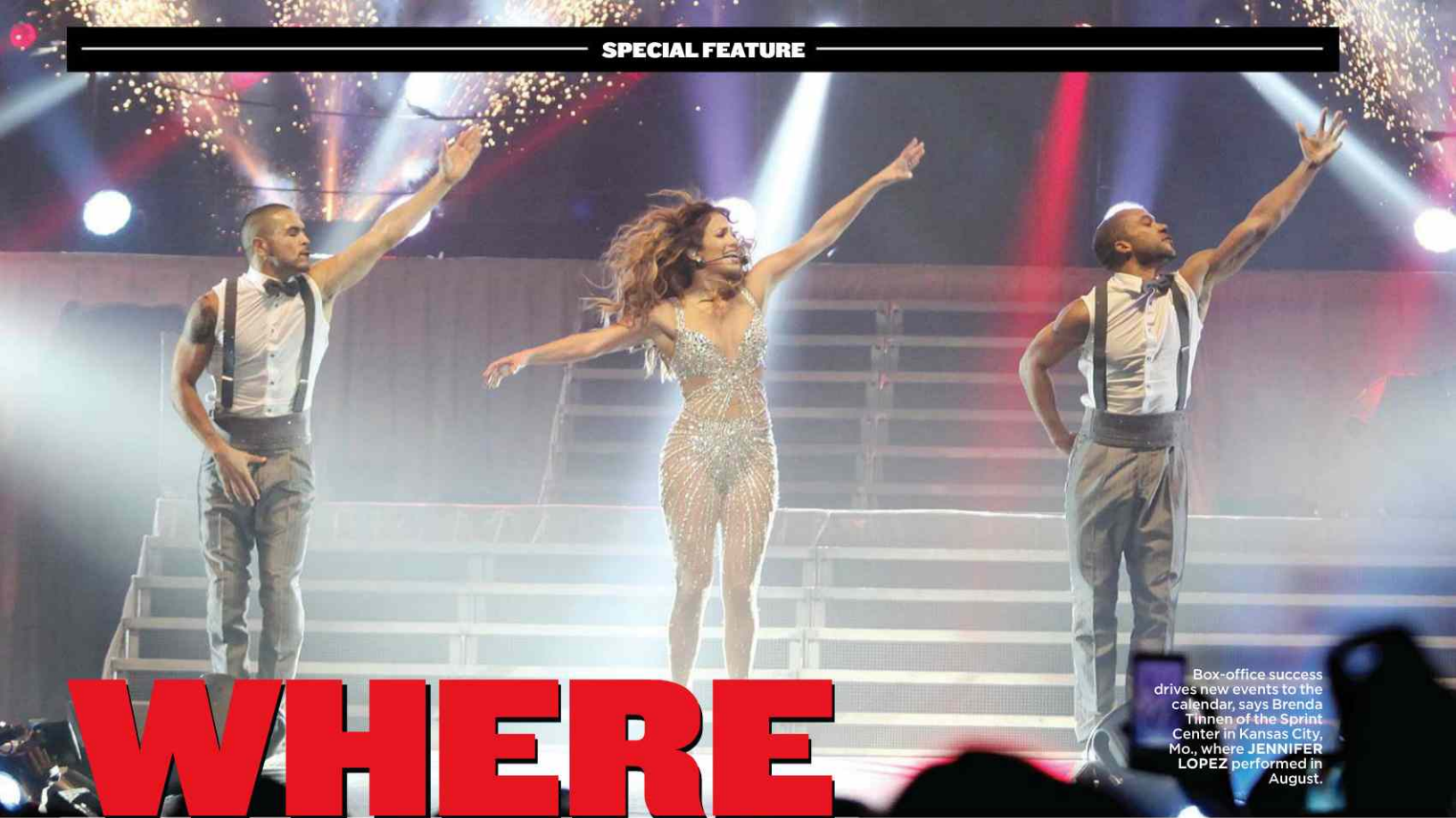
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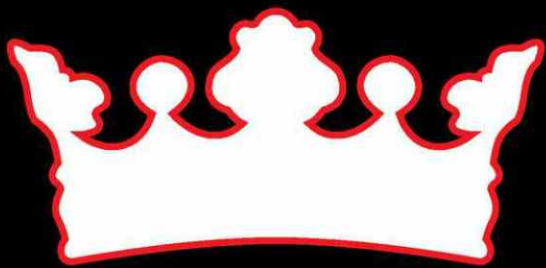


AT SAN JOSE



Box-office success drives new events to the calendar, says Brenda Tinnen of the Sprint Center in Kansas City, Mo., where JENNIFER LOPEZ performed in August.

WHERE CONTENT IS



KING

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

BY RAY WADDELL

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

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

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

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

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



Strong grosses will lure more bookings, says Dave Brown of Dallas' American Airlines Center.

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

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

The importance of openness to this sort of economic model isn't lost on arena managers.

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

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

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

Some tours are going to sell tickets wherever they go, and others need extra juice or proactive

managers. That's when the relationships between buildings and agents, and promoters and managers play a huge role in getting a date. "Relationship building and nurturing is key," says Trey Feazell, senior VP/GM of the Philips Arena in Atlanta. "This allows for open dialogue with the appropriate individuals so that you can stay on top of what is going on in the entertainment world."

Ever the diplomat, Ed Rubinstein, executive director of the Arena Network consortium of arenas, says the one thing arenas can do to book more content is "read Billboard." But Rubinstein adds, "If that doesn't work, the best thing to do is make sure the phone works both ways—i.e.,

make sure outgoing calls to agents, promoters and event producers greatly exceed the calls you receive from those who might want to bring content to you."

But don't call blind, Rubinstein advises. "When you make those calls, make sure you have in hand some good local marketing data about the proposed content, that you have some viable promotional ideas to activate and that you know exactly what, if any, competing content may be playing your market in close proximity to the dates you are contemplating," he says. "Being aggressive and prepared translates into being successful."

And when the agent or promoter calls you? "Respond quickly to requests and inquiries and do what we say we're going to do," says Xen Riggs, who has managed Ohio State University's Schottenstein Center in Columbus since it opened in 1998.

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

"The best thing arenas can do is to show agents, managers, promoters, producers and content providers of every kind that they really do get it," Venue Coalition president Jeff Apregan says. "Be responsive. Provide accurate avails, building specs, tech packets, seating diagrams for multiple configurations and photos showing draping systems. Have a working knowledge of the market, competition and traffic. Be able to provide additional marketing resources to help ensure successful events."

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

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

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

Facility Focus

WHAT TO EXPECT AT THE ARENA MANAGEMENT CONFERENCE

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

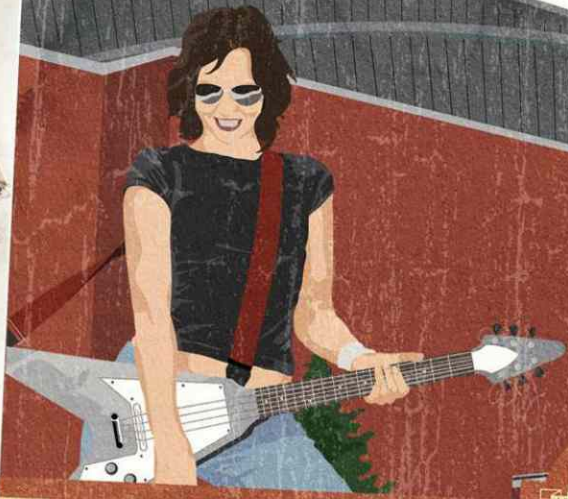
The keynote speaker is Dean Budnick, co-author of "Ticket Masters" with Relix editor Josh Baron. (Baron is also a frequent speaker at the Billboard Touring Conference, which takes place Nov. 7-8 in New York and will be attended by scores of arena managers.)

Reflecting concerns of the industry, ticketing will crop up again at the Arena Management Conference in a database marketing panel called "Ticketing 2012—How to Make Data Work for Us." Sure to be a primary question raised in that session: Exactly whose data is it? The artist, promoter, ticketing company and building all would like to stake claim to this vital ticket-buyer information, and, increasingly, database marketing and who controls it is a critical deal point in the modern ticketing business.

Safety and security, as ever, remain big concerns for those in the public assembly business, and the rise of electronic dance music as a hard-ticket business presents new concerns for arena managers. That specific topic will be addressed in a session titled "Electronic Music Best Practices: Insider Tips From the Pros." Also part of the program are the panels "Don't Gamble With Security: Security From a Vegas Point of View" and "Crisis Communications: Building Trust."

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

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



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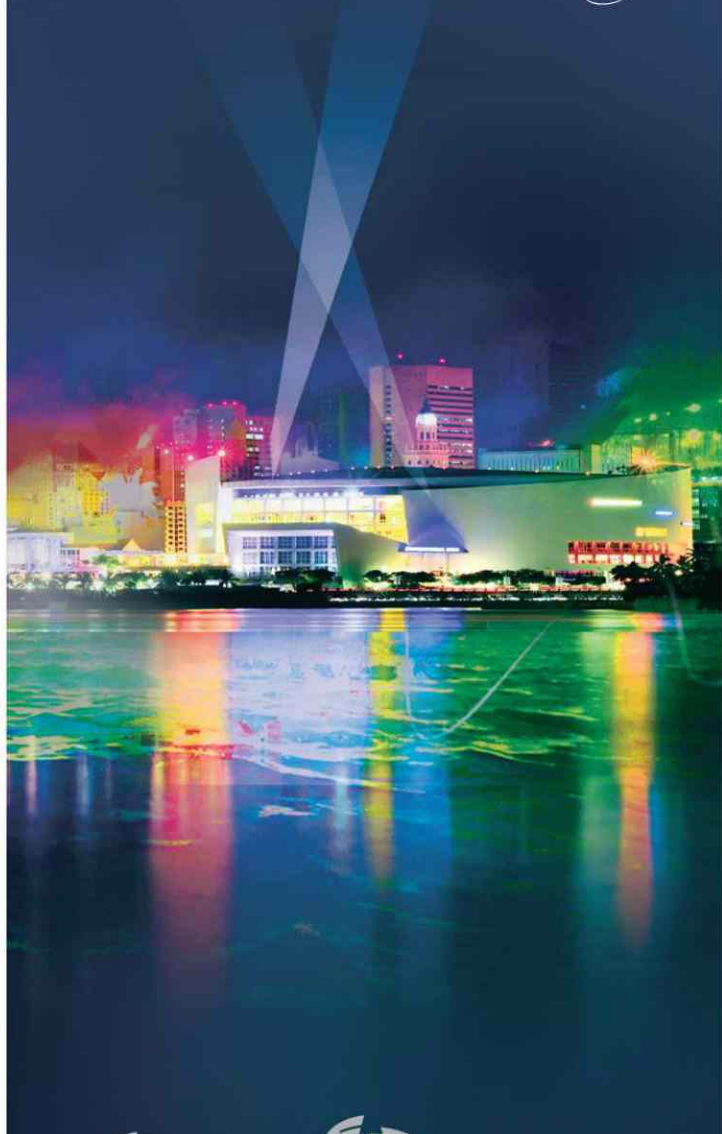


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RAISING THEIR PROFILE

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

BY MITCHELL PETERS

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

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

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

ARENANETWORK

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

Rubinstein, who joined ArenaNetwork as COO in 2009 after serving as tour director for the 2008 Tour of Gymnastic Superstars, says the addition of Suca has strengthened the organization's mission of informing members about new live entertainment productions and helping secure bookings for buildings. Prior to joining ArenaNetwork in early February, Suca was GM at Nassau Veterans Memorial Coliseum in Uniondale, N.Y., and has enjoyed past stints at Nederlander Concerts and MCA Concerts,

along with House of Blues, the Wilbert Theatre and the Forum in Los Angeles.

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

ArenaNetwork, which launched in 1998,

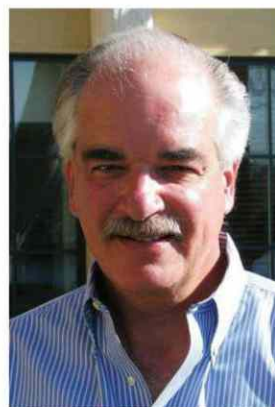
boasts a membership that includes major-market buildings like TD Garden in Boston, American Airlines Center in Dallas and Air Canada Centre in Toronto. The organization also includes smaller-market venues like the Resch Center in Green Bay, Wis.; Bryce Jordan Center in State College, Pa.; and CenturyLink Center in Omaha, Neb.

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

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

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

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



ED RUBINSTEIN and TINA SUCA of the ArenaNetwork

continued on >>P28



A PROMOTER'S GUIDE TO

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continued from >>p26 bookings.

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

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

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

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

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

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

VENUE COALITION

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

Throughout the past couple of years, Venue Coalition executive VP Andrew Prince has observed that many of the

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

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

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

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

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

and resources to do it," Jones says.

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

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

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

"The trick is

continued on >>p30



Venue Coalition's JEFF APREGAN (top) and ANDREW PRINCE

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



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

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

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

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

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

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

CHRISTOPHER POLY/GETTY IMAGES



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MIRANDA LAMBERT is one of numerous acts the Venue Coalition has helped its members book during the past 12 months.

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

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

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

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

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

Targeting Midsize Markets

VENUE ALLIANCE FILLS A NICHE FOCUSING ON SELECT BUILDINGS

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

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

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

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

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

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

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

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

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

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

—MP

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BOXSCORE Concert Grosses

	GROSS/ Ticket Price(s)	ARTIST(S) Venue, Date	Attendance	Promoter
1	\$14,421,500 (\$9,325,616) \$115.99/\$76.55	COLDPLAY, MARINA & THE DIAMONDS, ROBYN, ASH, RITA ORA Emirates Stadium, London, June 1-2, 4	173,596 three sellouts	SJM Concerts, Metropolis
2	\$9,081,600 (\$5,873,270) \$100.51/\$76.54	COLDPLAY, ROBYN, RITA ORA, CHARLI XCX Etihad Stadium, Manchester, England, June 9-10	113,256 two sellouts	SJM Concerts, Metropolis
3	\$6,051,640 (\$800,195 francs) \$166.94/\$109.55	COLDPLAY, MARINA & THE DIAMONDS, RITA ORA Stadion Letzigrund, Zürich, May 26	48,826 sellout	Good News Productions
4	\$4,467,650 (\$3,512,827) \$128.45/\$69.95	COLDPLAY, MARINA & THE DIAMONDS, RITA ORA Estádio do Dragão, Porto, Portugal, May 18	52,457 sellout	Everything Is New
5	\$4,326,040 (\$2,801,202) \$100.39/\$76.45	COLDPLAY, ROBYN, RITA ORA Stadium of Light, Sunderland, England, June 7	55,220 sellout	SJM Concerts, Metropolis
6	\$4,158,205 \$150/\$49.50	COLDPLAY, METRONOMY, THE PIERCES Hollywood Bowl, Los Angeles, May 1-2, 4	49,466 three sellouts	Live Nation, Bill Silva Presents, Andrew Hewitt Co.
7	\$3,698,900 (\$2,897,420) \$102.13/\$63.83	COLDPLAY, MARINA & THE DIAMONDS, RITA ORA Estadio Vicente Calderón, Madrid, May 20	50,873 sellout	Live Nation
8	\$3,672,176 (\$3,683,330 Canadian) \$115.97/\$35.30	BRUCE SPRINGSTEEN & THE E STREET BAND Rogers Centre, Toronto, Aug. 24	38,986 40,000	Live Nation
9	\$3,483,080 (\$2,119,863) \$101.99/\$77.67	COLDPLAY, ROBYN, RITA ORA Ricoh Arena, Coventry, England, May 29	40,498 sellout	SJM Concerts, Metropolis
10	\$3,400,901 (\$3,473,000 Canadian) \$112.61	BRUCE SPRINGSTEEN & THE E STREET BAND Magnetic Hill, Moncton, New Brunswick, Aug. 26	30,200 sellout	AEG Live, Donald K Donald Events
11	\$3,385,030 (\$3,428,578 Canadian) \$113.51/\$29.12	COLDPLAY, MARINA & THE DIAMONDS, EMELI SANDÉ Air Canada Centre, Toronto, July 23-24	35,434 two sellouts	Live Nation
12	\$3,286,692 \$115/\$29.50	COLDPLAY, MARINA & THE DIAMONDS, EMELI SANDÉ Izod Center, East Rutherford, N.J., Aug. 3-4	37,225 two sellouts	Live Nation
13	\$2,893,220 \$110/\$29.50	COLDPLAY, MARINA & THE DIAMONDS, CHARLI XCX United Center, Chicago, Aug. 7-8	33,995 two sellouts	Live Nation
14	\$2,812,670 (\$2,201,318) \$112.44/\$57.50	COLDPLAY, MARINA & THE DIAMONDS, RITA ORA Stade Charles-Ehrmann, Nice, France, May 22	43,364 sellout	Nous Productions, Alias
15	\$2,794,890 (\$2,720,024 Canadian) \$110.81/\$26.97	COLDPLAY, METRONOMY, THE PIERCES Rogers Arena, Vancouver, April 20-21	31,766 34,000 two shows	Live Nation
16	\$2,745,129 \$99.50/\$29.50	COLDPLAY, ROBYN, WOLF GANG Wells Fargo Center, Philadelphia, July 5-6	33,680 two sellouts	Live Nation
17	\$2,744,129 \$115/\$29.50	COLDPLAY, MARINA & THE DIAMONDS, EMELI SANDÉ TD Garden, Boston, July 29-30	32,248 two sellouts	Live Nation
18	\$2,710,116 \$110/\$49.50	COLDPLAY, ROBYN, WOLF GANG Verizon Center, Washington, D.C., July 8-9	32,666 two sellouts	Live Nation
19	\$2,637,910 (\$2,087,252) \$98.47/\$45.50	COLDPLAY, MARINA & THE DIAMONDS, RITA ORA Stadio Olimpico, Torino, Italy, May 24	39,778 sellout	Live Nation
20	\$2,612,395 \$110/\$49.50	COLDPLAY, METRONOMY, THE PIERCES HP Pavilion, San Jose, Calif., April 27-28	33,894 two sellouts	Live Nation
21	\$2,581,064 \$110/\$49.50	COLDPLAY, ROBYN, WOLF GANG American Airlines Center, Dallas, June 22-23	33,532 two sellouts	Live Nation
22	\$2,472,728 \$97.50/\$27.50	COLDPLAY, MARINA & THE DIAMONDS, EMELI SANDÉ, CHARLI XCX Xcel Energy Center, St. Paul, Minn., Aug. 10-11	28,257 33,666 two shows	Live Nation
23	\$2,237,219 \$99.50/\$29.50	COLDPLAY, ROBYN, WOLF GANG Toyota Center, Houston, June 25-26	26,763 two sellouts	Live Nation
24	\$1,642,426 \$39.50/\$39.50	RED HOT CHILI PEPPERS, THUNDERCAT, OFF! Staples Center, Los Angeles, Aug. 11-12	30,162 two sellouts	Goldenvoice/AEG Live
25	\$1,475,410 \$98/\$75	BRUCE SPRINGSTEEN & THE E STREET BAND Vernon Downs, Vernon, N.Y., Aug. 29	15,595 20,000	Magic City Productions
26	\$1,336,183 \$186.30/\$19.95	REVENTON SUPER ESTRELLA: CAFÉ TACVBA, ENANITOS VERDES & OTHERS Staples Center, Los Angeles, Aug. 10	12,404 sellout	Goldenvoice/AEG Live, KSSE 101.7
27	\$1,314,147 \$99.50/\$29.50	COLDPLAY, ROBYN, WOLF GANG American Airlines Arena, Miami, June 29	18,266 sellout	Live Nation
28	\$1,277,710 (\$1,272,306 Canadian) \$110.47/\$49.71	COLDPLAY, METRONOMY, THE PIERCES Scotiabank Saddledome, Calgary, Alberta, April 18	14,463 sellout	Live Nation
29	\$1,230,556 \$99.50/\$29.50	COLDPLAY, ROBYN, WOLF GANG Time Warner Cable Arena, Charlotte, N.C., July 3	15,509 sellout	Live Nation
30	\$1,209,544 \$110/\$49.50	COLDPLAY, METRONOMY, THE PIERCES KeyArena, Seattle, April 25	14,244 14,501	Live Nation
31	\$1,205,475 \$99.50/\$49.50	COLDPLAY, ROBYN, WOLF GANG Tampa Bay Times Forum, Tampa, Fla., June 28	15,934 16,850	Live Nation
32	\$1,185,387 \$99.50/\$29.50	COLDPLAY, MARINA & THE DIAMONDS, EMELI SANDÉ Palace of Auburn Hills, Auburn Hills, Mich., Aug. 1	15,401 sellout	Live Nation
33	\$699,826 \$85/\$49.50	JACK WHITE, LUKE WINSLOW-KING Shrine Auditorium, Los Angeles, Aug. 10-11	10,621 12,726 two shows	Goldenvoice/AEG Live
34	\$683,220 \$60/\$45	PHISH First Niagara Pavilion, Burgessville, Pa., June 23	12,925 23,063	Live Nation
35	\$669,083 \$59/\$29.75	JASON ALDEAN, LUKE BRYAN, RACHEL FARLEY, DEEJAY SILVER Farm Bureau Live, Virginia Beach, Va., Aug. 24	20,055 sellout	Live Nation

SPECIAL FEATURE

BROOKLYN RISES

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

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



BY RAY WADDELL

09/

28/

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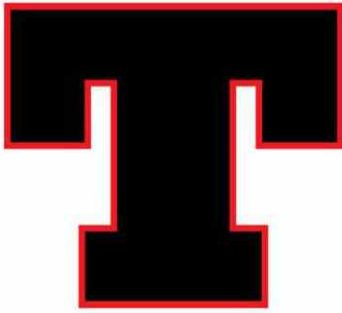
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THE BARCLAYS CENTER rises up at the junction of Flatbush and Atlantic Avenues in Brooklyn looking, in the eyes of this visitor, like it was always meant to be there.

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

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

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

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

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

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

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

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

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



The Brooklyn Nets logo rises above center court in an artist's rendering of the Barclays Center.

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

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

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

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

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

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

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

Though the Barclays Center will bring a focus to the vitality of Brooklyn, the borough has become a cultural force during the past decade.

"Brooklyn itself is a brand," Saadeh says.

As the Nets' CEO, Yorlmark has in many ways steered the ship, guiding the transition of the team and serving as ambassador for the Barclays

Center and Brooklyn alike.

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

into the programming?'"

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

BARCLAYS CENTER BY THE NUMBERS

675,000
gross square feet

12,000
unique panels make up the weathering steel façade

600
tons of steel used to create the panels

1,900
LED lights (approximately) installed within the panels to illuminate the façade at night

3,000
square-foot, 360-degree LED "Oculus" marquee, wrapping around the main entryway

18,200
seats (basketball) split approximate 50% between the upper and lower bowls, including 4,400 club seats

101
suites of varied sizes including Brownstone, Loft and Vault Suites, four party suites and two conference suites

8
retail stores accessible from the street level including the Nets Team Shop

2
novelty merchandise outlets in the arena, including two fixed stands on the main concourse and one portable location on the upper concourse

54
public restrooms

23
permanent concession stands

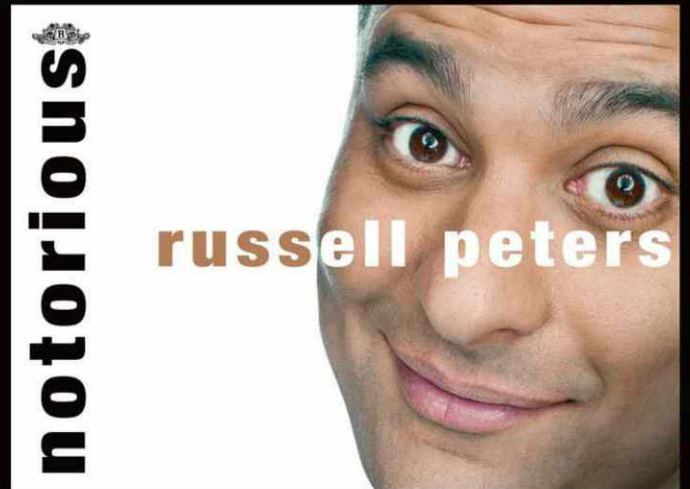
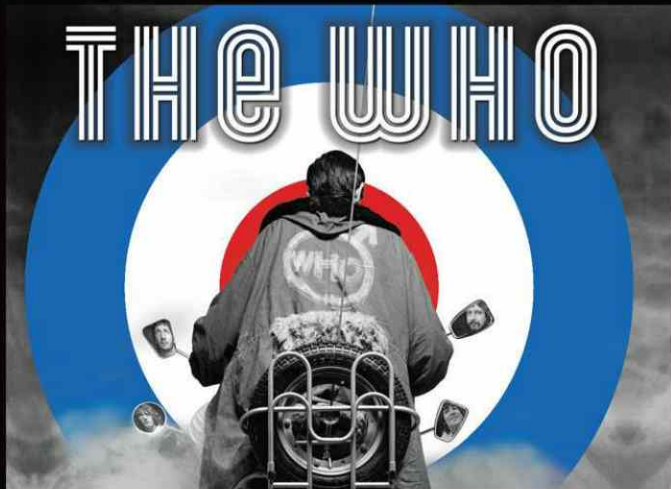
27
mobile concession carts

4
bar/lounges

3
clubs

1
restaurant

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

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

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

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

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

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

Promoters see an opportunity. “We are thrilled with the introduction of the new venue in the market,” says Mark Campana, co-president of North American concerts for Live Nation, which will open the building with Jay-Z.

“Promoters will have two great choices and real competition in America's No. 1 market.”

—Randy Phillips, AEG Live

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

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

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

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

The Barclays Center is also willing to promote in-house, as it will with the Streisand show.

“We will look at every situation as an independent situation,” Saadeh says. “We have and we will take a risk, but that's not our long-term strategy. Our long-term strategy is to work with our partners and to take calculated risks when the time calls for us on certain projects.”

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

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

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

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

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

ter in its first year, but the goal is to extend that fan traffic well into the future.

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

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

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

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

BROOKLYN'S NEW VENUE, In A New York Minute

by Ray Waddell



The main corridor of the Vault premium suites area in an artist's rendering.

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

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

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

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

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

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

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

Trucks will enter at the Dean Street entrance and be directed to a truck eleva-

tor, where an operator will lower vehicles to the event level. At that level, trucks will drive onto a turntable. An operator will rotate the turntable to align trucks with the loading bay and trucks will then back into the bay. After delivery, trucks will enter the elevator facing out.

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

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

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

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

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

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



BROOKLYN'S NEWEST ICON

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UPFRONT

Barclays Builder Celebrates

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

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

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

Why Brooklyn?

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

Brooklyn has also become important in contemporary culture, and the Barclays Center will add a lot of juice to that process.

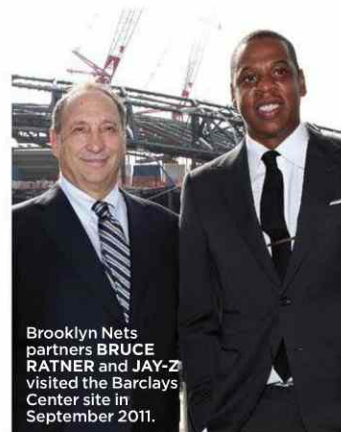
Yes. The arena is kind of the heart and soul of this tremendous culture that has, frankly, been in Brooklyn for 150 years. It's the right exact time for it. The arena will have the Nets, shows for children, boxing, cultural events, tennis, college basketball, amazing artists from Jay-Z to Barbra Streisand, from Brooklyn to all over this country. The amazing thing is we've already booked 200 of our 220 dates. This is the place to play.

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

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

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

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



Brooklyn Nets partners BRUCE RATNER and JAY-Z visited the Barclays Center site in September 2011.

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

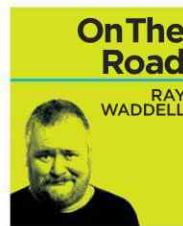
It's also apparent that you wanted to keep ticket prices affordable for all events.

Like any urban area, we have all kinds of income. We have Jay-Z to thank for 50% of his tickets being \$30. For the Nets, we have 2,000 \$15 seats. We're very conscious of the idea that this is the kind of venue that ought to be available to everybody. It's a little different from building an arena in the suburbs, where many have been in the past and it was a good thing at one point. But our cities have come back, and young people like to live in cities. It's changed dramatically over the last 10 or 15 years, so it's appropriate that an arena be very urban.

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

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

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On The Road
RAY WADDELL



SLOW GROWTH
Chris Robinson
Brotherhood carries on



ON HIS OWN
Kix Brooks returns
as a solo act



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



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



LIFTOFF
Dustin Lynch makes
chart-topping debut

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MUSIC

THE XX will begin a 19-date North American tour in October.



INDIE BY KERRI MASON

THE LOVE BELOW

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

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

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

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

The xx—Madley-Croft, bassist/vocalist Oliver Sim and DJ/producer Jamie Smith (original member Baria Qureshi left in 2009)—

released debut album *xx* in 2009, to nearly universal acclaim. It won the United Kingdom’s coveted Mercury Prize; sold more than 380,000 U.S. copies, according to the label; and landed on year-end top 10 lists worldwide. Most recently, the album placed at No. 15 on Pitchfork’s People’s List poll, which asked the tastemaking site’s audience to select its favorite albums of the last 15 years.

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

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

Smith’s production turns also helped the band bob above the underground: His remix of Gil Scott-Heron’s “I’ll Take Care of You,” with Madley-Croft supplying some additional guitar, was used within Drake’s mega-hit “Take Care,” making the

young producer an in-demand studio star. (He’s reportedly collaborating with various pop stars currently.)

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

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

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

In October, the xx will begin a 19-show North American tour that will take it from Vancouver to Baltimore, and from traditional venues like Boston’s House of Blues (Oct. 25) to uniquely theatrical ones. The band will play two nights at New York’s Paradise Theater, an old movie house in the Bronx (Oct. 26, 28); a waterside set at the Cosmopolitan Las Vegas’ chic pool (Oct. 10); and a small show at Hollywood Forever Cemetery in Los Angeles (Oct. 13) after a night at the 4,000-capacity Hollywood Palladium.

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

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

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

JAMIE-JAMES MEDINA

Sounds divine: **Divine Fits**—a new supergroup comprising **Britt Daniel (Spoon)**, **Dan Boeckner (Wolf Parade, Handsome Furs)** and **Sam Brown (New Bomb Turks)** and repped by **William Morris Endeavor**—announced a slew of North American dates. Things kicked off at the **Echo** in Los Angeles on Sept. 4. On Oct. 21 at New York's **Webster Hall**, dark-wave synth artist **Cold Cave** joins the tour, which will also include a Nov. 3 stop at **Pappy & Harriet's Pioneertown Palace** in Pioneertown, Calif.—a town founded in 1946 by a group of Hollywood executives who wanted to build a "living movie set" of an 1870s frontier town... Into the wild: After finishing a string of U.K. and European dates, indie outfit **Woods** ventures into a North American stint, joining the **Walkmen** for a few shows. The tour, booked by **Ground Control Touring's John Chavez**, starts Sept. 26 at Atlanta's **Variety Playhouse** and includes stops at **Yellow Barn**, an Ann Arbor, Mich., arts space (Oct. 3), Portland, Ore.'s **Mississippi Studios** (Oct. 12) and a homecoming finale at Brooklyn's **Music Hall of Williamsburg** (Nov. 3)... Hey ladies! **R. Kelly's** cruise may have sunk before it left the dock, but the R&B star announced his **Single Ladies** tour, which will take him across the United States from October into early December. Kelly's first stop will be Columbia, S.C.'s **Township Auditorium** on Oct. 13. Other dates include Oct. 23 at Memphis' **Orpheum Theater** and Nov. 13 at Detroit's legendary **Fox Theater**... Punch lines: Hip-hop's kings of snark **Das Racist** will hit the road with MCs **LE1F**, **Safe** and **Lakutis** for the **American Rap Songs** tour, booked by **Moodswing's Johnny Maroney** and **Greg Fischman**. The outing starts Sept. 25 at Toronto's **Wrong Bar**, then winds its way through Boston's **Royale** on Oct. 1, Seattle's "Art Deco gem" **Showbox at the Market** on Oct. 10 and Los Angeles' **Roxy**, where it comes to a close on Oct. 14.

—Jon Blistein

MUSIC

ROCK BY JUSTIN JACOBS

ROBINSON'S FRESH JAMS

Black Crowes frontman marches on with Chris Robinson Brotherhood

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

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

drummer George Sluppick and Ryan Adams' guitarist, Neal Casal.

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

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

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



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

Big Moon Ritual.

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

When the Black Crowes announced a hiatus in 2010, Robinson was already plotting his next move. By the time of the Crowes' farewell shows that December, he'd booked a gig as the Brotherhood before the new lineup was even complete. Robinson quickly assembled his group from friends and respected musicians, including keyboardist Adam MacDougall, bassist Mark Dutton,

and Megaforce is willing to let him cultivate that land his way, through touring and word-of-mouth, with "releases coming when they naturally come, not just when the clock says it's the right time." Megaforce VP Missi Callazzo says. Downloads of each show are available, nurturing a community around the band's performances, akin to acts like Phish and the Grateful Dead. Though the label was also home to the Crowes, "we treat [the two bands] as completely separate projects," Callazzo says.

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



"New to This Town" is the first solo single **KIX BROOKS** has charted since 1989.

COUNTRY BY DEBORAH EVANS PRICE

He Walks Alone

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

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

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

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

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

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

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

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

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

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

CHRIS ROBINSON BROTHERHOOD: ALISSA ANDERSON; BROOKS: ROBERT ASCROFT

'Hello' Again

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

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

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

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

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

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

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

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

DRAGONETTE is launching a 15-date U.S. tour on Sept. 11.



licensing them instead to New York-based indie I Surrender.

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

The band's DIY move was further empowered by excitement around "Hello" and other collaborations with

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

The collaborations also made Sorbara an in-demand topline writer and performer. Harris says she receives two to three tracks a day to potentially write to. "I love the opportunity," Sorbara

says. "Not only do you have the chance to jump outside of your creative circle, you get to jump into somebody else's mind." She's currently working on "one or two" such songs, Harris says, before the release of *Bodyparts*. "She'll only do it if she loves it and feels inspired by it."

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

6 QUESTIONS with CAT POWER by ANDREW HAMPP

Chan Marshall, aka Cat Power, has moved to the beat of her own drum as an artist, delving into moody folk-rock on 1998's *Moon Pix*, stark chamber pop on 2003's *You Are Free*, Memphis blues on 2006's acclaimed *The Greatest* and covers on 2008's *Jukebox* and *Dark End of the Street*. But on her newest, *Sun* (Matador, Sept. 4), she literally acts as her own drummer—as well as guitarist, keyboardist and everything else—as the only instrumentalist on the 11-track LP. While the album, particularly lead single "Ruin," is more upbeat in tempo, the lyrics find Marshall in downtrodden form, referencing her recent breakup from actor Giovanni Ribisi and comforting an anguished friend on "Nothin' but Time," a duet with Iggy Pop. Marshall, 40, will tour with an all-new band starting Oct. 18 in Ithaca, N.Y. The singer spoke from her home in Miami about calling the shots with her new sound, her love of covers and her "family"-like relationship with Matador.

1 You played all the instruments and produced all the songs on *Sun*. What made you go the DIY route?

I've never had a producer because I've always been very stubborn during the recording experience. Before, it was like recording as a means to an end, and my end was to be on tour. Recording an album never made me money, so I never put a lot of depth into it. But this time felt like a multi-weight championship title because I was being told by other people that I needed producers and that I needed management and that I needed a band. So this was in a way the most liberating experience and the most challenging.

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

I had written at the Boat Studio [in Silver Lake] when I moved to Los Angeles, like a half-mile from my ex-boyfriend's house, and I wrote all these songs there that I was going to record as well. I played them for someone and that person was like,



"These are depressing. They sound like old Cat Power." So then I didn't work for eight months, but when I went back into the boat I didn't touch a guitar or piano, because that's what the other recording that I'd made sounded like. The only other instruments that were available were the drum set and different synthesizers and keyboards, and turning them on became the

first sounds from *Sun*.

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

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

4 You're known for your love of covers. Can we expect any on this next tour?

I would love to do Jay-Z's "My 1st Song" [from *The Black Album*]. I'd like to do another covers record: *Blood on the Tracks*. Just record every song on the record, duetting with Bob Dylan.

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

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

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

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

ALBUMS

ROCK

BOB MOULD

Silver Age
Producer: Bob Mould
 Merge Records

Release Date: Sept. 4

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



THE KILLERS

Battle Born
Producers: various
 Island Records

Release Date: Sept. 18

The Killers covered an impressive amount of ground in pop music across their first three albums. But on *Battle Born*, the Las Vegas quartet apparently decided it was time for some consolidation. The 12-track set touches on bits of its predecessors—the new wave pomp of *Hot Fuss*, the brawny rock of *Sam's Town*, the '80s-leaning bravado of *Day & Age*—with a few new tricks along the way. But the tone is serious and occasionally somber. Frontman Brandon Flowers grapples with nostalgic melancholia on more than a few songs, including "The Way It Was," "Here With Me" and the melodramatic "A Matter of Time." Those sit alongside rousing fare like the opening call to arms "Flesh and



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

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

ANIMAL COLLECTIVE

Centipede Hz
Producers: Animal Collective, Ben H. Allen III

Domino
Release Date: Sept. 4
 The aural circus is back in town—with a full cast this time. The return of Josh "Deakin" Dibb on Animal Collective's latest studio excursion, *Centipede Hz*, marks the first time the original quartet has been together on record since 2007. The group makes up for lost time by crashing hard into the opening "Moonjock," with synthesizers trolling underneath a pounding percussive tattoo that drives a rhythmic melody and sentimental memories about childhood road trips spent listening to the radio. That's just the beginning of the 11-track set's textured, carefully arranged soundscapes that layer the troupe's avant experimentalism with arty pop conceits that border on the neo-prog and sonic ornamentation that makes headphones (not earbuds, kids) required. The swirling "Today's Supernatural" lives up to the "bionic hee-haw" referenced in its lyrics, while the tribal energy of "Wide Eyed" and "Pulleys" complement the smoother flow of "Father Time" and the mechanical metaphysics of "Monkey Riches." But for all of its carefully detailed

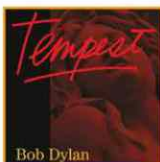
arrangements, *Centipede Hz* also boasts a live, organic attack that makes the album sound as muscular as it is ambitious.—GG

CAT POWER

Sun
Producer: Chan Marshall
 Matador Records

Release Date: Sept. 4

In the unlikely event that anyone reading this review doesn't already know, *Sun* is Cat Power's first album of original material in six years and was recorded in the wake of singer Chan Marshall's breakup with her longtime boyfriend, actor Giovanni



BOB DYLAN

Tempest
Producer: Jack Frost
 Columbia Records

Release Date: Sept. 11

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



IAMAMIWHOAMI

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

Release Date: Sept. 4

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

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

CHRISTIAN

TOBYMAC

Eye on It
Producers: various
 ForeFront Records

Release Date: Aug. 28

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

REVIEWS

SINGLES



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

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

DANCE
KRISTINE W.

Everything That I've Got (2:15)
Producers: Kristine Weitz, Lee Dagger, Marc Jackson Burrows
Writers: K. Weitz, L. Dagger, M. Jackson Burrows
Publishers: various
Fly Again Music
To kick off her forthcoming *New & Number Ones* best-of, one of Billboard's most-decorated dance divas (16 No. 1s on the Club Play chart) makes

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

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

ROCK
SMOKE & JACKAL

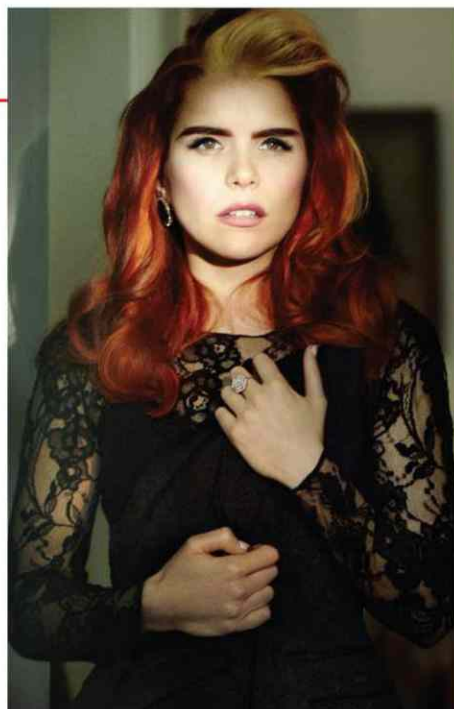
No Tell (3:38)
Producers: Smoke & Jackal
Writers: Smoke & Jackal
Publishers: McFearless
Publishing obo Silent but Violent Publishing, administered by Bug Music/EMI Publishing (BMI)
RCA Records

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



PALOMA FAITH
Picking Up the Pieces (4:04)
Producer: Nellee Hooper
Writers: P. Faith, W. Hector, T. Powell
Publishers: various
Epic

"Picking Up the Pieces," off British songstress Paloma Faith's second album, *Fall to Grace*, is a sweeping ballad that tells the tale of aching paranoia about a lover's lingering ex. With vulnerable words like, "Do you wish I was a bit more like her? Am I too loud?/I play the clown/To cover up all these doubts," Faith's attempt to balance a mega-ballad's big moments with a sense of intimacy ultimately succeeds because the singer manages to express those minuscule and epic moments with uniform emotion. Faith's lovelorn lyrics make for a gorgeous track—her voice soars above her contemporaries, across lush strings and a choir of echoing backing singers. It makes sense that "Picking Up the Pieces" is Faith's highest-charting single to date—and, perhaps, her proper introduction to the United States.—LW



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

voice quivering soulfully. "She makin' messes in my bed... But now the sheets are red." It's a vividly painted picture, even if the details are fairly disgusting.—RR

HIP-HOP
DaVINCI
FEATURING
FREDDIE GIBBS
MYOB (3:12)

Producer: Al Jieh
Writers: J. DeVore, F. Tipton, A. Jieh
Publisher: not listed
SWTBRDS
Following the release of his solid *Feast or Famine* EP last year, DaVinci has drafted another rising underground star, Freddie Gibbs, for the first cut off of his forthcom-

ing full-length, *The MOENA Lisa*. "MYOB" (an acronym for "mind your own business") is blessed with a fluttering showcase of drums and a healthy smattering of bass from Al Jieh of Drums & Ammo. It's a thick, opulent beat, and both MCs pounce upon it, filling these three minutes with grimy rhymes and hard-nosed codas. Before Gibbs slides into view with his gangster slang, DaVinci lands the most memorable line: "Feel good to finally cash out/Pam Grier-looking bitches wanna pull my shaft out!" "MYOB" isn't a game-changing single for DaVinci, but it's another step in the right direction for the promising rapper.—JL



MUSE
Madness (4:39)
Producer: Muse
Writer: M. Bellamy
Publisher: Warner/Chappell
Warner Bros.

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



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

LEGEND & CREDITS

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

CONTRIBUTORS: Jem Aswad, Jon Blistein, Phil Gallo, Gary Graff, Andrew Hampp, Jason Lipshutz, Kerri Mason, Deborah Evans Price, Ryan Reed, Lindsey Weber, Mikael Wood

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TOBYMAC has charted 20 solo singles on Billboard's Christian Songs list.

CHRISTIAN BY DEBORAH EVANS PRICE

In The Driver's Seat

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

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

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

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

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

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

confidence to believe that before."

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

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

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

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

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

SUMMER LOVE

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

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

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

Jepsen is the first artist to claim top Song of the Summer honors with a first Hot 100 entry



CARLY RAE JEPSEN'S song spent nine weeks atop the Billboard Hot 100.

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

—Gary Trust

Billboard's Top 10 Songs Of The Summer 2012

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

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

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



PASSION PIT is the latest member of Taco Bell's Feed the Beat program to have its music used in ads, this time for the chain's Doritos Tacos Locos (opposite page).

TOBYMAC: LEE STEFFEN; JEPSEN: URI SCHANKER/GETTY IMAGES; LYNCH: GLENN SCHWITZER; PASSION PIT: JASON NORTON; TACO BELL: ©2012 TACO BELL

Angels And Airwaves

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

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

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

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

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

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

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

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

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



DUSTIN LYNCH'S "Cowboys and Angels" has sold 544,000 downloads.

spoke to me. Everybody can relate to that at some point in their lives."

It took a few years and two label deals, but Lynch is happy to have finally reached this pivotal point in his career. He's also kept busy on the road, selling out such venues as Boots N Buckles in Tampa, Fla., and packing Nashville's 12th & Porter for "Listen Up," a special

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

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

PASSION FOR TACOS

Taco Bell campaign spurs Passion Pit's Hot 100 debut



In 2012 alone, high-profile TV commercials have helped boost the chart positions of alt-rock acts like the Lumineers (Bing), Alex Clare (Internet Explorer 9), Neon Trees (Buick) and, most powerfully of all, fun. (Chevrolet). This week, Passion Pit becomes the latest act to benefit from an ad's FM radio-like power to affect sales.

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

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

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

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

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

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

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

—Andrew Hopp

BUBBLING UNDER

>>> RUMER HAS IT

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

>>> DIAMOND RINGS SHINE

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

>>> 'LONG TIME' COMING

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

>>> 'LIFE' BEGINS FOR BEATKING

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

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

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Main Billboard 200 chart table with columns: Rank, Artist, Title, Weeks on Chart, Peak Position. Includes entries like #1 TOBYMAC Eye On It, #2 SLAUGHTERHOUSE Welcome To: Our House, and #3 TREY SONGZ Chapter V.



8 & 28 An array of albums were sale-priced for \$6.99 and \$7.99 last week in the iTunes store, including Underwood's (up 85%) and Mayer's (up 127%).

11 Like many titles on the chart this week, this one profits from a \$6.99 sale tag at iTunes (21,000 sold; up 18%). The album, released in April, also surpasses the 250,000 mark (total: 259,000).

20 Last issue, the album re-entered thanks to sale pricing at Lifeway stores. Now, it's lifted 112% courtesy of a \$5 promotion at Family Christian. With 13,000 sold, it's the set's best sales week since Christmas 2011.



31 The album, which launches with 11,000, gives the act its second-best sales week and highest-charting album. It also debuts at No. 1 on the Vinyl Albums chart, as nearly 9% of its first week were vinyl LPs.



It's his second No. 1 on Comedy Albums, following 2009's King Baby. The set extends Comedy Central Records' lead for the most chart-toppers on Comedy Albums, with 21 of its 69 total leaders.

Continuation of the Billboard 200 chart table, showing ranks 51 through 100. Includes entries like ELLE VARNER Perfectly Imperfect, CREDENCE CLEARWATER REVIVAL FEAT. JOHN FOGERTY Chronicle The 20 Greatest Hits, and JIM GAFFIGAN Mr. Universe.

THE BILLBOARD 200 ARTIST INDEX

Artist index table listing artists and their current chart positions. Includes entries like BRANDI CARLILE (183), JOHNNY CASH (139), and THE BEACH BOYS (87).

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Album	CERT.	PEAK POSITION
101	113	73	PASSION PIT FRENCHKISS/1881/COLUMBIA (11.98)	Gossamer	4	
102	87	79	ELLIE GOULDING CHERRYTREE/INTERSCOPE 015329/IGA (10.98)	Lights	21	
103	106	57	QUEEN HOLLYWOOD 181265 (13.98)	Greatest Hits	8	11
104	RE-ENTRY	8	REGINA SPEKTOR SIRE 530373/WARNER BROS. (18.98)	What We Saw From The Cheap Seats	3	
105	104	52	VARIOUS ARTISTS UNIVERSAL/EMI/SONY MUSIC 90568/CAPITOL (18.98)	NOW That's What I Call Party Anthems	34	
106	91	82	KIP MOORE MCA NASHVILLE 016432/UMGN (10.98)	Up All Night	6	
107	112	95	ALAN JACKSON ACR 29334/EMI NASHVILLE (16.98)	Thirty Miles West	2	
108	99	102	ALEX CLARE UNIVERSAL ISLAND 016883/REPUBLIC (11.98)	The Lateness Of The Hour	48	
109	120	84	NEON TREES MERCURY 015770/JMG (10.98)	Picture Show	17	
110	124	118	FIVE FINGER DEATH PUNCH PROSPECT PARK 5014 (15.98)	American Capitalist	3	
111	135	132	HALESTORM ATLANTIC 52952*/AG (13.98)	The Strange Case Of...	15	
112	117	119	B.O.B REBELROCK/GRAND HUSTLE/ATLANTIC 527788/AG (18.98)	Strange Clouds	5	
113	NEW	1	WILD NOTHING CAPTURED TRACKS 162* (12.98)	Nocturne	113	
114	NEW	1	SWANS YOUNG GOD 45* (17.98) ⊕	The Seer	114	
115	RE-ENTRY	4	P.O.D. RAZOR & THE 83330 (14.98)	Murdered Love	17	
116	118	110	AVOLNATION RED BULL 1088 (9.98)	Megalithic Symphony	88	
117	121	107	RUSH ANTHEM 617658*/ROADRUNNER (18.98)	Clockwork Angels	2	
118	RE-ENTRY	10	SOUNDTRACK EPIC 83953 (11.98)	Think Like A Man	21	
119	50	129	TOM PETTY AND THE HEARTBREAKERS MCA 108131/UMG (9.98)	Greatest Hits	10	5
120	69	77	TYGA YOUNG MONEY/CASH MONEY 016727/REPUBLIC (17.98)	Careless World: Rise Of The Last King	4	
121	123	93	JACK WHITE THIRD MAN 55959*/COLUMBIA (11.98)	Blunderbuss	1	
122	142	117	MATT REDMAN SIX STEPS/SPARROW 67853/EMI CMG (13.98)	10,000 Reasons	66	
123	96	108	FOSTER THE PEOPLE STARTIME INTL 74457*/COLUMBIA (9.98)	Torches	8	
124	95	136	THE DOORS DMC/ELEKTRA 277180/RHINO (18.98)	The Very Best Of The Doors	95	
125	NEW	1	ANDREW PETERSON CENTRICITY 91182/EMI CMG (12.98)	Light For The Lost Boy	125	
126	36	—	BLOC PARTY FRENCHKISS 060* (12.98)	Four	36	
127	54	—	DIERKS BENTLEY CAPITOL NASHVILLE DIGITAL EX (3.98)	Country & Cold Cans (EP)	54	
128	88	120	DEMI LOVATO HOLLYWOOD 20652 (12.98)	Unbroken	4	
129	132	89	PHILLIP PHILLIPS 191/INTERSCOPE 017104 EX/IGA (6.98)	American Idol: Season 11: Highlights (EP)	25	
130	RE-ENTRY	21	MANDISA SPARROW 67863/EMI CMG (13.98)	What If We Were Real	66	
131	83	85	LIL WAYNE YOUNG MONEY/CASH MONEY 015548*/REPUBLIC (13.98)	Tha Carter IV	2	1
132	147	109	PISTOL ANNIES RCA NASHVILLE 949167/SMN (11.98)	Hell On Heels	5	
133	NEW	1	THOMAS RHETT VALORY DIGITAL EX (9.98)	Thomas Rhett (EP)	133	
134	128	99	SLIPKNOT ROADRUNNER 617637 (13.98)	Antennas To Hell	18	
135	79	13	SLIGHTLY STOOPID STOOPID 007 (12.98)	Top Of The World	13	
136	138	164	JAKE OWEN RCA NASHVILLE 89547/SMN (10.98)	Barefoot Blue Jean Night	6	
137	94	76	SOUNDTRACK UNIVERSAL ISLAND/REPUBLIC (13.98)	The Hunger Games: Songs From District 12 And Beyond	1	
138	NEW	1	KATONATA PEACEVILLE 402* (16.98)	Dead End Kings	138	
139	192	178	JOHNNY CASH LEGACY/COLUMBIA NASHVILLE/AMERICAN ISLAND 005288/UMG (13.98)	The Legend Of Johnny Cash	2	5
140	NEW	1	VARIOUS ARTISTS ANGEL DIGITAL EX/EMI CLASSICS (4.98)	The Greatest Classical Music Ever!: 50 Best Romantic Classical Music	140	
141	133	146	KENNY CHESNEY BNA 65555/SMN (11.98)	Greatest Hits II	3	
142	RE-ENTRY	37	LAURA STORY FAIR TRADE 86417/COLUMBIA (10.98)	Blessings	30	
143	RE-ENTRY	114	EMINEM WEB/AFTERMATH/INTERSCOPE 483290*/UMG (13.98)	The Eminem Show	1	
144	44	—	YEASAYER SECRETLY CANADIAN 240* (14.98)	Fragrant World	44	
145	RE-ENTRY	45	CHRISTINA PERRI ATLANTIC 531169/AG (13.98) ⊕	lovestrong.	4	
146	155	86	PINK FLOYD CAPITOL 20985 (18.98) ⊕	Dark Side Of The Moon	1	
147	NEW	1	DAN DEACON DOMINO 318* (12.98)	America	147	
148	134	112	FIONA APPLE CLEAN SLATE 97883*/EPIC (11.98) ⊕	The Idler Wheel Is Wiser Than...	3	
149	166	161	EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE 014111*/IGA (13.98)	Recovery	3	1
150	59	81	ELTON JOHN CHRONICLES/ROCKET/ISLAND/MERCURY 008861/UMG (13.98)	Rocket Man: Number Ones	9	



104
After a lengthy interview on NPR's "Fresh Air" (Aug. 27), the set rebounds with a 11% increase (moving from 2,000 to 4,000 sold).

115
A one-day \$3.99 sale price at Amazon MP3 (Aug. 31) helps energize the title as it returns to the list with an 82% increase.

118
Following the film's home video release on Aug. 28, its soundtrack returns with a 192% sales increase (4,000 sold). It zooms 20-3 on Top Soundtracks and rises 24-22 on Top R&B/Hip-Hop Albums.



130
An Aug. 27 performance on ABC's "Good Morning America," where she performed her top 20 Christian Songs hit "Good Morning," helps lift the album by 39%. It was also discounted at Amazon MP3 for \$5.

142
The album jumps 289% in sales, thanks to a \$5 sale tag at Lifeway. The huge increase isn't surprising, as 75% of the album's overall sales come from the Christian marketplace.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Album	CERT.	PEAK POSITION
151	RE-ENTRY	4	J MOSS PALAMINITY 82072/RCA (11.98)	V4 ...The Other Side Of Victory	36	
152	171	192	BONNIE RAITT REDWING 601* (13.98)	Slipstream	6	
153	152	126	JENNIFER LOPEZ EPIC 95588 (11.98) ⊕	Dance Again ... The Hits	20	
154	115	—	VARIOUS ARTISTS PINA 70208/SONY MUSIC LATIN (12.98)	Pina Records Present: La Formula: The Company	115	
155	154	156	THE CIVIL WARS SENSIBILITY 017* (11.98)	Barton Hollow	10	
156	NEW	1	CES CRU STRANGE 111 EX (6.98)	13 (EP)	156	
157	157	124	MIRANDA LAMBERT RCA NASHVILLE 90569/SMN (11.98) ⊕	Four The Record	3	
158	150	105	NORAH JONES BLUE NOTE 31548* (18.98)	...Little Broken Hearts	2	
159	181	198	LUKE BRYAN CAPITOL NASHVILLE 65833 (18.98)	Doin' My Thing	6	
160	169	121	SOUNDTRACK WALT DISNEY 017500 (13.98)	Let It Shine	12	
161	167	182	FUN. NETTWERK 30847* (12.98)	Aim And Ignite	71	
162	60	75	MAROON 5 A&M/OCTONE 015984/IGA (15.98)	Hands All Over	2	
163	160	144	BLAKE SHELTON WARNER BROS. NASHVILLE 527270/WMN (18.98)	Red River Blue	1	
164	161	145	CHRIS YOUNG RCA NASHVILLE 65487/SMN (10.98)	Neon	4	
165	186	140	BEASTIE BOYS DEF JAM 527351/UMG (6.98)	Licensed To Ill	1	
166	185	200	JUSTIN MOORE VALORY JMO200A (10.98)	Outlaws Like Me	5	
167	175	127	FOO FIGHTERS ROSWELL 36921*/RCA (11.98) ⊕	Greatest Hits	11	
168	58	—	KISS CASABLANCA/MERCURY 016399*/UMG (11.98)	Destroyer	11	
169	137	158	SUBLIME GASLINE AILEY/MCA 111413*/UMG (13.98)	Sublime	13	
170	RE-ENTRY	5	BUILDING 429 ESSENTIAL 10822/PLG (9.98)	Listen To The Sound	115	
171	109	66	EMINEM SHADY/AFTERMATH/INTERSCOPE 005881*/IGA (11.98)	Curtain Call: The Hits	1	
172	125	97	TOBYMAC FOREFRONT 26371/EMI CMG (13.98) ⊕	Tonight	6	
173	RE-ENTRY	9	JAMIE GRACE GOTE 70021/COLUMBIA (8.98)	One Song At A Time	84	
174	189	164	LYNRD SKYNYRD RCA-A&M/ALFALFA/ROCK NATION/DEF JAM 0154261/JMG (13.98)	The Best Of Lynrd Skynyrd: 20th Century Masters The Millennium Collection	1	
175	97	151	THE WANTED GLOBAL TALENT/MERCURY 01683210/JMG (6.98)	The Wanted	70	
176	172	155	WHITNEY HOUSTON ARISTA 14028 (16.98)	Whitney: The Greatest Hits	5	
177	131	135	SOUNDTRACK WALT DISNEY 013857 (13.98)	Shake It Up: Live 2 Dance: Music From The Disney Channel Series	13	
178	180	159	JAY Z KANYE WEST RCA-A&M/ALFALFA/ROCK NATION/DEF JAM 0154261/JMG (13.98)	Watch The Throne	1	
179	NEW	1	ART GARFUNKEL COLUMBIA 49816/LEGACY (13.98)	The Singer	179	
180	177	—	THE XX YOUNG TURKS 450* (14.98)	xx	92	
181	141	46	DEAD CAN DANCE PIAS 55* (12.98)	Anastasis	46	
182	146	123	PIERCE THE VEIL FEARLESS 30196 (14.98)	Collide With The Sky	12	
183	176	174	BRANDI CARLILE COLUMBIA 96122* (10.98)	Bear Creek	10	
184	194	163	JANA KRAMER ELEKTRA NASHVILLE 530270/WMN (13.98)	Jana Kramer	19	
185	197	157	TAYLOR SWIFT BIG MACHINE 0200 (18.98) ⊕	Fearless	1	
186	163	152	DIERKS BENTLEY CAPITOL NASHVILLE 94714 (16.98)	Home	7	
187	NEW	1	ROBERT CRAY BAND PROLOGUE 7277/MASCOT (15.98)	Nothin' But Love	187	
188	159	169	THE BEACH BOYS CAPITOL 82710 (18.98) ⊕	The Very Best Of The Beach Boys: Sounds Of Summer	16	
189	RE-ENTRY	3	SIDEWALK PROPHETS FERVENT 888390/WARNER-CURB (13.98)	Live Like That	83	
190	RE-ENTRY	63	WIZ KHALIFA ROSTRUM/ATLANTIC 527099/AG (13.98) ⊕	Rolling Papers	2	
191	NEW	1	MARVIN SAPP WORD-CURB 888152/WARNER-CURB (13.98)	Beginnings	191	
192	43	—	THE DARKNESS WIND-UP 13384 (10.98)	Hot Cakes	43	
193	158	—	TRAIN CAPITOL 07736 (12.98)	Save Me, San Francisco	17	
194	139	98	THE GASLIGHT ANTHEM MERCURY 016941*/JMG (17.98)	Handwritten	3	
195	RE-ENTRY	30	PRINCE WARNER BROS. 74372 (16.98)	The Very Best Of Prince	66	
196	NEW	1	BIG DADDY WEAVER FERVENT 807888/WARNER-CURB (13.98)	Love Come To Life	196	
197	178	—	NEWSBOYS INPOP 21592/EMI CMG (11.98)	God's Not Dead	45	
198	RE-ENTRY	116	ALANIS MORISSETTE MAVERICK/REPRISE 43501/WARNER BROS. (12.98)	Jagged Little Pill	1	
199	196	137	BRUCE SPRINGSTEEN COLUMBIA 94254* (11.98)	Wrecking Ball	1	
200	RE-ENTRY	152	MICHAEL JACKSON MJJ 89988/EPIC (14.98)	Number Ones	13	

MINUS THE BEAR		NEWSBOYS		KATY PERRY		ANDREW PETERSON		QUEEN		MARVIN SAPP		LAURA STORY		SHAKE IT UP: LIVE 2		CHRIS TOMLIN		VARIOUS ARTISTS		NOW 42		THE WANTED		YEASAYER	
31	46	197	45	125	103	191	125	193	59	191	142	189	20	27	193	24	20	50	175	50	175	144	154		
46	106	106	106	106	106	106	106	106	106	106	106	106	106	106	106	106	106	106	106	106	106	106	106	106	

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THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT/LABEL
1	2	85	#1 TRAPHIK	31 WWS WWW.MYSPACE.COM/TRAPHIK
2	1	86	DJ BL3ND	WWW.MYSPACE.COM/BL3NDZIZY
3	3	81	SUNGHA JUNG	WWW.MYSPACE.COM/JUNGSUNGHA
4	4	79	TYLER WARD	WWW.MYSPACE.COM/TYLERWARD
5	6	75	PRETTY LIGHTS	WWW.MYSPACE.COM/PRETTYLIGHTS
6	5	81	PORTA	WWW.MYSPACE.COM/PORTA1
7	8	84	NOISIA	WWW.MYSPACE.COM/DENDISIA
8	10	79	DAVE DAYS	WWW.MYSPACE.COM/DAVEDAYS
9	23	13	SHLOHMO	WWW.MYSPACE.COM/SHLOMOSHUN
10	18	52	YANN TIERSEN	WWW.MYSPACE.COM/YANNTIERSENINPROGRESS
11	19	28	C2C	WWW.MYSPACE.COM/C2CDJ5
12	7	40	GRAMATIK	WWW.MYSPACE.COM/GRAMATIK
13	39	74	METRONOMY	WWW.MYSPACE.COM/METRONOMY
14	9	80	MADDI JANE	WWW.MYSPACE.COM/MADDIJANEMUSIC
15	11	45	UMEK	WWW.MYSPACE.COM/UMEK
16	27	14	LOS HERMANOS	WWW.MYSPACE.COM/LOSERMANOS
17	26	62	AEROPANE	WWW.MYSPACE.COM/AEROPLANEMUSICLOVE
18	46	7	DIRTYPHONICS	WWW.MYSPACE.COM/DIRTYPHONICS
19	15	68	NICOLAS JAAR	WWW.MYSPACE.COM/NICOLASJAAR
20	20	11	TAME IMPALA	WWW.MYSPACE.COM/TAMEIMPALA
21	13	70	PITTY	WWW.MYSPACE.COM/BANDAPITTY
22	30	61	GOD IS AN ASTRONAUT	WWW.MYSPACE.COM/GODISANASTRONAUT
23	32	15	NETSKY	WWW.MYSPACE.COM/NETSKYMUSIC
24	12	59	BORGORE	WWW.MYSPACE.COM/BORGORE
25	22	22	ANATHEMA	WWW.MYSPACE.COM/WEAREANATHEMA
26	24	17	POETS OF THE FALL	WWW.MYSPACE.COM/POETSOFTHEFALL
27	16	75	MAREK HEMMANN	WWW.MYSPACE.COM/MAREKHEMMANN
28	14	45	STAR SLINGER	WWW.MYSPACE.COM/STARSLINGERMUSIC
29	31	11	KORPIKLAANI	WWW.MYSPACE.COM/KORPIKLAANI
30	34	37	COM TRUISE	WWW.MYSPACE.COM/IAMCOMTRUISE
31	44	27	YUNA	WWW.MYSPACE.COM/YUNA
32	48	10	NIKI AND THE DOVE	WWW.MYSPACE.COM/NIKIANDTHEDOVE
33	17	20	MAXIMUM BALLOON	WWW.MYSPACE.COM/MAXIMUMBALLOON
34	RE-ENTRY		EMANCIPATOR	WWW.MYSPACE.COM/EMANCIPATOR
35	43	52	GOLD PANDA	WWW.MYSPACE.COM/GOLDPANDA
36	50	19	ARCHITECTS UK	WWW.MYSPACE.COM/ARCHITECTSUK
37	36	43	HADOUKEN!	WWW.MYSPACE.COM/HADOUKEN
38	35	74	ALYSSA BERNAL	WWW.MYSPACE.COM/ALYSSABERNAL
39	38	72	THE BLOODY BEETROOTS - DEATH CREW 77	WWW.MYSPACE.COM/THEBLOODYBEETROOTS
40	33	42	MEYAL COHEN	WWW.MYSPACE.COM/MEYALCOHEN
41	40	29	CAPITAL INICIAL	WWW.MYSPACE.COM/CAPITALINICIAL
42	RE-ENTRY		AMORPHIS	WWW.MYSPACE.COM/AMORPHIS
43	RE-ENTRY		BLOOD RED SHOES	WWW.MYSPACE.COM/BLOODREDSHOES
44	RE-ENTRY		BENGA	WWW.MYSPACE.COM/BENGABEATS
45	37	16	EMILIE AUTUMN	WWW.MYSPACE.COM/EMILIEAUTUMN
46	RE-ENTRY		STALLEY	WWW.MYSPACE.COM/MADSTALLEY
47	NEW		FREELANCE WHALES	WWW.MYSPACE.COM/FREELANCEWHALES
48	RE-ENTRY		ANDREW JACKSON JIHAD	WWW.MYSPACE.COM/ANDREWJACKSONJIHAD
49	45	58	JOTA QUEST	WWW.MYSPACE.COM/JOTAQUEST
50	47	26	JORDAN JANSEN	WWW.MYSPACE.COM/JORDANJANSEN

▶ SOCIAL 50™			NEXT BIG SOUND™	
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT/LABEL
1	1	4	#1 PSY	2 WWS YB
2	3	93	TAYLOR SWIFT	BIG MACHINE
3	2	43	ONE DIRECTION	SYCO/COLUMBIA
4	6	93	RIHANNA	SRP/DEF JAM/JMG
5	7	93	KATY PERRY	CAPITOL
6	5	93	JUSTIN BIEBER	SCHOOLBOY/RAYMOND BRAUN/ISLAND/JMG
7	8	61	SKRILLEX	BIG BEAT/DWLSLA/ATLANTIC
8	11	79	JENNIFER LOPEZ	ISLAND/JMG
9	12	83	ADELE	ALCO COLUMBIA
10	10	91	PITBULL	MR.305/FAMOUS ARTIST/POLO GROUNDS/SONY MUSIC LATIN/RCA
11	13	93	LADY GAGA	STREAMLINE/KONLIVE/INTERSCOPE
12	14	93	SHAKIRA	SONY MUSIC LATIN/EPIC
13	15	22	MILEY CYRUS	HOLLYWOOD
14	17	11	CARLY RAE JEPSEN	604/SCHOOLBOY/INTERSCOPE
15	23	93	LINKIN PARK	MACHINE SHOP/WARNER BROS.
16	16	93	NICKI MINAJ	YOUNG MONEY/CASH MONEY/REPUBLIC
17	18	90	WIZ KHALIFA	ROSTRUM/ATLANTIC
18	24	93	DAVID GUETTA	WHAT A MUSIC/ASTRALWERKS/CAPITOL
19	19	41	CIMORELLI	REPUBLIC
20	4	8	MUSE	HELIUM-3/WARNER BROS.
21	21	90	BRITNEY SPEARS	RCA
22	22	93	EMINEM	WEB/SHADY/AFTERMATH/INTERSCOPE
23	27	93	SELENA GOMEZ	HOLLYWOOD
24	20	91	CHRIS BROWN	RCA
25	26	92	BEYONCE	PARKWOOD/COLUMBIA
26	9	5	KURT HUGO SCHNEIDER	WWW.MYSPACE.COM/KURTSCHEIDER
27	29	32	MAROON 5	A&M/OCTONE
28	31	92	LIL WAYNE	CASH MONEY/REPUBLIC
29	28	11	GOTYE	SAMPLES 'N' SECONDS/FAIRFAX/REPUBLIC
30	33	27	FLO RIDA	POE BOY/ATLANTIC
31	34	91	AVRIL LAVIGNE	EPIC
32	35	3	MEGAN NICOLE	UNSIGNED
33	37	65	BOYCE AVENUE	3 PEACE
34	36	40	ALICIA KEYS	RCA
35	38	89	COLDPLAY	CAPITOL
36	42	84	USHER	RCA
37	25	83	DEMI LOVATO	HOLLYWOOD
38	39	82	BRUNO MARS	ELEKTRA
39	44	70	LMFAO	PARTY ROCK/WILL LAM/CHERRYTREE/INTERSCOPE
40	RE-ENTRY		MICHAEL JACKSON	MJ/EPIC
41	RE-ENTRY		CHRISTINA GRIMMIE	UNSIGNED
42	43	57	PINK	RCA
43	40	22	MATTYB	UNSIGNED
44	49	21	YOUR FAVORITE MARTIAN	YOUR FAVORITE MARTIAN
45	30	9	ARIANA GRANDE	UNIVERSAL
46	32	2	MEEK MILL	MAVBE/WARNER BROS.
47	41	91	DRAKE	YOUNG MONEY/CASH MONEY/REPUBLIC
48	46	73	JUSTIN TIMBERLAKE	RCA
49	47	18	MICHEL TELO	PANTANNA/DEF JAM/JMG
50	RE-ENTRY		LINDSEY STIRLING	UNSIGNED

▶ ON-DEMAND SONGS			nielsen		
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT/LABEL
1	1	26	#1 LIGHTS	6 WWS	ELLIE GOULDING CHERRYTREE/INTERSCOPE
2	2	9	WHISTLE	FLO RIDA POE BOY/ATLANTIC	
3	4	26	SOME NIGHTS	FUN. FUELED BY RAMEN/RRP	
4	3	26	CALL ME MAYBE	CARLY RAE JEPSEN 604/UNIVERSAL	
5	5	26	SOMEBODY THAT I USED TO KNOW	GOTYE FEAT. KIMBRA SAMPLES 'N' SECONDS/FAIRFAX/REPUBLIC	
6	9	7	AS LONG AS YOU LOVE ME	JUSTIN BIEBER FEAT. BIG SEAN SCHOOLBOY/RAYMOND BRAUN/ISLAND/JMG	
7	8	19	MERCY	KATIE WEST. BIG SEAN. PUSHA T. 2 CHAMZ. S.O.D. POE-A-FELLA/RFP JAM/JMG	
8	6	26	WE ARE YOUNG	FUN. FEAT. JANELLE MONAE FUELED BY RAMEN/RRP	
9	7	19	PAYPHONE	MAROON 5 FEAT. WIZ KHALIFA A&M/OCTONE/INTERSCOPE	
10	10	6	GOOD TIME	OWI CITY & CARLY RAE JEPSEN 604/SCHOOLBOY/INTERSCOPE/REPUBLIC	
11	19	4	ONE MORE NIGHT	MAROON 5 A&M/OCTONE/INTERSCOPE	
12	14	14	TOO CLOSE	ALEX CLARE UNIVERSAL ISLAND/REPUBLIC	
13	11	16	TITANIUM	DAVID GUETTA FEAT. SIA WHAT A MUSIC/ASTRALWERKS/CAPITOL	
14	12	12	WIDE AWAKE	KATY PERRY CAPITOL	
15	17	14	EVERYBODY TALKS	NEON TREES MERCURY/JMG	
16	13	14	NO LIE	2 CHAMZ FEAT. DRAKE DEF JAM/JMG	
17	15	19	LITTLE TALKS	OF MONSTERS AND MEN SKRILLEX. EHF. LAEKJARRAS 1/REPUBLIC	
18	18	8	HO HEY	THE LUMINEERS DUALTONE	
19	16	7	WANT U BACK	CHER LLOYD SYCO/EPIC	
20	23	20	I WON'T GIVE UP	JASON MRAZ ATLANTIC/RRP	
21	20	26	MIDNIGHT CITY	M83. M83/MUTE/CAPITOL	
22	22	25	WHAT MAKES YOU BEAUTIFUL	ONE DIRECTION SYCO/COLUMBIA	
23	21	7	THINKIN BOUT YOU	FRANK OCEAN DEF JAM/JMG	
24	26	21	SAIL	AWOLUNATION RED BULL	
25	24	26	FEEL SO CLOSE	CALVIN HARRIS ULTRA	
26	25	26	WILD ONES	FLO RIDA FEAT. SIA POE BOY/ATLANTIC	
27	27	26	STARSHIPS	NICKI MINAJ YOUNG MONEY/CASH MONEY/REPUBLIC	
28	28	22	BOYFRIEND	JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND/JMG	
29	29	23	THE MOTTO	DRAKE FEAT. LIL WAYNE YOUNG MONEY/CASH MONEY/REPUBLIC	
30	34	4	BLOW ME (ONE LAST KISS)	PINK RCA	
31	45	2	DON'T WAKE ME UP	CHRIS BROWN RCA	
32	33	8	GIVE YOUR HEART A BREAK	DEMI LOVATO HOLLYWOOD	
33	39	3	IT'S TIME	IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE	
34	31	26	GLAD YOU CAME	THE WANTED GLOBAL TALENT/MERCURY/JMG	
35	32	12	WORK HARD, PLAY HARD	WIZ KHALIFA ROSTRUM/ATLANTIC/RRP	
36	30	15	WHERE HAVE YOU BEEN	RIHANNA SRP/DEF JAM/JMG	
37	35	25	DRIVE BY	TRAIN COLUMBIA	
38	36	26	BANGARANG	SKRILLEX FEAT. SIRAH BIG BEAT/DWLSLA/ATLANTIC/RRP	
39	37	26	HYFR (HELL YEAH F****G RIGHT)	DRAKE FEAT. LIL WAYNE YOUNG MONEY/CASH MONEY/REPUBLIC	
40	46	3	HOME	PHILLIP PHILLIPS 19/INTERSCOPE	
41	38	26	PUMPED UP KICKS	FOSTER THE PEOPLE STARTIME INT'L/COLUMBIA	
42	40	26	LEVELS	AVICHI LEVELS/VERATONE/ATOM EMPIRE/INTERSCOPE	
43	42	26	NI**AS IN PARIS	JAZ Z. KATIE WEST. ROC-A-FELLA/RFC. NATION/DEF JAM/JMG	
44	43	5	TONGUE TIED	GROUPLOVE CANVASBACK/ATLANTIC	
45	50	2	WANTED	HUNTER HAYES ATLANTIC NASHVILLE/WMM	
46	41	26	TAKE CARE	DRAKE FEAT. RIHANNA YOUNG MONEY/CASH MONEY/REPUBLIC	
47	47	26	SCARY MONSTERS AND NICE SPRITES	SKRILLEX BIG BEAT/ATLANTIC/RRP	
48	44	15	SCREAM	USHER RCA	
49	48	26	FADED	TYGA FEAT. LIL WAYNE YOUNG MONEY/CASH MONEY/REPUBLIC	
50	RE-ENTRY		THE CAVE	MUMFORD & SONS GENTLEMAN OF THE ROAD/RED/GLASSNOTE	

▶ YOUTUBE			YouTube		
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT/LABEL
1	1	6	#1 GANGNAM STYLE	2 WWS PSY YS	
2	2	23	CALL ME MAYBE	CARLY RAE JEPSEN 604/SCHOOLBOY/INTERSCOPE	
3	5	25	WHAT MAKES YOU BEAUTIFUL	ONE DIRECTION SYCO/COLUMBIA	
4	6	13	WIDE AWAKE	KATY PERRY CAPITOL	
5	12	5	THIS IS LOVE	WILL I AM FEAT. EVA SIMONS WILL I AM/INTERSCOPE	
6	3	5	AS LONG AS YOU LOVE ME	JUSTIN BIEBER FEAT. BIG SEAN SCHOOLBOY/RAYMOND BRAUN/ISLAND/JMG	
7	4	22	BOYFRIEND	JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND/JMG	
8	7	28	ONE THING	ONE DIRECTION SYCO/COLUMBIA	
9	8	19	DANCE AGAIN	JENNIFER LOPEZ FEAT. PITBULL EPIC	
10	19	5	GOIN' IN	JENNIFER LOPEZ FEAT. FLO RIDA ISLAND/JMG	
11	9	20	PAYPHONE	MAROON 5 FEAT. WIZ KHALIFA A&M/OCTONE/INTERSCOPE	
12	10	5	WANT U BACK	CHER LLOYD SYCO/EPIC	
13	11	31	SOMEBODY THAT I USED TO KNOW	GOTYE FEAT. KIMBRA SAMPLES 'N' SECONDS/FAIRFAX/REPUBLIC	
14	16	4	ONE MORE NIGHT	MAROON 5 A&M/OCTONE/INTERSCOPE	
15	13	17	WHERE HAVE YOU BEEN	RIHANNA SRP/DEF JAM/JMG	

▶ YAHOO! SONGS			MUSIC™		
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT/LABEL
1	1	9	#1 LIGHTS	6 WWS	ELLIE GOULDING CHERRYTREE/INTERSCOPE
2	2	4	EVERYBODY TALKS	NEON TREES MERCURY/JMG	
3	—	1	GOOD TIME	OWI CITY & CARLY RAE JEPSEN 604/SCHOOLBOY/INTERSCOPE/REPUBLIC	
4	3	6	WANT U BACK	CHER LLOYD SYCO/EPIC	
5	5	9	LET'S GO	CALVIN HARRIS FEAT. NE-YO ULTRA	
6	6	9	GIVE YOUR HEART A BREAK	DEMI LOVATO HOLLYWOOD	
7	—	1	SOME NIGHTS	FUN. FUELED BY RAMEN/RRP	
8	—	1	AS LONG AS YOU LOVE ME	JUSTIN BIEBER FEAT. BIG SEAN SCHOOLBOY/RAYMOND BRAUN/ISLAND/JMG	
9	—	1	CHASING THE SUN	THE WANTED GLOBAL TALENT/MERCURY/JMG	
10	7	9	SCREAM	USHER RCA	
11	—	1	ONE MORE NIGHT	MAROON 5 A&M/OCTONE/INTERSCOPE	
12	8	4	WHISTLE	FLO RIDA FEAT. SIA POE BOY/ATLANTIC	
13	9	9	TITANIUM	DAVID GUETTA FEAT. SIA WHAT A MUSIC/ASTRALWERKS/CAPITOL	
14	10	13	WHERE HAVE YOU BEEN	RIHANNA SRP/DEF JAM/JMG	
15	11	9	WIDE AWAKE	KATY PERRY CAPITOL	

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

England-based all-rock band Blood Red Shoes re-enters **Uncharted** at No. 43 after releasing a new video for the track "In Time to Voices" (more than 2,000 YouTube views) amid performances at the United Kingdom's Reading and Leeds festivals during the charting week.



Linkin Park rises 23-15 on **Social 50** after the band released its Facebook-personalized video for "Lost in the Echo." In the clip, photos from viewers' profiles are incorporated into scenes. A standard video was also produced, without the Facebook photos.



Maroon 5's "One More Night" is the greatest gainer on this week's **On-Demand Songs** chart, rising 19-11 with 516,000 plays (a 24% increase) across such streaming services as Rhapsody, iMusic and MOG.



UNCHARTED: A listing of the top new and developing artists who have yet to appear on a major Billboard chart, regardless of country of origin. Ranking is

HEATSEEKERS ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	CERT.
1	HOT SHOT DEBUT	1 WK	#1 WILD NOTHING CAPTURED TRACKS 162* (12.98)	Nocturne	
2	47	2	GREATEST SWANS GAINER NOUNS GOD 45* (17.98)	The Seer	
3	NEW		THOMAS RHETT VALORY DIGITAL EX (5.98)	Thomas Rhett (EP)	
4	NEW		KATATONIA PEACEVILLE 403* (16.98)	Dead End Kings	
5	NEW		DAN DEACON DOMINO 319* (12.98)	America	
6	NEW		CES CRU STRANGE 111 EX (6.98)	13 (EP)	
7	NEW		MADCHILD BATTLE AXE 305/SUBURBAN NOIZE (12.98)	Dope Sick	
8	5	2	THE HEAVY COUNTER 049/NINJA TUNE (15.98)	The Glorious Dead.	
9	6	79	VOLBEAT VERTIGO 016814/REPUBLIC (13.98)	Beyond Hell/Above Heaven	
10	7	6	RODRIGUEZ HEY DAYLIGHT IN THE ATTIC 41950/LEGACY (12.98)	Searching For Sugar Man (Soundtrack)	
11	NEW		EASY STAR ALL-STARS EASY STAR 1034* (12.98)	Easy Star's Thrillah	
12	NEW		THE MUSEUM BIC 4810/EMI CMG (11.98)	My Only Rescue	
13	9	74	THE HEAD AND THE HEART SUB POP 915* (10.98)	The Head And The Heart	
14	39	3	CLAIRY BROWNE & THE BANGIN' RACKETTES CLAIRY BROWNE & THE BANGIN' RACKETTES DIGITAL EX (9.98)	Baby Caught The Bus	
15	12	16	FLORIDA GEORGIA LINE REPUBLIC NASHVILLE DIGITAL EX/REPUBLIC (5.98)	It's Just What We Do	
16	13	2	CHRISTOPHER INGRAM WINCO 1002 (12.98)	Celebrate	
17	2	2	ARIEL PINK'S HAUNTED GRAFFITI 4AD 323* (14.98)	Mature Themes	
18	1	2	JT HODGES SHOW DOG-UNIVERSAL 015685 (7.98)	JT Hodges	
19	14	46	NERO MTA/MERCURY/CHEERRYTREE/INTERSCOPE 016371/IGA (9.98)	Welcome Reality	
20	NEW		GET SCARED GREY AREA 0001 EX (5.98)	Built For Blame, Laced With Shame (EP)	
21	NEW		THE ROYS RURAL RHYTHM 1105 (9.98)	New Day Dawning	
22	10	3	FOZZY CENTURY MEDIA 8883 (15.98)	Sin And Bones	
23	NEW		LUMINATE SPARROW 02385/EMI CMG (11.98)	Welcome To Daylight	
24	NEW		MATTHEW DEAR GHOSTLY INTERNATIONAL 150* (12.98)	Beams	
25	3	2	JJ DOOM LEX 082* (15.98)	Key To The Kuffs	



The electronic artist nets his best sales week yet (3,000) with this debut, which also arrives at No. 5 on Dance/Electronic Albums. On the latter, it's his second top 10 effort.

11 The act's latest tribute album is its second No. 1 on Reggae Albums. This latest set salutes Michael Jackson's 1982 album *Thriller*.



40 The singer released two albums last week; this one, which also arrives at No. 4 on Traditional Jazz Albums, and *Duos III*, which bows at No. 5 on World Albums.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	CERT.
26	NEW		I AM WAR RAZOR & TIE 93377 (11.98)	Outlive You All	
27	16	54	KENDRICK LAMAR TOP DAWG DIGITAL EX (7.98)	Section.80	
28	NEW		LEE STROBEL MAGNATIMA 0722 EX/EMI CMG (9.99)	The Invitation Narrated by Lee Strobel	
29	NEW		INGRAM HILL ROCK RIDGE 61981 (9.98)	Ingram Hill	
30	NEW		ALBERT CUMMINGS IVY 40591 (12.98)	No Regrets	
31	18	4	MARCUS MILLER 3 DEVICES/CONCORD JAZZ 33794/CONCORD (15.98)	Renaissance	
32	NEW		KINETICS & ONE LOVE K&OL DIGITAL EX (9.98)	You Are Not Alone	
33	11	47	REDLIGHT KING HOLLYWOOD 013773 (10.98)	Something For The Pain	
34	20	5	SHOVELS AND ROPE SHRIMP 1619*/DUALTONE (12.98)	O' Be Joyful	
35	21	20	BEN HOWARD UNIVERSAL ISLAND 016588/REPUBLIC (11.98)	Every Kingdom	
36	RE-ENTRY		CASEY ABRAMS CONCORD 20672 (14.98)	Casey Abrams	
37	NEW		OBEY THE BRAVE EPI/SPI 67214* (12.98)	Young Blood	
38	24	5	PSY YG DIGITAL EX (6.98)	(Six Rules): Part I (EP)	
39	NEW		SKYZOO THE FACULTY DIGITAL EX/DUCK DOWN (4.98)	Theo VS. J.J. (Dreams vs. Reality) (EP)	
40	NEW		LUCIANA SOUZA SUNNYSIDE 1216 (16.98)	The Book Of Chet	
41	26	61	ANDY GRAMMER S-CURVE 151602 (9.98)	Andy Grammer	
42	RE-ENTRY		JD MCPHERSON FEATURING JIMMY SUTTON AND ALEX HALL HISTYLE/ROUNDER 619136/CONCORD (14.98)	Signs & Signifiers	
43	NEW		SEAN ROWE ANTI- 97183*/EPITAPH (15.98)	The Salesman And The Shark	
44	NEW		DAVID RAMIREZ DAVID RAMIREZ 13006* EX (11.98)	Apologies	
45	4	2	OUR LAST NIGHT EPI/SPI 67194 (12.98)	Age Of Ignorance	
46	23	3	TEXAS HIPPIE COALITION CARRED 20940 (12.98)	Peacemaker	
47	33	2	HECTOR ACOSTA D.A.M./VENEMUSIC/UNIVERSAL MUSIC LATIN 654342/UMLE (13.98)	Con El Corazon Abierto	
48	28	18	FATHER JOHN MISTY SUB POP 970* (13.98)	Fear Fun	
49	NEW		AMERICAN AQUARIUM LAST CHANCE 023* (11.98)	Burn.Flicker.Die.	
50	40	18	JESSE & JOY WARNER LATINA 529227 (13.98)	Con Quien Se Queda El Perro?	

HEATSEEKERS SONGS™

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

REGIONAL HEATSEEKERS #1 ALBUMS



PROGRESS REPORT

FREELANCE WHALES

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



SOUTH CENTRAL

- Dan Deacon
America
- Thomas Rhett
Thomas Rhett (EP)
- Wild Nothing
Nocturne
- Swans
The Seer
- Katatonía
Dead End Kings
- Florida Georgia Line
It's Just What We Do
- Easy Star All-Stars
Easy Star's Thrillah
- American Aquarium
Burn.Flicker.Die.
- Marcus Miller
Renaissance
- Gerald Albright / Norman Brown
24/7

WEST NORTH CENTRAL

- Ces Cru
13 (EP)
- Thomas Rhett
Thomas Rhett (EP)
- JD McPherson Feat. Jimmy Sutton And Alex Hall
Signs & Signifiers
- Volbeat
Beyond Hell/Above Heaven
- JT Hodges
JT Hodges
- The Heavy
The Glorious Dead.
- Florida Georgia Line
It's Just What We Do
- Katatonía
Dead End Kings
- The Treatment
This Might Hurt
- Dan Deacon
America

HOT 100

HOT 100 AIRPLAY™			
THIS WEEK	LAST WEEK	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
1	1	#1	WE ARE NEVER EVER GETTING BACK TOGETHER TAYLOR SWIFT BIG MACHINE/UNIVERSAL REPUBLIC
2	2	WIDE AWAKE KATY PERRY CAPITOL	
3	5	WHISTLE FLO RIDA POE BOY/ATLANTIC	
4	6	BLOW ME (ONE LAST KISS) PINK RCA	
5	9	EVERYBODY TALKS NEON TREES MERCURY/UMG	
6	3	WHERE HAVE YOU BEEN RIHANNA SRP/DEF JAM/UMG	
7	4	PAYPHONE MAROON 5 FEAT. WIZ KHALIFA A&M/OCTONE/INTERSCOPE	
8	18	GIVE YOUR HEART A BREAK DEMI LOVATO HOLLYWOOD	
9	7	TITANIUM DAVID GUETTA FEAT. SIA WHAT A MUSIC/A&M/OCTONE/INTERSCOPE	
10	13	WE ARE NEVER EVER GETTING BACK TOGETHER TAYLOR SWIFT BIG MACHINE/REPUBLIC/UMG	
11	10	SOMEBODY THAT I USED TO KNOW GUYE FEAT. KIMBRA SAMPLES 'N' SECONDS/FARFAX/UNIVERSAL REPUBLIC	
12	12	CALL ME MAYBE CARY RAE JEPSEN 604/SCHOOLBOY/INTERSCOPE	
13	16	ONE MORE NIGHT MAROON 5 A&M/OCTONE/INTERSCOPE	
14	11	LET'S GO CALVIN HARRIS FEAT. NE-YO ULTRA	
15	17	AS LONG AS YOU LOVE ME JUSTIN BIEBER FEAT. BIG SEAN SCHOOLBOY/RAMROD BRAUN/ISLAND/UMG	
16	15	GOOD TIME OWI CITY & CARY RAE JEPSEN 604/SCHOOLBOY/INTERSCOPE/UNIVERSAL REPUBLIC	
17	14	SOME NIGHTS FUN. FUELED BY RAMEN/RRP	
18	24	POUND THE ALARM NICKI MINAJ YOUNG MONEY/CASH MONEY/REPUBLIC	
19	18	MERCY KANYE WEST, BIG SEAN, PUSHA T 2 CHAINZ 604/DEF JAM/JMG	
20	23	TOO CLOSE ALEX CLARE UNIVERSAL ISLAND/REPUBLIC	
21	19	NO LIE 2 CHAINZ FEAT. DRAKE DEF JAM/UMG	
22	8	PONTOON LITTLE BIG TOWN CAPITOL NASHVILLE	
23	28	TIME IS LOVE JOSH TURNER MCA NASHVILLE	
24	29	WANTED HUNTER HAYES ATLANTIC NASHVILLE/WMN	
25	25	HEART ATTACK TREY SONGZ SONGBOOK/ATLANTIC	

HOT DIGITAL SONGS™			
THIS WEEK	LAST WEEK	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
1	1	#1	WE ARE NEVER EVER GETTING BACK TOGETHER TAYLOR SWIFT BIG MACHINE/UNIVERSAL REPUBLIC
2	9	ONE MORE NIGHT MAROON 5 A&M/OCTONE/INTERSCOPE	
3	4	SOME NIGHTS FUN. FUELED BY RAMEN/RRP	
4	3	WHISTLE FLO RIDA POE BOY/ATLANTIC	
5	5	GOOD TIME OWI CITY & CARY RAE JEPSEN 604/SCHOOLBOY/INTERSCOPE/UNIVERSAL REPUBLIC	
6	11	HOME PHILLIP PHILLIPS 19/INTERSCOPE	
7	6	AS LONG AS YOU LOVE ME JUSTIN BIEBER FEAT. BIG SEAN SCHOOLBOY/RAMROD BRAUN/ISLAND/UMG	
8	10	EVERYBODY TALKS NEON TREES MERCURY/UMG	
9	12	WANT U BACK CHER LLOYD SYCO/EPIC	
10	7	CALL ME MAYBE CARY RAE JEPSEN 604/SCHOOLBOY/INTERSCOPE	
11	14	TOO CLOSE ALEX CLARE UNIVERSAL ISLAND/REPUBLIC	
12	9	BLOW ME (ONE LAST KISS) PINK RCA	
13	11	POUND THE ALARM NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
14	19	I WON'T GIVE UP JASON MRAZ ATLANTIC/RRP	
15	15	PONTOON LITTLE BIG TOWN CAPITOL NASHVILLE	
16	13	LIGHTS ELLIE Goulding CHERRYTREE/INTERSCOPE	
17	20	50 WAYS TO SAY GOODBYE TRAIN COLUMBIA	
18	17	BLOWN AWAY CARRIE UNDERWOOD 19/ARISTA NASHVILLE	
19	19	WANTED HUNTER HAYES ATLANTIC NASHVILLE/WMN	
20	16	WIDE AWAKE KATY PERRY CAPITOL	
21	21	TITANIUM DAVID GUETTA FEAT. SIA WHAT A MUSIC/A&M/OCTONE/INTERSCOPE	
22	1	FEEL AGAIN ONEREPUBLIC MOSLEY/INTERSCOPE	
23	1	BATTLE SCARS LUPE FIASCO & GUY SEBASTIAN 1ST & 15TH/ATLANTIC	
24	18	PAYPHONE MAROON 5 FEAT. WIZ KHALIFA A&M/OCTONE/INTERSCOPE	
25	9	DON'T WAKE ME UP CHRIS BROWN RCA	

ROCK™			
THIS WEEK	LAST WEEK	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
1	1	#1	SOME NIGHTS FUN. FUELED BY RAMEN/RRP
2	2	HOME PHILLIP PHILLIPS 19/INTERSCOPE	
3	3	EVERYBODY TALKS NEON TREES MERCURY/UMG	
4	4	TOO CLOSE ALEX CLARE UNIVERSAL ISLAND/REPUBLIC	
5	5	I WON'T GIVE UP JASON MRAZ ATLANTIC/RRP	
6	6	50 WAYS TO SAY GOODBYE TRAIN COLUMBIA	
7	7	SOMEBODY THAT I USED TO KNOW GUYE FEAT. KIMBRA SAMPLES 'N' SECONDS/FARFAX/UNIVERSAL REPUBLIC	
8	10	SHE'S SO MEAN MATCHBOX TWENTY EMBLEM/ATLANTIC	
9	9	HO HEY THE LUMINEERS DUALTONE	
10	8	I WILL WAIT MUMFORD & SONS GENTLEMAN OF THE ROAD/REDGLASS/NOT	
11	12	LITTLE TALKS OF MONSTERS AND MEN SKRNL DIF LADJAKAS UNIVERSAL REPUBLIC	
12	15	WE ARE YOUNG FUN. FEAT. JANELLE MONAE FUELED BY RAMEN/RRP	
13	18	IT'S TIME IMAGINE DRAGONS KIDINA KORNER/INTERSCOPE	
14	14	DRIVE BY TRAIN COLUMBIA	
15	16	SAIL AWOLATION RED BULL	

R&B/HIP-HOP™			
THIS WEEK	LAST WEEK	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
1	1	#1	BATTLE SCARS LUPE FIASCO & GUY SEBASTIAN 1ST & 15TH/ATLANTIC
2	1	MERCY KANYE WEST, BIG SEAN, PUSHA T 2 CHAINZ 604/DEF JAM/JMG	
3	2	POP THAT FRENCH MONTANA FEAT. RICK ROSS, DRAKE, LL WYNN 604/INTERSCOPE	
4	3	NO LIE 2 CHAINZ FEAT. DRAKE DEF JAM/UMG	
5	1	THRIFT SHOP MACKLEMORE & RYAN LEWIS FEAT. WANZ MACKLEMORE	
6	4	WORK HARD, PLAY HARD WIZ KHALIFA ROSTRUM/ATLANTIC	
7	6	SNAP BACKS & TATTOOS DRICKEY GRAHAM NU WORLD ERA/EONE	
8	11	CASHIN' OUT CASH OUT BASES LOADED/EPIC	
9	1	ICE KELLY ROWLAND FEAT. LL WYNN UNIVERSAL MOTOWN/REPUBLIC	
10	9	ADORN MIGUEL BYSTORM/BLACK ICE/RCA	
11	7	2 REASONS TREY SONGZ FEAT. T.I. SONGBOOK/ATLANTIC	
12	13	TONIGHT (BEST YOU EVER HAD) JOHN LEGEND FEAT. LUDACRIS EPIC	
13	14	TURN ON THE LIGHTS FUTURE A-1/REBECCAZ/EPIC	
14	12	WOBLE V.I.C. YOUNG MODUL/REPRISE/WARNER BROS.	
15	17	MY HOMIES STILL LL WYNN FEAT. BIG SEAN YOUNG MONEY/CASH MONEY/REPUBLIC	

HARD ROCK™			
THIS WEEK	LAST WEEK	TITLE	ARTIST / IMPRINT / LABEL
1	1	#1	BURN IT DOWN BOWS LINKIN PARK MACHINE SHOP/WARNER BROS.
2	1	ABSOLUTE ZERO STONE SOUR ROADRUNNER/RRP	
3	2	BOHEMIAN RHAPSODY QUEEN HOLLYWOOD	
4	1	GONE SOVEREIGN STONE SOUR ROADRUNNER/RRP	
5	6	DREAM ON AEROSMITH COLUMBIA/LEGACY	
6	4	CHALK OUTLINE THREE DAYS GRACE RCA	
7	12	I MISS THE MISERY HALESTORM ATLANTIC	
8	7	BRING ME TO LIFE EVANESCENCE FEAT. PAUL MCCOY WIND-UP	
9	10	BLOOD IN THIS MOMENT CENTURY MEDIA/RED	
10	8	COMING DOWN FIVE FINGER DEATH PUNCH PROSPECT PARK	
11	9	WE WILL ROCK YOU QUEEN HOLLYWOOD	
12	14	SWEET CHILD O' MINE GUNS N' ROSES GEFEN/UMG	
13	16	ENTER SANDMAN METALLICA ELEKTRA	
14	11	LIVIN' ON A PRAYER BON JOVI MERCURY/UMG	
15	17	IN THE END LINKIN PARK WARNER BROS.	

COUNTRY™			
THIS WEEK	LAST WEEK	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
1	1	#1	WE ARE NEVER EVER GETTING BACK TOGETHER TAYLOR SWIFT BIG MACHINE/UNIVERSAL REPUBLIC
2	2	PONTOON LITTLE BIG TOWN CAPITOL NASHVILLE	
3	3	BLOWN AWAY CARRIE UNDERWOOD 19/ARISTA NASHVILLE	
4	4	WANTED HUNTER HAYES ATLANTIC/WMN	
5	5	TAKE A LITTLE RIDE JASON ALDEAN BROKEN BOW	
6	6	HARD TO LOVE LEE BRICE CURB	
7	11	CRUISE FLORIDA GEORGIA LINE REPUBLIC NASHVILLE	
8	10	COWBOYS AND ANGELS DUSTIN LYNNCH BROKEN BOW	
9	8	TRUCK YEAH TIM MCGRAW BIG MACHINE	
10	9	COME OVER KENNY CHESNEY BLUE CHAIR/COLUMBIA NASHVILLE	
11	14	COME WAKE ME UP BASCAL FLATTS BIG MACHINE	
12	7	ANGEL EYES LOVE AND THEFT RCA NASHVILLE	
13	12	DRUNK ON YOU LURE BYRNE CAPITOL NASHVILLE	
14	13	SPRINGSTEEN ERIC CHURCH EMI NASHVILLE	
15	24	KISS TOMORROW GOODBYE LURE BYRNE CAPITOL NASHVILLE	

LATIN™			
THIS WEEK	LAST WEEK	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
1	1	#1	DANZA KUDURO DON OMAR & LICENCED VANS/URFANATO/MACKETE/UMG
2	2	AI SE EU TE PEGO MICHEL TELLO PANTANAL/RGE/SONY MUSIC	
3	3	WAKA WAKA (THIS TIME FOR AFRICA) SHAKIRA FEAT. FRESHYGROUND EPIC/SONY MUSIC LATIN	
4	5	HASTA QUE SALGA EL SOL DON OMAR URFANATO/MACKETE/UMG	
5	4	ALGO ME GUSTA DE TI WENSA YANKEI FEAT. CHRIS BROWN & T-PAIN MACKETE/UMG	
6	6	HIPS DON'T LIE SHAKIRA FEAT. WYCLEF JEAN EPIC/SONY MUSIC LATIN	
7	11	CORRE! JESSE & JOY FEAT. LA REPUBLICA WARNER LATINA	
8	7	HEROE ENRIQUE IGLESIAS INTERSCOPE/UMG	
9	9	DUTTY LOU DON OMAR FEAT. NATTY NATASHA URFANATO/MACKETE/UMG	
10	8	INCONDICIONAL PRINCE ROYCE TOP STOP	
11	12	PASARELA DADDY YANKEE EL CARTEL	
12	10	ADDICTED TO YOU SHAKIRA EPIC/SONY MUSIC LATIN	
13	13	BALADA (TCHÉ TCHERE TCHÉ TCHÉ) GUSTAVO LIMA PANTANAL/RGE/SONY MUSIC LATIN	
14	16	PROMISE ROMEO SANTOS FEAT. USHER SONY MUSIC LATIN	
15	17	RABIOSA SHAKIRA EPIC/SONY MUSIC LATIN	

NEW AGE™			
THIS WEEK	LAST WEEK	TITLE	ARTIST / IMPRINT / LABEL
1	1	#1	BREATHING BELOW SURFACE JESSE COOK NARADA
2	1	BEEHIVEN'S SECRETS THE PIANO GUYS THE PIANO GUYS	
3	2	ONLY TIME ENYA REPRISE/WARNER BROS.	
4	4	WHAT MAKES YOU BEAUTIFUL THE PIANO GUYS THE PIANO GUYS	
5	3	RIVER FLOWS IN YOU YIRUMA EINS	
6	6	RETURN TO INNOCENCE ENIGMA VIRGIN/CAPITOL	
7	5	ORINOCO FLOW (SAIL AWAY) ENYA REPRISE/WARNER BROS.	
8	7	NOW WE ARE FREE HANS ZIMMER & LISA GERARD DECCA	
9	12	A THOUSAND YEARS THE PIANO GUYS THE PIANO GUYS	
10	9	PEPONI (PARADISE) THE PIANO GUYS THE PIANO GUYS	
11	8	SILENCE DELEBRAN FEAT. SARAH MACHLAN THE ENGINEER/ARSTINETWORK	
12	11	SADENESS (PART 1) ENIGMA REPRISE/WARNER BROS.	
13	10	NEVER ALONE JIM BRICKMAN FEAT. LADY ANTEBELLUM SLG	
14	1	ARISE E.S. POSTHUMOUS WIGSHOP	
15	13	THE CELLO SONG THE PIANO GUYS THE PIANO GUYS	

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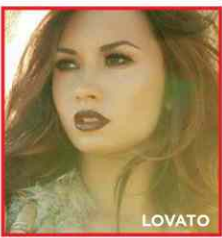
MAINSTREAM TOP 40™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT/PROMOTION LABEL	
1	3	25	#1 GIVE YOUR HEART A BREAK	DEMI LOVATO	HOLLYWOOD	
2	2	26	LIGHTS	ELLIE GOULDING	CHERRYTREE/INTERSCOPE	
3	5	12	WHISTLE	FLO RIDA	ROE/ATLANTIC	
4	1	15	WIDE AWAKE	KATY PERRY	CAPITOL	
5	6	9	BLOW ME (ONE LAST KISS)	PINK	RCA	
6	4	21	TITANIUM	DAVID GUETTA FEAT. SIA	WHAT A MUSIC/ASTRALWERKS/CAPITOL	
7	8	20	EVERYBODY TALKS	NEON TREES	MERCURY/IDJMG	
8	14	7	GREATEST GAINER ONE MORE NIGHT	MAROON 5	A&M/OCTONE/INTERSCOPE	
9	12	10	GOOD TIME	OWI CITY & CARLY RAE JEPSEN	604/SCHOOLBOY/INTERSCOPE/REPUBLIC	
10	9	14	WANT U BACK	CHER	LLOYD SYCO/EPIC	
11	7	17	LET'S GO	CALVIN HARRIS	FEAT. NE-YO	ULTRA
12	13	8	AS LONG AS YOU LOVE ME	JUSTIN BIEBER	FEAT. BIG SEAN	SCHOOLBOY/IMP/MDR/IRAW/ISLAND/IDJMG
13	10	20	PAYPHONE	MAROON 5	FEAT. WIZ KHALIFA	A&M/OCTONE/INTERSCOPE
14	16	3	WE ARE NEVER EVER GETTING BACK TOGETHER	TAYLOR SWIFT	BIG MACHINE/REPUBLIC	
15	11	20	WHERE HAVE YOU BEEN	RIHANNA	SRP/DEF JAM/IDJMG	
16	17	11	SOME NIGHTS	FUN.	FUELED BY RAMEN/RRP	
17	19	7	POUND THE ALARM	NICKI MINAJ	YOUNG MONEY/CASH MONEY/REPUBLIC	
18	21	12	TOO CLOSE	ALEX CLARE	UNIVERSAL ISLAND/REPUBLIC	
19	18	19	SCREAM	USHER	RCA	
20	23	19	I WON'T GIVE UP	JASON MRAZ	ATLANTIC/RRP	
21	20	7	SETTLE DOWN	NO DOUBT	INTERSCOPE	
22	25	6	DON'T WAKE ME UP	CHRIS BROWN	RCA	
23	24	12	DARK SIDE	KELLY CLARKSON	19/RCA	
24	26	4	HELLO	KARMIN	EPIC	
25	22	15	CHASING THE SUN	THE WANTED	GLOBAL TALENT/MERCURY/IDJMG	
26	28	3	50 WAYS TO SAY GOODBYE	TRAIN	COLUMBIA	
27	29	4	I CAN ONLY IMAGINE	DAVID GUETTA	FEAT. CHRIS BROWN & LL COOL J	WHAT A MUSIC/ASTRALWERKS/CAPITOL
28	27	7	HEART SKIPS A BEAT	OLLY MURS	FEAT. CHIDDY BANG	SYCO/COLUMBIA
29	32	3	LET ME LOVE YOU (UNTIL YOU LEARN TO LOVE YOURSELF)	NE-YO	MOTOWN/IDJMG	
30	30	10	BURN IT DOWN	LINKIN PARK	MACHINE SHOP/WARNER BROS.	
31	33	5	VEGAS GIRL	CONOR MAYNARD	CAPITOL	
32	36	3	HOME	PHILLIP PHILLIPS	19/INTERSCOPE	
33	34	11	SHE'S SO MEAN	MATCHBOX TWENTY	EMBLEM/ATLANTIC	
34	35	5	GET IT STARTED	PITBULL	FEAT. SHAKIRA	MR. 305/POLO GROUNDS/RCA
35	37	3	WINDOWS DOWN	BIG TIME RUSH	NICKLEODEON/COLUMBIA	
36	NEW		FINALLY FOUND YOU	ENRIQUE IGLESIAS	FEAT. SAMMY ADAMS	REPUBLIC
37	NEW		THE A TEAM	ED SHEERAN	ELEKTRA/ATLANTIC	
38	NEW		SAY SOMETHIN	AUSTIN MAHONE	CHASE/REPUBLIC	
39	31	18	TONGUE TIED	GROUPLOVE	CANVASBACK/ATLANTIC	
40	40	14	BOTH OF US	B.O.B.	FEAT. TAYLOR SWIFT	REBEL/ROCK/GRAND HUSTLE/ATLANTIC

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

Like Lovato, "Heart" co-writers Billy Steinberg and Josh Alexander make their first visits to the Mainstream Top 40 summit. Steinberg has, however, topped the Billboard Hot 100 with five titles: Madonna's "Like a Virgin" (1984), Cyndi Lauper's "True Colors" (1986), Heart's "Alone" (1987), Whitney Houston's "So Emotional" (1988) and the Bangles' "Eternal Flame" (1989).

"Heart" marks Hollywood's third Mainstream Top 40 No. 1, following Miley Cyrus' "Party in the U.S.A." (2009) and Jesse McCartney's "Leavin'" (2008).



ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT/PROMOTION LABEL	
1	1	20	#1 SOMEBODY THAT I USED TO KNOW	GOTYE	FEAT. KIMBRA	SAMPLES 'N' SECONDS/AT&T/REPUBLIC
2	2	30	DRIVE BY	TRAIN	COLUMBIA	
3	3	31	STRONGER (WHAT DOESN'T KILL YOU)	KELLY CLARKSON	19/RCA	
4	4	25	RUMOUR HAS IT	ADELE	XL/COLUMBIA	
5	5	14	CALL ME MAYBE	CARLY RAE JEPSEN	604/SCHOOLBOY/INTERSCOPE	
6	6	17	PAYPHONE	MAROON 5	A&M/OCTONE/INTERSCOPE	
7	7	36	SET FIRE TO THE RAIN	ADELE	XL/COLUMBIA	
8	8	15	WHAT MAKES YOU BEAUTIFUL	ONE DIRECTION	SYCO/COLUMBIA	
9	10	50	BRIGHTER THAN THE SUN	COLBIE CAILLAT	REPUBLIC	
10	11	11	WIDE AWAKE	KATY PERRY	CAPITOL	
11	12	23	I WON'T GIVE UP	JASON MRAZ	ATLANTIC/RRP	
12	16	3	G6 WE ARE NEVER EVER GETTING BACK TOGETHER	TAYLOR SWIFT	BIG MACHINE/REPUBLIC	
13	13	20	WE ARE YOUNG	FUN.	FEAT. JANELLE MONAE	FUELED BY RAMEN/RRP
14	15	16	HAPPY PILLS	NORAH JONES	BLUE NOTE/CAPITOL	
15	18	8	SHE'S SO MEAN	MATCHBOX TWENTY	EMBLEM/ATLANTIC	
16	21	6	BLOW ME (ONE LAST KISS)	PINK	RCA	
17	19	10	GIVE YOUR HEART A BREAK	DEMI LOVATO	HOLLYWOOD	
18	22	5	LIGHTS	ELLIE GOULDING	CHERRYTREE/INTERSCOPE	
19	17	9	BROKENHEARTED	KARMIN	EPIC	
20	20	12	EVERYBODY TALKS	NEON TREES	MERCURY/IDJMG	
21	23	6	DARK SIDE	KELLY CLARKSON	19/RCA	
22	24	5	MAGIC	SMASH MOUTH	FEAT. J. DASH	429/SIG
23	26	7	GET OUT	CASEY ABRAMS	CONCORD/CMG	
24	27	4	50 WAYS TO SAY GOODBYE	TRAIN	COLUMBIA	
25	25	14	BETWEEN US	MARGO REY	ORGANICA	

ADULT TOP 40™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT/PROMOTION LABEL	
1	2	23	#1 EVERYBODY TALKS	NEON TREES	MERCURY/IDJMG	
2	3	9	BLOW ME (ONE LAST KISS)	PINK	RCA	
3	1	15	WIDE AWAKE	KATY PERRY	CAPITOL	
4	5	32	LIGHTS	ELLIE GOULDING	CHERRYTREE/INTERSCOPE	
5	4	20	PAYPHONE	MAROON 5	A&M/OCTONE/INTERSCOPE	
6	6	21	CALL ME MAYBE	CARLY RAE JEPSEN	604/SCHOOLBOY/INTERSCOPE	
7	10	11	SOME NIGHTS	FUN.	FUELED BY RAMEN/RRP	
8	8	12	SHE'S SO MEAN	MATCHBOX TWENTY	EMBLEM/ATLANTIC	
9	11	13	50 WAYS TO SAY GOODBYE	TRAIN	COLUMBIA	
10	9	14	DARK SIDE	KELLY CLARKSON	19/RCA	
11	14	12	HOME	PHILLIP PHILLIPS	19/INTERSCOPE	
12	16	6	ONE MORE NIGHT	MAROON 5	A&M/OCTONE/INTERSCOPE	
13	18	3	WE ARE NEVER EVER GETTING BACK TOGETHER	TAYLOR SWIFT	BIG MACHINE/REPUBLIC	
14	15	7	SETTLE DOWN	NO DOUBT	INTERSCOPE	
15	19	19	THE A TEAM	ED SHEERAN	ELEKTRA/ATLANTIC	
16	20	8	GOOD TIME	OWI CITY & CARLY RAE JEPSEN	604/SCHOOLBOY/INTERSCOPE/REPUBLIC	
17	17	18	BROKENHEARTED	KARMIN	EPIC	
18	21	11	TOO CLOSE	ALEX CLARE	UNIVERSAL ISLAND/REPUBLIC	
19	23	10	BURN IT DOWN	LINKIN PARK	MACHINE SHOP/WARNER BROS.	
20	25	8	DISTANCE	CHRISTINA PERRI	FEAT. JASON MRAZ	ATLANTIC/RRP
21	26	7	LITTLE TALKS	OF MONSTERS AND MEN	SKRINSLI, EHF/LAERJASARS 1/REPUBLIC	
22	22	14	TONGUE TIED	GROUPLOVE	CANVASBACK/ATLANTIC	
23	27	5	WANT U BACK	CHER	LLOYD SYCO/EPIC	
24	NEW		GREATEST GAINER FEEL AGAIN	ONE	REPUBLIC/MOSLEY/INTERSCOPE	
25	31	6	TITANIUM	DAVID GUETTA	FEAT. SIA	WHAT A MUSIC/ASTRALWERKS/CAPITOL

ROCK SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT/PROMOTION LABEL	
1	1	7	#1 OH LOVE	GREEN DAY	REPRISE/WARNER BROS.	
2	2	16	TOO CLOSE	ALEX CLARE	UNIVERSAL ISLAND/REPUBLIC	
3	4	18	SOME NIGHTS	FUN.	FUELED BY RAMEN/RRP	
4	3	20	BURN IT DOWN	LINKIN PARK	MACHINE SHOP/WARNER BROS.	
5	5	20	HO HEY	THE LUMINEERS	DUALTONE	
6	7	4	I WILL WAIT	MUMFORD & SONS	GENTLEMAN OF THE ROAD/RED/CLASSNOTE	
7	10	26	IT'S TIME	IMAGINE DRAGONS	KIDINAKORNER/INTERSCOPE	
8	8	2	MADNESS	MUSE	HELIUM-3/WARNER BROS.	
9	9	31	GOLD ON THE CEILING	THE BLACK KEYS	NONESUCH/WARNER BROS.	
10	9	38	TONGUE TIED	GROUPLOVE	CANVASBACK/ATLANTIC	
11	11	35	LITTLE TALKS	OF MONSTERS AND MEN	SKRINSLI, EHF/LAERJASARS 1/REPUBLIC	
12	17	3	CHALK OUTLINE	THREE DAYS GRACE	RCA	
13	12	17	UNITY	SHINEDOWN	ATLANTIC	
14	14	8	RUNAWAYS	THE KILLERS	ISLAND/IDJMG	
15	13	40	MIDNIGHT CITY	M83	MUTE/CAPITOL	
16	16	15	COMING DOWN	FIVE FINGER DEATH PUNCH	PROSPECT PARK	
17	22	8	GREATEST GAINER LITTLE BLACK SUBMARINES	THE BLACK KEYS	NONESUCH/WARNER BROS.	
18	15	19	DAYS GO BY	THE OFFSPRING	COLUMBIA	
19	21	16	LOST IN FOREVER (SCREAM)	P.O.D.	RAZOR & TIE	
20	20	22	LIVE TO RISE	SOUNDGARDEN	MAPLE/HOLLYWOOD	
21	25	8	I MISS THE MISERY	HALESTORM	ATLANTIC	
22	23	11	45	THE GASLIGHT ANTHEM	MERCURY/IDJMG	
23	24	9	HERE AND NOW	SEETHER	WIND-UP	
24	26	5	STILL SWINGING	PAPA ROACH	ELEVEN SEVEN	
25	28	11	WAIT FOR ME	RISE AGAINST	DGC/INTERSCOPE	
26	27	11	KILL YOUR HEROES	AWOLNATION	RED BULL	
27	30	14	TAKE A WALK	PASSION PIT	FRENCHKISS/COLUMBIA	
28	34	2	LOST IN THE ECHO	LINKIN PARK	MACHINE SHOP/WARNER BROS.	
29	29	14	NOW	STAINED FINGER	ATLANTIC	
30	31	7	SETTLE DOWN	NO DOUBT	INTERSCOPE	
31	33	9	MERCY	DAVE MATTHEWS BAND	RCA	
32	35	3	STANDING IN THE SUN	SLASH	FEAT. MYLES KENNEDY & THE CONSPIRATORS	OK HAWK/CAPITOL
33	NEW		HOT SHOT DEBUT ABSOLUTE ZERO	STONE SOUR	ROADRUNNER/RRP	
34	44	4	TROJANS	ATLAS GENIUS FROGS	HEAD/WARNER BROS.	
35	45	4	WE COME RUNNING	YOUNGBLOOD	HAWKE/REPUBLIC	
36	40	7	SATISFIED	ARANDA	ARANDAMUSIC	
37	37	9	COMEBACK	REDLIGHT KING	HOLLYWOOD	
38	38	6	QUEEN OF CALIFORNIA	JOHN MAYER	COLUMBIA	
39	39	6	BRINGING DOWN THE GIANT	SAVING ABEL	SHREDZONE	
40	43	20	NO LIGHT, NO LIGHT	FLORENCE & THE MACHINE	REPUBLIC	
41	36	5	JUMP INTO THE FOG	THE WOMBATS	BRIGHT ANTEENNA/ADA	
42	42	6	THAT WASN'T ME	BRANDI CARLIE	COLUMBIA	
43	NEW		NEW TOP OF THE WORLD	ALABAMA SHAKES	ATO/RED	
44	41	20	HOLD ON	ALABAMA SHAKES	ATO/RED	
45	48	2	BACKLASH	10 YEARS	PALEHORSE/ADA	
46	46	3	HEADLIGHTS	MORNING PARADE	ASTRALWERKS/CAPITOL	
47	NEW		NEW SLEEP ALONE	TWO DOOR CINEMA CLUB	RED/CLASSNOTE	
48	47	5	TOP OF THE WORLD	ALABAMA SHAKES	ATO/RED	
49	RE-ENTRY		RE-ENTRY LIKE I ROLL	BLACK STONE CHERY	IN DE GOOT/ROADRUNNER/RRP	
50	NEW		NEW BLOOD	IN THIS MOMENT	CENTURY MEDIA/RED	

Stone Sour enters Rock Songs at No. 33 with "Absolute Zero." The track enters Hard Rock Songs (see previous page) at No. 2 (9,000 downloads sold), while the band's "Gone Sovereign" arrives at No. 4 (7,000). The songs preview the album *House of Gold & Bones Part 1*, due Oct. 23.



ALTERNATIVE™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT/PROMOTION LABEL
1	1	17	#1 TOO CLOSE	ALEX CLARE	UNIVERSAL ISLAND/REPUBLIC
2	2	18	SOME NIGHTS	FUN.	FUELED BY RAMEN/RRP
3	3	18	HO HEY	THE LUMINEERS	DUALTONE
4	6	4	G6 I WILL WAIT	MUMFORD & SONS	GENTLEMAN OF THE ROAD/RED/CLASSNOTE
5	4	28	IT'S TIME	IMAGINE DRAGONS	KIDINAKORNER/INTERSCOPE
6	8	2	MADNESS	MUSE	HELIUM-3/WARNER BROS.
7	5	7	OH LOVE	GREEN DAY	REPRISE/WARNER BROS.
8	7	8	RUNAWAYS	THE KILLERS	ISLAND/IDJMG
9	9	20	BURN IT DOWN	LINKIN PARK	MACHINE SHOP/WARNER BROS.
10	13	9	LITTLE BLACK SUBMARINES	THE BLACK KEYS	NONESUCH/WARNER BROS.
11	10	37	LITTLE TALKS	OF MONSTERS AND MEN	SKRINSLI, EHF/LAERJASARS 1/REPUBLIC
12	12	13	KILL YOUR HEROES	AWOLNATION	RED BULL
13	11	39	TONGUE TIED	GROUPLOVE	CANVASBACK/ATLANTIC
14	14	15	45	THE GASLIGHT ANTHEM	MERCURY/IDJMG
15	16	17	TAKE A WALK	PASSION PIT	FRENCHKISS/COLUMBIA
16	17	16	TROJANS	ATLAS GENIUS FROGS	HEAD/WARNER BROS.
17	20	11	WAIT FOR ME	RISE AGAINST	DGC/INTERSCOPE
18	19	17	JUMP INTO THE FOG	THE WOMBATS	BRIGHT ANTEENNA/ADA
19	18	20	HEADLIGHTS	MORNING PARADE	ASTRALWERKS/CAPITOL
20	23	3	CHALK OUTLINE	THREE DAYS GRACE	RCA
21	25	4	ITCHIN' ON A PHOTOGRAPH	GROUPLOVE	CANVASBACK/ATLANTIC
22	26	4	WE COME RUNNING	YOUNGBLOOD	HAWKE/REPUBLIC
23	22	19	DAYS GO BY	THE OFFSPRING	COLUMBIA
24	28	6	SLEEP ALONE	TWO DOOR CINEMA CLUB	RED/CLASSNOTE
25	21	19	HOLD ON	ALABAMA SHAKES	ATO/RED

TRIPLE A™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT/PROMOTION LABEL
1	1	4			

HOT COUNTRY SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	2	18	#1 PONTON J. JOYCE (N. HEMBLY, L. LAIRD, B. DEAN)	Little Big Town CAPITOL NASHVILLE	●	1
2	3	36	TIME IS LOVE T. CROSSER, T. SHAPIRO, T. MARTIN, M. NESLER	Josh Turner MCA NASHVILLE	●	2
3	4	28	WANTED D. HUFF, H. HAYES (T. VERGES, H. HAYES)	Hunter Hayes ATLANTIC/WMMV	●	3
4	1	18	OVER S. HENDRICKS (P. JENKINS, D. E. JOHNSON)	Blake Shelton WARNER BROS./WMN	●	1
5	6	9	WHY YA WANNA S. HENDRICKS (C. GRAYTT, C. DESTEFANO, A. GORLEY)	Jana Kramer ELEKTRA NASHVILLE/WMM	●	5
6	7	10	FOR YOU D. HUFF, URBAN (M. POWELL, K. URBANI)	Keith Urban RELATIVITY MUSIC/CAPITOL NASHVILLE	●	6
7	8	12	TAKE A LITTLE RIDE M. KNOX (D. ALTMAN, R. CLAWSON, J. MCCORMICK)	Jason Aldean BROKEN BOW	●	7
8	10	11	COWBOYS AND ANGELS B. BEAVERS (D. LYNCH, J. LEO, T. NICHOLS)	Dustin Lynch BROKEN BOW	●	8
9	14	17	LOVIN' YOU IS FUN C. CHAMBERLAIN, J. BEAVERS, B. DIPIERO	Easton Corbin MERCURY	●	9
10	12	16	BLOWN AWAY M. BRIGHT (J. KEAR, C. TOMPKINS)	Carrie Underwood 19/ARISTA NASHVILLE	●	10
11	11	14	THE WIND K. STEGALL, Z. BROWN (Z. B. Z. BROWN, W. DURRITTELL, L. DORRY)	Zac Brown Band SOUTHERN GROUND/ATLANTIC/CPM	●	11
12	13	15	TRUCK YEAH B. GALL, M. BORE, T. MCGRATH, C. JANSON, P. RUST, C. LUCAS, D. MYRICK	Tim McGraw BIG MACHINE	●	12
13	15	16	FASTEST GIRL IN TOWN F. DUDLEY, C. AIN, L. YAY, B. WOLF, M. LAMBERTA, P. PRESLEY	Miranda Lambert RCA NASHVILLE	●	13
14	16	17	HARD TO LOVE K. JACOBSON, M. MCCLURE, L. BRICE (B. MONTANA, J. OZIER, B. GLOVER)	Lee Brice CURB	●	14
15	18	15	COME WAKE ME UP D. HUFF, R. SCAL, F. FLATS (S. MCCONNELL, J. FRANSSON, T. LARSSON, T. LUNDGREN)	Rascal Flatts BIG MACHINE	●	15
16	17	15	THAT'S WHY I PRAY D. HUFF (D. LEVETTER, B. DALYS, B. BUKTON)	Big & Rich WARNER BROS./WAR	●	16
17	20	17	AIR POWER THE ONE THAT GOT AWAY J. MOUL, R. CLAWSON (D. DAVIDSON, J. OWEN, J. RITCHIE)	Jake Owen RCA NASHVILLE	●	17
18	19	13	WE ARE NEVER EVER GETTING BACK TOGETHER MAX MARTIN, S. SHELLBACK, D. HUFF (T. SWIFT, MAX MARTIN, S. SHELLBACK)	Taylor Swift BIG MACHINE	●	13
19	25	8	AIR POWER KISSTOMORROW GOODBYE J. STEVENS (L. BRYAN, J. STEVENS, S. MCANALLY)	Luke Bryan CAPITOL NASHVILLE	●	19
20	21	22	WANTED YOU MORE P. WOLFE, E. ADY, A. NTEBEL, L. M. D. HAWWOOD, C. KELLEY, S. SCOTT, J. GAMBILL, M. BILLINGS, E. A. J. LONG, D. EDWARDS	Lady Antebellum CAPITOL NASHVILLE	●	20
21	22	23	SHININ' ON ME J. L. NIEMAN, M. BRUCE (R. NIEMAN, L. BRICE, R. HATCH, L. MILLER)	Jerrod Nieman SEA GAYLE/ARISTA NASHVILLE	●	21
22	23	26	DID IT FOR THE GIRL J. RITCHIE (G. BATES, L. HUTTON, R. CLAWSON)	Greg Bates REPUBLIC NASHVILLE	●	22
23	24	11	CREEPIN' J. JOYCE (E. CHURCH, M. GREEN)	Eric Church EMI NASHVILLE	●	23
24	26	25	TIL MY LAST DAY J. STOVER (B. D. MAHER, J. MOORE, J. STOVER)	Justin Moore VALORY	●	24
25	27	30	I LIKE GIRLS THAT DRINK BEER T. KEITH (T. KEITH, B. PINSON)	Toby Keith SHOW DOG-UNIVERSAL	●	25



Singer/actress logs the best rank for a woman's first promoted single since Carrie Underwood's chart-topping "Jesus, Take the Wheel" in 2006. With 37 chart weeks, Kramer's track is the slowest top 10, a record among women in the chart's 66-year history. With 15 such songs, Taylor Swift is in line to tie the score with her current single, which bullets at No. 18 in its third chart week. For more, go to billboard.com/chartbeat.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
26	NOT SHOT DEBUT	1	GREATEST GAINER TRUE BELIEVERS F. ROGERS (D. RUCKER, J. KEAR)	Darius Rucker CAPITOL NASHVILLE	●	26
27	28	31	BEER MONEY B. JAMES (K. MOORE, B. DALY, T. VERGES)	Kip Moore MCA NASHVILLE	●	27
28	31	33	HOW COUNTRY FEELS D. GEORGE (V. MCGEEHEE, W. M. DOLY, N. THIRASHER)	Randy Houser STONE CREEK	●	28
29	29	32	TOO GOOD TO BE TRUE D. HUFF (C. CAMPSON, H. LINDSEY, T. VERGES)	Edens Edge BIG MACHINE	●	29
30	30	34	CRYSING ON A SUITCASE C. LINDSEY, C. JAMES (L. T. MILLER, T. SHAPIRO, N. THIRASHER)	Casey James 19/COLUMBIA NASHVILLE	●	30
31	34	37	CRUISE J. MOI (B. KELLEY, TH. HUBBARD, J. MOUL, RICE, J. PRICE)	Florida Georgia Line REPUBLIC NASHVILLE	●	31
32	32	35	EX-OLD MAN T. BROWN (P. OVERSTREET, K. KELLY, P. OVERSTREET)	Kristen Kelly ARISTA NASHVILLE	●	32
33	33	36	MISSIN' YOU CRAZY J. MOI (B. KELLEY, TH. HUBBARD, J. MOUL, RICE, J. PRICE)	Jon Pardi EMI NASHVILLE	●	33
34	35	38	KICK IT IN THE STICKS B. GILBERT, THE ATOM BROTHERS, J. WAGGONER, J. FRANKLIN (R. KRANKS, B. GILBERT, B. HAYS LIP)	Brantley Gilbert VALORY	●	34
35	36	39	LET THERE BE COWGIRLS K. STEGALL (C. CAGLE, K. TRIBBLE)	Chris Cagle BIGGER PICTURE	●	35
36	41	50	TIP IT ON BACK B. BEAVERS (L. M. WOOTEN (T. KENNEDY, R. COPPERMAN, J. NITE)	Dierks Bentley CAPITOL NASHVILLE	●	36
37	37	41	EIGHTEEN INCHES B. GALL, M. BORE (K. JOYCE, A. GORLEY, C. UNDERWOOD)	Lauren Alaina 19/INTERSCOPE/MERCURY	●	37
38	40	40	I AIN'T YOUR MAMA J. STROUD (J. SPENCE, C. CAMERON)	Maggie Rose RPM	●	38
39	45	49	SAY GOODNIGHT M. BRUCE (K. ELAM, M. PEIRCE, J. P. WHITE)	Eli Young Band REPUBLIC NASHVILLE	●	39
40	44	48	JUST WANNA ROCK N' ROLL T. HEMMERT, A. ATKINS (R. CLAWSON, C. TOMPKINS)	Rodney Atkins CURB	●	40
41	38	43	ONE MORE SAD SONG J. JOYCE (R. ROGERS, S. MCCONNELL)	Randy Rogers Band MCA NASHVILLE	●	38
42	39	42	ENDLESS SUMMER J. STROUD (A. LEWIS (A. LEWIS))	Aaron Lewis BLASTER	●	39
43	49	—	BEER WITH JESUS J. JOYCE (THOMAS RHETT, R. HUCKABY, L. MILLER)	Thomas Rhett VALORY	●	43
44	42	44	MUSTA HAD A GOOD TIME N. Y. (P. MALE, E. D. FANNING)	Parmalee STONE CREEK	●	42
45	43	46	YOU'RE ALL THAT MATTERS TO ME N. CHAPMAN (P. J. LANGE)	Miss Willie Brown A&M/OCTONE/RODEOWAVE	●	43
46	46	45	BETTER IN A BLACK DRESS C. CARSON (M. ARMIGER, R. S. DALY)	Katie Armiger COLD RIVER	●	45
47	47	47	THINGS YOU CAN'T DO IN A CAR B. FUNDIS (B. HULL)	Due West BLACK RIVER	●	47
48	48	51	AMERICAN BEAUTY S. NELSON (M. DOUGLAS, J. OSBORNE, M. JENKINS)	The Lost Trailers STOKES TUNES/NEW REVOLUTION	●	48
49	50	52	SORRY ON THE ROCKS P. WOLFE (J. SMITH (K. BANNEK, T. JOHNSON))	Kelley Bannen EMI NASHVILLE	●	49
50	NEW	1	MERRY GO 'ROUND L. LAIRD, S. MCANALLY, K. MUSGRAVES (K. MUSGRAVES, J. OSBORNE, S. MCANALLY)	Kacey Musgraves MERCURY	●	50

TOP COUNTRY ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	4	18	#1 CARRIE UNDERWOOD 19/ARISTA NASHVILLE 9094/SMN (11.99)	Blown Away	●	1
2	2	8	ZAC BROWN BAND RCA/SOUTHERN GROUND/ATLANTIC 530382/A6 (18.98)	Uncaged	●	1
3	5	3	LUKE BRYAN CAPITOL NASHVILLE 70412 (16.98)	Tailgates & Tanlines	●	1
4	7	58	ERIC CHURCH EMI NASHVILLE 94265* (16.98)	Chief	●	1
5	1	—	DUSTIN LYNCH BROKEN BOW 7277 (12.98)	Dustin Lynch	●	1
6	8	4	COLT FORD AVERAGE JONES 239 (14.98)	Declaration Of Independence	●	1
7	9	9	HUNTER HAYES ATLANTIC 526890/WMN (18.98)	Hunter Hayes	●	7
8	6	11	KENNY CHESNEY EMI NASHVILLE/COLUMBIA NASHVILLE 94865/SMN (11.99)	Welcome To The Fishbowl	●	1
9	HOT SHOT DEBUT	1	JOSH TURNER RCA/BARBELLA/MCA NASHVILLE 017194/EX/UMGN (11.98)	Live Across America	●	9
10	11	10	JASON ALDEAN BROKEN BOW 7897 (18.98)	My Kinda Party	●	1
11	13	122	BRANTLEY GILBERT VALORY 80100 (14.98)	Halfway To Heaven	●	2
12	3	5	LIONEL RICHIE MERCURY 016000/UMGN (15.98) ⊕	Tuskegee	●	1
13	16	15	LEE BRICE CURB 79316 (13.98)	Hard 2 Love	●	2
14	10	11	RASCAL FLATTS BIG MACHINE RF0200A (13.98)	Changed	●	1
15	17	14	VARIOUS ARTISTS EMI/SONY MUSIC/UNIVERSAL 016661/UME (18.98)	NOW That's What I Call Country: Volume 5	●	4
16	18	99	THE BAND PERRY REPUBLIC NASHVILLE 014839/REPUBLIC (10.98)	The Band Perry	●	2
17	15	12	GLORIANA EMI/COLUMBIA NASHVILLE 537942/WMN (18.98)	A Thousand Miles Left Behind	●	1
18	20	21	LADY ANTEBELLUM CAPITOL NASHVILLE 94437 (18.98)	Own The Night	●	1
19	14	16	JOSH TURNER MCA NASHVILLE 016824/UMGN (10.98)	Punching Bag	●	1
20	19	19	KIP MOORE MCA NASHVILLE 016432/UMGN (10.98)	Up All Night	●	3
21	22	20	ALAN JACKSON ACR 29334/EMI NASHVILLE (16.98)	Thirty Miles West	●	1
22	12	—	DIERKS BENTLEY CAPITOL NASHVILLE DIGITAL EX (3.98)	Country & Cold Cans (EP)	●	12
23	28	24	PISTOL ANNIES RCA 94916/SMN (11.98)	Hell On Heels	●	1
24	NEW	1	THOMAS RHETT VALORY DIGITAL EX (3.98)	Thomas Rhett (EP)	●	24
25	26	31	JAKE OWEN RCA 89347/SMN (10.98)	Barefoot Blue Jean Night	●	1

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	29	23	MIRANDA LAMBERT RCA 95589/SMN (11.98) ⊕	Four The Record	●	1
27	30	27	BLAKE SHELTON WARNER BROS. 527270/WMN (18.98)	Red River Blue	●	1
28	31	28	CHRIS YOUNG RCA 85497/SMN (10.98)	Neon	●	2
29	34	34	JUSTIN MOORE VALORY JM0200A (18.98)	Outlaws Like Me	●	1
30	35	33	JANA KRAMER ELEKTRA NASHVILLE 530370/WMN (13.98)	Jana Kramer	●	5
31	32	30	DIERKS BENTLEY CAPITOL NASHVILLE 94714 (16.98)	Home	●	1
32	33	25	LOVE AND THEFT RCA NASHVILLE 90161/SMN (9.98)	Love And Theft	●	4
33	27	29	HANK WILLIAMS, JR. BOCEPHUS/BLASTER 537298*/WMN (18.98)	Old School New Rules	●	4
34	24	8	BLACKBERRY SMOKE SOUTHERN GROUND 0121* (12.98)	The Whippoorwill	●	8
35	37	32	TOBY KEITH SHOW DOG-UNIVERSAL 015592 (9.98)	Clancy's Tavern	●	1
36	40	37	ELI YOUNG BAND REPUBLIC NASHVILLE 015956/REPUBLIC (10.98)	Life At Best	●	3
37	36	36	JOSH TURNER MCA NASHVILLE 015348/UME (7.98)	Icon: Josh Turner	●	20
38	39	39	GEORGE STRAIT MCA NASHVILLE 016007/UME (7.98)	Icon: George Strait	●	14
39	38	24	OLD CROW MEDICINE SHOW ATO 0156* (12.98)	Carry Me Back	●	4
40	25	26	SCOTTY MCCREERY REPUBLIC NASHVILLE 016022/IGA/UMGN (13.98)	Clear As Day	●	1
41	44	40	CHRIS CAGLE BIGGER PICTURE 529297 (14.98)	Back In The Saddle	●	6
42	41	41	BILLY CURRINGTON MERCURY 015290/UME (7.98)	Icon: Billy Currington	●	22
43	43	38	JOHNNY CASH COLUMBIA 90333/LEGACY (9.98) ⊕	The Greatest: The Number Ones	●	28
44	47	50	FLORIDA GEORGIA LINE REPUBLIC NASHVILLE DIGITAL EX/REPUBLIC (5.98)	It's Just What We Do	●	35
45	45	44	EDENS EDGE BIG MACHINE EF0190A (6.98)	Edens Edge	●	9
46	46	42	THOMPSON SQUARE STONEY CREEK 7677 (13.98)	Thompson Square	●	3
47	42	35	ELVIS PRESLEY SHOW DOG-UNIVERSAL A Collection Of Elvis Songs Chosen By The Fans RCA 94916/SMN (11.98)	I Am An Elvis Fan: A Collection Of Elvis Songs Chosen By The Fans	●	27
48	23	—	JT HODGES SHOW DOG-UNIVERSAL 015685 (7.98)	JT Hodges	●	23
49	48	43	SKYLAR LAINE 19/INTERSCOPE 017100/EX/IGA (6.98)	American Idol: Season 11: Highlights (EP)	●	12
50	51	48	WILLIE NELSON LEGACY 96049 (11.98)	Heroes	●	4

BLUEGRASS ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	1	8	OLD CROW MEDICINE SHOW ATO 0156*	Carry Me Back	●
2	5	7	STEVE MARTIN AND THE STEEP CANYON RANGERS 46 SHARE/RODEOWAVE 016860*/CONCORD	Rare Bird Alert	●
3	NEW	1	THE ROYS RURAL RHYTHM 1105	New Day Dawning	●
4	2	21	TRAMPLED BY TURTLES BANJODAD 09*/THIRTY TIGERS	Stars And Satellites	●
5	3	10	JERRY DOUGLAS EAGLE 2128	Traveler	●
6	4	34	DAILEY & VINCENT REPUBLIC 618912/EX/CRACKER BARREL	The Gospel Side Of Dailey & Vincent	●
7	15	21	STEEP CANYON RANGERS REPUBLIC 619648/CONCORD	Nobody Knows You	●
8	6	74	ALISON KRAUSS & UNION STATION REPUBLIC 016865*/CONCORD	Paper Airplane	●
9	11	42	THE ISAACS GATHER 40138/EMI CMG	Why Can't We	●
10	9	27	CAROLINA CHOCOLATE DROPS NOW/SUCH 52809*/WARNER BROS.	Leaving Eden	●

BETWEEN THE BULLETS

LBT'S FIRST NO. 1



Little Big Town crowns Hot Country Songs for the first time as "Pontoon" rises 2-1, eight weeks after it became the group's first No. 1 single on any chart, on Country Digital Songs (July 21). The quartet's previous best rank on Hot Country Songs was when "Bring It On Home" stopped at No. 4 six years ago. On the digital tally, "Pontoon" has amassed four weeks at the summit and ranks at No. 2 this week, with Nielsen SoundScan reporting 1.1 million downloads sold since its May release. "Pontoon" is the lead single from *Tornado*, due Sept. 11.

—Wade Jensen

TOP R&B/HIP-HOP ALBUMS table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, TITLE, LABEL. Top entry: 1 SLAUGHTERHOUSE, WELCOME TO OUR HOUSE.

MAINSTREAM R&B/HIP-HOP table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST, LABEL. Top entry: 1 NO LIE, DRAKE DEF. JAM10/JMG.

RHYTHMIC table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST, LABEL. Top entry: 1 WHISTLE, FLO RIDA POE. BOY/ATLANTIC.

ADULT R&B table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST, LABEL. Top entry: 1 FEELIN' SINGLE, R. KELLY RCA.

RAP SONGS table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST, LABEL. Top entry: 1 NO LIE, DRAKE DEF. JAM10/JMG.

BETWEEN THE BULLETS

SLAUGHTERHOUSE BOWS AT NO. 1



Slaughterhouse, the supergroup comprising rappers Joe Budden, Joell Ortiz, Crooked I and Royce Da 5'9", debuts its second studio album, Welcome to Our House, at No. 1 on Top R&B/Hip-Hop Albums with 52,000 sold...

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



TOP R&B/HIP-HOP ALBUMS: See Charts Legend for rules and explanations. *2: MAINSTREAM R&B/HIP-HOP. †: RHYTHMIC. ‡: ADULT R&B. †††: RAP SONGS. ††††: AIRPLAY MONITORED. †††††: SALES DATA COMPILED BY. ††††††: nclnscn. †††††††: BDS. ††††††††: SoundScan. All rights reserved.

CHRISTIAN SONGS™		ARTIST		TITLE		ARTIST IMPRINT/PROMOTION LABEL	
THIS WEEK	LAST WEEK	WEEKS ON CHART	WEEKS ON CHART	TITLE	ARTIST	IMPRT/PROMOTION LABEL	CERT.
1	1	24	#1	10,000 REASONS (BLESS THE LORD)	MATT REDMAN SIX STEPS/SPARROW/EMI CMG		
2	3	17		LOSING	TENTH AVENUE NORTH REUNION/PLG		
3	2	17		ME WITHOUT YOU	TOBYMAC FOREFRONT/EMI CMG		
4	4	52		WHERE I BELONG	BUILDING 429 ESSENTIAL/PLG		
5	5	13		FORGIVENESS	MATTHEW WEST SPARROW/EMI CMG		
6	8	16		CENTER OF IT	CHRIS AUGUST FERVENT/WORD-CURB		
7	11	16		REDEEMED	BIG DADDY WEAVE FERVENT/WORD-CURB		
8	7	36		GOD'S NOT DEAD (LIKE A LION)	NEWSBOYS INPOP		
9	10	27		JESUS, FRIEND OF SINNERS	CASTING CROWNS BEACH STREET/REUNION/PLG		
10	6	29		THE HURT & THE HEALER	MERCYME FAIR TRADE		
11	13	19		THE PROOF OF YOUR LOVE	FOR KING & COUNTRY FERVENT/WORD-CURB		
12	12	43		OVERCOME	JEREMY CAMP BEC/TOOTH & NAIL		
13	9	33		LIVE LIKE THAT	SIDEWALK PROPHETS FERVENT/WORD-CURB		
14	14	18		GOOD TO BE ALIVE	JASON GRAY CENTRICITY		
15	15	18		WHEN MERCY FOUND ME	RHETT WALKER BAND ESSENTIAL/PLG		
16	17	12		SHOULD'VE BEEN ME	CITIZEN WAY FAIR TRADE		
17	16	10		BANNER OF LOVE	LUMINATE SPARROW/EMI CMG		
18	18	6		JESUS IN DISGUISE	BRANDON HEATH MONOMODE/REUNION/PLG		
19	20	11		STEADY MY HEART	KARI JOBE SPARROW/EMI CMG		
20	19	10		I'M ALIVE	PETER FURLER SPARROW/EMI CMG		
21	22	5		ONE THING REMAINS	PASSION FEAT. KRISTIAN STANFILL SIX STEPS/SPARROW/EMI CMG		
22	21	17		KEEP YOUR EYES OPEN	NEEDTOBREATHE ATLANTIC/WORD-CURB		
23	24	3		ONLY A MOUNTAIN	JASON CASTRO ATLANTIC/WORD-CURB		
24	23	21		AFTER ALL (HOLY)	DAVID CROWDER BAND SIX STEPS/SPARROW/EMI CMG		
25	44	2	#1	GREATEST YOU ARE I AM	MERCYME FAIR TRADE		
26	25	7		DON'T GIVE UP	CALLING GLORY SOUNCURED		
27	26	8		WELL DONE	MORAN PETERS REUNION/PLG		
28	27	13		WHO YOU ARE	UNSPOKEN CENTRICITY		
29	29	8		YOUR PRESENCE IS HEAVEN	ISRAEL & NEW BREED INTEGRITY		
30	28	18		BEAUTIFUL YOU	TRENT MONK TRENT MONK		
31	30	8		ALL THINGS POSSIBLE	MARK SCHULTZ FAIR TRADE		
32	33	10		NEED YOU NOW (HOW MANY TIMES)	PLUMB CURB		
33	31	2		WE ARE FREE	AARON SHUST CENTRICITY		
34	32	7		EVEN IF	KUTLESS BEC/TOOTH & NAIL		
35	HOT SHOT DEBUT			PROMISES	SANCTUS REAL SPARROW/EMI CMG		
36	36	10		SHOOTING STAR	OWL CITY REPUBLIC		
37	34	4		HOLD ME STILL	FOREVER JONES EMI GOSPEL		
38	37	6		GREAT I AM	PHILLIPS, CRAIG & DEAN FAIR TRADE		
39	42	6		DON'T HAVE LOVE	HOLLY STARR ARTIST GARDEN		
40	49	4		RIGHT BESIDE YOU	BUILDING 429 ESSENTIAL/PLG		
41	39	4		NOT FOR A MOMENT (AFTER ALL)	MEREDITH ANDREWS WORD-CURB		
42	45	4		HOLDING ON	JAMIE GRACE GOTE		
43	RE-ENTRY			CHANGE MY LIFE	ASHES REMAIN FAIR TRADE		
44	38	14		BE SOMEBODY	THOUSAND FOOT KRUTCH TKF		
45	43	9		LOVE IS ALL	JACKSON JAYVE THIRTY		
46	NEW			I NEED A MIRACLE	THIRD DAY ESSENTIAL/PLG		
47	46	13		REST IN THE HOPE	KARYN WILLIAMS INPOP		
48	41	12		FINALLY HOME	KERRIE ROBERTS REUNION/PLG		
49	48	18		SCARS	JONNY DIAZ FAIR TRADE		
50	50	6		BETTER THAN LIFE	REMEDY DRIVE CENTRICITY		

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



Veteran artist John P. Kee achieves his third No. 1, and first in a decade, on Gospel Albums, as *Life and Favor* sells 11,000 copies, according to Nielsen SoundScan. His previous leaders include *Blessed by Association* (2002) and *We Walk by Faith*, which spent 11 weeks at the summit in 1992-93.



CHRISTIAN ALBUMS™		ARTIST		TITLE		ARTIST IMPRINT/PROMOTION LABEL	
THIS WEEK	LAST WEEK	WEEKS ON CHART	WEEKS ON CHART	TITLE	ARTIST	IMPRT/PROMOTION LABEL	CERT.
1	1	2	#1	10,000 REASONS (BLESS THE LORD)	MATT REDMAN SIX STEPS/SPARROW/EMI CMG		
2	1	2		TENTH AVENUE NORTH	THE STRUGGLE REUNION 10163/PLG		
3	2	3		ISRAEL & NEW BREED	JESUS AT THE CENTER: LIVE INTEGRITY/COLUMBIA 5063/PLG		
4	NEW			THE CHARIOT	ONE WING GOOD FIGHT 2439/EQNE		
5	8	15		MERCYME	THE HURT & THE HEALER FAIR TRADE 16029/PLG		
6	13	8		P.O.D.	MURDERED LOVE RADZOR & TIE 83363/PLG		
7	6	38		MATT REDMAN	10,000 REASONS SIX STEPS/SPARROW 7853/EMI CMG		
8	NEW			ANDREW PETERSON	LIGHT FOR THE LOST BOY CENTRICITY 1182/EMI CMG		
9	9	74		MANDISA	WHAT IF WE WERE REAL SPARROW 7683/EMI CMG		
10	36	73		GREATEST LAURA STORY	GAINERS BLESSINGS FAIR TRADE 4873/PLG		
11	25	54		BUILDING 429	LISTEN TO THE SOUND ESSENTIAL 10932/PLG		
12	17	56		JAMIE GRACE	ONE SONG AT A TIME GOTE/COLUMBIA 70021/PLG		
13	29	23		SIDEWALK PROPHETS	LIVE LIKE THAT FERVENT 888390/WORD-CURB		
14	21	15		BIG DADDY WEAVE	LOVE COME TO LIFE FERVENT 887889/WORD-CURB		
15	7	41		NEWSBOYS	GOD'S NOT DEAD INPOP 1592/EMI CMG		
16	3	2		CHRIS AUGUST	THE UPSIDE OF DOWN FERVENT 888388/WORD-CURB		
17	12	9		HILLSONG	LIVE: CONNERTSTONE HILLSONG/SPARROW 9302/EMI CMG		
18	44	20		PHILLIPS, CRAIG & DEAN	BRICATHE MY FAIR TRADE 9018/PLG		
19	10	46		CASTING CROWNS	COMING TO THE WELL BEACH STREET/REUNION 10163/PLG		
20	11	49		VARIOUS ARTISTS	WON HITS 2012 WORD-CURB/PROMOTION INTEGRITY 8085/EMI CMG		
21	14	42		CHRIS TOMLIN	HOW GREAT IS OUR GOD SIX STEPS/SPARROW 6364/EMI CMG		
22	22	31		FOR KING & COUNTRY	GRAVE FERVENT/WORD-CURB 887997/WARNER-CURB		
23	RE-ENTRY			VARIOUS ARTISTS	MIGHTY TO SAVE STAR SONGS 2268/EMI CMG		
24	NEW			THE MUSEUM	MY ONLY RESCUE BEC 6103/EMI CMG		
25	NEW			VARIOUS ARTISTS	NUMBER 1 RADIO HITS 2012 WORD-CURB 888592		
26	19	45		SOUNDTRACK	COURAGEOUS REUNION 10167/PLG		
27	15	20		THOUSAND FOOT KRUTCH	THE END IS WHERE WE BEGIN TKF 70949		
28	RE-ENTRY			MICHAEL W. SMITH	GLORY HITS 2010/PLG		
29	18	25		PASSION	PASSION WHITE FLAG SIX STEPS/SPARROW 6362/EMI CMG		
30	NEW			LUMINATE	WELCOME TO DAYLIGHT SPARROW 9286/EMI CMG		
31	16	32		KARI JOBE	WHERE I FIND YOU SPARROW 3128/EMI CMG		
32	NEW			LEE STROBEL	THE INVITATION NARRATED BY LEE STROBEL MARANATHA 302/EVEN/EMI CMG		
33	26	23		TOBYMAC	DUBBED & FREED: A REMIX PROJECT FOREFRONT 83332/EMI CMG		
34	RE-ENTRY			ERNIE HAASE & SIGNATURE SOUND	HERE WE ARE AGAIN STOWTOWN 3107/PLG		
35	4	2		PROJECT 86	WAIT FOR THE SIREN TEAM BLACK 85992		
36	RE-ENTRY			BILL & GLORIA GAITHER	TENT REUNION HOMECOMING GAITHER 6122/EMI CMG		
37	23	57		HOLD ME STILL	MATT KEARNEY	UNPOUNDED LIVE INPOP 18087/EMI CMG	
38	28	23		BRITT NICOLE	GOLD SPARROW 7857/EMI CMG		
39	24	3		THE BOOTH BROTHERS	A TRIBUTE TO THE SONGS OF BILL & GLORIA GAITHER GAITHER 6264/EMI CMG		
40	27	50		NEEDTOBREATHE	THE RECKONING ATLANTIC 528053/WORD-CURB		
41	32	21		TRIP LEE	THE GOOD LIFE REACH 8205/INFINITY		
42	RE-ENTRY			JACI VELASQUEZ	DIAMOND INPOP 1809/EMI CMG		
43	40	8		RHETT WALKER BAND	COME TO THE RIVER ESSENTIAL 19940/PLG		
44	35	33		SOUNDTRACK	JOYFUL NOISE WATERTOWER 38273/EMI CMG		
45	30	5		VERTICAL CHURCH	THE HOPE VERTICAL CHURCH BANGOR/REACH 3496/ESSENTIAL/PLG		
46	33	20		SLAH	HOPE OF THE BROKEN WORLD CURB 72520/WORD-CURB		
47	34	7		KB	WEIGHT & GLORY REACH 8232/INFINITY		
48	41	10		LECRAE	CHURCH CLOTHES (EP) REACH DIGITAL EX		
49	37	40		JESUS CULTURE	AWAKENING: LIVE FROM CHICAGO JESUS CULTURE/INTEGRITY 8085/EMI CMG		
50	42	27		KUTLESS	BELIEVER BEC 8854/EMI CMG		

CHRISTIAN AC SONGS™		ARTIST		TITLE		ARTIST IMPRINT/PROMOTION LABEL	
THIS WEEK	LAST WEEK	WEEKS ON CHART	WEEKS ON CHART	TITLE	ARTIST	IMPRT/PROMOTION LABEL	CERT.
1	1	22	#1	10,000 REASONS (BLESS THE LORD)	MATT REDMAN SIX STEPS/SPARROW/EMI CMG		
2	2	16		ME WITHOUT YOU	MATT REDMAN SIX STEPS/SPARROW/EMI CMG		
3	3	15		LOSING	TENTH AVENUE NORTH REUNION/PLG		
4	4	12		FORGIVENESS	MATTHEW WEST SPARROW/EMI CMG		
5	6	13		CENTER OF IT	CHRIS AUGUST FERVENT/WORD-CURB		
6	7	13		REDEEMED	BIG DADDY WEAVE FERVENT/WORD-CURB		
7	5	50		WHERE I BELONG	BUILDING 429 ESSENTIAL/PLG		
8	8	26		JESUS, FRIEND OF SINNERS	CASTING CROWNS BEACH STREET/REUNION/PLG		
9	11	33		GOD'S NOT DEAD (LIKE A LION)	NEWSBOYS INPOP		
10	13	16		THE PROOF OF YOUR LOVE	FOR KING & COUNTRY FERVENT/WORD-CURB		
11	10	28		THE HURT & THE HEALER	MERCYME FAIR TRADE		
12	9	32		LIVE LIKE THAT	SIDEWALK PROPHETS FERVENT/WORD-CURB		
13	12	38		OVERCOME	JEREMY CAMP BEC/TOOTH & NAIL		
14	14	15		GOOD TO BE ALIVE	JASON GRAY CENTRICITY		
15	16	10		SHOULD'VE BEEN ME	CITIZEN WAY FAIR TRADE		
16	15	18		WHEN MERCY FOUND ME	RHETT WALKER BAND ESSENTIAL/PLG		
17	17	5		JESUS IN DISGUISE	BRANDON HEATH MONOMODE/REUNION/PLG		
18	18	7		ALL THINGS POSSIBLE	MARK SCHULTZ FAIR TRADE		
19	19	7		BANNER OF LOVE	LUMINATE SPARROW/EMI CMG		
20	22	14		KEEP YOUR EYES OPEN	NEEDTOBREATHE ATLANTIC/WORD-CURB		
21	20	7		I'M ALIVE	PETER FURLER SPARROW/EMI CMG		
22	21	11		BEAUTIFUL YOU	TRENT MONK TRENT MONK		
23	24	4		NOT FOR A MOMENT (AFTER ALL)	MEREDITH ANDREWS WORD-CURB		
24	23	17		GOOD MORNING	MANDISA FEAT. TOBYMAC SPARROW/EMI CMG		
25	28	3		NEED YOU NOW (HOW MANY TIMES)	PLUMB CURB		

CHRISTIAN CHR™		ARTIST		TITLE		ARTIST IMPRINT/PROMOTION LABEL	
THIS WEEK	LAST WEEK	WEEKS ON CHART	WEEKS ON CHART	TITLE	ARTIST	IMPRT/PROMOTION LABEL	CERT.
1	1	17	#1	ME WITHOUT YOU	TOBYMAC FOREFRONT/EMI CMG		
2	2	15		LOSING	TENTH AVENUE NORTH REUNION/PLG		
3	3	18		KEEP YOUR EYES OPEN	NEEDTOBREATHE ATLANTIC/WORD-CURB		
4	5	13		SHOOTING STAR	OWL CITY REPUBLIC		
5	4	17		THE PROOF OF YOUR LOVE	FOR KING & COUNTRY FERVENT/WORD-CURB		
6	7	11		CENTER OF IT	CHRIS AUGUST FERVENT/WORD-CURB		
7	10	13		SUPERHERO	FAMILY FORCE 5 IN ENTERTAINMENT/TOOTH & NAIL		
8	14	8		BANNER OF LOVE	LUMINATE SPARROW/EMI CMG		
9	8	28		WHERE I BELONG	BUILDING 429 ESSENTIAL/PLG		
10	12	23		BE SOMEBODY	THOUSAND FOOT KRUTCH TKF		
11	6	26		HE SAID	GROUP 1 CREW FEAT. CHRIS AUGUST FERVENT/WORD-CURB		
12	13	24		THE HURT & THE HEALER	MERCYME FAIR TRADE		
13	18	7		BETTER THAN LIFE	REMEDY DRIVE CENTRICITY		
14	19	4	#6	NEED YOU NOW (HOW MANY TIMES)	PLUMB CURB		
15	16	9		WHEN MERCY FOUND ME	RHETT WALKER BAND ESSENTIAL/PLG		
16	15	12		FREE FALL	ROYAL TAILOR ESSENTIAL/PLG		
17	17	8		FORGIVENESS	MATTHEW WEST SPARROW/EMI CMG		
18	23	8		I'M ALIVE	PETER FURLER SPARROW/EMI CMG		
19	22	3		EVEN IF	KUTLESS BEC/TOOTH & NAIL		
20	24	3		WHO YOU ARE	UNSPOKEN CENTRICITY		
21	28	2		I WILL FIND YOU	JIMMY NEEDHAM FEAT. LECRAE INPOP		
22	26						

DANCE CLUB SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMP/INT/PROMOTION LABEL	
1	2	10	#1 SCREAM	ZEDD	FEAT. MATTHEW KOMA INTERSCOPE	
2	3	6	LET'S HAVE A KIKI	SCISSOR SISTERS	POLYDOR/CASABLANCA	
3	4	8	SPECTRUM (SAY MY NAME)	FRANCISCO	+ THE MACHINE REPUBLIC	
4	5	9	YOU'RE GONNA LOVE AGAIN	NERVO	ASTRALWERKS/CAPITOL	
5	12	5	POUND THE ALARM	NICKI MINAJ	YOUNG MONEY/CASH MONEY/REPUBLIC	
6	1	7	TURN UP THE RADIO	MADONNA	LIVE NATION/INTERSCOPE	
7	9	8	WHEN IT FEELS THIS GOOD	RICHARD VISION	VS. LUCIANA SOLMATIC	
8	13	6	HELLO	KARMIN	EPIC	
9	7	12	SPECTRUM	ZEDD	FEAT. MATTHEW KOMA INTERSCOPE	
10	10	7	I CAN ONLY IMAGINE	DAVID GUETTA	FEAT. CHRIS BROWN & U.I. WARNE	WHAT A MUSIC/ASTRALWERKS/CAPITOL
11	8	11	DARK SIDE	KELLY CLARKSON	19/RCA	
12	19	5	THIS IS LOVE	WILLIAM FEA	EVAN SIMONS	WYLER/AM/INTERSCOPE
13	6	10	SEX IS IN THE HEEL	CHINO LUPERON	PUBLIC ENEMY/CAPITOL	
14	16	8	NOTHING'S REAL BUT LOVE	REBECCA FERGUSON	SYCO/COLUMBIA	
15	14	8	ALL STARS	BLUSH FAY	WEST	
16	20	6	LET'S GET IT STARTED (TONIGHT)	ADRIANA RUBIANO	PIATT BOI	
17	15	11	NEVER CLOSE OUR EYES	ADAM LAMBERT	19/RCA	
18	27	4	BLOW ME (ONE LAST KISS)	PINK	RCA	
19	25	4	R.I.P.	RITA ORA	FEAT. TINI TEMPAH	ROC NATION/COLUMBIA
20	17	9	ALLEIN	ERIC FRYDZ	ASTRALWERKS/CAPITOL	
21	28	3	POWER TRIUMPHANT (GET 'EM)	PICK	MARIAH CAREY	ISLAND/UMG
22	22	10	DON'T WAKE ME UP	CHRIS BROWN	RCA	
23	30	5	BOYS WILL BE BOYS	PAULINA RUBIO	UNIVERSAL MUSIC	LATINO/UMI
24	11	12	GOIN' IN	JENNIFER LOPEZ	FEAT. FLO RIDA	ISLAND/UMG
25	34	3	MY EVERYTHING	NEELIA	PINK STAR/PC/M	

DANCE/ELECTRONIC ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMP/INT/PROMOTION LABEL		
1	1	36	#1 SKRILLEX	WARRIOR	FEAT. DAVID GUETTA	INTERSCOPE	
2	3	53	DAVID GUETTA	NOTHING BUT THE BEAT	WHAT A MUSIC/ASTRALWERKS/CAPITOL		
3	2	9	FLO RIDA	WILD ONES	POE BOY/ATLANTIC 526672/AG		
4	4	4	VARIOUS ARTISTS	WHO'S THAT! CALL PARTY	ANTHEM	UNIVERSAL MUSIC	
5	NEW	NEW	DAN DEACON	AMERICA	DOMINO 319*		
6	5	63	LMFAO	SORRY FOR PARTY ROCKING	WILLIAM CHERRY	INTERSCOPE	
7	6	6	PURITY RING	SHRINES	4AD 3218*		
8	7	46	M83	HURRY UP, WE'RE DREAMING	M83 3510*/AMUTE		
9	10	53	KC AND THE SUNSHINE BAND	FLORIAN ROY	AND THE SUNSHINE BAND	PIRE RECORDS 3326*/RINO	
10	9	8	MARINA AND THE DIAMONDS	GLORIA	FEAT. GUY CLAYTON	S21129	
11	8	68	LADY GAGA	BORN THIS WAY	STREAMLINE/INFERNO/INTERSCOPE	01537*/JGA	
12	11	44	NERO	WELCOME REALITY	VITA/MERCURY/CHERRYTREE/INTERSCOPE	01637*/JGA	
13	13	19	TIESTO	CLUB LIFE: VOLUME TWO: MIAMI	MUSICAL FREEDOM 004		
14	NEW	NEW	MATTHEW DEAR	BEAMS	GHOSTLY INTERNATIONAL 155*		
15	19	23	TOBYMAC	DUBBED & FREED: A REMIX PROJECT	FORETRIN 8333*/CMG		
16	18	23	MADONNA	MDNA LIVE	NATION/INTERSCOPE	016658*/JGA	
17	17	13	KNIFE PARTY	RAGE	VALLEY (EP) BIG BEAT/ATLANTIC DIGITAL EX/AG		
18	18	18	SANTIGOLD	MASTER OF MY FUNK	BELEIVE	UZ3RD	INFORMATION/ATLANTIC 3383*/96
19	20	39	KORN	THE PATH OF TOTALITY	ROADRUNNER 617728		
20	16	25	GRIMES	VISIONS	4AD 3208*		
21	14	7	SOUNDTRACK	STEP UP: REVOLUTION	SUMMIT/INTERSCOPE	017040*/JGA	
22	15	4	ROB ZOMBIE	MONDO SEX	HEAD GEFEN 11/UMI		
23	NEW	NEW	THE ORB	FEAT. LEE SCRATCH PERRY	THE OBSERVER	IN THE STAR HOUSE	COOKING VINYL 389*/THE END
24	RE-ENTRY	RE-ENTRY	HOT CHIP	IN OUR HEADS	DOMINO 328*		
25	RE-ENTRY	RE-ENTRY	BASSNECTAR	DIVERGENT	SPECTRUM AMORPHOUS 011		

DANCE/MIX SHOW AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMP/INT/PROMOTION LABEL	
1	2	16	#1 LIGHTS	DAVID GUETTA	FEAT. CHRIS BROWN & U.I. WARNE	WHAT A MUSIC/ASTRALWERKS/CAPITOL
2	1	17	LET'S GO	CALVIN HARRIS	FEAT. NE-YO	ULTRA
3	3	20	WHERE HAVE YOU BEEN	RIHANNA	SRP/DEF. JAM/UMG	
4	4	13	WIDE AWAKE	KATY PERRY	CAPITOL	
5	7	26	TITANIUM	DAVID GUETTA	FEAT. SIA	WHAT A MUSIC/ASTRALWERKS/CAPITOL
6	6	14	THE NIGHT OUT	MARTIN SOLVEIG	BIG BEAT/ATLANTIC	
7	5	12	THE VELDT	DEADMAUS	FEAT. CHRIS JAMES MAULTRAP	ULTRA
8	10	9	SPECTRUM	ZEDD	FEAT. MATTHEW KOMA	INTERSCOPE
9	8	11	WE OWN THE NIGHT	TIESTO & WOLFGANG GARTNER	FEAT. LUCIANA	MUSICAL FREEDOM
10	11	14	SILHOUETTES	AVICHI	FEAT. SALEM	LEVELS/VERATON/ATM EMPREINTESCOPE
11	9	17	SCREAM	USHER	RCA	
12	20	2	BLOW ME (ONE LAST KISS)	PINK	RCA	
13	14	6	WHISTLE	FLO RIDA	POE BOY/ATLANTIC	
14	12	16	WE RUN THE NIGHT	HAYANA BROWN	FEAT. PITBULL	2101/REPUBLIC
15	18	7	YOU'RE GONNA LOVE AGAIN	NERVO	ASTRALWERKS/CAPITOL	
16	19	4	POUND THE ALARM	NICKI MINAJ	YOUNG MONEY/CASH MONEY/REPUBLIC	
17	NEW	NEW	TOO CLOSE	ALEX CLARE	UNIVERSAL ISLAND/REPUBLIC	
18	15	4	WANT U BACK	CHER	LLOYD SYCO/EPIC	
19	13	11	CHASING THE SUN	THE WANTED	GLOBAL TALENT/MERCURY/UMG	
20	NEW	NEW	GIVE YOUR HEART A BREAK	DEMILOVATO	HOLLYWOOD	
21	24	2	AS LONG AS YOU LOVE ME	JUSTIN BIEBER	FEAT. BIG SEAN	SCHOVIDO/RAYMOND BROWN/AND/UMG
22	25	5	LONG TIME	JOHN DE SOHN	FEAT. ANDREAS MOE	EPIC
23	22	10	I DON'T LIKE YOU	EVA SIMONS	CHERRYTREE/INTERSCOPE	
24	NEW	NEW	DON'T WAKE ME UP	CHRIS BROWN	RCA	
25	NEW	NEW	I CAN ONLY IMAGINE	DAVID GUETTA	FEAT. CHRIS BROWN & U.I. WARNE	WHAT A MUSIC/ASTRALWERKS/CAPITOL

TRADITIONAL JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMP/INT/PROMOTION LABEL		
1	2	42	#1 FRANK SINATRA	SINATRA	BEST OF THE BEST REPRISE 79664/CAPITOL		
2	4	51	TONY BENNETT	DUETS II	RPM 66253/COLUMBIA		
3	1	20	CHRIS BOTTI	IMPRESSIONS	COLUMBIA 60352		
4	NEW	NEW	LUCIANA SOUZA	THE BOOK OF CHET	SUNWAYSIDE 1316		
5	5	14	MELODY GOUZ	THE ABSENCE	DECCA/VERVE 018818*/VG		
6	7	27	ROBERT GLASPER	EXPERIMENT	BLACK RADIO	BLUE NOTE 8833*	
7	10	3	LYDD PRICE	I'M FEELING GOOD: STANDARDS IN SWING	LP1 22475		
8	3	31	PAUL MCCARTNEY	KISSES ON THE BOTTOM	MPL/HARVEY 3388*/CONCORD		
9	6	39	SOUNDTRACK	LIGNON	IN PARIS	MADISON GATE 63842 EX	
10	NEW	NEW	MIDWEST LOUKEE	HERITAGE	BLUE NOTE 27742		
11	11	4	KETHI JARRETT/JAN GARBAREK/PALLEN	DANIELSON/JON CHRISTENSEN	SLEEPER	TOKYO APRIL 16TH 1979 ECM 01762/DECCA	
12	9	5	CHRISTIAN SCOTT	ORNSHAW	A TUNIC	ADJUAN (OVNI AMERICAN 33202)/CONCORD	
13	8	4	BROWNS	FORD	MARSALIS QUARTET	FOUR MFS' PLAYIN' TUNES	MARSALIS 010
14	16	10	CASSANDRA WILSON	FEAT. FABRIZIO SOTTI	ANOTHER COUNTRY	OLAH 2412/ZONE	
15	NEW	NEW	BEGGIE ADAR	WITH THE JEFF STEINBERG ORCHESTRA	AN AFFAIR TO REMEMBER	BURTON AVENUE/GREEN HILL 59632/CMG	

CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMP/INT/PROMOTION LABEL	
1	NEW	NEW	#1 THE RIPPINGTONS	FEAT. RUSS FREEMAN	BUILT TO LAST	PEAK 0165/EPIC
2	1	4	MARCUS MILLER	RENAISSANCE 3	DEJES/CONCORD	JAZZ 30784/CONCORD
3	4	12	BRIAN CULBERTSON	DREAMS	VERVE 018842/AG	
4	3	25	ESPERANZA SPALDING	RADIO MUSIC SOCIETY	MONTUNHEADS	UP 33174/CONCORD
5	2	11	GERALD ALBRIGHT/NORMAN BROWN	24/7	CONCORD	JAZZ 33946/CONCORD
6	7	12	PET METHERY	UNITY	BAND	METHEN/VINO/NOESUCH 531257/WARNER BROS.
7	NEW	NEW	JIMMY HERRING	SUBJECT TO CHANGE	WITHOUT NOTICE	ABSTRACT LOGIX 026
8	9	10	ROB WHITE	JUST KICKIN' IT	QUEEN OF SHEBA/HUSH	91273/ORPHEUS
9	8	2	JEFF KASHIWA	LET IT RIDE	NATIVE LANGUAGE	0977
10	5	51	TROMBONE SHORTY	FOR TRUE	VERVE	FORECAST 015986/VG
11	12	11	PAUL HARDCASTLE	THE CHILL LOUNGE	VOLUME 1	TRIPPIN' N' RHYTHM 57
12	6	2	JONATHAN FRITZEN	MAGICAL NORDIC	NIGHTS	0103
13	19	25	PETER WHITE	HERE WE GO	HEADS UP	32905/CONCORD
14	11	17	RAHNI SONG	BREAKING THE RULES	QUEEN OF SHEBA/YIK	91267/HUSH
15	18	75	BONEY JAMES	CONTACT	VERVE	FORECAST 015375/VG

SMOOTH JAZZ SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMP/INT/PROMOTION LABEL	
1	2	11	#1 IN THE MOMENT	GERALD ALBRIGHT/NORMAN BROWN	CONCORD JAZZ/CMG	
2	1	13	FEELIN' IT	DAVID BENOIT	HEADS UP/CMG	
3	3	10	CITY	JEFF LORBER	FUSION	HEADS UP/CMG
4	5	3	LATELY	ANITA BAKER	BLUE NOTE/CAPITOL	
5	4	13	CAN'T STOP NOW	VINCENT INGALA	VINCENT INGALA	
6	6	9	ON YOUR FEET	JULIAN VAUGHN	TRIPPIN' N' RHYTHM	
7	7	6	BETWEEN US	NICHOLAS COLE	CUTMORE	
8	9	15	DOES ANYBODY REALLY KNOW	WHAT TIME IT IS?	BRIAN BROWNE	ARTISTRY/MACK AVENUE
9	8	7	A DAY IN PARIS	CHRIS SHAMBAT	INVER/SUNION	
10	12	9	YOU'RE THE ONE FOR ME	BLAKE AARON	INVER/SUNION	
11	11	6	COUGARS & GIQLOS	THE RIPPINGTONS	FEAT. RUSS FREEMAN	PEAK/EPIC
12	10	16	NAMASTE	KENNY G & RAHUL SHARMA	CONCORD/CMG	
13	13	10	M-POWERED	MARCUS ANDERSON	FEAT. FOURBEAST	ANDERSON
14	17	4	MAGICAL	JONATHAN FRITZEN	FEAT. BONEY JAMES	NORDIC NIGHTS
15	14	0	SUNDAY VIBE	BEN TANKARD	FEAT. TIM BOWMAN	BEN-JAMIN' UNIVERSAL

TRADITIONAL CLASSICAL ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMP/INT/PROMOTION LABEL	
1	1	15	#1 SOUNDTRACK	VARIOUS ARTISTS	LIFESPACES: CLASSICAL STRESS RELIEF	IFESCAPES 3800 EX/MOOD MEDIA
2	2	26	HJ LIM	BETHWEN	COMPLETE PIANO SONATAS	EMI CLASSICS DIGITAL EX
3	3	15	DANIEL BARENBOIM	BETHWEN	FOR PIANO	DECCA 01807/DECCA CLASSICS
4	4	11	MILOS KARDAGLIC	PASION	MERCURY CLASSICS	SD08 017000/DECCA CLASSICS
5	5	7	AUDIOMACHINE	CHRONICLES	AUDIOMACHINE 74741	
6	8	19	SOUNDTRACK	DOWNTOWN	ABBEY CARNAVAL/MASTERSPIECE	016260/DECCA
7	9	36	MORMON TABERNAACLE CHOIR	GLORY	MUSIC OF READING	MORMON TABERNAACLE CHOIR 506384
8	10	21	ERIC WHITACRE	WATER NIGHT	DECCA 016836	
9	11	13	DAVID GARRETT/ROYAL PHILHARMONIC ORCHESTRA	LEGACY	BETHWEN	VOLIN CONCERTO/KRESLER DECCA 016841
10	RE-ENTRY	RE-ENTRY	MORMON TABERNAACLE CHOIR	CONCERTO AT TEMPLE SQUARE	THIS IS THE CHRIST	MORMON TABERNAACLE CHOIR 505982
11	RE-ENTRY	RE-ENTRY	ZULL BAILEY/JON MARKI/INDIANAPOLIS SYMPHONY ORCHESTRA	DIVORAK: CELLO CONCERTO	TELARC 29272/CONCORD	
12	7	29	AVI AVITAL	BACH	THE GREAT	DECCA CLASSICS
13	14	10	DAVID GREILSAMMER	BANHOUE	CONVERSATIONS	CLASSICAL 206265/SONY MASTERWORKS
14	NEW	NEW	DAVID GREILSAMMER	BANHOUE	CONVERSATIONS	CLASSICAL 206265/SONY MASTERWORKS
15	15	5	AUDIOMACHINE	EPICA	AUDIOMACHINE 71161	

CLASSICAL CROSSOVER ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMP/INT/PROMOTION LABEL			
1	1	27	#1 IL VOLO	IL VOLO	OPERA BLUES/GATICA/RENTON/GEFFEN	015617/IGA		
2	2	71	IL VOLO	IL VOLO	OPERA BLUES/GATICA/RENTON/GEFFEN	015617/IGA		
3	5	42	ANDREA BOCELLI	CONCERTO: ONE NIGHT IN CENTRAL PARK	SUGAR	015971/DECCA		
4	3	65	JACKIE EVANCHO	DREAM WITH ME	SYCO	87061/COLUMBIA		
5	4	43	IL DIVO	WICKED	GAME	SYCO 96448/COLUMBIA		
6	7	30	THE PIANO GUYS	HITS VOLUME 1: THE PIANO GUYS	3752 EX			
7	8	43	LONDON PHILHARMONIC ORCH.	THE GREATEST VIDEO	GAME MUSIC	XS 114		
8	9	58	2CELLOS	CELLOS	MASTERSWORKS 3101/SONY	MASTERSWORKS		
9	10	45	YO-YO MA/STUART DUNCAN/EDGAR MEYER/CHRIS THILE	THE GOAT	ROD	SESSIONS	SONY CLASSICAL 84118/SONY	
10	6	43	JIM BRICKMAN	ROMANZA	SOMERSET	56142 EX		
11	12	13	ALFIE BOE	ALFIE	DECCA 016422			
12	13	9	NOAH STEWART	NOAH	VERVE	017812/AG		
13	14	65	IL VOLO	IL VOLO	OPERA BLUES/GATICA/RENTON/GEFFEN	015617/IGA		
14	15	44	TORI AMOS	NIGHT OF HUNTERS	DECCA 015849/DECCA			
15	11	5	NATHAN PACHECO	INTRODUCING	MITHAN	MATCHED	USHER PEARL STREET	017812/UMI

WORLD ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMP/INT
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HOT LATIN SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMP/PRINT/PROMOTION LABEL	CERT.
1	24	8	#1 GG HASTA QUE TE CONOCI	MANA	WARNER/LATINA	
2	1	7	NO ME COMPARES	ALEJANDRO SANZ	UNIVERSAL MUSIC/LATINO/UMLE	
3	2	15	MIRANDO AL CIELO	ROBERTO TAPIA	FONOVIS/AUMLE	
4	5	17	SIN RESPIRACION	BANDA EL RECORD DE CRUZ LIZARRAGA	FONOVIS/AUMLE	
5	4	12	PASARELA	DADDY Yankee EL CARTEL/CAPITOL/LATIN		
6	6	32	AMOR CONFUSO	GERARDO ORTIZ	DEL/SONY MUSIC/LATIN	
7	3	18	HASTA QUE SALGA EL SOL	DON OMAR	OFANATO/MACHETE/UMLE	
8	18	5	ALGO ME GUSTA DE TI	WISIN & YANDEL FEAT. CHRIS BROWN & T-PAIN	MACHETE/UMLE	
9	8	18	INCONDICIONAL	PRINCE ROYCE	TOP STOP	
10	9	35	DUTTY LOVE	DON OMAR FEAT. NATTY NATASHA	OFANATO/MACHETE/UMLE	
11	7	27	AI SE EU TE PEGO	MICHELLEU PANTANAL/RGE	SONY MUSIC/LATIN	
12	13	30	UN HOMBRE NORMAL	ESPINOZA PAZ	VIDEO/MAX/DISA/UMLE	
13	10	8	GENTE BATALLOSA	CALIBRE 50 FEAT. BANDA CARNAVAL	DISA/UMLE	
14	11	7	CABECITA DURA	LA ARROLLADORA BANDA	EL LIMON DE RENE CAMACHO	DISA/UMLE
15	14	39	BAILANDO POR EL MUNDO	JUAN MAGAN FEAT. PITBULL & EL CATA	SONY MUSIC/LATIN	
16	23	8	EL BUEN EJEMPLO	CALIBRE 50	DISA/UMLE	
17	16	5	TE QUIERO	ARJONA	META/MORFOSIS	
18	15	19	EL PASADO ES PASADO	LA ADICTIVA BANDA SAN JOSE DE MESILLAS	SONY MUSIC/LATIN	
19	17	5	BALADA (TCHERERE TCHER TCHER)	GUSTAVO LIMA PANTANAL/RGE	SONY MUSIC/LATIN	
20	25	12	ERES MI SUENO	FONSECA PROYECTO NASH/HANDY/SONY MUSIC/LATIN		
21	20	14	WHERE HAVE YOU BEEN	RHIANNA	SP/DEF JAM/UMJG	
22	22	20	LA MOSCA	LOS HOROSCOPOS DE DURANGO	FEAT. CHUY LIZARRAGA	FONOVIS/AUMLE
23	26	4	DIOSA DE LOS CORAZONES	KEN-Y, ZION, LOBO, LENNOX, ARCANGEL & RKM PINA		
24	29	11	TE MIRABAS MAS BONITA	CHUY LIZARRAGA Y SU BANDA TIERRA SINALOENSE	DISA/UMLE	
25	12	12	DAME LA OLA	TITO "EL BAMBINO" SIENTE		
26	28	16	ESTILO ITALIANO	JESUS OJEDA Y SUS PARIENTES	DISCOS SOL/FONOVIS/AUMLE	
27	34	17	LLUEVE	INTOCABLE 0001		
28	27	8	WILL U STILL LOVE ME TOMORROW	LESLIE GRACE	TOP STOP	
29	46	4	YA TE OLVIDE	YURIDIA	SONY MUSIC/LATIN	
30	33	6	ECHA PA'LLA (MANOS PA'RRIBA)	PITBULL MR. 305/FAMOUS ARTISTS/SONY MUSIC/LATIN		
31	38	7	GOIN' IN	JENNIFER LOPEZ FEAT. FLO RIDA	ISLAND/UMJG	
32	37	2	MI PROMESA	PESADO	DISA/UMLE	
33	49	4	WHISTLE	FLO RIDA	DEF JAM/ATLANTIC	
34	47	2	NO SIGUE MODAS A.K.A. ELLA NO SIGUE MODAS	DON OMAR FEAT. JUAN MAGAN	OFANATO/MACHETE/UMLE	
35	31	5	365 DIAS	LOS TUCANES DE TIJUANA	FONOVIS/AUMLE	
36	HOT SHOT DEBUT		NO TE DEJARE DE AMAR	MAFFIO SPANGLISH GLOBAL		
37	41	19	DANCE AGAIN	JENNIFER LOPEZ FEAT. PITBULL	EPIC	
38	30	18	LA DIABLA	ROMEO SANTOS	SONY MUSIC/LATIN	
39	43	17	DESCUIDE	MONTEZ DE DURANGO	VIVA/SONY MUSIC/LATIN	
40	40	2	SOLO VINE A DESPEDIRME	GERARDO ORTIZ	DEL/SONY MUSIC/LATIN	
41	45	13	QUE PENSABAS?	HORACIO PALENCIA	FONOVIS/AUMLE	
42	44	10	DISENAME	JOAN SEBASTIAN F.A.S./SKALONA		
43	36	12	LAS MORENAS	EL COYOTE Y SU BANDA TIERRA SANTA	ISA/MORENA	
44	35	5	TE VOY A AMAR	AXEL	UNIVERSAL MUSIC/LATINO/UMLE	
45	39	5	EN EL AMOR HAY QUE PERDONAR	BIBI BOLA	CAPITOL/LATIN	
46	42	2	DONDE ESTES LLLEGARE	ALEXIS & FIDO	SONY MUSIC/LATIN	
47	NEW		ONE MORE NIGHT	MARON 5	ARM/OCTONE/INTERSCOPE	
48	NEW		ALGUIEN	KANY GARCIA	SONY MUSIC/LATIN	
49	48	13	ELLA LO QUE QUIERE ES SALSA	VICTOR MANUEL FEAT. VOLTIO & JONWELL & RANDY KIRBY	SONY MUSIC/LATIN	
50	32	14	LA DE LA MALA SUERTE	JESSE & JOY	WARNER/LATINA	

Jenni Rivera's *Joyas Prestadas*: Pop surges 43-4 on Top Latin Albums as a deluxe CD/DVD edition boosts sales by 350% to 2,000 units. *Prestadas* was originally released in December in pop and banda versions, the latter so far outselling the former 58,000 to 39,000, according to Nielsen SoundScan.



TOP LATIN ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMP/PRINT/DISTRIBUTING LABEL	CERT.	
1	HOT SHOT DEBUT		#1 MANA	EXILIADOS ES LA BAHIA	WARNER/LATINA	21/25	
2	1	2	VARIOUS ARTISTS	LA FORMULA: THE COMPANION PINA	70099/SONY MUSIC/LATIN		
3	2	9	WISIN & YANDEL	LIDERES	MACHETE 01692/UMLE		
4	43	27	GG JENNI RIVERA	JOYAS PRESTADAS	POP FONOVISA	54660/UMLE	
5	4	43	ROMEO SANTOS	FORMULA VOL. 1	SONY MUSIC/LATIN	8206	
6	6	21	PRINCE ROYCE	PHASE II	TOP STOP/30077/AG		
7	3	2	PESADO	MI PROMESA	DISA 017195/UMLE		
8	5	18	DON OMAR	MTO: NEW GENERATION	OFANATO/MACHETE 016829/UMLE		
9	8	17	LOS BUKIS	ICONS: 25 EXITOS	FONOVISA 010995/UMLE		
10	11	3	JULION ALVAREZ Y SU NORTENO BANDA	EN UNO	DISA 017220/UMLE		
11	35	41	GG JENNI RIVERA	SETTER	JOYAS PRESTADAS BANDA	POP FONOVISA	54669/UMLE
12	9	6	ROBERTO TAPIA	EL MUCHACHO	FONOVISA 017055/UMLE		
13	7	95	SHAKIRA	SALE EL SOL	EPIC 77432/SONY MUSIC/LATIN		
14	10	9	JESUS OJEDA Y SUS PARIENTES	ESTILO ITALIANO	DISCOS SOL/FONOVISA 017444/UMLE		
15	13	17	CONJUNTO PRIMAVERA	ICONS: 25 EXITOS	FONOVISA 010860/UMLE		
16	18	2	HECTOR ACOSTA	CONCEPCION ABERTO	VIVA UNIVERSAL MUSIC/LATINO/UMLE	95001/UMLE	
17	22	29	JESSE & JOY	CON QUIEN SE QUEDA EL PERRO?	WARNER/LATINA	52927	
18	14	10	MARCO ANTONIO SOLIS	UNA NOCHE DE LUNA	VADIA 017026/UMLE		
19	20	4	LA ARROLLADORA BANDA	EL LIMON DE RENE CAMACHO	DISA 017120/UMLE		
20	16	24	EL TRONO DE MEXICO	LO MEJOR DE EL TRONO DE MEXICO	FONOVISA 016914/UMLE		
21	17	39	3BALLMITY	INTENCIONAL	FONOVISA	354693/UMLE	
22	19	6	LOS INQUIETOS DEL NORTE	LOS HOMBRES DE NEGRO	APP PABE/EMIS/SONY MUSIC/LATINO/UMLE	06979/UMLE	
23	27	130	CAMILA	DEJATE DE AMAR	SONY MUSIC/LATIN	5981	
24	24	15	LUCERO & JOAN SEBASTIAN	UN LIP	JO SKALONA	6949	
25	45	2	CAMILO SESTO	20 GRANDES EXITOS	VERSE	0060	
26	23	32	LA ARROLLADORA BANDA	EL LIMON DE RENE CAMACHO	IRREVERSIBLE	2012 DISA 016945/UMLE	
27	25	5	LOS YONIC'S	ICONS: 25 EXITOS	FONOVISA 017130/UMLE		
28	30	13	LOS HOROSCOPOS DE DURANGO	VIEJAS Y BUENAS	PR PRESTAR/FONOVISA 010952/UMLE		
29	21	8	CONJUNTO ATARDECER	DE MIL MANERAS...	SIN LIMITES	DISA 016928/UMLE	
30	28	31	VARIOUS ARTISTS	LAS BANDAS ROMANTICAS DE AMERICA	2012 DISA 016932/UMLE		
31	29	10	EL TRONO DE MEXICO	A CORAZON ABIERTO	FONOVISA 016964/UMLE		
32	33	48	ARJONA	INDEPENDIENTE	META/MORFOSIS	52901/1/WARNER/LATINA	
33	12	14	JUANES	TIGER PRESENTS	JUANES MTV UNPLUGGED	UNIVERSAL MUSIC/LATINO/UMLE	92819/UMLE
34	40	52	GERARDO ORTIZ	ENTRE DIOS Y EL DIABLO	DEL 91/25/SONY MUSIC/LATIN		
35	36	7	BANDA CARNAVAL	MAXIMO NIVEL	DISA 016940/UMLE		
36	26	28	ESPINOZA PAZ	UN HOMBRE NORMAL	VIDEO/MAX/DISA 016994/UMLE		
37	31	69	TIERRA CALLI	UNIBUS	AMERICA/TWV 016940/UNIVERSAL MUSIC/LATINO/UMLE	094230/UMLE	
38	15	2	YURI QUEEN	MUSA	MUSA/EMIS/SONY MUSIC/LATIN	069855/UMLE	
39	37	91	DON OMAR	MEET THE ORPHANS	OFANATO/MACHETE 014950/UMLE		
40	34	5	KANY GARCIA	KANY GARCIA	SONY MUSIC/LATIN	4042	
41	53	26	YURIDIA	PARA MI	SONY MUSIC/LATIN	9037	
42	42	27	CALIBRE 50	EL BUEN EJEMPLO	DISA 016954/UMLE		
43	48	4	LOS RIELEROS DEL NORTE	ICONS: 25 EXITOS	FONOVISA 017137/UMLE		
44	38	73	MANA	DRAMA Y LUZ	WARNER/LATINA	52620	
45	49	11	VARIOUS ARTISTS	CAFE CON LUNA	NATIONAL	32079/CD/STARBUCKS	
46	44	4	LOS HEREDEROS DE NUEVO LEON	A PARTIR DE AHORA	3554	851	
47	51	4	GRUPO MONTEZ DE DURANGO	ICONS: 25 EXITOS	DISA 017144/UMLE		
48	55	26	DIEGO VERDAGUER	VOLVERE DIEGO VERDAGUER EN LOS 70'S	D/AM	8538	
49	62	26	LOS TEMERARIOS	30 ANIVERSARIO	DISA 016941/UMLE		
50	NEW		EDDIE MONTALVO	DESDE NUEVA YORK A PUERTO RICO	SENIOR MARCHA	8559	

Wisin & Yandel notch their 21st top 10 on Hot Latin Songs as "Algo Me Gusta de Ti," featuring Chris Brown and T-Pain, moves 18-8. The song, up 30% in audience impressions to 7.6 million, gives Brown his second top 10 on the survey (both occurring this year) and T-Pain his first.



REGIONAL MEXICAN AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMP/PRINT/PROMOTION LABEL	
1	1	18	#1 MIRANDO AL CIELO	ROBERTO TAPIA	FONOVISA/UMLE	
2	2	27	SIN RESPIRACION	BANDA EL RECORD DE CRUZ LIZARRAGA	FONOVISA/UMLE	
3	3	33	AMOR CONFUSO	GERARDO ORTIZ	DEL/SONY MUSIC/LATIN	
4	4	12	GENTE BATALLOSA	CALIBRE 50 FEAT. BANDA CARNAVAL	DISA/UMLE	
5	6	33	UN HOMBRE NORMAL	ESPINOZA PAZ	VIDEO/MAX/DISA/UMLE	
6	5	12	CABECITA DURA	LA ARROLLADORA BANDA	EL LIMON DE RENE CAMACHO	DISA/UMLE
7	11	11	GG EL BUEN EJEMPLO	CALIBRE 50	DISA/UMLE	
8	9	31	LO QUE PIENSO DE TI	BANDA CARNAVAL	DISA/UMLE	
9	7	24	EL PASADO ES PASADO	LA ADICTIVA BANDA SAN JOSE DE MESILLAS	SONY MUSIC/LATIN	
10	10	23	LA MOSCA	LOS HOROSCOPOS DE DURANGO	FEAT. CHUY LIZARRAGA	FONOVISA/UMLE
11	8	39	LLAMADA DE MI EX	LA ARROLLADORA BANDA	EL LIMON DE RENE CAMACHO	DISA/UMLE
12	12	16	TE MIRABAS MAS BONITA	CHUY LIZARRAGA Y SU BANDA TIERRA SINALOENSE	DISA/UMLE	
13	18	22	LLUEVE	INTOCABLE 0001		
14	17	11	MI PROMESA	PESADO	DISA/UMLE	
15	13	33	EL MEJOR PERFUME	LA ORIGINAL BANDA	EL LIMON DE SALVADOR LIZARRAGA	FONOVISA/UMLE
16	14	13	365 DIAS	LOS TUCANES DE TIJUANA	FONOVISA/UMLE	
17	19	3	SOLO VINE A DESPEDIRME	GERARDO ORTIZ	DEL/SONY MUSIC/LATIN	
18	16	20	LAS MORENAS	EL COYOTE Y SU BANDA TIERRA SANTA	ISA/MORENA	
19	20	15	DISENAME	JOAN SEBASTIAN F.A.S./SKALONA		
20	22	6	EN RESUMEN	BANDA LOS RECORDITOS	DISA/UMLE	

TROPICAL AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMP/PRINT/PROMOTION LABEL
1	20	11	#1 NO TE DEJARE DE AMAR	MAFFIO SPANGLISH GLOBAL	
2	NEW		HASTA QUE TE CONOCI	MANA	WARNER/LATINA
3	2	23	INCONDICIONAL	PRINCE ROYCE	TOP STOP
4	9	15	ERES MI SUENO	FONSECA PROYECTO NASH/HANDY/SONY MUSIC/LATIN	
5	14	5	ESTA NOCHE SI	REY RUIZ	LUNA NEGRA
6	3	10	PASARELA	DADDY Yankee EL CARTEL/CAPITOL/LATIN	
7	11	14	HASTA QUE SALGA EL SOL	DON OMAR	OFANATO/MACHETE/UMLE
8	7	12	DAME LA OLA	TITO "EL BAMBINO" SIENTE	
9	10	22	ELLA LO QUE QUIERE ES SALSA	VICTOR MANUEL FEAT. VOLTIO & JONWELL & RANDY KIRBY	SONY MUSIC/LATIN
10	1	5	NO ME COMPARES	ALEJANDRO SANZ	UNIVERSAL MUSIC/LATINO/UMLE
11	4	5	COMO YO	LOS CADILLAS	CROSSOVER
12	22	4	MI VIDA ERES TU	NIKLARE	N/AF/SONY MUSIC/LATIN
13	8	8	WILL U STILL LOVE ME TOMORROW	LESLIE GRACE	TOP STOP
14	15	5	DIOSA DE LOS CORAZONES	KEN-Y, ZION, LOBO, LENNOX, ARCANGEL & RKM PINA	
15	5	14	JUST THE WAY YOU ARE	KARLOS ROSE JR.	
16	19	5	ALGO ME GUSTA DE TI	WISIN & YANDEL FEAT. CHRIS BROWN & T-PAIN	MACHETE/UMLE
17	12	20	LA DIABLA	ROMEO SANTOS	SONY MUSIC/LATIN
18	17	6	DONDE ESTES LLLEGARE	ALEXIS & FIDO	SONY MUSIC/LATIN
19	RE-ENTRY		CUANDO ME MUERA	WILLY COLON	785/LW
20	16	5	TE QUIERO	ARJONA	META/MORFOSIS

BETWEEN THE BULLETS MANA DOUBLES UP AT NO. 1



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

—Karinah Santiago

HOT LATIN SONGS: 132 stations (74 regional Mexican, 33 Latin pop); 19 tropical; are electronically monitored 24 hours a day, 7 days a week. HOT LATIN ALBUMS: See Charts Legend on billboard.biz for rules and explanations. All charts © 2012, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

EURO		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	SEPTEMBER 15, 2012
1	14	WINGS LITTLE MIX SYCO	
2	1	BOM BOM SAM AND THE WOMP STIFFONE MORE TUNE	
3	4	GOOD TIME OWI CITY & CARLY RAE JEPSEN 604/SCHOOLBOY	
4	3	ONE DAY / RECKONING SONG ASAF AVIDAN & THE MOJOS FOUR	
5	2	HOW WE DO (PARTY) RITA ORA ROC NATION	
6	NEW	HARDER THAN YOU THINK PUBLIC ENEMY SLAM JAMZ	
7	8	CALL ME MAYBE CARLY RAE JEPSEN 604/SCHOOLBOY	
8	7	SPECTRUM (SAY MY NAME) FLORENCE + THE MACHINE ISLAND	
9	17	LITTLE TALKS OF MONSTERS AND MEN SKRIMS.EHF.LAEK.JARAS.1	
10	5	READ ALL ABOUT IT, PT. III EMELI SANDE VIRGIN	

JAPAN		BILLBOARD JAPAN HOT 100	
THIS WEEK	LAST WEEK	(HANSIN/SOUNDSCAN JAPAN/PLATINUM)	SEPTEMBER 15, 2012
1	46	GINGHAM CHECK AKB48/KING	
2	NEW	YORU NO ODORIKO SAKANAKOTO VICTOR	
3	97	THE OVER LIVERWORLD SONY	
4	NEW	SHE'S BACK INFINITE WOODLIM	
5	95	KOKORO NO HANE KOBUKURO WARNER	
6	23	TADANARANU KANKEI TOKYO JIHEN EMI	
7	17	NAITATTE NAOTO INTI RAYMI UNIVERSAL	
8	2	THE BEGINNING ONE OK ROCK A-SKETCH	
9	6	WHAT MAKES YOU BEAUTIFUL ONE DIRECTION SONY	
10	12	GOOD TIME OWI CITY & CARLY RAE JEPSEN UNIVERSAL	

GERMANY		ALBUMS	
THIS WEEK	LAST WEEK	(MEDIA CONTROL)	SEPTEMBER 15, 2012
1	NEW	HALLO WELT! MAX HERBE NESOLA	
2	NEW	HAVOC AND BRIGHT LIGHTS ALANIS MORISSETTE COLLECTIVE SOUNDS/COLUMBIA	
3	1	PROJEKT SEERSENTEICH PHILIPP POISEL GRONLAND	
4	3	RAOP CRO CHIMPERATOR	
5	NEW	ACT I TARJA E.A.R.	
6	NEW	FOUR BLOC PARTY FRENCHKISS/CO-OPERATIVE	
7	NEW	THE SOUL SESSIONS: VOL. 2 JOSS STONE STONE D/S-CURVE	
8	10	LICHTER DER STADT UNHEILIG INTERSTAR/FANSATION	
9	6	BIS ANS ENDE DER ZEIT AMIGOS VM	
10	7	BALLAST DER REPUBLIK DIE TOTEN HOSE JKP	

UNITED KINGDOM		ALBUMS	
THIS WEEK	LAST WEEK	(THE OFFICIAL UK CHARTS CD.)	SEPTEMBER 15, 2012
1	NEW	ORA RITA ORA ROC NATION/COLUMBIA	
2	1	OUR VERSION OF EVENTS EMELI SANDE VIRGIN	
3	NEW	MY HEAD IS AN ANIMAL OF MONSTERS AND MEN SKRIMS.EHF.LAEK.JARAS.1/REPUBLIC	
4	NEW	DEAD IN THE BOOT ELBOW FICTION/POLYDOR	
5	2	FALL TO GRACE PALOMA FAITH RCA	
6	7	EL CAMINO THE BLACK KEYS NONESUCH	
7	RE	ILL MANORS (SOUNDTRACK) PLAN B 678/ATLANTIC	
8	RE	SOME NIGHTS FUN. FUELED BY RAMEN	
9	6	+ ED SHEERAN ASYLUM	
10	8	TALK THAT TALK RIHANNA SPRING/DEF JAM	

FRANCE		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	SEPTEMBER 15, 2012
1	3	CALL ME MAYBE CARLY RAE JEPSEN 604/SCHOOLBOY	
2	1	BARA BERE ALEX FERRARI ELECTRO.NE.JO	
3	2	THIS IS LOVE WILLIAM FT. EVA SIMONS WILL LAM	
4	NEW	PURSUIT OF HAPPINESS (NIGHTMARE) KID CURRY NIGHT & MATEO DREAM/O.G.D./UNIVERSAL/MD/2011	
5	6	SKINNY LOVE BIRDY 14TH FLOOR	
6	4	WATI HOUSE SEXION D'ASSAULT WATI.B	
7	5	SHE WOLF (FALLING TO PIECES) DAVID GUETTA FT. SIA WHAT A MUSIC	
8	7	PARTY SHAKER R.I.O. FT. NICCO ZOO LAND	
9	RE	ZUMBA HE ZUMBA HA DJ MANS.FT. JESSY MADONN & LUIS GUSAD/DA.M'S SPACE PARTY	
10	NEW	DON'T WAKE ME UP CHRIS BROWN RCA	

CANADA		ALBUMS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN)	SEPTEMBER 15, 2012
1	NEW	HAVOC AND BRIGHT LIGHTS ALANIS MORISSETTE EPIPHANY	
2	NEW	NOW! 20 VARIOUS ARTISTS EMI	
3	NEW	DOPE SICK MADCHILD BATTLE AXE	
4	NEW	WELCOME TO: OUR HOUSE SLAUGHTERHOUSE SHADY/INTERSCOPE	
5	3	21 ADELE XL	
6	2	UP ALL NIGHT ONE DIRECTION SYCO/COLUMBIA	
7	6	SOME NIGHTS FUN. FUELED BY RAMEN	
8	4	OVEREXPOSED MARDON 5 A&M/OCTONE	
9	5	BELIEVE JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND	
10	7	WILD ONES FLORIDA POE BOY/ATLANTIC	

KOREA		BILLBOARD KOREA K-POP HOT 100	
THIS WEEK	LAST WEEK	(BILLBOARD KOREA)	SEPTEMBER 15, 2012
1	23	ALL FOR YOU SEO IN KOOK, JEONG EUN, J. JELLYRISH ENT. & A.CUBE ENT.	
2	2	GANGNAM STYLE PSY CJ E&M & SON FACTORY	
3	1	I NEED YOU HUI GAN 281 VEWGA ENTERTAINMENT	
4	3	PANDORA KARA DSP MEDIA	
5	NEW	THAT XX G-DRAGON YG ENTERTAINMENT	
6	4	MY LOVE LEE JUNG HYUN (OF CNBLUE) HWA & DAM PICTURES	
7	6	ONLY ONE BOA SM ENTERTAINMENT	
8	7	BEAUTIFUL NIGHT BEAST CUBE ENTERTAINMENT	
9	5	LOVING U SISTAR STARSHIP ENTERTAINMENT	
10	9	WHAT SHOULD HAVE BEEN PSY (FT. LENA PARK) THE GROOVE ENT. & HUB ENT.	

AUSTRALIA		ALBUMS	
THIS WEEK	LAST WEEK	(ARIA)	SEPTEMBER 15, 2012
1	2	BIRDY BIRDY 14TH FLOOR	
2	1	THE SAPPHIRES SOUNDTRACK SONY MUSIC	
3	NEW	TIMOMATIC TIMOMATIC SONY MUSIC	
4	9	THE OL' RAZZLE DAZZLE MISSY HIGGINS ELEVEN	
5	5	+ ED SHEERAN ASYLUM	
6	10	MY JOURNEY KARISE EDEN MERCURY	
7	8	OVEREXPOSED MARDON 5 A&M/OCTONE	
8	6	SOME NIGHTS FUN. FUELED BY RAMEN	
9	4	ELVIS BY REQUEST: THE AUSTRALIAN FAN EDITION ELVIS PRESLEY RCA/LEGACY	
10	RE	UP ALL NIGHT ONE DIRECTION SYCO	

NETHERLANDS		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	SEPTEMBER 15, 2012
1	1	ONE DAY/RECKONING SONG ASAF AVIDAN & THE MOJOS FOUR	
2	2	MORE SANDRA VAN NIEUWLAND 6BALL	
3	10	BEAUTY & DE BRAINS NIELSEN PACEMAKER	
4	NEW	GANGNAM STYLE PSY YG	
5	4	EUPHORIA LOREEN WARNER	
6	3	THIS IS LOVE WILLIAM FT. EVA SIMONS WILL LAM	
7	5	SLEPELOZE NACHTEN THE OPPOSITES TOP NOTCH	
8	6	MILLION VOICES OTTO KNOWS REFUNE	
9	6	SHE WOLF (FALLING TO PIECES) DAVID GUETTA FT. SIA WHAT A MUSIC	
10	7	SKY ON FIRE HANDSOME POETS PENNIES FROM HEAVEN	

ITALY		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	SEPTEMBER 15, 2012
1	1	IL PULCINO PIO PULCINO PIO GLOBE/O.D. IT YOURSELF	
2	3	P.E.S. CLUB DODO FT. GIULIANO PALMA UNIVERSAL	
3	2	CALL ME MAYBE CARLY RAE JEPSEN 604/SCHOOLBOY	
4	5	WHISTLE FLORIDA POE BOY	
5	4	BALADA (TCHERERE TCHERERE TCHERERE) GUSTAVO LIMA SOM LIVRE	
6	9	SHE WOLF (FALLING TO PIECES) DAVID GUETTA FT. SIA WHAT A MUSIC	
7	7	LITTLE TALKS OF MONSTERS AND MEN SKRIMS.EHF.LAEK.JARAS.1	
8	6	NON VIVO PIU SENZA TE BIAGIO ANTONACCORI	
9	8	SOME NIGHTS FUN. FUELED BY RAMEN	
10	NEW	WIDE AWAKE KATY PERRY CAPITOL	

BRAZIL		ALBUMS	
THIS WEEK	LAST WEEK	(APBO/NIELSEN)	AUGUST 19, 2012
1	1	MEUS ENCANTOS PAULA FERNANDES UNIVERSAL	
2	2	CARROSSEL VARIOUS ARTISTS BUILDING	
3	3	AVENIDA BRASIL: NACIONAL VARIOUS ARTISTS SOM LIVRE	
4	7	OUSADIA E ELEGRIA THIAGUINHO SOM LIVRE	
5	NEW	AVENIDA BRASIL: INTERNACIONAL VARIOUS ARTISTS SOM LIVRE	
6	RE	PAULA FERNANDES AO VIVO PAULA FERNANDES UNIVERSAL	
7	6	QUANDO CHEGA A NOITE LIAM SANTANA SOM LIVRE	
8	RE	RACA NEGRA E AMIGOS AO VIVO RACA NEGRA SOM LIVRE	
9	NEW	SORRISO 15 ANOS SORRISO MAROTO SOM LIVRE	
10	9	NA PEGADA DO ARROCHA VARIOUS ARTISTS SOM LIVRE	

SPAIN		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	SEPTEMBER 15, 2012
1	1	TE VOY A ESPERAR JUAN MAGAN FT. BELINDA SONY MUSIC	
2	8	RAYOS DE SOL JOSE DE RICO FT. HENRY MENDEZ ROSTER	
3	4	TE HE ECHADO DE MENOS PABLO ALBORAN TRIMECA	
4	3	TACATA' DANCE AND LOVE	
5	7	SOMEBODY THAT I USED TO KNOW GOTYE FT. KIMBRA SAMPLES 'N' SECONDS/ELEVEN	
6	6	LOVUMBA (PRESTIGE) DADBY WAMEE (G) GARTL	
7	5	CALL ME MAYBE CARLY RAE JEPSEN 604/SCHOOLBOY	
8	2	DANCE AGAIN JENNIFER LOPEZ FT. PITBULL/EPIC	
9	9	EUPHORIA LOREEN WARNER	
10	NEW	WHISTLE FLORIDA POE BOY	

SWITZERLAND		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	SEPTEMBER 15, 2012
1	1	ONE DAY / RECKONING SONG ASAF AVIDAN & THE MOJOS FOUR	
2	2	I FOLLOW RIVERS IVYKKE ULL RECORDINGS	
3	3	SCHAU NICHT MEHR ZURUCK XAVIAS NAIODD	
4	4	SUMMER JAM R.I.O. FEATURING U-JEAN KONTOR	
5	5	SKYLINE PEGASUS MOVIE	
6	6	SUMMERTIME SADNESS LANA DEL REY POLYDOR	
7	8	WHISTLE FLORIDA POE BOY	
8	NEW	THIS IS LOVE WILLIAM FEATURING EVA SIMONS WILL LAM	
9	9	SHE WOLF (FALLING TO PIECES) DAVID GUETTA FEATURING SIA WHAT A MUSIC	
10	NEW	BARA BERE BERE BERE ALEX FERRARI JEFF	

BELGIUM		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	SEPTEMBER 15, 2012
1	1	ONE DAY/RECKONING SONG ASAF AVIDAN & THE MOJOS FOUR	
2	3	SPECTRUM (SAY MY NAME) FLORENCE + THE MACHINE ISLAND	
3	2	THIS IS LOVE WILLIAM FT. EVA SIMONS WILL LAM	
4	7	MILLION VOICES OTTO KNOWS REFUNE	
5	4	CAN'T GET BETTER THAN THIS PARACHUTE YOUTH SWEAT IT OUT/LMP/LF	
6	8	GOOD TIME OWI CITY & CARLY RAE JEPSEN 604/SCHOOLBOY	
7	5	GET FREE MAJOR LAZER FT. AMBER COFFMAN DOWNTOWN	
8	6	THE FEAR BEN HOWARD TOT OU TARD	
9	10	RAYOS DE SOL JOSE DE RICO FT. HENRY MENDEZ/AMUSIQUE/DUREAU/MONDE	
10	9	FEEL THE LOVE RUDIMENTAL FT. JOHN NEWMAN BLACK BUTTER	

SWEDEN		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	SEPTEMBER 15, 2012
1	1	VART JAG AN GAR STIFELSEN MARM	
2	NEW	HUNGRY HEARTS NAUSE UNIVERSAL	
3	2	SHE WOLF (FALLING TO PIECES) DAVID GUETTA FT. SIA WHAT A MUSIC	
4	5	GREYHOOND SWEDISH HOUSE MARIA SHIM	
5	3	ONE MORE NIGHT MARDON 5 A&M/OCTONE	
6	10	SOME NIGHTS FUN. FUELED BY RAMEN	
7	6	FLYTT PA DEJ ALMA DEVECKERSN ANDERS JOHANSSON ENTERPRISE	
8	7	I LOVE IT ICONA POP TEN	
9	NEW	ALL I WANT IS YOU AGNES KING ISLAND ROCKYSTAR	
10	4	DANSA PAUSA PANETZ PNTZ VAGEN	

MEXICO		AIRPLAY	
THIS WEEK	LAST WEEK	(NIELSEN RDS)	SEPTEMBER 15, 2012
1	1	WHERE HAVE YOU BEEN RIHANNA SPRING/DEF JAM	
2	2	AIRE SOY MIGUEL BOSE & XIMENA SARINANA WARNER	
3	5	CABECITA DURA LA ARRIOLA DORA BANDA EL LIMON DE REYE CAMACHO/DISA	
4	6	WIDE AWAKE KATY PERRY CAPITOL	
5	9	HASTA QUE TE CONOCI MANA WARNER	
6	4	CALL ME MAYBE CARLY RAE JEPSEN 604/SCHOOLBOY/INTERSCOPE	
7	10	CHASING THE SUN THE WANTED GLOBAL TALENT/MERCURY	
8	8	NO ME COMPARES ALEJANDRO SANZ UNIVERSAL	
9	7	EN EL AMOR HAY QUE PERDONAR BELINDA CAPITOL	
10	3	WILD ONES FLORIDA FEATURING SIA POE BOY/ATLANTIC	

IRELAND		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	SEPTEMBER 15, 2012
1	NEW	HALL OF FAME THE SCRIPT FT. WILLIAM PHONOGENIC	
2	2	WINGS LITTLE MIX SYCO	
3	1	LITTLE TALKS OF MONSTERS AND MEN SKRIMS.EHF.LAEK.JARAS.1	
4	5	I FOLLOW RIVERS IVYKKE ULL RECORDINGS	
5	3	HOW WE DO (PARTY) RITA ORA ROC NATION	
6	NEW	BOM BOM SAM AND THE WOMP STIFFONE MORE TUNE	
7	4	SPECTRUM (SAY MY NAME) FLORENCE + THE MACHINE ISLAND	
8	10	SOME NIGHTS FUN. FUELED BY RAMEN	
9	8	WE ARE NEVER EVER GETTING BACK TOGETHER TAYLOR SWIFT BIG MACHINE	
10	6	GOOD TIME OWI CITY & CARLY RAE JEPSEN 604/SCHOOLBOY	

NEW ZEALAND		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	SEPTEMBER 15, 2012
1	1	FEEL INSIDE (AND STUFF LIKE THAT) THE FLIGHT OF THE CONCHORDS & GUESTS COLLUSION	
2	2	ONE MORE NIGHT MARDON 5 A&M/OCTONE	
3	7	BOOM BOOM JUSTICE CREW SONY MUSIC	
4	5	GOOD TIME OWI CITY & CARLY RAE JEPSEN 604/SCHOOLBOY	
5	4	WE ARE NEVER EVER GETTING BACK TOGETHER TAYLOR SWIFT BIG MACHINE	
6	NEW	BATTLE SCARS GUY SEBASTIAN FT. LUPE RASCO SONY MUSIC	
7	6	FEEL THE LOVE RUDIMENTAL FT. JOHN NEWMAN BLACK BUTTER	
8	3	HALL OF FAME THE SCRIPT FT. WILLIAM PHONOGENIC	
9	8	AS LONG AS YOU LOVE ME JUSTIN BIEBER FT. BIG SEAN/SCHOOLBOY/RAYMOND BRAUN	
10	9	SOME NIGHTS FUN. FUELED BY RAMEN	

PORTUGAL		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	SEPTEMBER 15, 2012
1	1	ANDA COMIGO VER OS AVIOES OS AZEITONAS MARIA	
2	2	PERDONAME PABLO ALBORAN CON CARMINHO TRIMECA	
3	3	DANCE AGAIN JENNIFER LOPEZ FT. PITBULL/EPIC	
4	4	SOMEBODY THAT I USED TO KNOW GOTYE FT. KIMBRA SAMPLES 'N' SECONDS/ELEVEN	
5	7	BALADA (TCHERERE TCHERERE TCHERERE) GUSTAVO LIMA VIDISCO	
6	9	WHISTLE FLORIDA POE BOY	
7	5	WE ARE YOUNG FUN. FT. JANELLE MONAE FUELED BY RAMEN	
8	6	PAYPHONE MARDON 5 FT. WIZ KHALIFA A&M/OCTONE	
9	RE	ALONE LUDWIG GIBB	
10	8	PRIMAVERA THE GIFT LA FOLIE GIFT	

GREECE		ALBUMS	
THIS WEEK	LAST WEEK	(CYTA-IFPI)	SEPTEMBER 15, 2012
1	2	GREEK SUMMER HITS 2012 VARIOUS ARTISTS UNIVERSAL	
2	4</		

EXECUTIVE TURNTABLE

Send submissions to: exec@billboard.com

RECORD COMPANIES: Disney Music Group appoints **Mio Vukovic** senior VP of A&R/head of creative. He has served as an A&R consultant for Hollywood Records since 2007.

Razor & Tie taps **Mike Gitter** to join its A&R team. He was VP of A&R and marketing at Century Media.



PUBLISHING: Universal Music Publishing Group in Nashville promotes **Cyndi Forman** to VP of creative, names **Missy Wilson** senior creative director, elevates **Freeman Wizer** to creative director and appoints **Travis Gordon** creative manager. Forman was senior creative director, Wilson was creative director at EMI Music Publishing, Wizer was creative manager, and Gordon was departmental coordinator at William Morris Endeavor.

MANAGEMENT: The Artists Organization promotes **Rich Schaefer** to president and **Don Van Cleave** to COO. They were managers.

TV/FILM: Disney Channel names **Lisa Brown** director of music. She was an independent music supervisor.

RELATED FIELDS: IFPI appoints **David O. Carson** head of global legal policy, effective Sept. 24. He joins IFPI from the U.S. Copyright Office, where he has served as general counsel since 1997.

Ad and digital marketing agency **Gary Group** in Nashville names **Connie Baer** VP of strategic initiatives. She was marketing and content marketing consultant at **Baer Essentials/26 Letters Industry**.

Jeff Green announces the formation of **Stone Door Media Lab**, a Nashville-based company that will provide ratings research, customer data, digital media consumption analytics, market analysis, industry white papers and more. Researcher **Lauren Virshup** joins as partner when Stone Door opens its doors on Sept. 17. Green was VP of operations at **Country Aircheck**.

—Edited by Mitchell Peters

GOODWORKS

CENTER STAGE HELPS BRING FOREIGN PERFORMERS TO THE UNITED STATES

Indonesian hip-hop collective **Jogja** will have the opportunity to perform in the United States and learn about its music industry thanks to **Center Stage**, a U.S. Department of State-funded project that's bringing 10 music ensembles from Haiti, Pakistan and Indonesia for month-long tours from November through December.

Beginning Nov. 15 at the David Rubenstein Atrium at Lincoln Center in New York, **Jogja** will perform and host workshops with student groups. The act will host similar events in other U.S. cities, where **Center Stage** will set up meetings with American musicians and music producers.

"The idea was to connect with communities that don't necessarily have access to artists of this international caliber and provide opportunities for these artists to meet folks from other areas of the country," says **Deirdre Valente**, VP of **Lisa Booth Management**, which oversees **Center Stage**. The project is administered by the **New England Foundation for the Arts**, with funding from the **Asian Cultural Council**, the **Robert Sterling Clark Foundation** and the **Doris Duke Foundation for Islamic Art**.

Valente hopes **Center Stage** will receive additional funding in the future. "We're waiting for final confirmation that Congress has authorized the funds," she says. "But we have our fingers crossed."

—Mitchell Peters

MAIDEN VOYAGE

Made in America, **Jay-Z** and **Budweiser's** inaugural two-day music festival that took place Labor Day weekend, featured hot performances ranging from the rapper himself and **Skrillex** to **Pearl Jam** and a **Run-DM.C.** reunion across three stages. Among those spotted backstage at Philadelphia's **Fairmount Park** were fellow festival organizers **STEVE STOUTE** (left), CEO of ad agency **Translation**, and **PAUL CHIBE**, VP of marketing at **Anheuser-Busch**.

PHOTO: JESSICA LETKEMANN/BILLBOARD



1 **FILM/TV COMPOSER TIMOTHY ANDREW EDWARDS** has signed for representation with **SESAC**. His credits include "Get Him to the Greek," "Keeping Up With the Kardashians," "The Bachelor" and "Ellen." Welcoming him to the fold is **SESAC** VP of film, TV and developing media **ERIN COLLINS**. PHOTO: TEAL MOSS

2 **KENNY CHESNEY** wrapped his successful **Brothers of the Sun** tour with **Tim McGraw** with two sold-out shows (Aug. 24-25) at **Gillette Stadium** in **Foxborough, Mass.** **Chesney** (in the red hat) celebrates the first night with **Boston-area** radio executives including (from left) **WRNX** **Springfield, Mass.**, PD **MIKE TYLER** and his spouse, **CORY BUSH**; **WKLB** **Boston** PD **MIKE BROPHEY**; **WCTK** **Providence, R.I.**, music director **JESSICA TYLER**; guest **STACY DASSAULT** and her fiancé, **WPOR** **Portland, Maine**, PD **MATTY JEFF**; **WKLB** **Boston** music director **GINNY ROGERS** (in the pink shirt); guests **KAREN GARRISON** and **JESSICA KIERSTAD** (behind **Garrison**); **WKLB** promotions director **DAWN SANTOLUCITO**; **WOKQ** **Portsmouth, N.H.**, PD **MARK JENNINGS** (**Kierstad's** dad); **WTHH** **Portland** assistant PD/music director **COREY GARRISON** (**Karen's** spouse); and **Columbia** **Nashville** director of field promotion **DAVID FRIEDMAN**. PHOTO: JILL TRUNNELL



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DARLING NICKI

The jury is still out on whether **NICKI MINAJ** will hold court as an “American Idol” judge. But there’s no question as to the rapper/singer’s popularity. Minaj (second from right) accepts a plaque from venue executives marking her sold-out Aug. 8 show at L.A. Live’s Nokia Theatre. From left: Nokia manager of event and guest services **AMBER WAPNER**, assistant GM **DON GRAHAM** and director of event and guest services **RUSS GORDON**.



1 THE SECOND International Music Conference in Atlanta recently attracted such attendees as songwriter/producers Claude Kelly and Drumma Boy, attorney Glenn Litwak of Litwak & Havkin, Radio One/Atlanta OM “Hurricane” Dave Smith and artist/Def Jam South president **DJ KHALED** (left), shown here with IMC founder/CEO **JULIA HUIE-MARTIN**. PHOTO: CHRIS JONES

2 THE LEGENDARY NEIL DIAMOND (center) rang in the 40th anniversary of his landmark 1972 album, *Hot August Night*, with five sold-out shows at Los Angeles’ Greek Theatre (Aug. 11, 16, 18, 23 and 25) and induction into the theater’s Rock of Fame. Joining Diamond at his final show are Nederlander Concerts CEO **ALEX HODGES** (left) and Nederlander VP/Greek Theatre GM **RENA WASSERMAN**. PHOTO: COURTESY OF NEDERLANDER CONCERTS

3 THE INDEPENDENT music community held a “Nadler for Congress” breakfast at New York’s Union Square Coffee Shop (Aug. 21) to thank Congressman **JERRY NADLER** (center) for his years of support. The event was hosted by American Assn. of Independent Music president **RICH BENGLOFF** (left) and **ELIZABETH HEALY**, senior executive director of the Recording Academy’s New York Chapter. PHOTO: MARK SATLOF/SHORE FIRE MEDIA

4 NOW IN its 10th year, the Allstate Tom Joyner Family Reunion convened Labor Day weekend at the Gaylord Palms Resort & Convention Center in Kissimmee, Fla. Performers included **KEM** (left) and **ERIC BENÉT** (right), pictured here flanking Allstate Insurance field VP **STACY SHARPE JONES** and her husband, **LAMONT JONES**. PHOTO: TONY LEAVELL/BLACKAMERICAWEB.COM



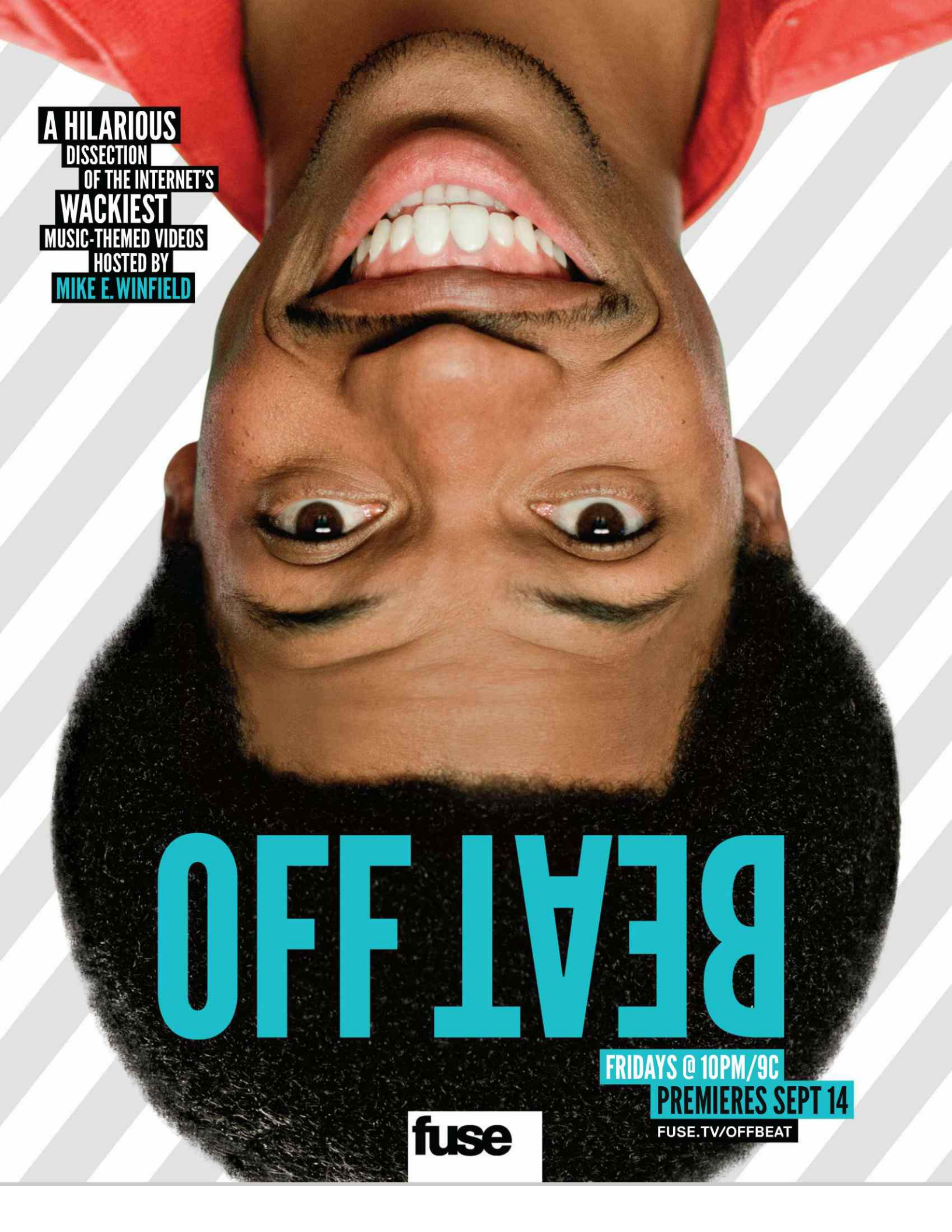
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