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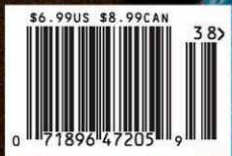
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HE KEEPS ON ROLLING WITH "NIGHT TRAIN"**

SEPTEMBER 22, 2012

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PERSPECTIVE

URBAN SONGWRITERS OF THE YEAR

LIL WAYNE

DRAKE (SO CAN)

URBAN PRODUCER OF THE YEAR

ANDREW "POP" WANSEL

BMI ICON

MARIAH CAREY

URBAN SONG OF THE YEAR

"SUPER BASS"

NICKI MINAJ
ESTER DEAN
DANIEL "KANE BEATZ" JOHNSON

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TOP PRODUCERS

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2012

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TOP PRODUCERS

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TYLER "T-MINUS" WILLIAMS

POLOW DA DON

JIM JONSIN

TROY TAYLOR

KANYE WEST

WARREN "OAK" FELDER

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BREYAN ISAAC	RAUL GONZALEZ (DJ RYU)	ARMANDO "PITBULL" PEREZ	PEARL W. JOHNSON
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JASON ORANGE (PRS)	JEFF BHASKER	T-PAIN	MARCUS "MAX LUX" BOYD
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HOWARD DONALD (PRS)	RYAN "ROYCE DA 5'9" MONTGOMERY	BIG SEAN	JAMES "PROGRESS" ROH
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JAE "J-SPLIF" CHOUNG	MIRI BEN-ARI	LILY ROSE COOPER (PRS)	SANDY VEE
CORY GUNZ	DANNY MORRIS	JERRY "WONDER" DUPLESSIS	NOEL "DETAIL" FISHER
AFROJACK (BUMA)	WARREN TROTTER	BUSTA RHYMES	KENNETH "BABYFACE" EDMONDS
NICKI MINAJ	DANIEL "KANE BEATZ" JOHNSON	SIR MIX-A-LOT	MIKE DEAN
LANELLE SEYMOUR	LIL WAYNE	SEAN "ELIJAH BLAKE" FENTON	LEXUS "LEX LUGER" LEWIS
BRANDON TILLMAN (PYRO)	JERRIN HOWARD	RAY ROMULUS	CASH OUT
RAY ROMULUS	KEVIN MCCALL	DJ KHALED	RICK ROSS
WARREN "OAK" FELDER	WARREN TROTTER	WARREN "OAK" FELDER	JIM JONSIN
WARREN "OAK" FELDER	WARREN TROTTER	WARREN "OAK" FELDER	BRYAN "BABY" WILLIAMS
WARREN "OAK" FELDER	WARREN TROTTER	WARREN "OAK" FELDER	DRAKE (SO CAN)
WARREN "OAK" FELDER	WARREN TROTTER	WARREN "OAK" FELDER	ERIK "ROOK" ORTIZ (J.U.S.T.I.C.E. LEAGUE)
WARREN "OAK" FELDER	WARREN TROTTER	WARREN "OAK" FELDER	TROY TAYLOR
WARREN "OAK" FELDER	WARREN TROTTER	WARREN "OAK" FELDER	LUPE FIASCO
WARREN "OAK" FELDER	WARREN TROTTER	WARREN "OAK" FELDER	ETTA JAMES
WARREN "OAK" FELDER	WARREN TROTTER	WARREN "OAK" FELDER	PHIL THORNTON
WARREN "OAK" FELDER	WARREN TROTTER	WARREN "OAK" FELDER	KANYE WEST
WARREN "OAK" FELDER	WARREN TROTTER	WARREN "OAK" FELDER	WIZ KHALIFA
WARREN "OAK" FELDER	WARREN TROTTER	WARREN "OAK" FELDER	LAMONT DOZIER
WARREN "OAK" FELDER	WARREN TROTTER	WARREN "OAK" FELDER	LAMAR SEYMOUR

No. 1

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ON THE COVER: Jason Aldean photograph by James Minchin III



ALEJANDRO SANZ

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360 DEGREES OF BILLBOARD

HOME FRONT

Online

TRACK BY TRACK
Visit Billboard.com on Sept. 18 to check out in-depth track-by-track reviews of new albums by P!nk, Carly Rae Jepsen, Kanye West's G.O.O.D. Music and the Killers, all of which will be released that day.

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.

TOURING

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

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.

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>>>TUPAC HOLOGRAM FIRM FILES FOR BANKRUPTCY

Less than a year after going public, Digital Domain, the digital production company founded by director James Cameron and most recently in the news for creating the Tupac hologram at Coachella, has filed for Chapter 11 bankruptcy protection and agreed to sell the core of its business to a private investment firm for \$15 million. Digital Domain Media Group, best-known for its work on Cameron's "Titanic," has produced visual effects for more than 90 films.

>>>CLIVE DAVIS BIO ARRIVING IN FEBRUARY

Music mogul Clive Davis will release an autobiography in February that will include "the excitements, the disappointments and the triumphs" of his career. The untitled book will be published by Simon & Schuster and written with music journalist Anthony DeCurtis.

>>>DJZ.COM LATEST FROM TURNTABLE.FM CHAIRMAN

It isn't a surprise that Turntable.fm chairman Seth Goldstein's new startup, the content- and advertising-driven DJZ.com, is targeting the EDM scene. What is unusual is that he's raised money from venture capital firms more apt to bet on technology companies (read: not content companies) that disrupt markets and deliver huge payoffs. Index Ventures, True Ventures and Google Ventures, as well as Viacom vice chairman Shari Redstone and Atom Factory founder Troy Carter, have put \$1 million into DJZ, which will launch Oct. 31.

Reporting by Glenn Peoples, Billboard staff and the Associated Press.

UP FRONT

DIGITAL BY ED CHRISTMAN

Apple's iRadio Blossoms

Details about the company's plans for Internet radio start to emerge

Apple's Sept. 12 rollout of its sleek new iPhone 5, upgraded iPod Nano and Touch models, and long overdue relaunch of its iTunes stores was all good news to the music industry's ears.

But the company was conspicuously quiet about its plans to invade the Internet custom radio space, currently occupied by Pandora, Slacker and Clear Channel's iHeartRadio. That initiative—first revealed Sept. 7 by the Wall Street Journal—startled the music industry, mainly because Apple had yet to discuss its plans with all the majors, let alone its independent music partners. But since then, Apple has called the major players it had yet to brief, and consequently more details are starting to emerge.

Initial reports indicated that Apple planned to cut direct deals with labels for rights and royalty rates, which would allow it to operate a custom radio streaming service with more bells and whistles than Pandora and iHeartRadio offer. But it now appears that Apple is starting with the parameters of a compulsory license and then negotiating waivers to certain elements mandated under the Digital Millennium Copyright Act (DMCA) in order to obtain the interactive features and the rates it wants.

"The way these types of negotiations work is that you usually file for a compulsory license and then work backwards to cut a direct deal," says one executive familiar with these negotiations.

So far, Apple has presented its broad idea to some labels, and now executives on both sides are discussing what/if scenarios for characteristics they want to include in their custom radio business model, to ascertain if what they want to do would remain compliant with the DMCA. Sources say the labels are willing to accommodate some compulsory license waivers—as they have in the past for other services—but they want to make sure that whatever waivers Apple receives can also be rolled out to other custom Web radio operators. Also, they want to ensure that the deals aren't viewed by the Copyright Royalty Board as a market deal to be incorporated into the next set of CRB rate settings, because they don't want their concessions to come back to haunt them.

STREAMS OF REVENUE AND MUSIC

Whatever licensing route Apple pursues, the labels want at least two features included in the company's custom Internet radio service, according to executives at two of



the majors. First, the labels want a strong tie-back to the iTunes store in the hopes that Apple's Internet radio can stimulate sales and grow the music industry's revenue stream, not cannibalize it. Second, the labels are looking for the ability to program priority tracks that fit a user's profile, something that they can't do with Pandora.

According to sources, both of these features are part of Apple's thinking as it examines ways to improve the consumer experience in programming custom stations beyond the options Pandora offers. Regarding growing revenue, Apple apparently believes it can dominate this space pretty quickly, even with Pandora's head start, given its 335 million iPods, iPads and iPhones, and its iTunes global customer base of 465 million, according to an Apple spokesman, who declined to comment further. That should drive royalties from customer radio service, but what about downloads?

Whatever it does to try stimulating iTunes sales, it'll need "more than a buy button," one major-label

executive says. "Pandora already has that, and it hardly generates any sales."

As for helping labels push priority tracks to listeners, Apple's custom radio programming will reportedly rely on its Genius technology, which makes recommendations utilizing a combination of shared musical elements, customer tastes (gathered from data collected from users' iTunes library, purchases and sampling in the iTunes store and songs cached in the company's iMatch cloud) and music from customers with similar listening preferences. As part of that process, Apple may also let labels shop for certain kinds of music fans and insert songs that it wants to push and that will fit into targeted users' custom station playlists.

One independent label yet to **continued on >>p6**



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from >>p4 briefed by iTunes on the service wonders if labels will be allowed to market songs to consumers on a geographic basis, since many indie bands still build their audience market by market.

IS IT FAIR PLAY?

If Apple is beginning with the compulsory license, which category will it apply for? Most sources say that iTunes won't try for the pure-play Internet radio license that Pandora uses because it would have to pay 25% of all Apple's revenue, not just its Web radio revenue.

In the pure-play compulsory license, the licensee has to pay whatever is greater, 25% of revenue or an escalating yearly rate that currently is set at 0.0011 cents per play per listener. Last year, Apple produced net revenue of \$108 billion, and in its first three fiscal quarters of this year it has revenue of \$120 billion. Thus the company is likely to pass on starting with the pure-play license, rather than paying at least \$30 billion in royalties to the U.S. music industry. Apple can apply for a CRB commercial webcaster license that calls for royalty payments of 0.0021 cents per play per listener, plus \$500 per station, capped at \$50,000.

In Pandora's case, the pure-play compulsory license per play rate produced a greater royalty revenue pool, which means that last year Pandora's royalty rate was about 50% of revenue, though the company currently reports its royalty payments are running about 64% of revenue to labels and publishers, high enough to prevent Pandora from making money. Pandora and other cus-

tom radio services complain that since they can't control user volume or how long users will listen (longer sessions mean more songs), it's hard to project costs.

Consequently, Pandora supports the Internet Radio Fairness Act written by Rep. Jason Chaffetz, R-Utah, which aims to reduce the royalty fees Internet radio services pay so they're level with the royalty rates paid by cable and satellite radio. That act is expected to be introduced in a few weeks.

While the music industry wouldn't mind parity in radio payments, including getting its long-sought performance rights radio royalty for master rights owners and artists from terrestrial radio, it doesn't want that level playing field to result in reduced payments to artists and labels, which some claim will happen if the Chaffetz legislation becomes law.

As things stand now, in contrast to Pandora, SiriusXM, which is using the commercial webcasters compulsory license this year, will pay 8% of all revenue for royalty payments to labels. But so far, SiriusXM's smaller percentage in royalty payments has generated more revenue annually for the music industry than Pandora because its business model is better at monetizing its listener base.

Even Clear Channel, when it negotiated a free-market deal with Big Machine to pay 1% of performance royalties on terrestrial radio spins and negotiated a straight 2% rate of advertising revenue for its Internet broadcast of its terrestrial radio station shows instead of the CRB rate, didn't try to change the rate or CRB formula for its pure-play listening service, iHeartRadio, which competes with Pandora, because it apparently believes that its advertising sales force will be better at generating revenue than Pandora's business model.

As for Apple, sources say that even with all of its hoped-for new features, it wants to keep what it pays on par with the CRB-mandated royalty rate for pure play—0.11 per play per listener, not the 0.0021 rate per play per listener that the CRB commercial webcaster license calls for. Like Clear Channel, iTunes likewise probably feels confident that it can handle such royalty payment terms because of its iAd sales platform.

But in the end, even if the per play per listener rate for Apple turns out to be the Pandora-like 64% of the revenue that it generates from its custom webcasting service, that will still look like a bargain compared with the 70% cost of goods it bears for selling downloads. ♦♦♦

Labels want a tie-back to the iTunes store and the ability to push music to listeners. Both are part of Apple's thinking, according to sources.

RETAIL BY GAIL MITCHELL

Return Engagement

Rod Stewart revisits HSN with first holiday music CD

Two years ago, Rod Stewart smashed previous figures at HSN with his exclusive debut of *Fly Me to the Moon*... *The Great American Songbook: Volume V*, moving more than 25,000 units during his hour-long performance and sales pitch, according to HSN. The singer remains the largest-selling music artist on the TV shopping channel.

Stewart aims to at least match that plateau on Oct. 26 when he returns to HSN for a live performance of his first holiday album, Billboard has learned exclusively. *Merry Christmas, Baby*, which will be officially released Oct. 30, also marks the Rock and Roll Hall of Famer's first project under his new contract with Verve Music Group, a division of Universal Music Group.

The singer's upcoming appearance is part of the shopping channel's "HSN Live" concert series, a branded effort that began March 16 with Lionel Richie's country-slanted CD, *Tuskegee*. Noting the success of past live concerts through the years by Stewart, Tony Bennett, Natalie Cole, Mary J. Blige and others, HSN executives developed an ongoing album series around these exclusive live performances, airing at least once each quarter.

According to HSN sales figures, *Tuskegee* sold 20,000 units, making it the second-most successful music launch in HSN history behind Stewart. Since debuting on the Billboard 200 with first-week sales of 199,000 (according to Nielsen SoundScan), *Tuskegee* crossed the million-sales threshold and, thus far, is the third-biggest-selling CD of 2012.

"This is one of the few platforms where artists can showcase their music, tell their story and connect with their fan base in a much more personal way than at a big concert," says Andy Sheldon, HSN executive VP of TV, live events and creative.

As with Richie, Stewart will be featured during an hour-long broadcast starting at 8 p.m. EST. Joining the Grammy Award winner will be David Foster, who produced and arranged *Merry Christmas, Baby* and also serves as chairman of Verve. Bookending the concert will be a private preshow event streaming live on HSN's Facebook page, as well as a post-concert Facebook-only segment with an exclusive live



ROD STEWART performing on HSN in 2010; inset: cover of Stewart's holiday album.

chat and encore.

"Reaching consumers is a challenge on any record," says Mike Rittberg, Verve VP of artist development and promotion. "HSN has made a strong push with interactive social campaigns on Facebook with streaming content."

Appealing primarily to females ages 35-55 with an aver-

age income of \$65,000, HSN reaches 96 million homes and has jumped to more than 510,000 Facebook followers, up from 300,000 in March. According to Sheldon, the channel boasts a customer base of 5 million within the past 12 months.

TV ads for Stewart's "HSN Live" show begin in two weeks, using footage taped in July in Palm Beach, Fla. Several numbers, including the title track, will be integrated into the on-air campaign. HSN is currently offering preorder of an exclusive two-disc bundle for \$14.95 that packages the new album

with a best-of CD containing several Stewart favorites, including "Maggie May," "Reason to Believe" and "Twistin' the Night Away."

In addition to the title track, a duet with Cee Lo Green, *Merry Christmas, Baby* pairs Stewart with Michael Bublé on "Winter Wonderland," with Mary J. Blige on "We Three Kings" and with Verve legend Ella Fitzgerald on a "virtual duet" of "What Are You Doing New Year's Eve?" Rounding out the set are such holiday perennials as "Silent Night" and "White Christmas," plus the original

track "Red-Suited Super Man." The latter tune features Trombone Shorty, while other guest musicians on the album include Dave Koz and Chris Botti.

"HSN has a devoted, responsive viewership that it knows very well," Stewart's longtime manager Arnold Stiefel says. "The last time, Rod broke the [HSN] record in an hour and, with the sell-through, got into the 30,000s. What could be one of the better fits than HSN's viewership with this quintessential family album? This will be one of Rod's biggest albums." ♦♦♦

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COMING CLOSER

The UMG-EMI coupling reaches its final stage

Universal Music Group's (UMG) proposed acquisition of EMI is finally headed for the end in the regulatory process. According to sources, next week, either Sept. 20 or 21, the European Commission will put the deal and the concessions package to vote before the full college of European Union commissioners.

The EU has until Sept. 27 to make its decision known and issue a written report on the decision.

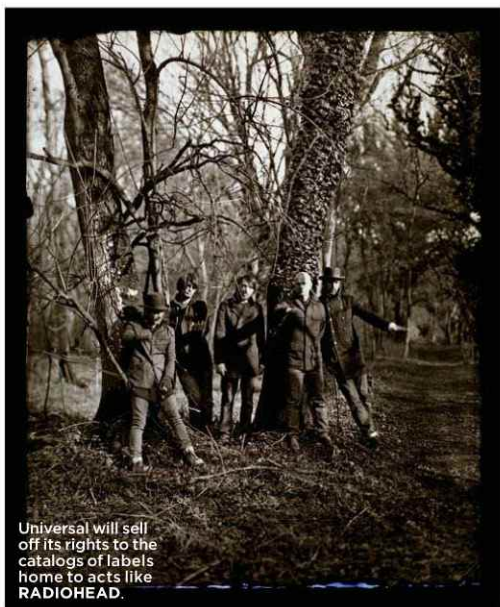
Meanwhile, sources say things are also coming to a head in the United States, where the Federal Trade Commission has been reviewing the deal. The FTC is also expected to reveal its decision during the week beginning Sept. 24.

As has been reported, the deal will likely be approved by both the EU and the FTC due to the concessions package submitted by UMG, which includes the divestment of the global rights of the Parlophone, Chrysalis and Sanctuary catalogs. That means that UMG will be selling labels that include acts like Radiohead and artist catalogs like Sinéad O'Connor and Jethro Tull. But it will hold on to the Beatles catalog, which is on Parlophone.

While many expect the FTC to approve the deal with that package of concessions, opponents of the deal like Public Knowledge as recently as Sept. 10 were calling for the FTC to force UMG to also include the divestiture of a larger label like Capitol Records or Island Def Jam Music Group. Other opponents said they hadn't heard one way or another what the regulators will do, but were still hoping that it would be turned down, despite all the press reports that indicate otherwise.

If the deal is approved, UMG will probably have six months to dispose of the catalogs included in its concessions package. Some stories have suggested that the EU may include some conditions on how the assets are to be sold, but that couldn't be determined at press time. In any event, the EU may appoint a trustee to oversee the sale, and according to a story in the New York Post, UMG has hired Goldman Sachs and Bank

of America as advisers for the sale. While many press reports currently claim that the sale of the divested label package means that the overall EMI acquisition won't pay off for UMG because it won't be able to achieve the €100 million (\$129.9 million) in savings, that remains to be seen. With plenty of suitors like BMG Rights Management, Warner Music Group, Sony Music and Ronald Perelman's MacAndrews & Forbes Holdings looking to buy all the divested assets—and a large number of indie labels say they're interested in picking off specific catalogs—the price that UMG achieves could very well make the final price it has to pay more attractive than the \$1.2 billion it was willing to pay for the whole EMI package. ■■■

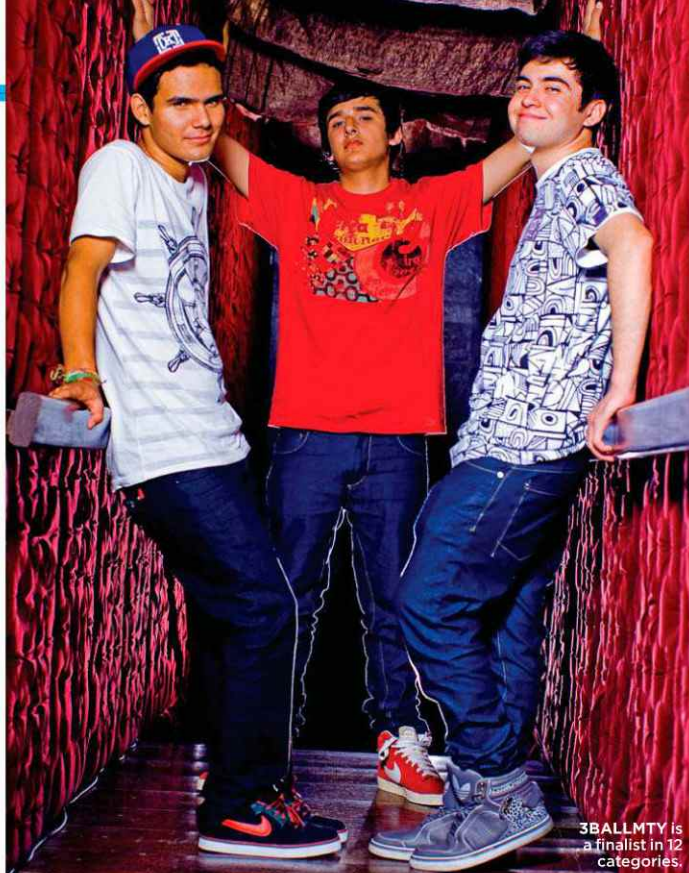


Universal will sell off its rights to the catalogs of labels home to acts like RADIOHEAD.

The FTC declined to comment, while the EU was unavailable for comment.

In Europe, the vote by the full college is the third and final step in the process, according to people familiar with the procedure. So far, sources say that Joaquin Almunia, commissioner for competition and VP of the EU, has approved the deal, and on Sept. 7 it went before the advisory committee comprising representatives of the 27 EU states, which then voted.

The results of the vote aren't clear, but sources say that vote isn't enough to stop the deal or give it approval, although EU directorate-general for competition Alexander Italiener has to tell the board how its opinion was taken into account as the regulatory process moves toward the full college final vote.



3BALLMTY is a finalist in 12 categories.

HOME FRONT

360 DEGREES OF BILLBOARD

FINALISTS ANNOUNCED FOR BILLBOARD MEXICAN MUSIC AWARDS

The versatility and ongoing reinvention of the regional Mexican music market is once again on display with the list of finalists for the second Billboard Mexican Music Awards, led by edgy DJ collective 3BallmTY, young narcocorrido star Gerardo Ortiz and singer/songwriter Espinoza Paz, who has been able to navigate between uptempo banda and romantic balladry with ease. 3BallmTY is a finalist in 12 categories while Ortiz and Paz have 11 nods each.

3BallmTY, which made its national TV debut at last year's Billboard Mexican Music Awards, broke ground with the undeniable single "Intentalo," a finalist in the song, song-vocal event and duranguense/grupero/cumbia song of the year categories.

Sales of the subsequent album of the same name, out on Fonovisa, helped make the group a finalist in the artist, new artist, duo or group, albums artist, songs artist, digital download artist and duranguense/grupero/cumbia artist of the year categories.

Paz, another Fonovisa artist, is a finalist in the artist, male artist, songs artist, digital download artist, albums artist and banda artist of the year categories thanks to two albums, *Canciones Que Duelen* and *Un Hombre Normal*, both finalists for banda album of the year. Paz's song "Para No Perderte" is a finalist for norteño song of the year while the artist himself is up for songwriter and producer of the year.

As for Del Records/Sony Music Latin artist Ortiz, the top winner at the inaugural Billboard Mexican Music Awards, he's a finalist for artist, male artist, songs artist, digital download artist, albums artist, norteño artist and songwriter

of the year. His album *Entre Dios y el Diablo* will compete for album and norteño album of the year, while his song "Amor Confuso" vies for song and norteño song of the year.

Other multiple finalists include stalwart La Arrolladora Banda el Limón de Rene Camacho, competing for nine awards; Julion Alvarez y Su Norteño Banda, with six nods; and America Sierra, the featured vocalist on 3BallmTY's "Intentalo," with five.

A quartet of established names—Jenni Rivera, Shaila Durcal, Vicente Fernandez and Joan Sebastian—are up for four awards each.

The Billboard Mexican Music Awards, presented by State Farm, will be broadcast live on Oct. 18 from the Shrine Auditorium in Los Angeles on Telemundo. Launched last year as the only nationally televised awards show dedicated exclusively to regional Mexican music, this marks the first time the program will air live.

Finalists and winners of the 33 awards are determined by chart performance as chronicled in Billboard magazine and on Billboard.com during the eligibility period of Aug. 27, 2011, through Aug. 18, 2012. Award categories—which include honors in the subgenres of banda, norteño, ranchero/mariachi and duranguense/grupero/cumbia as well as awards for top labels and publishers—are based on album and digital track sales data provided by Nielsen SoundScan and radio airplay monitored by Nielsen BDS.

In addition, Billboard will present two special awards—the Voice and the Legacy—based on exceptional career achievement. ■■■

PUBLISHING BY ED CHRISTMAN

Love Thy Neighbor

Music publishers pursue neighboring rights deals, consolidating royalty payments mostly outside the U.S.

When Netherlands music publishing and digital rights management firm Fintage House acquired a large equity stake in U.K.-based Rights Agency Limited (RAL), it was betting that neighboring rights royalty payouts would grow.

It also became the second music publishing firm to make that bet in less than a year. Kobalt Music Group recently started a neighboring rights division in the belief that the estimated \$1.5 billion annual market is underserved. Instead of buying into a company like Fintage, Kobalt hired a team of seasoned veterans to oversee that initiative, including Hans van Berkel, founder of Dutch neighboring rights society SENA; Sabine Jones, who previously ran neighboring rights societies PAMRA in the United Kingdom and SwisPerform in Switzerland; and former SoundExchange execu-

tive director John Simson.

Why the big push into neighboring rights, and what exactly are they? In countries where neighboring rights exist, it creates royalty payments for the public performance of music masters (i.e., records) to master rights owners and the artists. Radio is the most visible and potentially lucrative neighboring rights royalty consumer, but retail stores, restaurants and concert venues that use recorded music also must make royalty payments.

While those rights exist in most countries—particularly those that have signed the Rome Convention for the Protection of Performers, Producers of Phonograms and Broadcasting Organizations—they currently only exist in the United States, a non-convention signatory, within the digital world of satellite and Internet radio, which are collected and paid out to artists by SoundExchange. Not count-



Dutch publisher Fintage House has acquired a stake in U.K.-based Rights Agency Limited, whose clients include PET SHOP BOYS and (inset) CELINE DION and PAUL MCCARTNEY.

ing a deal between Clear Channel and Big Machine, U.S. terrestrial radio operators, concert halls and stores have to pay performance royalties only to songwriters and publishers.

"We make sure our artists are being registered properly everywhere that pays royalties on neighboring rights," says Fintage House co-CEO Niels Teves, who adds that its capabilities also include master rights collections for many smaller la-

bels, usually those owned by artists. Currently, the RAL/Fintage House operation is dealing directly with about 30 neighboring rights collection societies, he says.

"We can't change the fact that you are an American artist that recorded in the U.S.—there are some neighboring rights available to them, but it's far less" than for artists who live in countries that have neighboring rights. Other factors, like

where artists reside or record, could expand collection possibilities. "It's terribly complicated," Teves adds.

Since both Fintage, a 25-year-old company active in neighboring rights for the last decade, and RAL, which was created specifically for that purpose in 1988, were pursuing neighboring rights collections, the deal creates synergies while eliminating competition between them.

Consequently, the deal allows the two companies to eliminate overhead through a shared service setup, while also investing collectively in information technology upgrades and money collection methods. According to a

joint statement, the deal gives them "one of the most advanced and efficient rights collection and distribution services in the business. Accuracy, speed and transparency have been—and shall remain—the key focus of this business."

The deal also allows the companies to separately serve their respective client bases. RAL's 1,200 clients include Paul McCartney, Phil Collins, Celine Dion, Eric Clapton, Pet Shop Boys, Andrew Watkins and Paul Wilson, while Fintage House's 300-plus client roster features Britney Spears, the estate of Elvis Presley, Anna Netrebko, Jason Mraz, the Black Eyed Peas and Foo Fighters.

HOME FIELD ADVANTAGE

Lowe's, Crate & Barrel turn to music to sell their messages this fall

WHEN ADVERTISING a national retail chain, conventional wisdom suggests that putting the retailer's products front and center of its TV commercials is the best method of promotion. However, Lowe's and Crate & Barrel—two major players in the home improvement

and home furnishing field—are making music the focal point of their fall branding campaigns, de-emphasizing the showroom deals of the week typically featured in competitors' ads.

For its first national TV campaign in five years, Crate & Barrel is doing away with displaying products altogether—instead, it's making its iconic font and ampersand symbol the focus for a trio of spots that will share the spotlight with licensed music. The first of three spots debuted Sept. 10 during the premiere of "The Voice" and features "Stuck on You" by Meiko, a folk-pop singer who released sophomore album *The Bright Side* earlier this year on Fantasy/Concord Records. Upcoming commercials feature Wanda Jackson's "Let's Have a Party" and Electric Guest's "This Head I Hold." The campaign, created by ad agency TBWA/Chiat/Day L.A., is valued at \$10 million, according to executives familiar with the spend.

TBWA executive creative director Patrick O'Neill was looking for tracks to capture the ads' simple yet modern vibe—particularly for the first commercial, "Mark & Katie," which pairs words about the dating cycle ("Cocktails & itters," "Sofa & Smooch") with Meiko's sweet song about settling down with a new love ("I want you tonight/And for

the rest of my life"). "The emotional quality of the song had such a truth to it—the breathy vocals and her vulnerability were really key in making it work," O'Neill says, noting that the creative team changed some lyrics to better fit the ad's narrative.

The synch is the first national TV ad campaign for Meiko, who's no stranger to licensing—every track from her 2008 self-titled debut has been featured on a TV series. "I actually love Crate & Barrel," the singer said moments before a flight to Japan for a mini-tour of Osaka and Tokyo. "It's really cool to be part of an age where you

"The emotional quality of Meiko's song had such a truth to it—the breathy vocals and her vulnerability were really key in making it work."



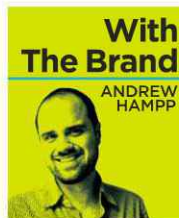
can have a song in a national commercial so lots of people find your music that way. Being on an independent label, sometimes it's hard to compete with the big dogs. It's nice to have other outlets like this. I feel like I need to send Crate & Barrel some flowers."

Lowe's is also entering its second year of a campaign making prominent use of songs from up-and-coming indie-pop artists—complete with chyron credits at the end of each spot to save viewers a few Shazam seconds. Since premiering last fall, Lowe's "Never Stop Improving" commercials—created by BBDO New York—have featured songs from *Girls Like Shoes*, *Cameras Can't Lie*, *April Smith & the Great Picture Show*, *Oxford, the Kicks*, *Alyssa Bonagura* and *Andrew Simple*.

The spots were designed to reintroduce Lowe's to a younger demographic that might consider home improvement "more functional, and not an emotional part of everybody's life." Lowe's VP of marketing planning Ricki Barger says, "I couldn't think of a better way to convey that than to infuse music—we're able to talk to the category in a different way. It's enabled Lowe's to be a cooler, hipper brand engaging the audience in positive ways."

Loren Parkins, senior VP of executive music and radio producer at BBDO NY, calls the campaign to build commercials around songs and artists completely fresh to the listener and "a music producer's dream." Parkins adds, "The creative director would say, 'I need a song about colors or spring,' and we would go through hundreds and hundreds of songs. It's like an A&R guy picking through hundreds of demos to find one hit."

The association with music has also brought Lowe's to music festivals like South by Southwest, where it co-sponsored a handful of events, with perhaps an even larger investment still to come. "We have found some opportunities," Barger says, "for us to engage with music in a bigger way than today."



PRESIDENT OF
WORLDWIDE
A&R, WARNER
MUSIC GROUP

Mike Caren

Warner's new president of worldwide A&R on his global agenda and what it takes to work in A&R today.



pletely obsessed music junkie and a consumer, understanding what's out there in the marketplace and what the competition is doing creatively. You also have to be someone who thinks about the future. It's not about making music for today, but thinking about what's going to be fresh 18 months or three years or even five years from now.

How difficult is it to break into A&R at this point?

That's another thing I'm trying to change. It's been a lot about who you know, but I want to make it more about what you know. When an A&R position recently became available, we created a questionnaire and an online application, linking it to all of our social media outlets and tweeting it out. We opened the job application process to the world and made it a meritocracy. I hope to continue that process.

Where do you go primarily to seek out new music?

I'm online morning, noon and night. I'm a big fan of recorded music more than live music. There are such incredible communities of music—SoundCloud, YouTube, blogs—and just so many online resources. Whether I was in A&R or worked in another industry, I'd be spending hours every day discovering new music. Some people turn to golf or videogames. Music is still my No. 1 hobby.

What trends are you seeing?

More so than ever before, artists of different genres are collaborating and sparking new sounds. The Internet has created incredible tools for collaboration and exposure to sounds that are happening far away. It's a great time for innovation, and software is becoming so cheap and ubiquitous. People who didn't normally have access or formal training are making new music.

W

Warner Music Group recorded music chairman/CEO Lyor Cohen's latest major global move occurred in July when he promoted Mike Caren to president of worldwide A&R for WMG. Caren's bump to the top A&R spot followed a series of other moves made last November, as Cohen revealed his strategic hand by realigning the company's new senior management structure. The shake-up—including the elimination of WMG's entire European management tier—integrated digital, finance, catalog, marketing, 360 deals and distribution into global teams (Billboard.biz, Nov. 9, 2011). Under the new arrangement, several execs were given expanded duties, including David Marcus (360 deals), Kevin Gore (worldwide catalog management and synchronization) and Steven Bran (worldwide digital business development).

Most recently executive VP of A&R for Atlantic, Caren added co-president duties for the relaunched Elektra Records in 2009. During the last decade, the Los Angeles native signed such artists as Trey Songz, T.I., Flo Rida and B.o.B, and also produced sessions for Kanye West, Jennifer Lopez and David Guetta. Starting out as a DJ at age 12, Caren segued into marketing at SRC/Loud and Ruthless Records before joining Atlantic imprint Big Beat in 1995 at 17.

The A&R bug bit two years later, after he first signed rapid-rhyming Chicago rapper Twista. "I didn't really know what A&R was at the time," says Caren, who credits Atlantic Records Group chairman/CEO Craig Kallman as an early mentor. "I never formally trained in A&R. It was just something borne out of discovering new music while I was in marketing. Now, I'm addicted."

Don't you think that your new title sounds both exciting and daunting?

I'd imagine it would be to someone from outside the company, or even from within. But I'm 17 years in the system, having traveled with artists visiting different markets, meeting songwriters and producers, and getting to know the staff in various territories. I stepped into the position with a lot of relationships and an understanding of people's tastes and personalities all over the world. I've also stepped in at a time when my personal taste has never been as diverse or internationally oriented. It's been easy to create an agenda for myself as less of a department head and more as an adviser to all creative heads at the labels—a resource and a communicator for the needs of each individual department.

After two months of working at your new post, what appears on your agenda?

Lyor and I decided to set things off with a global A&R conference, so our creative executive team from around the world will be meeting in Hamburg, Germany, this month. We're not dictating the talking points—we've created an agenda populated by the needs and wants of the senior A&R community. We came up with something based on what our day-to-day creative staff felt needed to work as a global team, and that's going to set the pace for what I do on a global level.

Which items are highest on your list of immediate goals?

First, I want to align everyone's motivations. I want everyone's motivation to always be for the greater good of our artists and overlapping company strategy. Second, I want people to work as a team, to think about artists on a global level and to seek creative consultation from A&Rs outside their own territory. It's always good to hear second opinions, to get ideas and find

like-minded creative people who can give us insights before we make our final decisions.

Does this still leave room for you to be as hands-on with recordings as in the past?

I'm still acting as an A&R executive and finding songs. I'm working now with Cee Lo Green, B.o.B, Jason Derülo and Kirko Bangz. This post is giving me access to help distribute great music and songs to our A&R [reps] around the world. It's so important to understand the marketplace and the needs of songwriters, producers and managers. I'm on the front line of that. I'm not coming in based on theories that were in practice during a different time. It's about how can we leverage our global artists and A&R team to make sure we're getting the best music first.

That's what makes this new position fun and what keeps me inspired. Every six months I analyze what's worked, what hasn't and how we can

do it differently. I don't spend a lot of time theorizing about how something *could* work. I just take a project or two, put it into action and watch the results. I look at this as the music business equivalent of the tech business: minimal, viable product.

And your role as co-president of Elektra?

I'm still A&R'ing some Elektra artists [Green, B.o.B] and have a lot of pride in what we did with the label. But I'm no longer co-president. There will soon be announcements about the next steps for Elektra.

In these globally aware times, what does a person need to be an effective A&R executive?

You need to be an absolute expert in one subgenre. There has to be one area of music that no one knows more about than you, versus an A&R person who knows a good amount about a lot of genres but isn't truly an expert in one. You also have to be a com-

To succeed in A&R, you need to be an absolute expert in one subgenre, versus someone who knows a good amount about a lot of genres but isn't truly an expert in one.

The Show's The Thing

Rock en Español acts score on the road, despite their absence on radio and the charts

As the live performance industry worries about the health of U.S. Latin concerts, several veteran rock en Español bands are touring at a brisk clip, playing sold-out shows nationwide—even though their music isn't on the radio, is rarely found on the charts and has few tour sponsors to subsidize costs.

Current acts on the road include Argentine trio **Enanitos Verdes**, currently in the midst of a 25-date theater/club tour, including many House of Blues and Fillmore locations; Spanish rocker **Enrique Bunbury**, who begins a 14-date tour on Nov. 17; Mexican alt-rock band **Cafe Tacvba**, which just finished 13 U.S. dates; and Spanish pop-rock group **Hombres G**, which is

slated to tour the United States in November.

While all of these acts came to prominence in the '80s and '90s, other, newer acts are following suit.

It's not a negligible circuit. Most of Enanitos Verdes' dates are held at 1,000- to 2,000-capacity venues, including two sold-out shows at the

Latin Notas

LEILA COBO



1,800-capacity House of Blues in Anaheim, Calif. With HOB tickets averaging \$40-\$45, it's a win-win for everyone, including the fans.

"There are showcases by alternative acts everywhere in the country," Live Nation VP of Latin programming **Manuel Moran** says. "We constantly see new groups presenting music, and every year there are between 15 and 20 tours, with 20-25 dates each.



Cafe Tacvba singer **RUBEN ALBARRAN** at the Wirikuta Fest in Mexico City on May 26.

That makes me think there's an incredibly large group of people working in this genre."

A lot of the work is under the radar. Because these groups aren't on the charts and often don't have labels—as is the case with Enanitos Verdes—many sponsors aren't aware of their pull.

And yet, they're able to sell out tours in the United States every year, sometimes twice a year. At a place like HOB, Enanitos Verdes' manager **Juan Carlos Mendirry** says, there isn't room for LED screens or fancy props.

"It's just us: rock n'roll," he says, although costs for such items as props will increase for venues like the arenas or stadiums the group can play

in Latin America.

Keeping costs down, promoter **John Frias** says, ensures that the artist and the promoter both make money, even without a sponsor and even after paying marketing costs.

As for the marketing, Frias does whatever he needs to, pushing heavily online and on social sites, but relying primarily on radio. Even if stations don't play the act in their rotation, if the music is remotely compatible, Frias will buy advertising. If there isn't any radio or TV, he'll do grass-roots marketing at a club and event level.

But the groups seem to have irresistible appeal. For example, the recent Reventon Superestrella at the 14,000-seat Staples Center in Los Angeles—a

multi-act show put together by KSSE (Superestrella), the one major radio station that supports the genre—sold out in just four hours.

Even newer bands like **Zoé** and **La Vida Bohème** are starting to make inroads. "It's easier for an alternative group to gain a following than a pop group," Live Nation's Moran says. "With pop acts, you need to see and hear them many times to believe in them. See an alternative act a single time, and you can become a fan. We're doing well with them. This division is growing noticeably, thanks in large part to rock en Español acts." ...

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Moreno Makes New Move

Singer Gaby Moreno brings her soulful tunes to Latin audiences with her first all-Spanish album

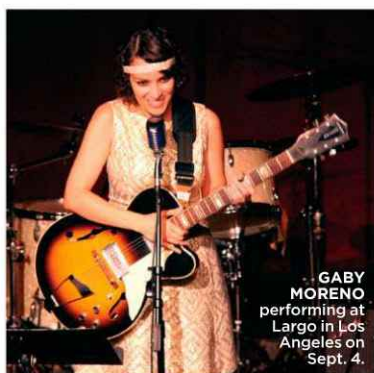
Gaby Moreno presented her new album, *Postales*, with a show at Los Angeles' Largo nightclub, turning the stage into a Pan-American honky-tonk with a big band featuring a string section, banjo and horns. Wearing a gold dress and a sequined flapper's headband, Moreno belted blues, caressed boleros and rocked ballads, singing her own songs based on Guatemalan folk legends, old streetcar photos and her grandfather's faded love letters.

"I'm going to be talking all in Spanish tonight," Moreno told the crowd at the start of the show, before deciding instead to introduce each song in English.

The Guatemalan singer/songwriter could be forgiven for the confusion. *Postales*, on Metamorfosis, the label started last year by Ricardo Arjona, is Moreno's first all-Spanish album, and it could well take her from being an artist with mainstream indie cred to Latin music's newest female star.

A Los Angeles resident, Moreno released two previous bilingual records by herself, both featured on NPR's local tastemaker station, noncommercial KCRW Los Angeles. She co-wrote the theme song for NBC's "Parks and Recreation," toured with feminist folkies Tracy Chapman and Ani DiFranco, and also performed in many non-Latin countries including France, Germany and Holland.

"I've always been very focused on the United States and Europe," Moreno says. "I never had the resources or contacts to get to Latin Amer-



GABY MORENO performing at Largo in Los Angeles on Sept. 4.

ica with my music."

The 30-year-old artist performed in Mexico for the first time just this year, when she joined Arjona onstage for "Fuiste Tu," a duet the pair recorded together for Arjona's 2011 album, *Independiente*.

"Fuiste Tu" reached No. 1 on Billboard's Latin Pop chart and No. 2 on the Hot Latin Songs tally. Moreno appeared with Arjona in stadiums around Latin America and at record-setting concerts in Guatemala, where he is the country's biggest musical superstar.

"The pop audience really discovered Gaby on this tour," says Paula Kaminsky, who runs Metamorfosis' Miami offices. "The reaction in the stadiums when she came onstage for the duet was both amazing and unexpected."

Moreno's own material and visceral vocal range show her love for the blues, which she originally discovered during a family trip to New York when she was 13.

"I don't want to be an artist that has to sing only Latin styles, because I'm in the Latin market," she says. "My music is so heavily influenced by American music."

Postales will likely find many fans among Latin-American audiences that have embraced artists like Adele and Norah Jones. Like those two performers, Moreno is a self-described "old soul" with a voice that recalls the great female singers of decades past. Perhaps most important, Moreno—who still shudders when she recalls a crash-and-burn disaster with a Latin major label early in her career—seems to have found the right company to introduce her to Latin America.

"We know it's going to be a long run," Kaminsky says. "Gaby has all the talent, and we have all the patience to make it happen." —*Judy Cantor-Navas*

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EN BREVE

LA SANTA CECILIA TAPPED TO SUPPORT RYAN BINGHAM

La Santa Cecilia, known for mixing traditional Mexican music with pop songs, is embarking on a 10-city tour with Americana singer/songwriter and Academy Award winner Ryan Bingham, who is a fan of the band. While the indie group sings in Spanish, it's the whimsical, upbeat music, led by singer Marisol Hernandez, that has scored the Los Angeles-based act a Latin Grammy Award nomination, as well as synchs in such TV shows as HBO's "Entourage." The tour, La Santa's first with an Anglo artist, starts Sept. 25 at San Francisco's Great American Music Hall.

LATIN RECORDING ACADEMY ACOUSTIC SERIES EXPANDS

The Latin Recording Academy recently launched its annual acoustic sessions in Mexico City with Colombian rocker Juanes and Mexican pop band Reik. The series, previously held exclusively in the United States, will lead up to the Latin Grammy Awards on Nov. 15 at Las Vegas' Mandalay Bay Events Center. This year's series also marks a new partnership with Heineken. Nominations will be announced Sept. 25, with ballots due Oct. 23. Other acts participating in the sessions will be announced shortly.

BERKLEE OFFERS NEW GRADUATE PROGRAM IN SPAIN

Berklee College of Music has opened a campus in Valencia, Spain, that coincides with the launch of a new graduate program. Students can now get degrees in music business, global entertainment and contemporary studio performance, as well as scoring for film, TV and videogames. On Sept. 17, Berklee president Roger Brown will give the welcoming speech at the new campus to an inaugural class that includes more than 70 master's degree students from 22 countries taking the year-long program. Additionally, the global studies program allows Berklee students from Boston to study in Valencia.

—*Justino Águila*

EDITOR: JOE LEVY 212-493-4364
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SENIOR EDITORIAL ANALYST: Glenn Peoples glenn.peoples@billboard.com
CORRESPONDENT: Mitchell Peters 323-525-2322
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COPY EDITOR: Christa Titus
ASSOCIATE EDITOR OF LATIN AND SPECIAL FEATURES: Justino Agulla 323-525-2081
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EDITOR: M. TYE COMER 212-493-4176
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DESIGN & PHOTOGRAPHY

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ASSOCIATE DIRECTOR OF CHARTS/RETAIL: Keith Caulfield
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CHART PRODUCTION MANAGER: Michael Cusson
ASSOCIATE CHART PRODUCTION MANAGER: Alex Vitoullis
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LATIN AMERICA/MIAMI: Marcia Olivall 305-864-7878, Fax: 305-864-3227
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Reach Music started with PUBLIC ENEMY as its first client.

Exceeding Its Grasp

Nearly two decades after launching, publisher Reach Music relishes its mid-level status

Michael Closter started Reach Music Publishing nearly 20 years ago in his New York apartment when he was just 24 years old, and since then has been growing the company one song at a time. Today, Reach has eight staffers, a catalog of about 4,000 songs and a roster that includes Public Enemy, Danzig, the Misfits, John Mayer, Keith Shocklee, Pete Rock, John McVie, Steve Porcaro, Ice T, Nate Dogg, the Knack, Common, Fat Joe, Lisa Loeb, Jack Johnson, Remy Ma and Less Than Jake. The company also serves as an administrator for Dangerbird Publishing, whose roster includes Fitz & the Tantrums and Sea Wolf, and music supervisors Alex Patsavas and Scott Cresto.

While the firm started out based in R&B and rap music, it has expanded into other genres through the years. Closter says the company does a mixture of ownership, administration and hybrid deals with its artists and songwriters. "Besides Dangerbird, we haven't delved into doing deals with other music publishers," he says. "We don't want to overload the infrastructure by taking on large administration clients." Closter began his career thanks to the music business program at New York University. After interning at various music publishing companies, he landed a gig at the publishing arm of a label run by Hank Shocklee and Bill Stephney, which was handling the Public Enemy catalog. Closter recalls that when the label S.O.U.L. Records, which went through MCA, folded, he started Reach Music, with Public Enemy as the first client.

Now, Closter says he sees an opportunity to become a mid-level publisher because of the vacuum in the industry. "BMG has steamrolled all the midlevel companies, so there's a huge opening in the middle ground" between major publishers and smaller music companies, he says. "We are the only one that I can think of that has been doing this for 20 years without private equity behind us. With Reach Music, there is no endgame—we want to be your publisher for life. All the other firms [that used to occupy the midsize publishing space] have sold out or have private equity backing them, while Reach is financed by Closter through a combination of cash flow and a traditional line of credit from its bank.

"We have a great administration structure, with systems based on Counterpoint, which provides an administration software package for music publishers," he continues. "For foreign territories, Reach Music uses a hybrid system, being affiliated directly with international right societies in the United Kingdom,

Australia, France, Sweden and Germany, and working with traditional subpublishers in other territories."

Recently, the company has watched the act that started the company, Public Enemy, enjoy chart success in the United Kingdom thanks to the selection of its song "Harder Than You Think" for a high-profile synch as the theme for the 2012 London Paralympics. Based on its use in a trailer for the games, the track ranked No. 4 on the U.K. songs chart for the week ending Sept. 2, according to the Official Charts Co.

Reach's song portfolio is represented by Chris Brown's "Sweet Love" single, through a co-publishing deal with co-writer Jason Perry; Usher's "Dive" on current album *Looking 4 Myself*, through a co-publishing deal with Frank Romano; a Public Enemy sample used on Nas' song "Reach Out," which features Mary J. Blige and appears on his new *Life Is Good* set; and through an administration deal with producer Young Gryn, on behalf of the publishing company of T-Pain, who co-wrote "How to Hate" on Lil Wayne's *Tha Carter IV*.

Other songs in the company's portfolio, thanks to co-publishing deals, include hits like "Be Without You," "There Goes My Baby," "SOS," "Just a Dream," "My Sharona" and "Down With the King."

What Reach has going for it every day, according to Closter, is a staff that is focused on its manageable song portfolio and very hands-on with the ability to get its music in front of the right users. About 18 months ago, Reach moved from New York and consolidated operations in Burbank, Calif., with a new office to be closer to the TV and film industries, while also trying to flesh out its catalog. Closter says a key person at Reach is executive VP Scott Rubin, who has helped build the company since joining in 1999.

"We look at ourselves as having premium copyrights with iconic songs," Closter says. "When you are dealing with top, iconic songs, you have to communicate with music supervisors and be aware of pricing fees. Not getting undercut takes skill, finesse and experience to know the proper fees you should be getting. But, in addition to knowing when to push the envelope, you also have to know when to pull back." Closter concludes that "large publishing companies could never focus the time and attention to make sure the fee is right for every client and copyright."

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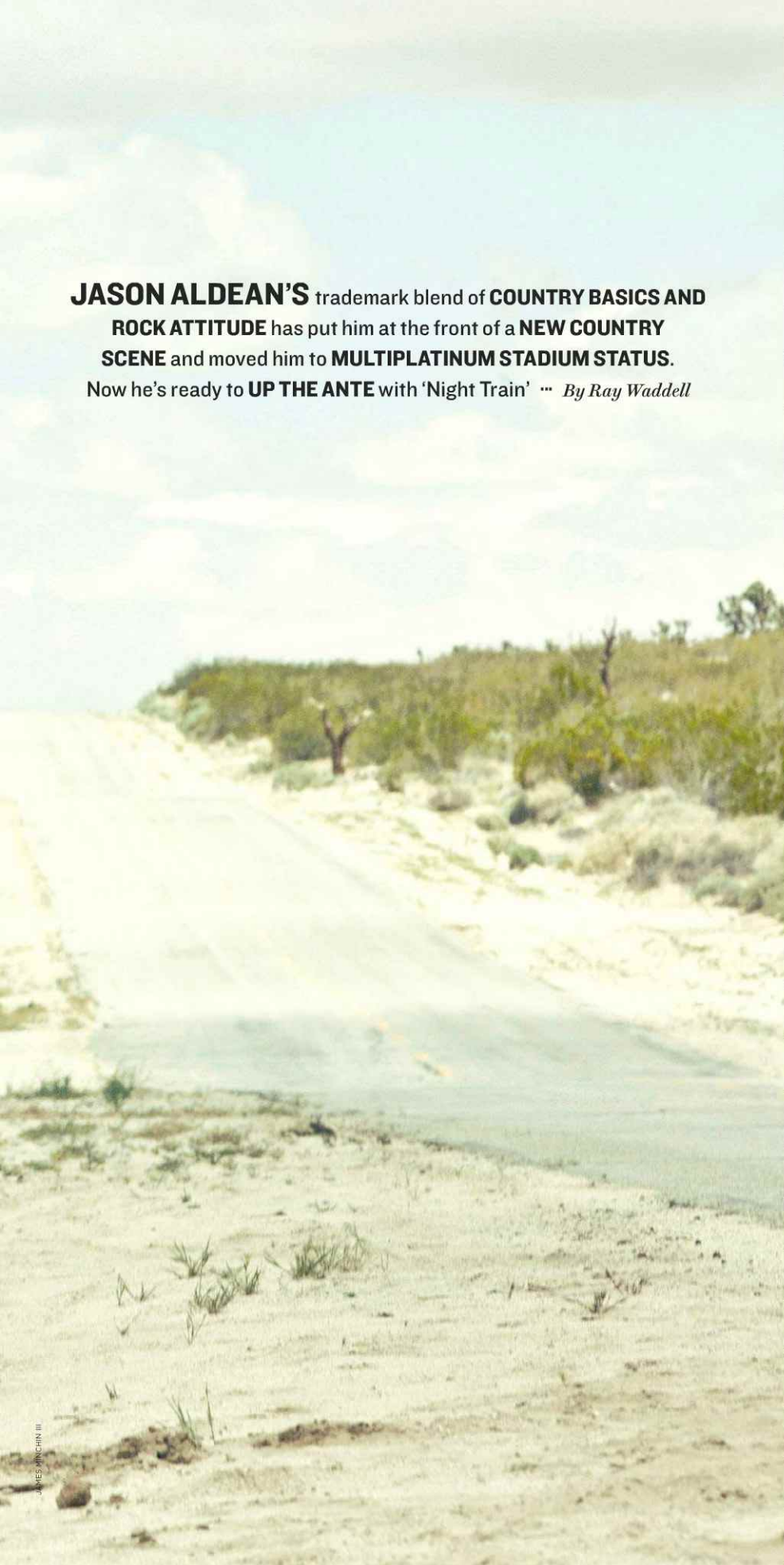
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Reach Music's MICHAEL CLOSTER (left) with Public Enemy's CHUCK D.

LEADER OF THE NEW SCHOOL





JASON ALDEAN'S trademark blend of **COUNTRY BASICS AND ROCK ATTITUDE** has put him at the front of a **NEW COUNTRY SCENE** and moved him to **MULTIPLATINUM STADIUM STATUS**. Now he's ready to **UP THE ANTE** with 'Night Train' ... *By Ray Waddell*



Whatever its original purpose, the out-building at Jason Aldean's sprawling slice of Tennessee heaven south of Nashville is now more bar than barn. And given the wealth of Georgia Bulldog memorabilia, music posters both vintage and contemporary, and various diversions throughout the structure, it's surely a place where he feels comfortable as Team Aldean tees up his fifth album, *Night Train*, due Oct. 16.

Call it the calm between the storms. "This has been a year of trying to wrap my head around what's going on," Aldean says. Hatless and wearing a faded Foo Fighters T-shirt, Aldean is clearly relishing some time off in the midst of his mega-selling tour. "Last year kind of took us by storm. We felt like we had a great record [in *My Kinda Party*], we felt like we had some big hits on it, but I don't think any of us expected things to explode like they did. And when we went out and started not only selling out dates, but selling them out way in advance, we knew something was going on that was really cool."

As the leader of a bona fide country scene, Aldean has moved from well-planned artist development success story to superstar status with remarkable speed. Fourth album *My Kinda Party* is flirting with triple-platinum status at 2.7 million units sold, according to Nielsen SoundScan, and spent 12 weeks atop Billboard's Top Country Albums chart as the best-selling country set of 2011. On the road, Aldean is selling out high-capacity venues in advance, already at nearly 800,000 tickets sold, according to Billboard Boxscore, and topping a debut headlining year in 2011 that earned him the Breakthrough Award at the Billboard Touring Awards last November.

The spark was smoldering, and it ignited when "Dirt Road Anthem" was released in April 2011. "I went on vacation and 'Dirt Road Anthem' came out, and when I came back things were just crazy," Aldean recalls, shaking his head. "You work for something for six, seven years, and all of a sudden in a matter of months... it was ridiculous. It took a little getting used to."

Night Train—arriving on Nashville indie label Broken Bow Records, which signed Aldean to a seven-album deal in 2003—shows all indications of continuing Aldean's upward trajectory. Produced once again by Michael Knox (see story, page 20), the album will no doubt please Aldean's legions of fans, as lead single "Take a Little Ride" steadily marches toward the top 10 on the Hot Country Songs chart after Aldean's highest debut to date.

Suddenly, 14 years after he moved to Nashville, an artist that frequently dealt with rejection back in the day is arguably the hottest male act in country music. Producer Knox, an early believer whose profile has risen in tandem with Aldean's, hates to say I told you so... a little. "I was trying to get Jason

a record deal for five years, and everybody I'd meet with would say, 'He ain't the best singer,' or 'He don't look the best,' or 'His songs ain't the best.'" Knox recalls. "And I remember sitting down at one of our later meetings and saying, 'You know, he might not be the best at everything, but when you put what he does together, that's what makes him the best.' Those elements, nobody can do them at a higher level than him in one unit."

Chris Parr from Aldean's management team at Spalding Entertainment says the artist is a little bit "old school" when it comes to making a record, yet remains as current as it gets in the overall approach. "We're completely active with his young fan base, very active in social and digital and all that stuff—we live in that—but when he goes to make a record, he approaches it in the old-school way, as an album project," Parr says, adding that such an approach makes the albums longer and deeper. "We have that advantage with these projects where there's a lot of depth to them and we can keep going at them, yet we're not doing the same thing over and over. It's showing the different facets to the diamond."

With that analogy, *Night Train* is multifaceted, packed with what have become signature Aldean calling cards in pounding midtempo, smoldering ballads and rowdy party soundtracks. Having broken country/hip-hop ground so successfully with "Dirt Road Anthem," *Night Train* memorably features rap elements during "The Only Way I Know," which includes scene-mates Eric Church and Luke Bryan, and arguably the most downright fun country song to emerge this year, "1994," which celebrates good times to a soundtrack of '90s radio hitmaker Joe Diffie (see story, this page).

Elsewhere, Knox and Aldean serve up plenty of their trademark country-meets-arena rock, with the atmospheric ballad "Wheels Rollin'," along with the pure romance of "Talk" and Aldean favorite "Staring at the Sun." If there is a common thread in *Night Train*, it's the one that runs through tracks like "Drink One for Me": taking stock of life as adulthood settles in, less about nostalgia than the realization that the wilder, younger days have been survived.

Aldean doesn't disagree. "Everybody does that when you get to be a certain age," he says. "You're not a kid anymore, you're not an old man, you're caught in the middle, and that's where I am. If we sit around and talk, I don't know one person my age that won't bring up, 'Man, when we were in high school we did this one night and got caught,' or 'I met this girl.' It's fun for people to reminisce about good times and things you should have got arrested for."

Night Train also includes some of the pickup truck/drinking/small-town references that some critics claim are overdone in country music today. Aldean shrugs off those criticisms. "I don't give a shit, I'll be honest with you," he says. "The people that hate it, that's fine, there's been plenty of records that came out that were huge that I didn't really like. But I'm not who's buying the record, so it doesn't really matter."

If there is a lot of talk about the country lifestyle on country radio today, well, "how many country singers do you find that are from way up North?" the Macon, Ga., native wonders. "I'll wait—go ahead. The thing is, if you had a guy from the city singing about pickup trucks, hunting and fishing, whatever, that's like me singing about being a

TEAM ALDEAN

ALBUM *Night Train*

LABEL Broken Bow Records

RELEASE DATE Oct. 16

MANAGEMENT

Spalding Entertainment

PRODUCER Michael Knox

BIG DEALS Coors Light,

State Farm Insurance (2012 tour sponsor), Wrangler

TOURING 2012 tour, produced by Live Nation, wraps Oct. 27 in Dallas

AGENT Kevin Neal, Buddy Lee Attractions

TV "Good Morning America," (Oct. 16) "Live! With Kelly" (Oct. 17)

PUBLICITY The GreenRoom

ATTORNEY Orville Almon, Almon Law

SITES JasonAldean.com, Facebook.com/jasonaldean, YouTube.com/jasonaldean

TWEETS @Jason_Aldean

stockbroker. I sing songs I can relate to."

But, in the end, *Night Train* is most notable for what Aldean does so well: find a balance among edgy production and alpha male lyrics and unadulterated romance and present it in a way that—live and on record—appeals to both genders. "Alabama—they were the masters of that," Aldean says. "They could come out with 'Mountain Music' or 'Tennessee River' and then turn around and come out with 'Feels So Right.' Go out and have fun and be those guys that like to party, then turn around and make every woman in America want Randy Owen."

Aldean says it boils down to believing in the songs. "If you say, 'I'm going to cut this song because I know the teenagers are going to love it,' well, then you're going to alienate everybody else," he says. "When I cut my record, I'm just going to cut the things that I like, and whoever likes it likes it. That's too

much work to try to figure out the demographic. That's too much like a business."

The business of Jason Aldean is robust and growing, which brings new opportunities but also means more is at stake. Still, no one on Team Aldean is complacent, and next year they're going to take things to the proverbial next level, particularly on the touring front.

Aldean's touring in 2012 has built on the headlining status established last year, and brings the added bonus to fans of having Luke Bryan onboard as the latter's career also surges. "Luke could have gone out this year and probably headlined on his own, so the fact that he decided to put it off another year and went out with us helped us out," Aldean says. "Us and him both having huge years sent everything over the edge, and it has been fun."

The tour, booked by Kevin Neal, president of Nashville independent agency Buddy Lee Attractions, Aldean's career-long agent, and promoted by Live Nation Country Music president Brian O'Connell, will wrap in October as one of the biggest country treks of 2012, a year when country fielded more headliners than ever. Not only has Aldean posted huge boxscores in markets like Atlanta (\$1.3 million gross, 37,789 attendance, two sellouts), he has also topped the 20,000 attendance mark in places like Cedar Falls, Iowa, and Camden, N.J., and sold out his first stadium show at Crew Stadium in Columbus, Ohio, that moved 27,450 tickets.

At these celebratory shows with Bryan, one can truly gauge the fervor of the audience, made up of rural and suburban 20-somethings, equal parts male and female, who know the songs and come to party. Aldean's shows reflect a lifestyle, and he's not hopping on an existing musical trend—these fans are digging a sound that hasn't strayed too far from what Aldean was playing when he first caught Knox's attention at the Buckboard in Atlanta more than a decade ago.

Aldean is savvy enough to know how cycles run and the value of good timing. "In the music business, especially the country music business, every 10 years or so you're going to have this changing of the guard, this wave of new artists that comes in," he says. "It just so happens that we kind of came in at that time, with guys like me and Luke and Eric and Miranda [Lambert] and Blake [Shelton] and Carrie [Underwood]. **continued on >>p18**

Put A Little 'Third Rock' In Your Hip-Hop

Classic country hitmaker Joe Diffie gets a remix

Ten songs in, Jason Aldean's new album, *Night Train*, throws out a curve ball that will have crowds of 20-somethings chanting the name of a classic country artist whose biggest hits came when they were still in diapers.

It's a country hip-hop gem called "1994," and with its sly references and chant of "Hey, Joe, Joe, Joe Diffie!" the song is an instant standout. Aldean producer Michael Knox says that after he and the singer heard the demo of the song, penned by Thomas Rhett, Luke Laird and Barry Dean, "it was like, 'Dude, we have to cut this. This is the funniest, coolest thing I've ever heard.' Jason said, 'I know.'"

"I was a junior in high school in '94," Aldean says, "and Joe Diffie was huge. I remember I went to the Cherry Blossom Street Party in Macon [Ga.], with Kenny Chesney on one stage and Joe Diffie on the other stage, and there was 5,000 people watching Joe Diffie and about 500 watching Kenny Chesney."

In 1994, Diffie's highest-charting album, *Third Rock From the Sun*, reached No. 6 on Billboard's Top Country Albums chart, and "Pickup Man" spent four weeks atop Hot Country Songs. The irony of name-checking the ultra-country Diffie in a country-funk song represents the marriage of hip-hop and country like

nothing else to date.

"The only thing I was concerned about with that song was having my younger fan base not really get it, because of it being '94 and it making reference to some of his song titles," Aldean says. "There may be some younger fans that have to do some research and figure out who Joe Diffie is, but obviously people in the business know he's a great singer and one of the best vocalists we've had in this town in years."

Billboard sent the song to Diffie to gauge his reaction. "First of all, wow!" was his response. "Jason's found a really cool niche and he dang sure delivered on '1994'—big time. I mean, what else can you say but what an honor it is to have the larger part of a song reference songs of mine. To think all of Jason's fans will be chanting my name... pretty dang cool."

Diffie calls himself an Aldean fan. "I really like how Jason is pushing the envelope of today's country music," he says. "It's a tough thing to do and takes a lot of cojones."

In the end, "every time I hear the song, it puts a huge grin on my face," Diffie says. "It makes me feel that what I worked so hard at actually mattered to someone." —RW



JASON ALDEAN



**JASON, CONGRATS ON THE UNPRECEDENTED
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from >>p16 wood] and Taylor [Swift]—a lot of young acts that came out right about the same time. We kind of jumped right in there in the middle of that stuff, and we're one of the fortunate ones to be able to have a career."

But Aldean knows building the live thing is the surest path to career longevity, and if there's a model in that regard, for Aldean it's Jimmy Buffett. "Here's a guy that hasn't had a hit in forever, but he's a prime example of an artist that went out and basically created a market for himself. And now the guy can go play wherever he wants and sell it out," Aldean says. "We all know that as far as having radio hits and being on top of the world, it ain't going to last forever. If you can go out with your live show and turn people on to that, where you have that fan base that's religious and they're going to come see you when you're in that town, once your radio success is gone and you're not a mainstream guy anymore you can still go out and play your shows."

AFTER 'PARTY'

AT THE TIME *My Kinda Party* was released, there was a mini-movement in country music to release lower-priced "six-packs" of new music. "Strategically, we, with Broken Bow, went completely the other direction," Parr says. "The value proposition was making it a good price and [releasing] 15 tracks. Maybe we were swimming a little bit upstream, but it paid off, and we're going to go back to that."



JASON ALDEAN performing at the MLB Fan Cave in New York on Sept. 4.

We feel we're giving the fan a great value."

Aldean hopes fans and the industry alike don't compare *Night Train to My Kinda Party*, commercially or artistically. "I never went in to cut 'My Kinda Party II' or say, 'We've got to cut a record that's going to beat the last record,'" he says. "If you start to try to compare records and beat what you did last time, you're setting yourself up for failure."

Aldean points out that when the team

went in to cut *Party*, his 2005 album *Wide Open* was his career record at 1.6 million units, according to SoundScan. "I didn't go in for *My Kinda Party* and say, 'I got to beat *Wide Open*.' We just went and tried to make a great record, and it did what it did on its own," he says. "When this new album comes out and if it sells, say, a million where the other sold 2.5 million, I wouldn't consider that a failure by any means. Now, if it comes

out and sells 3 million, that's fine, too."

The growth of Aldean's touring business has been a critical component of his career, and the team will up the ante next year. "We're going to put him in some different kinds of venues next year, places you wouldn't expect," Spalding Entertainment president Clarence Spalding says. "It's been a long journey, but what we want to do is make sure that we can keep building."

One area where they won't push the envelope is with ticket prices, typical of the genre as a whole and no small reason for its success. "The worst thing we could do is overprice our tickets," Spalding says. "We're leaving a lot of money on the table, and that's Jason Aldean's choice. It's something we talk about constantly, making sure those ticket prices are at a level where, if you want to come to a Jason Aldean show, you can. You might not be able to sit in the front row, but you can darn sure attend this show."

Ticket prices for Aldean's shows range from \$30 on the low end to around \$65 on the upper end. "We are sensitive to [pricing]. We want to keep bringing people into the tent and that's a great way to do it," Parr says. "It's a little frustrating when you see scalpers taking the margin there, because we're selling the shows out so fast, but we're taking measures to address that any way we can without making fans have to jump through a bunch of hoops. I don't know **continued on >>p20**

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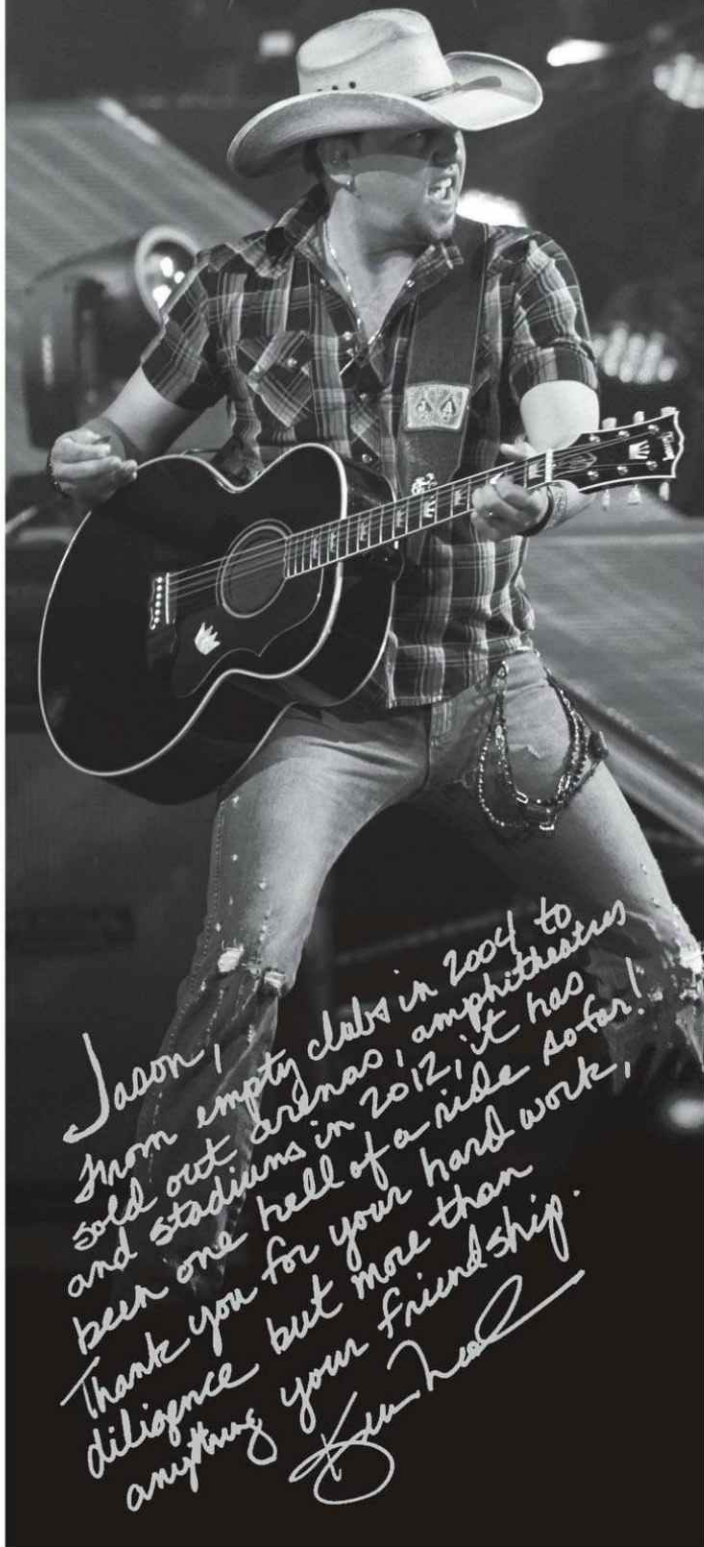
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Jason,
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 sold out arenas, amphitheatres
 and stadiums in 2012, it has
 been one hell of a ride so far!
 Thank you for your hard work,
 diligence but more than
 anything your friendship.
 Ken Neal

from >>p18 if there's a silver bullet for that yet, but we're keenly aware of it and we want to put more tickets at face value in the real fans' hands, because that's going to help Jason have a long career."

'HAT ACTS' ARE COOL

THE NUMBERS DON'T LIE, and the rest of the world is figuring out something is going on here. "The media centers on the left and right coasts are just now grasping how strong the Jason Aldean brand

is," Parr says. "All you really have to say to them is, 'Come out and see a show,' and that's when that light bulb goes off with brand partners, a lot of the retail partners, our friends in radio who are out there on a market-by-market basis. There's no replacement for that, and that's all Jason Aldean, that's him driving that train."

As Aldean continues to post figures that would be enviable for any genre, asked if country music gets the respect in the gen- **continued on >>p22**



In the studio are vocal engineer MICKEY JACK CONES (left), MICHAEL KNOX (standing) and JASON ALDEAN.

Fort Knox

How a tax write-off produced one of country's most important partnerships

Jason Aldean's rise to the top is inextricably linked to his producer Michael Knox, who discovered the singer in an Atlanta nightclub and played a pivotal role in Aldean's development.

Then a VP at Warner/Chappell, Knox was headed to Georgia to visit his grandmother in 1998 when he caught wind of a talent show in Atlanta.

"I was actually trying to find a way to write the trip off," he says. "I went down to the Buckboard in Atlanta and watched a two-day talent show. Out of 20 acts, he was the 18th and went on the second day about midnight. I went up to him and told him I really dug what he did, and we started having a communication from there."

Knox had a sound in his head for an arena rock act, country style. "We didn't have a rock star in country music," he says. "When I first saw Jason, he was playing Guns N' Roses in his show. That's when I knew I had the right guy, because Jason's country. When he sings, it's a country song. He's not a rock wannabe at all. But he did grow up on rock'n'roll. People forget that [Aldean's] generation grew up in heavy metal, as well as traditional country."

Knox set out to find a band that fit the bill and looked the part, a process that he says took five years. But that effort yielded the unit that would eventually tour with Aldean and play on his albums, including the celebrated Ill Kings rhythm section of Kurt Allison, Tully Kennedy and Rich Redmond.

Aldean made it clear that he and Knox were a producer/artist package deal, which may or may not have contributed to his difficulties in getting signed. Broken Bow let it happen. "I remember having a conversation with [the label]: 'If you like the demos that Michael and I have done, if that's the reason you signed me, don't put me with somebody I don't know, because it's not going to sound like this,'" Aldean recalls.

The logic of using the road band in the studio was the same: If this is the sound you like, this is the way we get it. "And my label, I have to say, they've allowed me to be an artist and do things my way," Aldean says. "Not saying I'm always right, but I feel like I'm right more than I'm wrong."

Broken Bow owner/CEO Benny Brown says the decision wasn't that difficult. "With his band on the recordings, it's real easy for them to go out and duplicate that in live performance," he says. "I've always [attributed] a lot of Jason's success to Kurt, Rich and Tully. That was one thing that impressed me even in the original showcase [I saw]—what showmen they were, along with Jason."

Such decisions were validated when Aldean exploded out of the gate. "If the first album had come out and been unsuccessful, maybe they would have come back and said, 'Let's try something else,'" he says. "Luckily for us, it was successful."

"It was real cool that Benny signed off on it, but Jason said it too: 'I do this with Michael or I don't do it,'" Knox says. "They were always very supportive of Jason's direction. They never really interfered a lot. We find the songs, and we've always been lucky enough that they like the songs we find." —RW

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Jason Aldean "My Kinda Party"
2011 CMA Album of the Year

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Tom, Diane, Chris, and Stephanie

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from >>p20 eral music market that its numbers would seem to warrant, Aldean replies. "You tell me. Watch an awards show and see how many pop awards are given out versus how many country awards are given out. Then take any of those acts and take some of us over here in the country music world and put us head to head, and go off of numbers. Well, you be the judge of that."

Pressed as to why that situation exists, Aldean says, "I honestly don't know. When you look at the music business, country music has always seemed like the stepchild, almost an afterthought. We're this underdog deal that nobody pays a lot of attention to, doing better numbers than 95% of the artists they've got out there working."

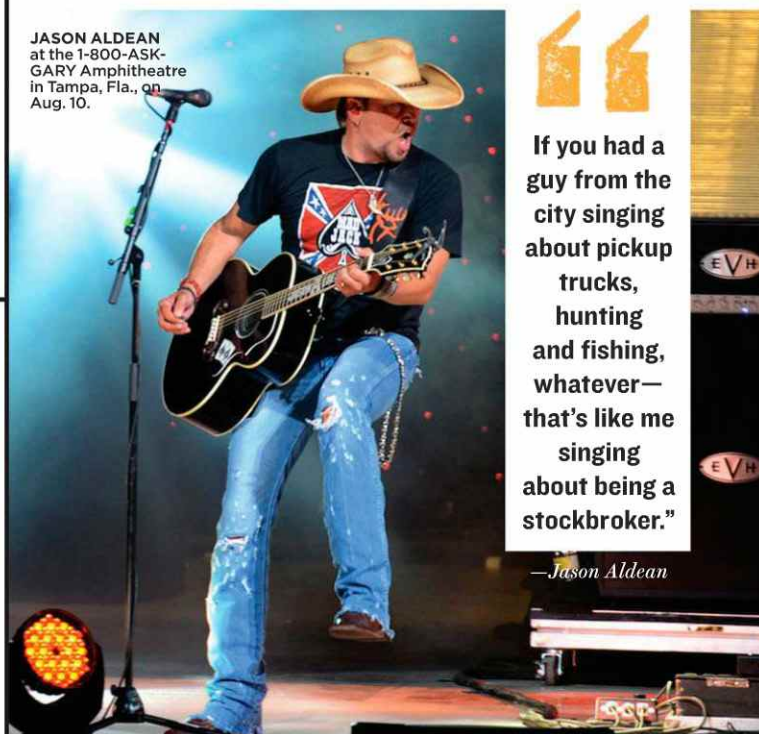
Other than Swift, Aldean points out that country doesn't have a lot of "media

arm," Aldean says.

"As much as I am still a fan and have huge respect for the guys that came before I did and paved the way for me, from a fan's standpoint, it's always exciting for them when there's a new generation that hits, because it's new," he says. "It's like getting a new car—you're excited for the first year, then you quit washing it. You still like it, but it's not as awesome as it was when you first got it. It's exciting now [in country] because there's some new blood—it creates an atmosphere for country music fans. They haven't watched us play for 15 years, it's their deal. Every generation is going to have that, and that's us right now, which is fun to be a part of."

There's no doubt Aldean is indeed a big part of it, but situated among the peaceful hills of Tennessee, platinum albums and sold-out crowds might seem

JASON ALDEAN
at the 1-800-ASK-
GARY Amphitheatre
in Tampa, Fla., on
Aug. 10.



“If you had a guy from the city singing about pickup trucks, hunting and fishing, whatever—that’s like me singing about being a stockbroker.”

—Jason Aldean

darlings," as he puts it. "Then you've got Katy Perry. Every time she sneezes somebody's there to write a story about it, or Rihanna or any of those [pop] people, and it's just not like that in country music," he says. "I guess it's because all that stuff's in L.A. and they're out there in that world a little bit, and we're down here in the South kind of doing our own thing. It's funny. I don't think the music business in general has ever given country music the props that it deserves."

But things are just fine within the world of country music, which next year will again see more contemporary country headliners. All of this heat from younger acts gives country a "shot in the

miles away. Still, Aldean says he can feel it "out here," too, "because without all that stuff, I wouldn't have any of this," he says, gesturing toward his surroundings. "Obviously, the last couple of years have been more than I could have hoped for, but at the same time I feel like I worked my butt off to get to this point too. I'm not saying I deserve it, but I'm definitely enjoying it, and not taking it for granted. I can sit here and say it was not by any means handed to me. I went out and worked my ass off for it. And there's a lot of guys that do that. We just happen to be one of the lucky ones that it did pay off for, and hopefully it's something that I can do as long as I want to."

KEVIN TIGHE/GETTY IMAGES



**THANKS
FOR GIVING
YOUR ALL
NIGHT AFTER NIGHT!**



SpaldingEntertainment

GLOBAL TOUCH

ALEJANDRO SANZ HAS 7 MILLION FOLLOWERS ON TWITTER.

Their ranks, spread across the globe, grow exponentially at the slightest prodding. And Sanz, the Spanish singer/songwriter whose elaborate, flamenco-tinged musings have sold 20 million albums worldwide, according to his label, Universal, has been prodding with increasing frequency, sometimes five times a day, sometimes 20. In the past three months alone, he's added 1 million new followers, becoming one of the 100 most-followed names on Twitter and the most-followed among Spanish-only acts in the world.

From a hotel suite overlooking Miami's Biscayne Bay, Sanz, dressed in his trademark scuffed jeans and black T-shirt under an open, long-sleeved jean shirt, shakes his head.

"Some of us were guinea pigs with this Twitter thing," he says with a laugh, dismissing the numbers. "I use it as feedback, and I follow some people I find interesting. But you have to use it without giving it too much importance."

Sanz is an artist's artist, whose raspy voice and sophisticated songs (think a mix of Coldplay and John Mayer) have struck a universal chord. But as an international act whose music crisscrosses many countries and cultures, success in a world of dwindling sales is increasingly dependent on global platforms—like Twitter—that can generate local results.

It used to be that Latin superstars could fare well focusing first on their home country and the United States, with a gradual spread to the rest of the Spanish-speaking world. Now, concurrent, massive and ingenious marketing efforts in different territories are necessary. In Sanz's case, the promotional strategy for the Sept. 25 release of his 12th studio album, *La Música No Se Toca* (Music Is Not to Be Touched), is "completely international," according to Universal, which inked a global deal with Sanz last year after his contract with longtime label Warner expired.

The setup for the album (which will be released in the United States on Universal Music Latino) began immediately, with Sanz's participation as a coach in the debut season of "La Voz," Mexico's version of "The Voice"—a rating powerhouse last fall (see story, opposite page). Now it continues with heavy promotion across Brazil, Argentina and Spain. Touring begins Oct. 12 at Mexico City's Foro Sol (capacity 40,000-50,000), with an album included in every ticket sale. Universal is said to have given Sanz a major sum for a revenue share in all his ventures, including touring, a huge income driver. (Sanz's last tour included more 100 arena dates.)

"A deal like this, with as big an artist as Alejandro, would have been unthinkable a few years ago," says Rosa Lagarrigue, Sanz's longtime

manager, who also books his tours. "Now, when we work as a team, be it on a financial or marketing level, everyone contributes. The music business has less money than before and we all have to share it."

"It's much more than simply bringing such an important artist to the company," adds Jesus Lopez, chairman of Universal Music Latin America/Iberian Peninsula. "It was also proof that artists as big as Sanz are willing to explore new business models. I've become Sanz's partner. He's given me a percentage of his brand," he adds, noting that Sanz is also expected to sign his publishing with Universal after his deal with Warner/Chappell expires following this album.

Sanz rose to prominence in 1991 with his debut, *Viviendo Deprisa* (Living Quickly), which became Spain's top-selling album of the year. His international breakthrough came with 1997's *Mas (More)*, which contained "Ella" and "Corazon Partio," hits that crossed over to the United States and Latin America.

Through the years, Sanz has won 16 Latin and three mainstream Grammy Awards; collaborated with acts like Alicia Keys, the Corrs and, just last year, Tony Bennett; and preserved his reputation as a thoughtful, serious musician who just happened to be a romantic hunk.

It was Sanz, for example, who gave Shakira cred in "La Tortura," the 2005 hit that would become the longest-running No. 1 on Billboard's Hot Latin Songs chart and serve as the precursor to "Hips Don't Lie."

Shakira would continue down that dance route that defines much of radio today. But Sanz remains, at his core, an adventuresome songwriter with a romantic spirit. And although he's experimented widely in recent albums,

With a new
Universal deal
in place,
Alejandro Sanz
looks to expand
his reach

By LEILA COBO

TEAM SANZ

ALBUM TITLE
La Música No Se Toca

LABEL
Universal Music Latino (United States)

RELEASE DATE
Sept. 25

MANAGEMENT
Rosa Lagarrigue, RLM

PRODUCER
Julio Reyes Copello

PUBLISHING
Gazul Producciones

TOURING
10-date Mexico tour (October),
world tour (February 2013)

BOOKING AGENTS
Yann Barbot (Spain) and Sonsoles
Armendariz (Latin America, rest of the
world), RLM; Michel Vega, William Morris
Endeavor (United States)

UPCOMING TV
"CBS Sunday Morning Show" (airdate TBA)

PUBLICITY
BWR Public Relations (English),
Rondene PR (Spanish)

ATTORNEY
Javier Martin, RLM

SITES
AlejandroSanz.com,
Facebook.com/asanzoficial

TWEETS
@AlejandroSanz



La Musica No Se Toca is a collection of melodic tracks with often exquisite lyrics, set to sweeping orchestral arrangements in what Sanz describes as a “monumental album of symphonic pop.”

“I wanted to sit down, take care of every sound—the melodies are very crafted and the lyrics were very fine-tuned before I began to sing,” Sanz says of his approach to *La Musica No Se Toca*. The album was co-produced by Grammy winner Julio Reyes Copello, who has a classical music background and brought that grandiosity of arranging that Sanz was looking for.

Already, the album's first single, “No Me Comparaes” (Don't Compare Me), peaked at No. 1 on the iTunes sales chart in 16 countries. In the United States, it rose to No. 1 on Billboard's Hot Latin Songs chart in the Sept. 8 issue. (This week it's No. 7.) But undoubtedly, in the U.S. Latin radio world of uptempo, urban fare, it's getting increasingly harder to place pop music like Sanz's, a fact that defined his international strategy.

The building block was having Sanz as a coach on “La Voz,” which aired on major Mexican network Televisa to a huge response (see story, this page). In turn, the network is supporting Sanz in many ways, providing promotional spots for both the album release and tour—which as of press time had 10 Mexican dates on the books, including Foro Sol and arenas in Monterrey and Guadalajara—and also using “No Me Comparaes” as the theme of new soap opera “Amores Verdaderos,” which began airing in Mexico on Sept. 3. (The album and tour, though, mean that Sanz will not return for season two of “La Voz.”)

“Alejandro Sanz has always been a star in Mexico, but he reached a more elite audience,” says Angel Kaminsky, VP of Latin artists marketing at Universal. “Today, he reaches the masses, thanks to Televisa. We can see it in the growth of his Twitter and in the show's ratings.”

Simultaneously with Mexico, Universal has crafted a different strategy for Brazil, where Sanz has some branding and recognition but where it's notoriously difficult to break Spanish-speaking acts. To that effect, he recorded three duets with iconic Brazilian artists Ivette Sangalo, Ana Carolina and Roberta Sa. A first single, “Irrepetible” (Unrepeatable), with Ana Carolina, is already being worked, and a second, a bilingual version of “No Me Comparaes” with Sangalo, will be used as the theme of a soap opera on giant network TV Globo in October. Finally, in addition to promotion throughout the United States, Spain and Latin America, another major focus, according to Universal's Lopez, is crossing over to the mainstream market, where Sanz has already dipped his toes through the years with a handful of collaborations.

“There are songs that aren't part of the album but have been conceived for the American market,” Lopez says. “It's something we're going to work next year, parallel to *La Musica No Se Toca*.” Sanz will actively promote the album on his home turf in Spain, where he'll play a few smaller shows as a prelude to his 50- to 60-date tour there next year, and he'll also spend significant time in countries like Argentina that are big touring destinations for him.

“Everything he does works well here,” says Florencia Mauro, executive producer of music for Argentina's Telefe channel. “He's established himself as an artist who always delivers excellence. There really is no one comparable to him.”

In a world of Internet clutter and tweets, Sanz hopes to still make a dent with that uniqueness.

“Information online travels so quickly that it loses its essence,” he says. “That happens to music. When you consume it so quickly, it loses its quality and its essence. I wanted to make music to be consumed properly. I wanted to make an album like before. A big album.”

‘La Voz’ Soars With Sanz

MEXICO'S TV TALENT SHOW PULLS BIG NUMBERS

MEXICO'S “LA VOZ,” which debuted last fall with Alejandro Sanz as a coach, was the third edition of the popular franchise, following successful versions in Holland (where the show originated) and the United States. Airing on leading network Televisa, it garnered phenomenal numbers for its three-month run. At its height, “La Voz” earned a rating of more than 30 points, according to ratings agency IBOPE—meaning, 30% of the measured audience tuned in, compared with its competing music reality show “La Academia,” whose ratings hovered between 10 and 13 points.

As was the case stateside, success can be attributed as much to the pull of the judges—who, in addition to Sanz, included Lucero, Espinoza Paz and Aleks Syntek—as to the quality of the contestants. What sets Mexico aside, however, was the number of aspiring singers who tried out for the show—more than 300,000 showed up for auditions, according to Manuel Peña, executive VP of operations for classics catalog at Universal Music Latin Entertainment. (For the Colombian edition, which launched this season, there were 9,000 applicants, while Argentina had 15,000 plus 10,000 more who applied online.)

Universal has partnered with different broadcasters in every country to produce “La Voz,” and those partnerships, in turn, ensure future promotion for the winners. In Mexico, for example, both winners have recorded soap opera themes for Televisa. In addition, as part of their prize, winners have albums released on Universal, which has the option to manage or co-manage (if the artists already have management in place) their careers.

Following the success of the first Mexican edition of the show, new versions premiered this month. They include Mexico's second installment with Jenni Rivera, Beto Cuevas, Miguel Bose and Paulina Rubio as judges; Ricardo Montaner, Fanny Lu, Carlos Vives and Andres Cepeda in Colombia; Axel, Miranda, Jose Luis Rodriguez “El Puma” and Sole in Argentina; and David Bisbal, Rosario, Malu and Melendi in Spain.

Later this year, Universal will launch “The Voice Kids” in the United States with Telmundo as a broadcast partner.

“On the one hand, the broadcasters themselves make a commitment to expose the acts, and this really accelerates their development,” Peña says. “And also, the coaches get great exposure in the country they're at. This has been a huge push for artists like Espinoza Paz and Sanz. Two hours on prime time every week is very significant.” —LC



**LOOKING
—
FOR THE
—
NEXT
—
LEVEL**

Based on the worldwide smash 'Le7els,' Avicii has become one of the most recognizable names and sounds in EDM. Now a new endorsement deal means he may be the music's best-known face as well // By Kerri Mason

Shutdown was no relief from the heavy heat of Miami in March, and the press of nearly 50,000 bodies in front of Ultra Music Festival's towering main stage only added to the swelter. It was Saturday, March 24, UMF's second and most sweat-packed day, and the night's headliner—then-22-year-old Swedish phenom Avicii—was about to perform. Throughout the crowd, teens and 20-somethings decked in neon—from backpacks to tutus—buzzed in impatience, sensitive to even 10 minutes of relative silence after two full days of constant, pummeling bass.

Behind the scenes there was a different type of clamor. Media, support staff and artist hangers-on were being hustled out of lounges and green rooms. Extra security teams were stepping into place. Since the festival opened that afternoon, the backstage buzz had been about a high-profile special guest, slated to join Avicii during his set. Whoever

they were, they were making their presence known.

Out front, the revelers let out a roar as the main stage's massive video screens finally came to life. A short clip revealed the guest in all but name, featuring EDM stars like Afrojack and Avicii himself singing her praises, while her greatest hits played in the background. Then, there she was: Madonna, standing midstage in black-and-white striped arm warmers, a half-up bouffant and a black shirt emblazoned with *MDNA*, the name of her new album and the reason for this visit.

But even as she told the crowd that "a DJ saved her life," that in her world "the words 'music' and 'dance' are not separated" and dropped a now infamous party drug reference ("How many people in this crowd have seen Molly?"), the kids were unmoved. There was no swooning, no real fervor. Instead, midway through her speech, they started chanting one thing: "A-vi-cii."

The Beatles proclaimed themselves "more popular than Jesus"

in 1966, just two years after invading the United States. In the same amount of time, Avicii, aka Tim Bergling, has become bigger than Madonna. He has the massive international hit "Le7els" under his belt, which has sold 1 million copies in the United States, according to Nielsen SoundScan, and 3.5 million worldwide, according to his manager, Ash Pournouri. ("Le7els" is also the basis of Flo Rida's 3.5 million-selling "Good Feeling," for which Avicii shares publishing.) He's headlined Lollapalooza and Electric Daisy Carnival and played a marquee set at Coachella. He recently sold out two shows each at Santa Monica (Calif.) Civic Auditorium and New York's Radio City Music Hall. And he's the new face of Denim & Supply Ralph Lauren, the luxury house's Bohemian youth-focused line (exclusive to Macy's in the States), and its first global campaign featuring a musician.

"We've all had 'Le7els' stuck in our heads for the past year," Ralph Lauren executive VP of advertising, marketing and corporate communications David Lauren says. "Denim & Supply Ralph Lauren is based on the concept of 'warehouse' and artist communities working together to generate a creative spirit. Avicii expresses this same spirit through his dynamic music, positivity and love for his fans. This is a very special partnership and an important step for us." The global program's centerpiece



AVICII performing at Boston's TD Garden on June 15 and (inset) with MADONNA at the Ultra Music Festival in Miami on March 24.



is a Mark Seliger-shot ad campaign featuring Avicii, which will appear all over the world, in in-store signage and fashion and lifestyle publications and on billboards and RalphLauren.com.

While a fair part of Avicii's rise can be attributed to social media and the unstoppable tide of EDM—not to mention his blond good looks and singalong brand of dance music—a lot of it has to do with old-fashioned chutzpah and the disruptive vision of the manager who discovered him, Pournouri.

At 31, Pournouri is himself young. But the former Stockholm nightclub promoter hasn't let that keep him from defying long-standing music industry norms, or as he explains it, "not making anyone too comfortable. Unless you keep someone on their toes, they're going to relax."

That philosophy has kept Avicii without a long-term label deal, a single booking agent for the States (he currently has two, from different agencies), or that multimillion-dollar jewel in every EDM artist's crown, an exclusive residency in Las Vegas. (He plays a different major club each time he comes through town.) But it's also given Pournouri the opportunity to do things exactly his way—and that's brought his client practically overnight success and seemingly made his partners happy despite their discomfort.



AVICII in an ad for Ralph Lauren's Denim & Supply line.

"Ash is a personality unto himself, with his own ideas and his own way he wants to see things done. He is not going to take 'no' for an answer," says David Brady of Spin Artist Agency, Avicii's booking agent from the beginning who currently shares duties with Joel Zimmerman of William Morris Endeavor.

"I'm really lucky to be in business with Ash," says Steve Berman, vice chairman of Interscope, which released Avicii's mega-hit "Le7els" in North America. "He sees what the future is and is not afraid to go out and get it."

Pournouri first met Avicii in their native Sweden, when Avicii was an 18-year-old bedroom producer. His dad, a guitar player, listened to soul and blues; his siblings favored rock. "I was always between everything," he says, "but so focused on melody I forgot the other stuff. I just got lost in the melodies."

He discovered digital production when a friend downloaded a simple program that didn't require pre-existing know-how to make music. "I got so into it. I was producing a track a day. If I only did two tracks in a week I would feel bad, like, 'Oh, I need to work harder.' I was almost OCD."

Pournouri says Avicii's early work was "super-rough, unfinished. But what got to me was that this guy could produce."

The pair joined forces—Pournouri even supplied musical direction in the early days—and started playing gigs throughout Sweden, eventually setting their sights on America. Avicii's first U.S. gigs were small club shows during Miami Music Week in 2010. But Pournouri saw a bigger opportunity. "I started thinking what a platform [Miami] was and how people weren't using it to its full potential," he says. "They're not thinking creatively around the marketing. They just go and party."

Pournouri immediately started planning for 2011, with a bold question guiding him: "How do we make Avicii appear bigger than he is?" His first order of business: securing a visible time slot at UMF. "I met [UMF co-founder] Adam [Russakoff] and asked how I could get Avicii a good spot. I promised him to deliver," Pournouri says. "We came to an agreement: Avicii would be billed at a higher level than he would have been, based on his current profile. But by the time Ultra came about, he was placed rightly on the bill."

Avicii played a 5 p.m. set on the main stage, and Pournouri made good on his promise: The audience was full of kids bearing Avicii swag like nameplate-style necklaces reading "Bromance," after his track "Seeking Bromance." Then there were the "bromobiles," four super-sized buses wrapped in Avicii's face, distributing swag and shuttling partiers from the hotels of South Beach to Ultra downtown for free. A year later, Avicii was headlining the same stage and upstaging the Material Girl.

"It just confirmed what I believed," Pournouri says. "Miami is a perfect ground for marketing and creating awareness around a brand."

Pournouri's dogged determination has had its ups and downs. "Le7els"—the most popular track of the EDM movement thus far—was a landmark deal, reportedly worth close to \$1 million in total for the world, which Universal paid upfront and without options.

"I was never after the money. But the money was a way to guarantee commitment," Pournouri says. "If I had a label invest more money into this song than ever before, without any security to recoup beyond the track, I knew that they would have to prioritize it globally."

Thanks to Berman and Translation CEO Steve Stoute, "Le7els" got a big look in Bud Light's Super Bowl spot, which also featured Avicii. "It was all a connected idea for Stoute," Berman says. "He wanted to bring that level of dance culture to the mainstream. When he pitched the idea to me, it was all about, 'What's the song, and who's the guy?'" Sources say that Universal has already recouped its investment in "Le7els."

But Avicii's first big tour this past summer was widely regarded as a flop. The AEG-backed outing hit super-sized venues like the Consol Energy Center in Pittsburgh and American Airlines Arena in Miami, shortly after Avicii had played many of those markets on the House for Hunger tour, which raised money for the Feeding America charity. "The House for Hunger stop in Pittsburgh sold out 2,500 tickets in 14 minutes, so we estimated the next time around we would sell 6,500," Spin Artist Agency's Brady says. "The ticket prices weren't much different, but maybe we came back too soon." The show went off, but most seats were empty. Other dates, like New Orleans and Atlanta, were canceled outright.

Pournouri says his attention was elsewhere, focused on big shows overseas, like at London's O2 Arena and Avicii's Ibiza residency in Spain. "We were partnering with AEG, one of the biggest promoters in the world," he says. "I said, 'I can't babysit you on this. Do it yourself, present me with the routing, and I'll sign off on it.' But no one had done their homework."

Pournouri was unhappy with a lot of the tour's marketing, and "that they omitted a basic thing that was a requirement: I wanted all the local promoters to be involved in all the markets." But, lesson learned: "I won't give control to anyone regardless of how experienced they are or how big their firm is. I never want to cancel another show because they're not selling."

Nearly six months after UMF, Avicii finally returned the favor to Madonna, opening both Yankee Stadium dates in New York on her international MDNA tour. While he has reached the summit of EDM, he still hasn't cracked the so-big-your-grandma-knows-him mainstream. But that might be just fine with him.

"One of the benefits now is that I don't feel the same pressure I felt before," Avicii says. "When you're completely undiscovered, you never feel satisfied with yourself, you want to push more and more. But now I'm not going to try to make another hit. I care if a track is successful, but not in that sense—successful to me. It's good for my stress levels to just relax and do the music that I want to do, and everything else will follow."

His output as of late—all vocal, which is unique in EDM—bears this out. "Silhouettes" featured quirkily soulful and androgynous vocals by Swedish singer/songwriter Salem Al Fakir; "Stay With You," the first in a series of new works with American hip-pop crooner Mike Posner, just debuted on some choice blogs. "Superlove" was a remix of a Lenny Kravitz song, but billed as Avicii vs. Lenny Kravitz. "I'm a huge Kravitz fan and I knew he had to come back modern, so I used our leverage to make it look like a collaboration," Pournouri says. Avicii also says he's open to production work for other artists that would "take my name out of the equation," but current touring makes that impossible right now. He's back on the road with more strategic routing that winds through college campuses during the week and major markets on the weekends, including those Santa Monica and Radio City dates. So far, it's working: The first Radio City show sold out within the hour.

Meanwhile, Pournouri is nearly ready to focus on his next project, which he hints isn't necessarily artist-related. "It's more about using my experience from here, my creative mind-set, to install in other businesses within music in general—not EDM per se. I'm working on a deal with another genre of music that I hope to be able to create something in the same way as I did with Avicii. Hopefully I can make international brands, not necessarily artists."

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MUSIC

ROCK BY JASON LIPSHUTZ

KEEPING COOL On its fourth album, avant-pop band Grizzly Bear tries to capitalize on its critical cachet

After a pair of albums that featured slow-moving, elegant soundscapes often stretching past the five-minute mark, Grizzly Bear finally released a brash, catchy single in 2009 that turned the members of the unusual quartet into unwitting indie-rock stars.

"Two Weeks," the lead single off the Warp Records band's third album, *Veckatimest*, was a piano-driven bit of baroque pop that wound up in a handful of films and TV ads, most notably a Volkswagen commercial that aired in 2010 during Super Bowl XLIV. The track has sold 225,000 copies, according to Nielsen SoundScan, with its music video garnering 6.4 million views on YouTube.

"When we did 'Two Weeks,' we were excited to have a song that was more fun than things we'd done in the past," guitarist/vocalist Daniel Rossen says. The single, and critical praise for *Veckatimest*, helped deliver a No. 8 debut for the album on the Billboard 200 in May 2009. Three months later, Grizzly Bear got a high-profile shout-out from Jay-Z as "an incredible band" in an MTV interview.

So how will Grizzly Bear capitalize on its newfound "cool factor" for *Shields*, its fourth full-length due Sept. 18? Warp label manager Josh Berman believes the album will "expand [the band] in as many directions as possible . . . and try to reach outside the indie-rock world."

Even with multiple TV appearances lined up and synch opportunities in the offing, it's an admittedly tall order. *Shields* is a grittier album than its predecessor, with hooks that slowly reveal themselves underneath more muscular arrangements.

"It's not like a pop record by any means," Rossen says. "There's some accessible stuff on this record. There's also some really crazy stuff."

After touring for a year behind *Veckatimest* and then taking a year off, Grizzly Bear—Rossen, vocalist/guitarist Ed Droste, bassist Chris Taylor and drummer Christopher Bear—reconvened in June 2011 in West Texas, a departure from its usual recording spot in Cape Cod, Mass. The band opted to stay in an old army barracks that didn't have air conditioning, looking for some

new inspiration in the Texas desert.

The heat proved so extreme the group simply couldn't work during the day. After a month of sweltering late-night recording sessions, the band produced 11 new songs, but eventually kept only two tracks and scrapped the rest. "It took us a

little time to find our stride," Rossen says. Grizzly Bear took another break, allowing Taylor to release a solo album under the moniker CANT last September, then retreated back to Cape Cod to start over on *Shields* earlier this year.

Instead of delivering what Berman calls a

"trickle-out" album announcement, Warp unveiled *Shields'* release date, revealed Grizzly Bear's fall tour dates, shared lead track "Sleeping Ute" and made album preorders available on June 6. As a result, the band's name became a trending topic worldwide. "Sleeping Ute" wasn't positioned as the official single but, according to Berman, the strong reaction to the winding rock track caused Warp to service the song to triple A, noncommercial and college radio upon release. While the song has sold 12,000 downloads, according to SoundScan, the actual first single, "Yet Again," arrived in early August, serving as the focal point for TV and radio performances.

Grizzly Bear performed both songs and "Two Weeks" on "The Colbert Report" as part of the Comedy Central host's StePhest Colbchella music festival on Aug. 14, which also featured the Flaming Lips, fun. and Santigold. The performance onboard the USS Intrepid marked the band's first live show in two years, a calculated risk to gain a wider audience more than a month prior to *Shields'* release.

"We saw really nice spikes, both on pre-orders and iTunes sales of already released tracks, as well as general awareness," Berman says. "On the Colbert website, you'd see people commenting, 'I love the Flaming Lips and fun., but I've never heard of this Grizzly Bear band and it's amazing.'"

As the group prepares for an international headlining tour that starts Sept. 16 in Nashville and reaches Europe on Oct. 16, Warp is readying an intensive iTunes campaign: a single of the week has been pitched but not confirmed, and an iTunes 360 campaign, which features iTunes-tagged banner ads on dozens of different outlets, will be rolled out with the album. Meanwhile, the release will also get airplay in Starbucks stores, and Grizzly Bear will grace at least two late-night talk shows before the end of the year.

As for a flashy follow-up to the "Two Weeks" Super Bowl ad, Warp is trying to stay aggressive. "There's been some nibbles, and we're really pushing our synch teams," Berman says. "You can never predict these things. It's only a matter of time." ■■■

"Sleeping Ute," the first song off GRIZZLY BEAR'S new album, has sold 12,000 downloads.



Wizards of Oz: After three consecutive sold-out tours in Australia, **Boyz II Men** return to the land of Oz for a nine-date run beginning in Adelaide at the **Barton Theatre** (Nov. 16) and ending in Sydney at the **State Theatre** (Nov. 30). Other stops include Brisbane's **Tivoli Theatre** (Nov. 21), Gold Coast's **Jupiters Casino** (Nov. 23) and Canberra's **Royal Theatre** (Nov. 24). The stint Down Under is in support of the act's 2011 effort, *Twenty* (MSM/Benchmark/Warner Bros.), and was booked by **Richard De La Font Agency**... The Swedes are coming! Swedish DJ/electro-pop duo **Icona Pop** touches down for two quick stops stateside this fall: **Santos Party House** in New York (Sept. 12) and **Fun Fun Fun Fest** in Austin (Nov. 2). **Coda Music Agency** booked... All heart: Austin alt-rock outfit **Heartless Bastards** recently kicked off a fall run in Hattiesburg, Miss. The 32-date trek will feature stops at **High Noon Saloon** in Madison, Wis. (Oct. 19), with alt-country group **Futurebirds** in support, and a grand finale with **Grace Potter & the Nocturnals** at hometown favorite **Stubb's Bar-B-Q** (Nov. 8). **Jackie Nalpan** from **Paradigm** booked... Stay fly: Danish pop duo **the Ravonettes** have announced a massive world tour in support of new release *Observer* (Vice). The run, which will stretch through early 2013, kicks off at Portland, Ore.'s **Hawthorne Theatre** on Sept. 21 and includes stops at **A&R** in Columbus, Ohio (Sept. 29), **Union Transfer** in Philadelphia (Oct. 4) and **Salon Iskiv** in Istanbul, Turkey (Dec. 15)... Bring the Noise: German DJ **Boys Noize** (real name **Alexander Ridha**) embarks on an expansive tour this fall that begins on his home turf—Berlin's **Columbiahalle** on Oct. 6—and includes stops at **Fantastic Festival** in Lille, France (Oct. 19) and New York's **Roseland Ballroom** (Nov. 30). The run wraps at the **House of Blues** in Houston on Dec. 21.

—Nick Williams

MUSIC

POP BY KAREN BLISS

Call Her
'Indestructible'

After selling 10 million singles, Nelly Furtado reinvents herself again

In the spring, Interscope picked a release date of June 19 for Nelly Furtado's long-awaited fourth English album, *The Spirit Indestructible*. However, with an aggressive promotional schedule and a lot of ground to cover, the label decided to push the album's release back to Sept. 18 so it could have an unrushed rollout.

"The last album [2006's *Loose*] was such a global hit, we wanted to touch all the major territories, and that takes a hell of a lot of time," Furtado's manager, Chris Smith, says from the set of "90210," where she performed her new single, the electro-spiked "Parking Lot," on an episode of the CW TV show that will air Nov. 5.

By then, fans will have been given *The Spirit Indestructible* "T.S.I." episodes by Furtado—online video teasers that provided insight into the recordings—as well as a music video for the introductory single, a dance club track called "Big Hoops (The Bigger the Better)."

As Furtado traveled the world all summer promoting *The Spirit Indestructible*—she just returned from Asia—the song climbed into the top 40 on U.S. radio and the top 20 "pretty much everywhere" else, Smith says.

While "Big Hoops" was a reintroduction to Furtado, who had been out of the English marketplace for five years—she released Spanish-language pop album *Mi*

Plan in 2009—"Parking Lot" is getting the big push at radio, accompanied by a video later this month.

Interscope is keeping the Canadian singer busy right through to 2013, which is when her world tour begins. Senior director of marketing Dyana Kass says that Furtado will appear on "Live! With Kelly" on Sept. 17, "Late Night With Jimmy Fallon" on Sept. 18, "The Wendy Williams Show" on Sept. 19 and at the Dalai Lama's Common Ground for Peace in Syracuse, N.Y., on Oct. 8.

Furtado has sold 5.1 million albums and 10 million singles since her 2000 debut, *Whoa, Nelly!*, and her breakthrough single, "I'm Like a Bird," according to Nielsen SoundScan. She's also delivered such hits as 2001's "Turn Off the Light" and 2006's "Maneater" and "Promiscuous." Despite her semi-veteran status, she got the same thrill hearing "Big Hoops" on the radio for the first time in April while driving down Toronto's Yonge Street as she did when "Bird" cracked through more than a decade ago.

"I got really excited—I was kind of in shock, to be honest," Furtado says. "First of all, a song sounds different on the radio because [of the audio] compression used. Second of all, it's wildly exciting. And third of all, I always go, 'What's my music doing on the radio?'



NELLY FURTADO'S last English-language album was 2006's *Loose*.

because I feel like my music is not always a natural fit. The [songs] are a little bit odd at times."

The new album was created with longtime Furtado collaborator Rodney Jerkins, with producers like John Shanks and Salaam Remi also contributing. It features other material besides club songs: the empowering title track, the pursuit of fame singalong "High Life," the sweet shaker-pop of "Bucket List" and

the ethereal, Middle Eastern-tinged ballad "Miracles." The sounds are current yet eclectic, unlike any other pop artist, including Furtado herself.

"When I'm in the studio, I try not to listen to anything on the radio," she says of her approach to creating a new, fresh sound. "I'm such a sponge. I soak up the things I listen to. If I listen to anything totally current or popular, the album's not going to sound original." ■■■

FURTADO: MARRY ROSS; BAND OF HORSES: CHRISTOPHER WILSON

ROCK BY REGGIE UGWU

Peaceful, Easy Feeling

Band of Horses matures with fourth album 'Mirage Rock'

Things are good for Band of Horses. The South Carolina alt-country quintet's third album, *Infinite Arms*, was nominated for a 2010 Grammy Award and debuted at No. 7 on the Billboard 200—a personal best. Though it's too early to break out the Champagne, advance buzz on the highly anticipated follow-up, *Mirage Rock* (Sept. 18, Columbia/Brown/Fat Possum), is similarly high.

But none of that is enough to stop singer/guitarist Ben Bridwell from having the occasional vision of an un-

timely demise.

"Honestly, after every album I always feel like 'Well, we had a good run,'" he says. "I still feel that way. If it all burns to the ground on Sept. 19, I'll just feel extremely fortunate to have made it as far as we have."

Given the group's expanding fan base, Bridwell likely has nothing to worry about. Still, he never would've imagined that the band he started in 2004 would have a top 10 album or embark on a cross-country tour with Willie Nelson, as it will in October.

"Hell, no," Bridwell replies when asked if he ever predicted the rock stardom he now enjoys. "Not then, and not now. It's always been a surprisingly positive experience that we've been

lucky enough to keep growing."

For third album *Infinite Arms*, which has sold 202,000 copies, according to Nielsen SoundScan, the band pushed itself to the limit, paying for the recording costs without the backing of a label or producer. The group tested a new approach to songwriting as well, with all members joining Bridwell in the creative process for the first time. On *Mirage Rock*, not only did the collaborative writing continue, but everything else also went more smoothly.

"The waters have calmed a bit," Bridwell says. "While recording *Infinite Arms*, 'we were in flux with labels, we were in flux with funding and also just in flux personally. There were

a lot of loose ends. This time, things seemed more adult, more easy and more fun."

To facilitate the process, the

band teamed with legendary producer Glyn Johns—a Rock and Roll Hall of Fame inductee honored for his work with the



A New 'Wave'

Brit band Alt-J's mashup of styles ready for U.S. debut

"Is it too much to expect that we have a new sound?" asks Gus Unger-Hamilton, keyboardist of English band Alt-J, whose moniker is a computer keyboard command that results in the Greek letter Delta.

Unger-Hamilton is responding to the most common criticism in any write-up of his band: The music is unclassifiable or undecipherable, a mashup of genres spanning hip-hop, pop, folk, trip-hop, rock, funk, electronica and R&B. He thinks it over another second.

Being described as "hard to describe" is "probably a good thing," he says. "We don't find genres particularly helpful. Music doesn't need to be so easily categorized. There's no need to call it anything."

Well, maybe one thing: unpredictable. Alt-J formed in 2008 when the band members were students at Leeds University, then spent almost four years honing in on a sound before recording its debut. *An Awesome Wave* has already been released in England, but arrives stateside on Sept. 18 through Canvasback.

At home, the act is being hailed as a breakthrough band, and was just nominated for this year's Mercury Prize. In the United States, however, Alt-J is still unknown. Prior to launching a tour on Sept. 12, the group has played less than a dozen shows state-side. But the secret won't last: In May, Alt-J was an opening act at New York's 250-capacity Mercury Lounge. This week, it sold

out the much bigger Bowery Ballroom as headliner.

Its music isn't Alt-J's only unique factor. During an age in which new acts are quickly signed on the strength of early demos or first sparks and then rushed into a studio, Alt-J decided to take its time. "There was no question of us giving up our degrees to work on music—we knew we wanted to graduate," Unger-Hamilton says. "We were in no hurry for anything to happen."

Still, the band members—Unger-Hamilton, guitarist Gwil Sainsbury, singer Joe Newman and drummer Thom Green—knew they were on to something. After graduation, the bandmates finally shifted their focus, spending "months on each song," Unger-Hamilton says. "There are no songs on the album which were written in an afternoon."

As a result, *An Awesome Wave* lacks "the real youthfulness of some debut albums," says Unger-Hamilton, who calls it "prematurely middle-aged"—but captivating, dark and enigmatic is more apt. The sound is new, but not without reference points: the wild, exotic grooves of Yeasayer or Suckers, the stoic intensity of the xx, the bubbling electronic touches of late-era Radiohead and the laser-precise harmonies and pop-smart catchiness of classic FM radio. Though the Sept. 18 release marks its official U.S. introduction, the band says that online avenues like SoundCloud are responsible for some early successes. The album was uploaded to the site almost six months ago, with each song now averaging 150,000 plays.

"Instead of taking the stream down because of damaged sales, it paid off. The first U.S. shows were sold out," Canvasback director of marketing Jack Hedges says. "By giving access to the music, the band created its own

lane. EDM crowds could embrace this, but so could the Pitchfork crowd, the jam band scene and the left-field hip-hop crowd."

The act already has a recognizable symbol, with fans forming the triangular Delta shape with their hands at shows, not unlike a certain hip-hop mogul's signage. "It could be Alt-Jay-Z," Unger-Hamilton says with a laugh. "Let's make it happen." ●●●



ALT-J posted its new album on SoundCloud six months before its U.S. release.

Beatles, the Who and Led Zeppelin, among others—who encouraged the group to record live with minimal overdubbing. The result: an album that sounds remarkably self-assured and unaffected. If Band of Horses has been feeling the pressure of its own success, *Mirage Rock* doesn't show it.

To promote the album, Columbia hosted 60 listening sessions around the country in which limited vinyl test pressings were given to fans. The label also partnered with indie digital retailer Insound to put on a free release-day show in Brooklyn, exclusively accessible to those who

preordered the album through the site. Fans who buy a deluxe digital version will also get a large cache of video content documenting the recording sessions.

On Sept. 8, the band played the iTunes Festival in London with Jack White, and will head back overseas for a headlining run after supporting Nelson's Railroad Revival tour in October.

The Johns sessions produced more than 60 songs and, though he's not sure yet, Bridwell believes the unused tracks may find a way into a subsequent release. "There were some that got cast to the side that we still really liked," he says. "We're at least planning on doing something with those, if not rerecording them. We'd like to get on it again as soon as possible."

Of course, "everybody says that when they have an album coming out," Bridwell adds with a touch of cynicism. "And then reality smacks you in the ass." ●●●

BAND OF HORSES will perform as part of Willie Nelson's Railroad Revival tour.



6 QUESTIONS

with DWIGHT YOAKAM

by DEBORAH EVANS PRICE

A new chapter, and yet a homecoming—that's a dichotomy, to be sure, but it's also an accurate way to describe Dwight Yoakam's Sept. 18 release, *3 Pears*. It's his first new album since 2007's *Dwight Sings Buck*, a tribute to the late Buck Owens, and his first collection of originals since 2005's *Blame the Vain*, both on New West Records. For *3 Pears*, the Grammy Award winner returns to Warner Bros. where, on Reprise/Warner, he previously appeared on the singles charts 35 times.

3 Pears includes a few covers, such as the Joe and Rose Lee Maphis-penned "Dim Lights, Thick Smoke (And Loud, Loud Music)" alongside self-penned songs including the whimsical "Waterfall." The first single is "A Heart Like Mine," co-produced by Beck. "We're working that track to triple A, [noncommercial] and Americana [stations]," Warner Music Nashville VP of brand management Kelli Haywood says. "The albums on New West had some success, so we definitely wanted to continue to engage that audience. We're also delivering it as a full album to country radio, because a lot of Dwight fans are out there."

1 Why did you re-sign with Warner?

Warner made sense because of the legacy that we've had with each other. It's a true partnership. They've allowed me the space to create my art and the music I want to make, and they're willing to then plug it into that worldwide [distribution] reach I wouldn't get on my own.

2 You produced every track but two, which Beck co-produced. What prompted you to work with him?

We had bumped into each other a couple of times over the years, and I just happened to call and said, "Would you be interested in talking about co-producing?" He came over to my office, we sat down and sang some things, and he got it. That became the template for the rest of the album.

3 What inspired the title track?

There's a bit of nonsensical whimsy born of having watched the George Harrison documentary ["Living in the Material World"], and him talking about John Lennon and having a dalliance with LSD. One night in 1966, someone slipped them something in crazy London and they wandered off for a day-and-a-half and didn't know where they were. They cut to John and he had three big pairs of wraparound sunglasses in his coolest mod-1966 look. He had one pair on his forehead, one on his eyebrows and one down by his nose. He was looking at a person through each pair and laughing and making all these faces. I got a pad and started writing the song, saying, "All I want for you is happiness, all I have to give is nothing less." This album is really about the joy of music for me and, hopefully, it will be for the listener.

4 The lyric is "three pairs of glasses" and the album title is *3 Pears*. Why?

There's no reason other than the fun. It was watching John Lennon onscreen—just the nonsense of it, the tongue-in-cheekness of it, and maybe a little wink of the Beatles with Apple, because I was watching him when I wrote it. It was "pairs" obviously in the lyric, three pairs of these things, and I went, "Yeah, but it's *3 Pears*—just for fun."

5 Kid Rock co-wrote "Take Hold of My Hand." What prompted that collaboration?

I've had the beginning of that song lying around, unfinished, for 20 years. Kid Rock and I have been threatening to do something together, and finally he was in town, so I drove out to his place. We hung out for the evening and finished it up. It was a joy to do and, hopefully, he is as proud of it as I am.

6 There's a competition at video platform Genero.tv to create an original clip for "Waterfall" and you'll choose the winner. What kind of videos do you expect to see?

"Waterfall" is its own animal. It goes from the sublimely nonsensical to the other part of what life is in the chorus. It shifts gears. [As for the entries], I'm open to whatever comes as a magic moment—someone bringing a point of view that's outside my own—and I'm hoping that I'm pleasantly surprised by the different interpretations. ●●●

ALBUMS

R&B

MINT CONDITION Music @ the Speed of Life

Producer: *Mint Condition*
Caged Bird/Shanachie
Entertainment

Release Date: *Sept. 11*

Marking its 20th anniversary last year, Mint Condition scored a double Grammy Award-nominated top 10 R&B hit ("Not My Daddy" with Kelly Price) and the top 20 singles "Caught My Eye" and "Walk On" from the group's aptly titled seventh album, 7... Now the hardest-working band in R&B is back with an eighth album and another top 20 adult R&B hit with lead single/couples therapy anthem "Believe in Us." As the album title implies, the group delves into life's various facets—family and romantic relationships, personal growth—through music. In this case, it's Mint Condition's signature blend of R&B/funk, jazz, rock and hip-hop. But don't think that after 20 years the guys are simply phoning it in. The quintet still sounds just as fresh and vibrant as on its first top five hit, 1991's "Breaking My Heart (Pretty Brown Eyes)." Download contenders include the fervent, done-me-wrong track "Nothin'," the introspective "Completely" and the free-



DEADMAU5

>Album Title Goes Here<

Producer: *Deadmau5*
Ultra Music

Release Date: *Sept. 25*

He recently wrote on Tumblr that he plans to "unplug for a wee bit" as a result of being "pretty miserable right now." But before he does, Deadmau5 is unleashing a new studio release, **>Album Title Goes Here<**, that feels like an attempt to hold onto some of the interest he's attracted during the last year with a high-profile Foo Fighters collaboration and a widely discussed feud with Madonna. In lead single "Professional Griefers" the Canadian DJ/producer (born Joel Zimmerman) recruits My Chemical Romance frontman Gerard Way for a stomping disco-punk jam, while "Failbait" features radio-ready rhymes from Cypress Hill. Elsewhere, Imogen Heap threads "Telemiscommunications"



with a delicate vocal melody sure to appeal to fans of her own "Hide and Seek." That's not to suggest that **>Album Title Goes Here<** might alienate committed EDM types: "Channel 42," a vocal-free co-production with Wolfgang Gartner, thumps as hard as any Electric Daisy ticketholder could hope. (And "The Veldt" and "Fn Pig" both stretch beyond the eight-minute mark.) But not much here makes Deadmau5 seem like a guy wary of increased renown.—*MW*

form "Sixfortynine/Changes" featuring Brother Ali. Slowing down? That doesn't seem to be part of Mint Condition's game plan.—*GM*

ROCK

MELISSA ETHERIDGE

4th Street Feeling

Producers: *Jacquire King,*
Steve Booker, Melissa

Etheridge
Island

Release Date: *Sept. 4*

"I been aching to slip an 8-track on again," Melissa Etheridge announces not long into her new studio album, and the rest of *4th Street Feeling* makes good on that old-school aspiration. Working with producers Jacquire King (Kings of Leon, Of Monsters and Men) and Steve Booker (Duffy), the 51-year-old rock veteran digs into the warm sound of vintage soul and blues here, plucking out a roadhouse-style guitar riff in "Be Real" and riding a laidback organ groove in the mellow title track, where she summons up the good old days "when everything I had could fit into my Chevrolet." Other songs fold in traces of folkier styles, such as the gritty harmonica in "Shout Now" and the ringing banjo lick in "Falling Up." The latter even finds her urging us to "shake it like a Polaroid," stoking nostalgia for both pre-digital technology and OutKast's nearly decade-old "Hey Ya!" Maybe *4th Street* leads to Memory Lane.—*MW*

IAN HUNTER & THE RANT BAND

When I'm President

Producers: *The Prongs*
Slimstyle Records

Release Date: *Sept. 4*

The first few notes on Ian Hunter's 20th album provide a big hint that when he sings about "slipping into something more comfortable" he means full-bodied, '70s-style rock'n'roll with a debt to the Southern music of the late '50s. It's a style that shows up

in the songs "Comfortable," "Wild Bunch" and the bluesy "I Don't Know What You Want," confidently performed and produced rock'n'roll that uses the rhythm section for power, the piano for a little laughter and the human voice to penetrate the heart. At 73, Hunter sounds more Ameri-

can than British, alternating among styles that recall Bruce Springsteen, Bon Jovi and the Midwestern rock of John Mellencamp and John Hiatt. "Just the Way You Look Tonight" and "Saint" are ample proof that Hunter's command of '80s singer/songwriters can be part of 2012's definition of Americana. The former Mott the Hoople leader is remarkably strong of voice, sounding like a man half his age bellowing over the forceful rave-up style of his backing band the Rant. The take-charge numbers on *When I'm President* hit a target that veteran rockers too often miss; even when he exposes a softer side ("Life"), Hunter still clearly means business.—*PG*

THE AVETT BROTHERS

The Carpenter

Producer: *Rick Rubin*

American Recordings/
Republic Records

Release Date: *Sept. 11*

In February 2011, this North Carolina roots-rock outfit jammed with Bob Dylan (and Mumford & Sons) on the Grammy Awards telecast. Six months later, Avett Brothers bassist Bob Crawford discovered that his 2-year-old daughter had a brain tumor. Those emotional extremes reverberate throughout *The Carpenter*, the band's follow-up to 2009's breakthrough *I and Love and You*, which earned the band a series of high-profile festival dates and late-night TV appearances, as well as the opening slot on an amphitheater tour by John Mayer. Like *I and Love and You*, Rick Rubin produced *The Carpenter*. In the 90-second "Geraldine" Scott and Seth Avett harmonize brightly over a rollicking honky-tonk groove, while "Winter in My Heart" slows the tempo to a contemplative soul-folk stroll. Elsewhere, "Paul Newman vs. the Demons" turns surprisingly aggressive with big, meaty electric-guitar riffs. All those conflicting feelings come together in "Live and Die," a tender acoustic ditty about "say[ing] goodbye to how we had it planned."—*MW*



AMANDA PALMER & THE GRAND THEFT ORCHESTRA

Theatre Is Evil

Producer: *John Congelton*
8ft. Records

Release Date: *Sept. 11*

"I'm not an idiot," Amanda Palmer told the Guardian in late August. "I know how the press works." She was referring to the probability that most reviews of her new album will likely lead with the fact that the former member of Boston's cult-beloved punk-cabaret act the Dresden Dolls had financed the record by raising \$1.2 million through Kickstarter. And indeed, here we are! So does *Theatre Is Evil*—which Palmer describes as her "first really big" studio album since 2008's Ben Folds-produced *Who Killed Amanda Palmer*—live up in a musical sense to its impressive origin story? It certainly does if you're a fan of Palmer's previous work. Much of *Theatre* finds the singer/pianist layering her swooping vocals over high-contrast arrangements full of crashing drums and meaty riffs. The songs "Trout Heart Replica" and "Do It With a Rockstar" increase the drama with lush orchestral strings, and "Massachusetts Avenue" features a tart horn section. Lyrically, too, Palmer sticks to her usual style, vacillating madly between bleeding-heart compassion and seen-it-all skepticism. She gives the people—and her backers—what they want.—*MW*



THE XX

Coexist

Producer: *Jamie Smith*
Young Turks

Release Date: *Sept. 11*

You can apply the "if it ain't broke,

don't fix it" adage to the xx's second album, *Coexist*. The follow-up to the British trio's celebrated 2009 self-titled debut maintains the same hushed, Lee Hazlewood-and-Nancy Sinatra-go-to-East-London vibe that made the xx a favorite among the likes of Shakira, Drake and Rihanna—all three of whom have covered or sampled the electro-rock group's songs. Repeat spins reveal *Coexist* to be a more emotive, ever-so-slightly more rhythmic outing, as exemplified by lead single "Angels," for which singer Romy Madley-Croft delivers one of her most expressive vocals to date. Elsewhere, "Chained" and "Sunset" feature some of the group's hardest-hitting beats, with a thumping bass carrying the latter into one of the quietest four-on-the-floor choruses in recent memory. The chemistry between Madley-Croft and singer/guitarist Oliver Sim remains delightfully intact, adding a layer of depth that makes mournful breakup ballads like "Our Song" and "Try" all the more affecting. The hooks might not be as immediate as xx faves like "Islands" or "Night Time," but *Coexist* becomes more satisfying as a full album.—*AH*

REVIEWS

SINGLES



ATOMS FOR PEACE

Default (5:16)
Producer: not listed
Writer: not listed
Publisher: not listed
 XL Recordings

In 2009, Radiohead frontman Thom Yorke embarked on a strange side project—although *The Eraser*, his electronic solo debut, had been released three years prior, the singer and a star-studded backing band (Radiohead producer Nigel Godrich, bassist Flea, percussionist Mauro Refosco and drummer Joey Waronker) surprised fans by finally debuting the material onstage. That group, dubbed Atoms for Peace, injected funky, polyrhythmic menace into Yorke's insular laptop tunes, but listeners expecting more of that full-band drive will be perplexed by new single "Default." Its slippery high-hats, ominous bass pulses and digital synthesizers sound chopped from a level of "Super Mario." Picking up right where *The Eraser* left off, Yorke's sleek falsetto is front and center: "The will is strong, but the flesh is weak," he croons on the chorus. In the context of the Atoms for Peace brand, this dive into chilly electronics is a tad confusing. But pound for pound, it's one of Yorke's most arresting songs in years.—RR

DANCE

DAVID GUETTA FEATURING CHRIS BROWN & LIL WAYNE

I Can Only Imagine (3:29)

Producers: David Guetta, Frederic Riesterer
Writers: various
Publishers: various
What a Music/Astralwerks/Capitol
 It's been more than a year since the release of David Guetta's *Nothing But the Beat*, and the fact that it's still spitting out

singles speaks volumes for the producer's superstar persona. "I Can Only Imagine," featuring Chris Brown and Lil Wayne, marks yet another *Beat* single to crack the Billboard Hot 100, and it has the star power to rival Guetta's highest-charting singles to date. The track's hefty buildups and pulsating releases are akin to much of *Beat*'s fare, particularly the glossy sheen of

the album's Sia collaboration, "Titanium." This time, though, it's the boys' turn to take center stage, as Brown's vocals sound at home manning the hook while Weezy is off on the sidelines, dropping one of his less memorable guest verses. This won't be Guetta's definitive club anthem, but the song is more than sufficient as a victory lap for his ultra-successful album.—CP

R&B

MARCUS CANTY FEATURING WALE

In and Out (4:05)

Producer: H-Money
Writers: various
Publishers: various
Syco/Epic
 Sure, Marcus Canty's debut single has a guest verse from Maybach MC Wale and a slinky beat from producer H-Money that nods to G.O.O.D. Music's "Mercy." But Canty, who finished fourth on the inaugural U.S. version of "The X Factor," exhibits a surprising amount of charisma even without the capable supporting players in his first radio outing, which bowed at No. 82 on Billboard's Hot R&B/Hip-Hop Songs chart. The song is a standard piece of rhythmic pop that focuses on Canty's struggle to overcome the player's men-



BRIDGIT MENDLER

Ready or Not (3:22)

Producer: Emanuël
"Eman" Kiriakou
Writers: B. Mendler, E. Kiriakou, E. Bogart
Publishers: various
Hollywood Records

Bridgit Mendler spends a good portion of debut single "Ready or Not" introducing herself ("I like your face/Do you like my song?"), but she's already familiar to a sizable tween audience. A star of Disney Channel's "Good Luck Charlie," Mendler has previously scored two appearances on the Billboard Hot 100 on singles from the soundtrack to the Disney TV movie "Lemonade Mouth," in which she also starred. The breezy "Ready or Not," from forthcoming album *Hello My Name Is . . .*, is her bid for a wider audience, and it has many elements of a hit. Co-written with Emanuel "Eman" Kiriakou (Demi Lovato, Jason Derülo) and Evan "Kidd" Bogart (Beyoncé's "Halo," Rihanna's "SOS") and featuring an interpolation of the Delfonics' "Ready or Not Here I Come" (Can't Hide From Love), the single is an ideal showcase for Mendler's jazz-inflected vocals. Wielding a throaty set of pipes, she recalls Karmin's Amy Heidemann minus the rapping, although Mendler sings a melodic dancehall breakdown on the song's bridge. With fellow Disney alums Lovato and Selena Gomez enjoying the biggest hits of their respective careers, Mendler could soon join their ranks with this catchy breakout single.—AH



COHEED AND CAMBRIA

Domino the Destitute (8:01)

Producers: Coheed and Cambria, Michael Birnbaum, Chris Bittner
Writer: C. Sanchez
Publisher: *The bag.on-line.adventures*
Evil Ink/Hundred Handed/Fontana Ingrooves

Who says prog-rock indulgence can't be fun? At their best, Coheed and Cambria can bring out the inner air-guitar nerd in almost any rock fan, blending arena-metal pyrotechnics and singalong hooks into big-hearted epics. "Domino the Destitute," the first single from their upcoming sixth album, *The Afterman: Ascension*, commences with thrilling arena riffs that



land somewhere between U2 and Judas Priest. But the eight-minute "Domino" hits more than a couple of soggy stretches, weighed down by Claudio Sanchez's wordy narrative. The song is an odd choice for a single—"Domino the Destitute" isn't as arresting or technically dazzling as the band's best material, and it would more likely thrive in an album context. Still, all of the band's trademarks are in place, and the new elements (like radio snippets from a boxing match play-by-play) take their geeky antics to bold new heights.—RR

tality and settle down with one girl, and while the whole ordeal feels familiar, Canty's talent is not: A more affecting crooner than contemporaries like Jason Derülo and Taio Cruz, the 21-year-old can nimbly flip between soaring emotion and

stuttering braggadocio. With Wale raising this single's profile, expect "In and Out" to win over R&B fans unfamiliar with Canty's "X Factor" stint.—JL

HIP-HOP

BIG SEAN, JAY-Z & KANYE WEST

Clique (4:53)

Producers: Hit-Boy, Kanye West
Writers: various
Publishers: various
G.O.O.D./Def Jam/Roc-a-Fella/IDJMG

As G.O.O.D. Music basks in the success of smash single "Mercy," Kanye West heightens the anticipation of their collaborative album, *Cruel Summer*, with "Clique." The set's latest single begins with the smooth vocals of singer/songwriter Cocaine 80s (aka James Fauntleroy) before Hit-

Boy's bass-heavy soundscape arrives. As the triumphant beat builds, Big Sean and Jay-Z lay down rhymes that focus on the all-star crew they run with. "Yeah, I'm talking 'Ye/Yeah, I'm talking Rih/Yeah, I'm talking Bey/Ni**a, I'm talking me/Yeah, I'm talking bossy/I ain't talking Kelis," Jay-Z raps while shouting out his dream team (and excluding Nas' ex-wife). West goes a different route and raps about the luxurious life between "white people" and himself, as well as about the ladies he holds closest: Kim Kardashian and his late mother. "Went through a deep depression when my momma passed/Suicide, what kind of talk is that/But I've been talking to God for so long/If you look at my life I guess he talking back," he raps to close "Clique."—ER

LEGEND & CREDITS

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

CONTRIBUTORS: Phil Gallo, Andrew Hampp, Jason Lipshutz, Gail Mitchell, Chris Payne, Erika Ramirez, Ryan Reed, Mikael Wood

All albums commercially available in the United States are eligible. Send album review copies to Mitchell Peters at Billboard, 5700 Wilshire Blvd., Suite 500, Los Angeles, CA 90036 and singles review copies to Jason Lipshutz at Billboard, 770 Broadway, Seventh Floor, New York, NY 10003, or to the writers in the appropriate bureaus.



IMAGINE DRAGONS started out playing Led Zeppelin tribute shows.

ROCK BY JASON LIPSHUTZ

'Night' Moves

Imagine Dragons breathe fire on the charts with debut album

A year-and-a-half after covering Led Zeppelin in low-rent casinos, Las Vegas rock quartet Imagine Dragons' first album, *Night Visions*, debuts at No. 2 on the Billboard 200, selling 83,000 copies in its initial week of release, according to Nielsen SoundScan.

The rapid rise to mainstream success has left frontman Dan Reynolds flabbergasted, but he credits the surprising bow to a radio push for snappy lead single "It's Time," combined with relentless touring and savvy synchs.

"We've been around for about three-and-a-half years and spent a lot of time on the road, living out of a suitcase, barely scraping by," Reynolds says. "To get to a point where you see things moving like this, where the song is on radio and TV, is the most humbling experience."

Reynolds, guitarist Wayne Sermon, drummer Daniel Platzman and bassist Ben McKee spent years writing songs and balancing live shows of original material with Zeppelin tribute gigs before meeting producer Alex Da Kid, known for helming hits by Eminem and B.o.B. The producer began working with Imagine Dragons in summer 2011, and last November, the group signed a joint deal with Alex Da Kid's KIDINA KORNER imprint and Interscope.

"Alex was excited by the challenges of rock music," Interscope vice chairman Steve Berman says. As Imagine Dragons kept taking on live dates, Alex Da Kid's early involvement began with an EP, *Continued Silence*, released last February. The six songs featured a mix of guitar buildups and incredible hooks, but the standout track was "It's Time," a proudly inspirational anthem that Reynolds wrote in his kitchen two years ago as he dealt with a bout of depression.

"I was dropping out of college, making some changes, and it wasn't the peak of my

life," the singer says. "I was just trying to write a song for myself. I've struggled with depression and anxiety, and the song spurred from that. Whoever connects to it, I'm happy."

Following a South by Southwest gig in March and a spring tour that launched in April, Imagine Dragons performed "It's Time" on "MTV Push Live" in June and on "The Tonight Show With Jay Leno" in July. Berman recalls that synch opportunities for the song were "aggressively" pursued, and "It's Time" landed in ads for NBC's "Parenthood," TNT's "Major Crimes" and, most notably, the trailer for a buzzed-about feature film, "The Perks of Being a Wallflower." Meanwhile, the track kept climbing Billboard's Alternative chart, peaking at No. 4, and continues rising on the Billboard Hot 100, this week moving 63-49 with the Greatest Gainer/Streaming honor.

One day after the album's chart-debut status was made official, "Glee" star Darren Criss performed "It's Time" on the season premiere of the Fox show. Reynolds says the band will find time to watch the episode during its ongoing mix of headlining dates and support gigs for electronic rock band Awolnation through October. Imagine Dragons plan a European tour to wrap up the year, following that with a proper headlining trek in the United States.

As for additional synchs and exposure, "On Top of the World" will be featured in new videogame "FIFA 13," while the band performed "Radioactive" on "Jimmy Kimmel Live!" earlier this month. However, "It's Time" will remain the main focus for the foreseeable future, with other synchs in the works. Reynolds says "Radioactive" gets a big reaction at live shows, but has yet to be chosen as a follow-up single, while Berman says, "I'm not even looking at the next track yet."

AND THE WINNER IS...

MTV's VMA ratings may have dipped, but the show's performers posted strong sales

The 2012 MTV Video Music Awards, broadcast live on Sept. 6, were down severely from last year's record high, but that didn't stop the show from making waves on Billboard's sales charts (see chart, below).

According to Nielsen, the show earned 6.1 million viewers—down more than 50% compared with 2011's 12.4 million—but despite the drop-off, the telecast sends a bevy of titles soaring on the Digital Songs chart. Unlike previous years, where the VMA show was held on a Sunday night, the 2012 edition was staged on a Thursday. Thus, the evening's sales impact is concentrated in one sales week, as Nielsen SoundScan's tracking frame ends at the close of business on Sunday. Usually, awards shows held on a Sunday will have their impact spread across two weeks.

All songs performed on the show make sales gains, with the largest seller being Taylor Swift's show-closing "We Are Never Ever Getting Back Together" (284,000; up 12%). Even K-pop star Psy, who appeared briefly to dance to his "Gangnam Style" song, jumped: The song sold 61,000 (up 94%).



ASAP ROCKY and RIHANNA performing at the VMAs.

Rihanna, who opened the show with a newly released remix of "Cockiness (Love It)" (featuring ASAP Rocky), sees the cut go from 2,000 downloads to 27,000 (up 1,630%). However, it's a misleading increase, as 17,000 of last week's sales came from the just-outer remix. (All versions of a song are combined together for chart-tracking purposes.) —Keith Caulfield

VMA Performances' Sales Impact (in order of appearance)

Artist	Song	Sales*	Percentage Gain
Rihanna featuring ASAP Rocky	"Cockiness (Love It)"	27,000	1,630%
Rihanna featuring Calvin Harris	"We Found Love"	22,000	86%
Pink	"Blow Me (One Last Kiss)"	113,000	37%
Frank Ocean	"Thinkin Bout You"	55,000	373%
One Direction	"One Thing"	34,000	51%
2 Chainz featuring Lil Wayne	"Yuck!"	22,000	159%
Lil Wayne featuring 2 Chainz	"No Worries"	34,000	n/a (debut)
Green Day	"Let Yourself Go"	12,000	n/a (debut)
Alicia Keys featuring Nicki Minaj	"Girl on Fire"	92,000	n/a (debut)
Taylor Swift	"We Are Never Ever Getting Back Together"	284,000	12%

*SOURCE: NIELSEN SOUNDSCAN

THE VACCINES' new album, *Come of Age*, arrives Oct. 2 in the United States.



CHRISTIAN BY DEBORAH EVANS PRICE

The Message

Lecrae wins big with sixth album offering a more mainstream approach that stays true to the word

Using grass-roots marketing and online engagement to activate his fan base, Christian rapper Lecrae sails into the No. 3 spot on the Billboard 200 with *Gravity* (Sept. 4, Reach Records). The project, Lecrae's sixth studio effort, shifts 72,000 copies, according to Nielsen SoundScan, and marks the highest entry ever for a Christian rap album.

"We don't have radio play. We don't have videos on television," says the 32-year-old MC, born Lecrae Moore, who launched Reach Records in 2004. "We exist heavily online and that's been one of the beauties of this wave. It's just relentless followers who really trusted me and what I'm doing and have been with me consistently."

Since launching Reach, it's been a steady climb for the Houston-born rapper. His third album, *Rebel*, issued in 2008, became the first Christian rap album to hit No. 1 on Billboard's Gospel Albums chart, while 2010's *Rehab* spent 13 weeks at No. 1 and was nominated for best rock or rap gospel album at the 53rd annual Grammy Awards. Lecrae immediately followed that success with *Rehab: The Overdose*. Released just five months after *Rehab*, *The Overdose* spent two weeks at the summit. Last May, he released the free mixtape *Church Clothes*, with DJ Don Cannon, and the project was then pared down into an EP released on iTunes. The *Church Clothes* EP peaked at No. 10 on the Christian Albums chart.

Gravity's third single, "Mayday," featuring Def Jam rapper Big K.R.I.T. and "American Idol" contestant Ashthon Jones, arrived Aug. 30.

"With *Gravity* there was a maturation," Lecrae says. "I feel like a lot of my other albums were



LECRAE will headline Reach Records' Unashamed: Come Alive tour in the fall.

warm-ups. They were scrimmages and this is the first real ballgame. This feels like my first project."

In setting up the new album, Reach director of marketing Bradley Tomlinson says Lecrae did an extensive media tour as well as in-store events at Apple locations in Chicago and New York. There are plans for further album-release parties in Denver, Houston and abroad in Manchester, England. "We felt like if we could get people to see and experience him as an artist," Tomlinson says, "we knew the music would speak for itself."

Touring has been a key factor in Lecrae's growing fan base. He's performed in a variety of venues from mainstream hip-hop festivals like Paid Dues, where he shared the bill with such acts as Wu-Tang Clan and Odd Future in April, to opening for Christian bands like MercyMe. During street week, he performed at Night of Joy, Walt Disney World's annual Christian music festival.

"I'm really humbled by those opportunities," Lecrae says. "[There were] 20,000 people spread out across Disney and here I am from my humble beginnings up there onstage in front of them. I was really grateful."

This fall, Lecrae will headline Reach's 30-city Unashamed: Come Alive tour, which will feature other acts from the label's roster including Trip Lee and Tedashii. Reach is distributed by Central South in the United States and by Kingway internationally. Though Lecrae has fielded offers for Reach as the label has become successful, he says he isn't interested in selling it.

"We've walked away every time feeling it's just best for us to remain independent," he says. "I grew up looking at guys like Diddy and Russell Simmons and the houses that they built. I wanted to do something similar and I just didn't feel like I was going to let that dream die." ■■■

BUBBLING UNDER

>>>McKAY'S 'DESTINY' TO CHART?

In a rare case of conservative AC radio helping expose an unsigned artist, Canadian artist Franklin McKay is approaching the AC chart with "Destiny." The pop ballad is receiving its strongest support (aided by minimal independent promotion) at KQAV Monterey, Calif. (64 plays through Sept. 9, according to Nielsen BDS). "I base my success on the premise that you need to believe in yourself and surround yourself with people that also believe in you," he says. "After all, my all-time favorite movie is 'Rudy.'"

>>>ENGLISH BEATS

The British pop invasion (i.e., One Direction, the Wanted, Cher Lloyd) continues with the dance beats of Tulisa's "Young." After the singer—and U.K. "X Factor" judge—took "Young" to No. 1 on the Official U.K. Singles chart earlier this year, the track is closing in on Dance Club Songs, supported by remixes by Gregor Salto, Vice, Expanda and Hector Fonseca. Tulisa is working on her All Around the World/Island Records debut album, due later this year in the United Kingdom.

>>>SPECIAL SAUCE

Indianapolis rapper \$auce (a euphemism for money) looks to cash in on Hot R&B/Hip-Hop Songs with "Back It Up" (Game Face), the first single from his forthcoming mixtape, *A.D.I.D.A.S. (All Day I Dream About \$auce)*, which is set for a fourth-quarter release. WJUC Toledo, Ohio, is paying him the most respect with 171 spins to date for the cut, according to BDS.

>>>BYNUM BEGINS

Stellar Award-nominated arranger/songwriter Earl Bynum fronts the Mount Unity Choir, whose "Bless the Name of the Lord" (K.W. Brown Ministries) gains momentum just below the radio-fueled Gospel Songs chart. BDS logged airplay at 16 of the 44 stations monitored for the chart in the Sept. 3-9 tracking week. Bynum is also the music minister at Mt. Lebanon Baptist Church in Chesapeake, Va., and hosts the syndicated radio show "On Stage With Earl Bynum."

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

BACK FOR A SECOND SHOT

Indie act the Vaccines 'Come of Age' on sophomore project

A year-and-a-half after its heavily hyped debut, *What Did You Expect From the Vaccines?*, British indie rock band the Vaccines landed its first No. 1 album with sophomore studio set *Come of Age*.

The new, 11-track package, released internationally by Columbia Records, debuted at the top of the U.K. charts with first-week sales of 44,000, according to the Official Charts Co., for the period ending Sept. 9. The Vaccines' 2011 debut has sold 340,000 units in the United Kingdom, peaking at No. 4. In the United States, it has sold 23,000 units, according to Nielsen SoundScan, hitting No. 3 on Billboard's Heatseekers Albums chart.

"We released this record so quickly off the back of the first one because we felt we were capable of making a far better album," singer Justin Young says during a recent U.S. stopover, which

included live gigs in New York and Los Angeles, as well as a Sept. 11 appearance on NBC's "Late Night With Jimmy Fallon."

"The first record lacked character, in all honesty," he says. "There were lots of stylistic constraints because we had this idea of how we wanted it to sound, whereas we had no grand plan going into this record. We just wanted to get the best 11 songs that we had and make them sound as good as we possibly could."

The group enlisted producer Ethan Johns (Kings of Leon, Ryan Adams), who oversaw an organic approach to live recording. "One thing his records have in common is that they're all no-bullshit," Young says of Johns. "You really feel you know an artist better having listened to an album that he has produced."

U.S. audiences will be able to judge soon enough, when *Come of Age* is released domes-

tically Oct. 2. To build anticipation, the singles "No Hope" and "Teenage Icon"—the latter a primal stomp with Young passionately wailing, "I'm no teenage icon, I'm no Frankie Avalon"—have been serviced to college, specialty and alternative radio formats.

The band returns stateside early next year for a national tour booked by Marty Diamond at Paradigm, after canceling a full U.S. tour tied to its debut album due to Young's severe vocal problems at the time. This time around, the band's tour will mark "the first time for the Vaccines in many of these markets," Columbia Records director of marketing Erika Alfredson says.

"All the best rock'n'roll records are human—they're not perfect," Young says. "We wanted to make a live record, and we wanted to keep those imperfections. We've really benefited from that."

—Richard Smirke

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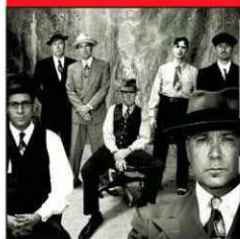
VMAs host KEVIN JAMES (left) and PSY

PSY'S HOT DEBUT

>> Psy's viral phenomenon "Gangnam Style" has reached the Billboard Hot 100, debuting at No. 64. The song sold 61,000 downloads last week (49-25 on Digital Songs), powered by his appearance at the MTV Video Music Awards (Sept. 6).

STARS ALIGN

>> Indie pop/rock band Stars, which has been releasing albums since 2001, scores its highest rank on the Billboard 200 (No. 48) with *The North*. (Not to be confused with Matchbox 20's album, *North*, at No. 1.)



JAZZY DADDY

>> Swinging rock group Big Bad Voodoo Daddy earns its first entry on the Traditional Jazz Albums chart as its Savoy Jazz debut, *Rattle Them Bones*, arrives at No. 2. On the Billboard 200, it's No. 129—the act's highest rank since 1999's *This Beautiful Life* hit No. 93.

CHART BEAT

>> While *North* marks Matchbox 20's first Billboard 200 No. 1, it's not lead singer Rob Thomas' first leading album, as he ruled with ... *Something to Be* in 2005. How rare is it for a group to notch its first No. 1? After a member has led solo? In the chart's 56-year history, it's happened only once before. New Edition notched its first No. 1, *Home Again*, in 1996 after Bobby Brown had reigned with *Don't Be Cruel* in 1989.

>> Two dance stalwarts return to the Dance Club Songs chart: Kristine W, with "Everything That I Got" (No. 36), and Pet Shop Boys, with "Winner" (No. 38). Kristine W has scored 16 No. 1s on the list since her 1994 arrival, while Pet Shop Boys have amassed 10 since 1986.

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

PHOTO: GETTY IMAGES/PHOTOFEST

Billboard

CHARTS

Matchbox 20 Heads 'North' With First No. 1

As expected, pop/rock band **Matchbox 20** scores its first No. 1 on the Billboard 200 as its new *North* album debuts with 95,000 sold, according to Nielsen SoundScan. (That's a little less than the 110,000 that was initially projected for the album last week by those in the know.) It's the group's first full-length studio album since 2002's *More Than You Think You Are*, which debuted and peaked at No. 6 off a 178,000 launch.

Since then, the act released an EP in 2003 (aptly titled *EP*) that went to No. 43 and a greatest-hits package in 2007 titled *Exile on Mainstream*. The latter bowed and peaked at No. 3, starting with 131,000.

MATCHBOX TWENTY



NORTH

The group's breakthrough debut album, 1996's *Yourself for Someone Like You*, topped out at No. 5 on the chart the following year, but spent a whopping 119 weeks on the tally. In 2000,

the act issued its second set, *Mad Season*, which reached No. 3 and earned its best single sales week when it started with 365,000.

While Matchbox 20 didn't achieve a No. 1 album until this week, its frontman, **Rob Thomas**, has had a No. 1. He etched a chart-topper with his solo debut, ... *Something to Be*, which bowed atop the list in 2005 with 252,000. He then claimed a No. 3 set in 2009 with *Cradlesong* and a No. 91 entry with the *Someday* EP in 2010.

Matchbox 20's album was led by the single "She's So Mean," which became the group's 13th top 10 hit on the Adult Pop Songs airplay chart. This week "Mean" holds for a third straight week at No. 8, its peak so far.

DIGITAL DRAGONS: Powered by its No. 4 Alternative Songs hit "It's Time," rock band **Imagine Dragons** debuts at No. 2 on the Billboard 200 with its first proper full-length album, *Night Visions* (83,000). Of the set's first-week sales, a full 90% were downloads. The album was sale-priced last week in the iTunes store for \$7.99 while Amazon MP3 offered it for \$5.

Sources indicate that a large portion of the album's first-week iTunes sales were owed to the retailer's Complete My Album feature, which isn't surpris-

ing. The band released the successful six-song EP *Continued Silence* earlier this year, and four of those tracks are found on *Night Visions*. (Consumers who had purchased any four of those tracks could apply them toward the sale of the new set.) Among those tracks were "It's Time" and the act's latest chart hit, "Radioactive." The latter rises 38-37 on Alternative.

Continued Silence peaked at No. 40 in August, but was deleted last week. Thus, it falls completely off the chart this week (from No. 57 last week), taking a 75% dive in sales (moving from 7,000 sold to 2,000).

DEEP DIVE: **TobyMac's** *Eye on It* descends from No. 1 to No. 8 on the Billboard 200, marking the fourth album to drop seven slots or more from the top spot this year. It follows **Michael Bublé's** *Christmas* (1-24, Jan. 14), **Madonna's** *MDNA* (1-8, April 21) and **Adam Lambert's** *Trespassing* (1-12, June 9).

Bublé's tumble was to be expected, as that chart reflected the week after Christmas, when hardly anyone was in the market for a holiday album. TobyMac's set has more in common with Madonna's and Lambert's, in that all three albums were seriously front-loaded. Christian acts, like TobyMac, tend to have a robust first week from

banked preorders and hardcore fan purchases. But once the first week has passed, there aren't many general-market consumers interested in the product. Lambert's dedicated fans turned out in *Trespassing's* first week, but they seemed to be the only ones wanting the album. Of the set's 155,000 total sales, 50% were sold in its first week. As for Madonna's *MDNA*, its debut was bolstered by its much-talked-about concert ticket/album bundle offer. It moved 359,000 in its premiere week, then shifted 48,000 in its second frame.

Deep dives from No. 1 didn't used to be that common. Since the chart adopted SoundScan data on May 25, 1991, 65 albums have fallen at least seven rungs from the top in a week. But, between 1991 and 2002, there were only 10 albums that managed that not-so-awesome feat. The first was in 1994, when **Pantera's** surprise No. 1 set, *Far Beyond Driven*, fell from No. 1 to No. 9 on April 16, 1994. The rest of that decade's big drops belonged mostly to similarly front-loaded rock and metal titles by **Alice in Chains**, **Nine Inch Nails**, **Korn** and the soundtrack to "Howard Stern's Private Parts."

Since 2003, as album sales have shrunk and sets see more of their sales come the first few weeks of release, more and more albums are tumbling faster. The worst years for big falls were 2005 and 2009, when eight sets (in each year) dropped seven slots or more. ♦♦♦

Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	4,757,000	1,994,000	23,251,000
Last Week	4,904,000	2,069,000	22,590,000
Change	-3.0%	-3.6%	2.9%
This Week Last Year	5,490,000	1,819,000	21,255,000
Change	-13.4%	9.6%	9.4%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2011	2012	CHANGE
OVERALL UNIT SALES			
Albums	212,061,000	202,181,000	-4.7%
Digital Tracks	889,586,000	939,555,000	5.6%
Store Singles	1,784,000	2,437,000	36.6%
Total	1,103,431,000	1,144,173,000	3.7%
Albums w/TEA*	301,019,600	296,136,500	-1.6%

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

ALBUM SALES

'11	212.1 million
'12	202.2 million

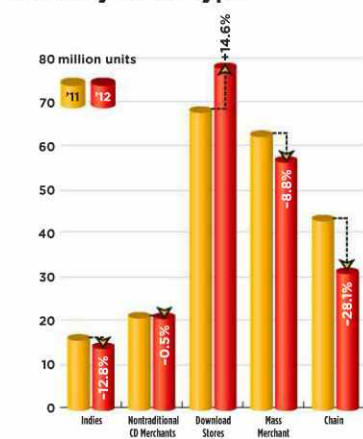
SALES BY ALBUM FORMAT

CD	140,975,000	120,658,000	-14.4%
Digital	68,525,000	78,553,000	14.6%
Vinyl	2,518,000	2,892,000	14.9%
Other	44,000	76,000	72.7%

For week ending Sept. 9, 2012. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

nielsen
SoundScan

Year-To-Date Album Sales By Store Type



THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	HOT SHOT DEBUT	1	#1 MATCHBOX TWENTY	North		1
2	NEW	1	IMAGINE DRAGONS	Night Visions	2	
3	NEW	1	LECRAE	Gravity	3	
4	4	3	VARIOUS ARTISTS	NOW 43	1	
5	8	21	CARRIE UNDERWOOD	Blown Away	1	
6	6	6	MAROON 5	Overexposed	2	
7	7	2	Z CHAINZ	Based On A T.R.U. Story	1	
8	1	—	TOBYMAG	Eye On It	1	
9	3	1	TREY SONGZ	Chapter V	1	
10	NEW	1	CAT POWER	Sun	10	
11	9	11	FUN.	Some Nights	3	
12	12	10	ONE DIRECTION	Up All Night	1	
13	10	12	ADELE	21	1	
14	11	15	THE LUMINEERS	The Lumineers	11	
15	13	5	JUSTIN BIEBER	Believe	1	
16	NEW	1	ANIMAL COLLECTIVE	Centipede Hz	16	
17	NEW	1	TWO DOOR CINEMA CLUB	Beacon	17	
18	NEW	1	MELISSA ETHERIDGE	4th Street Feeling	18	
19	14	8	RICK ROSS	God Forgives, I Don't	1	
20	18	22	LUKE BRYAN	Tailgates & Tanlines	2	
21	45	40	GREATEST FRANK OCEAN GAINER	Channel Orange	2	
22	16	9	ZAC BROWN BAND	Uncaged	1	
23	2	—	SLAUGHTERHOUSE	Welcome To: Our House	1	
24	21	23	LINKIN PARK	Living Things	1	
25	28	32	JOHN MAYER	Born And Raised	1	
26	27	32	TRAIN	California 37	1	
27	20	68	CHRIS TOMLIN	And If Our God Is For Us...	17	
28	22	17	KIDZ BOP KIDS	Kidz Bop 22	3	
29	5	—	ALANIS MORISSETTE	Havoc And Bright Lights	5	
30	29	34	ERIC CHURCH	Chief	1	
31	25	39	CHRIS BROWN	Fortune	1	
32	26	31	MUMFORD & SONS	Sigh No More	2	
33	33	29	TAMELA MANN	Best Days	14	
34	39	52	THE BLACK KEYS	El Camino	2	
35	19	18	OF MONSTERS AND MEN	My Head Is An Animal	6	
36	24	47	USHER	Looking 4 Myself	1	
37	37	42	HUNTER HAYES	Hunter Hayes	18	
38	17	4	DJ KHALED	Kiss The Ring	4	
39	44	41	KATY PERRY	Teenage Dream	2	
40	38	30	NAS	Life Is Good	1	
41	41	33	KENNY CHESNEY	Welcome To The Fishbowl	2	
42	36	37	COLT FORD	Declaration Of Independence	5	
43	43	65	JASON MRAZ	Love Is A Four Letter Word	2	
44	55	53	JASON ALDEAN	My Kinda Party	2	
45	58	55	ED SHEERAN		+	
46	35	26	BOB MARLEY AND THE WAILERS	Legend: The Best Of Bob Marley And The Wailers	18	
47	34	13	DUSTIN LYNCH	Dustin Lynch	13	
48	NEW	1	STARS	The North	48	
49	51	38	ELLE VARNER	Perfectly Imperfect	4	
50	48	—	JOSH TURNER	Live Across America	48	



10 It's the first top 10 album for the act (aka Chan Marshall) though not her best sales week. The 23,000-unit bow is her third-largest sales frame.



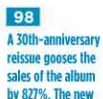
17 The band's second album nets its best sales week yet, starting with 17,000 and giving the act its first taste of the Billboard 200. Its 2010 debut, *Tourist History*, peaked at No. 5 on Heatseekers.



25 John Mayer's *Born and Raised* (up 14%; 19% in downloads), Train's *California 37* (No. 26, up 4%; 8% in downloads) and the Offspring's *Days Go By* (No. 166, up 24%; 74% in downloads) are among the titles sale-priced for \$5 this month at Amazon MP3.



67 Jack White played the iTunes Festival on Sept. 8, which streamed for free on various iTunes services and was heavily promoted by the retailer. The album gains by 45% overall, 97% in downloads.



98 A 30th-anniversary reissue goes the sales of the album by 827%. The new deluxe package includes six bonus tracks and a DVD of a 1983 concert.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
51	59	56	BRANTLEY GILBERT	Halfway To Heaven	4	
52	NEW	1	BOB MOULD	Silver Age	52	
53	23	—	TAMIA	Beautiful Surprise	23	
54	49	9	TENTH AVENUE NORTH	The Struggle	9	
55	62	82	ALABAMA SHAKES	Boys & Girls	9	
56	42	14	LYNYRD SKYNYRD	Last Of A Dyin' Breed	14	
57	56	27	NICKI MINAJ	Pink Friday: Roman Reloaded	1	
58	65	57	LANA DEL REY	Born To Die	2	
59	47	28	DRAKE	Take Care	1	
60	46	—	VASHAWN MITCHELL	Created4This	46	
61	40	7	OWL CITY	The Midsummer Station	7	
62	93	49	RIHANNA	Talk That Talk	3	
63	68	98	THE BLACK KEYS	Brothers	3	
64	69	63	IN THIS MOMENT	Blood	15	
65	76	51	ISRAEL & NEW BREED	Jesus At The Center: Live	32	
66	50	25	SOUNDTRACK	Sparkle	21	
67	121	123	PACE SETTER JACK WHITE	Blunderbuss	1	
68	72	73	SKRILLEX	Bangarang (EP)	14	
69	77	80	GOTYE	Making Mirrors	6	
70	60	64	VARIOUS ARTISTS	NOW 42	3	
71	74	19	KELLY CLARKSON	Stronger	2	
72	73	76	LEE BRICE	Hard 2 Love	5	
73	66	62	R. KELLY	Write Me Back	5	
74	108	97	ALEX CLARE	The Lateness Of The Hour	48	
75	64	46	FLORENCE + THE MACHINE	Ceremonials	6	
76	70	153	FLORENCE + THE MACHINE	Lungs	14	
77	75	45	RASCAL FLATTS	Changed	3	
78	71	77	FUTURE	Pluto	8	
79	84	81	FLO RIDA	Wild Ones	14	
80	83	103	DAVID GUETTA	Nothing But The Beat	5	
81	78	78	VARIOUS ARTISTS	NOW That's What I Call Country: Volume 5	13	
82	67	20	LIONEL RICHIE	Tuskegee	1	
83	63	48	TAYLOR SWIFT	Speak Now	1	
84	80	—	MANA	Exilados Es La Bahia: Lo Mejor de Mana	80	
85	97	108	SKRILLEX	Scary Monsters And Nice Sprites (EP)	49	
86	91	100	ADELE	21	4	
87	116	118	AWOLNATION	Megalithic Symphony	87	
88	101	113	PASSION PIT	Gossamer	4	
89	95	116	COLDPLAY	Mylo Xyloto	1	
90	81	90	VARIOUS ARTISTS	Maybach Music Group Presents: Self Made 2	4	
91	52	66	157	CREEDENCE CLEARWATER REVIVAL FEAT. JOHN FOGERTY	Chronicle The 20 Greatest Hits	52
92	98	102	LADY ANTEBELLUM	Own The Night	1	
93	117	121	RUSH	Clockwork Angels	2	
94	32	—	JOHN P. KEE AND NEW LIFE	Life And Favor	32	
95	90	107	ZAC BROWN BAND	The Foundation	9	
96	89	85	239	SHINEDOWN	Amaryllis	4
97	54	—	2	DIVINE FITS	A Thing Called Divine Fits	54
98	RE-ENTRY	54	JUDAS PRIEST	Screaming For Vengeance	2	98
99	86	35	4	INSANE CLOWN POSSE	Mighty Death Pop	4
100	30	—	2	DWELE	Greater Than One	30

THE BILLBOARD 200 ARTIST INDEX

ARTIST	WEEKS ON CHART	ARTIST	WEEKS ON CHART	ARTIST	WEEKS ON CHART	ARTIST	WEEKS ON CHART	
2 CHAINZ	7	AWOLNATION	87	THE BLACK KEYS	34	63	LECRAE	3
3PAC	186	THE BAND PEROY	130	LEE BRICE	72	138	JENIS LEKMAN	137
ADELE	15	BEASTIE BOYS	130	CHRIS BROWN	31	128	LINKIN PARK	24
ALABAMA SHAKES	55	DIERS BENTLEY	188	CLARY BROWNE & THE BANGIN' BAKETTES	167	148	BOB MARLEY AND THE WAILERS	46
JASON ALDEAN	44	JUSTIN BIEBER	15	ZAC BROWN BAND	22	95	MAROON 5	5
ANIMAL COLLECTIVE	16	636 BAO VODDOO DADDY	129	22, 95, 116			BRUNO MARS	156
RONA APPLE	141						THE LUMINEERS	14
							DUSTIN LYNCH	47
							JOHN MAYER	75
							MATCHBOX TWENTY	1
							PAUL McCARTNEY	121
							MERCURY	146

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
101	61	74	JOURNEY COLUMBIA 85828/LEGACY (13.98) ⊕	Journey's Greatest Hits	◆	10
102	82	67	ETTA JAMES UNIVERSAL SPECIAL MARKETS/HEAR 094739/EX/CONCORD (12.98)	Enduring Soul		54
103	94	70	VARIOUS ARTISTS HEAR 33277/CONCORD (18.98)	Just Tell Me That You Want Me: A Tribute To Fleetwood Mac		45
104	118	—	SOUNDTRACK EPIC 93953 (11.98)	Think Like A Man		21
105	79	84	SOUNDTRACK WATERTOWER 30284 (12.98)	Project X		12
106	107	112	ALAN JACKSON ACR 29334/EMI NASHVILLE (16.98)	Thirty Miles West		2
107	NEW	1	PROPAGANDHI EPITAPH 87132 (15.98)	Failed States		107
108	111	135	HALESTORM ATLANTIC 520957/AG (13.98)	The Strange Case Of...		15
109	105	104	VARIOUS ARTISTS UNIVERSAL/EMI/SONY MUSIC 90568/CAPITOL (18.98)	NOV That's What I Call Party Anthems		34
110	109	120	NEON TREES MERCURY 016578/IDJMG (10.98)	Picture Show		17
111	106	91	KIP MOORE MCA NASHVILLE 016432/UMGN (10.98)	Up All Night		8
112	199	196	BRUCE SPRINGSTEEN COLUMBIA 94254 (11.98)	Wrecking Ball		1
113	100	71	JOSH TURNER MCA NASHVILLE 016824/UMGN (10.98)	Punching Bag		4
114	110	124	FIVE FINGER DEATH PUNCH PROGRESSIVE PAIN 30104 (15.98)	American Capitalist		3
115	92	75	GLORIANA EMBLEM/WARNER BRDS. NASHVILLE 527042/WMMN (18.98)	A Thousand Miles Left Behind		11
116	99	105	ZAC BROWN BAND SOUTHERN GROUND/ROAR/BIGGER PICTURE/ATLANTIC 524722/AG (18.98) ⊕	You Get What You Give		1
117	122	142	MATT REDMAN SIX STEPS/SPARROW 67853/EMI CMG (13.98)	10,000 Reasons		66
118	128	98	DEMI LOVATO HOLLYWOOD 004623 (13.98)	Unbroken		4
119	132	147	PISTOL ANNIES MCA NASHVILLE 90589/SMN (11.98)	Hell On Heels		5
120	87	86	THE BAND PERRY REPUBLIC NASHVILLE 016439/REPUBLIC (10.98)	The Band Perry		4
121	RE-ENTRY	12	PAUL MCCARTNEY MPL/HEAR 33369/CONCORD (14.98)	Kisses On The Bottom		5
122	131	83	LIL WAYNE YOUNG MONEY/CASH MONEY 015548/REPUBLIC (13.98)	The Carter IV		2
123	129	130	PHILLIP PHILLIPS 19/INTERSCOPE 017104/EX/IGA (6.98)	American Idol: Season 11: Highlights (EP)		25
124	177	131	SOUNDTRACK WALT DISNEY 013857 (13.98)	Shake It Up: Live 2 Dance: Music From The Disney Channel Series		13
125	149	166	EMINEM REPUBLIC/INTERMATH/INTERSCOPE 014411/IGA (13.98)	Recovery		3
126	157	157	MIRANDA LAMBERT RCA NASHVILLE 90589/SMN (11.98) ⊕	Four The Record		3
127	NEW	1	DEON KIPPING VERITY 97016/RCA (9.98)	I Just Want To Hear You		127
128	53	—	JIM GAFFGAN COMEDY CENTRAL 0169 (9.98)	Mr. Universe		53
129	NEW	1	BIG BAD VOODOO DADDY SAVOY JAZZ 71898*/S.G. (15.98)	Rattle Them Bones		129
130	165	186	BEASTIE BOYS DEF JAM 52735/UME (8.98)	Licensed To Ill		9
131	102	87	ELLIE POULING CHERRYTREE/INTERSCOPE 015329/IGA (10.98)	Lights		21
132	185	197	TAYLOR SWIFT BIG MACHINE 0200 (18.98) ⊕	Fearless		3
133	139	192	JOHNNY CASH LEGACY/COLUMBIA NASHVILLE/AMERICAN/ISLAND 005288/UME (13.98)	The Legend Of Johnny Cash		2
134	155	154	THE CIVIL WARS SENSIBILITY 017* (11.98)	Barton Hollow		10
135	162	90	MAROON 5 A&M/OCTONE 015984/IGA (15.98)	Hands All Over		2
136	172	125	TOBYMAC FOURFRONT 2037/EMI CMG (13.98) ⊕	Tonight		6
137	NEW	1	JENS LEKMAN SECRETLY CANADIAN 725* (14.98)	I Know What Love Isn't		137
138	112	117	B.O.B REBEL/ROCK/GRAND HUSTLE/ATLANTIC 527788/AG (18.98)	Strange Clouds		5
139	161	167	FUN. NETTWERK 30847* (12.98)	Aim And Ignite		71
140	134	128	SLIPKNOT ROADRUNNER 617837 (13.98)	Antennas To Hell		18
141	148	134	FIONA APPLE CLEAN PLATE 97883*/EPIC (11.98) ⊕	The Idler Wheel Is Wiser Than...		3
142	143	—	EMINEM	The Eminem Show		◆
143	158	150	NORAH JONES BLUE NOTE 91549* (18.98)	...Little Broken Hearts		2
144	178	180	JAY Z ROC-A-FELLA/ROC NATION/DEF JAM 015426/IDJMG (13.98)	Watch The Throne		1
145	136	138	JAKE OWEN RCA NASHVILLE 89547/SMN (10.98)	Barefoot Blue Jean Night		7
146	88	187	MERCYME FAIR TRADE 16070/COLUMBIA (13.98)	The Hurt & The Healer		8
147	145	—	CHRISTINA PERRI ATLANTIC 53169/AG (13.98) ⊕	lovestrong.		4
148	163	160	BLAKE SHELTON WARNER BRDS. NASHVILLE 57370/WMMN (18.98)	Red River Blue		1
149	180	177	THE XX YOUNG TURKS 550* (14.98)		xx	92
150	152	171	BONNIE RAITT REDWING 001* (13.98)	Slipstream		6



112
The set's "We Take Care of Our Own" was played at the end of President Obama's speech at the Democratic National Convention (Sept. 6), helping stir a 37% rise. The song also sold 2,000 downloads (up 409%), its best week since March.



121
The album rises by 57% in the wake of the premiere of PBS' "Great Performances" special "Live Kisses" (Sept. 7).

151
The 73-year-old singer charts for the first time since 1989's *Yul Orta* (with Mick Ronson) hit No. 157.

157
Concert ticket/album redemptions reported during the tracking week help kick up sales for the set, which rises with a 135% gain.

179
A performance on the finale of BET's "Sunday Best" (Sept. 2) aids the album's overall 111% jump in sales. With 2,000 sold, it's the best week for the album since its debut in June.

NICKI MINAJ	57	N	ONE DIRECTION	12	PINK FLOYD	171	RIK ROSS	19	SLIPKNOT	140	LET IT SHINE	170	TOBYMAC	8	U	JUST TELL ME THAT YOU	109	NOW THAT'S WHAT I CALL	143	THE XX	143		
WASHMUN MITCHELL	30	NAS	JAKE OWEN	145	PHINK	158	RUSH	92	REGINA SPEKTOR	175	PROJECT X	105	CHRIS TOMLIN	27	CARRIE UNDERWOOD	5	WANT ME: A TRIBUTE TO	109	THE XX	162			
JUSTIN MOORE	174	WILLIE NELSON	DWY CITY	61	PISTOL ANNIES	119	—	—	BRUCE SPRINGSTEEN	—	SHAKE IT UP: LIVE 2	106	BRECHY TOMLIN	76	LISHER	102	FLEETWOOD MAC	102	THE XX	143			
KIP MOORE	111	NEON TREES	—	110	PROPAGANDHI	107	BOB SEGER & THE SILVER	112	—	112	DANCE: MUSIC FROM	129	CHRIS GONGZ	3	V	MAYBACH MUSIC GROUP	102	THE WANTED	182	YELLOWCARD	149		
ALANIS MORISSETTE	29	NEWSBOYS	PASSION PIT	88	BULLET BAND	180	STARS	45	TAYLOR SWIFT	83	THE DISNEY CHANNEL	124	JOSH TURNER	50	ELLE VARNER	49	PRESENTS: SELF MADE 2.0	90	JACK WHITE	87	CHRIS YOUNG	191	
J MOSS	176	NICKELBACK	—	178	BONNIE RAITT	159	ED SHERAN	45	TAYLOR SWIFT	83	SERIES	124	TWO DOOR CINEMA CLUB	113	WALTER MURPHY	113	THE WANTED	182	YELLOWCARD	149	CHRIS YOUNG	191	
BOB MOULD	52	KATY PERRY	—	39	RASCAL FLATTS	77	BLAKE SHELTON	148	—	—	SPARKLE	86	—	—	—	—	THE GREATEST CLASSICAL	107	WILD NOTHING	195	NEIL YOUNG WITH CRAZY	157	
JASON MRAZ	42	FRANK OCEAN	TOM PETY AND THE	HEARTBREAKERS	193	MATT REDMAN	117	SHINEDOWN	98	DARK KNIGHT RISES	154	THINK LIKE A MAN	104	TWO GALLANTS	183	MUSIC EVER! 50 BEST	107	WILD NOTHING	195	NEIL YOUNG WITH CRAZY	157		
MUMFORD & SONS	37	THE OFFSPRING	—	186	PHILLIP PHILLIPS	123	RHIANNA	82	SLAUGHTERHOUSE	22	SONGS FROM DISTRICT	154	TYGA	161	ROMANTIC CLASSICAL	169	MUSIC EVER! 50 BEST	107	WILD NOTHING	195	NEIL YOUNG WITH CRAZY	157	
—	—	OF MONSTERS AND MEN	—	26	PHILLIP PHILLIPS	123	RHIANNA	82	SLAUGHTERHOUSE	22	SONGS FROM DISTRICT	154	TAMIA	53	—	—	—	—	—	—	—	—	—

UNCHARTED™			NEXT BIG SOUND™	
DATA PROVIDED BY SoundScan				
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
1	1	86	#1 TRAPHIK	TRAPHIK
2	3	82	SUNGHA JUNG	SUNGHA JUNG
3	2	87	DJ BLND	DJ BLND
4	11	29	C2C	C2C
5	4	80	TYLER WARD	TYLER WARD
6	5	76	PRETTY LIGHTS	PRETTY LIGHTS
7	6	82	PORTA	PORTA
8	18	8	DIRTYPHONICS	DIRTYPHONICS
9	8	80	DAVE DAYS	DAVE DAYS
10	7	85	NOISIA	NOISIA
11	12	41	GRAMATIK	GRAMATIK
12	14	81	MADDI JANE	MADDI JANE
13	15	46	UMEK	UMEK
14	10	53	YANN TERSEN	YANN TERSEN
15	25	23	ANATHEMA	ANATHEMA
16	19	69	NICOLAS JAAR	NICOLAS JAAR
17	21	71	PITTY	PITTY
18	13	75	METRONOMY	METRONOMY
19	33	21	MAXIMUM BALLOON	MAXIMUM BALLOON
20	20	12	TAME IMPALA	TAME IMPALA
21	23	16	NETSKY	NETSKY
22	27	76	MAREK HEMMANN	MAREK HEMMANN
23	17	63	AEROPLANE	AEROPLANE
24	NEW		CLASSIXX	CLASSIXX
25	36	20	ARCHITECTS UK	ARCHITECTS UK
26	29	12	KORPIKLAANI	KORPIKLAANI
27	16	15	LOS HERMANOS	LOS HERMANOS
28	RE-ENTRY		PATRICK WOLF	PATRICK WOLF
29	22	62	GOD IS AN ASTRONAUT	GOD IS AN ASTRONAUT
30	26	18	POETS OF THE FALL	POETS OF THE FALL
31	RE-ENTRY		IAMX	IAMX
32	31	28	YUNA	YUNA
33	34	28	EMANCIPATOR	EMANCIPATOR
34	40	43	MEYTALE COHEN	MEYTALE COHEN
35	39	73	THE BLOODY BEETROOTS - DEATH CREW 77	THE BLOODY BEETROOTS
36	NEW		ALPINE	ALPINE
37	9	14	SHLOHMO	SHLOHMO
38	41	30	CAPITAL INICIAL	CAPITAL INICIAL
39	28	46	STAR SLINGER	STAR SLINGER
40	NEW		SUB FOCUS	SUB FOCUS
41	30	38	COM TRUISE	COM TRUISE
42	38	75	ALYSSA BERNAL	ALYSSA BERNAL
43	46	9	STALLEY	STALLEY
44	45	17	EMILIE AUTUMN	EMILIE AUTUMN
45	RE-ENTRY		BONDAN PRAKOS & FADEZBLACK	BONDAN PRAKOS & FADEZBLACK
46	44	5	BENGA	BENGA
47	37	44	HADOUKEN!	HADOUKEN!
48	42	5	AMORPHIS	AMORPHIS
49	35	53	GOLD PANDA	GOLD PANDA
50	RE-ENTRY		HEFFRON DRIVE	HEFFRON DRIVE

London-based singer/songwriter Patrick Wolf re-enters **Uncharted** at No. 28 as his cover of Lana Del Rey's "Born to Die" amasses more than 15,000 plays on his SoundCloud page.



SOCIAL 50™			NEXT BIG SOUND™	
DATA PROVIDED BY SoundScan				
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
1	1	5	#1 PSY	SCHOOL BOY/REPUBLIC
2	2	94	TAYLOR SWIFT	BIG MACHINE
3	4	94	RIHANNA	SRP/DEF JAM/IDJMG
4	5	94	KATY PERRY	CAPITOL
5	6	94	JUSTIN BIEBER	SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG
6	3	44	ONE DIRECTION	SYCO/COLUMBIA
7	7	62	SKRILLEX	510/SEAN/RYE/ATLANTIC
8	8	80	JENNIFER LOPEZ	ISLAND/IDJMG
9	11	94	LADY GAGA	STREAMLINE/CON/LIVE/INTERSCOPE
10	19	42	CIMORELI	REPUBLIC
11	10	92	PITBULL	MR. 365/FAMOUS ARTIST/POLO GROUNDS/SONY MUSIC/LATIN/RCA
12	9	84	ADELE	XL/COLUMBIA
13	RE-ENTRY		50 CENT	510/SEAN/RYE/ATLANTIC/INTERSCOPE
14	16	94	NICKI MINAJ	YOUNG MONEY/CASH MONEY/REPUBLIC
15	20	9	MUSE	HELIUM-3/WARNER BROS
16	17	91	WIZ KHALIFA	ROSTRUM/ATLANTIC
17	12	94	SHAKIRA	SONY MUSIC LATIN/EPIC
18	18	94	DAVID GUETTA	WHAT A MUSIC/ASTRALWERKS/CAPITOL
19	13	23	MILEY CYRUS	HOLLYWOOD
20	15	94	LINKIN PARK	MACHINE SHOP/WARNER BROS
21	21	91	BRITNEY SPEARS	RCA
22	14	12	CARLY RAE JEPSEN	603/SCHOOLBOY/INTERSCOPE
23	25	93	BEYONCÉ	PARKWOOD/COLUMBIA
24	28	93	LIL WAYNE	CASH MONEY/REPUBLIC
25	22	94	EMINEM	WEB/SHADY/AFTERMATH/INTERSCOPE
26	24	92	CHRIS BROWN	RCA
27	23	94	SELENA GOMEZ	HOLLYWOOD
28	33	66	BOYCE AVENUE	3 PEACE
29	32	4	MEGAN NICOLE	UNSIGNÉD
30	29	12	GOTYE	SAMPLES 'N' SECONDS/FAIRFAX/REPUBLIC
31	26	6	KURT HUGO SCHNEIDER	UNSIGNÉD
32	27	33	MAROON 5	ARM/OCTONE
33	30	28	FLO RIDA	POE BOY/ATLANTIC
34	37	84	DEMI LOVATO	HOLLYWOOD
35	35	90	COLDPLAY	CAPITOL
36	50	19	LINDSEY STIRLING	UNSIGNÉD
37	31	92	AVRIL LAVIGNE	EPIC
38	RE-ENTRY		THE PIANO GUYS	SONY MASTERWORKS
39	47	92	DRAKE	YOUNG MONEY/CASH MONEY/REPUBLIC
40	43	23	MATTYB	UNSIGNÉD
41	45	10	ARIANA GRANDE	UNSIGNÉD
42	49	19	MICHEL TLE	PANTANAL/RSE/SONY MUSIC LATIN
43	42	58	PINK	RCA
44	RE-ENTRY		MUMFORD & SONS	GENTLEMEN OF THE ROAD/GLASSNOTE
45	RE-ENTRY		BIG SEAN	G.O.D./DEF JAM/IDJMG
46	38	83	BRUNO MARS	ELEKTRA
47	RE-ENTRY		GREEN DAY	REPRISE/WARNER BROS
48	36	85	USHER	RCA
49	39	71	LMFAO	PARTY ROCK/WILLIAMS/CHERRYTREE/INTERSCOPE
50	48	74	JUSTIN TIMBERLAKE	RCA

50 Cent returns to the **Social 50** chart at No. 13 with a surge in YouTube activity due to the Sept. 4 release of his "Definition of Sexy" music video. It helped 50 gain an 8% uptick in Twitter followers.



ON-DEMAND SONGS™			nielsen BDS™	
DATA COMPILED BY BDS				
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
1	1	27	#1 LIGHTS	ELIE GOLDBLUM CHERRYTREE/INTERSCOPE
2	3	27	SOME NIGHTS	FUN. FUELED BY RAMEN/RRP
3	2	10	WHISTLE	FLO RIDA POE BOY/ATLANTIC
4	4	27	CALL ME MAYBE	CARLY RAE JEPSEN 603/UNIVERSAL
5	6	8	AS LONG AS YOU LOVE ME	JUSTIN BIEBER FEAT. BIG SEAN SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG
6	5	27	SOMEBODY THAT I USED TO KNOW	GOTYE FEAT. KIMBRA SAMPLES 'N' SECONDS/FAIRFAX/REPUBLIC
7	7	20	MERCY	KANYE WEST, BIG SEAN, PUSHA T, CHINZ G.O.D./RCA-FELIX/DEF JAM/IDJMG
8	11	5	ONE MORE NIGHT	MAROON 5 ARM/OCTONE/INTERSCOPE
9	8	27	WE ARE YOUNG	FUN. FEAT. JANELLE MONAÉ FUELED BY RAMEN/RRP
10	9	20	PAYPHONE	MAROON 5 FEAT. WIZ KHALIFA ARM/OCTONE/INTERSCOPE
11	10	7	GOOD TIME	OMI CITY & CARLY RAE JEPSEN 603/SCHOOLBOY/INTERSCOPE/REPUBLIC
12	12	15	TOO CLOSE	ALEX CLARE UNIVERSAL ISLAND/REPUBLIC
13	16	15	NO LIE	2 CHABAD FEAT. DRAKE DEF JAM/IDJMG
14	23	8	THINKIN' BOUT YOU	FRANK OCEAN DEF JAM/IDJMG
15	15	15	EVERYBODY TALKS	NEON TREES MERCURY/IDJMG
16	13	17	TITANIUM	DAVID GUETTA FEAT. SIA WHAT A MUSIC/ASTRALWERKS/CAPITOL
17	14	13	WIDE AWAKE	KATY PERRY CAPITOL
18	19	8	WANT U BACK	CHER. LLOYD SYCO/EPIC
19	18	9	HO HEY	THE LUMINEERS DUALTONE
20	17	20	LITTLE TALKS	OF MONSTERS AND MEN SKRILLEX, ENF, LAEK, JARAS I/REPUBLIC
21	33	4	IT'S TIME	IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE
22	20	21	I WON'T GIVE UP	JASON MRAZ ATLANTIC/RRP
23	22	26	WHAT MAKES YOU BEAUTIFUL	ONE DIRECTION SYCO/COLUMBIA
24	21	27	MIDNIGHT CITY	MARSH MUTE/CAPITOL
25	24	22	SAIL	AWOLNATION RED BULL
26	25	27	FEEL SO CLOSE	RIHANNA SRP/DEF JAM/IDJMG
27	31	3	DON'T WAKE ME UP	CALVIN HARRIS ULTRA
28	30	5	BLOW ME (ONE LAST KISS)	PINK RCA
29	26	27	WILD ONES	FLO RIDA FEAT. SIA POE BOY/ATLANTIC
30	27	27	STARSHIPS	NICKI MINAJ YOUNG MONEY/CASH MONEY/REPUBLIC
31	32	9	GIVE YOUR HEART A BREAK	DEMI LOVATO HOLLYWOOD
32	29	24	THE MOTTO	DRAKE FEAT. LIL WAYNE YOUNG MONEY/CASH MONEY/REPUBLIC
33	28	23	BOYFRIEND	JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG
34	35	13	WORK HARD, PLAY HARD	WIZ KHALIFA ROSTRUM/ATLANTIC/RRP
35	40	4	HOME	PHILIP PHILLIPS 101/INTERSCOPE
36	34	27	GLAD YOU CAME	THE WANTED GLOBAL TALENT/MERCURY/IDJMG
37	45	3	WANTED	HUNTER HAYES ATLANTIC NASHVILLE/WMN
38	NEW		RADIOACTIVE	IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE
39	39	27	HYFR (HELL YEAH F****G RIGHT)	DRAKE FEAT. LIL WAYNE YOUNG MONEY/CASH MONEY/REPUBLIC
40	36	16	WHERE HAVE YOU BEEN	RIHANNA SRP/DEF JAM/IDJMG
41	38	27	BANGARANG	SKRILLEX FEAT. SIRAH BIG BEAT/DW/SLA/ATLANTIC/RRP
42	37	26	DRIVE BY	TRAIN COLUMBIA
43	43	27	NI**AS IN PARIS	JAY Z, KANYE WEST, ROC-A-FELLA/RCA NATION/DEF JAM/IDJMG
44	42	27	LEVELS	AVICHI LEVELS/VERATONE/ATM EMPHIRE/INTERSCOPE
45	41	27	PUMPED UP KICKS	FOSTER THE PEOPLE STARTIME INT'L/COLUMBIA
46	44	6	TONGUE TIED	GROUPLOVE CANVASBACK/ATLANTIC
47	NEW		POUND THE ALARM	NICKI MINAJ YOUNG MONEY/CASH MONEY/REPUBLIC
48	47	27	SCARY MONSTERS AND NICE SPRITES	SKRILLEX BIG BEAT/ATLANTIC/RRP
49	46	27	TAKE CARE	DRAKE FEAT. RIHANNA YOUNG MONEY/CASH MONEY/REPUBLIC
50	48	16	STREAM	USHER RCA

Frank Ocean's "Thinkin' Bout You" leaps 23-14 on **On-Demand Songs** with a 23% increase in streams, caused by his MTV Video Music Awards performance of the song. It earned 484,000 plays for the charting week and was also up 373% in downloads, according to Nielsen SoundScan.



YOUTUBE™			YouTube	
The most popular songs on YouTube.				
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
1	1	7	#1 GANGNAM STYLE	PSY SYCO/DOLBY/REPUBLIC
2	2	24	CALL ME MAYBE	CARLY RAE JEPSEN 603/SCHOOLBOY/INTERSCOPE
3	10	6	GOIN' IN	JENNIFER LOPEZ FEAT. FLO RIDA ISLAND/IDJMG
4	3	26	WHAT MAKES YOU BEAUTIFUL	ONE DIRECTION SYCO/COLUMBIA
5	5	6	THIS IS LOVE	WILLIAMS FEAT. EVA SIMONS WILLIAMS/INTERSCOPE
6	—	1	ALL MY LOVE IS FOR YOU	GIRLS GENERATION S.M.
7	6	6	AS LONG AS YOU LOVE ME	JUSTIN BIEBER FEAT. BIG SEAN SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG
8	4	14	WIDE AWAKE	KATY PERRY CAPITOL
9	7	23	BOYFRIEND	JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG
10	8	29	ONE THING	ONE DIRECTION SYCO/COLUMBIA
11	9	20	DANCE AGAIN	JENNIFER LOPEZ FEAT. PITBULL EPIC
12	17	7	GOOD TIME	OMI CITY & CARLY RAE JEPSEN 603/SCHOOLBOY/INTERSCOPE/REPUBLIC
13	11	21	PAYPHONE	MAROON 5 FEAT. WIZ KHALIFA ARM/OCTONE/INTERSCOPE
14	12	6	WANT U BACK	CHER. LLOYD SYCO/EPIC
15	13	32	SOMEBODY THAT I USED TO KNOW	GOTYE FEAT. KIMBRA SAMPLES 'N' SECONDS/FAIRFAX/REPUBLIC

MYPSPACE SONGS™			myMSPACE™	
DATA PROVIDED BY MYPSPACE				
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
1	2	4	#1 ONE MORE NIGHT	MAROON 5 ARM/OCTONE/INTERSCOPE
2	1	4	LIGHTS	ELIE GOLDBLUM CHERRYTREE/INTERSCOPE
3	8	6	GOOD TIME	OMI CITY & CARLY RAE JEPSEN 603/SCHOOLBOY/INTERSCOPE/REPUBLIC
4	6	5	AS LONG AS YOU LOVE ME	JUSTIN BIEBER FEAT. BIG SEAN SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG
5	4	14	WIDE AWAKE	KATY PERRY CAPITOL
6	9	19	WHERE HAVE YOU BEEN	RIHANNA SRP/DEF JAM/IDJMG
7	5	12	CALL ME MAYBE	CARLY RAE JEPSEN 603/SCHOOLBOY/INTERSCOPE
8	7	19	PAYPHONE	MAROON 5 FEAT. WIZ KHALIFA ARM/OCTONE/INTERSCOPE
9	3	19	TITANIUM	DAVID GUETTA FEAT. SIA WHAT A MUSIC/ASTRALWERKS/CAPITOL
10	10	5	TOO CLOSE	ALEX CLARE UNIVERSAL ISLAND/REPUBLIC
11	11	8	BLOW ME (ONE LAST KISS)	PINK RCA
12	12	20	MERCY	KANYE WEST, BIG SEAN, PUSHA T, CHINZ G.O.D./RCA-FELIX/DEF JAM/IDJMG
13	13	40	WE FOUND LOVE	RIHANNA FEAT. CALVIN HARRIS ULTRA
14	25	2	POUND THE ALARM	NICKI MINAJ YOUNG MONEY/CASH MONEY/REPUBLIC
15	24	2	DON'T WAKE ME UP	CHRIS BROWN RCA

NEXT BIG SOUND™			NEXT BIG SOUND™	
DATA PROVIDED BY MYPSPACE				
THIS WEEK	ARTIST	TITLE	ARTIST	TITLE
1	YVES V		YVES V	
2	DINKA		DINKA	
3	LIAM SHACHAR		LIAM SHACHAR	
4	NOSTALGIA		NOSTALGIA	
5	VAN TOTH		VAN TOTH	
6	WILKINSON		WILKINSON	
7	DAVID TORT		DAVID TORT	
8	NEW LOOK		NEW LOOK	
9	THE JAPANESE POPSTARS		THE JAPANESE POPSTARS	
10	CINEMA		CINEMA	
11	UPON THIS DAWNING		UPON THIS DAWNING	
12	STEALING AXION		STEALING AXION	
13	RULO & LA CONTRABANDA		RULO & LA CONTRABANDA	
14	OVERWERK		OVERWERK	
15	TROUBLE ANDREW		TROUBLE ANDREW	

UNCHARTED: A listing of the top

HEATSEEKERS ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	GENRE
1	NEW	1	PROPAGANDHI EPI/TAP/H #7152 (15.98)	Failed States	Pop Media
2	NEW	1	JENS LEKMAN SECRETLY CANADIAN 725* (14.98)	I Know What Love Isn't	Pop Media
3	10	7	RODRIGUEZ HEARTBRIGHT IN THE ATTIC 4185/L/LEGACY (12.98)	Searching For Sugar Man (Soundtrack)	Pop Media
4	14	4	GREATEST CLAIRY BROWNE & THE BANGIN' RACKETTES CLAIRY BROWNE & THE BANGIN' RACKETTES DIGITAL EX (9.98)	Baby Caught The Bus	Pop Media
5	NEW	1	TWO GALLANTS ATD 0159* (12.98)	The Bloom And The Blight	Pop Media
6	1	2	WILD NOTHING CAPTURED TRACKS 162* (12.98)	Nocturne	Pop Media
7	NEW	1	FRANK FOSTER FRANK FOSTER 17785 (12.98)	Red Wings And Six Strings	Pop Media
8	2	3	SWANS YOUNG GOD 45* (17.98)	The Seer	Pop Media
9	5	2	DAN DEACON DOMINO 310* (12.98)	America	Pop Media
10	15	17	FLORIDA GEORGIA LINE REPUBLIC NASHVILLE DIGITAL EX/REPUBLIC (5.98)	It's Just What We Do	Pop Media
11	9	80	VOLBEAT VERTIGO 018814/REPUBLIC (13.98)	Beyond Hell/Above Heaven	Pop Media
12	28	2	LEE STROBEL MARANATHAI! 2072 EX/EMI CMG (9.99)	The Invitation Narrated By Lee Strobel	Pop Media
13	NEW	1	JARED ANDERSON INTEGRITY 5084 EX/PLG (11.98)	The Narrow Road	Pop Media
14	8	3	THE HEAVY COUNTER 5867/NINJA TUNE (15.98)	The Glorious Dead.	Pop Media
15	NEW	1	MOHO TEMPORARY RESIDENCE 213* (14.98)	For My Parents	Pop Media
16	13	75	THE HEAD AND THE HEART SUB POP 915* (10.98)	The Head And The Heart	Pop Media
17	NEW	1	CHRIS WALLACE THINKSAY DIGITAL EX (7.98)	Push Rewind	Pop Media
18	4	2	KATATONIA PEACEVILLE 403* (16.98)	Dead End Kings	Pop Media
19	17	3	ARIEL PINK'S HAUNTED GRAFFITI 4AD 3230* (14.98)	Mature Themes	Pop Media
20	19	47	NERO MIA/MERCURY/CHERRYTREE/INTERSCOPE 016371/IGA (9.98)	Welcome Reality	Pop Media
21	NEW	1	THE FRESH & ONLY'S MEXICAN SUMMER 18*/CKMADO (9.98)	Long Slow Dance	Pop Media
22	3	2	THOMAS RHETT VALORY DIGITAL EX (5.98)	Thomas Rhett (EP)	Pop Media
23	NEW	1	THE SHEEPDOGS ATLANTIC 530446/AG (13.98)	The Sheepdogs	Pop Media
24	27	55	KENDRICK LAMAR TOP DAWG DIGITAL EX (7.98)	Section.80	Pop Media
25	22	4	FOZZY CENTURY MEDIA 8883 (15.98)	Sin And Bones	Pop Media

1
 The band's sixth studio album is its first through Epitaph Records and earns the act its best sales week—4,000—since 2001.



3
 As the documentary film continues to expand into more theaters—and its title subject gamers more publicity—the album takes a 23% jump.



12
 The Louisiana native also climbs in at No. 30 on Top Country Albums with his Billboard chart debut.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	GENRE
26	RE-ENTRY	3	7TH HEAVEN MTD 0013 EX (9.98)	Pop Media	Pop Media
27	25	3	JJ DOOM LEX 082* (15.98)	Key To The Kuffs	Pop Media
28	38	6	PSY YG DIGITAL EX (6.98)	(Six Rules): Part I (EP)	Pop Media
29	35	21	BEN HOWARD UNIVERSAL ISLAND 016588/REPUBLIC (11.98)	Every Kingdom	Pop Media
30	33	48	REDLIGHT KING HOLLYWOOD 013273 (10.98)	Something For The Pain	Pop Media
31	NEW	1	BLU & EXILE DIRTY SCIENCE 5156*/FAT BEATS (12.98)	Give Me My Flowers While I Can Still Smell Them	Pop Media
32	RE-ENTRY	1	AZELIA BANKS POLYDOR/INTERSCOPE 017001*/IGA (7.98)	1991 (EP)	Pop Media
33	31	5	MARCUS MILLER 3 DEUCES/CONCORD JAZZ 33794/CONCORD (15.98)	Renaissance	Pop Media
34	NEW	1	ZOMBOY NEVER SAY DIE DIGITAL EX (5.98)	The Dead Symphonic (EP)	Pop Media
35	50	19	JESSE & JOY WANNER LATINA 329227 (13.98)	Con Quien Se Queda El Perro?	Pop Media
36	RE-ENTRY	1	THE COLLINGSWORTH FAMILY STOWTOWN 3193 (11.98)	Part Of The Family	Pop Media
37	18	3	JT HODGES SHOW DOG/UNIVERSAL 015685 (7.98)	JT Hodges	Pop Media
38	34	6	SHOVELS AND ROPE SHRIMP 1619*/DUALTONE (12.98)	O' Be Joyful	Pop Media
39	41	62	ANDY GRAMMER S-CURVE 151607 (9.98)	Andy Grammer	Pop Media
40	7	2	MADCHILD BATTLE AVE 305/SUBURBAN NOIZE (12.98)	Dope Sick	Pop Media
41	NEW	1	FRANK + DEROL ROCK MAFIA/INTERSCOPE EX/IGA (4.98)	Frank + Derol (EP)	Pop Media
42	NEW	1	EXCISION MAUSTRAP DIGITAL EX (9.98)	X Rated: The Remixes	Pop Media
43	47	3	HECTOR ACOSTA "EL TORITO" D.A.M./VENEMUSIC/UNIVERSAL MUSIC LATINO 654342/UJMLE (13.98)	Con El Corazon Abierto	Pop Media
44	NEW	1	YOUNG GUNS WIND-UP 13342 (12.98)	Bones	Pop Media
45	48	19	FATHER JOHN MISTY SUB POP 310* (13.98)	Fear Fun	Pop Media
46	24	2	MATTHEW DEAR GHOSTLY INTERNATIONAL 155* (12.98)	Beams	Pop Media
47	RE-ENTRY	1	ALLEN STONE STICKYSTONES 0161*/ATD (11.98)	Allen Stone	Pop Media
48	40	2	LUCIANA SOUZA SUNNYSIDE 1316 (16.98)	The Book Of Chet	Pop Media
49	RE-ENTRY	1	OTHERWISE CENTURY MEDIA 8876 (15.98)	True Love Never Dies	Pop Media
50	RE-ENTRY	1	ANITA WILSON EMI GOSPEL 8260/EMI CMG (10.98)	Worship Soul	Pop Media

HEATSEEKERS SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT/PROMOTION LABEL
1	1	22	WHY YA WANNA 3 WKS JANA KRAMER ELEKTRA NASHVILLE/WMN	Jana Kramer	Elektra Nashville/WMN
2	13	3	GANGNAM STYLE PSY SCHOOLBOY/REPUBLIC	PSY	Schoolboy/Republic
3	2	12	AMEN MEEK MILL FEATURING DRAKE MAYBACH/WARNER BROS.	Meek Mill	Featuring Drake Maybach/Warner Bros.
4	4	7	TURN ON THE LIGHTS FUTURE A-1/FREEBAND/EPIC	Future A-1	Freeband/Epic
5	5	13	THE A TEAM ED SHEERAN ELEKTRA/ATLANTIC	Ed Sheeran	Elektra/Atlantic
6	6	8	CRUISE FLORIDA GEORGIA LINE REPUBLIC NASHVILLE	Florida Georgia Line	Republic Nashville
7	12	7	TAKE A WALK PASSION PIT FRENCHKISS/COLUMBIA	Passion Pit	Frenchkiss/Columbia
8	9	12	PROMISES NERO MIA/MERCURY/CHERRYTREE/INTERSCOPE	Nero	Mia/Mercury/Cherrytree/Interscope
9	11	6	SWIMMING POOLS (DRANK) KENDRICK LAMAR TOP DAWG/AFTERMATH/INTERSCOPE	Kendrick Lamar	Top Dawg/Aftermath/Interscope
10	8	17	SNAP BACKS & TATTOOS DRICKY GRAHAM NJ WORLD ERA/EDNE	Dricky Graham	NJ World Era/Edne
11	15	5	HEART SKIPS A BEAT OLLY MURS FEATURING CHIDDY BANG SYCO/COLUMBIA	Olly Murs	Featuring Chiddy Bang Syco/Columbia
12	14	7	I DON'T LIKE CHIEF KEEF FEATURING LIL REESE GOD IS GOOD/GLORY BOYZ/INTERSCOPE	Chief Keef	Featuring Lil Reese God Is Good/Glory Boz/Interscope
13	19	4	DID IT FOR THE GIRL GREG BATES REPUBLIC NASHVILLE	Greg Bates	Republic Nashville
14	20	4	READY OR NOT BRIGHT MENDELS HOLLYWOOD	Bright Mendels	Hollywood
15	16	10	10,000 REASONS (BLESS THE LORD) MATT REDMAN SIX/STEPS/SPARROW/EMI CMG	Matt Redman	Six/Steps/Sparrow/EMI CMG
16	21	10	ME WITHOUT YOU TOBYMAC FOREFRONT/EMI CMG	TobyMac	Forefront/EMI CMG
17	10	2	THRIFT SHOP MACKLEMORE & RYAN LEWIS FEATURING WANZ MACKLEMORE	Macklemore & Ryan Lewis	Featuring Wanz Macklemore
18	18	5	GOLD ON THE CEILING THE BLACK KEYS NONESUCH/WARNER BROS.	The Black Keys	Nonesuch/Warner Bros.
19	NEW	1	VEGA'S GIRL CONOR MAYNARD CAPITOL	Conor Maynard	Capitol
20	NEW	1	FUEGO LEORAE FEATURING KB & SUZY ROCK REACH	Leorae	Featuring KB & Suzy Rock Reach
21	NEW	1	HOW COUNTRY FEELS RANDY HOUSER STONEY CREEK	Randy Houser	Stoney Creek
22	23	4	INCONDICIONAL PRINCE ROYCE TOP STOP	Prince Royce	Top Stop
23	24	6	YOUNG BLOOD THE NAKED AND FAMOUS SOMEWHAT DAMAGED/POLYDOR/REPUBLIC	The Naked and Famous	Somewhat Damaged/Polydor/Republic
24	NEW	1	CRYING ON A SUITCASE CASEY JAMES 19/COLUMBIA NASHVILLE	Casey James	19/Columbia Nashville
25	25	3	ANNA SUN WALK THE MOON RCA	Walk The Moon	RCA

REGIONAL HEATSEEKERS #1 ALBUMS



PROGRESS REPORT

Chris Wallace, Push Rewind
 Former White Tie Affair singer Chris Wallace strikes out on his own as his debut solo set, *Push Rewind*, arrives at No. 17 on Heatseekers Albums with slightly more than 1,000 sold. His single "Remember When" is on the verge of debuting on the Mainstream Top 40 chart.



WEST NORTH CENTRAL

- Royal Southern Brotherhood *Royal Southern Brotherhood*
- Volbeat *Beyond Hell/Above Heaven*
- Florida Georgia Line *It's Just What We Do*
- Propagandhi *Failed States*
- The Heavy *The Glorious Dead.*
- Two Gallants *The Bloom And The Blight*
- Jens Lekman *I Know What Love Isn't*
- The Head And The Heart *The Head And The Heart*
- Clairy Browne & The Bangin' Rackettes *Baby Caught The Bus*
- Thomas Rhett *Thomas Rhett (EP)*

SOUTH CENTRAL

- Frank Foster *Red Wings And Six Strings*
- Florida Georgia Line *It's Just What We Do*
- Clairy Browne & The Bangin' Rackettes *Baby Caught The Bus*
- Thomas Rhett *Thomas Rhett (EP)*
- Volbeat *Beyond Hell/Above Heaven*
- Propagandhi *Failed States*
- Elida Reyna y Avante *Lo Mayor*
- Frank Foster *Rowdy Reputation*
- Irvin Mayfield *Love Letter To New Orleans*
- Soldido *25 Grandes Exitos (1999-2012)*

HOT 100 AIRPLAY™

THIS WEEK	LAST WEEK	TITLE	ARTIST	IMPRINT/PROMOTION LABEL	CERT.	THIS WEEK	LAST WEEK	TITLE	ARTIST	IMPRINT/PROMOTION LABEL	CERT.	
1	20	#1 LIGHTS	ELLIE GOULDING	CHERRYTREE/INTERSCOPE	■	26	30	#5 DON'T WAKE ME UP	CHRIS BROWN	RCA	■	
2	3	WHISTLE	FLO RIDA	P&B/ATLANTIC	■	27	35	TAKE A LITTLE RIDE	JASON ALDEAN	BROKEN BOW	■	
3	2	WIDE AWAKE	KATY PERRY	CAPITOL	■	28	44	ADORN	MIGUEL	BLAST/BLACK ICE/RCA	■	
4	4	BLOW ME (ONE LAST KISS)	PINK	RCA	■	29	29	WHAT MAKES YOU BEAUTIFUL	ONE DIRECTION	SYCO/COLUMBIA	■	
5	5	EVERYBODY TALKS	NEON TREES	MERCURY/IDJMG	■	30	31	FOR YOU	KEITH URBAN	RELATIVITY MUSIC/CAPITOL	NASHVILLE	
6	8	GIVE YOUR HEART A BREAK	DEMI LOVATO	HOLLYWOOD	■	31	32	WHY YA WANNA	JANA KRAMER	ELEKTRA	NASHVILLE/WMN	
7	10	WE ARE NEVER EVER GETTING BACK TOGETHER	TAYLOR SWIFT	BIG MACHINE/REPUBLIC	■	32	27	SCREAM	USHER	RCA	■	
8	6	WHERE HAVE YOU BEEN	RIHANNA	SRP/DEF. JAM/IDJMG	■	33	34	2 REASONS	JAY SONZ	FEAT. T.I. SONGBOOK/ATLANTIC	■	
9	7	PAYPHONE	MARON 5	FEAT. WIZ KHALIFA	AS&O/TONE/INTERSCOPE	34	33	I WON'T GIVE UP	JASON MRAZ	ATLANTIC/RRP	■	
10	9	TITANIUM	DAVID GUETTA	FEAT. SIA	WHAT A MUSIC/CASTRALWORKS/CAPITOL	35	42	COWBOYS AND ANGELS	DUSTIN YLNCH	BROKEN BOW	■	
11	13	ONE MORE NIGHT	MARON 5	AS&O/TONE/INTERSCOPE	■	36	26	OVER	BLAKE SHELTON	WARNER BROS.	NASHVILLE/WMN	
12	15	AS LONG AS YOU LOVE ME	JUSTIN BIEBER	FEAT. BIG SEAN	SCHOOLBOY/REPUBLIC	37	37	GLAD YOU CAME	THE WANTED	GLOBAL TALENT/INTERSCOPE/IDJMG	■	
13	11	SOMEBODY THAT I USED TO KNOW	GOTYE	FEAT. KIMBRIA SAMPLES	TV SECONDS/FAIRFAX/REPUBLIC	38	28	WANT U BACK	CHER	LMVD SYCO/EPIC	■	
14	10	GOOD TIME	OWEN CITY & CARLY RAE JEPSEN	AS&O/SCHOOLBOY/INTERSCOPE/REPUBLIC	■	39	41	LEME SEE	USHER	FEAT. RICK ROSS	RCA	
15	12	CALL ME MAYBE	CARLY RAE JEPSEN	AS&O/SCHOOLBOY/INTERSCOPE	■	40	36	WE ARE YOUNG	FUN.	FEAT. JANELLE MONAE	FUELED BY RAMEN/RRP	
16	17	SOME NIGHTS	FUN.	FUELED BY RAMEN/RRP	■	41	38	STARSHIPS	NICKI MINAJ	YOUNG MONEY/CASH MONEY/REPUBLIC	■	
17	18	POUND THE ALARM	NICKI MINAJ	YOUNG MONEY/CASH MONEY/REPUBLIC	■	42	47	LOVIN' U IS FUN	EASTON CORBIN	MERCURY	NASHVILLE	
18	20	MERCY	KANYE WEST	BIG SEAN	PUSHA T 2 CHAINZ	G.O.D./DEF. JAM/IDJMG	43	52	BLOWN AWAY	CARRIE UNDERWOOD	19/ARISTA	NASHVILLE
19	8	TOO CLOSE	ALEX CLARE	UNIVERSAL ISLAND/REPUBLIC	■	44	43	WILD ONES	FLO RIDA	FEAT. SIA	BOY/ATLANTIC	
20	14	LET'S GO	CALVIN HARRIS	FEAT. NE-YO	ULTRA	45	40	ANGEL EYES	LOVE AND THEFT	RCA	NASHVILLE	
21	21	NO LIE	2 CHAINZ	FEAT. DRAKE	DEF. JAM/IDJMG	46	51	POP THAT	FRENCH MONTANA	BAD BOY/INTERSCOPE	■	
22	24	WANTED	HUNTER HAYES	ATLANTIC	NASHVILLE/WMN	47	45	DRIVE BY	TRAIN	COLUMBIA	■	
23	22	PONTOON	LITTLE BIG TOWN	CAPITOL	NASHVILLE	48	53	I CAN ONLY IMAGINE	DAVID GUETTA	FEAT. CHRIS BROWN & U.I.	WHAT A MUSIC/CASTRALWORKS/CAPITOL	
24	23	TIME IS LOVE	JOSH TURNER	MCA	NASHVILLE	49	46	AMEN	MEEK MILL	FEAT. DRAKE	MAYBACK/WARNER BROS.	
25	25	HEART ATTACK	TREY SONZ	SONGBOOK/ATLANTIC	■	50	57	LET ME LOVE YOU (UNTIL YOU LEARN TO LOVE YOURSELF)	NE-YO	MOTOWN/IDJMG	■	

HOT DIGITAL SONGS™

THIS WEEK	LAST WEEK	TITLE	ARTIST	IMPRINT/PROMOTION LABEL	CERT.	THIS WEEK	LAST WEEK	TITLE	ARTIST	IMPRINT/PROMOTION LABEL	CERT.	
1	4	#1 WE ARE NEVER EVER GETTING BACK TOGETHER	TAYLOR SWIFT	BIG MACHINE/REPUBLIC	■	26	20	WIDE AWAKE	KATY PERRY	CAPITOL	■	
2	1	RONAN	TAYLOR SWIFT	BIG MACHINE/REPUBLIC	■	27	24	WIDE AWAKE <td>KATY PERRY <th>CAPITOL</th> <th>■</th> </td>	KATY PERRY <th>CAPITOL</th> <th>■</th>	CAPITOL	■	
3	2	ONE MORE NIGHT	MARON 5	AS&O/TONE/INTERSCOPE	■	28	21	TITANIUM	DAVID GUETTA	FEAT. SIA	WHAT A MUSIC/CASTRALWORKS/CAPITOL	
4	3	SOME NIGHTS	FUN.	FUELED BY RAMEN/RRP	■	29	1	THINKIN BOUT YOU	FRANK OCEAN	DEF. JAM/IDJMG	■	
5	4	WHISTLE	FLO RIDA	P&B/ATLANTIC	■	30	30	HO HEY	THE LUMINEERS	DUALTONE	■	
6	11	TOO CLOSE	ALEX CLARE	UNIVERSAL ISLAND/REPUBLIC	■	31	29	TAKE A LITTLE RIDE	JASON ALDEAN	BROKEN BOW	■	
7	7	AS LONG AS YOU LOVE ME	JUSTIN BIEBER	FEAT. BIG SEAN	SCHOOLBOY/REPUBLIC	32	27	SOMEBODY THAT I USED TO KNOW	GOTYE	FEAT. KIMBRIA SAMPLES	TV SECONDS/FAIRFAX/REPUBLIC	
8	12	BLOW ME (ONE LAST KISS)	PINK	RCA	■	33	31	GIVE YOUR HEART A BREAK	DEMI LOVATO	HOLLYWOOD	■	
9	6	HOME	PHILLIP PHILLIPS	19/INTERSCOPE	■	34	28	SHE'S SO MEAN	MATCHBOX 20	EMERLE/ATLANTIC	■	
10	5	GOOD TIME	OWEN CITY & CARLY RAE JEPSEN	AS&O/SCHOOLBOY/INTERSCOPE/REPUBLIC	■	35	36	CRUISE	FLORIDA GEORGIA LINE	REPUBLIC	NASHVILLE	
11	8	EVERYBODY TALKS	NEON TREES	MERCURY/IDJMG	■	36	37	WHAT MAKES YOU BEAUTIFUL	ONE DIRECTION	SYCO/COLUMBIA	■	
12	1	GIRL ON FIRE	ALICIA KEYS	FEATURING NICKI MINAJ	RCA	37	32	I WILL WAIT	MUMFORD & SONS	GENTLEMAN OF THE ROAD/DEGLASSNOTE	■	
13	9	WANT U BACK	CHER	LMVD SYCO/EPIC	■	38	34	NO LIE	2 CHAINZ	FEATURING DRAKE	DEF. JAM/IDJMG	
14	10	CALL ME MAYBE	CARLY RAE JEPSEN	AS&O/SCHOOLBOY/INTERSCOPE	■	39	35	HARD TO LOVE	LEI BRICK	CUBS	■	
15	13	POUND THE ALARM	NICKI MINAJ	YOUNG MONEY/CASH MONEY/REPUBLIC	■	40	55	LET'S GO	CALVIN HARRIS	FEATURING NE-YO	ULTRA	
16	1	CLIQUE	KANYE WEST	JAY-Z	BIG SEAN	G.O.D./DEF. JAM/IDJMG	41	33	POP THAT	FRENCH MONTANA	FEAT. RICK ROSS, DRAKE, U.I. & WYNNE	BAD BOY/INTERSCOPE
17	18	BLOWN AWAY	CARRIE UNDERWOOD	19/ARISTA	NASHVILLE	42	53	LET ME LOVE YOU (UNTIL YOU LEARN TO LOVE YOURSELF)	NE-YO	MOTOWN/IDJMG	■	
18	17	50 WAYS TO SAY GOODBYE	TRAIN	COLUMBIA	■	43	42	WORK HARD, PLAY HARD	WIZ KHALIFA	ROSTRUM/ATLANTIC/RRP	■	
19	14	I WON'T GIVE UP	JASON MRAZ	ATLANTIC/RRP	■	44	41	LITTLE TALKS	OF MONSTERS AND MEN	SONIMS, EPIC/LAEL/JARAS	19/PUBLIC	
20	15	PONTOON	LITTLE BIG TOWN	CAPITOL	NASHVILLE	45	39	LET'S GO	CALVIN HARRIS	FEATURING NE-YO	ULTRA	
21	19	WANTED	HUNTER HAYES	ATLANTIC	NASHVILLE/WMN	46	43	WHERE HAVE YOU BEEN	RIHANNA	SRP/DEF. JAM/IDJMG	■	
22	25	DON'T WAKE ME UP	CHRIS BROWN	RCA	■	47	1	NO WORRIES	U.I. WYNNE	FEAT. DETAIL, YOUNG MONEY/CASH MONEY/REPUBLIC	■	
23	16	LIGHTS	ELLIE GOULDING	CHERRYTREE/INTERSCOPE	■	48	73	ONE THING	ONE DIRECTION	SYCO/COLUMBIA	■	
24	23	MERCY	KANYE WEST	BIG SEAN	PUSHA T 2 CHAINZ	G.O.D./DEF. JAM/IDJMG	49	40	DARK SIDE	KELLY CLARKSON	19/RCA	■
25	49	GANGNAM STYLE	PSY	SCHOOLBOY/REPUBLIC	■	50	45	STARSHIPS	NICKI MINAJ	YOUNG MONEY/CASH MONEY/REPUBLIC	■	

ROCK™

THIS WEEK	LAST WEEK	TITLE	ARTIST	IMPRINT/PROMOTION LABEL	CERT.
1	29	#1 SOME NIGHTS	FUN.	FUELED BY RAMEN/RRP	■
2	4	TOO CLOSE	ALEX CLARE	UNIVERSAL ISLAND/REPUBLIC	■
3	2	HOME	PHILLIP PHILLIPS	19/INTERSCOPE	■
4	3	EVERYBODY TALKS	NEON TREES	MERCURY/IDJMG	■
5	6	50 WAYS TO SAY GOODBYE	TRAIN	COLUMBIA	■
6	5	I WON'T GIVE UP	JASON MRAZ	ATLANTIC/RRP	■
7	9	HO HEY	THE LUMINEERS	DUALTONE	■
8	7	SOMEBODY THAT I USED TO KNOW	GOTYE	FEAT. KIMBRIA SAMPLES	TV SECONDS/FAIRFAX/REPUBLIC
9	8	SHE'S SO MEAN	MATCHBOX 20	EMERLE/ATLANTIC	■
10	10	I WILL WAIT	MUMFORD & SONS	GENTLEMAN OF THE ROAD/DEGLASSNOTE	■
11	13	IT'S TIME	IMAGINE DRAGONS	KIDINA KORNER/INTERSCOPE	■
12	1	TIPTOE	IMAGINE DRAGONS	KIDINA KORNER/INTERSCOPE	■
13	11	LITTLE TALKS	OF MONSTERS AND MEN	SONIMS, EPIC/LAEL/JARAS	19/PUBLIC
14	14	DRIVE BY	TRAIN	COLUMBIA	■
15	12	WE ARE YOUNG	FUN.	FEAT. JANELLE MONAE	FUELED BY RAMEN/RRP

R&B/HIP-HOP™

THIS WEEK	LAST WEEK	TITLE	ARTIST	IMPRINT/PROMOTION LABEL	CERT.	
1	1	#1 GIRL ON FIRE	ALICIA KEYS <th>FEAT. NICKI MINAJ</th> <th>RCA</th>	FEAT. NICKI MINAJ	RCA	
2	1	CLIQUE	KANYE WEST	JAY-Z	BIG SEAN	G.O.D./DEF. JAM/IDJMG
3	2	MERCY	KANYE WEST	BIG SEAN	PUSHA T 2 CHAINZ	G.O.D./DEF. JAM/IDJMG
4	3	THINKIN BOUT YOU	FRANK OCEAN	DEF. JAM/IDJMG	■	
5	4	NO LIE	2 CHAINZ	FEAT. DRAKE	DEF. JAM/IDJMG	
6	3	POP THAT	FRENCH MONTANA	FEAT. RICK ROSS, DRAKE, U.I. & WYNNE	BAD BOY/INTERSCOPE	
7	6	WORK HARD, PLAY HARD	WIZ KHALIFA	ROSTRUM/ATLANTIC	■	
8	1	NO WORRIES	U.I. WYNNE	FEAT. DETAIL, YOUNG MONEY/CASH MONEY/REPUBLIC	■	
9	10	ADORN	MIGUEL	BLAST SYSTEM/BLACK ICE/RCA	■	
10	3	COCKINESS (LOVE IT)	RIHANNA	FEAT. ASAP ROCKY	SRP/DEF. JAM/IDJMG	
11	19	BIRTHDAY SHOP	2 CHAINZ	FEAT. KANYE WEST	DEF. JAM/IDJMG	
12	12	TONIGHT (BEST YOU EVER HAD)	FUNO	LEGEND	FEAT. LUDACRIS	EPIC
13	1	JUEGO	LEICRAE	FEAT. KB & SUZY	ROCK REACH	
14	5	THRIFT SHOP	MAKJEMORE & RYAN LEWIS	FEAT. WANZ	MAKJEMORE	
15	2	BATTLE SCARS	LUPE FIASCO & GUY SEBASTIAN	1ST & 15TH	ATLANTIC	

WORLD™

THIS WEEK	LAST WEEK	TITLE	ARTIST	IMPRINT/PROMOTION LABEL	CERT.
1	8	#1 GANGNAM STYLE	PSY <th>SCHOOLBOY/REPUBLIC</th> <th>■</th>	SCHOOLBOY/REPUBLIC	■
2	1	SOMEWHERE OVER THE RAINBOW	ISRAEL T.	KAMAKAWIWOLE	BIG BOY/MOUNTAIN APPLE
3	2	AI SE EU TE PEGO	MICHEL TELO	PANTANALL/RGE/SONY MUSIC	LATIN
4	4	BALADA (TÔCHE TÔCHERE TÔCHE TÔCHE)	GUSTAVO LIMA	PANTANALL/RGE/SONY MUSIC	LATIN
5	1	GANGNAM STYLE	ULTIMATE POP HITS!	ULTIMATE POP HITS!	■
6	7	FANTASTIC BABY	BIGBANG	YG	■
7	1	SEXY LOU	T-ARA	CORE CONTENTS	MEDIA/LOEN ENTERTAINMENT
8	5	WHAT A WONDERFUL WORLD	ISRAEL T.	KAMAKAWIWOLE	BIG BOY/MOUNTAIN APPLE
9	6	I LOVE YOU	ZNEI	YG	■
10	8	JUBILEE	KEITH MEDLEY	KEITH MEDLEY	■
11	9	HAWAIIAN ROLLER COASTER RIDE	KAMEMEHUA SCHOOLS CHILDREN'S CHORUS	KEALI HOLOMALU/VAL/DISNEY	■
12	14	HE MELE NO LILO	KAMEMEHUA SCHOOLS CHILDREN'S CHORUS	KEALI HOLOMALU/VAL/DISNEY	■
13	1	RIGHT NOW	PSY	YG	■
14	11	THE GIRL FROM IPANEMA	STAN GETZ AND JOAO GILBERTO	VERVE/UMe	■
15	15	ELECTRIC SHOCK	FMI	S.M.	■

COUNTRY™

THIS WEEK	LAST WEEK	TITLE	ARTIST	IMPRINT/PROMOTION LABEL	CERT.
1	4	#1 WE ARE NEVER EVER GETTING BACK TOGETHER	TAYLOR SWIFT	BIG MACHINE/REPUBLIC	■
2	1	RONAN	TAYLOR SWIFT <th>BIG MACHINE/REPUBLIC</th> <th>■</th>	BIG MACHINE/REPUBLIC	■
3	3	BLOWN AWAY	CARRIE UNDERWOOD	19/ARISTA	NASHVILLE
4	2	PONTOON	LITTLE BIG TOWN	CAPITOL	NASHVILLE
5	4	WANTED	HUNTER HAYES	ATLANTIC/WMN	■
6	5	TAKE A LITTLE RIDE	JASON ALDEAN	BROKEN BOW	■
7	7	CRUISE	FLORIDA GEORGIA LINE	REPUBLIC	NASHVILLE
8	6	HARD TO LOVE	LEI BRICK	CUBS	■
9	8	COWBOYS AND ANGELS	DUSTIN YLNCH	BROKEN BOW	■
10	15	KISS TOMORROW GOODBYE	LUKE BRYAN	CAPITOL	NASHVILLE
11	10	COME OVER	KENNY CHESNEY	BLUE CHAIR/COLUMBIA	NASHVILLE
12	9	TRUCK YEAH	TIM MCGRAW	BIG MACHINE	■
13	11	COME WAKE ME UP	RASCAL FLATTS	BIG MACHINE	■
14	13	TRUCK YEAH	LUKE BRYAN	CAPITOL	NASHVILLE
15	14	SPRINGSTEEN	ERIC CHURCH	EMI	NASHVILLE

LATIN™

THIS WEEK	LAST WEEK	TITLE	ARTIST	IMPRINT/PROMOTION LABEL	CERT.	
1	108	#1 DANZA KUDURO	DON OMAR & LICENZO	WANSORAN/UMACHE/UMLE	■	
2	2	AI SE EU TE PEGO	MICHEL TELO	PANTANALL/RGE/SONY MUSIC	LATIN	
3	3	WAKA WAKA (THIS TIME FOR AFRICA)	SHAKIRA	FEAT. FREDDY MERCURY	EPIC/SONY MUSIC	LATIN
4	5	ALGO ME GUSTA DE TI	WISIN & YANDEL	FEAT. CHRIS BROWN & T-PAIN	MACHE/UMLE	
5	6	HIPS DON'T LIE	SHAKIRA	FEAT. WYCLEF JEAN	EPIC/SONY MUSIC	LATIN
6	4	HASTA QUE SALGA EL SOL	DON OMAR	ORFANATO/MACHE/UMLE	■	
7	7	CORRE!	JESSE & JOY	FEAT. LA REPUBLIKA	WARNER	LATINA
8	8	HEROE	ENRIQUE IGLESIAS	INTERSCOPE/UMLE	■	
9	10	INCONDICIONAL	PRINCE ROYCE	TOP STOP	■	
10	9	DUTTY LOVE	DON OMAR	FEAT. NATTY NASHUA	ORFANATO/MACHE/UMLE	
11	11	PASARELA	DADDY YANKEE	EL CARTEL	■	
12	12	ADDICTED TO YOU	SHAKIRA	EPIC/SONY MUSIC	LATIN	
13	14	PROMISE	ROMEO SANTOS	FEAT. USHER	SONY MUSIC	LATIN
14	13	BALADA (TÔCHE TÔCHERE TÔCHE TÔCHE)	GUSTAVO LIMA	PANTANALL/RGE/SONY MUSIC	LATIN	
15	39	OYE COMO VA	SANTANA	COLUMBIA	LEGACY	

GOSPEL™

THIS WEEK	LAST WEEK	TITLE	ARTIST	IMPRINT/PROMOTION LABEL	CERT.
1	1	#1 FUEGO	LEICRAE <th>FEAT. KB & SUZY <th>ROCK RE</th></th>	FEAT. KB & SUZY <th>ROCK RE</th>	ROCK RE

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

Flo Rida scores his fourth No. 1 on Mainstream Top 40, as "Whistle" works 3-1. The Sunshine State rapper previously led the chart with "Good Feeling" (Feb. 18), "Right Round" (two weeks, 2009) and his introductory hit, "Low," featuring T-Pain (six weeks, 2008).

Mainstream Top 40 radio has in large part become the domain of pure pop since the likes of Lady Gaga, Katy Perry and Rihanna became format mainstays in recent years, but Flo Rida has carried the mantle for rappers. While he's racked four No. 1s since his first appearance on Mainstream Top 40 almost five years ago, no other rapper boasts more than one as a lead act in that span.

Pink, meanwhile, notches her sixth No. 1 on Adult Top 40, as "Blow Me (One Last Kiss)" lifts 2-1. In the chart's 16-year history, only Perry has made more trips to the summit (seven).



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

ADULT TOP 40™		
THIS WEEK	LAST WEEK	TITLE
1	2	#1 BLOW ME (ONE LAST KISS) PINK RCA
2	1	EVERYBODY TALKS NEON TREES MERCURY/IDJMG
3	3	WIDE AWAKE KATY PERRY CAPITOL
4	4	LIGHTS ELIE GOLDBLIND CHERRYTREE/INTERSCOPE
5	7	SOME NIGHTS FUN. FUELED BY RAMEN/RRP
6	5	PAYPHONE MAROON 5 A&M/OCTONE/INTERSCOPE
7	6	CALL ME MAYBE CARLY RAE JEPSEN 604/SCHOOLBOY/INTERSCOPE
8	8	SHE'S SO MEAN MATCHBOX TWENTY EMBLEM/ATLANTIC
9	9	50 WAYS TO SAY GOODBYE TRAIN COLUMBIA
10	11	HOME PHILIP PHILLIPS 19/INTERSCOPE
11	12	ONE MORE NIGHT MAROON 5 A&M/OCTONE/INTERSCOPE
12	13	WE ARE NEVER EVER GETTING BACK TOGETHER TAYLOR SWIFT BIG MACHINE/REPUBLIC
13	10	DARK SIDE KELLY CLARKSON 19/RCA
14	16	GOOD TIME ONE DIRECTION SYCO/COLUMBIA
15	20	THE A TEAM ED SHEERAN ELEKTRA/ATLANTIC
16	18	TOO CLOSE ALEX CLARE UNIVERSAL ISLAND/REPUBLIC
17	14	SETTLE DOWN NO DOUBT INTERSCOPE
18	17	BROKENHEARTED KARMIN EPIC
19	24	GREATEST FEEL AGAIN GAINER ONEREPUBLIC MOSLEY/INTERSCOPE
20	19	BURN IT DOWN LINKIN PARK MACHINE SHOP/WARNER BROS.
21	21	LITTLE TALKS OF MONSTERS AND MEN SKRINLS EHF LAEKJARAS 1/REPUBLIC
22	20	DISTANCE CHRISTINA PERRI FEAT. JASON MRAZ ATLANTIC/RRP
23	23	WANT U BACK CHER LLOYD SYCO/EPIC
24	25	TITANIUM DAVID GUETTA FEAT. SIA WHAT A MUSIC/ASTRALWORKS/CAPITOL
25	29	MISS ME ANDY GRAMMER S-CURVE

ROCK SONGS™		
THIS WEEK	LAST WEEK	TITLE
1	1	#1 OH LOVE GREEN DAY REPRISE/WARNER BROS.
2	2	TOO CLOSE ALEX CLARE UNIVERSAL ISLAND/REPUBLIC
3	3	SOME NIGHTS FUN. FUELED BY RAMEN/RRP
4	5	HO HEY THE LIMFUNKERS DUALTONE
5	4	BURN IT DOWN LINKIN PARK MACHINE SHOP/WARNER BROS.
6	6	I WILL WAIT MUMFORD & SONS GENTLEMAN OF THE ROAD/RED/GLASSNOTE
7	7	IT'S TIME IMAGINE DRAGONS KIDINA KORNER/INTERSCOPE
8	8	MADNESS MUSE HELIUM 3/WARNER BROS.
9	10	TONGUE TIED GROUPLOVE CANVAS/BACK/ATLANTIC
10	11	LITTLE TALKS OF MONSTERS AND MEN SKRINLS EHF LAEKJARAS 1/REPUBLIC
11	12	GREATEST CHALK OUTLINE GAINER THREE DAYS GRACE RCA
12	9	GOLD ON THE CEILING THE BLACK KEYS NONESUCH/WARNER BROS.
13	17	LITTLE BLACK SUBMARINES THE BLACK KEYS NONESUCH/WARNER BROS.
14	14	RUNAWAYS THE KILLERS ISLAND/IDJMG
15	13	UNITY VOLBEAT MASCOPT/VERTIGO/REPUBLIC
16	15	MIDNIGHT CITY M83 MRS.MUTE/CAPITOL
17	17	LOST IN FOREVER (SCREAM) P.O.D. RAZOR & TIE
18	16	COMING DOWN FIVE FINGER DEATH PUNCH PROSPECT PARK
19	18	DAYS GO BY THE OFFSPRING COLUMBIA
20	22	45 THE GASLIGHT ANTHEM MERCURY/IDJMG
21	21	I MISS THE MISERY HALESTORM ATLANTIC
22	24	STILL SWINGING PAPA ROACH ELEVEN SEVEN
23	25	WAIT FOR ME RISE AGAINST DGC/INTERSCOPE
24	26	KILL YOUR HEROES AVOLATION RED BULL
25	23	HERE AND NOW SEETHER WIND-UP
26	27	TAKE A WALK PASSION PIT FRANCIS/COLUMBIA
27	28	LOST IN THE ECHO LINKIN PARK MACHINE SHOP/WARNER BROS.
28	35	WE COME RUNNING YOUNGBLOOD HAWKE REPUBLIC
29	32	STANDING IN THE SUN SLASH FEAT. MYLES KENNEDY & THE CONSPIRATORS DIX HAYD/CAPITOL
30	33	ABSOLUTE ZERO STONE SOUR ROADRUNNER/RRP
31	29	NOW STAINED FLIP/ATLANTIC
32	41	JUMP INTO THE FOG THE KATYBIRDS BRIGHT ANTENNA/ADA
33	34	TROJANS ATLAS GENIUS FROGS HEAD/WARNER BROS.
34	36	SATISFIED ARANDA ARANDAMUSIC
35	31	MERCY DAVE MATTHEWS BAND RCA
36	43	ITCHIN' ON A PHOTOGRAPH GROUPLOVE CANVAS/BACK/ATLANTIC
37	37	COMEBACK REDLIGHT KING HOLLYWOOD
38	30	SETTLE DOWN NO DOUBT INTERSCOPE
39	39	BRINGING DOWN THE GIANT SAVING ABEL SKIDD/COEDNE
40	46	HEADLIGHTS MORNING PARADE A&M/OCTONE/INTERSCOPE
41	42	THAT WASN'T ME BRANDI CARLIE COLUMBIA
42	38	QUEEN OF CALIFORNIA JOHN MAYER COLUMBIA
43	47	SLEEP ALONE THE DOOR CINEMA CLUB RED/GLASSNOTE
44	45	BACKLASH 16 YEARS PALEHORSE/ADA
45	HOT SHOT DEBUT	REUNION M83 MRS.MUTE
46	50	BLOOD IN THIS MOMENT CENTURY MEDIA/RED
47	48	TOP OF THE WORLD SLIGHTLY STOOPID STOODIP
48	NEW	ENEMIES SHINEDOWN ATLANTIC
49	NEW	REBOOT THE MISSION THE WALLFLOWERS FEAT. MIKK JONES COLUMBIA
50	NEW	LIVE AND DIE THE AVETT BROTHERS AMERICAN/REPUBLIC

Having charted 14 prior entries beginning in 1999, P.O.D. tallies its first Active Rock No. 1 with "Lost in Forever (Scream)" (2-1). The act's debut *Razor & Tie* album, *Murdered Love*, bowed at No. 2 on Rock Albums in July and has sold 37,000 copies, according to Nielsen SoundScan.



ACTIVE ROCK™		
THIS WEEK	LAST WEEK	TITLE
1	2	#1 LOST IN FOREVER (SCREAM) P.O.D. RAZOR & TIE
2	5	GREATEST CHALK OUTLINE GAINER THREE DAYS GRACE RCA
3	1	COMING DOWN FIVE FINGER DEATH PUNCH PROSPECT PARK
4	4	I MISS THE MISERY HALESTORM ATLANTIC
5	6	STILL SWINGING PAPA ROACH ELEVEN SEVEN
6	3	CRITICIZE ADELITAS WAY VIRGIN/CAPITOL
7	7	OH LOVE GREEN DAY REPRISE/WARNER BROS.
8	8	HERE AND NOW SEETHER WIND-UP
9	12	LOST IN THE ECHO LINKIN PARK MACHINE SHOP/WARNER BROS.
10	9	UNITY VOLBEAT MASCOPT/VERTIGO/REPUBLIC
11	11	HATS OFF TO THE BULL CHELLE EPIC
12	18	STANDING IN THE SUN SLASH FEAT. MYLES KENNEDY & THE CONSPIRATORS DIX HAYD/CAPITOL
13	17	WAIT FOR ME RISE AGAINST DGC/INTERSCOPE
14	23	ABSOLUTE ZERO STONE SOUR ROADRUNNER/RRP
15	13	STILL COUNTING VOLBEAT MASCOPT/VERTIGO/REPUBLIC
16	15	SATISFIED ARANDA ARANDAMUSIC
17	10	DAYS GO BY THE OFFSPRING COLUMBIA
18	21	BLOOD IN THIS MOMENT CENTURY MEDIA/RED
19	14	NOW STAINED FLIP/ATLANTIC
20	16	BRINGING DOWN THE GIANT SAVING ABEL SKIDD/COEDNE
21	19	COMEBACK REDLIGHT KING HOLLYWOOD
22	23	BACKLASH 16 YEARS PALEHORSE/ADA
23	24	LIKE I ROLL BLACK STONE CHERY IN DE GOOT/ROADRUNNER/RRP
24	25	45 THE GASLIGHT ANTHEM MERCURY/IDJMG
25	26	PURPLE POP EVIL EDNE

HERITAGE ROCK™		
THIS WEEK	LAST WEEK	TITLE
1	1	#1 UNITY SHINEDOWN ATLANTIC
2	2	OH LOVE GREEN DAY REPRISE/WARNER BROS.
3	3	CHALK OUTLINE THREE DAYS GRACE RCA
4	6	GOLD ON THE CEILING THE BLACK KEYS NONESUCH/WARNER BROS.
5	5	LIVE TO RISE EMBLEM/HOLLYWOOD
6	4	DAYS GO BY THE OFFSPRING COLUMBIA
7	8	COMING DOWN FIVE FINGER DEATH PUNCH PROSPECT PARK
8	12	HATS OFF TO THE BULL CHELLE EPIC
9	7	THREE DAYS FOG FIGHTERS BISSWELL/RCA
10	13	BURN IT DOWN LINKIN PARK MACHINE SHOP/WARNER BROS.
11	11	HERE AND NOW SEETHER WIND-UP
12	9	CRITICIZE ADELITAS WAY VIRGIN/CAPITOL
13	10	I MISS THE MISERY HALESTORM ATLANTIC
14	15	ROCKY MOUNTAIN WAY GODSMACK REPUBLIC
15	17	I GOT'S TO GET PAID ZZ TOP REPUBLIC
16	NEW	GG STANDING IN THE SUN SLASH FEAT. MYLES KENNEDY & THE CONSPIRATORS DIX HAYD/CAPITOL
17	24	LOVER ALOT AEROSMITH COLUMBIA
18	18	STILL SWINGING PAPA ROACH ELEVEN SEVEN
19	19	BRINGING DOWN THE GIANT SAVING ABEL SKIDD/COEDNE
20	22	NOW STAINED FLIP/ATLANTIC
21	20	HELL OR HALLELUJAH KISS SIMSTAR/KISS/UMG
22	21	STILL COUNTING VOLBEAT MASCOPT/VERTIGO/REPUBLIC
23	23	ARE YOU WITH ME NOW SIXX:A.M. ELEVEN SEVEN
24	16	LEGENDARY CHILD AEROSMITH COLUMBIA
25	25	WHEN A BLIND MAN CRIES METALLICA EAGLE ROCK/EAGLE

MAINSTREAM TOP 40, ADULT CONTEMPORARY, ADULT TOP 40, ROCK SONGS, ACTIVE ROCK, HERITAGE ROCK, and POP/ADULT/ROCK charts are electronically monitored 24 hours a day, 7 days a week. The charts are compiled by Nielsen SoundScan, Inc. All rights reserved. © 2012 Promotions Group Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

HOT COUNTRY SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
1	1	2	#1 PONTON 2 WKS J. JOYCE (L. HEMBY, LAIRD, B. DEAN)	Little Big Town CAPITOL NASHVILLE	1
2	3	4	WANTED D. HUFF/HAYES (T. VERGES, H. HAYES)	Hunter Hayes ATLANTIC/WGN	2
3	2	3	TIME IS LOVE FROGERS (T. SHAPIRO, T. MARTIN, M. NISLER)	Josh Turner MCA NASHVILLE	2
4	7	8	GREATEST TAKE A LITTLE RIDE BAINER M. MOY (D. ALTMAN, K. LAWSON, J. MCCORMICK)	Jason Aldean BROKEN BOW	4
5	5	6	WHY YA WANNA S. HENDRICKS (C. GRAYTIT, C. DESTEFANO, A. GORLEY)	Jana Kramer ELEKTRA NASHVILLE/WGN	5
6	6	7	FOR YOU D. HUFF/K. URBAN (M. POWELL, K. URBAN)	Keith Urban RELATIVITY MUSIC/CAPITOL NASHVILLE	6
7	8	10	COWBOYS AND ANGELS B. BEAVERS (D. LYNCH, J. E. D. T. NICHOLS)	Dustin Lynch BROKEN BOW	7
8	4	1	OVER S. HENDRICKS (P. JENKINS, D. E. JOHNSON)	Blake Shelton WARNER BROS./WGN	1
9	10	12	BLOWN AWAY M. BRIGHT (K. KEANE, J. TOMPKINS)	Carrie Underwood 19 ARISTA NASHVILLE	9
10	9	14	LOVIN' YOU IS FUN C. HAMBERN (A. J. BEAVERS, B. DIPIERI)	Easton Corbin MERCURY	9
11	13	15	FASTEST GIRL IN TOWN F. J. DILLON (C. ANILAY, G. WOFF, M. LAMBERTA, PRESLEY)	Miranda Lambert RCA NASHVILLE	11
12	12	13	TRUCK YEAH B. GALLIMORE, T. MCGRAW (C. JANSON, P. BRUST, C. LUCAS, D. MYRICK)	Tim McGraw BIG MACHINE	12
13	14	16	HARD TO LOVE K. JACOBS, M. MCCLEURE, J. BRICE (B. MONTANA, J. OZIER, B. GLOVER)	Lee Brice CURB	13
14	15	17	COME WAKE ME UP D. HUFF/RASCAL FLATTS (S. MCCONNELL, J. FRANSSON, T. LARSSON, T. LUNDGREN)	Rascal Flatts BIG MACHINE	14
15	17	20	THE ONE THAT GOT AWAY J. JOYCE (D. DAVIDSON, J. OWEN, J. RITCHIE)	Jake Owen RCA NASHVILLE	15
16	11	14	THE WIND K. STEGALL, Z. BROWN (Z. B. Z. BROWN, W. DURRITTELL, L. WREY)	Zac Brown Band SOUTHERN RECORDS/ATLANTIC/RPM	11
17	19	25	KISS TOMORROW GOODBYE J. STEVENS (L. BRYAN, J. STEVENS, M. MCANALLY)	Luke Bryan CAPITOL NASHVILLE	17
18	16	17	THAT'S WHY I PRAY D. HUFF (D. LEVERETT, C. DAVIS, S. BUXTON)	Big & Rich WARNER BROS./WAR	16
19	18	4	AIR POWER WE ARE NEVER EVER GETTING BACK TOGETHER MAX MARTIN, SHELLBACK, D. HUFF, T. SWIFT (MAX MARTIN, SHELLBACK)	Taylor Swift BIG MACHINE	13
20	21	22	AIR POWER SHININ' ON ME J. JOYCE (L. HEMBY, D. BRAUN, J. LIEMAN, J. BRICE, R. HATCH, L. MILLER)	Jerrod Niemann SEA GATLE/ARISTA NASHVILLE	20
21	20	21	WANTED YOU MORE LADY ANTEBELLUM (L. HEMBY, W. WOOD, C. CHELVEY, S. SCOTT, J. GAMBILL, M. BILLINGS, S. J. LONG, D. EDWARDS)	Lady Antebellum CAPITOL NASHVILLE	20
22	22	23	DID IT FOR THE GIRL J. RITCHIE (G. BATES, L. HUTTON, R. CLAWSON)	Greg Bates REPUBLIC NASHVILLE	22
23	23	24	CREEPIN' J. JOYCE (E. CHURCH, M. GREEN)	Eric Church EMI NASHVILLE	23
24	24	26	TIL MY LAST DAY J. STOVER (D. MAHER, J. MOORE, J. S. STOVER)	Justin Moore VALORY	24
25	25	27	I LIKE GIRLS THAT DRINK BEER T. KEITH (T. KEITH, B. PINSON)	Toby Keith SHOW DOG-UNIVERSAL	25



Lead single from the artist's *Night Train* album (due Oct. 16) cracks the top five in its eighth chart week, logging the biggest increase on the audience-driven chart (up 3 million impressions). It ranks at No. 6 on Country Digital Songs (see chart, page 43).



After a No. 11 peak last issue, lead track from the band's *Uncaged* set is the first of 11 official singles to peak lower than No. 2, and eight of those spent time at No. 1. The follow-up radio single from the album is "Goodbye in Her Eyes."

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
26	27	28	BEER MONEY B. JAMES (K. MOORE, B. DALY, VERGES)	Kip Moore MCA NASHVILLE	26
27	31	34	CRUISE J. MOY (B. KELLEY, T. HUBBARD, J. MOY, C. RICE, J. RICE)	Florida Georgia Line REPUBLIC NASHVILLE	27
28	31	30	HOW COUNTRY FEELS D. GEORGE (T. MASCHER, W. MOORE, Y. THASHER)	Randy Houser STONEY CREEK	28
29	29	29	TOO GOOD TO BE TRUE D. HUFF (S. CAMPSON, J. HINDS, L. VERGES)	Edens Edge BIG MACHINE	29
30	30	30	CRYING ON A SUITCASE C. LINDSEY (C. JAMES, L. T. MILLER, T. SHAPIRO, L. THASHER)	Casey James 19 COLUMBIA NASHVILLE	30
31	26	—	TRUE BELIEVERS FROGERS (T. RUCKER, J. KEAR)	Darius Rucker CAPITOL NASHVILLE	26
32	32	32	EX-OLD MAN T. BROWN, P. VERSTREET (K. KELLY, P. OVERSTREET)	Kristen Kelly ARISTA NASHVILLE	32
33	33	33	MISSIN' YOU CRAZY B. BUTLER, J. PARDI (J. PARDI, B. BUTLER, M. HOLMES)	Jon Pardi EMI NASHVILLE	33
34	36	41	TIP IT ON BACK B. BEAVERS (L. WOOTEN, K. KENNEDY, C. COPPERMAN, J. NITE)	Dierks Bentley CAPITOL NASHVILLE	34
35	35	36	LET THERE BE COWGIRLS K. STEGALL (C. GAGLE, K. TRIBLE)	Chris Cagle BIGGER PICTURE	35
36	34	35	KICK IT IN THE STICKS B. GILBERT (T. AYO, M. BROTHERS, J. WAGGONER, J. FRANKLIN, R. AKINS, B. GILBERT, H. AYSUP)	Brantley Gilbert VALORY	34
37	39	45	TRY GOODNIGHT M. WURCKE (K. ELAM, M. PERCE, J. P. WHITE)	Eli Young Band REPUBLIC NASHVILLE	37
38	37	37	EIGHTEEN INCHES B. GALLIMORE (K. LOVE, L. A. GORLEY, C. UNDERWOOD)	Lauren Alaina 19 INTERSCOPE/MERCURY	37
39	38	40	I AIN'T YOUR MAMA J. STROUD (J. SPENCE, C. CAMERON)	Maggie Rose RPM	38
40	43	49	BEER WITH JESUS J. JOYCE (T. MASCHER, T. KENNEDY, D. A. COPPERMAN, J. MILLER)	Thomas Rhett VALORY	40
41	40	44	JUST WANNA ROCK 'N ROLL T. HEMBY (T. ADKINS, R. CLAWSON, C. TOMPKINS)	Rodney Atkins CURB	40
42	50	—	MERRY GO 'ROUND L. LAIRD (S. MCANALLY, K. MUSGRAVES, K. MUSGRAVES, J. OSBORNE, S. MCANALLY)	Kacey Musgraves MERCURY	42
43	44	42	MUSTA HAD A GOOD TIME N. V. (P. MALEE, D. FANNING)	Parmalee STONEY CREEK	42
44	41	38	ONE MORE SAD SONG J. JOYCE (R. ROGERS, S. MCDONALD)	Randy Rogers Band MCA NASHVILLE	38
45	45	43	YOU'RE ALL THAT MATTERS TO ME N. CHAPMAN (R. J. LANG)	Miss Willie Brown ARM/OTONE/RODEOWAVE	43
46	46	46	BETTER IN A BLACK DRESS K. ARMIGER (C. ARMIGER, J. COLE)	Katie Armiger COLLIER	45
47	47	47	THINGS YOU CAN'T DO IN A CAR G. FUNDIS (B. HULL)	Due West BLACK RIVER	47
48	48	48	AMERICAN BEAUTY S. NELSON (M. DOULAS, J. OSBORNE, M. JENKINS)	The Lost Trailers STOKES TUNES/NEW REVOLUTION	48
49	51	54	YOU GO YOUR WAY K. STEGALL (T. JONES, T. LANE, D. LEE)	Alan Jackson ACREMI NASHVILLE	49
50	49	50	SORRY ON THE ROCKS P. WOREY (J. SMITH, K. BANNEN, T. JOHNSON)	Kelleigh Bannen EMI NASHVILLE	49

TOP COUNTRY ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	PEAK POSITION
1	1	4	#1 GREATEST CARRIE UNDERWOOD 2 WKS BAINER	Blown Away 19 ARISTA NASHVILLE \$99.94/SMN (11.98)	1
2	3	5	LUKE BRYAN RCA NASHVILLE \$29.12 (11.98)	Tailgates & Tanlines	1
3	2	2	ZAC BROWN BAND RCA/SOUTHERN GROUND/ATLANTIC \$30.92/AG (18.98)	Uncaged	1
4	4	7	ERIC CHURCH EMI NASHVILLE \$42.96* (16.98)	Chief	1
5	7	9	HUNTER HAYES ATLANTIC \$28.99/WGN (18.98)	Hunter Hayes	5
6	8	6	KENNY CHESNEY BLUE CHAIR/COLUMBIA NASHVILLE \$48.98/SMN (11.98)	Welcome To The Fishbowl BLU CHAIR	1
7	6	6	COLT FORD ATLANTIC \$25.99 (14.98)	Declaration Of Independence	1
8	10	11	JASON ALDEAN BROKEN BOW \$39.77 (18.98)	My Kinda Party	2
9	5	3	DUSTIN LYNCH BROKEN BOW \$27.77 (12.98)	Dustin Lynch	1
10	9	—	JOSH TURNER CRACKER BARREL/MCA NASHVILLE \$17.94/UMGN (11.98)	Live Across America	9
11	11	12	BRANTLEY GILBERT VALORY \$60.00 (14.98)	Halfway To Heaven	2
12	13	16	LEE BRICE CURB \$39.95 (13.98)	Hard 2 Love	2
13	14	10	RASCAL FLATTS BIG MACHINE \$69.99 (14.98)	Changed	1
14	15	13	VARIOUS ARTISTS EMI/SONY MUSIC/UNIVERSAL \$16.99/UMGN (18.98)	Now That's What I Call Country: Volume 5	4
15	12	3	LIONEL RICHEL MERCURY \$16.99/UMGN (11.98)	Tuskegee	1
16	18	20	LADY ANTEBELLUM CAPITOL NASHVILLE \$43.11 (18.98)	Own The Night	1
17	21	22	ALAN JACKSON ARC \$29.94/EMI NASHVILLE (16.98)	Thirty Miles West	1
18	20	19	KIP MOORE MCA NASHVILLE \$19.43/UMGN (19.98)	Up All Night	3
19	19	14	JOSH TURNER MCA NASHVILLE \$19.92/UMGN (19.98)	Punching Bag	1
20	17	15	GLORIANA EMBLEM/WARNER BROS. \$27.94/UMGN (18.98)	A Thousand Miles Left Behind	2
21	23	28	PISTOL ANNIES RCA \$49.97/SMN (11.98)	Hell On Heels	1
22	16	18	THE BAND PERRY REPUBLIC NASHVILLE \$14.93/REPUBLIC (10.98)	The Band Perry	2
23	26	29	MIRANDA LAMBERT RCA \$59.99/SMN (11.98)	Four The Record	1
24	25	26	JAKE OWEN RCA \$95.47/SMN (19.98)	Barefoot Blue Jean Night	1
25	27	30	BLAKE SHELTON CURB \$79.28 (13.98)	Red River Blue	1

BLUEGRASS ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	PEAK POSITION
1	1	9	#1 OLD CROW MEDICINE SHOW 2 WKS ATO 0156*	Carry Me Back	1
2	4	22	TRAMPLED BY TURTLES BAND/JODAN BROTHERS/THIRTY THIEVES	Stars And Satellites	2
3	9	43	THE ISAACS GATHER \$6.18/EMI CMG	Why Can't We	3
4	6	35	DAILEY & VINCENT ROUNDER \$19.97/EX/CRACKER BARREL	The Gospel Side Of Dailey & Vincent	4
5	5	11	JERRY DOUGLAS EONE 2128	Traveler	5
6	8	75	ALISON KRAUSS & UNION STATION ROUNDER \$16.99/CONCORD	Paper Airplane	6
7	3	71	STEVE MARTIN AND THE STEEP CANYON RANGERS ROUNDER \$16.99/CONCORD	Rare Bird Alert	7
8	13	9	RHONDA VINCENT UPPER MANAGEMENT \$96	Sunday Mornin' Singin': Live!	8
9	12	46	YO-YO MASTUR DUNCAN/EGAR MEYER/CHRIS THILE SONY CLASSICAL \$4.11/SONY MASTERWORKS	The Goat Rodeo Sessions	9
10	11	30	PUNCH BROTHERS NONESUCH \$29.77/WARNER BROS.	Who's Feeling Young Now?	10

BETWEEN THE BULLETS
HIGH COUNTRY



For the first time, two country songs sell more than 200,000 downloads in a single week. Taylor Swift's "We Are Never Ever Getting Back Together" continues to lead Country Digital Songs with 284,000 downloads, while her cancer benefit track, "Ronan," opens at No. 2 with 211,000 sold, according to Nielsen SoundScan. Concurrently, "Never" achieves top 20 ranks in both audience and plays (No. 19 on Hot Country Songs) and gets Airpower stripes in its fourth week. The title earns its first weekly audience gain since it

debuted at No. 13 four weeks ago. —Wade Jessen

COUNTRY SONGS: 105 country artists are electronically monitored by Nielsen Broadcast Data Systems. 24 hours a day, 7 days a week, Airplay is measured by the amount of airplay on both the BDS Airplay and Audience charts for the first time with increases in both airplay and audience. TOP COUNTRY ALBUMS: Like COUNTRY SONGS, 105 country albums are electronically monitored by Nielsen Broadcast Data Systems. 24 hours a day, 7 days a week, Airplay is measured by the amount of airplay on both the BDS Airplay and Audience charts for the first time with increases in both airplay and audience. *TOP COUNTRY ALBUMS: Like COUNTRY SONGS, 105 country albums are electronically monitored by Nielsen Broadcast Data Systems. 24 hours a day, 7 days a week, Airplay is measured by the amount of airplay on both the BDS Airplay and Audience charts for the first time with increases in both airplay and audience. Legend on Billboard.biz for rules and explanations. All charts © 2012. Promotions: Globe Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

TOP R&B/HIP-HOP ALBUMS

Table with 5 columns: This Week, Last Week, Weeks on Chart, Artist, Title, and Genre. Top entry: #1 2 CHAINZ BASED ON A TRILL STORY (DEF JAM 012788)/DJMG.

MAINSTREAM R&B/HIP-HOP

Table with 5 columns: This Week, Last Week, Weeks on Chart, Title, Artist, and Label. Top entry: #1 GREATEST GAINER ADORN MIGUEL BYSTORM/BLACK ICE/RCA.

RHYTHMIC

Table with 5 columns: This Week, Last Week, Weeks on Chart, Title, Artist, and Label. Top entry: #1 WHISTLE FLO RIDA PDE BOY/ATLANTIC.

ADULT R&B

Table with 5 columns: This Week, Last Week, Weeks on Chart, Title, Artist, and Label. Top entry: #1 PRAY FOR ME ANTHONY HAMILTON MISTER'S MUSIC/RC.

RAP SONGS

Table with 5 columns: This Week, Last Week, Weeks on Chart, Title, Artist, and Label. Top entry: #1 NO LIE DR. DRE & ALICIA KEYS 50 CENT/ATLANTIC.

BETWEEN THE BULLETS OCEAN RIDES VMA WAVE



Following his performance at the MTV Video Music Awards, Frank Ocean's Channel Orange earns its Greatest Gainer stripes, jumping 11-4 with 14,000 sold (up 60%), according to Nielsen SoundScan.

Ocean's album was the biggest-selling set among all VMA performers, in addition to earning the largest percentage increase. Its current single, "Thinkin Bout You" (which he sang on the show), jumps a whopping 373% in sales—moving 55,000 downloads (up 373%).

Brandy bounces back into the Mainstream R&B/Hip-Hop chart's top 10 for the first time in 10 years with one of her own tracks as "Put It Down," featuring Chris Brown, inches up 11-10.



HOT R&B/HIP-HOP SONGS™

WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
1	2	19	#1 GREATEST GAINER/AIRPLAY ADORN MIGUEL (M. J. PIMENTEL)	Miguel BY STORM/BLACK ICE/RC/A	1
2	1	19	NO LIE MIKE WILL MADE-IT (T.EPPS,A.GRAHAM,M.WILLIAMS)	2 Chainz Featuring Drake DEF JAM/IDJMG	1
3	4	20	LEMMIE SEE JIM JONSON, JR. MORRIS (J.G.SCHEFFER,D.MORRIS,MARKOUCO,U) RAMOND WE BELLINGER, KNIGHTEN, W.ROBERTS II	Usher Featuring Rick Ross RCA	2
4	6	7	HEART ATTACK TROY SONGZ (TAYLOR,N.TAYLOR,N.MCDOWELL,J.GARRISON)	Trey Songz SONGBOOK/ATLANTIC	2
5	7	8	TURN ON THE LIGHTS MIKE WILL MADE-IT (N.WILBURN,M.WILLIAMS,M.MIDDLEBROOKS)	Future A-1/1REBEAN/2EPIC	5
6	5	23	MERCY LIFTED (K.WESTS,TAFS,ANDERSON,THORNTON,LEPPS,J.THOMAS,D.BEAGLE,W.RILEY,WILLIAMS)	Kanye West, Big Sean, Pusha T, 2 Chainz G.O.O.D./RCA,C.FELLA/DEF JAM/IDJMG	1
7	3	25	BAG OF MONEY BEAT BILLIONAIRE (D.AKINTIMEHIN,R.R.WILLIAMS,W.L.ROBERTS II,T.PAIN,S.COOPER)	Wale Featuring Rick Ross, Meek Mill & T-Pain MAYBACH/WARNER BROS.	2
8	9	12	POP THAT LEE (OF THE AMAZING) OKHARBOUCH,W.L.ROBERTS II,A.GRAHAM,D.CARTER,A.L.NORRIS,CAMPBELL	French Montana Featuring Rick Ross, Drake, Lil Wayne BAD BOY/INTERSCOPE	8
9	8	5	AMEN KEY WADE (R.R.WILLIAMS,J.FELTON,A.GRAHAM,D.M.WEIR II,L.ABRAMS,M.H.MCDONALD)	Meek Mill Featuring Drake MAYBACH/WARNER BROS.	5
10	10	10	ENOUGH OF NO LOVE MIKE WILSON (D.SAMUELS,S.FENTON,K.M.COLE,D.CARTER)	Keyshia Cole Featuring Lil Wayne GHEFFEN/INTERSCOPE	10
11	15	9	DIVE IN TAYLOR,N.TAYLOR,N.MCDOWELL,J.GARRISON	Trey Songz SONGBOOK/ATLANTIC	11
12	11	9	CLIMAX DIPOLO (D.RAYMOND,I.V.W.PENTZ,A.RECHTSHAD,I.NAJERA,S.FENTON)	Usher RCA	1
13	16	25	DANCE FOR YOU B.KNOWLES,T.NASH,C.A.STEWART (T.NASH,C.A.STEWART,B.KNOWLES)	Beyonce PARKWOOD/COLUMBIA	13
14	13	15	PUT IT DOWN S.CRAWFORD,S.GARRETT (S.CRAWFORD,S.GARRETT,D.ABERNATHY,C.M.BROWN)	Brandy Featuring Chris Brown CHAMELEON/ATLANTA	13
15	12	11	NOBODY'S PERFECT J.COLE (J.COLE,C.MAYFIELD)	J. Cole Featuring Missy Elliott RCA/NATION/ATLANTA	3
16	17	30	BIRTHDAY SONG SONNY DIGITAL,K.WESTB,WHEEZY (T.EPPS,K.D.WESTS,C.UWAZUOKE,B.WHITFIELD)	2 Chainz Featuring Kanye West DEF JAM/IDJMG	16
17	14	14	2 REASONS TAYLOR,N.TAYLOR,N.MCDOWELL,J.GARRISON	Trey Songz Featuring T.I., Taylor & Tyra SONGBOOK/ATLANTIC	8
18	26	10	BANDZ A MAKE HER DANCE MIKE WILL MADE-IT (M.WILLIAMS,J.HOUSTON,D.CARTER,T.EPPS)	Juicy J Featuring Lil Wayne & 2 Chainz KEMOSABE/COLUMBIA	18
19	19	15	FEELIN' SINGLE R.KELLY,BIG MACKK (R.S.KELLY,D.MAYS,S.SCARBOROUGH,W.WITHERS, JR.)	R. Kelly RCA	15
20	20	16	TONIGHT (BEST YOU EVER HAD) PHATBOY (J.LEGEND,M.J.PIMENTEL,A.RTHUR,C.REILLY,K.JUSTICE,C.BRIDGES)	John Legend Featuring Ludacris EPIC	12
21	18	25	TAKE IT TO THE HEAD DJ KHALED FEAT. CHRIS BROWN, RICK ROSS, NICKI MINAJ & LIL WAYNE	DJ Khaled Feat. Chris Brown, Rick Ross, Nicki Minaj & Lil Wayne THE BEATLOVE/INTERSCOPE	6
22	23	6	LATELY L.MASSON, JR. (T.GIBSON,D.ALLEN)	Anita Baker BLUE NOTE/CAPTIVA	22
23	29	27	PRAY FOR ME CASHIN/A DIXON (A.HAMILTON,BABYFACE,A.DIXON,J.DUJE)	Anthony Hamilton MISTERS MUSIC/RCA	21
24	21	24	CASHIN' OUT DJ SPINZ (J.M.H.GIBSON)	Cash Out DEF JAM/IDJMG	2
25	22	17	I DON'T LIKE YOUNG CHOP (K.COZART,T.TAYLOR,T.PITTMAN)	Chief Keef Featuring Lil Reese G.O.O.D./GLORY BOYZ/INTERSCOPE	13
26	24	21	WORK HARD, PLAY HARD LARGATE BENNY BLANCO (C.J.THOMAZ,B.LEVIN,M.S.ERIKSEN,T.HERMANSEN)	Wiz Khalifa ROST/ATMANTIC	20
27	25	15	513 LOVE S.TAYLOR (S.C.SMITH,S.TAYLOR)	Ne-Yo MOTOWN/IDJMG	25
28	25	54	LOVE 'N TOP B.KNOWLES,T.NASH (R.B.KNOWLES,T.NASH,S.TAYLOR)	Beyonce PARKWOOD/COLUMBIA	1
29	27	28	BEAUTIFUL SURPRISE S.REMI (T.HILL,C.KELLY,S.REMI)	Tamia PLUS 1/CAPTIVA	26
30	32	22	ALL TIED UP THICKE PRO J (R.T.HICKE,L.COXOX,R.L.DANIELS)	Robin Thicke STAR TRAK/GHEFFEN/INTERSCOPE	23
31	34	26	THINKIN BOUT YOU F.OCEAN,S.TAYLOR (F.OCEAN,S.TAYLOR)	Frank Ocean DEF JAM/IDJMG	31
32	30	27	GO GET IT W.CAMPBELL (T.ATKINS-CAMPBELL,E.ATKINS-CAMPBELL,W.CAMPBELL)	Mary Mary MY BLOCK/COLUMBIA	27
33	35	43	ANOTHER ROUND YOUNG JADON (D.S.P. (D.J.AUSTIN),J.CARRERA,G.M.BROWN,JURBY,JOSEPH A.DONSON) (D.TERRI SOUND)	Fat Joe Featuring Chris Brown TERRI SOUND	25
34	31	18	TOUCH 'N YOU RICK ROSS FEATURING USHER	Rick Ross Featuring Usher MAYBACH/SLIP-N-SLIDE/DEF JAM/IDJMG	15
35	33	36	DOPE CHICK T.NASH (T.NASH,T.THORNTON)	The-Dream Featuring Pusha T RADIO KILLA/DEF JAM/IDJMG	33
36	36	15	LET'S TALK OMARIAN FEATURING RICK ROSS	Omariyan Featuring Rick Ross MAYBACH/WARNER BROS.	34
37	44	11	I WISH YOU WOULD DJ KHALED FEATURING KANYE WEST & RICK ROSS	DJ Khaled Featuring Kanye West & Rick Ross HY-BY (K.M.KHALED,C.D.WEST,W.L.ROBERTS II,C.HOLLIS) (WE THE BEST/YOUNG MONEY/CASH MONEY/REPUBLIC)	37
38	41	42	CREW LOVE CAMPIONESS (THE WEEKND,N.SHEIB (A.GRAHAM,S.SHEIB,A.PALMAN,A.TESFAE,C.MONTAGNES)	Drake Featuring The Weeknd YOUNG MONEY/CASH MONEY/REPUBLIC	9
39	37	39	LEAVE YOU ALONE WARRIOR (L.W.JENKINS,W.GRIFFIN,S.C.SMITH,L.LISTON,SMITH)	Young Jeezy Featuring Ne-Yo CITE/DEF JAM/IDJMG	3
40	39	48	THANK YOU ESTELLE (J.B.FELISSA,A.LITINO,A.DUNKLEY,J.DUPLESSIS,A.THOMAS,A.LITINO,A.DUNKLEY,F.WARDMAN,T.RICHARDSON)	Estelle HOME SCHOOL/ATLANTIC	15
41	50	5	ICE S.GARRETT,DETAIL (S.GARRETT,C.FISHER,K.ROWLAND,D.CARTER)	Kelly Rowland Featuring Lil Wayne REPUBLIC	41
42	45	9	GO GET IT T-MINUS (C.J.HARRIS, JR.,T.WILLIAMS)	T.I. GRAND HUSTLE/ATLANTIC	42
43	38	53	UP! R.OLIVER,IAMSU (R.OLIVER,S.WILLIAMS,P.COXY)	LoveRance Featuring IamSu & Skippor or 50 Cent STUDIO LIFE/INTERSCOPE	3
44	44	38	BIRTHDAY CAKE DAINTYRIZ (T.NASH,R.FENTY,M.E.PALACIOS,E.CLARK,K.MCCALL,C.M.BROWN,M.RIDDICK)	Rihanna Featuring Chris Brown SHF/DEF JAM/IDJMG	2
45	NOT SHOT PERMIT	1	CLIQUE MIGUEL (M.J.PIMENTEL)	Kanye West - Jay-Z - Big Sean DEF JAM/IDJMG	45
46	55	60	DREST PINEAPPLES CARDAK (W.L.ROBERTS II,C.E.MCCORMICK,D.AKINTIMEHIN,A.GRAHAM)	Rick Ross Featuring Wale & Drake MAYBACH/SLIP-N-SLIDE/DEF JAM/IDJMG	46
47	43	51	NEW DAY RICK ROSS FEATURING DR. DRE & ALICIA KEYS	50 Cent Featuring Dr. Dre & Alicia Keys J.BIRDSONG/INTERSCOPE	47
48	42	25	BEEZ IN THE TRAP KE-NOE (D.T.MARAJ,M.JORDAN,T.EPPS)	Nicki Minaj Featuring 2 Chainz YOUNG MONEY/CASH MONEY/REPUBLIC	3
49	48	54	DO IT BOBBY KRITICAL (M.GRAVES,K.CAMPBELL,B.B.TURNER, JR.)	Mykko Montana Featuring K-Camp PLAYMAKER/REPUBLIC	48
50	67	—	GIRL ON FIRE ALICIA KEYS (J.BHASKER,S.REMI) (ALICIA KEYS,J.BHASKER,S.REMI,W.SOUTER)	Alicia Keys Featuring Nicki Minaj RCA	50
51	53	13	MIRROR K.ERONDU (K.M.ERONDU,B.WILSON,R.D.HIRT,C.STEWART,D.CARTER,A.TIBBS)	Bobby V Featuring Lil Wayne BLU KOLA/DREAMSCAPE	51
52	54	65	SWIMMING POOLS (DRANK) T-MINUS (K.DUCKWORTH,T.WILLIAMS)	Kendrick Lamar TOP DAWG/AFTERMATH/INTERSCOPE	52
53	59	58	TRIUMPHANT (GET 'EM) M.CAREY,J.DUPRI (M.CAREY,J.DUPRI,B.M.COX,W.L.ROBERTS II,R.R.WILLIAMS)	Mariah Carey Featuring Rick Ross & Meek Mill ISLAND/IDJMG	53
54	57	68	MY MOMENT T-MINUS (T.EPPS,R.R.WILLIAMS,J.FELTON,T.WILLIAMS)	DJ Drama, 2 Chainz, Meek Mill, Jeremih APHELIANTS/EONE	54
55	56	5	ENOUGH SAID N.SHEIB (N.SHEIB,A.GRAHAM,P.ALEXANDER,J.AUSTIN)	Aaliyah Featuring Drake BLACKGROUND	55



The latest single from the seemingly elusive G.O.O.D. Music compilation *Cruel Summer* bows with 4.6 million audience impressions and opens at No. 2 on R&B/Hip-Hop Digital Songs with 74,000 sold.



The rapper debuts the second single off his 10th studio album, *I Am Not a Human Being II*, due later this fall. The song features vocals by Noel "Detail" Fisher, who produced this track as well as Wayne's top 10 hit "How to Love" and Kelly Rowland's new "Ice" (No. 41).



"American Idol" alumna's first release debuts on the tally after placing fourth in the show's ninth season. The song is also making waves on Adult R&B where it reaches a new peak (29-25).



The duo that began its chart career with a No. 1 track in 2000 ("Separated") followed by four successive top 10s returns with this song from its 2013 release *Face the Music*. The two can be seen recording the song on the Oct. 1 episode of TV One's "R&B Divas."

BETWEEN THE BULLETS

MIGUEL ADORNS NO. 1 SLOT



R&B singer Miguel lands himself another No. 1 on Hot R&B/Hip-Hop Songs as "Adorn," the Greatest Gainer/Airplay recipient, tip-toes 2-1 (up 29% in audience impressions, according to Nielsen BDS). The first single from second album *Kaleidoscope Dream* (Oct. 2) is his third topper on the survey and among a lead artist. Additionally, Miguel is one of only three acts to have multiple No. 1s this year following Drake (with three) and 2 Chainz (two). Among the stations helping push the song's gain are WWPR New York (1.7 million in audience), WVVE Atlanta (1.7 million) and WGCI Chicago (1.6 million). —Karinah Santiago

CHRISTIAN SONGS™		ARTIST		TITLE	
THIS WEEK	LAST WEEK	#1	WEEKS ON CHART	IMP/INT	DISTRIBUTING LABEL
1	25	1	1	10 WKS	MATT REDMAN SIX/STEPS/SPARROW/EMI CMG
2	18				
3	18				
4	14				
5	53				
6	17				
7	17				
8	28				
9	19				
10	20				
11	20				
12	44				
13	37				
14	34				
15	13				
16	7				
17	19				
18	11				
19	20				
20	19				
21	25				
22	21				
23	22				
24	22				
25	33				
26	23				
27	26				
28	31				
29	9				
30	9				
31	28				
32	11				
33	30				
34	8				
35	2				
36	25				
37	9				
38	7				
39	8				
40	5				
41	11				
42	7				
43	5				
44	2				
45	7				
46	15				
47	10				
48	13				
49	14				
50	19				

CHRISTIAN ALBUMS™		ARTIST		TITLE	
THIS WEEK	LAST WEEK	#1	WEEKS ON CHART	IMP/INT	DISTRIBUTING LABEL
1	1	1	1	10 WKS	MATT REDMAN SIX/STEPS/SPARROW/EMI CMG
2	2				
3	3				
4	4				
5	7				
6	16				
7	15				
8	19				
9	NEW				
10	20				
11	10				
12	17				
13	21				
14	32				
15	NEW				
16	9				
17	12				
18	11				
19	6				
20	13				
21	RE-ENTRY				
22	14				
23	16				
24	18				
25	41				
26	22				
27	48				
28	29				
29	26				
30	27				
31	47				
32	31				
33	NEW				
34	33				
35	38				
36	40				
37	37				
38	43				
39	4				
40	8				
41	RE-ENTRY				
42	28				
43	44				
44	RE-ENTRY				
45	39				
46	25				
47	35				
48	50				
49	23				
50	49				

CHRISTIAN AC SONGS™		ARTIST		TITLE	
THIS WEEK	LAST WEEK	#1	WEEKS ON CHART	IMP/INT	DISTRIBUTING LABEL
1	23	1	1	10 WKS	MATT REDMAN SIX/STEPS/SPARROW/EMI CMG
2	16				
3	2				
4	13				
5	14				
6	14				
7	51				
8	27				
9	17				
10	9				
11	16				
12	13				
13	29				
14	33				
15	11				
16	17				
17	19				
18	18				
19	8				
20	26				
21	21				
22	23				
23	20				
24	25				
25	12				

GOSPEL ALBUMS™		ARTIST		TITLE	
THIS WEEK	LAST WEEK	#1	WEEKS ON CHART	IMP/INT	DISTRIBUTING LABEL
1	1	1	1	10 WKS	MATT REDMAN SIX/STEPS/SPARROW/EMI CMG
2	2				
3	2				
4	4				
5	1				
6	NEW				
7	5				
8	11				
9	6				
10	7				
11	8				
12	10				
13	16				
14	23				
15	22				
16	14				
17	17				
18	25				
19	13				
20	15				
21	20				
22	50				
23	21				
24	18				
25	16				

CHRISTIAN CHR™		ARTIST		TITLE	
THIS WEEK	LAST WEEK	#1	WEEKS ON CHART	IMP/INT	DISTRIBUTING LABEL
1	18	1	1	10 WKS	MATT REDMAN SIX/STEPS/SPARROW/EMI CMG
2	16				
3	19				
4	18				
5	14				
6	12				
7	14				
8	9				
9	10				
10	29				
11	14				
12	17				
13	24				
14	13				
15	16				
16	22				
17	18				
18	19				
19	NEW				
20	4				
21	24				
22	21				
23	28				
24	25				
25	29				

GOSPEL SONGS™		ARTIST		TITLE	
THIS WEEK	LAST WEEK	#1	WEEKS ON CHART	IMP/INT	DISTRIBUTING LABEL
1	16	1	1	2 WKS	TAMELA MANN TILLYMANN
2	1				
3	13				
4	3				
5	26				
6	36				
7	13				
8	15				
9	38				
10	42				
11	23				
12	27				
13	13				
14	10				
15	44				
16	15				
17	17				
18	20				
19	8				
20	22				
21	9				
22	19				
23	28				
24	23				
25	25				

A solo artist since 2003, former Caedmon's Call member Derek Webb posts his second straight top 10 start on Christian Albums with *What's Coming Is Better*, his sophomore set that bows at No. 9 (2,000 sold, according to Nielsen SoundScan). He achieved his best rank to date when *Stockholm Syndrome* peaked in its opening week at No. 2 three years ago.



Songwriter/producer Deon Kipping makes his first appearance on Gospel Albums with *I Just Want to Hear You*, his sophomore set that bows at No. 6 with 3,000 sold. Lead single "What's Coming Is Better" is the artist's first to chart on Gospel Songs, where it ranks at No. 25 in its 10th chart week.



See charts legend on page 4 for Christian Albums and Gospel Albums news and explanations. *2012 Promotional Code: 2012. From the charts legend on page 4 for Christian AC and Gospel AC. Copyright © 2012 by Billboard Music Company. All rights reserved.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMP/INT	DISTRIBUTING LABEL	CERT.
1	17	6	#1 TE QUIERO	ARJONA	ME	METAMORFOSIS	
2	3	16	MIRANDO AL CIELO	ROBERTO TORRES	SONY	MUSIC LATIN	
3	4	18	SIN RESPIRACION	BANDA EL REGREDO DE CRUZ LIZARRAGA	FONOVISA	UMLE	
4	9	19	INCONDICIONAL	PRINCE ROYCE	TOP STOP		
5	8	6	ALGO ME GUSTA DE TI	WISIN & YANDEL FEAT. CHRIS BROWN & T-PAIN	MACHETE	UMLE	
6	6	33	AMOR CONFUSO	GERARDO ORTIZ	SONY	MUSIC LATIN	
7	2	8	NO ME COMPARES	ALEJANDRO SANZ	UNIVERSAL	MUSIC LATIN/UMLE	
8	5	13	PASARELA	DADDY Yankee, EL CARTOL, CAPITOL	LATIN		
9	13	9	GENTE BATALLOSA	CALIBRE 50 FEAT. BANDA CARNAVAL	DISA	UMLE	
10	10	36	DUTTY LOVE	DOM OMAR FEAT. NATTY NATASHA	OFANATO	MACHETE/UMLE	
11	11	28	AI SE EU TE PEGO	MICHEL TELÓ	PANTANAL	RGE, SOM LIVRE/SONY MUSIC LATIN	
12	1	9	HASTA QUE TE CONOCI	MANA	WARNER	LATINA	
13	15	40	BAILANDO POR EL MUNDO	JUAN MAGNAN FEAT. PITBULL & EL CATA	SONY	MUSIC LATIN	
14	14	8	CABECITA DURA	LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO	DISA	UMLE	
15	7	19	HASTA QUE SALGA EL SOL	DOM OMAR	OFANATO	MACHETE/UMLE	
16	16	9	EL BUEN EJEMPLO	CAUBRE 50	DISA	UMLE	
17	12	31	UN HOMBRE NORMAL	ESPINOZA PAZ	VIDEOMAX	DISA/UMLE	
18	28	9	WILL U STILL LOVE ME TOMORROW	LESLIE GRABE	TOP STOP		
19	20	18	EL PASADO ES PASADO	LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO	DISA	UMLE	
20	20	13	ERES MI SUENO	FONSECA	PROJECTO NASH/HANDY	SONY MUSIC LATIN	
21	19	6	TE MIRABAS MAS BONITA	CHUY LIZARRAGA Y SU BANDA TIERRA SIN ALDRENE	DISA	UMLE	
22	24	12	ESTILO ITALIANO	JESUS OJEDA Y SUS PARIENTES	SONY	FONOVISA/UMLE	
23	26	17	WHERE HAVE YOU BEEN	RIHANNA	SRP	DEF JAM/UMLE	
24	21	15	365 DIAS	LOBO	UNIVERSAL	FONOVISA/UMLE	
25	23	5	DIOSA DE LOS CORAZONES	KEN-Y 200K, LOBO, LOBLO, ARCANJEL & ROM PINA			
26	34	3	NO SIGUE MODAS A K.A. ELLA NO SIGUE MODAS	DOM OMAR FEAT. JUAN MAGNAN	OFANATO	MACHETE/UMLE	
27	30	7	ECHA PA'LLA (MANOS PA' RIBBA)	PITBULL	MIR	365/FAMOUS ARTIST/SONY MUSIC LATIN	
28	30	7	YA TE OLVIDE	YURI DIA	SONY	MUSIC LATIN	
29	29	5	SOLO VINE A DESPDIRME	GERARDO ORTIZ	SONY	MUSIC LATIN	
30	40	3	LA DIABLA	ROMEO SANTOS	SONY	MUSIC LATIN	
31	38	19	DETRAS DE MI VENTANA	JENNI RIVERA	FONOVISA	UMLE	
32	HOT SHOT DEBUT		MI PROMESA	PESADO	DISA	UMLE	
33	32	3	DAME LA OLA	TITO "EL BAMBINO" SIENTE			
34	25	13	WHISTLE	FLORIDA PABE	BOVIAT/LANTIC		
35	33	5	QUE PENSABAS?	HORACIO BANGA	FONOVISA	UMLE	
36	41	14	LUEVE	INTOCABLE	FOOD!		
37	37	18	DANCE AGAIN	JENNI RIVERA FEAT. PITBULL	EPIC		
38	37	20	ONDE ESTES LLEGARE	ALEXIS & FIDO	SONY	MUSIC LATIN	
39	46	3	DISENAME	JOAN SEBASTIAN	F.A.S., SKALONA		
40	42	11	QUE BUEN SOY	LAMUNERO	BANDA JEREZ DE MARCO A. FLORES	GARNEY	
41	NEW		EN EL AMOR HAY QUE PERDONAR	BELENCA	CAPITOL	LATIN	
42	45	6	EN RESUMEN	BANDA LOS REGREDO	DISA	UMLE	
43	NEW		DESCUIDE	MONTEZ DE DURANGO	VIVA	SONY MUSIC LATIN	
44	39	18	ONE MORE NIGHT	MARCON ANTONIO SOLIS	A&M	ONE INTERSCOPE	
45	47	2	GOIN' IN	JENNI RIVERA FEAT. FLORIDA ISLAND/JMG			
46	31	8	LAS MORENAS	EL COYOTE Y SU BANDA TIERRA SANTA	ISAMORENA		
47	43	13	GET IT STARTED	PITBULL FEAT. SHARBAH	MIR	365/POLO GROUNDS/DCA	
48	NEW		TODO LO QUE QUIERES ES BAILAR	JORGE VILLAMIZAR FEAT. DESEEMER BUENO	WARNER	LATINA	
49	RE-ENTRY		ALGUIEN	KANY GARCIA	SONY	MUSIC LATIN	
50	48	2					

After first charting in November 2010, Mexican group Calibre 50 celebrates its first top 10 on Hot Latin Songs as "Gente Batallosa" jumps 13-9 (up 5% to 7.2 million audience impressions). The track is also the first upper-tier hit by featured act Banda Carnaval.



THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMP/INT	DISTRIBUTING LABEL	CERT.
1	1	2	#1 MANA	COLADOS	ELA BAHIA	WARNER	LATINA S22125
2	2	3	VARIOUS ARTISTS	LA FORMULA VOL.1	SONY	MUSIC LATIN S2046	
3	6	22	PRINCE ROYCE	PHASE II	TOP STOP	S3077/AG	
4	3	10	WISIN & YANDEL	LOBRES	MACHETE	UMLE	
5	HOT SHOT DEBUT		MIGUEL BOSE	PAPITWO	WARNER	LATINA S22774	
6	4	28	JENNI RIVERA	JOYAS PRESTADAS	POP	FONOVISA S24669/UMLE	
7	5	44	ROMEO SANTOS	FORMULA VOL.1	SONY	MUSIC LATIN S2046	
8	10	4	JULION ALVAREZ Y SU NORTENO BANDA	ENVIADO	DISA	017232/UMLE	
9	9	18	LOS BUKIS	ICONS	25 EXITOS	FONOVISA 018859/UMLE	
10	7	3	PESADO	MIPROMESA	DISA	017195/UMLE	
11	8	19	DOM OMAR	MTIC: NEW GENERATION	OFANATO	MACHETE 016829/UMLE	
12	17	30	PAGE SETTER JESSE & JOY	CONCIENCIA QUESEA EL PERRO	WARNER	LATINA S2927	
13	12	7	ROBERTO TAPIA	EL MICHUACHO	FONOVISA	017035/UMLE	
14	14	10	JESUS OJEDA Y SUS PARIENTES	ESTILO ITALIANO	DISCOS	SON FONOVISIA 017144/UMLE	
15	11	42	JENNI RIVERA	JOYAS PRESTADAS	BANDA	FONOVISA S24669/UMLE	
16	18	11	MARCO ANTONIO SOLIS	UNA NOCHE DE LUNA	HABARIFONOVISA	017036/UMLE	
17	16	3	HECTOR ACOSTA "EL TORITO"	OMG	ORAZO	ABERRO 211/UNIVERSAL MACHETE/6692/UMLE	
18	15	18	CONJUNTO PRIMavera	ICONS	25 EXITOS	FONOVISA 018859/UMLE	
19	40	6	GG KANY GARCIA	UN HOMBRE NORMAL	VIDEOMAX	DISA/UMLE 4292	
20	19	5	LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO	ICONS	25 EXITOS	DISA 017116/UMLE	
21	20	25	EL TRONO DE MEXICO	LOMEJOR	DEL TRONO DE MEXICO	FONOVISA 016914/UMLE	
22	21	40	3BALLMTY	INTENCIONAL	FONOVISA	S24663/UMLE	
23	24	16	LUCERO & JOAN SEBASTIAN	UN HOMBRE NORMAL	VIDEOMAX	DISA 016594/UMLE	
24	13	96	SHAKIRA	SALE EL SOL	EPIC	77433/SONY MUSIC LATIN	
25	22	7	LOS INIQUITOS DEL NORTE	DEBATE DE AMOR	SONY	MUSIC LATIN S2087	
26	27	6	LOS YONIC'S	ICONS	25 EXITOS	FONOVISA 017138/UMLE	
27	30	32	VARIOUS ARTISTS	LAS BANDAS ROMANTICAS DE AMERICA	2012	DISA 018320/UMLE	
28	23	131	CAMILA	DEBATE DE AMOR	SONY	MUSIC LATIN S2087	
29	28	14	LOS HOROSCOPOS DE DURANGO	VEJITAS PERO BUENAS...	FONOVISA	016943/UMLE	
30	32	49	ARJONA	INDEPENDIENTE	METAMORFOSIS	S2001/1/WARNER/LATINA	
31	31	11	EL TRONO DE MEXICO	A CORAZON ABIERTO	FONOVISA	016944/UMLE	
32	29	9	CONJUNTO ATARDECER	DE MIL MANERAS...	SIN LIMITES	DISA 016928/UMLE	
33	25	3	CAMILO SESTO	20 GRANDES EXITOS	VERSE	9000	
34	26	33	LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO	IRREVERSIBLE...	2012	DISA 016451/UMLE	
35	37	70	TIERRA CALI	DEBATE DE AMOR	SONY	MUSIC LATIN S2087/UMLE	
36	36	29	ESPINOZA PAZ	UN HOMBRE NORMAL	VIDEOMAX	DISA 016594/UMLE	
37	33	15	JUANES	JUANES	MTV	UNPLUGGED	
38	39	92	DOM OMAR	MEET THE OPHIANS	OFANATO	MACHETE 014957/UMLE	
39	43	5	LOS RIELEROS DEL NORTE	ICONS	25 EXITOS	FONOVISA 017137/UMLE	
40	34	53	GERARDO ORTIZ	ENTRE DIOS Y EL DIABLO	DEL 91751	SONY MUSIC LATIN	
41	44	74	MANA	DRAMA Y LIZ	WARNER	LATINA S26530	
42	41	27	YURI DIA	PARABIM	SONY	MUSIC LATIN S2087	
43	35	8	BANDA CARNAVAL	MAXIMO NIVEL	DISA	016564/UMLE	
44	45	12	VARIOUS ARTISTS	CAFE CON MUSICA	NATIONAL	20078	STARBUCKS
45	47	5	GRUPO MONTEZ DE DURANGO	ICONS	25 EXITOS	DISA 017114/UMLE	
46	42	28	CALIBRE 50	EL BUEN EJEMPLO	DISA	016554/UMLE	
47	38	3	IVY QUEEN	MIRAS	SONY	MUSIC LATIN S2087/UMLE	
48	NEW		CARDENALES DE NUEVO LEON	DESDE EL SURHASTA EL NORTE	DISCOS	SABINAS 8963	
49	49	27	LOS TEMERARIOS	30 ANIVERSARIO	DISA	016441/UMLE	
50	57	18	DJ GEO	FESTA TIBRAL	FONOVISA	018850/UMLE	

Toby Love lands his first top 10 in nearly four years as "Lejos" skyrockets 26-5 in its second week on Tropical Airplay. The song is the bachata singer's third top 10 and first since "Llorar Lloviendo" peaked at No. 2 in November 2008.



THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMP/INT	DISTRIBUTING LABEL	CERT.
1	3	4	#1 JULION ALVAREZ Y SU NORTENO BANDA	ENVIADO	DISA	017232/UMLE	
2	2	18	LOS BUKIS	ICONS	25 EXITOS	FONOVISA 018859/UMLE	
3	1	3	PESADO	MIPROMESA	DISA	017195/UMLE	
4	5	7	ROBERTO TAPIA	EL MICHUACHO	FONOVISA	017035/UMLE	
5	6	10	JESUS OJEDA Y SUS PARIENTES	ESTILO ITALIANO	DISCOS	SON FONOVISIA 017144/UMLE	
6	4	28	JENNI RIVERA	JOYAS PRESTADAS	BANDA	FONOVISA S24669/UMLE	
7	7	18	CONJUNTO PRIMavera	ICONS	25 EXITOS	FONOVISA 018859/UMLE	
8	8	5	LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO	ICONS	25 EXITOS	DISA 017116/UMLE	
9	9	24	EL TRONO DE MEXICO	LOMEJOR	DEL TRONO DE MEXICO	FONOVISA 016914/UMLE	
10	10	39	3BALLMTY	INTENCIONAL	FONOVISA	S24663/UMLE	
11	12	16	LUCERO & JOAN SEBASTIAN	UN HOMBRE NORMAL	VIDEOMAX	DISA 016594/UMLE	
12	11	7	LOS INIQUITOS DEL NORTE	DEBATE DE AMOR	SONY	MUSIC LATIN S2087/UMLE	
13	14	5	LOS YONIC'S	ICONS	25 EXITOS	FONOVISA 017138/UMLE	
14	17	32	VARIOUS ARTISTS	LAS BANDAS ROMANTICAS DE AMERICA	2012	DISA 018320/UMLE	
15	14	14	LOS HOROSCOPOS DE DURANGO	VEJITAS PERO BUENAS...	PK PISTEAR	FONOVISA 016943/UMLE	
16	18	11	EL TRONO DE MEXICO	A CORAZON ABIERTO	FONOVISA	016944/UMLE	
17	16	9	CONJUNTO ATARDECER	DE MIL MANERAS...	SIN LIMITES	DISA 016928/UMLE	
18	13	29	LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO	IRREVERSIBLE...	2012	DISA 016451/UMLE	
19	RE-ENTRY		TIERRA CALI	DEBATE DE AMOR	SONY	MUSIC LATIN S2087/UMLE	
20	RE-ENTRY		ESPINOZA PAZ	UN HOMBRE NORMAL	VIDEOMAX	DISA 016594/UMLE	

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMP/INT	DISTRIBUTING LABEL	CERT.
1	2	22	#1 PRINCE ROYCE	PHASE II	TOP STOP	S3077/AG	
2	1	45	ROMEO SANTOS	FORMULA VOL.1	SONY	MUSIC LATIN S2046	
3	3	3	HECTOR ACOSTA "EL TORITO"	OMG	ORAZO	ABERRO 211/UNIVERSAL MACHETE/6692/UMLE	
4	7	28	JUAN LUIS GUERRA 440	COLECCION CRISTIANA	CAPITOL	LATIN 29678	
5	6	11	N'K'ABE	LA SANGRE DE MI LIE	FE 5885	SONY MUSIC LATIN	
6	8	33	VICTOR MANUELLE	BUSSIO UN PUEBLO	SONY	MUSIC LATIN S20970	
7	4	2	EDDIE MONTALVO	DESDE NUEVA YORK A PUERTO RICO	SENIOR	MARCHA 8959	
8	9	19	ELVIS CRESPO	LOS MONSTERS	FLASH	UNIVERSAL MACHETE/05291/UMLE	
9	11	12	VARIOUS ARTISTS	SUPER SALSA	SUMMER	2012	PLANET 279
10	13	2	VARIOUS ARTISTS	ARTIBOLOGY	FANIA	1739	CORDELO
11	10	16	CHEO FELICIANO/RUBEN BLADES	ERASAY	AJA	ARIEL	RIVAS 2025
12	19	14	HECTOR LAVOYE	ANTHOLGY	FANIA	463957	125
13	17	33	GILBERTO SANTA ROSA	CANCIONES DE AMOR	SONY	MUSIC LATIN S19146	
14	12	12	FRANKIE RUIZ	GENERACION	LOS CLASICOS	UNIVERSAL	MUSIC LATIN 018850/UMLE
15	14	53	OMEGA	EL DUENO DEL PLUM	PLANET	226	
16	RE-ENTRY		FANIA ALL-STARS	ARTIBOLOGY	FANIA	1739	CORDELO
17	18	53	CHARLIE ZAA	DE BIENHEMERA	THE	ENTLITY 1099	
18	RE-ENTRY		VARIOUS ARTISTS	EPENAGUE	HABANA	UNIVERSAL	MUSIC LATIN S2087/UMLE
19	16	3	FONSECA	ILLUSION	PROJECTO NASH/HANDY	45271	SONY MUSIC LATIN
20	15	59	LUIS ENRIQUE	SON Y SERE	TOP STOP	30023	SONY MUSIC LATIN

BETWEEN THE BULLETS

ARJONA FINDS FIFTH NO. 1



Ricardo Arjona's "Te Quiero" flies 17-1 on Hot Latin Songs, giving the Guatemalan pop star his fifth chart-topper. The Greatest Gainer/Airplay earner received a 68% gain in audience impressions for a total of 10.2 million (up from 6 million), according to Nielsen BDS. It's his ninth No. 1 on Latin Pop Airplay, marking his ninth champion title and placing him in fourth place among male solo artists with the most toppers. (Enrique Iglesias leads with 17.)

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMP/INT	DISTRIBUTING
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EURO		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) SEPTEMBER 22, 2012	
1	NEW	LET ME LOVE YOU (UNTIL YOU LEARN TO LOVE YOURSELF) NE-YO/MOTOWN	
2	19	HALL OF FAME THE SCRIPT FT. WILLIAM PHONOGENIC	
3	13	BLOW ME (ONE LAST KISS) PINK RICA	
4	3	GOOD TIME OWL CITY & CARLY RAE JEPSEN 604/SCHOOLBOY	
5	1	WINGS LITTLE MIX/SYCO	
6	4	ONE DAY / RECKONING SONG ASAF AVIDAN & THE MOJOS FOUR	
7	2	BOM BOM SAM AND THE WOMP STIFF/ONE MORE TUNE	
8	15	SOME NIGHTS FUN, FUELED BY RAMEN	
9	12	WE ARE NEVER EVER GETTING BACK TOGETHER TAYLOR SWIFT BIG MACHINE	
10	NEW	I CRY FLO RIDA POE BOY	

JAPAN		BILLBOARD JAPAN HOT 100	
THIS WEEK	LAST WEEK	(HANSHIN/SOUNDSCAN JAPAN/PLANTECH) SEPTEMBER 22, 2012	
1	NEW	AOPANA KANJANI EIGHT IMPERIAL	
2	25	24 KARATS TRIBE OF GOLD FLO RIDA POE BOY	
3	1	GINGHAM CHECK AKB48/KING	
4	5	KOKORO NO HANE KOBURUNO WARNER	
5	2	YORU NO ODORIKO SAKAMOTION VICTOR	
6	10	GOOD TIME OWL CITY & CARLY RAE JEPSEN UNIVERSAL	
7	NEW	FIGHT YUI SONY	
8	86	NIPPON EGAO HYAKKEI MAMORUICHI/HIGHMON KING	
9	85	NA NA NA KREVA PONY CANYON	
10	36	BLESS YOU LED ZEPH VICTOR	

GERMANY		SINGLES	
THIS WEEK	LAST WEEK	(MEDIA CONTROL) SEPTEMBER 22, 2012	
1	1	ONE DAY / RECKONING SONG ASAF AVIDAN & THE MOJOS FOUR	
2	3	I FOLLOW RIVERS LYKKE LEA/RECORDINGS	
3	4	SHE WOLF (FALLING TO PIECES) DAVID GUETTA FEAT. SIA/WHAT A MUSIC	
4	5	BALADA (TCHERHERE TCHER TCHER) GUSTAVO LIMA/SOM LIVRE	
5	6	SUMMERTIME SADNESS LANA DEL REY/POLYDOR	
6	7	WORLD IN OUR HANDS TAILO CRUZ 4TH & BROADWAY	
7	2	SCHAU NICHT MEHR ZURUCK XAVIAS NAIDOO	
8	8	WOLKE 7 MARC HERBE FEAT. PHILIPP POISEL NESOLA	
9	10	I FOLLOW RIVERS TRIGGERFINGER/HUFER	
10	9	CALL ME MAYBE CARLY RAE JEPSEN 604/SCHOOLBOY	

UNITED KINGDOM		SINGLES	
THIS WEEK	LAST WEEK	(THE OFFICIAL UK CHARTS CO.) SEPTEMBER 22, 2012	
1	NEW	LET ME LOVE YOU (UNTIL YOU LEARN TO LOVE YOURSELF) NE-YO/MOTOWN	
2	NEW	HALL OF FAME THE SCRIPT FT. WILLIAM PHONOGENIC	
3	NEW	BLOW ME (ONE LAST KISS) PINK RICA	
4	1	WINGS LITTLE MIX/SYCO	
5	2	BOM BOM SAM AND THE WOMP STIFF/ONE MORE TUNE	
6	5	GOOD TIME OWL CITY & CARLY RAE JEPSEN 604/SCHOOLBOY	
7	4	HARDER THAN YOU THINK PUBLIC ENEMY SLAM JAMZ	
8	8	WE ARE NEVER EVER GETTING BACK TOGETHER TAYLOR SWIFT BIG MACHINE	
9	3	HOW WE DO IT (PARTY) RITA ORIO/ROCK NATION	
10	NEW	SOME NIGHTS FUN, FUELED BY RAMEN	

FRANCE		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) SEPTEMBER 22, 2012	
1	1	CALL ME MAYBE CARLY RAE JEPSEN 604/SCHOOLBOY	
2	4	PURSUIT OF HAPPINESS (NIGHTMARE) GOSHEE/MUST BE MIST/TREAMWORKS/UNIVERSAL/MOTOWN	
3	2	BARA BERE ALEX FERRARI/ELECTRONE.JO	
4	3	THIS IS LOVE WILLIAM FT. EVA SIMONS WILLIAM	
5	NEW	C'EST LA VIE KHALED AZ	
6	NEW	DOWN THE ROAD C2C ON AND ON	
7	RE	MIDNIGHT CITY M83	
8	7	SHE WOLF (FALLING TO PIECES) DAVID GUETTA FT. SIA/WHAT A MUSIC	
9	5	SKINNY LOVE BRYDI LATH FLOOR	
10	NEW	TOO CLOSE ALEX CLARE ISLAND	

CANADA		BILLBOARD CANADIAN HOT 100	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN/RDS) SEPTEMBER 22, 2012	
1	1	WE ARE NEVER EVER GETTING BACK TOGETHER TAYLOR SWIFT BIG MACHINE	
2	3	ONE MORE NIGHT MAROON 5 & M.O.T.O.N.E	
3	2	GOOD TIME OWL CITY & CARLY RAE JEPSEN 604/REPUBLIC	
4	4	SOME NIGHTS FUN, FUELED BY RAMEN	
5	6	BLOW ME (ONE LAST KISS) PINK RICA	
6	5	KISS YOU INSIDE OUT HEDLEY UNIVERSAL	
7	9	LIGHTS ELLIE GOULDING POLYDOR	
8	7	WIDE AWAKE KATY PERRY CAPITOL	
9	11	POUND THE ALARM NICKI MINAJ/ YOUNG MONEY/CASH MONEY/REPUBLIC	
10	8	WHISTLE FLO RIDA POE BOY/ATLANTIC	

KOREA		BILLBOARD KOREA K-POP HOT 100	
THIS WEEK	LAST WEEK	(BILLBOARD KOREA) SEPTEMBER 22, 2012	
1	1	ALL FOR YOU SEDUINKOOK, JEONG EUN, JELLYFISH & A CURE ENT	
2	5	THAT XX G-DRAGON YG ENTERTAINMENT	
3	42	SEXY LOVE T-ARA CORE CONTENTS MEDIA	
4	2	GANGNAM STYLE PSY YG/SCHOOLBOY	
5	31	JUST THE WAY WE LOVE SEDUINKOOK, JEONG EUN, JELLYFISH & A CURE ENT	
6	3	I NEEDED YOU HUH GAK, ZIA VIE/GA ENTERTAINMENT	
7	NEW	CLOSER TAE YEON, DANA THE GRACE SM ENTERTAINMENT	
8	NEW	I HATE YOU URBAN ZAKAPA FLUXUS MUSIC	
9	NEW	LOVE AND LOVE BAEK JI YOUNG IMX	
10	4	PANDORA KARA DSP MEDIA	

AUSTRALIA		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(ARIA) SEPTEMBER 22, 2012	
1	2	SKINNY LOVE BIRDY 14TH FLOOR	
2	1	BATTLE SCARS GUY SEBASTIAN FT. LUPE FIASCO SONY MUSIC	
3	NEW	I CRY FLO RIDA POE BOY	
4	4	WE ARE NEVER EVER GETTING BACK TOGETHER TAYLOR SWIFT BIG MACHINE	
5	6	GOOD TIME OWL CITY & CARLY RAE JEPSEN 604/SCHOOLBOY	
6	3	BOOM BOOM JUSTICE CREW SONY MUSIC	
7	8	HALL OF FAME THE SCRIPT FT. WILLIAM PHONOGENIC	
8	5	ONE MORE NIGHT MAROON 5 & M.O.T.O.N.E	
9	7	TURN UP THE LOVE FEAR*EAST MOVEMENT FT. COVER DRIVE CHERRYTREE	
10	RE	SPECTRUM (SAY MY NAME) FLORENCE + THE MACHINE ISLAND	

NETHERLANDS		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) SEPTEMBER 22, 2012	
1	1	ONE DAY/RECKONING SONG ASAF AVIDAN & THE MOJOS FOUR	
2	4	GANGNAM STYLE PSY YG/SCHOOLBOY	
3	2	MORE SANDRA VAN NIEUWLAND SBALL	
4	NEW	ALONE FLO RIDA POE BOY	
5	5	EUPHORIA LOREEN WARNER	
6	6	THIS IS LOVE WILLIAM FT. EVA SIMONS WILLIAM	
7	8	MILLION VOICES OTTO KNOWS REFUNE	
8	RE	GET FREE MAJOR LAZER FT. AMBER COFFMAN DOWNTOWN	
9	3	BEAUTY & DE BRAINS NIELSON PAC/MAKER	
10	7	SLAPELOZE NACHTEN THE OPPOSITES TOP NOTCH	

ITALY		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) SEPTEMBER 22, 2012	
1	1	IL PULCINO PIO PULCINO PIO GLOBO/DO IT YOURSELF	
2	2	P.E.S. CLUB DOGO FT. GIULIANO PALMA UNIVERSAL	
3	4	WHISTLE FLO RIDA POE BOY	
4	3	CALL ME MAYBE CARLY RAE JEPSEN 604/SCHOOLBOY	
5	6	SHE WOLF (FALLING TO PIECES) DAVID GUETTA FT. SIA/WHAT A MUSIC	
6	5	BALADA (TCHERHERE TCHER TCHER) GUSTAVO LIMA/SOM LIVRE	
7	7	LITTLE TALKS OF MONSTERS AND MEN SKRIMSL EHF/LAEX/JARAS 1	
8	8	NON VIVO PIU SENZA TE BIAGIO ANTONACCI IRIS	
9	NEW	HALL OF FAME THE SCRIPT FT. WILLIAM PHONOGENIC	
10	NEW	NECESSITA LUNATICA MARCO CARTA ATLANTIC	

BRAZIL		ALBUMS	
THIS WEEK	LAST WEEK	(APRO/NIELSEN) AUGUST 26, 2012	
1	2	CARROSSSEL VARIOUS ARTISTS BUILDING	
2	1	MEUS ENCANTOS PAULA FERNANDES UNIVERSAL	
3	5	AVENIDA BRASIL: INTERNACIONAL VARIOUS ARTISTS SOM LIVRE	
4	3	AVENIDA BRASIL: NACIONAL VARIOUS ARTISTS SOM LIVRE	
5	4	OUSADIA E ELEGRIA THIAGUINHO SOM LIVRE	
6	RE	AO VIVO: EM FLORIPA VITOR BOLA SONY MUSIC	
7	6	PAULA FERNANDES AO VIVO PAULA FERNANDES UNIVERSAL	
8	8	RACA NEGRA E AMIGOS AO VIVO RACA NEGRA SOM LIVRE	
9	7	QUANDO CHEGA A NOITE LUAN SANTANA SOM LIVRE	
10	NEW	DIOGO NOGUEIRA AO VIVO: EM CUBA DIOGO NOGUEIRA EMI	

SPAIN		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) SEPTEMBER 22, 2012	
1	1	TE VOY A ESPERAR JUAN MAGAN FT. BELINDA SONY MUSIC	
2	3	TE HE ECHADO DE MENOS PABLO ALBORAN TRIMECA	
3	5	SOMEBODY THAT I USED TO KNOW GOTYE FT. KIMBRA SAMPLES 'N' SECONDS/ELEVEN	
4	7	CALL ME MAYBE CARLY RAE JEPSEN 604/SCHOOLBOY	
5	6	LOVUMBA (PRESTIGE) DADDY YANKEE EL CARTEL	
6	10	WHISTLE FLO RIDA POE BOY	
7	4	TACATA! TACABRO DANCE AND LOVE	
8	RE	YO TE ESPERARE CALY EL DANDE UNIVERSAL	
9	8	DANCE AGAIN JENNIFER LOPEZ FT. PITBULL/EPIC	
10	9	EUPHORIA LOREEN WARNER	

SWITZERLAND		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) SEPTEMBER 22, 2012	
1	1	ONE DAY/RECKONING SONG ASAF AVIDAN & THE MOJOS FOUR	
2	2	I FOLLOW RIVERS LYKKE LEA/RECORDINGS	
3	RE	READ ALL ABOUT IT, PT. III EMI/LSANDE VIRGIN	
4	6	SUMMERTIME SADNESS LANA DEL REY/POLYDOR	
5	3	SCHAU NICHT MEHR ZURUCK XAVIAS NAIDOO	
6	8	THIS IS LOVE WILLIAM FT. EVA SIMONS WILLIAM	
7	NEW	QUITATE EL TOP UKIO RIVERLA LA PUBLISHING	
8	10	BARA BARE BERE BERE ALEX FERRARI/JEFF	
9	5	SKYLINE PEGASUS/MVE	
10	NEW	GOOD TIME OWL CITY & CARLY RAE JEPSEN 604/SCHOOLBOY	

BELGIUM		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) SEPTEMBER 22, 2012	
1	1	ONE DAY / RECKONING SONG ASAF AVIDAN & THE MOJOS FOUR	
2	2	SPECTRUM (SAY MY NAME) FLORENCE + THE MACHINE ISLAND	
3	NEW	GANGNAM STYLE PSY YG/SCHOOLBOY	
4	4	MILLION VOICES OTTO KNOWS REFUNE	
5	3	THIS IS LOVE WILLIAM FT. EVA SIMONS WILLIAM	
6	6	GOOD TIME OWL CITY & CARLY RAE JEPSEN 604/SCHOOLBOY	
7	5	CAN'T GET BETTER THAN THIS PARACHUTE YOUTH SWEAT IT OUT/IMLFF	
8	7	GET FREE MAJOR LAZER FT. AMBER COFFMAN DOWNTOWN	
9	8	THE FEAR BEN HOWARD TOT OU TARD	
10	NEW	SHE WOLF (FALLING TO PIECES) DAVID GUETTA FT. SIA/WHAT A MUSIC	

SWEDEN		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) SEPTEMBER 22, 2012	
1	1	VART JAG AN GAR STIFTELSEN MARM	
2	2	HUNGRY HEARTS NAUSE UNIVERSAL	
3	NEW	AR VI LYCKLIGA NU? ULF LINDBELL EMI	
4	NEW	GANGNAM STYLE PSY YG/SCHOOLBOY	
5	6	SOME NIGHTS FUN, FUELED BY RAMEN	
6	5	ONE MORE NIGHT MAROON 5 & M.O.T.O.N.E	
7	4	GREYHOUND SWEDISH HOUSE MARRA SIM	
8	3	SHE WOLF (FALLING TO PIECES) DAVID GUETTA FT. SIA/WHAT A MUSIC	
9	9	ALL I WANT IS YOU AGNES KING ISLAND ROCKYSTAR	
10	8	I LOVE IT ICONA POP/TEN	

MEXICO		AIRPLAY	
THIS WEEK	LAST WEEK	(NIELSEN BDS) SEPTEMBER 22, 2012	
1	2	AIRE SOY MIGUEL BOSE & XIMENA SARINANA WARNER	
2	1	WHERE HAVE YOU BEEN BIANCA SPIGIELI LAM	
3	3	CABECITA DURA LA AROLDI/OBRERA BANDA EL MUNDO DE RENE CAMACHO/DGA	
4	5	HASTA QUE TE CONOCI MANA WARNER	
5	8	NO ME COMPARES ALEJANDRO SANZ UNIVERSAL	
6	7	CHASING THE SUN THE WANTED GLOBAL TALENT/MERCURY	
7	6	CALL ME MAYBE CARLY RAE JEPSEN 604/SCHOOLBOY/INTERSCOPE	
8	17	FRIO REY SONY MUSIC	
9	9	EN EL AMOR HAY QUE PERDONAR BELINDA CAPITOL	
10	16	VEN COMIGO DADDY YANKEE FT. PRINCE ROYCE EL CARTEL	

AUSTRIA		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) SEPTEMBER 22, 2012	
1	1	ONE DAY/RECKONING SONG ASAF AVIDAN & THE MOJOS FOUR	
2	2	I FOLLOW RIVERS LYKKE LEA/RECORDINGS	
3	NEW	WORLD IN OUR HANDS TAILO CRUZ 4TH & BROADWAY	
4	7	MOVE IN THE RIGHT DIRECTION GOSIP COLUMBIA	
5	3	SHE WOLF (FALLING TO PIECES) DAVID GUETTA FT. SIA/WHAT A MUSIC	
6	NEW	GOOD TIME OWL CITY & CARLY RAE JEPSEN 604/SCHOOLBOY	
7	8	SOME NIGHTS FUN, FUELED BY RAMEN	
8	6	SUMMER JAM FLO RIDA POE BOY	
9	4	I FOLLOW RIVERS TRIGGERFINGER/HUFER	
10	RE	DON'T WAKE ME UP CHRIS BROWN RICA	

NORWAY		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) SEPTEMBER 22, 2012	
1	1	SHE WOLF (FALLING TO PIECES) DAVID GUETTA FT. SIA/WHAT A MUSIC	
2	3	FLYTTA PA DEJ ALINA DEVEKERSKI ANDERS JOHANSSON ENTERPRISE	
3	2	I CRY FLO RIDA POE BOY	
4	NEW	TO DRAPER VANN MARCUS & MARTINUS UNIVERSAL	
5	5	THIS IS LOVE WILLIAM FT. EVA SIMONS WILLIAM	
6	NEW	GANGNAM STYLE PSY YG/SCHOOLBOY	
7	4	KALLENAVN ADMIRAL P/NICKERTRITT	
8	6	TACATA TACABRO DANCE AND LOVE	
9	8	WE ARE NEVER EVER GETTING BACK TOGETHER TAYLOR SWIFT BIG MACHINE	
10	NEW	RUNAWAYS THE KILLERS ISLAND	

DENMARK		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) SEPTEMBER 22, 2012	
1	4	GANGNAM STYLE PSY YG/SCHOOLBOY	
2	NEW	KOBENHAV (FRA EN DC 9) MADS LANGER SONY MUSIC	
3	3	HELT MIN EGEN L.O.C. FT. BARBARA MOLLER/SMD	
4	2	OVERGIR MIG LANGSOMT MADS LANGER SONY MUSIC	
5	5	FLYTTA PA DEJ ALINA DEVEKERSKI ANDERS JOHANSSON ENTERPRISE	
6	6	DJ BLUES PANAMAH EASYTYGER	
7	8	LYSER I MORKE MEDINA LABEL/MADE	
8	9	I CRY FLO RIDA POE BOY	
9	RE	UARTIG WAFANDE UNIVERSAL	
10	7	SHE WOLF (FALLING TO PIECES) DAVID GUETTA FT. SIA/WHAT A MUSIC	

FINLAND		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) SEPTEMBER 22, 2012	
1	1	GANGNAM STYLE PSY YG/SCHOOLBOY	
2	2	THIS IS LOVE WILLIAM FT. EVA SIMONS WILLIAM	
3	3	ONE MORE NIGHT MAROON 5 & M.O.T.O.N.E	
4	NEW	TURN UP THE LOVE FEAR*EAST MOVEMENT FT. COVER DRIVE CHERRYTREE	
5	NEW	OLET PULIISONI NYT SAMULI PUTRO KAIKU	
6	5	POUND THE ALARM NICKI MINAJ/ YOUNG MONEY/CASH MONEY	
7	RE	ENEMMAN DUOO KU SOOLOO KUINGNASIDEA WARNER	
8	NEW	KUKKURUKUU MARISA & PLAT SUDET WARNER	
9	6	EUPHORIA LOREEN WARNER	
10	10	OUTTA MY HEAD DIANRA UNIVERSAL	

EXECUTIVE TURNTABLE

Send submissions to: exec@billboard.com

RECORD COMPANIES: Sony Music Entertainment names **Chris Frankenberg** VP of business operations for Global Digital Business. He was VP of digital strategy at RED.

Wind-up Records promotes **Chris Graham** to VP of digital strategy and sales. He was senior director of digital marketing and sales.

PUBLISHING: Warner/Chappell Music appoints **Jon Platt** president of creative for North America. He was president of North America creative at EMI Music Publishing.



TOURING: Creative Artists Agency taps **Rafael McDonnell** to help grow sponsorship and brand partnership opportunities on behalf of the talent firm's music touring clients. He was senior VP of brand partnerships, licensing and synchronization at EMI Music.

Palace Sports & Entertainment in Detroit names **Michelle Burton** community partnerships coordinator. She received her master's degree in communication management in May from the University of Southern California in Los Angeles.

BRANDING: Branded entertainment company PlayNetwork appoints **Robert Kamp** VP of global sales and international operations. He was VP of marketing and business development at Callbutton.

RADIO: Cumulus Media appoints **Robin Marshall** production manager of Cumulus Sound Solutions. She previously worked as an on-air talent at WKQC Charlotte, N.C.

RELATED FIELDS: Precleared music licensing website Splother taps **Dirk Elmendorf** as a strategic adviser and investor. He co-founded cloud services company Rackspace.

—Edited by Mitchell Peters

GOODWORKS

METAL ACTS RALLY FOR LAMB OF GOD SINGER

The heavy metal community recently joined forces to help Lamb of God frontman Randy Blythe pay for the mounting legal bills surrounding the manslaughter charges he faces in the Czech Republic.

An eBay auction was held in late August featuring equipment and memorabilia provided by Slash and members of Machine Head, Five Finger Death Punch, Megadeth and Lamb of God. The donated items were used on tour, in the studio or in a video.

Lamb of God drummer Chris Adler says all items were sold. "We came together with management and looked at the numbers that were coming in from the legal team we hired," Adler says. "It's a pretty intimidating number when you start litigating a case as serious as this."

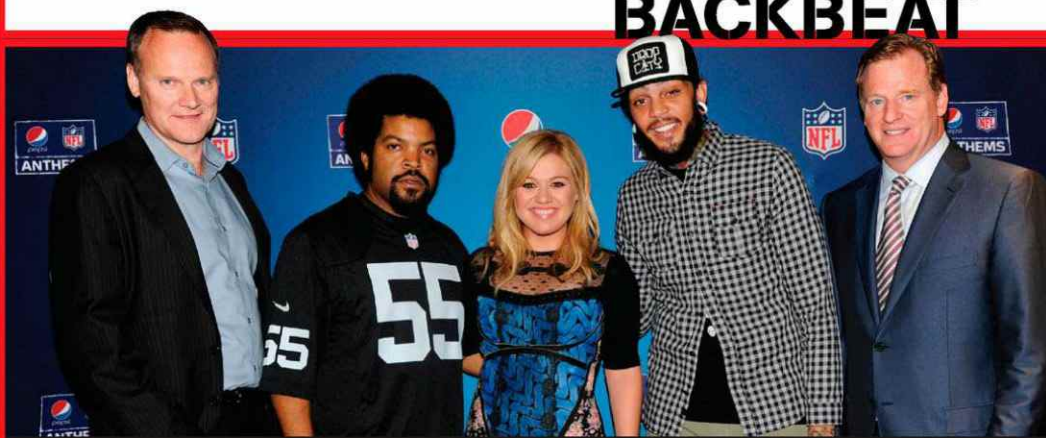
Blythe was detained June 27 and held in a Prague prison for about a month in connection with the death of a fan who, during a 2010 show at the city's Abaton club, died of injuries he sustained after being allegedly pushed offstage. The singer, who has publicly stated his innocence, returned stateside in early August on \$400,000 bail and is set to stand trial in Prague in January.

Adler says the band has received enough memorabilia to hold another eBay auction in the near future. "In about a month from now we may do another one," he says.

Lamb of God is prepping for a 38-date U.S. trek that begins Oct. 30 at the Comerica Theatre in Phoenix. The tour is the group's first stateside outing in support of its seventh album, *Resolution*, which arrived in January and debuted at No. 3 on the Billboard 200.

—Mitchell Peters

BACKBEAT



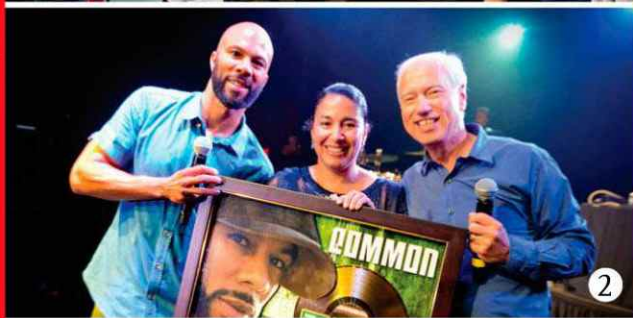
TEAM SPIRIT

On Sept. 4, Pepsi and the NFL celebrated the kickoff of the new football season with Pepsi Anthems. The music program features five artists performing original anthems for their hometown teams, available for free download at PepsiAnthems.com. Touching down at New York's Hard Rock Cafe are (from left) Pepsi chief marketing officer **SIMON LOWDEN**; Anthems artists **ICE CUBE**, **KELLY CLARKSON** and **TRAVIE MCCOY** (not pictured: Wiz Khalifa and Kid Rock); and NFL commissioner **ROGER GOODELL**. PHOTO: EVAN AGOSTINI/AP



1 CARRIE UNDERWOOD treated an invite-only audience to a performance on VHI's "Unplugged" at New York's NEP Metropolis in mid-August. The performance is slated for Oct. 2: first on VHI.com (4 p.m. ET) and then on VHI (7 p.m. ET/PT). Hanging outside the studio are (from left) VHI executive VP of music and talent programming strategy **RICK KRIM**, Billboard.biz editor **JEM ASWAD**, Underwood, RCA senior VP of video promotion **SHANNAH MILLER** and senior director of music and talent programming strategy **HAROULA ZOUZIAS**.

PHOTO: COURTESY OF VHI



2 WHILE HEADLINING a charity concert for Musicians On Call at the Democratic National Convention in Charlotte, N.C., **COMMON** (left) was presented with a plaque representing three RIAA gold album awards during his 20-year career. Helping the Warner Bros. rapper with the heavy lifting are RIAA senior executive VP of public policy and industry relations **MICHELE BALLANTYNE** and chairman/CEO **CARYL SHERMAN**.

PHOTO: DANIEL SWARTZ/REVAMP.COM



3 NEWLY CROWNED "American Idol" judge **MARIAH CAREY** began her reign as BMI's 2012 Icon honoree during the organization's annual Urban Awards on Sept. 7 at the Saban Theatre in Beverly Hills, Calif. Congratulating Carey are (from left) BMI VP of writer and publisher relations **CATHERINE BREWTON**, president/CEO **DEL BRYANT** and Carey's spouse, "America's Got Talent" host **NICK CANNON**.

PHOTO: ARNOLD TURNER

THE VMAs: PARTY CENTRAL

MTV's annual Video Music Awards (Sept. 6) at the Staples Center in Los Angeles set off a spate of afterparties. Celeb and executive dance cards included the official VMA afterparty, thrown by MTV/Time Warner Cable at the Hollywood Palladium; Perez Hilton's shindig at the Belasco in downtown Los Angeles; In Touch magazine's "Icons and Idols" soiree at the fabled Chateau Marmont; and a few other high-profile gatherings . . .



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1 **LIL WAYNE'S** custom Red Beats by Dr. Dre Pro headphones line was officially launched during a rollicking VMA afterparty at Hollywood's Playhouse nightclub. Cash Money co-founders Bryan "Birdman" Williams and Ronald "Slim" Williams were spotted in a wall-to-wall crowd that included this fantastic foursome (from left): **DR. DRE**, Interscope Geffen A&M chairman **JIMMY IOVINE**, Beats Electronics president/**COO LUKE WOOD** and (in front) **LIL WAYNE**. PHOTO: LESTER COHEN

2 **THE FIFTH** annual House of Hype Power Players celebration—sponsored by Esquire magazine in association with Square Enix and Monster Headphones—feted electronic dance music guru **KASKADEE**. Arriving at the Beverly Hills Hotel for the invite-only affair are (from left) House of Hype founder/CEO **SAM KEYWANFAR**, Kaskadee and Monster Products CEO **NOEL LEE**.

PHOTO: PAUL A. HEBERT/GETTY IMAGES

3 **A SPECIAL** performance by Epic Records' Karmin and such celeb sightings as the Wanted shifted the party into full gear at the NBA/Xbox 360 VMA Lounge. Flanking Krim Group president/CEO **TODD KRIM**, whose company produced the event, are Karmin's **NICK NOONAN** and **AMY HEIDEMANN**. During a four-hour period earlier that day, the VMA Lounge opened its doors to benefit VHT's Save the Music Foundation.

PHOTO: TIFFANY ROSE/WIREIMAGE

4 **VELODYNE ACOUSTICS** presented the 2012 NBA Baller Beats by Xbox 360 VMA Lounge at Staples Center's L.A. Live neighbor, the Ritz-Carlton Residences. From left, Billboard director of special features and West Coast sales **AKI KANEKO** welcomes City National Bank VP of advertising/brand identity manager **SUZANNE BURCHMAN** and VP of marketing **NANETTE NELSON**. PHOTO: MICHELLE KANEKO



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