



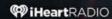
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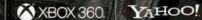
- The CW: Highest Rated Show in Time Period Since May 2012
- Yahoo!: Largest Aggregated Concert in Total US Audience Live Streams
- Xbox: Highest Total Viewership for US Live Event

1 BILLION SOCIAL IMPRESSIONS









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Visit Billboard.com for track-by-track video interviews with Ellie Goulding, All Time Low and Coheed and Cambria. all of whom have new albums coming. And watch the Script perform as part our Tastemakers series.

#### 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/ filmty to register.

#### TOURING

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

#### FUTURESOUND

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



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HE'S GOT THE BLUES Cablevision exec's music career blossoms



vinyl with road trip



Fewer legacy acts on Latin charts



Web radio rates hang in balance on the Hill



Come for the screening, stay for the show

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# JPERONI.

RETAIL BY ED CHRISTMAN

### Time To Dance

Electronic music sold a bucket load of tracks in the first nine months of 2012, but rock and country helped the album format stay competitive

ne Direction, Gotye, electronic music and catalog were big winners in the first nine months of the year as digital tracks passed the 1 billion-unit sales mark for the first time in that period, according to data from Nielsen SoundScan. But album sales continued their decline due to an accelerating drop in CD sales.

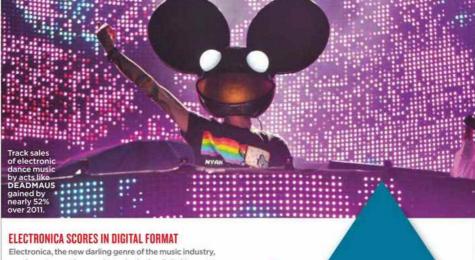
U.S. album sales are down 4.4% to 218.4 million units, fueled by CD sales dropping 14.5% to 129.7 million units from 151.6 million units in the corresponding period last year.

While digital album sales are up 15.3% to 85.5 million units, the 11.3 million-unit gain from last year's tally at the nine-month point is only about half the 21.9 million-unit decline in CDs. Like digital, vinyl is also up dramatically, a 16.3% increase to 3.2 million units from 2.7 million units. But it's still only just about 1.5% of total U.S. album sales.

After nine months, Adele remains the leader in album sales with 4 million unit scans of 21 to bring total sales of that title to 9.9 million units since its release in February 2011.

One Direction's Up All Night overtook Lionel Richie's Tuskegee to move into second place for the year so far with 1.3 million units versus the latter's 1 million units.

Overall music sales, albums plus track-equivalent album (TEA) sales, are down 1.3% to 319.3 million units from 323.7 million units for the first nine



continues to post impressive gains in the digital formats, where its track scans grew by 14 million units in the first nine months of 2012 to 41.5 million units, or 51.7%, while its digital albums grew 5% to 3.8 million units from 3.6 million units.

months of 2011.

Digital track sales closed out the period with just 9 million units over the 1 billion mark. That represented a 6% increase during the same period in 2011.

Catalog track sales remain much more popular than current track sales, accounting for 55.4% versus current's 44.6% of total track sales.

In digital songs, Gotve's "Somebody That I Used to Know" (featuring Kimbra) is the top-selling song with scans of nearly 6.5 million units. Two other titles passed the 5 million-unit milestone: Carly Rae Jepsen's "Call Me Maybe," with scans of 5.8 million units, and fun.'s "We Are Young" (featuring Janelle Monáe) at 5.6 million units.

In track sales, electronic dance music was a star performer, posting a 51.7% increase in scans to 41.5 million units from 27.3 million scanned in the first nine months of 2011.

Universal Music Group remains the top U.S. album distributor with a market share of 29.8% in albums plus TEA, just beating out Sony Music Entertainment at 28.8%.

If only albums are considered, Sony is the top distributor with 30.2% market share versus UMG's 28.8%. The latter's 32% track share, a six-percentage-point lead over Sony's, is how the company retains its lead in albums plus TEA.

#### **CATALOG ALBUMS** WINNING

The catalog album continues to drive the U.S. business as the category enjoyed a 3.7% gain to 110.5 million units from a year ago even as current album sales drop 11.5% to 107.8 million units. Catalog, which overtook current sales for the first time in Nielsen SoundScan history in the first quarter, continues to hold a larger portion of album sales but its lead softened somewhat in the third quarter.

Of the large genres, rock was the only one to post a gain in album sales with scans of 77.7 million units. up 1.8%. The rock subgenres also gave a strong showing with hard rock outperforming every other genre, while alternative rock was only beaten out by country and gospel/Christian.

The gospel/Christian genre produced the secondbest showing with unit sales flat at 15.3 million in the first three quarters, while country music is down 1.8% for the year, with scans of 28.2 million units versus 28.8 million units in the corresponding period of 2011.

Of the other large genres, R&B/hip-hop is down 9.7% to 35.9 million units from 39.7 million units, while Latin is down 18.7% to 7.2 million units from 8.9 million units. Electronic music, the industry's new darling, suffered a 6% decline in the first nine months to 6.8 million units from 7.3 million units.

In looking at only digital albums, all genres showed increases with the biggest gains made by country, up nearly 30% to 7.6 million units; Latin, up 25.6% to slightly more than 1 million units; and rock, up nearly 21% to 34 million units. The rest of the large genres all produced gains of 11% to nearly 20%, except for electronic music, which gained 5% in digital album scans to 3.8 million units.

For digital tracks, on a percentage basis, world music posted the biggest gain, up 59% to 4.9 million units from 3.1 million units.



51.7%

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#### TOP 10 BEST-SELLING ALBUMS, YEAR TO DATE

	Artist	Title	Sales
1	Adele	"21"	4,027,000
2	One Direction	"Up All Night"	1,254,000
3	Lionel Richie	"Tuskegee"	1,020,000
4	Justin Bieber	"Believe"	902,000
5	Whitney Houston	"Greatest Hits"	857,000
6	Carrie Underwood	"Blown Away"	823,000
7	Luke Bryan	"Tailgates & Tanlines"	802,000
8	Various Artists	"Now 41"	745,000
9	Nicki Minaj	"Pink Friday: Roman Reloaded"	667,000
10	Gotye	"Making Mirrors"	659,000

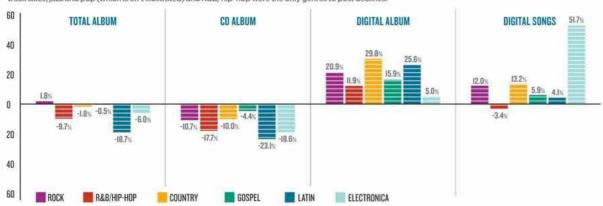
URCE: NIELSEN SOUNDSCAN, year-to-date sales through the week ending Sept. 30

#### TOP 10 BEST-SELLING DIGITAL SONGS, YEAR TO DATE

	Artist Title	Year to Date Sal	es
1	Gotye featuring Kimbra	"Somebody That I Used to Know"	6,474,000
2	Carly Rae Jepsen	"Call Me Maybe"	5,842,000
3	Fun. featuring Janelle Monáe	"We Are Young"	5,626,000
4	Maroon 5 featuring Wiz Khalifa	"Payphone"	4,290,000
5	Nicki Minaj	"Starships"	3,753,000
6	Kelly Clarkson	"Stronger (What Doesn't Kill You)"	3,637,000
7	One Direction	"What Makes You Beautiful"	3,514,000
8	Flo Rida featuring Sia	"Wild Ones"	3,296,000
9	The Wanted	"Glad You Came"	3,227,000
10	Justin Bieber	"Boyfriend"	3,014,000

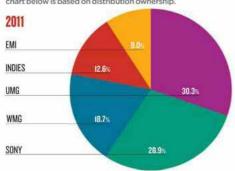
#### SALES BY GENRE

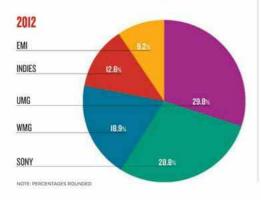
In CD album sales, Latin is the big loser with its shrinking shelf space, dropping 23.1%, while electronica had its second-largest drop. But both genres' digital album sales grew by about 200,000 units each. However, in digital track sales, jazz and pop (which aren't illustrated) and R&B/hip-hop were the only genres to post declines.



#### MARKET SHARE BY DISTRIBUTION OWNERSHIP

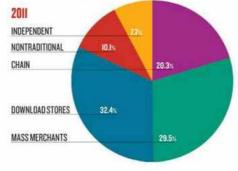
Sony Music Entertainment continues to narrow the distance between it and the No. 1 distributor, Universal Music Group. On a unit basis, EMI was the only distributor to post gains in albums and track downloads and therefore in albums plus TEA. The chart below is based on distribution ownership.

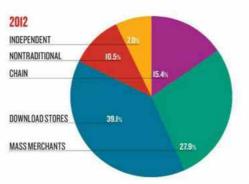




#### ALBUM SALES BY STORE TYPE

Traditional brick-and-mortar stores combined (i.e., chain, mass merchants, indie) saw album sales drop by 21.4 million units, while download stores were up almost 11.4 million units. Nontraditional retailers selling CDs, like Amazon, Toys "R" Us and concert venues, were basically flat.





#### MARKET SHARE. BY THE NUMBERS

In track sales, rock doubled the U.S. industry's 6% gain, producing the largest unit gain: 26.6 million.

Digital album sales' best quarter was the third, growing 18.6% vs. 10.5% in the second and 17.1% in the first.

Indies claim about 30% market share when calculated by label ownership. For more on this story, go to Billboard.biz.

#### >>>NEW PRESIDENTS FOR ELEKTRA, IGA

Jeff Castelaz was named president of Elektra Records while John Janick was appointed president/ COO of Interscope Geffen A&M. Castelaz co-founded Dangerbird Records in 2003 and worked with such bands as Silversun Pickups, Fitz & the Tantrums and Dropkick Murphys. Janick helmed Fueled by Ramen (fun., Fall Out Boy, Paramore) for 16 years and worked as co-president of Elektra for three.

#### >>>REDBOX **ENTERS** TICKETING BIZ

Famous for its DVD rental kiosks, Redbox is entering the ticketing business beginning in Philadelphia. "We thought it was completely natural to extend and offer people the same Redbox model-affordable fun, convenient access-to live events." Redbox president Anne Saunders says. Tickets will be sold at face value or below on the Web and at kiosks with a \$1 handling fee per ticket.

#### >>>U.K. LABEL INCOME **BOOSTED BY** DIVERSIFIED STREAMS

The value of diversifying income streams has been illustrated by new figures released by British labels trade organization the BPI. According to the report, one-fifth (20.5%) of all U.K. record company turnover in 2011 came from revenue generated outside of traditional CD, DVD and digital services, which included income from music synchs, 360-degree artist deals, concerts, music-related TV production, broadcasting and public performance.

Reporting by Jem Aswad, Richard Smirke and Ray Waddell.

### QUESTIONS by ANDREW HAMPP

He's a blues musician who opens for the Eagles, gets covered by Willie Nelson and is managed by Irving Azoff. And he also happens to have a day job running Cablevision, the Madison Square Garden Co., the New York Knicks and the New York Rangers and is a director of AMC Networks. home of "Mad Men" and "Breaking Bad."

Yes, James Dolan, executive chairman/president/CEO of Cablevision and lead singer/ founder of JD & the Straight Shot, has many jobs. But he's been making more time lately to prioritize his hobby as a musician, with the release of his band's new EP, Midnight Run, last month (the trio's fourth release since 2000) and an upcoming gig at Voodoo Fest in New Orleans (broadcast by MSG cable network Fuse).

"I squeeze it in wherever I can." Dolan says on the phone from his office in Madison Square Garden. "A lot of times

I go from the office, change from a suit to the blue jeans, warm up and just hit the stage. Hove music so much and it's always been a big part of my life. It's something I could never see not doing and it provides balance to me, too. When you have something like that you don't give it up."

In a rare interview, Dolan, who's better known as "Jim" in the cable industry, spoke with Billboard about his band's new music, scoring synchs from Harvey Weinstein and his thoughts on Brooklyn's new Barclays Arena.

#### What were you looking to accomplish musically with Midnight Run?

It's an evolution from the previous albums. We're headed in a direction that is really good for us. This EP really begins to define a sound for the band that is unique and is a signature of the band. It's very authentic, has a country-Cajun thing going on. We're moving away from a hardpounding rock sound we had on our earlier records and moving to that Cajun, shuffly kind of beat. It fits better with my voice and I find it easier to write to.

#### You've opened several times for the Eagles, through whom you've inherited Irving Azoff as a manager. What's that been like?

I'm like a pet project, or a pro bono project, or a poverty project for him [laughs]. Irving doesn't normally take on bands that haven't already had a certain level of success. He also really likes our music. He's intrigued with the combination of what I do during the day and this in the evening. He gives me the same advice he gives all his artists, which is basically, "Stay true to the music and do the work that's necessary to keep your fans happy."

Nour song "Can't Make Tears" is the theme song to "Hell on Wheels" on AMC, a



network spun off from Cablevision that your family still controls. And you also had a song in the movie "Lawless." How did that come about?

One of my friends is Harvey Weinstein, and he sent me the movie early on and said, "Can you write something for this?" So I watched it and he asked me particularly of a song that would be fast-paced that might be used in a chase scene or something. So we watched it and came up with Midnight Run's title track and a song called "Holy Water," which really encompasses the whole spirit of the movie. We sent the tracks over to the producers and they weren't as keen on "Holy Water" but they loved "Midnight Run" and they said, "We don't want you to perform it, we want a star to perform it." So they got Willie Nelson and he does a good job with it.

#### Jay-Z recently expressed an openness to Rolling Stone to feature your music in upcoming projects. What's your take on the new Barclays Arena

in Brooklyn? There's no real replacement for Madison Square Garden, but there's room for a Barclays Arena in New York, and they'll be a good venue. I haven't been there but I hear it's very nice, and that's good. I wish them well-except the basketball-but we're just finishing a three-year transformation of Madison Square Garden and you won't believe what the place looks like. It's like a brand-new arena.

#### Are you concerned that Barclays might compete with you for bookings?

My biggest problem right now is the [NHL] hockey strike, which could put a lot of holes in our calendar. But assuming we have a whole hockey season, we're booked-we don't have any dates [for 2013]. So I mean, in this marketplace there's room for other venues to do well and they seem to be. It's a nice venue-if it makes concert-going more appealing to the marketplace, great. That just makes the pie bigger.

#### (i) Your company has also reinvested in Fuse to make it a destination for music programming on cable. What value do you see in that model from a business perspective?

They're continuing to focus on the music category, and they're getting closer to being a programming outlet for that genre. They're closer to what the fan base looks for. They have new programming that is going to make it even more attractive-especially when all the channels that are supposed to be about music are running cartoons. They're sticking to their guns, and they're going to be successful.

DIGITAL BY ANDREW HAMPP

### Myspace's Third Act

Once the world's biggest social media player, Myspace is returning to the sweet spot between hipster and mainstream music discovery

he new Myspace is aiming to fill the void in music discovery yet to be filled by Facebook, Twitter and even Spotify, and many industry executives and artists are ready to give it their backing.

After unveiling a splashy two-minute video previewing its new design on Sept. 24. Myspace began opening up its new private beta to select artists and label executives to give the music industry a chance to help



shape its new look. Though it's still very early days, several key music industry executives who spoke with Billboard like what they've seen-which is muchneeded good news for Myspace, a property practically left for dead when it was acquired by its third owner in seven years, Specific Media, for \$35 million in 2011, far short of the \$580 million that News Corp. paid

"Hopefully the reality lives up to the demo, but the new owners at Specific are very smart guys and really know the ad world, which is super important for their future success," says a label executive who asked not to be named ahead of seeing a personal demo, "They've created a site for creators and fans that's a more immersive music experience than what we get out of

the big social networks, which are more about sharing. This is definitely geared toward music and discovery."

Indeed, developing direct relationships with artists was one of the priorities that Specific Media's co-CEOs Tim and Chris Vanderhook shared with Billboard in an interview. As previewed in the redesign video. the new Myspace will focus on empowering fans and helping artists identify who their most influential followers are through data that will be aggregated from other sites like Facebook, Twitter and Spotify.

"Social networks collect tons of data, and what we're trying to do is put that data in the hands of our community rather than a black-box fashion," Chris Vanderhook says. "Artists want more transparency into who their most important fans are. so we're calculating who those people are and serving it not just for the artists but for the fans to have that recognition."

One artist who seemed excited about the new platform was Chuck D, who predicted a comeback for the revamped Myspace with "Justin Timberlake in charge," referencing the site's superstar creative director at the Digital Music Forum West in Hollywood, Calif., on Oct. 3. Timberlake, who has an undisclosed minority stake in Myspace, has been personally reaching out to his own connections in the artist community, even bringing alt-R&B artist Kenna (known for his affiliation with the Neptunes' Star Trak Entertainment) onboard to his internal creative team.

Well-known music supervisor Scott Vener ("Entourage." "How to Make It in America") has also been working with Myspace as its in-house curator, selecting "Heartbeat" by Los Angeles pop-rock collective JJAMZ as the soundtrack to Myspace's redesign video ("I just can't pretend that nothing's changed/Can you comprehend just what's at stake?" are among the track's prescient lyrics.)

That knack for curation is Myspace's greatest opportunity, another major-label executive says. "We have a very disparate music landscape digitally right now. I don't think anyone's really been that voice of the fans for a really long time," the exec says. "The Hype Machines and Pitchforks all have a place, but that's very far away from the mainstream. As much as I love and respect what those sites do for our artists, I feel like that spot somewhere between the hipster and the mainstream is a very empty place right now."

The Vanderhooks say the site will get a gradual rollout as more invites go out to the music industry and other users rather than a full-scale relaunch. "We want to make sure we get the platform right," Tim Vanderhook says. "There's been a lot of pressure for us to create something right, and up until this point we weren't willing to compromise the product for other people's timelines. We wanted to make sure we get the product right from the artists' standpoint before we feel ready to put something out there."

Additional reporting by Alex Pham.

# congratulations eltonjohn



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friday sold out separtiber 14



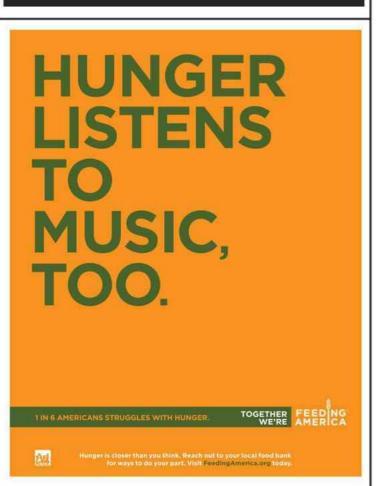
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### UPFRONT

TV BY PHIL GALLO

### Nashville's Big Song

Big Machine, ABC bet on a country TV series

ashville," the fictional ABC series that chronicles characters in the country music capital, will join shows like NBC's "Smash" and Fox's "Glee" in releasing newrecordings after each episode. First up is "If I Didn't Know Better," written by artist Arum Rae and the Civil Wars' John Paul White and sung by cast members Clare Bowen and Sam Palladio in the pilot that airs Oct. 10.



second episode, will be the first song worked at country radio by Big Machine Records, the label handling the releases and promotion. ABC is owned by Walt Disney, which also owns various ABC-, Disney- and ESPN-branded cable networks.

"ABC is one of our best partners," Big Machine Label Group CEO Scott Borchetta says, referring to music-heavy programs like "Grey's Anatomy" and "Good Christian Belles," and "Good Morning America." "The key is repetition. We can promote a song in a trailer online, in an ABC ad, on the [ABC] Music Lounge, ESPN . . . Disneyland and Disney Radio. When you can go and play with that many toys, you make big noise."

Big Machine A&R VP Allison Jones pitched "Telescope," written by Hillary Lindsey and Cary Barlowe, to the producers long before they signed on as a soundtrack partner. Borchetta says the pitch was an act of good faith. Jones didn't represent the writers but felt the song could work in the show.

ABC Studios senior VP of TV music Dawn Soler says, "We shared the pilot with [the music publishing and songwriting communities]. We had several guitar pulls, and [Country Music Assn. board president] Steve Buchanan of Gaylord Entertainment was really helpful. The minute the show got picked up, we took a trip back. And with T Bone Burnett as the executive music producer it gave us a lot of cachet."

Burnett has already taped Elvis Costello for two songs and Lucinda Williams for one. Otherwise, the songs are coming from a multitude of songwriters, including Kacey Musgraves and Trent Dabbs, whose "Undermine" will play during a montage that closes the third episode.

Each episode will include between three and seven onscreen performances—the pilot has four—and several songs from each will be released through iTunes. Besides "If I Didn't Know Better," Panettiere's version of "Love Like Mine"



and Charles Esten's rendition of "Back Home" will be released Oct. 10.

In addition to the performances, hardly a scene is free of music: The Tammy Wynette hit "Stand by Your Man" and John Conlee's "Rose Colored Glasses" are the classics in the pilot. Big Machine's recent hits "Even If It Breaks Your Heart" by Eli Young, "Small Town USA" by Justin Moore and "Did It for the Girl" by Greg Bates are also heard.

While the release plan sounds similar to "Glee" and "Smash," there are several elements that distinguish "Nashville":

- All songs will make their commercial debuts on the show.
- By showing the song creation process, Big Machine and "Nashville" will have the option to release different versions of songs—demo, radio edit, for example.
- Stylistically, Soler says, the show will reach beyond contemporary country and the '90s style of Connie Britton's character to include music in the vein of Jack White, George Strait and current male-female vocal groups.
- ABC will market the fictional characters as musicians with merchandise and memorabilia.

Soler and Peter DiCecco, senior VP of business and legal affairs for music at Disney/ABC Television Group, say the music budget is "nothing extraordinary" and in line with a musicintensive series like "Grey's Anatomy."

"Prices vary based on use, duration and the overall budget of an episode," DiCecco says. "What's important here is that the marketing plan needs additional promotional rights to songs."

"Smash" demonstrated that selling original songs isn't as easy as selling covers of popular tunes. None of its tracks has topped 100,000 in sales, according to Nielsen SoundScan, with "Let Me Be Your Star" far outpacing the pack (81,000 sold).

Selling individual tracks of new recordings was hit-and-miss with TV shows last season.

Song	Artist(s)	Show	Sales*
"We Are Young"	New Directions	"Glee"	433,000
"Rumour Has It"/ "Someone Like You"	The Troubletones	"Glee"	383,000
"Let Me Be Your Star"	Katharine McPhee & Megan Hilty	"Smash"	81,000
"History Is Made at Night"	Megan Hilty & Will Chase	"Smash"	48,000
"Shake a Tail Feather"	Karen LeBlanc	"The Playboy Club"	4,000
"Chicago (That Toddlin' Town)	"Carol-Lynne	"The Playboy Club"	4,000

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### **UPFRONT**

LABELS BY PHIL GALLO

### Vinyl Mania

Leading reissue label Light in the Attic spreads the good word about vinvl at record stores nationwide



hen Light in the Attic Records' Ion Treneff made a sales stop at the nocredit cards, vinyl-only Mississippi Records in Portland, Ore., he felt like he had walked into a "quaint, old-world vision of a record storefresh apple pie with ice cream on the counter. The clerk was multitasking, making a mixtape of old soul music for a kid and waiting on customers."

It was the most vivid image Treneff had of his unique Seattle-to-Los-Angeles sales trip made with his boss, label co-owner Josh Wright, in a 15-seat van loaded with more than 3.000 LPs and CDs. Between Sept. 20 and Oct. 1, Wright, Treneff and a few contest winners logged 3,000 miles on the company van, visiting 65 record stores and making it to a concert to celebrate the reissue label's 10th anniversary.

"That's where our business is made," Wright says between stops at Poo-Bah Record Shop in Pasadena, Calif., and L.A. vinyl stores Origami and Vacation. "Relationships get built and you develop direct accounts."

Wright had five similar road trips prior, but this one had a revelatory element as nearly 15 of the shops were first-timers. "The smaller, niche stores have drastically in-

creased," he says while flipping though records of music from Africa, South America and cult films that Light in the Attic distributes in addition to its own 100-plus releases. "Five years ago maybe one store was exclusively vinyl and now 50%-60% of them are vinyl-only."

The visit impressed Origami owner Neil Schield, whose vinyl-only store opened in April 2009 and has only had a few local labels visit on sales calls. "It's a great idea," he says after looking through several boxes of LPs. "It probably gets me to spend more, having the stuff in front of me and things I might not know but think

Wright says Portland was the most vibrant scene: 15 stores "and every one had its own vibe. The lack of competition provides a healthy environment." Grady's Refuge in Ventura, Calif., had the greatest number of "mind-blowing music heads," he says.

Light in the Attic has had a significant year, due largely to two of the label's discoveries, Rodriguez-the subject of the documentary "Searching for Sugar Man"-and the duo Donnie & Joe Emerson, whose self-pressed album from 1979 received considerable press in the summer and fall. Rodriguez is the headliner of Light in the Attic's two 10th-anniversary shows-a second will be held Oct. 12 in Seattle at Showbox at the Market-and both concerts also feature British folkie Michael Chapman. Shin Joong Hyun flew in from South Korea to play in Los Angelesonly his third U.S. show in his 53-year recording career-and the Emerson brothers will play in Seattle for the first time. Poet/lyricist and Beach Boys collaborator Stephen John Kalinich opened the L.A. concert.

> "These are some of our favorite artists-an eclectic mix but one we thought would jell," label co-owner Matt Sullivan says. "It's such a rarity to have these artists together. We wanted to be a oncein-a-lifetime event."

The sold-out show at Los Angeles' El Rey Theatre marked the first time Rodriguez had played with a full band on his current tour, including a fair number of songs

featured prominently in the documentary-"I Wonder," "I'll Slip Away" and "Inner City Blues." Shin, with a film crew documenting his four days in town, gave a 45-minute set that leaned toward Jimi Hendrix-ian hard rock.

Light in the Attic set up a pop-up shop in the rear of the El Rey to offer vinyl, CDs and T-shirts of the artists' work and to spread the word about recent releases like the Emersons' Dreamin' Wild, two Lee Hazlewood reissues and a collection from Memphis soul singer Wendy Rene, After Laughter Comes Tears.

Next up: the first release of the album Ray Stinnett cut for A&M in 1971, A Fire Somewhere; a boxed set of 11 45s from Hazlewood's LHI label between 1966 and 1971; and a series of 45s featuring new recordings from Iggy Pop, Charles Bradley and Ariel Pink of songs that Light in the Attic has reissued. A double-vinyl version of D'Angelo's Voodoo is also on tap.



To date in 2012 3.3 million, or 1.5% of total U.S. album sales See story, page 4

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### Latin Music Could Use An A&R Boost

Genre's audience is increasingly young and bicultural but charts don't always reflect that

For the past several years, the discourse in the Latin entertainment, marketing, advertising, public relations and advertising worlds is that it's a young, bilingual, bicultural world. But while that rhetoric is illustrated by increas-

Latin

Notas

ingly bilingual. uptempo radio formats, it hasn't necessarily been borne out on the Latin music sales charts.

In fact, an analysis of the 50 top-selling Latin albums of

the year for the week ending Sept. 23, compared with the same time period in 2011 and 2007, illustrates a Latin market that has remained remarkably unchanged in the past five years. There's been major development in urban and youngleaning music, very little artist development in the pop sphere

and always, a preponderance of regional Mexican music dominated by legacy acts, but always with a few young, emerging acts in the mix.

Despite the overall stability of this year-to-date top 50 list, however, it's remarkable that six of

the 10 top-selling albums of the year so far are by youngskewing acts that may sing in Spanish but target young bilinguals:

Romeo Santos Prince Royce,

3BallMTY, Don Omar, Wisin & Yandel and Mexican corrido singer Gerardo Ortiz. This is a breakthrough, and one that could encourage labels to spend more on developing acts. The only legacy pop act in the top 10 list to date, for example, is Ricardo Ariona, while last year. six such acts-Maná. Cristian

Castro, Ricky Martin, Enrique Iglesias, Camila and Shakirawere on the top 10 list.

If we go below the top 10, 2012 and 2011 are virtually identical. The genre leading the mix of albums in 2012 is regional Mexican, with 25 titles in the top 50, compared with 26 in 2011. Pop is represented by only eight titles in 2012 compared with 11 in 2011, a reflection of radio stations that are simply not playing new, traditional pop music today. And, surprisingly, rhythmic/urban music (including acts like Tito "El Bambino" and Chino & Nacho, who straddle the tropical world styles) is equally represented, with 13 titles.

However, if we go back to 2007, that's where we find the real movement and the groundwork for what's hanpening today in the chart's upper echelons. At that time, for the week ending Sept. 23. the top-selling Latin album was



Daddy Yankee's El Cartel, followed by Aventura's Kings of Bachata, Don Omar's King of Kings was No. 8 on the list. But below the top 10, there were a whopping 12 similar titles by the likes of Xtreme, Zion, Rakim & Ken-Y and Calle 13. highlighting a particularly fertile year for both artist development and risk-taking. This was the time, of course, when there were more Latin rhythmic stations playing reggaetón and urban music. But still, there was a sense of excitement and possibility in the marketplace.

We want to think that a little of that spirit is coming back. If we look at the No. 1 hits on Billboard's Hot Latin Songs chart

for the past 18 months, we see an increasing number of new names (3BallMTY, Michel Teló Gocho Juan Magan) and many indie labels (Top Stop, Siente, Metamorfosis). We also see a preponderance of collaborations, many with unfamiliar names (El Bebeto, Natti Natasha, America Sierra).

Perhaps we're being overly optimistic or naïve, but we see this as a good sign. Perhaps after being careful for the past five years, it's time to take risks. And, judging by who the topselling acts to date are, there are dividends to be had.



### THE BILLBOARD



On Oct. 2. Puerto Rican singer/songwriter Tommy Torres released 12 Historias (Warner), his first album in four years. The pop/rock set takes its cues from the likes of Bob Dylan, Simon & Garfunkel and early Elton John.

It's surprisingly different from the albums and songs that Torres has written and produced for some of Latin music's biggest stars, including Ricky Martin, Ricardo Ariona, Aleiandro Sanz and Ednita Nazario, Torres spoke



with Billboard about finally having the time to write and produce for himself.

#### The album's sound is very '70s, down to the organ.

[In 2009] I finished Sanz's Paraiso Express and was also promoting my own album [Tarde o Temprano] and I was fried, creatively speaking, I was writing stuff, but nothing excited me. So I disconnected for a while, and when I realized it, I was listening to a lot of singer/ songwriters from the 1970s. And I thought, "How about telling stories from around the world?" There are many characters on the album-there's a Buddhist monk, a student fresh out of college-and all the songs are in third person. The album sound is a bit more rough. We recorded the band entirely live.

#### There are collaborations with Martin, Sanz and Ariona in the credits, but they only sing background choruses. Why is that?

It was part of the charm. I like duets when they're written

from two points of view. These songs weren't conceived like that. And it's like those older albums where artists would be passing by the recording studio, they like what they heard and they would just come in and record something. That's the spirit behind all the collaborations except the duet with Nelly Furtado, which was conceived as a duet and written eight years ago.

#### There really is nothing this acoustic or organic-minded on Latin radio today.

It's harder to write this way. I had to change [gears] and write without concerning myself about what everyone else was doing. And it gave me a lot of freedom to say a lot of things. We pop singers know we're romancing teenage girls. And in this case, I wanted to talk about other things. By speaking in the third person I was able to say things I may not have said openly before.

#### You write and produce for so many people. How do you keep your own voice when you do your own album?

There are undeniable similarities. But time puts a distance. This album has nothing to do with Sanz's Paraiso Express, but that's because I put time between them.

#### Is that frustrating as an artist?

I sometimes wonder, "What would have happened if I'd sung that song?" And maybe nothing would have happened. I don't want to say I have no ego, but I try to concentrate on the project at hand. And if I'm working for Ricky or Arjona, I don't hold back. I always think, "My own project is coming up, and I can create again."

Do you see yourself first as an artist or a producer? An artist, I became a producer as a way to become an artist. -Leila Cobo

EN ESPAÑOL: All the great Latin music coverage Go to biliboardenespanol.com.

### SESAC LATINA DEAL

Spanish pop-rock singer Luz Casal, who will receive a lifetime achievement honor at the Latin Grammy Awards in November, has signed with SESAC Latina for the United States and Puerto Rico. In a statement. Casal said she signed with the organization because of the hands-on support its artists receive. SGAE. Spain's main collecting society for songwriters, composers and publishers, represents Casa in most regions globally. She's well-known for working with Spanish film director Pedro Almodovar.

#### SBS RADIO, TUNEIN PARTNER

Spanish Broadcasting System is now offering access to SBS Radio in a partnership with Tuneln, the free streaming service with 40 million-plus listeners. Fans of music and talk radio can tune in to such programs as "El Vacilon de la Mañana," "DJ Laz Morning Show" and "El Circo de la Mega." Tunein offers more than 200 platforms through smartphone apps, vehicle dashboards, Internet home entertainment systems and TuneIn.com. "SBS Radio will significantly grow its audience by exposing our content to new listeners," SBS VP of digital sales Andrew Polsky says. One of the largest publicly traded, Hispanic-controlled U.S. media and entertainment companies, SBS owns and/ or operates 21 radio stations in markets like New York, Los Angeles and Miami.

#### MANÁ PERFORMS FOR **OBAMA IN LAS VEGAS**

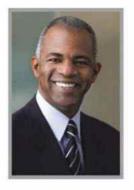
Maná, one of the world's most successful Spanish-language rock bands, recently performed at a rally for President Barack Obama in Las Vegas, In his bid for re-election, Obama continues to reach out to Latino communities. Latin acts supporting Obama include Ricky Martin, Marc Anthony and Los Tigres del Norte. Anthony joined Obama in Miami Beach during the summer to help raise money and to perform the national anthem at the Democratic National Convention. - Justino Águila



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### Will Internet Radio Raise Or Shrink Royalties?

Two opposing bills on Capitol Hill could determine the future of the webcasting market for Pandora and its rivals

he current lame-duck session of Congress represents the calm before a storm that's expected to erupt in full force next year over Internet radio rovalties.

In its most simplistic terms, the Internet radio royalty fight pits Pandora against SoundExchange. Pandora is the largest Web radio service in the United States and the largest source of webcasting royalties for Sound-Exchange, the organization that collects such royalties on behalf of sound recording owners, artists and performers.

The coming battle will really be a competition to define parity in noninteractive digital music royalties. Each type of digital service currently pays either a fixed per-stream royalty or a percentage of revenue for the performance of sound recordings. The different versions of parity would change what those services pay in different ways.

The major players at the heart

Digital

Domain

of the battle pay vastly different portions of their revenue to SoundExchange. SiriusXM pays 8% of its 2012 revenue. Music Choice pays 2.5% of its annual revenue, and Pan-

dora paid 63.9% in the sixmonth period ending July 31.

Bills introduced in September by Reps. Jason Chaffetz, R-Utah, and Jared Polis, D-Colo., and Sen. Ron Wyden, D-Ore., define parity as royalties set

STAND-ALONE

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be updated with different colors, but the rectangular ear-

retail for \$349.99 and can be purchased at a variety of re-

tailers as well as the Monster Online store. Ten different

headbands, at \$24.95 apiece, are available exclusively at

The headphones, available in titanium, silver and white,

using what's called the 801(b) standard. This standard seeks to balance various public, corporate and public interests while minimizing disruption. The 801(b) standard has been used for SiriusXM satellite radio and two cable radio services. Music Choice and Muzak, in addition to other copyright uses outside of digital music.

Congressman Jerrold Nadler, D-N.Y., has offered an opposing bill, currently being circulated in draft form. Supported by SoundExchange, the RIAA and trade groups that represent artists, the Interim FIRST Act would instruct the Copyright Royalty Board to apply the "willing buyer, willing seller" standard used for Internet royalty rate settings to satellite radio and cable as well.

"It's the artists' and the record labels' product that forms the core of their product," Sound-Exchange president Michael

Huppe says. "The least that can be done is to compensate those people at a fair market value."

So both bills would seek equal footing for all three platforms but would

-GP

have two different definitions of parity. The Chaffetz and Wyden bills would lower the royalty rates paid by Internet radio services like Pandora and keep satellite and cable services at their current



rates. The Nadler bill would keep Internet radio royalties at their current levels but raise the royalties paid by SiriusXM. Music Choice and Muzak.

But the debate should also consider the possibility that lower royalties will help grow the Internet radio market. Ultimately the RIAA, SoundExchange and Pandora are most concerned about the size and health of that sector. A high royalty that hurts the market would be a Pyrrhic victory.

John Villasenior, a nonresident senior fellow at the Brookings Institution in Washington, D.C., wrote in a paper published in August that webcasters "face a particularly challenging royalty environment." Villasenior backs the use of the 801(b) standard in setting Internet radio royalties.

"Even if we limit the discussion to SiriusXM and Pandora. I personally believe the combination of increased rates from SiriusXM-and that's going to happen-plus market growth from Pandora, even under a reduced percentage relative to what they pay now, Sound-Exchange will see substantial increases in what it collects,"

Lower royalties would probably entice entrants like Apple into Internet radio, bringing new innovations and more listies would help the company free up money for projects that could help bring artists and listeners closer together. "Resources are going against a lot of the basic block and tackling of keeping your head above water with these rates."

Pandora's opposition counters that a lower royalty is effectively a subsidy that allows the company to fuel its growth as a public company seeking market share in an exploding, disruptive marketplace. "Subsidy is the right word," Westergren says, "because they are asking for what is pretty clearly below a fair market standard.

A similar argument came from Wall Street. Noting that Spotify runs "substantially more advertising per hour than Pandora," BTIG equity analyst Richard Greenfield wrote in a blog post that Pandora needs the Chaffetz bill because "it knows its business model only works while running limited advertising."

Ironically, the market is already finding its own definition of parity. Sources tell Billboard that the deal Clear Channel negotiated with Glassnote Entertainment will pay a percentage of revenue for terrestrial radio performances and the same 0.11 cents per play that pureplay webcasters like Pandora pay SoundExchange.



#### BITS AND BRIEFS

#### GOOGLE PLAY PASSES 25 BILLION APP DOWNLOADS

Google has surpassed 25 billion app downloads from 675,000 different appsboth free and paid-at Google Play. The announcement was made Sept. 26 at the Official Android blog. Google Play has seen a sharp increase in app downloads in recent years. It hit the 1 billion-app mark in early 2010 and surpassed the 10-billion app mark in mid-2011. To celebrate hitting 25 billion, Google Play offered U.S. consumers, for a limited time, apps sale-priced at 25 cents. 25 movies to own at \$4.99, 25 albums priced from \$3.99 and 25 magazines priced less than \$1.99.

#### VEVO UNIQUE VIEWERS GROW

Vevo claimed its first monthly increase in unique viewers since February, according to comScore's figures for the U.S. online video market for August, Vevo had 49.3 million unique viewers versus

44.8 million in July. Video streams fell slightly to 595.2 million from 5971 million however. Google sites, represented mostly by YouTube. experienced a big decline in streams to 13.8 billion from 19.6 billion. ComScore counts Web traffic but not streams from mobile or videogame

#### SONY OFFERS **EXCLUSIVE MGK** TRACKS

Sony Music Network started offering an exclusive fourtrack release from 19XX/ Bad Boy/Interscope artist MGK on its Music Unlimited Service on Oct. 2. The EP. the service's first exclusive content, contains songs from MGK's Lace Up, due Oct. 9. Music Unlimited is a cloudbased subscription service with 16 million songs and is available on a wide range of Sony consumer electronic devices and Android mobile devices. Sony is offering a free 14-day trial with no credit card requirement to encourage consumer sampling.

#### Billboard **RINGTONES** meison TITLE CALL ME MAYBE PONTOON 17 WHISTLE NO LIE WANTED TAKE A LITTLE RIDE ONE MORE NIGHT DRUNK ON YOU SEXY AND I KNOW IT SOMEBODYTHAT I USED TO KNOW 33 PSY's dance sensation "Gangnam Style" has started storming this chart too, easily the biggest position mover and greatest gainer (32-13, up 182%). GIRL ON FIRE CRUISE GANGNAM STYLE ADORN 14 TURN ON THE LIGHTS **BLOWN AWAY** 16 HARDTO LOVE AS LONG AS YOU LOVE ME 18

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#### DOROTHY H. MATTISON

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### Bring Your Own Band

Singer Maria McKee and film-director husband Jim Akin add value with a twist to their new movie



Sound

+Vision

he world premiere of the independent film "After the Triumph of Your Birth" stood out from most Southern California film screenings. Instead of hobnobbing with friends and professional contacts, the filmmakers picked up their instruments and gave an 11-song concert.

Maria McKee, longtime solo artist after spending the '80s leading Lone Justice, was joined by her husband, the bassist and "Triumph" writer/director Jim Akin, and their group's drummer, Tom Dunne, the film's lead actor.

"It's kind of a rare opportunity," McKee says. "It's got to be fun to see a movie and then see the writer/director play bass, the star on drums and an actress from the film singing. It's more fun than [screening] at a film festival at 9 a.m. to nobody. This is the future-it's all about being multifaceted in the arts."

Prior to the release of the score to the movie, McKee hadn't put out an album since the spring of 2007 when her richly detailed pop-cabaret triumph, Late December, arrived. McKee, Akin and their band went on a well-received tour after that album, with shows at McCabe's in Santa Monica, Calif.; Joe's Pub in New York; and Bush Hall in London gar-

Almost three years ago, when McKee started thinking about another album, the couple's con-

versations focused on how best to be multifaceted. The singer had written a play, and Akin had taken up photography. "I'd made every kind of record-alternative, country, soul, popwhat's left?" McKee asked, "Unless I make a jazz album, how many ways could I see myself doing this?"

McKee was in London when Akin got the idea to start shooting a film about a drifter making his way from the California desert to the ocean in Santa Monica. Having never made a film, he turned to musicians and friends as cast members and crew. Dunne. Akin's associate for 25 years, got the lead; Rob Zabrecky, former frontman of Possum Dixon, was cast as the wacky Answer Man; and Tessa Ferrer, an old family friend of McKee's who's the granddaughter of Rosemary Clooney and Jose Ferrer, was cast as the female lead.

During the course of two years, with the script being written as he progressed, Akin shot the road movie, spending a grand total of \$550. That figure isn't missing any zeros: He had to pay a few actors and a couple of location fees, but otherwise did the filming, writing, directing and editing mostly solo.

Once they had a first cut, they began scoring.

"I had an upright bass and would play it every morning, then work with Maria, who'd come up with the piano parts, " Akin says, as they sought to create music that would echo everything from the Who to Stravinsky. Spaghetti western themes, jazz combo cues and sunburned surf guitar instrumentals were written; McKee introduced "some fake Germanic classical piano" and Akin added needle drops from his solo album, Nine Days Under.

Drawing inspiration from Federico Fellini's "8 1/2," Akins sees "Triumph" as a "visual, allegorical poem." There are subplots that involve music, which is where McKee comes in onscreen, making her acting debut at age 47.

"It felt completely new," McKee says, referring to acting and

scoring, "Jim had to direct me down because I was playing to a crowd. It's testimony to his talent that he was able to get a focused performance out of me. I don't imagine that I will want to work with anyone but my husband-I'm not going to start doing guest spots on 'CSI'-so it won't be so difficult the next time."

Akin has written his next script, but has chosen to focus on promoting "Triumph," which is being sold as a self-released DVD along with the soundtrack on CD. The film hasn't screened in a theater since the

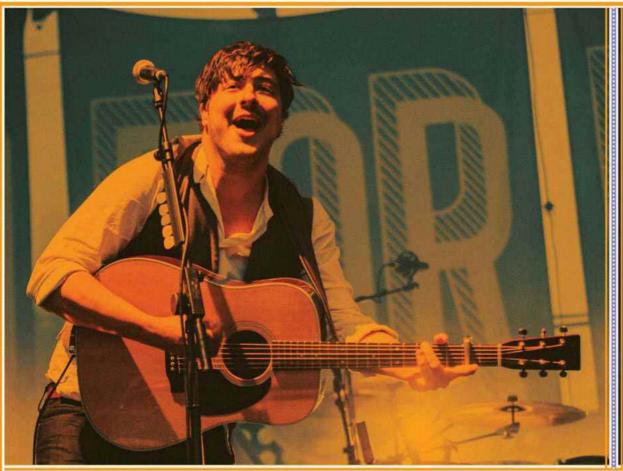
premiere at the Aero in Santa Monica, but McKee and Akin have had interest from theaters in New York, San Francisco and Europe.

"I feel like this is a whole new career starting for us," says McKee, whose connection to film was limited to high-profile uses of her songs in "Pulp Fiction" and "Days of Thunder." "People have tried to enlist me [to write for films] but I have never been passionate about it. I always wanted control and never wanted to be a part of something with no control."

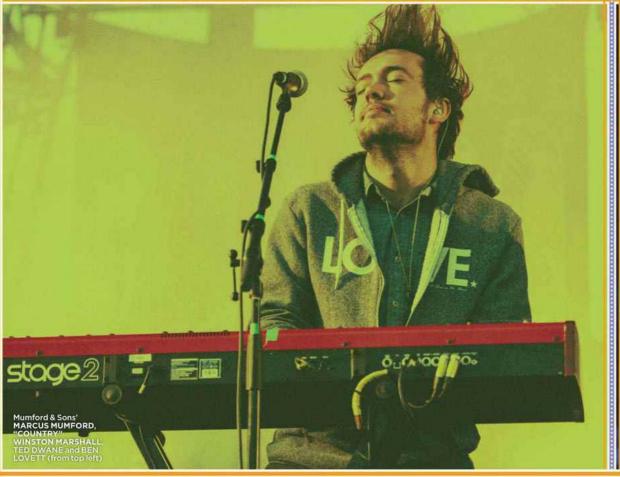
With control issues settled, McKee is positive about the songs for Akin's sophomore effort, which could make it easier to market: "The next film's music will feel more like a Maria McKee album."

#### FOR THE RECORD

A single review in the Oct. 6 Issue of One Direction's "Live While We're Young" misstated the track's label. The song is on Syco/Columbia













SOUND THE BANJOS! MUMFORD & SONS
HAVE LOGGED THE BIGGEST FIRST WEEK OF THE
YEAR FOR THEIR SECOND ALBUM, "BABEL." A LOOK
AT HOW THEIR UNIQUE TOURING STRATEGY AND
THREE YEARS OF HARD ROAD WORK PAID OFF

BY JASON LIPSHUTZ \* PHOTOGRAPHS BY ANDREW WHITTON

"That was quite a sunset!"

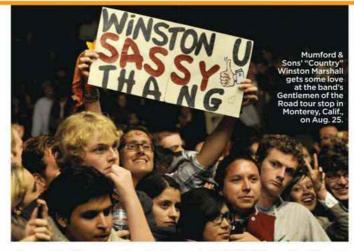
Marcus Mumford, clutching an acoustic guitar against his white button-up and olive-green tuxedo vest, is a bit breathless after opening his band Mumford & Sons' Hoboken, N.J., show on Aug. 1 with the new anthem "Lover's Eyes." To his back is the New York skyline, the light slowly shrinking from the crevices between the skyscrapers. To his left, Ted Dwane props up a string bass and "Country" Winston Marshall grips a banjo; to his right, Ben Lovett stands ready at his keyboard. And in front of Mumford are more than 15,000 onlookers crowded inside Hoboken's Pier A Park—some holding red Solo cups, some sporting unkempt beards, a few men over the

age of 60 and several girls under the age of 15, all cheering in the darkness of the new night.

For those wondering how a quartet of scruffy, suspenders-wearing folk-rock musicians from London managed to sell 600,000 copies of their sophomore album, Babel, in its debut sales week in the United States (according to Nielsen SoundScan), the crowd sharing the sunset at the band's Hoboken show can provide the answer. Mumford & Sons have cultivated this audience assiduously, not just with famously raucous shows but with a touring strategy designed to create event experiences for fans in every corner of the country.

Glassnote's strategy for raising awareness of Babel, the group's sophomore full-length released on Sept. 25, was multipronged, beginning with the band's maiden voyage to Hoboken. The Aug. 1 show was the first date in a 15-city U.S. tour that allowed Mumford & Sons to introduce Babel songs to stateside fans. "I think that the No. 1 focus of the plan was that the band was going to be here for almost two months, setting up their record and playing their record-which is kind of a ballsy move, playing half of your new album each night," Glassnote founder Daniel Glass says. "No. 2, keeping them connected to radio, particularly noncommercial, triple A and alternative. And keeping them attached to retail, particularly indie retail, and making sure there was good value there for them. And then letting [the album] ride free-letting the streaming services help expose it."

Instead of cannibalizing album sales, streaming services helped Mumford & Sons score even more fans in Babel's debut sales week. The album smashed Spotify's records for streams from an album in a single week,



with around 8 million streams. According to Spotify chief content officer Ken Parks, one out of every 10 U.S. Spotify users played a song from Babel in its first seven days of release. "Opening up the faucet and letting people hear it and stream is definitely very healthy," Glass adds, "and I think people inherently want to purchase an artifact, a memento, so they have a piece of it now that they streamed it."

From the moment Glass first saw the group playing the 250-capacity Mercury Lounge club in New York in March 2009, his experience with Mumford & Sons has been checkered with what he calls "epiphany moments." There was the night he watched the band perform alongside Bob Dylan and the Avett Brothers, in a televised celebration of classic and contemporary folk at the Grammy Awards in February 2011. And more recently the time Glass hugged the band and manager Adam Tudhope at 3 a.m. after Mumford & Sons had made their "Sat-

urday Night Live" debut on Sept. 22, culminating a two-year campaign to get the group on the show.

And now he can add the night of Oct. 2, when Babel, released three days after that "SNL" gig, officially claimed the top debut sales week of the year. (Justin Bieber's Believe is now in second place with a 374,000 start.) It's also the highest sales week of any rock album since AC/DC sold 784,000 copies of Black Ice in November 2008, the first No. 1 album for New York-based indie Glassnote and the largest sales week for Sony's indie distribution arm, RED. (For more chart analysis of the band's big week, see page 49.)

Lovett, a multi-instrumentalist and backup vocalist, says that he, Mumford, Dwane and Marshall never expected any sort of prolonged groundswell when Mumford & Sons emerged from the loose collection of acoustically minded musicians dubbed the West London folk scene in 2007. But the first tipoff that the quartet was onto something special came years ago, in spring 2009, when they opened for British indie rock band the Maccabees for 11 dates in the United Kingdom. Playing in front of the Maccabees' guitar-driven pop anthems, Mumford & Sons' plucky folk ditties might have seemed out of place, except for the surprising fanfare that greeted them. "That was really when things started to change for us—and it was before we released Sigh No More," Lovett says. "All of a sudden everyone was like, 'It's all right to like these guys if you like rock music."

In the three years since Sigh No More arrived in the United Kingdom in October 2009, mainstream rock music, specifically that being consumed in the United States, has rearranged its profile to allow for banjo breaks. New artists like Of Monsters and Men and the Lumineers have had their singles gain traction on alternative radio. Longer-running acts like the Avett Brothers and Edward Sharpe & the Magnetic Zeros have released albums that scored top 10 debuts on the Billboard 200 and career-best sales weeks in 2012. James Steele, PD of alternative WROX-FM (96X) Norfolk, Va., says that rock radio has had to accommodate new sounds during the past three years: As bands like Phoenix and Foster the People have built more complex, electronic offerings into the genre, bands like the Avett Brothers and the Lumineers have stripped things down. "Program directors and people who shape music realize that there's a want for something more," Steele says.

Mumford & Sons have been at the epicenter of this growing demand for that something more. Thirty months before Babel's debut week was setting records, Sigh No More humbly began on the Billboard 200 at No. 127 upon



its U.S. release in February 2010, with 5,000 copies sold, according to Nielsen SoundScan. Since then, Sigh No More singles "Little Lion Man" and "The Cave" slowly grew at radio, with the former topping out at No. 3 on the Rock Songs chart in November 2010 and the latter climbing to No. 2 in April 2011-both peaking in their 22nd weeks on the tally. After scoring two 2011 Grammy nominations (including best new artist), Mumford & Sons notched four more in 2012 and were also a focal point of the broadcast.

Just as important, the radio romance and award love was bookended by relentless road work stateside-by Lovett's count, Mumford & Sons have embarked on 10 separate U.S. tours since their inaugural trek in 2008—that catered to bigger crowds with each passing month. Sigh No More has now sold 2.5 million copies, according to SoundScan, and hasn't dipped out of the top 75 on the Billboard 200 since July 17, 2010.

Just as Sigh No More patiently inched into the public consciousness, Babel's monster debut has thrown prognosticators off-kilter and established Mumford & Sons as organically grown rock stars. And very much on their own terms. "It's not like we started wearing eyeliner and started to distort all of our instruments," Lovett says. But if the band hasn't changed, the reaction and recognition has. "Rock'n'roll magazines, and more alternative rock radio stations, have been like, 'Let's give these guys a spin.' We've just passively appreciated it all going really well, and done the best we can to meet the expectations."

#### GENTLEMEN OF THE ROAD

N JUNE 14, 2010, Mumford & Sons played at the Bluebird Nightclub in Bloomington, Ind., a Midwest city with a population of roughly 80,000, about half of them students at Indiana University. Tickets for the 700-capacity show were \$10 each, and Adam Voith, the band's booking agent, wasn't optimistic about the turnout on a Monday night. For one thing, he lived in Bloomington at the time, so he knew the territory.

"I assumed it'd be a tiny little show that we'd get a couple hundred people out to," says Voith, who started working with Mumford & Sons in early 2009. Instead, it was packed, a sellout, and Voith saw hundreds of people whose faces he didn't recognize and whose demographics he couldn't pinpoint. At that point, Mumford & Sons had sold only 50,000 copies of Sigh No More in the United States, according to Sound-Scan, but the hundreds of people at the Bluebird treated the band members like megastars.

"They were going bananas in this club, just losing their minds," Voith says, "And that happens-of course that happens-but it usually takes some time."

Mumford & Sons have courted crowds in the major U.S. markets and at festivals like Coachella, Bonnaroo and Lollapalooza in the past three years, but they have also paid attention to building a base in smaller markets like Bloomington; Marfa, Texas; Telluride, Colo.; and Council Bluffs, Iowa. Voith says that, from the very beginning, Mumford & Sons were impressed with the way the Avett Brothers had developed their fan bases in secondary markets, and wanted to duplicate that success. The band hasn't just made touring in North America a priority, but touring in the corners of North America that many artists neglect, and coming back to those same corners year after year.

"These are loyal music fans," Voith says of the secondary-market crowds. And Mumford is loyal to them. After spending time in tiny Bristol, Va., on its way to New York earlier this year, the band promised the crowd that it would be back soon. A few months later, in August, back it was.

As the group's audience has grown, so has its reputation as a live act. "Every show is a different experience," Glass says, pointing to the touring partners, like Old Crow Medicine Show, Dawes and the Very Best, that have joined the act onstage for special collaborative encores at select performances. At the Hoboken show, Mumford & Sons performed a brass cover of Frank Sinatra's "New York, New York" against the Manhattan skyline, and following an Aug. 4 performance at the Eastern Promtowns with experiences that cannot be duplicated, Manager Adam Tudhope describes the stopover format as "a desire to go to places off the beaten track, where there's a genuine benefit in a band coming into town and bringing 16,000 people with them."

The group's transition from club shows to theaters to all-day stopovers has yielded impressive monetary results: Mumford & Sons grossed \$716,000 from the 19 shows reported to Billboard Boxscore in 2010; in 2011, the band earned \$3.0 million from 14 shows. And there's no stoppage in sight: An Australian run that begins Oct. 12 leads up to a Nov. 10 show at Los Angeles' Hollywood Bowl, and another U.K. tour before the end of the year will precede many more U.S. shows and summer festivals

lical-although Tudhope points out that Mumford & Sons aren't "a 'Christian band' ... but clearly these are themes that are relevant to all human beings, not just the re-

"I Will Wait," a furious folk flourish with Babel's most immediate hook, was released as the first single on Aug. 7, and this time, radio was ready for Mumford & Sons. The song gave the band its first No. 1 on the Rock Songs chart, as the track climbs to the top spot this week with 12 million audience impressions in its eighth week, according to Nielsen BDS. WROX's Steele notes that the band's decision to release a song that doesn't start off slowly-"I Will Wait" springs to life in a rush of guitar, banjo and percussionhas made the single even more potent, and that through Sept. 27, the station had played the track 442 times. And who's requesting it? "Everybody," Steele says. "Fifty-five-yearolds to 18-year-olds."

Mumford & Sons performed "I Will Wait" and "Below My Feet" on the Sept. 22 episode of "Saturday Night Live," a gig that was fortuitously slated for the weekend before Babel's release. The "SNL" appearance was a major TV look for the band, but the cardinal rule of Glassnote's rollout strategy has been to avoid oversaturation: Mumford & Sons have nothing lined up in licensing deals, and have foregone the stateside late-night rounds in favor of select appearances. The band performed an hour-long set on "Live on Letterman" on Sept. 26, joined Emmylou Harris on a special episode of "CMT Crossroads" on Sept. 27 and sat down with and performed for NPR's "World Cafe" on Sept. 28. Meanwhile, "I Will Wait" isn't receiving a concerted top 40 push, despite dominating at rock radio.

The core of the band is NPR, alternative and triple A radio, so we're going to be loyal and superserve these formats," Glass says. In addition, Babel sold 600,000 copies in its first week without any huge discounts at the major retailers-iTunes carries the album for \$11.99. while Amazon and Target offered temporary price cuts (\$9.99) during its first week of release. "We played the music for all the key retailers, and . . . they believed in us, and I think that they heard the record," Glass adds. "Retail is so happy with us because we didn't show favoritism. We just gave them a great album with great artwork and a great deluxe package, and we didn't get into the games of the crazy deep discounts. We held our ground. I'm not being arrogant. I'm just saying, that's confidence in a great band."

A second single has yet to be chosen, but even with the Champagne uncorked and the first-week sales in the rearview mirror, Babel is just beginning. Next up is the Black Friday sales bounce, followed by the likely halo caused by more Grammy nods-the awards darlings happened to release Babel in the United States five days before the Sept. 30 eligibility cutoff for nominations.

As for Mumford & Sons, the new question is: How big can they become? Does Babel's success make them festival headliners, in the way that The Suburbs helped crown Arcade Fire two years ago? Will the next time Marcus Mumford remarks on a sunset be in a stadium? "They're going to be playing the small stuff and the big stuff," Glass says. "There's a rock'n'roll spirit about them: They want to play, and it's not that calculated. It's about having fun and being a great rock'n'roll experience. That's what they really care about."

#### WHERE IT HAPPENED

Radio leads the charge for Mumford & Sons' single "I Will Wait." The track grew steadily, doubling audience impressions according to Nielsen BDS, from the week ending Aug. 15 (7.1 million) to the week ending Oct. 2 (14.2 million), based on airplay from more than 1,200 stations that contribute to the Billboard Hot 100. At Vevo, the official video for "I Will Wait" had 2.2 million news its first full week (Sept. 10-17) and 1.2 million during album release week. Spotify didn't stream the single until the full album was released. but there were I million streams of "I Will Wait during release week

RADIO ... 14.2 MILLION

This chart shows the 20 cities where the designated narketing area index of Mumford & Sons' Babel was the highest in its debut week. The index is the measurementas compared to the rest of the current album market (excluding catalog titles)-that indicates how the album under- or overperformed in that market, with 100 being the baseline. It would suggest that the group's touring strategy of paying attention to secondary and tertiary markets has paid off-of the 20 cities where the album indexes best, only six are in Nielsen SoundScan's top markets. Note that the No. 2 city, Portland, Maine, was the site of the first Gentlemen of the Road show

CITY	INDEX
Denver	179
Portland-Poland Spring, Maine	167
Minneapolis-St. Paul, Minn.	153
Nashville	143
Madison, Wis.	141
Columbus, Ohio	140
Boston	137
Rochester, N.Y.	135
Greater Grand Rapids, Mich., area	132
Milwaukee	130
Indianapolis	128
Greater Lincoln, Neb., area	128
Tri-Cities, TennVa.	126
Chicago	125
Burlington, VtPlattsburgh, N.Y.	124
Kansas City, KanMo.	123
Austin	123
St. Louis	122
Cincinnati	122
Charlotte, N.C.	121

enade in Portland, Maine, Lovett opted to DI an after-party at the city's Space Gallery.

The Portland date was the first of Mumford & Sons' four Gentlemen of the Road shows, a series of stopovers in small U.S. cities that ran for four consecutive weekends in August (the others took place in Bristol, Va.; Dixon, Ill.; and Monterey, Calif.). In between the 11 summer U.S. tour dates used to preview the band's Babel songs, Mumford & Sons headlined day-long events that included multiple stages, local food vendors, unique opening acts for each extravaganza and the band members strolling around with super-fans on tours of the local areas.

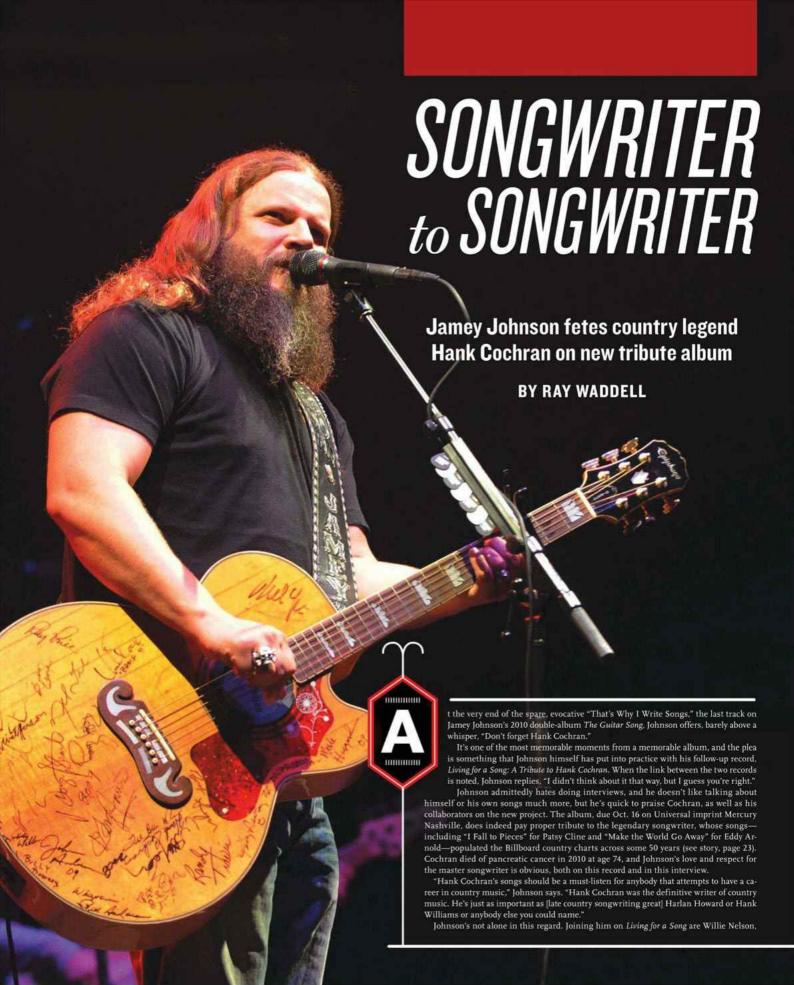
Mumford & Sons have offered U.S. fans a unique tour format in 2011, when the band joined Edward Sharpe & the Magnetic Zeros and Old Crow Medicine Show to travel across the country in vintage railcars on the six-city Railroad Revival tour. But the Gentlemen shows, which began with two stopovers in the United Kingdom last June and will occur once more in Dungog, Australia, on Oct. 20, have been the band's most ambitious live undertakings yet, combining its focus on small

#### '55-YEAR-OLDS TO 18-YEAR-OLDS'

OVETT SAYS THAT he and his bandmates have never minded living out of suitcases: "A tour is more of a way of life than a specific trip," he says. And that way of life made the creation of Babel a markedly different experience from that of Sigh No More. Once again teaming with producer Markus Dravs. Babel was written on the road and recorded in various U.K. studios during touring breaks, unlike the band's debut, which was finished in a five-week block

For Drays, who co-produced arena-sized rock albums like Arcade Fire's The Suburbs and Coldplay's Mylo Xyloto in between the Mumford & Sons full-lengths, the trick was to expand upon the anthemic qualities of Sigh No More and be "more revealing" without rehashing previous hits. "We definitely didn't want to make 'Sigh No More Part II,' but at the same time, we also didn't want to do [Radiohead's] Kid A, where suddenly Mumford & Sons does electronics," Drays says.

The result is a 12-song epic colored by longer buildups, more intricate arrangements and a title and lyrics that are decidedly Bib-



Merle Haggard, Leon Russell, Kris Kristofferson, George Strait, Emmylou Harris, Alison Krauss, Elvis Costello, Ray Price, Ronnie Dunn, Vince Gill, Bobby Bare, Asleep at the Wheel and Lee Ann Womack.

Despite the all-star cast of collaborators. Living For a Song marks another left turn for Johnson, from whom both fans and the industry have come to expect the unexpected. After finding success in Nashville as a songwriter, Johnson broke through in a big way with 2007 Academy of Country Music and Country Music Assn. song of the year "In Color" (which he co-wrote), from his highly regarded album That Lonesome Song. Johnson followed that with The Guitar Song, a risky double-album that gave the artist ample room to stretch out both thematically and musically with his road band, the Kent Hardly Playboys.

To follow a hard-won mainstream breakthrough with a highly conceptual doublealbum, and then what amounts to-despite its ambition, quality and intentions-an album of covers, might not exactly be a career move recommended by Music Row business advisers. Johnson's answer to that?

"Well, I don't know any business advisers," he states flatly. "The goal here is simply to keep Hank Cochran music alive."

WHILE IOHNSON MAY LOOK LIKE a biker with his shaggy mane and long beard, this album is crew-cut country, and impeccable in its choices. Living for a Song was produced by Cochran authorities Buddy Cannon and Dale Dodson. "Both of them recorded with Hank." Johnson says. "So they knew what Hank would want the record to sound like. The best thing I can do at that point is back up and let them take it, and become a pupil myself."

Though Cochran penned some of the most familiar songs in the country canon, Living for a Song often goes for lesser-known chestnuts, like the waltzing "A Way to Survive" with Russell and Gill; a smoldering "Don't Touch Me" with Harris; the Texas boogie exercise "I Don't Do Windows" with Asleep at the Wheel; and a slow, bluesy "She'll Be Back" with Costello.

"At first, the natural tendency is to cut all of the most popular songs that Hank wrote. But we decided instead of making a list, let's just leave it up to my duet partners. Let them pick which one they wanted to do," Johnson says. "Some of them I'd never even heard of before we cut them. Even Willie thought he knew every Hank Cochran song there was, and there was one or two that Willie had not heard. I was kind of surprised at that."

Nelson, who, with Cochran, was a staff

JOHNSON MAY NOT KNOW ANY business advisers, but this is still the country music business, and Universal is taking an aggressive and creative approach to marketing the album. Universal Music Group Nashville VP of marketing Tom Lord says the label will follow a three-pronged strategy: selling a Jamey Johnson record, selling a tribute album and selling a collaboration that includes an impressiveand unlikely-list of artists. "We've got George Strait and Elvis Costello on the same record," Johnson says

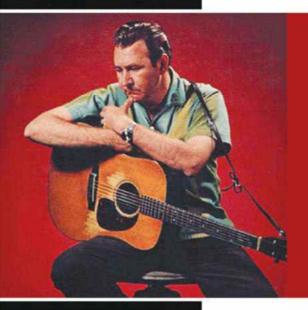
"I wouldn't say that there are three different marketing plans, because it has to be cohesive in its approach and messaging, but that's what we have to keep in mind," Lord says. "Jamey's fans are passionate, and the first thing we want to do is communicate to those fans that Jamey Johnson has a new record, because at the end of the day, that's what this is. I know from [Johnson's] perspective, he feels like it's a Hank Cochran record, but he put these collaborations together, and this is all about him paying tribute to the legendary songwriter."

Another approach is targeting specific audiences using the appeal of specific guests artists, "In People Country magazine, we've got a half-page ad, and the artists are a little more mainstream and current, because that seems to be the editorial direction there," Lord stand the value Hank Cochran has had, and other artists that do, too, so we're trying to say, 'Look who Hank Cochran brought together.' That props Hank up to all the fans that know Jamey but may not be aware of Hank Cochran,"

Though Cochran's songs once were staples of country radio, in these versions of the originals, they sound little like what dominates the country airwaves today. For songs on this tribute to find their way to the airwaves would be nice, but that's not any kind of driving factor for Johnson. He will, however, be playing songs from this record at his shows.

"Radio's got their own thing going on, and I'm glad they're having success, but I've never altered my music in an effort to have that success alongside with them," he says. "I've always stayed right where I needed to be, and that's making the kind of music that I like, and that's what my listeners came in for. And if they can hear it on the radio, it'd be great, and if they can't, they're still going to find it-and we see them every night. So when they come to see me play live, we're going to be playing this music for them. Hopefully, they'll leave there and maybe request it. And if they do, hopefully, our friends at country radio will regard it enough to play it on their stations."

Meanwhile, Johnson's own career lives on, too, and touring is going great, he says. "Every



### Hank Cochran On The Charts

Johnson is a hard man to argue with, and not just because he looks capable of delivering an Alabama ass whoopin', to steal the title of the breakthrough Drive-By Truckers album. For him, the tribute is an act of love. "From my perspective, there's obvious respect," he says. "But after you get to know Hank, you had no choice but to love him. You don't leave Hank going, 'That was a nice guy. You leave Hank going, 'Man, I love that guy.' He was a one of a kind."

Many others feel the same way. "We didn't have to make too many phone calls-they pretty much came in on their own," Johnson says of his collaborators on the album. "Hank's passing impacted musicians, artists, singers and songwriters alike, and everybody in Nashville wanted to do something special to keep his memory alive and to keep these songs alive."

writer at Price's Pamper Music decades ago, is a strong presence on the record, even beyond the three songs featuring him, "Hank was a great help to me when I first hit Nashville," Nelson recalls, "He heard me sing a few songs one night at Tootsie's with Buddy Emmons and Faron Young and got me signed to Pamper Music for \$50 a week."

Cochran's songs, many here some 50 years old, hold up remarkably well, "He had a specail knack for taking a complex emotion and describing it in the simplest of terms," Johnson says. "Bobby Bare said it was because he didn't know a whole lot of big words. That may be true, but I think it was just Hank's natural ability to communicate. He had the power to cut through the five-dollar words and get right down to the heart of the message, and that makes for the best songs every time."

says. "We also have Jamey featured on the back cover of Texas Music magazine, so we're featuring Asleep at the Wheel, Willie Nelson, George Strait and Lee Ann Womack because that speaks more to that Texas audience."

A third angle is to use social pages and search-engine marketing to tap into the appeal of Johnson's collaborators. "When someone's searching for Elvis Costello, they'll be served an ad that says, 'Elvis Costello is featured on the new Jamey Johnson album," Lord says.

Bottom line, Lord admits that Living for a Song isn't the easiest project to market. "It is a challenge to get the messaging right," he says. "One thing we were fearful of was, 'Is Hank Cochran too insider? Would people know the songs and not Hank Cochran? There are those core country fans and traditionalists and the community here [in Nashville] that undertime we play, they show up, and every time they show up, we play. We've got a good deal going there."

Johnson, booked by William Morris Endeavor and managed by Ken Levitan at Vector Management, will be on the Railroad Revival tour this fall with Nelson, Band of Horses and John Reilly & Friends. He says of the tour, This is hopefully going to be a lot of fun for all of us, and be something we can all look back on and either regret together or remember fondly together."

As for commercial success and industry awards, Johnson says, "It doesn't matter how this record sells or whether it's nominated or receives any awards. Those things take care of themselves in the long run. The No. 1 goal here is to make sure Hank Cochran's music lives on."



# TEENAGE DREAM COME TRUE

on his bed in his opulent apartment in Manhattan's young and luxe Chelsea neighborhood, scrolling through the "Recently Played" section of iTunes on his Macbook Pro and trading music recommendations. Surrounded by a dozen neatly stacked keyboards and wearing a navy blue T-shirt with a hole in the center of the chest, the 24-year-old producer rattles off names like Two Inch Punch and Bondax—cerebral electro-pop producers that only the hippest music fans know—and writing down artists, like Baths, that he hasn't heard of but wants to investigate.

"I actually downloaded a Spice Girls album," he says, a grin creeping across his unshaven face. It's a Wednesday in mid-August and Blanco chalks up his rekindled interest in the U.K. girl group to its performance at the Olympics' closing ceremony. "I was like, 'Fuck, I want to listen to all those old records;" he says. "They're so genius."

The simple wonder of a Spice Girls anthem isn't lost on Blanco, who has spent the past half-decade honing a sound marked by warm synthesizers, inviting arrangements and hooks that unfold instantly. The chart achievements have been overwhelming; Blanco (born Benjamin Levin) has had a production hand in five Billboard Hot 100 chart-toppers, by artists like Ke\$ha, Katy Perry and Maroon 5, in the past three years. Ten more of his songs—ubiquitous hits like Taio Cruz's "Dynamite," 30H!3's "Don't Trust Me" and Britney Spears' "Circus"—have crashed the top 10. Ke\$ha particularly owes a debt of gratitude to Blanco: He has co-produced six of her seven official singles, which have sold a combined 18.8 million downloads, according to Nielsen SoundScan. "Die Young," the first single from Ke\$ha's sophomore album, Warrior, debuts at No. 13 on this week's Hot 100, and continues the hot streak.

Blanco describes 2012 as a "growth year": He's still collecting pop hits like "Die Young," but also churning out songs with new collaborators and within unfamiliar genres. Along with co-producing and co-writing songs like Maroon 5's "Payphone" featuring Wiz Khalifa (4.3 million downloads, according to Nielsen SoundScan) and Gym Class Heroes' "Stereo Hearts" featuring Adam Levine (3.6 million), Blanco has logged studio time with Australian indie-pop group Empire of the Sun for the much-anticipated follow-up to its 2008 debut, Walking on a Dream. He's teamed with Norwegian production duo Stargate for the first time, for a pair of hits—Khalifa's "Work Hard, Play Hard" and Rihanna's new single, "Diamonds"—that exist outside of his standard electro-pop tropes. And Blanco tried his hand at R&B by co-producing Trey Songz' "Heart At-

tack" with Rico Love. The combustible breakup track peaked at No. 3 on Billboard's Hot R&B/Hip-Hop Songs chart and guided the singer's fifth album, *Chapter V*, to a No. 1 bow on the Billboard 200.

Blanco doesn't flaunt his multifaceted skills or staggering success—instead, he acts like a scruffy kid set loose in the too-stuffy music industry. He makes a lot of dick jokes and is sarcastic. When asked what his process in the studio is like, his initial response is, "First, I take a shit load of peyote and drop of bunch of acid."

Whatever his method, it clearly works. As a blog junkie and disciple of pop super-producer Lukasz "Dr. Luke" Gottwald. Blanco expertly toes the line between the ultra-cool underground and the unabashedly mainstream. He remembers being years old and buying cassette singles of Nas' "The World Is Yours" and All-4-One's "I Swear" when he and his older brother

HOW DR. LUKE PROTÉGÉ BENNY BLANCO HUSTLED HIS WAY FROM VIRGINIA TO

FROM VIRGINIA TO THE TOP OF THE CHARTS

BY JASON LIPSHUTZ

would visit the tape store next to their Virginia home. Nearly two decades later, however, Blanco is transitioning between two phases of his electric career.

Named songwriter of the year at BMI's Pop Awards in May, Blanco has also started signing and mentoring aspiring producer/songwriters in the same way that Dr. Luke mentored him. Ammar Malik, a childhood friend of Blanco who's signed to Blanco and Gottwald's publishing companies, has picked up co-writing credits on songs like "Stereo Hearts" and "Payphone." Blanco also co-manages Daniel Omelio, aka RoboPop, who produced Lana Del Rey's viral hit, "Video Games."

Samantha Cox, assistant VP of writer/publisher relations at BMI, which is affiliated with Blanco's Matza Ball Music publishing company, says, "I could see him building an empire—setting up his own company, signing new songwriters and new producers to his publishing company."

BLANCO BEGAN HIS CAREER as a 13-year-old rapper who performed at his brother's college parties, but he says that he soon recognized, "I'm white, I'm chubby, I'm Jewish—no one cares." His attention then turned to making music behind the scenes: As a teenager, Blanco would come home from school and look up the liner notes of his favorite albums online, memorizing and trying to guess who produced each song.

At 17, Blanco landed an internship with producer David "Disco D" Shayman and started taking five-hour bus rides from Virginia to Manhattan. Blanco's manager, Andrew Luftman, met him when he was an intern, trying to learn from Shayman and struggling to find a voice. "One week he would give me a beat CD of all his beats that sounded like Dr. Dre," Luftman says, "and then the next week, I'd get another CD that sounded like his beats copying the Neptunes."

When Shayman committed suicide in 2007, however, Blanco was left distraught, but ultimately inspired. "It jarred something loose in him," Luftman says. "He inherited all of D's drum sounds, and he came to see me at my office. He played me three beats and they were incredible. He had finally started to discover the early stages of his sound, and it was a mixture of really hard drums, with sort of an '80s synth vibe."

After teaming with rapper Spank Rock, whom he met through Shayman, for the EP Bangers of Cash, Blanco was introduced to Gottwald, who had heard two of Blanco's beats and heard his potential. Blanco describes the next three years of his life—helping Gottwald craft pop opuses like Perry's "California Gurls," Spears' "Circus," Cruz's "Dynamite" and KeSha's "TiK ToK" in Los Angeles—as "a blur" that comprised working on several songs at once while the finished products kept creeping up the Hot 100.

While Gottwald gave Blanco a seasoned studio partner and helped him learn how to, as he puts it, "chop up" his sounds, the young producer's natural attention to detail and good humor were just as important to his development. "Benny Blanco is the perfect combination of Woody Allen and Phil Spector," Maroon 5's Adam Levine says. "He's this adorable mensch but he's also this brilliant guy. He kind of blows you away because you're not necessarily expecting it."

Blanco's studio experiences differ from artist to artist and song to song. He pieced KeSha's "Blah Blah Blah" together with the pop singer, 3OHI3 and songwriter Neon Hitch by yelling into a microphone on his bed in his old New York apartment. For "Diamonds," his first collaboration with Rihanna, Blanco made the track in New York with Stargate. Rihanna, whom the



producer has yet to meet, later recorded her vocals in Los Angeles. "She probably doesn't even know who I am," Blanco says. "[Like], "Who's this weird kid with the Jewish name in the credits?"

But whomever he's working with, Blanco describes his presence as that of a Swiss army knife that is happy to defer to his superstar collaborators. "If someone needs a melody, I'll drop a melody," he says. "[But] if I'm in the studio with Max Martin and he's writing a melody, I'm going to be like, 'All right, you take the lead, man.' I just kind of try and fill in the gaps—if they need help producing the vocals, I'll produce the vocals. I know my way around the studio. I can engineer if I have to; I can write the song. When I'm in the studio, I want to use people for their strengths."

Blanco wrote and produced songs without Gottwald at the beginning of his career, including 3OH!3's 2009 hit "Don't Trust Me" and the 2010 Justin Bieber-Sean Kingston collaboration "Eenie Meenie," but during the past year he has branched out even further with other co-producers, like Rico Love on "Heart Attack" and Shellback on Maroon 5's "Moves Like Jagger" and "Payphone." He also started consistently working with Stargate first on "Work Hard, Play Hard" and again on "Diamonds."

Blanco chalks up the lack of recent collaborations with Gottwald to a matter of tim-

#### "I could see him building an empire."

-SAMANTHA COX, BMI

ing. "I go to L.A. twice a year, work for three months straight, and we make as much shit as we possibly can," he says. The duo's next big project is KeSha's Warrior, due Dec. 4 on RCA Records. Blanco worked on six songs for the album, including "Die Young," which he coproduced with Gottwald and Cirkut. Blanco describes his contributions to the album as a much different look for the pop star. "The choruses are sort of folky," he says, "with broken-down guitar, stomps, claps."

In the meantime, Blanco hopes to become more entrenched in the R&B/hip-hop production community, after trying his hand with "Heart Attack" and "Work Hard, Play Hard." While he's tight-lipped about upcoming projects, Blanco says that he wants to make his name known within urban music. "In the hip-hop/R&B world, I'm a newcomer," he says. "It's fun. It's like being back at the beginning of shit."

Sitting up on his bed, Blanco says that he can envision working alongside Gottwald "forever," while continuing to produce other styles of music without the guidance of his mentor. 
Gottwald, meanwhile, says that the evolution of their work has been wholly natural—and now includes finding the next Benny Blanco, together. "Now we have a more equal relationship," Gottwald says. "I feel like he's graduated. Now, he's working on his master's."



## TAKEITINTO THE FUTURE

#### Afrojack

#### KNOWNFOR

- · Pitbull's "Give Me Everything"
- Afrojack's "Take Over Control" featuring
  Eva Simons
- · "Can't Stop Me" featuring Shermanology
- · David Guetta's "Titanium"

WORKING WITH • Pitbull (Global Warming, Nov. 19); his own debut

PUBLISHING • Wall Music/Talpa Music/ Royalty Network

WHAT TODAY SOUNDS LIKE . "Right now' is 'too late' when you are working in the studio. You know it'll be a while before it is actually promoted, so you have to try and take your production a little bit into the future. That way, when the record is finally released, it is right on point. Styles change extremely fast in EDM. A sound that is cool today will be outdated in a month. Obviously there is a general Afrojack sound but even that personal sound evolves very quickly. For a production that is more pop you take it slightly less further into the future, so mainstream audiences will understand or recognize what you are doing, while of course bringing a slight edge to it. When it's an EDM production, you really extend the boundaries of your production-more noise, more experimentation, more futuristic."

HOW I WORK \* "I start with one idea for, say, a bassline or a certain sound and work from that. But there is no real method. Especially when producing for somebody else, I let the composition or somebody's vocal inspire me, and then I sit back and try and imagine, 'What if I would change this or add to that?' And I usually have plenty of ideas. I don't really mess around with a production for too long. Once the basic idea is there, and if I'm happy with it, I am very fast in getting the main production done. I then usually play a production during one of my sets, then maybe tweak it afterward if I didn't like the result."

what makes a hit \* "You never really know when you first get to work on a song. In short, I would say, a very well-developed musical composition, not too complex, with a lot of power and energy, combined with catchy lyrics, which should, however, have some poetic, emotional, 'second layer' [element], all arranged fairly predictably, but with a strong edge in the sounds you use." — Kerri Mason

#### 'ICAN'T LIVE WITHOUT MY LAPTOP'

#### Alex Da Kid

#### KNOWN FOR

- Dr. Dre's "I Need a Doctor" featuring Eminem and Skylar Grey
- Eminem's "Love the Way You Lie" featuring Rihanna
- Diddy-Dirty Money's "Coming Home" featuring Skylar Grey

WORKING WITH • Skylar Grey, Christina Aguilera

MANAGEMENT \* Marc Jordan, Rebel One PUBLISHING \* KIDina KORNER/Universal WHAT TODAY SOUNDS LIKE \* "It's largely program-based. There aren't many chord progressions. It's very loop-based, a lot of repeating things. I know a lot of people talk about yesterday and how they loved music in the past, but I feel like music is something that's defined by generations and moments in time. There's a lot of good music happening."

MY TAKE ON TODAY'S SOUND \* "There are producers out now who have a distinct sound. Whether you like the sound is another question. But there are producers who have a distinct sound as well. It's radio. They have a whole thing of what they're trying to do and an audience they're trying to get. There's a lot of creative stuff coming out."

HOW I APPROACH MY WORK \* "My basic philosophy is trying to do something new and definitely trying to mix things that haven't been mixed before. I feel like I have a distinct sound that people know who it is before they know it's me. All the producers I loved growing up—Dr. Dre, Timbaland, Just Blaze and Pharrell—they had a distinct sound. Everyone should bring a distinct sound to music. We have a whole collage of different things. My basic philosophy is making my sound but to keep pushing it forward and make it interesting."

#### INFLUENCES

Iwas a humongous fan of Timbaland and Pharrell. I loved the tones and drums. I loved both of them as producers, and they both pushed things forward and they always kept it interesting.

HOW TECHNOLOGY AFFECTS MY WORK • "My setup is basically my laptop. When I moved to America [from England], I wanted to transition into making mobile music because I was always on the go. Now, I can't live without my laptop. Even if I'm in a big studio, I still make stuff on my laptop. I'm a huge fan of technology in general, in life. Hike seeing things constantly evolve. Everything must evolve—I can't stop that. Music sums up a period in time for me. It sums up a feeling, that's what it's supposed to do. I don't think technology gets in the way of that."

-Steven J. Horowitz

#### 'IT'S ALL ABOUT THE VOCAL AND SONG BEING THERE'

#### Jeff Bhasker

#### KNOWN FOR

. Kanye West's "Runaway" featuring

• Beyoncé's "Party" featuring André 3000 **WORKING WITH •** Natalia Kills, Bruno Mars, the Rolling Stones

MANAGEMENT • Neil Jacobson
PUBLISHING • Sony/ATV Music Publishing
WHAT TODAY SOUNDSLIKE • "The music of
today in top 40, it's kind of split down the
middle of all the electronic music we have and
the Adele and Mumford & Sons and instruments. It's interesting like that, how split they
are between overproduced music and under-

produced music. They're both really good."

THOUGHTS ON TODAY'S SOUND .

"This year has been kind of a switch, actually, with the Gotye song and the fun. song and songs that sound different. The formula has gotten shaken up a bit as to a format that a radio station will play, which is good. In the end, a great song will always get it. There's still a lot of songwriting going on. Even PSY's 'Gangnam Style'—that's a song really above, even though we don't understand it."

HOW I WORK \* "It's old school in the sense that my production started out as regular arranging, but I use that heavily to this day. Like, the song? Make sure the vocal is great. It's the same thing with jazz—just phrasime. Can you play the notes right? Give it some meaning. That serves me really well in creating melodies or producing a singer to get the emotion across."

AFROJACK

MY INFLUENCES. "My mentor Kanye West has been the most influential person in the way I approach stuff now. But it's also drawing from the past, like Miles Davis. Those two are really similar too, because they're always moving forward and trying to create something beautiful. It's a cliché answer to pull Miles out, but everything he embodied is what I want to do now. On the back of his alburns, he would put 'Direction and music by Miles Davis.' Even if you don't touch a button or turn a knob, it's the vibe that you would bring."

HOW TECHNOLOGY AFFECTS MY WORK \* "My approach has very much become the vocals. It's all about the vocal and the song being there, so just capturing the artistand the song through the microphone. I use a Sony mic. but I change the microphones for different artists' voices. Bruno Mars sounds different from Kanye West and Alicia Keys. That's the main thing."

—Steven J. Horowitz

#### 1COME FROM A BEAT-MAKING STANDPOINT'

#### Cirkut

#### KNOWN FOR

- · Karmin's "Brokenhearted"
- · Jessie J's "Domino"
- Katy Perry's "Wide Awake"

• Katy Perry's "Wide Awake" working with • Ke\$ha, Becky G

MANAGEMENT • Mark Beaven, AAM

PUBLISHING • Prescription Songs

WHAT TODAY SOUNDS LIKE \* "There's definitely been more leaning toward uptempo, electronic dance music, which has become quite popular in the last few years. It's starting to shift more toward organic-sounding instruments. There's a bit more diversity out there."

THOUGHTS ON TODAY'S SOUND \* "There are definitely certain sounds that become popular, and from that, there are many derivative works. People's sounds become popular and people will basically put their own spin on it. But there's a lot of great music out there right now, and music is constantly evolving and changing. For those who want it, there's enough music out there to keep the listener satisfied."

HOW I WORK • "I'm not trained. I didn't start playing a guitar or piano, and don't have a

classical background. I started off DJ'ing and was very into vinyl and break beats, so I come from a beat-programming standpoint. A lot of what I do starts with a track of some sort, and I've been working with Dr. Luke for quite some time now, and he's opened me up to new things. I try to approach it from the raw essence of just making dope beats, but also keeping in mind the traditional songwriting—Luke

has especially opened my mind up to that."
MY INFLUENCES • "I had some mentors along
the way. I interned with these guys from Toronto, MSTRKRFT, who got me into electronic a bit more. It opened my mind to different music and stuff. But I was a fan of
hip-hop, and DJ Premier was a big influence
on me. You might listen to my music and it

doesn't sound like him, but the grittiness and rawness and punchiness of early-'90s hiphop, I loved that."

MYGEAR • "I pretty much use Cubase, which is not the most popular use of software. I have my drum libraries and synths. It's very much a studio-in-a-backpack kind of thing."

-Steven J. Horowitz

#### 'MUMFORD CANBENO.1 AND KE\$HA CANBENO.2'

#### Dr. Luke

#### KNOWNFOR

- Rihanna's "Where Have You Been"
- Katy Perry's "Teenage Dream"
- · KeSha's "TiK ToK"

WORKING WITH - Ke\$ha, Becky G, Juicy J MANAGEMENT - Andy Kipnes and Mark Beaven, AAM

PUBLISHING • Prescription Songs
WHAT TODAY SOUNDS LIKE • "Top 40 has
changed. There's a few different sounds
through top 40. It mimics Radio 1 in the U.K.
now. Mumford & Sons[can] be No. 1 and
KeSha[can] be No. 1—if you look at what's
going on, it's a real mixture."

HOW I WORK • "We'll start with a melody first and build a track around it. Oftentimes, you start with a vibe or musical bed and write the melodies around that, and then it's different for different artists, because they have different things that they bring to the table that influences what you do."

ON THE STATE OF PRODUCTION TODAY - "There are a lot of people with average talent that get the same sounds and plug-ins, so that might fit in with a homogenized thing. But greatness is being able to see the difference between 50 beats that are all the same and say. 'This one is special.' More than ever before, it's not about equipment. Anyone can do it. Now, it's about the person and ideas.

INFLUENCES - "It's so vast. D] Premier in-

spired me. Ric Ocasek from the Cars, I was inspired by his productions, the records that they did. Pete Rock, Stuart Price, and when I first started out, the Chemical Brothers were interesting. Nile Rodgers was someone who really inspired me. The truth is, when I first started, I didn't know which one I would be doing, [hip-hop or pop], because for a while, I was doing both. A song called 'Since U Been Gone' [by Kelly Clarkson] directed my path for a while."

KEYS TO MY SOUND \* "I like to have the guitar around, because I think on it. I just know it pretty well. But then you always need keys around and a mic and computer and stuff like that."

—Steven I. Horowitz

#### 'IJUST WANT TO HEAR FRESHNESS'

#### Hit-Boy

#### KNOWN FOR

- Kanye West & Jay-Z's "Ni\*\*\*s in Paris"
  Lil Wayne's "Drop the World" featuring
- Kelly Rowland's "Lay It on Me" featuring Big Sean

WORKING WITH • Kanye West, John Legend, Kendrick Lamar

MANAGEMENT • Al Branch, Blueprint Group; DJ Mormile, Fakework

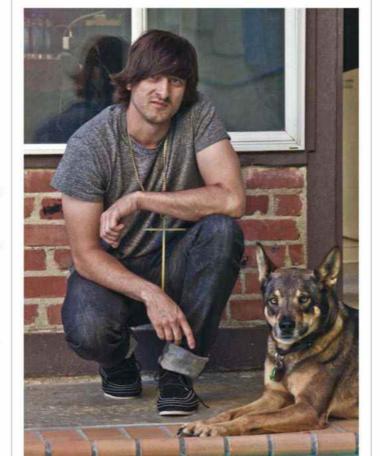
PUBLISHING • Universal Music Publishing Group

WHAT TODAY SOUNDS LIKE \* "Songs like 'Nj\*\*\*s
in Paris' and [Kanye West's] 'Clique' that I
had, I like to see those be No. 1 on iTunes because it's so different from everything else.
Everything else has a lot of highs and [is] more
pop-leaning. I like hearing different sounds
that you might not hear all the time. When
you hear a song like 'Clique,' that hiccup type
of sound, it pushes boundaries that most people wouldn't think about."

THOUGHTS ON TODAY'S SOUND • "A lot of the pop stuff is a continuation of the last song. A lot of stuff sounds the same. I like the stuff that's coming out in hip-hop, but like I said, I like that songs like 'Clique' can be No. 1 on iTunes when it sounds so different and has opera singers. I just want to hear new things and freshness."

HOW I WORK \* "It all depends. I personally like to create. When I get in a box, that can be the most frustrating for me. When I'm in the studio, I can go in and make whatever sounds I want to make. It comes out the most organic. But I'm good at taking direction. I work with Kanye a lot, so he always has a specific direction orthing he'd like you to do. I try to adapt to that at the moment."

MY INFLUENCES • "Timbaland—his creativeness. He was using baby cries that caught



### THE SOUND OF

people's ears. People like Pharrell and the Neptunes, their chords and the types of drums they had ... I'm all about freshness and different-sounding stuff. Kanye West, of course, he brought soul back and made more heartfelt music. The Underdogs, I look up to them because I'm a big R&B person. The chords they would use were really dope." HOW TECHNOLOGY AFFECTS MY WORK . "I actually use the same program I started with from the first day I ever made a beat, FL Studio, [aka] Fruity Loops. I feel like I'll always use it. I'm in touch with it, and it advances itself but it's the same basic idea and program. I like the openness of it and how visual it is."

-Steven J. Horowitz

#### 'A LITTLE BIT **OF WRONG** MAKES A SONG **EXCITING**

#### Jay Joyce

#### KNOWNFOR

- · Eric Church's Chief
- · Little Big Town's Tornado

WORKING WITH . The Wallflowers (Glad All Over, Oct. 9), Randy Rogers, Matrimony, Wild Feathers, Eric Church (live album)

PUBLISHING • Sploink Music (BMI) MANAGEMENT · Q Prime

MY BIG BREAK . "I had a band on MCA years ago called Bedlam and another band called Iodine. I produced those bands and some friends so I kind of always did it even before I really knew that's what it was. The first big record I did was Patty Griffin's Flaming Red." HOW I WORK . "Usually, I work on something I love until I hate it, and then I know I'm done." MY SOUND . "No two records come out the same. I don't think Little Big Town's record sounds like Chief. I would hope that my sound changes a little, but for me, once I get into a record I don't have that outside perspective of what my sound is. Naturally my job is to make things sound

good to me. WHAT MAKES A HIT? . "I wish I knew the answer to that. I'd do it all the time. I do think it's good that nobody really knows the answer to that question, because I think music would really suffer."

#### HOW TECHNOLOGY AFFECTS MY WORK

. "It's really changed a lot. I'm kind of a half-and-half sort of guy. I use a lot of analog and I still use tape and everything, but I also use the digital Pro Tools and things like that. For me, it's changed more in the mixing environment because now you're sending mixes off to other people who are listening on a laptop, and sometimes things tend to get a little too perfected because so many people can sit with it for so long that they tend to try to find something wrong with it. To me, a little bit of that wrong stuff is what makes a song still exciting. I can listen to Led Zeppelin and Beatles records and they're still interesting. It's because there

wasn't the board of directors on a mix."

#### MY BIGGEST CONCERN IN THE SHIFTING MUSIC BIZ

· "When I was growing up, it was a little bit special to be in a band, to write songs, and it's becoming kind of commonplace with a lot of schools teaching it and band camps. That's all good, but I'm afraid it might be more of a curriculum than it is an art. It's like when we all got cameras on our phones. We can take pictures, but there's always going to be great photographers. Another thing that worries me is kids making music that their parents like. That shouldn't be. They should be making music that their parents are afraid of, and I see too many parents right there with them. There's something wrong with that."

—Deborah Evans Price

#### 'IBROUGHT A **NEW SOUND** TO THE GENRE'

#### Mike WiLL Made It

#### KNOWNFOR

- . 2 Chainz' "No Lie" featuring Drake
- \*Juicy J's "Bandz A Make Her Dance"
- · Meek Mill's "Tupac Back" featuring Rick

WORKING WITH . Will.i.am, Brandy, CurrenSy PUBLISHER • EarDrummers Entertainment WHAT TODAY SOUNDS LIKE . "In the most modest way. I would say the hottest shit is my sound. I brought a new sound to the game, and it's really influenced other producers to bring the same sound. I feel like that's the



hottest shit right now, from 'No Lie' to Future's 'Turn On the Lights' and all the other shit I got in the streets, the mixtapes and the cuts on people's albums."

HOW I APPROACH MY WORK . "You can start with drums or melody. It all depends on what kind of record is being done and what it's about. Shit is all about staying creative. Everybody on my team is a creative genius. Our approach is, 'Kill whatever we did last by putting it all the way up on steroids.' We want to make sure people are not going to expect that."

IS TODAY'S SOUND TOO REPETITIVE? • "I feel like all genres are trying to figure it out. You got to create a new sound and start changing it. I feel like the game is under reconstruction. I feel like it's time for a new sound, and I don't think it would hurt. But don't chase it. You can't follow what's going on because it's already working. You've got to bring something new."

MY INFLUENCES . "I like Jeff Bhasker's shit. That's a producer I feel that's killing. I like that 'We Are Young' record for fun. I like the group fun .- I got the album on my phone. I listen to it every time I'm on the plane. I'm listening to Portishead. Foster the People...With Dr. Dre and Timbaland, when they came, they were both game-changers. Diddy was a game-changer. They made urban music pop. They were bringing big-ass urban music to

the top of the charts." -Steven J. Horowitz

### "I'M PRETTY OLD SCHOOL'

#### **Keith Stegall**

- · Alan Jackson's "Don't Rock the Jukebox" and "It's Five O'Clock Somewhere"
- ·Zac Brown Band's "Chicken Fried" · Randy Travis' "On the Other Hand"
- WORKING WITH Uncle Kracker, Craig Campbell, Chris Janson, Ryan Kinder, Rachel Bradshaw, D. Vincent Williams, Dan Aykroyd

MANAGEMENT • Alan Kates PUBLISHING • Yamon Music (BMI) WHAT TODAY SOUNDS LIKE . "A mix of tradition with a shot of '80s rock."

HOW I WORK • "My studio philosophy is to surround myself with folks that understand the way I work. That allows me to focus on where the artist wants to go creatively."

GEAR I CAN'T LIVE WITHOUT . "I'm pretty old school. My favorite piece of gear is a U87 [microphone] that belongs to my longtime friend and partner John Kelton. It's a magical mic."

RECORD I WISH I'D PRODUCED . "Aretha Franklin's 'Ain't No Way.' It's a masterpiece."

MY BIGGEST BREAK . "Co-producing Randy Travis' 'On the Other Hand."

MY BIGGEST CONCERN ABOUT THE SHIFTING MUSIC INDUSTRY

**I** don't have any concerns about the shifting music biz. This is supposed to be fun."

WHAT MAKES A HIT . "Hit songs make hit records."

REGARDING RADIO • "It doesn't really matter what I think about radio. It is the consistent factor necessary for hits."

—Deborah Evans Price

#### 'IN TODAY'S TECHNOLOGY, YOU DON'T NEED MUCH'

#### T-Minus

#### KNOWN FOR

KEITH STEGALL

· Lil Wayne's "She Will" featuring Drake

· DJ Khaled's "I'm on One" featuring Drake and Rick Ross · Drake's "Make Me Proud"

featuring Nicki Minaj WORKING WITH . Drake, Kendrick Lamar

MANAGER . Jules Dougall PUBLISHING • Warner/Chappell

WHAT TODAY SOUNDS LIKE . "Everybody is doing something different right now, especially with hip-hop. Everything has its own direction right now, but I lis-

ten to a lot more hip-hop than anything else. There are a lot of cliques and groups on the rise right now. It's good."

HOW I WORK . "It depends on what I'm doing. Sometimes, I'll work on ideas or beats or I'll be in the studio with a songwriter and help them develop the idea. I have an RME interface that I attached to my laptop, and I run everything through there. I run my monitors, keyboard and MIDI controller through there. In today's technology, you don't need much. I spent maybe [\$3,000] on equipment for my own studio, and I've been able to make a lot of great records."

HOW I LEARNED TO PRODUCE . "Everybody has to kind of absorb energy from others and how they do their process. A lot of it was me watching other producers like Noah '40' Shebib and Boi-1da and others, but those two specifically because they're from Toronto [like me]. Everybody kind of feeds off of each other. We absorb a lot of information and then do things our own way."

MY INFLUENCES . "Timbaland's a huge influence on my production, because he's shown producers that you can change the sound constantly, especially in hip-hop, from one thing to the next. The way he would do his beats before was very intricate in how he would sample it. He would sample a lot of things and put it into his records and no one would ever spot it. Also, Kanye West really brought sampling into the forefront."

HOW TECHNOLOGY AFFECTS MY WORK . "It's making it easy because it's so easy to download a program or make a beat these days. You don't need all the hardware. But I'm not going to sit here like one of those old-ass dudes and complain. It's an opportunity to be creative, and I'm not against creativity. But a lot of people are just jumping into it that aren't doing it for the music. It's something that they see someone else doing. It's a hobby, as opposed to a career. I'm all about building careers."

-Steven J. Horowitz



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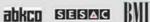
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BUILDING MANAGERS
TURN TALENT BUYERS
IN COMPETITIVE
LIVE MARKET

BY RAY WADDELL



ore and more frequently, if venues want a show, they have to ensure that it will be successful in the most convincing way possible, putting the venue's own resources on the line.

Though they are great marketers,

Though they are great marketers, venues are not, in the traditional sense, promoters (Live Nation amphitheaters and AEG-owned and/or-operated arenas and theaters being the exceptions).

Frequently, public money is at stake with publicly owned buildings, and a \$100,000 loss of taxpayer dollars is tough to explain come audit time. At the least, every risk situation comes under close scrutiny, whether ownership is private, a casino, a sports team, a university, a municipality or some combination of those.

Most venues would prefer to host shows rather than take on the added responsibility of serving as the promoter; running a building is enough to worry about.

"Most of the venues that are buying shows and promoting in-house would consider themselves 'promoters of last resort," says Apregan Group president Jeff Apregan, president of the Venue Coalition, a consortium of 54 arenas in midsize and major markets across North America. "What I mean by that is that their preference would be to work with promoters and, in a perfect world, just act as the landlord."

But the world isn't perfect and sometimes if it has too many dark nights, an arena's management has to take measures to bring in content. That situation is particularly true outside the major markets or in cities with more than one similarly sized venue.

"Venues in secondary markets or highly competitive markets must be aggressive in the current paradigm, or they will not have product," says Brock Jones, VP of booking for Philadelphia-based venue management firm Global Spectrum. "Today's economies of scale within the industry dictate that major promoters and primary tours must focus on the top 15-20 markets with venues seating over 12,000 to be economically feasible. This places smaller venues and smaller markets in a position demanding they provide for themselves."

Many factors come into play when venues step into the high-risk talent-buying game, and the first to be weighed is why the building is considering buying talent in the place. But the biggest question going in is the same as throughout the talent buyer/seller dynamic: "Is the risk reasonable?" asks Jim McCue, senior VP at SMG, another Philadelphia-based venue management firm. "Will the show have a good chance to make money?"

McCue says SMG looks at promoting or co-promoting an event as "an opportunity to make money and create an event for our client." Money—lost or earned—knows no genre. "In the past year, we have promoted concerts in our arenas as diverse as Van Halen, Barry Manilow, Alan Jackson and Usher; family shows such as How to Train Your Dragon and Batman; and Heart and Trace Adkins in theaters." McCue says. "In some cases, SMG has developed an event fund or marketing fund to generate new events."

Some buildings need to open the cash box more than others. "If they have solid relationships with promoters who are bringing them shows, then it may not be as important for them to promote shows in-house," Apregan says. "If, on the other hand, they really need shows and events, they may need to give in-house promoting a closer look."

It is important to note that money isn't the only consideration in play. One is a responsibility, particularly for public buildings, to justify their very existence by bringing arts and entertainment to the community.

"Venues are obligated to program their buildings with a wide variety of content." Apregan says. "Their owners, their local governments, communities, students—if applicable—suite-holders and sponsors all have expectations that need to be met."

In fact, McCue notes, the big picture for most venues is serving the community and providing value for stake-holders, including season ticket holders and sponsors. And if the building shows interest in an event, sometimes that "encourages a promoter to step in," he adds. "In some cases, SMG corporate will co-promote to share the risk and make a show happen that otherwise would skip the market, and in some cases we will offer mar-

keting dollars to supplement the ad campaign."

There are ways a venue can cover its assets before making an offer everyone regrets later. Ed Rubinstein, CEO of Arena Network, a consortium of 42 North American arenas, says that questions to consider early in the process are, "What is the artist history of selling tickets in the market? When was the last time the artist played the market, even if it was in a competitive venue? Are there competing events in the market that cater to a similar demographic? [Though that's] not as much of a problem in larger markets, [it's] definitely a concern in smaller ones."

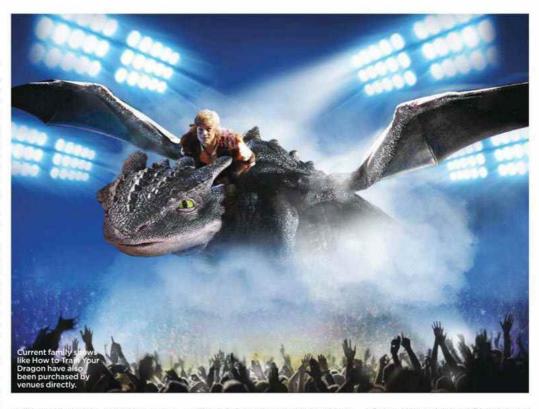
A common refrain in the live business is there are no bad shows, just bad deals. That applies no matter who the promoter is.

"Deals need to make sense," Apregan says. No one wants someone else counting their money, but the act's representatives know the venue has ancillary revenue streams beyond ticket sales, like parking and concessions, and it certainly wouldn't be beyond the acts' reps to consider those building revenue streams, overtly or not, when setting their clients' fees. "Just like promoters, venues need to evaluate the risk before submitting offers. Just because they retain ancillary revenue streams doesn't necessarily mean they should be overpaying for the act."

Research can mitigate costly errors, and venues should use the data and history at hand when judging potential of box-office performance. They can also to a significant agree control their own destiny in making an event successful.

"There are a lot of very savvy venue operators today," Apregan says. "In addition to structuring compelling deals, they have lots of knowledge about the market and plenty of marketing resources. The considerations they face are the same as those a promoter would have to evaluate: How should it be scaled in my market? Are the prices right? Are the expense estimates accurate? Where do I break even, and is this the right choice for my venue and my community?"

In short, venues can use the tools that all pro-



media, our social media, to market an event," McCue says. "In many cases, based on the volume of ads we buy, we have venue trade we apply to a show."

And, as with tours, sponsorship dollars can help cover costs.

"With sufficient lead time, we sell local sponsorship for the event," McCue says. "Right now, one of our local markets is finalizing a relationship with a beverage company and a family tour that will likely result in a state-wide promotion for the show."

Today, the number of first-class venues extends far beyond the major markets, so, dependstaff, including specialists in media buying great in-market relationships with all media, publicity, group sales and social media," Rubinstein says.

Agents and promoters know effective marketing from the venue leads to bigger grosses, "Of course, it is also important to keep a watchful eye on expenses in all categories," Rubinstein adds. "A venue that controls its expenses is well-known and well-used by artists, managers and agents,"

The building talent coordinator should remember that going directly to the agent and bypassing the local promoter might anger that promoter, which could cost the venues dates down the line.

"If a building has an established relationship with one or more promoters and an artist is touring that the venue really wants, I would encourage them to first discuss it with the promoters with whom they do the most business," Apregan says. "This can get tricky at times, because the building doesn't want to get a promoter involved only to see the show go to another venue. If a promoter isn't necessarily interested in doing an act in their building. It's totally appropriate to reach out to the agent. If later it turns out that a promoter wants in, we would welcome the opportunity to work with them."

At the arena level, every building needs to maintain strong relationships with the two big national promoters in AEG Live and Live Nation, but smaller promoters shouldn't be overlooked, and the venues can help in these promoters' development.

"Venues must focus on big-picture strategies and emphasize strong, fair deals with independent promoters," Global's Jones says. "These independents will drive traffic to markets/venues they can succeed in." "That would certainly be a red flag to the smart venue manager. While it is important for both agencies and venues to work with promoters on a regular basis, the information sharing about upcoming acts and tours is skewed toward the promoter. In the long run, I don't believe this works to the benefit of the agents or talent."

Sometimes venue economics and the ancillaries and relationships they entail are the best fit for a given show, even if another promoter wants in.

"Many acts have guarantees, which are onerous for the traditional co-promote model with a promoter and will only succeed in an in-house model, where all revenue streams are controlled by the buyer venue," Jones says.

But, for example, when an arena manager is working for a municipality, some education about the "win some, lose some" world of live entertainment may be necessary.

"The biggest challenge is having clients understand the nature of this business and the risk involved." Jones says. "You may make money on a couple shows, but you will also take a hit at some point. There must be an understanding on the client's part—be it a city or university—that this is the nature of the business."

An artist guarantee is just that: It guarantees the artist will leave town with a paycheck. Venues have no such guarantee.

"If a venue is taking a risk, it wants to maintain all the revenue streams to provide an insurance policy against possible financial loss from ticket sales," Rubinstein says. "A venue can engage proactively with the artist to maximize the artist's sponsor visibility in the market during the promotion period and on the night of the event. From an operational standpoint, the venue should do everything it can to make the artist and crew comfortable and stress-free on the day of the show. Artists remember those venues who eliminate stress and bullshit."

### "Venues must focus on big-picture strategies and emphasize fair deals with independent promoters."

-Brock Jones, Global Spectrum

"We build pro formas studying expenses, scaling and a range of outcomes," McCue says. "We work every day with our local media, as well as using tools [like] SoundScan, Nielsen, Mediabase, show history, et cetera. Is the market a fit for the act? Is the show a fit for the community? Beyond the track record of the act, what have similar artists sold?"

And the venue knows better than most, or should, what the market can support. "We can manage the traffic of events to our best ability to ensure shows are not on top of one another or other conflicting events in the market," McCue says.

Given that they're in their building and market year-round, venues should have a useful toolbox at their disposal.

"We use our relationships with local media, our ticketing providers, our teams, our in-house ing on how much a given artist wants to work, agents have to make choices when routing tours. Those choices more often than not come down to which venues offer the best deal. Sometimes something as mundane as a great rate on hotel rooms can make a difference.

"Venues need to understand that their offers need to be competitive," Apregan says. "Artists are typically only going to do a specific number of shows, and they are going to look for the most competitive deals. Maybe it's the guarantee. Maybe it's a bigger back end. The real question to ask is, Does this venue have the resources and expertise to market and produce this particular show?"

In today's world, every stakeholder in the show becomes a marketer, and venues are expected to be among the most effective among them. "A venue needs a top-notch marketing

There are some red flags that a show is a potential stiff. "Venues know that, if an agent is coming to them for offers, most promoters have already passed on the show," Rubinstein says.



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#### BOXSCORE concert Grosses

В		CORE conc	ert Gros	ses
	GROSS/ Ticket Price(s)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$12,599,540	MADONNA, AVIGII Yankee Stadium, New York, Sept. 6, 8	79,775	Live Nation Global Touring
	\$10,714,991	Sept. 6, 8 LADY GAGA, LADY STARL	two sellouts	
2	(66.692.905) \$128.08/\$UB.04		101,250 two sellouts	Live Nation Global Touring, Live Nation U.K.
3	\$9,827,270	ANDRÈ RIEU		
1	\$399.06/\$49.88	July 3-8, 10-15, Sept. 11-16	98,782 113,400 18 shows	Poladian Produções, André Rieu Productions
4	\$8,098,292	MADONNA, PAUL OAKEN Plains of Abraham, Quebec City,	70,569	Live Nation Global Touring, Quebecomm
	\$7,458,188	MADONNA, PAUL OAKEN	FOLD	Real Colleges and the best of the contest of the second second
5	\$361.387\$46.46	Air Canada Centre, Toronto,	32,557 two sellouts	Live Nation Global Touring
6	\$6,367,305	LADY GAGA, LADY STARL	CONTRACTOR	
-	\$249.26/\$58.41	Stade De France, Paris, Sept. 22	70,617 selfout	Live Nation Global Touring, Live Nation France
7	\$6,360,020 (65,058,310) \$176,037\$56,58	COLDPLAY, MARINA & TH Stade De France, Paris, Sept. 2	77,813	Nous Productions, Alias
	\$5,125,500	COLDPLAY, MARINA & TH	E DIAMOND	S, CHARLI XCX
8	(€4,080,420) \$75,37	Malieveld, The Hague, Netherlands, Sept. 6	68,274 sellout	Live Nation Netherlands, Mojo Concerts
9	\$5,102,880	MADONNA, PAUL OAKEN United Center, Chicago, Sept.	FOLD 28,143	
	\$355/\$45	19-20	two sellouts	Live Nation Global Touring
10	\$4,860,428 \$358/\$48	MADONNA, BENNY BENA Verizon Center, Washington, D.C., Sept. 23-24	27,944 two sellouts	Live Nation Global Touring
	\$4,758,994	MADONNA, MARTIN SOLA	PARTY NAMED IN	
"	\$355.69/\$45.73	Rogers Arena, Vancouver, Sept. 29-30	28,500 two sellouts	Live Nation Global Touring
12	\$4,286,410	COLDPLAY, MARINA & TH	E DIAMOND 54,017	CALCULATION OF THE PARTY OF THE
	\$89.61/\$5761	Olympiastadion, Munich, Sept. 12	seliout	Marek Lieberberg Konzertagentur
13	\$4,275,600 (£2,634,870) \$56.79	O2 Arena, London, Sept. 26-30	75,282 78.321	Off The Kerb Productions
	\$3,706,340	COLDPLAY, MARINA & TH	E DIAMOND	
14	(22,065,455 arpner) \$125,98,7\$66.35	Parken Stadion, Copenhagen, Aug. 28	50,595 seliout	Live Nation Denmark
15	\$3,523,340	LADY GAGA, LADY STARL	IGHT, THE D	
	\$126 02/87174	Aviva stadium, Dubim, Sept. 15	sellout	Live Nation Global Touring, MCD
16	\$3,457,482 31433.80 (midw) \$352.47/148.23	MADONNA, MARTIN SOLV Bell Centre, Montreal, Aug. 30	/EIG 16,918	Live Nation Global Touring, Evenko
	\$3,411,640	COLDPLAY, MARINA & TH	E DIAMOND	
17	(€2,626,558) \$90,92/\$58.45	AWD-Arena, Hannover, Germany, Scpt. 22	43,414 sellout	Marek Lieberberg Konzertagentur
18	\$3,366,680	COLDPLAY, MARINA & TH	E DIAMOND 44,575	
	\$88.05/\$37.73	Germany, Sept. 4	seliout	Marek Lieberberg Konzertagentur
19	\$3,245,460 (3.95000 tokens) \$808.56/\$79.07	Universidad Simón Bolivar, Caracas, Venezuela, Sept. 13	7,864	Evenpro/Water Brother
	\$3,114,210	COLDPLAY, MARINA & TH	E DIAMOND	S, CHARLI XCX
20	\$104.57/382.75	Stockholms Stadion, Stockholm, Aug. 30	33,801 sellout	Live Nation Sweden, Luger
21	\$3,035,010 (2,850,45) francs)	LADY GAGA, THE DARKN	ESS, LADY S	TARLIGHT Live Nation Global Touring, Good News
	\$127.77/\$90.50	Hallenstadion, Zurich, Sept. 26-27 LADY GAGA, THE DARKN	two sellouts	Productions TARLIGHT
22	(62.29X.635) \$05.70/\$57.65		33,539 two sellouts	Live Nation Global Touring, Live Nation Belgium
	\$2,891,340	MADONNA, PAUL OAKEN	FOLD	began 
23	\$355/\$80	Atlantic City Boardwalk Hall, Atlantic City, Sept. 15	12,207 seliout	Live Nation Global Touring
24	\$2,848,530 (18,868,235 krona)	LADY GAGA, LADY STARL	IGHT, THE D	ARKNESS
	\$2,775,130	Ericsson Globe, Stockholm, Aug. 30-31 COLDPLAY, MARINA & TH	two sellouts	Live Nation Global Touring, Live Nation Sweden
25	(\$1560,200 koruny) \$12110/\$64.59		34,609	Live Nation Czech Republic
26	\$2,748,530	COLDPLAY, MARINA & TH	NAME OF TAXABLE PARTY OF TAXABLE PARTY.	S, CHARLI XCX
26	\$81.99/\$38.76	Germany, Sept. 14	35,075 sellout	Marek Lieberberg Konzertagentur
27	\$2,651,855 \$355/\$45	MADONNA, LAIDBACK LU Wells Fargo Center, Philadelphia	JKE 15,741	Live Nation Global Touring
	\$2,526,360	Aug. 28	setiout	BEN BLADES, GUSTAVO DUDAMEL
28	00.062.600 between \$11.63		217,252 sellout	Evenpro/Water Brother
29	\$2,480,500	COLDPLAY, MARINA & TH		S, CHARLI XCX
~	\$311.22/\$4767	Sept. 19	40,492 sellout	Live Nation Poland
30	\$2,462,977 (£1,887,305)	LADY GAGA, LADY STARL Ziggo Dome, Amsterdam, Sept. 17-18	26,375	
	\$117.45/\$71.76	MADONNA	two sellouts	Live Nation Global Touring, Mojo Concerts
31	\$2,450,720 \$355/\$45		13,995 sellout	Live Nation Global Touring
70	\$2,371,994	MADONNA, PAUL OAKEN	FOLD	remonnessens stationer are training 1-9-0
32	\$358.68/\$46.21		14,422 sellout	Live Nation Global Touring
33	\$2,312,695 (61,834,915)	LADY GAGA, LADY STARL	IGHT, THE D 25,123	
	\$19.70/569.32 \$3.227.471	Germany, Sept. 4-5	two sellouts	Live Nation Global Touring, Wizard
34	\$2,223,471 (15362620 kroner) : \$117.84/\$71.95	Parken Stadion, Copenhagen,	27,819	ARKNESS  Live Nation Global Touring, Live Nation
	\$2,043,247	Sept. 2 LADY GAGA, LADY STARL	seliout IGHT, THE D	COMPANIES CONTRACTOR C
35	(€1,626,568) \$122,46/\$72,23	Hartwall Areena, Helsinki, Aug.	19,793 two sellouts	Live Nation Global Touring, Live Nation Finland
			10/1/	

### The Seller's Game

Buildings are 'ultimate buyers' in agents' view

rom the booking agent's perspective, the more talent buyers in the game, the better-as long as they're good buyers who have a wealth of marketing tools and won't disappear if a date goes south. Given their databases, familiarity with the marketplace and customer knowledge, concert venues have extremely effective marketing clout, if they know how to use it. And they can't disappear.

"We partner and sell a lot of dates to venues direct," says Rob Beckham, William Morris Endeavor agent for such acts as Rascal Flatts and Brad Paisley. "To get shows, they're doing whatever they can to have content."

Talent buying is common in the smaller venues like clubs up to performing arts centers, and has been for years. In the big leagues, at the arena level, the risk is much higher, and buildings can potentially lose hundreds of thousands of dollars by having skin in the game. But at least they're in the game.

"When we go out, in many cases we talk to everybody, including the venue," says Dennis Arfa, president of Artist Entertainment Group, agency for such acts as Billy Joel, Metallica, Rod Stewart and Rush. "There are more venues with skin in the game, because having skin in the game gives them their best chance of obtaining dates."

A milestone in arena talent buying came in

the winter of 2005 with Mötley Crüe's Carnival of Sins tour. That was the year when arenas "made their bones" as savvy talent buyers. Promoters basically didn't believe in the tour, at least at the asking price, and the buildings came to the table.

"That was one of the first tours where the promoters really didn't want to pay, and the

buildings were willing to," Arfa says. "The tour did very well, then everybody paid. Everybody met the guarantee we were looking for once it did well, but it was the buildings that really came to the party. It was a breakthrough, because it was really a unanimous 'no' by the promoters."

Given their ancillary revenue streams like facility fees, ticket rebates, concessions, merch percentages and parking, arenas shouldn't expect any bargains from agents, who will take that revenue into consideration whether the buildings like it or not. "It's a different cost to run a show for [arenas] than it is a promoter that's just renting the building," Arfa says.

In that sense, the arenas are no different from promoter-owned amphitheaters, Arfa notes. "When you make an amphitheater deal, the break-even for the promoter is a lot different, based on all the ancillaries," he says. "What, that money doesn't count?" he quips. "'Oh, [they're] averaging \$42 on the food and beverage and making a couple hundred thousand, but that doesn't count?"



As for the perception that, in general, arenas get a shot at a date only when other promoters have passed, well, there's some truth to that.

"We always prefer to use promoters where possible," Beckham says, "If a promoter is either too busy or does not want a show, the venues still need content, whether it's a concert, circus or ice skating. The venues have a responsibility to keep the venue busy and keep the dark nights to a minimum."

OnThe

Road

WADDELL

Arfa agrees but says that dynamic is changing, and that arenas have to be aggressive particularly when promoters are aligned with competitive buildings. "They've had to get aggressive to secure talent, otherwise there is an abundance of dark nights," he says, adding that the arena-as-promoter concept is here to stay.

"They are the ultimate buyer," Arfa says. "The venue needs product-dark [dates are] a loss. If you're not taking risks, then all you are is a waiter, taking orders: 'Let me have a cheeseburger medium. Let me rent your building on Aug. 19.\* In that situation, what are you offering? Nothing. Just a waiting service. 'Let me check my calendar."

Arfa adds that arenas are a welcome addition to the talent-buying pool. "We've been saying 'come on in' for a long time," he says. "They have the most to gain. What are you offering your season ticket-holders in July?"

And agents aren't the only ones asking the arenas to buy in. "Promoters go to the buildings and ask for help for protection: 'If I lose such and such, you pay," Arfa says. "The buildings are willing to do that. It's not like it's a 'versus.' In many cases it's cooperation. Sometimes the relationship is a happy union and sometimes it's an adversarial one. Basically, everybody tries to like everybody, but people have to do what's best for themselves."



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This year the Latin Recording Academy has included five additional spots in each of the four major categories: record, album and song of the year and best new artist. This special feature will highlight the nominees in the latter two categories.

Some highlights of this year's musical achievements include Dominican Republic-born Juan Luis Guerra, a prolific singer/songwriter/producer who leads with six nominations including record of the year, and composer/singer/songwriter/guitarist Caetano Veloso from Brazil, who will be honored as Person of the Year during Romo, Latin jazz bandleader/salsa singer Poncho Sanchez and Brazilian singer/guitarist Toquinho.

The trustees will give a special award to flamenco guitarist Juan Carmona "Habichuela" and Puerto Rican-born Yomo Toro, known as "the King of the Cuatro."

The awards process this year received more than 7,500 submissions in 12 months—a record—during the eligibility period from July 1, 2011, to June 30, 2012. For the first time, the Latin Recording Academy and music streaming service Spotify are working in tandem to offer voting members and music fans access to the music of those nominated.

The Latin Recording Academy is an international, membership-based group of Spanish- and Portuguese-speaking recording artists, musicians, songwriters, producers and other creative and technical recording professionals. Its mission is to improve the quality of life and cultural condition of Latin music and its makers.

### RISING STARS

Varied Latin lands put forth best new artist contenders

By JUSTINO ÁGUILA

THIS YEAR'S BEST new artist Latin Grammy Award nominees originate from Argentina, Brazil, Colombia, Cuba, Mexico, Spain, Venezuela and the United States. Each contender qualifies for a nomination in this category based on albums that "first establish their identity to the public as performers," according to the Latin Recording Academy.

#### **GABY AMARANTOS**

Brazilian Gaby Amarantos stands out for her vibrant musical style and powerful vocals in songs that urge listeners to get up and move.

Must-hear tracks on her electrifying *Treme* include "Ex Mai Love," "Pimenta Com Sal" and "Galera Da Laje,"

#### DEBORAH DE CORRAL

Hailing from Argentina, Deborah De Corral delights fans with catchy pop melodies. The album *Nunca O Una Eternidad* features "Algo" and highlights the singer's festive repertoire.

#### ELAIN

Born in Cuba, Elain knew as a child that he wanted to be an

artist and taught himself to play the guitar at age 6. The versatile singer, also nominated for best contemporary tropical album, is known for creating music with such styles as bossa nova, jazz and son montuno. His album Volando Alto features the fan favorite "El Mensaje" featuring Danay Suarez.

#### LOS MESONEROS

Venezuelan rock band Los Mesoneros has also been nominated for best rock album, best rock song and best recording package. The album's till track, "Indeleble," is haunting, poignant and evenly paced with the project's deep and soulful spirit.

#### JUAN MAGAN

Spanish DJ Juan Magan has turned up the volume and become an international sen-

sation thanks to producing club hits. His album *The King of Dance* includes eight new tracks and eight hits with participation from Pitbull, Don Omar and Dyland & Lenny, among others.

#### **ROSARIO ORTEGA**

Miami-born Rosario Ortega studied music as a child and by the time she was 18 began composing songs in English. Eventually more opportunities came her way. Her album Viento y Sombra highlights her musical chops and skillful ability to tell stories musically.

#### PISO 21

They're four young singers from Colombia: Pablo Mejia, Juan David Huertas, David Escobar and Juan David Castaño. For several years they've been making music and win-

ning awards. The group's selftitled album features the foursome's vocal harmonies and pop appeal.

#### **3BALLMTY**

Opening for Justin Bieber in Mexico City was one of this year's highlights for DJ collective 3BallMTY. The members—Erick Rincon, Alberto "DJ Otto" Presenda and Sergio "DJ Sheeqo" Zaval—have become international stars thanks to their signature tribal guarachero sound pro-

duced by Toy Selectah.

#### ANA VICTORIA

The Los Angeles-born artist is the offspring of Argentine singer/songwriters Amanda Miguel and Diego Verdaguer. But Ana Victoria stands on her own with a musically rich self-titled album featuring such pop gems as "Yo No Lloro Por Llorar."

#### **ULISES HADJIS**

Venezuelan singer/songwriter Ulises Hadjis, who is of Greek descent, is also nominated for best alternative album (Casas Perdidas) and best rock song ("Donde Va"). His music has been called "intelligent pop," and the crooner uses Greek instruments to write folk-inspired songs appealing to a global audience.

# THE CREATIVE CORE

Song of the year nominees highlight Latin music's best writers

By JUSTINO ÁGUILA

ONE OF THE BIGGEST Latin Grammy Award honors goes to those who have created some of the most memorable songs of the year. It's a category that recognizes the creative process by honoring the songwriter, as opposed to record of the year, which is bestowed to the recording artist and producer.

#### 'AZUL SABINA'

WRITERS: Juan Luis Guerra, Juanes, Joaquin Sabina

The union of this trio resulted in the creation of a jazz-inspired and playful composition featuring the Spanish-born Joaquin Sabina, known for his singing as well as his poetry with more than a dozen albums to his name. Add award winner Juan Luis Guerra to the song, featured on Juanes' MTV Unplugged, and the result is an infectious combination.

#### CORRE

WRITERS: Jesse & Joy, Tommy Torres

Mexican pop duo siblings Jesse and Joy Huerta have become major players in the music industry. Teaming with Puerto Rican-born Tommy Torres for "¡Corre!," featured on the pair's ¿Con Quien Se Queda el Perro?, makes for a tender ballad highlighting Joy's powerful voice.

#### 'CREO EN TI'

WRITERS: Kiko Cibrian, Gilberto Marin, Julio Ramirez, Monica Velez

The song was born with a melody and a guitar. Eventually the words came and a soulful ballad took shape for Reik's self-titled album, "The song is confirmation that we were living in a very creative moment," Kiko Gibrian says, adding that "it was not just with me, but with everyone involved."

#### 'DEJENME LLORAR'

WRITER: Carla Morrison

Last year Carla Morrison was a Latin Grammy nominee for best new artist and since then the rising singer/songwriter has shown what the power of words can achieve. A mesmerizing vocalist and a master of writing lyrics, the Mexican-born artist is turning heads around the globe.

#### 'EN EL CIELO NO HAY HOSPITAL'

WRITER: Juan Luis Guerra

The voice, the songs—Juan Luis Guerra is known as the poet and musician of the people. His nominated composition, featured on his Coleccion Cristiana, is embued with multiple musical styles, from bachata to merengue to son.

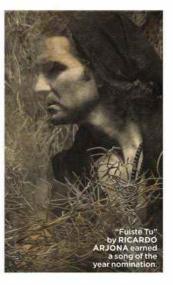
#### 'ESTOY HECHO DE PEDACITOS DE TI'

WRITERS: Jose Luis Latorre, Antonio Orozco, Xavi Perez Barcelona-born singer/songwriter Antonio Orozco is celebrating a decade with the release of *Dlez*, and his collaboration with Jose Luis Latorre and Xavi Perez is a lyrically rich ballad featuring Mexican singer Alejandro Fernandez.

#### 'EXTRANJERO'

WRITERS: Maycon Ananias, Cassyano

"Extranjero" is a romantic pop ballad that pairs well with former Latin Grammy nominee Maria Gadu's voice. Featured on the singer's Mais Uma Pagina, the song is part



of a collection of tracks that merits special recognition with delicately placed lyrics and a pleasing melody.

#### FUISTE TU

WRITER: Ricardo Arjona

First, Ricardo Arjona launched his label Metamorfosis. Then he released his own album followed by signing singer/songwriter Gaby Moreno, who's featured on "Fuiste Tu." Their voices combine on a well-written composition, becoming an instant classic.

#### NVISIBLE'

WRITERS: Amaury Gutierrez, Gian Marco
The collaboration between the two awardwinning singer/songwriters only adds depth
to Gian Marco's album, 20 Años. A collection
of poetic songs matched with the pointed
sentimentality of "Invisible" makes for a
great musical achievement.

#### 'NO ME COMPARES'

WRITER: Alejandro Sanz

The track's two nominations, for song and record of the year, position Alejandro Sanz as a front-runner. Featuring a back-to-basics sound with thoughtful lyrics, the song makes La Musica No Se Toca one of the most anticipated projects of the year.

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## A CULTURAL Leader

Caetano Veloso, at 70, named Latin Grammys' Person of the Year

By LEILA COBO

FOR ONLY THE SECOND TIME in the 13year history of the Latin Grammy Awards, the Latin Recording Academy is honoring a Brazilian artist as its Person of the Year: Caetano Veloso, the renowned musician, writer, filmmaker, thought leader and co-founder of the tropicalia style that became a veritable cultural revolution in Brazil,

Veloso will be fetted Nov. 15 in Las Vegas. The celebration follows his 70th birthday (he was born Aug. 7, 1942) and the Oct. 22 release of A Tribute to Caetano Veloso, a collection of covers by the likes of Jeff Beck, Chrissie Hynde, Seu Jorge and Jorge Drexler.

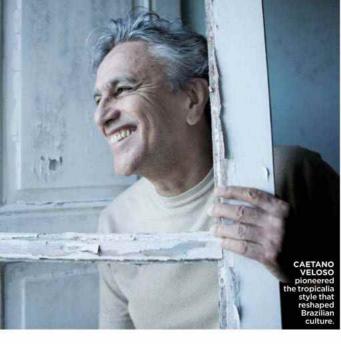
Earlier this year, Veloso released Live at Carnegie Hall—which documented a special collaborative concert with friend David Byrne in 2004 and Especial, an album with fellow Brazilians Gilberto Gil and Ivete Sangalo.

An eight-time Latin Grammy winner and two-

time mainstream Grammy winner, Veloso grew up in Salvador in Bahia and started singing at local clubs while in college along with his sister, Maria Bethania.

By the mid-'60s, he was profoundly vested in Brazil's popular music revolution. A close friend of Gil, Veloso became a young flag bearer for tropicalismo, the music and cultural movement that meshed foreign influences like rock and psychedelia with traditional Brazilian culture and rhythms; provocative, socially conscious lyrics with Brazilian pop. Tropicalia linked high and low culture, rural and urban, good and bad taste, and the movement became a polarizing phenomenon. The 1968 album Tropicalia: Ou Panis et Circencis was a landmark statement for the new genre and featured Veloso, Gil, Torquato Neto, Os Mutantes, Gal Costa and Tom Zé.

By 1969, following the release of his first solo album, Veloso was arrested for "disrespecting the national anthem and the Brazilian flag." Facing additional jail time, he and Gil went to England where they lived in self-imposed exile for four years. Veloso returned to Brazil in 1972, resumed his touring career and established himself as not only a musician but also an observer



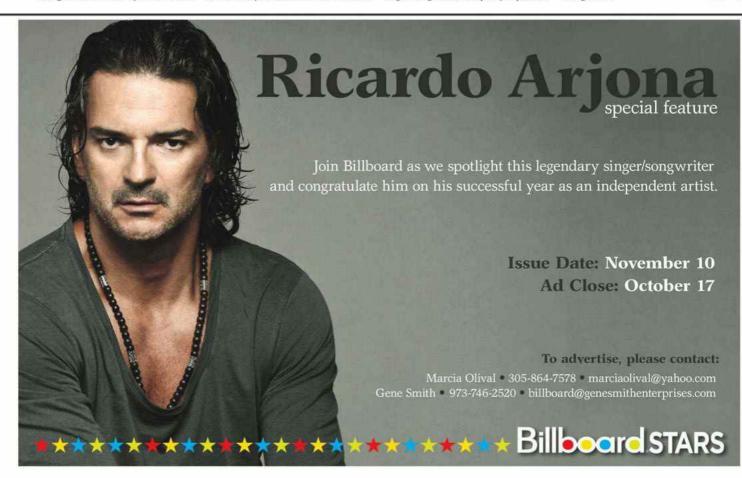
and critic of culture in general, penning books, articles and commentary.

A relentless explorer of music and culture, Veloso has incorporated multiple movements into his work, generating constant debate even as his commercial success grew and transcended Brazil's borders. Stateside, he has played to soldout crowds for years.

The success initially mystified Veloso, as he once told the New York Times: "In the beginning, I thought it was completely impossible,

because my songs were not very well recorded, and I was convinced that people would have to speak Portuguese and be familiar with the historical, political and cultural situation of Brazil to be interested," he said. "I still don't know why anyone else would be drawn to what I do."

As the Latin Recording Academy's Person of the Year, Veloso joins the ranks of past honorees Gloria Estefan, Julio Iglesias, Emilio Este fan Jr., Placido Domingo and Carlos Santana, among others.





## **Ariel Rivas Music Congratulates.**

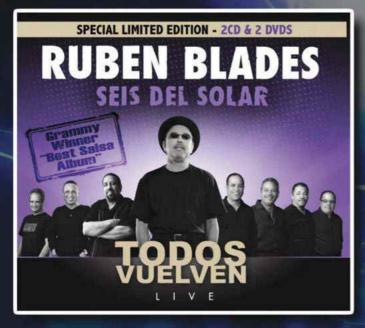
Rubén Blades & Cheo Feliciano on their BEST SALSA ALBUM

nomination for "EBA SAY AJA"



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## **CAMPAIGNING**

Latin labels vie for Grammy honors

By LEILA COBO

THIS YEAR, AS EVER, labels, publicists and managers scrambled to get their acts heard and noted as nomination time approached for the 2012 Latin Grammy Awards, with a caveat: This year's 47 categories are different in key fields from last year, leaving some surprise nominees in, and some notable music out.

Whomever eventually wins a Latin Grammy, however, the machinery behind the nomination process follows a routine that calls for heavy, constant promotion in the hope of a positive outcome somewhere, anywhere, down the line.

"We work all year," says publicist Rondine Alcala, whose firm Rondene PR represents acts that have garnered 11 nominations, including Fonseca, Jesse & Joy, Gianmarco and Pablo Alboran. Alcala aims to increase name and brand awareness for her clients that may eventually lead to a nomination.

"We simply don't stop doing things," she says. The nominations in the four main categories of the 2012 Latin Grammys feature not the usual five nominees each but 10. That's a lot of names, a lot of choices and-most important to



labels, managers and artists-a lot of possibilities for attention. By the same token, the Latin pop field was reduced to two new categoriesbest contemporary pop vocal album and best traditional pop vocal album-and the tropical field grew to six categories, including best tropical fusion album.

The nomination process remains the same. Material released between July 1, 2011, and June 30, 2012, is submitted for consideration in specific categories. According to the Latin Grammy website, "Reviewing sessions by experts in various fields are held to ensure that entered recordings meet specific qualifications and are placed in appropriate fields." Voting members receive

a first round of ballots and entry lists for all categories. Then, "a blue ribbon committee of voting members then reviews final nominations. Members' votes result in five nominations in each category [except for the change to 10 in the main fields], and these finalists are announced at the [Latin Recording Academy's] nominations press conference."

Following the nominee announcement, a second round of ballots goes out to determine the winners. This means there's a broad period of time in which to influence both decisionmakers and the voters at large.

With such opportunities, the main objective for artists' representatives is simply to get as much information

about their acts out there as possible.

Others goals are very specific. For years, for example, many artists and labels have submitted their product in every conceivable category to ensure that Academy members who sit on different committees hear the music. The strategy is frowned on but not prohibited because sometimes it's appropriate. After all, in this era of music fusion, it's sometimes impossible to determine what category a song or album is best suited for.

For some, the heavy push for a nod comes

during the nomination process.

"We just make sure that during the nomination period our presence is as strong as we can manage to have it in all media, without directly saying it's for that purpose," Warner label manager Andres Wolff says, alluding to the fact that direct vote solicitation isn't allowed. "Obviously we're always promoting our albums and artists. but we try to make sure we do key markets where we know there's strong presence from Academy voters," Wolff adds.

No doubt one satisfying nomination is that earned by Jesse & Joy, who won the best new artist Latin Grammy in 2007, when they were little-known. Now they return as nominees in the record and song of the year categories with "Corre!" and album of the year with Con Quien Se Queda el Perro?, both commercial successes.

While the expansion of the general categories this year allowed for a more varied list of nominees, some barriers seem to be unbreakable. Urban and regional Mexican acts remain a rarity in the song, record or album of the year categories. This year there are none. The best new artist category, however, was slightly more open. It includes a nomination for DJ Juan Magan, whose music is a mix of dance, tropical and urban, and 3BallMTY, which fuses regional Mexican with dance.

The ultimate decision will now be in the hands of the voting members. And this year may bring surprises. With a pool of 10 nominees in key categories to choose from, it's much harder to predict the winners.

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Freelance Whales rise again with Diluvia



Rick Springfield talks rock album, legacy



Colombian singer storms Latin chart

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Macklemore and Ryan Lewis' indie debut

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MUSIC

LATIN BY LEILA COBO

## 'Life' Without A Major

After 10 years on Fonovisa, Los Temerarios strike out on their ownthey wouldn't have it any other way

or most established acts, the switch from major label to indie requires adjustment. But for Mexican romantic duo Los Temerarios, the shift, after a decade with regional Mexican giant Fonovisa (now part of Universal Music Latin Entertainment), hasn't been so dramatic,

That's because Los Temerarios' Adolfo-composer, producer and businessman-and Gustavo Angel-the voice that gives life to his older brother's creations-have always licensed their alburns instead of signing with a label (save for a brief moment at the beginning of their 35-year career), keeping the rights to and control over their masters. Now, as they prepare for the Oct. 16 release of Mi Vida Sin Ti (My Life Without You), their first independent project since 1997, the brothers are simply doing what they know: recording, promoting and selling their own music.

"We made the decision to be independent over 20 years ago and created our own label, AFG Sigma Records, which distributed our albums for several years," Adolfo says, referring to a period (1990-97) when Los Temerarios rose to prominence to become Mexico's top-selling romantic group. In 1997, they signed a licensing agreement with Fonovisa, which distributed the act and also bolstered it with aggressive radio and TV promotion, helping establish the two as superstars. Still, Adolfo says, "In today's music industry, it's not necessary to sign licensing agreements. So we're doing everything ourselves through our new label, Virtus."

Virtus will release Mi Vida Sin Ti through distribution deals with two indies; Select-O-Hits for the United States and Puerto Rico and CD Regia-the Mexican distribution company owned by former Disa owner German Chavez-in Mexico. Produced by Adolfo with Rudy Perez, the 10-track set hews close to Los Temerarios' signature mix of wistful love songs with arrangements that veer from traditional Mexican (cumbia, ranchera and the keyboard-heavy sound associated with Mexican romantic groups) to sophisticated pop, a duality no one else in their sphere embraces, Mi Vida Sin Ti more than ever showcases Gustavo's high, expressive tenor.

"They've really returned to their roots," says Perez (Christina Aguilera, Julio Iglesias), who began working with Los Temerarios several albums ago because they wanted to attract a pop audience that went beyond their traditional regional Mexican listenership. This time around, Perez says, "we fused their new, more pop sound with the past. Adolfo is a genius at knowing his brand and what his audience likes. Many times he'll say, 'We can't do that because my audience won't get it.' And that's really important with a group as big as this one."

Los Temerarios have notched eight No. 1s on Billboard's Top Latin Albums chart, more than any other group in any genre in the history of the tally. In addition, they've notched 22 top 10 albums, plus four chart-toppers on Hot Latin Songs, including the first ranchera to hit No. 1. All told, they've had 41 chart hits.

The success is in no small part due to the enterprising nature of the brothers, who started their careers self-releasing their own music, a formula their reggaetón counterparts would follow

"I would take our little demos to every label, and they'd all say, 'Come back next month,'" recalls Adolfo, who was barely in his teens when the duo first started to record. "Since no one wanted us, we released our own albums to sell at our gigs. Then we started taking the singles to radio and we'd drop off the albums in consignment at the local record stores. When we started selling 5,000, 6,000 copies, suddenly they wanted to sign us." Now, more than 30 years later, Mi Vida Sin

Ti is being handled with that same spirit. To support the release, Los Temerarios have assembled a team of people they've long worked with, including former Fonovisa marketing VP Alberto Del Castillo, who handles marketing and promotion through his company In Motion, and former Univision Music Group head of sales Jeff Young, who oversees sales and market-

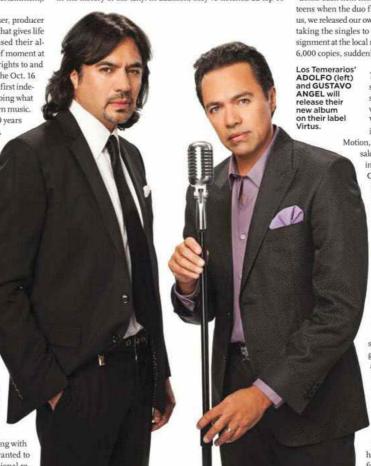
> ing through his company, Venetian Marketing Group. The Angels' manager is Mayra Alba, their cousin, who has long worked with them and books their tours.

Key to the release, Young says, is a low retail price of \$8,99-\$9,99 at most outlets. "We thought it was the right thing to do," he says, "They've been out of the market four years and we wanted to give a good value."

Although Los Temerarios filmed a Walmart "Acceso Total" special and their album will be the anchor of the retailer's Oct. 16 release slate, they're not giving any retailer exclusivity nor are they releasing special editions tied to specific retailers.

The same applies to radio. The title track/ single is only being worked in its original grupero/pop version. But, Del Castillo says, a major plus is the duo's current 68-date U.S. tour, on which it's playing venues in the 4,000- to 6,000-seat range. It's the act's biggest stateside trek, and will allow for promotion at every stop. That kind of following, Perez says, makes the difference.

"A group with such a loyal fan base will never have a problem, regardless of what's happening in the industry," he says. "Those fans are going to support them, always." ....



On call: On Oct. 25, 17member Brooklyn disco group Escort opens an international tour at the Hamilton in Washington, D.C. The run, booked by **Amy Butterer of Billions** Corp. (North America) and Nick Matthews of the Coda Agency (Europe), includes an Oct. 27 stop at New York's Webster Hall (electro-pop Brooklynbased group St. Lucia supports) Razzmatazz in Barcelona (Dec. 7) and the Vodaphone Mexefest in Lisbon (Dec. 8) ... I'll house you: Following Fool's Gold Day Off L.A. (Oct. 7), which builds off the label's successful New York Day Off franchise and features Danny Brown, Chromeo, Cool Kids, Casey Veggies, Fool's Gold Records founder/DJ A-Trak will take acts Flosstradamus and Donnis out on the Fool's Gold house party tour, consisting of performances at homes in St. Louis (Oct. 11); Athens, Ga. (Oct. 13); Denver (Oct. 18); Chicago (Oct. 19); and Asbury Park, N.J. (Oct. 21). Specific addresses are TBA, with fans gaining invites by signing up at DJAtrak.com ... Up and away: Los Angeles' sunny Grouplove takes its soaring harmonies out with New York duo MS MR on a run booked by Jenna Adler of Creative Artists Agency that launches at House of Blues in New Orleans (Oct. 14) and includes stops at the Bijou Theater in Knoxville, Tenn. (Oct. 17), 9:30 Club in D.C. (Oct. 29-30), Terminal 5 in New York (Nov. 2) and Royale in Boston (Nov. 3) ... Fleet feet: Father John Misty, the side project of Fleet Foxes' Josh Tillman, takes flight with La Sera and Jeffertitti's Nile providing support. The swing begins at the Rhythm Room in Phoenix (Oct. 10), then stops at House of Blues in Dallas (Oct. 16), Union Transfer in Philadelphia (Oct. 21), and Bowery Ballroom in New York (Oct. 24) before heading to Tavastia Club in Helsinki (Nov. 11). Strand in Stockholm (Nov. 17), XOYO in London (Nov. 22) and Paradiso in Amsterdam (Dec. 2). The run closes with a hometown show at the El Ray (Dec. 29).

-Nick Williams



ROCK BY CHRISTA TITUS

## STILL RAISING HELL

#### Rock icon Kiss readies another 'Monster' album release

Universal Music Enterprises president/CEO Bruce Resnikoff calls Kiss' Gene Simmons and Paul Stanley "two of the greatest brand managers and marketing managers in history . . . Everything is tied toward the fan base, the brand and connecting that together and building on the next thing so whatever the band is doing has bigger relevance six months from now and a year from now."

After 40 years and 19 studio albums, it's hard to disagree. Initially written off by critics, the New York quartet of Simmons, Stanley, Ace Frehley and Peter Criss (replaced by Tommy Thayer and Eric Singer, respectively, today) raised the bar for rock'n'roll with an explosive stage show and a flair for visual presentation that inspired acts like Mötlev Crüe, Lordi and Black Veil Brides, Its bombastic, guitar-driven songs have earned Kiss 24 U.S. gold albums (the fourth-most among bands, behind the Beatles, the

Rolling Stones and Aerosmith, according to the RIAA) and 10 platinum ones. Worldwide album sales stand at 100 million, according to its management, McGhee Entertainment.

Kiss strategically curated its brand long before "brand" became an industry watchword, embedding itself in pop culture-its makeup is as recognizable as Elvis Presley's jumpsuit, the Stones' tongue logo or Michael Jackson's glove-and building a merchandise empire 3,000 products strong. And it amassed its loyal fan base, the Kiss Army, ages before Little Monsters and Beliebers roamed the scene.

The rollout for the band's 20th studio album, Monster (Universal Music Enterprises. Oct. 9) is no exception. The campaign for Kiss' first album since 2009's Sonic Boom, which entered the Billboard 200 at No. 2 (the group's highest bow), began during the summer when Kiss Army members were

allowed to premiere first single "Hell or Hallelujah" on their Twitter feeds with live events in London and the United States. The song debuted and peaked at No. 2 on Billboard's Hard Rock Digital Songs chart and reached No. 19 on the Heritage



Rock airplay tally. Of Monster, Simmons says, "All the songs rock. There's no orchestras, no voice choirs, no strings, no keyboards, no glockenspiels. Just two guitarists and a bass."

It's a modest description for an album that bleeds guitars and drums on "Hell or Hallelujah," "Wall of Sound" and "Freak " Fans of Kiss' more pop-oriented material will enjoy "Outta This World" and "All for the Love of Rock & Roll." The band, which started a lengthy tour on July 20 (Mötley Crüe co-headlines the first leg, which ends Nov. 7, and there's talk of a co-headlining European run next spring), will support the release with TV appearances including a stop at "Good Morning America" on Oct. 11. Vevo launched an interactive contest on Sept. 17 that runs for four consecutive weeks. It features Kiss videos and directs fans to answer questions about the clips to win prizes like iTunes gift cards. And then there's the Kiss Krnise II. a hand-themed cruise that Simmons describes as "3,000 people in the Bahamas going nuts," which sets sail from Miami on Oct. 31.

Monster will also be immortalized in Kiss' expansive merch catalog with the limited-edition "Monster" book, a three-and-a-half-foot-tall career retrospective weighing in at 50 pounds and priced at \$4,250, and the more modestly priced ZinePak that contains the CD and a 64-page booklet. But according to Simmons, merchandising-no matter how massive the enterprise-is secondary to the reason Kiss formed in the first place.

"It started with four guys off the streets of New York who wanted to put together the band they never saw onstage," he says. "So [we said], 'Let's write the songs we can do bombastically live. And let's add visual elements to make the songs come alive and make them 3-D." That's really the idea, which is why over the years, everyone from Garth Brooks to Cher has covered our songs."

For more of the Gene Simmons interview, go to Billboard.com.

## Riding The Wave

Brooklyn's Freelance Whales surface with a rich sophomore set ripe for more synchs

n Latin, "diluvian" refers to material or sentiment left behind after a flood. But in the case of Brooklyn indiepop outfit Freelance Whales, it can also mean a flood of data or information, of which the band has had no shortage in the three years since its self-released debut. Weathervanes.

After making a splash at the 2009 CMJ Music Marathon. the band sparked an indie-label bidding war that resulted in a unique partnership between Frenchkiss and Mom + Pop to rerelease Weathervanes. A successful two-year touring cycle that included opening for the likes of Fanfarlo, Cymbals Eat Guitars, Shout Out Louds and Tokyo Police Club followed, as did a litany of high-profile synchs, including a Twitter promotion that logged more than 1 million YouTube views,

commercials for Starbucks and Chevy Volt, and multiple appearances on TV shows including HBO's "Bored to Death" and the CW's "One Tree Hill,"

Not that the band had that information flood in mind when naming its sophomore set Diluvia, which arrives Oct. 9 on Frenchkiss/Mom + Pop. "We're really focused on just the way a word feels or sounds and certainly looks written down," frontman Judah Dadone says. "The letters and sounds can resonate even without any meaning, and 'diluvia' was one of those words that felt nice to say and looked nice."

"It's also got more of an ancient feel to it," adds Chuck Criss, a multi-instrumentalist who plays banjo, glockenspiel, synthesizer, acoustic and electric guitar and sings backup vocals. "It's an old Latin word that was

in contrast to the kind of newer elements we created musically. We liked the contrast."

Diluvia is indeed a richer, more modern-sounding record than the sparse, synth-y chamber-pop that made Weathervanes a cult fave. Tracks like "Dig Into Waves" and lead single "Locked Out" feature some of the group's most expansive, percussive arrangements to date, with sweeping melodies and dramatic choruses that showcase the band's appeal to not only music supervisors but also the two labels that struck a first-of-its-kind partnership just to distribute and market the band's music.

The division of labor between the two largely sees Mom + Pop leading radio promotion, Frenchkiss spearheading product management and the two sharing duties on marketing and press. "We had two record FREELANCE WHALES' music has appe in ads for brands like Chevy and Starbu

labels that really liked each other and we had a band that we both liked," Mom + Pop director of digital marketing Robbie Mackey says, "The more brands in one room to figure out how we're going to set the album up to work to promote it, the better. We're all friends anyway."

All the excitement for Diluvia should translate to the band's largest headlining tour (and first since 2010), which began Oct. 4 at Chicago's Lincoln Hall and wraps Nov. 3 at Boston's Paradise. It's quite the feat for an act

that gave new meaning to the term "underground following" around the release of its first record, playing subway platforms in between proper gigs to build buzz, "There are bands who play on the subway and bands that play on stages, but no one was doing both," Dadone says. "It was really effective. You didn't have to say a single word to anyone, and the number of people that would latch on over the course of five hours is sometimes enough to fill a room."

Freelance Whales keep find-

ing ways to reward fans heading into Diluvia including hosting an Instagram photo contest where the winners will receive free tickets to the band's shows in their hometown for life. "Freelance Whales have a pretty decent-sized audience that has emerged out of different worlds, through their Twitter commercial or the Starbucks ad or the Daily Candy newsletter," Mackey says, "and one of the big things we wanted to do with this record was give all those fans a forum to see the band together." ....

with RICK SPRINGFIELD by GARY GRAFF

It's been 40 years since Rick Springfield released his first album, Beginnings (Real Gone Music). But the real crux of his story came in 1981, when a role on TV's "General Hospital" dovetailed into that year's Working Class Dog (RCA), which peaked at No. 7 on the Billboard 200 and catapulted Springfield to superstar status thanks to Grammy Award-winning No. 1 single "Jessie's Girl." A string of hits followed in the mid-'80s, including "Love Somebody." The Australian-born singer/songwriter/guitarist/bandleader has been a low-key icon ever since, with a career ebb and flow that included a run on Showtime's "Californication": a best-selling autobiography, "Late, Late at Night" in 2010; and the documentary "An Affair of the Heart: The Journey of Rick Springfield and His Devoted Fans." The music remains constant, however, and his first new rock album in four years. Songs for the End of the World, arrives Oct. 9 on Universal Music Enterprises.

#### 1 So does it feel like 40 years? Forty minutes? Four hundred years?

It seems like 400, I think-at times. [laughs] It seems like a completely different time to me. I see photos from that era and I don't remember being that person. I thought of the first album being called Beginnings and this one being called Songs for the End of the World and wondered if it was some kind of closure.

#### 2 Singing about the end of the world does make that implication, doesn't it?

Most of it is personal and comes from relationships, but this one has a little bit of a tinge of what I've been feeling and what I've been thinking about a lot, which is the state of the world. You can't get away from the fact we're completely destroying the world and no one seems to have the overall power or inclination to stop it.

#### 3 But the album's not a downer.

Oh, no, of course not, I didn't want this album to be preachy at all. The worst thing in the world is to appear preachy. There's a tongue-in-cheek aspect to the record, some humor. I've always had that in my psyche. I mean, look at the cover of Working Class Dog. So the record has an aura of what I'm thinking, but it's not to wake anybody up and say, "Hey, this could be it in the next 15, 20 years for the human race." It's just my take on it.

4 There are five bonus tracks and lots of Web content for the album. Are you getting

### into the new-media landscape?

Absolutely. It's like magic. The first time I saw some of the stuff we're doing my jaw dropped. I wanted it to be something really unique. With [new song] "I Hate Myself," we put it out through social media and demonstrated the chorus and had fans send in their versions. About 500 people sent me versions of them singing, and some are pretty hilarious, and they're all on the song.

#### 5 Should we worry about where your head's at when you sing "I Hate Myself"?

[laughs] Anyone who's read my autobiography knows I have some self-worth issues, so it kind of came out of that. But I've always dealt with my depression and turned it into a positive thing. There's a degree of self-loathing [in the song], but it's great to play live because everyone gets into it. I do a whole preamble about it and everybody sings it with quite a bit of gusto. I always wanted to write a song like "Louie Louie" or "Wild Thing" or "Twist and Shout," and this feels like I did it.

#### 6 You're known for having a predominately female crowd, which most people expect to favor ballads. But you get them to rock out. What's the secret?

I've got to tell you, we're getting a lot of guys. Now that it's OK to like me, a lot of guys come up to me and say, "Yeah, I grew up listening to your music through my older sister's bedroom wall and I love it." It's become a date night, too. I've heard some funny stories: "I took my girlfriend to one of your shows and I finally got into her pants." And because of songs like "Jessie's Girl" being on "Glee" and in movies we get a younger crowd, too, so I'm very pleased with the cross-section of the audience now.

## **ALBUMS**

#### NO DOUBT

**Push and Shove** 

Producers: Mark "Spike" Stent, Major Lazer

Interscope

Release Date: Sept. 25

It's been 11 years since No Doubt's last studio album: So Gwen Stefani is within her rights to predict. "I know it's never gonna be the way it was." Surprisingly, it's the same on Push and Shove. Reuniting with producer Mark "Spike Stent the band has assembled an 11-track amalgam of the stylistic terrain it previously covered on its past four albums. The quartet's ska roots are intact on the pleasantly frenetic opener "Settle Down," the messy title track with guests Major Lazer and Busy Signal, and the smooth "Sparkle" (cowritten with Dave Stewart). This time around, No Doubt is even more of a pop band, from torchy opuses like "Easy" and the angsty lament "Undone" to energetic anthems "One More Summer" and "Gravity." And the clubby thump of "Looking Hot" establishes a spot for Stefani alongside dance divas like Madonna, Lady Gaga and Robyn. "Dreaming the Same Dream" closes the album with a nod toward the lush side

of new wave, building from



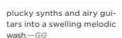
#### MIKA The Origin of Love Producers: various Republic Records

Release Date: Oct. 16

The surviving members of Queen have done well with Freddie Mercury stand-ins Paul Rodgers and Adam Lambert. But British singer

Mika is lurking out there as another likely candidate. While not necessarily as audacious as Mercury, Mika has abundant personality with an offhandedly assured style and a melodic sensibility that's tailor-made for guilty-pleasure status. Third album The Origin of Love begins with a title track that declares, "Love is an addiction/You are my Nicorette." It sounds like Mercury meeting Lindsey Buckingham over an easygoing tune. "Lola" is breezy soul-pop complete with an undeniable handclap beat, while the cheeky "Love You When I'm Drunk" shows

Mika has listened to a bit of the Buggles, "Emily," an English version of his good-humored French single "Elle Me Dit," hits the dancefloor a bit harder than its companions. Priscilla Renea lends some hip-hop attitude to "Popular Song," a vamp on "Popular" from the musical "Wicked," and Pharrell Williams' presence gives "Celebrate" a buoyant, old-school exuberance that lives up to its title. Mika is also convincing in gentler sonic terrain like "Underwater," which gives the album a winning breadth and emotional heft.-GG



#### RYAN BINGHAM

Tomorrowland Producers: Ryan Bingham,

Justin Stanley Axster Bingham Records

Release Date: Sent 18 Prior to his Grammy and

**FLYING LOTUS** Until the Quiet Comes

Producer: Steven Ellison Warp Records

Release Date: Oct. 2

It's hard to tell where one song

ends and another begins on Flying Lotus' Until the Quiet Comes-and not only because the promotional CD was issued as a single track to avoid piracy. The third full-length from Los Angeles' Flying Lotus (aka Steven Ellison) is a free-form dream. The set uses repeating piano and violin themes, bass both wobbly and neat, and vocals from some of the most ghostly singers out there to plot a woozy voyage that feels different upon each listen. Here, the sounds inform moods rather than genre nods; On "See Thru to U." Erykah Badu's soulful turn, matched with skittering hand claps, feels unsettled, like a rocky come-up to the even and lush trip of "DMT Song." Thom Yorke duels with a phantom's voice on "Electric Candyman," cooing creepily while drum sounds fall like rain. The album's companion mini-film by director Kahlil Joseph takes the dreamscape to the harsh reality of the L.A. projects, a stunning juxtaposition that yields some unforgettable images. J Dilla, Four Tet, even Warp label buddy Aphex Twin could all be found in FlyLo's work, but the fantastical quality of Until the Quiet Comes makes it a stand-alone knockout.-KM

Academy Award wins for "Crazy Heart," Ryan Bingham ping-ponged between Stones-inspired rockers and Steve Earle-style troubadour tales. The enthusiasm and rambunctiousness that made his early albums viscerally compelling return on Tomorrowland, his first indie release. More than any of his previous efforts, the set benefits from layers of instruments that give the album a palpable depth of field. Lyrically, Bingham is caught in a mood of defiance and reclamation: "I ain't gonna bite my tongue no more," he sings on "Beg for Broken Legs." And on the crunchy rocker "Guess Who's Knocking," Bingham asserts, "I'm the forsaken child/Swept underneath your rug." The Springsteen-like acoustic number "Flower Bomb," the drone-driven "Rising of the Ghetto" and the six-minute tale of remorse "Never Far Behind" provide breaks from the sonic intensity that powers so much of Tomorrowland. The final four songs are the most commercial moments. with "Neverending Show" finding Bingham in Traveling Wilburys territory and the acoustic "Too Deep to Fill" providing the sort of charging country-rock that came to life in "Crazy Heart."-PG

#### **BEN FOLDS FIVE**

## The Sound of the Life of the

Producer: Joe Pisapia ImaVeePee Records/Sony Music Entertainment

Release Date: Sept. 18 Ben Folds has been so prolific in the years since his former trio (famously not a quintet, as its name ironically suggests) released its last album, The Unauthorized Biography of Reinhold Messner in 1999, it's hard to determine the demand for a reunion album when the frontman has been so visible. But one listen to opening track "Erase Me." with its instantly familiar harmonies from Darren Jessee and the much-missed crunch of Robert Sledge's guitar, and suddenly you wish it hadn't taken 13 years for them to make music again. With moments that strikingly

#### CODY SIMPSON

Paradise

Producers: various Atlantic Records

Cody Simpson's debut album.

Paradise, presents a bit of a conundrum. Left to his own devices on the four songs he co-wrote, the 15-year-old Australian social-media sensation clearly sees himself as a teenage Jason Mraz, Michael Franti or even Colbie Caillat. The tracks are perhaps not as lyrically sophisticated, but show a deft touch beyond his years for breezy, toes-inthe-sand pop tunes. At the very least, "Summer Shade," "Gentleman" and the title track are fresh-faced and charmingly sincere in an age-appropriate way. But sandwiched between those are tracks designed to cash in on Simpson's Bieber-ability, effectively making him sound like just another boy singer. "Wish U Were Here" (co-written by Taio Cruz with a guest rap by Becky G) is certainly slick and tuneful enough to be a hit, but lacks any kind of defining character, "Be the One" retains the acoustic guitar core of Simpson's own material amid its machine beats, and "Tears on Your Pillow" incorporates reggae. Elsewhere, "Back to You" is just a mess of competing tempos and sonic effects, and "I Love Girls" borders on plain silliness.-GG

both summon and update the sound that made 1997's Whatever and Ever Amen a college radio breakthrough. The Sound of the Life of the Mind is more sentimental than its predecessors (particularly standout lead single "Michael Prayter, Five Years Later"), though it's not without youthful bravado ("Draw a Crowd" features the proclamation, "I only wanted to be Stevie Wonder/I guess I'll settle for this vanilla thunder"). Though Folds and Jessee largely take turns on lyrical duties, the title track is notably outsourced to novelist Nick Hornby, who teamed with Folds for 2010's Lonely Avenue.-AH

### **GRIZZLY BEAR**

Shields

Producer: Chris Taylor Warp Records

Release Date: Sept. 18

The psychedelic tinges and airy approach of Grizzly Bear's music has given the Brooklyn group some cachet in the world of space rock. But space is the principle instrument on its fourth album. Shields is at once tuneful and challenging, its sonic gaps and even occasional moments of dead silence speaking as fougly as the nuanced instrumentation that never makes a great deal of noise, but enjoys detailed relief from the lack of clutter around it. "Sleeping Ute" kicks things off in dreamy lo-fi, gliding through subtle sound effects before lolling into a rolling acoustic guitar tattoo. But elsewhere. the near-anthemic richness of "Yet Again" sounds like a kind of underground Coldplay. And "A Simple Answer" nods to Electric Light Orchestra's baroque pop, while "gun-shy" is a bona fide hit (similar to what "Soul Meets Body" did for Death Cab for Cutie) that sucks you right into the swirling vocal overlaps of its chorus. There's a certain fragility, both lyrically and musically, that gives Shields its character. But it's matched by an assuredness that lets us know the band is in control and continuing its steadily upward creative trajectory.-GG

# REVIEWS-

## SINGLES



CIARA Sorry (4:50)

Producer: Jasper "Big Love"

Writers: C. Harris, J. Cameron Publishers: C. Harris/Royalty

Rightings/Universal Music Publishing (ASCAP)/Pretty Girls and Big Love Songs/Songs of Universal (BMI)

Disregard the song title-in "Sorry." Ciara apologizes to no one. The sultry track serves as the lead single from her upcoming album One Woman Army, and the Jasper Cameron-produced song takes on the familiar trope of grasping for forgiveness from someone who can't offer contrition. "All you have to do is say that I'm sorry," Ciara begs her absent lover, while a ghostly electronic voice croons back at her, "Baby I'm sorry," In a way, the song serves as a duet between Ciara and the person she wishes would just apologize-a person whose voice takes the form of an echoing robot. Still longing for an apology, the track ends with a spoken-word interlude: "Are you happy?" Ciara asks. This time, her question goes unanswered.-LW

#### ALTERNATIVE

**TEGAN & SARA** Closer (3:29)

Producer: Greg Kurstin Writers: T. Quin. S. Quin. G Kurstin

Publishers: Naked in a Snowsuit Publishing (SOCAN)/EMI April Music o/b/o itself and Kurstin Music (ASCAP) Sire/Warner Bros. Records

On their sixth studio album 2009's vastly underrated Sainthood, Tegan & Sara brightened up their cathartic indie-rock with big spritzes of vintage synth-pop. Apparently, the twin-sister duo's fascination with the sound has only multiplied in the past three years: "Closer." the debut single from their still-untitled follow-up, is the slickest, slinkiest track they've ever released, propelled by blaring synthesizers, glitzy piano lines and a four-onthe-floor drum crunch. Some of Tegan & Sara's best songs (like 2007's "Nineteen") thrive on wild dynamics, building tension through quietloud propulsion. Musically, "Closer" is cranked to 11, but the sugar rush is balanced by lyrical subtlety. "Here comes the rush before the touch." Tegan Quin sings, reflecting on the sexual and emotional ambiguities of a blossoming romance, "All you think of lately/Is getting underneath me." "Closer" is another anthem from a band impervious to the mediocre.-RR

#### COUNTRY

**BRAD PAISLEY** Southern Comfort Zone (4:34)

Producer: Brad Paisley Writers: B. Paisley. C. DuBois, K. Lovelace Publishers: House of Sea

Gayle Music/EMI April Music/Didn't Have to Be Music Publishing (ASCAP) Arista Nashville

It's difficult to grasp which direction Brad Paisley is moving in on his latest single, "Southern Comfort Zone." On the one hand, he's branching out into new production territory with "Viva La Vida"style experimental theatrics and a church choir: on the



KE\$HA

Die Young (3:33) Producers: Dr. Luke, Cirkut, Benny Blanco Writers: Dr. Luke. B. Blanco, Cirkut,

N. Ruess, Ke\$ha Publishers: various

RCA Records



The writing credits on Ke\$ha's new single represent a who's who of every hotshot of the moment on pop radio: Dr. Luke, Ke\$ha's career mentor and frequent collaborator; Dr. Luke protégés Benny Blanco and Cirkut, who have scored credits on Maroon 5 and Flo Rida hits recently: fun. frontman Nate Ruess, who contributes an anthemic chorus to the song; and of course, the pop upstart herself. With all the elements in place for a hit, how does "Die Young" somehow feel like less than the sum of its impressive parts? Perhaps it's because the song sounds like a leftover from the sessions Blanco and Cirkut did for Marina & the Diamonds' Electra Heart, whose "How to Be a Heartbreaker" bears a striking resemblance to the Ke\$ha single. Or maybe it's just because the track is lacking Ke\$ha's signature humor and an overall sense of energy, despite the relentless beats. The singer sounds like she's ready to take a nap on her lazy line readings. While the single should generate excitement for December release Warrior, Ke\$ha could stand to sound a bit more excited about her return to music. -AH

other, the track still centers. on Paisley's bread-and-butter lyrical fare about trucks. NASCAR and ball caps. On paper and in execution, the two concepts are somewhat at odds, but the veteran puts forth a valiant effort. The chorus packs a stadiumready punch highlighted by dazzling guitar work and the aforementioned choir-and, for better or worse, Paisley gets points for taking risks beyond what's currently on the country charts. As Paisley's next album arrives in April, time will tell just how well he operates outside his comfort zone.-JM

#### HIP-HOP

#### JUICY J FEATURING LIL WAYNE & 2 CHAINZ Bandz A Make Her Dance

(4:40)

Producer: Mike Will Made-It Writers: M. Williams

J. Houston, D. Carter, T. Epps Publishers: various Kemosabe/Columbia

Three 6 Mafia member Juicy J has used the single "Bandz A Make Her Dance" to grace

surprising reinvention that's not unlike the comeback of 2 Chainz, one of his featured quests on this remix. The hit even cribs a Mike Will Made-It beat that's way too similar to the producer's own "No Lie" arrangement for 2 Chainz. Still, Juicy J sounds fairly revitalized as he runs through a laundry list of sex acts with the lumbering confidence that's always served his bars well. Lil Wayne slithers into view to spout a few filthy gems and a Steven Spielberg shout-out, and 2 Chainz drops the curious line, "I be laughing to the bank/All you do is giggle!" "Bandz" is a hit-or-miss affair, but Juicy J is a Southern hiphop talent who deserves a legitimate shot at establishing a mainstream solo career. And, hey, that beat can sure make vou dance.-JL

the Billboard Hot 100 in a



#### **SWEDISH HOUSE MAFIA FEATURING JOHN** MARTIN

Don't You Worry Child (3:33)

Producers: Axel Hedfors, Sebastian Ingrosso, Steve Angello

Writers: J. Martin, M. Zitron, A. Hedfors, S. Ingrosso, S. Angello

Publishers: Lateral Publishing (ASCAP)/Universal Music Publishing Scandinavia (AB) Virgin Records

Swedish House Mafia, the DJ super-crew comprising Steve Angello, Sebastian Ingrosso and Axwell, recently announced plans to scrap touring, save for a final globe-hopping excursion that begins this fall. It's a curious move for the arena-filling



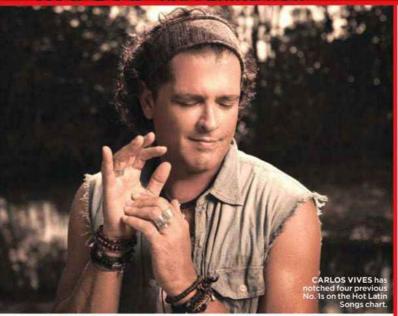
outfit-now arguably at the height of its popularity-especially considering its contemporary mastery of the EDM-pop crossover hit, best-evidenced by latest single "Don't You Worry Child." Gargantuan, soaring vocals courtesy of fellow Swede John Martin (who also provided the vocals behind the group's spirit-shaking 2011 single, "Save the World") anchor the sprightly cut. "My father said, 'Don't you worry child/See heaven's got a plan for you," the singer proselytizes before SHM's progressive house havoc swells beneath. Here, the trio's trademark trick is revealed; the ability to transform headthrobbing thumpers into uplifting, radio-ready unifiers. It will

#### LEGEND & CREDITS

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LATIN BY LEILA COBO

## Rebirth

After a seven-year absence, Carlos Vives returns with a hit that shoots straight to the top of the charts

arlos Vives' "Volvi a Nacer" (I Was Born Again) debuts at No. 1 on Billboard's Hot Latin Songs chart this week, a noteworthy bow not only for its position but also because Vives hasn't been on the chart in seven years. In fact, he hasn't released an album outside of his native Colombia since 2004. News that he was back was celebrated by a fan base that remains loyal despite the hiatus.

"We tried," Vives replies when asked why he stopped releasing albums. "But the offers we had didn't come close to the work and effort we'd invested fin my careerl."

Vives had four previous No. 1s on Hot Latin Songs, and 14 chart titles overall dating to 1989. He has placed five albums in the top five on Top Latin Albums, including the No. 1 Dejame Entrar (2001). His last chart appearance was 2004's El Rock de Mi Pueblo, which reached No. 4 in 2004. In addition to his chart success at the time, Vives was a popular touring artist who regularly filled arenas with his trademark sound, a combination of accordion-based cumbia and vallenato from Colombia's Atlantic Coast, with rock and pop elements. It's a blend that has become more common with time, but was revolutionary when Vives first played it more than 20 years ago. Perhaps more important, as the first Colombian popleaning act to garner major sales abroad, Vives paved the way for subsequent Colombian acts like Shakira, Juanes, Fonseca and Cabas,

After his contract with EMI Latin ended in 2005, however, Vives slowed down as he contemplated offers and considered different projects-including an unplugged album-but nothing jelled. "Every year something was supposed to get finalized, and every year turned into next

Although label conversations continued, neither Vives nor his longtime manager, Manuel Ribeira, were convinced. The industry had changed, as had budgets, and labels wanted to play it safe, proposing an album of cover songs instead of original material. In addition, many plans that Vives looked forward to-like releasing his next album in Spain and heavily promoting it in that market-weren't welcomed.

In the meantime, Vives opened a nightclub in Bogota, Colombia, and in 2010 recorded Clasicos de la Provincia II, a collection covering classic vallenatos that he released exclusively through a mass merchant in Colombia, setting sales records at the time.

But he didn't sign a new record deal, and the album wasn't released abroad.

Then, earlier this year, Vives was approached by former Universal Music Latino president Walter Kolm, who proposed working with more of a 360 mentality that included touring and sponsorship. Earlier this summer, Vives signed a management deal with Kolm and began working on new music. Now, he's close to finalizing a new deal with Sony Music Latin, which should lead to the release of Corazon Profundo in 2013.

In that context, "Volvi a Nacer" has many meanings. Dedicated to Vives' current wife, it's a track about new beginnings, "conceived within the map and mood of the full album," Vives says. "It preserves the rootsy line, but leans toward pop."

Kolm hired marketing, press and promotion teams and began working the track in the last two months, playing it privately for programmers. He also hired Summa Marketing and Entertainment, the promotion company owned by Gabriel Buitrago. In addition, Vives did an exclusive interview for Spanish Broadcasting System's radio network, which aired the week of the single's release, that included airplay of the track. A more cumbialeaning "cumbiaton" remix was promoted to regional Mexican and tropical stations while a more urban remix, featuring Puerto Rican artist J. Alvarez, was sent to youth-leaning stations.

The result? At the end of the week, "Volvi a Nacer" was playing on more than 30 stations and sitting atop the chart.

### SWIFT STARTS

Superstar extends her mark for the most Hot 100 top 10 debuts

Taylor Swift pads her lead for the most top 10 debuts in the Billboard Hot 100's 54-year history, as "Begin Again" launches at No. 7. The song, which starts atop Hot Digital Songs with 299,000 downloads sold, according to Nielsen SoundScan, is her record-extending ninth to arrive in the Hot 100's top tier. ("Begin Again" also bows at No. 37 on Hot Country Songs with 3 million in first-week audience, according to

"Begin Again" is the second preview single from Swift's fourth studio album, Red, due Oct. 22. First track "We Are Never Ever Getting Back Together" became her first Hot 100 No. 1, blasting 72-1 the week of Sept. 1 and reigning for three nonconsecutive frames. Next week, Swift should log another lofty Hot 100 debut with the album's title track.

Swift made her highest-ranking Hot 100 start with "Today Was a Fairytale," which opened at No. 2 the week of Feb. 6, 2010.

"Mine" marked her next-best positional bow, soaring in at No. 3 the week of Aug. 21, 2010. The latter song served as the lead single from her last studio album, Speak Now.

#### STRONG FIRST IMPRESSIONS

Here's a look at the artists with the most Billboard Hot 100 top 10 debuts.

9	Taylor Swift
6	Lil Wayne
5	Mariah Carey
5	Eminem
4	The Beatles
4	Miley Cyrus/Hannah Montana
4	Drake
4	Janet Jackson
4	Lady Gaga
4	Kanye West





## The Come-Up

After building a base on the back of a steady touring schedule and heavy online engagement, independent hip-hop duo Macklemore and Ryan Lewis deliver debut

eattle rapper Macklemore has finally arrived. After releasing his debut EP, Open Your Eyes, in 2000 (as Professor Macklemore) and his first solo full-length, The Language of My World, in 2005, and then taking a hiatus to battle his addiction to drugs and alcohol, Macklemore and producer Ryan Lewis have built a buzzy movement without major-label backing. On Oct. 9, the pair will release its independent debut LP, The Heist, with distribution by the self-operated Alternative Distribution Alliance. Lead single "Thrift Shop" peaked at No. 5 on Billboard's R&B/ Hip-Hop Digital Songs chart. It moves 25-23 on the tally this week with 112,000 singles sold to date, according to Nielsen SoundScan, ahead of the album release

Macklemore and Lewis met through Myspace roughly five years ago and released the joint debut The VS. EP in late 2009. The duo took its time building an audience by expanding regional popularity into a nationwide movement, staging sold-out tours across the United States and marketing tracks through social media.

"We are perfectly fine putting it out ourselves," says Macklemore, born Ben Haggerty, who operates his indie company Macklemore LLC. "We are a small business that's becoming a medium-sized business. With that, there is a learning curve and there are times when you feel like you don't quite have the manpower to operate the business to the best of your ability. But we're growing and we're adapting to the best



THE HEIST

of our abilities."

The Agency Group's Zach Quillen played a key role in pushing Macklemore and Lewis beyond Washington state lines. After witnessing the group's home-court prowess as an opening act at Seattle's Paramount Theatre in 2010, Quillen soon became its booking agent and, later, manager, testing the duo's reach by scheduling small shows along the West Coast. The gigs quickly reached capacity, signaling the artists' room for growth.

"I'll never put them in a venue that they can't sell out," says Quillen, who also encouraged Macklemore and Lewis to grow their online audience by filming more music videos for songs. The self-directed clip for "Thrift Shop" clocked more than 4 million YouTube views in

less than a month. "Macklemore and Ryan are extremely creative across a lot of different mediums. It's not just music they focus on."

Without a publishing or record deal, Macklemore and Lewis spent a few years recording The Heist on their own, employing the same DIY approach applied to their merchandise, tour posters and website. The group also inked a licensing deal to use the track "Can't Hold Us" for an international Miller Genuine Draft campaign.

"It's a lot of good ingredients coming together," says Agency Group VP Peter Schwartz, who now books the duo with agent Joshua Dick. "[Macklemore] is not as known yet as others that are taking the same route and are doing well, and he's doing even better. There are a larger amount of variables contributing to that, but he's putting out quality music and videos and has a great connection to his fans."

With a small team that handles everything from marketing to graphic design, Macklemore and Lewis aren't averse to one day linking with a major, so long as they keep all revenue from touring and merchandise. They just completed an almost entirely sold-out European tour and will swing back to the

States this fall to play nearly 50 shows, including a headlining gig at Seattle's WAMU Theater that already reached its 7,500-person capacity. They also plan to release an EP in 2013 following another tour. The wheels are moving fast, but with years in the game, Macklemore can keep up.

"It feels like I put a lot of years into this," he says. "It hasn't felt like it's come overnight, but it's moving faster than it ever has right now."

## BUBBLING UNDER

#### >>>'IDOL' ACT DIXON DEBUTS

Making a splash with a No. 1 debut on Christian Digital Songs is 2012 "American Idol" finalist Colton Divon, who arrives with his first chart entry. "Never Gone." The cut sold 22,000 downloads, according to Nielsen SoundScan. Dixon, who announced his signing with Sparrow/EMI CMG in September, is working on his debut album. He's also amassing radio play with another new single, "You Are," which is gaining attention from Christian stations.

#### >>>A ROSE BY ANY OTHER NAME

English singer/songwriter Lucy Rose is bending ears once again: Debut album Like I Used To (Columbia) last week bowed on the Official U.K. Albums chart at No. 13. Her minimalist style of folk music first hit the charts in March, when buzz earned by her single "Middle of the Bed" drove her onto the Uncharted tally. This week she returns to the ranking, re-entering at No. 14, in the run-up to the Oct. 21 launch of her U.K. solo tour.

#### >>>COOKING UP A HIT

Kristy Lee Cook anticipates a second entry on Hot Country Songs with "Airborne Ranger Infantry" (Broken Bow), which simmers just below the chart threshold with airplay at 37 of the 126 stations monitored by Nielsen BDS for the chart. The 2008 "American Idol" finalist's first single, "15 Minutes of Shame," reached No. 28 during an 18-week chart run four years ago. A release date hasn't yet been announced for her upcoming album, for which she cowrote nine of the tracks.

#### >>>BEX GETS 'PARTY' STARTED

Enrolled in dance classes at age 2 and performing in local theater at 6 (even donning a beard as Tevye in an all-girls staging of "Fiddler on the Roof"), Bex is playing to bigger audiences with "Life of the Party" (Sybasonic). The uptempo dance track is approaching the Mainstream Top 40 chart with its strongest support from SiriusXM's 20 on 20 channel, which played it 49 times during the Sept. 24-30 tracking week, according to BDS.

Reporting by Keith Caulfield, William Gruger, Wade Jessen and Gary Trust.

## **'SHININ" BRIGHT**

Jerrod Niemann's new single rises as his sophomore set arrives

Jerrod Niemann's "Shinin' on Me" rises 18-17 on Billboard's Top Country Songs chart as sophomore set Free the Music arrives on Sea Gayle Records/Arista Nashville. The success of the lead

single marks the fourth time Niemann has cracked the top 20 of the chart. "Lover, Lover," the first single from his chart-topping 2010 debut, Judge Jerrod & the Hung Jury (also on Sea Gayle Records/Arista Nashville), hit No. 1 two weeks after the album's release while follow-up "What Do You Want" reached No. 4. The No. 1 bow

of Judge Jerrod & the Hung Jury on Top Country Albums was an unusual feat for a new country artist with, at the time, only one hit single

"We had so much fun experimenting on the first record," the Kansas-born singer/songwriter says. "Now it was, 'What can we do to challenge ourselves?' Looking back on some of the artists that have represented this town, those icons have always challenged themselves musically, creatively, I just thought it would be fun to dig through years of music and try to find a way to make it work."

And in titling the set Free the Music. Nie-

mann didn't just have country in mind. Laced with horns as well as dobro and acoustic B-Bender quitar, the Oct. 2 release is something of a musical smorgasbord, just as Niemann intended.

"Everybody is going to know it's different," he says of the collection, which he co-produced with Dave

Brainard, "Some will say it's more of a Beatles sound. Some of the songs sound Dixieland-ish. The biggest thing is the horn section because you haven't heard horns in country in a while."

In preparing for the release of the record, Sony Music Nashville launched "Free the Music" month with daily music giveaways. Fans were encouraged to go to JerrodNiemannOfficial. com and sign up to win the daily prize, which included gift cards, a black light and black light poster, a vinyl copy of Free the Music and a record player.

Fans could also stream the album on the site, and if they preordered, they received a free download of the single. Niemann gave away a premium Spotify subscription for one year and created a special "Free the Music" playlist.

To engage young fans, Sony partnered with more than 360 colleges to present the "Rock Your Room" sweepstakes that continues through Oct. 22. The winner will receive more than \$700 in Sony electronics and an exclusive live performance from Niemann in his or her dorm room.

Niemann promoted the album during street week with appearances on "CBS This Morning" on Oct. 1, followed that night by an intimate concert at New York's Housing Works Bookstore Cafe with proceeds benefiting AIDS and homelessness charities. -Deborah Evans Price

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#### **RIVAL 'IDOLS'?**

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#### 'MET' MEETS NO. 1

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## Mumford & Sons' Massive 600,000 Debut

Over The

Counter

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The British band's sophomore release, Babel, moved a whopping 600,000 copies in its first week, according to Nielsen SoundScan, marking the biggest debut sales week of the year. It easily scores the group its first No. 1 on the Billboard 200 and the first for its label, Glassnote Records. (Even more stunning: Babel outsells the Nos. 2-8 albums on the Billboard 200 combined.)



However, a number of media outlets and pundits have done a doubletake about Babel's sales, stunned by the album's popularity and mystified as to how the band could have sold so much. After all. Bahel sold 225,000 more in its first week than the album that previously owned the record for the largest debut this year: Believe, by the ubiquitous Justin Bieber.

But Babel did what sophomore al-

promise of a solid-selling debut set. Sigh No More, the act's first album, has moved 2.5 million in the United States and has remained on the Billboard 200 since it debuted on March 6, 2010.

The set, which peaked at No. 2, hasn't left the top 75 since July 2010. Certainly, one would think a significant chunk of those 2.5 million fans turned up in the first week to buy Babel. Further, the band appeals to a broad demographic of fans (college kids, older

NPR listeners, alternative rock radio listeners) who still want the experience of an album, Mumford is anything but a Flo Rida-like track-oriented act.

That said, here are some impressive statistics related to the first sales week of Babel:

Largest debut sales week of 2012: With 600,000 sold, Babeleasily trumps the first week racked by Bieber's Believe (374,000), which owned the largest debut of the year until now. Believe falls to second place in terms of 2012's biggest starts, followed by Madonna's MDNA (359,000) and Plnk's The Truth About Love (280,000).

Biggest sales week for a rock album since 2008: The album notches the best week for a rock set since AC/DC's Black Ice bowed at No. 1 with 784,000 on Nov 8 2008

Mumford & Sons have scored four top 10 singles on the Alternative airplay chart, and their current single, "I Will Wait," reaches No. 1 on the Rock Songs airplay tally this week. Sigh No More spent six weeks atop the Rock

Albums chart and has been a near-constant presence on the tally since it was released in February 2010.

Biggest sales week for RED Distribution: Babel's bow garners RED Distribution its largest sales week. It surpasses the 394,000 racked by

Bone Thugs-N-Harmony's The Art of War (Ruthless/Relativity) when it debuted at No. 1 on Aug. 16, 1997. (Babel was released on Gentlemen of the Road/Glassnote Records and distributed by RED. Sony's indie distribution arm.)

Babel is RED's first No. 1 since Radiohead's In Rainbows (TBD/ATO) jumped to the top of the list (flying from No. 156 to No. 1) on Jan. 12, 2008. RED will continue to shine in the coming weeks, as the company prepares to release Jason Aldean's new album, Night Train, on Oct. 16. His last release, My Kinda Party, has spent 100 weeks on the Billboard 200 and shifted 2.8 million in the United States.

Second-largest sales week of 2012 (overall): Babel's big debut is the overall second-largest this year, in terms of copies sold in a single week, behind Adele's 21. The latter moved 730,000 in the week after Adele's multiple Grammy Award wins this year.

Second-largest sales week for an independently distributed album in SoundScan history: Only one other indie-distributed set in SoundScan history (1991-present) has sold more in a week: the Eagles' Walmart-exclusive Long Road Out of Eden. It bowed with 711 000 copies at No. 1 on Nov. 17 2007

Second-largest digital sales week for an album: With 420,000 downloads sold, Babel scores the second-biggest frame for a digital album. Only Lady Gaga's Born This Way, which moved 662,000 downloads in its first week in 2011, sold more digital copies in a week. (A chunk of Lady Gaga's figure was driven by Amazon MP3's sale pricing of the set at 99 cents for two days during release week.) In third place on the list of the all-time biggest download weeks is LII Wayne's Tha Carter IV, which sold 362,000 digital copies during its first week last year.

Sixth straight year an indie album has hit No. 1: Since 2007, there has been at least one independently distributed album that has ruled at No. 1. Babel is the first such indie set this. year. It follows Cake's Showroom of Compassion and Mac Miller's Blue Slide Park in 2011. In 2010, three indie sets topped the list, while there was one each in 2009, 2008 and 2007. ...

Billboard Hot 100, Flo Rida's "I Cry" brings back Brenda Russell's sultry "Piano in the Dark," a No. 6 Hot 100 hit in 1988, as it revives the song's chorus. The uptempo clubready reinvention actually samples a sample: Dutch duo Bingo Players first reworked the song as "Cry (Just a Little)," which reached No. 15 on Dance, Mix Show Airplay in March.

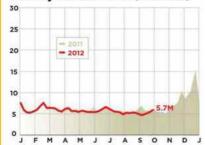
>> Speaking of dance makeovers, Elton John scores his first Dance Club Songs entry since 2004, as "Good Morning to the Night," credited to Elton John vs. Pnau, bows at No. 49. The song is the title cut from the acts' remix album of early-'70s Elton album cuts

## Warket Watch A Weekly National Music Sales Report

#### Weekly Unit Sales

ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
5,709,000	2,549,000	23,052,000
5,424,000	2,299,000	23,534,000
5.3%	10.9%	-2.0%
5,571,000	1,919,000	20,366,000
2.5%	32.8%	13.2%
	5,709,000 5,424,000 <b>5.3%</b> 5,571,000	5,709,000 2,549,000 5,424,000 2,299,000 5,3% 10,9% 5,571,000 1,919,000

#### Weekly Album Sales (Million Units)



#### Year-To-Date

	2011	2012	CHANGE
OVERALL	UNIT SALES		
Albums	228,496,000	218,426,000	-4.4%
Digital Tracks	951,739,000	1,009,019,000	6.0%
Store Singles	1,876,000	2,645,000	41.0%
Total	1,182,111,000	1,230,090,000	4.1%
Albums w/TEA*	323,669,900	319,327,900	-1.3%
*Includes track equ		S with 10 track downloads	equivalent

### DIGITAL TRACKS SALES



#### CALES BY ALBUM FORMAT

SWEED D	T ALBUM FORM	M.I	
CD	151,574,000	129,667,000	-14.5%
Digital	74,145,000	85,496,000	15,3%
Vinyl	2,726,000	3,169,000	16.3%
Other	52,000	97,000	86.5%

121.9 million

110 5 million

		CHANGE
TE SALES BY	ALBUM CAT	EGORY
121,923,000	107,923,000	-11.5%
106,573,000	110,503,000	3.7%
83,518,000	88,228,000	5.6%
	121,923,000 106,573,000	106,573,000 110,503,000





## SOCIAL/STREAMING Billboard

SOCIAL 50" MANAGES BIG

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1	2	NA NA	MYSPACE PAGE  DJ BL3ND
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0	5	15	TAME IMPALA
0	6	15	WWW.MYSPACE.COM/TAMEIMPALA PORTA
0	49	31	MORD FUSTANG
6	43	79	PRETTY LIGHTS
7	1	85	WWW.MYSPACE.COM/PRETTYLIGHTS SUNGHA JUNG
8	7	-56	YANN TIERSEN
6	21	50	BONDAN PRAKOSO & FADE2BLACK
10	15	49	WWW.MYSPACE.COM/BONDANFACE2BLACK STAR SLINGER
11	10	88	WWW.MYSPACE.COM/STARSLINGERMUSIC NOISIA
12	В	44	GRAMATIK
13	18	74	WWW.MYSPACE.COM/GRAMATIK PITTY
120	1000	NTRY	LUCY ROSE
15	14	18	WWW.MYSPACE.COM/LUCYROSEMUSIC LOS HERMANOS
16	13	76	WWW.MYEPACE.COM.LOSHERMANOS ANATHEMA
1	28	88	WWW.MYSPACE.COM/WEAREANATHEMA AEROPLANE
18	36	2	BREAKBOT
19	17	72	WWW.MYSPACE.CDM/DOTHEFUNKYBO NICOLAS JAAR
20	24	78	WWW.MYSPACE.COM/NICOLASJAAR METRONOMY
2	200	Chiana.	WWW.MYSPACE.COM/METRONOMY NOSAJTHING
22	32	76	WWW.XYSPACE.COM/NOSAJTHING THE BLOODY BEETROOTS - DEATH CREW 77
23	16	49	WWW.MYSPACE.COM/THEBLOODYBEETROOTS  UMEK
24	1000	STRY	FAR TOO LOUD
25	20	67	WWW.MYSPACE.COM/FARTDOLOUD BORGORE
26		65	GOD IS AN ASTRONAUT
27	26	19	WWW.MYSPACE.COM/GODISANAETRONAUT NETSKY
28		33	WWW.MYSPACE.COM/NETSKYTHUSIC  CAPITAL INICIAL
20	Dental Control	EW	THE LIGHTHOUSE AND THE WHALER
30		NTRY	WWW.MYSPACE.COM/THELIGHTHOUSEANDTHEWHALE FELGUK
31	11	m	WWW.MYSPACE.COMFELGIA DIRTYPHONICS
32		21	POETS OF THE FALL
32	2000	EW	WWW.MYSPACE.COM/POETSOFTHEFALL  CULT OF LUNA
34		EW	WWW.MYSPACE.COM/CULTOFLUNA CHAD VALLEY
35	D.		PATRICK WOLF
30	20	70	WWW.MYSPACE.COM/OFFICIALPATRICKWOLF  MAREK HEMMANN
37	46	67	SUPERMAN IS DEAD
38	25	31	YUNA
39	33	15	WWW.MYSPACE.COM/YUNA KORPIKLAANI
40	DECL	EW	THE 69 EYES
41	29	-24	MAXIMUM BALLOON
41	3	89	WWW.MYSPACE.COM/MAXOMUMBALLODN TRAPHIK
43	39	47	WWW.MYSPACE.COM/TRAPHIK HADOUKEN!
44	34		WWW.MYSPACE.COM/HADDUKEN EMILIE AUTUMN
45	44	20	WWW.MYSPACE.COM/EMILIEALITUMN AMORPHIS
46		MINT	MOONSPELL
47			WWW.MYSPACE.COM/MOONSPELL GIRL TALK
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48		NTRY	JOTA QUEST
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2	3	47	ONE DIRECTION SYCO/COLUMBIA
3	2	97	TAYLOR SWIFT BIG MACHINE
0	5	65	SKRILLEX BHG BEAT/OWSLA/ATLANTIC
5	4	57	KATY PERRY
6	8	97	JUSTIN BIEBER
0	8	83	SCHOOLBOY/RAYMOND BRAUM/ISLAND/IDJMG  JENNIFER LOPEZ
-			ADELE
0	12	87	XLICOLUMBIA  LADY GAGA
9	10	97	STREAMLINE,KONLIVE,INTERSCOPE
10	9	45	CIMORELLI REPUBLIC
0	14	95	PITBULL MR. WIS FAMOUS AFTIST, POLIT GROUNDS SONY MUSIC LATING
0	29	88	50 CENT SHADWAFTERMATH/INTERSCOPE
13	13	15	CARLY RAE JEPSEN 604/SCHOOLBOY/INTERSCOPE
0	23	97	NICKI MINAJ YOUNG MONEY/CASH MONEY/REPUBLIC
15	15	94	WIZ KHALIFA
13	24	7	MUMFORD & SONS
2000			DAVID GUETTA
17	16	97	WHAT A MUSICIASTRALWERKS/CAPITOL  MUSE
18	17.	12	HELIUM-SWARNER BROS
19	21	68	BOYCE AVENUE 3 PEACE
20	72	43	ALICIA KEYS
2	31	36	MAROON 5 ASM/DETONE
22	18	87	DEMI LOVATO HOLLYWOOD
23	7	97	RIHANNA
24	30	24	YOUR FAVORITE MARTIAN
25	20	94	BRITNEY SPEARS
			GOTYE
26	26	15	SAMPLES W SECONDS/FAIRFAX/REPUBLIC LINKIN PARK
27	18	97	MACHINE SHOP/WARNER BROS
28	28	9	KURT HUGO SCHNEIDER
29	27	22	LINDSEY STIRLING BRIDGETONE
30	32	95	CHRIS BROWN
31	34	7	MEGAN NICOLE
32	35	20	MILEY CYRUS HOLLYWOOD
33	38	31	FLO RIDA
34	33	96	POE BOX/ATLANTIC  LIL WAYNE
		61	CASH MONEY/REPUBLIC PINK
35	25		ICA JESSIE J
36	los	NTHY	LAVA-REPUBLIC
37	40	28	MATTYB
38	49	86	BRUNO MARS ELEKTRA
39	RE-E	MINY	MICHEL TELO PANTANNAL/RGE/SONY MUSIC LATIN
40	50	73	LMFAO PARTY ROCK/WILLIAM/CHERRYTREE/INTERSCOPE
1	HE-E	NTRY	LANA DEL REY POLYDORINTERSCOPE
42	41	18	THE PIANO GUYS
43			THE PIANO GUES/SONY MASTERWORKS SHAKIRA
			SONY MUSIC LATINEPIC BEYONCE
44		90	PARKWOOD/COLUMBIA SUNGHA JUNG
45	44	COUNTY OF	UNSIGNED
46	HEA	MINY	AUSTIN MAHONE CHASE-REPUBLIC
1	47	12	ARIANA GRANDE
48	43	93	COLDPLAY
49	42	55	GREEN DAY REPRISE WARNER BROS.
50	37	97	SELENA GOMEZ
231119	7570	15576	HOLLYWOOD

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2	9	3	ONE MORE NIGHT WAS MAROON & ARM/OCTONE/INTERSCOPE GANGNAM STYLE
0	20	23	PSY SCHOOLBOY/REPUBLIC MERCY
2300			KANYE WEST BIG SEAN PISHA T 2 CHANG S DO D POCA PELLADER JAMIED MIS SOME NIGHTS
4	2	20	FUN. FLELED BY RAMEN/RRP CALL ME MAYBE
6	3	30	CARLY RAE JEPSEN BOUUNIVERSAL LIGHTS
6	5	30	ELLIE GOULDING CHERRYTREE/INTERSCOPE AS LONG AS YOU LOVE ME
0	7/3	111	AUSTIN BEESE FEAT BIG DEAN SCHOOLBOY RATHOND BRAUMISLAND GLANS WHISTLE
8	6	13	FLO RIDA POE BOY/ATLANTIC TOO CLOSE
9	-	18	ALEX CLARE REPUBLIC GOOD TIME
00	12	10	OWLDITY & CARLY MAY JAPPEN HAS DICOLED WINTERSCOPE, SEPTEMBLE SOMEBODY THAT I USED TO KNOW
11	11	30	GOTYE FEAT, KIMBRA FAIRFAXUREPUBLIC THINKIN BOUT YOU
12	10	11	FRANK OCEAN DEF JAM/IDJMG
13	13	7	IMAGINE DRAGONS KIDINAKORHEA/INTERSCOPE WE ARE YOUNG
14	14	30	FUN. FEAT. JANELLE MONAE FUELED BY RAMEN/RRP
00	Ni		I WILL WAIT MUMFORD & SONS GENTLEMAN OF THE ROAD/RED/GLASSNOTE
00	H	W	BABEL MUMFORD & SONS GENTLEMAN OF THE READ/RED/GLASSNOTE
0	18	12	HO HEY THE LUMINEERS QUALTONE
18	26	2	CLIQUE KANYE WEST, JAY-Z, BIG SEAN G.D.O.D/DEF JAM/IDJMG
19	15	23	PAYPHONE MAROON 5 FEAT. WIZ KHALIFA ABM/OCTOME/INTERSCOPE
20	17	138	EVERYBODY TALKS NEON TREES MERCURPYIOUNG
20		W	WHISPERS IN THE DARK MUMFORD & SONS GENTLEMAN OF THE ROAD/RED/GLASS/NOTE
22	18	18	NO LIE 2 CHAINZ FEAT, DRAKE DEF JAM/IDJMB
23	19	23	LITTLE TALKS OF MONSTERS AND MEN REPUBLIC
24	H	W	HOLLAND ROAD MUMPORD & SONS CENTLEMAN OF THE ROAD/RED/GLASSNOTE
25	20	8	BLOW ME (ONE LAST KISS) PINK RCA
26	21	20	TITANIUM DAVID GUETTA FEAT. SIA WHAT A MUNICIASTRALWERKS/CAPITOL
27	24	5	DON'T WAKE ME UP CHRIS BROWN RCA
28	H	EW 1	GHOSTS THAT WE KNEW MUMFORD & SONS GENTLEMAN OF THE ROAD RED GLASSNOTE
29	23	24	I WON'T GIVE UP JASON MRAZ ATLANTIC/RRP
30	22	11	WANT U BACK CHER LLOYD SYCOJEPIC
31	25	25	SAIL AWOLNATION RED BULL
32	н	EW.	LOVER OF THE LIGHT MUMFORD & SONS GENTLEMAN OF THE ROAD/RED/GLASSNOTE
33	28	30	MIDNIGHT CITY MB3. MISSMUTE/CAPITOL
34	27	16	WIDE AWAKE KATY PERRY CAPITOL
35	N	EW .	LOVER'S EYES MUMFORD & SONS GENTLEMAN OF THE ROAD/RED/GLASS/NOTE
36	30	6	WANTED HUNTER HAYES ATLANTIC NASHVILLEWMN
37	111	W	HOPELESS WANDERER MUMFORD & SONS GENTLEMAN OF THE HOAD RED/GLASS/NOTE
38	29	29	WHAT MAKES YOU BEAUTIFUL ONE DIRECTION SYCOCOLUMBIA
39	H	w	REMINDER MUMFORD & SONS GENTLEMAN OF THE ROAD/RED/GLASS/NOTE
40	32	7	HOME PHILLIPS 19/0VTERSCOPE
41	45	4	THE CAVE MUMFORD & SONS DENTLEMAN OF THE ROAD/RED/GLASSNOTE
42	33	12	GIVE YOUR HEART A BREAK DEMI LOVATO HOLLYWOOD
43	H	w	BROKEN CROWN MUMFORD A SON'S CENTLEMAN OF THE ROAD-RED-GLASSNOTE
44	31	4	RADIOACTIVE IMAGINE DRAGONS KIDINAKORMER/INTERSCOPE
45	35:	30	FEEL SO CLOSE CALVIN HARRIS LILTRA
48	N	W	BELOW MY FEET MUMPORD & SONS DENTLEMAN OF THE ROAD-REDIGLASSINGTE
47	37	3	BIRTHDAY SONG 2 CHAINZ FEAT. KANYE WEST DEF JAM/IDJMO
48	36	4	POUND THE ALARM NICKI MINAJ YOUNG MONEY/CASH MONEY/REPUBLIC
49	N	w	LITTLE LION MAN MUMFORD & SONS DENTLEMAN OF THE ROAD RELIGIASSNOTE
50	38	27	THE MOTTO  DRAKE FEAT LIL WAYNE YOUNG MONEY/CASH MONEY/REPUBLIC
			THE PARTY OF THE P

A record amount of Spotify plays helps Mumford & Sons (see story, page 16) post an unprecedented 13 titles to the On-Demand Songs chart, the most ever by an act in one week. All but one of the 12 songs from the band's new album, Babel, chart this week.



MEEK	METR	WEEKE	TITLE The most popular songs on YouTube.
1	1	-10	GANGNAM STYLE  PSY SCHOOLBOYNEPUBLIC
2	B	1	LIVE WHILE WE'RE YOUNG ONE DIRECTION SYCOLOGUE HA
3	2	27	CALL ME MAYBE CARLY MAE JEPSEN 604/SCHOOLBOY/MTERSCOPE
4	3	2	WE ARE NEVER EVER GETTING BACK TOGETHER TAYLOR SWIFT BIG MACHINE
5	4	29	WHAT MAKES YOU BEAUTIFUL ONE DIRECTION SYCOLOGUMBIA
6	8	10	ONE MORE NIGHT MARGONS ANNOCTONE INTERSCOPE
7	6	9	GOIN' IN JENNIFER LOPEZ FEAT FLORIDA ISLAND/ISLAND
В		į.	SHE WOLF (FALLING TO PIECES) DAMP GUETTA FEAT SIA VANATA MUSICASTRALWERGE PAPETO
9	7	32	ONE THING ONE DIRECTION SYCOCOCUMENTA
10	10	9	AS LONG AS YOU LOVE ME
11)	15	15	DON'T WAKE ME UP
12	3	26	BOYFRIEND JUSTINBIEBER SCHOOLBOVRAYMOND BRAUNYSLANDIDJING
13	11	10.	GOOD TIME OW. CITY & CARLY RAE JPSEN GAS DECURED FOR THE SCOPE REPUBLIC
14	13	24	PAYPHONE MAROONERAT WIZKHALIFA ASMIOSTONE/INTERSCOPE
15	17	3	WANT U BACK CHERILOYD SYCDEPIC

25	15 M	HEKS N CHT	TITLE
1	38	30	ONE MORE NIGHT
	117	1	MAROUNS ASMIOCITUME/INTERSCOPE
2	5	11	BLOW ME (ONE LAST KISS)
3	4	9	GOOD TIME OW. CITYA CARLY MAS JEPSEN (GASCHOLLICA INTERSCOPE PEPUBLI
4	2	8	TOO CLOSE ALEX CLAME REPUBLIC
5	3	7	LIGHTS ELUE GOULDING CHERRYTREEANTERSCOPE
6	6	18	AS LONG AS YOU LOVE ME ASTINIBEBRIAN SEAN SCHOOL FRANK ON BRAIN PELANDELAN
7	11	5	DON'T WAKE ME UP CHRISBROWN RCA
8	7	22	WHERE HAVE YOU BEEN RHANNA SRHDEFJAMHOJIMG
9	8	43	WE FOUND LOVE RHANNA FEAT CALVIN HARRIS SRP(DEF, MANYO, IMG
10	12	15	CALL ME MAYBE CARLYRAE JEPSEN (GA/SCHOOLEGX/INTERSCOPE
11	13	22	PAYPHONE MARGON FRAT. WIZ KHALIFA ABMINISTRINIFARSCOPE
12	15	55	SET FIRE TO THE RAIN ADELE XUCOLLIMBIA
13	18	62	SOMEONE LIKE YOU ADELE XUCOLLANDIA
14	17.	23	MERCY KAMEMISTRICHAL PRINTED HAVE GOOD AND A HELL ALTER JAMES AND AN
15	19	71	ROLLING IN THE DEEP

s and finis according to NySolate, as well as sources tracked frong that 80 ownsills, 800-644, 805, A sawing of the most a finished. All shorts = 2005, Promethous Global Media 'LLC and

WICK	ARTIST
1	CARAMELOS DE CIANURO
2	COYOTE KISSES
3	TUFACE IDIBIA
4	COMMEVOUSVOUDREZ
5	DOCTOR WEREWOLF
6	FUNERAL SUITS
7	BECKY G
8	ILLYA KURYAKI AND THE VALDERRAMAS
9	SAMANTHA JADE
10	THOMAS AZIER
11	BANDA RESGATE
12	BEN MOON
13	BLACK TIGER SEX MACHINE
14	MIKKY EKKO

London-based electronic powerhouse Sub Focus leaps 38-2 on Uncharted after DJ duo Flosstradamus remixes his latest single, "Tidal Wave." The new track, due for release on iTunes on Nov. 4, drew more than 100,000 plays to Sub Pop's SoundCloud page.



due to her "American Idol" residency has generated substantial social returns. An appearance on "The View," coupled with the launch of her own fragrance, brings 130,000 new fans to Minaj and lifts her 23-14 on the Social 50 list.





H.	WEEK SHOW	ARTIST LABEL & NUMBER CRISTRIBUTING LABEL IPPRICES	TITLE
0	HUT SHOT DEBUT	TYLER WARD	Hello, Love, Heartbreak, (EP)
2	HEW	DUM DUM GIRLS SUB POP 1001* (5.90)	End Of Daze (EP)
3	NEW	STEVE HARRIS	British Lion
0	5 20	GREATEST FLORIDA GEORGIA LINE REPUBLIC MASHVILLE DIGITAL EXPERIBLIC OS MIL	It's Just What We Do
5	NEW	HANDGUNS PURE NOISE 60122* (9.98)	Angst
6	3 2	ALT-J CANVASBACK/ATLANTIC \$31756/AG (12.98)	An Awesome Wave
7	9 78	THE HEAD AND THE HEART	The Head And The Heart
8	NEW	KVN GATES BREAD WINNERS' ASSOCIATION DOLEX (12.98)	In The Meantime
9	NEW	EUGE GROOVE SHANACHIE 5197 (18.98)	House Of Groove
10	NEW	G-EAZY G-EAZY DIGITAL EX (1988)	Must Be Nice
11	10 83	VOLBEAT VERTIGO OTMENAREPUBLIC (13.98)	Beyond Hell/Above Heaven
12	NEW	WITCHCRAFT NUCLEAR BLAST 2956 (12:96)	Legend
13	12 6	THE HEAVY COUNTER 648*/NINJA TUNE (15.96)	The Glorious Dead.
	NEW	THIS OR THE APOCALYPSE	Dead Years
15	NEW	THE BAD PLUS DO THE MATH ZISSZEDIVE (16.50)	Made Possible
16	13 10	RODRIGUEZ HEY DAY/LIGHT IN THE ATTIC 41850/LEGACY (12:98)	Searching For Sugar Man (Soundtrack)
7/	46 3	PASSENGER BLACK CROW 30965/NETTWERK (12:00)	All The Little Lights
Ď	RE-ENTRY	FOZZY CENTURY MEDIA 8883 (15.88)	Sin And Bones
19	NEW	THE FLATLANDERS NEW WEST KESSI* (26.96 CD/DVD)	The Odessa Tapes
20	1 2	THE DEVINTOWNSEND PROJECT	Epicloud
21	NEW	ARI SHAFFIR DIRTY VENICE DIGITAL EX 17 981	Revenge For The Holocaust
22	21 :58	KENDRICK LAMAR TOP DAWG DIGITAL EX (7.96)	Section.80
23	NEW	CHINO XL MESSIAH (DENVIPER (1838)	Ricanstruction: The Black Rosery
24	REW	THE WEDDING	No Direction
100	1000000	TOUTH & NAIL 10090/EMI CMG (9:90)	

The hip-hop artis makes his Billboa chart debut with the set (2,000). which also bows at No. 23 on Rap



second entry on Heatseekers and Dance/Electronic Albums, On the latter, this new s enters at No. 17 with a little more than 1,000 sold.



The dance diva steps in with a collection combining hits a new material. Sh last charted on a Billboard albums tally in 2010 with effort.

Baby Face Killa

2000	NE.	WIEST WEST	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (PRICE)	TITLE	380
ist and	26	HEW	BEN SOLLEE TIN EAR 002*/THIRTY THERS (12.98)	Half Made Man	
h	27	NEW	THE SOFT PACK MEXICAN SUMMER I 195° ACEMADO (9.98)	Strapped	
	28	17 3	PATTERSON HOOD ATO 6162" (12.98)	Heat Lightning Rumbles In The Distance	
10	29	28 50	NERO MIAMERCURY/DHERRYTREE/INTERSCOPE MISTIVIDA 18 MII	Welcome Reality	
	30	18 3	THE RAVEONETTES VICE MITTER 112 MIT	Observator	
a c	31)	NEW	CASPIAN TRIPLE CROWN 031981* 02.980	Waking Season	
4	32	NEW	THE CHEVIN	Borderland	
	33	NEW	DRAGONETTE DRAGONETTE SIT (12.98)	Bodyparts	
	34	24 24	BEN HOWARD UNIVERSAL ISLAND DIBSBUREPUBLIC (11.98)	Every Kingdom	
	35	NEW	JESSE COOK COACH HOUSE 2441/EONE (16:36)	The Blue Guitar Sessions	
t c	36	NEW	EFTERKLANG 4AD 3229° (14.98)	Piramida	
set	37	31 5	WILD NOTHING CAPTURED TRACKS 162* (12.88)	Nocturne	
sex.	38	HEW	JOHN FRUSCIANTE RECORD COLLECTION 68002* 115.380	PBX Funicular Intaglio Zone	
re	39	2. 2.	KREAYSHAWN COLUMBIA DIGITAL EX ISSUE	Somethin' 'Bout Kreay	
	40	ME-ENTRY	SHOVELS AND ROPE SHRIMP 1819*/DUALTONE (12.98)	O' Be Joyful	
	41	NEW	SERA CAHOONE BUB POP 1005* (12.96)	Deer Creek Canyon	
	42	HEW	PRODIGAL SON	Deeper Than Church	
7	43	41. 8	MARCUS MILLER 3 DEUCES/CONCORD JAZZ 33094/CONCORD (15.86)	Renaissance	
	4	WEW	KRISTINE W	New & Number Ones	
	45	47 5	THOMAS RHETT VALORY DIGITAL EX (5.96)	Thomas Rhett (EP)	
and	48	39 6	SWANS YDUNG GDD 45° 117.980	The Seer	
he	47	RE-ENTRY	ANDY GRAMMER S-CURVE 151602 (9.98)	Andy Grammer	
a Iš	48	NEW	MEDESKI MARTIN & WOOD	Free Magic	
th a azz	49	NE-ENTRY	ALLEN STONE STICKYSTONES DIREY/ATO (11.98)	Allen Stone	
	50	14 2	THE JON SPENCER BLUES EXPLOSION BROWNBOX 068*/MOM + POP (12.98)	Meat + Bone	

## **HEATSEEKERS SONGS**



### REGIONAL HEATSEEKERS #1 ALBUMS



#### PROGRESS REPORT

#### Diamond Rings, "I'm Just Me"

As tipped as an artist to watch in our Bubbling Under column (Sept. 15), one-man act Diamond Rings makes his way onto the Dance Club Songs chart at No. 48 this week, his first single to chart on a domestic Billboard tally.



## Tyler Ward Hello, Love, Heartbreak, (EP) Florida Georgia Line It's Just What We Do Dum Dum Girls End Of Daze (EP) John Monis Russell/Cincinnati Pops Orchestra Home For The Holidays Foxy Shazam The Church Of Rock And Roll The Head And The Heart Volbeat

	MOUNTAIN
1	Tyler Ward Helio. Love, Heartbreak. (EP)
2	Steve Harris British Lion
3	G-Eazy Must Be Nice
4	Volbeat Beyond Hell/Above Heaven
5	The Head And The Heart The Head And The Heart
6	Fozzy Sin And Bones
7	Mindset Evolution Mindset Evolution: Tour (EP)
8	Handguns Angst
9	Ms. Krazie Forgive Not Forget
10	Andy Grammer Andy Grammer

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JUNIORE PHARMOK, LARIO BERAN   CAPTON, INSPIRALE	5	48	59	1/3	JAKO BJELEY, THUBBARD JAKOL CRICE JIRCU @ REPUBLIC NASHV	UE:	4
THINKIN BOUT YOU FRANK DOMESTORES WITCHIS OF STANDARD FROM STANDARD FROM STANDARD ST	16	35	29	(U			1 2
THE A TEAM JOSQUING E SHERMAN SHERMAN SOURCE SHERMAN	7	41	41	FI	THINKIN BOUT YOU Frank Oce	an	3
2 REASONS TOPY SONGE FEBRUARY OF THE PROPERTY OF THE PROPERTY OF SONGE FEBRUARY OF S	1	52	81		THE A TEAM Ed Sheer	an.	4
TOWOLDERSONG THEYSTROOM THE CLIMARSE, IR ALTIMOTHER STEWARD  10 42 44 HEART ATTACK BROW REAMONDERO LIVE THEYSTROOM  15 56 TURN ON THE LIGHTS  16 57 TURN ON THE LIGHTS  17 TOWN ON THE LIGHTS  17 TURN ON THE LIGHTS  18 MICK YMIL MADEL IT HUMBERMAN WILLIAMS AN IMPORTABOLIS  17 TURN ON THE LIGHTS  18 MICK YMIL MADEL IT HUMBERMAN WILLIAMS AN IMPORTABOLIS  18 16 TURN ON THE LIGHTS  18 MICK YMIL MADEL IT HUMBERMAN WILLIAMS AN IMPORTABOLIS  19 17 TURN ON THE LIGHTS  18 MICK YMIL MADEL IT HUMBERMAN WILLIAMS AND MORE AND MICK THE	◂			770			
BERNIF BLANCE RICOLOF BLEVEN ROCLOFF THEVERSON  54 56 TURN ON THE LIGHTS  MICHAEL RICHARD ROCKERS MODICE PROVISION  47 57 KISS TOMORROW GOOD BYE  LIGHTHES BERNAL STEVENS MICHAEL RICHARD ROCKERS  53 53 LITTLE TALKES OF MINISTERS AND MICHAEL ARMADISON IN IN HIM MARSDOTTRICE THORMALLISON  OF MINISTERS AND MICHAEL RICHARD ROCKERS AND MICHAEL RICHARD RICHARD ROCKERS AND MICHAEL RICHARD RICHAR	rie		31	LL	TOWLORBRIDGE (THEVERSON) TTAYLOR, MICCONVELL, CLIHARRIS, JR, M. TIMOTHELX STEWART) ● SONEBOOK/ATLAY	nc	4
47 57 KISS TOMORROW GOODDYE LIEVENS AND MALEY SERVICE SERVICES SER	0	42	44		BENNY BLANCO AICO LOVE (B LEVIN, AICO LOVE THE VERSON)   © SONGBOOK/ATLAN	gz e	) 3
47 57 KISS TOMORROW GOODBYE  Luke Bryan  STEVEN S. BENNAL STEVENS S. MCANALLY  STEVEN S. BENNAL STEVENS S. MCANALLY  BY CAPITAL RATE OF MCANAL STEVENS S. MCANALLY  OF MONSTERS AND MCH. ARMAN SECONTRIA THOSPHALLS SOME  PREPARED.  PREPARED.	9	54	56	3			-
SS SS OF MONSTERS AND MALE ARMANISON IN ENEMANS CONTINUE THORNALLS COME OF MONSTERS AND MALE ARMANISON IN ENEMANS CONTINUE THORNALLS COME OF MONSTERS AND MALE ARMANISON IN ENEMANS CONTINUE THORNALLS COME OF MONSTERS AND MALE ARMANISON IN ENEMANS CONTINUE THORNALLS COME OF MONSTERS AND MALE ARMANISON IN ENEMANS CONTINUE THORNALLS COME OF MONSTERS AND MALE ARMANISON IN ENEMANS CONTINUE THORNALLS COME OF MONSTERS AND MALE ARMANISON IN ENEMANS CONTINUE THORNALLS COME OF MONSTERS AND MALE ARMANISON IN ENEMANS CONTINUE THORNALLS COME OF MONSTERS AND MALE ARMANISON IN ENEMANS CONTINUE THORNALLS COME OF MONSTERS AND MALE ARMANISON IN ENEMANS CONTINUE THORNALLS COME OF MONSTERS AND MALE ARMANISON IN ENEMANS CONTINUE THORNALLS COME OF MONSTERS AND MALE ARMANISON IN ENEMANS CONTINUE THORNALLS COME OF MONSTERS AND MALE ARMANISON IN ENEMANS CONTINUE THORNALLS COME OF MONSTERS AND MALE ARMANISON IN ENEMANS CONTINUE THORNALLS COME OF MONSTERS AND MALE ARMANISON IN ENEMANS CONTINUE THORNALLS COME OF MONSTERS AND MALE ARMANISON IN ENEMANS CONTINUE THORNALLS COME OF MONSTERS AND MALE ARMANISON IN ENEMANS CONTINUE THORNALLS COME OF MONSTERS AND MALE ARMANISON IN ENEMANS CONTINUE THORNALLS COME OF MONSTERS AND MALE ARMANISON IN ENEMANS CONTINUE THORNALLS COME OF MONSTERS AND MALE ARMANISON IN ENEMANS CONTINUE THORNALLS CONTINUE THORNALLS COME OF MONSTERS AND MALE ARMANISON IN ENEMANS CONTINUE THORNALLS CONTINUE THOR	2	47	57	B	KISS TOMORROW GOODBYE Luke Bry	an	4
OF REPUBLIC OF MONSTERS AND MENA ARMARESON IN IL HILMARESONTTIRIS THORNALLSSONI OF REPUBLIC OF REPUBLI	5			H	LITTLE TALKS Of Monsters And M		4
		-33	CHR.	Chief.	OF MONSTERS AND MENA ARMARISON IN BUHLMARSONTTIRATHORNALLSSON)	UC.	100

2	MEN	THE SECOND	New Contract	WEIKS	TITLE
PSY's smash misses No. 1 by fewer than	66	2>	85	M	BIRTHDA'
500 chart points,	Read I	57			I WILL WA
the tightest race at the top since the	57	45	73		MANDE A
week of Feb. 18. The	68	63	71		MIKEWILL MAD
track roars 9-2 on	69	60	60		COHAMBERLA
On-Demand Songs with a 30% increase	60	NI	EW!		NOT LISTED ON
to 799,000 on- demand streams.	0	65	77		THE ONE
oemand streams.	0	62	64		HELLO STARGATE (A.H.
-	63	59	70		COME WA
	64	34			YOUR BO
	65	61	62		TRUCK Y
24	66	58	52		SHE'S SC
The song from his					MSEILETICIR
forthcoming 10th studio album leaps	9	67	78		FASTEST
courtesy of its No. 9	68	64	76		FLIDDELLCAN
debut on Hot Digital Songs (112,000	69	79	82		MADNES MUSE IMBELLA
downloads sold). It	70	76	81		PUT IT DO
also rises 40-37 on Hot 100 Airplay (35	71	89	88		LEMME S
million audience	2	81	92		SWIMMIN T-MINUS (K.OU
impressions, up 9%).	73	78	80		CREEPIN
3,0,0	74	71	72		COME O/
41	75	77	67		ANGEL E
Track improves by 46% to 73,000	76		77		AMEN
in digital sales		72	8/9		DIVE IN
following its	0	88	87		TTAYLOR, J.GAR
placement on iTunes' home page.	73	84	90		DANCE FO
Keys performed the	79	75	75		S.HENORICKST
song at London's iTunes Music	80	80	58		NO WORK
Festival on Sept. 28.	<b>61</b>	N	EW		I CRY THERUTASTASSOR
-	82	97	H		NUMB
With five debuts	03	92	98		TIL MY LA
joining "I Will	84	74	63		DARK SIE
Wait," the lead radio single from	86	N	0.00		LOVER'S
Babel, the Billboard	86	NI			WHISPER
200's new No. 1 (see page 50),		-			M DRAVS IMUN
Mumford & Sons	87	88	85		CZANEMANS BEER MO
is the first band to chart as many as	88	99	Е		BJAMES(KMC
six concurrent Hot	89	**	W		DON'T ST
100 titles since the	90	88	84		H-MONEY (H.D.)
Beatles the week of Sept. 19, 1964.	91	68	E		DON'T YOU
CONFESSIONS	02	NI	W		HOLLAND M.DRAVS IMUN
	93	72	E		I DON'T L
19	90	NI	EW		GHOSTS
90	95	93	81		RADIOAC
The third preview	96		W.E.		DID IT FO
single from Pitbull's	$\rightarrow$	100	111		SHININ' (
seventh studio album, Global	9	94	97		JUNEMANNO
Warming (due Nov.	98	91	88		PHATROZULE
19), debuts on Hot Digital Songs at No.	99	85	74		DHUFFICUREA
					TO THE SE

Digital Songs at No. 46 (34,000).

400	MERCE	TITLE Artist PRODUCER (SONOWRITER) MPRINT / PROMOTION LABEL	CERT	FAIR
5		BIRTHDAY SONG 2 Chainz Featuring Kanya West solwydigifal, kwesta whitelay i terpsk o wests cuwaezuoke a whitelay i terpsk o wests combined a		56
3		I WILL WAIT Mumford & Sons		23
		M.DRAYS IMUMFORD & SONS! © GENTLEMAN OF THE ROAD/REDIGLASSNOTE  BANDZ A MAKE HER DANCE  Juicy J Featuring Lil Wayne & 2 Chainz		
1		MINE WILL MADE IT IM WILLIAMS LIPOUS TORD CARLET CEPTS:   WE KEN USASS CULLIMESA		50
0		C.CHAMBERLAIN (J.BEAVERS, B.DIPERO)		59
		BABEL Mumford & Sons NOT LISTED (MUMFORD & SONS) @ GENTLEMAN OF THE ROAD/REDICLASSNOTE.		60
7		THE ONE THAT GOT AWAY  Jake Owen  JMOURCLAWSON ID DANDSON JOWEN JAITCHEN  Ø RICA NASHMULE		61
4		HELLO Karmin STARGATE (A HEIDEMANN) LINDONANC KELLYM S ERKSEN TE HERMANSEN A ROWEI ⊕ EPIC		62
0		COME WAKE ME UP Rascal Flatts		55
		DHUFFRASCAL PLATTS IS MCCONNELL LI PRANSSON, TLUNDGREND ● BIG MACHINE YOUR BODY Christina Aguillera		34
1		MAX MARTIN SHELIBACK (MAX MARTIN SHELIBACK SKOTEDIA, TAMBER)  ■ RCA  TRUCK YEAH  Tim McGraw		
2		B.GALLIMORE,TMCGRAW (C.JANSUN,PBRUST,CLUCAS,D MYRICK) 90 BIG MACHINE		57
2		SHE'S SO MEAN matchbox twenty MSPILETIC RTHOMAS,PODUCTTE,CODIG @EMBLEWATLANTIC		40
8		FEEL AGAIN RETEDDERN ZANCANELIAB KIFTZLE (RETEDDERB KUTZLED BROWNIN ZANCANELIA) OneRepublic  © MOSLEY/INTERSCOPE		61
6		FASTEST GIRL INTOWN FLIDDELLCARILAYD WORF INLAMBERTA PRESERY  PROPRESERY  PROPRESERY  Miranda Lambert  PROPRESERY		64
2		MADNESS Muse Muse im BELLANDY © HEJUM-SWARNER BROS.		69
1		PUT IT DOWN Brandy Featuring Chris Brown		70
8		LEMME SEE  Usher Featuring Rick Ross		46
		JIM JONSHAME MORRISUS SOUTTER DAMORRES MARKEOUGAURAMMOND NE BELUMBERLENNICHTERWERDBERTS III @ RCA SWIMMING POOLS (DRANK) Kendrick Lamar		
2		T-MINUS IX DUDXWORTH, TWILLIAMS)		72
0		JUDYCE IE CHURCH,M.GREEN) <b>⊕</b> EMI NASHVILLE		73
2		COME OVER  BLANNON, CHESNEY ISHIROT, SINCANALLY LOSBORNE)  BUE CHANGOLUMBIA NASHMILE  BUE CHANGOLUMBIA NASHMILE		23
7		ANGEL EYES Love And Theft LIEG LI COPLANE SILVINGERS ONE PASLAY! GRANASHALLE		32
9		AMEN Meek Mill Featuring Drake Krywinianki, Beatsrewilliams, i Fitona grahmud myeriillabrams, muncogradi		57
7		DIVE IN Trey Songz TTAYLOR J GARRISON T TAYLOR N MC00WELL J GARRISON   © SONGBOOK AT LANTIC		77
0		DANCE FOR YOU Beyonce		70
5		BENEWLESTNASHICASTHWARTITNASHICASTHWARTENNOWLES  OVER  Blake Shelton		43
8		S.HENDRICKS (P.JENKINS.D.E.JOHNSON)		58
•		DETAIL (D.CARTERIA CRISHERIB WILLIAMS J.A. PREVANULDIAZ)    CRY   6 YOUNG MÜNEY/CASH MONEY/CASH MON		
4		THERITISATIVE SOFT AND LESS AREAS AND CONTRACT OF LANGUAGO AND AND ADDRESS AND ADDRESS AREAS AS A STATE OF THE ADDRESS AND		81
i		NUMB  Usher  AWELSAVEUS INFACTORAL MONIADA, AMANO USAMONO AX AMANO SAVEUS INFACTORAL MONIADA AMANO MANAGEMENTO INFACTORAL MONIADA AMANO MANAGEMENTO INFACTORAL MANAGEMENTO INFACTORAL MANAGEMENTO INFACTORAL MANAGEMENT INFA		82
8		TIL MY LAST DAY STOVERIED MAHER, IMMORE_LS STOVERIO VALORY		83
3		DARK SIDE Kelty Clarkson UKRSTN (BUSBEEALEXE)		42
		LOVER'S EYES Mumford & Sons  MDRAVS MUMFORD & SONS		85
		WHISPERS IN THE DARK Mumford & Sons		86
5		M.DRAVS IMUNHORD & SONSI  TAKE A WALK  Passion Pit  Passion Pit		85
		CZAVE MANGELAKOS IM ANGELAKOS BEER MONEY KIP Moore		88
۱		BJAMESIK-MODRE RIGHLY VERGESI @MICANASHVILLE DON'T STOP THE PARTY Pitbull Featuring TJR		
		TURIA C PEREZ TURGZDILSKY, I GARCIA, J GOMEZ MARTINEZ, W LYN FHEBERTI		89
4		H-MONEY IN D. SAMUELS.S FENTON, K.M. COLE, D. CARTERD		84
		DON'T YOU WORRY CHILD Swedish House Mafia Featuring John Martin AXMELLS RIGROSSO.S ANGELLO LIMARTINAL STROMANWELLS RIGROSSO.S ANGELLO ØASTRALWERKS/CAPITOL		68
		HOLLAND ROAD Mumford & Sons MDRAVS (MUMFORD & SONS) © GENTLEMAN OF THE ROAD PEDICLE ASSNOTE		92
Ī		I DON'T LIKE  Chief Keef Featuring Lil Reese YOUNG CHOP OX COZANTITIAN DRITHTIMAN  GROOD IS BOOD IS BO		73
1		GHOSTS THAT WE KNEW Mumford & Sons		94
1		RADIOACTIVE Imagine Dragons		91
		ALEX CIA DIO MANGRIE DIRAGORIA LIBRANTI, MOSSERII © KIDRANGARINE RIVENTRISCORE  DID IT FOR THE GIRL  Greg Batter  Greg Bat		96
		JATCHEYIDARECLAUTOKACIAWSONI GREDBUCKASMULE SHININ' ON ME Jerrod Niemann		
7		JIL NEMANNO BRANARO (JIL NIEMAN), BRICE RHATCHI MILLERI 🗡 SEA GASLEJARISTA NASHVILLE		94
3		PHATBOZ JILEGEND,M.I PIMENTELA ARTHUR,CREULYX JUSTICE,CBRIDGES		79
4		FOR YOU Keith Urban DHUFFKURBANIM POWELKURBANI @ RELATINTY MUBIC/CAPITOL NASHVILLE		55
		TO THE WORLD  Kanye West, R. Kelly PORTHE STARIELAND GROUPDAWKID KWEST IK DWESTRIKELYW FELDER CSWTHM Y JONES   0 5 LOD JOEF JAMOUNG		70
		000 BY 1917 THE WAS AND THE TANKE OF TANKE AND THE STATE OF THE STATE		

### 100 70 -BETWEEN THE BULLETS

## SWIFT, KE\$HA, RIHANNA TAKE BOWS



Taylor Swift, Ke\$ha and Rihanna soar onto the Billboard Hot 100 with tracks from forthcoming albums. Swift's "Begin Again" debuts at No. 7 (see story, page 46), fueled by a No. 1 launch on Hot Digital Songs with 299,000 downloads sold, according to Nielsen SoundScan. Ke\$ha's "Die Young" enters the Hot 100 at No. 13 (188,000), introducing her sophomore full-length album, Warrior, due Dec. 4. At No. 16, Rihanna arrives with "Diamonds" (133,000), the lead single from her upcoming seventh studio set. -Gary Trust

I CAN ONLY IMAGINE

David Guetta Featuring Chris Brown & Lil Wayne

# HOT 100 SoundScan

# Billboard SONGS

	_	No. of Contract of			_	locale.	
HIS WILL	HER WEEK	WEEKS	TITLE ARTEST IMPRINT/PROMOTION LABEL	MER	LAST	WERE	TITLE ARTIST IMPRINTIPROMUTION LABEL
0	1	13	#1 BLOW ME (ONE LAST KISS)	26	29	9	BLOWN AWAY CARRIE UNDERWOOD IN/ARISTA NASHVILLE
2	2	10	ONE MORE NIGHT MARGON 5 ARM/DICTONE/INTERSCOPE	27	21	16	WHY YA WANNA JANA KRAMER ELEKTRA NASHVILLE/WMN
3	:3		WE ARE NEVER EVER GETTING BACK TOGETHER TAYLOR SWIFT BIG MACHINE/REPUBLIC	28	-	1	DIAMONDS RIHANNA SRPYDEF JAMYIDJIMG
0	5	11	AS LONG AS YOU LOVE ME JUSTIN BEREIF FLAT SEE SEAN SCHOOL SCHALLING AND FRAUENCE AND FRAUEN	29	24	18	NO LIE 2 CHAINZ FEAT. DRAKE DEF JAMADUMG
6	9	12	SOME NIGHTS FUN. FUELED BY RAMENIARP	30	30	8	POP THAT PRENCH MONTANA BAD BOY/INTERSCOPE
6	4	23	LIGHTS ELLIE GOULDING CHERRYTREE/INTERSCOPE	31	23	12	WANTED HUNTER HAYES ATLANTIC NASHVILLEWMN
0	17.	20	EVERYBODY TALKS NEON TREES MERCURYADAMS	32	31	13	2 REASONS TREY SONGE FEAT. T.I. SONGEBOOK/ATLANTIC
0	10	13	GOOD TIME OW CITY & CARLY RAE JEPSEN SIGNOCLES YENTERSCOPE REPUBLIC	33	33	9	LOVIN' YOU IS FUN EASTON CORBIN MERCURY NASHVILLE
9	-6	14	WHISTLE FLO RIDA POE BOY/ATLANTIC	34	28	24	HEART ATTACK TREY SONGE SONGE BOOK/ATLANTIC
10		19	WIDE AWAKE KATY PERBY CAPITOL	35	32	29	WHAT MAKES YOU BEAUTIFUL ONE DIRECTION SYCO/COLUMBIA
0	12	11	TOO CLOSE ALEX CLARE REPUBLIC	36	36	7	50 WAYS TO SAY GOODBYE TRAIN COLUMBIA
1	16	-	DON'T WAKE ME UP CHRIS BROWN RCA	37	40	4	FINALLY FOUND YOU ENRIQUE IGLESIAS FEAT. SAMMY ADAMS REPUBLIC
13	11	72	GIVE YOUR HEART A BREAK DEMI LOVATO HOLLYWOOD	38	44	8	HARD TO LOVE LEE BRICE CURB
14	13	10	POUND THE ALARM NICKI MINAJ YOUNG MONEY/CASH MONEY/REPUBLIC	<b>GB</b>	43	10	FASTEST GIRL IN TOWN MIRANDA LAMBERT RCA NASHVILLE
15	14	34	SOMEBODY THAT I USED TO KNOW GOTYE FEAT. KIMBRA FAIRFAX/REPUBLIC	40	46	5	THE ONE THAT GOT AWAY JAKE OWEN RCA NASHVILLE
1	20		ADORN MIGUEL BYSTORM/BLACK ICE/RCA	41	37	6	I CAN ONLY IMAGINE
17	15	23	WHERE HAVE YOU BEEN	42	42	8	TURN ON THE LIGHTS FUTURE A 1/FREEBANDZ/EPIC
13	25	7	LET ME LOVE YOU (UNTIL YOU LEARN TO LOVE YOURSELF) NE-YO MOTOWNADJING	43	45	5	KISS TOMORROW GOODBYE
19	18	21	TITANIUM DAVID GUETTA FEAT SIA VAKAT A MUSICASTRALIWERKS/CAPITOL	0	47	8	HOME PHILLIPS INVITERSCOPE
20	17.	24	PAYPHONE MARGON 5 FEAT, WIZ KHALIFA ABM/OCTONE/INTERSCOPE	45	41	27	I WON'T GIVE UP JASON MRAZ ATLANTIC/RRP
21	19	27	CALL ME MAYBE CARLY RAY JEPSEN BOUSCHOOLBOY/INTERSCOPE	46		1	DIE YOUNG KESHA KEMOSABE/RCA
2	22	10	TAKE A LITTLE RIDE JASON ALDEAN BROKEN BOW	1	54	2	CLIQUE KANYE WEST, JAY-Z, BIG SEAN G.O.O.D/DEF JAM/10.JMI
23	34	3	GANGNAM STYLE PSY SCHOOLBOY/REPUBLIC	<b>4B</b>	49	12	TRUCK YEAH TIM MCGRAW BIG MACHINE
24	21	73	MERCY KANY WEST BIG SEAN PURPATE DIAMPEGIT OF PROCEEDINGS A FELLANCE JAMEDIANS	49	52	9	COME WAKE ME UP RASCAL FLAITS BILL MACHINE
25	26	14	COWBOYS AND ANGELS DUSTIN LYNCH BROXEN BOW	50	36	12	PONTOON LITTLE BIG TOWN CAPITUL NASHVILLE

THE N	MEEK	WERE	TITLE ARTIST IMPRINT/PROMOTION LABEL	CENT
1	1	32	# SOME NIGHTS FUN. FUELED BY NAMEHURSP	
2	2	11	TOO CLOSE ALEX CLARE REPUBLIC	
3	3	18	HOME PHILLIPS TENNTERSCOPE	Ē
4	5	15	50 WAYS TO SAY GOODBYE TRAIN COLUMBIA	
5	4	23	EVERYBODY TALKS NEON TREES MERCURYMOUND	E
6	8	39	I WON'T GIVE UP	
7.	T	-21	HO HEY THE LUMINEERS DUALTONE	
8	9	24	IT'S TIME IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE	
9	ii	20	THE A-TEAM ED SHEERAN ELEKTRA/ATLANTIC	
10	Ξ	1	BABEL MUMFORD & SONS CENTLEMAN OF THE ROAD CLASSNOTERID	
31	10	43	SOMEBODY THAT I USED TO KNOW GOTYE FEAT, KIMBRA FAIRFAX/REPUBLIC	0
12	14	8	MADNESS MUSE HELIJIM SAVARINER BROS	
13	13	35	LITTLE TALKS OF MONSTERS AND MEN REPUBLIC	•
14	12	16	SHE'S SO MEAN MATCHBOX TWENTY EMBLEMIATLANTIC	
15	15	44	WE ARE YOUNG	5

HE N	MECK	WEEES	TITLE ARTIST IMPRICUPROMOTION LABEL	Perer
0	8	1	#1 BEGIN AGAIN TAYLOR SWIFT BILL MACHINE	
2	i	1	WE ARE NEVER EVER GETTING BACK TOGETHER TAYLOR SWIFT BIG MACHINE	C
30	2	27	WANTED HUNTER HAYES ATLANTICAWAN	Ĉ
1	5	16	CRUISE FLORIDA GEORGIA LINE REPUBLIC NASHVILLE	
Б	3	19	BLOWN AWAY CARRIE UNDERWOOD IN ARISTA NASHVILLE	•
6	4	19	PONTOON LITTLE BIG TOWN CAPITOL NASHVILLE	C
7	0	:11:	TAKE A LITTLE RIDE JASON ALDEAN BROKEN BOW	C
8	á	24	HARD TO LOVE	•
9		1	SUMMER JAM JAKE OWEN FEAT, FLORIDA GEORGIA LINE RCA NASRIVILLE	
10	19	8	KISS TOMORROW GOODBYE	
0	10	25	COWBOYS AND ANGELS DUSTIN LYNCH BROKEN BOW	
12	31	4	RONAN TAYLOR SWIFT BIG MACHINE	
13	1	74	COME WAKE ME UP	
14	13	13	TRUCK YEAH TIM MCGRAW BIG MACHINE	
16	15	9	CREEPIN' ERIC CHUNCH EMI NASHVILLE	

N N	LAST	WEEKS	TITLE ARTIST (MPRINT) PROMOTION LABEL	CENT
1	1	4	CLIQUE  WAS KANEWEST ANY DE SEAN LOOD OUT JAMED AND	
2	4	04	GIRL ON FIRE ALICIA KEYS FEAT NICK! MINAJ RCA	
3	2	70	MERCY KANYE WEST, BIG SEAN, PUSHA T 2 CHANGE GOOD, DEF JAMISO, MG	C
4	7	3	BANDZ A MAKE HER DANCE JULY J FEAT UL WAYNE & 2 CHAINZ KEHOSABE COLUMBIA	
6	12	3	ADORN MIGUEL BYSTORM/BLACK ICE/RCA	
6	11	16	POP THAT REMONIMAN HAT ROX ROSS, DRAWE, UL WARME SAD SON INTERSCOPE	
7	13	10	BIRTHDAY SONG 2 CHAINZ FEAT, KANYE WEST DEF JAM/IDJANG	
8	6	16	THINKIN BOUT YOU FRANK OCEAN DEF JAMEDJAME	
9	10	21	NO LIE 2 CHAINZ FEAT, DRAKE DEF JAM/IDJIMG	
10	45	10	I DON'T LIKE ONE SELF HAT UL NESSE GOD IS GOOD GLOWN NOVOMOTIFICACIES	
0	14	19	SWIMMING POOLS (DRANK) KENDRICK LAMAR AFTERMATHAINTERSCOPE	
1	15	9	TURN ON THE LIGHTS	
13	3	2	TO THE WORLD KANYE WEST, R. KELLY G. D. D. DEF JAMADJIMG	
1		1	SORRY CIARA CPIC	
15	E	31	REMEMBER YOU WIZ KHALIFA FEAT THE WEEKND ROSTRUM/ATLANTIC	

WEEK	LAST	WEEKS DN CHT	TITLE ARTIST IMPRINCEPROMOTION LABEL	
1	71	111	DANZA KUDURO  22 WALE DON CHARA ELICINOS WAS CHARACES	
2	2	27	AI SE EU TE PEGO MICHEL TELO PANTANNAL/RIGE/SUNY MUSIC	
3	3	13	ALGO ME GUSTA DE TI WISIN & YANDEL FEAT, CHRIS BROWN & THANN MACHITEURALE	
4	4	125	WAKA WAKA (THIS TIME FOR AFRICA) SHANDRA FEAT, FRESHLYGROUND EPIC/SONY MUSIC LATIN	
5	3	143	HIPS DON'T LIE SHAKIRA FEAT, WYCLEF JEAN EPIC/SONY MISSIC LATIN	
6	7	143	HEROE ENRIQUE IGLESIAS INTERSCOPE/UMLE	
7	H	29	DUTTY LOVE DON DIMAR FEAT NATTY NATASHA DIFAMATOMACHETERANJE	
8	10	28	INCONDICIONAL PRINCE BOYCE TOP STOP	
9	1/4	22	HASTA QUE SALGA EL SOL DON OMAR ORFANATO/MACHETE/UMLE	
10	6	16	PASARELA DADDY YANKEE EL CARTEL	
0	H	1	SOBREDOSIS KAT DELUNA FEAT. EL CATA GMBANASS APPEALEONE	
0	11	39	CORRE! JESSE & JOY FEAT, LA REPUBLIKA WARNER LATINA	
13	13	57	PROMISE ROMEO SANTOS FEAT. USHER SONY MUSIC LATIN	
0	14	8	NO ME COMPARES ALEJANDRO SANZ UNIVERSAL MUSIC LATINGAIMLE	
15	12:	20	ADDICTED TO YOU SHAKIRA EPICISONY MUSIC LATIN	

<b>西</b> 基	33	36	ARTIST (MPRINT / PROMOTION LABEL	8
0	-	1	BEGIN AGAIN TAYLOR SWIFT BIG MACHINE	
2	1	6	GANGNAM STYLE PSY SCHOOLBOY/REPUBLIC	
3	=	1	DIE YOUNG KESHA KEMOSABE/RCA	
4	2	13	ONE MORE NIGHT MARGON & ASM/DCTONE/INTERSCOPE	
5	3	7	WE ARE NEVER EVER GETTING BACK TOGETHER TAYLOR SWIFT BIG MACHINE/REPUBLIC	
6	4	24	SOME NIGHTS FUN. FUELED BY RAMENURRE	
7	=	213	DIAMONDS REHANNA GRP/DEF JAM/IDJ/MG	
8	5	28	TOO CLOSE ALEX CLARE REPUBLIC	
9		n	FINALLY FOUND YOU ENRIQUE IGLESIAS FEAT SAMMY ADAMS REPUBLIC	
10	6	20	WHISTLE RO RIDA POE BOY/ATLANTIC	8
11	.11	13	AS LONG AS YOU LOVE ME	
12	8	14	GOOD TIME OM, CITY & CORDY MAE APPER BINSCHOOL BOYING THRSCOPER PUBLIC	
13	12	15	HOME PHILLIP PHILLIPS IS INTERSCOPE	
14	9	13	BLOW ME (ONE LAST KISS)	
15	7	4	CLIQUE KANYE WEST JAYZ IIIG SEAN G.O.D.D.DE JAWIDJMG	
16	13	23	WANTED HUNTER HAYES ATLANTIC NASHVILLENVINN	
0	33	4	GIRL ON FIRE ALICIA KEYS FEAT, NICKI MINAJ RCA	
18	17	11	50 WAYS TO SAY GOODBYE	
19	20	13	DON'T WAKE ME UP	
20	16	29	EVERYBODY TALKS NEON TREES MERCURYADJAMQ	
3	26		CRUISE FLORIDA GEORGIA LINE REPUBLIC NASHVILLE	
22	22	5	POUND THE ALARM NICKI MINAJ YOUNG MONEY/CASH MONEY/REPUBLIC	
23	18	14	BLOWN AWAY CARRIE UNDERWOOD INVARISTA NASHVILLE	
2	27	6	LET ME LOVE YOU (UNTIL YOU LEARN TO LOVE YOURSELF)	

HOT DIGITAL SONGS

_	_	_		
W.	all se	왩뚬	TITLE	-2
器	LAS NEE	WYERS ON CHT	ARTIST IMPRINT / PROMOTION LASEL	CERT
26	23	39	I WON'T GIVE UP JASON MRAZ ATLANTICHRP	
27	21	17	HO HEY THE LUMINEERS DUALTONE	
28	24	16	WANT U BACK CHER LLOYD SYCOSPIC	
29	29	9	IT'S TIME IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE	
30	28	26	MERCY KAYE WEST BE SEAN PUSHAT YOMAN TEDAR DEF JUMID AND	
31	32	24	PAYPHONE MARGON'S FEAT WIZ KHALIFA ASSMUDETONE/INTERSCOPE	Ð
32	25	19	PONTOON LITTLE BIG TOWN CAPITOL NASHVILLE	
38	44	7	THE A-TEAM ED SHEERAN ELEXTRA/ATLANTIC	
34	10	2	YOUR BODY CHRISTINA AGUILERA RCA	
35	46	3	BANDZ A MAKE HER DANCE JUCY J FAT LIL WAYNE & 2 CHAINZ KENTISARE, COLUMBIA	
36	35	11	TAKE A LITTLE RIDE JASON ALDEAN BROKEN BONY	
37	34	35	LIGHTS ELLIE GOULDING CHERRYTREEANTERSCOPE	0
38	36	19	WIDE AWAKE KATY PERRY CAPITOL	
39		1	BABEL MUMFORD & SONS GENTLEMAN OF THE ROAD GLASSHOTERED	
40	41	25	GIVE YOUR HEART A BREAK BEMI LOVATO HOLLYWOOD	
41	39	24	TITANIUM DAVID GUETTA FEAT SIA WHAT A MUSICAGTRALWERKSCAPTOL	
42	42	38	SOMEBODY THAT I USED TO KNOW GOTYE FEAT, KIMBRA FAJIRFAX/REPUBLIC	0
43	45	17	HARD TO LOVE LEE BRICE CURB	
4	Е	1	SUMMER JAM Jake owen feat florida georgia line fica nashville	
46	60	4	MADNESS MUSE HELIUM-3/WARNER BROS.	
46	-	1	DON'T STOP THE PARTY PITBULL FEAT, TJR MR. 305/POLO GROUNDS/RCA	
1	52	14	LITTLE TALKS OF MONSTERS AND MEN REPUBLIC	
48	61	5	FEEL AGAIN ONEREPUBLIC MOSLEY/INTERSCOPE	
49	55	9	ADORN MIGUEL BYSTORM/BLACK ICE/RCA	

<b>(</b>	)	CI	HRISTIAN"	
MEB	LAST	WEEKS	TITLE ARTIST (AMPRINT/LABEL	CENT
0	Ξ	.1	NEVER GONE COLTON DIXON SPARROWIENG CMG	
2	1	32	10,000 REASONS (BLESS THE LORD) MATT REDMAN SIXSTEPS:SPARROW/EMI CMG	
3	3	16	ME WITHOUT YOU TOBYMAC FOREFRONT/EMI CMG	
4	4	17	REDEEMED BIG DAGDY WEAVE FERVENT/WORD-CURB	
5	6	35	GOOD MORNING MANDISA FEAT, TORYMAC SPARROW/EMI CMIS	
6	10	20	THE PROOF OF YOUR LOVE	
0	9	12	FORGIVENESS MATTHEW WEST SPARROWEMI CMG	
8	8	143	I CAN ONLY IMAGINE	
9	7	19	LOSING TENTH AVENUE NORTH REUMON/PLG	
10	72	2	I NEED A MIRACLE THIRD DAY ESSENTIAL/PLD	
0	11	41	GOD'S NOT DEAD (LIKE A LION)	
12	12	143	HOW TO SAVE A LIFE	
13	E	1	CRAY BUTTON FAMILY FORCE S III ENTERTAINMENT	
14	15	134	OUR GOD CHRIS TOMUN SIXSTEPS/SPARROW/EMI CMG	
15	13	7	JESUS IN DISGUISE	

0	)	H	ARD ROCK	
WER	MEEK	WEEKS	TITLE ARTIST IMPRINTIVABEL	CENT
0	-	1	CARRY ON AVENCED SEVENFOLD WARNER BROS.	
2	.1	24	BURN IT DOWN LINKIN PARK MACHINE SHOPAWARNER BROS.	
3	2	7	CHALK OUTLINE THREE DAYS GRACE RCA	
4	3	53	DREAM ON AEROSMITH COLUMBIA-LEBACY	
5	4	8	I MISS THE MISERY HALESTORM ATLANTIC	
8	5	91	BOHEMIAN RHAPSODY	
0	12	18	CARRY ON WAYWARD SON	
1	8	12	BLOOD IN THIS MOMENT CENTURY MEDIA/RED	
9	7	73	WE WILL ROCK YOU	
10	10	66	BRING ME TO LIFE EVANESCENCE FEAT PAUL MCCOY WIND-UP	
11	8	11	COMING DOWN RIVE FINGER DEATH PUNCH PROSPECT PARK	
12	9	51	SWEET CHILD O' MINE GUNS N' ROSES GEFFENUME	
13	w	85	ENTER SANDMAN METALLICA ELEKTRA	j.
0		7.	LIVE TO RISE SOUNDGARDEN MARVELHOLLYWOOD	
16	14	82	IN THE END	

## POP/ADULT/ROCK Billboard

## 1 2 11 M ONE MORE NIGHT 1 13 BLOW ME (ONE LAST KISS) 4 24 EVERYBODY TALKS 1 15 WHISTLE I IS SOME NIGHTS WE ARE NEVER EVER GETTING BACK TOGETHER 11 16 TOO CLOSE 10 30 LIGHTS ELLIE GOULDING CHERRYTREE INT GIVE YOUR HEART A BREAK WIDE AWAKE 13 11 POUND THE ALARM DON'T WAKE ME UP FINALLY FOUND YOU GANGNAM STYLE 21 7 LET ME LOVE YOU (UNTIL YOU LEARN TO LOVE YOURSELF) 18 7 50 WAYS TO SAY GOODBYE 22 I CAN ONLY IMAGINE YOUR BODY CHRISTINA AGUILERA RCA 33 2 LIVE WHILE WE'RE YOUNG NUMB 20 18 WANT U BACK 24 14 BURN IT DOWN 30 7 HOME 27 4 FEEL AGAIN DIAMONDS VEGAS GIRL THE A TEAM 25 11 HEART SKIPS A BEAT OLLY MURS FEAT, CHIDDY BANG SYCO/COLUMBIA 35 4 2 REASONS TREY SONGZ FEAT. DNGZ FEAT. T.L SONGBOOK/ATLANTIC NEV I CRY FLO RIDA POE BOY/ATLANTIC

Maroon 5 rewrites the mark for the most Mainstream Top 40 No. 1s among groups, as "One More Night" lifts 2-1. The song is the band's fifth leader, breaking a tie with Boyz II Hen in the category, dating to the Nielsen BDS-based chart's 1992 inception.

SPECTRUM

31 16 DARK SIDE

Maroon 5 notched its first two No. 1s-"This Love" (three weeks) and "She Will Be Love" (four)—in 2004. After charting eight more titles, rising as high as No. 4 with "Makes Ne Wonder" in 2007, the group has now reigned on its last three tries. Prior to "Night," "Moves

Like Jagger," featuring Christina Aguilera, led for six weeks and "Payphone," featuring Wiz Khalifa, ruled

Billboard Hot 100 (see page 54), KeSha, meanwhile, leads five debuts onto Mainstream Top 40 with bow marks her highest among 10 Mainstream Top 40 entries, six of which have



E.	AST	MERN	TITLE ARTIST IMPRINT/PROMOTION LABEL
0	1	24	SOMEBODY THAT I USED TO KNOW
0	1	21	PAYPHONE MARDON 5 AMM/OCTONE/INTERSCOPE
ŏ	3	34	DRIVE BY TRAIN COLUMBIA
4	4	35	STRONGER (WHAT DOESN'T KILL YOU KELLY CLARKSON THREA
6	6	15	WIDE AWAKE KATY PERRY CAPITOL
0	7	18	CALL ME MAYBE CARLY RAE JEPSEN 664/3CHOOLBOY/INTERSCOPE
7	5	29	RUMOUR HAS IT
8	8	19	WHAT MAKES YOU BEAUTIFUL ONE DIRECTION SYCONOLUMBIA
0	10	27	I WON'T GIVE UP JASON MRAZ ATLANTICRRP
10	9	40	SET FIRE TO THE RAIN
0	11	7	GREATEST WEARENEVEREVERGETTINGBACKTOGETHE GAINER TAYLOR SWIFT BIG MACHINEREFUELIC
ø	14	10	BLOW ME (ONE LAST KISS) PINK RCA
13	(13)	16	EVERYBODY TALKS NEON TREES MERCURYSOLIMS
14	12	24	WE ARE YOUNG FUN. FEAT. JANELLE MONAE FUELED BY RAMEN/RRP
16	15	5	HOME PHILLIPS 18/INTERSCOPE
16	16	20	HAPPY PILLS NORAH JONES BLUE NOTE/CAPITOL
o	10.	22	GLAD YOU CAME THE WANTED GLOBAL TALENT/MERCURY/JOJING
18	17	12	SHE'S SO MEAN MATCHBOX TWENTY EMBLEMIATLANTIC
19	19	9	LIGHTS ELLIE GOULDING CHERRYTREE ONTERSCOPE
20	23	5	SOME NIGHTS FUN. FUELED BY RAMEN/RAP
21	21	14	GIVE YOUR HEART A BREAK BEMI LOVATO HOLLYWOOD
22	20	10	DARK SIDE KELLY CLARKSON HARCA
28	10	w	MY OH MY TRISTAN PRETTYMAN CAPITOL
20	26	0	50 WAYS TO SAY GOODBYE TRAIN COLUMBIA
25	25	13	BROKENHEARTED KAMMIN EPIC

ā)			
	ADULT	Holy	40

1 13 BLOW ME (ONE LAST KISS)

2 15 SOME NIGHTS FUN. FUELED BY RAMEN

3	5	10	GREATEST ONE MORE NIGHT GAINER MARGON & ARMOCTONE/INTERSCOPE
4	233	27	EVERYBODY TALKS NEON TREES MERCURY/IDJMG
5	4	15	WIDE AWAKE KATY PERRY CAPITOL
0	7	17	50 WAYS TO SAY GOODBYE TRAIN COLUMBIA
0	(1)	16	HOME PHILLIPS 19/WTERSCOPE
8	6	36	LIGHTS ELLIE GOULDING CHERRYTREE/INTERSCOPE
0	10	7	WE ARE NEVER EVER GETTING BACK TOGETHE TAYLOR SWIFT BIG MACHINE/REPUBLIC
10	9	15	SHE'S SO MEAN MATCHBOX TWENTY EMBLEM/ATLANTIC
0	Etti	12	GOOD TIME  OWL CITY & CARLY NAE JEPSEN KONTOHOOLBOY/INTERSCOPE/REPUBLI
12	13	15	TOO CLOSE ALEX CLARE REPUBLIC
13	12	25	CALL ME MAYBE CARLY RAE JEPSEN 604/3CHODI-BOY/INTERSCOPE
0	16	5	FEEL AGAIN ONEREPUBLIC MOSILEY/INTERSCOPE
16	15	23	THE A TEAM ED SHEERAN ELEKTRA/ATLANTIC
16	21:	7:	HALL OF FAME THE SCRIPT FEAT, WILLIAM PHONOGENIC/EPIC
0	18	14	BURN IT DOWN UNKIN PARK MACHINE SHOP/WARNER BROS.
1	20	7	MISS ME ANDY GRAMMER S-CURVE
19	19	11	LITTLE TALKS OF MONSTERS AND MEN REPUBLIC
20	17:	18	DARK SIDE KELLY CLARKSON 19/RCA
20	23	10	IT'S TIME IMAGINE BRAGONS KIDINAKORNER/INTERSCOPE
2	24	6	MY OH MY TRISTAN PRETTYMAN CAPITOL
23	22	5	WANT U BACK CHER LLOYD SYCOLEPIC
24	27:	5	WHAT COULD HAVE BEEN LOVE AFROSMITH COLLIMBIA

25 28 10 TITANIUM DAVID GUETTA HAT. SIA WHAT A MUSICIASTRALWERUS CAPITOL

(0)			OCK SONGS
-/4		è	ock sones
- 1	AST	SILI	TITLE
題	-		ARTIET IMPRINT/PROMOTION LABEL  TWILL WAIT
0	2	8	MANAGER & SONS SENTLEMAN OF THE FOULD RELYCLASIANS
2	1	24	HO HEY THE LUMINEERS DUALTONE
3	2		MADNESS MUSE HELIUM-SWARNER BROS:
4	4	30	IT'S TIME IMAGINE DRAGONS KIDINAKORNER/DYTERSCOPE
6	5	20	TOO CLOSE ALEX CLARE REPUBLIC
ŏ	8	12	LITTLE BLACK SUBMARINES
ŏ	u	7	THE BLACK KEYS NONESUCH/WARNER BROS. CHALK OUTLINE
			THREE DAYS GRACE RCA SOME NIGHTS
8	ñ	22	FUN. FUELED BY NAMEN/RRP LITTLE TALKS
9	10	38	OF MONSTERS AND MEN REPUBLIC
10	14	6	LOST IN THE ECHO LINKIN PARK MACHINE SHOP/WARNER BROS.
11	7	11	OH LOVE GREEN DAY REPRIBE/WARNER BROS.
12	12	12	TONGUE TIED GROUPLOVE CANVASBADIZATIANTIC
13	11	24	BURN IT DOWN
0	20	15	WAIT FOR ME
ĕ			RISE AGAINST DECINTERSCOPE TAKE A WALK
×	24	18	PASSION PIT FRENCHKISS/COLUMBIA
16	23	15	KILL YOUR HEROES AWOLNATION RED BULL
Ø	HOT . DES	SHOT BUT	GAINER BEEN AWAY TOO LONG SOUNDGARDEN SEVEN FOUR REPUBLIC
18	15	15	45 THE GASLIGHT ANTHEM MERCURY/IDJIMG
19	18	JB.	GOLD ON THE CEILING THE BLACK KEYS NONESUCH/WARNER BROS.
20	16	12	RUNAWAYS
21	17	19	THE KILLERS ISLAND/IDJMG COMING DOWN
-		254	HIVE FINGER DEATH PUNCH PROSPECT PARK HERE AND NOW
8	22	13	SEETHER WIND-UP
23	19	12	I MISS THE MISERY HALESTORM ATLANTIC
24	25	9	STILL SWINGING PAPA ROACH ELEVEN SEVEN
25	21	20	LOST IN FOREVER (SCREAM) PO.D. RAZOR & TIE
26	27	3	ABSOLUTE ZERO STONE SOUR READPLINNER/RRP
27	29	. 8	WE COME RUNNING YOUNGBLOOD HAWKE REPUBLIC
28	28	7	STANDING IN THE SUN
29		2	SLASH FEAT, MYLES KENNEDY & THE CONSPRIATORS ON HAVISCAPITO LET YOURSELF GO
Н	35		GREEN DAY REPRISEAWARNER BROS. ITCHIN' ON A PHOTOGRAPH
30	33	35	GROUPLOVE CANVASBACK/ATLANTIC
3)	34	A	ENEMIES SHINEDOWN ATLANTIC
32	30	3	JUMP INTO THE FOG THE WOMBATS BRIGHT ANTENNA/ADA
33	31	9	HEADLIGHTS MORNING PARADE ASTRALWERKS/CAPITOL
34	32	8	TROJANS
35	40	1	ATLAS GENIUS FROGS HEAD/WARNER BROS. FREEDOM AT 21
1307			JACK WHITE THIRD MAN/COLUMBIA SLEEP ALONE
36	35	5	TWO DOOR CINEMA CLUB RED/GLASSNOTE MERCY
9	38	13	DAVE MATTHEWS BAND BAMA RAGS/RCA
38	37	5	BLOOD IN THIS MOMENT CENTURY MEDIA/RED
39	48	2	MOUNTAIN SOUND OF MONSTERS AND MEN REPUBLIC
40	42	4	REUNION MILL MILL MILL MILL MILL MILL MILL MILL
41	39	11	SATISFIED
<b>a</b>	45	2	ARANDA ARANDAMUSIC HOME
$\vdash$			PHILLIP PHILLIPS INVITERSCOPE REBOOT THE MISSION
43	44	A	THE WALLFLOWERS FEAT. MICK JONES COLUMBIA
9	48	3	HEAVEN NOR HELL VOLBEAT VERTIGO/REPUBLIC
46	NE	W	CARRY ON AVENGED SEVENFOLD WARNER BROS.
46	43	6	BACKLASH 10 YEARS PALEHORSE/ADA
-	HE	W	LOVER ALOT
47			AEROSMITH COLUMBIA

Muse scores its third Alternative No. 1, as iness" rises 3-1. The band previously reigned in 2009-10 with "Uprising" for 17 weeks—the second-longest reign in the chart's 24-year history-and "Resistance" (four), "Ma duces The 2nd Law, which should debut in

LIVE AND DIE

RADIOACTIVE



Ā		A	LTERNATIVE"
MIN	MER	WEBS	TITLE ARTIST (MPRINT) PROMOTION LABEL
0	3	6	MADNESS MUSE HELSUM-INVARIER BRIDS
0	2	8	I WILL WAIT MUMFORD & SONS GENTLEMAN OF THE ROAD/RED/GLASSN
3	1	22	HO HEY THE LUMINEERS DUALTONE
0	35	13	LITTLE BLACK SUBMARINES THE BLACK KEYS NONESUCHAWARNER BROS
5	4	22	SOME NIGHTS  FUN. FLELED BY RAMENJRIP
6	ñ	21	TOO CLOSE ALEX CLARE REPUBLIC
7	9	32	IT'S TIME IMAGINE BRAGONS KIDINAKOHNEH/INTERSCOPE
8	10	21	TAKE A WALK PASSION PIT FRENCHKISS/COLUMBIA
9	- 11	17	KILL YOUR HEROES AWOLNATION RED BLALL
10	9	12	RUNAWAYS THE KILLERS ISLAND/IOJMG
11	11	41	DF MONSTERS AND MEN REPUBLIC
12	13	19	45 THE GASLIGHT ANTHEM MERCURY/IDJMG
13	:14:	43	TONGUE TIED GROUPLOVE CANVASHACK/ATLANTIC
0	16	8	WE COME RUNNING YOUNGBLOOD HAWKE REPUBLIC
06	17	8	GROUPLOVE CANVASSIACICATIANTIC
16	19	15	WAIT FOR ME RISE AGAINST DECINTERSCOPE
T.	22	7.	CHALK OUTLINE THREE DAYS GRACE RCA
100	23	6	LIOST IN THE ECHO LINKIN PARK MACHINE SHOP/WARNER BROS.
19	18	24	MOINING PARADE ASTRALIVERIES/CAPITOL
20	20	21	JUMP INTO THE FOG THE WOMBATS BRIGHT ANTENNA/ADA
21	122	11	OH LOVE GREEN DAY REPRISENVARINER BROS. TROJANS
22	21	20	ATLAS GENIUS FROES HEADAWARNER BROS. SLEEP ALONE
23	24	10	TWO DOOR CINEMA CLUB RED/GLASSNOTE
20	25	14	REUNION MEL MESMUTE
25	34	2	LET YOURSELF GO GREEN DAY REPRISEAWARNER BROS.

Å		UL.	RIPLE A
MIN	LAST	WIES	TITLE ARTIST IMPRINT/PROMOTION LABEL
1	1	8	I WILL WAIT  MINNERO & SONE CENTURAN OF THE ROAD RECYCLASION OF
0	3	10	REBOOT THE MISSION THE WALLFLOWERS FEAT, MICK JONES COLUMBIA
3	12	13	MERCY DAVE MATTHEWS BAND BAMA RAGS/RCA
0	(5)	9	ANNA SUN WALK THE MOON RCA
5	A	13	LIVE AND DIE THE AVETT BROTHERS AMERICAN/REPUBLIC
6	7	28	IT'S TIME IMAGINE BRAGONS KIDINAKORNERUNTERSCOPE
0	1	0	MADNESS MUSE HELIUM-DWARNER BROS
8	0	26	HO HEY THE LUMINEERS DUALTONE
9	-	14	I'M GETTING READY MICHAEL KIWANDKA COMMUNICATION OF THE PROPERTY OF THE PROPER
0	13	6	GREATEST HOME GAINER PHILLIPS HAWNTERSCOPE
0	12	8	MY OH MY TRISTAN PRETTYMAN CAPITOL
12	10	19	SOME NIGHTS FUN. FUELED BY RAMENTRAP
13	11	11	RUNAWAYS THE KILLERS ISLANDIGUING
0	15	9	TOO CLOSE

ONLY LOVE

19 8 I AIN'T THE SAME

OH LOVE

23 5

24 21 14

SLEEP ALLEN STONE STICKYST

IN THE END

29 2 I COULD BE A KING

EVERYBODY TALKS

SHE'S SO MEAN

SOVEREIGN LIGHT CAFE

EW MIN	MEEK	Z-WEEKS AGO	WERE		1600	PEAK	NEW WITH	LAST	2WEBS	WEEKS	ARTIST Title	. 8	PEAK
1	1	1	3	LITTLE BIG TOWN Tornado		1	26	24	21		PISTOL ANNIES Hell On Heels ACA BIRTHEYSMA (11.88)		1
2	HOT DE	MOT UT	1	JAKE OWEN Endless Summer (EP)		2	27	32	32	20	PACE FLORIDA GEORGIA LINE Il 2 JUST WHAT WE DO SETTER REPUBLIC NASHWALE DIGITAL EXPERIBLIC PUBLIC PU		27
3	6	2		CARRIE UNDERWOOD Blown Away		1	28	22	24		BLAKE SHELTON Red River Blue WARNER BROS. \$27270WWN 118 WE		1
4	5	3		LUKE BRYAN Tailgates & Tanlines CAPITOL NASHVILLE 70412 (NESS)		1	29	26	23		JOSHTURNER Punching Bag MCA NASHVILLE SHREWUMEN (1838)		1
5	9	6		HUNTER HAYES Hunter Hayes ATLANTIC SORROGOVMN (TR.SHI)		5	30	28	27		MIRANDA LAMBERT Four The Record		1
6	.0	5		ERIC CHURCH Chief		1	31	31	29		JUSTIN MOORE Outlaws Like Me		1
7	2	H		EASTON CORBIN All Over The Road MERCURY 018705/UMGN (14.98)		2	32	27	20		ALAN JACKSON Thirty Miles West		1
8	10	4		ZAC BROWN BAND Uncaged		1	33	30	26		THE BAND PERRY REPUBLIC MASHWILLE STADDS/REPUBLIC (19.98) The Band Perry		2
9	3	4		DWIGHT YOAKAM 3 Pears		3	34	33	33		JANA KRAMER ELEKTRA NASHVILLE SXXXXVVVVV (12.96)  Jana Kramer		5
10	4			BIG & RICH Hillbilly Jedi wannen eros 531736/WWN (12.98)		4	36	43	41		GEORGE STRAIT Icon: George Strait MCA NASHVILLE 016007/UME (7.96)		14
0	13	12	5	GREATEST JOSH TURNER Live Across Americal GAINER CHAOCER BARRELINCA NASHURLE BLTISH EXCURDS TO 1881		9	36	35	34		DIERKS BENTLEY  CAPITOL NASHVILLE 94714 (16.98)  Home		-1
12	11	7	100	JASON ALDEAN My Kinda Party	8	1	37	23	10		KIX BROOKS ARISTA NASHVILLE 1968//SMN (12 98)  New To This Town		10
13	12	11		BRANTLEY GILBERT Halfway To Heaven		2	<b>3</b> B	42	48		JOHNNY CASH The Greatest: The Number Ones	ī	28
14	100	w		WAYLON JENNINGS Goin' Down Rodon': The Last Recordings TURNER-UP 27081/SAGUARD ROAD 112:98		14	39	44	45		OLD CROW MEDICINE SHOW Carry Me Back		4
15	14	8		KENNY CHESNEY Welcome To The Fishbowl		1	40	37	31		CHRIS YOUNG Neon		2
16	15	13		DUSTIN LYNCH Dustin Lynch BROKEN BOW 7277 (12:98)		1	241	34	22		GLORIANA AThousand Miles Left Behind		2
17	15	a		COLT FORD Declaration Of Independence		1	42	45	45		BLACKBERRY SMOKE The Whippoorwill SOUTHERN GROUND 612" (12.96)		8
18	17	15		RASCAL FLATTS Changed		1	43	45	43		RELIYOUNG BAND REPUBLIC NASHVILLE DISSOCREPUBLIC (10.00)	П	3
19	18	14		LEE BRICE Hard 2 Love		2:	44	36	44		SCOTTY MCCREERY  180/4ERCURY NASHVILLE 618222/66A/UMGN (12.88)		1
20	20	19		KIP MOORE Up All Night		3	45	38	36		TOBY KEITH Clancy's Tavtern		1
2	29	28		JAKE OWEN Barefoot Blue Jean Night		1	46	40	35		LOVE AND THEFT Love And Theft	П	4
22	21	16		VARIOUS ARTISTS NOWThat's What I Call Country: Volume 5.		4	47	41	39		CHRIS CAGLE Back In The Saddle		6
23	19	17		LADY ANTEBELLUM Own The Night		1	48	112-1	MINY	1	THE FLATLANDERS  NEW WEST ROOM (20 98 COUDVD) (#)		48
24	7			RYAN BINGHAM Tomorrowland AXSTER BINGHAM 45000* (12.98)		7	49	55	-55	=10	GARY ALLAN Icon: Gary Allan MCA NASHVILLE BI4671/UME (738)		29
25	25	18	11	LIONEL RICHIE Tuskegee MERCURY 018000/UMGN (15.98) ®		1	50	39	40		HANK WILLIAMS, JR. Old School New Rules BOCZPHILDRILASTER SSIZMANOWN (18.88)	1	4



#### BETWEEN THE BULLETS

### WAYLON RETURNS



The late Waylon Jennings posts his best rank in 22 years on Top Country Albums, as Goin' Down Rockin': The Last Recordings debuts at No. 14 with 6.000 copies sold, according to Nielsen SoundScan, The 2001

Country Music Hall of Fame honoree, who died of diabetes complications in 2002, hasn't charted this high since Wrong peaked at No. 5 in the summer of 1990. Jennings' chart history includes 11 No. 1s on Top Country Albums between 1975 and 1986, and 16 leaders from 1974 to 1987 on Hot -Wade Tessen Country Songs.

#### ARTIST #1 LUPE FIASCO **VARIOUS ARTISTS** 2 CHAINZ ED ON A TRU, STORY DEF JAM TREY SONGZ RICK ROSS FRANK OCEAN CHRIS BROWN 10 13 USHER LOOKING 4 MYSELF RCA 17717 NAS LIFE IS GOOD DEF JAM 0170501\*/IDJIV 12 11 ELLE VARNER FUTURE 17 24 DMX 9 2 **NICKI MINAJ** 15 26 DRAKE ANGIE STONE SLAUGHTERHOUSE 14 5 RIHANNA 20 45 R. KELLY WRITE ME BACK RCA 9491 18 22 14 BROTHER ALI DJ KHALED 20 18 5 LILWAYNE **a** 26 58 MURS X FASHAWN THIS GENERATION DUCK DOWN JAY Z KANYE WEST MICHAEL JACKSON 7 2 HEATHER HEADLEY VARIOUS ARTISTS 26 TAMIA MINT CONDITION 28 23 3 SOUNDTRACK 27 31 TECH NONE 30 KVN GATES PITBULL PLANET PIT MR. 31 67 G-EAZY MUST BE NICE G-EAZY 33 B.O.B 34 28 22 TYGA JOSS STONE THE SOUL SESSIONS 40 9 YOUNG JEEZY 37 33 41 BEYONCE SOUNDTRACK 32 25 JENNIFER LOPEZ ANTHONY HAMILTON MARY J. BLIGE EMELI SANDE DUR VERSION OF EVENTS CAP 38 17 SOUNDTRACK 30 1 MARY MARY 45 42 21 DWELE KC AND THE SUNSHINE BAND 47 43 37 PACE AMYWINEHOUSE SETTER UDWESS: HEIDEN TREASURES 49 43 49 45 41 KENDRICK LAMAR CHINO XL

Alicia Keys picks up her 15th top 10 hit on Adult R&B as "Girl on Fire" skips 11-9. Keys, whose first two chart hits reached No. 1 in 2001 and 2002, moves closer to Mary J. Blige's record of 17 top 10s on the list, the most by a female in chart history.



A		Ň,	AINSTREAM RB/HIP-HOP
o de la composição de l		nie.	TIME .
罷	TEN TEN	WEEK	TITLE ANTEST IMPRINTEPROMOTION LABEL
1.	1	13	ADORN MIGUEL BYSTURM/BLACK ICE/RCA
2	2	13	TURN ON THE LIGHTS FUTURE A- LIFREEBANDZ/EPIC
3	4	12	POP THAT FRENCH MONTANA FLAX VICK ROSE, DIVARE, LIL WIRING BAD BOYENTERSCOP
4	5	16	PUT IT DOWN BRANDY FEAT, CHRIS BROWN CHAMELEON/RCA
5	-7.	0	DIVE IN TREY SONGE SONG BOOK/ATLANTIC
6	3	20	NO LIE 2 CHAINZ FEAT DRAKE DEF JAM/IDJIMB
7	8	17	DANCE FOR YOU BEYONCE PARKWOOD/COLUMBIA
В	6	13	ENOUGH OF NO LOVE
	111	6	NEYSHIA COLE FEAT LIL WAYNE GEFFEN/INTERSCOPE BANDZ A MAKE HER DANCE
10	11:	21	JUICY J FEAT LIL WAYNE & 2 CHAINZ KEMOSABE/COLLINBUL LEMME SEE
4000	ALTERNATION IN	200	USHER FEAT RICK ROSS RCA BIRTHDAY SONG
00	12	8	2 CHAINZ FEAT KANYE WEST TIFF JAMJIS JAMII
æ	17	3	GG CLIQUE KANYE WEST, JAY-Z, BIG SEAN G.O.D.D./DEF-JAM/ID./IAK
13	16	23	THINKIN BOUT YOU FRANK OCEAN DEF JAMADJANG
14	10	16	AMEN MEEK MILL FEAT DRAKE MAYBACH/AYARNER BROS.
15	13	22	BAG OF MONEY WALE FEAT NOT ROSS, MEET MILL & THAIN MAY BACH VIANNER BROS
16	18	8	ICE KELLY ROWLAND FEAT. LIL WAYNE REPUBLIC
17	34	12.	I DON'T LIKE DIEF KEEF FEAT LE REESE GOO IS GOODGEDRY BOYONTERSCOPE
18	19	16	LET'S TALK OMARION FEAT RICK ROSS MAYBACH/WARNER BROS.
19	21	3	GIRL ON FIRE ALICIA KEYS FEAT, NICKI MINAJ RCA
20	25	5	DICED PINEAPPLES REX ROSS FLAT WALE & DRAME MAYBACKSUP N-SLOEGEF JAMESJAM
21	20	16	2 REASONS TREY SONGE FEAT, TJL SONGEDOX/ATLANTIC
22	27	A	DON'T JUDGE ME CHRIS BROWN REA
23	30	3	DIVE USHER RCA
24	23	10	I WISH YOU WOULD
26	29	4	SWIMMING POOLS (DRANK)
26	34	2	NENDRUCK LAMAR TOP DAWG/AFTERMATH/INTERSCOPE NO WORRIES
27	22	15	LIL WAYNE FEAT DETAIL YOUNG MONEYCASH MONEYREPUBLIS  LAZY LOVE
- AND-			NE-YO MOTOWN/IDJMG MY MOMENT
28	31	5	DJ DRAMA, 2 CHANZ, MEEK MILL, JEREMIH APHILLIATES, SONI MIRROR
28	26	11	BOBBY V FEAT, UL WAYNE BLU KÖLLA DREAMS/EÖNE
30	33	5	IN AND OUT MARCUS CANTY FEAT WALE SYCO/EPIC
31	24	20	WORK HARD, PLAY HARD WIZ KHALIFA ROSTRUMATLANTIC
32	32	9	I DON'T CARE ELLE VARNER MEK/RCA
33	28	9	DO IT MYXXXX MONTANA FEAT. K-CAMP PLAYMAKER/REPUBLIC
34	35	5	GO GET IT TL GRAND HUSTLE/ATLANTIC
35	37	5	TRIUMPHANT (GET 'EM) MARIAH CAREY FEAT RICK ROSS & MEEK MILL ISLAND/IDJM
36	39	6	ENOUGH SAID AALIYAH FEAT DRAKE BLACKGROUND
37	36	10	DOPE CHICK THE-DREAM FEAT, PUSHA TRADIO KILLA/DEF JAM/IDJIAG
38	38	19	TOUCH'N YOU MICK ROSS FLAT USHER MAYEADH/SUP-N-SUDE/DEF JAMHDJIME
39		WEG	B*TCH BAD

Ā		स	HYTHMIC"
		nt	Anna San
豐	38	S S	TITLE ARREST IMPROMOTION LABEL
0	2	12	2 REASONS THEY SONGE FEAT TH SONGEDOK/ATLANTIC
2	5	12	AS LONG AS YOU LOVE ME
110			ASTIN MERITAL RIS SEAN LOCKEN PROPERTY BRANCHES AND STATE OF THE SEAR LOCKEN PROPERTY BRANCHES AND STATE OF THE SEAN LO
3	1	14	FLO MIDA POE BOY/ATLANTIC
4	3	23	MERCY KAN'E WEST, BIG SEAK, PUSHA T, 2 CHANGE FLO D.D. ROC + FELLACIEF JANYOUM
5	4	:11	POUND THE ALARM NICKI MINAJ YOUNG MONEY/REPUBLIC
6	8	14	DON'T WAKE ME UP
7	ñ	16	NO LIE
-			2 CHAINZ FEAT, DRAKE DEF JAM/IDJMG LET ME LOVE YOU JUNTIL YOU LEARN TO LOVE YOURSELF
8	9	8	NE-YO MOTOWN/IDJMG
9	7	23	HEART ATTACK TREY SONGE SONGEDOK/ATLANTIC
10	11	10	I CAN ONLY IMAGINE SWID DETAILS OF THE SAME DEPTH OF THE CHIEF HOW IN A 12 MORE WAS A MUSICAL PROPERTY.
11	12	12	LIGHTS
100		MAG	POP THAT
12	16	10	FRENCH MONTANA FEAT RICK ROSS, DWAKE, UL WAYNE BAD DONN'T DISCOPE
13	10	22	WHERE HAVE YOU BEEN NHANNA SRP/DEF JAM/10.JMG
14	17	8	ADORN MIGUEL BYSTORNABLACK ICE/RCA
15	15	22	WORK HARD, PLAY HARD WIZ KHAUFA ROSTRUM/ATEANTIC/RRP
	12	EXZ.	
16	20	3	KANYE WEST, JAY-Z, BIG SEAN G.O.D.D.(DEF JAM/10.)MI
170	13	20	LET'S GO CALVIN HARRIS FEAT NE-YO LILTRA
18	14	12	AMEN MEEK MILL FEAT DRAKE MAYBACHWARNER BROS.
19	19	7	TURN ON THE LIGHTS
20	22	9	BLOW ME (ONE LAST KISS)
94			PINKICA GANGNAM STYLE
21	27	12	PSY SCHOOLBOY/REPUBLIC
22	21	10	LEMME SEE USHER FEAT RICK ROSS RCA
23	34	2	I CRY FLO RIDA POE BOY/ATLANTIC
24	24	5	DOPE CHICK
=		8	THE OREAM FEAT. PUSHA T RADIO KELLA/DEF JAM/IDJMD BIRTHDAY SONG
25	36	.3	2 CHAINZ FEAT, KANYE WEST DEF JAM/IDJ/MG
26	28	3	R.I.P. RITA ORA FEAT. TIMIE TEMPAH ROC NATION/COLUMBIA
27	31.	1	ONE MORE NIGHT MARDON & ASAVOCTONE/INTERSCOPE
28	30	.5	SWIMMING POOLS (DRANK)
29	32	3	NENORICK LAMAR TOP DAWG/AFTERMATH/INTERSCOPE NUMB
2	100		USHER RCA CELEBRATION
30	40	2	GAME HAT CHRIS BROWN, TYGA, LIL WINNE & WZ KHALIFA DIGUNTERSCOP
31	33	7	SLOW DOWN  CHE CASON FAC THE TEAM UREANLY RAPPERANDOL MEDIA CHOLPHEPUSO
32	37	3	MY MOMENT DJ DRAMA, 2 CHAINZ, MIEK MILL, JEREMIN APHILLIATES/FOND
33	29	4	GO HARD (LA.LA.LA.)
		M	WIDE AWAKE
34	25	16	KATY PERRY CAPITOL
36	N	W	HELLO KARMIN EPIC
38	23	7	NEW DAY SO CENT FEAT ON THE & AUCOA KEYS G LINETSHADMY AFTERMATH INTERSCRIP
37	Tr.		BANDZ A MAKE HER DANCE
100			JUICY J FEAT UL WAYNE & 2 CHAINZ KEMOSABE/COLUMBU WE ARE NEVER EVER GETTING BACK TOGETHER
38		4	TAYLOR SWIFT BIG MACHINE/REPLIBLIC
39	38	2	GIRL ON FIRE AUGIA KEYS FEAT. NICKI MINAJ FICA
PP	I SO	ASSIS	DIAMONDS

#### BETWEEN THE BULLETS

YOU COME FIRST

## FIASCO BLACKS OUT CHART



With album artwork that redefines minimalism, Lupe Fiasco debuts his Food & Liquor II: The Great American Rap Album Pt. I at No. 1 on Top R&B/Hip-Hop Albums with 89,000 sold, according to Nielsen SoundScan. It marks his second consecutive chart-topper, behind last year's Lasers, and fourth consecutive top 10 debut. Comparatively, Food & Liquor II lacked a leadup single like Lasers' "The Show Goes On" (No. 9 peak on the Billboard Hot 100), which propelled the latter album to a strong opening (204,000). "B\*tch Bad," the first single off the current

set, continues to climb Hot R&B/Hip-Hop Songs, moving 75-65 in its third chart week. Meanwhile, Angie Stone also returns to the Top R&B/Hip-Hop Albums chart for a seventh time as Rich Girl opens at No. 15 with 4,000 sold. Her best showing on the list was The Art of Love of War, which debuted and peaked at No. 1 in 2007. -Rauly Ramirez

Ā		A	DULT R&B"
E.	LAST	WERE	TITLE ARTEST INSPENDITION LABOR
0	:4	8	LATELY ANITA BAKER BLUE MOYE/CAPITOL
2	2	30	PRAY FOR ME ANTHONY HAMILTON MISTER'S MUSICIPICA
(3)	4	9	ADORN MIGUEL BYSTORM/BLACK ICE/RCA
(4)	3	28	TONIGHT (BEST YOU EVER HAD) JOHN LEGEND FEAT, LUDACRIS EPIC
5	5	30	BEAUTIFUL SURPRISE TAMIA PLUS I/CAPITOL
8	6	79	FEELIN' SINGLE
7	7	26	ALL TIED UP ROBIN THICKE STAR TRANSCEPTENINTERSCOPE
(8)	10	15	GREATEST DON'T MIND  BAINET MANY & BUGG MATMARCH GEFFENINTERSCOP
9	11	141	GIRL ON FIRE ALICIA KEYS RCA
10	9	29	GO GET IT MARY MARY MY BLOCK/COLUMBIA
11	12	18	WHAT PROFIT DWELE RITEDINE
12	13	13	HEART ATTACK THEY SONGE SONGE BOOK/ATLANTIC
13	34	12	BELIEVE IN US MINT CONDITION CAGED BIRD/SHANACHIE
13	19	3	YOU & I AWANT FEAT. KEKE WYATT MO-B/CAPITOL
16	HE-I	TATE	MISS MY LOVE ANTOINE DUMN ELITE
16	17	18	FIND A WAY KENNY LATTIMORE SPICERESOUL/CAPITOL
17	15	22	HARRIETT JONES ERIC BENET PRIMARY WAVEJURDAN HOUSE/CAPITOL
18	38	15	HOLD ON JAMES FORTUNE & FIVE HAT MONICA & FRED HAMMING PAS WORLD-LIGHT SEE
19	21	20	ALONE TOGETHER BALEY FEAT. MARSHA AMBROSSUS DALEYMUSIC/REPUBLIC
20	22	13	GROWN FOLKS BAR-KAYS FEAT, THE UNKNOWNS JEA/RIGHT NOW
21	24	7	LAZY LOVE NE-YO MOTOWNADJIMG
22	20	18	CELEBRATE WHITNEY HOUSTON & JORDIN SPARKS RCA
23	23	8	COMPLIMENTS TANK FEAT. TJ. & KRIS STEPHENS MOGAME/ATLANDO
24	31	3	BACKUP PLAN ANDRESTONE SAGUARD ROAD RHYTHM/SAGUARD ROAD
25	26	3	TEARS OF JOY FAITH EVANS PROUPLICEONE

<b>(</b>			
A		R	AP SONGS"
W.	-	25	TITLE
題	AN	器	ARTIST IMPRINT/PROMOTION LABEL
1	1	18	WIS 2 CHAINZ FEAT, DRANK DEF JAM/IDJING
D	g	1990	POP THAT
340		34	MERCY
3	2	25	KANNE WEST DIG SEAN PUSHA T 2 CHANG 1 D DD, POC 4 FELA DEF, JANO D, MIL
4	4	10	TURN ON THE LIGHTS
6	6	3	GREATEST CLIQUE
U	0	3	PANCE OF SAME WEST JAKE, BIG SEAM GROUD SEF SAMEDIMO
6	OM.		BANDZ A MAKE HER DANCE JUICY J FEAT, LIL WAYNE & 2 CHAINZ KEMOSABE/COLUMBIA
7	18	7	2 CHAINZ FEAT, KANYE WEST DEF JAM/DJAM6
В	5	15	AMEN
			MEEK MILL FEAT, DRAKE MAYBACH/WARNER BROS. WHISTLE
9	7	M	PLO RIDA POE BOY/ATLANTIC
10	10	27	CASHIN' OUT CASH GUT BASES LUADED/EPIC
331	13	24	NOBODY'S PERFECT  J. COLE FEAT. MISSY BLIGHT RIC NATION/COLUMBIA
12	3.1	22	WORK HARD, PLAY HARD WIZ KHALIFA ROSTRUMATE, ANTICIPREP
13	12	20	BAG OF MONEY WALE FEAT RICK NOSS, MEEK MILL & THAIN MAYDAD WALFIELD BROS.
14	14	25	TAKE IT TO THE HEAD DJ KNALED WE THE BESTYDUNG MONEYCASH MONEYREPUBLIC
15	17	5	SWIMMING POOLS (DRANK) RENDRICK LAMAR TOP DAWG/AFTERMATH/INTERSCOPE
16	18	4	DICED PINEAPPLES INCR ROSS FEAT WALE & DRAWE MAY SEAD AS LIFE OF JAMES AND JAMES
17	22	2	NO WORRIES UL WAYNE FEAT DETAIL VOLING MONEY/CASH MONEY/REPLIEUC
18	19	4	MY MOMENT DJ DRAMA, 2 CHAINZ, MEEK MILL JEREMIH APHILLIATES/FONE
19	16	10	I DON'T LIKE CHIEF KEEF FEAT LIL MEESE GOO IS GOOD/GLORY BOYZ/WITERSDOPE
20	H	EW	GANGNAM STYLE PSY SCHOOLBOY/REPUBLIC
21	M	EW	CELEBRATION GAME FEAT ONES BROWN, TYGA WIZ KNALINA & LE WAYNE DISCHITERECOPE
22	25	2	SLOW DOWN DUE CASSIN PLAT THE TRANSPORT HE THAN FRANCIS HERA DRIVEN FRANCIS.
23	21	9	I WISH YOU WOULD DURING MANERON MANERO
24	23	4	GO GET IT TA GRAND HUETLE/ATLANTIC
25	N	EW	I CRY RO RIDA POE BOY/ATLANTIC

for rules and evoluntions. 72 MANNSTRIAM BAB/HIP-HOP. 70 RMYTHING, 63 ADULT RAB statement above. Believe the form of pitting a Statement Representation of the provided of the second statement of the provided of the second second second representations. All charts to 2012, Permittings Goods Media, LC and Theiram Science Statement in C. Alt.

## Billboard R&B/HIP-HOP 133

		200	野田	TITLE Artis		
	MEET	NO.	H	PRODUCER ISONOWRITERS IMPRINT/PROMOTION LABER	108	3
)	1	1	22	ADORN MIQUEL INJ. PRIMENTELI @ BYSTORM/BLACK (CERICA	Ľ	
2	4	4		POP THAT French Montana Featuring Rick Ross, Drake, Lil Wayne LEE OF THE AMAZINE (KRIARBOUCHWERDBERTS ILA BRAHAMD CARTERAL NORRELL CAMPBELL)                B AND BOYINTERSCOPE        B AND BOYINTERSCOPE		1
	35	11		PUT IT DOWN Brandy Featuring Chris Brown S. CRAWFORD, S. GARRETT, D. ABERNATHY, C.M. BROWN @ CHAMELEONING.	1	
	17	3		TURN ON THE LIGHTS Future MIKE WILL MADE-IT IN WILBURN, M WILLIAMS, M MIDDLEBROOKS)  © A-1/FITEEBANOZ/EPIC		1
3		2		NO LIE 2 Chainz Featuring Drake MIKE WILL MADE-IT IT.EPPS.A GRAHAM.M.WILLIAMS! 6 DEF JAMYIDJME	3	3
	8	5		DIVE IN Trey Songa	7	
	7	10	ST I	TTAYLDR_LGARRISON (TNEVERSON,TTAYLDR.N.MCDOWELL_LGARRISON)  DANCE FOR YOU  Beyonce		
	-			EXNOWLES TRASHIC A STEWART (TRASHIC A STEWARTE KNOWLES)   O PARKOVDED/COLUMBIA  GB/ CLIQUE  Karrye West Jay-Z, Big Sean		-
	14.	22	4	AIRPLAY HIT-BOYAWEST ICHOLUGE ANDERSONA O WESTS COARTER, LE FAUNTLIBOY III @ ILILO DUDEF JAMIDUMO		_
	-10	14		BANDZ A MAKE HER DANCE Juicy J Featuring Lil Wayne & 2 Chains MIKE WILL MADE-IT IM WILLIAMS J HOUSTON, D. CARTER, TEPPS) © KEMOSABE COLUMBIA		1
	. 8	7		ENOUGH OF NO LOVE  H-MONEY (H.D. SAMUELS,S. FENTON,K.M. COLED CARTER)  Keyshia Cole Featuring Lil Wayne  GEFFENINTERSCOPE		
	10	16		BIRTHDAY SONG 2 Chainz Featuring Kanye West SONNY DIGITAL, K.WEST, B. WHEEZY (TEPPS.K.O.WEST, S. C. UWAEZUOKE B. WHITFIELD) © DEF JAM/IDJ/MO	1	1
1	1	3		LEMME SEE Usher Featuring Rick Ross		1
	13	-8		JM JONSHUME MORRIS LIG SCHEFFER D.MORRIS J. MARZOUCA LIRKANONO ME BELINIGEAL ENGINEENVIL ADBRES 18		ı
		-		LETTE ICO WEST, TWITE ARRESTOR CTHORNISM TEPPS, J PROMASE BEAGLEW REFERVILLAMS ● EDOD, ROC A PELADET JAMPEAN HEART ATTACK Trey Songs		4
	12	9		BENNY BLANCO, RICO LOVE (BLEVIN, RICO LOVE, T. NEVERSON)  CATELY  Anita Baker		9
	15	15		H.MASON, JR. (TGIBSON,DALLEN)    BLUE NOTE/CAPITOL		1
	23	29		THINKIN BOUT YOU Frank Ocean FOCEAN,STAYLOR (FOCEAN,STAYLOR) © DEFJAM/IDJMS		19
197	17	13		BAG OF MONEY Wale Featuring Rick Ross, Meek Mill & T-Pair BEAT BILLIONAIRE IO ANINTIMEHIN R.R. WILLIAMS, W.L. ROBERTS II. T-PAIR, S. COOKEL @ MAYBACH (WARNER BROS		
	21	20		GIRL ON FIRE ALICIA KEYS JEHASKER S REMI (ALICIA KEYS JEHASKER S REMI, W SOUISRI @ RC/	1	,
	19	18		TONIGHT (BEST YOU EVER HAD) John Legend Featuring Ludacris		
	18	17		PHATBOZ (LLEGEND,M.) PIMENTELA ARTHUR,C. REILLYX.JUSTICE,C. BRIDGES)  OBODY'S PERFECT  J. Cole Featuring Missy Elliott		
				PRAY FOR ME Anthony Hamilton	y .	
	22	21	30	BABYFACE A DIXON (A HAMILTON BABYFACE A DIXON JOUE)	9	100
	15	12		AMEN  Meek Mill Featuring Drake  KEY WANE (R.R.WILLIAMS, J.FELTON, A. GRAHAM, D.M. WEST (L.L. ABRAMS, M. H.M.CDONALD)  MAYBACH, WARNER BROS  Meek Mill Featuring Drake	š .	
	25	24		FEELIN' SINGLE R. Kelly R KELLYBIG MACKK IR.S KELLYD MAYS, S SCARBORQUEN, W. WITHERS, JR.)   © RCA		
7	20	15		CLIMAX Usher DIFLO (U.RAYMONO (V.W.FENTZA RECHTSHAIO, J.NAJERA, S.FENTON) © RCJ		
	30	39		DICED PINEAPPLES Rick Ross Featuring Wale & Drake		
	24	30		CARDIAK INL ROBERTS II.C EMCCORMICK,O AKINTIMEHIR A GRAHAMI   MAYBACHISLIP NI-SLIDEDEF JAMIDJIMO BEAUTIFUL SURPRISE  Tamila		
				S.REMI (T.HILLC.KELLY.S.REMI)		
	28	33		S GARBETT DETAIL IS GARBETT N.C. FISHER K. ROWLAND D. CARTERO  NO WORRIES  LIT Wayne Featuring Detail	1	No.
A	11	56		DETAIL ID. CARTERJIL C. PISHER B. WILLIAMS, J.A. PREVAN R. DIAZI 💮 YOUNG MONEY/CASH MONEY/REPUBLIC	L	3
2	3	22		LOVE ON TOP Beyonde   b.KNOWLES,S.TAYLOR (B.KNOWLES,T.NASH,S.TAYLOR) PARKWOOD/COLUMBIA  PRAKWOOD/COLUMBIA	0	2
3	1	34		LET'S TALK Omarion Featuring Rick Ross NO DISPANDESIMAL ROSSET RADINENCE LITER DAMES OF THE PROPERTY OF THE PR		070
3	13	44		SWIMMING POOLS (DRANK)  T-MINUS (K.DUCKWORTH T-WILLIAMS)  Kendrick Larrun  T-MINUS (K.DUCKWORTH T-WILLIAMS)  Kendrick Larrun  T-MINUS (K.DUCKWORTH T-WILLIAMS)		1
2	,	23		2 REASONS Trey Songe Featuring T.I. TSANORBRIDGE (TREVERSON,TTAYLORN,MICHOWELL,C.,HARRIS, JR.M.TIMOTHEEKSTEVART) @ SONGBOGGANLANTIC		
	21	37		ALL TIED UP Robin Thicks		103
				THICKE PRO J IR THICKEL COX IUAL DANIELSS		
	3	57		JIM JONESH RICO LOVE FROMANO, MIL MORRIS (RICO LOVE J.G. SCHEFFER, D. MORRIS, FROMANO) @ RCJ.  DON'T MIND Mary J. Blige	-	Š
14	38	52		JOUPLESSIS, A ALTINO IM J BUGE PRIHAMILTON, J DUPLESSIS, A DUPLESSIS, A ALTINO I MATRIARCHIGEFFEN INTERSCOPE	}	
3	9	25		I DON'T LIKE  YOUNG CHOP IK COZARTITAYLOR,TPITTMANI  Chief Keef Featuring LII Reese  © 000 IS GOOD/GLORY BOYZ/INTERSCOPE  CHIEF KEEF FEATURING BOOD IS GOOD/GLORY BOYZ/INTERSCOPE		3
-	12	26		CASHIN' OUT CaSh Out Cash Out Go spinz (Jam Higheson) Go bases loaded/epic	0	1
93	8	31		LAZY LOVE Ne-Yo  S.TAYLOR (S.C.SMITH, S.TAYLOR)   O MOTOWN/IDJMG		- 20
	35	35		GO GET IT  WICAMPBELL ITATKINS-CAMPBELLE ATKINS-CAMPBELLW CAMPBELL  G MY BLOCKCOLIMBIA	1	
1	50	50		MY MOMENT DJ Drama, 2 Chainz, Meek Mill, Jeremin	1	
	37	28		T-MINUS (TEPPS.R.WILLIAMS.L.FELTOR.T.WILLIAMS)   WORK HARD, PLAY HARD  Wiz Khalifu		
				STARGATE, BENNY GLANCO (C.J.THOMAZ, B.LEVIN, M.S. ERIKSEN, T.E. HERMANSEN) GG ROSTRUM/ATLANTIC  ANOTHER ROUND Fat Joe Featuring Chris Brown		
	40	40		YOUNG LACOCCOULS ONE COLAUGTINLIA CARTELENA CIMBROWNLE PRIOX LOSSEPHA CLIVIAS LIPERRISE PICKERS MINICECANDE TO THROP SOLAC	1	
3	56	55		DON'T JUDGE ME THE MESSENGERS IC M BROWN, NATWERLA MESSINGER M PELLIZZERI	1	
	46	45		GO GET IT  T.MINUS (C.J.HARRIS, JR., T.YVILLIAMS)  © GRAND HUSTLE/ATLANTIK		
	33	27		TAKE IT TO THE HEAD DJ Khaled Feat. Chris Brown, Rick Ross, Nicki Minaj & Lil Wayne of Research India Chris Brown, Rick Ross, Nicki Minaj & Lil Wayne of Research India Chris Brown, Chris		
	54	53		HARRIETT JONES Eric Bener		
	44	41		G NASH, JR. E. BENET (E. BENET, G. NASH, JR.)   © PRIMARY WAVEJURDAN HOUSE(CAPITO)  LEAVE YOU ALONE  Young Jeezy Featuring Ne-Yo		
				WARREN 5 (2 W.JENKONS, W.SHIFFINES C.SMITH, LLISTON-SMITH)	1	
	49	47		JOSPIESSEAALTRICADUNKEY LIDUPLESSEATHAMAALTINCADUNKELYD FEDWARDLTDIRCHARDSON 🛮 🛈 HOME SCHOOLATLANTIN	1	
	53	51		MIRROR  KERONOU IK MERONOU B WILSDAURD HIRIZ STEWARTO CARTERRO, TIBBS)  B BLU KOLLA DREAMS/EON	1	3
	42	38		I WISH YOU WOULD DJ Khaled Featuring Kanye West & Rick Ross HIT-BOY IX M KHALED X O WEST WIL ROBERTS II C HOLLIST @ WE THE BEST/YOUNG MONEY/CASH MONEY/REPUBLIC	1	12.57
	57	63		YOU & I Avant Featuring KeKe Wyatt KAJURI AVANT A HENRY IM AVANT K JOHNSON A HENRY I & MG-BICAPITOL		2
	48	54		WHAT PROFIT Dwele	1	-
	58	59		MIKE CITY (M.FLOWERS)  I DON'T CARE  Elle Varnet		1
	30	455)		POP IE VARNER,W FELDERIA WANSELR BELLA BELLA BROWN, D. JOHNSON, RIMICKENS, C. SMITH, D. THOMAS!   © MEX.RC/L	4	H
	52	46		DOPE CHICK The-Dream Featuring PushaT	1	- 13

P78			9	M.C.	W-0-1			
8	夏	PAST N	ELW COM	MIN	TITLE PRODUCER (SONGWRITER)	Artist.	BBI	H
The scorching record breaks	56	62	65	M	IN AND OUT	Marcus Canty Featuring Wale		-56
into the upper	57		89		H-MONEY HID SAMURE & BELLINGER CHARRELL CBROWNE & GORDON REDRO HOLD ON James Fortune & FIYA Fe.	aturing Monica & Fred Hammond		57
tier of this list in	0/	67	0.9	M.	TVAUGHN (J.FORTUNE,C.FORTUNE,T.VAUGHN) ENOUGH SAID	● FIVA WORLD/LIGHT/EGNE		2/
its fourth week,	58	63	64		N. SHEBIB (N. SHEBIB, A GRAHAM, PALEXANDER, LAUSTIN)	Aaliyah Featuring Drake BLACKGROUND		55
tying Rihanna's	59	61	51		TRIUMPHANT (GET 'EM) Mariah Care: M.CAREYJ DUPRUB M.COX, W.L. ROBERTS III	y Featuring Rick Ross & Meek Mill RRWILLIAMSI @ ISLAND/IDJMS		53
"Birthday Cake," featuring Chris	60		NTRY		SLOW DOWN	Clyde Carson Featuring The Team		60
Brown, and Usher's	1000	No.			SHONUFF (5.5 WISON N.K. PARRISH YALLE J. ROUGEAU, JR.)   © URBAY YOUNG & GETTIN' IT	Meek Mill Featuring Kirko Bangz		-00
"Climax" as the	61	72	Н		JAHUL BEATS (A.R.WILLIAMS,O.J.TUCKER,K.RANDLE,V.ROBINSON)	MAYBACH/WARNER BASS		61
fastest-rising top 10	62	64	82		WHERE HAVE YOU BEEN DR. LUKE, CIRKUT, C. HARRIS IE DEAN, L. GOTTWALD, C. HARRIS, H. WALTERU	Rihanna  LMACK) © SRP,DEF JAWIDJWG		56
songs of the year.	63	89			HOLD UP	CaSh Out Featuring Wale		63
100	-				NOT LISTED (J.M.H.GIBSON,O.AKINTIMEHIN,S.COOKE)  BELIEVE IN US	BASES COADED/EPIC Mint Condition		
100	64	68	73		MINT CONDITION (RICINCHENS WILLIAMS)	<ul> <li>CAGED BIRD/SHANACHE</li> </ul>		64
and the state of	65	75	84		B*TCH BAD THE AUDIBLES FOOH BEAR ON JACO J. BIANNOS.O JORDAN J. BOYDI	Lupe Fiasco		65
	66	1100	Sant	4	DIAMONDS	Rihanna		66
16	100	hand Tree		Total Control	ETARGATE BENNY BLANCO IS FURLER B LEVIN, M.S. ERIKSEN, T.E. HERMA WICKED GAMES	NSEN)		100
Ocean sets a new	67		EW .		DOC.ILLANGELO, THE WEEKAD IA TESFAYE, C. MONTAGNESE, D. MCKINNE	Y) REPUBLIC		67
high for himself, passing the	68	100	93		WILDEST DREAMS THA BIZNESS S GARRETT (C.WHITACRE, J.HENDERSON, S.GARRETT)	Brandy  O CHAMELEON/RCA		61
No. 17-peaking	69	80	86		BACKUP PLAN	Angle Stone		65
"Novacane" from	-00		22		WHAT HAPPENED TO U	© SAGUARO ROAD RHYTHM/SAGUARO ROAD Usher		
last summer, In	70	70	89		N. SHEBIB, OMEN JU RAYMOND IV, E BELLINGER, N. SHEBIB, S. BROWN, M. S.	REBARGE B JORDAN) Ø RCA		70
its 29th week on the list, the song	71	65	71		CELEBRATE  REELLY (R.S.KELLY)	Whitney Houston & Jordin Sparks		39
marks the slowest	72	73	74		SUMMERTIME	Slim Thug & Z-Ro		72
climb into the top	1000		200		NEW DAY 50 Ce	BOSS HOGG OUTLAWZ ent Featuring Dr. Dre & Alicia Keys		
20 since Beyoncé's	73	59	80	BM	DE DESMET BATTUMBERE, A ABMISET EL ADDON, A LA VIAMA DÍALADO ADEADAD TRANSPORMAÑOS ATLA	HEG ALBESTATION O LATERAL DESCRIPTION		43
"Countdown" took	74	1			REPRESENTIN' JIM JONSIN RICO LOVE (C.BRIDGES, J.G. SCHEFFER RICO LOVE, FROMAN	Ludacris Featuring Kelly Rowland		74
30 weeks this past January.	75	96	E		SORRY	Ciara		75
Springer 1st	76	77			JASPER CIARA (C.P.HARRIS, J.T.CAMERON, E.WILLIAMS)  JET LIFE CurrenSY F	© IPIC Featuring Big K.R.I.T. & Wiz Khalifa		70
	40	77	85		BIG K.R.I.T. IS.FRANKLIN, J.SCOTT)	WARNER BROS		76
HE AND SET	77	66	86		ALONE TOGETHER  CFINCH (DALEY, CFINCH, M. AMBROSIUS)	aley Featuring Marsha Ambrosius		66
No. of Lot	78	78	81		JUST THE WAY YOU ARE TRAYLOR, V.M. WATSON, J. AUSTINO	Johnny Gill  J SKILIZ/NOTIR		78
	79	92			TEARS OF JOY	Faith Evans		75
43	-	100			CHUCK HARMONY, C. KELLY (C. KELLY, C. HARMON) NEXT	PROLIFICIONE		
Song keeps rising as its video, featuring	80		WE		NOT LISTED (NOT LISTED)	Dizzy D OO ANIMAL KINEDOM/DEH TYME		80
Brown as a soldier	81	97	E		CELEBRATION Game Featuring Chris Bro SAP LL TAYLOR, C. M. BROWN, M. NGLIYEN-STEVENSON, D. CARTER, C. J. THO	wn, Tyga, Wiz Khalifa & Lil Wayne MAZJIKINSI @ DGC/INTERSCOPE		.01
embarking on a	82	91			DO MY DANCE	Tyga Featuring 2 Chainz		82
suicide mission	400	Sec.	200		D.DOMAN IM. NGUYEN-STEVENSON, TEPPS, D.DOMAN) MY HOMIES STILL	Lii Wayne Featuring Big Sean		No.
to save Earth, surpasses 2 million	83	71	55		STREETRANIPADIAZ () CARTER, SANCERSON, NI WARNAR ROJAZ MARELLO A BROWN (TXEL	SELEWY    VOUND MOVEYCASH MONEYREPUBLE		20
views since its Sept.	84		W		D.WHITE.D.JOHNSON (D.WHITE.D.JOHNSON)	Avery * Sunshine  © BIGSHINE		84
27 release on Vevo.	85	68	79		I WISH I KNEW	Alex Boyd		68
	86	ne.	100		CHASGINS, BARIAS (D.SCOTT, CHASGINS, BARIAS, A. HODD, J.SMITHI HOLD ON (SHUT UP)	● RCA MGK Featuring Young Jeezy		86
66	14000	95	100		JPDIDTHIST IR C BAKER, E JOHNSON JR., J. W. JENKINS)	ESTIBIOXIBAD BOY/INTERSCOPE		-01
The Sia-penned,	87	87	82		MISS MY LOVE ENICHDLAS A DUNN (A DUNN)	Antoine Dunn  © ELITE		79
Stargate- and	88	76	76		I LOVE GIRLS DJ FRANK E LI FRANKS, M. COOPER R. TOBY, C. BROWN	Pleasure P Featuring Tyga  • swassa/cone		63
Benny Blanco- produced cut nabs	89	85	95		I LUV DEM STRIPPERS	2 Chainz Featuring Nicki Minai		80
the Hot Shot Debut	400	HEAD	300		YOUNGSTARR BEATZ (TEPPS,0.TMARAJ,B.HENSHAW,R.BROOKS,T,MCF I LOOK TO YOU	Whitney Houston & R. Kelly		
less than a week	90		LA.		C.DAVIS,R KELLY (R.S.KELLY)	⊕ RCA		90
after its release.	91	84	77		YOU COME FIRST MEINITY, TARIO (J. SUECOFA HOLMES, G.J. LACKSON, J. PELLEGRINI)	Jacob Latimore  G canwa worlowca		72
It's Rihanna's sixth chart appearance as	92	HE-E	ATRY		I'M DIFFERENT	2 Chainz		92
a lead act this year.	الصحا	BEE			DJ MUSTARD (TEPPS, D.M.CFARLANE) YES	⊕ DEF_JAM/IDJMG Q Parker		
The assessment with	93	88	92		THE CORNA BOYS (S.FENTON, O.PARKER)			88
75	94	94	94		U AINT BOUT THAT LIFE BEATKING (LIRILEY,R.PULLUM,T.PORTER,P.D.UMDERWOOD)	BeatKing @ C3		94
The Atlanta singer's	95	82	72			aj Featuring Carn'ron & Rick Ross  o vound Money/Cash Money/REPUBLIC		21
latest single debuts	The same of					Ø YOUNG MONEY/CASH MONEY/REPUBLIC     Iank Featuring T.I. & Kris Stephens		
at No. 13 on R&B/ Hip-Hop Digital	96	79	75.		T-MINUS (TANK,K-STEPHENS,C.J.HARRIS, JR.)			75
Songs with 24,000	97	HS	W		REMEMBER YOU NOT LISTED (NOT LISTED)	Wiz Khalifa Featuring The Weeknd BROSTRUMATLANTIC		97
downloads (see	98	90	87		WRONG SIDE OF A LOVE SONG	Melanie Fiona		87
page 55). Her new	99	81	91			⊕ SRCREPUBLIC les Jenkins & Fellowship Chicago		81
Army is slated for a	THE PARTY OF				R.ROBINSON (C.JENKINS)	⊕ INSPIRED FEOPLE		
Dec. 4 release.	100	86	83		JAZZE PHA IPALEXANDER G HUGHES J.V.SIMSI	Bar-Kays Featuring The Unknowns		77

#### BETWEEN THE BULLETS

### THE WEEKND TAKES TWO



After reaching the top 10 of Hot R&B/Hip-Hop Songs as the featured artist on Drake's "Crew Love" (No. 9 peak on June 23), Toronto newcomer the Weeknd returns to the chart with two new songs this week. "Wicked Games," the first single off his mixtape-compiling Trilogy (due Nov. 13), opens at No. 67 with 1.9 million listener impressions, according to Nielsen BDS. The singer is also featured on the smooth first single of Wiz Khalifa's O.N.I.F.C. (due Dec. 4) titled "Remember You," which opens at No. 97 here and at No.

15 on R&B/Hip-Hop Digital Songs with 24,000 downloads (see page 55). -Rauly Ramirez

## CHRISTIAN/GOSPEL Billboard

ARTIST VARIOUS ARTISTS
WOW HITE MUTHOWERN MAN TOBYMAC LECRAE MATTHEW WEST ALL SONS & DAUGHTERS THE LONGING (EP) INTEGRITY 8501 EX MATT REDMAN KEITH & KRISTYN GETTY TENTH AVENUE NORTH ISRAEL & NEW BREED MANDISA
WHAT IF WE WERE REAL SPARROW 7563/EMI CMI

66

MERCYME

PROPAGANDA GAITHER VOCAL BAND HILLSONG CHRIS TOMLIN KARI JOBE

CASTING CROWNS

**CHRIS AUGUST** 

THE WEDDING PASSION

NEEDTOBREATHE

ROERED LOVE RAZOR & TIE 83363 VERTICAL CHURCH PRODIGAL SON JAMIE GRACE KUTLESS

MICHAEL W. SMITH MAT KEARNEY NEEDTOBREATHE **GUY PENROD** 

> LAURA STORY TRIP LEE

JEREMY CAMP

MARK SCHULTZ ALL THINGS POSSIBLE FAIR TRADE FERNANDO ORTEGA SIDEWALK PROPHETS RHETT WALKER BAND

32 12 P.O.D.

THOUSAND FOOT KRUTCH FOR KING & COUNTRY HIGHLANDS WORSHIP **GROUP 1 CREW** 27 15 BIG DADDY WEAVE BUILDING 429 **VARIOUS ARTISTS** JEREMY CAMP

13 8 19

18

28

31 6

122 50

LEE STROREL NEWSBOYS

IRT A THE HEALER FAIR TRACE 16020/PLG

l	201	2		
1				Water and the same of the same
١	(Q)		ဋ	HRISTIAN
١	A		2	ONGS
ı	W.	MEK	MERS	TITLE ARTEST ARPENT/PROMOTION LABEL
ì	1	1	28	10,000 REASONS (BLESSTHE LORD) MATT REBMAN SIXETEPS/SPARROW/EMB CMG
1	2	3	21	LOSING TENTH AVENUE NORTH REUNION/PLG
ı	3	:2	21	ME WITHOUT YOU
١	4	4	17	FORGIVENESS
١	6	5	20	MATTHEW WEST SPARROW/EMI CMIE REDEEMED
i	6	6	56	BIG DADDY WEAVE FERVENT/WORD-CURB WHERE I BELONG
١	0	7	20	BUILDING 429 ESSENTIAL/PLG CENTER OF IT
١	0	В	72	GOOD TO BE ALIVE
١	0	15	10	JASON GRAY CENTRICITY  JESUS IN DISGUISE
ı	10	11	40	GOD'S NOT DEAD (LIKE A LION)
	11	9	73	NEWSBOYS INPOP THE PROOF OF YOUR LOVE
١				FOR KING & COUNTRY FERVENT/WORD-CLIRB  OVERCOME
	12	12	47	JESUS, FRIEND OF SINNERS
	13	10	31	CASTING CROWNS BEACH STREET/REUNION/PLG SHOULD'VE BEEN ME
١	0	14	16	CITIZEN WAY FAIR TRADE THE HURT & THE HEALER
	15	13	33	MERCYME FAIR TRADE
	10	23	12	GREATEST ALL'THINGS POSSIBLE MARK SCHOOL FAIR TRADE
ı	W C	19	3	THIRD DAY ESSENTIALIPED ONE THING REMAINS
١	18	17		PASSION FEAT, KRISTIAN STANFILL SIXSTEPS/SPASPOWENI DWG
ı	19	18	341	YOU ARE I AM MERCYME FAIR TRADE
ı	20	16	.14	BANNER OF LOVE LUMINATE SPARROW/EMI: CMG
ı	20	20	14	I'M ALIVE PETER FURIER SPARROW/EMI CMG
١	22	24	7	ONLY A MOUNTAIN JASON CASTRO WORD CURB
١	23	21		NOT FOR A MOMENT (AFTER ALL) MEREDITH ANDREWS WORD-CUAB
ı	24	22	11/	EVEN IF KUTLESS BEC/TOOTH & NAIL
١	25	25	15	STEADY MY HEART KARL JOBE SPARROWJEMI CMG
١	26	28	4	YOUR LOVE NEVER FAILS NEWSBOYS INPOP
ı	27	26		WE ARE FREE AARON SHUST CENTRICITY
ı	28	33	14	NEED YOU NOW (HOW MANY TIMES) PLUMB CURB
ı	29	29	11	DON'T GIVE UP CALLING GLORY SONCURED
	30	30	17	WHO YOU ARE UNSPOKEN CENTRICITY
١	31	34	12	YOUR PRESENCE IS HEAVEN ISRAEL & NEW BREED INTEGRITY
I	32	32	15	PROMISES BANCTUS REAL SPARROW/EMI CMG
١	33	36	٠	HOLD ME STILL FOREYER JONES EM! GOSPEL
J	34	35	10	GREAT I AM PHILLIPS, CRAIG & DEAN FAIR TRADE
	35	49	2	RECKLESS JEREMY CAMP BEC/TOOTH & NAIL
١	36	37	100	RIGHT BESIDE YOU BUILDING 429 ESSENTIAL/PLG
	37	38	10:	DON'T HAVE LOVE HOLLY STARR ARTIST GARDEN
١	38	38	12	WELL DONE MORIAN PETERS REUNION/PLG
١	39	42	2	WHOM SHALL I FEAR (GOD OF ANGEL ARMIES) CHRIS TOMLIN SIXSTEPS/SPARROW/EMI CMG
١	40	40		HOLDING ON JAMIE GRACE GOTTE
	4	1801	SHOT	HIS KIND OF LOVE GROUP 1 CREW PERVENTAWORD CORB
	42	46	18	BE SOMEBODY THOUSAND FOOT KRUTCH TEK
	43	48	10	CHANGE MY LIFE ASHES REMAIN FAIR TRADE
I	44	41	1	LIKE AN AVALANCHE HILLSONG UNITED HILLSONG/SPARROW/EMI CMG
	45	47	2	DRAW THE LINE DISCIPLE FAIR TRADE
١	46	44	17	REST IN THE HOPE KARYN WILLIAMS INPOP
J	47	43	15	FINALLY HOME KERRIE ROBERTS REUNIONIPLO
١	48	H	EW	SLIP ON BY FINDING FAVOUR GOTEE
1	THE RESERVE			CONTROL OF THE SAME AND THE SAM

Citizen Way achieves its first top 10 on Christian AC Songs with debut single "Should've Been Me," which hops 12-10 in its 14th chart week. The foursome is two sets of brothers, all Chicago natives: Josh and Ben Calhoun, and David and Ben

STAND

TODAY



15TIL BELEVE THE MAMBER ONES OF THE FATTER BLINDS AY MCCAUL IF IT LEADS ME BACK RELINIT Newcomer Jonathan McReynolds snares the Hot Shot Debut at No. 3 on Gospel Albums as Life Music enters with 4,000 copies sold, according to Nielsen SoundScan. The Chicagoan's first single, "I Love You" peaked at No. 17 on the radiodriven Gospel Songs chart in Septe



		-	31103
THE	LAST	WERE	TITLE ARTIST IMPRINT/PROMOTION LABEL
1	1	26	10,000 REASONS (BLESSTHE LORD  TO MAIT BEDMAN SIXSTEPS/SPAIRROW/EMI CMG
2	4	16	FORGIVENESS MATTHEW WEST SPARROW/EAST CANG
3	3:	18	LOSING TENTH AVENUE NORTH REUNION/PLIS
4	2	20	ME WITHOUT YOU TOBYMAC FOREFRONT/EMI CMG
5	5	17	REDEEMED BIG DADDY WEAVE FERVENT/AVORD-CURB
6	6	17	CENTER OF IT CHRIS AUGUST FERVENT/WORD-CURB
7	7.	119	GOOD TO BE ALIVE JASON GRAY CENTRICITY
8	B	20	THE PROOF OF YOUR LOVE FOR KING & COUNTRY FERVENT/WORD-CURB
9	9	54	WHERE I BELONG BUILDING 429 ESSENTIAL/PLS
10	12	14	SHOULD'VE BEEN ME
11	10	37	GOD'S NOT DEAD (LIKE A LION) NEWSBOYS INPOP
Œ	16	11	ALL THINGS POSSIBLE
13	15	9	JESUS IN DISGUISE BRANDON HEATH MONOMODE/REUNION/PLG
14	11	30	JESUS, FRIEND OF SINNERS CASTING CROWNS BEACH STREET/REUNION/PLG
15	13	42	OVERCOME JEREMY CAMP BEC/TDOTH & NAIL
10	19	2	GREATEST I NEED A MIRACLE THIRD DAY ESSENTIALIPER
0	17	5	YOU ARE I AM MERCYME FAIR TRADE
18	18	11	BANNER OF LOVE
19	21	7	NEED YOU NOW (HOW MANY TIMES
20	20	-8	NOT FOR A MOMENT (AFTER ALL) MEREDITH ANDREWS WORD-CURB
3	25	5	ONE THING REMAINS PASSION FEAT KRISTIAN STANFILL DOSTEPS/SPARKEWICKER CAR
2	22	4	YOUR LOVE NEVER FAILS
23	23	11	I'M ALIVE PETER FURLER SPARROWIEMS CMS
24	24	9	EVEN IF MUTLESS DECITOOTH & NAIL
25	27	21	GOOD MORNING MANDISA FEAT. TOBYMAC SPARROW/EM/ CMG

-	21	6.1	MANDISA FEAT. TOBYMAC SPARROW/EMI CMG
			1
16	Ń		
Å		C	HRISTIAN CHR
MEE	WITH	WERE	TITLE ARTIST IMPROVIDENCE ARTIST
0	2	19	LOSING TENTH AVENUE NORTH SEUNION/PLG
2	t	21	ME WITHOUT YOU TOBYMAC FOREFRONT/EMI CMG
3	3	21	THE PROOF OF YOUR LOVE FOR KING & COUNTRY FERVENT/WORD-CURB
4	4	22	KEEP YOUR EYES OPEN NEEDTOBREATHE ATLANTIC/WORD-CURB
5)	7		NEED YOU NOW (HOW MANY TIMES) PLUMB CURB
6	£	15	CENTER OF IT CHRIS AUGUST FERVENT/WORD-CURB
7.	5	17	SHOOTING STAR OWL CITY REPUBLIC
8	п	17	SUPERHERO FAMILY FORCE S III ENTERTAINMENT/TOUTH & NAIL
9	10	12	BANNER OF LOVE LUMINATE SPARROW/EMI CMG
10	ū	4	YOUR LOVE NEVER FAILS NEWSBOYS (NPD)
19	11	12	FORGIVENESS MATTHEW WEST SPARROW/EMI CMG
12	13	11	BETTER THAN LIFE REMEDY DRIVE CENTRICITY
13	138	7	EVEN IF KUTLESS BEC/TROTH & NAIL
14	12	13	WHEN MERCY FOUND ME RHETT WALKER BAND ESSENTIAL/PLG
16	16	7	WHO YOU ARE UNSPOKEN CENTRICITY
16	18	5	DRAW THE LINE DISCIPLE FAIR TRADE
17	15	16	FREE FALL ROYAL TAILOR ESSENTIALIPLE
18)	17	6	LIVE IT OUT ABANDON FOREFRONT/EMI CMG
19	21	A	JESUS IN DISGUISE BRANDON HEATH MONOMODE/BEUNION/PLS
20	24	2	GREATEST I NEED A MIRACLE THIRD DAY ESSENTIAL/PLG
21	20	6	I WILL FIND YOU JIMMY NEEDHAM FEAT, LECRAE INPOP
22)	26	*	CHANGE MY LIFE ASHES REMAIN FAIR TRADE
23	23	12	I'M ALIVE PETER FURLER SPARROW/EMI CMS
24	22	- 5	LET IT OUT

護	MICH ST	ARTIST TITE MOTION S NUMBER/DISTRIBUTING LABEL
1	1 4	LECRAE  WAS GRAVITY REACH EXMANDRATY
2	2 1	TAMELA MANN BEST DAYS TILLYMANN 004
3	HOT SHO	
4	1 2	LE'ANDRIA JOHNSON
6	5 8	ISRAEL & NEW BREED
8	DESI IMA	VASHAWN MITCHELL
6	4 8	CREATEDATHIS YMANIEMI GOSPEL 88481/EMI CMI
7	NEW	PROPAGANDA EXCELLENT HUMBLE BEAST (8013)
8	NEW	SHEKINAH GLORY MINISTRY SURRENDER KINGDOM 3058
9	NEW	JONATHAN BUTLER GRACE AND MERCY RENDEZVOUS STAGMACK AVENU
10	6 6	JOHN P. KEE AND NEW LIFE
N.	AGE HO	VARIOUS ARTISTS
11:	17 136	WOW GOSPEL 2012 WORD-CLIFELESM CANGACHETY SYDIAR
12	8 9	J MOSS W_THE OTHER SIDE OF VICTORY PAJAMAERITY EXCITAR
13	9 21	MARY MARY GO GET IT ISOUNDTRACK! MY BLOCK 90706/COLUMB
14	10 27	MARVIN SAPP
15	12 16	CHARLES ISSUENCE & CELLOWORD CHICAG
•	100	THE BEST OF BOTH WORLDS INCHFEC PROPULEM COSPIL MONEM OF MARVIN L. WINANS
Œ	34 114	THE PRAISE + WORSHIP EXPERIENCE MLW 8266
17	13 47	WILLIAM MCDOWELL ARSE THE LINE WORSHIP EXPERIENCED ELVERY NOOMALIERT DELICED.
18	NEW	PRODIGAL SON DEEPER THAN CHURCH HOLY-WOOD 2
Œ	27 4	GE DEON KIPPING
20	17 25	TRIP LEE
		THE GOOD LIFE REACH EXHIBITITY  JASON NELSON
21	16 19	SHIFTING THE ATMOSPHERE VERITY 97035/RCA
22	18 53	THE JOURNEY RIVERPHIO 002
23	15 35	FRED HAMMOND  GOD, LOVE & ROMANCE F HAMMOND/VERITY MORRES
24	19 58	LE'ANDRIA JOHNSON
25	11 37	JAMES FORTUNE & FIYA

( (g		-	OSPEL SONGS
Ą		-	OSPEL SUNGS
WILL	LAST	WEEKS	TITLE ARTIST MINISTER PROMOTION CAREL
0	2	19	TAKE ME TO THE KING
2	ì	35	AWESOME MISTOR CHARLES JENKINS & FELLOWSHIP CHICAGO PLOPINED FEORLE
3	4	16	IT'S NOT OVER (WHEN GOD IS IN IT)
4	1	16	LIFE & FAVOR (YOU DON'T KNOW MY STORY) JOHN P. KEE AND NEW LIFE KEEPNEW LIFE
5	6	31	GO GET IT MARY MARY MY BLOCK/COLUMBIA
0	3	39	SHIFTING THE ATMOSPHERE JASON NELSON VERITY/RCA
7	-	51	LET THE CHURCH SAY AMEN ANDRAE CROUCH FEAT, MARVIN WINANS RIVERPHID
8	11	18	HOLD ON JAMES FRETINE & THAT FEAT MENICA & FREE HAMMENSO FRE WERE DESPITEDING
9	12	30	GREAT AND MIGHTY BYRON CAGE GOSPO CENTRIC/VERITY/RCA
1	ij	26	KEEP ME PATHICK DOPSON GILONIT
11	10	41	MY TESTIMONY MARVIN SAPP VERITYIRCA
12	(11)	45	AFTER THIS YOUTHAN PRAISE HAT JU MARSTON EVIDENCE GOSPILAGHT/EUNE
13	14	13	TESTIMONY ANTHONY BROWN & GROUP THERAPY TYSCOT
1	15	13	GAINER TROY SNEED EMTRO GOSPEL
15	13	11	TURNING AROUND FOR ME VASHAWN MITCHELL VMAN/EMI GOSPEL
16	16:	10	ALRIGHT LOWELL PYE OVERPLOW
17	17	4	GOD'S UP TO SOMETHING GOOD HART RAMSEY & THE NCC FAMILY CHOIR PRAYER CLOSET
13	18	9	GOD'S GOT IT J MOSS PAJAM/VERITY/RCA
19	21	12	LORD YOU'VE BEEN SO GOOD AMBER BULLOCK MUSIC WORLD GOSPEL/MUSIC WORLD
20	19	13	I STAND ON YOUR WORD JONATHAN BUTLER MACK AVENUE
21	20	3	I BELONG TO YOU WILLIAM MCDOWELL DELIVERY ROOM/LIGHT/EGNE
2	24	8	I STILL HAVE A PRAISE INSIDE OF ME GEORGIA MASS CHOIN FEAT HEV MILTON EGGHAM SAVOYMALACO
23	25	8	YOU DESERVE CHRYSTAL BUCKER EPM
20	27	3	I WILL LIFT HIM UP
25	22	10	YOU REIGN

and GOSPEL ALBUMS rules a veet, CHRISTIAN CHR. C

oe. The group's rookie album is scheduled for release next spring.



## A DANCE CLUB SONGS

-	24		
THE	UAST	WEEKE	TITLE ARTIST INFRINT (PROMOTIONLABEL
0	2		POUND THE ALARM NICKI MINAJ YOUNG MOMEY/CASH MOMEY/REPUBLIC
2	3		BLOW ME (ONE LAST KISS) PINK RCA
(3)	15	7	TRIUMPHANT (GET 'EM) MARIAN CAREY ISLAND/IDJING
(4)	6		R.I.P.  INTA ORA FEAT. TIMIE TEMPAH ROC NATION/COLUMBIA
-6	0	7	MY EVERYTHING NOELIA PINK STARPEM
6	ij.	10	HELLO KARMIN EPIC
7	13	5	DON'T YOU WORRY CHILD SWEDISH HOUSE MANA FEAT JOHN MARTIN ASTRALIVERICS CAPITOL
8	30	6	GET IT STARTED PITBULL FEAT. SHAKIRA MR. 30S/POLD GROUNDS/RCA
9	(4	19	THIS IS LOVE WILLIAM FEAT. EVA SIMONS WILLIAM/INTERSCOPE
10	7	12	SPECTRUM (SAY MY NAME) FLORENCE + THE MACHINE REPUBLIC
11	B	10	LET'S HAVE A KIKI SCISSOR SISTERS POLYDOR/CASABLANCA
12	15	5	SEND ME YOUR LOVE TARYN MANNING FEAT SULTAN NEW SHERMED ENTRUSIONS STEREOFHONIC
13	18	4	EVERYTHING THAT I GOT KRISTINE W & BIMBO JONES FLY AGAIN
14	:11	12	WHEN IT FEELS THIS GOOD BICHARD VISSION VS. LUCIANA SOLMATIC
1.5	17	7	HELLA BAD NIRE ALLDAI VIRGINICAPITOL
16	20	4	WINNER PET SHOP BOYS ASTRALWERES/CAPITOL
17	21	5	MOVE IN THE RIGHT DIRECTION GOSSIP COLUMBIA
18	26	3	AS LONG AS YOU LOVE ME AUTIN BESES HAT BIG SEAN SCHOOLSCYRANVONG BANDUSLANDYD, AND
19	30	3	SHE WOLF (FALLING TO PIECES) DAVID QUETTA FEAT. SIA WHAT A MUSICIASTRALWERKS/CAPITOL
20	33	2	LET ME LOVE YOU (UNTIL YOU LEARN TO LOVE YOURSELF) NE-YO MOTOWILDUMG
21	25	4	CELEBRATE MIKA FEAT. PHARRELL WILLIAMS CASABLANCA
22	31	3	I WAS HERE BEYONCE PARKWOOD/COLUMBIA
23	28	4	EMERGENCY AUDIO PLAYGROUND HAT, SNOOP DOGG CANWEST MUDICIVIDRIS
24	22	12	NOTHING'S REAL BUT LOVE MEBECCA FERGUSON SYCO/COLUMBIA
25	32	3	BAD 2012 MICHAEL JACKSON FEAT, PITBULL MUJILEGACY/EPIC

MEK	MEK	MERCE	TITLE ARTIST INFRINT/PROMOTONLABEL
26	16	n	I CAN ONLY IMAGINE DATO GLETTA FLAT DRES BROWN & UL WARME SINGS A MUSIC ALTRICHER SCAPIT
27	29	5	ALL RIGHT FRANKIE DAUMAN
28	49	2	POWER GANGNAM STYLE PICK PSY SCHOOLBOY/MEPUBLIC
29	19	9	BOYS WILL BE BOYS PAULINA RUBIO UNIVERSAL MUSIC LATINOJUMLE
30	-24	5	CALL YOUR NAME GRAVITONAS SOFO
31	38	3	DON'T FAIL ME NOW MELANIE AMARO SYCO/EPIC
32	12	14	SCREAM USHER RCA
33	39	2	I'M MOVING ON ONO MIND TRAIN/TWISTED
(34)	44	2	I'LL SAY IT KATHY GRIFFIN DONUT RUN
35	40	3	KILLIN' IT KREWELLA/COLUMBIA
36	14	13	YOU'RE GONNA LOVE AGAIN NERVO ASTRALWERKS/CAPITOL
37	35	Ġ	ON YA METAL FEAT: SEAN KINGSTON HUMAN LOVES HUMAN
38	41	5	ROCK THE HOUSE AFROJACK WALL/SPINNIN'
39	47	2	MONARCH DELERIUM FEAT, NADINA NETTWERK
40	34	16	SPECTRUM ZEDD FEAT, MATTHEW KOMA INTERSCOPE
41	42	8	EXPOSURE THE HOUSE REJECTS FEAT. STAB SEA TO SUN
42	23	10	LET'S GET IT STARTED (TONIGHT) ADRIANA RUBIANO PHATT BOI
43	27	11	TURN UP THE RADIO MADONNA LIVE NATION/INTERSCOPE
44	43	6	SUNRISE MADISON PARK VS. BEECHKRAFT BASICLUX
45	50	2	ZOON BALOOMBA BAVID LONGORIA DEL DRO
46	48	6	WE'LL BE COMING BACK CALVIN HARRIS FEAT. EXAMPLE ULTRA
47	45	8	NEVER PLAYED THE BASS NABIHA DISCOWAX
48	11	LHICT UVT	I'M JUST ME DIAMOND RINGS SECRET CITY/EMI
49	NI	w	GOOD MORNING TO THE NIGHT

DANCE/	
ELECTRONIC A	LET LIVE

MIX	MER	WERS	ARTIST THE IMPORTA MARKET DISTRIBUTING LABEL	and a
0	Mark Street	ă V	DEADMAUS ALBUM TITLE GOES HERE MALISTRAP PIALIKATRA	
2	2	13	FLO RIDA WILD ONES POE BOY/ATLANTIC \$25672/AG	
3	4	40.	SKRILLEX BANGARANG (EP) BIG BEAT/OWSLA/ATLANTIC SZIEZL/AG	
4	:5	57	DAVID GUETTA NOTHING BUT THE BEAT WHAT A MUSICASTRALINERS TREDICAPITAL	
5	1	2	LINDSEY STIRLING LINDSEY STIRLING BRIDGETONE BL	
6	3	27	MADONNA MONA LIVE NATION/INTERSCOPE 01/658*/IGA	
7	6	1	VARIOUS ARTISTS NOW THAT SWALL PARTY ANTHONE TAXABLE PARTY SEE SERVICE TO.	
8	8	57	LMFAO SORRY FOR THE ROOMS WILLIAM DESWITHER INTERCOPE PLACEMEN	
9	10	72	LADY GAGA BORN THIS WAY STREAMLINE NONLINE INTERSCOPE SYSSOT REA	2
10	9	10	PURITY RING SHRINES 4AD 3218*	
11	13	50	M83. HURRY UP, WE'RE DREAMING, MISS 9510"/MUTE	
12	12	57	KC AND THE SUNSHINE BAND RASHBAX WITH KC AND THE SURSHINE BAND RANGE FLORIDARY CONTRIBUTIONS	
13	7	2	PET SHOP BOYS ELYSIUM ASTRALWERKS 18772*	
14	14	48	NERO WELCOME REALITY LITERAGE PROPRIORIES THE PROPRIORIES OF ENGINEER	
16	19	12	MARINA AND THE DIAMONDS ELECTRA HEART ELEKTRA 521129	
16	15	23:	TIESTO CLUB LIFE: VOLUME TWO: MIAMI MUSICAL FREEDOM COA	
17		W	DRAGONETTE 83*	
18	15	17	KNIFE PARTY RAGE VALLEY (EP) BIG BEAT/ATLANTIC DIGITAL EX/AG	
19	100	EW	KRISTINE W NEW & NUMBER ONES FLY AGAIN 6414	
20	20	43	KORN THE PATH OF TOTALITY ROADRUNNER 617728	
21	22	29	GRIMES	

SANTIGOLD

TOBYMAC DUMBD A FREED: A REMOX PROJECT FOREI HOW TO DRESS WELL TOTAL LOSS ACEPHALE 025\*

BLACK AUDIO BRIGHT BLACK HEAVEN BIG DEATH DRIZ/SLIPERBALL

80		- 2		-
20	DANO	E/MD	(SHOW	
Ĭ.	AIRP	AV		

I DON'T DESERVE YOU
PAUL VAN DYK FEAT. PLUMB VANDE

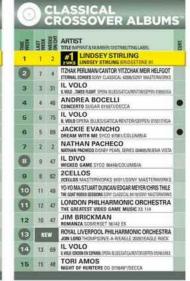
		-		
2	MER	WIERS		
0	1	13	SPECTRUM 2 VIVS 2 ZEDB FEAT, MATTHEW KOMA INTERSCOPE	
2	4	6	BLOW ME (ONE LAST KISS) PINK RCA	
3.	9	6	AS LONG AS YOU LOVE ME ANTW BEEER FEEZ BIG SEAN SCHOOLSCHAPPOND BALLINISLANDICLAND	
(4)	18	8	POUND THE ALARM NICKI MINAJ YOUNG MONEY/CASH MONEY/REPUBLIC	
15	2	24	WHERE HAVE YOU BEEN RHANNA SRP/DEF JAM/DJMG	
6	3	4	DON'T YOU WORRY CHILD SWEDISH HOUSE MARIA FLAT, JOHN MARTIN AUTHAUNERS CAPITOL	
7	31/	20	LIGHTS ELLIE GOULDING CHERRYTREE/INTERSCOPE	
8	13	2	GANGNAM STYLE PSY SCHOOLBOY/REPUBLIC	
	6	18	THE NIGHT OUT MAINTIN SOLVEIG BIG BEAT/ATLANTIC	
10	5	21	LET'S GO CALVIN HARRIS FEAT, NE-YO ULTRA	
11	017	5	LET ME LOVE YOU (UNTIL YOU LEARN TO LOVE YOURSELF) NE-YO MOTOWYO!OJMG	
12	10	5	TOO CLOSE ALEX CLARE REPUBLIC	
13	25	4	ONE MORE NIGHT MARGON 5 ASM/DCTONE/INTERSCOPE	
10	23	4	DON'T WAKE ME UP CHRES BROWN HCA	
15	1	16	THE VELDT DEADMAUS FEAT. CHRIS JAMES MAUSTRAP/ULTRA	
16	22	3	HELLO KARMIN EPIC	
17	14	5	I CAN ONLY IMAGINE DAMP GRETINHER DIRECTORY BROWN & I.S. WARTE HAVE A MEDICALTRACHER SCAPTED	
18	21	10	WHISTLE FLO HIDA FOE BOY/ATLANTIC	
19	11	18	SILHOUETTES AVICII LEVELS/VERATONE/ATOM EMPIRE/INTERSCOPE	
20	12	17	WIDE AWAKE KATY PERRY CAPITOL	
21	Med	MITT	GOOD TIME OWL STY A CARLY ING. JEPSEN SAUSCHOOLBUY INTERSCOPS, REPUBLIC	
22	HE-E	wmv	GIVE YOUR HEART A BREAK DEMI LOVATO HOLLYWOOD	
23	15	3	ALIVE KREWELLA/COLUMBIA	
24	24	2	WE'LL BE COMING BACK CALVIN HARRIS FEAT. EXAMPLE DETRA	
25	16	9	LONG TIME	

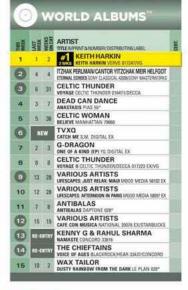
	4		RADITIONAL AZZ ALBUMS	ı
NEW NEW	LAST	WERS	ARTIST TITLE MAYONTA NUMBER DISTRIBUTING LABEL	CENT
0	H	EW	THE BAD PLUS MADE POSSIBLE DO THE MATH 2000/EDNE	
2	2	46	FRANK SINATRA SINATRA: BEST OF THE BEST REPRISE 78764/CAPITOL	
3	1	25	PAUL MCCARTNEY KISSES ON THE BOTTOM MP1/HEAR 32089*/CONCORD	
4	3	55	TONY BENNETT DUETS IN RPM 00250/COLUMBIA	
8	6	24	CHRIS BOTTI IMPRESSIONS COLUMBIA 60052	
6		EW	KURT ELLING NOT BROADWAY THE BREL BUILDING CONCORD JAZZ STREYCONCORD	
7.	4	4	BIG BAD VOODOO DADDY MATTLE THEM BONES SAVOY JAZZ 17888*(SLG)	
8	7	18	MELODY GARDOT THE ABSENCE DECCA/VERVE 010618*/VG	
9	23	2	DAVE DOUGLAS QUINTET WITH A DIFE O'DONOVAN ME STILL GREENLEAF 1027*	
10	4:	31	ROBERT GLASPER EXPERIMENT BLACK RADIO BLUE NOTE 88333*	
0		EW	DIANA KRALL GLAD RAG BOLL VERVE 817191*/V6	
12	7.5	7	LLOYD PRICE FM FEELING GOOD! LPM 22475	
13	5	2	BRAD MEHLDAU TRIO WHERE DO YOU STAIT NOVESUCH STADSWARNER BROS	
14	9.	33	GREGORY PORTER BE GOOD MOTEMA 75	
15	10	42	SOUNDTRACK MIDNIGHT IN PARIS MADISON BATE 83482 EX	

MIX	WEBS	ARTIST TITLE IMPROVED AND MEETING CARD.	- Contract
0	NEW	JONATHAN BUTLER  GRACE AND MERCY TENDEZ COLE STANDARCK ANTINUE	
2	NEW	HOUSE OF GROOVE SHANACHIE 5197	
3	NEW	LEE RITENOUR RHYTHM SESSIONS CONCORD 33709	
4	1 2	FOURPLAY ESPRIT DE FOUR HEADS UP 23736/CONCORD	
5	2 8	MARCUS MILLER RENAISSANCE 3 DEUCENCONCORD JAZZ 23794/CONCORD	
6	3 5	THE RIPPINGTONS FEAT. RUSS FREEMAN BUILT TO LAST PEAK STREEDINE	
7	NEW	MEDESKI MARTIN & WOOD FREE MAGIC INDIRECTO 14	
8	4 29	ESPERANZA SPALDING RADIO MUSIC SOCIETY MONTUNQHEADS UP ZITTACONCORD	
9	8 14	JOE JACKSON THE BUKE RAZOR & TIE 83270	
0	10 55	TROMBONE SHORTY FOR TRUE VERVE FORECAST \$1555M/VS	
11	5 16	BRIAN CULBERTSON DREAMS VERVE 010842/VG	
12	9 15	GERALD ALBRIGHT/NORMAN BROWN 24/7 CONCORD JAZZ 33445/CONCORD	
13	NEW	ANALOG PLAYERS SOCIETY HUMBIGANE SEASON IN BROOKLYN STUDIO BROOKLYN SEIT	
14	7 16	PET METHENY UNITY BANG METHENY/NUNESSJOH SZI2SZWARNER BROS.	
15	NEW	VICTOR WOOTEN SWORD AND STONE VIX #SMICOMPASS	

Å		SN SC	NOOTH JAZZ ONGS
MER	LAST	WEEKS	TITLE ARTIST INPRINT/PROMOTIONLABEL
0	3	13	ON YOUR FEET JULIAN VAUGHN TRIPPIN TV RHYTHM
2	1	14	CITY JEFF LORBER FUSION HEADS UPICMS
3	5	11	MAGICAL JONATHAN FRITZEN FEAT: BONEY JAMES NORDIC NIGHT
4	2	7	LATELY ANITA BAKER BLUE NOTE/CAPITOL
6	4	15	IN THE MOMENT GERALD ALBRIGHT / NORMAN BROWN CONCORD JAZZACING
6	7	11	A DAY IN PARIS CRAIG SHARMAT INNERVISION
7	6	17	FEELIN' IT
8	8	17	CAN'T STOP NOW VINCENT INGALA
9	10	8	HOUSE OF GROOVE EUGE GROOVE SHANACHIE
10	11	10	COUGARS & GIGOLOS THE RIPPINGTONS FEAT. RUSS FREEMAN PEAK/EDNE
11	9	10	BETWEEN US NICHOLAS COLE CLITMORE
1	17	3	LATER TONIGHT BRIAN CULBERTSON VERVE
13	13	5	DON'T WALK AWAY JONATHAN BUTLER MACK AVENUE
14	32	13	YOU'RE THE ONE FOR ME
m	22	120	SONNYMOON

THES	WILK	ARTIST S TITLE MYNUTANIAMER/DISTRIBUTING LAND.	CIRC
1	4	3 VARIOUS ARTISTS SWOOT RETY SHADES OF GREY CAPITOL 19406	
2	NEW	JOHN MORRIS RUSSELL/CINCINNATI POPS ORCHESTRA HOME FOR THE HOLIDAYS FANFARE CITICINNATI DIX	
3	1	RENEE FLEMING THE ART OF RENEE REMING DECCA DITITIZATECIA CLASSICS	
4	4	VARIOUS ARTISTS  IPECAPES CLASSICAL TIMESS RELEF LIFESCAPES WHIN EXACCOL MEDIA	
5	NEW	ANDRAS SCHIFF JOHANN SEBASTIAN BIACH ECM NEW SERIES/FOX BITTET/OFFCCA	
0	.0	ZUILL BALEYUUN MARKUMDIANAPOLIS SYMPHONY ORCHESTRA DVORAK: CELLO CONCERTO TELANC 32927/CONCORD	
7	5	SOUNDTRACK MOONRESE KINGDOM FOCUS FEATURES 718882/ABKCO	
8	6	DANIEL BARENBOIM BEETHOVEN FOR ALL DECCA OG ORBIT LOEGGA CLASSICS	
9	NEW	ANDREW RANGELL BACH STEINWAY & SONS 20012	
10	NEW	RICCARDO MUTI/THE PHILADELPHIA ORCHESTRA	
0	NEW	GUSTAVO DUDAMEL DISCOVENIES DO 017097/DECCA CLASSICS	
12	9	3 THE METROPOLITAN OPERA ORCHESTRA AND CHORUS TWILIGHT OF THE GODS OF DISPANDECCA CLASSICS	
13	31	2 KHATIA BUNIATISHVILI/ORCHESTRE DE PARIS CHOPIN SONY CLASSICAL BYLZYSONY MASTERWORKS	
14	10:00	SOUNDTRACK DOWNTON ARREY CARAVIAL MASTERPETE DISHUTECCA	
15	13	AUDIOMACHINE	





DANCE/NIX SHOW AIRPLAY: Remain total weekly bidge on 8 datose-formathed stations and mis show there is a new temperature of the TATA ALBUMS, CONTINUED MARKY JAZZ ALBUMS, wherein (85), to distinguis Sec Charte Legend for TATA ALBUMS, showing the continued from Assert Sec Chart Legend for rules and

TOP LATIN ALBUMS

ALEJANDRO SANZ

GERARDO ORTIZ

DADDY YANKEE

**VARIOUS ARTISTS** 

WISIN & YANDEL

**ROMEO SANTOS** 

GRUPO EXTERMINADOR

JULION ALVAREZ Y SU NORTENO BANDA

JESUS OJEDA Y SUS PARIENTES

CARDENALES DE NUEVO LEON

PRINCE ROYCE

LOS BUKIS

DON OMAR

PESADO

16

02

œ

19 (34)

23

32 30

39 37

40

44

35: 3

JENNI RIVERA

JESSE & JOY

LOS TEMERARIOS

MIGUEL BOSE

66

CAMILA

SHAKIRA

JUANES

ARJONA

JENNI RIVERA

ROBERTO TAPIA KARI JOBE

EL TRONO DE MEXICO

MARCO ANTONIO SOLIS

HECTOR ACOSTA "EL TORITO"

LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO

LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO

CONJUNTO PRIMAVERA

GERARDO ORTIZ

VARIOUS ARTISTS

**BETO CUEVAS** 

CAMILO SESTO

ESPINOZA PAZ

LOS YONIC'S

KANY GARCIA

**GRUPO BRYNDIS** 

CONJUNTO ATARDECER

TIERRA CALI

YURIDIA

EL TRONO DE MEXICO

LOS INQUIETOS DEL NORTE

LUCERO & JOAN SEBASTIAN

3BALLMTY

PACE LOS BUTTRES DE CULIACAN SINALDA SETTER TIBRITDAL MISCHANICONE MOSANOIES DE PARE

ARTIST

MANA

NEW

## **HOT LATIN SONGS** TITLE HOT SHOT #1 VOLVI A NACER

2 J ALGO ME GUSTA DE TI SIN RESPIRACION WILLUSTILL LOVE ME TOMORROW 4 19 MIRANDO AL CIELO

BALADA (TCHE TCHERERE TCHE TCHE) CABECITA DURA PASARELA INCONDICIONAL

HASTA QUE SALGA EL SOL SOLO VINE A DESPEDIRME • GENTE BATALLOSA

AMOR CONFUSO UN HOMBRE NORMAL DUTTY LOVE

TE QUIERO NO ME COMPARES

EL BUEN EJEMPLO AI SE EU TE PEGO ECHA PA'LLA (MANOS PA'RRIBA)

DIOSA DE LOS CORAZONES NO SIGUE MODAS A.K.A. ELLA NO SIGUE MODAS 22 TE MIRABAS MAS BONITA 23

MI PROMESA 29 365 DIAS ESTILO ITALIANO

YA TE OLVIDE **ERES MI SUENO** 

ONE MORE NIGHT ALGUIEN **DETRAS DE MI VENTANA** 

EL PRIMER LUGAR 32 AMOR REAL

33 GANGNAM STYLE 34 NEW

WHERE HAVE YOU BEEN EN RESUMEN 36 HASTA QUE TE CONOCI

LA PASION TIENE MEMORIA QUE PENSABAS?

TANTO AMOR 40 DONDE ESTES LLEGARE 41 35 16

42 RIVAL MEG SANTOS FEAT MARIO DOMM SONY MUSICUATIN VACIANDO BOTELLAS 43 HE-FATE

TIENES QUE CREER EN MI 44

MI VIDA ERES TU TODO LO QUE QUIERES ES BAILAR GOOD TIME

47 DISENAME

MIENTRAS TANTO 49 WANT U BACK

Carlos Vives debuts atop Hot Latin Songs with "Volvi a Nacer" (11,1 million listene impressions, according to Nielsen BDS). He's the second act this year, following Gloria Estefan with "Hotel Nacional" in January, and first male since Romeo San ("You," May 2011) to open at No. 1,



VIKKI CARR NEW 43 77 MANA Chart newcomer Leslie Grace enters the top 10 of Hot Latin Songs as "Will U Still Love Me Tomorrow" soars 18-4 (up 56%, according to Nielsen BDS). She's the fourth new artist to reach the upper tier as a lead artist this year behind 3BallMTY, Michel Teló and Gusttavo Lima.



A	7.	31	GIONAL MEXICAN RPLAY
THIS	LAST	WEEKS	TITLE ARTEST IMPRINT/PROMOTION LABEL
1	1	31	SIN RESPIRACION  TUNO BANDA EL RECODO DE CRECUZARRAGA FONOVISADA EL RECODO DE CRECUZARRAGA FONOVISADA EL RECODO DE CRECUZARRAGA FONOVISADA EL RECODO DE CRECULTA D
2	2	22	MIRANDO AL CIELO HOBERTO TAPIA FONOVISAUMLE
3	3	16	CABECITA DURA
0	1	7	GG SOLO VINE A DESPEDIRME
5	1	18	GENTE BATALLOSA CALIBRE SOFEAT BANDA CARNAVAL DISAVIALE
6	5	37	AMOR CONFUSO GENARDO ORTIZ DELISONY MUSICIATIN
7	6	37	UN HOMBRE NORMAL ESPINOZAPAZ VIDEOMANDISALIMEE
8	7	15	EL BUEN EJEMPLO CAUBRESODISATIME
9	10	20	TE MIRABAS MAS BONITA DILIVIZARRAGAY SUBANDA TIETINA SINALDENSE DISAAUMU
10	ū	28	EL PASADO ES PASADO LA ADICTIVA BANDA SAN JOSE DE MESBLAS SUNY MUSIC LATI
0	13	15	MI PROMESA PESADO DISAMME
12	11	17	365 DIAS LOSTUCANES DETUGUANA FONOVISACIMALE
13	12	35	LO QUE PIENSO DE TI
0	15	6	EL PRIMER LUGAR
15	14	11	DETRAS DE MI VENTANA
10	15	10	EN RESUMEN BANDALOS RECODITOS DISAUME
o	17	12	VACIANDO BOTELLAS
18	18	19	DISENAME JOAN SEBASTIAN FA S/SKALUNA
19	20	13	ADICTO BUILD FORDVISALIMLE
20	19		SAN LUNES BANDALATRAKALOSA DISCOS SABINAS PEMEX

(1)		T:	POPICAL
Ā			RPLAY
MIN	WITH	WERE	TITLE ARTEST INPENTIPHOMOTION LABEL
0	Hi	EW	GG VOLVIA NACER
2	5	12	WILL U STILL LOVE ME TOMORROW LESUEGRACE TOP STOP
3	3:	8	MI VIDA ERES TU NYLABE MUJESONYMUSICIATIN
0	n	9	ALGO ME GUSTA DE TI WISINA VANDELIEAT CHRIS BROWN & T-PAIN MACHETEAUNE
0	15	18	HASTA QUE SALGA EL SOL DONOMAR ORFANATO MACHETEJUNI.E
6	6	5	LEJOS TOBYLOVETOPSTOP
0	28	2	BALADA (TCHE TCHERERE TCHE TCHE)
8	7	27	INCONDICIONAL PRINCE ROYCE TOP STOP
0	11	14	PASARELA DADDY YANKIE ELCAHTEL/CAPITOL LATIN
10	2	9	ESTA NOCHE SI REYRUZ LLINANEGRA
0	Hi	EW	ESTAS AHI? GRIBERTO SANTA ROSA SUNY MUSICLATIN
1	27	7	ECHA PA'LLA (MANOS PA'RRIBA) PITBULL MR 281/FAMOUS ARTISTISONY MUSICUATIN
13	10	13	EL AMOR EXISTE JERRY RIVERA PLATINUM MELBORES VENEVAJSIC
14	4	5	MUERO DE CELOS DOMENIC MARTE PERT LUZ PROS JAN
15	12	19	ERES MI SUENO FONSICA PROYECTO NASHINANDY/SONY MUSICUATIN
16	18	9	EL CARINO ES COMO UNA FLOR ANDY ANDY & ALEXMATOS WEPAPLANET
17	13	8	CUANDO ME MUERA WILLE COLON 785T/V
18	25	4	DEJAME CAMBIARTE LA VIDA DIARLE CRUZ SLADIGUT/LIF
19	20	10	DONDE ESTES LLEGARE ALEOS & FROD SONY MUSICIATIN
20	24	5	SE VUELVE LOCA JUAN MAGAN WELDIVE ASERE/SONY MUSICUATIN

6	i	1	TIN POP
Ā	1		RPLAY
THEE	LAST	WEEES	ALGO ME GUSTA DE TI
•	1	9	WISHA YMERITATIONS SHOWN A THAN MICHELLINE
2	6	15	BALADA (TCHE TCHERERE TCHE TCHE) SUSTOWOLIMA PANTANOVA, RIGE, SOM LARES SONY MUSICIATIN
3	981	:10	INCONDICIONAL PRINCE ROYCE TOP STOP
4	4	32	AI SE EU TE PEGO MICHELTELO PANTANNAL/RGE/SONY MUSICUATIN
5	3	14	TE QUIERO
6	15	16	YA TE OLVIDE VURIDIA SONYARISCUATIN
7	0	38	DUTTY LOVE DON OMAR PEAT, NATTY NATASHA OFFANATOMACHETEARINE
<b>B</b>	17	10	WILL U STILL LOVE ME TOMORROW LESUE GRACE TOP STOP
9	10	i	ALGUIEN KANY GARCIA SONY MUSICUATIN
10	13	23	HASTA QUE SALGA EL SOL
11	2	13	NO ME COMPARES ALEJANDRO SANZUNIVERSAL MUSICUATINO UNILE
12	7	26	ADDICTED TO YOU SHAKINA EPICSONY MUSIC LATIN
13	N	EW	GG VOLVI A NACER CARLOS VIVES GANAAWAS GANAAUSIC LATIN
<b>(14)</b>	16	9	ONE MORE NIGHT
15	12	10	PASARELA
16	39:	7	DIOSA DE LOS CORAZONES
0	18	i	NO SIGUE MODAS A.K.A. ELLA NO SIGUE MODAS
Œ		EW	GANGNAM STYLE
6			LA PASION TIENE MEMORIA
19	20	4	EDNITA NAZARIO SONYMUSICIATIN
20	21	5	TANTO AMOR SHAILADURCAL CAPITOL LATIN



#### BETWEEN THE BULLETS

### A PAIR OF CONTENDERS



This week's fierce competition for the No. 1 spot on Top Latin Albums was won by Alejandro Sanz, whose La Musica No Se Toca opens with 14,000 copies, according to Nielsen SoundScan. Runner-up Gerardo Ortiz takes No. 2 with El Primer Ministro moving 13,000. The last time a pair of debuts each sold more than 10,000 copies was Sept. 27, 2008, when Jenni Rivera's Jenni opened with 16,000 units and RKM & Ken-Y's The Royalty/La Realeza entered with 15,000. -Rauly Ramirez

## Billboard HITS OF THE WORLD 13 2012

### **EURO**

_	_	Didiring Control		
THIS	WEEK	(MIELSEN SOUNDSCAN INTERNATIONAL) OCTOBER 13, 2012		
1	1	GANGNAM STYLE PSYYG/SCHOOLBOY/REPUBLIC		
2	NEW	DIAMONDS RIHANNA SRP		
3	-/2	HALL OF FAME THE SCRIPT FT. WILLIAM PHONOGENIC		
4	3	SHE WOLF (FALLING TO PIECES)		
5	4	ONE DAY / RECKONING SONG ASAFAVIDAN & THE MOJOS TELMAVAR/FOUR		
6	9	I CRY FLORIDA POE BOY		
7	֐	GOOD TIME OWLOTY & CARLY MAE JEPSEN HOLISCHOOLBOY		
8	10	WE ARE NEVER EVER GETTING BACK TOGETHER TAYLOR SWIFT BIG MACHINE		

LET MELOVE YOU (UNTIL YOU LEARN TO LOVE YOURSELF)

## JAPAN

_	_		
MEX	WEEK	(HANSHIN/SOUNDSCAN JAPAN/PLANTECH)	OCTOBER 13, 201
1	NEW	OH! SHOJO JIDAI NAYUTAWAYE	
2	2	GOOD TIME OWLCTY & CARLY RAE JEPS	SEN UNIVERSAL
3	0	CALL ME MAYBE	
4	17	KAGAYAKU TSU SUPERRY WARNER	KI NO YONI
5	18	OH LOVE GREEN DAY WARNER	
6	1	KISS DATTE HIDA	ARIKIKI
-	- 41	PROUD	

YORU NO ODORIKO

GINGHAM CHECK

24KARATS TRIBE OF GOLD

### GERMANY

THIS META	LAST WEEK	(MEDIA CONTROL) DCTOBER 13, 2012			
1	NEW	GESPALTENE PERSONLICHKEIT			
2	NEW	BABEL MUMFORD & SONE GENTLEMAN OF THE ROAD/ISLAND			
3	NEW	UNO! GREEN DAY REPRISE			
4	1	THE TRUTH ABOUT LOVE PINKREA			
5	NEW	EN GARDE HAUDEGEN HAGEN STOLL			
6	NEW	NIEDER MIT DER GBR BLUMENTOPF CAPITOL			
7	6	PRIVATEERING MARK KNOPFLER WILL D. SIDE/MERCURY.			
8	:5	DEAD SILENCE BILLY TALENT WARNER MUSIC CANADA			
9	9	EPIC CHANTS GREGORIAN STARWATCH			

## # UNITED KINGDOM

HE X	WEEK	(THE OFFICIAL UK CHARTS CO.) OCTOBER 13, 2012
1	NEW	BABEL MUNFORD& SONS GENTLEMAN OF THE ROAD/ISJAND
2	NEW	UNO! GREEN DAY REPRISE
3	2	THE TRUTH ABOUT LOVE PINKRCA
4	1	BATTLE BORN THE KRILLERS ISLAND/VERTIOD
5	NEW	TOGETHER JONATHAN & CHARLOTTE SYCO
6	2	#3 THE SCRIPT PHONETIC/EPIC
7	51	OUR VERSION OF EVENTS EMELISANDE VIRGIN
8	4:	COEXIST THE XX YOUNG TURKS
9	NEW	ALBUM TITLE GOES HERE DEADMANS MANUSTRAP/PARKSIPHONE
10	21	SIGH NO MORE

DIGITAL SONGS			
MEX	TE N	(NIELSEN SOUNDSCAN INTERNATIONAL) OCTOBER 13, 20	12
1	NEW	DIAMONDS MHANNA SRP	
2	1	DOWN THE ROAD GEON AND ON	
3	-2	CALL ME MAYBE GARLY RAE JEPSEN SON SCHOOLBOY	
4	3	PURSUIT OF HAPPINESS (NIGHTMAF	
5	8	ONE DAY / RECKONING SON ASAF AVIDAN & THE MOJOS TEL MAYARIFOUR	G
6	NEW	COUPS ET BLESSURES BB BRUNES TOT OU TARD	
7	-5	SHE WOLF (FALLING TO PIECE:	5)
8	14	GOOD TIME DWLCITY'S CARLY RAE JEPSEN HOUSEHOOLBOY	
9	NEW	GANGNAM STYLE PSYYG/SCHOOLBOY/REPUBLIC	
10	10	TOO CLOSE ALEX CLARE ISLAND	

### 🏶 CANADA

11

10

SOME NIGHTS

ME	ME	(NIELSEN SOUNDSCAN)	OCTOBER 13, 20
1	NEW	BABEL MUMPORD & SONS GENTLEW	AN OF THE HOADINSLA
2	NEW	ALBUM TITLE GO	
3	NEW	UNO! GREEN DAY REPRISE	
4	1	THE TRUTH ABO	UT LOVE
5	NEW	PUSH AND SHOW	Æ.
6	NEW	NO. 2 BERNARD ADAMUS GROSSE	BOITE
7	2	MIROIR MARIE-MAI MUSICON	
8	6	DEAD SILENCE BILLY TALENT WARNER MUST	HC CANADA
9	NEW	TELLE QU'ELLE	AGE

## KOREA

10 10

8

THES	UAST	(HILLBOARD KOREA) OCTUBER 13, 2012
1	1	MEMORY OF THE WIND NAUL INNEXTRENO
2	3	ALL FOR YOU SEOWKOOK, JEONG EUN JUJELLYRSHENT & ADJELENT
3	2	MISSING YOU G-DRAGON FE KIM YUNA YG ENTERTAINMENT
4	7	GANGNAM STYLE PSYCJEAM B BON FACTORY
5	5	LIPSTICK ORANGE CARAMEL PLEDIS
6	4	CRAYON G-DRAGON YG ENTERTAINMENT
7	8	SEXY LOVE T-ARA CORE CONTENTS MEDIA
8	NEW	AMATEUR LEE SEUNG CHEACHEAM
9	9	POISON SECRET TSENTER
10	NEW	LOVE IS LIKE A SNOWFLAKE MAGAZI CONTENTS

### \* AUSTRALIA

10 11 HAVOC AND BRIGHT LIGHTS

HAN WELL	MEN	(ARIA) OCTOBER 13, 2012	
1	2	GANGNAM STYLE PSYYG/SCHOOLBOY/REPUBLIC	
2	3	BATTLE SCARS GUY SEBASTIAN FT LUPE FIASCO SONY MUSIC	
3	7	HALL OF FAME THE SCRIPT FT. WILLIAM PHONOGENIC	
4	NEW	LIVE WHILE WE'RE YOUNG ONE DIRECTION SYCO	
5	:3	SKINNY LOVE BIRDY NETH FLOOR	
6	14	I CRY FLORIDA POE BOY	
7	5	WE ARE NEVER EVER GETTING BACK TOGETHER TAYLOR SWIFT BIG MACHINE	
8	NEW	R.I.P. NITA ORA FT. TIME TEMPAH ROC NATION	
9	NEW	BEGIN AGAIN TAYLOR SWIFT BIS MACHINE	
10	10	LET ME LOVE YOU JUNTIL YOU LEARN TO LOVE YOURSELF	

### NETHERLANDS

#### DIGITAL SONGS

MEX	MEK	(NIELSER SOUNDSCAN INTERNATIONAL) OCTOBER 13, 201
1	1	GANGNAM STYLE PSYYG/SCHOOLBOWREPUBLIC
2	2	ONE DAY/RECKONING SONG
3	3	MORE SANDRA VAN NIEUWLAND (BALL
4	4	GIRL ON FIRE ALICIA KEYS FT. NICKI MINAJ RCA
5	NEW	DIAMONDS RIHANNA SEP
6	1	BEAUTY & DE BRAINS MELSON PACEMAKER
7	7	THIS IS LOVE WILLIAM FT. EVA SIMONS WILL LAM
8	8	DON'T YOU WORRY CHILD SWEDISH HOUSE MARIA FT. JOHN MARTIN SHM
9	NEW	LIEVER DAN LIEF GERS PARDOEL & DOE MAAR TOP NOTCH
100		EUPHORIA

### ITALY

DIGITAL SONGS			
MEN	LAST	(NIELSEN SOUNDSGAN INTERNATIONAL)	OCTORER 13, 2012
1	1	ONE DAY / RECKO	
2	10	LITTLE TALKS OF MONSTERS AND MEN SKRI	MSLEHFLAEKJABAS
3	NEW	GANGNAM STYL	
4	-2	TI E MAI SUCCES:	SO?
5	8	HALL OF FAME THE SCRIPT FT WILLIAM PHO	INOGENIC
6	7	SHE WOLF (FALLIN	
7	NEW	DIAMONDS	Itali
8	14	P.E.S. CLUM DOGO FT. GRULIANO PAL	MAUWYERSAL
9	6	WHISTLE	

#### BRAZIL

#### ALBUMS

ANNIE VILLENEUVE ENTOURAGE
KANYE WEST PRESENTS GOOD MUSIC CRUEL SUMMER
VARIOUS ARTHSTS GOOD OFFE

MEN	TASH WEEK	(APRID/NIELSEN) OCTOBER 6, 2012
1	2	AGAPE AMOR DIVINO PADRE MARCELO ROSSI SONY MUSIC
2	1	CARROSSEL VARIOUS ARTESTS BUILDING
3	4	OUSADIA E ELEGRIA THAGUINHO SOM LIVRE
4	RE	MEUS ENCANTOS PAULA FERNANDES UNIVERSAL
5	5	AVENIDA BRASIL: NACIONAL VARIOUS ARTESTS SOM LIVRE
6	3	AVENIDA BRASIL: INTERNACIONAL VARIOUS ARTISTS SOM LIVRE
7	6	PAULA FERNANDES AO VIVO

8 7 AO VIVO: EM FLORIPA 14 SAMBO

10 II SORRISO 15 ANOS

## SPAIN

### DIGITAL SONGS

뫮	MEE	(NIELSEN SOUNDSCAN INTERNATIONAL) DCTOBER 12, 2012
1	1	TE VOY A ESPERAR JUAN MAGAN FE BELINDA SONY MUSIC
2	2	TANTO PABLO ALBORAN TRIMECA
3	3	SE VENDE ALEJANDRO SANZ UNIVERSAL
4	4	SOMEBODY THAT I USED TO KNOW GOTYE FT, KIMBIRA SAMPLES TO SECONDS/FELEVER
5	5	CALL ME MAYBE CARLY RAE JEPSEN 604/SCHOOLBOY
6	HE	NO ME COMPARES ALEJANDRO SANZ UNIVERSAL
7	NEW	GANGNAM STYLE PSYYE/SCHOOLBOY/REPUBLIC
8	7	WHISTLE FLORIDA POE BOY
9	5	OLVIDARTE FELIPE SANTOS FT. CALLY EL DANDÉE WARNER
		minimum .

#### SWITZERLAND DIGITAL SONGS

HES	PASS MER	(NIELSEN SOUNDSCAN DCTOBER 13. 2012
1	1	ONE DAY / RECKONING SONG
2	3	GANGNAM STYLE PSYYU/SCHOOLBOY/REPUBLIC
3	14	READ ALL ABOUT IT, PT. III
4	2	I FOLLOW RIVERS
5	NEW	DIAMONDS BIHANNA SRIP
6	5	GOOD TIME DWLCTY'S CARLY RAE JEPSEN SOU'SCHOOLBOY
7	6	SUMMERTIME SADNESS
8	8	SCHAU NICHT MEHR ZURUCK
9	NEW	SONNENTANZ KLANGKARUSSELL UNIVERSAL
10	NEW	GIRL ON FIRE ALICIA KEYS FE NICKI MINAJIICA

### BELGIUM

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a	See all	and a substitute of the land o	
		DIGITAL SONGS	
WEEK	LAST	(MIELSEN SOUNDSCAN INTERNATIONAL) OCTUBER 12, 2812	25
	1	GANGNAM STYLE PSYYG/SCHOOLBOY/REPUBLIC	1
E.	2	ONE DAY / RECKONING SONG ASAF AVIDAN & THE MOJOS TELMAVAR/FOUR	2
ß	3	WILDEST MOMENTS JESSIE WARE PLIN	3
NE CO	4	SPECTRUM (SAY MY NAME) FLORENCE + THE MACHINE ISLAND	4
	NEW	DIAMONDS RIHANNA SRP	5
i	8	DON'T YOU WORRY CHILD SWEDISH HOUSE MARIA FT. JOHN MARTIN SHM	6
V.	RE	PURSUIT OF HAPPINESS (NIGHTMARE)	7
	9	BARA BARE BERE BERE ALEX FERRARI JEFF	8
ê	5	MILLION VOICES OTTO KNOWS REPUNE	9
		4.4444	

### SWEDEN

NECESSITA LUNATICA

		deladorlada la			
	DIGITAL SONGS				
THIS	WER	(NIELSEN SOUNOSCAN INTERNATIONAL) OCTOBER 12, 20			
1	1	HANDERNA MOT HIMLEN PETRAMARKLUNG RAZZIA			
2	-5	GANGNAM STYLE PSYYGISCHOOLBOY/REPUBLIC			
3	:3	VART JAG AN GAR STIFTELSEN MARM			
4	NEW	DIAMONDS MHANNA SRP			
5	2	DON'T YOU WORRY CHILD SWEDISH HOUSE MARIA FT. JOHN MARTIN SHAI			
6	A	HUNGRY HEARTS NAUSE LINIVERSIAL			
7	NEW	LIVE WHILE WE'RE YOUNG ONE DIRECTION STCO			
8	NEW	GIRL ON FIRE ALICIA KEYS FT. NICKI MINAJ RCA			
9	HE	GREYHOUND SWEDISH HOUSE MAPIA SHM			
10	-	SOME NIGHTS FUN. FUELED BY RAMEN			

### MEXICO

MER	PAN W	(NIELSEN BOS)	OCTOBER 13, 20
		GANGNAM STYLE PSY YG/SCHOOLBOY/WEPUBLI	
2	ï	AIRE SOY MIGUEL BOSE & XIMENA SARINANA WARNE	
-		WHERE HAVE YOU BEEN	

CABECITA DURA NO ME COMPARES

CHASING THE SUN

HASTA QUE TE CONOCI NEW TE PERDONE 8 ENTREGATE

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### IRELAND

10 NEW DIAMONDS

$\sim$		DIGITAL SON	16
	_	DIGITAL SON	3.5
THES	WEEK	INIELSEN SOUNDSCAN INTERNATIONAL)	OCTOBER 13, 2012
1	1	HALL OF FAME	ONOGENIC
2	8.	GANGNAM STYLE PSYY6/SCHOOLBOV/REPUBLIC	
3	2	I FOLLOW RIVERS	
4	NEW	LIVE WHILE WE'RE YOUNG ONE DIRECTION SYCO	
5	NEW	DIAMONDS RIHANNA SRP	
6	3	LITTLE TALKS OF MONSTERS AND MEN SKRIMER EHFLASIJARAS	
7	10	I WILL WAIT MUMFORD & SONS GENTLEMAN OF THE ROAD	
8	4	WE ARE NEVER EVER GETTING BACK TOGETHER TAYLOR SWIFT BIG MACHINE	
0	5	SOME NIGHTS	

SHE WOLF (FALLING TO PIECES)

### MEW ZEALAND

DIGITAL SONGS				
MEX	MASS	(NIELSEN SOUNDSCAN DETOHER 13, 201	2	
1	1	GANGNAM STYLE PSYYG/SCHOOLBOY/MEPUBLIC		
2	2	BATTLE SCARS GUY SEBASTIAN FT. LUPE FLASCO SONY MUSIC		
3	NEW	LIVE WHILE WE'RE YOUNG ONE DIRECTION SYCO		
4	:3	FEEL INSIDE (AND STUFF LIKE THAT) THE RIGHT OF THE CONCHORDS B QUESTS COLLUSION		
5	5	COME ON HOME TITANUM ILLEGAL		
6	4	WE ARE NEVER EVER GETTING BACK TOGETHER TAYLOR SWIFT BIG MACHINE		
7	6	BOOM BOOM JUSTICE CREW SONY MUSTIC		
8	NEW	BEGIN AGAIN TAYLORS WIFT BIS MACHINE		
9	8	HALL OF FAME THE SCRIPT FT WILLIAM PHONOGENIC		

10 10 ICRY

### **PORTUGAL**

10 NEW ICRY

_	_	Didition of the state of the st	
THES	WEEK	(MIELSEN SOUNDSCAN INTERNATIONAL) OCTOBER 13.	
1	1	THIS IS LOVE WILLIAM FT EVA SIMONS WILLIAM	
2	4	GANGNAM STYLE PSYYG/SCHOOLBOY/REPUBLIC	
3	NEW	NAO E VERDADE CAROLINA DESLANDES FAROL	
4	3	DANCE AGAIN JENNIFERLOPEZ FT PITBULLEPIC	
5	NEW	EU SEM VOCE PAULA FERNANDES UNIVERSAL	
6	6	PERDONAME PABLO ALBORAN CON CARMINHO TRIMECA	
7	5	MADNESS MUSEHELRIM 3	
8	2	SPECTRUM (SAY MY NAME FLORENCE + THE MACHINE ISLAND	

9 NEW DIAMONDS

10 NEW SOME NIGHTS

### E GREECE

0	_		
ALBUMS			
THE	MEST	(CYTA-IFPI)	OCTOBER 13, 2012
1	1	MAGGANEIES GIANNIS HAROULIS MIN	
2	2	KRYSTALLA PANOS KIAMOS UNIVERSAL	
3	5	OI MERES TOU FOTOS NATASSA MPOFILIOU SONY MUSIC	
4	:3	GREEK SUMMER HITS 2012 VARIOUS ARTISTS UNIVERSAL	
5	6	BELIEVE JUSTIN BIEBER SCHOOLBOY RAYMOND BRAUNISLAND	
6	7	MINOS 2012: KALOKAIRI VARIOUS ARTISTS MINOS	
7	RE	21 ADELEXI	
8	8	BORN TO DIE LANA DEL REY POLYDOR	
9	ME	EIMAI MAZI SO MIKOS VERTIS UNIVERSA	
10	to	LIVE: PALLAS 2012 HARIS ALEXIOU & DIMITRA GALANI MINOS	

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## SINGLES & TRACKS SONG INDEX.

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RECORD COMPANIES: EOne Music appoints Ken Gullic VP of sales and acquisitions. He was sales, marketing and acquisitions director at MTV Program Enterprises.

PUBLISHING: BMI in Nashville promotes Mark Mason to executive director of writer/publisher relations. He was senior director









TOURING: MSG Entertainment names Clinton Neils VP/GM of the Beacon Theatre in New York. He was director of theater security at Radio City Music Hall in New York.

Front Gate Tickets names Maura Gibson president. The appointment follows the announcement that AEG and Outbox Enterprises have formed a joint venture with C3 Presents to purchase Austin-based Front Gate. Gibson was director of ticketing at C3.

MANAGEMENT: Working Group Artist Management taps David Lovett as an artist manager. He was the owner and lead agent at New Life Entertainment.

RELATED FIELDS: The ASCAP board of directors appoints Matt Pincus. He is founder/CEO of SONGS Music Publishing.

Gray V-which programs music for such clients as Tiffany, Michael Kors, Equinox and the Thompson Hotel Group-names YiPei Chen-Josephson VP of licensing and label relations. She was head of marketing and licensing at Glassnote Records

-Edited by Mitchell Peters

#### **BONDING TIME**

Vitaminwater and the Fader wrapped the second year of their "Uncapped" concert series with hot performers Frank Ocean and Bon Iver at New York's Angel Orensanz synagogue. Sporting post-performance smiles backstage are (from left) Fader co-founder JON COHEN. Bon Iver manager NATE VERNON of Middle West Management, Bon Iver frontman JUSTIN **VERNON** and Fader president/ publisher andy cohn. PHOTO ROCER KOSHY



JOHN LEGEND lent a helping hand to JCPenney's support of Teach for America during the month of September. The singer/songwriter teamed with the retailer's JCP Cares program, visiting Dallas' Stockard Middle School and presenting a \$5,000 check for the facility's music program, Caught without their hall passes are (from left) JCPenney CEO RON JOHNSON, JCP Cares president/ JCPenney VP of philanthropy MIKI WOODARD, Legend and Teach for America founder WENDY KOPP, PHOTO: BRIANDON WADE/

SCAP RHYTHM & SOUL presented its second Atlanta Legends Mixer (Sept. 26) at the W Hotel. Honored as living legends were record industry veteran Michael Mauldin, attorney Kendall Minter, Noontime Music, singer/ songwriter/producer Perri "Pebbles" Reid and rapper/ entrepreneur T.I., accompanied here by ASCAP Rhythm & Soul director JENNIFER DRAKE, PHOTO: PRINCE WILLIAMS/ATLPICS NET

NEIL YOUNG (center) stands up for farmers during the press conference preceding Farm Aid 2012 in Hershey, Pa. The 27th annual event is the music industry's longest-running concert for a cause, having raised \$40 million to support America's family farms. Joining Young are (from left) Farm Aid executive director CAROLYN MUGAR; board members WILLIE NELSON, JOHN MELLENCAMP and DAVE MATTHEWS; performer JACK JOHNSON; and Dickinson College Farm director JENN HALPIN, PHOTO COPYR





#### NATURE CONSERVANCY TAPS ARTISTS FOR MUSIC CAMPAIGN

His fans might not be aware, but Glen Hansard is deeply passionate about the forestry of his native Ireland.

In a four-minute video for the Nature Conservancy's new All Hands on Earth music campaign, the Dublin-born singer/ songwriter shares his thoughts on his homeland's environment during an interview and acoustic performance of his song "Love Don't Leave Me Waiting."

"At one point in Ireland, they say you could swing from tree to tree, from tip to toe of the whole country-that it was all oak," Hansard says. "Now we have a handful of native forests left. Without the national forests, we lose contact with the past. These trees have been sitting there watching us progress and watching us

All Hands on Earth campaign director Christine Broda-Bahm says the new music project aims to inspire people to save the world's lands and water. "We're trying to build this movement for conservation," she says. "We want people to feel more connected to the environment and feel empowered that there are things they can do in their own life to make a difference. In building this movement and energizing people, we wanted to share these stories."

The Nature Conservancy tapped other artists, like Raphael Saadiq and Ryan Bingham, to share their personal connections with the environment in short clips, which began rolling out Oct. 3. Other acts involved in the campaign include Tinariwen, Portugal. The Man, Abigail Washburn & Kai Welch and Xavier Rudd.

"The most important factor for us [in choosing artist participants] was this proven history of environmental concern," Broda-Bahm says. "Some of them have taken specific actions and had a connection to the environment. They were able to be very articulate about what nature meant to them and how they connect with it." -Mitchell Peters



#### THE BODY ELECTRIC

Sparks no doubt flew when music icons (from left) AARON NEVILLE, Blue Note Records president DON WAS and Rolling Stone KEITH RICHARDS connected at New York's Electric Lady Studios for Neville's forthcoming label debut. The soulful singer reinterprets his favorite songs from the doo-wop era and beyond on My True Story. Produced by Richards and Was, the album arrives Jan. 22, 2013.











PLACIDO DOMINGO (center) was honored at a September gathering that included Los Angeles Opera music director JAMES CONLON (left) and chairman of the board MARC STERN. Marking 45 years since Domingo's L.A. debut, the fete also heralded the singer's new L.A. Opera production, "The Two Foscari," and his Oct. 16 Sony Classical release Songs—his first pop album in more than 20 years. PHOTO ROBERT

DURING THE BIG APPLE stopover on its summer/fall tour, the Fresh Beat Band—centerpiece of the same-named live-action children's series on cable channel Nick Jr.—played eight sold-out shows at the Beacon Theatre. Celebrating are (from left) Creative Artists Agency talent agent MARIO TIRADO, AEG Live VP/GM MARK SHULMAN, Fresh Beat Band members JON BEAVERS (the character Twist), TARA PERRY (Marina), YVETTE GONZALEZ-NACER (Kiki) and THOMAS HOBSON (Shout) and Nickelodeon VP of talent operations JOEL FISHER. PHOTO.

THE RECORDING ACADEMY'S Atlanta chapter recently presented the one-day program "Grammy GPS: A Road Map for Today's Music Pro." The event was jampacked with workshops and panels, including the "Producer Super Panel." Sharing tips and insights at that session were (from left) JUSTIN "JUST BLAZE" SMITH, BRENDAN O'BRIEN, STEVE LILLYWHITE, BUTCH WALKER (who doubled as moderator) and BRYAN-MICHAEL COX, joined here by the Academy's Producers & Engineers Wing senior executive director MAUREEN DRONEY.

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## The 2012 Entertainment CM 2012 **Business Law Seminar**



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## On The Edge...

Now more than ever, the entertainment industry has been transformed by the rapid convergence of technology, shifting business models, and ever-changing trends within a fickle marketplace. While the technological edges of the industry move at a rapid pace, the legal framework inevitably remains steps behind and to some, imperfect in its solutions. This series of CMJ/EASL panels is designed to address a wide variety of issues facing entertainment industry professionals as they move forward in the digital age and confront new and exciting challenges.

#### "Stream A Little Stream"

Moderator:

Steve Gordon, Esq.

Steve Gordon Law

**Confirmed Panelists:** 

Elias Roman

Sami Valkonen, Esq. Larry Kanusher, Esq. CEO and Co-Founder of Songza Head of International Music Licensing, Google Play

Shareholder, Greenberg Traurig

Matthew DeFilippis Vice President New Media & Technology, ASCAP

## "Music Lending 2012"

Moderator: Wayne Wald

Confirmed Panelists:

Michael Poster, Esq. Eric Longley, CPA Nari Matsuura

David Innes Curtis Vega

Partner at Akerman Senterfitt LLP

Partner, Vandenberg & Feliu Prager & Fenton (UK) Partner, Massarsky Consulting Inc.

Senior Vive President, City National Bank

Senior Vice President, Media & Entertainment, HSBC

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### "Does TV Everywhere Mean Cutting the Cord, Or **Getting All Tangled Up?"**

Moderator:

Toby Butterfield, Esq. Partner, Frankfurt Kurnit Klein & Selz

**Confirmed Panelists:** 

Hadrian Katz, Esq. Greg Fioravanti

Partner, Arnold & Porter LLP

Vice President, Business Affairs & Rights Management,

**Discovery Communications** CEO, RSG Systems

Mukesh Sehgal Thomas Lane Partner, Winston & Strawn LLP

#### "Ethics On The Borderline"

**Confirmed Panelists:** 

Ron Minkoff, Esq.

Partner and Head of the Professional Responsibility Group, Frankfurt Kurnit Klein & Selz

Principal, Krinsky PLLC Pery Krinsky, Esq.

### "To 1099 Or Not To 1099, That Is The Question"

Moderators

Christopher J. Marino, Esq. Associate, Giordano, Halleran & Ciesla

**Confirmed Panelists:** 

Richard Stoller Stephen F. Herbis, Esq. Partner, Prager & Fenton, LLP

Principal, Law Office of Stephen F. Herbes

### "Starting Up And Rolling Out: Fostering And Financing Innovation In Entertainment"

Moderator:

David Mazur, Esq. Managing Associate, MasurLaw

**Confirmed Panelists:** 

Mark Piibe Esq.

**EMI Music** Tyler Lenane, Esq. Senior Vice President and General Counsel, MOG

Independent Media Consultant Gene Rhough, Esq. Larry Miller Managing Partner, Miller & Company

### "Copyright Enforcement On The Edge"

Moderator:

Eleanor Lackman, Esq.

**Confirmed Panelists:** 

Stanley Pierre-Louis

Jodie Griffin

Adam Sosinsky

Cowan DeBaets, Abrahams & Sheppard LLP

Senior Vice President and Associate General Counsel for Intellectual Property and Content Protection, Viacom, Inc.

Executive Vice President, Global Business Development,

Staff Attorney, Public Knowledge Digital Media Technology and Operations Executive

(formerly with Sony Music's Global Digital Business) Product Counsel, Google, Inc.

Leonardo Lipsztein

### "What Could Possibly Go Wrong! Protecting Yourself In A Wind-Down"

Moderator:

Marc Reisler, Esq. Partner, Holland & Knight

Confirmed Panelists:

Susan Meisel, Esq.

Senior Vice President, Corporate Counsel, Sony Music Entertainment

Senior Vice President, Business and Legal Affairs, at

Ross Weston, Esq. MTV Networks

Aileen Atkins, Esq. Counsel, Best Buy, Senior Vice President and GC,

#### "Celebrity Estates: Death Poses New Problems"

Moderator:

Gabe Wolosky, CPA

**Confirmed Panelists:** 

Kevin Matz, JD, CPA Herb Nass, Esq. Jonathan Reichman, Esq. Prager & Fenton, LLP

Managing Member, Kevin Matz & Associates, PLLC Principal, Herbert E. Nass & Associates

Partner, Kenyon & Kenyon

#### "Beyond The Copyright Claim; Using All Your Ammunition"

Moderator:

Toby Butterfield, Esq.

Confirmed Panelists:

Partner, Frankfurt Kurnit Klein & Selz Partner, Katten Muchin Rosenman

Alan Friedman, Esq. Partner, Mitchell Silberberg & Knupp LLP Paul LiCalsi, Esq. Brian Murphy, Esq. Partner, Frankfurt Kurnit Klein & Selz

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# MARY CHAP CARPENTE

CONGRATULATIONS **ON YOUR** INDUCTION INTO THE NASHVILLE SONGWRITERS HALL OF FAME!

THANK YOU FOR ALL THE GREAT SONGS AND WE CAN'T WAIT TO HEAR WHAT LIES AHEAD.

YOUR FRIENDS,



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