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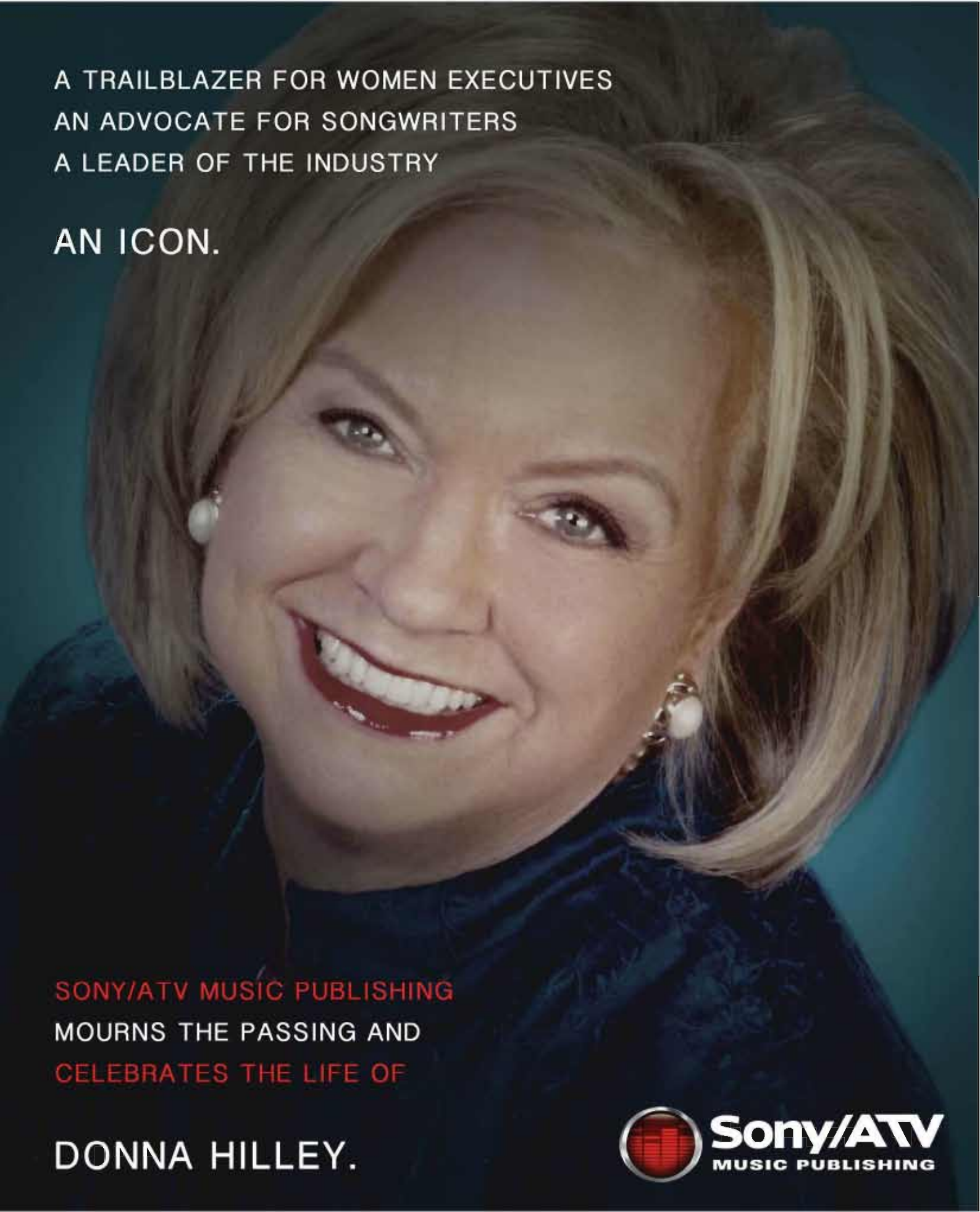
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No. 1

ON THE CHARTS

ALBUMS

RANK	ARTIST / TITLE
THE BILLBOARD 200	54 JUSTIN BIEBER / BELIEVE
HEATSEEKERS	57 FOR ALL THOSE FEELING / OUTSPORN
TOP COUNTRY	61 KEMMY CHESNEY / WALKING TO THE FISHBOWL
BLUEGRASS	61 TRAMPLED BY TURTLES / STARS AND SATELLITES
TOP R&B/HIP-HOP	62 USHER / STOKING MYSELF
CHRISTIAN	64 MERCYME / THE HEART & THE HEALER
GOSPEL	64 CHARLES JENKINS / THE BEST OF BOTH WORLDS
DANCE/ELECTRONIC	65 BLOOD ON THE DANCEFLOOR / EVOLUTION
TRADITIONAL JAZZ	65 MELODY GARDOT / THE ABSENCE
CONTEMPORARY JAZZ	65 SERALD ALBRIGHT / NORMAN BROWN / JAZZ
TRADITIONAL CLASSICAL	65 DANIEL BARENBOIM / METROVIXEN FOR ALL
CLASSICAL CROSSOVER	65 IL VOLO / 8 VOCI - JAKES FLIGHT
WORLD	65 WARIOUS ARTISTS / THE BEATLES
TOP LATIN	66 PRINCE ROYCE / PHASE 1

ARTISTS

RANK	ARTIST
SOCIAL 50	56 KATY PERRY
UNCHARTED	56 TRAPXIK

SONGS

RANK	ARTIST / TITLE
THE BILLBOARD HOT 100	58 CARLY RAE JEPSEN / CALL ME MAYBE
HOT 100 AIRPLAY	59 GOTYE FEATURING KIMBRA / SOMEbody THAT I USED TO KNOW
HOT DIGITAL	59 CARLY RAE JEPSEN / CALL ME MAYBE
ON-DEMAND	56 CARLY RAE JEPSEN / CALL ME MAYBE
HEATSEEKERS	57 CHER LLOYD / WANT U BACK
MAINSTREAM TOP 40	60 CARLY RAE JEPSEN / CALL ME MAYBE
ADULT CONTEMPORARY	60 KELLY CLARKSON / STRONGER (WHAT IF NOT BEHIND BELT ROAD)
ADULT TOP 40	60 GOTYE FEATURING KIMBRA / SOMEbody THAT I USED TO KNOW
ROCK	60 LINKIN PARK / BURN IT DOWN
ACTIVE ROCK	60 SLASH FEATURING MYLES KENNEDY / YOU'RE A LIE
HERITAGE ROCK	60 SOUNDGARDEN / LOVE TO RISE
HOT COUNTRY	61 LUNT BRYAN / BELONG ON YOU
MAINSTREAM R&B/HIP-HOP	62 KANYE WEST, BIG SEAN, PUSHA T / MERCY
RHYTHMIC	62 RIANNA / WHERE HAVE YOU BEEN
ADULT R&B	62 USHER / STOKING MYSELF
RAP	62 KANYE WEST, BIG SEAN, PUSHA T / MERCY
HOT R&B/HIP-HOP	63 KANYE WEST, BIG SEAN, PUSHA T / MERCY
CHRISTIAN	64 MERCYME / THE HEART & THE HEALER
CHRISTIAN AC	64 MERCYME / THE HEART & THE HEALER
CHRISTIAN CHR	64 BUILDING 429 / I WISH I BELONG
GOSPEL	64 PASTOR CHARLES JENKINS / JESUS
DANCE CLUB	65 MARTIN SOLVEIG / THE SHORTEST
DANCE/MIX SHOW AIRPLAY	65 RIANNA / WHERE HAVE YOU BEEN
SMOOTH JAZZ	65 BRIAN CULBERTSON / YOUR SMILE
HOT LATIN	66 WISIN & YANDEL + JENNIFER LOPEZ / MUTU: THE LEADER

THIS WEEK ON .biz

RANK	ARTIST / TITLE
CATALOG ALBUMS	#1 JOURNEY / JOURNEY'S GREATEST HITS
DIGITAL ALBUMS	#1 JUSTIN BIEBER / BELIEVE
INTERNET ALBUMS	#1 JUSTIN BIEBER / BELIEVE
INDEPENDENT ALBUMS	#1 THE SMASHING PUMPKINS / OCTAVIA
RINGTONES	#1 CARLY RAE JEPSEN / CALL ME MAYBE



36 ZAC BROWN BAND

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The Williams brothers have built Cash Money into not just the world's biggest hip-hop label, but arguably the most powerful brand name in the industry. Now, with their Universal deal up, they discuss their future plans.

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Deal makers, rule breakers, beat creators—these are the 25 most powerful players in the space who define the game, direct its flow and determine its outcome.

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Zac Brown has turned his band's jammy blend of country and Southern rock into a lifestyle brand. Now his new album, *Uncaged*, takes the sound and brand even further.

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Radio veteran Polito Vega has seen many voices rise as he, too, brought a fresh take to the airwaves.

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ON THE COVER: Bryan "Birdman" Williams and Ronald "Slim" Williams of Cash Money Records. Photograph by Jeffery Seltzer for Billboard. Grooming by Claudia Farza.



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360 DEGREES OF BILLBOARD

HOME FRONT

We hope you enjoy our special double issue. We'll be back with our next issue on July 14. Please check Billboard.biz for 24-7 music business coverage.



Online

BROWN IS BACK

R&B chart-topper Chris Brown returns with fifth album *Fortune*. To commemorate its arrival, Billboard.com counts down his 20 biggest hits and gives readers a track-by-track review of the anticipated release.

BEST NEW ARTISTS

The year has already seen its share of new stars. But which of 2012's emerging artists shines brightest? Billboard.com looks at the 20 musicians who've really made the most of the last six months.



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UP FRONT

TV BY RICHARD SMIRKE

'X'-ing Out The Charts

As U.K. 'X Factor' contestants score stateside hits, can the U.S. contingent follow?

"I've always believed that 'The X Factor' was the best show for finding talent," says the global TV franchise founder, producer and ultimate star Simon Cowell, adding dryly, "But you've got to prove the point occasionally."

What's prompting this discussion isn't the all-conquering ratings of the U.K. show—launched in 2004, last year's eighth season finale was the nation's second most-watched TV show of 2011, attracting 13.5 million viewers (according to the Broadcasters' Audience Research Board), just 130,000 less than the Royal Wedding—or the ratings for the U.S. version, which debuted with an admirable 12.5 million viewers last fall (according to Nielsen), but failed to meet Cowell's projections of 20 million. Nor is it the recent high-profile, PR-generating tinkering with the judging panel of the U.S. edition, which dropped Paula Abdul and Nicole Scherzinger for Britney Spears and Demi Lovato.

Instead, it's the U.S. chart impact of two 2010 U.K. "X Factor" contestants—One Direction and Cher Lloyd—and the hopes that their success enables the U.S. competitors to follow suit.

"We were getting to a point where I questioned how long we were going to make these shows for, because even though they were successful as [TV] shows, it was embarrassing that we weren't creating world stars," Cowell says of the four-year gap between Leona Lewis' U.S. breakthrough in 2008—the first "X Factor" artist to hit big globally—and One Direction earlier this year.

"It validated why we'd been making the shows for so many years," he says of the record-breaking British boy band, whose debut album *Up All Night* bowed



at No. 1 on the Billboard 200 in March and has sold 860,000 units, according to Nielsen SoundScan. *Up All Night* also topped the charts in 15 other countries, including Canada, Australia, Sweden, Mexico and Italy. Global album sales are approaching 3 million, while the group has moved more than 5 million singles worldwide, according to Syco

Entertainment, the London- and Los Angeles-based music, TV, film and promotion company that produces "The X Factor" and historically signs its best-performing acts for the United Kingdom and Europe.

When it comes to breaking British "X Factor" artists stateside, Syco—which exists as a joint venture between Cowell and Sony Music Entertainment, each owning a 50% stake—partners with Sony's U.S. labels. One Direction is signed to Syco/Columbia Records. Cher Lloyd, who placed fourth on the

2010 series, is signed to Syco/Epic Records. This week, her debut U.S. single, "Want U Back," jumps 24 rungs to No. 51 on the Billboard Hot 100 in its second week. The sassy pop single is also the greatest gainer at top 40 radio and is up 50% in digital sales (\$6,000).

"It really does feel like it's going to explode and she'll be a big star," Epic Records chairman/CEO and U.S. "X Factor" judge Antonio "L.A." Reid says. The 18-year-old Lloyd—who scored a U.K. No. 1 with her dubstep-flavored single "Swagger Jagger" last year—will

release her debut U.S. album this fall, with Reid confident that she can replicate One Direction's international pop success. "I love her. She's feisty, she's spicy, she's got an attitude, and she has a really unique voice," he says. "She has all those things stardom embodies."

Other British "X Factor" alumni generating U.S. buzz are 2009 series runner-up Olly Murs, who's opening for One Direction and has received early support from Radio Disney and WHTZ New York for debut U.S. single "Heart Skips a Beat" featuring Chiddy Bang



"X Factor" judges DEMI LOVATO, BRITNEY SPEARS and SIMON COWELL (from left). Inset: U.K. "X Factor" runner-up REBECCA FERGUSON performing in February in Manchester, England.

MIDYEAR NUMBERS

Billboard's coverage of Nielsen SoundScan's midyear sales figures will appear in the next issue.

(Sycos/Columbia)—and 2010 finalist Rebecca Ferguson, whose debut album *Heaven* (Sycos/Columbia) has sold 20,000 units, according to SoundScan.

The power of "The X Factor" to kick-start global pop careers lies in its close synchronicity with the regular record business, says Sonny Takhar, London-based managing director of Syco Music. "That is fundamental to why we've been more successful than other shows in terms of breaking acts, not only domestically, but also internationally," he says, citing 2006 series winner Leona Lewis as a turning point.

"Leona changed the face of the brand globally," Takhar says. Cowell also sees Lewis as a pivotal figure in the evolution of the show. He recalls receiving a phone call from Clive Davis midway through the 2006 series where the Sony Music chief creative officer said, "Win or lose, we're in. We think she's really special."

"I remember thinking at the time, 'That's one of those game-changer telephone calls,'" says Cowell, who credits Davis with helping assemble a world-beating team of producers and songwriters, including Dallas Austin, Ryan Tedder and Stargate, to work on Lewis' debut album. "We were making proper records then," he says.

Released in 2007 in the United Kingdom and 2008 stateside on Syco/Records, *Spirit* topped the U.K. albums chart and the Billboard 200, making Lewis the first British solo artist to score a U.S. No. 1 with his or her debut effort. U.S. sales stand at 1.7 million, according to SoundScan. Breakthrough lead single "Bleeding Love" also hit No. 1 on the Billboard Hot

100 and has sold 4.4 million.

Nevertheless, it would take several years before the U.K. "X Factor" would produce another global star. 2008 series winner Alexandra Burke was a big hit in the United Kingdom, scoring three No. 1 singles and selling more than 1 million copies of her 2009 debut album *Overcome*, according to Syco. But she failed to cross over internationally. As a result, Syco "made a conscious effort to step up the music team's involvement in the TV show" for the 2010 series, Takhar says. He credits an increase in the number of A&R executives and music and vocal producers working on "The X Factor" with producing "better artists within the show."

The high calibre of contestants in 2010, including One Direction, Lloyd, Ferguson and eventual series winner Matt Cardle, also necessitated another major change in how artist's careers would be developed.

At Cowell's instigation, Syco would no longer automatically cherry-pick the show's best artists, with the bidding process opened up to all Sony labels, including Syco, which would in turn outline their proposed campaign strategy to Cowell and each act.

Relinquishing Syco's hold on "X Factor" talent ensured that an artist's team was able to dedicate more A&R resources to developing each act. In the case of One Direction, some of the world's leading pop songwriters and producers were recruited to shape its debut album, including RedOne, Savan Kotecha, Carl Falk and Rami Yacoub. Lloyd, who Syco also fought to sign for the United Kingdom and Europe, worked with RedOne, Shellback and Max Martin, among others, on

her U.K. debut, *Sticks + Stones*.

Takhar credits One Direction with helping Syco and its label partners create a customized marketing blitz built around social media. "The band is the same age as its fans and they were telling us exactly the tone of every part of the campaign," he says.

However, for every One Direction, there are dozens of "X Factor" finalists who fail to translate their TV profile into record sales. Most recently, 2010 winner Cardle was dropped by Syco/Columbia for disappointing sales of his 2011 debut, *Letters*.

Cowell is characteristically forthright in his verdict. "With Matt, unfortunately, I would say, A, the label didn't do a great job," he says. "And B, he made some bad decisions himself. He had an absolute smash, which was written for him and he turned it down."

Nevertheless, the success of Lewis, One Direction and Lloyd in crossing boundaries and establishing global careers on the back of "The X Factor" builds a road, not just for U.S. competitors, such as Melanie Amaro, or 2011 British "X Factor" winner Little Mix (the first group to win) to follow. It also lights the way for the producers and contestants on the 30-plus local versions of "The X Factor" produced around the world, Cowell says.

"We put as much pressure on the smaller territories now to find a global artist as we would in the U.K. or America. Everybody has got to change their attitude now and believe that if they are going to make this show, they've got to find what we found with One Direction."

The Judge's Tale

Simon Cowell on the future of 'X Factor,' his dance music move and the Universal-EMI merger

As the number of TV singing competition shows has increased, does that make it harder to discover talent?

Not if you know what you are looking for. You have to be a bit more proactive nowadays, so it becomes an extension of what we do at the record label, rather than just sit there as paid judges.

Has that led to a more hands-on approach to scouting talent for "The X Factor"?

Yes. All the shows are doing the same thing now. It's no different than how they cast [ABC's] "Dancing With the Stars." There's no accident about how these people get on the show. There has to be, and this is really important, a massive amount of luck, because otherwise it would just become like a game show. But at the same time we have to use the resources at Sony and the people who work for us to constantly scour and find talent, whether that's in clubs, networking or whatever. Part of the reason why we changed the rules this year to allow groups with management to enter is because I wanted it to be as close to the record business as we are in our normal day job.

Were you pleased with how the first season of the U.S. "X Factor" went?

For a first year, the show did really well.

But we're going to do better this year. I've got an idea where I want the show to go stylistically and musically this year, which will be different [from] last year. . . . But the most important thing is that you've got to be the show that all the contestants want to audition for because they've got a lot of choices now and you don't want to inop up a lot of also-rans. That's part of the reason why we put the \$5 million [prize] up. To really prove the point that we weren't interested in someone who was going to win a show. We were looking for someone who could have a career, not just in the U.K. or U.S. but all over the world.

Does Melanie Amaro have the potential to become a global star?

Yes, with the right material. I don't think it's that different from what we did with Kelly Clarkson in year one [of "American Idol"]. Kelly was an amazing singer. She'd struggled to get a record deal for years—God knows why, because she had an incredible voice—but the secret with Kelly and Carrie [Underwood] is matching the right songs with the singer. Like we did with Leona Lewis and "Bleeding Love," you're looking for that one song that's going to make all the difference.

What's the status of the DJ talent show that Syco is co-producing

with Jada Pinkett Smith and Will Smith's Overbrook Entertainment and Sony Pictures Television?

We've partnered with Ultra, who know an awful lot more about this music than I do. They will be our music partners and probably management partners on this show. We have had an offer from a network and we're probably within days of making a formal announcement. They are putting up an awful lot of money, but, again, when we make this show, you have got to have the right people who really understand what they are doing so we can find a star at the end of it, and I'm getting more and more conscious of this now. When you put a production team together, the music teams, the label, you've really got to have success in the business now if you want to make this work worldwide.

What's your opinion of the Universal-EMI merger and the current state of the music industry?

I couldn't care less about the Universal-EMI merger. It makes no difference



>>> LIVE NATION PURCHASES GARY RICHARDS' HARD EVENTS

Live Nation has acquired Gary Richards' HARD Events, the electronic dance music (EDM) production company behind the HARD Festivals and Holy Ship! cruise. The sale marks Live Nation's second foray into the EDM space in as many months, following its May purchase of global concert promoter Cream Holdings, which owns and operates the Creamfields Festivals. As part of that deal, Cream founder/CEO James Barton became the first president of Live Nation Electronic Music. Richards will report to Barton in the company's new structure.

>>> LOUIS C.K. SELLS \$4.5M IN CONCERT TICKETS IN TWO DAYS

Comedian and FX "Louie" creator Louis C.K.'s gambit to sell tickets to his live shows himself is paying off. C.K. said that in the first 45 hours, his tour sold 100,000 tickets and took in \$4.5 million in sales. He's bypassing ticketing services to sell tickets only on his website. The comedian used a similar tactic last December when he put up for sale on his site a digital download of one of his shows that went on to earn \$1 million in less than two weeks.

>>> MICHAEL COHL, LIVE NATION SETTLE LAWSUIT

Live Nation has settled its lawsuit with former chairman Michael Cohl, saying that it ended "amicably." The two had been embroiled in competing lawsuits since 2010, after Live Nation initiated the battle by suing Cohl for \$5.4 million related to an agreement signed when he left the company in 2008. "We're pleased that we've been able to resolve our differences, and can now get back to working together," Live Nation chairman of global touring Arthur Fogel says. Whether the settlement will lead to a Rolling Stones tour remains to be seen.

Reporting by Andy Gensler, Dan Ryan and the Associated Press.

From stoplight **TO SPOTLIGHT.**

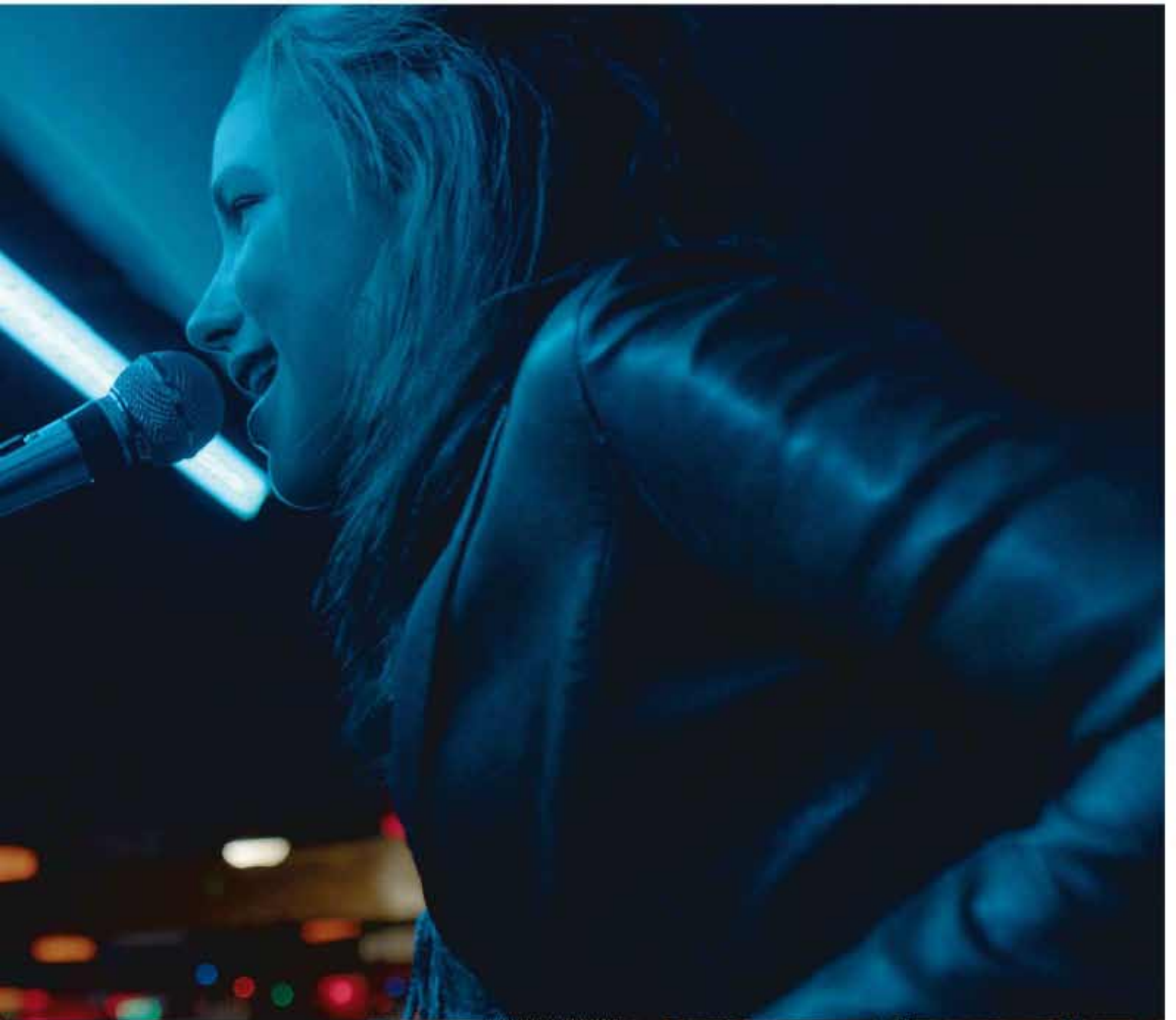
For years, Chevy has been ingrained in the music industry, always keeping an eye out for the next great artist. Last year we found it in Chelsea Williams. Discovered performing at the Santa Monica Pier, she was soon cast in a Chevy commercial. Next thing you know, she's on TV, touring and dropping a new album all while never losing that personal connection she has with her fans.

We wanted to capture that personal connection by offering available Bluetooth® wireless technology for select phones¹ and an available USB port² in our Chevy Cruze, so you can stay connected to what you love.

For more about Chelsea and Chevy, visit chevy.com/chelsea.



¹ Go to gm.com/bluetooth to find out which phones are compatible with the vehicle. ² Not compatible with all devices. ©2012 General Motors.



RETAIL BY ED CHRISTMAN

iTunes Gives Indies The Blues

Labels say the retailer forces them to resubmit all data with any distribution switch—but Apple says it's addressing the problem

Indie label executives who want to switch distributors say they are increasingly frustrated by an iTunes problem that has seemingly existed ever since the Apple service launched.

According to numerous sources, whenever a label switches its distributor, iTunes removes the label's entire library of content and forces the new distributor to resubmit the music and its metadata all over again, simply because Apple assigns each title a new code number in its internal system. When that happens, all sales history, listener reviews and outside links to albums are deleted, along with any search algorithm characteristics that the titles have built up.

"It's as if a brand-new unknown album is up there, not one with hundreds of thousands in sales," the GM of one indie label complains.

Consequently, albums lose their rankings and prominent placement in search results, and there's no editorial in the online store to guide shoppers as to why they should buy the title. This information loss can result in sales declines of up to 50% for labels that can afford to change distributors, numerous indie sources complain to Billboard, with as long as two years needed to reach revenue levels achieved before the distributor switch.

While the situation also exists at other digital services, the iTunes problem looms largest because of its prominent role as the industry's top sales account. "Subscription companies also fall victim to this systemic problem," says Bill Wilson, VP of digital strategy and business development at NARM/DigitalMusic.org. "Customers using playlists will suddenly be missing a song because systems treat it like a new song with no historical data."

Apple spokesman Tom Neumayr acknowledges that the company "is aware of the problem and is working to make it better."

While most digital music service providers won't re-map the song to retain its sales and editorial history, Amazon has the ability to match titles to the new distributor, according to label sources. It does so by allowing labels to switch internal codes for each title to the new distributor, which must input the ID information into its system. Amazon did not respond to a request for comment.

At least one indie label, Shanachie, reportedly got around the issue by convincing its former distributor, inGrooves, to continue servicing its back catalog, while asking new distributor eOne Entertainment to distribute

only its new titles. The label didn't return a call for comment.

For the most part, however, indie labels are angered and frustrated by iTunes' lack of haste in resolving the issue.

"I really find it infuriating," one indie distributor owner says. "I don't understand why they don't fix this." An indie label executive suggests that iTunes "doesn't think it's a problem. They simply just don't care." Still another indie label executive gripes, "It's borderline retarded that iTunes makes you take down catalog and redeliver it. I don't understand why they make all the labels do it. It doesn't help anybody, including them."

Label executives say iTunes prefers that labels just go out and promote its albums all over again in order to generate a new sales history. It's not just iTunes ignoring the problem, says a digital executive, adding that all services would rather let suppliers deal with the issue.

Usually, the first step in a label switch sees both the label staff and new distributor staff start writing to populate the label's music with reviews.

The main reason why Apple requires title take-downs and resubmissions of each label's entire catalog is because each title's iTunes ID is tethered to the distributor who paid for that music.

Only if a label is self-distributed to iTunes or allows the new distributor to take over its payee code—or when one distributor or label buys another with the buyer taking over the seller's codes—will a distributor switch occur without a loss of sales.

There are several annoying ramifications from the iTunes situation. When customers use the "Complete my album" feature, that purchase is completed and paid to the previous distributor rather than the new one, leaving the correct label to scramble in order to get its money.

Despite all of this aggravation, there may be relief from this problem, thanks to the industry's own initiatives.

With the music industry investing in new databases and agreeing on protocols through the DDEX initiative (Billboard, June 2), there is hope that this issue may soon be addressed. For example, NARM/DigitalMusic.org is building a database for retailers, and Wilson says the platform "is designed to help solve the persistence problem with take-downs and revocations" so sales and editorial histories won't be lost.



KENNY CHESNEY has performed as part of the "American Express Unstaged" live-stream concert series.

BRANDING BY ANDREW HAMPP

Card Wars

Beyond VIP access, credit card companies are pulling out all the stops to super-charge concert-loving customers

A new level of intensity in the music-branding wars has hit the concert industry, as credit card companies battle ever more fiercely over touring "exclusives."

For years, American Express and Citi have been ramping up their efforts to offer more exclusive on-sales, VIP perks and custom content to existing and potential cardmembers, creating programs like Citi Private Pass and American Express Unstaged as their launch pads for incentives. This year, a third big player has arrived, with Chase and its no-fee rewards card Chase Sapphire teaming with venue Madison Square Garden and personal online radio service Pandora.

Why the increased interest in music fans? For one thing, their purchasing power is on the rise—concert attendance and ticket sales bounced back in 2011 following a brutal 2010. Despite fewer shows, ticket sales were up to \$2.3 billion last year compared with \$2.1 billion in 2010, according to Billboard Boxscore, a sign that top tours (and premium packages) can still command solid pricing from consumers who've dug themselves out of the recession.

These hardcore fans are also considered among the most active participants in social media, where many of the credit card marketers' efforts are anchored. AmEx's "Unstaged," for example, allows fans to live-stream exclusive concerts from Usher, Kenny Chesney and Coldplay with a chance to directly impact the concert's set list, wardrobe and other elements, all in real time. For Beyoncé's "4 Intimate Nights" held at New York's Roseland Ballroom last summer, Citi hosted exclusive live-stream footage on its Facebook page, continuing its involvement after the exclusive pre-sale offer made by the card company for the quartet of gigs.

When it comes to assessing future exclusives for card companies' rewards programs, the credit firms use focus groups and other consumer research. "We're constantly assessing the sell-through of our ticket assets to determine which genres, artists and locations are driving the most interest," American Express VP of marketing and entertainment sponsorships Deborah Curtis says. "Demand has increased as we

continue to enhance our music and concert platform."

For Chase Sapphire, enhancing its music program means redefining access on multiple platforms, including online radio. Its Pandora partnership, using 14 summer-themed genre stations dubbed Sapphire Summer Sounds, has a limited commercial load and an easily accessible playlist. Its message is an extension of Sapphire's partnership with Madison Square Garden, part of Chase's broader sponsorship of the arena's three-year renovation. (The Seventh Avenue entrance will be called Chase Square, for example.) Ticket sales for this fall's concerts by Madonna (Nov. 12), Neil Young & Crazy Horse (Nov. 27), Justin Bieber (Nov. 28-29), One Direction (Dec. 3) and Leonard Cohen (Dec. 18) were all preceded by exclusive presales with preferred seating.

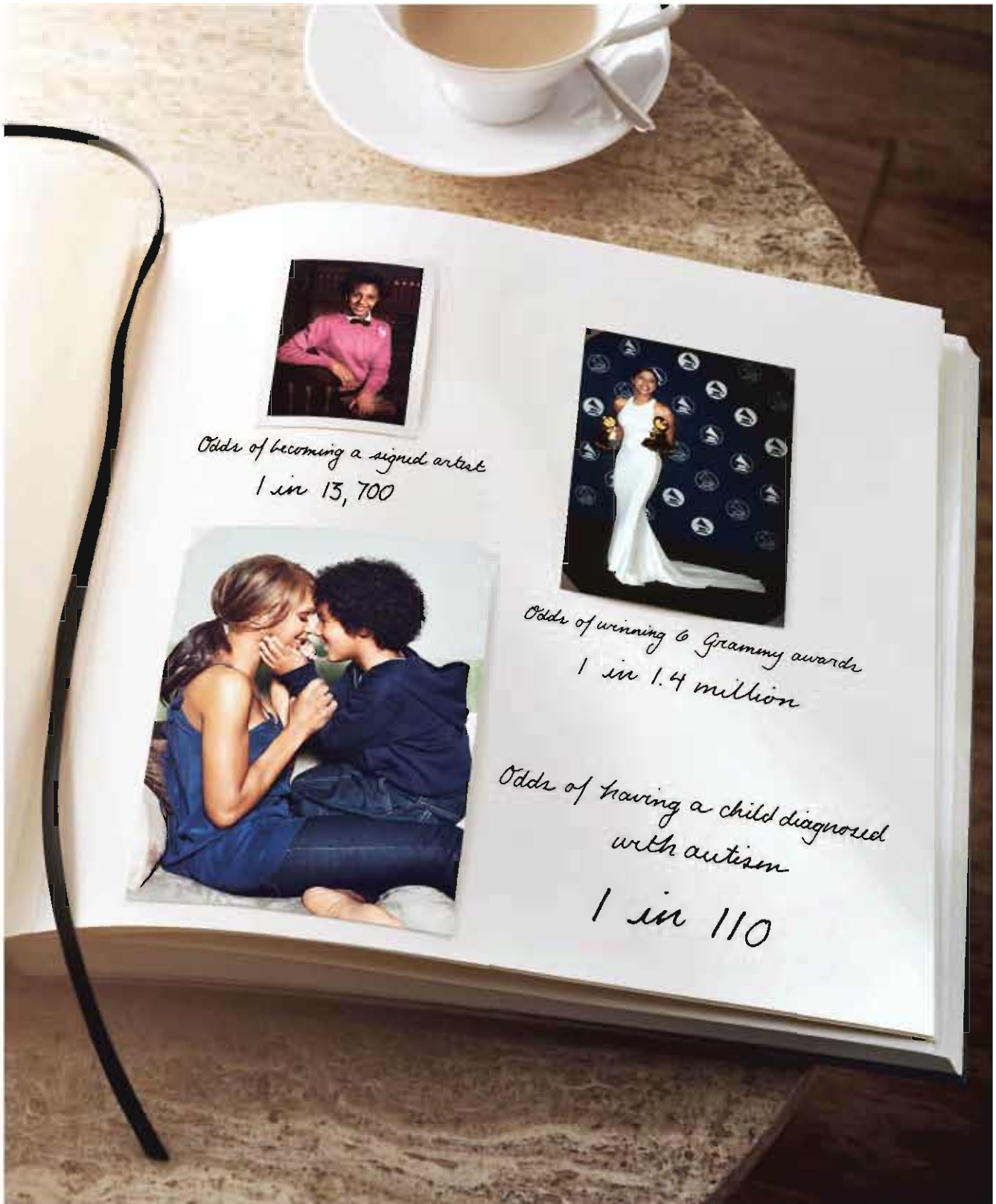
"Inside access to world-class venues and entertainment enables Chase to offer cardmembers even more access to unique experiences that may otherwise seem unattainable," Chase head of sports and entertainment marketing Steve Pamon said in a statement.

Citi is also doubling down on ticketing offers as part of its expanded pact with Live Nation, from \$20 passes for tours by Jason Mraz, the Fray and Kelly Clarkson to VIP packages for upcoming Gavin DeGraw, Madonna and One Direction shows. That range of experiences—including access to many non-music shows—has become Citi's key area of differentiation in an increasingly crowded field.

"Whether they be sporting events, festivals, the Boston Food & Wine Festival, restaurant events with chefs, breakfast talks with celebrities—we cover our cardmembers' interests like no other [company]," says Ralph Andretta, head of co-brands and loyalty at Citi Cards, adding that Citi also provides exclusive programs for 75 of the year's top 100 tours. "We're constantly going back and forth on acts to partner with for customers. Live Nation looks at its research on what sold well, and we do as well, so we have a pretty good record at this point of what our cardmembers like to do."

FOR THE RECORD

On page 28, in the Urban Power List entry for the Blueprint Group, Cortez Bryant is misidentified as president of Young Money Entertainment. He is chief visionary officer. Mack Maine is president.



Toni Braxton encourages you to learn the signs of autism at autismspeaks.org

Early diagnosis can make a lifetime of difference.

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PRINCIPAL,
YU LESEBERG
MANAGING MEMBER,
NORTH HUDSON MUSIC

Helen Yu

The music biz attorney on how artists can avoid getting ripped off by their own managers.



An authority on entertainment business strategies, lawyer Helen Yu is a firm believer in building a strong team with managers, business advisers and others to assist musicians, songwriters and producers. When she sees a wrong being committed—as occurred when the Black Eyed Peas' corporation was suspended—she makes it her goal to set a situation straight.

"While deals have gotten better, the same problem persists—artists can be taken advantage of," Yu says over lunch downstairs from her Century City office in Los Angeles near Beverly Hills. "Ethics and backbone. Managers, business managers and lawyers make a commitment to a creator to do what's in their best interest, but only lawyers are bound by a legal code of ethics. Keeping that commitment [to point out misdeeds] is hard to do. But it has to be done."

Yu represented the Black Eyed Peas when the group sued its longtime business manager, Sean Larkin, for failing to file income tax returns covering the band's touring operation. In April, Larkin filed for bankruptcy protection with debts of up to \$1 million.

Yu is the managing member of North Hudson Music, a boutique publishing administration company, and a principal at the law firm Yu Leseberg, where her clients include songwriters, producers, musicians and the estate of T-Rex's Marc Bolan. She hopes to spread the word among artists that they need to better protect themselves, even as it becomes tougher to keep an eye on every deal.

How did you discover the financial inequities with the Black Eyed Peas?

I was doing a deal for [hand guitarist George Pajon] and I needed documents from the business manager, and he failed to provide them to me. It was a very simple document—the articles of incorporation. I needed to verify the client's corporate status, and when I couldn't get them through the business manager, I had to order them from the state. The state said it was suspended, which means the corporation is invalid. But there are several reasons a corporation can be invalid and, in their particular case, taxes had not been paid.

This led to lawsuits, the band firing Larkin and countersuits between you and Larkin, whose suit was tossed before Larkin filed for bankruptcy. Is this kind of negligence commonplace but just doesn't make it into the news?

I've become more conscious of it because I've seen it become relevant to my clients. I would say, without fail, creative clients are in need of guid-

ance when it comes to their business and their finances. They're prey. They can be easily exploited by people who don't have their best interests at heart. Even if you've been in the business for a long time, it does not mean you know how finances work. People like Steven Tyler have had a lot of trouble.

It used to be that there would be news of unscrupulous managers running off with a band's money—even Mickey Hart's father ripped off the Grateful Dead. Are business managers the culprits that musicians need to look out for the most?

When a band picks their business manager, they need to be careful. They really have to do their homework. Some business managers are not licensed certified public accountants and their function becomes extremely important in tax situations, especially if you are a touring artist. You need a CPA. But I'm not trying to pick at business managers. I don't like people who are ethically challenged in any field, whether it's

the dry cleaner or the mechanic who fixes my car. When you cross a line, I have an issue. It's not necessarily a legal issue, but a moral one.

What's your best advice for a musician or producer or songwriter?

An artist should look at their team the way the United States government works. There are three branches of government, with a checks and balances system. The three branches would be analogous to the manager, the business manager and the lawyer. They can all cross-check and double-check each other. That's really how to be protected. But an artist can still get in trouble, because too often there's a quid pro quo that happens.

You do a lot of business with songwriters and producers. Is it any different for them?

The publishing administrator becomes important. Writer/producers don't have endorsements or touring income, but they do have publishing and writer royalties, so you have to have a four-member team.

Obviously, the needs of any of these people shift over time. Is there a barometer for knowing when an artist needs to make a change?

There's something to be said for loyalty, and for growing with an artist. When you're in the trenches and growing as a brand-new artist, there are not many people willing to help. If someone is willing to help you at that stage and they're smart, it's good to be loyal to those people. But all too often, whenever a client needs a new business manager or a lawyer or a manager, sometimes the other [members of the team] put their head in the sand.

It seems that it's often the artists who put their own heads in the sand. correct?

I had one client say to me, "I knew this guy was a shark, but he was our shark." So they knew he was doing things that were unscrupulous, but they thought those things were done to benefit them. A manager should help artists filter out some of the other people who come

in. It's basic research. I had an artist who once went to a lawyer's office for a 10 a.m. meeting, and the lawyer said, "Hey, do you guys want to do shots?," thinking that this is what the band wanted. Do you really want an attorney who is doing shots at 10 a.m.?

That sounds like something you would have heard about 20 or 30 years ago.

It's much less so now than before, but plenty of artists do drugs or drink heavily. The artist or creative person overspends on partying, so there isn't enough left to pay the bills. If you don't have businesspeople with the highest level of ethics, you can easily be victimized. Predators gain the trust and then start to press the lines. Once they push that line, maybe they push a bit more.

That seems to be the sort of thing that can happen with more established artists, people like Leonard Cohen or Billy Joel. You have to wonder if they ever looked at any of their financial statements.

They don't. And even if they did, they wouldn't know what they were looking at. These relationships are so close in a lot of instances, the employees can become like family to you. George Pajon said he couldn't believe what [Larkin] was doing to him because he gave a toast at the guy's wedding. [Artists] don't want to believe it. People get comfortable with what they know and they don't like any disruptions. Even if they have an instinctual feeling that they need to change, they might bury that instinct and not face the change just so they can remain comfortable. ♦♦♦

Even if you've been in the business for a long time, it does not mean you know how finances work. People like Steven Tyler have had a lot of trouble.



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JOTDOG will be among the featured acts at the LAMC confab.

Alt Entry

LAMC continues to champion Latin alternative acts despite dearth of radio airplay

As it enters its "lucky" 13th year, the Latin Alternative Music Conference (LAMC), taking place July 11-14 in New York, faces an odd dilemma. More artists than ever before are vying to perform at the event, and yet never have the U.S. Latin charts been so devoid of the alternative pop sounds that were so prevalent in the marketplace when the conference first launched.

"We used to have more major-label representation, but now we have more press, more touring reps and a lot of artists signed with real booking agencies playing big festivals and shows," says conference co-founder **Tomas Cookman**, who is also president of Nacional Re-

cords. "Just because it's not working for the major labels doesn't mean this business is not working."

LAMC was created at a time when Latin rock and alternative music were a major force, both creatively and commercially. Such acts as



Latin Notas
LEILA COBO

Molotov, Café Tacvba and **Julieta Venegas** topped the charts, and cable channels including **mun2** were serving as tastemakers for a younger

audience. Most important, perhaps, U.S. Spanish-language radio was open to playing different kinds of music, so acts like Venegas and, later, **Juanes**, built massive fan bases mostly from airplay.

Today, programming vari-

ety continues to be a given in many Latin countries—most predominantly in Mexico—but not in the United States, where Spanish-language radio plays hardly any new pop music.

"If you look through YouTube, you will find dozens of unknown Latin acts that have over 500,000 views of their videos," says **Maximo Aguirre**, president of **Maximo Aguirre Music Publishing** in Los Angeles, who now scours the website for potential new signings.

This year's LAMC will feature top-sellers including **3BallMTY**; LAMC alumni who became major stars, such as **Calle 13**; well-known Latin alternative acts **Mala Rodriguez**, **Kinky** and **Los**

Autenticos Decadentes; and up-and-coming artists ranging from Los Angeles' **La Santa Cecilia** to Venezuela's **La Vida Bohème**. The size of the shows varies, from free performances at Central Park SummerStage to smaller club appearances.

"There are so many different genres of music, and not all are in Spanish," Cookman says. "It's not like we're championing a genre per se. It's more a sentiment."

One featured act is alt-pop duo **JotDog**, which is well-established in its native Mexico, but has had a tough time breaking in the United States. Originally licensed through **EMI**, **JotDog** released its new album, *Turista de Amor*, on Mexican management/

entertainment company **Seitrack's** label. Stateside, however, it's only available digitally.

"A lot of people could potentially listen to their music here, but it's very hard to do so," Seitrack U.S. head **Luana Pagani** says. "So LAMC becomes one of four few avenues to reach U.S. audiences."

Beyond established acts like **JotDog**, "it's exciting to see as many independent artists from the U.S. who will make the sacrifice to get on a bus and attend," Cookman says. "We need to keep on growing the U.S. scene, and LAMC is a place to say, 'Hey, it's possible for us to be many different things.'"

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EN BREVE

HOLLYWOOD BOWL COURTS LATINOS

The Hollywood Bowl is set to draw Latin music fans this summer when **Juanes**, **Juan Luis Guerra** and **Ruben Blades** appear at Los Angeles Philharmonic music director **Gustavo Dudamel's** **Americas & Americans Festival**. The series opens Aug. 14, when **Guerra** will perform a selection of his songs backed by conductor **Dudamel** and his orchestra. **Juanes** will make his first appearance with a full symphony when he appears with the Hollywood Bowl Orchestra and the Philharmonic's youth chamber orchestra on Aug. 17 and 18. —*Judy Cantor-Navas*

MIAMI'S ROMANCE GOES BILINGUAL

Latin pop WRMA (Romance 106.7) Miami, a mainstay of romantic and more adventuresome Latin pop, flipped to a bilingual format. The Spanish Broadcasting System station, now called **DJ 106.7 FM**, plays mostly urban-leaning, uptempo fare—from **Drake**, **Rihanna** and **Jennifer Lopez** to **Don Omar**, **Wisin & Yandel** and **Prince Royce**—with roughly 30% of the tracks in Spanish. The shift follows a similar move by **SBS** in Los Angeles, where **KXOL** (Latino 96.3 FM) became the more Spanglish **LA 96.3 FM** in May. **LA 96.3 FM** also hired former **WPOW** (Power 96) Miami personality **DJ Laz** to host its morning show, which will also air on **DJ 106.7 FM** beginning July 4.

—*Leila Cobo*

ACTS RUMBLE FOR ROCKAMPEONATO

Rockampeonato Telcel is looking for the best Mexican act to play at this year's talent competition, now in its seventh year, that will feature a series of concerts in Mexico. The battle of the bands contest, which launched in late June, has producers searching for talent in nine cities. Nearly 100 bands will be seen but only 10 will ultimately become finalists, with the winning act able to record its work in a studio and next year take part in the **Rockampeonato** tour. **Café Tacvba** and **Hello Seahorse!** are currently involved with the **Rockampeonato** trek, while previous participants include the **Flaming Lips** and the **Hives**.

—*Justino Águila*

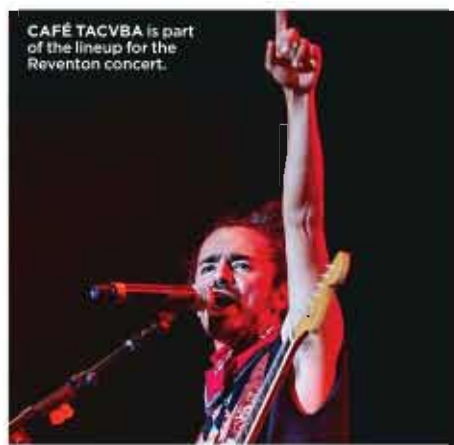
Reventon Revs Up

Latin music festival is among the hottest radio-sponsored events in the U.S.

Hours after tickets went on sale for this year's **Reventon Super Estrella** concert in Los Angeles, taking place Aug. 10 at the **Staples Center**, all were gone by the end of the day.

The main reason the show sold out so quickly was its lineup, which includes the biggest Latin indie acts from around the world: Mexican band **Café Tacvba**, Argentine rock trio **Los Enanitos Verdes**, Chilean singer **Beto Cuevas**, Spanish icons **Hombres G**, vocalist **Mikel Erentxun**, Mexican glam-rock act **Moderatto**, electronica band **Kinky** and **Long Beach**, Calif.-born songstress **Julieta Venegas**.

All day long at **KSSE** (Super Estrella 107.1 FM), the staff was celebrating the ticket sales, continuing **Reventon's** reputation as one of the most successful radio-sponsored



CAFÉ TACVBA is part of the lineup for the Reventon concert.

concerts in the United States.

"We felt that the core sound of the Angelino was missing," concert co-founder **Nestor "Pato" Rocha** says. "We wanted to celebrate a music revolution, and rock en Español was the way to go. The buzz has been phenomenal."

Super Estrella, owned by **Entravision** Communications, has long broadcast Latin rock and pop music,

and it currently reaches about 1 million listeners, **Rocha** says. In 1998, the team behind the radio station decided to create a live show that might help it compete on the Southern California airwaves.

"The concept was to put together a strong enough lineup so we could sell out the show in a short period of time, hold back some tickets

and give away those tickets on the air," **Entravision** radio division president **Jeffrey A. Liberman** says.

Launched in 1998 at the **Universal Amphitheatre** (now the **Gibson**) at **Universal CityWalk** in Los Angeles, the first show featured Mexican pop singer **Cristian Castro**. The annual event was always meant to be an intimate party, complete with **DJs**, dancers and a revolving stage, resulting in an easy-flowing concert experience.

Through the years, **Reventon** has showcased major acts ranging from **Ricky Martin** to now-defunct pop act **RBD**. The latter group attracted more than 50,000 music fans who flocked to the **Los Angeles Memorial Coliseum** in the summer of 2006, where the band was introduced by Mayor **Antonio Villaraigosa**.

The series has proved to be quite successful during its extensive run, even though last

year's showcase—featuring the reunited band **Caifanes**, which broke up in the mid-'90s—was scaled down considerably. In 2010, for example, the bill featured **Enrique Iglesias**, **Chino y Nacho** and **Nelly Furtado**, among others, and generated more than \$1 million in ticket sales, according to comments made during a company conference call in March.

Entravision has been affected by a sluggish economy, says **Liberman**, who oversees 49 properties spread throughout California, Nevada, Arizona, Colorado, New Mexico, Texas and a few stations in Florida.

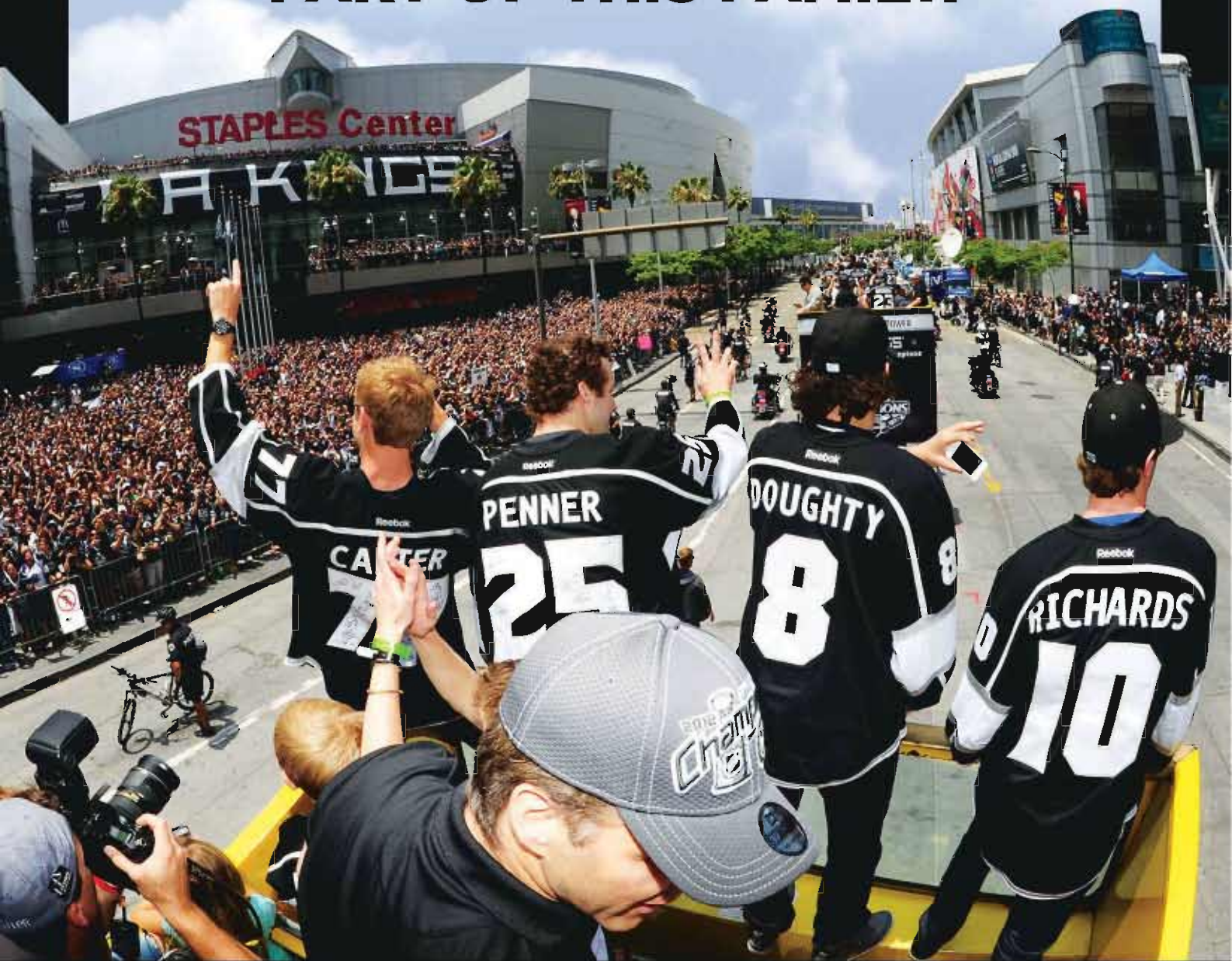
"Every advertiser has cut back a little bit," the executive says. "Times have been challenging, but we're dealing with it. We're working with advertisers, and—just like everybody here in the United States—we see the economy coming back slowly."

—*Justino Águila*

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GO KINGS GO!



JOE WALSH is touring to support his new solo album, *Analog Man*.

Life In The Slow Lane

Road warrior Joe Walsh shifts gears—from stadiums with the Eagles to smaller solo gigs

“Live in hotels, tear out the walls/I have accountants pay for it all,” Joe Walsh sang in his 1978 hit “Life’s Been Good.” The lyric may be a cliché of rock-star excess, but Walsh’s charismatic delivery and trademark power riffs have made the song a staple on heritage rock radio, alongside his work with the **Eagles** and **James Gang**.

While Walsh remains an unrepentant road dog, it’s doubtful he tears up many hotel rooms these days, and even if he does, it likely wouldn’t result from any overindulgences. An epic partier in his day, Walsh has been clean for years. He’s been busy as well. On the heels of his latest road work with the Eagles (one of the most successful touring bands ever), Walsh’s newest record and his first solo album in 20 years, *Analog Man*, arrived June 5. And, yes, Walsh is touring internationally to support it throughout 2012.

On this latest tour, however, Walsh moves from playing arenas and stadiums with some of the most famous bandmates in the world to working festivals, fairs, theaters, casinos and even high-profile clubs like the Belly Up in Aspen, Colo. Most rooms and stages he’s playing are much smaller, obviously, than what the Eagles command, but he’s not ruffled at all.

“I love smaller venues,” Walsh says. “I’ve missed it. The interaction with the audience is much better, everybody has a good seat, there are a lot less variables than playing an outdoor summer gig and, in general, the music is better for it. It reminds me of the old days.”

Walsh’s butterscotch Stratocaster makes a huge noise in stadiums, so one can imagine what it sounds like in a smaller performing arts center or, better yet, a sweaty rock’n’roll club. “I know how to do this really good,” Walsh says. “I play best in a small venue, when the bass drums are kicking me in the pants. I’ve got a great band and some new music to play, so I’m excited.”

The veteran musician and notorious show-stealer—even when merely a “member” of a Rock and Roll Hall of Fame band—is clearly stoked about the Austin-based group of sidemen he’s assembled for the *Analog Man* tour. “Austin is

a great little island in the middle of Texas where music is alive and well,” Walsh says. “There are some great players around there. Any given night, you can hear a good band, and there are lots of places to play. So I signed up these guys, and they’re really kicking me.”

With a career that stretches back to the late ’60s and has placed Walsh in more than a few different outfits, the artist has built up a diverse fan base. “In my audience there’s one of everything,” he says. “The people that have been with me for the whole journey, most of them live in the woods, I guess.”

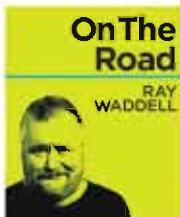
But there’s also a new generation of younger fans that developed, “maybe because their parents played my music when they were growing up,” Walsh says.

One of those artists who feeds off the crowd, even with the Eagles, he’s capable of upping the energy quotient. And the Walsh newcomers keep the artist from phoning in “Rocky Mountain Way” when he plays it for the 100th time.

“I’ve got to bear in mind that a little section of the audience is coming to see me for the first time,” he says. “They’re kind of curious. I can’t look at my songs like, ‘Oh, God, I’ve got to play all these again!’ I’ve got to perform it differently with the new crowd. But it’s great energy, and I’m grateful for the longevity.”

The longevity speaks to the fact that Walsh is, and always has been, a “consummate professional,” according to manager **Irving Azoff**, who has worked with Walsh for nearly 40 years. “Forgetting he’s an incredible person and like my brother, when you look at his talent, if he didn’t have that nose, he might be recognized as the best guitar player in history,” Azoff says, adding, “And how great is this new record?”

Very great, according to opinions thrown this way, so that part of the Joe Walsh Handbook hasn’t changed. His backstage rider, however, has: “Just that the alcohol’s not on it got rid of a couple of pages,” Walsh says.



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BOXSCORE Concert Grosses

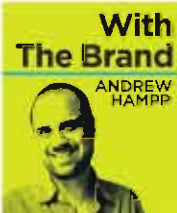
	GROSS/ Ticket Volume	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$7,294,307 (505,364.50)	ELECTRIC DAISY CARNIVAL MetLife Stadium, East Rutherford, N.J., May 19-20	100,000/100,000	Racha, Invenivas
2	\$4,971,750 (62,441,817) (\$78.51/100.00)	BRUCE SPRINGSTEEN & THE E STREET BAND Estadio Santiago Bernabéu, Madrid, June 17	54,839/80,000	Doctor Music Productions
3	\$4,601,284 (22,964,475) (\$418.53/185.37)	BRUCE SPRINGSTEEN & THE E STREET BAND City of Manchester Stadium, Manchester, England, June 22	52,546/80,000	Live Nation
4	\$3,893,333 (42,179,781) (\$118.49/285.38)	BRUCE SPRINGSTEEN & THE E STREET BAND Stadium of Light, Sunderland, England, June 21	41,564/80,000	Live Nation
5	\$3,622,116 (23,919,175) (\$79.90/339.00)	KENNY CHESNEY & TIM MCGRAW, GRACE POTTER & THE NOCTURNALS, JAKE OWEN LP Field, Nashville, June 23	49,889/57,000	The Messina Group/AEG Live
6	\$3,404,455 (33,011,934) (\$100.10/309.50)	KENNY CHESNEY & TIM MCGRAW, GRACE POTTER & THE NOCTURNALS, JAKE OWEN Bank of America Stadium, Charlotte, N.C., June 24	44,492/47,000	The Messina Group/AEG Live, Panthers Stadium
7	\$2,685,809 (1,951,117) (\$137.64/155.00)	CELINE DION The Colosseum at Caesars Palace, Las Vegas, June 19-20, 23-24	16,285/19,000	Concerts West/AEG Live, Caesars Entertainment
8	\$2,232,817 (1,188,113) (\$188.03/152.42)	BRUCE SPRINGSTEEN & THE E STREET BAND Stadio Nuovo Rocco, Trieste, Italy, June 11	38,509/40,000	Barley Arts Promotion
9	\$1,748,020 (26,410,000) (\$62.40/230.50)	JENNIFER LOPEZ Parque Musical Eventos, Valencia, Venezuela, June 16	4,858/6,000	Evenpro/Water Brother
10	\$1,301,350 (8,177,911) (\$112.10/138.00)	BRUCE SPRINGSTEEN & THE E STREET BAND Park & Suites Arena, Montpellier, France, June 19	13,288/59,000	Gérard Drouot Productions
11	\$1,271,520 (1,321,107 Canada) (\$294.93/86.46)	STAR ACADÉMIE Colisée Pepsi, Québec City, June 15-17	25,022/23,000 (one show)	Evenska, Productions J
12	\$1,246,200 (1,088,390 tickets) (\$432.28/1144.00)	FRANCO DE VITA UNIMET, Caracas, Venezuela, June 10	3,536/4,439	Evenpro/Water Brother
13	\$926,971 (10,085) (\$91.94/1,094.00)	RADIOHEAD, CARIBOU Bell Centre, Montreal, June 15	13,984/18,000	Evenko, Live Nation, Greenland Productions
14	\$891,199 (69.50)	RADIOHEAD, CARIBOU Verizon Center, Washington, D.C., June 3	12,023/18,000	Live Nation
15	\$890,504 (84.50)	RADIOHEAD, OTHER LIVES HP Pavilion, San Jose, Calif., April 11	12,813/16,000	Another Planet Entertainment, AEG Live
16	\$861,671 (99,391,323)	SCORPIONS, TESLA Scaldis Center, Los Angeles, June 22	12,767/16,000	Goldenvoice/AEG Live
17	\$794,226 (84.140)	NICKELBACK, BUSH, SEETHER, MY DARKEST DAYS American Airlines Center, Dallas, June 1	10,879/10,879	Live Nation
18	\$772,671 (123,411 tickets) (\$458.75/195.87)	IL VOLO Forum de Valencia, Valencia, Venezuela, April 11	3,530/40,000	Evenpro/Water Brother
19	\$764,906 (111,159)	MANÁ Save Mart Center, Fresno, Calif., April 22	10,881/16,000	Live Nation
20	\$761,089 (94,200,358.00)	RED HOT CHILI PEPPERS, LITTLE DRAGON KFC Yum! Center, Louisville, Ky., June 7	13,186/15,000	NS2
21	\$749,558 (63,635)	BRAD PAISLEY, THE BAND PERRY, SCOTTY MCCREERY & OTHERS DTE Energy Music Center, Cleveland, Mich., June 16	15,679/16,000	Live Nation
22	\$748,944 (150,950)	MICHAEL JACKSON THE IMMORTAL WORLD TOUR BY CIRQUE DU SOLEIL Ervin J. Nuttall Center, Dayton, Ohio, June 6-7	7,835/16,470 (two shows)	Cirque du Soleil
23	\$741,346 (11,471.75 Germany) (\$119.29/139.32)	ANDRÉ RIEU Forum, Copenhagen, April 21	6,457/8,000	André Rieu Productions
24	\$734,250 (149,339,339.00)	NICKELBACK, BUSH, SEETHER, MY DARKEST DAYS BOK Center, Tulsa, Okla., June 7	10,750/10,750	Live Nation
25	\$715,338 (64,630)	RASCAL FLATTS, LITTLE BIG TOWN, ELI YOUNG BAND, EDENS EDGE Comcast Theatre, Hartford, Conn., June 15	24,997/28,000	Live Nation
26	\$710,662 (1,754 Australia) (\$402.35/230.00)	FLORENCE & THE MACHINE, BLOOD ORANGE Riverstage, Brisbane, Australia, May 26	8,829/9,000	Chugg Entertainment, Lynatic Entertainment, XIII Touring
27	\$703,558 (69,330)	RASCAL FLATTS, LITTLE BIG TOWN, ELI YOUNG BAND, EDENS EDGE Comcast Center, Mansfield, Mass., June 6	19,789/19,789	Live Nation
28	\$701,344 (69,325)	BRAD PAISLEY, THE BAND PERRY, SCOTTY MCCREERY & OTHERS Blossom Music Center, Cuyahoga Falls, Ohio, June 15	21,568/21,568	Live Nation
29	\$691,251 (163,040) (\$42.40/260.00)	ANDRÉ RIEU Wiener Stadthalle, Vienna, May 8	8,280/8,280	André Rieu Productions
30	\$661,170 (118,133.75)	KMEL SUMMER JAM: RICK ROSS, WIZ KHALIFA, TYGA, J. COLE & OTHERS Oracle Arena, Oakland, Calif., June 10	13,888/16,000	AEG Live
31	\$658,963 (8,880.57) (\$74.30/84.00)	LUPITA D'ALESSIO Auditorio Nacional, Mexico City, May 25-26	17,479/10,040 (two shows)	OCESA-DE
32	\$658,406 (110,010) (\$59.81/52.00)	I LOVE THE 90'S Ethias Arena, Hasselt, Belgium, April 14	16,456/18,000	Benelive
33	\$647,339 (459,631) (\$141.00/122.32)	DAVID GUETTA O2 World, Hamburg, May 19	11,933/12,200	FKP Scorpio Konzertproduktionen
34	\$645,649 (14,812.07) (\$43.56/300.00)	NKOTBSB O2 World, Berlin, May 7	13,492/13,492	Concertbüro Zahlmann, United Promoters
35	\$632,398 (58,834)	RED HOT CHILI PEPPERS, LITTLE DRAGON Van Andel Arena, Grand Rapids, Mich., May 26	11,023/11,023	Live Nation

*Includes ticket fees. **Includes ticket fees and taxes. ***Includes ticket fees, taxes and parking. ****Includes ticket fees, taxes, parking and venue fees. *****Includes ticket fees, taxes, parking and venue fees.

Beat Crazy

Electronic dance music making strides with product tie-ins

The night of the 2012 summer solstice, June 20, marked a turning point for the electronic dance music scene (EDM). On that night in New York, three of the genre's biggest celebrities—**Steve Aoki** and **Swedish House Mafia's Sebastian Ingrosso**, with special guest **Skrillex**—performed some of their most pivotal gigs to date at two different parties. It was a true sign that the genre had reached full commercial viability, not because the artists played to the most packed crowds of their fast-moving careers, but because each was booked by a major brand—Aoki for Kraft's Trident gum and Ingrosso and Skrillex for Samsung's Galaxy SIII phone launch.



For Aoki, the Trident "See What Unfolds Live" event and accompanying online campaign with **Duran Duran** (which was a surprise guest at a June 20 Terminal 5 concert) marked his second tie-in with a blue-chip brand in the past month. In late May, a series of commercials from Beam Global's Pucker Vodka started airing, featuring a new mix

of his single "Ladi Dadi" that is already giving the DJ/producer more exposure than any other song has.

"I'm not writing commercial dance music, so the way fans of mine find out about my music isn't through the radio but through alternative sources," Aoki says of the TV spots. "This commercial is another way for people watching TV to hear my music."

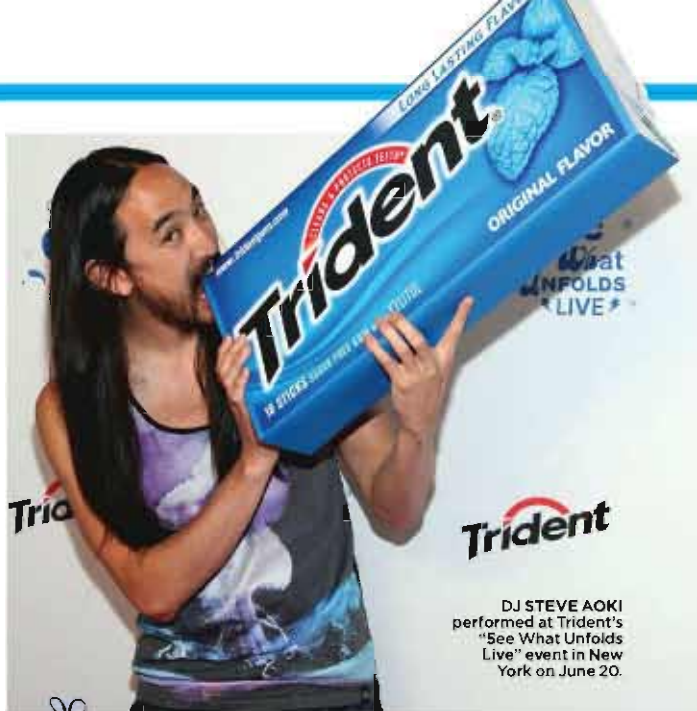
Many branding and touring executives cite Swedish House Mafia's sold-out December 2011 show at New York's Madison Square Garden, sponsored by Absolut Vodka, as a watershed moment in EDM's marketability to fans and brands. Though radio-friendly acts like **David Guetta** and **Calvin Harris** have

scored deals with Coca-Cola and Pepsi, respectively, the more endemic acts are gaining just as much traction.

In recent months, EDM artists have attracted brand interest from companies as diverse as Adidas (which recently hosted a live music session with Swedish electro duo **Dada Life** and next week hosts **Araab-Muzik**) and Ralph Lauren (Avicii will be the face of its Denim & Supply fall 2012 campaign), as well as Beats by Dre (a new TV campaign features **Nero's "Promises"**) and Sonos (current spokesman: **Deadmau5**). Coming this fall, Pepsi is prepping a remix campaign for its support of the 25th anniversary of **Michael Jackson's Bad** featuring custom remixes from some of EDM's biggest names.

But Absolut's evolving partnership with Swedish House Mafia continues to establish a new model for EDM branding deals. The most recent extension, an original song, music video and drink project called "Greyhound," has garnered more than 10 million video views and had the DJs perform the song at the opening of its jam-packed set at Coachella.

Absolut brand director **Afdhel Aziz** credits the promotion as contributing to its current sales health. "Absolut in the U.S. is seeing really positive growth in the business and the brand," he says. "Music helps us connect on an emotional and visceral level like few other things do. We're really committed to supporting and partnering with artists in new and exciting ways. EDM is blowing up in the U.S. at the moment, but we're keen to work in all genres of music."



DJ STEVE AOKI performed at Trident's "See What Unfolds Live" event in New York on June 20.

For every cutting-edge liquor, apparel or beverage brand that starts to embrace EDM in its marketing, a separate crop of brands looking to borrow equity from the next big craze has started to circle the genre with mixed results.

EMI senior VP/head of brand partnerships **Ron Pence** cautions that "non-culturally forward" brands won't find success unless they create campaigns and artist connections that speak to the "empowerment" of EDM culture. "That consumer is all about hope for the future, personal integrity and power as an individual," Pence says. "If a brand can't capture that, it's not going to work."

Give Me Libbies...

Inaugural Libera Awards cap A2IM Indie Week

On the afternoon of June 21, Beggars Group founder/chairman **Martin Mills** was on Capitol Hill, where he let a U.S. Senate subcommittee know his opposition to the Universal Music Group-EMI merger. But he had to leave the Senate hearing early, as he was due in New York that night to be honored at the first American Assn. of Independent Music (A2IM) Libera Awards.

"Some of you know what my second worst nightmare is," Mills joked, accepting a lifetime achievement award from Sire Records co-founder **Seymour Stein**. "It's making a speech. My first worst nightmare? Making two in one day."

The Libera Awards (or "Libbies," as some dubbed them) capped off A2IM's seventh annual Indie Week in New York. Held at Le Poisson Rouge, the awards reflected the ethos and humor of the indie world—not just in the banter between co-hosts (and former prom dates) **Portia Sabin** (a A2IM board member and owner/president of Kill Rock Stars) and actor **John Ross Bowie** (better-known as **Barry Kripke** of CBS sitcom "The Big Bang Theory"), but also in the awards themselves. Where else would you find two winners for label of the year, one for labels with five employees or fewer (Daptone Records) and one for six employees or more (Jagjaguwar)? And in keeping with the artisanal aspect of independent music, no two Libera statues are exactly alike.



Kill Rock Stars' **PORTIA SABIN** and actor **JOHN ROSS BOWIE** co-hosted the awards.



A2IM's **RICH BENGLOFF**, Beggars Group's **MARTIN MILLS** and Sire's **SEYMOUR STEIN** (from left)



Jagjaguwar co-owner **DARIUS VAN ARMAN** and Daptone GM **CATHY BAUER**

By night's end, a wide range of indie biz folks gathered by the just-closed open bar, including Beggars Group marketing executive **Adam Farrell**, the Orchard's trophy-carrying **Scott Ambrose "Bullethead" Reilly** (who kept saying he won for "third best bald head"), attorney **Elliot A. Resnick**, Big Machine Records' **Allison Jones**, Redeye's **Jun Logrando** and, of course, A2IM president **Rich Bengloff**, who by then was grinning ear to ear.

—Andy Genster

The Future Is Unwritten

Are catalog moves killing or saving the CD format?

It's becoming obvious that music specialty merchants—such as independent stores and retail chains including Trans World Entertainment, Hastings Entertainment and Newbury Comics—will likely be the last stores to carry physical CDs. Yet the major labels, trying to manage the CD in the final phase of its life cycle, appear to be making decisions based on what's happening at the big boxes.

One tactic to appease the big boxes has produced a positive result: Prices dropped dramatically during the last five years, with the deepest depreciations coming in just the last two years. "We applaud [the majors] for bringing product to lower prices," an indie merchant says. "We are seeing a resurgence in sales. It energizes the customers and brings more of them into the store."

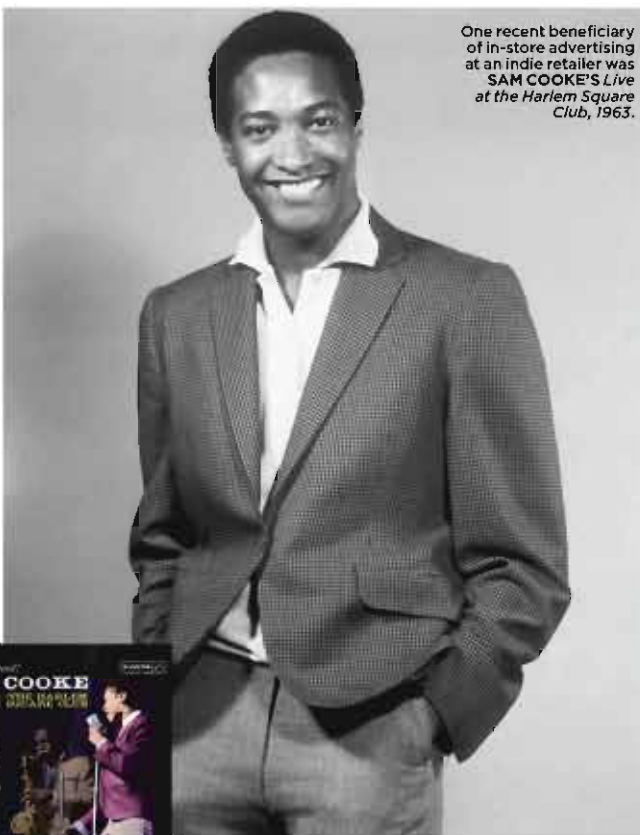
These days, front-line titles (e.g., new releases, classic catalog) tend to be priced so CDs sell between \$10 and \$13, while mid-line titles are shrinking dramatically. Budget catalyst, believed to be the primary catalyst of the slowdown of declining CD sales in the United States, now carries wholesale costs in the range of \$3.25-\$3.75. There are often discounts on top of those prices, depending on specific deals struck between the trading partners or catalog promotions.

Merchants say the majors have depreciated thousands of titles to budget prices, which also are now sold "one-way," i.e., without any return privileges. However, when a lack of big-box sales no longer justifies a CD's continued inclusion in the catalog, majors often follow up by cutting such titles out completely, or making them available solely for manufacturing on demand (MOD).

Indie merchants complain that, just because big boxes aren't selling catalog, doesn't mean their own sales for those titles are falling. Moreover, they contend two problems with MOD product. First, a CD that might sell well at wholesale in the \$3 range can be discontinued, then return as an MOD product with a wholesale cost of \$10 or \$11, which translates into a prohibitive \$14.98 list price. In addition, consumers still buying CDs at music specialty shops don't like the cheaper MOD type of CDs and inferior packaging. (Some label distribution executives disagree, with one explaining that MOD titles "almost" match the quality of bulk-manufactured CDs, except for those albums featuring elaborate packaging.)

A different problem, according to the indies, is how the majors select specific titles to depreciate and move to one-way. "There have been SKU reductions at big boxes, so the majors will say they're not getting enough volume to continue keeping a title active, and yet we indies are selling the crap out of it," another independent merchant says. "It is disconcerting to have it disappear, or come back at a much higher price."

A different indie retailer says, "I can appreciate the majors' need to follow overall demand and go to one-way in sales or delete titles when appropriate. But I'd hate to see a major label's accountant



One recent beneficiary of in-store advertising at an indie retailer was **SAM COOKE'S Live at the Harlem Square Club, 1963**.



driving this process based on what business he sees at big boxes."

Moreover, indie stores fear that moving to one-way or MOD signals that a title will soon be cut out completely. The major-label distribution executive indicates that, if indie-store coalitions or chains like Newbury and Hastings could identify key catalog titles, labels will respond with special manufacturing runs, as long as those CDs sell immediately and don't linger in warehouses.

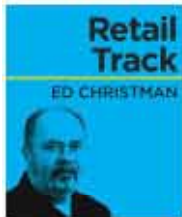
While the majors are rightfully protecting themselves from being financially hurt by a dying format, the indies believe marketing opportunities will drive catalog sales and they improve the majors to offer some assistance. For example, when titles go one-way, indies would prefer extra dating (that is, more time to pay for product than the standard 60 days). Also, when the major labels drop their prices, the indies would like some notice so they can alert customers about the potential savings.

"They can get a lot of CD titles priced at \$4.99-\$7.99," an indie merchant says. "But we need to let the customers know that these cheaper prices exist." By offering wholesale pricing promotions, merchants can offer two CDs for as low as \$8.

"We're willing to lose margin so we can bundle product," the merchant says. "Consumers love that stuff."

As the indies will attest, marketing still works when selling product in-store.

"Over the last year, we sold seven copies of Sam Cooke's *Live at the Harlem Square Club, 1963*, and then we featured the title in-store and sold 19 copies in one month," says **Terry Currier**, owner of Music Millennium in Portland, Ore. "It's really about working the catalog to make it sell. The labels need to help retailers keep the catalog alive. We're seeing a renaissance opportunity for selling CDs, thanks to the lower pricing."



Retail Track
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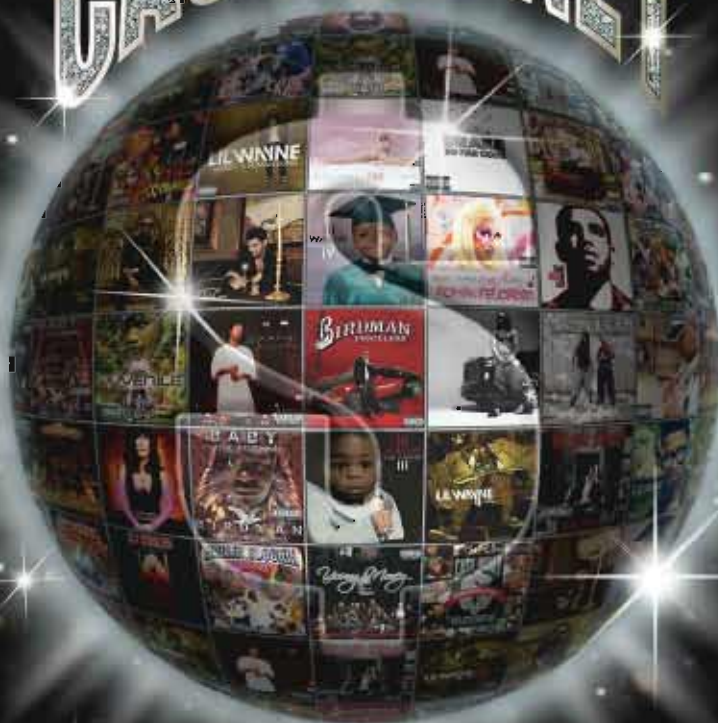
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URBAN
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During the last 21 years, the Williams brothers have built **Cash Money** into not just the world's biggest hip-hop label, but arguably the most powerful brand name in the industry today. Now, with their Universal deal up for negotiation, they talk about their plans for the future, which includes the words "billion" and "dollars."

BY BENJAMIN MEADOWS-INGRAM
PHOTOGRAPHS BY JEFFERY SALTER

THE
BOSSSES OF ALL
BOSSSES

GROOMING BY CLAUDIA FORZA

Ronald "Slim" Williams &
Bryan "Birdman" Williams
CO-CEOS, CASH MONEY RECORDS GROUP

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Spend any time talking to Bryan “Birdman” Williams about his business these days and you’ll quickly come to understand that he has two immediate goals: Releasing 100 albums in one calendar year and growing Cash Money Records Group, the company he founded with his older brother Ronald, aka “Slim,” in 1991, into the record industry’s first billion-dollar independent brand. Talk to those around him, like Cash Money’s longtime business manager Vernon Brown, say, or even the elder Williams, and you’ll get the sense that one of those goals may be just a bit out of reach, at least at the moment. And it might not be the one that you’d think.

“He’s not putting out 100 albums per year,” Brown says while sitting in his office high above Midtown Manhattan. “I’m putting that on the record: No, he is not.”

Slim’s initial reaction is different only in tone. It arrives, first, with a whistle. “That’s wild,” he says, his towering frame folded into a rolling chair in the control room of Studio E at the Hit Factory in Miami, which has served as Cash Money’s de facto home base since the label relocated there from New Orleans in the wake of Hurricane Katrina. Two smartphones rest on the edge of the mixing board to his right, at least one of them set to a ringtone of the “Godfather” theme song that rattles off every five minutes or so. “If I could get 16, something like that, I’ll be great. But 100? I don’t think that’ll happen. But, you know, he’s got big goals. Has it ever been done?”

Certainly not by the likes of a label like Cash Money, meaning that no rap-rooted label has ever released anything even approaching 100 albums in a calendar year. The closest any similar operation is believed to have ever come is when Percy “Master P” Miller’s No Limit Records dropped 23 albums in 1988. And just to put that number in perspective: Last year Cash Money released a grand total of three albums. Universal, the global music conglomerate and Cash Money’s longtime distributor, released 700-plus albums in the United States across all of its brands.

Not that the younger Williams has any interest in hacking down from his goal.

“It’s a challenge, and I love challenges,” he says while riding through the streets of South Beach in the back seat of a black SUV. It’s a Friday afternoon in early June. The Miami Heat, the local NBA franchise he’s adopted as his own, aren’t yet world champions, and one of his marquee artists, the chart-topping rapper Aubrey “Drake” Graham, is still days away from being implicated in an incident involving Chris Brown that left several injured and turned a New York nightclub upside down. The streets are flooded, the South Florida skies are open, and it’s pounding rain.

“I look at the charts,” he continues, taking a piece of gum from the center console. “On iTunes’ top 25, we have 13. On the top 10, we got six. I figure if I can get half of [the chart], I can get all of it. If I can get the top 10, I can get the top 20. If I can get the top 20, I can get the top 50 . . . It’s an exciting challenge for me because I know we can do it.”

Birdman is dressed all in black. Black on black YMCMB hooded sweatshirt (the logo represents his label’s core brands, Young Money and Cash Money; the “B” is for “Billionaires”) and black sweats. His shoes, a pair of Air Force 1 mids, are icy white. Among his many tattoos, the word “Price\$\$” floats above his left eye. He smiles with conviction as he talks.

“We have so many acts and, at some point, everybody is going to be popping at the same time,” he says. “We’ve got rap, rock, we’re expanding into the R&B area. We just signed our first reggae artist. We’re also opening a YMCMB West Coast [operation]. I need more acts. We know that.”

“We’re going to put out more music. We’d like to be able to put out 35 albums in one year. It’s like putting a pyramid together. I’m trying to figure out how we can put out 100 albums. I ain’t even done 20 yet, let alone 100. I’m trying to figure that out.”

As for that billion-dollar business?

IT’S BEEN 21 YEARS SINCE THE Williams brothers first founded Cash Money Records, and 14 years since they signed their initial pressing and distribution deal with Universal. Widely reported to be valued at \$30 million with \$3 million in advance, the P&D deal, finalized in May 1998, gave the label

85% of its royalties, 50% of its publishing and ownership of all masters. In the rap community, the stakes and the terms were regarded as unprecedented.

“I refused to let them take anything from us—that’s how we got my deal,” says Birdman, who credits Rap-A-Lot CEO James Smith for bringing the label to Universal. (Before the deal, Cash Money had been relying on independent regional distributors like Houston’s Southwest Wholesale.) “I wasn’t one of those people coming to Universal trying to live off their money. We wasn’t really tripping on being with a major. I was making a million dollars a month, shipping 100,000 each album—that’s at \$10 [each]. And I dropped three or four of them a month.”

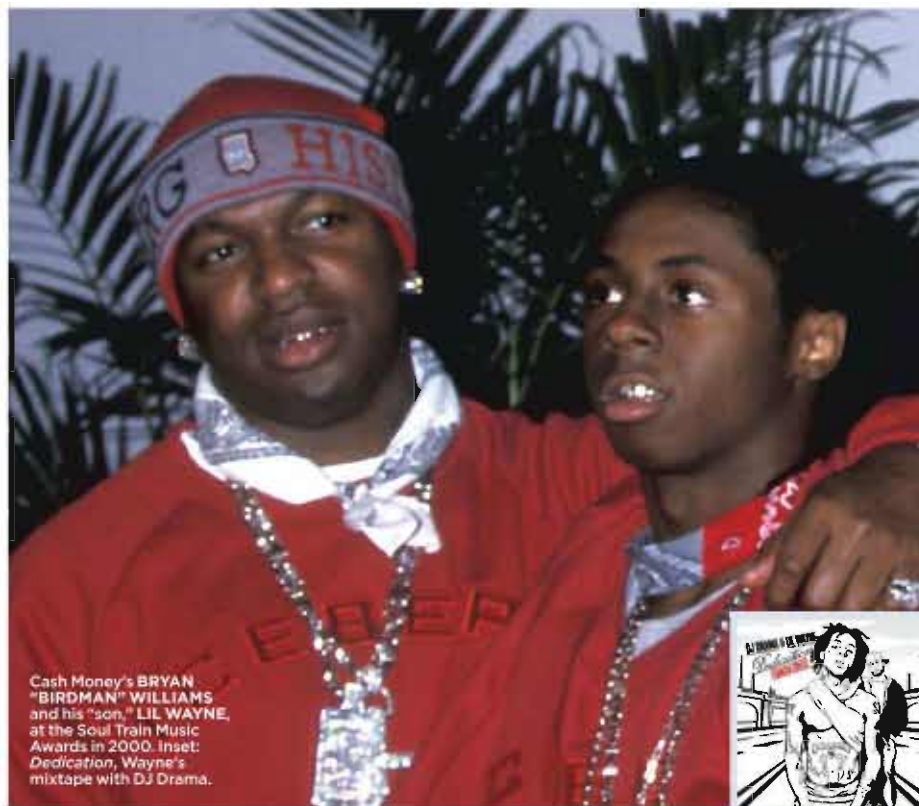
But the terms of the deal proved too good to ignore. Once in the Universal system, Cash Money’s success continued and any doubts about the deal’s viability, on all sides, were quickly put to rest. Building on New Orleans’ musical tradition and the

Southern gangsta rap blueprint laid by crosstown rival No Limit, Cash Money strung together a rope of platinum hits led by the label’s first release through the Universal system, Juvenile’s *400 Degrees*, which rode a pair of singles, “Ha” and “Back That Thang Up,” to the top of Billboard’s 1999 year-end rap chart and sold 4.8 million units, according to Nielsen SoundScan.

A series of significant releases immediately followed, including B.G.’s *Chopper City in the Ghetto* (released in 1999, it has sold 1.1 million); the Hot Boys’ *Guerrilla Warfare* (1999, 1.5 million); Lil Wayne’s debut, *Tha Block Is Hot* (1999, 1.4 million); and the Big Tymers’ *I Got That Work* (2000, 1.5 million). But even that early success couldn’t forecast the label’s growth during the past four years.

That growth has been propelled by the breakout success of Lil Wayne, who famously took to the mixtape circuit in the mid-’00s to stoke a demand that exploded

continued on >>P22



Cash Money's BRYAN "BIRDMAN" WILLIAMS and his "son," LIL WAYNE, at the Soul Train Music Awards in 2000. Inset: *Dedication*, Wayne's mixtape with DJ Drama.

YOUNG MONEY

ANew Orleans native like the Williams brothers, Lil Wayne made his Cash Money Records debut in 1995 with *True Story*, as half of the duo the B.G.'z with Christopher “B.G.” Dorsey. Wayne was 12 and B.G. was 14. His solo debut, *Tha Block Is Hot*, arrived in 1999, bowing at No. 3 on the Billboard 200 with 229,000 sold, according to Nielsen SoundScan. He was 17. When key artists left the label amid contract disputes, Lil Wayne stayed, and starting in 2004 began an underground mixtape onslaught (including collaborations with DJ Drama, pictured above, like 2005’s *Dedication*) that eventually turned him into the most in-demand rapper of the late

2000s. His 2008 release, *Tha Carter III*, posted the first million-plus sales week since 2005. In 2009, Wayne signed breakout rap acts Drake and Nicki Minaj to his Young Money Entertainment imprint through Cash Money Records. Last month, Cash Money extended its business relationship with Wayne and Young Money for a rumored \$100 million–\$150 million. “Everything is going to start with Wayne,” says Birdman, who frequently refers to Wayne as his “son.” “We ain’t nothing here without Wayne—he’s the key part. It’s personal with me, so whatever he wants, he gets. Hopefully one day, I can give him a billion dollars. That’s one of my goals in life, to give my son a billion dollars.”

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from >>p20 into a firestorm of commercial success. When his sixth studio album, *Tha Carter III*, bowed in June 2008, it posted the first million-plus sales week since 50 Cent's *The Massacre* in 2005. Since that tipping point, Cash Money has grown from regional rap curio to R&B/hip-hop (and increasingly pop) radio powerhouse and retail juggernaut. The label's core roster of young superstars—led by Wayne and including the Canadian actor-turned-rapper Drake as well as Billboard's 2011 Rising Star Nicki Minaj (both signed to Cash Money through Wayne's Young Money imprint)—is in the middle of such a dominant run on all of the major charts that most any comparison falls well short.

"I don't think anyone in the urban field is on par with them now," says Sony Music Entertainment chairman/CEO Doug Morris, who as Universal Records chairman/CEO (1995-2011) oversaw the original Cash Money-Universal pact.

The stats are staggering. For while there are urban labels

with arguably bigger marquee artists—Roc-A-Fella with Jay-Z and Shady Records with Eminem come to mind—even that is an argument to be had. Jay-Z may hold the record for most No. 1 albums by a solo artist on the Billboard 200 (12) and Eminem may be the seventh-best-selling artist of the SoundScan era with more than 41 million units sold, but Lil Wayne has been gaining ground on them both.

With *Tha Carter III* and 2011's *Tha Carter IV*, he's posted two of the biggest single sales weeks of any project of the past four years besides Taylor Swift's *Speak Now* and Lady Gaga's discount-driven *Born This Way*. In that same period, he's out-sold both Eminem and Jay-Z, as well as Kanye West. And Wayne is also a force on the road, with \$59 million earned from 98 shows (966,196 tickets sold) since 2007, according to Billboard Boxscore. It's a series of accomplishments all the more impressive considering that Wayne spent 10 months of the past four years in jail for felony gun possession in New York.

But Lil Wayne is only one part of the Young Money Cash Money picture. Since signing with YMCM in 2009 following the release of his breakout mixtape, *So Far Gone*, Drake has fast become one of music's most bankable stars. His first two charting singles, his own "Best I Ever Had" and Young Money's "Every Girl," on which he's featured, bowed in the top 10 on the Billboard Hot 100, making him only the second artist to achieve such immediate commercial success.

Today, Drake has more No. 1s on Billboard's Rap chart (12) than any other artist in the history of that tally. He has logged nine No. 1s on Hot R&B/Hip-Hop Songs, the most of any other rap artist besides Jay-Z, who also has nine. And Drake's two studio albums, *Thank Me Later* and *Take Care*, have both bowed atop the Billboard 200, with the latter logging the third-biggest sales week of any release of 2011, behind Lady Gaga and Lil Wayne.

And then there's Nicki Minaj. With dramatic flair, the Trinidad-born, Queens-raised rapper has transcended genres to become a globally recognized pop icon, mentioned in the same breath as Lady Gaga and sharing stages with both Madonna and Britney Spears. Like her labelmates, her chart stats boom. She sent her debut, *Pink Friday*, to the top of the charts, becoming the first female hip-hop artist to claim the top spot on the Billboard 200 in a decade. And when her recent *Pink Friday: Roman Reloaded* accomplished the same feat, she became only the second female hip-hop artist to top the Billboard 200 twice.

Her singles are also quick to catch on. In June 2010, Minaj broke the record for the most concurrently charting Hot 100 singles by a female hip-hop artist with four simultaneous hits, a record she's since broken numerous times—most recently with seven simultaneous hits on the Jan. 7 chart. She's only the second woman to chart three simultaneous top 10s on Hot R&B/Hip-Hop Songs since the tally began using Nielsen data to power its rankings in December 1992. And runaway smash "Super Bass" is the highest-charting Hot 100 rap hit by a solo female (without the aid of a featured artist) since Missy Elliott's "Work It" spent 10 weeks at No. 2 in 2002-03. "Super Bass" reigned for two weeks at No. 3 in August 2011. And she's even more of a force on the branding end. Minaj recently became the face of a new Pepsi global campaign for a reported seven-figure deal. Lil Wayne signed his own multimillion-dollar soda endorsement deal—with Mountain Dew—in March.

Today, across all of its properties, Cash Money Records Group counts 29 artists in its stable, including the younger Williams, who records under the Birdman name, as well as recent additions Busta Rhymes, Mystikal, Fred Durst and Limp Bizkit, R&B singer Christina Milian and DJ Greg Street, all signed within the last eight months. In addition to its Young Money Cash Money artists, Cash Money also recently entered into joint-venture label deals with Def Jam executive

DJ Khaled's We the Best Records (Khaled is also signed to Cash Money as an artist) and Billboard's 2009 top Hot 100 producer RedOne's 2101 Records.

Taken in aggregate, the label's social media footprint is monstrous: 44.3 million Twitter followers and 106.5 million Facebook fans. And its sales figures also measure up. Since signing with Universal in 1998, the label has lodged 59 titles on the Billboard 200 and Top R&B/Hip-Hop Albums charts that have sold more than 43 million albums, according to SoundScan. And that's just domestic sales for the releases that made the major charts. According to Cash Money, worldwide sales for all releases since the deal top out at nearly 60 million albums and more than 130 million singles sold.

In urban music, there is no parallel. No other hip-hop company, ever, has remained as fiercely independent for as long as Cash Money while experiencing so much sustained success. Def Jam, Death Row, Bad Boy, No Limit, Shady, Aftermath, Roc-A-Fella—all were horn in partnership with a major, eventually married their business to a major or, in the case of No Limit and Death Row, proved unable to maintain operations on their own. For the past three years, Cash Money Records Group has ranked as the second-biggest non-Latin indie label in the United States with close to 1.4% market share, just behind Disney and Hollywood and ahead of Concord and Big Machine/Valory Music.

"Their success is extraordinary," says Universal Republic CEO Monte Lipman, who carries the label under his Universal Republic banner. "These guys are writing the record book as we speak. The artistry, the executive chops these guys have, the ability

to thrive in where we're at in this industry is the greatest thing I've been associated with. When the dust settles, you got to put them right up there with Motown and Island Records and certainly Columbia, Epic and Atlantic."

Sylvia Rhone, who worked with Cash Money as president of Universal Motown from 2006 to 2011 and presided over much of the label's crossover success, beginning with the release of Wayne's *Tha Carter III*, agrees. "All of these people who had labels—be it Bad Boy or [whomever]... Nobody's had the longevity or success that they've had," she says. "Nobody. And they're the best in the game. There's nobody hotter and smarter than Cash Money right now."

As for the Williams brothers, Rhone says simply, "They're talented cats. Period."

FOR CASH MONEY RECORDS, ALL OF the recent success couldn't have come at a better time. After 14 years within the Universal system, the label's current contract is set to expire soon. Though those close to the deal are reluctant to discuss the actual date ("That's something you should probably speak to Vernon Brown about," Lipman says; "Can't expose the date," Brown responds), Cash Money is perfectly positioned to use its next move to redefine the very idea of the power play.

With its roster running up the charts like a cheetah at a track meet and recent shake-ups at the top of the major-label system, most notably the installation of Cash Money's longtime business partner/mentor Morris as CEO of Sony Music Entertainment, it's hard to imagine the Williams brothers passing on the opportunity to pit the majors against each other in a bidding war almost certain to get Birdman that much closer to his billion-dollar goal.

Not that those involved are going to come right out and say that. Talk to the major players and what you'll get instead is a healthy dose of diplomacy and the sense that those involved would like to downplay the significance of the deal and its potential stakes even as they allude to cards they're holding.

"I don't think the guys are re- **continued on >>p24**

DESTROY AND REBUILD



Cash Money's BIRDMAN and SLIM with the Hot Boys at the Source Hip-Hop Music Awards in 1999. From left: Birdman, LIL WAYNE, B.G., Slim, JUVENILE and TURK.

The early 2000s saw an exodus of many of Cash Money Records' early hitmakers, beginning with Terius "Juvenile" Gray citing contract and financial disputes in 2001. (Juvenile's 1998 release, *400 Degrees*, was the first album released by Cash Money in partnership with Universal and continues to reign as the label's best-selling album.) Rapper B.G.—who along with Juvenile, Lil Wayne and Tab "Turk" Virgil formed the label's late-'90s supergroup the Hot Boys—soon followed. Then, in 2005, the label's longtime in-house producer Mannie Fresh also left the fold, leaving Wayne and Birdman as the only artists remaining from the label's roster when it signed the Universal deal. Looking back now, Birdman calls the experience a gift and a curse.

"I never had no wrong intentions to take nothing from [anyone]," he says. "It was an experience that taught me. I knew I had to get better attorneys if I don't want to go through this shit. I have to get better CPAs—better in all aspects—to function and run well as an independent brand. The breakup got us to where we are today."

Though the label has been subject to several claims through the years, including a lawsuit settled with EMI earlier this year over unpaid royalties stemming from Wayne's *Tha Carter III*, Cash Money business adviser Vernon Brown says such claims are inevitable and only reflect the size and scope of Cash Money's business.

"You turn around and every other record is a Cash Money record," Brown says. "How could that happen if these two guys did not take care of their business? You haven't had a complaint or seen any disgruntled artists at Cash Money in probably seven or eight years now. That's a long time."

THE
ONLY THING
BETTER
THAN COUNTING IT,
IS LISTENING
TO IT.

CONGRATULATIONS TO
BIRDMAN & SLIM
ON THE AMAZING DOMINATION OF
CASH MONEY RECORDS.

YOUR FRIEND
ANTONIO L.A. REID



epic.

From Vernon Brown & V. Brown & Company

16 =

INTERNATIONAL
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LOYALTY INTEGRITY RESPECT
LEADERSHIP OWNERSHIP FAMILY
CREATIVITY GLOBAL HAPPINESS
INSPIRATION HUMBLE SUCCESS
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MAVERICKS EMPIRE
INDEPENDENCE

**Congratulations Ronald and Bryan
Thank you for 16 great years, and here's to 16 more**

from >>p24 deal. I ain't got to worry about it as long as my man keep doing what he is doing for us, and let's keep making money together.' I don't think [Grainge] is losing sleep at night worrying about us wanting to run out the door. And I don't think my clients are sitting around each night with checks running through their heads on how much money they could get to go somewhere else."

Maybe not, but that doesn't mean the money isn't a factor. This is Cash Money after all.

"It's a big decision," Birdman says. "But to me, money does matter. I love what [Universal has] done for us. I love them [even] when I'm mad, too. It's going to have to be the money to make it."

Asked what that money would look like, Birdman simply says, "A real number." When pressed to throw a real number in the air, he adds, "I really don't know. In the 100s, though—300, 400, easy."

It's an astronomical figure for the music industry, the kind of number that gets attached to mid-tier publishing companies, not independent record labels, especially not ones with Southern gangsta rap roots. But there's no denying Cash Money's strengths.

Universal Republic's Lipman calls Cash Money "the most valuable asset in the music industry today." Sony's Morris calls signing Cash Money "one of the best signings I've ever made," adding, "I hope that we work with them again one day in the future." (As for any attempts on Morris' part to try to bring Cash Money into the Sony fold, he says, "There's nothing to talk about. They either will or they won't. They have a lot of records under their contract that they have to deliver. You want to know the truth? Whatever works for them is good to me.")

In other sectors, though, a half billion dollars for a proven, explosive operation isn't as uncommon, as Brown is well aware. Stressing that Cash Money isn't "up for sale," he says that the attitude of the company toward conversations about equity deals has changed a bit. "Over the years, there were many opportunities to entertain sale offers for Cash Money [and] there was a conscious decision by the Williams brothers to stay the course," Brown says. "Today is a different story because of the evolution of the company. If we had someone who worked as a partner, probably

in some ways it could be better for us. When the time is right, I'll have that conversation. Is it today? I don't think so. Is it next year? Who knows? You just know when it's the right moment.

"We've expanded into business [beyond music] 100% on our own," he continues. "It'll be that day when the two of them sit down with me and we realize that to get to a certain point will require help that we can't do on our own."

"Their success is extraordinary. At the end when the dust settles, you got to put them right up there with Motown and Island Records and certainly Columbia, Epic and Atlantic."

— UNIVERSAL REPUBLIC CEO MONTE LIPMAN

As to any ideas of what that suitor might look like: "Ten years ago I would [have said it's got to] be a record company," Brown says. "I still think so, but with all the tech companies and phone carriers, there might be some people sitting somewhere in Silicon Valley thinking of a plan that my clients become a meaningful part of. If that call came, I wouldn't be surprised."

INTERNALLY, THE YOUNG MONEY CASH MONEY team is focused on aggressive acquisition, flexing its might and expanding the brand's reach, with a sharp eye on opportunities

overseas. And Brown bints at "contracts on my desk right now" and "a proposal [that] just went out today for another major [international star]," as pointing the way forward for the label.

"Two-thirds of music sales in dollars and volume occur outside the U.S.," he says. "It never really sank in [until] when the new chairman of Universal [Grainge assumed the post in 2011], who was [its] international head, really started pounding it across. Then it gets easy to see that you don't have to compromise anything you are doing at all to increase your business 25%-50% just by focusing on spreading the branch."

Slim also credits Grainge for opening up the world. "We discussed that when he first got in there, and our international [presence] with our U.S. artists has picked up tremendously. I respect that."

In December, Lil Wayne did a series of dates in Australia, including two concerts with Eminem, and played shows in South Africa with Drake. "If I was a betting man, I would bet that five years from now, no matter what age you are or what part of the world you're at, odds are you're going to be touched by some type of Cash Money music," Brown says. "Projecting out to the next 24-36 months, I can't imagine there won't be any less than six to 10 international acts alone."

In May, Birdman confirmed that the label had officially renewed its longstanding relationship with Lil Wayne and Wayne's Young Money imprint for a deal said to be worth \$150 million and to include Wayne's next four album cycles. (Like all Cash Money artist deals, the pact was done without Universal's knowledge, input or financial hacking.)

Combined, all the recent moves have increased Cash Money's roster by nearly 30% and made a loud statement about the label's ability to attract and retain talent. Not to mention that if the \$150 million for Lil Wayne is firm, it establishes a guidepost to just how much the label might be worth to anyone who might be eyeing the Cash Money business. As such, it's hard not to see all of the moves as the savvy positioning of a label in the middle of a contract year, not unlike a franchise player running up stats the season before his next big deal. But even if that's the case, stats are stats and, anyway, can you blame them?

SO WHAT'S THE DEAL?

Though no one close to the Cash Money deal will talk specifics, several sources inside Universal suggest that if the deal isn't already done, it will be soon. These sources cite the deep ties between the two companies and point to a new Cash Money conference room under construction at Universal's New York office as evidence of a relationship that will continue well beyond 2012.

In 2010, Cash Money Young Money and Universal Music Publishing Group entered into a worldwide administrative partnership, giving UMPG rights to administer all catalog interests from Birdman and his brother Slim, as well as older copyrights from Lil Wayne, Mannie Fresh and B.G. and any new writers that Birdman and Slim sign, such as Nicki Minaj. Considering Cash Money's stocked roster of young talent, led by Wayne, Minaj and Drake, the thought of an ongoing relationship with the label is a promising one to Universal Republic CEO Monte Lipman.

"I'd bet on Birdman every day of the week, and we put our money where our mouth is," he says. "I'm just hitching my wagon to his success because he's bringing us into uncharted waters, whether it's Cash Money content with the books, whether they decide to go into the film industry, continue to expand their roster with new ventures and artist signings—it just feels bigger than ever. My intention is to work with these guys for another 15 years."



TOP: Flexing their publishing muscle in 2010 are (from left) Universal Music Publishing Group chairman/CEO DAVID RENZER, Cash Money's SLIM, UMPG executive VP/head of creative affairs TOM STURGES, Cash Money's BIRDMAN, UMPG executive VP of creative, East Coast EVAN LAMBERG, Cash Money business manager VERNON BROWN, UMPG VP of business affairs and business development DAVID KOKAKIS and senior VP/head of urban music ETHIOPIA HABTEMARIAM. BOTTOM: NICKI MINAJ, LIL WAYNE and DRAKE during the festivities for Super Bowl XLIV in 2010.

"I WANTED TO DO SOMETHING DIFFERENT and not be killed," Birdman says of his initial motivations behind starting the label as a young teenager horn and raised in New Orleans' Magnolia Housing Projects. "I wanted to help my little niggas before they got killed. We chose music. People not in the projects know nothing—money and murder all day, every day. I wanted out of the project life. I wanted to buy my mom something. I never understood why nobody had a car, nobody had a house, why we all in this motherfucking project, selling dope, toting guns."

Things are definitely different now. Wherever Cash Money ends up—at the moment at least, all signs point to Universal—the Magnolia Projects are in the extreme rearview, and the goals, for Birdman, Slim and the entire Cash Money operation, have changed. In addition to new albums expected this year from Lil Wayne, Bow Wow, DJ Khaled and Jay Sean (which, if they all arrive, will give the label seven releases for 2012), there are hooks to publish (Cash Money Content, the label's publishing imprint through Simon & Schuster's Atria Books, has already scored two New York Times best-sellers since its launch last year), movies to shoot (in May, the label announced the first Cash Money Films release, "Rich Gang"), a tour bus company to run (Millionaire Tours) and YMCMB merch to move. Basically, there's money to be made.

"The Def Jams, the Interscopes, all of them, they're my competitors," Birdman says on his way back from checking out a storefront in South Beach that will soon house a YMCMB-branded shop. "I'm out to outdo every last one of them. I don't care who you are, I'm going to outdo you, to keep outdoing you at a constant, consistent basis."

As for that billion?

"We will definitely have a story about them getting there," Brown says. "The question will be how long it takes—whether it's two years, four years, five years, six years. Projection-wise, I could show it in any one of those ways. But you know, anybody can create a standpoint. Projections are useless."

It's true. After all, it's the performance, and the money, that talks.



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URBAN POWER LIST

Deal makers, rule breakers, beat creators — these are the 25 most powerful players in the space, the men and women who define the game, direct its flow and determine its outcome



DR. DRE'S Beats line commanded 53% of the \$1 billion headphones market in 2011.

Cortez Bryant & Gee Roberson

CO-CEOS, THE BLUEPRINT GROUP

GLOBAL THEORISTS

In early 2012, Cortez Bryant's Bryant Management and Kyambo "Hip Hop" Joshua and Gee Roberson's Hip Hop Since 1978 joined forces as the Blueprint Group, bringing superstars like Lil Wayne, Nicki Minaj, Drake and T.I. under the same management umbrella. Bryant and Roberson, who serve as Blueprint's co-CEOs (Joshua is president and head of artist development) have already inked several high-profile deals, including a partnership between Lil Wayne and Mountain Dew (valued in the multimillions) and a global Pepsi campaign for Minaj reported to be in the seven figures. "International is one of the biggest things on our radar because our artists are not only national—they're global, so their music is touching all parts of the world," says Bryant, who's also president of Lil Wayne's Cash Money imprint, Young Money Entertainment. (In addition to his Blueprint role, Roberson is chairman of Geffen Records.) Through 2012, Blueprint intends to set up TV and film opportunities for the company's clientele, with plans for Drake, Minaj and T.I. to entertain big-screen roles, as well as launch a clothing line for Minaj by year's end. "We're not satisfied with what we have," Bryant says. "It's probably bigger than what most people are doing out here in hip-hop, but there are plenty more opportunities out there for our artists." —Steven J. Horowitz

Sean "Diddy" Combs

FOUNDER/CEO, BAD BOY WORLDWIDE ENTERTAINMENT GROUP; BRAND MANAGER, CIROC

CIROC STAR

In 2007, Sean "Diddy" Combs put his name to his biggest hit in years, and the rest of the music biz has been racing to re-create it. Only instead of a single, it was a business deal—a 50/50 stake in Diageo's Ciroc vodka that effectively made him "brand manager" of the then-struggling spirit. Nearly five years later, the little vodka that could has ballooned in sales to No. 2 in its category (ahead of No. 3 Belvedere) and achieved a 38% year-over-year increase in 2011 alone, according to Beverage Information Group. It's also netted Combs more than \$100 million in revenue, a sum large enough to inspire copycat liquor branding deals by everyone from Pitbull and Fergie (Voll) to Enrique Iglesias (Atlantico Rum), Ludacris (Conjure cognac) and Ne-Yo (Malibu Red rum tequila). Though his 2010 Diddy Dirty Money album was considered a disappointment, Combs' Bad Boy imprint has been on a signing binge of late—French Montana, Cassie, MGK (Machine Gun Kelly), Los, Red Cafe and newcomer Megan Nicole are among the names recently added to its roster. Next, look for Combs to put his media muscle to the test when he launches music entertainment network Revolt with Comcast in early 2013. —Andrew Hampp

Dr. Dre

CO-FOUNDER/BEATS BY DR. DRE
FOUNDER, AFTERMATH ENTERTAINMENT

SOUND ADVISER

Dr. Dre has got the beat in more ways than one. What started out as a mission to elevate headphones' audio performance has evolved into a multifaceted sound empire. Launched in 2008 in partnership with Monster Cable Products, Beats by Dr. Dre is the brainchild of R&B/hip-hop producer extraordinaire Dre and Interscope Geffen A&M Records chairman Jimmy Iovine. Since locating this relatively untapped musical vein, Dre and Iovine have watched a host of competitors jump onboard: Skullcandy with Roc Nation, Quincy Jones and AKG, 50 Cent's SMS Audio line, Soul by Ludacris and RZA's Chambers venture. But Beats still holds the commanding edge. According to NPD Group, the company was the leader in the headphone category with 53% of 2011's \$1 billion market. And

although Beats is parting ways with Monster at year's end, the franchise shows no signs of slowing down. Within the last four years, the Beats technology has expanded beyond headphones into cars (Chrysler's 300 S sedan and Dodge's 2012 Charger), computers (Hewlett-Packard PCs and laptops) and, most recently, smartphones (HTC, which purchased a \$300 million majority stake in Beats last August). Late last year, Dre proclaimed his intention to take a hiatus from music, leaving fans to wonder if his long-awaited *Detox* will ever be released. But Dre still has his finger on the pulse of what's happening. His latest protégés at his label, Aftermath Entertainment, are Sliin the Mobster and Kendrick Lamar.

—Gail Mitchell

Shawn Gee

PRESIDENT OF MUSIC AND ENTERTAINMENT, SEFG

KING OF THE ROAD

Shawn Gee has mastered the full package. With a background on Wall Street, Gee parlayed his interest in finance into music and entertainment, becoming a central figure in the touring market for hip-hop artists. Last year, he served as tour manager for Lil Wayne's

Ciroc has earned SEAN "DIDDY" COMBS more than \$100 million.



I Am Still Music tour, which ranked No. 14 on Billboard's top 25 tours of 2011 with a gross of \$46.3 million, according to Billboard Boxscore. Most recently, he lent his expertise to Nicki Minaj and J. Cole for their respective *Pink Friday* and *Cole World* international treks, as well as serving as executive producer of the Roots Picnic music festival and the upcoming Philly Fourth of July Jam, billed as the "largest free concert" in America.

For Gee, who also serves as touring consultant for the Blueprint Group, a successful tour hinges on three Ps: packaging, pricing and performance. "We never want to put anything out that the consumer has to think about. You want something that overdelivers to them," says Gee, who oversaw Kanye West's celebrated *Glow in the Dark* tour (\$30.8 million gross from 49 shows reporting to Boxscore). "We look at where we want to be, where we want to end up on the next album cycle, and [consider] what direction or steps we take with this album to get there. It's that strategic view of the touring business that differentiates me from my contemporaries."

—Steven J. Horowitz

Benjy Grinberg

PRESIDENT, ROSTRUM RECORDS

SOCIAL FORCE

Since establishing his independent label, this Pittsburgh native and former executive assistant for Antonio "L.A." Reid has built a mini empire by banking on a core of young, Internet-savvy artists committed to active social engagement, a heavy touring schedule and free mixtapes to help encourage fans to buy both albums and concert tickets.

Grinberg lets Rostrum artists handle their social media accounts entirely on their own, and the strategy has proved successful: Wiz Khalifa's debut, *Rolling Papers*, was one of only a handful of hip-hop releases in 2011 to sell more than 500,000 units, according to Nielsen SoundScan, and late last year, Mac Miller's debut, *Blue Slide Park*, worked a successful preorder campaign to become the first independent album to bow atop the Billboard 200 since 1995. Both artists have established themselves on the road, with Khalifa grossing \$3.3 million from 28 shows and Miller pulling in \$1.2 million from 23 shows, according to Billboard Boxscore. "Fans are smart," Grinberg says, explaining his label's hands-off approach to social media management. "Fans know when they're being marketed to. And that's why we never really do it."

Snowballing off a successful 2011, Khalifa and Miller will embark on the joint Under the Influence summer tour, which features opening acts Kendrick Lamar, Chevy Woods and Boaz. Khalifa recently appeared on Maroon 5's "Payphone," which entered the Billboard Hot 100 at No. 3 and set a record for digital sales by a group with 493,000 singles sold. Khalifa's sophomore album, *O.N.I.F.C.*, arrives Aug. 28 on Rostrum/Atlantic. "We're committed to growing the infrastructure of Rostrum so we can better serve our artists," Grinberg says. "I want to make sure that we have enough bandwidth for that." —Steven J. Horowitz

Jay-Z, Jay Brown, John Meneilly & Tyran "Ty Ty" Smith

THE ROC NATION TEAM

TURNING MULTIPLE STREAMS INTO A FLOOD

The Roc Nation team—CEO Shawn "Jay-Z" Carter, president Jay Brown, TK John Meneilly and TK Tyran "Ty Ty" Smith—has spent the past four years forming partnerships, management ties, a label presence and a publishing arm to help Roc Nation become a fully rounded company that's not exactly a "360 deal" organization. Since Jay-Z partnered with Live Nation in 2008, Roc Nation has run up a winning streak of betting on the right artists, companies and tours.

Three years ago, Roc Nation formed the StarRoc label and



BENJY GRINBERG lets his artists handle their own social media accounts.

publishing company with pop production duo Stargate, which has helmed hits for Rihanna and Nicki Minaj. Last year, the company got in on the electronic dance music craze on the early side by partnering with U.K. management company Three Six Zero, which represents superstar DJs like Deadmau5 and Calvin Harris. The label roster includes J. Cole, Rita Ora and Jay Electronica. On the management side, Roc Nation has Shakira, Rihanna, Wale and M.I.A.

"Our company can provide services from every stream," Brown told Billboard earlier this year. "From the merch side to the touring side, publishing, producer management, artist management or a label—basically every venture that an artist is a part of or not a part of, we can offer that."

Of course, Jay-Z has merged his Roc Nation success with his own hip-hop career—*Watch the Throne*, his joint album with Kanye West, arrived on Roc Nation/Roc-a-Fella/Def Jam last year and has moved 1.5 million units, according to Nielsen SoundScan. And in addition to the *Watch the Throne* European tour earlier this year, Roc Nation will handle the Budweiser Made in America festival, the inaugural Jay-Z-curated fest to be held Sept. 1-2 in Philadelphia.

—Jason Lipshutz

THE INAUGURAL URBAN POWER LIST

Defining power and who possesses it is an ever-changing equation. It's a challenge that Billboard editors revisit each year with the Power Players series, which includes Women in Music, Latin Power Players, this year's inaugural Power 100 and the upcoming 40 Under 40. To that roster, add this issue's inaugural Urban Power List, profiling the 25 biggest players in the industry. The unranked tally targets executives whose concentration is urban, not executives who have oversight of urban music but also substantial responsibilities with other genres.

Rounding out the list: salutes to Urban Power Cities and the first Hall of Fame inductee. As with any such tally, numerous accomplished executives didn't make the cut. However, the selected honorees represent the collective judgment of Billboard's editors. Congratulations to the 25 game-changing executives who comprise our first Urban Power List.



Magic Johnson

OWNER, MAGIC JOHNSON ENTERPRISES

BUSINESS BALLER

The Los Angeles Lakers and NBA legend is still playing ball. He's part of the Guggenheim Partners-backed group that purchased the Los Angeles Dodgers this year. But Earvii "Magic" Johnson is also prepping for a formidable slam-dunk in urban entertainment. No stranger to that arena, Johnson once hosted a short-lived late-night talk show—"The Magic Hour"—on Fox in 1998. Two years later, he launched Magic Johnson Music. A joint venture with MCA Music, the label scored several hits with R&B singer/songwriter Avant. Fast-forward 12 years and Johnson is now rolling out his own cable channel, *Aspire*. Focusing on family-driven content and positive images of African-Americans, the channel went live June 27 to 7 million Comcast and Time Warner Cable homes in 16 of the top 25 African-American markets, including New York, Atlanta, Chicago and Washington, D.C. Among the personalities helming its prime-time programming blocks: Grammy Award winner Esperanza Spalding, who will host *Aspire*'s "Groundbreaking Music" lineup on Friday nights. Aside from TV, Magic Johnson Enterprises has an interest in Inner City Broadcasting, parent to New York urban radio institution W.B.L.S. Also under the Johnson umbrella: *Vibe* magazine and the "Soul Train" franchise, whose annual awards show airs on BET's *Centric* channel.

—Gail Mitchell

Michael Kyser

PRESIDENT OF BLACK MUSIC, ATLANTIC RECORDS GROUP

EXPANSION PLAYER

Signaling a redoubled commitment to expand its stake in R&B and hip-hop, Atlantic appointed Michael Kyser as its first president of black music at the top of last year. At the time, Warner Music Group's 14.2% share of 2010 U.S. R&B album sales (which include hip-hop) was a distant third behind Universal Music Group (47.8%) and Sony Music Entertainment (26.7%), according to Nielsen SoundScan. That still represented a sizable gain from 9.8% in 2005. Meanwhile, Atlantic accounted for most of WMG's 2010 R&B albums tally, with a 9% share of the market. By the end of 2011, Atlantic accounted for 6.7% of U.S. recorded-music sales, ahead of Warner Bros. (5.8%) and rivals RCA (6.6%) and Universal Republic (6.3%). Contributing to Atlantic's banner year was rapper Wiz Khalifa, whose debut album, *Rolling Papers*, bowed at No. 2 on the Billboard 200 thanks to such hits as the platinum-selling "Roll Up" and "Black and Yellow."

Previously a VP at Def Jam, Kyser joined Atlantic as executive VP of urban music in 2004. "When I came into Atlantic, we were kind of all over the place in R&B/hip-hop," Kyser told *Billboard* last March. "The one thing I wanted to focus on was putting together a tight lineup—not more than 20 artists on the urban roster." Kyser's tight lineup includes Lupe Fiasco, Tank, Estelle, Janelle Monáe, Musiq Soulchild, Andre Harrell's Harrell Records and B.o.B, whose newly released sophomore set, *Strange Clouds*, debuted at No. 1 on Top R&B/Hip-Hop Albums. On tap are high-profile releases by Flo Rida, Trey Songz and T.I.

—Gail Mitchell

Bryan Leach

CEO, POLO GROUNDS MUSIC

THE TALENT DEVELOPER

During his 11-year stint with indie label TVT Records—first as director of artist development in 1995 and then as VP of urban A&R beginning in 1998—Bryan Leach signed crunk master Lil Jon, the Ying Yang Twins and Cuban-American rapper Pitbull. Of that period, Leach has said he "learned how to slow-bake and develop talent as opposed to microwaving it: to focus on signing stars and choosing shots." Building on that philosophy, Leach established Polo Grounds Music in 2006, a joint venture with RCA Records. In the six years since, Polo Grounds has built a name for itself, thanks to chart-

JOIE MANDA

PRESIDENT, DEF JAM RECORDINGS

GOING FOR THE WORLD TITLE

In March, Joie Manda left his two-year tenure as head of urban music at Warner Bros. Records to become president of Def Jam Recordings. It marked the first time the position had been filled since Jay-Z ended his three-year reign in 2007. At WBR, Manda was responsible for signing Common, Maybach Music Group and Waka Flocka Flame to the imprint, building a strong roster before exiting.

Now three months on the job at Def Jam, Manda is settling into his duties as head of the decades-old imprint, founded by Rick Rubin and Russell Simmons in 1984. Overseeing upcoming albums from Nas, Rick Ross, 2 Chainz and Kanye West's G.O.O.D. Music, Manda explains how realizing an artist's vision is of foremost importance as he tries to turn Def Jam from one of the premier labels in hip-hop into the most successful imprint in the world.

What did you take from Warner Bros. and apply to Def Jam?

Patience. You have to be patient, and you also have to remember why we're here: to help new artists. We really work for the artist. That's the mantra and ethos.

What's your goal as president of the label?

To have all of our artists facilitate their vision, to bring their music to market in the right way and to do their creativity justice. My other goal is to revive the Def Jam brand. Forget about the No. 1 label in urban music; it needs to be the No.

1 label in the world. It should be the premier destination for any artist. I think it still is, but I want to reinvigorate it and really work on the branding of Def Jam. I want to remind people how important it is.

What's the most important thing Def Jam can do to continue its 30-year legacy?

What Def Jam needs to do, and will do right now, is think of nontraditional ways to put artists and music out. That's where Def Jam came from. When Russell and Rick started this company, there was no blueprint for a rap label. We're thinking of nontraditional ways. Radio is important, obviously. That's how we get our music to the masses. But we really are trying to think of different ways.

Radio is obviously an integral focus of any label, but hip-hop doesn't have as strong a grip on pop radio as it once did. How do you hope to bring that back?

I think that music, not just hip-hop, has become homogenized lately. We're not scared to sign artists that don't fit inside of a box and aren't commercial or commercially marketable. We're looking for the 2012 N.W.A., the 2012 Public Enemy. Stuff that other labels would probably say, "What are we going to do with this? This isn't commercial, this isn't going to cross over." That's what we're looking for.

Where do you see the biggest potential for growth and opportunity that could use nurturing at the label?

Right now, all the people who are involved in artist development here, we're all going to take steroids. We're going to be the best in the world at artist development. If you're a new artist, you're going to want to be on Def Jam, because we're going to be patient and we're going to spend the time and the money to really develop new artists.

—Steven J. Horowitz



ETHIOPIA HABTEMARIAM

EXECUTIVE VP/HEAD OF URBAN MUSIC, UNIVERSAL MUSIC PUBLISHING GROUP; SENIOR VP, MOTOWN RECORDS

WONDER WOMAN

Without a doubt, one of this year's hottest unfolding stories is the unveiling of the new Motown. Tapped last September to revamp the iconic brand, Ethiopia Habtemariam—No. 15 on Billboard's 2011 Women in Music Power Players list—called the appointment "a huge opportunity and a lot of responsibility." And much more so in her particular case: Habtemariam concurrently serves as executive VP/head of urban music at Universal Music Publishing Group. In that role, she has proved to be a savvy talent forecaster, with signings such as Justin Bieber, Cbris Brown, J. Cole, Ester Dean, Cash Money (Nicki Minaj, DJ Khaled) and Hit-Boy (Kanye West and Jay-Z's "Ni**as in Paris"). Her latest is female songwriter Phoenix, who's working with Shakira and other artists.

To begin shaping her Motown vision, Habtemariam signed singer/songwriter/producer Ne-Yo to the roster and appointed him senior VP of A&R earlier this year. His fifth release, *R.E.D.* (Sept. 18), will mark the new Motown's formal debut. She talked to Billboard about what it takes to relaunch such an iconic brand and what to expect from it in the near future.

Ne-Yo overseeing A&R—how did that come about?

He has his own label, Comipound, and has always been into identifying talent. With him being such a phenomenal song-

writer, his goal was to build something. So I asked him to be part of what we are building at Motown, and he thought it was a perfect fit. He's really involved. It's not a vanity position. Not only does he find and sign talent, but he serves as a mentor to our newer acts on the roster and writes for them as well. Ne-Yo exemplifies what we want to build: great R&B/pop global superstars. We're trying to build a synergy between the new and the history that is Motown.



Besides Ne-Yo, who else comprises the label's roster?

As far as new acts are concerned, our flagship artists are B. Smith and Kevin Ross. I signed them both at the end of last year. B. Smith is a 19-year-old singer/dancer from Fort Lauderdale... We plan on dropping a single from him within the next couple of months and an album in the first or second quarter of 2013. Kevin Ross, a 22-year-old musician/songwriter from Washington, D.C., is signed to both Verve and Motown. He was part of BET's Music Matters campaign, and we have him signed to the publishing company as well.

There's clearly a void in the marketplace for a great male group. Along those lines, we have Imprint, a four-member male group from Philadelphia that's somewhere between Boyz II Men and Jagged Edge. The act was signed through Pop Wansel's production company; Pop is one

of Universal's writers. And remember B5? They're all grown up, between the ages of 18-24. They're also on the roster, as are Kem, India.Arie, Erykah Badu, Babyface and Stevie Wonder.

Define the new Motown.

My goal is to just have quality music—nothing that's for the moment or following a trend. If there's a rock act or a cool electronic pop act that fits into what we're building, I'd look at it. I don't want to put boundaries on what it is. We're talking about a brand and label that affected music around the globe. I've been learning a lot about the history of Motown and its other labels like Tamla and Gordy. [Founder Berry] Gordy was right in not limiting what Motown could do. It was really the voice of the youth and that was his direction for it. We just want to find new, cool things that inspire people.

How is it juggling both gigs?

I'm between New York and L.A. I like to be as close to the recording process as I can and a lot of that happens in L.A., and also between Atlanta and Miami. I can't front—it's been difficult to find my rhythm. But I've found it now. It's literally been hiring the staff, signing new artists, making records... all at the same time. But it's coming together faster than I thought it would. I know the label will be established and defined by the new acts we break, so we're paying close attention to that. And while we're making these records, we're also doing artist development: vocal training, choreography, media training. Figuring out exactly who the artist is through their sound, look and image. We're doing all of that just like the old Motown—but doing it in our new way.

How do you define power in today's music industry?

Two words that immediately come to mind are influence and responsibility. Power equals the ability to make or cause a change, and I believe that is something we all have within ourselves. —Gail Mitchell

climbing releases by Hurricane Chris ("A Bay Bay," "Halle Berry") and Pitbull. The latter's 2011 Mr. 305/Polo Grounds album, *Planet Pit*, has sold 443,000, according to Nielsen SoundScan, powered by the single "Give Me Everything," featuring Ne-Yo, Afrojack and Nayer. And that's in addition to Pitbull's 2009 smash "I Know You Want Me (Calle Ocho)" and his high-profile cameos on Enrique Iglesias' "I Like It" and Usher's "DJ Got Us Fallin' in Love." Aside from Pitbull's burgeoning presence, Polo Grounds signed hot rap newcomer ASAP Rocky in 2011. The Harlem native's debut album, *Long Live ASAP*, is due later this year. "I haven't seen anybody with this hustle and spirit since I signed Lil Jon and Pitbull," Leach told Billboard last year. "Or since I witnessed the beginnings of Kanye West as an artist." Leach also doubles as senior VP of urban music at RCA and has a joint venture with Souy/ATV for signing writers. —Gail Mitchell

Debra Lee CHAIRMAN/CEO
Stephen G. Hill
PRESIDENT OF MUSIC PROGRAMMING AND SPECIALS
BET NETWORKS

DYNASTIC DUO

Consistency has become the hallmark of Black Entertainment Television. The cable channel's leader, Debra Lee, has been with the Viacom-owned company for more than 25 years. Meanwhile, Stephen G. Hill has handled music programming and specials for BET for 13 years.

Under Hill as an executive producer, the BET Awards have become the No. 1 black family event on cable TV, the No. 1 awards show among adults on cable and the No. 1 event in social media. The BET Awards have shown the greatest growth in the number of sponsors they attract, with this year's July 1 telecast bringing in Cadillac, Coca-Cola, Ford, State Farm and

Subway. Highlighting the broadcast will be the first televised performance from D'Angelo in a dozen years.

The 2011 BET Awards was watched by 7.7 million viewers, up from 7.4 million in 2010, according to Nielsen. It was the No. 2 broadcast in the network's history, trailing the 2009 awards held soon after the death of Michael Jackson.

In April, flagship show "106 & Park" registered its 15th consecutive quarter as the No. 1 music variety show on cable among adults ages 18-49, according to Nielsen data, and has been integral in launching the careers of numerous hip-hop and R&B

artists. Among other hits that will continue this year are "Bobby Jones Gospel," gospel singing competition "Sunday Best" and comedy "The Game." —Phil Gallo

Cara Lewis

MUSIC AGENT, CREATIVE ARTISTS AGENCY

TOUR MAVEN

Named Billboard's 14th most powerful woman in the music industry in 2011, Cara Lewis made even bigger headlines earlier this year when she jumped ship from William Morris Endeavor to join the Creative Artists Agency. Based in New York, she is now a member of the team led by CAA managing partner/head of music Rob Light. During her 23-year WME tenure, Lewis oversaw a lineup that included some of the biggest established and emerging artists in R&B and hip-hop, including Eminem, Kanye West, Rihanna, 50 Cent, B.o.B, Lupe Fiasco, Timie Tempah, Jill Scott, Common and the Roots. Last year proved to be one of Lewis' most successful. In addition to West closing out Coachella and joining fellow powerhouse Jay-Z on the much-talked-about *Watch the Throne* tour, Lewis' client Eminem announced his first Australian tour in a decade. While Eminem has followed Lewis to CAA, there's no official word about other clients on her roster. Given Lewis' track record, however, it's a safe bet she'll continue along the same path she has winningly forged. In fact, CAA is teaming with BET Networks to present the BET Music Matters live showcase on July 2 at its Los Angeles office, spotlighting Michael Jackson's nephew Austin Brown, Leah LaBelle and three other aspiring singer/songwriters. When news broke about Lewis coming onboard, Light said, "Cara has built a remarkable career cultivating the careers of some of the most acclaimed artists in music today. Her expertise in the urban market, ability to innovate and keen eye for talent will be great assets to our continued growth." —Gail Mitchell



Rapper Eminem followed CARA LEWIS to CAA after she left WME.



STEVE STOUTE
CEO/FOUNDER, TRANSLATION

THE BRANDER IN CHIEF

When the piano line from Kanye West's "Runaway" rang out during the first commercial break of this year's Super Bowl (for Bud Light Platinum), it signified more than just a rare commercial synch of a West song. It was one of 2012's first "tanning moments," as Steve Stoute would refer to it in his book. "The Tanning of America: How Hip-Hop Created a Culture That Rewrote the Rules of the New Economy." It was also a spot produced by Stoute's agency, Translation, which he co-founded in 2008 with Jay-Z after a 10-year career in the record industry that included high-profile stints at Sony and Interscope.

Stoute credits his close ties to the hip-hop community for changing the tone of Anheuser-Busch's Super Bowl ads, which also included a mashup of Flo Rida's "Good Feeling" with the Cult's "She Sells Sanctuary."

"They were too busy doing frat humor to do something like 'Runaway' as a soundtrack," he says. "If it wasn't for the work I'd done, Kanye would have never trusted me to use that song. We understand this 'tan' mind-set. We understand this cross-cultural landscape of this generation that doesn't see color."

Specializing in multicultural marketing, Translation has had a strong focus on music, from creating a campaign with Wrigley's Doublemint that became the basis of Chris Brown's "Forever" to an upcoming hip-hop initiative for Sprite. Up next, Stoute reteams with Anheuser-Busch for September's Made in America festival, to be held Labor Day weekend in Philadelphia with a cross-genre lineup set to include Skrillex, D'Angelo, Pearl Jam, Odd Future and headliner Jay-Z, who also curated the festival.

What's been your proudest moment in the last 12 months?

One of my proudest moments was at my book-release event. Reverend Run from Run-D.M.C. gave me his

Raising Hell gold plaque. It was a proclamation that what I was doing was the right thing. He was part of a generation that formed a culture, and I made him proud. If you look at my interviews for "The Tanning Effect," you'll see me and Pharrell and Will.i.am and Gwyneth Paltrow and Lady Gaga speaking about how music, culture, hip-hop culture is impacting suburban households and how that has affected corporate America.

What was the mission of Translation when you founded it in 2008, and how has it evolved?

I'd seen that brands needed to be closer to pop culture and cool, and that the record business needed partners that could underwrite initiatives. I've always seen that as the perfect marriage, which is why I named the company "Translation" from the beginning. Culturally they don't see each other the same; they speak two different languages. This year, we worked on this the festival for Jay-Z, which took eight months to put together. We're putting together a festival with a great roster of talent that's going to be groundbreaking and it's created by Budweiser—so is that a record business initiative or is that a branding initiative? Seeing those lines blur is where we want to be.

You haven't worked full-time in the music industry in more than a decade. What excites you about music right now?

What's getting my juices flowing is the combination of electronic and hip-hop. Those are both the most intense forms of music that speak to the youth. The opportunity to bring them closer together excites me more—that's why you'll see Skrillex and Calvin Harris at the same festival with people like Jay-Z and Odd Future. When you listen to electronic music and listen to hip-hop, they sound really far apart sonically, but they appeal to the same audience. People feel they're more far apart than they are, but I want to bring them together. —Andrew Hampy

Larry Mestel CHAIRMAN/CEO
Chris Lighty COO
Michael "Blue" Williams
PRESIDENT
PRIMARY VIOLATOR MANAGEMENT

SUITE KINGS

In the nine months since Larry Mestel's Primary Wave Music merged with Chris Lighty's Violator Management in September to form Primary Violator Management, the new company has been busy leveraging the proven experience of its executive team, which includes president Michael "Blue" Williams (formerly of Primary Wave Talent Management), and a roster of blue chip talent to build a branding powerhouse. Recent deals include helping 50 Cent establish his Street King energy drink and accompanying initiative to feed 1 billion kids, teaming Busta Rhymes with Google Music for a unique digital distribution deal for the artist's upcoming album *E.L.E. 2: End of the World* and working with Cee Lo Green to expand his presence beyond music through Primary Violator's in-house Brand Synergy Group and Lighty's Brand Asset Group.

"Branding is what we do," Williams says. "And because we're able to flow in and out of the urban and hip-hop world and back into the pop world, we're able to do branding on a number of different levels and work any type of artist."

Next on the agenda? Brokering even more brand extensions for their clients and breaking artists on multimedia platforms. "We're constantly trying to move the culture forward," Lighty says. —Steven J. Horowitz

Mark Pitts
PRESIDENT OF URBAN MUSIC, RCA RECORDS
CEO, BYSTORM ENTERTAINMENT

THE A&R GURU

In an interview last August after being appointed CEO of RCA Music Group, Peter Edge told Billboard there is "a definite plan to expand our dominance in R&B and grow hip-hop." Overseeing that mandate is Mark Pitts, formerly president of urban music for Jive before distributing parent RCA's restructuring last year. Edge, president/COO Tom Corson and Pitts most recently celebrated Usher's No. 1 debut with his seventh album, *Looking 4 Myself*—which Pitts A&R'd—on the Billboard 200 and Top R&B/Hip-Hop Albums charts. Gunning for the same momentum are upcoming albums by R. Kelly (*Write Me Back*, June 26), Chris Brown (*Fortune*, July 3) and Brandy (*Two Eleven*, Aug. 28). RCA's urban roster also includes Monica, T-Pain, Anthony Hamilton, Mario, Marsha Ambrosius and CJ Hilton. Also under Pitts' purview are RCA artists signed to his Bystorm Entertainment: Miguel and Jawan Harris. Newcomer Miguel scored two No. 1 R&B/hip-hop singles ("Sure Thing," "Quickie") from last year's debut album, *All I Want Is You*, which has sold 392,000, according to Nielsen SoundScan. The New York-based Pitts possesses close to 20 years of A&R experience. His first gig: working with Sean "Diddy" Combs at Bad Boy Records in 1992. From there, he segued into management (the Notorious B.I.G. and Nas). Pitts circled back into the label arena as a senior A&R executive at Arista, where he first worked with such acts as Usher, Hamilton, Cee Lo Green and TLC. —Gail Mitchell

Paul Rosenberg
CO-FOUNDER, SHADY RECORDS
CEO, GOLIATH ARTISTS MANAGEMENT

MR. DIG

Thirteen years ago, Paul Rosenberg appeared in a skit on Eminem's debut album, *The Slim Shady LP*, in which the "faithful attorney at law" asked the upstart rapper to tone down his lyrics ("because there's only so much I can explain"). Luckily, Em didn't listen then (or

to any of the similar skits that followed), and his now-celebrated career span has helped Rosenberg, 40, become more than just his comic foil and business partner. Rosenberg has made his own moves in the digital space, serving as executive producer of Shade 45, Eminem's uncensored hip-hop channel on SiriusXM, as well as co-founder of hip-hop site RapRadar.com. He also acts as the CEO of Goliath Artists Management and has forged a partnership with Deckstar, a management company affiliated with acts like Steve Aoki and Holy Ghost! But Rosenberg's most high-profile project is the Universal Music Group-affiliated Shady Records, which added Alabama MC Yelawolf and underground rappergroup Slaughterhouse to its roster in early 2011 and released *Hell: The Sequel*, the best-selling debut album from Eminem side project Bad Meets Evil, last June.

The Detroit rapper is still at the center of Rosenberg's power equation—though with Eminem as the seventh-best-selling artist of the Nielsen SoundScan era (41 million) and *Recovery* the best-selling album of 2010 (3.4 million), it's not a bad position for the manager to be in. Eminem revealed in June that a new solo album is slowly coming together, and with Slaughterhouse's debut Shady LP and with Yelawolf's sophomore disc on the way, the label has committed to developing its growing stable of hip-hop artists—and this time, Rosenberg doesn't need to be in any skits.—*Jason Lipshutz*

Rick Ross

FOUNDER, MAYBACH MUSIC GROUP

MIAMI STREET MACHINE

In just three years, chart-topping Def Jam rapper Rick Ross (born William Leonard Roberts III) has built a label, a franchise and a movement powered by a sharp ear, a signature sound and a strong Internet presence. Through Maybach Music Group, Ross' reach stretches from Def Jam, where he's signed as an artist, to Warner Bros., which signed on to distribute MMG in February 2011 and houses the bulk of the label's roster, including rappers Wale, Meek Mill and Stalley. In a show of strength, the label's recent press conference announcing the signing of R&B singer

Omarion and detailing a packed summer release schedule, including a new release from Ross himself (fifth album *God Forgives, I Don't* arrives July 31), as well as the debut from fire-starter Meek Mill (*Dreams and Nightmares* is due Aug. 28), was attended by the heads of Def Jam and Warner Bros.

Online, the label's strength shines bright with in-house video production team Maybach Films consistently producing music videos, and a strong social media presence across the brand. "Ross is a trendsetter when it comes to the viral game," Warner Bros. VP of A&R Dallas Martin says. "We get content out there for all of the music that we do." And interaction on the Web translates offline. Wale's 2011 sophomore LP, *Ambition*, bowed at No. 2 on the Billboard 200 and has sold 434,000, according to Nielsen SoundScan. According to Martin, the collective is in talks with "one of the biggest touring companies" to hit the road later this year. "We're pretty much the first brand that took it to this level with social media," he says. "I feel like we reaped all the benefits from it, just by how active everyone is and connected they are to their fans."
—*Steven J. Horowitz*

Reggie Rouse

VP OF URBAN PROGRAMMING, CBS RADIO
PD, WVEE ATLANTA

TUNED IN

Reggie Rouse's small-market days are a thing of the past. A native of Hopkinsville, Ky., Rouse paid his dues at a series of stations, including WQKS Montgomery, Ala., building his reputation and his résumé with stops at WAEG and WAFJ Augusta, Ga., and WBLS New York. But it was at WPGC Washington, D.C., that he made his name, first as producer for the station's "Donnie Simpson Show," then as OM. In 2005, he moved to WVEE Atlanta, where he still serves as PD, and in 2007, he made the leap to VP of urban programming for CBS Radio. "Reggie isn't bound by an urban single versus an urban adult single," Capitol Records VP of urban promotion Craig Davis says. "He plays what works for his stations. Winning is the only way with Reggie."
—*Karinah Santiago*



TYLER, THE CREATOR'S Odd Future collective broke out of Los Angeles in 2011.

THE CITY OF ANGELS SPREADS ITS WINGS

POWER CITY: LOS ANGELES

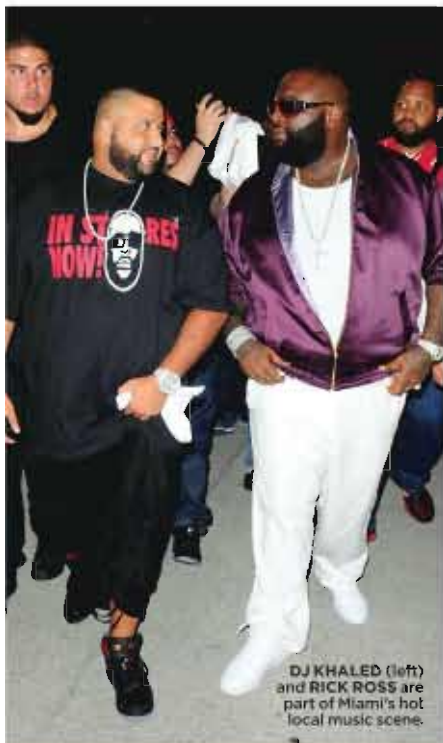
After nearly a decade of relative quiet (following a dominant and era-defining run in the '90s), Los Angeles is in the middle of an urban music resurgence led by a creative crop of young artists marked by their social engagement, commitment to touring and independent approach. And now, after building brands and buzz on their own, many of them are cashing in.

Last year, the Odd Future collective led by frontman Tyler, the Creator and including breakout singer/songwriter and R&B star Frank Ocean turned an online following into a distribution deal with Sony RED (in March, group compilation *The OF Tape Vol. 2* debuted at No. 5 on the Billboard 200 with 40,000 sold), as well as a development deal with Cartoon Network's *Adult Swim*, which resulted in hit show "Loiter Squad." Los Angeles producer Chauncey "Hit-Boy" Hollis signed with Kanye West's G.O.O.D. Music and delivered his breakout hit—Jay-Z and Kanye West's chart-topping "Ni**as in Paris," which reached No. 1 on Top R&B/Hip-Hop Songs and No. 5 on the Billboard Hot 100.

And earlier this year, Los Angeles indie Top Dawg Entertainment inked a joint distribution deal with Interscope Records and Aftermath Entertainment for its flagship artist Kendrick Lamar and his Black Hippy crew (rappers Schoolboy Q, Jay Rock and Ab-Soul). "No one is waiting for the major labels or radio." Top Dawg Entertainment president Punch says. "The L.A. area needed an example to follow. When you're true to yourself, there are people all over the world that can relate to it. Our messages are spreading."
—*Steven J. Horowitz*



RICK ROSS will deliver his artist album *God Forgives, I Don't* on July 31.



DJ KHALED (left) and RICK ROSS are part of Miami's hot local music scene.

THE MAGIC CITY HAS THE SCENE SPELLBOUND

POWER CITY: MIAMI

Miami is on fire. From the international reach of home-grown superstar Pitbull (20 million singles sold worldwide, according to RCA Records) to the single-slinging hit machine Flo Rida (seven top 10s on the Billboard Hot 100, including two No. 1s) to the street-rap dominance of local heavy hitters DJ Khaled and Rick Ross, the city's quickly become a hotbed of urban talent. Young Jeezy recorded the bulk of his latest album, *TM:103*, there, and Cash Money Records has been using the city, along with local recording studio Hit Factory, as its home base since Hurricane Katrina forced the company to relocate from New Orleans in 2005. According to Cash Money's Bryan "Birdman" Williams, the move has been a positive one. "The cars, the life, the clubs—this is like an entertainment city to me. It's great for music," he says.

And according to WEDR (99 Jamz) Miami PD Derrick Baker, the popularity of the city—particularly of local clubs like Mansion, Amnesia and LIV, which hosts one of the hottest hip-hop parties in the country every Sunday night—has in turn affected the music. "We've seen our core artists going in that dance, rhythmic direction. If you look at what Rihanna and Nicki Minaj have done, these aren't your typical mainstream cuts," he says. "A lot of that is the influence that they're getting from hanging out from soaking up some of that culture and vibe and international flavor of South Florida." —Steven J. Horowitz

Jay Stevens

SENIOR VP OF PROGRAMMING, RADIO ONE

MULTI-MARKET MASTER

"Jay really understands urban and urban AC," says Jerry Boulding, urban editor/department manager at AllAccess.com. As he should. After two decades as VP of programming at WPGC Washington, D.C., Stevens segued crosstown to Radio One in 2007, where he oversees 53 stations in 15 markets. Personifying the belief that knowledge has no color, Stevens began playing DJ when he was just 5 years old. His first full-time radio job out of college was with a top 40 station in Rochester, N.Y. The cornerstones of his programming philosophy: Play the hits and continually foster community involvement. "Music is the star—that's the foundation of any music radio station," Stevens told Radio & Records when he first joined Radio One. "Talent and community involvement come second. That makes the difference in how local your radio station is. Contesting and those types of things are just the icing on the cake. The reality is, if you are giving back to your community, your audience and listeners will be fiercely loyal to your radio station." —Gail Mitchell

Tech N9ne

ARTIST; FOUNDER, STRANGE MUSIC

UNDERGROUND KING

Motor-mouthed Missouri MC Tech N9ne might have surprised some casual rap watchers when his latest underground hip-hop opus, *All 6's & 7's*, debuted at No. 4 on the Billboard 200 last June with 56,000 copies sold, according to Nielsen SoundScan, despite lacking a radio-friendly single or major-label promotion. (The album has sold 200,000 to date.) But anyone paying attention to the 40-year-old rapper's public outreach—his fans call themselves "Technicians" and identify as both rock and rap supporters—and touring efforts for his Kansas City, Mo.-based independent Strange Music during the past decade understood Tech N9ne's ability to peddle his own unique brand. Founded by the rapper (born Aaron Dontez Yates) in 2000, Strange Music has given him a platform to release 10 albums in 11 years while accruing fresh talent like Krizz Kaliko, ¡Mayday! and Prozak. All three artists were featured on Tech N9ne's *Hostile Takeover 2012* tour, which features 90 U.S. performances in 99 days, has included rising Bad Boy/Interscope rapper Machine Gun Kelly and will conclude July 6.

The *Hostile Takeover* trek is the latest example of Tech N9ne's relentless road work (he played 82 shows in 85 days supporting *All 6's and 7's* in 2011)—and, with MGK onboard, another instance of the artist massaging his ties to commercial rap. Tech N9ne snagged guest appearances from B.o.B, Busta Rhymes, T-Pain and Snoop Dogg on *All 6's & 7's* and popped up on Lil Wayne's mega-selling *Tha Carter IV* last year with a flashy guest verse. Frequently awash in face paint and ignoring choruses, Tech N9ne is still a hip-hop oddball, but his relentless, highly respected drive has made him a profitable one. —Jason Lipshutz

T.I. & Jason Geter

CO-FOUNDERS, GRAND HUSTLE ENTERTAINMENT

RUBBERBAND MEN

In April 2011, with its star rapper and co-CEO Clifford "T.I." Harris Jr. still serving a 10-month prison stint for violating terms of his probation stemming from gun charges, the Atlanta-based, Atlantic Records-distributed Grand Hustle was rumored to be in the process of self-combusting. "Grand Hustle is definitely not dismantled," co-CEO and T.I.'s longtime manager Jason Geter told Billboard at the time. "We unfortunately did downsize [the staff] and relocate. We're doing business, just in a lighter way, a smarter

way, due to our current situation." Fast-forward 14 months, and that situation has changed. Since T.I. was released from prison last August, Grand Hustle has issued Atlanta rapper B.o.B's sophomore album, *Strange Clouds*, which spawned three top 20 singles on the Billboard Hot 100 and has moved 164,000 units, according to Nielsen SoundScan. Meanwhile, T.I. previewed his eighth studio album, *Trouble Man*, due Sept. 4 on Grand Hustle/Atlantic, with the single "Love This Life," which has sold 93,000.

T.I., who partnered with management firm Hip Hop Since 1978 last year, remains admirably diversified, putting his energies into his upcoming album, his VH1 reality show ("T.I. and Tiny: The Family Hustle"), his next literary venture (his second novel through HarperCollins, "Trouble & Triumph: A Novel of Power & Beauty," arrives Sept. 18) and film opportunities (he was cast in the Jason Bateman comedy "Identity Thief" last month). And Grand Hustle continues to expand through a new deal with Houston rapper Trae Tha Truth's ABN Entertainment and upcoming projects from Australian MC Iggy Azalea, English rapper Chip and teen girl group OMG Girlz. "More than anything for Grand Hustle, we've just been rebuilding the brand and bringing in fresh young talent," says Geter, who has also been expanding his power base as an A&R consultant for Epic Records. —Jason Lipshutz

Chang Weisberg

FOUNDER/CEO, GUERRILLA UNION

INDEPENDENT ROAD WARRIOR

He's the intrepid entrepreneur behind two of hip-hop's venerable festival franchises: Rock the Bells and Paid Dues. Chang Weisberg launched the former in 2004 and expanded it into a touring festival in 2007. And hip-hop heads have been treated to a hell of a ride ever since—from the final full Wu-Tang Clan reunion including Ol' Dirty Bastard to Lauryn Hill and other icons performing classic albums in their entirety to this year's headliners Missy Elliott, Timbaland and Bone Thugs-n-Harmony. Always part of the mix: a choice selection of new school by such up-and-comers as Wiz Khalifa, Yelawolf, Kendrick Lamar and J. Cole. Paid Dues wrapped its seventh annual



TECH N9NE debuted at No. 4 on the Billboard 200 with *All 6's & 7's*.

fest in April in San Bernardino, Calif., with co-headliner Wu-Tang Clan and brash newcomer Odd Future. Last year's slate featured Black Star, Immortal Technique (in its first appearance) and Dues co-founder Murs. Social activism also took center stage. Murs, Guerilla Union staffers and other festival artists participated in the first Paid Dues Habitat for Humanity project.

Despite his commitment to and solid reputation within the hip-hop community, Weisberg took hits from critical fans when Rock the Bells downsized from eight markets to four in 2010. Rolling with the punches, the indefatigable Weisberg teamed with Live Nation in 2011 to also take Bells on a House of Blues tour, promising 150 dates in 18 months. "Intimate versions of Rock the Bells need to exist to continue to build up the genre," Weisberg told the Hollywood Reporter last July. "So here's a classic example of indie promoter working with the machine in the best interest of good music." —Gail Mitchell

Bryan "Birdman" Williams & Ronald "Slim" Williams

CO-FOUNDERS/CO-CEOS, CASH MONEY RECORDS GROUP

MONEY, POWER, RESPECT

It's been 21 years since Bryan "Birdman" and Ronald "Slim" Williams founded Cash Money Records as an independent rap label in New Orleans, and 14 years since the Williams brothers signed their initial pressing and distribution deal with Universal for a reported \$30 million. In the years since, Cash Money Records Group has grown into an urban—and increasingly, pop—music powerhouse, racking up a staggering stack of chart stats on its way to nearly 54 million albums and more than 107 million singles sold in the United States, according to Nielsen SoundScan. With a crop of young talent including Lil Wayne, Drake and Nicki Minaj in its stable, a rapidly expanding roster and significant international growth within sight, the Williams brothers are holding all of the cards, and they're playing for keeps (see story, page 18). —Benjamin Meadows-Ingram

Doc Wynter

BRAND MANAGER FOR URBAN/URBAN AC, CLEAR CHANNEL

THE PROFESSIONAL

With 24 years at Clear Channel under his belt, including 13 years in his current post, Doc Wynter is an urban radio vet. And in his time on the job, he's seen the format vastly evolve. "Early on, you would rarely ever hear a Southern-grown hip-hop song on the radio in New York," says Wynter, who plays a major role in roughly 40 stations nationwide, including WWPR New York. "Now the lines are blurred and nothing is out of the realm of possibility. The hits can come from anywhere." As can the listeners: "Our terrestrial stations are still our priorities, but our digital stations are of equal importance now," says Wynter, who also oversees the urban stations on Clear Channel's iHeartRadio.

Wynter "is a very, very sharp man," says Jerry Boulding, urban editor/department manager at AllAccess.com. "He recognizes trends, is really familiar with [Arbitron's Portable People Meter] and is deeply involved with Clear Channel's voice-tracking project, Premium Choice." Capitol Records VP of urban promotion Craig Davis adds, "Doc is a triple threat in the radio game. He has vast knowledge of every market in the country. He knows music and understands the artists very well."

He also understands something else. "We are keenly aware today that great relationships between the labels and the radio stations are crucial to our mutual survival," Wynter says. —Karinah Santiago



CHANG WEISBERG is the driving force that propels the Paid Dues and Rock the Bells fests.

CLARENCE AVANT

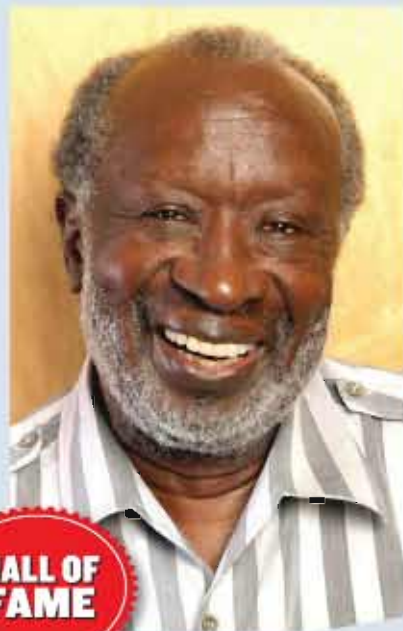
PRESIDENT, AVANT GARDE AND INTERIOR MUSIC

THE GODFATHER

"He's the perennial godfather of our business. Everyone in this business has been by Clarence's desk—if they're smart." That insightful comment from longtime friend Quincy Jones explains in a nutshell why Clarence Avant remains the go-to guy for executives both veteran (Doug Morris, Jimmy Iovine, Antonio "L.A." Reid) and rising (Jon Platt, Ethiopia Habtemariam) alike—not to mention artists and producers. At a time when mentoring has become a lost art in a shrinking industry chasing first-week sales, the spry 81-year-old stands out as a tireless advocate of opportunities for African-Americans.

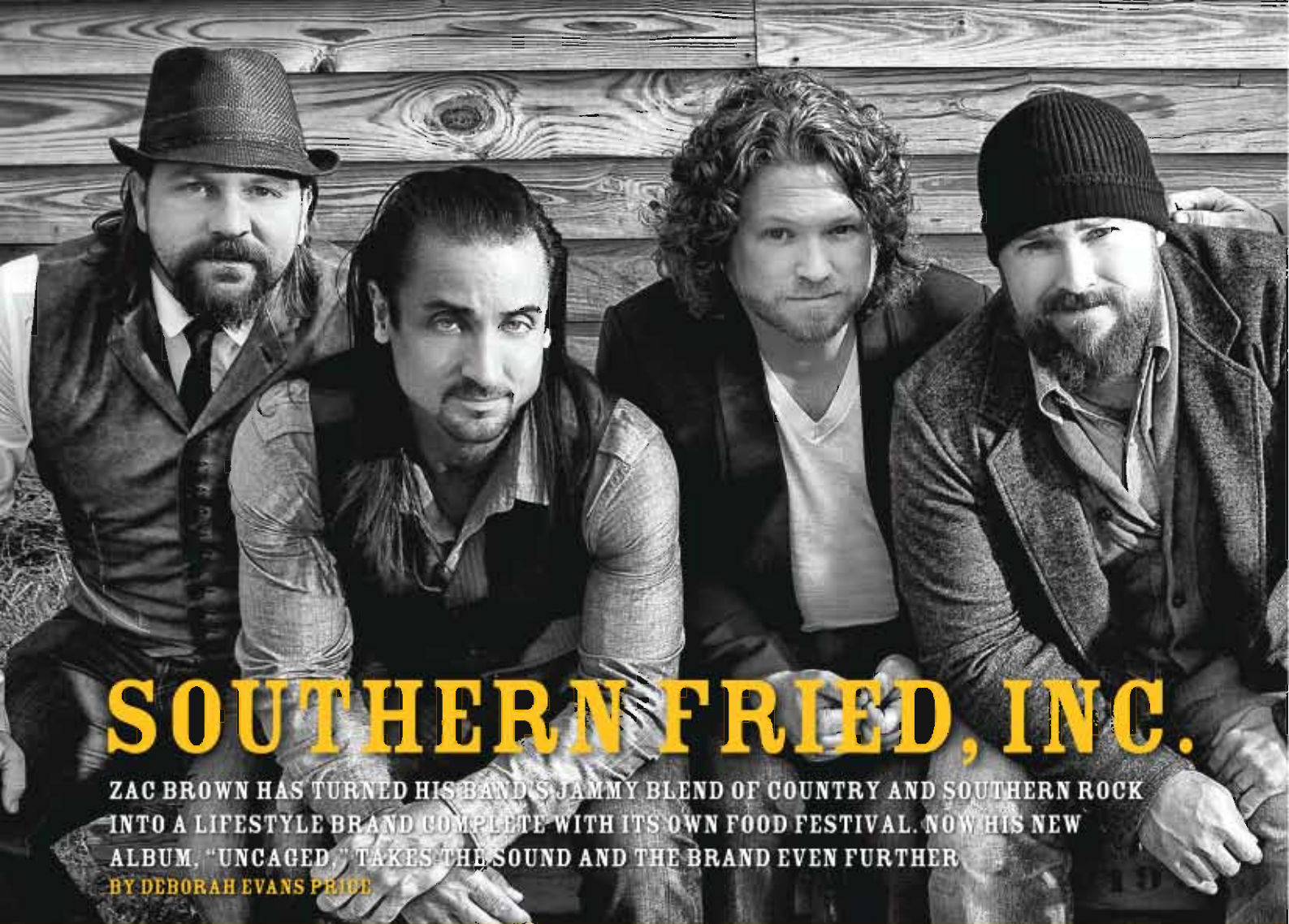
President of Avant Garde and Interior Music, administered worldwide by Universal Music Publishing Group, Avant shuns the spotlight. But his diverse career, entrepreneurial endeavors, social/political activism—and attendant relationships—speak volumes. As a manager early on, he represented '50s R&B singer Little Willie John ("Fever") and jazz producer Creed Taylor. He launched two record companies, Sussex and Tabu, cultivating rosters that included Bill Withers, Dennis Coffey and the S.O.S. Band. The lattermost act sparked a fortuitous introduction to emerging songwriting/production duo Jimmy Jam & Terry Lewis. Avant played an instrumental role in the pair's success (as well as that of another hit-making duo, Reid and Kenneth "Babyface" Edmonds), offering lessons on everything from negotiating contracts to organizing budgets.

Named Motown chairman in 1993, Avant became the first African-American to serve on the International Management Board for PolyGram four years later. In-



HALL OF FAME

involved in the social and political arenas, his relationships range from the presidential (Bill Clinton, Barack Obama) to the entrepreneurial (Oprah Winfrey). Although well-known for not mincing words when voicing his opinion, Avant is a humble and funny man fueled by a passion for helping others. "Clarence is our deal-making Renaissance man. Our pope. Our rebel. Our consigliere," veteran label executive Sylvia Rhone told Billboard in 2006. "He's been a great mentor... creating a world of opportunity for others to follow." —Gail Mitchell



SOUTHERN FRIED, INC.

ZAC BROWN HAS TURNED HIS BAND'S JAMMY BLEND OF COUNTRY AND SOUTHERN ROCK INTO A LIFESTYLE BRAND COMPLETE WITH ITS OWN FOOD FESTIVAL. NOW HIS NEW ALBUM, "UNCAGED," TAKES THE SOUND AND THE BRAND EVEN FURTHER.

BY DEBORAH EVANS PRICE

Since debuting on the national scene in 2008 with the chart-topping single "Chicken Fried," the Zac Brown Band has become an unstoppable juggernaut, placing eight No. 1 singles on Billboard's Hot Country Songs chart and selling nearly 6 million albums, according to Nielsen SoundScan. The Georgia-based outfit looks to continue the momentum with the July 10 release of its third studio album, *Uncaged*, on Southern Ground/Atlantic.

"It's more than what I would have imagined," Zac Brown says of the band's success. "It's really fun to build things with people you care about. The team we have is a pretty amazing village of folks, and I'm really proud of our entire team."

That team has come to define the very essence of eclecticism, not only through the band's sound—a mix of country, folk, Southern rock, bluegrass and reggae played with an unfettered jam-band mentality—but also with the expansion of the Southern Ground brand, which includes Southern Grind (knives), Southern Hide (leather goods) and the record label Southern Ground Artists, whose roster (distributed through RED) includes Sonia Leigh, Levi Lowrey, the Wood Brothers, Blackberry Smoke, Nic Cowan and the Wheeler Boys. (Zac Brown Band is distributed through Atlantic.) The group's website also sells Southern Ground Grub, Brown's line of cooking sauces, rubs and cookbooks. Last year, the team expanded on ZBB's "eat-and-greets"—preshow dinners with fans at four stops—and launched the Southern Ground Music & Food Festival in Charleston, S.C. This year it adds a Nashville event Sept. 21-22 and returns to Charleston Oct. 20-21.

"We're able to add a lot of value to the music by making it a lifestyle," Southern Ground Artists GM Lynn Oliver says. "Everybody feels involved because Zac's favorite things—food, knives, leather goods, music, family, fellowship—all come together at a show. We have a lot of creativity under one roof at our office in Atlanta. It helps his record sales because people are just so interested in everything that he's working on. He's passionate about those things and wants to give back to his fans."

In addition to all the other Southern Ground ventures, Brown recently bought a studio in Nashville and has plans for a restaurant and bar in Music City. "He's a younger version of Jimmy Buffet and the Grateful Dead combined," says radio programmer John Shomby, OM for Max Media of Hampton Roads in Virginia Beach, Va.

"As an artist, if I don't feel like I'm growing, I feel like I'm dying," Brown says. "That's why I have a lot of different creative outlets. I have to keep those things going. They all service each other and there's 110 or so employees that are all my friends. We all believe in each other and help each

other and work hard every day to make it successful."

At the center of Brown's creative vortex is the music he creates with bandmates Chris Fryar (drums), Coy Bowles (guitar/organ), Daniel de los Reyes (percussion), Jimmy De Martini (violin/vocals), John Driskell Hopkins (bass/vocals) and Clay Cook (guitar/organ/mandolin/pedal steel/vocals).

Brown says the band took a different approach to recording *Uncaged*.

"We brought a lot of songs that were unfinished to the table," he says. "In previous years, we had been playing a lot of the songs live that we were going to put on the record. With this record, there was more collaborative arrangement because the songs hadn't been around as long. There are seven songs that nobody has ever heard us play before, and that's rare for us because we're usually out playing songs for a long time in our shows and then they go on the album."

This is the first album to include De los Reyes, the band's newest member. A third-generation musician, he has performed with Don Henley, Sting, Ricky Martin and Farth, Wind & Fire. "Danny is one of the best percussionists in the world," Brown says. "He's all over the record. It's like when you see a house and it's a beautiful house. Danny is the trim man. Until there's trim on the floor and ceilings, you didn't know it was unfinished. He really fills in all the little cracks—not too much, not to make you dizzy—but he adds a border around all the songs."

Uncaged features guest appearances by Amos Lee and Trombone Shorty. "I'm a huge fan of Amos Lee," Brown says. "It was an honor to have him sing a song with us. And Trombone Shorty is one of the best entertainers out there, period. He's an incredible horn player."

Trombone Shorty is featured on "Overnight," which Brown describes as "a straight-up R&B song." Lee can be heard on "Day That I Die." "It's about a musician's journey and the love for the music going till the day that you die with your guitar in your hands." As for lead single "The Wind," response has been strong. Released June 5, the track rises 76-74 in its third week on the Hot Country Songs chart. "I really like it. It kind of reminds me of a kick-ass Charlie Daniels song," says Adam Jeffries, PD at KJUG-AM-FM Tulare, Ca.

"It is very cool to hear a bluegrass kind of song on country radio," says Nate Deaton, GM at KRTY San Jose, Calif. "At this moment in country radio, Zac is probably the only act that could get away with it. Our listener response has been mixed, which is usually the sign of a hit."

Girny Rogers, assistant PD/music director at WKLB Boston, says the single reflects the band's roots: "Their fusion of country, bluegrass and folk with a dash of rock is enormously popular. This song just takes the bluegrass element of the band and really pushes the envelope for country radio. I like it, but am still trying to figure out how it fits in our contemporary mix. It will work



Zac Brown Band, from left: DAVIDOWELL, DANIEL DE LISE, CHRIS FRYAR, ZAC BROWN, JIMMY DE MARTINI, JOHN DRISKELL HOPKINS and CLAY COOK

though, because it's the Zac Brown Band and he's at a point where he can take a few chances with his singles."

Uncaged is the Zac Brown Band's third studio album, following 2008's *The Foundation*, which has sold 2.9 million units, according to SoundScan, and 2010's *You Get What You Give*, which debuted at No. 1 on the Billboard 200 and has sold 1.5 million. The group also released its *Live From Bonnaroo* EP in 2009 and another live set, *Pass the Jar: Live From the Fabulous Fox Theater in Atlanta*, in 2010.

During street week, the group is set to promote the new record with appearances on "Late Show With David Letterman" (July 11), the "Today" summer concert series (July 13) and "Jimmy Kimmel Live!" (July 16), as well as NPR's "Morning Edition." There will also be a video on Spotify featuring Brown in the label's warehouse showing fans all the things that Southern Ground is producing. Following a June 7 Nashville performance at the Country Music Assn. Music Festival, fans leaving the stadium were given a flier touting the *Uncaged* street date. Southern Ground also gave away 10,000 Sonia Leigh CDs and 10,000 copies of a compilation featuring Southern Ground acts.

Brown is always mindful of opportunities to promote other Southern Ground acts and products, and the musician/entrepreneur also has another project dear to his heart, Camp Southern Ground. "We're building a pretty amazing healing place for kids who have developmental disorders," he says. "I've been a camper and a counselor and staff member at camp myself and we're working on building an amazing state-of-the-art camp in Georgia that will give lots and lots of kids a place to come."

WKLB's Rogers sees Brown's amalgam of interests providing longevity for the band. "Zac is a very smart businessman, and he is looking at all the things he's passionate about and using his celebrity status to put them in motion," she says. "Right from the start, Zac didn't do a meet-and-greet, he had an eat-and-greet. His love of food as well as music could be experienced at the shows."

"Zac is a fine human being and he lights up when you talk to him about kids and Camp Southern Ground," Rogers adds. "Zac isn't waiting until he 'peaks' to make a difference, he's building an empire now, which includes the charity element. [The Zac Brown Band] is more than just a band. It's a lifestyle of good music, good food and giving to our future, the children who perhaps need a little help through Camp Southern Ground."

TEAM ZBB

ALBUM TITLE

Uncaged

PUBLICITY

Elizabeth Lutz and Rebecca Shapiro, Shore Fire Media

LABEL

Southern Ground/Atlantic

DIGITAL MARKETING

Jennie Smythe, Girlilla Marketing

RELEASE DATE

July 10

LEGAL

J. Reid Hunter, Serling Rooks Ferrara McKay & Worob

MANAGEMENT

Bernie Cahill, Will Ward, Matt Maher, Liz Norris and Kristina Tanner, ROAR

BOOKING

John Huie, Scott Clayton and Matthew Morgan, Creative Artists Agency

PRODUCERS

Keith Stegall, Zac Brown
A&R: Gregg Nadel, Atlantic Records

SITE

ZacBrownBand.com

PUBLISHING

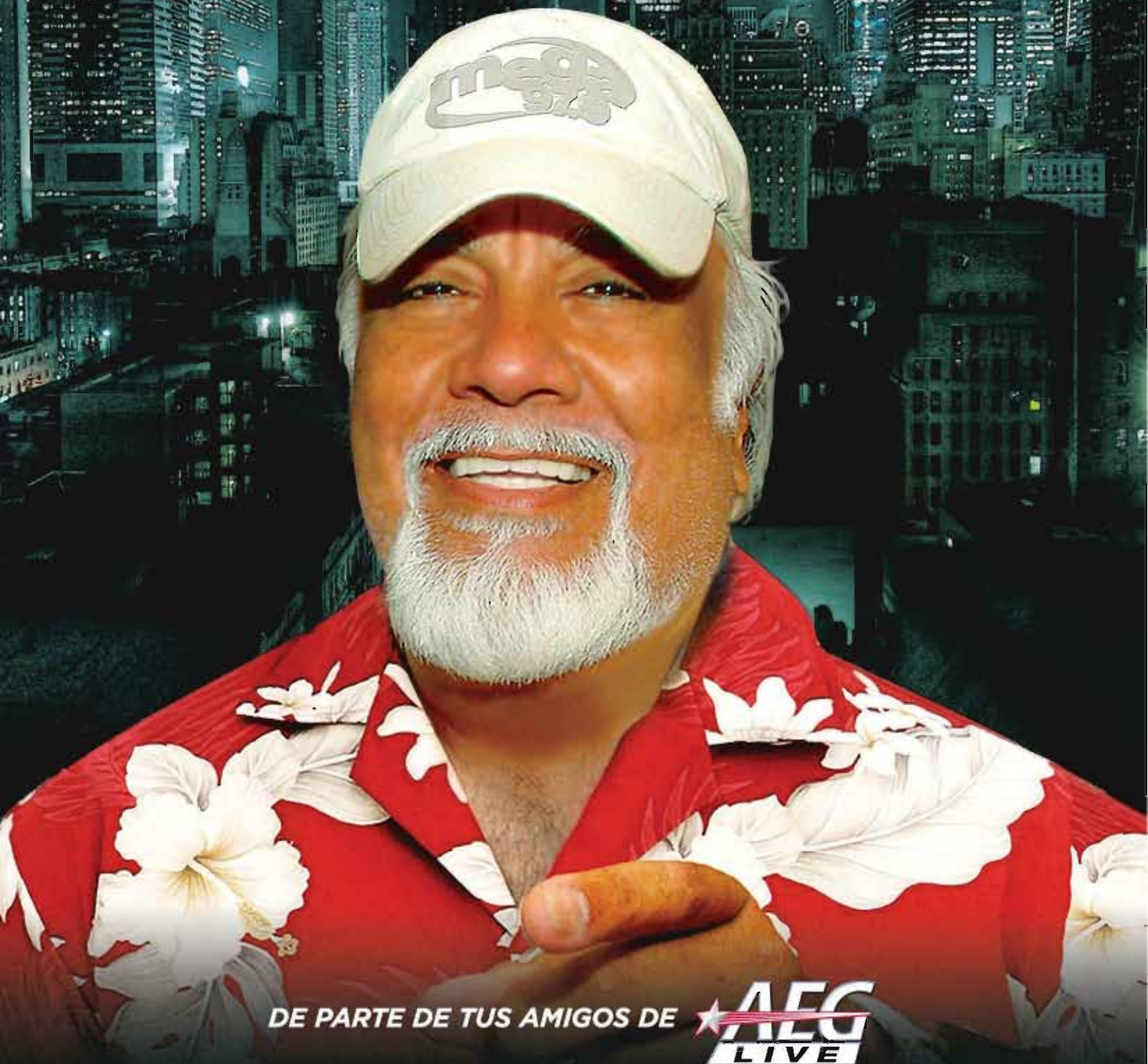
Weimerhound Publishing/Southern Ground Artists (BMI)

TWEETS

@zacbrownband

POLITO VEGA

TU PASIÓN, DEDICACIÓN Y TALENTO TE HAN HECHO UNA
LEYENDA DE LA RADIO. FELICIDADES POR 53 AÑOS DE MAGIA!



DE PARTE DE TUS AMIGOS DE



Polito Vega Never Goes Out Of Style: *El Rey!*

THE MEGA
RADIO VET HAS
SEEN MANY
VOICES RISE
AS HE, TOO,
BROUGHT A
FRESH TAKE TO
THE AIRWAVES

BY LEILA COBO



Radio personality **POLITO VEGA** was feted by his peers at a 50th-anniversary celebration at New York's Madison Square Garden in 2009.

GUSTAVO CABALLERO/GETTY IMAGES

The joke goes like this: Two friends are standing on Fifth Avenue in New York as Polito Vega and the Pope stroll by, talking together. One of them asks, "Who's that?" The other replies, "I don't know who the old guy with the white robe is, but he must be important if he's that friendly with Polito!"

Polito, as in Polito Vega, the longtime PD of WSKQ (Mega 97.9 FM) New York, the top-rated Spanish-language station in the country, and longtime host of his own weekend show, "Polito Vega y Su Equipo."

There are few more recognizable radio personalities in New York—likely in any language—and probably none that's been as celebrated for more than five decades on the air.

Three years ago, Vega sat atop a throne in a backstage dressing room at Madison Square Garden as a troupe of A-list talents—Enrique Iglesias, Laura Pausini, Luis Fonsi, among many others—got ready to perform in his honor. He was dressed in his traditional white trousers and white, starched shirt, his ever-present baseball cap replaced by a makeshift crown. A steady stream of visitors—label executives, managers, artists—filed past his throne, paying their respects in a scene that seemed out of a movie, but was fitting for the short man with the bigger-than-life persona and booming, recognizable tenor.

Vega was celebrating 50 years as an icon of Spanish-language radio in New York, and the scene—despite its comic and entertainment value—was no joke. Vega was a force to be reckoned with and was being honored with two massive shows at the Garden, one featuring just tropical acts—Vega's signature genre—and one featuring pop.

It was enough to call it a day, and Vega had actually done so. Five years before, he predicted he would retire by 2009. Instead, he seems to have gotten higger with age.

On Sept. 30, Vega will celebrate 53 years on the air with what promoters SBS Entertainment and Felix Cabrera

POLITO VEGA on the TV show "El Club de la Juventud," which aired 1967-70 in New York.

have dubbed "El Megatón Mundial de Polito Vega" (The Polito Vega World Megathon), a show at the Citi Field stadium in Queens featuring performances by Gloria Estefan, Don Omar, Alejandro Sanz, Juanes, Ricardo Arjona, Daddy Yankee, Paulina Rubio and Tito "El Bambino," among many others.

The concert is an ambitious endeavor whose roster of performers is only possible thanks to the clout and good will Vega exerts as a proven tastemaker in Latin radio.

"He's a Latin music institution," says Gloria Estefan's husband, entrepreneur/producer Emilio Estefan, who's known Vega for years. "He's done so much for us—not just Gloria and I—but for the industry as a whole. As musicians, our first relationship with the industry is through radio programmers and DJs, and it's important to be thankful."

As part of WSKQ for 29 years, Vega's opinion has long counted—a lot—and given La Mega's ratings, countless artists, in some measure, owe their hits to him.

"Above all else, Polo is the personification of the word 'friend,'" says SBS president/chairman/CEO Raúl Alarcón Jr., who grew up listening to Vega on the air. "He is that rarest of rarities: a man who wields enormous power and yet has no enemies. He contributes integrity, knowledge, friendship, experience, judgment, expertise, notoriety, honesty, authenticity, visibility, camaraderie, veracity, enormous recognition and fun. Stated simply, SBS owes an enormous debt to Polo, and I am honored to call him my friend and colleague."

Many artists who will be performing at the Megaton show agree.

"It's a double honor to be part of this celebration because Polito is from my country. He's a radio great and I believe his understanding of music is deep and wise," Tito "El Bambino" says. "But most importantly, he's been my friend for many years."

Vega's influence also rings true for a new generation of singers.

"I grew up listening to Polito," young bachata singer Prince Royce says. "He was one of the first to support my music, and the first time I heard one of my songs on the air it was on his show."

Conversely, if Vega's opinion counts it's because he has the ratings to back it.

"He is New York City's most important radio personality," SBS Entertainment senior VP Lucas Piña says. "He's spent 50 uninterrupted years on the air. The audience has grown with him and he's been with them generation after generation. I think that out of respect, admiration, tenacity and perseverance, he is someone that deserves to be recognized by New York and by Latinos in New York."

Tickets to the event, which seats approximately 35,000, range from \$39 to \$199.

The show will be promoted locally on SBS stations La Mega and WPAT (La Variedad 93.1 FM). Mega TV, SBS' TV channel, will also run Vega specials on its flagship shows, including "Paparazzi Magazine" and "Esta Noche Tu Night Con Alexis Valdés."

"No one has ever done something this ambitious in New York City," SBS COO Albert Rodríguez says. "We want to make it a yearly event."

Born in Hipólito Vega Torres in Puerto Rico, Vega came to New York harboring artistic ambitions. He wanted to become a singer, but in-



stead, he found his calling behind the mic inside a radio booth rather than on the stage. In New York, and indeed—most of the country—Spanish-language radio was a fledgling business where broadcasts had part-time slots on AM stations, and Vega's first job was as a DJ on a half-hour show called "Fiesta Time," which aired on now-defunct WEVD-AM.

He eventually landed at WBNX, where he met senior PD Raúl Alarcón Sr. It was the beginning of what would be a lifetime and life-changing relationship. Alarcón, who'd had radio stations in Cuba before fleeing after the revolution and had big ambitions of his own, would soon purchase his first station in the United States, launching

what would become SBS. Twenty-nine years ago, he hired Vega, who never left.

As for Vega, he developed his voice—the signature booming, resonant instrument that remains emblematic to this day—and a reputation for defending the music he was passionate about. Vega was the first to play a record by a Fania artist on the radio, and he still hosts "Polito Vega y Su Equipo," playing salsa on weekends from noon to 8 p.m.

"He has that rare and unique combination of personal assets and experiences that make him a veritable expert where Latin music is concerned," Alarcón Jr. says. "He has seen and heard it all, and he retains an uncanny ability to judge what's

good and what's lacking, despite the constant change in musical trends and the whims of an extremely fickle public. He has a golden ear that can't be fooled, and he is as unfadingly relevant today as he was 50 years ago."

In a Q&A with Billboard, Vega reflects on his lengthy career.

In addition to being Mega's PD, you are also programming WPAT (93.1 FM) [now La Variedad]. How do you like this programming role?

I've always assisted, but I never had the official programmer responsibility until a little over a year ago. I've seen pro- **continued on >>p42**

COURTESY OF SPANISH BROADCASTING SYSTEM, INC.

POLITO,
TODAY WE CELEBRATE
YOUR CONTRIBUTIONS TO
LATIN RADIO.

THANKS FOR YOUR
CONTINUOUS SUPPORT!

¡ANDANDO!



MARC ANTHONY

A white, stylized signature scribble that starts with a long horizontal line on the left, curves upwards and then downwards, and ends with a small dot on the right.

POLITO VEGA (second from right) rose through the SBS ranks with colleagues **MANOLO IGLESIAS**, **PUPI HURTADO** and **RAUL ALARCON SR.** (from left).

from >>p40 grammars come and go, and many are arrogant; many, not all. And I always thought, "If I were a programmer, I'd like to keep the cool attitude I have." It's my mother's DNA. Gentle. I can't stand obnoxious people. If an artist brings me a song, and the song doesn't have the quality to go on the air, it's not my place to say that. That would leave such a bad taste in the person's mouth. I always try to provide constructive criticism. And we're programming the music people want to hear. We're programming bachata and reggaetón. And the ratings are rising. Mega is doing very, very well. La Variedad is a romantic station, and we're trying to define its personality.

You've been on the air 53 years. What's a major difference in how you do your job?

Programming in New York is very difficult. Forty years ago, you were programming to Dominicans or Puerto Ricans. Now, it's full of Colombians and Peruvians, too. You need to program music that grabs their ear even if it's not from their own country. And La Mega is the best-known station in the country, and we get music from all over the world and it's very good music. But obviously you can't play everything. It's difficult.

What's the trend today?

Reggaetón is still strong and bachata is stronger than ever. Bachata **continued on >>p44**



COURTESY OF SPANISH BROADCASTING SYSTEM, INC.

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"Andando...."



Felix Cabrera | SBS Entertainment

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PRESENTAN



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Pop singer PAULINA RUBIO was among the performers at POLITO VEGA'S anniversary concert in 2009.

from >>p42 wasn't accepted in New York 15 years ago. You couldn't play back-to-back bachatas because they had strings, guitars. It wasn't an orchestra. But time went by and the genre got better, and new artists like Frank Reyes, El Torito, Romeo [Santos] came up. Now everybody likes bachata. It's made Santo Domingo fashionable, like merengue did before. Now it's all bachata and reggaeton, and once in a while some salsa. What I love is salsa, but I can't deny reality.

I see more and more music in English on the Latin charts. How much are you playing on your stations?

We compete here with stations like [WHTZ] Z100 and many of our listeners are Nuyorican, they're bilingual and comfortable in English and Spanish. So we're trying to pinpoint our format. We may play some English tracks, but I don't have any English music in La Mega. Zero. It's a purely tropical station. But we experiment on Amor.

Talk about your relationship with SBS.

I started in radio with Raul Alarcón Sr. I was trying to get a job at WVNK at the same time he arrived from Cuba and went to see the owner of the station. And he knew so much to begin with, he was hired right away, and I came in about the same time. There were only two Spanish-language stations at the time, and they were both AM and part-time. Alarcón began to do jingles and contests on that station, and he would tell me

that one day he'd have an FM station. He ended up having 24 of them. And when he died, his son, Raulito, stayed with the company, and our relationship remains unchanged.

When was the first time you sat behind a microphone?

That was around 1962 or 1963. The station was a part-time station but then it went to 24 hours, and they asked me to do the midnight to 6 a.m. shift. And I was so eager, I felt I'd gone to heaven because I could program and I had my own format and the show was a hit. That's when I first got a taste of what it felt like to have the liberty to speak and express myself in the same way I do now.

You've had such a long career, but is there a day or moment that's particularly memorable?

When I was crowned "King of Radio" for the first time. [Late promoter] Ralph Mercado and two or three other promoters produced this huge dance and they wanted to tie it to a gimmick. They said, "You're the favorite, so we're going to include you on the promotional material and crown you." It was a beautiful day and I was crowned the king of New York radio. It was a huge moment. And Ralph Mercado remained my friend until he died. But my biggest ambition was that Mega get the respect it deserves. And it has. It's the top station in the country.



RUBIO: GUSTAVO CABALLERO/GETTY IMAGES; INSET: ALBERTO HERRERO/ISTOCK.COM

Torito,

Congratulations on your amazing career in the music business and thank you for being a dear friend for many years.

I wish you much more success, health and happiness.

Sincerely,

Sergio George
(President of Top Stop Music)





DARK KNIGHT
Twin Shadow steps slowly into the light

46



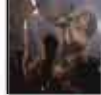
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Flo Rida talks smash singles, new release

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P.O.D. returns after management reboot

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'80s soundtrack soars as film fizzles

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Toni Braxton steps out with DIY releases

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MUSIC

RAP BY KEITH MURPHY

GOT IT GOOD

Nas opens up about divorce and other issues on his 10th album, "Life Is Good"

Nearly a decade ago, celebrated hip-hop lyricist Nasir "Nas" Jones discovered Marvin Gaye's divorce masterpiece, *Here, My Dear*. Detailing the late soul legend's crumbling marriage—and literally recorded as part of its financial settlement—the 1978 double album was a raw, personal portrait of love, jealousy, adultery and bitter courtroom battles. "What could I do, the judge said/She got to keep on living the way she customized to," a defeated Gaye sung on the little-known LP, which sold poorly upon its initial release but has picked up critical acclaim in the decades since then.

Nas became intrigued by the honesty and genius of Gaye's work. "I thought *Here, My Dear* was brave, beautiful, honest, scary and daring," he says. "I remember putting several artists on to it, from Maxwell to Jay-Z. I couldn't imagine what Marvin was going through when he was recording it. And I couldn't imagine me being in a similar position, years later."

It's tempting to describe Nas' 10th studio album, *Life Is Good*, as an updated, hip-hop version of *Here, My Dear*. Early promotion for the highly anticipated July 17 release found the rapper sharing intimate details of his 2009 divorce from R&B vixen Kelis, who was seven months pregnant at the time. "She took her stuff out the house and left her green wedding dress, and that was all she left," he recalled of the split during an interview with VH1's "Behind the Music."

In early June, Def Jam revealed *Life Is Good*'s cover photograph: a somber Nas—wearing a white, unbuttoned suit—seated with the aforementioned green dress draped over his knee. An online video announcing the new album blasted headlines of the couple's tumultuous divorce and Nas' tax troubles, as well as negative criticism

of his most recent work. It was the kind of naked vulnerability rarely exhibited in the alpha male world of rap.

"When I started working on the record, I tried to avoid it," the usually private Nas says of the personal tone on *Life Is Good*, which features glimpses of a marriage falling apart, followed by redemption. "The timing was just calling for me to not avoid all the shit that was going on out there. It was like a 10,000-ton gorilla in the room watching me. This is the way I got it off of my chest. This album talks about life, love and money. It talks about the fact that marriage is expensive. *Life Is Good* represents the most beautiful, dramatic and heavy moments in my life."

In hip-hop circles the album is being viewed as the grizzled bookend to Nas' game-changing 1994 debut, *Illmatic*—a work held up as the standard for all New York rap releases to follow. *Life Is Good* avoids the ham-handed political statements of *Hip-Hop Is Dead* (2006) and *Untitled* (2008), instead addressing more universal topics. Nas was ready to open up.

"When I sat down with [producers] No I.D. and Salaam [Remi] and originally told them what I wanted to do, we felt like we were waking up a certain fan that doesn't buy rap anymore," Nas recalls. "Our goal on the album was to just do what's real. No I.D. has been married twice. Swizz [Beatz] has also been married twice and has gone through baby-mama drama. So the conversation between all of us was great."

The album's personal moments are indeed startling. "Did counseling, couldn't force you to stay," Nas raps on the closer, "Bye Baby," on which the MC finally finds closure to his turbulent union with Kelis. "We was friends, we had it all/Reason that you don't trust men, that was your daddy's



The usually private NAS discusses his divorce from singer Kelis on his new album.

fault/He in the grave, let it go, he no longer living."

"We take Nas' albums very seriously," Def Jam president Joie Manda says. "The fact that he's as secure in himself as a man, that he can be this honest, says a lot." As for rumors that *Life Is Good* marks Nas' final release on Def Jam, Manda dismisses such talk. "Definitely not . . . we are going

to continue to be in the Nas business."

And the business of Nas is picking up. There's a three-week June/July European tour and a headlining slot on the Rock the Bells festival, as well as appearances on "The Colbert Report," "Late Show With David Letterman," "Jimmy Kimmel Live!" and BET's "106 & Park."

But platinum albums and interna-

tional sellout treks aren't all there is to life. A more mature Nas is finding happiness in the little things that people often take for granted.

"Success is my 3-year-old son having full-on conversations with me," Nas says. "This is coming from the guy that first told you 'life's a bitch.' I just enjoy life now. I just enjoy every morning I get to wake up."

Fired up for summer: Colombian band **Bomba Estereo** will tour the United States, including **Club Helsinki** in Hudson, N.Y. (July 21), the **Howard Theatre** in Washington, D.C. (July 25) and **World Cafe Live** in Philadelphia (July 27), as well as numerous shows in California, such as San Francisco's **Outside Lands Music & Arts Festival** (Aug. 10-12)... Sure to thrill: Canadian electro-pop band **Dragonette** gears up for a North American tour on July 1, with a free show at **Mississauga (Ontario) Celebration Square** for Canada Day. The three-piece group will also appear during the two-week **Ottawa Blues Festival** (July 5) and the three-day **Summer Playland Festival** in Vancouver (July 6-8). Among the band's U.S. dates: the **Paradise Rock Club** in Boston (Sept. 14) and the **Triple Rock Social Club** in Minneapolis (Sept. 19)... As the crowd flies: American group **Old Crow Medicine Show** will march through a U.S. tour, first stopping at the **ROMP: Bluegrass Roots & Branches Festival** in Owensboro, Ky. (June 28-30), then moving on to the **Palace Theater** in Louisville, Ky. (July 26), the **Taft Theatre** in Cincinnati (July 27), the **9:30 Club** in Washington D.C. (Aug. 2-3) and a New York show at **Central Park's SummerStage** (Aug. 6)... A lovely tour: **Wilco** will perform as part of **Big Sky Brewery's** concert series in Missoula, Mont. (June 28), the scenic **Bayfront Festival Park** in Duluth, Minn. (July 1), a free show at the **Saturday in the Park Festival** in Sioux City, Iowa (July 7), the **Forecastle Festival** in Louisville, Ky. (July 13-15) and **Prospect Park's Celebrate Brooklyn!** festival (July 23-24)... Long summer haul: New Jersey's **the Gaslight Anthem** will play **WKRL** Syracuse, N.Y.'s **K-Rockathon Fair** (July 29), travel overseas for shows in Belgium (Aug. 16-18) and the United Kingdom (Aug. 24-26), then return stateside for **Riot Fest** in Chicago (Sept. 14-16) and opening for **Rise Against** in Denver (Sept. 24-25).

—Gregory Gondek

MUSIC

ROCK BY JUSTIN JACOBS

Complicated Shadow

For his sophomore set, art rocker Twin Shadow gets a different kind of billboard hit

Twins Shadow premiered the video for "Five Seconds," the first single off second album *Confess*, in the biggest way possible—on a billboard in the middle of Times Square.

On June 20, art promotion company Artists Wanted took over the most famous intersection in New York, filling its historic billboards with different art and videos, including the Twin Shadows clip. As for the artist himself, Twin Shadow (aka George Lewis Jr.) was unaware of his video's premiere. Not that he didn't care; his mind simply focused on the art, not its delivery. "Sometimes you just say 'yes' and don't ask questions," he says.

Lewis' team at 4AD has worked to ensure he says "yes" to the right things leading up to the July 10 release of *Confess*. The tactic has been to give fans just a taste of the new set by concentrating on a solitary song. While many acts release track after track leading up to a new album, "we've had all this success from literally putting one song out there," 4AD's U.S. GM Nabil Ayers says. "Radio picked it up. It went to No. 1 on [log] Hype Machine. All the good things we wanted to happen, happened right away."

When Lewis released his Twin Shadow debut, 2010's *Forget*, the album was a redemptive move. In the early 2000s, he'd sung for Boston punk band Mad Man Films. When that chapter closed, a new location beckoned. "I provoked a bunch of people who were really bored with Boston to move to New York together," he says. "But when you move to a new place with your old friends, it's just not the same anymore."

His new life didn't click, and by the time he moved to Berlin, he had all but given up on music. "I was almost look-

ing down on it," Lewis says. "I was lost in a bad way."

However, an informal meeting with an online admirer, Eddie Bezael, changed everything. "He'd heard a few songs on my Myspace page and wanted to help me make music," Lewis recalls. "So I lied and said I had a bunch of songs." Bezael became his manager.

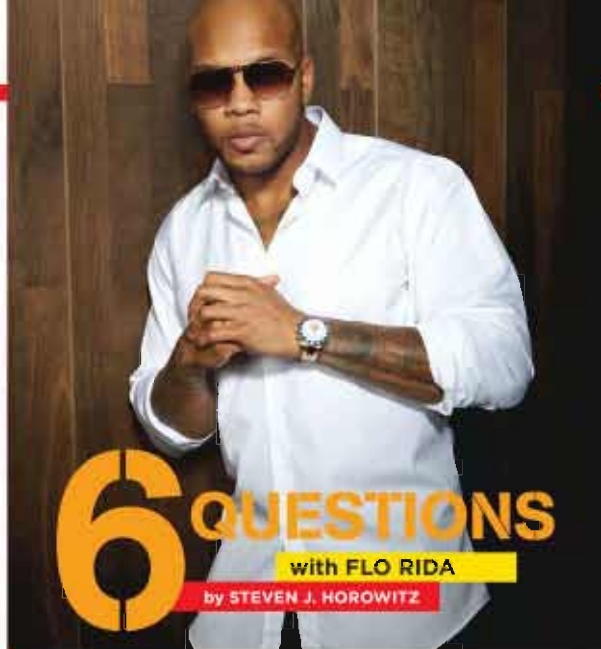
Lewis returned to New York that week, wrote all new music and recruited some musician friends for what he now calls "a disaster," noting that he "just pissed away a bunch of money and time." Out of the experience came a new identity, however, and Twin Shadow was born.

He set to work by himself on *Forget*, a dark, shadowy collection of pop songs made with just the production help of Chris Taylor, bassist for Brooklyn band Grizzly Bear. Finally, Lewis found his niche. The record was an indie hit.

To create *Confess*, Lewis went to Los Angeles, where he joined with keyboardist Wynne Bennett at a proper studio. Twin Shadow was no longer a bedroom pop project. Largely inspired by long, fast rides on his motorcycle, *Confess* is a more aggressive and upbeat record than *Forget*, which has sold 24,000 copies, according to Nielsen SoundScan. It sounds brighter while maintaining Twin Shadow's dark edge. Despite the more accessible sound, Ayers is optimistic it won't "jilt the fan base. We don't want to remove him completely from his world."

Still, the hope is to push Twin Shadow past "indie pop sensation."

"There's a difference between playing [New York club] Piano's and playing on 'Good Morning America,'" Ayers says. "We don't want to take any shortcuts."



Flo Rida isn't so concerned with album sales. With 2010's *Only One Flo (Part 1)* (Poe Boy/Atlantic), the Carol City, Fla., native scored Billboard Hot 100 hits with "Club Can't Handle Me," featuring David Guetta (No. 9; 2.9 million sold, according to Nielsen SoundScan), and the Akon-assisted "Who Dat Girl" (No. 29; 868,000). Yet the album stalled on the Billboard 200, debuting at No. 107 with 11,000 sold.

But for fourth album *Wild Ones* (Poe Boy/Atlantic), the 32-year-old (born Tramarr Dillard) focused more on crafting nine guaranteed smashes. So far, Flo Rida has produced one of his biggest hits with the Sia-assisted title track, which peaked at No. 5 on the Hot 100 and has sold 2.8 million copies. This summer, he'll tour with B.o.B and Cee Lo Green on the R You on the List trek. Here, Flo, who hopes to shoot a video for every track on the LP, discusses why he thinks he's still a growing artist and why he considers *Wild Ones* his version of *Thriller*.

1 You have huge success with singles, but *Only One Flo (Part 1)* underperformed. Why did it fail to connect?

For the most part, I'm still a growing artist. I definitely have proven myself as far as coming back with big records every time. It's a great thing because I'm given the chance to really capitalize on all the different places my music has reached out to. You can't just focus on one part of the world when it comes down to the music. You have to focus on everything and have a strategy. This time around, if someone just wants to buy singles versus the album, you have to wind up buying the album because each record is huge.

2 Why do you feel you're still a growing artist?

Because a lot of people, they reach a plateau. When I say "growing," I mean "dreaming." When you lose the dream, everything stops. I always want to take my fans on a new journey. I'm a big fan of OutKast, and they always take their fans on a new journey. You never want to

stop growing. I'm a guy who really loves and feels very passionate about music. You don't want to get to a level where you think, "This is big." I'm the kind of guy who looks forward to taking my music to different heights. Every album, I take my music to different heights. That's why I'm still growing.

3 *Wild Ones* has nine tracks. Why not make it longer?

When you think of classic albums like *Thriller*, it has only eight or nine [songs]. I realized that in trying to shoot videos for every record, if you have 16 [tracks], you can't shoot every video. So this time, I wanted to make sure that every [song] has a video. That's why we kept the number down.

4 Do you care more about the album's success or the singles that are on it?

My concern really, with six years in the game, is to put a smile on people's faces. I have a charity, Dream for Kids. I love when I'm at a concert and I see people really enjoying themselves. At this point, I'm good financially with everything and I love to go out and keep my fans happy.

5 Are there any differences between the amount of people who come to shows in the United States versus overseas?

As far as myself, I just did a show recently in London. It was like 100,000 people. They've got cricket and soccer stadiums versus the football stadiums in the States. That's a major difference, in the amount of people who come out.

6 How will this album expand the Flo Rida brand?

Prior to the album even dropping, it's taken me to the next level. So far, there's no pressure, nothing like that. I got more of them in the bag. Honestly, I got so many records in the bag that I can just choose one. People are big fans. Radio loves my music. I just can't wait for the album to drop. I want people to party it up.

One of TWIN SHADOW's videos debuted on a video screen in Times Square.



AESOP'S FABLE

Rapper Aesop Rock overcomes struggles to release powerhouse album

Enigmatic underground rapper Aesop Rock is about to release one of the best albums of his career, and he's been rolling with the punches. He didn't expect that a temporary move back to San Francisco from his hometown of New York would become permanent. He didn't expect that his label, Def Jux, would close "indefinitely." He didn't expect that his latest solo album, *Skeleton*, would take five years to record. And he certainly didn't expect to end up as its sole producer.

But it's all good for Aesop Rock, who lives by a strong set of beliefs. Among them: Do what feels right. Fight what feels wrong. Struggle with what feels bad. Let it take as long as it needs to.

Struggle is all over *Skeleton*, due July 10—from the rapper's own unnerving, doomsday beats to his introspectively scathing lyrics. It's a highly anticipated record for Aesop Rock, who created the album without any help. "I wanted to say, 'I wrote and produced this record myself,'" he says. "Maybe this is what I needed after

such a long time gone. Maybe it was something to prove—the realest way to express myself."

Aesop Rock has been uniquely expressing himself for years. With 2001's *Labor Days*, he became the Def Jux poster child of underground East Coast hip-hop—grungy, basement beats and skewed, stream-of-consciousness points of view. But after *None Shall Pass* in 2007, he took a step back, producing a collaboration between rappers Murs and Slug, forming rap group Hail Mary Mallon, working with Kimya Dawson and programming tracks for Dirty Ghosts. "[Side projects] are less pressure than a solo record," he says. "And touring, for me, is fun on one level, but I'm an anti-social dude. It was nice to put that spotlight off me for some time."

He never stopped writing original material. In his free time, he'd toy with lyrics and beats, he says, and send them to longtime co-producer Blockhead. Living on opposite coasts, however, the erstwhile collaborators never found a groove.



AESOP ROCK took five years to record *Skeleton*.

"It started to feel difficult," Aesop Rock recalls. "So at some point in the last two years, I just gathered what I had and focused on finishing it [on my own]."

The process also helped him purge himself of the previous years' struggles, including the death of his best friend, and led to music with striking depth. When he raps the couplet, "I have been completely unable to maintain any semblance of relationship on any level/I have been a bastard to the people who have actively attempted to deliver me from peril," in album closer "Gopher Guts," the emotional clarity is jarring.

While the album took shape, Aesop Rock intentionally held off signing with a new label until the record was all but finished. "The best labels are the ones where I don't know they exist while I make my music," he says.

When the day came, the rapper went with longtime associates at Rhymesayers. Label president/CEO Brent "Siddiq" Sayers says, "We were on Instant Message late one night and the topic just came up. It was that simple."

"It was 4 or 5 a.m., and he was the only one up," Aesop Rock says with a laugh.

That the artist is fiercely nocturnal

shouldn't come as a surprise, especially judging by the music of *Skeleton*. Its densely knotted, esoteric wordplay vocalized over crackling, dirty, live drum-kit beats is perfect material for late-night headphone listening.

With first single "Zero Dark Thirty," Sayers says he's excited to rebuild any momentum lost in the last five years. True fans, of course, haven't forgotten. "I get recognized at the local doughnut shop and get free doughnuts," Aesop Rock says. "That's the best thing about being me. It should be a life goal for everyone." 🌟

Still 'Alive'

Hard-rock band P.O.D. resurrects with sixth album after lengthy hiatus

When you're a member of a '90s/early '00s hard-rock band like P.O.D., finding your footing in 2012 can be tricky.

But the San Diego-based group, which exploded into mainstream consciousness through radio hits and caller vote-in shows like MTV's "Total Request Live," has always been a proponent of fan outreach. "[Before the Internet] I'd sit at the merch table with something called the Warrior List," frontman Sonny Sandoval says, describing how he'd collect contact information from fans. "That was our Internet."

After a five-and-a-half year hiatus, a complete upheaval of its management in 2010 and a record deal on the rock-oriented Razor & Tie label, the group is releasing its sixth studio album, *Murdered Love*, on July 10.

The album was recorded at NRG Studios in West Hollywood with producer Howard Benson. Known for his work with "American Idol" alums like Kelly Clarkson and Chris Daughtry, Benson's earliest success came as producer of P.O.D.'s 1999 platinum *The Fundamental Elements of Southtown*, then the 2001 smash *Satellite* (3.2 million sold, according to Nielsen SoundScan). "We're kind of like his illegitimate children" Sandoval says.

Razor & Tie senior VP of marketing John Franck feels a charge coming from the new work. "It's [three] singles deep, and we're going to be working this album for the next 18 months," Franck says. "This is a band that had multi-format, culture-changing hits. The [fourth single] is 'Beautiful,' which we feel could potentially be another culture-changing record."

Early singles "On Fire" and "Eyez" didn't gain traction, but "Lost in Forever" is No. 12 on Billboard's Active Rock chart. P.O.D.'s biggest hits—"Youth of the Nation" and "Alive" off *Satellite*—both went top five on the Alternative and Active Rock lists and reached Nos.



Razor & Tie plans to "heavily license" the new P.O.D. album.

28 and 41, respectively, on the Billboard Hot 100.

Though the band was an arbiter of a shift-change in popular rock—namely, that a Christian-leaning act can make heavy music—the culture of the industry has evolved since the group's downtime started in 2008. The Internet is a more powerful entity and artists in other genres are becoming more prolific through single-track

freebies distributed on Twitter and Tumblr. It could make the pace at which P.O.D. is releasing singles seem sluggish, with "Beautiful" slated for August and its follow-up not coming until winter.

Manager Sarah Deibel of Career Artist Management knows that's how rock radio works, though. "Active rock radio is still a format," she says. "Lost in Forever" went to radio in April... [it's] jumping up higher on the charts now, but it's a slow climb. We'll keep pushing it. We'll keep doing radio. We'll keep doing acoustic in-studios."

Team P.O.D. understands that a legion of marketing solutions helps bolster awareness. It's not just radio appearances, preorder bundles and connecting with fans through Instagram and Twitter. The team knows licensing is paramount to boosting the group's profile and reaching new audiences.

"We're going to heavily license this album," Franck says. Early syncs include "Higher" during coverage of the 2012 NFL draft and "West Coast Rock Steady" on ESPN's "SportsCenter." "Beautiful" will appear on Comedy Central's "Workaholics" in tandem with the album's release.

For the band's fans, however, the live show is what's most important. P.O.D.—which includes guitarist Marcos Curiel, bassist Traa Daniels and drummer Wuv Bernardo—will play a few one-off gigs starting June 30, including an album-release show at the Roxy in Hollywood. August and September will be spent headlining a side stage on metal-leaning touring festival Uproar. While happy to connect with fans through social media, Sandoval knows how important these concerts can be.

"When we play shows, we're cheek to cheek with the kids who love our music," he says. "Someone turns 14 every day. They've got to experience it for themselves." 🌟

ALBUMS

ROCK

THE FLAMING LIPS

The Flaming Lips and Heady Fwends
Producers: *The Flaming Lips, Dave Fridmann*
Lovely Sorts of Death/ Warner Bros.

Release Date: June 26
Originally released in April as a Record Store Day vinyl exclusive, *The Flaming Lips and Heady Fwends* offers pretty much what its title suggests: typically off-kilter collaborations between the veteran Oklahoma City psych-pop band and such far-flung pals as Nick Cave, Yoko Ono and Edward Sharpe & the Magnetic Zeros. (One bummer: "I Don't Want You to Die," featuring Coldplay's Chris Martin, didn't survive the transition to this wide-release version of the album.) Like most Lips releases, the result is something of a mixed bag. The Neon Indian hookup "Is David Bowie Dying?," for instance, feels like a fuzzed-out drum loop in search of a song. But many of *Fwends'* more unlikely pairings—including the Bon Iver-assisted "Ashes in the Air" and "2012 (You Must Be Upgraded)," with Ke\$ha and Biz Markie—demonstrate the tune craft at work beneath the Lips' ultra-zany exterior. And their 10-minute version of "The First



R. KELLY

Write Me Back
Producer: *R. Kelly*
RCA Records
Release Date: June 26

R. Kelly's penchant for doing things in chapters (cue "Trapped in the Closet") remains a resonating factor in his work. *Write Me Back* is the latest example. Whereas Kelly's 2010 *Love Letter* paid homage to '50/'60s icons like Sam Cooke and Jackie Wilson, follow-up chapter *Write Me Back* oozes with '70s/'80s R&B/soul: Think Marvin Gaye, Teddy Pendergrass and Barry White. Embracing love—his favorite subject—Kelly jumps straight to the heart of the matter on the vibrant, rumba-esque opener "Love Is." The teasing "Feelin' Single" finds Kelly at his stepping best before he shifts into confessional mode on "When a Man Lies." Additional winners: harmony-driven apology song "Clipped Wings," the earnest "Believe in Me" and the set's hit first single, "Share My Love." Kelly calls to mind R&B masterminds Smokey Robinson and the Isley Brothers, respectively, on "Fool for You" and "Green Light." However, the singer/songwriter/producer loses a bit of traction when he dabbles in rock'n'roll on "All Rounds on Me" and "Party Jumpin'." But those minor missteps don't detract from the fact that *Write Me Back* marks another winning phase in Kelly's long-running career—and underscores why the title "King of R&B" is no misnomer.—*GM*

Time Ever I Saw Your Face," with Erykah Badu on freak-soul vocal duty, reminds you of what a sentimental softie Wayne Coyne can be.—*NW*

THE DIRTY HEADS

Cabin by the Sea
Producers: *Mario C. Lewis Richards*
Five Seven Music

Release Date: June 19
There are any number of reasons why it took the Dirty Heads four years to deliver their sophomore album, *Cabin by the Sea*. And there's a certain Afroman hit whose title offers a plausible reason. Suffice it to say, the Southern California quintet hasn't changed course too much from 2008's *Any Port in a Storm*, as it's still celebrating the explicit joys of weed, whiskey, wine and music. The Dirty Heads declare them to be "eternity" on the new album's most fully realized jam, "Hipster." Relaxed reggae grooves drive most of the set's 15 tracks, which sound generally tighter and more polished than their predecessors. But "Smoke Rings," featuring Del the Funky Homosapien, is a decidedly non-chill rager, and "Disguise" marries hip-hop cadence with mariachi horns. Sublime's Rome Ramirez guests on the electro-flavored, fast-flowing "Mongo Push," while "Burn by Myself" bemoans the lack of a partner in puff amid laid-back folk stylings and rich vocal harmonies. All of that makes this *Cabin by the Sea* a hospitable joint for an overdue hang with the Dirty Heads.—*GG*



songs written by Donnie. The record goes nowhere and the boys grow up to be farmers, but they took a shot at a dream, however naive that shot may have been. *Dreamin' Wild* is a unique piece of outsider art influenced by commercial music. A balance of the tender—you might swear their ballad "Dream Full of Dreams" was played at your prom—and the torrid, Donnie presents an impressive absorption of the Commodores, Steve Miller, Elton John and Bread that extends beyond his writing and impressive guitar chops to include production and mixing. *Dreamin' Wild* is the home run hit on a musical "Field of Dreams."—*PG*

JAZZ

RAVI COLTRANE

Spirit Fiction
Producers: *Ravi Coltrane, Joe Lovano*
Blue Note Records
Release Date: June 19

For his first album on Blue Note, saxophonist Ravi Coltrane employs two bands—his current quartet and a quintet of older musicians who appeared on second album *From the Round Box* (2000). So it's remarkable that *Spirit Fiction* is as cohesive as it is, with both ensembles taking turns on heavily improvised numbers and meditative compositions. The performances emphasize communicative powers, opening with "Roads Cross," a free interaction between Coltrane and pianist Luis Perdomo that blossoms once bassist Drew Gress and drummer E.J. Strickland provide solid footing. The striking ballad "The Change, My Girl" features the same band playing assuredly with a level of control one might associate with the quintet of trumpeter Ralph Alessi, pianist Geri Allen, bassist James Genus and drummer Eric Harland. Not surprisingly, the veteran group pushes Coltrane into exploratory territory as well. Compositionally, Coltrane favors themes that recall the post-modal styles of father John, Miles Davis and Herbie Hancock. His modern twist is in their use: keeping themes short and improvisations long.—*PG*

NEW & NOTEWORTHY

DONNIE & JOE EMERSON

Dreamin' Wild
Producers: *Donnie Emerson, Matt Sullivan*
Light in the Attic Records
Release Date: June 26
Donnie & Joe Emerson's lone album, *Dreamin' Wild*, a self-released eight-song collection from 1979 that has gained cult

status, gets its first national release from the label behind reissues of Betty Davis, Rodrigo y Gabriela and the subgenre of country funk. The Emersons' story belongs in a movie: Living remotely 70 miles northwest of Spokane, Wash., their father finances a \$100,000 home studio on their farm for the teenage brothers to rehearse, record and perform



JOE JACKSON

The Duke
Producer: *Joe Jackson*
Razor & Tie
Release Date: June 26

Like his fellow ex-new waver Elvis Costello, Joe Jackson has spent much of the past three decades transitioning from angry young man to mellow old crooner. It's an evolution that feels complete with *The Duke*, a warmhearted tribute to big-band giant Duke Ellington on which Jackson tackles such indelible standards as "Caravan," "Take the A Train" and "It Don't Mean a Thing (If It Ain't Got That Swing)" with help from a varied assortment of peers, including Steve Vai, Sharon Jones and Ahmir "Questlove" Thompson of the Roots. For "It Don't Mean a Thing" he's joined by Iggy Pop, who knows something himself about moving between aggression and ease. Jackson has said he intentionally gave himself wide stylistic latitude in reinterpreting the material on *The Duke*, and indeed several cuts take on appealingly unexpected flavors, as in a samba-scented "I Got It Bad (And That Ain't Good)" and "I'm Beginning to See the Light," the latter of which could pass for something by U.K. art-pop crew Scritti Politti. Jackson may be tending to tradition, but he's doing it his way.—*NW*



THE OFFSPRING

Days Go By
Producer: *Bob Rock*
Columbia Records
Release Date: June 26

Two decades after the lift-off of *Ignition* and 18 years following the breakthrough of *Smash*, it's time to classify the Offspring as something more than a punk band. The quartet's sound was actually more diversified than that genre from the get-go, and recent sessions with producers like Brendan O'Brien and Bob Rock have only broadened the group's reach while honing its ferocity—to particularly good effect on its latest album, *Days Go By*. The title track may ape Foo Fighters' brand of polished-but-hip hard rock, but there's plenty of galloping urgency and social commentary on "The Future Is Now," "Secrets From the Underground," "Turning Into You" and "Dividing by Zero." The hip-hop-flavored "Cruising California (Bumpin' in My Trunk)" is the album's schtick change of pace, while "O.C. Guns" mixes reggae and mariachi and "All I Have Left Is You" takes the Offspring unironically into pop ballad territory. Early on frontman Dexter Holland declares, "I'm not gonna go away/I got something more to say." The Offspring makes it well worth hearing.—*GG*

REVIEWS

SINGLES



CAT POWER

Ruin (4:34)

Producer: Chan Marshall

Writer: C. Marshall

Publisher: Matitude (BMI)
Matador Records

Following 2006's *The Greatest*, Chan Marshall (better known as Cat Power) was riding high on her brightest and boldest collection of songs. But the time since hasn't been as kind: Reports of a mental breakdown swirled around only one new album, the 2008 covers collection *Jukebox*, in a six-year period. In that context, no one could have anticipated a comeback single as triumphant as "Ruin," a grooving engine of funk bass, dance melodies and crisscrossing piano lines that unfurl into jaggedly gorgeous cohesion. As always, Marshall is deceptive in her craft: "Ruin" may be sonically upbeat, but its lyrics are full of social angst and delivered in a disconnected drone that undercuts the flurry of rhythms. "We're sittin' on a ruin," Marshall observes with a half-sigh. "What are we doin'?" Some questions only lead to more questions—but at least Marshall is asking them again.—*RR*

R&B

OMARION FEATURING RICK ROSS

Let's Talk (4:08)

Producer: not listed

Writer: not listed

Publisher: not listed
Maybach/Warner Bros.

Hot on the heels of signing with Rick Ross' Maybach Music Group imprint on Warner Bros. Records, R&B personality and former B2K member Omarion heats up

the game with his Ross-assisted single "Let's Talk." As snippets of sampled Notorious B.I.G. vocals echo atop the production, the crooner informs a female club patron, "I'm the one that you should leave with/Girl I got a thing for you, but it ain't no secret." Meanwhile, Ross rumbles in to hold his own, rhyming "Rev Run bubble bath" with "blow-

ing out her back" with nary a pause of consideration. The result is an inherently hummable slow jam in the vein of Kelly Rowland and Lil Wayne's 2011 throwback smash "Motivation." Given the opportunity of a high-wattage comeback by one of the heavy hitters of rap music, Omarion makes a strong opening statement in the revitalization of his R&B career.—*BC*

ROCK

IMAGINE DRAGONS

It's Time (4:00)

Producer: B. Darner

Writer: Imagine Dragons

Publisher: Imagine Dragon

Publishing (BMI)

Kid Ina Korner/Interscope

Las Vegas group Imagine Dragons' recent six-song *Continued Silence* EP is an upbeat collection of indie rock that features a surprisingly full, original sound. The first single, "It's Time," has managed to slowly win over alternative radio by best demonstrating the group's pop songwriting sensibilities. The track immediately grabs the listener's attention by beginning with hand claps and a whimsical mandolin riff. Meanwhile, its



OWL CITY FEATURING CARLY RAE JEPSEN

Good Time (3:26)

Producer: Adam Young

Writers: A. Young,

M. Thiessen, B. Lee

Publishers: various

Universal Republic

Following a surprise smash No. 1 single is never an easy feat for a debut artist—just ask Crazy Town, James Blunt, Daniel Powter and Los Del Rio. Determined to not meet a similar one-hit wonder fate, the makers of 2009's "Fireflies" and this year's inescapable "Call Me Maybe" have joined forces for a duet that utilizes the zeitgeist-y sound of chunky electronic pop. Though Owl City's distinctively robotic vocals actually lend the summer song a bit of character, Jepsen's breathy pipes get lost amid all of the fist-pumping. There's also the minor problem of the lyrics, which consist primarily of the refrain "Whoa-oh-oh-oh-oh/It's always a good time" before the singers simply throw up their hands and conclude, "We don't even have to try/It's always a good time." The song is a much-needed profile boost for Owl City in advance of the act's upcoming fourth album, but it's an odd choice for Jepsen to follow up her massive debut single. Here's hoping this song doesn't put her on the fast track to becoming the next Donna Lewis.—*AH*



THE LUMINEERS

Ho Hey (2:43)

Producer: Ryan Hadlock

Writers: W. Schultz,

J. Fraites

Publishers: The Lumineers/Songs of Kobalt Music Publishing America (BMI)
Dualtone

A placement in a Chevy Sonic ad helped unveil an earnest alt-rock gem, fun's "We Are Young" (featuring Janelle Monáe) to top 40 radio. Could the same thing happen to Denver trio the Lumineers, whose single "Ho Hey," from their self-titled debut album, was recently featured in a TV spot for Bing? The song may not feature as mammoth of a chorus as "We Are Young," but "Ho Hey" is just as arresting in its straightforward celebration of storybook romance. Singer/guitarist Wesley Schultz remains desperate to snap out of his "lonely



life," and quickly paints a portrait of his lifelong love taking a bus to Chinatown, where she'll find him waiting "on Canal and Bowery." It's the way that Schultz desperately wants things to be, and as a tinny acoustic strum counteracts the continuous exclamations of the two title words, the singer's personal desire latches onto a universal emotion. "Ho Hey" has been given extra exposure through its commercial use, but a song this polished would have eventually found an audience either way.—*JL*

lyrics are clearly spoken without being overbearing: Frontman Dan Reynolds touches upon the deep-seated anxiety of leaving behind too-familiar

surroundings in order to accomplish lifelong goals. After all, Reynolds declares that it's time "to begin, isn't it?", as if checking his gut one last time before setting out on a journey. Just like most things in Vegas, Imagine Dragons are aiming at winning big, and quickly.—*DL*

few years. The first single off their forthcoming studio record, *Lightning* (due this fall on Fader Label), is a change of pace from past rattle-rousing hits like "Daylight" and "Block After Block." At a glance, "Let's Go" sounds a bit melancholy, but as it progresses, it proves to be the good-natured pick-me-up you'd expect from its title. Although the pair's rather minimal setup (Matt Johnson on vocals and keys, Kim Schifino on drums) continues, the song's sunny melody, alongside Johnson's typically cheery vocal performance, make up for the lack of bandmates. And with another clever viral video—featuring basketball wizard Patrick "Pat the Roc" Robinson—accompanying the new track, Matt & Kim have again given fans what they crave.—*CP*

POP

MATT & KIM

Let's Go (3:31)

Producers: Matt & Kim

Writers: Matt & Kim

Publisher: Matt & Kim

(ASCAP)

Fader Label

From getting naked in Times Square for a video shoot to tweeting about their love of hip-hop, married duo Matt & Kim have been a breath of fresh air in the alternative music scene during the past

LEGEND & CREDITS

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TOM CRUISE'S signature song in the film, Guns N' Roses' "Paradise City," is on a sales climb.

BREAKING GOOD

The Smashing Pumpkins celebrate Billboard 200 top 10s in three decades

Twenty-one years into the band's Billboard 200 career, the Smashing Pumpkins continue to pile up top 10s, as new release *Oceania* bows at No. 4 with sales of 53,000, according to Nielsen SoundScan. The album marks the act's first visit to the tally since *Zeitgeist* debuted and peaked at No. 2 in 2007.

In 2009, the Smashing Pumpkins began releasing songs individually from *Teargarden by Kaleidyscope*, a 44-song album designed to be released one free MP3 download at a time as each track was recorded. Instead, the band—frontman Billy Corgan, bassist Nicole Fioren-

tino, guitarist Jeff Schroeder and drummer Mike Byrne—decided to offer the more conventional *Oceania*.

"I reached a point where I saw that the one-song-at-a-time idea had maxed itself out," Corgan, the only remaining member from the band's original lineup, told Billboard last year. "I just saw that we weren't reaching the sort of casual person who still gets their information from traditional sources. So, I thought, 'What do I need to do?' and then I thought, 'OK, I'll go back to making an album.'"

On July 26, the Smashing Pumpkins will play the first of four concerts in Australia before performing in New Zealand, the Philippines and Korea through mid-August.

—Gary Trust

STILL SMASHING A recap of the Smashing Pumpkins' seven Billboard 200 top 10s. Dating to the 1991 advent of Nielsen SoundScan, the band has sold 16.7 million albums in the United States.



Debut Date	Peak (Weeks At No. 1)	Title	Debut Sales	Sales To Date
Aug. 14, 1993	No. 10	"Siamese Dream"	72,000	4.9 million
Oct. 22, 1994	No. 4	"Pisces Iscariot"	116,000	1.3 million
Nov. 11, 1995	No. 1 (1)	"Mellon Collie and the Infinite Sadness"	246,000	4.9 million
June 20, 1998	No. 2	"Adore"	174,000	1.2 million
March 18, 2000	No. 3	"Machina/The Machines of God"	165,000	607,000
July 28, 2007	No. 2	"Zeitgeist"	145,000	426,000
July 7, 2012	No. 4	"Oceania"	53,000	53,000

SOUNDTRACK BY PHIL GALLO

'Rock' Flops, Songs Sell

'80s tribute 'Rock of Ages' is box-office poison, yet track sales sing a different tune

The Tom Cruise film "Rock of Ages" has taken a pounding at the box office since it opened June 8, grossing only \$28.4 million in its first two weeks of release (according to Box Office Mojo), but the soundtrack for the '80s rock musical spoof is charting a different course. In its third week of release, the WaterTower album rose four slots to reach No. 5 on the Billboard 200 with 49,000 sold (according to Nielsen SoundScan), a 34% gain in sales. It debuted at No. 15 with 18,000 units sold, then jumped to No. 9 in the week that ended June 17 with sales of 36,000.

While "Rock of Ages" is definitely a thorn on the Warner Bros. studio's rose, the film has also been making jukebox heroes out of the original artists whose music is featured in the picture. In the first few weeks of the soundtrack's release, total sales of the 26 songs used in the movie are up 64%.

Songs by the original "Rock of Ages" artists sold 146,000 copies for the week that ended June 24, according to SoundScan. That was up 23% (118,000) from the week before, following another increase of 33%.

Taking the lead—by quite a healthy distance—is the one rock anthem that didn't need a boost: Journey's "Don't Stop Believin'," which sold 17,000 copies last week after selling 16,000 copies in each of the previous weeks. Its tally was up 14% from the week prior to the film's release.

This week, Bon Jovi's "Wanted Dead or Alive" became the second track to sell more than 10,000 copies since the movie came out. It hit 11,000 downloads after registering sales of 7,900 and 6,000 in the two respective previous weeks. Foreigner's "Juke Box Hero," which peaked at No. 26 when first released in 1981, was right behind Bon Jovi, selling 9,200 copies in the week ended June 24, up from 6,700 and 5,100 in the previous two

weeks. In the film, the Foreigner song is mashed up with Joan Jett's biggest hit, "I Love Rock 'N' Roll," which cracked the 7,000 barrier this week, after moving 6,100 the previous week.

Thirteen of the tracks sold more than 5,000 copies in the soundtrack's third week of release, after only nine songs passed that threshold in week two, and four tunes topped that figure in week one.

Def Leppard timed the release of its rerecordings of "Rock of Ages" and "Pour Some Sugar on Me" to the film's debut. "Sugar" hit 7,600 last week after selling 6,500 during the movie's first week and 6,600 the second. A new live version of "Sugar" sold 5,800 in the last frame, 5,200 in its second stanza and 3,200 in its first. The song "Rock of Ages," which is surprisingly not on the WaterTower soundtrack, sold another 2,000 copies in the third week of sales, but was the only song of the 26 to dip in week two, selling only 2,000 after debuting with sales of 2,800.

Whitesnake's 1987 Billboard Hot 100 No. 1 "Here I Go Again" is indeed going again, selling 8,500 copies in the third week since the soundtrack's release, representing a spike of 40% after an initial 54% jump from the first week.

The film has perked up sales for two other ballads. Poison's "Every Rose Has Its Thorn" blossomed from 2,700 to 4,300, then jumped to 6,700. And Extreme's "More Than Words" rose from 1,500 to 2,600 before reaching 3,500. Meanwhile, Journey's "Any Way You Want It" has been on a similar upward trajectory, going from 4,000 to 5,500 to 7,400.

Cruise's showcase song, Guns N' Roses' "Paradise City," continues to spike as well. The original sold 6,600 downloads in the latest sales period, rising from 5,200 and 3,700 in previous weeks.

ON A NEW NOTE

Tenor Noah Stewart preps to bring chart-topping U.K. debut home

The classical world may have found its next breakout star in Noah Stewart.

The New York-born, Juilliard-trained operatic tenor is the first African-American artist to top the United Kingdom's classical chart: His debut album, *Noah*, hit No. 1 upon its release in April, and entered the U.K. albums chart as the second new entry, behind Madonna's *MDNA*. It's out July 3 in the United States on Verve.

The U.K. chart debuts "were phenomenal and helped us plan the release here," Verve Music Group GM Robert Smith says. "But long before his CD came out, there was a palpable buzz about him throughout the company and a strong desire to expose him to the world. As all real artists are, he's unique. His appeal crosses genres."

Indeed, *Noah* isn't a staid collection of expected, introductory tenor arias. Next to

"Ave Maria" and Puccini's "Recondita Armonia" is Leonard Cohen's classic "Hallelujah," spiritual standards like "Deep River" and "This Land Is Mine," ABBA's "I Have a Dream" and the Moody Blues' "Nights in White Satin," sung in Italian. Stewart's breathtakingly powerful, yet dynamic voice sounds genuinely suited to each.

"Being born and raised in Harlem, with my family from New Orleans, I've been inspired by many different genres of music, from spiritual to pop to Puccini," Stewart says. "I wanted to express their influence on me in this album."

Raised by a single mother, Stewart graduated from New York's famous LaGuardia High School before going to Juilliard—but an opera-only career was never his goal. He did stints singing backup for Mariah Carey and Coolio, and is still a fan of popular music, in-

Braxton's Back

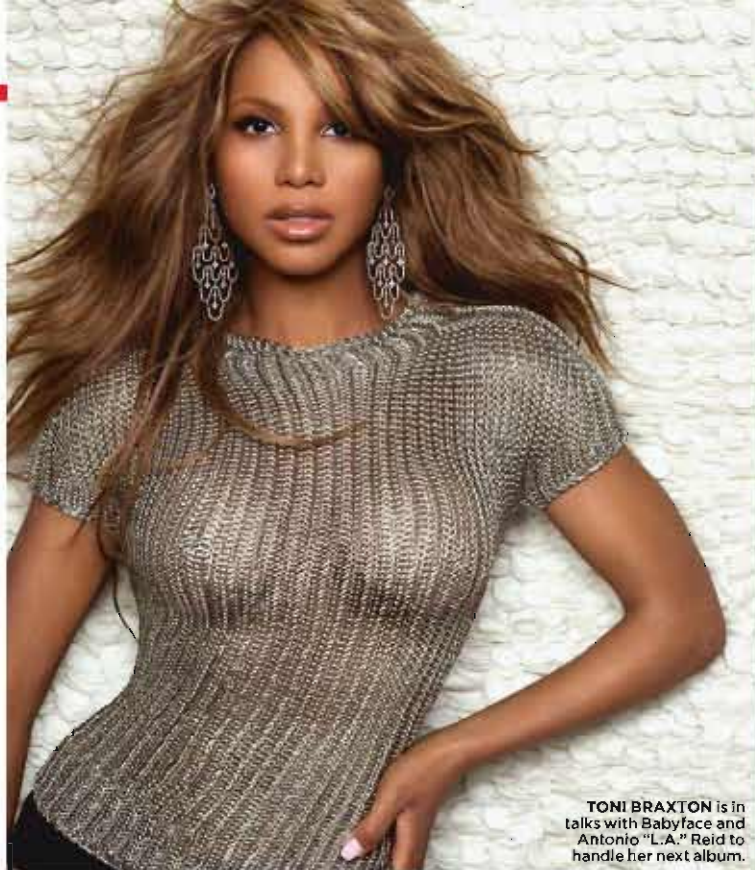
Going indie and recovering from illness, R&B singer mounts dance chart again

Toni Braxton is back on top. A dozen years since her single "Spanish Guitar" peaked at No. 1 on the Dance Club Songs chart, the 44-year-old singer made her return to the top spot last week with her latest anthem, "I Heart You." Unlike her previous releases, however, Braxton decided to go the independent route with this track, taking advice from Prince on handling the recording, distribution, marketing and promotion budget on her own.

The move has had its drawbacks. But after years of dropping albums on major labels, she clearly relishes her newfound freedom. "It's expensive, I can tell you that, but it's also rewarding," Braxton says about her indie status. "Prince warned me that it's really expensive. He said, 'Just don't bite off more than you can chew. A single is fine to begin with. You're not going to have the machine behind you. You're the machine now, so it's going to take a second. Be patient.' But I'm glad I did it."

Coming off of *Pulse*, her 2010 album on Atlantic Records, the six-time Grammy winner isn't getting ahead of herself. Keeping a high profile over the past few years with her reality show "Braxton Family Values," she sees the popularity of "I Heart You" as a springboard for other new opportunities. The Severn, Md., native is in contact with producer RedOne to sign a new label deal, and has been in talks with Babyface and Epic Records chairman/CEO Antonio "L.A." Reid to handle her next album. But the indie songstress is taking time to learn the business side of the music industry, entertaining the idea of partnering with a major strictly for printing and distribution.

"I'm considering doing a P&D as opposed to a straight record deal," she says. "I was not educated [in the business end of things] as a performer. I was just being an artist. Now, being on the other side, it's



TONI BRAXTON is in talks with Babyface and Antonio "L.A." Reid to handle her next album.

a lot of work but I find that I'm enjoying it a lot. I'm finally learning the music business. You have to look at the [established] record companies and realize a lot of work and dedication are involved, as well as money, to promote an artist."

With the surging popularity of electronic dance music, the husky-voiced vocalist is flirting with branching out into more uptempo fare. "I'm thinking of adding a little bit to it, not just doing that type of music," explains Braxton, citing the late Donna Summer as inspiration for "I Heart You."

Braxton, whose career slowed in recent years due to her battle with the autoimmune disease lupus, is taking advantage of her resurgence. She's discussed a duets album with Babyface. "Because we're older, we want to do something like 'Eat, Pray, Love,' only

we'd call it 'Love, Marriage, Divorce,'" she says. Outside of music, she's continuing her acting career and is set to star in a Lifetime movie that begins shooting in August, playing a singer opposite her youngest son, Diesel. She also lent her voice to the upcoming animated children's film "The Oogieloves in the Big Balloon Adventure."

For now, however, the industry veteran is easing into her business shoes, a bit out of place but artistically feeling confident. "People were thinking, 'Oh, I forgot about Toni Braxton. What's she doing? I heard she was sick and not working,'" she says. "I don't want people to think of me as a sick person. I don't want that to define my image. So people have opened that up to, 'Oh, she's working again! It's good!' That's what I've been trying to do."

STEWART: MITCH JENNINGS/REXUSA



NOAH STEWART'S summer plans include playing the role of Radames in Verdi's "Aida."

cluding Lady Gaga and Kelly Clarkson: "I can't go anywhere without listening to the radio," he says. He helped fund his education by working as a receptionist at Carnegie Hall, before winning a spot in the renowned Adler Fellowship Program at the San Francisco Opera in 2008, which kick-started his career.

Calling pop artist/matinee idol/tenor Mario Lanza one of his idols, Stewart is about to embark on what he calls a "triple-threat summer" of his own: "Showing off [his] opera chops" in the leading role of Radames, in Verdi's epic opera "Aida," at the prestigious Glimmerglass Festival in Cooperstown, N.Y.; preparing "Sultry Summer Nights," a more intimate concert performance featuring standards as well as arias, also at Glimmerglass; and appearing in indie documentary "Detropia," which was featured at the Sundance Film Festival this year.

"Word-of-mouth is a key to his growth in the U.S., especially outside of the classical world," Smith says. "It will take time and exposure—through live shows, print and online activity, and television—to reach his true potential. We don't know what that potential is yet, but there is no one else quite like him."

—Kerri Mason

BUBBLING UNDER

>>>MAYNARD MAKES WAY TOWARD U.S.

The latest young British hopeful taking aim at the American charts is 19-year-old YouTube star Conor Maynard. The Capitol Records singer/songwriter has already claimed a No. 2 hit on the U.K. singles chart with "Can't Say No" and now he's unveiled his first U.S. single, "Vegas Girl." The cut has early support from SiriusXM's 20 on 20 and KMVQ San Francisco, while its video premiered on Vevo and YouTube on June 25. "Vegas Girl" previews his debut album, *Contrast* (Sept. 18).

>>>CAMRYN CONNECTS WITH ONE DIRECTION

Twelve-year-old Camryn is approaching the Mainstream Top 40 chart with "Set the Night on Fire" (5280 Media). The Denver native impressed her earliest audiences at a first-grade talent show when she covered Gwen Stefani's "Hollaback Girl." More recently, she's sung for greater crowds: Last year she played U.S. dates with Cody Simpson and Greyson Chance (while also performing at approximately 100 schools) and in May and June opened the first six shows of One Direction's U.S. tour.

>>>SEBASTIAN FINDING 'ROOM' AT COUNTRY

Coached by Blake Shelton on the second season of NBC's "The Voice," Gwen Sebastian has her sights on the charts with "Met Him in a Motel Room." Sebastian left nursing school to move to Nashville and released two independent singles in 2009-10. She continues on the indie path (Flying Island) with her new track, which, while its title suggests a tryst in a rented room, delivers an unexpected storyline about an unlikely religious conversion. After leaving "The Voice," she performed on Shelton's Well Lit & Amplified spring tour.

>>>PURE'S 'STARS' KEEPS SHINING

R&B singer PURE is making inroads at radio with his love song "The Stars." Adult R&B WJMI Jackson, Miss., leads all Hot R&B/Hip-Hop Songs reporters with 28 plays in the chart's tracking week and 240 spins to date, according to Nielsen BDS. The song appears on his digital-exclusive sophomore album, *Raw & Uncut*, released in May on indie label Venture Brotherz.

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

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THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



FROM A CHERRY...

► **Adele's** *21* earned its second week at No. 1 on the Billboard 200, surpassing its debut week. The album's success is a testament to her powerful voice and soulful ballads. It's a classic case of a singer-songwriter's album that transcends genres and resonates with a wide audience.

...TO AN APPLE

► **Tim McGraw's** *Before the Storm* is back on the Billboard 200, marking his second week at No. 1. The album's resurgence is a testament to McGraw's enduring popularity and his ability to connect with fans through his heartfelt storytelling.



FLYING SOLO

► **Justin Bieber's** *Believe* is back on the Billboard 200, marking his second week at No. 1. The album's success is a testament to Bieber's talent and his ability to connect with fans through his relatable music.

CHART BEAT

► **LMFAO** keeps right on partying. As the duo's former six-week Billboard Hot 100 No. 1 "Party Rock Anthem," featuring Lauren Bennett and GoonRock, logs a 66th week on the survey, the song passes Adele's "Rolling in the Deep" (65 weeks, 2011-12) for the longest residence by a former leader in the chart's 54-year history. Among all titles, only Jason Mraz's No. 6-peaking "I'm Yours" (76 weeks) and LeAnn Rimes' "How Do I Live" (No. 2; 69 weeks) have remained on the list longer. "Party" has even outlasted two follow-up singles: two-week No. 1 "Sexy and I Know It," which departs the chart this week after 42 frames, and the No. 49-peaking title track from the songs' parent album, *Sorry for Party Rocking*.

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

Billboard

CHARTS

Bieber's 'Believe' Debuts At No. 1 With 374,000

Justin Bieber's *Believe* crashes in at No. 1 on the Billboard 200, selling 374,000 in its first week, according to Nielsen SoundScan. It garners the 18-year-old his fourth No. 1 album in the two-and-a-half years since he first bowed on the tally in December 2009. No other act has racked up that many chart-toppers in that span of time.

Believe registers the biggest debut sales week for an album this year, surpassing the 359,000 start of **Madonna's** *MDNA*. The last set to earn a larger launch was **Drake's** *Take Care* on Dec. 3, 2011. It started with 631,000.

(**Adele** earned the best sales frame overall in 2012 for an album with blockbuster set *21* in the wake of her multiple Grammy Award wins in February. It sold 730,000 in the week after the Grammy show.)

Bieber also notches his own personal best sales week, beating the 291,000 that *My World 2.0* sold in its second week in April 2010.

Some might say that *Believe's* launch is a bit softer than had been anticipated, especially when the number 500,000 was bandied about the day *Believe* arrived. On its first day of release (June 19), some industry sources thought the set—based on how well it was doing out of the box—could approach the half-million mark. However, by the next day, prognosticators estimated it would launch with 410,000-440,000. That figure was scaled back to 390,000-

410,000 by June 22 and then down to 360,000-380,000 by June 24. Basically: *Believe's* original forecast was inflated by the set's huge first-day sales and significant number of preorders. Everything came back down to earth midway through the week, after its eye-popping first day.

Bieber previously led the Billboard 200 with *My World 2.0*, 2011's *Never Say Never: The Remixes* and *Under the Mistletoe*. *Believe* is his sixth top 10 effort overall—he's only missed the No. 1 rung with his *My World* debut (No. 5) and *My World's Acoustic* (No. 7).

Believe was led by the hit single "Boyfriend," which debuted and peaked at No. 2 on the Billboard Hot 100. The



set's second official single is "As Long As You Love Me," and its radio promotion will begin July 9.

During release week, Bieber was in full-on promotion mode to tout the new

album. NBC aired a two-night special dedicated to the star (June 20-21), while he also sat down for a live YouTube chat with NBC personality **Jimmy Fallon** (June 21). He stopped by MTV on June 19 for a "TRL"-style "Bieber Live" show and visited CBS' "Late Show With David Letterman," BET's "106 & Park" and ABC's "The View" (all on June 20).

'WELCOME' TO A NO. 1: At No. 2 this week on the Billboard 200, country king **Kenny Chesney** bows with *Welcome to the Fishbowl*, moving 193,000 copies. It's his best sales week since 2007's *Just Who I Am: Poets & Pirates* started with 387,000 at No. 3. The country star's last album, 2010's *Hemingway's Whiskey*, debuted with 183,000 at No. 1. All told, *Welcome to the Fishbowl* marks his 10th top 10 album on the Billboard 200. On the Top Country Albums chart, the new effort enters at No. 1—his 11th leader on that tally.

The new album's first single, "Feel Like a Rock Star," missed the top 10 on the Hot Country Songs chart, topping out at No. 11. The superstar duet with **Tim McGraw** got off to a fast start, debuting at No. 13 on the tally (the second-highest how since the chart began using Nielsen BDS data in 1990). It climbed to No. 11 in its sixth week on

the list and then dove to No. 18 on June 2—the same week Chesney's solo cut



"Come Over" bowed at No. 24. While "Feel Like a Rock Star" operated like a quickie superstar event single, "Come Over" is performing like a traditional hit. This week, it rises 10-6.

'21' DIRECTION: **Adele's** *21* falls out of

the top five for only the second time in its 70 weeks on the chart, as it drops 3-7 with nearly 47,000 (down 24%). Its lone other non-top-five week was on Dec. 10, 2011. Meanwhile, **One Direction's** *Up All Night* descends two spots to No. 8 with 41,000, marking the album's 15th straight week in the top 10 (its entire chart run). The last set to spend its first 15 frames in the top 10? **Adele's** *21*. Previous to *Adele*, **Taylor Swift's** *Speak Now* racked its first 15 weeks in the top 10 between Nov. 13, 2010, and Feb. 19, 2011.

LINKIN PARK 'LIVING' LARGE?

Early prognostications from those wise industry sources suggest that **Linkin Park** will claim its fifth No. 1 on the Billboard 200 next week with *Living Things*. The set may sell around 220,000. **Maroon 5's** newest, *Overexposed*, will likely start in the runner-up slot, with perhaps 190,000-210,000.

Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	5,940,000	2,377,000	25,168,000
Last Week	5,809,000	2,163,000	25,383,000
Change	2.3%	9.9%	-0.8%
This Week Last Year	5,924,000	2,012,000	25,289,000
Change	0.3%	18.1%	-0.5%

Weekly Album Sales (Million Units)



Year-To-Date

	2011	2012	CHANGE
OVERALL UNIT SALES			
Albums	149,120,000	144,712,000	-3.0%
Digital Tracks	635,349,000	672,732,000	5.9%
Store Singles	1,355,000	1,621,000	19.6%
Total	785,824,000	819,065,000	4.2%
Albums w/TEA*	212,654,900	211,985,200	-0.3%

ALBUM SALES

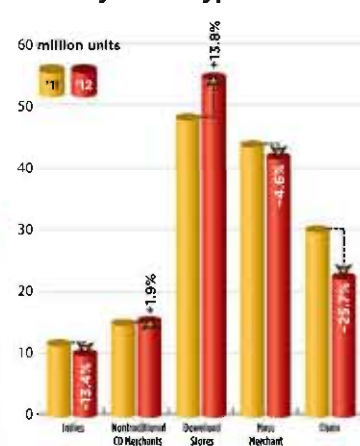


SALES BY ALBUM FORMAT

	2011	2012	CHANGE
CD	99,054,000	87,699,000	-11.5%
Digital	48,221,000	54,887,000	13.8%
Vinyl	1,816,000	2,085,000	14.8%
Other	29,000	40,000	37.9%

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

Year-To-Date Album Sales By Store Type



WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	WEEKS ON CHART	LAST WEEK	WEEKS ON CHART	ARTIST	Title	WEEKS ON CHART
101	71	1	DOMINA SUMNER THE BEST OF DOMINA SUMNER: 20th CENTURY MASTERS: THE MILLENNIUM COLLECTION (UMG) (9.98)	The Best Of Domina Summer: 20th Century Masters: The Millennium Collection	101	181	131	RONNIE DUNN ARISTA NASHVILLE 857675/SMN (11.98)	Ronnie Dunn	5
102	91	30	SKRILLEX THE BEYOND EP (CWC) (5.98) (9.98)	Scary Monsters And Nice Sprites (EP)	99	182	NEW	VARIOUS ARTISTS 100 MUST-HAVE MOVIE CLASSICS (RCA) (14.98)	100 Must-Have Movie Classics	150
103	39	61	SOUNDTRACK COURAGEOUS (RCA) (11.98)	Courageous	39	183	168	ILI YOUNG BAND REPUBLIC NASHVILLE 05856/UNIVERSAL REPUBLIC (10.98)	Life At Best	6
104	98	63	THE WANTED GLOBAL TALENT/AMERICA/UMG 01632/RD/JMG (6.99)	The Wanted	7	184	123	JUSTIN BIEBER SCHLOBOY/RAYMOND BRAUN/ISLAND 014062/UMG (10.98) (9)	My World 2.0	3
100	135	81	LANA DEL REY POLYDOR/WINTERSCOPE 014184/CA (11.98)	Born To Die	2	185	NEW	BYRON CAGE RED CITY 5077/RCA (11.98)	Memoirs Of A Worshipper	158
106	95	71	VARIOUS ARTISTS UNIVERSAL/EMUSION MUSIC 20798/CAPITOL (11.98)	NOW 41	3	186	147	SILVERSN PICKUPS DANGERS/RED (10.98)	Neck Of The Woods	9
107	60	8	CURRÉ NISY WARRNER BROS. 51875 (10.98)	The Stoned Immaculate	6	187	127	LED ZEPPELIN SWAN SONG 31248/ATLANTIC (10.98) (9)	Motherhip	3
108	71	19	JANA KRAMER WARRNER BROS. 51875/WMN (13.98)	Jana Kramer	19	188	196	KIDZ BOP KIDS RCA (11.98)	Kidz Bop 21	2
109	68	54	ADAM LAMBERT RCA (11.98)	Trespassing	1	189	154	THE BEACH BOYS CAPITOL 21980 (11.98)	The Greatest Hits Volume 1: 20 Good Vibrations	21
110	124	123	TIM MCGRAW Curb 73936 (11.98)	Emotional Traffic	1	190	134	JAPANDROIDS RED CITY 5077/RCA (11.98)	Celebration Rock	37
111	NEW	1	RIHANNA RCA (11.98)	Loud	1	191	NEW	VOLBEAT WARRNER BROS. 51875/UNIVERSAL REPUBLIC (11.98)	Beyond Hell/Above Heaven	101
112	93	102	TOBY KEITH RCA (11.98)	Claney's Tavern	5	192	141	NEIL DIAMOND COLUMBIA 30001/SONY (11.98)	The Very Best Of Neil Diamond: The Studio Recordings	46
113	96	82	BEASTIE BOYS RCA (11.98)	Licensed To Ill	1	193	109	PAUL SIMON LEGACY 8292 (11.98)	Graceland	13
114	85	77	BLAKE SHELTON WARRNER BROS. 51875/CA (11.98)	Red River Blue	1	194	NEW	GAVIN DEGRAW SONY (11.98)	Sweeter	8
115	100	12	MARCOON 5 ARABIANOTONE 0159476/A (11.98)	Hands All Over	1	195	NEW	NEWSBOYS INPOP 71597/FM (11.98)	God's Not Dead	51
116	69	32	ERIC BENET PRIMARY WAVE 70023/JORDAN HOUSE (11.98)	The One	32	196	30	EMELI SANDE CAPITOL 83767 (11.98)	Our Version Of Events	18
117	74	6	FOO FIGHTERS RCA (11.98)	Greatest Hits	11	197	NEW	QUEEN HOLLYWOOD 161268 (11.98)	Greatest Hits	11
118	102	100	FOSTER THE PEOPLE STARTIME INTL 74601/COLUMBIA (8.98)	Torches	8	198	157	TIM MCGRAW Curb 73936 (11.98)	Number One Hits	27
119	87	66	BEACH HOUSE RCA (11.98)	Bloom	7	199	117	SCOTTY MCCREERY RCA (11.98)	Clear As Day	1
120	81	73	WILLIE NELSON RCA (11.98)	Heroes	19	200	NEW	SOUNDTRACK 20th CENTURY FOX TV (11.98)	Great The Music: Season Three: The Graduation Album	9
121	101	76	WHITNEY HOUSTON ARISTA 1102/LEGACY (11.98)	Whitney: The Greatest Hits	1	171	NEW	THOUSAND FOOT KRUTCH THE 1004 (11.98)	The End Is Where We Begin	14
122	126	115	TAYLOR SWIFT RCA (11.98)	Speak Now	3	172	163	NEON TREES MERCURY 81819/DJANGO (11.98)	Picture Show	13
123	108	116	THE BEACH BOYS CAPITOL 82716 (11.98)	The Very Best Of The Beach Boys: Sounds Of Summer	10	173	146	LUKE BRYAN CAPITOL NASHVILLE 05832 (11.98)	Doin' My Thing	6
124	NEW	1	PINK FLOYD CAPITOL 35966 (11.98)	A Foot In The Door: The Best Of Pink Floyd	50	174	150	SOUNDTRACK WALT DISNEY 012657 (11.98)	Shake It Up: Live 2 Dance: Music From The Disney Channel Series	13
125	97	72	THE CIVIL WARS RCA (11.98)	Barton Hollow	10	175	176	EAGLES WARRNER BROS. 51875/SONY (11.98)	The Very Best Of The Eagles	14
126	35	1	THE TALLEST MAN ON EARTH AFAD OCEANUS (11.98)	There's No Leaving Now	35	176	158	CHRIS YOUNG RCA NASHVILLE 85877/SMN (10.98)	Neon	4
127	104	74	TYGA TYGAS MONEY/CASH MONEY 015727/UNIVERSAL REPUBLIC (17.98)	Careless World: Rise Of The Last King	6	177	195	BOB MARLEY AND THE WAILERS RCA NASHVILLE 84804/UMG (11.98)	Legend: The Best Of Bob Marley And The Wailers	34
128	77	140	BRUCE SPRINGSTEEN COLUMBIA 84284 (11.98)	Wrecking Ball	1	178	193	IMAGINE DRAGONS KIDINAKORNER/WINTERSCOPE 01622016 (7.98)	Continued Silence (EP)	142
129	153	144	FLORENCE + THE MACHINE UNIVERSAL REPUBLIC 019170 (11.98)	Lungs	18	179	165	ALAN JACKSON RCA (11.98)	Precious Memories	1
130	113	106	BRUNO MARS ATLANTIC 31001 (11.98)	Doo-Wops & Hoofbeats	3	180	NEW	JAKE OWEN RCA NASHVILLE 85876/SMN (10.98)	Barefoot Blue Jean Night	6
131	121	83	FUTURE RCA (11.98)	Pluto	8	181	109	FLEETWOOD MAC WARRNER BROS. 51875 (11.98)	The Very Best Of Fleetwood Mac	12
132	156	123	DAVID GUETTA WARRNER BROS. 51875/CAPITOL (11.98)	Nothing But The Beat	5	182	72	MARY CHAPIN CARPENTER SONY (11.98)	Ashes And Roses	12
133	NEW	1	MOTLEY CRUE RCA (11.98)	Greatest Hits	34	183	130	TENACIOUS D RCA (11.98)	Rise Of The Fenix	4
134	138	178	LIONEL RICHIE WARRNER BROS. 51875/UMG (11.98)	The Best Of Lionel Richie 20th Century Masters: The Millennium Collection	43	184	181	MICHAEL JACKSON RCA (11.98)	The Essential Michael Jackson	13
135	160	145	THE SHINES RCA (11.98)	Port Of Morrow	1	185	NEW	DAVID BOWIE RCA (11.98)	Best Of Bowie	76
136	120	121	DIERKS BENTLEY CAPITOL 82591 (11.98)	Home	3	186	NEW	DYING FETUS RCA (11.98)	Reign Supreme	181
137	106	104	THE BEES RCA (11.98)	The Ultimate Bee Gees	81	187	177	PAUL & LINDA MCCARTNEY SONY (11.98)	Ram	1
138	115	50	SIGUR ROS RCA (11.98)	Velturi	7	188	92	ORIGINAL BROADWAY CAST RECORDING SONY MASTERWORKS BROADWAY 84824/SONY MASTERWORKS (12.98)	Once: A New Musical	83
139	NEW	1	KENNY LOGGINS COLUMBIA 87966 (11.98)	Yesterday, Today, Tomorrow: The Greatest Hits Of Kenny Loggins	18	189	118	PRINCE AND THE NEW POWER GENERATION WARRNER BROS. 51110 (7.98)	Purple Rain (Soundtrack)	1
140	123	163	KIMBRA WARRNER BROS. 51875 (11.98)	Waves	11	190	NEW	GEORGE MICHAEL COLUMBIA 30001/SONY (11.98)	Faith	1
141	128	138	YOUNG JEEZY RCA (11.98)	TM:103: Hustlerz Ambition	3	191	169	TEDESCHI TRUCKS BAND SONY MASTERWORKS (11.98)	Live: Everybody's Talkin'	20
142	145	153	KENNY CHESNEY RCA (11.98)	Greatest Hits II	3	192	NEW	PRINCE ROYCE RCA (11.98)	Phase II	15
143	NEW	1	DEMI LOVATO RCA (11.98)	Unbroken	4	193	151	SOUNDTRACK UNIVERSAL REPUBLIC (11.98)	The Hunger Games: Songs From District 12 And Beyond	1
144	140	132	LIL WAYNE RCA (11.98)	The Carter IV	2	194	174	PINK FLOYD CAPITOL 21980 (11.98)	The Wall	4
145	NEW	1	LOSTPROPHETS SONY (11.98)	Weapons	108	195	172	MARVIN SAPP SONY (11.98)	I Win	9
146	116	1	JAY Z RCA (11.98)	Watch The Throne	1	196	32	MISS MAY I RCA (11.98)	At Heart	12
147	75	150	BOB SEGER & THE SILVER BULLET BAND SONY (11.98)	Ultimate Hits: Rock And Roll Never Forgets	11	197	82	HOT CHIP SONY (11.98)	In Our Heads	12
148	94	1	VARIOUS ARTISTS SONY (11.98)	Mud Digger: Volume 3	99	198	169	GARBAGE SONY (11.98)	Not Your Kind Of People	13
149	116	31	PISTOL ANNIHIES RCA (11.98)	Hell On Heels	7	199	NEW	ANTHONY HAMILTON SONY (11.98)	Back To Love	13
150	178	143	ELLIE GOULDING SONY (11.98)	Lights	76	200	NEW	TAYLOR SWIFT SONY (11.98)	Fearless	1

111
As usual, a bevy of deals at *George Strait* and *Amazon MP3* make waves on the chart this week, as evidenced by Nos. 53, 72, 61, and 99, among others. *Whitney's* album jumps by 149%, selling 4,400.



114
Having sold 730,000, it's fewer than 100,000 copies away from being his best-selling set to date. Ahead of it are *Blake Shelton's* *Rare & True* (2004; 104,000) and his 2001 self-titled effort (830,000).

139
The singer returns to the list (thanks to *Amazon MP3*) for the first time since 1959 as this greatest-hits set (first released in 1997) resurfaces with a 2,107% gain.



143
With a 25th week on the chart, it surpasses the 24 frames that her self album, *Love We Go Again*, tracked in 2001. So far, *Unbroken* has moved 125,000.

190
Every week, there seems to be a new classic album that gets a chart revival courtesy of digital downloading. *Keith Roberts* (up 5,250%) just shy of its 25th anniversary on the list. It debuted on Nov. 21, 1967.

NICKI MINAJ	21	HEARTBREAKERS	77	BONNIE RAITT	69	BLAKE SHELTON	114	KING	4	THE HUNGER GAMES: THE HUNT FOR SHELVY (EP)	37	CARRIE UNDERWOOD	15	NOW THAT'S WHAT I CALL COUNTRY VOLUME 5: THAT'S MY JAM!	48	WANTON CHAPEL	47
MISS MARY I	186	PINK FLOYD	124	RASCAL FLATTS	86	SHINELLOW	88	THE SHINS	128	BRUCE SPRINGSTEEN: 12 AND BEYOND	191	THE BEACH BOYS: THE VERY BEST OF THE BEACH BOYS	10	JACK WHITE	44	DAVID BOWIE	76
KIP MOORE	43	PISTOL ANNIHIES	149	LIONEL RICHIE	22	THE SHINS	128	BRUCE SPRINGSTEEN	128	THE BEACH BOYS: THE VERY BEST OF THE BEACH BOYS	10	THE BEACH BOYS: THE VERY BEST OF THE BEACH BOYS	10	DAVID BOWIE	76	CHRIS YOUNG	4
MITILEY CRYST	133	ONE REPETITION	9	THE BEES	81	SIGUR ROS	138	THE BEES	81	LET IT SHINE	11	THE BEACH BOYS: THE VERY BEST OF THE BEACH BOYS	10	DAVID BOWIE	76	NEIL YOUNG WITH CRAZY HORSE	28
JASON MIRA	35	JAMIE JOE	109	ACE OF HEARTS	10	SILVERSN PICKUPS	156	THE BEES	81	PROJECT X	34	THE BEACH BOYS: THE VERY BEST OF THE BEACH BOYS	10	DAVID BOWIE	76	CHRIS YOUNG	4
MUMFORD & SONS	51	EMOTIONAL RAILROAD	48	THE BEES	81	THE BEES	81	THE BEES	81	THE BEES	81	THE BEACH BOYS: THE VERY BEST OF THE BEACH BOYS	10	DAVID BOWIE	76	CHRIS YOUNG	4
WILLIE NELSON	171	FRINDRIVER	90	HARVIN SAPP	196	SLASH FEATURING MYLES KENNEDY & THE CONSPIRATORS	78	THE BEES	81	THE BEES	81	THE BEACH BOYS: THE VERY BEST OF THE BEACH BOYS	10	DAVID BOWIE	76	CHRIS YOUNG	4
NEON TREES	137	THE BEES	81	BOB SEGER & THE SILVER BULLET BAND	11	THE BEES	81	THE BEES	81	THE BEES	81	THE BEACH BOYS: THE VERY BEST OF THE BEACH BOYS	10	DAVID BOWIE	76	CHRIS YOUNG	4
NEWSBOYS	51	THE BEES	81	THE BEES	81	THE BEES	81	THE BEES	81	THE BEES	81	THE BEACH BOYS: THE VERY BEST OF THE BEACH BOYS	10	DAVID BOWIE	76	CHRIS YOUNG	4
NICKELBACK	83	TOM PETTY AND THE HEARTBREAKERS	77	THE BEES	81	THE BEES	81	THE BEES	81	THE BEES	81	THE BEACH BOYS: THE VERY BEST OF THE BEACH BOYS	10	DAVID BOWIE	76	CHRIS YOUNG	4

JUL 7 12 SOCIAL/STREAMING Billboard

UNCHARTED™				NEXT BIG SOUND™
WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
1	1	11	TRAPHEK	TRAPHEK
2	2	76	DJ BLIND	WWW.MYSPACE.COM/DJBLIND
3	3	71	SUMGHA JUNG	WWW.MYSPACE.COM/SUMGHAJUNG
4	11	30	GRAMATIK	WWW.MYSPACE.COM/GRAMATIK
5	4	71	TYLER WARD	WWW.MYSPACE.COM/TYLERWARD
6	NEW	1	DAVE DAYS	WWW.MYSPACE.COM/DAVEDAYS
7	31	24	NOISIA	WWW.MYSPACE.COM/NOISIA
8	5	65	PRETTY LIGHTS	WWW.MYSPACE.COM/PRETTYLIGHTS
9	7	90	PITTY	WWW.MYSPACE.COM/PITTY
10	32	71	PORTA	WWW.MYSPACE.COM/PORTA
11	6	72	MADDI JANI	WWW.MYSPACE.COM/MADDIJANI
12	14	42	YANN TIENSEN	WWW.MYSPACE.COM/YANNTIENSEN
13	8	2	SALVA	WWW.MYSPACE.COM/SALVA
14	10	35	UMEK	WWW.MYSPACE.COM/UMEK
15	9	29	ONRA	WWW.MYSPACE.COM/ONRA
16	13	64	METRONOMY	WWW.MYSPACE.COM/METRONOMY
17	15	66	MAREK HEMMANN	WWW.MYSPACE.COM/MAREKHEMANN
18	18	18	CZC	WWW.MYSPACE.COM/CZC
19	36	59	GIRL TALK	WWW.MYSPACE.COM/GIRLTALK
20	24	11	FOALS	WWW.MYSPACE.COM/FOALS
21	23	49	BORGORE	WWW.MYSPACE.COM/BORGORE
22	16	12	ANATHEMA	WWW.MYSPACE.COM/ANATHEMA
23	17	10	MAXIMUM BALLOON	WWW.MYSPACE.COM/MAXIMUMBALLOON
24	21	5	LOS HERMANOS	WWW.MYSPACE.COM/LOSHERMANOS
25	19	58	NICOLAS JAAR	WWW.MYSPACE.COM/NICOLASJAAR
26	NEW	1	VINILOVERSUS	WWW.MYSPACE.COM/VINILOVERSUS
27	20	51	GOD IS AN ASTRONAUT	WWW.MYSPACE.COM/GODISANASTRONAUT
28	27	60	SUPERMAN IS DEAD	WWW.MYSPACE.COM/SUPERMANISDEAD
29	NEW	1	POETS OF THE FALL	WWW.MYSPACE.COM/POETSOFTHEFALL
30	12	19	ARCHITECTS UK	WWW.MYSPACE.COM/ARCHITECTSUK
31	27	23	HADOUKENI	WWW.MYSPACE.COM/HADOUKENI
32	35	34	MEYTAI COHEN	WWW.MYSPACE.COM/MEYTAICOHEN
33	26	52	AEROPLANE	WWW.MYSPACE.COM/AEROPLANE
34	29	22	EMANCIPATOR	WWW.MYSPACE.COM/EMANCIPATOR
35	33	18	YUNA	WWW.MYSPACE.COM/YUNA
36	NEW	1	TURBONEGRO	WWW.MYSPACE.COM/TURBONEGRO
37	28	20	CAPITAL INICIAL	WWW.MYSPACE.COM/CAPITALINICIAL
38	49	62	THE BLOODY BEETROOTS - DEATH CREW 77	WWW.MYSPACE.COM/THEBLOODYBEETROOTS
39	NEW	1	STAR SLINGER	WWW.MYSPACE.COM/STARSLINGER
40	29	9	LAOYHAWKE	WWW.MYSPACE.COM/LAOYHAWKE
41	30	22	JORDAN JANSEN	WWW.MYSPACE.COM/JORDANJANSEN
42	41	5	NETSKY	WWW.MYSPACE.COM/NETSKY
43	38	48	JOTA OUEST	WWW.MYSPACE.COM/JOTAQUEST
44	50	8	JHAMEEL	WWW.MYSPACE.COM/JHAMEEL
45	NEW	1	KORPIKLAANI	WWW.MYSPACE.COM/KORPIKLAANI
46	41	68	ALYSSA BERNAL	WWW.MYSPACE.COM/ALYSSABERNAL
47	NEW	1	CAROLINE COSTA	WWW.MYSPACE.COM/CAROLINECOSTA
48	39	7	CLUB DOGO	WWW.MYSPACE.COM/CLUBDOGO
49	NEW	1	BRIAN JONESTOWN MASSACRE	WWW.MYSPACE.COM/BRIANJONESTOWNMASSACRE
50	NEW	1	TWIN SHADOW	WWW.MYSPACE.COM/TWINSHADOW

SOCIAL 50™				NEXT BIG SOUND™
WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
1	1	33	KATY PERRY	WWW.MYSPACE.COM/KATYPERRY
2	1	83	RIHANNA	WWW.MYSPACE.COM/RIHANNA
3	5	81	LINKIN PARK	WWW.MYSPACE.COM/LINKINPARK
4	2	83	JUSTIN BIEBER	WWW.MYSPACE.COM/JUSTINBIEBER
5	3	73	ADELE	WWW.MYSPACE.COM/ADELE
6	4	51	SKRILLEX	WWW.MYSPACE.COM/SKRILLEX
7	7	83	NICKI MINAJ	WWW.MYSPACE.COM/NICKIMINAJ
8	9	33	ONE DIRECTION	WWW.MYSPACE.COM/ONEDIRECTION
9	8	33	CIMORELLI	WWW.MYSPACE.COM/CIMORELLI
10	10	83	LADY GAGA	WWW.MYSPACE.COM/LADYGAGA
11	11	83	TAYLOR SWIFT	WWW.MYSPACE.COM/TAYLORSWIFT
12	18	83	EMINEM	WWW.MYSPACE.COM/EMINEM
13	15	83	SHAKIRA	WWW.MYSPACE.COM/SHAKIRA
14	13	57	BOYZ II MEN	WWW.MYSPACE.COM/BOYZIIMEN
15	19	81	PITBULL	WWW.MYSPACE.COM/PITBULL
16	14	83	DAVID GUETTA	WWW.MYSPACE.COM/DAVIDGUETTA
17	12	81	CHRIS BROWN	WWW.MYSPACE.COM/CHRISBROWN
18	17	69	JENNIFER LOPEZ	WWW.MYSPACE.COM/JENNIFERLOPEZ
19	34	12	YOUR FAVORITE MARTIAN	WWW.MYSPACE.COM/YOURFAVORITEMARTIAN
20	22	78	SNOOP DOGG	WWW.MYSPACE.COM/SNOOPDOGG
21	31	83	SELENA GOMEZ	WWW.MYSPACE.COM/SELENA
22	25	80	DON OMAR	WWW.MYSPACE.COM/DONOMAR
23	27	40	LMFAO	WWW.MYSPACE.COM/LMFAO
24	20	81	DRAKE	WWW.MYSPACE.COM/DRAKE
25	23	80	WIZ KHALIFA	WWW.MYSPACE.COM/WIZKHALIFA
26	26	14	MATTYB	WWW.MYSPACE.COM/MATTYB
27	33	82	BEYONCÉ	WWW.MYSPACE.COM/BEYONCE
28	24	82	LIL WAYNE	WWW.MYSPACE.COM/LILWAYNE
29	30	74	USHER	WWW.MYSPACE.COM/USHER
30	33	83	BRITNEY SPEARS	WWW.MYSPACE.COM/BRITNEYSPEARS
31	32	79	COLDPLAY	WWW.MYSPACE.COM/COLDPLAY
32	16	12	LINDSEY STIRLING	WWW.MYSPACE.COM/LINDSEYSTIRLING
33	28	72	BRUNO MARS	WWW.MYSPACE.COM/BRUNOMARS
34	35	92	AVRIL LAVIGNE	WWW.MYSPACE.COM/AVRIL
35	42	74	DEMI LOVATO	WWW.MYSPACE.COM/DEMILOVATO
36	43	12	SUNGHA JUNG	WWW.MYSPACE.COM/SUNGHAJUNG
37	38	82	THE BLACK EYED PEAS	WWW.MYSPACE.COM/THEBLACKEYEDPEAS
38	47	30	ALICIA KEYS	WWW.MYSPACE.COM/ALICIAKEYS
39	38	70	CHRISTINA GRIMMIE	WWW.MYSPACE.COM/CHRISTINAGRIMMIE
40	41	76	50 CENT	WWW.MYSPACE.COM/50CENT
41	48	22	MARON 5	WWW.MYSPACE.COM/MARON5
42	50	81	MICHAEL JACKSON	WWW.MYSPACE.COM/MICHAELJACKSON
43	45	17	FLO RIDA	WWW.MYSPACE.COM/FLO RIDA
44	NEW	1	CARLY RAE JEPSEN	WWW.MYSPACE.COM/CARLYRAEJEPSEN
45	44	64	JUSTIN TIMBERLAKE	WWW.MYSPACE.COM/JUSTINTIMBERLAKE
46	37	12	THE PIANO GUYS	WWW.MYSPACE.COM/THEPIANO GUYS
47	46	23	WALK OFF THE EARTH	WWW.MYSPACE.COM/WALKOFFTHEEARTH
48	NEW	1	MEGAN & LIZ	WWW.MYSPACE.COM/MEGAN&LIZ
49	NEW	1	MILEY CYRUS	WWW.MYSPACE.COM/MILEYCYRUS
50	NEW	1	MAC MILLER	WWW.MYSPACE.COM/MACMILLER

ON-DEMAND SONGS™				nielsen
WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
1	1	16	CALL ME MAYBE	KATY PERRY
2	2	16	SOMEBODY THAT I USED TO KNOW	JUSTIN BIEBER
3	4	9	PAYPHONE	MARON 5
4	3	16	WE ARE YOUNG	FUN. FEATURING JANELLE MONAE
5	6	12	BOYFRIEND	JUSTIN BIEBER
6	7	16	STARSHIPS	NICKI MINAJ
7	8	16	LIGHTS	EMINEM
8	5	15	WHAT MAKES YOU BEAUTIFUL	ONE DIRECTION
9	9	9	MERCY	JUSTIN BIEBER
10	11	16	FEEL SO CLOSE	CALVIN HARRIS
11	10	16	WILD ONES	FLO RIDA
12	24	2	WIDE AWAKE	KATY PERRY
13	12	16	GLAD YOU CAME	THE WANTED
14	13	13	THE MOTTO	EMINEM
15	14	16	SOME NIGHTS	FUN. FEATURING JANELLE MONAE
16	22	5	WHERE HAVE YOU BEEN	RIHANNA
17	21	8	TITANIUM	DAVID GUETTA
18	15	15	DRIVE BY	TRAVIS
19	16	16	TAKE CARE	EMINEM
20	27	16	PUMPED UP KICKS	ZEDD
21	17	5	SCREAM	USHER
22	34	7	BROKENHEARTED	KARMIN
23	25	16	MIDNIGHT CITY	MEL B
24	19	16	HYFR (HELL YEAH F****G RIGHT)	EMINEM
25	20	16	FADED	TYGA
26	30	5	DRUNK ON YOU	LIKE
27	23	9	DRANK IN MY CUP	KIRKO BARRZ
28	29	10	I WON'T GIVE UP	JASON MERRITT
29	26	16	WE FOUND LOVE	RIHANNA
30	18	13	CLIMAX	USHER
31	32	16	NII**AS IN PARIS	JAY Z
32	40	2	WORK HARD, PLAY HARD	WIZ KHALIFA
33	31	16	STRONGER (WHAT DOESN'T KILL YOU)	KELLY CLARKSON
34	33	4	BACK IN TIME	PITBULL
35	35	16	BANGARANG	SONIC BOY
36	38	9	LITTLE TALKS	IF MONKEYS AND MEN
37	44	4	EVERYBODY TALKS	NEON TREES
38	28	16	RACK CITY	TYGA
39	41	16	LEVELS	AVICHI
40	42	4	TOO CLOSE	ALEX CLARE
41	39	7	SPRINGSTEEN	ERIC BURDON
42	46	4	NO LIE	Z CHAINZ
43	41	16	PARADISE	COLDPLAY
44	NEW	1	PARTY ROCK ANTHEM	MARON 5
45	45	16	SCARY MONSTERS AND NICE SPRITES	SKRILLEX
46	37	11	SO GOOD	B.G.
47	49	16	SEXY AND I KNOW IT	LIL WAYNE
48	47	16	YOUNG, WILD & FREE	CHOP CRABS
49	45	11	BEEZ IN THE TRAP	NICKI MINAJ
50	NEW	1	SHAIL	RAVNATION

YOUTUBE				YouTube
WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
1	1	3	WIDE AWAKE	KATY PERRY
2	1	13	CALL ME MAYBE	CARTRAYN
3	3	10	PAYPHONE	MARON 5
4	2	12	BOYFRIEND	JUSTIN BIEBER
5	5	21	SOMEBODY THAT I USED TO KNOW	JUSTIN BIEBER
6	6	13	WE ARE YOUNG	FUN. FEAT. JANELLE MONAE
7	7	9	DANCE AGAIN	JENNIFER LOPEZ
8	8	19	AI SE EU TE PEGO	MICHELLE B
9	10	7	WHERE HAVE YOU BEEN	RIHANNA
10	9	15	WHAT MAKES YOU BEAUTIFUL	ONE DIRECTION
11	11	2	PAPARAZZI	ONE DIRECTION
12	14	9	STARSHIPS	NICKI MINAJ
13	15	17	WILD ONES	FLO RIDA
14	16	46	SOMEONE LIKE YOU	ADELE
15	14	14	PART OF ME	KATY PERRY

MYSPACE SONGS™				music
WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
1	1	11	SOMEBODY THAT I USED TO KNOW	JUSTIN BIEBER
2	2	8	PAYPHONE	MARON 5
3	4	3	WIDE AWAKE	KATY PERRY
4	1	1	CALL ME MAYBE	CARTRAYN
5	3	11	BOYFRIEND	JUSTIN BIEBER
6	8	41	SET FIRE TO THE RAIN	ADELE
7	7	8	TITANIUM	DAVID GUETTA
8	5	6	WHERE HAVE YOU BEEN	RIHANNA
9	10	59	ROLLING IN THE DEEP	ADELE
10	6	12	WHAT MAKES YOU BEAUTIFUL	ONE DIRECTION
11	12	48	SOMEONE LIKE YOU	ADELE
12	11	8	MERCY	JUSTIN BIEBER
13	13	2	SCREAM	USHER
14	9	14	STARSHIPS	NICKI MINAJ
15	15	29	WE FOUND LOVE	RIHANNA

NEXT BIG SOUND™				NEXT BIG SOUND™
WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
1	1	1	LIZ GILLIES	LIZ GILLIES
2	2	1	HEROBUST	HEROBUST
3	3	1	COURAGE MY LOVE	COURAGE MY LOVE
4	4	1	JMSN	JMSN
5	5	1	ATLAS GENIUS	ATLAS GENIUS
6	6	1	GEORGE ELLIAS	GEORGE ELLIAS
7	7	1	ILL-ESHA	ILL-ESHA
8	8	1	CARLO LIO	CARLO LIO
9	9	1	EXIST STRATEGY	EXIST STRATEGY
10	10	1	NGUZUNGUZU	NGUZUNGUZU
11	11	1	SWIZZ	SWIZZ
12	12	1	THE LIGHTHOUSE AND THE WHALER	THE LIGHTHOUSE AND THE WHALER
13	13	1	HOBBIE STUART	HOBBIE STUART
14	14	1	THE NEARLY DEAD	THE NEARLY DEAD
15	15	1	TWO WOUNDED BIRDS	TWO WOUNDED BIRDS

Finland's rockers Poets of the Fall have grown quite a following (370,000 Facebook likes) and have re-entered Uncharted at No. 29 after announcing the July 20 special-edition re-release of their fifth studio album, *Temple of Thought*, on their Facebook page.



Carly Rae Jepsen finally creeps her way onto the Social 50, debuting at No. 44 with a 268,000 jump in overall new fans. The 20% rise comes after her three hits at the June 17 *Music* Video Awards at the beginning of the charting week.



Katy Perry's "Wide Awake" jumps 24-42 on On-Demand Songs with a massive 72% gain to 535,000 audio streams on tracked subscription services, a move coinciding with the song's video debut and the rollout to the premiere of new film "Katy Perry: Part of Me."



HEATSEEKERS ALBUMS™

LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
1	1	VOLBEAT LACERATED (UNIVERSAL REPUBLIC) (13.98)	Beyond Hell/Above Heaven
2	2	IMAGINE DRAGONS KIDINAKORNE INTERSCOPE 016630 (EA) (13.98)	Continued Silence (EP)
3	1	DYING FETUS REIGN SUPREME (13.98)	Reign Supreme
4	NEW	GERALD ALBRIGHT / NORMAN BROWN LACERATED (EA) (13.98)	24/7
5	6	GROUPLOVE LACERATED (EA) (13.98)	Never Trust A Happy Song
6	35	GREATEST NERD GAINER MUTE (13.98)	Welcome Reality
7	NEW	DANIEL BARENBOIM DECCA 016871 (DECCA CLASSICS) (13.98)	Beethoven For All: Music Of Power, Passion And Beauty
8	NEW	CAN MUTE 6937 (13.98)	The Lost Tapes
9	NEW	VAMPIRES EVERYWHERE! HOLLYWOOD MUSIC 8079 (13.98)	Hellbound And Heartless
10	NEW	VICCI MARTINEZ UNIVERSAL REPUBLIC (EA) (13.98)	Vicci
11	34	MICHAEL KIWANUKA COLUMBIA TRISTAR (UNIVERSAL REPUBLIC) (EA) (13.98)	Home Again
12	NEW	MAKE DO AND MEND RISE 182 (13.98)	Everything You Ever Loved
13	NEW	SMOKE DZA COLUMBIA TRISTAR (13.98)	Rugby Thompson
14	7	THE HEAD AND THE HEART SIR (13.98)	The Head And The Heart
15	9	AZALEA BANKS POLYGRAM (INTERSCOPE DIGITAL) (EA) (13.98)	1991 (EP)
16	NEW	THE DEVIN TOWNSEND PROJECT HEAVY DEW (UNIVERSAL) (EA) (13.98)	By A Thread: Live In London
17	NEW	BELLARIVE PARLOW (327) (EMI) (13.98)	The Heartbeat
18	18	ANDY GRAMMER S-CURVE (13.98)	Andy Grammer
19	26	BEN HOWARD UNIVERSAL ISLAND 016560 (UNIVERSAL REPUBLIC) (13.98)	Every Kingdom
20	NEW	DELTA RAE LACERATED (WARNER BROS.) (13.98)	Carry The Fire
21	3	DIPLO MAD (13.98)	Express Yourself (EP)
22	1	THE BOUNCING SOULS CHANCE (13.98)	Comet
23	15	JUKEBOX THE GHOST RCP (13.98)	Safe Travels
24	NEW	MORNING PARADE ACAPULCO (13.98)	Morning Parade
25	NEW	PEAKING LIGHTS AMERICAN EMBLEM (13.98)	Lucifer



Norman Brown and Gerald Albright team up to nab their fourth and second No. 1 on Contemporary Jazz, respectively. They'll play a series of four dates together throughout the summer.

The band's song "Tongue Tied" hit No. 1 on Alternative last week, and has sold 517,000 downloads to date, according to Nielsen SoundScan. Meanwhile, its album has shifted 69,000.



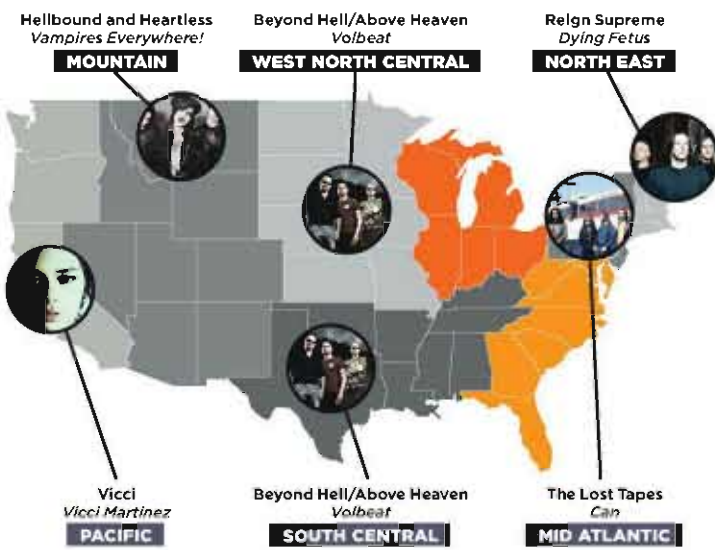
The group, which was featured in Billboard.com's Candid Covers series on June 12, makes its Billboard chart debut with 1,000.

LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
26	22	FATHER JOHN MISTY SIRE (13.98)	Fear Fun
27	NEW	CHILDREN 18.3 LACERATED (13.98)	On The Run
28	NEW	DANIEL BARENBOIM / WEST-EASTERN DIVAN ORCHESTRA DECCA 016871 (DECCA CLASSICS) (13.98)	Beethoven For All: Symphonies 1-9
28	8	KINEATOR MUSICIAN BLAST (13.98)	Phantom Antichrist
30	30	KENDRICK LAMAR TOP DAWG (13.98)	Section.80
31	NEW	NOEL TORRES TEL ADOR (13.98)	De Ayer A Hoy
32	13	LIARS MUTE 9537 (13.98)	WIXIW
33	29	KISHI BASHI JOYFUL NOISE (13.98)	151A
34	NEW	IHSAHN CANNY (13.98)	Eremita
35	NEW	FLIONS 2105 (13.98)	Born 2 Run (EP)
36	11	ALEJANDRO ESCOVEDO FANTASY (13.98)	Big Station
37	49	FLORIDA GEORGIA LINE BIG LOU (13.98)	It's Just What We Do
38	19	JD MCPHERSON FEATURING JIMMY SUTTON AND ALEX HALL 18 (13.98)	Signs & Signifiers
39	NEW	MIKE STERN 18 (13.98)	All Over The Place
40	NEW	MNEMIC 18 (13.98)	Mnemos
41	33	REDLIGHT KING 18 (13.98)	Something For The Pain
42	NEW	DR. ACULA VICTORY (13.98)	Naion
43	NEW	MC YOGI & THE SACRED SOUND SOCIETY HINDRIK TALENT (13.98)	Pilgrimage
44	NEW	TIM ROGERS & THE FELLAS BLACKBERRY (13.98)	Real
45	NEW	THE FLOWER KINGS 18 (13.98)	Banks Of Eden
46	43	ELECTRIC GHOST 2105 (13.98)	Wondo
47	NEW	FOXY SHAZAM 18 (13.98)	The Church Of Rock And Roll
48	50	KNIFE PARTY 18 (13.98)	100% No Modern Talking (EP)
49	17	GUIDED BY VOICES SIRY (13.98)	Class Clown Spots A UFO
50	82	7TH HEAVEN 18 (13.98)	Pop Media

HEATSEEKERS SONGS™

LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
1	1	WANT U BACK CHER (13.98)	CHER
2	2	TONGUE TIED GROUPLOVE	GROUPLOVE
3	1	WANTED HINTER HAYES	HINTER HAYES
4	4	HOW WE DO (PARTY) RITA ORA	RITA ORA
5	3	ANGEL EYES LOVE AND TREB	LOVE AND TREB
6	7	LITTLE TALKS OF MONSTERS AND MEN THE LUMINEERS	THE LUMINEERS
7	5	HO HEY THE LUMINEERS	THE LUMINEERS
8	9	WHY YA WANNA JANA BRAMER	JANA BRAMER
9	8	COWBOYS AND ANGELS DUSTY SPRINGFIELD	DUSTY SPRINGFIELD
10	11	MIDNIGHT CITY MIS MIS/MUTE/CAPITOL	MIS MIS/MUTE/CAPITOL
11	NEW	AMEN INEX MILL FEATURING DRAKE MAYBACH	INEX MILL
12	10	AYY LADIES TRAVIS PORTER	TRAVIS PORTER
13	6	IT'S TIME IMAGINE DRAGONS	IMAGINE DRAGONS
14	13	SNAP BACKS & TATTOOS DRICKY GRAMER	DRICKY GRAMER
15	14	AI SE EU TE PEGO MICHEL TILLO PANTANO	MICHEL TILLO PANTANO
16	18	BANGARANG SKRILLEX FEATURING SIRAH	SKRILLEX
17	15	REFILL ELLE SAMBER	ELLE SAMBER
18	25	DON'T RUN AWAY TYLER JAMES WILLIAMS	TYLER JAMES WILLIAMS
19	NEW	PROMISES NEB	NEB
20	20	SCARY MONSTERS AND NICE SPRITES SMURLEY	SMURLEY
21	24	THE A TEAM ED SHEERAN	ED SHEERAN
22	21	SOMETHING TO DO WITH MY HANDS THOMAS RHETT	THOMAS RHETT
23	16	FINE BY ME ANDY GRAMMER	ANDY GRAMMER
24	17	SAME DAMN TIME FUTURE	FUTURE
25	73	THE RECIPE KENDRICK LAMAR FEATURING DR. DRE	KENDRICK LAMAR

REGIONAL HEATSEEKERS #1 ALBUMS



EAST NORTH CENTRAL

- 7th Heavens
Pop Media
- Volbeat
Beyond Hell/Above Heaven
- Imagine Dragons
Continued Silence (EP)
- Oying Fetus
Reign Supreme
- Gerald Albright / Norman Brown
24/7
- Grouplove
Never Trust A Happy Song
- Nero
Welcome Reality
- Make Do And Mend
Everything You Ever Loved
- The Head And The Heart
The Head And The Heart
- Can
The Lost Tapes

SOUTH ATLANTIC

- Gerald Albright / Norman Brown
24/7
- Dying Fetus
Reign Supreme
- Ski Johnson
Underdogs On Top
- Bellarive
The Heartbeat
- Volbeat
Beyond Hell/Above Heaven
- Imagine Dragons
Continued Silence (EP)
- Delta Rae
Carry The Fire
- Daniel Barenboim
Beethoven For All: Music Of Power, Passion And Beauty
- Grouplove
Never Trust A Happy Song
- Nero
Welcome Reality

PROGRESS REPORT

For All Those Sleeping, "Outspoken"
 The rock band secures its best sales week yet as its latest album opens at No. 95 on the Billboard 200 with 5,000, according to Nielsen SoundScan. The set also takes a bow at No. 8 on Hard Rock Albums (viewable at billboard.biz/charts).



THE BILLBOARD HOT 100

WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	IMPRINT / PROMOTION LABEL	CERT.	WEEKS AT NO. 1
1	1	18	CALL ME MAYBE I WANNA BE LIKE YOU (feat. Justin Bieber)	Carly Rae Jepsen	© RED WAGON / POLYGRAM	1	1
2	3	3	PHONY Maroon 5 Featuring Wiz Khalifa	Maroon 5	© JIVE / A&M	2	0
3	2	2	SOMEBODY THAT I USED TO KNOW Wide Backs (feat. BackerX)	Gotye Featuring Kimbra	© SAMPLES 'N' THINGS / MONSTER	2	0
4	4	9	WIDE AWAKE Katy Perry	Katy Perry	© CAPITOL	4	0
5	8	10	GREATEST GAINER/AIRPLAY WHERE HAVE YOU BEEN Rihanna	Rihanna	© RSCA	5	0
6	12	27	GREATEST GAINER/DIGITAL LIGHTS Ellie Goulding	Ellie Goulding	© EMI	4	0
7	5	4	WE ARE YOUNG fun. Featuring Janelle Monáe	fun.	© RED WAGON / POLYGRAM	5	1
8	7	6	STARSHIPS Nicki Minaj	Nicki Minaj	© YOUNG MONEY/CASH MONEY/REPUBLIC	5	0
9	6	5	WHAT MAKES YOU BEAUTIFUL One Direction	One Direction	© SYCO / RCA	4	0
10	11	14	SCREAM Usher	Usher	© JIVE	2	0
11	9	7	WILD ONES Flo Rida Featuring Sia	Flo Rida	© POLYGRAM	5	0
12	15	18	TITANIUM David Guetta Featuring Sia	David Guetta	© WHAT A MUSIC/ATLANTIC	12	0
13	13	11	GLAD YOU CAME The Wanted	The Wanted	© JIVE	13	0
14	14	12	BACK IN TIME Pitbull	Pitbull	© JIVE	11	0
15	21	15	MERCY Kanye West, Big Sean, Pusha T, 2 Chainz	Kanye West	© GOOD	15	0
16	16	16	DRUNK ON YOU Luke Bryan	Luke Bryan	© CAPITOL	16	0
17	18	17	BROKENHEARTED Karmn	Karmn	© EMI	16	0
18	10	13	GREATEST GAINER/STREAMING BOYFRIEND Justin Bieber	Justin Bieber	© RSCA	2	0
19	17	15	DRIVE BY Tran	Tran	© COLUMBIA	10	0
20	20	20	SPRINGSTEEN Eric Church	Eric Church	© EMI	19	0
21	22	19	STRONGER (WHAT DOESN'T KILL YOU) Kelly Clarkson	Kelly Clarkson	© RCA	1	0
22	23	23	FEEL SO CLOSE Calvin Harris	Calvin Harris	© EMI	12	0
23	25	26	I WON'T GIVE UP Jason Mraz	Jason Mraz	© ATLANTIC/RP	8	0
24	24	30	EVERYBODY TALKS Neon Trees	Neon Trees	© JIVE	24	0
25	26	34	GIVE YOUR HEART A BREAK Demi Lovato	Demi Lovato	© JIVE	25	0
26	30	32	COME OVER Kenny Chesney	Kenny Chesney	© RED WAGON / POLYGRAM	26	0
27	28	27	THE FIGHTER Gym Class Heroes	Gym Class Heroes	© JIVE	27	0
28	29	29	WORK HARD, PLAY HARD Wiz Khalifa	Wiz Khalifa	© POLYGRAM	17	0
29	33	39	EVEN IF IT BREAKS YOUR HEART Ellie Goulding	Ellie Goulding	© EMI	20	0
30	34	24	THE MOTTO Drake Featuring Lil Wayne	Drake	© YOUNG MONEY/CASH MONEY/REPUBLIC	14	0
31	32	25	TAKE CARE Drake Featuring Rihanna	Drake	© GOOD	7	0
32	41	47	SOME NIGHTS Rihanna	Rihanna	© RSCA	32	0
33	34	31	PAINT OF ME Katy Perry	Katy Perry	© CAPITOL	1	0
34	31	28	DRANK IN MY CUP Krisi Banger	Krisi Banger	© EMI	28	0
35	44	58	LET'S GO Calvin Harris Featuring Ne-Yo	Calvin Harris	© JIVE	35	0
36	37	37	CASHIN' OUT Ca\$H Out	Ca\$H Out	© JIVE	36	0
37	40	48	S-1-S-O Dierks Bentley	Dierks Bentley	© CAPITOL	37	0
38	43	53	WE RUN THE NIGHT Havana Brown	Havana Brown	© JIVE	38	0
39	47	54	ONE THING One Direction	One Direction	© SYCO / RCA	39	0
40	58	67	NO LIE 2 Chainz Featuring Drake	2 Chainz	© YOUNG MONEY/CASH MONEY/REPUBLIC	40	0
41	35	27	GOOD GIRL Carrie Underwood	Carrie Underwood	© JIVE	18	0
42	HOT 100 DEBUT	1	ONE MORE NIGHT Maroon 5	Maroon 5	© JIVE	42	0
43	36	40	CLIMAX Usher	Usher	© JIVE	17	0
44	46	42	WE FOUND LOVE Rihanna	Rihanna	© RSCA	4	0
45	45	45	PARTY ROCK ANTHEM LMFAO	LMFAO	© POLYGRAM	3	0
46	52	56	HEART ATTACK Trey Songz	Trey Songz	© JIVE	46	0
47	39	35	SOMETHIN' 'BOUT A TRUCK Kip Moore	Kip Moore	© JIVE	29	0
48	51	55	(KISSED YOU) GOOD NIGHT Gloriana	Gloriana	© JIVE	48	0
49	43	43	SET FIRE TO THE RAIN Adele	Adele	© SYCO / RCA	3	0
50	49	50	YOU DON'T KNOW HER LIKE I DO Branley Gilbert	Branley Gilbert	© JIVE	49	0
51	75	—	WANT U BACK Cher Lloyd	Cher Lloyd	© JIVE	51	0
52	54	52	BEEZ IN THE TRAP Nicki Minaj	Nicki Minaj	© YOUNG MONEY/CASH MONEY/REPUBLIC	48	0
53	64	66	BURN IT DOWN Linkin Park	Linkin Park	© WARRIOR BROS.	30	0
54	56	58	BOTH OF US B.o.B	B.o.B	© JIVE	18	0
55	51	51	POINTON Little Big Town	Little Big Town	© CAPITOL	51	0

10 The crooner collects his 18th Hot 100 top 10, extending his mark for the most top 10s among male singers dating to his first week in the top tier (Sept. 6, 1997).

42 Ahead of the set's likely July launch on next week's Billboard 200, the Overpriced preview track enters Hot Digital Songs at No. 12 with 95,000 downloads sold.



51 The fourth-place finalist on U.K. TV competition "The X Factor" last year (when One Direction placed third) claims Greatest Gainer honors on Heatseekers Songs (6-1) and Mainstream Top 40 (21-25). The cat boards 48-30 on Hot Digital Songs (\$6,000, up 50%).

72 & 95 As Belove stuns the Billboard 200's same week with the year's largest debut sales total (see Over the Counter, page 53), the album's 10th and sixth Hot 100 entries bow with digital sales of 53,000 and 31,000, respectively.



93 After registering her longest-reigning Hot 100 No. 1 with former three-week leader "Stronger (What Doesn't Kill You)" (No. 2), the follow-up hits 20-17 on Adult Top 40 and 38-54 on Mainstream Top 40.

WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	IMPRINT / PROMOTION LABEL	CERT.
56	61	80	LEMME SEE Usher	Usher	© RSCA	56
57	60	64	TONGUE TIED Grouplove	Grouplove	© CANADIAN/REPUBLIC	57
58	86	—	WHISTLE Flo Rida	Flo Rida	© POLYGRAM	58
59	57	58	BEERS AGO Toby Keith	Toby Keith	© MONUMENT	57
60	59	61	WANTED Hunter Hayes	Hunter Hayes	© ATLANTIC	59
61	62	60	LEAVE YOU ALONE Young Jeezy Featuring Ne-Yo	Young Jeezy	© JIVE	51
62	68	85	HOW WE DO (PARTY) Rita Ora	Rita Ora	© JIVE	62
63	65	69	ANGEL EYES Love And Theft	Love And Theft	© RCA	63
64	67	75	TOO CLOSE Alex Clare	Alex Clare	© UNIVERSAL ISLAND/UNIVERSAL REPUBLIC	48
65	71	73	NOBODY'S PERFECT J. Cole Featuring Masey Elliott	J. Cole	© RSCA	65
66	66	62	HYFR (HELL YEAH ***** RIGHT) Drake	Drake	© YOUNG MONEY/CASH MONEY/REPUBLIC	62
67	53	44	BIRTHDAY CAKE Rihanna	Rihanna	© RSCA	24
68	72	71	TAKE IT TO THE HEAD DJ Khaled, Chris Brown, Rick Ross, Nicki Minaj & Lil Wayne	DJ Khaled	© JIVE	63
69	63	78	TIME IS LOVE Josh Turner	Josh Turner	© MCA	63
70	70	70	POSTCARD FROM PARIS The Backstreet Boys	The Backstreet Boys	© JIVE	70
71	69	57	FLY OVER STATES Jason Aldean	Jason Aldean	© COLUMBIA	32
72	NEW	—	BEAUTY AND A BEAT Justin Bieber Featuring Nicki Minaj	Justin Bieber	© RSCA	72
73	79	79	LITTLE TALKS Of Monsters and Men	Of Monsters and Men	© SYCO	73
74	73	90	HO HEY The Lumineers	The Lumineers	© DUNKIN	73
75	81	91	CHASING THE SUN The Wanted	The Wanted	© JIVE	75
76	89	—	OVER Blake Shelton	Blake Shelton	© WARRIOR BROS.	76
77	83	74	WHY YA WANNA Jeni Kramer	Jeni Kramer	© EMI	74
78	78	83	FOR YOU Keith Urban	Keith Urban	© CAPITOL	78
79	87	88	COWBOYS AND ANGELS Dustin Lynch	Dustin Lynch	© JIVE	79
80	76	65	DANCE AGAIN Jennifer Lopez Featuring Pitbull	Jennifer Lopez	© JIVE	17
81	77	76	UP! LoveRance Featuring IamSu & Skipper	LoveRance	© JIVE	46
82	85	82	CREW LOVE Drake	Drake	© RSCA	80
83	88	88	MIDNIGHT CITY M83	M83	© JIVE	72
84	84	81	RIGHT BY MY SIDE Nicki Minaj	Nicki Minaj	© YOUNG MONEY/CASH MONEY/REPUBLIC	51
85	74	38	MY HOMIES STILL Lil Wayne	Lil Wayne	© YOUNG MONEY/CASH MONEY/REPUBLIC	14
86	NEW	—	AMEN Meek Mill	Meek Mill	© JIVE	86
87	87	77	AYY LADIES Travis Porter	Travis Porter	© JIVE	53
88	96	—	HARD TO LOVE Lee Brice	Lee Brice	© JIVE	88
89	92	93	IT'S TIME Imaginedragons	Imaginedragons	© POLYGRAM	89
90	80	63	NO HURRY Zac Brown Band	Zac Brown Band	© JIVE	50
91	95	100	GLASS Thompson Square	Thompson Square	© JIVE	91
92	97	—	SNAP BACKS & TATTOOS Drizzy Graham	Drizzy Graham	© JIVE	92
93	NEW	—	DARK SIDE Kelly Clarkson	Kelly Clarkson	© JIVE	93
94	100	89	TURN UP THE MUSIC Chris Brown	Chris Brown	© JIVE	10
95	NEW	—	RIGHT HERE Justin Bieber	Justin Bieber	© RSCA	95
96	98	—	AI SE EUTE PEGO Michel Teló	Michel Teló	© JIVE	81
97	99	97	GOLD ON THE CEILING The Black Keys	The Black Keys	© JIVE	97
98	NO ENTRY	—	BANGARANG Skrillex	Skrillex	© JIVE	72
99	94	84	SO GOOD B.o.B	B.o.B	© JIVE	11
100	NEW	—	LOVIN' U IS FUN Easton Corbin	Easton Corbin	© JIVE	100

BETWEEN THE BULLETS

'LIGHTS' SHINES IN TOP 10 AT LAST

Ellie Goulding's "Lights" leaps 12-6 in its 27th week on the Billboard Hot 100. That's the longest ascent to the region in the chart's 54-year history for a song by a female that wasn't aided by crossover airplay from country to pop and adult radio. It's the longest journey by any song since Shinedown's "Second Chance" also took 27 frames to reach the tier in 2008-09. "Lights" jumps 9-5 on Hot Digital Songs (149,000 downloads sold, up 23%, according to Nielsen SoundScan), 14-12 on Hot 100 Airplay and 8-7 on On-Demand Songs.

—Gary Trust

HOT 100 AIRPLAY™

WEEK	LAST WEEK	TITLE	ARTIST	IMPRINT/PROMOTION LABEL	WEEK	LAST WEEK	TITLE	ARTIST	IMPRINT/PROMOTION LABEL
1	1	SOMEBODY THAT USED TO KNOW	DRAKE	REPUBLIC	26	27	TAKE CARE	RIHANNA	ROYAL
2	13	CALL ME MAYBE	CARLY RAE JEPSON	GOOD LIFE	27	33	LEAVE YOU ALONE	YOUNG JEEZY	ROYAL
3	10	PAYPHONE	MARION S FEA. WIZ KHALIFA	ASC/IONSCOPE	28	21	DRANK IN MY CUP	KIRKO BANGZ	UNAUTHORIZED WARNER BROS.
4	7	WHERE HAVE YOU BEEN	RIHANNA	SRP/DEF JAM/ROJMG	29	37	GIVE YOUR HEART A BREAK	ODEMI	LOVATO HOLLYWOOD
5	4	WE ARE YOUNG	RUN. FEAT. JANELLE MONAE	FUELED BY RAMEN/RRP	30	36	5-1-5-0	DIENES	BENTLEY CAPITOL NASHVILLE
6	19	STARSHIPS	NICKI MINAJ	YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	31	28	SET FIRE TO THE RAIN	ADELE	X/COLUMBIA
7	15	WHAT MAKES YOU BEAUTIFUL	ONE DIRECTION	SYCO/COLUMBIA	32	35	HEART ATTACK	TREY SONGZ	SONS/BUK/LANTIC
8	22	GLAD YOU CAME	THE WANTED GUYS	THE WANTED/REPUBLIC	33	39	COME OVER	KENNY CHESNEY	QUE CHANG/COLUMBIA NASHVILLE/SONY MUSIC
9	19	WIDE AWAKE	KATY PERRY	CAPITOL	34	41	LEMMIE SEE	USHER	FEAT. RICK ROSS
10	11	SCREAM	USHER	RCA	35	31	PART OF ME	KATY PERRY	CAPITOL
11	14	LIGHTS	ELLIE Goulding	CHERRY TREE/IONSCOPE	36	29	THE MOTTO	DRAKE	FEAT. LIL WAYNE
13	24	STRONGER (WHAT DOESN'T KILL YOU)	KELLY CLARKSON	SPIC	38	30	CLIMAX	USHER	RCA
14	13	BOYFRIEND	JUSTIN BIEBER	SOLO/DEF JAM/IONSCOPE	39	42	BEERS AGO	TONY KEET	SOUND DOG/UNIVERSAL
15	15	BACK IN TIME	PITBULL	MR. 305/POLYGRAM	40	45	(KISSED YOU) GOOD NIGHT	GLORIANA	EMBLEM/WARNER BROS. NASHVILLE/UMN
16	18	DRUNK ON YOU	LUKE BRYAN	CAPITOL NASHVILLE	41	43	THE FIGHTER	CYN CLASS SERIES	FEAT. JAY-Z
17	22	TITANIUM	DAVID GUETTA	FEAT. SIA	42	47	EVERYBODY TALKS	NEON TREES	MERCURY/UMN
18	27	MERCY	FAVORITE	FEAT. BIG BEAK	43	32	GOOD GIRL	CARRIE UNDERWOOD	19/ARISTA NASHVILLE
19	17	BROKENHEARTED	KARMIN	EPIC	44	51	WE RUN THE NIGHT	HAYANA BROWN	FEAT. PITBULL
20	16	DRIVE BY	TRAIN	COLUMBIA	45	44	WE FOUND LOVE	RIHANNA	FEAT. CALVIN HARRIS
21	24	EVEN IF IT BREAKS YOUR HEART	ELI YOUNG BAND	REPUBLIC	46	50	I WON'T GIVE UP	JASON MRAZ	ATLANTIC/RRP
22	23	YOU DON'T KNOW HER LIKE I DO	BRANTLEY GILBERT	UMY	47	58	TAKE IT TO THE HEAD	CLIMAX	FEAT. LIL WAYNE
23	34	LET'S GO	CALVIN HARRIS	FEAT. NE-YO	48	55	POSTCARD FROM PARIS	THE BAND PERRY	REPUBLIC
24	19	SPRINGSTEEN	ERIC CHURCH	EMI NASHVILLE	49	61	PARTY ROCK ANTHEM	LMFAO	PARTY ROCK/WOLFE
25	26	CASHIN' OUT	CASH	OUTBACKS/EPIC	50	56	WORK HARD, PLAY HARD	WIZ KHALIFA	REPUBLIC

HOT DIGITAL SONGS™

WEEK	LAST WEEK	TITLE	ARTIST	IMPRINT/PROMOTION LABEL	WEEK	LAST WEEK	TITLE	ARTIST	IMPRINT/PROMOTION LABEL
1	1	CALL ME MAYBE	CARLY RAE JEPSON	GOOD LIFE	26	22	DRIVE BY	TRAIN	COLUMBIA
2	3	WIDE AWAKE	KATY PERRY	CAPITOL	27	29	GIVE YOUR HEART A BREAK	ODEMI	LOVATO HOLLYWOOD
3	2	PAYPHONE	MARION S FEA. WIZ KHALIFA	ASC/IONSCOPE	28	28	GLAD YOU CAME	THE WANTED GUYS	THE WANTED/REPUBLIC
4	4	SOMEbody THAT USED TO KNOW	DRAKE	REPUBLIC	29	31	SOME NIGHTS	FIN. FUELED BY ADAM LAMPERT	
5	5	LIGHTS	ELLIE Goulding	CHERRY TREE/IONSCOPE	30	48	WANT U BACK	CHER	LEFEP/EPIC
6	13	TITANIUM	DAVID GUETTA	FEAT. SIA	31	—	BEAUTY AND A BEAT	JAY-Z	FEAT. RICK ROSS
7	8	WHERE HAVE YOU BEEN	RIHANNA	SRP/DEF JAM/ROJMG	32	60	WHISTLE	FLO RIDA	FEAT. SEY ATLANTIC
9	7	SCREAM	USHER	RCA	33	32	WE RUN THE NIGHT	HAYANA BROWN	FEAT. PITBULL
9	6	BACK IN TIME	PITBULL	MR. 305/POLYGRAM	34	30	WANTED	HUNTER HAYES	ATLANTIC
10	11	STARSHIPS	NICKI MINAJ	YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	35	12	ONE THING	ONE DIRECTION	SYCO/COLUMBIA
10	10	WHAT MAKES YOU BEAUTIFUL	ONE DIRECTION	SYCO/COLUMBIA	36	41	BOTH OF US	BOB FEAT. TAYLOR SWIFT	
12	—	ONE MORE NIGHT	MARION S FEA. WIZ KHALIFA	ASC/IONSCOPE	37	62	BURN IT DOWN	LINKIN PARK	WARNER BROS.
13	16	WE ARE YOUNG	RUN. FEAT. JANELLE MONAE	FUELED BY RAMEN/RRP	38	57	NO LIE	2 CHAMZ	FEAT. DRAKE
14	17	DRUNK ON YOU	LUKE BRYAN	CAPITOL NASHVILLE	39	38	5-1-5-0	DIENES	BENTLEY CAPITOL NASHVILLE
15	23	WILD ONES	FLO RIDA	FEAT. SIA	40	33	SOMETHIN' 'BOUT A TRUCK	KIP MOORE	JACA NASHVILLE
16	20	MERCY	FAVORITE	FEAT. BIG BEAK	41	46	HOW WE DO (PARTY)	RITA ROX	NASHVILLE
17	15	BROKENHEARTED	KARMIN	EPIC	42	39	STRONGER (WHAT DOESN'T KILL YOU)	KELLY CLARKSON	SPIC
18	24	I WON'T GIVE UP	JASON MRAZ	ATLANTIC/RRP	43	42	EVEN IF IT BREAKS YOUR HEART	ELI YOUNG BAND	REPUBLIC
19	18	EVERYBODY TALKS	NEON TREES	MERCURY/UMN	44	37	GOOD GIRL	CARRIE UNDERWOOD	19/ARISTA NASHVILLE
20	21	THE FIGHTER	CYN CLASS SERIES	FEAT. JAY-Z	45	44	PART OF ME	KATY PERRY	CAPITOL
21	26	COME OVER	KENNY CHESNEY	QUE CHANG/COLUMBIA NASHVILLE/SONY MUSIC	46	34	HO HEY	THE LUMINEERS	DUKE
22	19	SPRINGSTEEN	ERIC CHURCH	EMI NASHVILLE	47	53	LET'S GO	CALVIN HARRIS	FEAT. NE-YO
23	27	FEEL SO CLOSE	CALVIN HARRIS	FEAT. NE-YO	48	50	CASHIN' OUT	CASH	OUTBACKS/EPIC
24	25	PONTOON	LITTLE BIG TOWN	CAPITOL NASHVILLE	49	47	(KISSED YOU) GOOD NIGHT	GLORIANA	EMBLEM/WARNER BROS. NASHVILLE/UMN
25	23	WORK HARD, PLAY HARD	WIZ KHALIFA	REPUBLIC	50	49	TOO CLOSE	ALEX CLARE	UNIVERSAL

ROCK™

WEEK	LAST WEEK	TITLE	ARTIST	IMPRINT/PROMOTION LABEL
1	1	SOMEbody THAT USED TO KNOW	DRAKE	REPUBLIC
2	2	WE ARE YOUNG	RUN. FEAT. JANELLE MONAE	FUELED BY RAMEN/RRP
3	5	I WON'T GIVE UP	JASON MRAZ	ATLANTIC/RRP
4	3	EVERYBODY TALKS	NEON TREES	MERCURY/UMN
5	4	DRIVE BY	TRAIN	COLUMBIA
6	8	SOME NIGHTS	FIN. FUELED BY ADAM LAMPERT	
7	12	BURN IT DOWN	LINKIN PARK	WARNER BROS.
8	7	HO HEY	THE LUMINEERS	DUKE
9	8	TONGUE TIED	GROUPLOVE	CAROLAN/SOLOARTISTS
10	10	PARADISE	COLDPLAY	CAPITOL
11	11	RUMOUR HAS IT	ADELE	X/COLUMBIA
12	15	LITTLE TALKS	OF MONSTERS AND MEN	SONIC UNIVERSE
13	14	SET FIRE TO THE RAIN	ADELE	X/COLUMBIA
14	13	HOME	PHILIP PHILLIPS	IONSCOPE
15	16	ROLLING IN THE DEEP	ADELE	X/COLUMBIA

R&B/HIP-HOP™

WEEK	LAST WEEK	TITLE	ARTIST	IMPRINT/PROMOTION LABEL
1	1	MERCY	FAVORITE	FEAT. BIG BEAK
2	2	WORK HARD, PLAY HARD	WIZ KHALIFA	REPUBLIC
3	3	WHISTLE	FLO RIDA	FEAT. SEY ATLANTIC
4	4	BOTH OF US	BOB FEAT. TAYLOR SWIFT	
5	7	NO LIE	2 CHAMZ	FEAT. DRAKE
6	13	CASHIN' OUT	CASH	OUTBACKS/EPIC
7	5	THE MOTTO	DRAKE	FEAT. LIL WAYNE
8	—	AMEN	MEEK MILL	FEAT. DRAME
9	14	TILL I COLLAPSE	DANIEL BROTHER	IONSCOPE
10	11	BEEZ IN THE TRAP	THE REAL SLIM SHADY	
11	8	FADED	TYRA RAY	UMN
12	10	DRANK IN MY CUP	KIRKO BANGZ	UNAUTHORIZED WARNER BROS.
13	13	LEMMIE SEE	USHER	FEAT. RICK ROSS
14	15	SNAP BACKS & TATTOOS	DRINITY	UMN
15	3	MY HOMIES STILL	LIL WAYNE	FEAT. SEY ATLANTIC

WORLD™

WEEK	LAST WEEK	TITLE	ARTIST	IMPRINT/PROMOTION LABEL
1	1	SOMEWHERE OVER THE RAINBOW	LEAH LEVINE	FEAT. JAY-Z
2	2	AI SE EU TE PEGO	MICHEL TELLO	PARATI/MARQUE/SONY MUSIC LATIN
3	7	THA MO GHAOL AIR AIRD A' CHUAN	JULIE FOWLER	SPIT & POLUSH
4	—	NOBLEMAIDEN	FAIR (A MAHAGIDEAN BHAN USAL)	EMMA THOMPSON & PEGGY BANKER
5	3	ELECTRIC SHOCK	FEI YUEN	
6	6	WHAT A WONDERFUL WORLD	ISMAEL "Z" KAMAMUNO	EPIC
7	4	MONSTER	BIGBANG	YG
8	12	BALADA (TCHE TCHE RERE)	GUSTAVO LIMA	SONY
9	5	LIKE THIS	WORDER GIRLS	2P
10	11	LE TEMPS DE L'AMOUR	FRANCOIS	MARQUE
11	8	HAWAIIAN ROLLER COASTER RIDE	JOHNENE	SONS
12	9	FANTASTIC BABY	BIGBANG	YG
13	12	LA VIE EN ROSE	EDITH PIAF	EMI CLASSICS
14	14	HE MELE NO L'LO	JOHNENE	SONS
15	10	NON JE NE REGRETTE RIEN	EDITH PIAF	EMI CLASSICS

COUNTRY™

WEEK	LAST WEEK	TITLE	ARTIST	IMPRINT/PROMOTION LABEL
1	1	DRUNK ON YOU	LUKE BRYAN	CAPITOL NASHVILLE
2	4	COME OVER	KENNY CHESNEY	QUE CHANG/COLUMBIA NASHVILLE/SONY MUSIC
3	2	SPRINGSTEEN	ERIC CHURCH	EMI NASHVILLE
4	3	PONTOON	LITTLE BIG TOWN	CAPITOL NASHVILLE
5	5	WANTED	HUNTER HAYES	ATLANTIC/UMN
6	8	5-1-5-0	DIENES	BENTLEY CAPITOL NASHVILLE
7	6	SOMETHIN' 'BOUT A TRUCK	KIP MOORE	JACA NASHVILLE
8	9	EVEN IF IT BREAKS YOUR HEART	ELI YOUNG BAND	REPUBLIC
9	7	GOOD GIRL	CARRIE UNDERWOOD	19/ARISTA NASHVILLE
10	10	(KISSED YOU) GOOD NIGHT	GLORIANA	EMBLEM/WARNER BROS. NASHVILLE/UMN
11	11	ANGEL EYES	LOVE AND TRUTH	NASHVILLE
12	16	HARD TO LOVE	LEE BRUCE	CURB
13	26	FEEL LIKE A ROCK STAR	JOHN DEWEE	EMI NASHVILLE
14	13	BEERS AGO	TONY KEET	SOUND DOG/UNIVERSAL
15	11	COWBOYS AND ANGELS	BASTIEN LYNEE	GREEN BIRD

LATIN™

WEEK	LAST WEEK	TITLE	ARTIST	IMPRINT/PROMOTION LABEL
1	1	DANZA KUDURO	DAVID GUETTA	FEAT. SIA
2	2	AI SE EU TE PEGO	MICHEL TELLO	PARATI/MARQUE/SONY MUSIC LATIN
3	3	WAKA WAKA (THIS TIME FOR AFRIKA)	SHAKIRA	FEAT. PENELOPE
4	4	DUTTY LOVE	DIN CARVALHO	FEAT. NICKY NATASHA
5	6	HIPS DON'T LIE	SHAKIRA	FEAT. WYCLIF JEAN
6	5	HASTA QUE SALGA EL SOL	DON OMAR	UMN
7	7	INCONCIONAL	PRINCE	REBELE TOP STAR
8	8	BON, BON	PITBULL	FEAT. ANGELES
9	12	CORRE!	JESSE & JOY	FEAT. LA REBELIA
10	9	THE ANTHEM	PITBULL	FEAT. LL COOL J
11	14	ADICTED TO YOU	SHAKIRA	EPIC
12	11	HEROE	ENRIQUE IGLESIAS	IONSCOPE/UMN
13	15	BAILANDO POR EL MUNDO	PAULINA GONZALEZ	FEAT. PITBULL
14	13	PROMISE	ROMEO SANTOS	FEAT. USHER
15	16	LOVUMBA (PRESTIGE)	DADDY Yankee	EL CAPITOL

DANCE/ELECTRONIC™

WEEK	LAST WEEK	TITLE	ARTIST	IMPRINT/PROMOTION LABEL
1	3	TITANIUM	DAVID GUETTA	FEAT. SIA
2	1	WHERE HAVE YOU BEEN	RIHANNA	SRP/DEF JAM/ROJMG
3	2	STARSHIPS	NICKI MINAJ	YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
4	4	FEEL SO CLOSE	CALVIN HARRIS	FEAT. NE-YO
5	17	WE RUN THE NIGHT	HAYANA BROWN	FEAT. PITBULL
6	7	LET'S GO	CALVIN HARRIS	FEAT. NE-YO
7	6	SEXY AND I KNOW IT	TIFF THAI	FEAT. PITBULL
8	8	PARTY ROCK ANTHEM	LMFAO	PARTY ROCK/WOLFE
9	24	PROMISES	NEO NTA	MERCURY
10	9	DANCE AGAIN	JENNIFER LOPEZ	FEAT. PITBULL
11	10	WE FOUND LOVE	RIHANNA	FEAT. CALVIN HARRIS
12	11	LEVELS	AVICHI	LEVELS/VERANO/ATOM
13	12	BANGARANG	SKRILLEX	FEAT. SHAM-B
14	15	INTERNATIONAL LOVE	PITBULL	FEAT. CUBS
15	13	TURN ME ON	DAVID GUETTA	FEAT. NE-YO

MAINSTREAM TOP 40			
WEEK	LAST WEEK	WEEKS ON CHART	TITLE
1	1	1	CALL ME MAYBE KATY PERRY, FEAT. JANELLE MONAÉ (FEEL BY RAMEUR) (RCA)
2	3	10	PAYPHONE MARON 5 (FEAT. WIZ KALONIA) (UNIVERSAL REPLIC)
3	2	16	SOMEBODY THAT I USED TO KNOW ONE DIRECTION (SYCO/COLUMBIA)
4	4	17	WHAT MAKES YOU BEAUTIFUL ONE DIRECTION (SYCO/COLUMBIA)
5	7	18	WHERE HAVE YOU BEEN RHIANNA (RCA)
6	8	19	STARSHIP'S NICKI MINAJ (FEAT. MONIE LOHMEYER) (UNIVERSAL REPUBLIC)
7	4	17	WE ARE YOUNG FUN, FEAT. JANELLE MONAÉ (FEEL BY RAMEUR) (RCA)
8	11	16	LIGHTS ELLIE Goulding (CHERRYTREE/INTERSCOPE)
9	14	5	WIDE AWAKE KATY PERRY (CAPitol)
10	10	9	SCREAM LIESER SC
11	6	15	WILD ONES FLO RIDA (FEAT. SIA POE BOVATLANTIC)
12	9	13	GLAD YOU CAME JUSTIN BIEBER (FEAT. SEAN PASTOR) (RCA)
13	13	14	BROKENHEARTED KARMIN (EPIC)
14	12	18	TITANIUM MORAY JONES (FEAT. SIA POE BOVATLANTIC) (CAPitol)
15	15	12	BACK IN TIME PITBULL (FEAT. SIA POE BOVATLANTIC)
16	17	11	THE FIGHTER ONE DIRECTION (SYCO/COLUMBIA)
17	18	10	LET'S GO CALVIN HARRIS (FEAT. NE-YO) (ULTRA)
18	18	18	GIVE YOUR HEART A BREAK DEMI LOVATO (HOLLYWOOD)
19	20	6	ONE THING ONE DIRECTION (SYCO/COLUMBIA)
20	21	7	WE RUN THE NIGHT HAYKIN BROWN (FEAT. PITBULL) (UNIVERSAL REPUBLIC)
21	22	19	PART OF ME KATY PERRY (CAPitol)
22	23	7	GREATEST WANT U BACK GAINERS (CHERRYTREE/INTERSCOPE)
23	24	9	HOW WE DO (PARTY) BETA BOB (FEAT. NATE WAGNER) (COLUMBIA)
24	25	8	BOTH OF US BUBBLES (FEAT. TYLER SWIFT) (HOLLYWOOD/INTERSCOPE)
25	26	16	RUMOUR HAS IT ADELE (XL/COLUMBIA)
26	27	10	CHASING THE SUN THE WANTED (GLOBAL TALENT) (MERCURY/IDMAG)
27	28	19	FEEL SO CLOSE CALVIN HARRIS (ULTRA)
28	29	11	EVERYBODY TALKS NEON TREES (MERCURY/IDMAG)
29	30	11	I WON'T GIVE UP JASON MRAZ (ATLANTIC) (RIP)
30	31	9	DUNK IN MY CUP KIMBO (BANGZ/ME/UNIVERSAL) (UNIVERSAL REPUBLIC)
31	32	8	TONGUE TIED THE BLACK PINKS (MCA/ATLANTIC)
32	33	11	WHISTLE FLO RIDA (FEAT. SIA POE BOVATLANTIC)
33	34	11	DARK SIDE KELLY CLARKSON (RCA)
34	35	11	NOW OR NEVER OUTSIDERS (WARRIOR) (RCA)
35	36	11	ONLY ONE SAMMY ADAMS (RCA)
36	37	11	THE MOTTO SPIN (FEAT. LIL' WYNNE) (MERCURY/IDMAG)
37	38	11	TOO CLOSE ALEX CLARE (UNIVERSAL ISLAND) (UNIVERSAL REPUBLIC)
38	39	11	SOME NIGHTS FUN, FEEL BY RAMEUR (RCA)
39	40	11	SHE'S SO MEAN MARTINE STUBBINS (THIRTY FIVE) (ATLANTIC)

Katy Perry ascends to the Mainstream Top 40 top 10, as "Wide Awake" debuts 14-9 in its fifth week. Each of the eight singles from album *Teenage Dream* and its reissue, *Teenage Dream: The Complete Collection*, has soared into the top tier in five frames or fewer. Since the set's first single, "California Gurls," featuring Snoop Dogg, reached the top 10 in its third week in the June 12, 2010, issue, Perry boasts more than a third of the songs (eight of 23) to bounce toward the top bracket so quickly. In that span, only Lady Gaga, Pink and Rihanna have even as many as two such fast movers alike.

On the **Billboard** Hot 100, "Wide Awake" remains halted at No. 4. It hits 5-2 on **Hot Digital Songs**, registering a 12% gain to 221,000 downloads sold, according to Nielsen SoundScan, and 11-10 on **Hot 100 Airplay** with a 14% increase to 65 million audience impressions, according to Nielsen BDS.



ADULT CONTEMPORARY			
WEEK	LAST WEEK	WEEKS ON CHART	TITLE
1	1	31	STRONGER (WHAT DOESN'T KILL YOU) KELLY CLARKSON (RCA)
2	2	26	SET FIRE TO THE RAIN ADELE (XL/COLUMBIA)
3	3	30	DRIVE BY TRAIN (COLUMBIA)
4	4	40	BRIGHTER THAN THE SUN COLBIE CAILLAT (UNIVERSAL REPUBLIC)
5	5	36	JUST A KISS LADY ANTEBELLUM (CAPitol)
6	6	26	THE ONE THAT GOT AWAY KATY PERRY (CAPitol)
7	7	30	GOOD LIFE ONE DIRECTION (SYCO/COLUMBIA)
8	8	10	SOMEBODY THAT I USED TO KNOW ONE DIRECTION (SYCO/COLUMBIA)
9	9	10	RUMOUR HAS IT ADELE (XL/COLUMBIA)
10	10	46	MOVES LIKE JAGGER MADONN (FEAT. CHRISTINA AGUILERA) (A&M) (UNIVERSAL REPLIC)
11	11	34	A THOUSAND YEARS CHRISTINA PERRI (SUMMIT) (CAPitol)
12	11	26	IT WILL RAIN BRUNO MARS (ATLANTIC)
13	13	19	ENDLESS LOVE LIONEL RICHIE (FEAT. BRANNA THORN) (MERCURY/IDMAG)
14	15	6	HAPPY PILLS MORAY JONES (FEAT. SIA POE BOVATLANTIC) (CAPitol)
15	16	7	PAYPHONE MARON 5 (FEAT. WIZ KALONIA) (UNIVERSAL REPLIC)
16	24	4	CALL ME MAYBE KATY PERRY, FEAT. JANELLE MONAÉ (FEEL BY RAMEUR) (RCA)
17	18	10	WE ARE YOUNG FUN, FEAT. JANELLE MONAÉ (FEEL BY RAMEUR) (RCA)
18	17	18	DOMINO JESSIE J (LAVAN) (UNIVERSAL REPUBLIC)
19	19	5	WHAT MAKES YOU BEAUTIFUL ONE DIRECTION (SYCO/COLUMBIA)
20	20	13	I WON'T GIVE UP JASON MRAZ (ATLANTIC) (RIP)
21	21	7	SHADOW DAYS JOHN MAYER (COLUMBIA)
22	22	15	PART OF ME KATY PERRY (CAPitol)
23	23	8	GLAD YOU CAME JUSTIN BIEBER (FEAT. SEAN PASTOR) (RCA)
24	26	9	EYES FOR YOU DARYL HALL (FEAT. VERONICA CLARKE) (ATLANTIC)
25	27	8	BETWEEN US MINKY (FEAT. ISAAC) (ATLANTIC)

ADULT TOP 40			
WEEK	LAST WEEK	WEEKS ON CHART	TITLE
1	1	31	STRONGER (WHAT DOESN'T KILL YOU) KELLY CLARKSON (RCA)
2	2	10	PAYPHONE MARON 5 (FEAT. WIZ KALONIA) (UNIVERSAL REPLIC)
3	3	11	CALL ME MAYBE KATY PERRY, FEAT. JANELLE MONAÉ (FEEL BY RAMEUR) (RCA)
4	3	17	WE ARE YOUNG FUN, FEAT. JANELLE MONAÉ (FEEL BY RAMEUR) (RCA)
5	5	18	GLAD YOU CAME JUSTIN BIEBER (FEAT. SEAN PASTOR) (RCA)
6	6	13	WHAT MAKES YOU BEAUTIFUL ONE DIRECTION (SYCO/COLUMBIA)
7	7	24	DRIVE BY TRAIN (COLUMBIA)
8	8	23	I WON'T GIVE UP JASON MRAZ (ATLANTIC) (RIP)
9	9	13	EVERYBODY TALKS NEON TREES (MERCURY/IDMAG)
10	10	13	STRONGER (WHAT DOESN'T KILL YOU) KELLY CLARKSON (RCA)
11	11	10	RUMOUR HAS IT ADELE (XL/COLUMBIA)
12	12	11	BROKENHEARTED KARMIN (EPIC)
13	13	5	WIDE AWAKE KATY PERRY (CAPitol)
14	14	17	GIVE YOUR HEART A BREAK DEMI LOVATO (HOLLYWOOD)
15	15	11	SHADOW DAYS JOHN MAYER (COLUMBIA)
16	16	16	FREE GRAFFITI (FEAT. WIZ KALONIA) (CAPitol)
17	17	4	DARK SIDE KELLY CLARKSON (RCA)
18	18	19	PART OF ME KATY PERRY (CAPitol)
19	19	10	WILD ONES FLO RIDA (FEAT. SIA POE BOVATLANTIC)
20	20	16	SWEETER CARIN BROWN (RCA)
21	21	3	GREATEST SHE'S SO MEAN GAINERS (CHERRYTREE/INTERSCOPE)
22	22	22	LIGHTS ELLIE Goulding (CHERRYTREE/INTERSCOPE)
23	23	8	50 WAYS TO SAY GOODBYE TRAIN (COLUMBIA)
24	24	9	THE A TEAM ED SHEERAN (KID ROCK) (ATLANTIC)
25	25	11	GOOD GIRL CARRIE UNDERWOOD (ISLAND) (MERCURY/IDMAG)

ROCK SONGS			
WEEK	LAST WEEK	WEEKS ON CHART	TITLE
1	1	1	BURN IT DOWN LINKIN PARK (WEA) (RCA)
2	2	23	GOLD ON THE CEILING THE BLACK KEYS (MCA/ATLANTIC)
3	3	28	TONGUE TIED THE BLACK PINKS (MCA/ATLANTIC)
4	4	9	DAYS GO BY THE OFFSPRING (COLUMBIA)
5	5	25	LITTLE TALKS THE MONTELLA SISTERS (FEAT. LINDSEY STARK) (UNIVERSAL REPUBLIC)
6	6	23	SOMEBODY THAT I USED TO KNOW ONE DIRECTION (SYCO/COLUMBIA)
7	7	12	LIVE TO RISE SOUNDGARDEN (MERCURY/IDMAG)
8	8	17	HATS OFF TO THE BULL CHELLE EPIK
9	9	10	IT'S TIME MAGNIE ORLANDO (KID ROCK) (UNIVERSAL REPUBLIC)
10	10	30	MIDNIGHT CITY MIL MESSIAH (CAPitol)
11	11	29	WE ARE YOUNG FUN, FEAT. JANELLE MONAÉ (FEEL BY RAMEUR) (RCA)
12	12	17	YOU'RE A LIE CLASH FEAT. MYLES KENNEDY & THE COMPLETIONS (RCA)
13	13	15	SOME NIGHTS FUN, FEEL BY RAMEUR (RCA)
14	14	26	THESE DAYS FLO RIDA (FEAT. SIA POE BOVATLANTIC) (RCA)
15	15	28	EVERYBODY TALKS NEON TREES (MERCURY/IDMAG)
16	16	19	UNITY JAMMEY (ATLANTIC)
17	17	13	STILL COUNTING YOUNG JAH (FEAT. MONIE LOHMEYER) (UNIVERSAL REPUBLIC)
18	18	11	BLOODY MARY (NERVE ENDINGS) DIVERSUN (MERCURY/IDMAG)
19	19	11	ROCKY MOUNTAIN WAY GODSMACK (UNIVERSAL REPUBLIC)
20	20	11	GREATEST HO HEY GAINERS (CHERRYTREE/INTERSCOPE)
21	21	11	TOO CLOSE ALEX CLARE (UNIVERSAL ISLAND) (UNIVERSAL REPUBLIC)
22	22	14	SPREAD TOO THIN THE DIRTY HEADS (FEAT. SIA POE BOVATLANTIC)
23	23	12	ANNA SUN WALK THE MOON (RCA)
24	24	17	BRIDGE BURNING FOO FIGHTERS (RCA)
25	25	11	CRITICIZE ADELTAI (FEAT. WIZ KALONIA) (CAPitol)
26	26	10	NO LIGHT, NO LIGHT FURIOUS 24 (FEAT. THE MACHINE) (UNIVERSAL REPUBLIC)
27	27	29	LEGENDARY CHILD AROSMITH (COLUMBIA)
28	28	11	HOLD ON ALABAMA SHAKES (ATLANTIC)
29	29	28	LOOK AROUND RED HOT CHILI PEPPERS (WARNER BROS.)
30	30	11	SIXTEEN SALTINES JACK WHITE (THIRD MAN) (COLUMBIA)
31	31	10	YOUTH WITHOUT YOUTH METRIC (MCA/ATLANTIC)
32	32	11	COMING DOWN FIVE FINGER DEATH PUNCH (PROSPECT PARK)
33	33	11	LOST IN FOREVER P.D. RAZOR & TIE
34	34	14	AFTERLIFE SWITCHFOOT (LIGHTHOUSE) (PEOPLE) (ATLANTIC)
35	35	11	NOW STAIN'D FLIP (ATLANTIC)
36	36	11	HURRICANE THEORY OF A DEADMAN (FEAT. BLACK PINKS) (UNIVERSAL REPUBLIC)
37	37	11	WEATHERMAN DEAD SARA (POCKET) (RIP)
38	38	11	SORRY ART OF DYING (INDICATION) (MERCURY/IDMAG)
39	39	11	TAKE A WALK PASSION PIT (FRENCHKISS) (COLUMBIA)
40	40	9	HEADLONG FLIGHT RUSH ANTHEM (ROADRUNNER) (RIP)
41	41	11	EYES WIDE OPEN FOE (FEAT. SAMPSON) (UNIVERSAL REPUBLIC)
42	42	19	THIS MEANS WAR NICKELBACK (ROADRUNNER) (RIP)
43	43	3	AMERICA DEUCE FIVE (SEVEN) (EPIC)
44	44	2	FIGURE IT OUT FIVE FINGER DEATH PUNCH (PROSPECT PARK)
45	45	11	THE A TEAM ED SHEERAN (KID ROCK) (ATLANTIC)
46	46	11	45 GLASSBOTT (ARTIST) (MERCURY/IDMAG)
47	47	11	HAPPY PILLS MORAY JONES (FEAT. SIA POE BOVATLANTIC) (CAPitol)
48	48	11	WAIT FOR ME MINE AGAINST (DEER) (UNIVERSAL REPUBLIC)
49	49	11	KILL YOUR HEROES HURRICANE (THEORY) (UNIVERSAL REPUBLIC)
50	50	11	JUMP INTO THE FOG THE WOMBATS (DEER) (UNIVERSAL REPUBLIC)

Slash scores his first Active Rock No. 1, as "You're a Lie," featuring Myles Kennedy and The Conspirators, leaps 4-1 with Greatest Gainer honors. The song is the first single from the act's album *Apocalyptic Love*, which stormed the **Billboard** 200 at No. 4 the week of June 3.



ACTIVE ROCK			
WEEK	LAST WEEK	WEEKS ON CHART	TITLE
1	1	1	YOU'RE A LIE SLASH (FEAT. MYLES KENNEDY & THE CONSPIRATORS) (RCA)
2	2	10	STILL COUNTING YOUNG JAH (FEAT. MONIE LOHMEYER) (UNIVERSAL REPUBLIC)
3	3	10	BURN IT DOWN LINKIN PARK (WEA) (RCA)
4	4	16	HATS OFF TO THE BULL CHELLE EPIK
5	5	11	ROCKY MOUNTAIN WAY GODSMACK (UNIVERSAL REPUBLIC)
6	6	8	DAYS GO BY THE OFFSPRING (COLUMBIA)
7	7	8	UNITY JAMMEY (ATLANTIC)
8	8	17	LIVE TO RISE SOUNDGARDEN (MERCURY/IDMAG)
9	9	11	CRITICIZE ADELTAI (FEAT. WIZ KALONIA) (CAPitol)
10	10	18	GOLD ON THE CEILING THE BLACK KEYS (MCA/ATLANTIC)
11	11	11	COMING DOWN FIVE FINGER DEATH PUNCH (PROSPECT PARK)
12	12	11	LOST IN FOREVER P.D. RAZOR & TIE
13	13	17	AMERICA DEUCE FIVE (SEVEN) (EPIC)
14	14	17	SORRY ART OF DYING (INDICATION) (MERCURY/IDMAG)
15	15	8	NOW STAIN'D FLIP (ATLANTIC)
16	16	11	BRIDGE BURNING FOO FIGHTERS (RCA)
17	17	7	FIGURE IT OUT FIVE FINGER DEATH PUNCH (PROSPECT PARK)
18	18	20	SATISFIED ARANDA (ARANDA) (MUSIC)
19	19	26	BRINGING DOWN THE GIANT SAVING ABEL (EPIC)
20	20	18	LEGENDARY CHILD AROSMITH (COLUMBIA)
21	21	11	BAND OF BROTHERS HELVAN (ELEVEN) (SEVEN)
22	22	16	SOLDIERS OTHERWISE (CENTURY) (MUSIC)
23	23	17	MAN OF CONSTANT SORROW CHARM CITY DEVILS (PAT) (LADY)
24	24	3	CEMEBACK REDBLIT KING (HOLLYWOOD)
25	25	11	NO REFLECTION MINKY (FEAT. ISAAC) (ATLANTIC)

HERITAGE ROCK			
WEEK	LAST WEEK	WEEKS ON CHART	TITLE
1	1	13	LIVE TO RISE SOUNDGARDEN (MERCURY/IDMAG)
2	2	11	YOU'RE A LIE SLASH (FEAT. MYLES KENNEDY & THE CONSPIRATORS) (RCA)
3	3	8	LEGENDARY CHILD AROSMITH (COLUMBIA)
4	4	10	BURN IT DOWN LINKIN PARK (WEA) (RCA)
5	5	11	ROCKY MOUNTAIN WAY GODSMACK (UNIVERSAL REPUBLIC)
6	6	7	THESE DAYS FLO RIDA (FEAT. SIA POE BOVATLANTIC) (RCA)
7	7	6	BULLY BRAND NEW HEAVEN (ATLANTIC)
8	8	7	DAYS GO BY THE OFFSPRING (COLUMBIA)
9	9	10	HEADLONG FLIGHT RUSH ANTHEM (ROADRUNNER) (RIP)
10	10	7	UNITY JAMMEY (ATLANTIC)
11	11	11	BOSS'S DAUGHTER POP EYE (FOUR)
12	12	11	GREATEST HATS OFF TO THE BULL CHELLE EPIK
13	13	11	FACE TO THE FLOOR SWEVILLIE (EPIC)
14	14	12	TONIGHT STETTER WIND-UP
15	15	20	LOVE BITES (SO DO I) WALKER BROS. (ATLANTIC)
16	16	11	THIS MEANS WAR NICKELBACK (ROADRUNNER) (RIP)
17	17	20	CRITICIZE ADELTAI (FEAT. WIZ KALONIA) (CAPitol)
18	18	3	

HOT COUNTRY SONGS™													
WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	IMPRINT & NUMBER / PROMOTION LABEL	CERT.	WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	IMPRINT & NUMBER / PROMOTION LABEL	CERT.
1	2	26	#1 DRUNK ON YOU <small>(feat. Eric Church, Clint Black, Tim McGraw)</small>	Luke Bryan	Capitol Nashville	1	27	25	28	SO YOU DON'T HAVETO LOVE ME ANYMORE <small>(feat. Alan Jackson)</small>	Alan Jackson	Capitol Nashville	25
2	4	5	EVEN IF IT BREAKS YOUR HEART <small>(feat. David Gray)</small>	Ellie Goulding	Capitol Nashville	2	28	27	29	WANTED YOU MORE <small>(feat. Lady Antebellum)</small>	Lady Antebellum	Capitol Nashville	27
3	3	3	YOU DON'T KNOW HER LIKE I DO <small>(feat. David Gray)</small>	Brantley Gilbert	Capitol Nashville	3	29	28	30	NEON <small>(feat. Chris Young)</small>	Chris Young	Capitol Nashville	28
4	1	1	SPRINGSTEEN <small>(feat. Eric Church, David Byrne)</small>	Eric Church	Capitol Nashville	1	30	32	33	COME WAKE ME UP <small>(feat. Rascal Flatts)</small>	Rascal Flatts	Capitol Nashville	29
5	6	10	5-1-5-0 <small>(feat. B. J. Thomas)</small>	Cherise Bentley	Capitol Nashville	5	31	33	34	HARD TO LOVE <small>(feat. Lee Brice)</small>	Lee Brice	Capitol Nashville	30
6	12	4	GREATEST GAINER COME OVER <small>(feat. Kenny Chesney)</small>	Kenny Chesney	Capitol Nashville	4	32	31	31	NEW TO THIS TOWN <small>(feat. Kix Brooks)</small>	Kix Brooks Feat. Joe Walsh	Capitol Nashville	31
7	9	11	(KISSED YOU) GOOD NIGHT <small>(feat. Miley Cyrus)</small>	GiGi Albert	Capitol Nashville	7	33	34	35	COMIN' AROUND <small>(feat. Josh Thompson)</small>	Josh Thompson	Capitol Nashville	31
8	8	9	BEERS AGO <small>(feat. Toby Keith)</small>	Toby Keith	Capitol Nashville	8	34	35	37	SHININ' ON ME <small>(feat. Jerrad Niemann)</small>	Jerrad Niemann	Capitol Nashville	33
9	5	6	BETTER THAN I USED TO BE <small>(feat. Tim McGraw)</small>	Tim McGraw	Capitol Nashville	5	35	37	40	DON'T MISS YOUR LIFE <small>(feat. Phil Vassar)</small>	Phil Vassar	Capitol Nashville	32
10	11	13	POSTCARD FROM PARIS <small>(feat. The Band Perry)</small>	The Band Perry	Capitol Nashville	10	36	38	40	FASTEST GIRL IN TOWN <small>(feat. Miranda Lambert)</small>	Miranda Lambert	Capitol Nashville	35
11	12	14	TIME IS LOVE <small>(feat. Josh Turner)</small>	Josh Turner	Capitol Nashville	11	37	38	40	DID IT FOR THE GIRL <small>(feat. Greg Bates)</small>	Greg Bates	Capitol Nashville	36
12	13	15	ANGEL EYES <small>(feat. Love And Theft)</small>	Love And Theft	Capitol Nashville	12	38	37	38	THE ONE THAT GOT AWAY <small>(feat. Jake Owen)</small>	Jake Owen	Capitol Nashville	37
13	14	16	FOR YOU <small>(feat. Keith Urban)</small>	Keith Urban	Capitol Nashville	13	39	37	38	DRINKIN' MAN <small>(feat. George Strait)</small>	George Strait	Capitol Nashville	37
14	16	19	OVER <small>(feat. Blake Shelton)</small>	Blake Shelton	Capitol Nashville	14	40	40	42	TIL MY LAST DAY <small>(feat. Justin Moore)</small>	Justin Moore	Capitol Nashville	38
15	17	17	WHY YA WANNA <small>(feat. Jana Kramer)</small>	Jana Kramer	Capitol Nashville	15	41	42	43	TOO GOOD TO BE TRUE <small>(feat. Edens Edge)</small>	Edens Edge	Capitol Nashville	40
16	17	16	COWBOYS AND ANGELS <small>(feat. Duane Lynch)</small>	Duane Lynch	Capitol Nashville	16	42	43	44	HOW COUNTRY FEELS <small>(feat. Randy Houser)</small>	Randy Houser	Capitol Nashville	41
17	19	21	SOMETHING TO DO WITH MY HANDS <small>(feat. Thomas Rhett)</small>	Thomas Rhett	Capitol Nashville	17	43	44	45	EX-OLD MAN <small>(feat. Kristen Kelly)</small>	Kristen Kelly	Capitol Nashville	42
18	18	20	GLASS <small>(feat. Thompson Square)</small>	Thompson Square	Capitol Nashville	18	44	45	48	MISSIN' YOU CRAZY <small>(feat. Ben Rector)</small>	Ben Rector	Capitol Nashville	43
19	20	22	HOME SWEET HOME <small>(feat. The Farm)</small>	The Farm	Capitol Nashville	19	45	48	49	WATER TOWER TOWN <small>(feat. Scotty McCreery)</small>	Scotty McCreery	Capitol Nashville	44
20	22	25	WANTED <small>(feat. Hunter Hayes)</small>	Hunter Hayes	Capitol Nashville	20	46	54	—	CRYING ON A SUITCASE <small>(feat. Casey James)</small>	Casey James	Capitol Nashville	45
21	21	24	MIR. KNOW IT ALL <small>(feat. Kelly Clarkson)</small>	Kelly Clarkson	Capitol Nashville	21	46	49	49	SO CALLED LIFE <small>(feat. Montgomery Gentry)</small>	Montgomery Gentry	Capitol Nashville	46
22	24	26	THAT'S WHY I PRAY <small>(feat. Big & Rich)</small>	Big & Rich	Capitol Nashville	22	47	58	—	BLOWN AWAY <small>(feat. Carrie Underwood)</small>	Carrie Underwood	Capitol Nashville	47
23	23	23	LOVIN' YOU IS FUN <small>(feat. Easton Corbin)</small>	Easton Corbin	Capitol Nashville	23	48	47	50	YOU STILL GOT IT <small>(feat. Darryl Worley)</small>	Darryl Worley	Capitol Nashville	47
24	26	27	THE WIND <small>(feat. Zac Brown Band)</small>	Zac Brown Band	Capitol Nashville	24	49	48	51	ENDLESS SUMMER <small>(feat. Aaron Lewis)</small>	Aaron Lewis	Capitol Nashville	48
25	29	30	PONTOON <small>(feat. Little Big Town)</small>	Little Big Town	Capitol Nashville	25	50	52	—	BORN TO BE BLUE <small>(feat. The Mavericks)</small>	The Mavericks	Capitol Nashville	49



Singer logs his fourth and fastest No. 1 (26 weeks) with the third radio single from his *Talk a Good Game* (No. 2 on Top Country Albums). The track spends a fifth consecutive week at No. 1 on Country Digital Songs with 44,000, increasing its 14-day total to 1.4 million downloads.

Band achieves its fourth top 10 in five tries. Two of the trio's tracks eventually reached No. 1: "I Die Young" in 2010 and "All Year Long" earlier this year. Meanwhile, the act's rendition of "The Star-Spangled Banner," which first charted in March, holds at No. 60 (see billboard.biz/chartz) following Flag Day-related airplay.

TOP COUNTRY ALBUMS™

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	1	1	#1 KENNY CHESNEY	Welcome To The Fishbowl <small>(feat. Eric Church, Clint Black, Tim McGraw)</small>	1
2	3	3	LUKE BRYAN	Talk a Good Game	1
3	2	1	ALAN JACKSON	Thirty Miles West	1
4	4	—	VARIOUS ARTISTS	Now That's What I Call Country Volume 5	4
5	5	2	GARRIE UNDERWOOD	Blown Away	1
6	1	—	JOSH TURNER	Punching Bag	1
7	7	6	ERIC CHURCH	Chief	1
8	6	4	LIONEL RICHIE	Tuskegee	1
9	8	7	JASON ALDEAN	My Kinda Party	2
10	11	8	KIP MOORE	Up All Night	3
11	13	11	BRANTLEY GILBERT	Hillway To Heaven	2
12	9	—	EDENS EDGE	Edens Edge	9
13	12	10	LEE BRICE	Hunt 2 Love	2
14	24	37	GREATEST GAINER HUNTER HAYES	Wanted	7
15	10	11	RASCAL FLATTS	Changed	1
16	13	9	LADY ANTEBELLUM	Own The Night	1
17	14	14	ZAC BROWN BAND	You Get What You Give	1
18	20	15	THE BAND PERRY	The Band Perry	2
19	28	21	MIRANDA LAMBERT	Four The Floor	1
20	NEW	—	DOE WILIAMS	And So It Goes	20
21	15	5	JANA KRAMER	Jana Kramer	5
22	29	23	TIM MCGRAW	Emotional Traffic	1
23	22	20	TOBY KEITH	Clancy's Tavern	1
24	21	17	BLAKE SHELTON	Red River Blue	1
25	18	16	WILLIE NELSON	Heroes	4

BLUEGRASS ALBUMS™

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	1	11	#1 TRAMPLED BY TURTLES	Stars And Satellites	1
2	3	4	STEVE MARTIN AND THE STEEP CANYON RANGERS	Iron Bird Alert	1
3	6	11	PUNCH BROTHERS	Who's Feeling Young Now?	1
4	2	11	DAILEY & VINCENT	The Gospel Side Of Dailey & Vincent	1
5	4	11	ALISON KRAUSS & UNION STATION	Paper Airplane	1
6	5	11	YO-YO MANSOURI, DUNCAN, EDGAR, MEYER, CHRISTIE	The Great Pacific Seaweed	1
7	7	11	CAROLINA CHOCOLATE DROPS	Leaving Eden	1
8	9	11	STEEP CANYON RANGERS	Nobody Knows You	1
9	10	11	SARAH JAROSZ	Follow Me Down	1
10	8	11	THE ISAACS	Why Can't We	1
11	11	11	PAUL WILLIAMS JR.	Best Of All My Peculiar Friends	23
12	12	11	BILLY CURRINGTON	Icons: Billy Currington	22
13	13	11	JOHNNY CASH	Open Session Commemorating The 100th Anniversary Of The Birth Of The King Of Country Music	6
14	14	11	BRAD PAISLEY	This Is Country Music	1
15	15	11	SOUNDTRACK	Act Of Valor: The Album	8
16	16	11	RODNEY ATKINS	Take A Back Road	3
17	17	11	FOOTLOOSE (2011)	Footloose (2011)	4
18	18	11	VARIOUS ARTISTS	Now That's What I Call Country Volume 4	3
19	19	11	GARY ALLAN	Icons: Gary Allan	28
20	20	11	JOSH ABBOTT BAND	Small Town Family Dream	5
21	21	11	THE LACS	190 Proof	16
22	22	11	WADE BOWEN	The Given	9

BETWEEN THE BULLETS

WILLIAMS RETURNS

Veteran crooner Don Williams returns to Top Country Albums with his first charted studio set in almost 14 years, as *And So It Goes* opens at No. 20 with 5,000 sold, according to Nielsen SoundScan. Although he's charted with his packages as recently as March, the 2010 Country Music Hall of Fame inductee hasn't appeared with a set of new songs since *I Turn the Page* in late 1998. The new album is Williams' first since *My Heart to You* in 2004. High atop the chart, Kenny Chesney opens with *Welcome to the Fishbowl* (see Over the Counter, page 53).

—Wade Jessen

TOP R&B/HIP-HOP ALBUMS

WEEK	LAST WEEK	ARTIST	TITLE (IMP/INT/PROMOTION/LABEL)	WEEKS ON CHART	PEAK
1	1	1 USHER	WHERE HAVE YOU BEEN (JIVE)	1	1
VARIOUS ARTISTS					
2	2	WAKA FLOCKA FLAME	TRAP MURDER 2 (JIVE)	2	2
3	4	NICKI MINAJ	THE MONTE CARLO (RCA)	5	12
GREATEST SOUNDTRACK GAINERS					
4	7	RIHANNA	TALK A PISSIN' TEA (RCA)	7	31
5	10	B.O.B	STRANGE CLOUSE REBEL (RCA)	10	8
6	6	DRAKE	TAKE CARE (RCA)	6	32
7	4	BIG K.R.I.T.	USE THE UNDISCOVERED COUNTRY (JIVE)	4	3
8	3	KIO INK	UP & AWAY (JIVE)	3	2
9	11	MARY MARY	60 GET IT MY BLOCK (RCA)	11	11
10	12	PITBULL	PLANET PIT (RCA)	12	53
11	13	CURREN\$Y	THE STONED (RCA)	13	8
12	14	ERIC BENÉT	THE ONE (RCA)	14	9
13	15	TYGA	TRAP MURDER 2 (JIVE)	15	14
14	16	FUTURE	FLIGHTS & BOATS (RCA)	16	10
15	17	YOUNG JEEZY	TRAP MURDER 2 (JIVE)	17	27
16	18	LIL WAYNE	THE CASHIN' OUT (RCA)	18	19
17	19	JAY Z & KANYE WEST	WATCH THE THRONES (RCA)	19	46
18	20	EMELI SANOE	OUR VERSION OF EVENTS (RCA)	20	13
19	21	ANTHONY HAMILTON	BACK TO LOVE (RCA)	21	26
20	22	TANK	THIS IS HOW I FEEL (RCA)	22	20
21	23	WIZ KHALIFA	ROLLING PAPERS (RCA)	23	66
22	24	CHILDISH GAMBINO	CAMP 4 (RCA)	24	32
23	25	MONICA	NEW LIFE (RCA)	25	11
24	26	BAD MEETS EVIL	HELL (RCA)	26	34
25	27	MARY J. BLIGE	MY LIFE (RCA)	27	21
26	28	SOUNDTRACK	TRAP MURDER 2 (JIVE)	28	11
27	29	BEYONCÉ	4 (RCA)	29	52
28	30	MELANIE FIONA	THE ME (RCA)	30	14
29	31	J. COLE	COLE WORLD: R.O.C.A. 2 (RCA)	31	26
30	32	TRAVIS PORTER	FROM DAY 1 (RCA)	32	4
31	33	SWAY	I MISS U (RCA)	33	19
32	34	LIL WYTE	TECH NOBET (RCA)	34	12
33	35	TECH NOBET PRESENTS STEVIE STONE	ROLLIN' STONE (RCA)	35	34
34	36	TYRESE	OPEN INVITATION (RCA)	36	34
35	37	KEM	INTIMACY (RCA)	37	42
36	38	MAC MILLER	ILLUSION (RCA)	38	36
37	39	JUVENILE	REGENERATION (RCA)	39	34
38	40	FACE SETTER	ROBERT GLASPER EXPERIMENT (RCA)	40	17
39	41	ROBIN THICKE	LOVE AFTER WAR (RCA)	41	29
40	42	BOBBY WOMACK	THE BRAVEST MAN IN THE UNIVERSE (RCA)	42	21
41	43	WALE	AMBITION (RCA)	43	34
42	44	KILLER MIKE	THE UNDISCOVERED COUNTRY (JIVE)	44	6
43	45	SMOKE DZA	REBIRTH (RCA)	45	36
44	46	PITBULL	ORIGINAL HITS (RCA)	46	37
45	47	ZACAROI CORTEZ	THE INTRODUCTION (RCA)	47	34
46	48	KC AND THE SUNSHINE BAND	FLIGHTS & BOATS (RCA)	48	23
47	49	CHRIS BROWN	FAME (RCA)	49	36
48	50	AZALEA BANKS	HELIX (RCA)	50	46

Rihanna makes the biggest move to No. 1 on the Rhythmic chart in more than 10 years as "Where Have You Been" shoots 4-1. The last song to experience such a strong surge to the top was Boyz II Men's iconic "I'll Make Love to You," which made a similar 5-1 jump on Aug. 27, 1994.

MAINSTREAM R&B/HIP-HOP

WEEK	LAST WEEK	TITLE	ARTIST (IMP/INT/PROMOTION/LABEL)	WEEKS ON CHART	PEAK
1	1	1 MERCY	WHERE HAVE YOU BEEN (JIVE)	1	1
2	4	2 NOBODY'S PERFECT	J. COLE FEAT. MISSY ELLIOTT (RCA)	2	10
3	1	3 HEART ATTACK	TRAY SEAMUS (RCA)	3	13
4	2	4 CASHIN' OUT	CASH OUT (RCA)	4	15
5	7	5 LEMME SEE	USHER (RCA)	7	7
6	5	6 TAKE IT TO THE HEAD	UNDAUNDED (RCA)	5	12
7	9	7 BEEZ IN THE TRAP	WIZ KHALIFA (RCA)	9	11
8	6	8 CLIMAX	USHER (RCA)	6	18
9	10	9 REPILL	ELI VAJNER (RCA)	10	16
10	17	10 GO NO LIE	DRAKE (RCA)	17	8
11	13	11 BAG OF MONEY	WALE (RCA)	13	8
12	8	12 BIRTHDAY CAKE	RIHANNA (RCA)	8	12
13	12	13 CREW LOVE	WIZ KHALIFA (RCA)	12	12
14	15	14 ANOTHER ROUND	WIZ KHALIFA (RCA)	15	27
15	14	15 LEAVE YOU ALONE	YOUNG JEEZY (RCA)	14	17
16	18	16 SWEET LOVE	CHERIE BROWN (RCA)	18	10
17	19	17 HYFR (HELL YEAH F*****G RIGHT)	DRAKE (RCA)	19	9
18	11	18 SAME DAMN TIME	FUTURE (RCA)	11	13
19	16	19 I DON'T REALLY CARE	WAKA FLOCKA FLAME (RCA)	16	14
20	21	20 TOUCH'N YOU	RICK ROSS (RCA)	21	5
21	25	21 WORK HARD, PLAY HARD	WIZ KHALIFA (RCA)	25	6
22	22	22 WHY	MARY J. BLIGE (RCA)	22	22
23	20	23 UP!	LIAM PRINCE (RCA)	20	20
24	24	24 TILL I DIE	CHERIE BROWN (RCA)	24	24
25	29	25 MY HOMIES STILL	LIAM PRINCE (RCA)	29	3
26	27	26 SNAP BACKS & TATTOOS	DRINKY (RCA)	27	8
27	28	27 THE RECIPE	CHERIE BROWN (RCA)	28	28
28	26	28 RIGHT BY MY SIDE	WIZ KHALIFA (RCA)	26	13
29	23	29 FAOED	TYGA (RCA)	23	14
30	38	30 2 REASONS	THEY SOUNDZ (RCA)	38	2
31	31	31 I GOT THAT SACK	GO GOTTA (RCA)	31	6
32	36	32 AMEN	WEEK MILL (RCA)	36	2
33	33	33 LAZY LOVE	WIZ KHALIFA (RCA)	33	33
34	33	34 PUT IT DOWN	BRANDY (RCA)	33	2
35	31	35 DANCE FOR YOU	BEYONCÉ (RCA)	31	2
36	31	36 BORN STUNNA	RIHANNA (RCA)	31	12
37	32	37 THINKIN BOUT YOU	FRANK OCEAN (RCA)	32	12
38	37	38 LET'S TALK	WIZ KHALIFA (RCA)	37	2
39	30	39 LOVE THIS LIFE	T.I. (RCA)	30	12
40	35	40 TONIGHT (BEST YOU EVER HAD)	JOHN LEGEND (RCA)	35	2

BETWEEN THE BULLETS 'JAM!' GROOVES AT NO. 2



Razor & Tie's *That's My Jam!*, the five-disc compilation album that features R&B hits of the past 20 years, was clearly named after a phrase most music fans have subconsciously shouted out while listening to the radio. The set debuts on the Top R&B/Hip-Hop Albums chart at No. 2, selling 14,000, according to Nielsen SoundScan. This matches the debut of the label's *Slow Grind*, which also bowed at No. 2 on the survey in August 2011. *Jam!*'s start at the silver spot is symmetrical with *Slow Grind*'s incredible feat: It's the highest rank in the 47-year history of the chart for a compilation album of prior R&B-only hits from a host of different record labels. The multi-disc set features 19 songs that have topped Billboard's R&B and hip-hop charts from as far back as 1993 by such acts as R. Kelly, TLC, Ginuwine, Toni Braxton, En Vogue, Blackstreet and Usher.

RHYTHMIC

WEEK	LAST WEEK	TITLE	ARTIST (IMP/INT/PROMOTION/LABEL)	WEEKS ON CHART	PEAK
1	1	1 GREATEST GAINERS	WHERE HAVE YOU BEEN (JIVE)	1	1
2	1	2 DRANK IN MY CUP	KIBO BANZU (RCA)	2	20
3	2	3 LEAVE YOU ALONE	YOUNG JEEZY (RCA)	3	14
4	3	4 WILD ONES	FLO RIDA (RCA)	4	18
5	4	5 STARSHIPS	NICKI MINAJ (RCA)	4	19
6	8	6 CASHIN' OUT	CASH OUT (RCA)	8	10
7	10	7 WORK HARD, PLAY HARD	WIZ KHALIFA (RCA)	10	8
8	9	8 SCREAM	USHER (RCA)	9	6
9	7	9 BOYFRIEND	JUSTIN BIEBER (RCA)	7	13
10	6	10 TAKE CARE	DRAKE (RCA)	6	27
11	17	11 SOMEBODY THAT I USED TO KNOW	GOYTE FEAT. MIAMI YOUNG (RCA)	17	10
12	15	12 MERCY	CAM'RO (RCA)	15	9
13	16	13 HEART ATTACK	TRAY SEAMUS (RCA)	16	9
14	11	14 FAOED	TYGA (RCA)	11	15
15	18	15 THE MOTTO	ELI VAJNER (RCA)	18	32
16	7	16 PAPHONE	MARSHALL (RCA)	7	11
17	11	17 BACK IN TIME	PHILIP LARSON (RCA)	11	11
18	13	18 BIRTHDAY CAKE	RIHANNA (RCA)	13	17
19	20	19 LET'S GO	CALVIN HARRIS (RCA)	20	6
20	21	20 BEEZ IN THE TRAP	NICKI MINAJ (RCA)	21	4
21	25	21 CALL ME MAYBE	CARDY B (RCA)	25	5
22	23	22 NOBODY'S PERFECT	J. COLE (RCA)	23	6
23	27	23 HYFR (HELL YEAH F*****G RIGHT)	DRAKE (RCA)	27	9
24	19	24 GLAD YOU CAME	THE WANTED (RCA)	19	17
25	27	25 LEMME SEE	USHER (RCA)	27	7
26	33	26 MY HOMIES STILL	LIAM PRINCE (RCA)	33	2
27	24	27 TAKE IT TO THE HEAD	UNDAUNDED (RCA)	24	11
28	28	28 TITANIUM	DAVID GUETTA (RCA)	28	7
29	35	29 WE ARE YOUNG	FUN. FEAT. JANELLE MONAE (RCA)	35	12
30	32	30 HOW WE DO (PARTY)	RITA ORCA (RCA)	32	6
31	31	31 AYY LADIES	TRAVIS (RCA)	31	16
32	40	32 NO LIE	2 CHINESE BOYS (RCA)	40	2
33	36	33 SNAP BACKS & TATTOOS	DRINKY (RCA)	36	4
34	38	34 WIDE AWAKE	KATY PERRY (RCA)	38	2
35	34	35 THE RECIPE	CHERIE BROWN (RCA)	34	6
36	31	36 CLIMAX	USHER (RCA)	31	17
37	30	37 RIGHT BY MY SIDE	WIZ KHALIFA (RCA)	30	13
38	35	38 FEEL SO CLOSE	CLAY AIKEN (RCA)	35	17
39	37	39 FUNCTION	4 IN W/ JANSU & PROBLEM (RCA)	37	12
40	35	40 I DON'T REALLY CARE	WAKA FLOCKA FLAME (RCA)	35	14

ADULT R&B

WEEK	LAST WEEK	TITLE	ARTIST (IMP/INT/PROMOTION/LABEL)	WEEKS ON CHART	PEAK
1	1	1 CLIMAX	USHER (RCA)	1	1
2	1	2 BLESSED	JILL SCOTT (RCA)	2	17
3	1	3 TONIGHT (BEST YOU EVER HAD)	JOHN LEGEND (RCA)	3	14
4	1	4 THANK YOU	ESTER CANNON (RCA)	4	32
5	1	5 PRAY FOR ME	ANTHONY HAMILTON (RCA)	5	16
6	1	6 MR. WRONG	MARY J. BLIGE (RCA)	6	28
7	1	7 SHARE MY LOVE	R. KELLY (RCA)	7	20
8	1	8 NEXT BREATH	TANK (RCA)	8	22
9	1	9 LOVE ON TOP	BEYONCÉ (RCA)	9	37
10	1	10 ALL TIED UP	ARION THOMPSON (RCA)	10	12
11	1	11 YOU'RE ON MY MIND	KEM (RCA)	11	25
12	1	12 GREATEST FEELIN' SINGLE	R. KELLY (RCA)	12	34
13	1	13 BEAUTIFUL SURPRISE	TAMIA (RCA)	13	15
14	1	14 GO GET IT	MARY MARY (RCA)	14	15
15	1	15 REFILL	ELI VAJNER (RCA)	15	10
16	1	16 NOTHING ON YOU	TYRESE (RCA)	16	20
17	1	17 NAME ON IT	URBAN MYSTIC (RCA)	17	16
18	1	18 CELEBRATE	WHITNEY HOUSTON & JORDIN SPARKS (RCA)	18	19
19	1	19 IT WOULD BE YOU	JOHNNY GILL (RCA)	19	17
20	1	20 WHAT PROFIT	OWEN (RCA)	20	23
21	1	21 STILL HERE	BRIAN CURRY (RCA)	21	21
22	1	22 HARRIETT JONES	ERIC BENÉT (RCA)	22	20
23	1	23 MISS MY LOVE	ANTHONY HAMILTON (RCA)	23	24
24	1	24 DO WHAT YOU GOTTA DO	ANGIE STONE (RCA)	24	25
25	1	25 SHOW YOU HOW	FRANK OCEAN (RCA)	25	8

RAP SONGS

WEEK	LAST WEEK	TITLE	ARTIST (IMP/INT/PROMOTION/LABEL)	WEEKS ON CHART	PEAK
1	1	1 MERCY	WHERE HAVE YOU BEEN (JIVE)	1	1
2	1	2 CASHIN' OUT	CASH OUT (RCA)	2	13
3	1	3 LEAVE YOU ALONE	YOUNG JEEZY (RCA)	3	17
4	1	4 DRANK IN MY CUP	KIBO BANZU (RCA)	4	28
5	1	<			

HOT R&B/HIP-HOP SONGS

WEEK	ARTIST	TITLE	WEEKS ON CHART	PEAK POSITION	WEEKS AT NO. 1
1	Kanye West, Big Sean, Pusha T & 2 Chainz	MERCY	1	1	1
2	Usher	CLIMAX	1	1	1
3	J. Cole Featuring Missy Elliott	NOBODY'S PERFECT	5	4	1
4	Trey Songz	HEART ATTACK	3	5	1
5	Usher Featuring Rick Ross	LEMMING SEE	6	8	1
6	Usher	CASHIN' OUT	4	2	1
7	DJ Khaled Featuring Chris Brown, Rick Ross, Nicki Minaj & Lil Wayne	TAKE IT TO THE HILL	9	11	1
8	2 Chainz Featuring Drake	GREATEST GAMBler/AIRPLAY	18	23	3
9	Nicki Minaj Featuring 2 Chainz	BEEZ IN THE TRAP	8	7	1
10	Drake Featuring The Weeknd	CREW LOVE	10	9	1
11	Ellie Vanier	REFILL	11	12	1
12	Young Jeezy Featuring Ne-Yo	LEAVE YOU ALONE	12	13	1
13	Fat Joe Featuring Chris Brown	ANOTHER ROUND	13	10	1
14	Wale Featuring Rick Ross, Meek Mill, & T-Pain	BAG OF MONEY	14	18	1
15	Rihanna Featuring Chris Brown	BIRTHDAY CAKE	15	7	1
16	John Legend Featuring Luke Berrington	TONIGHT (BEST YOU EVER HAD)	16	20	1
17	LoveRance Featuring Jam\$u & Skipper or 50 Cent	UP!	17	15	1
18	Bevonce	LOVE ON TOP	18	17	1
19	Kirko Bangz	DRANK IN MY CUP	19	16	1
20	Drake Featuring Lil Wayne	HYFR (HELL YEAH F****G RIGHT)	20	22	1
21	Trey Songz Featuring T.I.	2 REASONS	21	50	1
22	Rick Ross Featuring Usher	TOUGH'N YOU	22	24	1
23	Wiz Khalifa	WORK HARD, PLAY HARD	23	30	1
24	Future	SAME DAMN TIME	24	14	1
25	Chris Brown	SWEET LOVE	25	38	1
26	Meek Mill Featuring Drake	AMEN	26	42	1
27	Nicki Minaj Featuring Chris Brown	RIGHT BY MY SIDE	27	32	1
28	Anthony Hamilton	PRAY FOR ME	28	33	1
29	Estelle	THANK YOU	29	27	1
30	Blues BaseWear	BLESSED	30	21	1
31	Lil Wayne Featuring Big Sean	MY HOMES STILL	31	38	1
32	Mary J. Blige Featuring Rick Ross	WHY	32	37	1
33	Waka Flocka Flame Featuring Trey Songz	I DON'T REALLY CARE	33	75	1
34	Drake Featuring Lil Wayne	THE MOTTO	34	26	1
35	Robin Thicke	ALL TIED UP	35	13	1
36	Mary J. Blige Featuring Drake	MR. WRONG	36	25	1
37	R. Kelly	TILL I DIE	37	36	1
38	R. Kelly	FEELIN' SINGLE	38	43	1
39	Chris Brown Featuring Kevin K-Mac McCall	STRIP	39	31	1
40	Travis Porter Featuring Tyeen	AYY LADIES	40	29	1
41	Kendrick Lamar Featuring Dr. Dre	THE RECIPE	41	44	1
42	Mary Mary	GO GET IT	42	46	1
43	Drinky Graham	SNAP BACKS & TACOOS	43	45	1
44	Tyrese	STAY	44	39	1
45	R. Kelly	SHARE MY LOVE	45	40	1
46	Tina Turner	NEXT BREATH	46	32	1
47	Kern	YOU'RE ON MY MIND	47	47	1
48	Tina Turner	BEAUTIFUL SURPRISE	48	50	1
49	Wale Featuring Miguel	LOTUS FLOWER BOMB	49	45	1
50	Tyga Featuring Lil Wayne	FADED	50	31	1
51	Bevonce	DANCE FOR YOU	51	32	1
52	T.I.	LOVE THIS LIFE	52	42	1
53	Ne-Yo	LAZY LOVE	53	36	1
54	Chief Keef Featuring Lil Reese	I DON'T LIKE	54	54	1
55	Yo Gotti	I GOT THAT SACK	55	56	1

Big week for the rapper, who doubles up in the top 10 with the Greatest Gambler/Airplay winner and the 51st new No. 1 (See Between the Bullets, below). "No. 1" is the lead rapper's third top 10 and 25th for the ubiquitous featured act, Drake.

21 With a 50-spot blastoff, the R&B album (right) posts the chart's largest jump for a male singer since Miguel rose by 45 positions with "Outside" (#50-5) in July 2011. Song more than doubles its audience impressions from 4.7 million to 9.4 million.



The Hot Shot debut led by a songwriter-turned-artist who steps into the spotlight with a self-titled R&B juke off her upcoming album. The Texas native's story and songwriting history are detailed on a free mixtape available on her site, TianaDAmico.com.



WEEK	ARTIST	TITLE	WEEKS ON CHART	PEAK POSITION	WEEKS AT NO. 1
56	Frank Ocean	THINKIN BOUT YOU	56	52	1
57	Brandy Featuring Chris Brown	PUT IT OWN	57	38	1
58	French Montana Featuring Rick Ross, Drake, Lil Wayne	S.O.B.	58	57	1
59	Omarion Featuring Rick Ross	LET'S TALK	59	62	1
60	Johnny Gill	IT WOULD BE YOU	60	73	1
61	Birdman Featuring Rick Ross	BORN STUNNA	61	48	1
62	Mykko Montane Featuring K-Camp	DO IT	62	59	1
63	Diggy	4 LETTER WORD	63	76	1
64	Lucy LaGrange	JINGALIN	64	69	1
65	Urban Spac	NAME ON IT	65	66	1
66	Whitney Houston & Jordin Sparks	Celebrate	66	63	1
67	Miguel	ADORN	67	79	1
68	Bei Major Featuring Waka Flocka Flame	LIGHTS DOWN LOW	68	70	1
69	Dwele	WHAT PROFIT	69	70	1
70	Justin Bieber	BOYFRIEND	70	64	1
71	Tyrese	NOTHING ON YOU	71	61	1
72	ASAP Rocky	GOLDIE	72	85	1
73	Tiana D'Amico	IT'S OVER	73	81	1
74	V.I.C.	TWERK IT	74	75	1
75	E-40 With YG, Jam\$u & Problem	FUNCTION	75	67	1
76	Rocko Featuring Futem	SQUARES OUT YOUR CIRCLE	76	81	1
77	Kevin McCall Featuring Big Sean	NAKED	77	81	1
78	Eric Benet	STILL HERE	78	72	1
79	Brian Culbertson Featuring Vivian Green	STILL HERE	79	71	1
80	Angie Stone	DO WHAT YOU GOTTA DO	80	81	1
81	Sturling Simms Featuring Meek Mill	TELL HER AGAIN	81	81	1
82	The Team	SLOW DOWN	82	84	1
83	Chantay	RIOT	83	74	1
84	Rihanna	WHERE HAVE YOU BEEN	84	80	1
85	Tex James Featuring Stuey Rock	SMART GIRL (DUMB BOOTY)	85	85	1
86	Ciara Featuring 2 Chainz	SWEAR	86	83	1
87	Johnny Gill	JUST THE WAY YOU ARE	87	82	1
88	Daley Featuring Marsha Ambrosini	ALONE TOGETHER	88	89	1
89	Mary J. Blige	DON'T MIND	89	89	1
90	Kenny Lattimore	FIND A WAY	90	89	1
91	Nas	DAUGHTERS	91	88	1
92	Travis Porter	AWW YEA	92	94	1
93	Lil Chuckie	DA WOP	93	93	1
94	Monica	WITHOUT YOU	94	91	1
95	Bobby V Featuring Lil Wayne	MIRROR	95	98	1
96	Parler	SHOW YOU HOW	96	90	1
97	Kanye West Featuring DJ Khaled	WAY TOO COLD	97	97	1
98	Eric Robinson	AT THE SAMETIME	98	88	1
99	Rick Ross Featuring Meek Mill	SO SOPHISTICATED	99	100	1
100	OMG	WHERE THE BOYS AT	100	NEW	1

BETWEEN THE BULLETS

'MERCY' MOVES IN AT NO. 1

The hard-hitting "Mercy" by Kanye West, Big Sean, Pusha T and 2 Chainz hits No. 1 on Hot R&B/Hip-Hop Songs, giving Usher the boot after 10 weeks at the top with "Climax." "Mercy," which refers to the uber-expensive Lamborghini Murciélago, is West's sixth No. 1 on the survey. Sean's second and the first for Pusha and 2 Chainz. West is the common denominator on both of Sean's leaders, having been credited as a featured act on the rapper's "Marvin & Chardonnay," which led in November. The tune is the first single from the forthcoming G.O.O.D. Music compilation album due later this year. —Karinah Santiago



CHRISTIAN SONGS			
WEEK	LAST WEEK	ARTIST	TITLE
1	1	THE HURT & THE HEALER	WHERE I BELONG
2	2	LIVE LIKE THAT	WHERE I BELONG
3	3	GOD'S NOT DEAD (LIKE A LION)	WHERE I BELONG
4	4	WHERE I BELONG	WHERE I BELONG
5	5	10,000 REASONS (BLESS THE LORD)	WHERE I BELONG
6	6	ALL THIS TIME	WHERE I BELONG
7	7	JESUS, FRIEND OF SINNERS	WHERE I BELONG
8	8	OVERCOME	WHERE I BELONG
9	9	ME WITHOUT YOU	WHERE I BELONG
10	10	WHEN THE STARS BURN DOWN (BLESSING AND HONOR)	WHERE I BELONG
11	11	WHITE FLAG	WHERE I BELONG
12	12	LOSING	WHERE I BELONG
13	13	LEARNING TO BE THE LIGHT	WHERE I BELONG
14	14	HE SAID	WHERE I BELONG
15	15	FORGIVENESS	WHERE I BELONG
16	16	ALL FOR YOU	WHERE I BELONG
17	17	THE PROOF OF YOUR LOVE	WHERE I BELONG
18	18	CENTER OF IT	WHERE I BELONG
19	19	WHEN MERCY FOUND ME	WHERE I BELONG
20	20	ANGEL BY YOUR SIDE	WHERE I BELONG
21	21	REDEEMED	WHERE I BELONG
22	22	GOOD MORNING	WHERE I BELONG
23	23	RISE UP	WHERE I BELONG
24	24	BEAUTIFUL YOU	WHERE I BELONG
25	25	AFTER ALL (HOLY)	WHERE I BELONG
26	26	STEADY MY HEART	WHERE I BELONG
27	27	SHOULD'VE BEEN ME	WHERE I BELONG
28	28	GOOD TO BE ALIVE	WHERE I BELONG
29	29	KEEP YOUR EYES OPEN	WHERE I BELONG
30	30	MORE THAN AMAZING	WHERE I BELONG
31	31	AFTERLIFE	WHERE I BELONG
32	32	SHIPS IN THE NIGHT	WHERE I BELONG
33	33	RISEN TODAY	WHERE I BELONG
34	34	OUTTA MY MIND	WHERE I BELONG
35	35	ON MY OWN	WHERE I BELONG
36	36	NEVER LET YOU GO	WHERE I BELONG
37	37	THIS IS THE OAY	WHERE I BELONG
38	38	FAMILY HOME	WHERE I BELONG
39	39	WHO YOU ARE	WHERE I BELONG
40	40	YOU ARE LOVED	WHERE I BELONG
41	41	NEED YOU NOW (HOW MANY TIMES)	WHERE I BELONG
42	42	BE SOMEBODY	WHERE I BELONG
43	43	WHAT GRACE LOOKS LIKE	WHERE I BELONG
44	44	NOTHING BUT THE BLOOD	WHERE I BELONG
45	45	SCARS	WHERE I BELONG
46	46	ALL I REALLY WANT	WHERE I BELONG
47	47	IF I EVER NEEDED GRACE	WHERE I BELONG
48	48	I CHOOSE JESUS	WHERE I BELONG
49	49	LOVES ALL	WHERE I BELONG
50	50	REST IN THE HOPE	WHERE I BELONG

CHRISTIAN ALBUMS			
WEEK	LAST WEEK	ARTIST	TITLE
1	1	METICME	THE HURT & THE HEALER
2	2	SOUNDTRACK	WHERE I BELONG
3	3	NEWSBOYS	WHERE I BELONG
4	4	THOUSAND FOOT KRUTCH	WHERE I BELONG
5	5	CASTING CROWNS	WHERE I BELONG
6	6	PASSION	WHERE I BELONG
7	7	VARIOUS ARTISTS	WHERE I BELONG
8	8	CHRIS TOMLIN	WHERE I BELONG
9	9	MATT REDMAN	WHERE I BELONG
10	10	BRITT NICOLE	WHERE I BELONG
11	11	KARI JOBE	WHERE I BELONG
12	12	SIDEWALK PROPHETS	WHERE I BELONG
13	13	SOUNDTRACK	WHERE I BELONG
14	14	FOR TODAY	WHERE I BELONG
15	15	MANDISA	WHERE I BELONG
16	16	TRIP LEE	WHERE I BELONG
17	17	DAVID PHELPS	WHERE I BELONG
18	18	FOR KING & COUNTRY	WHERE I BELONG
19	19	TOBYMAC	WHERE I BELONG
20	20	MATT KEARNEY	WHERE I BELONG
21	21	BELLARIVE	WHERE I BELONG
22	22	LAURA STORY	WHERE I BELONG
23	23	NEEDTOBREATHE	WHERE I BELONG
24	24	BUILDING 429	WHERE I BELONG
25	25	JAMIE GRACE	WHERE I BELONG
26	26	SWITCHFOOT	WHERE I BELONG
27	27	BILL & GLORIA GATHER AND THEIR HOME	WHERE I BELONG
28	28	CHILDREN 18:3	WHERE I BELONG
29	29	MAANATHAI PRAISE BAND	WHERE I BELONG
30	30	DAVID CROWDER BAND	WHERE I BELONG
31	31	RIG DADY WEAVE	WHERE I BELONG
32	32	DEMON HUNTER	WHERE I BELONG
33	33	THE ROCKET SUMMER	WHERE I BELONG
34	34	GUY PENROD	WHERE I BELONG
35	35	KUTLESS	WHERE I BELONG
36	36	HILLSONG UNITED	WHERE I BELONG
37	37	JESUS CULTURE	WHERE I BELONG
38	38	JEREMY CAMP	WHERE I BELONG
39	39	12 STONES	WHERE I BELONG
40	40	DAILEY & VINCENT	WHERE I BELONG
41	41	VARIOUS ARTISTS	WHERE I BELONG
42	42	POINT OF GRACE	WHERE I BELONG
43	43	CASTING CROWNS	WHERE I BELONG
44	44	FRANCESCA BATTISTELLI	WHERE I BELONG
45	45	RED	WHERE I BELONG
46	46	SARA GROVES	WHERE I BELONG
47	47	FIRELIGHT	WHERE I BELONG
48	48	PHILLIPS, CRAIG & DEAN	WHERE I BELONG
49	49	MICHAEL W. SMITH	WHERE I BELONG
50	50	ANNE MURRAY	WHERE I BELONG

CHRISTIAN AC SONGS			
WEEK	LAST WEEK	ARTIST	TITLE
1	1	THE HURT & THE HEALER	WHERE I BELONG
2	2	LIVE LIKE THAT	WHERE I BELONG
3	3	GOD'S NOT DEAD (LIKE A LION)	WHERE I BELONG
4	4	10,000 REASONS (BLESS THE LORD)	WHERE I BELONG
5	5	WHERE I BELONG	WHERE I BELONG
6	6	OVERCOME	WHERE I BELONG
7	7	JESUS, FRIEND OF SINNERS	WHERE I BELONG
8	8	WHEN THE STARS BURN DOWN (BLESSING AND HONOR)	WHERE I BELONG
9	9	ALL THIS TIME	WHERE I BELONG
10	10	HE SAID	WHERE I BELONG
11	11	GREATEST GAINER	WHERE I BELONG
12	12	WHITE FLAG	WHERE I BELONG
13	13	YOU LEAD	WHERE I BELONG
14	14	I TURN TO YOU	WHERE I BELONG
15	15	LEARNING TO BE THE LIGHT	WHERE I BELONG
16	16	LOSING	WHERE I BELONG
17	17	ANGEL BY YOUR SIDE	WHERE I BELONG
18	18	RISE UP	WHERE I BELONG
19	19	ALL FOR YOU	WHERE I BELONG
20	20	WHEN MERCY FOUND ME	WHERE I BELONG
21	21	THE PROOF OF YOUR LOVE	WHERE I BELONG
22	22	CENTER OF IT	WHERE I BELONG
23	23	LONG WAY HOME	WHERE I BELONG
24	24	GOOD TO BE ALIVE	WHERE I BELONG
25	25	REDEEMED	WHERE I BELONG

GOSPEL ALBUMS			
WEEK	LAST WEEK	ARTIST	TITLE
1	1	CHARLES FENNIS & FELLOWS	GO GET IT
2	2	MARY MARY	GO GET IT
3	3	BYRON CAGE	GO GET IT
4	4	MARVIN SAPP	GO GET IT
5	5	ANDRAE CROUCH	GO GET IT
6	6	WILLIAM MCDOWELL	GO GET IT
7	7	VARIOUS ARTISTS	GO GET IT
8	8	JAMES FORTUNE & FIVA	GO GET IT
9	9	J.J. HAIRSTON & YOUTHFUL PRAISE	GO GET IT
10	10	SOUNDTRACK	GO GET IT
11	11	FRED HAMMOND	GO GET IT
12	12	ZACARI CORTEZ	GO GET IT
13	13	TRIP LEE	GO GET IT
14	14	JASON NELSON	GO GET IT
15	15	ISAAC GARRE	GO GET IT
16	16	JESSICA REEOY	GO GET IT
17	17	MARVIN SAPP	GO GET IT
18	18	BEBE WINANS	GO GET IT
19	19	KIRK FRANKLIN	GO GET IT
20	20	LE'ANORJA JOHNSON	GO GET IT
21	21	TIM ROGERS & THE FELLAS	GO GET IT
22	22	REGINA RELLE	GO GET IT
23	23	LE'ANORJA JOHNSON	GO GET IT
24	24	SMOKIE NORFUL	GO GET IT
25	25	ELDER GOLDWIRE MCLENDON	GO GET IT

Single/actress Tameka Mann scores her first Billboard chart-topper as "Take Me to the King" (featuring Kirk Franklin) opens at No. 1 on Gospel Digital Songs (see billboard.biz/charts) with 5,000 downloads. The track sits 30-0 on the radio-driven Gospel Songs chart, her best rank in six years on that list.



With his ninth set of new material, veteran worship singer Byron Cage claims his fifth top five start on Gospel Albums with *Memories of a Worshiper*, which opens at No. 3 (4,000 sold). Lead single "Great and Mighty" becomes his third career top 10 and his first in five years on Gospel Songs (12-10).



GOSPEL SONGS			
WEEK	LAST WEEK	ARTIST	TITLE
1	1	AWESOME	AWESOME
2	2	LET THE CHURCH SAY AMEN	LET THE CHURCH SAY AMEN
3	3	MY TESTIMONY	MY TESTIMONY
4	4	GREATEST GAINER	SHIFTING THE ATMOSPHERE
5	5	GO GET IT	GO GET IT
6	6	AFTER THIS	AFTER THIS
7	7	I FEEL GOOD	I FEEL GOOD
8	8	TAKE ME TO THE KING	TAKE ME TO THE KING
9	9	I WON'T GO BACK	I WON'T GO BACK
10	10	GREAT AND MIGHTY	GREAT AND MIGHTY
11	11	KEEP ME	KEEP ME
12	12	GOOD & BAD	GOOD & BAD
13	13	ONE MORE TIME	ONE MORE TIME
14	14	STILL ABLE	STILL ABLE
15	15	A GOD LIKE YOU	A GOD LIKE YOU
16	16	HOLD ON	HOLD ON
17	17	SPEECHLESS	SPEECHLESS
18	18	HE KEEPS HIS PROMISE	HE KEEPS HIS PROMISE
19	19	BURN IT ALL DOWN	BURN IT ALL DOWN
20	20	YET LOVE	YET LOVE
21	21	I LOVE YOU	I LOVE YOU
22	22	ONCE IN A LIFETIME	ONCE IN A LIFETIME
23	23	LIFE & FAVOR (YOU DON'T KNOW MY STORY)	LIFE & FAVOR (YOU DON'T KNOW MY STORY)
24	24	MAKE AN EXAMPLE OUT OF ME	MAKE AN EXAMPLE OUT OF ME
25	25	IT'S NOT OVER (WHEN GOD IS IN IT)	IT'S NOT OVER (WHEN GOD IS IN IT)

CHRISTIAN ALBUMS: MANN: TAMEKA MANN; CAGE: BYRON CAGE. GOSPEL SONGS: MANN: TAMEKA MANN; CAGE: BYRON CAGE. GOSPEL ALBUMS: MANN: TAMEKA MANN; CAGE: BYRON CAGE. GOSPEL SONGS: MANN: TAMEKA MANN; CAGE: BYRON CAGE.

DANCE CLUB SONGS™				
WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
1	2	9	#1 THE NIGHT OUT	MARTIN SOLARES & BEAT/ATLANTIC
2	4	6	I DON'T LIKE YOU	FKA TIMBERG & CHRISTOPHER YOUNG
3	1	8	CLIMAX	USHER R&B
4	3	8	HOW WE DO (PARTY)	MEL & KYLE & THE STONES
5	7	8	TOUCH ME	KATHARINE MCPHER & NELO
6	10	4	CHASING THE SUN	THE WANTED GLOBAL TALENT
7	11	7	WHITE KNUCKLE RIDE	JAMIROQUAI EXECUTIVE MUSIC GROUP
8	1	13	I HEART YOU	TORI SPACONIN R&B
9	8	7	CALL ME MAYBE	CARLY RAE JEPSEN & SHILOH JOHNSON
10	1	11	CALLING (LOSE MY MIND)	SEBASTIAN INDISSO & ALESSO FEAT. RAIN
11	20	6	WIDE AWAKE	KATY PERRY CAPITOL
12	11	6	PUT YOUR GRAFFITI ON ME	KAT GRAMAK & INTERSCOPE
13	11	11	BEAT ON MY DRUM	GABRY PONTE & SOPHIA DEL CARMEN FEAT. PITBULL & EX
14	12	11	WHAT MAKES YOU BEAUTIFUL	ONE DIRECTION SYCO COLUMBIA
15	1	23	WHERE HAVE YOU BEEN	BIHAMMA SPINOFF JAMIE JAMIS
16	19	5	MIRACLE	WOLFGANG GÄRTNER
17	21	4	BOYFRIEND	JUSTIN BIEBER
18	23	6	BEST SONG EVERRR	WALLPAPER EPIC
19	15	11	ZERO GRAVITY	KERLI ISLAND JAM
20	28	7	LOVER WHO ROCKS YOU	JIPETA & JESSE ROZZO FEAT. REINA RANDOLPH & BEATZ
21	31	2	NEW POWER TIMEBOMBS	THE TEMPLES
22	11	8	LET'S GO	CALVIN HARRIS FEAT. NE-YO ULTRA
23	26	5	SEE U MOVE	STED-E & HYBIRD FEAT. MR. Y SEA TO SUN
24	16	11	MENERGY	RALPH ROSARIO FEAT. SHAWN CHRISTOPHER CHA R&B
25	1	9	KEY TO YOUR SOUL	JENN LIPMAN FEAT. BERRY HOLMES

DANCE/ELECTRONIC ALBUMS™				
WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
1	NEW	1	#1 BLOOD ON THE DANCE FLOOR	THE BLOOD ON THE DANCE FLOOR COLLECTIVE
2	2	35	SKRILLEX	BANGORUM EPIC DISC
3	3	13	LMFAO	GOIN' IN
4	1	19	SKRILLEX	SCARY MONSTERS AND NICI SPINER EPIC
5	5	43	DAVID GUETTA	WHERE HAVE YOU BEEN
6	NEW	1	HOT CHIP	IN OUR HEADS
7	22	34	NERO	WOLFGANG GÄRTNER
8	10	8	SANTIGOLD	WOLFGANG GÄRTNER
9	NEW	1	VARIOUS ARTISTS	THE BEST OF THE BLOOD ON THE DANCE FLOOR
10	12	16	LADY GAGA	BORN THIS WAY
11	11	8	SCISSOR SISTERS	MAGIC HOUR
12	12	26	M83	HURRY UP, WE'RE DREAMING
13	NEW	1	KYLIE MINOGUE	THE BEST OF KYLIE MINOGUE
14	16	19	TIESTO	CLUB LIFE VOLUME TWO
15	11	23	KORN	THE PATH OF TOTALITY
16	5	1	BOBBY WOMACK	THE BRAVEST MAN IN THE UNIVERSE
17	4	11	MADONNA	MADONNA LIVE
18	15	3	KNIFE PARTY	RAGE VALLEY
19	18	42	KC AND THE SUNSHINE BAND	AFTERNOON IN PARIS
20	14	13	TOBYMAC	TOBYMAC
21	7	2	FAR*EAST MOVEMENT	DIRTY DANCE
22	8	11	DIPO	EXPRESS YOURSELF
23	11	1	BASSNECTAR	VARA
24	NEW	1	PEAKING LIGHTS	LUDER
25	NEW	1	VARIOUS ARTISTS	NETA DANCE

Data for week of JULY 7, 2012 | For chart reprints call 212.493.4023

TRADITIONAL JAZZ ALBUMS™				
WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
1	NEW	1	#1 MELODY GARDIN	THE ABSSENCE
2	7	17	ROBERT GLASPER EXPERIMENT	BLACK RADII
3	2	41	TONY BENNETT	DUETS II
4	4	32	FRANK SINATRA	SMALL TALK
5	3	10	CHRIS BOTTI	IMPRESSIONS
6	5	21	PAUL MCCARTNEY	THE BOTTOM ANTHEM
7	NEW	1	MIKE STERN	ALL OVER THE PLACE
8	10	26	SOUNDTRACK	MIDNIGHT IN PARIS
9	NEW	1	NENEH CHERRY & THE THING	THE CHEERY THING
10	6	2	BILL EVANS	LIVE AT THE BLUE NOTE
11	NEW	1	SARA GAZAREK	BOSSOM & BEL
12	8	3	BELA FLECK & THE MARCUS ROBERTS TRIO	THE IMAGINARY DANCE
13	NEW	1	RAVI COLTRANE	SPRIT FRICTION
14	9	11	FRANK SINATRA, DEAN MARTIN & SAMMY DAVIS JR.	THE NEW BEST OF THE TRIO
15	NEW	1	STEVE SMITH AND VITAL INFORMATION	LIVE AT THE GREAT NORTH

CONTEMPORARY JAZZ ALBUMS™				
WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
1	NEW	1	#1 DERRAL ABRAMS & NIKMAN BROWN	THE GREAT NORTH
2	1	11	BRIAN CULBERTSON	DREAMS
3	2	3	RETURN TO FOREVER	THE MOTHERSHIP
4	2	2	PHILIP MILLER	THE GREAT NORTH
5	3	15	ESPERANZA SPALDING	THE GREAT NORTH
6	NEW	1	PAUL HARDCASTLE	THE GREAT NORTH
7	NEW	1	SOULIVE & KARL DENSON	THE GREAT NORTH
8	4	3	SPECTRUM ROAD	THE GREAT NORTH
9	6	2	SKI JOHNSON	UNDERDOGS
10	5	3	LETTUCE	THE GREAT NORTH
11	7	7	RAHNI SONG	THE GREAT NORTH
12	NEW	1	AL JARREAU & THE METROPOLE ORKST	THE GREAT NORTH
13	10	3	BEN TANKARD	THE GREAT NORTH
14	7	15	PETER WHITE	THE GREAT NORTH
15	12	65	BONEY JAMES	THE GREAT NORTH

SMOOTH JAZZ SONGS™				
WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
1	3	9	#1 YOUR SMILE	BRUNO COLETTI
2	1	1	ISLAND STYLE	RICHARD DUBIST
3	4	13	DEJA BLUE	JOEY BRADLEY
4	6	6	NAMASTE	KEVIN G & RANIEL SHAMMA
5	2	20	THE FUNKY JOINT	PAUL BROWN
6	13	13	ROSELAND	ACUSTIC ALECHEMY
7	5	17	HERE WE GO	PETER WHITE
8	7	18	MAGNETIC	DARREN RAHIN
9	10	10	CARAVAN	ROMAN TRIP
10	12	8	TEQUILA	GEORGE BENSON
11	13	8	SUMMER IN NEW YORK	MICHAEL FRANKS
12	17	5	DOES ANYBODY REALLY KNOW WHAT TIME IT IS?	BRIAN BROWN
13	11	10	LIFE GOES ON (LIT IT GO)	NATURALLY 3
14	6	11	DEEP TIME	BONEY JAMES
15	5	5	GET WID IT	PATRICK LAMB

TRADITIONAL CLASSICAL ALBUMS™				
WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
1	NEW	1	#1 DANIEL BARENBOIM	THE GREAT NORTH
2	1	5	SOUNDTRACK	THE GREAT NORTH
3	2	41	VARIOUS ARTISTS	THE GREAT NORTH
4	4	16	VARIOUS ARTISTS	THE GREAT NORTH
5	2	13	VARIOUS ARTISTS	THE GREAT NORTH
6	15	12	ERIC WHITACRE	THE GREAT NORTH
7	3	2	DAVID GARRETT	THE GREAT NORTH
8	5	5	HJ LIM	THE GREAT NORTH
9	6	9	AUJOMACHINE	THE GREAT NORTH
10	NEW	1	YUJIA WANG	THE GREAT NORTH
11	NEW	1	SOUNDTRACK	THE GREAT NORTH
12	NEW	1	YUJIA WANG/MHLER	THE GREAT NORTH
13	NEW	1	MORMON TABERNACLE CHOIR	THE GREAT NORTH
14	8	6	MONKS OF THE DESERT	THE GREAT NORTH
15	11	24	JOSHUA BELL/JEREMY DENK	THE GREAT NORTH

CLASSICAL CROSSOVER ALBUMS™				
WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
1	1	11	#1 IL VOLO	THE GREAT NORTH
2	2	3	IL DIVO	THE GREAT NORTH
3	3	61	IL VOLO	THE GREAT NORTH
4	4	32	ANDREA BOCELLI	THE GREAT NORTH
5	6	35	JACKIE EVANCHO	THE GREAT NORTH
6	5	3	ALFIE BOE	THE GREAT NORTH
7	7	35	YO-YO MA/STUART O'NEILL	THE GREAT NORTH
8	8	33	LONDON PHILHARMONIC ORCHESTRA	THE GREAT NORTH
9	9	55	IL VOLO	THE GREAT NORTH
10	11	33	JIM BRICKMAN	THE GREAT NORTH
11	10	48	2CELLOS	THE GREAT NORTH
12	12	20	THE PIANO GUYS	THE GREAT NORTH
13	13	39	ALFIE BOE	THE GREAT NORTH
14	14	5	HILARY HAHN & HAUSCHKA	THE GREAT NORTH
15	15	37	TORI AMOS	THE GREAT NORTH

WORLD ALBUMS™				
WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
1	NEW	1	#1 VARIOUS ARTISTS	THE GREAT NORTH
2	1	4	VARIOUS ARTISTS	THE GREAT NORTH
3	3	17	CELTIC THUNDER	THE GREAT NORTH
4	NEW	1	MC VOGE & THE SACRED SOUND SOCIETY	THE GREAT NORTH
5	4	22	CELTIC WOMAN	THE GREAT NORTH
6	NEW	1	MICHEL TELO	THE GREAT NORTH
7	5	31	SOUNDTRACK	THE GREAT NORTH
8	7	14	VARIOUS ARTISTS	THE GREAT NORTH
9	6	18	THE CHIEFTAINS	THE GREAT NORTH
10	8	69	CELTIC THUNDER	THE GREAT NORTH
11	9	14	VARIOUS ARTISTS	THE GREAT NORTH
12	10	22	RODRIGO Y GABRIELA AND C.U.B.A.	THE GREAT NORTH
13	NEW	1	ELISSA	THE GREAT NORTH
14	NEW	1	SOUNDTRACK	THE GREAT NORTH
15	2	1	FIXI	THE GREAT NORTH

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HOT LATIN SONGS			
WEEK	LAST WEEK	WEEKS ON CHART	TITLE
1	1	11	#1 FOLLOW THE LEADER PRINCE ROYCE • UNIVERSAL MUSIC/REPUBLIC
2	3	17	AI SE EJU TE PEGO NEGRITO • UNIVERSAL MUSIC/REPUBLIC
3	4	8	#2 HASTA QUE SALGA EL SOL DON OMAR • UNIVERSAL MUSIC/REPUBLIC
4	1	28	SITE DIGO LA VERDAD GONZO NEVOLA • UNIVERSAL MUSIC/REPUBLIC
5	1	29	BAILANDO POR EL MUNDO JUANAGAN FEAT. PITIBULLA • UNIVERSAL MUSIC/REPUBLIC
6	7	3	LLAMADA DE MI EX LA ARROLLADORA BANDA DEL LIMON DE NENE CAMACHO • DISNEY/ABC
7	5	29	UN HOMBRE NORMAL ESPINOZA PAZ • UNIVERSAL MUSIC/REPUBLIC
8	4	33	LAS COÑAS PEQUEÑAS PRINCE ROYCE • UNIVERSAL MUSIC/REPUBLIC
9	16	11	ADDICTED TO YOU SHAKIRA • UNIVERSAL MUSIC/REPUBLIC
10	1	19	DUTTY LOVE DON OMAR FEAT. NATTY NATASHA • UNIVERSAL MUSIC/REPUBLIC
11	11	13	LA MOSCA LOS HOROSCOPOS DE DURANGO FEAT. CHAYLIZARRAGA • UNIVERSAL MUSIC/REPUBLIC
12	12	28	INTENTALO 3BALLMUTY FEAT. BEBEYO Y AMERICA SERRA • FONOVIDEOMUSIC/ABC
13	14	21	EL MEJOR PERFUME LA ARROLLADORA BANDA DEL LIMON DE NENE CAMACHO • DISNEY/ABC
14	10	33	AMOR CON FLUSO GERARDO ORTIZ • UNIVERSAL MUSIC/REPUBLIC
15	13	8	LA DIABLA ROMEO SANTOS • UNIVERSAL MUSIC/REPUBLIC
16	18	8	INCONDICIONAL PRINCE ROYCE • UNIVERSAL MUSIC/REPUBLIC
17	16	28	LOVUMBA (PRESTIGE) DADDY Yankee • UNIVERSAL MUSIC/REPUBLIC
18	21	9	DANCE AGAIN JENNIFER LOPEZ FEAT. PITIBULLA • UNIVERSAL MUSIC/REPUBLIC
19	30	10	MIRANDO AL CIELO NEGRITO • UNIVERSAL MUSIC/REPUBLIC
20	11	24	EL PASADO ES PASADO LA ARROLLADORA BANDA DEL LIMON DE NENE CAMACHO • DISNEY/ABC
21	34	10	SIN RESPIRACION BANDA DEL RECODO DE CRUZ LIZARRAGA • UNIVERSAL MUSIC/REPUBLIC
22	23	11	MARCHATE JULIO NAVAREZ Y SU NORBERTO BANDA DISA • UNIVERSAL MUSIC/REPUBLIC
23	22	11	LO QUE PIENSO DE TI BANDA CARMENAL • UNIVERSAL MUSIC/REPUBLIC
24	24	11	WHERE HAVE YOU BEEN RIMKANA • UNIVERSAL MUSIC/REPUBLIC
25	25	11	ME ENAMORA JUANAGAN FEAT. PITIBULLA • UNIVERSAL MUSIC/REPUBLIC
26	27	8	BACK IN TIME PITIBULLA • UNIVERSAL MUSIC/REPUBLIC
27	28	11	BEBE BONITA CHINO NACHO FEAT. JAYSON MACHETE • UNIVERSAL MUSIC/REPUBLIC
28	18	18	MUJER (DE TODOS) MUJER DE NAIDE CAJER • UNIVERSAL MUSIC/REPUBLIC
29	30	14	MI OLVIDO BANDA SINALOENSES DE SINDY LIZARRAGA • DISNEY/ABC
30	31	4	LA DE LA MALA SUERTE JESSIE & JIFF • UNIVERSAL MUSIC/REPUBLIC
31	41	4	DAME LA OLA TITO T • UNIVERSAL MUSIC/REPUBLIC
32	34	11	YO NO SOY UN MONSTRUO ELVIS CRESPO FEAT. LISALES • UNIVERSAL MUSIC/REPUBLIC
33	33	11	DESCUIDE MUNTEZ DE DURANGO • UNIVERSAL MUSIC/REPUBLIC
34	32	11	STARSHIPS NICOLE ANNA • UNIVERSAL MUSIC/REPUBLIC
35	35	11	LLUEVE INTOCABLE • UNIVERSAL MUSIC/REPUBLIC
36	36	11	SENTIMIENTOS ENCONTRADOS EL TRONCO • UNIVERSAL MUSIC/REPUBLIC
37	45	11	PA SARELA DADDY Yankee • UNIVERSAL MUSIC/REPUBLIC
38	38	11	ELLA LO QUE QUIERE ES SALSA VICTOR MANUEL FEAT. VICTOR JIMENEZ • UNIVERSAL MUSIC/REPUBLIC
39	37	8	QUE PENSABAS? HONCHO PALACIOS • UNIVERSAL MUSIC/REPUBLIC
40	43	11	SOMEBODY THAT I USED TO KNOW DADDY Yankee • UNIVERSAL MUSIC/REPUBLIC
41	41	11	PARA TI SOLITA BANDAS LOS COBITOS • UNIVERSAL MUSIC/REPUBLIC
42	44	11	LAS MORENAS EL TRONCO • UNIVERSAL MUSIC/REPUBLIC
43	48	11	QUIERO CREER BETO GUEZAS FEAT. NEGRITO • UNIVERSAL MUSIC/REPUBLIC
44	50	11	QUERIDO TOMMY TOMMY TORRES • UNIVERSAL MUSIC/REPUBLIC
45	48	11	LA CUMBIA TRIBALERA EL PELODEL MICHON • UNIVERSAL MUSIC/REPUBLIC
46	47	11	WILD ONES FLORIDA FEAT. TINA TURNER • UNIVERSAL MUSIC/REPUBLIC
47	46	11	ERES MI SIUENO FONSOCA PROYECTO WASHBAND • UNIVERSAL MUSIC/REPUBLIC
48	46	11	ESTILO ITALIANO JESUS RAMOS • UNIVERSAL MUSIC/REPUBLIC
49	38	11	EL RUIDO DAVID BISSAL • UNIVERSAL MUSIC/REPUBLIC
50	NEW		TE MIRABAS TAN BONITA CHAYLIZARRAGA Y SU BANDA TIERRA SINALOENSE • DISNEY/ABC

TOP LATIN ALBUMS			
WEEK	LAST WEEK	WEEKS ON CHART	ARTIST
1	1	11	#1 PRINCE ROYCE PRINCE ROYCE • UNIVERSAL MUSIC/REPUBLIC
2	NEW		#2 VARIOUS ARTISTS LOS HOROSCOPOS DE DURANGO • UNIVERSAL MUSIC/REPUBLIC
3	3	17	LOS HOROSCOPOS DE DURANGO LOS HOROSCOPOS DE DURANGO • UNIVERSAL MUSIC/REPUBLIC
4	1	8	DON OMAR MUSIC GENERATION • UNIVERSAL MUSIC/REPUBLIC
5	3	4	JUANES JUANES • UNIVERSAL MUSIC/REPUBLIC
6	6	7	#3 LOS BUKIS LOS BUKIS • UNIVERSAL MUSIC/REPUBLIC
7	5	33	ROMEO SANTOS ROMEO SANTOS • UNIVERSAL MUSIC/REPUBLIC
8	1	6	LUIGERO & JOAN SEBASTIAN UNILU • UNIVERSAL MUSIC/REPUBLIC
9	1	6	ARJUNA INDEPENDENT • UNIVERSAL MUSIC/REPUBLIC
10	9	14	EL TRONO DE MEXICO LO MEJOR DEL TRONO DE MEXICO • UNIVERSAL MUSIC/REPUBLIC
11	NEW		#4 NOEL TORRES BE AVERA HOY DEL AVESORNY • UNIVERSAL MUSIC/REPUBLIC
12	15	8	VARIOUS ARTISTS TRANCOS DE VERANO • UNIVERSAL MUSIC/REPUBLIC
13	12	8	VARIOUS ARTISTS MUNDOS DE ESPINOZA PAZ • UNIVERSAL MUSIC/REPUBLIC
14	33	10	GERARDO ORTIZ UNILU • UNIVERSAL MUSIC/REPUBLIC
15	17	18	TIERRA CALI INDEPENDENT • UNIVERSAL MUSIC/REPUBLIC
16	16	33	MANA GRAMMY • UNIVERSAL MUSIC/REPUBLIC
17	11	16	ESPINOZA PAZ UN HOMBRE NORMAL • UNIVERSAL MUSIC/REPUBLIC
18	19	21	VARIOUS ARTISTS LAS BANDAS ROMANTICAS DE AMERICA • UNIVERSAL MUSIC/REPUBLIC
19	38	10	3BALLMUTY INDEPENDENT • UNIVERSAL MUSIC/REPUBLIC
20	11	24	RAMONAYALA Y SUS BRAVOS DEL NORTE LEYENDA NORTE • UNIVERSAL MUSIC/REPUBLIC
21	34	10	LOS BUKIS 35 ANIVERSARIO • UNIVERSAL MUSIC/REPUBLIC
22	14	11	JORGE SANTACRUZ Y SU GRUPO OLIN DE LOS PINOS A LOS PINOS • UNIVERSAL MUSIC/REPUBLIC
23	22	11	DON OMAR MUSIC GENERATION • UNIVERSAL MUSIC/REPUBLIC
24	21	11	VARIOUS ARTISTS LAS MAS PEQUEÑAS DEL TRIBAL M&S • UNIVERSAL MUSIC/REPUBLIC
25	30	11	CONJUNTO PRIMAVERA CONJUNTO PRIMAVERA • UNIVERSAL MUSIC/REPUBLIC
26	33	13	CAMILA DE LA DE LA MALA SUERTE • UNIVERSAL MUSIC/REPUBLIC
27	31	11	MONTEZ DE DURANGO MUNDOS DE ESPINOZA PAZ • UNIVERSAL MUSIC/REPUBLIC
28	31	11	LA ARROLLADORA BANDA DEL LIMON DE NENE CAMACHO EL MEJOR PERFUME • UNIVERSAL MUSIC/REPUBLIC
29	31	11	SHAKIRA SALE EL SOL • UNIVERSAL MUSIC/REPUBLIC
30	46	11	JESSE & JOY CON UN BUNDO SE GUARDAN • UNIVERSAL MUSIC/REPUBLIC
31	31	11	BANDA EL RECODO DE CRUZ LIZARRAGA KIDNES • UNIVERSAL MUSIC/REPUBLIC
32	31	11	LOS TEMERARIOS 35 ANIVERSARIO • UNIVERSAL MUSIC/REPUBLIC
33	31	11	DJ GELO FESTA TRIBAL • UNIVERSAL MUSIC/REPUBLIC
34	31	11	LOS INOLUETOS DEL NORTE LA GRITARIA • UNIVERSAL MUSIC/REPUBLIC
35	44	11	CALIBRE 50 EL BUENO • UNIVERSAL MUSIC/REPUBLIC
36	31	11	VICENTE FERRAZ VICENTE FERRAZ • UNIVERSAL MUSIC/REPUBLIC
37	41	11	VARIOUS ARTISTS COROSOS • UNIVERSAL MUSIC/REPUBLIC
38	47	11	ELPELONDEL MICHON • UNIVERSAL MUSIC/REPUBLIC
39	41	11	BRONCO KIDNES • UNIVERSAL MUSIC/REPUBLIC
40	39	11	TERCER CIELO JULIO NAVAREZ • UNIVERSAL MUSIC/REPUBLIC
41	39	11	VARIOUS ARTISTS LAS BANDAS ROMANTICAS DE AMERICA • UNIVERSAL MUSIC/REPUBLIC
42	42	11	ALEJANDRO FERNANDEZ CANCIONES DE AMOR • UNIVERSAL MUSIC/REPUBLIC
43	31	11	LOS HURACANES DEL NORTE ALBUQUERQUE • UNIVERSAL MUSIC/REPUBLIC
44	30	22	MARCO ANTONIO SOLIS LA HISTORIA DE UN AMOR • UNIVERSAL MUSIC/REPUBLIC
45	48	11	LOS YONIC'S 35 ANIVERSARIO • UNIVERSAL MUSIC/REPUBLIC
46	48	11	CARLOS Y JOSE ROMENA ENTE AMIGOS • UNIVERSAL MUSIC/REPUBLIC
47	47	11	BRONCO 35 ANIVERSARIO • UNIVERSAL MUSIC/REPUBLIC
48	54	11	CARDENALES DE NUEVO LEON JUANAGAN • UNIVERSAL MUSIC/REPUBLIC
49	51	11	MARC ANTHONY DOS AÑOS DE AMOR • UNIVERSAL MUSIC/REPUBLIC
50	41	11	DIEGO VERDAGUER VIVIRE DIEGO VERDAGUER • UNIVERSAL MUSIC/REPUBLIC

REGIONAL MEXICAN ALBUMS			
WEEK	LAST WEEK	WEEKS ON CHART	ARTIST
1	1	11	#1 LOS HOROSCOPOS DE DURANGO LOS BUKIS • UNIVERSAL MUSIC/REPUBLIC
2	2	17	LUIGERO & JOAN SEBASTIAN UNILU • UNIVERSAL MUSIC/REPUBLIC
3	3	17	EL TRONO DE MEXICO LO MEJOR DEL TRONO DE MEXICO • UNIVERSAL MUSIC/REPUBLIC
4	1	11	NOEL TORRES BE AVERA HOY DEL AVESORNY • UNIVERSAL MUSIC/REPUBLIC
5	NEW		#2 VARIOUS ARTISTS TRANCOS DE VERANO • UNIVERSAL MUSIC/REPUBLIC
6	7	8	VARIOUS ARTISTS MUNDOS DE ESPINOZA PAZ • UNIVERSAL MUSIC/REPUBLIC
7	4	33	GERARDO ORTIZ UNILU • UNIVERSAL MUSIC/REPUBLIC
8	13	42	TIERRA CALI INDEPENDENT • UNIVERSAL MUSIC/REPUBLIC
9	11	44	ESPINOZA PAZ UN HOMBRE NORMAL • UNIVERSAL MUSIC/REPUBLIC
10	11	33	VARIOUS ARTISTS LAS BANDAS ROMANTICAS DE AMERICA • UNIVERSAL MUSIC/REPUBLIC
11	10	33	3BALLMUTY INDEPENDENT • UNIVERSAL MUSIC/REPUBLIC
12	15	28	RAMONAYALA Y SUS BRAVOS DEL NORTE LEYENDA NORTE • UNIVERSAL MUSIC/REPUBLIC
13	3	38	LOS BUKIS 35 ANIVERSARIO • UNIVERSAL MUSIC/REPUBLIC
14	18	11	JORGE SANTACRUZ Y SU GRUPO OLIN DE LOS PINOS A LOS PINOS • UNIVERSAL MUSIC/REPUBLIC
15	4	8	VARIOUS ARTISTS LAS MAS PEQUEÑAS DEL TRIBAL M&S • UNIVERSAL MUSIC/REPUBLIC
16	11	9	CONJUNTO PRIMAVERA CONJUNTO PRIMAVERA • UNIVERSAL MUSIC/REPUBLIC
17	16	4	MONTEZ DE DURANGO MUNDOS DE ESPINOZA PAZ • UNIVERSAL MUSIC/REPUBLIC
18	16	4	LA ARROLLADORA BANDA DEL LIMON DE NENE CAMACHO EL MEJOR PERFUME • UNIVERSAL MUSIC/REPUBLIC
19	17	11	BANDA EL RECODO DE CRUZ LIZARRAGA KIDNES • UNIVERSAL MUSIC/REPUBLIC
20	NEW		#3 PRINCE ROYCE PRINCE ROYCE • UNIVERSAL MUSIC/REPUBLIC

LATIN POP ALBUMS			
WEEK	LAST WEEK	WEEKS ON CHART	ARTIST
1	NEW		#1 VARIOUS ARTISTS LOS HOROSCOPOS DE DURANGO • UNIVERSAL MUSIC/REPUBLIC
2	2	17	JUANES JUANES • UNIVERSAL MUSIC/REPUBLIC
3	3	17	ARJUNA INDEPENDENT • UNIVERSAL MUSIC/REPUBLIC
4	4	17	MANA GRAMMY • UNIVERSAL MUSIC/REPUBLIC
5	5	17	CAMILA DE LA DE LA MALA SUERTE • UNIVERSAL MUSIC/REPUBLIC
6	6	17	SHAKIRA SALE EL SOL • UNIVERSAL MUSIC/REPUBLIC
7	7	17	JESSE & JOY CON UN BUNDO SE GUARDAN • UNIVERSAL MUSIC/REPUBLIC
8	8	17	TERCER CIELO JULIO NAVAREZ • UNIVERSAL MUSIC/REPUBLIC
9	9	17	ALEJANDRO FERNANDEZ CANCIONES DE AMOR • UNIVERSAL MUSIC/REPUBLIC
10	10	17	LOS YONIC'S 35 ANIVERSARIO • UNIVERSAL MUSIC/REPUBLIC
11	11	17	MARC ANTHONY DOS AÑOS DE AMOR • UNIVERSAL MUSIC/REPUBLIC
12	12	17	DIEGO VERDAGUER VIVIRE DIEGO VERDAGUER • UNIVERSAL MUSIC/REPUBLIC
13	13	17	SELENA ENAMORADA • UNIVERSAL MUSIC/REPUBLIC
14	14	17	EL VOLO EL VOLO • UNIVERSAL MUSIC/REPUBLIC
15	15	17	EDNITA NAZARIO BESAME • UNIVERSAL MUSIC/REPUBLIC
16	16	17	GLORIA TREVI GLORIA EN SU UNIVERSAL • UNIVERSAL MUSIC/REPUBLIC
17	NEW		#2 LOS ANGELES NEGROS MUNDOS DE ESPINOZA PAZ • UNIVERSAL MUSIC/REPUBLIC
18	17	17	YURIDIA MIAMI • UNIVERSAL MUSIC/REPUBLIC
19	NEW		#3 CARDO ARJONA MIAMI • UNIVERSAL MUSIC/REPUBLIC
20	18	17	ROCIO DURCAL AMOR • UNIVERSAL MUSIC/REPUBLIC

TROPICAL ALBUMS			
WEEK	LAST WEEK	WEEKS ON CHART	ARTIST
1	1	11	#1 PRINCE ROYCE PRINCE ROYCE • UNIVERSAL MUSIC/REPUBLIC
2	2	17	ROMEO SANTOS ROMEO SANTOS • UNIVERSAL MUSIC/REPUBLIC
3	3	17	CHEO FELICIANO/RUBEN BLADES MUSA • UNIVERSAL MUSIC/REPUBLIC
4	4	17	JUAN LUIS GUERRA 440 FELICIANO • UNIVERSAL MUSIC/REPUBLIC
5	5	17	AVENTURA FELICIANO • UNIVERSAL MUSIC/REPUBLIC
6	6	17	ELVIS CRESPO UNILU • UNIVERSAL MUSIC/REPUBLIC
7	NEW		#2 FRANKIE RUIZ UNILU • UNIVERSAL MUSIC/REPUBLIC
8	7	22	VICTOR MANUEL BUCOSIN • UNIVERSAL MUSIC/REPUBLIC
9	8	22	EDDIE SANTIAGO MUSIC GENERATION • UNIVERSAL MUSIC/REPUBLIC
10	NEW		#3 LALO RODRIGUEZ UNILU • UNIVERSAL MUSIC/REPUBLIC
11	NEW		#4 VARIOUS ARTISTS REPERTEIO • UNIVERSAL MUSIC/REPUBLIC
12	12	17	CHARLIE ZAA DE BOMENIA • UNIVERSAL MUSIC/REPUBLIC
13	13	17	GILBERTO SANTA ROSA CANCIONES DE AMOR • UNIVERSAL MUSIC/REPUBLIC
14	14	17	OMEGA UNILU • UNIVERSAL MUSIC/REPUBLIC
15	15	17	LENNY SANTOS UNILU • UNIVERSAL MUSIC/REPUBLIC
16	NEW		#5 EL CHAVAL DE LA BACHATA UNILU • UNIVERSAL MUSIC/REPUBLIC
17	14	17	LUIS ENRIQUE UNILU • UNIVERSAL MUSIC/REPUBLIC
18	11	17	HECTOR LAVOYE ANTHOLGY • UNIVERSAL MUSIC/REPUBLIC
19	12	17	FANIA ALL-STARS ANTHOLGY • UNIVERSAL MUSIC/REPUBLIC
20	NEW		#6 RUBEN BLADES ANTHOLGY • UNIVERSAL MUSIC/REPUBLIC

LATIN RHYTHM ALBUMS			
WEEK	LAST WEEK	WEEKS ON CHART	ARTIST
1	1	11	#1 DON OMAR MUSIC GENERATION • UNIVERSAL MUSIC/REPUBLIC
2	2	17	DON OMAR MUSIC GENERATION • UNIVERSAL MUSIC/REPUBLIC
3	NEW		#2 TEGO CALDERON THE ORIGINAL GALLO DEL PAS • UNIVERSAL MUSIC/REPUBLIC
4	3	17	FARRUKO MUSIC GENERATION • UNIVERSAL MUSIC/REPUBLIC
5	4	17	J ALVARAZ OTROS RITMOS DE MUSICA NEGRA • UNIVERSAL MUSIC/REPUBLIC
6	5	17	WISIN & YANDEL LOS YANDELLOS • UNIVERSAL MUSIC/REPUBLIC
7	6	17	TITO "EL BAMBINO" INDEPENDENT • UNIVERSAL MUSIC/REPUBLIC
8	7	17	COSCULLUELA SUN • UNIVERSAL MUSIC/REPUBLIC
9	8	17	AKWID READY • UNIVERSAL MUSIC/REPUBLIC
10	NEW		#3 ANA TIJOUX LASSA • UNIVERSAL MUSIC/REPUBLIC
11	10	17	GOCHO MUSIC GENERATION • UNIVERSAL MUSIC/REPUBLIC
12	11	17	FRANCO DEL GORILA LA VERDAD • UNIVERSAL MUSIC/REPUBLIC
13	12	17	NOVA Y JORY MUSA • UNIVERSAL MUSIC/REPUBLIC
14	13	17	VARIOUS ARTISTS UNILU • UNIVERSAL MUSIC/REPUBLIC
15	14	17	VARIOUS ARTISTS UNILU • UNIVERSAL MUSIC/REPUBLIC

La Arrolladora Banda del Limon de Nene Camacho returns to No. 1 on Regional Mexican Airplay for an 18th week with "Llamada de Mi Ex," the fourth-highest total among all No. 1s in the 18-year history of the chart and the longest stint at No. 1 in 11 years.

BETWEEN THE BULLETS

WISIN & YANDEL'S NINTH CHART-TOPPER



Wisin & Yandel earn their ninth No. 1 on Hot Latin Songs with "Follow the Leader," the track assisted by fellow Puerto Rican Jennifer Lopez. The pair breaks the tie it had with Mexican pop band Mana, as this new topper gives it the honor of being the duo or group with the most No. 1s. "Leader" is Lopez's third No. 1 and the first since "Que Hiciste" reached the apex in May 2007.

—Karinah Santiago

Shakira earns her 21st top 10 on Hot Latin Songs with "Addicted to You," a cut from her 2010 album, *Sale el Sol*. The belly-dancing diva is now tied with Ana Gabriel for the second-most top 10s among women on the survey. Gloria Estefan leads the female pack with 23.



Don Omar bumps up to No. 1 on Latin Pop Airplay with "Hasta Que Salga el Sol," a song from his newest album, *Don Omar Presents M32: New Generation*. The track is El Rey's third No. 1 and second topper in a row, following "Bobby Love," which led the list in March.



EURO		DIGITAL SONGS	
WEEK	LAST WEEK	WEEKS ON CHART	ARTIST
1	1	1	PAYPHONE MARDON'S FT. WIZ KHALIFA & M.O.C.TONE
2	1	1	WHISTLE FLO RIDA POE BOY
3	3	3	CALL ME MAYBE CARLY RAE JEPSEN & SCHOLBOY
4	1	1	CALL MY NAME CHERYL POLYDOOR
5	5	5	WE ARE YOUNG FUN. FT. JANELLE MONAE FUELED BY RAMEN
6	6	6	PRINCESS OF CHINA COLDFLAY & RINANNA PARLOPHONE
7	7	7	EUPHORIA LORÉEN WARNER
8	10	10	TACATA' TACABRO DANCE AND LOVE
9	17	17	BURN IT DOWN LINKIN PARK WARNER
10	1	1	SCREAM USHER R&B

JAPAN		BILLBOARD JAPAN HOT 100	
WEEK	LAST WEEK	WEEKS ON CHART	ARTIST
1	NEW	1	KIMI WA BOKUDA ATSUKO MURAKAMI K-POP
2	1	1	ALL NIGHT LONG KANA-BOUN J-POP
3	3	3	OH YEAH KURENA PONY CANYON
4	18	18	ANO SORA NO MUKOUGAWA E JUNK FUYUKA VICTOR
5	16	16	PAYPHONE MARDON'S FT. WIZ KHALIFA UNIVERSAL
6	8	8	UFE"UMARETEKURETE ARIGATO" BRAND NEW WAVE NAVITIME
7	9	9	BURN IT DOWN LINKIN PARK WARNER
8	1	1	AI DESHITA KANA-BOUN IMPERIAL
9	27	27	DELAY, DELAY THE HEARTBREAKERS VICTOR
10	10	10	KUCHIBIRU KURENA PONY CANYON

GERMANY		SINGLES	
WEEK	LAST WEEK	WEEKS ON CHART	ARTIST
1	1	1	TAGE WIE DIESE DIE LITEN HOSEN K-POP
2	3	3	BURN IT DOWN LINKIN PARK WARNER
3	2	2	FUPHORIA LORÉEN WARNER
4	3	3	CALL ME MAYBE CARLY RAE JEPSEN & SCHOLBOY
5	8	8	TACATA' TACABRO DANCE AND LOVE
6	6	6	WHISTLE FLO RIDA POE BOY
7	5	5	ENDLESS SUMMER OCEANA EMBASSY OF MUSIC
8	10	10	I FOLLOW RIVERS TRIGGERHINDER EXCELSIOR
9	4	4	PAYPHONE MARDON'S FT. WIZ KHALIFA & M.O.C.TONE
10	RE	RE	LITTLE TALKS OF MONSTERS AND MEN SKRINMSI, DJ FAZAKUJAS 1

UNITED KINGDOM		SINGLES	
WEEK	LAST WEEK	WEEKS ON CHART	ARTIST
1	NEW	1	PAYPHONE MARDON'S FT. WIZ KHALIFA & M.O.C.TONE
2	1	1	CALL MY NAME CHERYL POLYDOOR
3	2	2	WHISTLE FLO RIDA POE BOY
4	NEW	NEW	BLACK HEART STOOSIE WARNER
5	4	4	PRINCESS OF CHINA COLDFLAY & RINANNA PARLOPHONE
6	5	5	FEEL THE LOVE RUDIMENTAL FT. JOHN NEWMAN BLACK BUTTER
7	8	8	WE ARE YOUNG FUN. FT. JANELLE MONAE FUELED BY RAMEN
8	10	10	CALL ME MAYBE CARLY RAE JEPSEN & SCHOLBOY
9	8	8	SCREAM USHER R&B
10	RE	RE	PICKING UP THE PIECES PALOMA FAITH RCA

FRANCE		DIGITAL SONGS	
WEEK	LAST WEEK	WEEKS ON CHART	ARTIST
1	1	1	CALL ME MAYBE CARLY RAE JEPSEN & SCHOLBOY
2	1	1	BALADA GUSTAVO LIMA CNR
3	5	5	BACK IN TIME PITBULL MR. 3000 & GROUNDHOGS
4	8	8	WHISTLE FLO RIDA POE BOY
5	2	2	SOMEBODY THAT I USED TO KNOW GOTYE FT. KIMBRA SAMPLES 'N' SECONDS ISLAND
6	4	4	SKINNY LOVE BIRDY JASMINE VAN DEN BOSGAERDE
7	10	10	MA DIRECTION SECTION 8 ASSAULT WATI B
8	6	6	TACATA' TACABRO DANCE AND LOVE
9	7	7	POSITIF MAY HUSTON FT. P. SOAIRE ON THE TRUCK
10	NEW	NEW	RAYOS DE SOL JOSE DE RICO FT. HENRY MENDEZ & ORPHO

CANADA		BILLBOARD CANADIAN HOT 100	
WEEK	LAST WEEK	WEEKS ON CHART	ARTIST
1	1	1	PAYPHONE MARDON'S FT. WIZ KHALIFA & M.O.C.TONE
2	8	8	WIDE AWAKE KATY PERRY CAPITOL
3	2	2	WHISTLE FLO RIDA POE BOY/ATLANTIC
4	3	3	SOMEBODY THAT I USED TO KNOW GOTYE FT. KIMBRA SAMPLES 'N' SECONDS/FABRIKAY
5	15	15	KISS YOU INSIDE OUT NEWMAN UNIVERSAL
6	7	7	WHERE HAVE YOU BEEN RINANNA SRP/DEF. JIM
7	9	9	CALL ME MAYBE CARLY RAE JEPSEN & SCHOLBOY
8	4	4	SCREAM USHER R&B
9	6	6	BACK IN TIME PITBULL MR. 3000 & GROUNDHOGS
10	5	5	WE ARE YOUNG FUN. FT. JANELLE MONAE FUELED BY RAMEN

KOREA		BILLBOARD KOREA K-POP HOT 100	
WEEK	LAST WEEK	WEEKS ON CHART	ARTIST
1	NEW	1	IF YOU REALLY LOVE ME BUSKER BUSKER CJ E&M
2	1	1	LIKE THIS WONDER GIRLS JYP ENTERTAINMENT
3	8	8	MY HEART HURTS LEE HYUN (THE GIRL) HW A & DAM PICTURES
4	NEW	NEW	IT'S HARD TO FACE YOU BUSKER BUSKER CJ E&M
5	2	2	ELECTRIC SHOCK EXO SM ENTERTAINMENT
6	NEW	NEW	SHOWERS BUSKER BUSKER CJ E&M
7	3	3	MONSTER BIGBANG VS. ELITE REALBUM NET
8	NEW	NEW	PRETTY ENOUGH VERBAL JINJ (FEAT. SANGHEE) BRAND NEW MUSIC
9	NEW	NEW	NEON SIGN BUSKER BUSKER CJ E&M
10	NEW	NEW	FLASHBACK APTECHSOLA FLUGES

AUSTRALIA		DIGITAL SONGS	
WEEK	LAST WEEK	WEEKS ON CHART	ARTIST
1	3	3	STAY WITH ME BABY KARISE EDEN UNIVERSAL
2	NEW	NEW	YOU WON'T LET ME KARISE EDEN UNIVERSAL
3	1	1	HALLELUJAH KARISE EDEN UNIVERSAL
4	4	4	IT WAS YOUR GIRL BUSKER BUSKER CJ E&M
5	2	2	WHISTLE FLO RIDA POE BOY
6	NEW	NEW	BEAUTIFUL SARAH DE BONO UNIVERSAL
7	5	5	PAYPHONE MARDON'S FT. WIZ KHALIFA & M.O.C.TONE
8	6	6	DON'T WAKE ME UP CHRIS BROWN R&B
9	3	3	POUND THE ALARM NICKI MINAJ VS. MONIE LOUSH MONEY
10	(RE)	(RE)	NOTHING'S REAL BUT LOVE KARISE EDEN UNIVERSAL

NETHERLANDS		DIGITAL SONGS	
WEEK	LAST WEEK	WEEKS ON CHART	ARTIST
1	1	1	BALADA GUSTAVO LIMA CNR
2	2	2	FEEL THE LOVE RUDIMENTAL FT. JOHN NEWMAN BLACK BUTTER
3	3	3	TACATA' TACABRO DANCE AND LOVE (SAI LABIT)
4	4	4	EUPHORIA LORÉEN WARNER
5	6	6	CALL ME MAYBE CARLY RAE JEPSEN & SCHOLBOY
6	10	10	STARSHIPS NICKI MINAJ VS. MONIE LOUSH MONEY/CASH MONEY
7	5	5	WHISTLE FLO RIDA POE BOY
8	7	7	I FOLLOW RIVERS TRIGGERHINDER EXCELSIOR
9	8	8	LION IN THE MORNING SUN WILL AND THE PEOPLE BAGBY (THE) (ER)
10	9	9	CAN'T STOP ME MIRALADE & SPERMANOLOGY (NLS)

ITALY		DIGITAL SONGS	
WEEK	LAST WEEK	WEEKS ON CHART	ARTIST
1	1	1	BALADA GUSTAVO LIMA CNR
2	2	2	ENDLESS SUMMER OCEANA EMBASSY OF MUSIC
3	3	3	PAYPHONE MARDON'S FT. WIZ KHALIFA & M.O.C.TONE
4	4	4	MA CHERIE LORÉEN WARNER
5	6	6	COME UN PITTORE MODA FT. JARABELOLOUTRASUONI
6	7	7	TU MI PORTI SU GIORGIA DISCHI CI CECCE/ATA
7	NEW	NEW	ONLY THE HORSES SCISSOR SISTERS POLYDOOR
8	10	10	SUMMER PARADISE SIMPLE PLAN FT. KIMBALL ATLANTIC
9	8	8	GIRL GONE WILD MARDON'S FT. HENRY MENDEZ
10	5	5	CERCAVO AMORE IMMAGINE (NLS)

BRAZIL		ALBUMS	
WEEK	LAST WEEK	WEEKS ON CHART	ARTIST
1	NEW	NEW	MEUS ECANTOS PAULA FERNANDES (UNIVERSAL)
2	1	1	AVENIDA BRASIL: NACIONAL VARIOUS ARTISTS (EMI)
3	2	2	QUANDO CHEGA A NOITE LILIAN SANTANA (SONY)
4	NEW	NEW	ESSENCIAL JURGE & MATEUS SOM LIVRE
5	3	3	PAULA FERNANDES AO VIVO PAULA FERNANDES UNIVERSAL
6	NEW	NEW	NA PEGADA DO ARROCHA VARIOUS ARTISTS (SONY)
7	RE	RE	SAMBO VARIOUS ARTISTS BADA
8	RE	RE	DOUE VOCE QUER SABER DE VERDADE MARISA MONTE (EMI)
9	5	5	21 ADELE XL
10	4	4	20 ANOS DE SUCESSO ZEZE DI CARVALHO & LIDCIANO SUNNY MUSIC

SPAIN		DIGITAL SONGS	
WEEK	LAST WEEK	WEEKS ON CHART	ARTIST
1	1	1	NO HAY 2 SIN 3 (GOL) GALA & EL BARRIO FT. BARRIO BRONX UNIVERSAL
2	2	2	YO TE ESPERARE GALA & EL BARRIO UNIVERSAL
3	3	3	DANCE AGAIN JENNIFER LOPEZ FT. PITBULL EPIC
4	8	8	SOMEBODY THAT I USED TO KNOW GOTYE FT. KIMBRA SAMPLES 'N' SECONDS/ELEVEN
5	3	3	TE HE ECHADO DE MENOS PABLO ALBARRAN TRIMACA
6	5	5	TACATA' TACABRO DANCE AND LOVE
7	6	6	ME PONES TIERNO BASTI & MURTE WARNER
8	9	9	EUPHORIA LORÉEN WARNER
9	7	7	BOYS WILL BE BOYS PAULINA RUBIO UNIVERSAL
10	RE	RE	RAYOS DE SOL JOSE DE RICO FT. HENRY MENDEZ & ORPHO

SWITZERLAND		DIGITAL SONGS	
WEEK	LAST WEEK	WEEKS ON CHART	ARTIST
1	1	1	TACATA' TACABRO DANCE AND LOVE
2	3	3	BALADA GUSTAVO LIMA CNR
3	3	3	WHISTLE FLO RIDA POE BOY
4	1	1	CALL ME MAYBE CARLY RAE JEPSEN & SCHOLBOY
5	10	10	TAGE WIE OIESE DIE LITEN HOSEN K-POP
6	8	8	PAYPHONE MARDON'S FT. WIZ KHALIFA & M.O.C.TONE
7	6	6	ENDLESS SUMMER OCEANA EMBASSY OF MUSIC
8	9	9	EUPHORIA LORÉEN WARNER
9	5	5	WE ARE YOUNG FUN. FT. JANELLE MONAE FUELED BY RAMEN
10	7	7	BACK IN TIME PITBULL MR. 3000 & GROUNDHOGS

BELGIUM		DIGITAL SONGS	
WEEK	LAST WEEK	WEEKS ON CHART	ARTIST
1	1	1	HAPPINESS SAM SPURIO (FRANCO)
2	2	2	BALADA GUSTAVO LIMA CNR
3	3	3	EUPHORIA LORÉEN WARNER
4	5	5	TACATA' TACABRO DANCE AND LOVE (SAI LABIT)
5	4	4	WHISTLE FLO RIDA POE BOY
6	7	7	STARSHIPS NICKI MINAJ VS. MONIE LOUSH MONEY/CASH MONEY
7	5	5	LITTLE TALKS OF MONSTERS AND MEN SKRINMSI, DJ FAZAKUJAS 1
8	8	8	CALL ME MAYBE CARLY RAE JEPSEN & SCHOLBOY
9	10	10	PAYPHONE MARDON'S FT. WIZ KHALIFA & M.O.C.TONE
10	9	9	WE ARE YOUNG FUN. FT. JANELLE MONAE FUELED BY RAMEN

SWEDEN		DIGITAL SONGS	
WEEK	LAST WEEK	WEEKS ON CHART	ARTIST
1	2	2	LA LA LOVE NY ADAMU & SONY (FRANCE)
2	3	3	DANSA PAUSA PARETIZ FT. VAGEN
3	5	5	FLYTTA PA DEJ ALIN & VIKERS/ANDERS JOHANSSON ENTERPRISE
4	4	4	EUPHORIA LORÉEN WARNER
5	6	6	CALL ME MAYBE CARLY RAE JEPSEN & SCHOLBOY
6	8	8	AI SE EU TE PEGO MIGUEL BOSE & XIMENA SARINAMA WARNER
7	10	10	WHISTLE FLO RIDA POE BOY
8	7	7	SOMEBODY THAT I USED TO KNOW GOTYE FT. KIMBRA SAMPLES 'N' SECONDS ISLAND
9	9	9	WE ARE YOUNG FUN. FT. JANELLE MONAE FUELED BY RAMEN
10	NEW	NEW	DAR JAG HANGER MIN HATT NORIE & NYN FANTABOLOUS

MEXICO		AIRPLAY	
WEEK	LAST WEEK	WEEKS ON CHART	ARTIST
1	2	2	WE ARE YOUNG FUN. FT. JANELLE MONAE FUELED BY RAMEN
2	1	1	WHAT MAKES YOU BEAUTIFUL ONE DIRECTION SYCOLOUM/EMI
3	14	14	DISENAMES JOAN SEBASTIAN R&B
4	NEW	NEW	AIRE SOY MIGUEL BOSE & XIMENA SARINAMA WARNER
5	4	4	LA O LA MALA SUERTE JESSE & JOY WARNER
6	5	5	ADDICTED TO YOU SHAGRAEPIC
7	NEW	NEW	MI PROMESA PESSADO DISA
8	1	1	MI REINA DEL DOLOR MAYRA VARELA R
9	8	8	LLAMADA DE MI EX LARRY LADRONA BANGUE/EMI (COLUMBIA)
10	9	9	PERDONAME KAROL G (R&B)

AUSTRIA		DIGITAL SONGS	
WEEK	LAST WEEK	WEEKS ON CHART	ARTIST
1	2	2	TACATA' TACABRO DANCE AND LOVE
2	1	1	WHISTLE FLO RIDA POE BOY
3	3	3	EUPHORIA LORÉEN WARNER
4	6	6	BALADA GUSTAVO LIMA CNR
5	4	4	PAYPHONE MARDON'S FT. WIZ KHALIFA & M.O.C.TONE
6	7	7	TOO CLOSE ALEX CLARE ISLAND
7	8	8	CALL ME MAYBE CARLY RAE JEPSEN & SCHOLBOY
8	5	5	BACK IN TIME PITBULL MR. 3000 & GROUNDHOGS
9	10	10	TAGE WIE DIESE DIE LITEN HOSEN K-POP
10	NEW	NEW	BURN IT DOWN LINKIN PARK WARNER

NORWAY		DIGITAL SONGS	
WEEK	LAST WEEK	WEEKS ON CHART	ARTIST
1	2	2	EUPHORIA LORÉEN WARNER
2	1	1	WE ARE YOUNG FUN. FT. JANELLE MONAE FUELED BY RAMEN
3	5	5	AV IL BARE DANS SIRIKUS LØVSESS/SKRINMSI FILM (NLS)
4	8	8	WHISTLE FLO RIDA POE BOY
5	6	6	AI SE EU TE PEGO MIGUEL BOSE & XIMENA SARINAMA WARNER
6	8	8	SOME DIE YOUNG LALAN WARNER
7	7	7	S

REDEFINING OWNERSHIP

Discussing music ownership versus streaming, **SEAN PARKER** (right)—former Facebook president and current executive general partner of Founders Fund—participated in a special Q&A session during the New Music Seminar (June 17-19) at New York's Webster Hall. "The idea of ownership never goes away, it only gets redefined," Parker told NMS founder/executive director **TOM SILVERMAN** (left). PHOTO: CHRIS OWYOUNG



1 TONY CORNELIUS, son of late "Soul Train" founder **DON CORNELIUS**, hosted a June 23 screening of "Don Cornelius: Visionary, Trailblazer & Cultural Icon." The one-hour special premiered later that evening on cable channel Centric; a rebroadcast is slated for July 4. Talking iconic legacies and the launch of the Don Cornelius Foundation at Los Angeles' Grammy Museum are (from left) Cornelius, BET Networks VP of talent and casting for original programming **ROBI REED** and Miles Davis' nephew, **VINCE WILBURN JR.** PHOTO: EARL RIBSON

2 CLASSICAL-MEETS-CLUB IS the concept behind Yellow Lounge, launched seven years ago in Berlin. The United States got its first taste of the innovative experience on June 19 when the party came to New York's 82 Mercer in SoHo. Inaugurating the stateside classical jam were (from left) rising stars **AVI AVITAL** and **NICOLA BENEDETTI** and Decca/Deutsche Grammophon U.S. GM **PAUL FOLEY**, whose company sponsored the event with Karlson's Gold Vodka. PHOTO: ROBIN MARCHANT/GETTY IMAGES

3 THE BACK and sleeve of **BILL COSBY'S** shirt say it all. The 34th annual Playboy Jazz Festival (June 16-17) at the Hollywood Bowl signaled the comedian/jazz fan's final turn as MC of the Hugh Hefner-founded event. Cosby is pictured conducting his Cos of Good Music—including members **TIA FULLER** (left) and **INGRID JENSEN**—for the last time. PHOTO: LEROY HAMILTON

4 SESAC LATINA'S MUSIC AWARDS took place June 20 at Los Angeles' infamous pink landmark, the 100-year-old Beverly Hills Hotel. SESAC senior VP of writer/publisher relations **TREVOR GALE** (left) and SESAC Latina VP of writer/publisher relations **J.J. CHENG** (right) flank the evening's top honorees (from left): songwriter of the year **JOEY MONTANA**; EMI Latin America CEO **NESTOR CASONU** and EMI Foray Music VP of creative/U.S. Latin **LESLIE AHRENS**, who represented publisher of the year EMI Foray Music; and **LEO JAMES**, co-writer of song of the year "Dandole." PHOTO: TEAL MOSS

5 DEAN ALEXANDER recently signed a worldwide publishing agreement with Warner/Chappell Music and Parallel Music Publishing. The songwriter is currently recording his country debut album for Elektra Nashville. Taking a minute for a photo op are (from left) Warner/Chappell senior director of A&R **ALICIA PRUITT** and VP of A&R **STEVE MARKLAND**, Parallel Music's **TIM HUNZE**, Alexander, Warner/Chappell VP/GM **PHIL MAY** and senior director of A&R **BJ HILL**, and Parallel Entertainment manager **C.T. WYATT**. PHOTO: KAREN HARRISON/GETTY, WARNER/CHAPPELL

Katy Perry Shuts Down Hollywood Boulevard



Pop star **KATY PERRY** brought traffic to a standstill at the kickoff of Pepsi and Billboard's Summer Beats concert series on June 26. Perry rocked through a vibrant eight-song set tied in with the evening's U.S. premiere of her Paramount Pictures film, "Katy Perry: Part of Me." The movie hits theaters on July 5.

1 HOLLYWOOD BOULEVARD WAS SHUT DOWN between Highland and La Brea Avenues for Katy Perry's early evening concert. PHOTO: ERIK VOAKE

2 PERRY'S OUTFIT PAID TRIBUTE TO HOLLYWOOD with film reels affixed to her top instead of her usual pinwheels. PHOTO: PHILLIP LARSEN

3 AEG LIVE PRESIDENT/CEO RANDY PHILLIPS (left) chats with Paramount Pictures vice chairman **ROB MOORE** alongside the red carpet. AEG Live promoted Perry's last tour and was among the film's producers. Paramount is distributing the film. PHOTO: ALEX J. BERLINER/ABIMAGES

4 POSING WITH HER BILLBOARD COVER ISSUE is **CARLY RAE JEPSEN**. PHOTO: GAIL MITCHELL

5 TRACK MARKETING GROUP VP STACY PILLERSDORF joined a crew from Summer Beats partner Pepsi. On hand from the beverage company were (from left) brand director **JAIME MAHONEY**, senior marketing manager **JUSTIN TOMAN**, brand engagement senior manager **KATE BRADY** and music and entertainment marketing director **BOZOMA SAINT JOHN**. PHOTO: ERIK VOAKE

6 JUSTIN BIEBER and **SELENA GOMEZ** (right) celebrate with **KATY PERRY** and her grandmother, **ANN HUDSON**. PHOTO: MARK HUNTER/THECHRISNAKE.COM

7 JOINING THE CROWD FOR THE CONCERT and movie premiere at Grauman's Chinese Theatre were (from left) Paramount president of motion picture music **RANDY SPENDLOVE**, real estate agent **CONNIE BLANKENSHIP**, producer **DEBORAH SIEGEL**, Billboard editorial director **BILL WERDE** and publisher **TOMMY PAGE**, and Advanced Alternative Media principal **MARK BEAVEN**. PHOTO: ERIK VOAKE



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Songwriter of the Year



EMI MUSIC PUBLISHING
Publisher of the Year

R&B/HIP-HOP

TOP R&B/HIP-HOP SONG:

"SURE THING"

WRITERS: Happy Perez, Miguel Pimentel
PUBLISHERS: Araya Sofis Publishing, MP Music, Universal Music Publishing

AWARD-WINNING SONGS:

"6 FOOT 7 FOOT"

WRITERS: William A. Attaway, Irving Burgie
PUBLISHER: Caribe Music

"ALL OF THE LIGHTS"

WRITERS: Felipe Mall Yusef Jones, Kid Cudi
PUBLISHERS: Blue's Baby Boy, EMI Music Publishing, Headphone Junkie Publishing LLC, Jabral & Myne, Universal Music Publishing

"BEST THING I NEVER HAD"

WRITERS: Antonio Dixon, Jerry "J" Griffin, Jr., Beyoncé Giselle Knowles, Caleb Sean McCampbell, Shea Taylor
PUBLISHERS: Antonio Dixon's Music, B Day Publishing, Dreamtown Music Publishing, EMI Music Publishing, Keys In Motion Publishing, N 22nd Publishing, Roc Nation Music, Volume's Soul Music Publishing

"BLACK AND YELLOW"

WRITERS: Mikkel Storleer Eriksen, Tor Hermansen, Wiz Khalifa
PUBLISHERS: EMI Music Publishing, PGH Sound, Warner/Chappell Music Inc.

"CAN'T BE FRIENDS"

WRITER: Brexhi Sotomelo
PUBLISHER: K&B America Inc.

"DID IT ON 'EM"

WRITERS: Austin Ellington
PUBLISHER: Nicholas Entertainment Publishing

"DOWN ON ME"

WRITERS: 50 Cent, Keith James, Jermiah
PUBLISHERS: 50 Cent Music, Chugi Publishing, Sony/ATV Tunes LLC, Truth Factory, Universal Music Publishing

"FALL FOR YOUR TYPE"

WRITER: Noah "40" Shebib
PUBLISHER: Roc-A-Fella Music Publishing

"FAR AWAY"

WRITERS: Davido Simoni, Justin "Just Blaze" Smith
PUBLISHERS: FOS Music Publishing, Universal Music Publishing, YG Publishing

"HEADLINES"

WRITERS: Matthew "Bri-Dee" Samuels, Noah "40" Shebib
PUBLISHERS: 1Dimensional Publishing LLC, EMI Music Publishing, In Love and Above, Roc-A-Fella Music Publishing, Sony/ATV Tunes LLC

"HOW TO LOVE"

WRITER: Mack Maine
PUBLISHERS: Beamer Boy Publishing, Bling Bling Music Publishing, Universal Music Publishing

"I SMILE"

WRITERS: James "Jimmy Jam" Harris, Terry Stearn Lewis
PUBLISHERS: Awaro Garde Music Publishing Inc., EMI Music Publishing, Flyte Tyme Tunes

"I'M DOING ME"

WRITER: Chuck Harmony
PUBLISHERS: Chuck Harmony's HousePublishing, EMI Music Publishing, Normaharris Music Publishing

"I'M ON ONE"

WRITER: Noah "40" Shebib
PUBLISHER: Roc-A-Fella Music Publishing

"LOOK AT ME NOW"

WRITERS: Josh Bynum, Kozama J, Wesley Perez
PUBLISHERS: The Bad Ball Guys, BMG Chrysalis, I Like Jingles Music

"MAKE A MOVIE"

WRITERS: Aaron Levine, Brinsford, The Legendary Traxster, Twista
PUBLISHERS: Alamo Music Corporation, The Legendary Traxster Music, Stay'n High Music, Universal Music Publishing, Who Done That III

"MAN DOWN"

WRITERS: Thayne Thomas, Timothy Thomas
PUBLISHERS: T N T Explosive Publishing, Universal Music Publishing

"MARVIN AND CHARDONNAV"

WRITERS: Darqul Cartier, Jr., Jeffrey "Roscoe Dash" Johnson, Jr.
PUBLISHERS: Alamo Music Corporation, Capriotti Music, EMI Music Publishing, Lives In Music Publishing LLC, Roscoe Dash Publishing, Universal Music Publishing

"MARVIN'S ROOM"

WRITERS: Aaron "K" Eccleston (SOCCAN), Noah "40" Shebib
PUBLISHERS: Aaron Eccleston (SOCCAN), Roc-A-Fella Music Publishing

"MY LAST"

WRITERS: James "Jimmy Jam" Harris, Terry Stearn Lewis, Don "No ID" Wilson
PUBLISHERS: BMG Chrysalis, EMI Music Publishing, Flyte Tyme Tunes, Let The Story Begin Publishing

"NI"AS IN PARIS"

WRITER: Shawn Carter
PUBLISHER: Carter Boys Music

"NO BS"

WRITER: Christopher "Doc Jones" Whitaker
PUBLISHERS: Nappy Boy Publishing, Universal Music Publishing, West Coast Lion Publishing

"NO HANDS"

WRITERS: Christopher "Drumma Boy" Gholston, Jeffrey "Roscoe Dash" Johnson, Jr., Jaquari "Waka Flocka Flame" Folarin, Wale
PUBLISHERS: Alamo Music Corporation, Dead South Music, Jumpin' Jamboree Publishing, Lives In Music Publishing LLC, Roscoe Dash Publishing, Universal Music Publishing, Warner/Chappell Music Inc., Young Drumma

"OTIS"

WRITERS: James Campbell (PRS), Shawn Carter, Reynolds Connolly (PRS), Mik Dee, Harry Woods
PUBLISHERS: Campbell Connolly and Co Ltd (PRS), Carter Boys Music, EMI Music Publishing, Hot Butter Milk Music Inc., Warner/Chappell Music Inc.

"OUT OF MY HEAD"

WRITERS: Arlen "Key" Atkins, Renee "Jill Beattie" Beaton
PUBLISHERS: Big K Publishing, Enner Music, EMI Music Publishing, Warner/Chappell Music Inc., Words Songs Inc.

"PRETTY GIRL ROCK"

WRITERS: Chuck Harmony, Ralph A. Mac Donald, Ne-Yo, William Sahel, BJ Wilby
PUBLISHERS: Armo Music Inc., Bluing Music, BMG Chrysalis, Chuck Harmony's HousePublishing, EMI Music Publishing, Normaharris Music Publishing, Pen In The Ground Publishing, Universal Music Publishing

"QUICKIE"

WRITERS: Miguel Pimentel, Biban Wardell
PUBLISHERS: B Dizzle Music, MPJ Music, Sony/ATV Tunes LLC

"ROLL UP"

WRITERS: Mikkel Storleer Eriksen, Tor Hermansen, Wiz Khalifa
PUBLISHERS: EMI Music Publishing, PGH Sound, Warner/Chappell Music Inc.

"SHE AINT YOU"

WRITERS: John Beattie, Jason "Flo Beat" Boyd, Avon Bopape Kozama II, Steve Pearce
PUBLISHERS: The Bad Ball Guys, BMG Chrysalis, Hitn Soulz, John Beattie Music, Polo B 2 Publishing Inc., Sony/ATV Tunes LLC

"SO IN LOVE"

WRITERS: Lee Latham, Jr., DJ Jazzy
PUBLISHERS: Blue's Baby Boy, EMI Music Publishing, Le-Koa Solo, Universal Music Publishing

"SUPER BASS"

WRITERS: James "Jimmy Jam" Harris, Terry Stearn Lewis, Don "No ID" Wilson
PUBLISHERS: Artist Publishing Group West, EMI Music Publishing, FB Do Wastermind Music Publishing, JMIKEMUSIC, Warner/Chappell Music Inc.

"THAT WAY"

WRITERS: Keith James, Jermiah Wade
PUBLISHERS: One's Rock Music, Chugi Publishing, Sony/ATV Tunes LLC, Truth Factory, Universal Music Publishing, Warner/Chappell Music Inc.

"UNUSUAL"

WRITERS: Royal "W" Bentley, John "D.O.L.E." Warkley
PUBLISHERS: Bentley Dream Team Ent, Jerry Lee

"WALKING"

WRITERS: Erica Campbell, Tina Campbell, Warran Campbell, Noel B. Conway, Crystal Waters
PUBLISHERS: Beamer Boy Music Inc, C-Wales Publishing Inc, EMI Music Publishing, It's Tea Tyme, That's Pam Song, Wet In The Red Music

"WET THE BED"

WRITERS: Joseph "Jazzy" Beatz, Jr., Steven Walker, Lashawn, Andre Morris, Amber "Seyn" Slaughter
PUBLISHERS: Am Boy Street Publishing, Rickey Frog Publishing Company, Lonsdale Hit, Lashawn Worldwide Publishing, Mi Lynn Publishing, Universal Music Publishing

"WHAT'S MY NAME?"

WRITERS: Mikkel Storleer Eriksen, Tor Hermansen
PUBLISHERS: EMI Music Publishing

"YOU ARE"

WRITERS: ChipDay, Willie Morris, Mahin Wilson
PUBLISHERS: EMI Music Publishing, Escobar Publishing, Mamas Pabby Publishing, Nephew Willie Music Company

"YOU BE KILLIN' 'EM"

WRITERS: Fabolous, Ryan Leslie
PUBLISHERS: BMG Chrysalis, T Brown, NS4TV Music Publishing Inc, Universal Music Publishing

RAP

TOP RAP SONG:

"LOOK AT ME NOW"

WRITERS: Jean-Jacques Kozama II, Wesley Perez
PUBLISHERS: BMG Chrysalis, I Like Jingles Music, The Bad Ball Guys

AWARD-WINNING SONGS:

"6 FOOT 7 FOOT"

WRITERS: William A. Attaway, Irving Burgie
PUBLISHER: Caribe Music

"ALL OF THE LIGHTS"

WRITERS: Felipe Mall Yusef Jones, Kid Cudi
PUBLISHERS: Blue's Baby Boy, EMI Music Publishing, Headphone Junkie Publishing LLC, Jabral & Myne, Universal Music Publishing

"BLACK AND YELLOW"

WRITERS: Mikkel Storleer Eriksen, Tor Hermansen, Wiz Khalifa
PUBLISHERS: EMI Music Publishing, PGH Sound, Warner/Chappell Music Inc.

"GIVE ME EVERYTHING"

WRITERS: Ne-Yo
PUBLISHERS: Pen In The Ground Publishing, Universal Music Publishing

"HEADLINES"

WRITERS: Matthew "Bri-Dee" Samuels, Noah "40" Shebib
PUBLISHERS: 1Dimensional Publishing LLC, EMI Music Publishing, In Love and Above, Roc-A-Fella Music Publishing, Sony/ATV Tunes LLC

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PUBLISHERS: Alamo Music Corporation, Dead South Music, Jumpin' Jamboree Publishing, Lives In Music Publishing LLC, Roscoe Dash Publishing, Universal Music Publishing, Warner/Chappell Music Inc., Young Drumma

"PARTY ROCK ANTHEM"

WRITERS: Sylvan "Sly BN" Gordy, Stefan "Wethead" Gordy, David (GoonRock) Listerbee, Peter H. Schneider II
PUBLISHER: Party Rock

"ROLL UP"

WRITERS: Mikkel Storleer Eriksen, Tor Hermansen, Wiz Khalifa
PUBLISHERS: EMI Music Publishing, PGH Sound, Warner/Chappell Music Inc.

"SUPER BASS"

WRITERS: James "Jimmy Jam" Harris, Terry Stearn Lewis, Don "No ID" Wilson
PUBLISHERS: Artist Publishing Group West, EMI Music Publishing, FB Do Wastermind Music Publishing, JMIKEMUSIC, Warner/Chappell Music Inc.

"THE SHOW GOES ON"

WRITERS: Isaac Brock, Dustin W. Browne, Darrin Galucci, Daniel "Kane Beatz" Johnson, Eric Judy
PUBLISHERS: Awaro Garde Music Publishing Inc, Best Dressed Chicken in Town, Jimmy Rollins Entertainment Group, LLC, Sony/ATV Tunes LLC, Tichaud Music, Ugly Cosmetics, Warner/Chappell Music Inc.

GOSPEL

TOP GOSPEL SONG:

"I SMILE"

WRITERS: James "Jimmy Jam" Harris, Terry Stearn Lewis
PUBLISHERS: Awaro Garde Music Publishing Inc, EMI Music Publishing, Flyte Tyme Tunes

AWARD-WINNING SONGS:

"BE STILL"

WRITERS: Donald "Drathtown" Atkins
PUBLISHERS: Drathtown Music, Suite 7677 Music

"I BELIEVE"

WRITER: James Fortine
PUBLISHERS: Black Smoke Music World Wide, Fixxxxxiii

"I GIVE MYSELF AWAY"

WRITER: William David McDowell
PUBLISHER: Delivery Room Publishing

"IN THE MIDDLE"

WRITERS: Gerald Hadden, Terrell Hadden
PUBLISHERS: Previous Baby Publishing, T Bella Music

"WALKING"

WRITERS: Erica Campbell, Tina Campbell, Warran Campbell, Noel B. Conway, Crystal Waters
PUBLISHERS: Beamer Boy Music Inc, C-Wales Publishing Inc, EMI Music Publishing, It's Tea Tyme, That's Pam Song, Wet In The Red Music

