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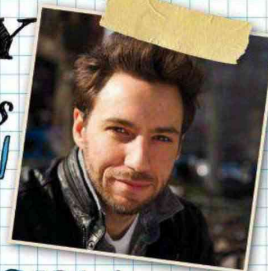
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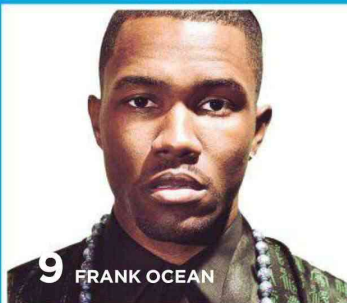
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ON THE COVER: Green Day photograph by Jill Greenberg. GROOMING BY VALERY GHERMAN. FOR DE FACTO. STYLING BY DEBORAH FERGUSON.



ALL STAR WEEKEND AT THE FILLMORE **18**

360 DEGREES OF BILLBOARD

HOME FRONT

Events FILM & TV MUSIC

This year's conference is set for Oct. 24-25 in Los Angeles and will feature panels of decision-makers from studio executives to music supervisors to producers. To register, go to Billboardevents.com/filmtv.

TOURING

Registration is now open for the Billboard Touring Conference & Awards. Set for Nov. 7-8 in New York, the event's programming will be announced soon. For more details and to register, go to Billboardtouringconference.com.

Online FRANK OCEAN

Now that Frank Ocean's *Channel Orange* is here, does the rising R&B star's major-label debut live up to the hype? Check out Billboard.com's track-by-track breakdown of the new album.

STARS' REAL NAMES

You know them as Lady Gaga, Rihanna and Deadmau5, but have a look at Billboard.com's gallery of 150 Pop Stars' Real Names to discover who's behind the famous aliases.



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UP FRONT

RETAIL BY ED CHRISTMAN

Back Into The Red

After modest growth last year, album sales are down again. But is there reason to hope?

Midway through 2012, Nielsen SoundScan numbers show album sales down 3.2%, and the question is: What does that mean?

On the one hand, a decline is a decline, and the obvious answer is that the U.S. music industry can't sustain the positive album sales growth of 2011. But the drop is modest in comparison to the numbers in the United Kingdom, where total album sales plummeted 13.8% (according to data from British labels trade group BPI). And there may be some reasons to remain optimistic (see story, page 6).

A close examination, though, reveals another statistic behind that modest drop: For the first time since the advent of SoundScan in 1991, catalog albums scans exceed current album scans. Likely budget-priced albums are claiming ground from higher-priced front-line titles. This stat also points to a long-brewing shift in consumer buying habits away from album sales to cherry-picking hit songs (and, worryingly, digital track sales—an area of steady growth in 2011—have declined year over year).

Last year things looked different: Total album sales for 2011 grew 1.4% to 330.6 million units, the first annual album growth since 2004, according to Nielsen SoundScan. The decline in CD sales slowed to a mere 5.7% drop from the 18%-20% downward pace of 2006 through 2010, with digital growth powering overall album sales into positive territory. This year's return to the red appears to be due to a renewed acceleration. CD album sales racked up a six-month total of 91.1 million units, a double-digit drop of 11.8%, down from the 101.3 million units scanned in the first half of 2011.

There continues to be some good news on the digital side, as album scans in that format jumped 13.8% in the first six months of 2012, up to 57.2 million units from 50.3 million at last year's midpoint. But digital track growth slowed 5.6%, to 698 million units from 660.8 million, when that tally represented a 10.6% increase over the 2010 first-half total.

So far this year, two digital songs have passed the 5 million unit mark: Gotye's "Somebody That I Used to Know" (featuring Kimbra), with scans of 5.5 million, and fun.'s "We Are Young" (fea-



aturing Janelle Monáe), with scans of nearly 5.1 million. Reflecting the softer year for digital tracks, only 47 tracks tallied more than 1 million units in the first half of the year, with 15 selling more than 2 million. Compare this with the first half of 2011, when 53 titles had hit the 1 million mark, and 17 had passed 2 million units.

In the market-share derby, Universal Music Group retained the top spot among distributors, finishing the first half with 30.2%, despite getting a scare in the first quarter by Sony Music Entertainment, which finished the six-month mark with a 29.9% share in albums plus TEA (track-equivalent albums, where 10 tracks equals an album). Warner Music Group comes in third with 18.4%, while EMI placed fourth with 10.1%.

UMG's market share rose thanks to its placement of eight albums in the year's top 20 at the midway point, including 2012's No. 2 seller, Lionel Richie's *Tuskegee*. Sony Music claimed half of the spots in the top 10, but only has one more in the top 20. Of course, Sony's presence at the top was led by Adele's 21, the No. 1-selling album of the year with 3.7 million units, bringing its total to 9.5 million.



The first half's top sellers include *Tuskegee* by LIONEL RICHIE (left) and fun.'s "We Are Young."

Catalog album sales grew 5.4%, while current titles were down 10.8%. That means catalog makes up 50.9% of total sales (76.6 million units, up year over year from 72.6 million), with current accounting for 49.1% of scans totaled (73.9 million, down from 82.8 million). Compare this with first-half 2011, when current titles led catalog with 53.3% of the total.

Or compare it with 2000, when current albums comprised 66.9% of total sales. By 2005, that spread had narrowed to current at 62.9% and catalog at 43.9%. But this year marks the first time catalog sales are in the lead.

But in the lead by a hair's breadth: 1.8 percentage points separate them. Last year at the halfway point, current titles accounted for 53.3% of album scans versus 46.7% for catalog albums. By year's end, fall and fourth-quarter releases had pushed current albums ahead by another percentage point. If the slate of upcoming albums lead by releases from Green Day (see story, page 14), No Doubt, Mumford & Sons and P!nk can goose sales, there's still a chance current albums could make a comeback and eke out a higher total.

Parsing album sales by genre, country was the only major genre posting growth in the first half of 2012, with a 5.8% increase in album scans to 19.5 million units, up from 18.4 million units in the first half of 2011. Rock held steady, posting a 0.4% decline to 52.1 million units from 52.3 million in the face of a 3.2% album decline for the entire U.S. album market. Gospel/Christian also held up well, dropping just 0.3% to 10.62 million units from 10.66 million.

Latin had the biggest drop, with album sales falling 19.5% to 5 million units from 6.2 million. R&B/rap declined 7% to 24.7 million units from 26.5 million. And the year's most buzzed-about sensation, electronic dance music, suffered a 6% unit decline to 4.9 million units from 5.2 million. But EDM's downside in album sales was more than offset by a 62.7% jump in track sales to 28.2 million units from 17.4 million scanned in the first half of 2011.

biz MOBILE: For 24/7 news and analysis on your cellphone or mobile device go to: mobile.billboard.biz

TOP 20 BEST-SELLING ALBUMS, YEAR TO DATE

Artist	Title	Year to Date Sales
1 Adele	21	3,668,000
2 Lionel Richie	Tuskegee	912,000
3 One Direction	Up All Night	899,000
4 Whitney Houston	Whitney: The Greatest Hits	818,000
5 Various Artists	Now 41	714,000
6 Carrie Underwood	Blown Away	602,000
7 Luke Bryan	Tailgates & Tanlines	574,000
8 Nicki Minaj	Pink Friday: Roman Reloaded	557,000
9 Drake	Take Care	549,000
10 Adele	19	539,000

SOURCE: NIELSEN SOUNDSCAN, year to date sales through the week ending July 1

TOP 20 BEST-SELLING DIGITAL SONGS, YEAR TO DATE

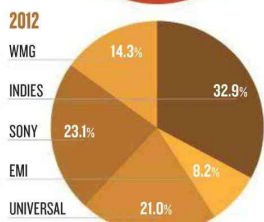
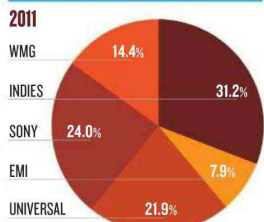
Artist	Title	Year to Date Sales
1 Gotye featuring Kimbra	Somebody That I Used to Know	5,501,000
2 fun. featuring Janelle Monae	We Are Young	5,087,000
3 Carly Rae Jepsen	Call Me Maybe	4,064,000
4 Kelly Clarkson	Stronger (What Doesn't Kill You)	3,324,000
5 Nicki Minaj	Starships	3,158,000
6 Maroon 5 featuring Wiz Khalifa	Payphone	3,075,000
7 The Wanted	Glad You Came	2,892,000
8 One Direction	What Makes You Beautiful	2,885,000
9 Flo Rida featuring Sia	Wild Ones	2,790,000
10 Justin Bieber	Boyfriend	2,599,000

SOURCE: NIELSEN SOUNDSCAN, year to date sales through the week ending July 1

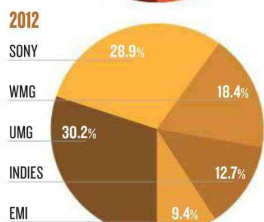
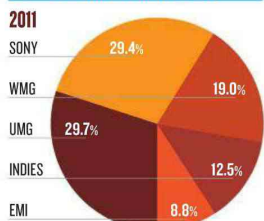
MARKET SHARE, TWO WAYS

There are two ways of looking at market share: by label ownership, which is how the indie-label advocacy group American Assn. of Independent Music prefers to see the numbers presented, and by distributor (including indie-owned distributors with their respective majors), which is how the majors prefer to view it. We've presented both, based on album and TEA sales.

BY LABEL OWNERSHIP

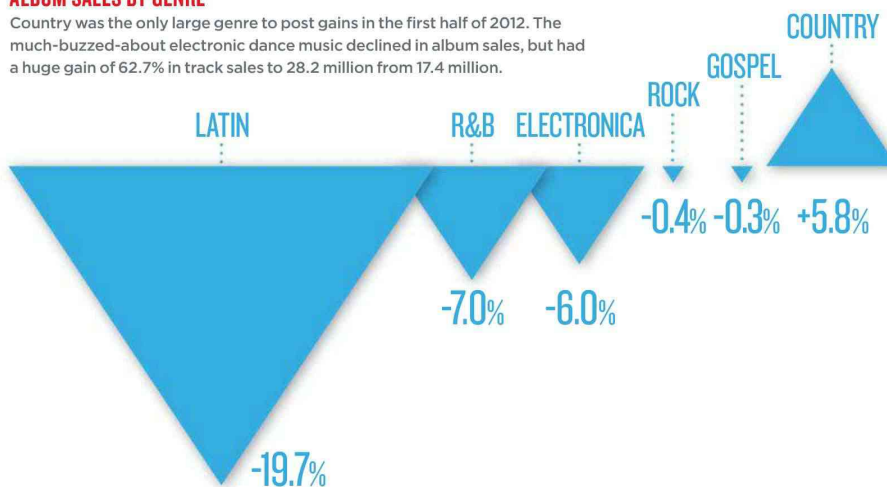


BY DISTRIBUTION OWNERSHIP



ALBUM SALES BY GENRE

Country was the only large genre to post gains in the first half of 2012. The much-buzzed-about electronic dance music declined in album sales, but had a huge gain of 62.7% in track sales to 28.2 million from 17.4 million.



ADELE TOWERS OVER ALL

The best-selling album of 2012 so far is also the best-selling album of 2011: Adele's 21. In fact, it sold more than the next four top sellers combined—and by a very comfortable 350,000 copies. To date, 21 has sold 9.5 million copies, according to Nielsen SoundScan.

3.7 MILLION COPIES SOLD

912,000 THOUSAND

899,000 THOUSAND

818,000 THOUSAND

714,000 THOUSAND



OLD BEATS NEW

For the first time in the Nielsen SoundScan era, catalog albums outpaced current albums on the Billboard 200, 50.9% to 49.1%. Midyear catalog album sales are up 5.4% (76.6 million units, up year over year from 72.6 million), while current albums are down 10.8% (73.9 million, down from 82.8 million).

>>> VEVO THREATENS TO LEAVE YOUTUBE

Vevo's future business arrangements are looking a bit cloudy, as reports suggest that its deal with Google is again in play, and that Universal is re-examining its stake in Vevo in relation to its proposed acquisition of EMI's recorded-music division. Word resurfaced July 11 when Sony Music chief (and Vevo co-founder) Doug Morris told the Los Angeles Times "there are at least three other companies who want to take our videos" if YouTube and the labels don't reach terms in ongoing licensing negotiations.

>>> STEVEN TYLER QUILTS 'AMERICAN IDOL'

Steven Tyler is leaving "American Idol" after a two-season run as judge, he and Fox announced. "I've decided it's time for me to let go of my mistress 'American Idol' before she boils my rabbit," Tyler said in a statement. "I strayed from my first love, Aerosmith, and I'm back." Fox president of alternative entertainment Mike Darnell said it was a "tremendous honor" to have Tyler on the show.

>>> ECHO NEST RAISES \$17M, PLANS EXPANSION

The Echo Nest unveiled that it has received \$17.3 million in additional funding, with plans to branch out from the music data services that it currently fuels and into social discovery and other areas. The funding was led by Norwest Venture Partners and managing partner Jeff Crowe, with previous investors Matrix Partners, Commonwealth Capital Ventures, Fringe Partners, Jim Pallotta and board member Michael Brown also chipping in for the Somerville, Mass.-based company. The Echo Nest has said that it would use the funds to boost continued sales growth and international expansion, but also for new product development.

Reporting by Andrew Hampp, Sarah Maloy and Dan Rys.

RETAIL BY GLENN PEOPLES

Albums Shrink, Market Grows

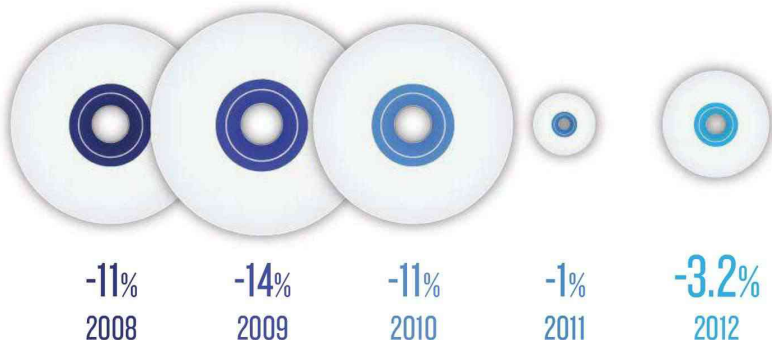
SoundScan numbers show a weak album market, but that's not the whole story. The music market as a whole is growing

Halfway through 2012, the Nielsen SoundScan results are in: Album sales are down 3.2%, while overall sales—albums plus TEA—are up 4%. But dig deeper into the first-half sales figures, and you'll find a music market with modest sales growth—it varies by genre—that coincides with growth in segments not covered by SoundScan's numbers, such as performance and synch

royalties and revenue from ad-supported and subscription services. So if the sales figures from the first six months of 2012 don't exactly bowl you over, remember: There's more to music than sales. And that's not to say the numbers are disappointing—there's plenty of room for optimism.

THINGS HAVE BEEN WORSE—MUCH WORSE

A 3.2% decline in album sales at the midyear point is worth a few cartwheels considering the rate of decline in previous years. Prior to midyear 2011, year-over-year change declined by double digits in 2010, 2009 and 2008.



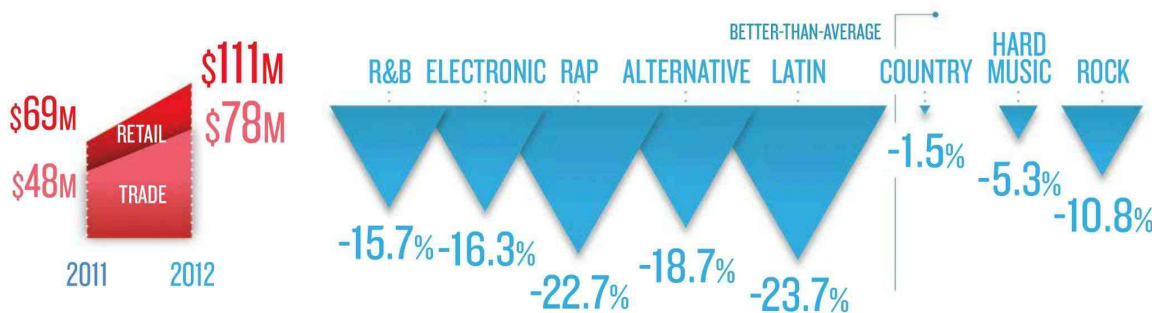
THINGS ARE WORSE ELSEWHERE

U.S. album sales look robust compared with those in the United Kingdom. The BPI announced U.K. sales declined 13.8% in first-half 2012.



SPENDING UP, CD SALES DOWN

Digital spending on albums and tracks rose about \$111 million at retail value and \$78 million at trade value in the first six months of 2012. Consumers have purchased 6.9 million more digital albums than they did through the first half of 2011. That's roughly \$69 million at retail value and \$48 million in trade value. Growth of digital track sales slowed to 5.6% from 10.6% in first-half 2011, yet consumers purchased an additional 37.2 million tracks in first-half 2012. That incremental gain equates to about \$42 million of retail spending (assuming the tracks are split evenly between the 99

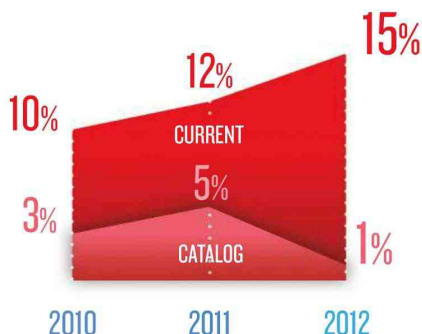


cents and \$1.29 price points) and nearly \$30 million in trade value. On the other hand, CD sales dropped 11.8% in first-half 2012. Genres that had worse-than-

average declines in CD sales were R&B, electronic, alternative, rap and Latin. Better-than-average declines were seen in country, hard music and rock.

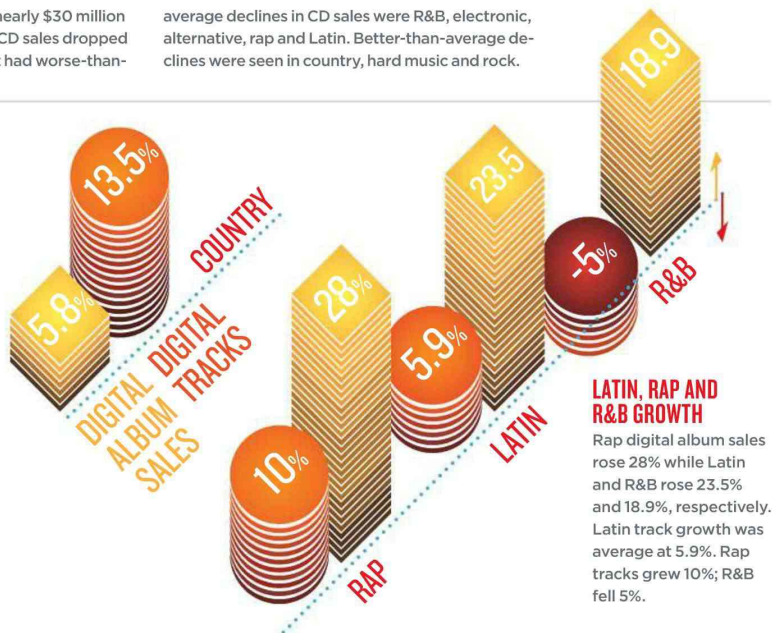
TRACKS OF THE NEW

While catalog albums outpaced current albums, consumers bought far more current tracks and fewer catalog tracks. Sales of current tracks rose 15% in the first half of 2012 while catalog dropped 1%.



COUNTRY GOES DIGITAL

The minor drop in CD sales (mentioned above) is misleading: Country fans aren't exactly clinging to the CD; they're just buying a lot of music in general. The genre's digital album sales rose 34.9%—the most of the major genres—and overall country album sales were up 5.8%. The same goes for digital tracks: Country was up a better-than-average 13.5%.



LATIN, RAP AND R&B GROWTH
Rap digital album sales rose 28% while Latin and R&B rose 23.5% and 18.9%, respectively. Latin track growth was average at 5.9%. Rap tracks grew 10%; R&B fell 5%.

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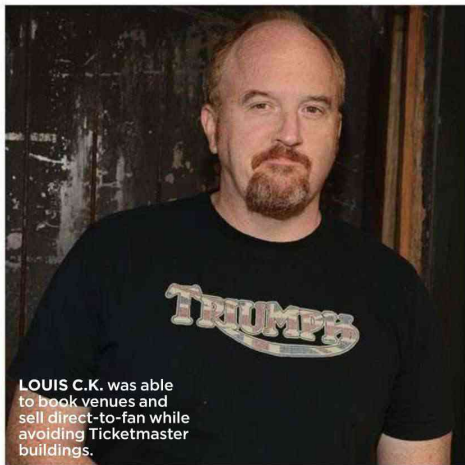
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FOR THE FIRST TIME IN ISRAEL
MANÁ ROCKS THE HOLY LAND!

DIGITAL BY GLENN PEOPLES

That's The E-Ticket

Comedian Louis C.K. scores with an Etix-based online ticket sales service



LOUIS C.K. was able to book venues and sell direct-to-fan while avoiding Ticketmaster buildings.

Upon first glimpse, comedian Louis C.K. doesn't seem to have much in common with Pearl Jam's Eddie Vedder. But the independent way that C.K. approached his ticket sales for a new tour spanning October to February—charging just \$45, all-in, for any seat—reminded many concert-goers of the challenge that Pearl Jam posed to Ticketmaster over its ticket policies in 1994. Indeed, C.K.'s recent DIY ticket enterprise has thrilled fans and offered industry outsiders a rare demonstration of how the concert business can be tweaked for a better fan experience.

Like Pearl Jam in the '90s, C.K. aimed to keep all prices and ticket fees low. Embroiled in a public boycott of Ticketmaster, Pearl Jam sought out many nontraditional venues and used ETM Ticket Network to handle its ticket sales. Nearly two decades later, C.K. also had to seek out venues that would allow him to sell directly to fans at a low price with low fees.

C.K.'s ticket sales, launched June 25, also had the DIY feel of Radiohead's pay-what-you-want release of its 2007 album, *In Rainbows*. But the comedian isn't exactly engaging in self-ticketing: Etix is providing the platform that powers the direct-to-fan transaction from his website. Also, while the amounts are relatively small compared with Ticketmaster's costs and surcharges, C.K.'s ticket prices do include fees.

The way C.K. booked his tour dates reflects the nature of the ticketing business. To sell tickets

on his own website, C.K. needed to work with venues and work around whatever exclusive contracts they have with ticketing companies. Performing arts centers, which make up the majority of the tickets available at LouisCK.net, tend to license ticketing software and are usually free of exclusive arrangements, according to ticketing executives who spoke to Billboard.

C.K. was able to book venues and sell direct-to-fan while avoiding buildings locked up by Ticketmaster. A handful of locations on the tour use Ticketfly and Tickets.com. The Fox Theatre in St. Louis and its ticketing service, MetroTix, are both owned by Fox Associates. (A representative for the Fox Theatre

didn't comment, but the reason for contract flexibility appears obvious.) C.K. isn't avoiding Ticketmaster altogether. Though not listed at LouisCK.net, tickets for a performance at the Live Nation-produced Just for Laughs Festival in Toronto and the Trump Taj Mahal in Atlantic City, N.J., are both available at Ticketmaster.com.

Booking C.K. meant doing a bit of legwork for a venue with a ticketing contract and client-specific hardware. Attendees of the comedian's December performances at Austin City Limits Live, a Ticketfly client, will be carrying Etix tickets, according to ACL Live director of marketing Sheryl Mayhugh. Mayhugh says Ticketfly executives "were great about not standing in the way" to host C.K. and sell tickets through his website. Etix will bring its own ticket scanners to the venue for the performances, she adds.

Non-rigid rules also helped Seattle's Paramount Theatre land C.K. for four performances in two days in December. Vivian Phillips, director of marketing and communication at the Seattle Theater Group, says her organization has "a great relationship" with Tickets.com that recognizes the two parties may occasionally get unique requests from artists. "Our flexibility as partners is focused on artists having what they need."

The ticket buyer can sense the differences. Many headlines lauded C.K. for helping fans avoid Ticketmaster and its often astronomical service fees. C.K. kept his ticket prices at a firm \$45 each and built in whatever small fee was charged by the venue. C.K. also took a hard line against scalping so fans wouldn't pay inflated prices on the secondary market. He may have well circumvented the entire ticketing industry as far as his fans are concerned.

"It's hard to draw the line between what's self-ticketing or what's not," says Ashley Capps, founder of AC Entertainment, which produces the Bonnaroo festival. Capps believes the same problems should be resolved whether a venue or promoter handles tickets internally or outsources the functions: They need a ticketing system in place that provides customers with convenience and a high level of service. The rest, he says, is academic. ●●●

FOR THE RECORD

■ In the July 7 issue, an *Urban Power List* profile for Creative Artists Agency music agent Cara Lewis should have noted that in addition to Eminem, her client roster includes Pitbull, B.o.B, Cee Lo Green, Lupe Fiasco, D'Angelo, T.I., Ne-Yo, the Roots and Ludacris.

■ Also in the *Urban Power List*, the profile for Roc Nation should have listed titles for John Menelly and Tyran "Ty Ty" Smith, who are both partners in the company.

RADIO BY GARY TRUST

Triple A Breaking Rookie Stars

A steady stream of hit newcomers is fulfilling the radio format's tastemaker potential

Triple A radio is producing some major-league hits.

The niche format (whose nickname is short for "adult album alternative") fostered the top Billboard Hot 100 title of 2011, Adele's "Rolling in the Deep." The song spent 14 weeks at No. 1 on the Nielsen BDS-based Triple A chart—the first ranking on which it appeared before crossing to pop, adult and even R&B and Latin radio.

Triple A also championed Gotye's "Somebody That I Used to Know" (featuring Kimbra), which earlier this year led triple A for 13 weeks and the Hot 100 for eight. On Nielsen SoundScan's recently released midyear sales tallies, Gotye's smash earned top-selling digital song honors (5.5 million downloads), while Adele's *21* extended its reign, claiming the top-selling album crown for the first half of 2012 (3.7 million units).

The success of "Somebody" especially underscores the format's swelling acceptance of new artists. The song's triple A command began an active 22-week streak of artists reigning during their first visits to the survey. Following "Somebody," Of Monsters and Men's "Little Talks" led for four weeks and Alabama Shakes' "Hold On" ruled for one. As of this issue, the Lumineers' "Ho Hey" has spent four weeks on top. Since the chart launched the week of Jan. 20, 1996, never before had four rookie acts reached No. 1 consecutively.

Other debuts finding success at the format include Imagine Dragons' "It's Time" (at No. 2 this week), Ed Sheeran's "The A Team" (No. 4) and Grouplove's "Tongue Tied" (No. 5).

The domination of fresh blood at triple A challenges the format's reputation as a haven for veteran rock acts. Just one artist appears on this week's triple A ranking whose Billboard chart history predates the '90s: Bonnie Raitt. A year ago, there were three (Paul Simon, Lenny Kravitz, the Cars). Five years ago, there were five.

Why a more favorable reception of somebodies that we previously didn't know? Cumulus San Francisco director of FM programming Dennis Constantine, who oversees triple A KFOG, credits the impact of the digital era on consumer behavior in aiding new artists' growth. "More people are buying downloads of individual songs than buying a full album. So we're finding new, creative songs from unknown artists."

Triple A programmers and label promotion executives cite social media as helping demystify new artists. "The Internet, mobile phones, Facebook and Twitter have accelerated familiarity to listeners who use these portals for music discovery," says Lauren MacLeash, PD of Clear Channel's KTCZ Minneapolis.

Social media has buoyed promotion of Sheeran's debut. "We could only get Ed to Nashville on a Monday and all the major venues there were sold out," Atlantic Records director

of triple A promotion Brian Corona recalls. "With [Tuned In-owned] WRLT's relationship with 3rd and Lindsley Bar and Grill, we were able to schedule a 6 p.m. showcase. Through social media messaging, when we arrived at sound check at 3, there were already more than 200 people there."

The popularity of multi-artist festivals also plays into triple A's riches of new talent. This year's South by Southwest "was huge for the Lumineers," says Dualtone director of promotions Lori Kampa, who afterward attended some of the group's first headlining shows and "fans were singing along to almost every word." Citing synchs including "American Idol," she adds that when Dualtone began promoting "Ho Hey" to radio, awareness of the group was already high. "It was a record that made sense for programmers to step out on because we had built amazing success that continued to grow."

Chris Mays, PD of Alpha Broadcasting's KINK Portland, Ore., muses that at its best, triple A is a "balancing act" of the best new artists and old favorites: "How can you resist playing the Black Keys alongside a classic Rolling Stones song?"

MacLeash says the success of triple A's newer acts ultimately promises benefits going forward. "'Adele, Gotye, Jason Mraz and others being accepted by top 40 means that the young end is into the new music we play," she says. "Long term, that's so important to our survival." ●●●



Among the acts being embraced by triple A are THE LUMINEERS (above) and GROUPOLOVE.



RETAIL BY JEM ASWAD

Ocean Dry At Target

Retailer refuses to stock Frank Ocean album after iTunes exclusive

Target will not be carrying Frank Ocean's debut studio album, *Channel Orange*, which is projected to make an unexpectedly strong debut on the Billboard 200 next week. According to statements from the company and Ocean's manager, Target's move is in response to the decision by Ocean's label, Def Jam, to sell the album ahead of its scheduled release date on iTunes, and not due to recent revelations about Ocean's sexuality. iTunes is the sole digital seller of the album until July 17.

Ocean became the focus of Internet discussion after a recent Tumblr post in which he discussed a past romantic relationship with a man. In a July 10 tweet on the morning of the Target decision, Ocean's manager, Christian Clancy, implied that the disclosure influenced Target's decision not to carry the album, although he quickly deleted the tweet and has since recanted. "Target has refused to carry Frank's album because of iTunes exclusive," Clancy's initial tweet read. "Interesting since they also donate

to non-equal rights organizations."

Target was at the center of a controversy last year in which it canceled a \$10 million TV campaign for Lady Gaga's *Born This Way* album, reportedly due to differences over the company's support for political candidates opposed to gay rights. In response, Target issued a statement to Billboard that read: "The claims made about Target's decision to not carry the Frank Ocean album are absolutely false. Target supports inclusivity and diversity in every aspect of our business. Our assortment decisions are based on a number of factors, including guest demand."

"Target has a long-standing tradition of supporting music and artistry that reflects the diverse landscape of American culture. Our history of partnering with diverse artists includes recent partnerships with a variety of musicians, such as Ricky Martin, B.o.B and Gloria Estefan."

Soon after, Clancy backtracked from his original statement in a series of tweets: "I apologize for my comments

about Target. They are not carrying Frank's album because it went digital first. Not for ANY other reason... My response was simply an emotional knee jerk reaction."

Apparently addressing the iTunes exclusive, Target said in a statement: "At Target, we focus on offering our guests a wide assortment of physical CDs, so our selection of new releases is dedicated to physical CDs rather than titles that are released digitally in advance of the street date."

Channel Orange—released by Def Jam and distributed by Universal Music Group Distribution—made its iTunes debut shortly after midnight on the morning of July 10, when Ocean performed on "Late Night With Jimmy Fallon." The album also began streaming on Ocean's Tumblr. While the iTunes release was marketed as a surprise, it had been in the works for weeks, sources tell Billboard. An unnamed Def Jam rep and "Fallon" booker Jonathan Cohen told Entertainment Weekly the same thing earlier this week. "The announce-



iTunes waited until after FRANK OCEAN'S performance on JIMMY FALLON'S "Late Night" before selling his album, *Channel Orange*.

ment of the early digital release was part of the plan from the very beginning," Cohen said.

How much all of this will affect Ocean's first-week sales remains to be seen, but *Channel Orange* is soaring past early, prerelease sales forecasts: The album looks set to debut at No. 2 on the Billboard 200 next week with 100,000-120,000 copies—nearly all from iTunes.

Initial forecasts had pinned its start somewhere in the 40,000-50,000 range. That would have fallen in line with bows of the Ocean-associated Odd Future's debut album, *The OF Tape Vol. 2*, earlier this year (No. 5, 40,000) and Odd Future frontman Tyler, the Creator's 2011 set *Goblin* (No. 5, 45,000).

While the album's CD version wasn't

publicly scheduled to go on sale until July 17, physical retailers have been told by Universal to start selling the album as soon as they receive it. Thus, some physical CDs will be in the mix when the album debuts on the Billboard 200.

Based on past situations in retail, it seems possible that Target wasn't informed about the iTunes exclusive in advance—which is usually the retail procedure with exclusives—and may have canceled its order of the Ocean album when it learned about it.

Neither Ocean nor the label had granted Billboard's requests for comment on the situation.

Additional reporting by Keith Caulfield and Ed Christman.

R&B BY GAIL MITCHELL

Too Pop For Comfort?

Soft starts for Chris Brown and Usher albums raise questions about the R&B base audience

When Chris Brown claimed his second No. 1 debut on the Billboard 200 this week, he also logged an unexpected accomplishment. The singer/songwriter became the second R&B hitmaker in a month to bow at No. 1 with a comparably soft launch.

Brown's fifth studio album, *Fortune*, sold 135,000 first-week copies, according to Nielsen SoundScan. That sum is half of the 270,000 units that

launched *F.A.M.E.*, the artist's 2011 album, atop the Billboard 200—and gave Brown his first No. 1 debut. Four weeks ago, RCA labelmate Usher came in at No. 1 with 128,000 for his latest, *Looking 4 Myself*. That figure marked a significant 61% slide from the 329,000 first-week sales for his last full-length album, 2010's No. 1-debuting *Raymond v Raymond*.

While overall album sales are down

3.2% from last year (see story, page 4), bright spots have still dotted the landscape. Nicki Minaj's sophomore set, *Pink Friday: Roman Reloaded*, and Carrie Underwood's *Blown Away* bowed with a healthy 253,000 and 267,000, respectively. And more recently, Justin Bieber's *Believe* served up 374,000 in sales for a No. 1 debut on the Billboard 200.

However, given the hit-churning nature of Usher and Brown and their highly anticipated sets—two summer flagship releases under the newly restructured RCA Music Group—their resulting opening sales frames raise a few questions. Are Usher and Brown, with their pop- and dance-leaning album tracks, alienating their core audiences? Are segmented singles targeting multiple formats fostering confusion instead of album sales? Or is this just another sign of the times in a singles-dominant, consolidating industry? While RCA executives couldn't be reached for comment, several executives from radio and retail did weigh in on the matter.

Derrick "DC" Corbett, director of urban operations for Clear Channel's New Orleans cluster of stations that includes R&B/hip-hop WQUE, suggests that the Usher and Brown albums may not provide enough material for their

core R&B fans. Brown performed "Turn Up the Music" and "Don't Wake Me Up" at the recent BET Awards—two songs that aren't being played on R&B/hip-hop radio. Of the five songs released prior to *Fortune*'s debut, only "Strip" became a hit, reaching No. 3 on Billboard's Hot R&B/Hip-Hop Songs chart. "Sweet Love" topped out at No. 27 while "Till I Die" rises 37-27 this week.

While Usher's "Climax" spent 11 weeks atop Hot R&B/Hip-Hop Songs, it peaked at No. 36 after only three weeks on the Mainstream Top 40 chart. Conversely, his pop-focused "Scream" isn't being heard on R&B/hip-hop radio even as it reached the top 10 on Mainstream Top 40. Another album track, "Lemme See" with Rick Ross, rises 5-3 on Hot R&B/Hip-Hop Songs.

"There's nothing wrong with growing creatively or crossing over," Corbett says. "But you also have to superserve your audience. The same audience that built you is the one you have to stay consistent with. You can get away with a 'Yeah 3X' and a 'DJ Got Us Fallin' in Love,' but that can't be the crux of your album. You can't leave your core shaking their heads."

Indeed, last time out, Brown's *F.A.M.E.* catapulted him back into the limelight—and a first-time Grammy Award—thanks to a solid foundation of R&B hits that included "Deuces," "Look at Me Now" and "B.S." Likewise, Usher's last album was propelled by such R&B-focused hits as "Papers" and "Hey Daddy (Daddy's Home)" before he dropped the full-throttle pop/

dance track "OMG," a hit on both the Mainstream Top 40 and Mainstream R&B/Hip-Hop airplay charts.

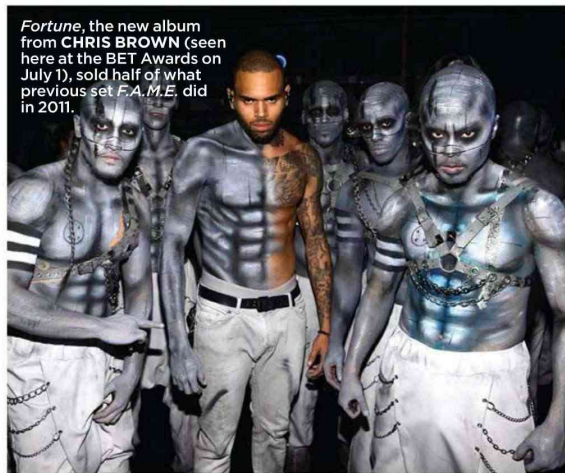
Acknowledging that first-week physical sales for both artists' new albums fell well below projections, an urban buyer for a major chain notes that the gap between releasing singles and the album's arrival may have played a harmful role. "Labels want that traction at radio. But sometimes it's too long in between or an album is pushed back, then labels miss the key time to release the album. But scanning 100,000 first-week nowadays is still good."

Dedry Jones, of Chicago's Music Experience store, says, "If you're releasing singles so far in advance of the album and people are buying all of those on iTunes, what's the reason to buy the albums?"

Others contend that first-week sales aside, Usher's and Brown's standing as key R&B format artists remains strong. "Both of these artists are part of my core rotation," Perry Broadcasting VP of radio programming Terry Monday says. "It's still early, and honestly nothing to be alarmed about. The industry is changing. Album sales overall aren't going to be the huge numbers they used to be."

Neke Howse, PD of WKYS Washington, D.C., agrees. "Between the economy and this changing industry, it's a sign of the times," she says. "But both of these artists will be fine, and their albums will do OK."

Additional reporting by Keith Caulfield.



Fortune, the new album from CHRIS BROWN (seen here at the BET Awards on July 1), sold half of what previous set *F.A.M.E.* did in 2011.

Salsa's Boys Of Summer

Is N'Klabe's success a Latin dance comeback or just a chart fluke?

Salsa, that most emblematic of Latin musical genres, has rarely been a top seller in the United States. So, whenever a new salsa album creates a noticeable blip on the radar, we ask, "How did that happen?"

During the week ending July 1, young Puerto Rican trio **N'Klabe** debuted at No. 2 on Billboard's Top Latin Albums chart and No. 1 on the Tropical Albums list with *La Salsa Vive* (Nu Life/Sony), a live set covering hits popularized by

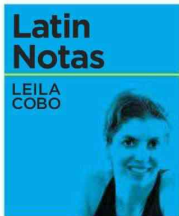
salsa greats of different eras. Earlier, lead single "La Banda" topped the tropical airplay chart. The album moved nearly 3,000 copies, according to Nielsen SoundScan, and scored the highest chart debut for a salsa recording since **Victor Manuelle**, **Luis Enrique** and **Tito "El Bambino"** each debuted at No. 2 with studio

albums in the spring of 2009.

"There's a huge salsa movement right now," says **Jose Diaz**, president of N'Klabe's label and management company, Nu Life Entertainment. Echoing the beliefs of other salsa supporters, including Latin superstar **Ruben Blades** (Latin Notas, June 16), Diaz says, "This No. 1 shows that this thing has a life."

While salsa reigns in Colombia, Venezuela and Central America, it's hardly huge in the States, nor has there been any recent domestic trend or "new salsa"-type movement. Instead, N'Klabe has likely found success because it has a look, feel and sound that's different from other Latin acts, as well as a smart marketing campaign.

"I attribute the group's success to its vitality and vis-



Latin Notas

LEILA COBO



N'KLABE'S *La Salsa Vive* features covers of hits made famous by artists from different eras.

ibility," says LP Marketing & Promotions president **David LaPointe**, who has been working with the group since last year. "N'Klabe is seen as more than a tropical act. A little bit too, it represents the heartthrob kind of thing, comparable to **Prince Royce** and **Chino y Nacho**, but in its own genre."

N'Klabe formed in 2003 and first topped the tropical airplay chart in 2005 with "I Love Salsa!," an homage to the musical style set to an ultra-fast beat. Though the group was founded by **Felix Javier "Felo" Torres**, two original members departed between 2008 and 2009, with various new singers recruited from contests and other means through the years.

The act scored several chart

hits, but didn't reach the top spot again until last winter with the Christmas album *Aires de Navidad*, whose title track reached No. 1 on the Tropical Airplay chart. The hit qualified the group as a finalist for the Billboard Latin Music Awards, and label chief Diaz considered the nod an important touchstone. He took out an ad in Billboard promoting the nomination, referring to the act as "the missing link between the past and the future," to show the industry that salsa had commercial viability.

Along with a gig at the Billboard Bash, N'Klabe was suddenly in front of tastemakers including MTV Tr3s, which later put its videos in rotation. By then, N'Klabe had already re-

corded *La Salsa Vive* during a live performance in the Dominican Republic that aired as a *Telmundo* special in Puerto Rico. That show, coupled with several appearances on other Spanish-language TV shows including "Sabado Gigante" and "Despierta America," put the group in front of an even larger audience.

The week the album was released, it catapulted onto the charts with help from various promotional efforts. "What I like about this project is that it wasn't a two-week plan [but] a year-long plan," LaPointe says. "This is an artist crossing boundaries that are very hard to cross."

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Front And Center

Latin star Franco De Vita reflects on three decades of hits

After nearly a year of touring, the first thing Franco De Vita plans on doing this summer is... nothing. "I'm not doing anything," he says. "I'm going to throw myself on the beach, and I won't want to know anything about anybody."

It'll be a well-deserved break for the singer/songwriter, who has been penning and performing hit singles for nearly 30 years. De Vita's memorable songs, including his iconic pop ballad "Te Amo" (I Love You) and the catchy cabbie number "Louis," continue to serve him well and have made him one of the most beloved performers in Latin music.

The balladeer, who now calls Spain his home, has created a respectable catalog that appeals to a wide demographic, ranging from teenagers to their parents and grandparents. Currently at the end of a worldwide tour

in support of his live album series featuring new songs and rerecorded hits, *En Primera Fila* (In the Front Row), the musician took time during a recent Los Angeles stop to reflect on his career. Released in June 2011, the third live album has sold 49,000 units (according to Nielsen SoundScan), debuting and peaking at No. 3 on Billboard's Top Latin Albums chart.

The Venezuelan artist, whose parents are Italian immigrants, has known since he was a teenager that he wanted to be in the music business. Learning how to play keyboards, he composed his own melodies and wrote lyrics, but primarily focused on becoming a singer. Starting in rock bands before going solo in the early '80s, De Vita has contin-



FRANCO DE VITA spent the last year touring his live album *En Primera Fila*.

all of whom were guests at his L.A. show.

"Supporting other artists is the only way we can save music," De Vita says. "The industry is not what it used to be. Record companies are not really developing or investing in new artists the way they did in the past."

They have invested quite heavily in De Vita, however, calling him "one of Latin music's greatest treasures," Sony Music Entertainment U.S. Latin GM Nir Seroussi says. "The international success of his greatest-hits project is proof that his music stands the test of time. Franco has so many hits you still couldn't cover them all in a second and

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third volume."

De Vita has kept current by recording such new songs as "Tan Solo Tu" (Only You) with younger stars like Guzman, and recently he released an entirely different version with Spanish songstress Natalia Jimenez that has generated buzz in Europe and Latin America.

Whether through composing new songs or collaborating with other artists, De Vita's career philosophy has always stressed hard work, remaining grounded and staying passionate about creating music that resonates with audiences.

"In this business, you've got to have patience and work a lot," De Vita says. "If you don't feel that, then don't do it. I started in 1984, and I'm still here." —*Justino Águila*

EN BREVE

GUITARIST YOMO TORO DEAD AT 78

Yomo Toro, a master of the cuatro, a guitar with five pairs of strings often referred to as the national instrument of Puerto Rico, died June 30 in New York. Bringing traditional acoustic rhythms to mainstream Latin music, Toro, 78, was a member of famed salsa act Fania All-Stars, and played on Willie Colon's 1972 Christmas album *Asalto Navideño*. Toro also played with Paul Simon and David Byrne, among others. —*Judy Cantor-Navas*

WISIN & YANDEL DEPART IGLESIAS/ LOPEZ TOUR

Latin urban duo Wisin & Yandel dropped out of their North American concert tour with Enrique Iglesias and Jennifer Lopez due to "unresolvable issues," according to the act's representatives. Randy Phillips, president/CEO of promoter AEG Live, says the duo's departure was mutually agreed among all involved parties and that the decision was based on several factors, including timing issues. The tour, scheduled to start July 14, will feature a new opening act to be named shortly, Phillips says.

—*Justino Águila*

LATIN GRAMMYS EXTEND UNIVISION DEAL

The Latin Recording Academy and Univision signed a six-year deal to keep the Latin Grammy Awards on the Spanish-language network until 2018. Slated to air Nov. 15, the show will again be televised from the Mandalay Bay Events Center in Las Vegas, with the new agreement also including the development of new tie-in specials to be announced at a later date. In 2005, the Latin Grammy telecast moved from CBS to Univision after struggling with poor ratings on the English-language network. The academy will announce its next group of nominees on Sept. 25 at Los Angeles' Belasco Theater, with voters' first ballot due Aug. 28 and their final ballot due Oct. 23. —*JÁ*

BOXSCORE Concert Grosses

	GROSS/ Ticket Price(s)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$8,169,642 (\$792.77 Australian) \$174.93/\$73.87	LADY GAGA, LADY STARLIGHT Rod Laver Arena, Melbourne, Australia, June 27-28, 30, July 1, 3	60,031 five sellouts	Live Nation Global Touring, Live Nation Australia
2	\$8,053,500 (\$3,583,592 dollars) \$298.12/\$68.06	MADONNA, BENNY BENASSI du Arena, Abu Dhabi, United Arab Emirates, June 3-4	45,722 two sellouts	Live Nation Global Touring, Live Nation U.K.
3	\$7,563,088 (\$761.49 Australian) \$168.87/\$70.70	LADY GAGA, LADY STARLIGHT Aliphones Arena, Sydney, June 20-21, 23-24	54,774 four sellouts	Live Nation Global Touring, Live Nation Australia
4	\$6,219,598 (\$1,389,950 lira) \$655.27/\$54.61	MADONNA, OFFER NISSIM Türk Telekom Arena, Istanbul, Turkey, June 7	47,789 sellout	Live Nation Global Touring, GNL Entertainment
5	\$5,624,570 (\$4,481,095) \$194.55/\$56.48	MADONNA, MARTIN SOLVEIG Stadio San Siro, Milan, June 14	53,244 sellout	Live Nation Global Touring, Live Nation Italy
6	\$4,841,193 \$257.25/\$12.25/ \$112.25/\$36.25	KENNY CHESNEY & TIM MCGRAW, GRACE POTTER & THE NOCTURNALS, JAKE OWEN Heinz Field, Pittsburgh, June 30	53,325 57,452	The Messina Group/AEG Live, North Shore Entertainment
7	\$4,510,807 (\$1,262,600 krona) \$180.36/\$50.50	MADONNA, MARTIN SOLVEIG Ullevi Stadion, Gothenburg, Sweden, July 4	36,472 sellout	Live Nation Global Touring, Live Nation Sweden
8	\$4,388,860 \$250/\$35	ROGER WATERS Wrigley Field, Chicago, June 8	36,881 sellout	Live Nation
9	\$4,339,876 (\$6,946,533 shekels) \$644.03/\$61.83	MADONNA, MARTIN SOLVEIG, OFFER NISSIM Ramat Gan Stadium, Tel Aviv, May 31	33,457 sellout	Live Nation Global Touring, Shuki Weiss
10	\$4,289,453 (\$4,325,93 Australian) \$168.52/\$70.55	LADY GAGA, LADY STARLIGHT Brisbane Entertainment Centre, Brisbane, Australia, June 13-14, 16	31,326 three sellouts	Live Nation Global Touring, Live Nation Australia
11	\$4,252,680 (\$3,356,445) \$189.66/\$56.90	MADONNA, MARTIN SOLVEIG Stadio Artemio Franchi, Florence, Italy, June 16	42,434 sellout	Live Nation Global Touring, Live Nation Italy
12	\$3,893,274 (\$3,070,625) \$221.88/\$30.72	MADONNA, MARTIN SOLVEIG Palau Sant Jordi, Barcelona, June 20-21	33,178 two sellouts	Live Nation Global Touring, Live Nation Spain
13	\$3,876,736 (\$3,982,730 Canadian) \$244/\$34.65	ROGER WATERS Rogers Centre, Toronto, June 23	40,328 sellout	Live Nation
14	\$3,679,378 (\$2,905,605) \$208.94/\$56.98	MADONNA, MARTIN SOLVEIG O2 World, Berlin, June 28, 30	25,481 two sellouts	Live Nation Global Touring, MLK Concerts
15	\$3,669,324 (\$4,703,338 New Zealand) \$131.96/\$55.50	LADY GAGA, LADY STARLIGHT Vector Arena, Auckland, New Zealand, June 7-8, 10	34,367 three sellouts	Live Nation Global Touring, Live Nation Australia
16	\$3,495,146 \$253/\$337 \$109/\$33.50	KENNY CHESNEY & TIM MCGRAW, GRACE POTTER & THE NOCTURNALS, JAKE OWEN Paul Brown Stadium, Cincinnati, July 1	42,716 45,764	The Messina Group/AEG Live, Ohio Valley Entertainment
17	\$3,156,022 (\$2,509,669) \$213.78/\$45.27	MADONNA, MARTIN SOLVEIG Estádio Cidade, Coimbra, Portugal, June 24	33,597 sellout	Live Nation Global Touring, Rimos e Blues
18	\$2,980,465 (\$7560,900 kroner) \$254.58/\$50.92	MADONNA, MARTIN SOLVEIG Parken Stadion, Copenhagen, June 2	29,416 sellout	Live Nation Global Touring, Live Nation Denmark
19	\$2,901,224 \$250/\$50	MICHAEL JACKSON THE IMMORTAL WORLD TOUR BY CIRQUE DU SOLEIL Philips Arena, Atlanta, June 29-30, July 1	25,592 36,486 three shows	Cirque du Soleil
20	\$2,835,542 (\$2,266,165) \$187.69/\$12.51	MADONNA, MARTIN SOLVEIG Stadio Olimpico, Rome, June 12	36,658 sellout	Live Nation Global Touring, Live Nation Italy
21	\$2,650,185 \$250/\$175/ \$140/\$55	CELINE DION The Colosseum at Caesars Palace, Las Vegas, June 26-27, 30, July 1	16,159 four sellouts	Concerts West/AEG Live, Caesars Entertainment
22	\$1,807,601 \$250/\$50	MICHAEL JACKSON THE IMMORTAL WORLD TOUR BY CIRQUE DU SOLEIL American Airlines Center, Dallas, June 26-27	16,454 22,184 two shows	Cirque du Soleil
23	\$1,740,898 (\$1,738,430 Canadian) \$244.14/\$53.71	ROGER WATERS Bell Centre, Montreal, June 26	14,305 sellout	Live Nation, Evenko
24	\$1,522,098 \$199/\$45	ROGER WATERS BankAtlantic Center, Sunrise, Fla., June 15	12,299 sellout	Live Nation
25	\$1,421,495 \$199/\$55	ROGER WATERS XL Center, Hartford, Conn., June 29	11,225 sellout	Live Nation
26	\$1,420,771 \$199/\$55	ROGER WATERS Xcel Energy Center, St. Paul, Minn., June 3	12,889 sellout	Live Nation
27	\$1,383,781 \$200.25/\$46.75	ROGER WATERS Amway Center, Orlando, Fla., June 16	11,878 sellout	Live Nation
28	\$1,356,251 \$199/\$55	ROGER WATERS Bridgestone Arena, Nashville, June 19	12,748 sellout	Live Nation
29	\$1,327,184 \$199/\$55	ROGER WATERS First Niagara Center, Buffalo, N.Y., June 21	12,996 sellout	Live Nation
30	\$1,295,669 \$199/\$35	ROGER WATERS KFC Yum! Center, Louisville, Ky., June 10	12,547 14,666	Live Nation
31	\$1,288,131 \$201/\$57	ROGER WATERS Bankers Life Fieldhouse, Indianapolis, June 11	11,248 sellout	Live Nation
32	\$1,256,465 \$203/\$59	ROGER WATERS Phillips Arena, Atlanta, June 13	10,707 sellout	Live Nation
33	\$1,239,283 (\$1,269,420 Canadian) \$194.33/\$53.44	ROGER WATERS Scotiabank Place, Ottawa, June 25	11,604 sellout	Live Nation
34	\$1,222,904 \$202/\$58	ROGER WATERS Joe Louis Arena, Detroit, June 5	11,406 sellout	Live Nation
35	\$1,178,300 (\$2,451,473 reais) \$216.29/\$38.45	ARTE MUSIC FESTIVAL: JENNIFER LOPEZ, IVETE SANGALO, DEXTER, ARSENIC Centro de Convenções, Fortaleza, Brazil, June 30	13,266 15,000	Evenpro/Water Brother/XYZ Live



National Event Services ensures that festivals like Bonnaroo have adequate means of cooling off attendees.

Hot Not-So-Fun In The Summertime

With much of the U.S. facing record-breaking heat, outdoor shows try to cope

It's freakin' hot outside, with more scorching temperatures than ever recorded before in many U.S. cities. Given that this is also the height of the outdoor-music season, at least in the Northern Hemisphere, the recent sweat-soaked heat wave—combined with thousands of fans jammed into open-air venues—is potentially a recipe for disaster.

During the July 4 holiday, many small towns around the country canceled their Independence Day concerts or moved them indoors because of a heat index that soared above 100 degrees and killed more than 30 people across half the country. More often than not, however, the shows went on as scheduled.

The good news is that the live entertainment industry, in general, is on top of the situation. **Carl Monzo**, president of National Event Services (NES), oversees public safety planning, security and medical operations at some of the largest musical events in the United States, including the last three Coachella festivals, all 11 Bonnaros and most Phish fests.

Obviously, Monzo knows music crowds and how to best handle shows with blistering temperatures.

"Heat is a huge concern, and we constantly monitor the weather, looking to what we and the fans are going to experience," says Monzo, currently on the road with Phish. "It impacts not only our staffing needs, but also our supplies, like water sources, additional IV solutions, misting tents and shade tents."

At major events like Bonnaroo, with attendance topping 80,000, NES will hire about 250 people for the show and at peak will have about 85 of its own staff on duty. "We have doctors and nurses on [site] 24 hours a day, in addition to our EMTs and paramedics," Monzo says, adding that his aim is to cause minimal impact on the local community.

"Using Bonnaroo as an example, Manchester [Tenn.] has two local hospitals and they're not equipped to handle 85,000 people," he says. "If we sent every person with dehydration to the hospital, we'd completely overwhelm the system."

Fans are advised to arrive fully hydrated and stay that way, yet some still succumb to the heat and are treated by medics. "If a person comes

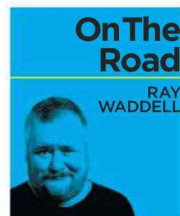
in dehydrated, [how we help them] depends on which stage they're in," Monzo says. "If they're just overheated and sweating, maybe [treatment] is just getting them out of the heat and into a cooler setting to cool down their body and give them bottles of water."

Other fans are clearly beyond that point. "This may be day two or day three for them. They haven't adequately hydrated or taken care of themselves, so now they're at a point where simply drinking water is not going to be sufficient," Monzo says. "So what we're going to have to do is put an IV into them and a bag or two of fluid just to get them back to a baseline."

Monzo was with Phish recently at Alpine Valley in East Troy, Wis., and Deer Creek in Noblesville, Ind., two areas hammered by record heat. "We asked the venues to relax their standards at the gate, because most venues don't want [fans] to bring water in. They want to sell it," Monzo says. "We ask the venues during this heat wave, 'If a fan is bringing two or three bottles of water, will you let them in?' The venues are very accommodating when it comes to that. They understand it."

Monzo says he also ensured the pit area at both venues had five-gallon containers available so staff could provide water to fans. Venues offered free water at entrance points, adding misting tents for fans. As a result, Monzo was "happily surprised" there wasn't an uptick in heat-related fainting or other incidents at Phish shows last week. "If you give these kids guidance, they usually will follow it," he says, noting that the band tweeted about it hours before the concerts. "We tried to get to these kids before they left their hotels to make sure they were dressing the right way and utilizing whatever shade is available."

As far as on-site care, Monzo says he's pleased with the industry-wide response. "Everybody's on top of it and on the lookout, from the venue GMs all the way down to local security people. If we see somebody in trouble, we have a good communications network that makes sure they get help right away."



On The Road
RAY WADDELL

Legally Monetized Mashups

New tech firms offer solutions to DJs trying to do the right thing (and pay music rights holders)

During the past 10 years, a few small companies have built important tools that helped solve some of the music industry's biggest dilemmas. In that spirit, the new platforms of Thefuture.fm, Beatport and Legitimix may not offer complete solutions to current problems concerning DJs, remixes and mashups, but they're a good start.

Entertainment, academia and media leaders have all called for copyright law changes that would enable creativity while decriminalizing the creation of mashups, or tracks built from pieces of other songs. Legal experts including Stanford Law School professor Lawrence Lessig spent much of the last decade calling for a "free culture" that allows creators to "rip, mix and burn" without penalty.

Creativity itself was never the problem, especially when affordable digital editing tools and widespread online distribution services created a flood of illegal mixes. Few barriers stopped amateur DJs from creating cool mashups and then posting them on various websites. Yet rights owners have rarely received compensation when these music files were streamed, downloaded or, in rare cases, purchased. Albums by famed mashup artist Girl Talk, for example, can be bought at several mainstream download stores, though the original music samples used on the recordings haven't been cleared.

(Only one Girl Talk album, *Unstoppable*, is available at iTunes.)

For example, ad-supported platform Thefuture.fm offers a smorgasbord of long-form



Albums by mashup artist GIRL TALK can be purchased at several mainstream download stores, though the original music samples used on the recordings haven't been cleared.

DJ content by Swedish House Mafia, Avicii, Kaskade and thousands of other artists. To pay legitimate rights holders, Thefuture.fm needed to be able to figure out which songs have been used within each DJ mix uploaded by its users. The solution: Mixscan, a proprietary technology that "fingerprints" each recording in a DJ mix and automatically generates royalty reports for rights owners and performing rights organizations.

What works for dance music can work for other genres. Mixscan also has obvious potential in the monetization of mashups, which use much shorter bits of songs than DJ mixes. Thefuture.fm founder/CEO David Stein says the technology can identify recordings as

brief as three seconds, and that Mixscan has evolved into a solution that can live outside his own platform. "We know there are other opportunities to apply this technology," Stein says.

Other companies are working on their own solutions to place licensed recordings into creative works. Beatport, a 9-year-old electronic dance music download store, and the newer Legitimix have created platforms that help remedy some problems plaguing a genre known for quick adoption of new digital technologies.

Legitimix, which has been on the market since last year, lets DJs create mixes using any tracks purchased from iTunes, Amazon or its own service. Each mix is a unique file that incorporates source tracks chosen by the DJ, so that the consumer purchases both the Legitimix file and source files not already owned. Consequently, Legitimix re-creates the mix on the consumer's computer. Popular DJs like Philadelphia's Diplo and the United Kingdom's Rusko are early adopters.

Similarly, Beatport Mixes, a service launched last month in Denver, allows DJs to create mixes using a catalog of pre-licensed tracks acquired from the Beatport download store or Legitimix. A mix cannot exceed 500 megabytes—tracks used are 320kbps MP3s—and each mix costs \$5.29, regardless of

its length and the number of tracks used.

Beatport also offers a means for non-pros to create legal mashups. Its free iPad app, Mashbox, allows users to build mashups using licensed stems of 100 well-known masters, with new ones added regularly. "It's not a professional tool," Beatport executive creative director Clark Warner says. "It's a way to get into the feeling of remixing."

The illegality of mashups was first raised in 2004, when artist/producer Danger Mouse rose to prominence with *The Grey Album*, built from the Beatles' "White Album" and Jay-Z's *The Black Album*. The Beatles' label, EMI, reacted with legal action that spurred an online protest called Grey Tuesday, in which nearly 200 sites hosted the album for free downloading. The widespread media coverage—much of it appearing in the mainstream press—resulted in a heightened feeling that copyright law granted labels and publishers too much power to restrict creativity and punish creators.

In the heated atmosphere that surrounded *The Grey Album* and other controversies, licensed mixes and mashups seemed all but impossible. Less than a decade later, however, businesses are showing that Congress need not get involved whenever new technologies upend the old ways of doing things. The market will eventually figure things out. ■■■

biz For 24/7 digital news and analysis, see billboard.biz/digital.

BITS AND BRIEFS

GOOGLE PLAY STORE EXPANDS OFFERINGS

Google Play, the search giant's version of the iTunes store, has expanded to offer movies, TV shows and magazines. The additions, announced at Google's annual I/O conference, put Google Play more on par with the PC and mobile stores of Apple and Amazon. In addition, the Google Play store sells three Google-branded devices: the Galaxy Nexus smartphone, a new Nexus 7 tablet and the upcoming Nexus Q streaming media player.

NIELSEN: FACEBOOK LOGS LONGEST VISITS

Facebook, the second-biggest Web brand in the United States, in May had 152.7 million visitors whose average stay was six hours and 53 minutes, according to Nielsen. No other top 10 brand was close in time spent on the site—Google managed to get one hour and 41 minutes out of 173

million people (Google's YouTube was counted separately), while various Microsoft sites were visited by 126.8 million people for an average of one hour and 22 minutes. The lone e-commerce site in the top 10 was Amazon, visited by 76.1 million people for an average of 34 minutes.

EMAIL STILL TOP FORM OF COMMUNICATION

Facebook and Twitter have become popular for two-way communication—especially among young people—but email still posts the biggest numbers. Google says Gmail has 425 million users globally, a figure that puts it in the league of Yahoo Mail and Microsoft's Hotmail. Email compares well internationally as well. Tech research firm Radicati estimates 3.1 billion email accounts were active worldwide in 2011, while Facebook and Twitter had about 900 million and 500 million users, respectively.

RINGTONES™					JUL 21 2012		Billboard
COMPILED BY nielsen MobileScan							
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ORIGINAL ARTIST			
1	1	15	#1 CALL ME MAYBE	OXFORD			
2	2	17	DRUNK ON YOU	LUKE BRAY			
3	3	21	SOMEBODY THAT I USED TO KNOW	GOTYE FEATURING KIMBRA			
4	4	5	PONTOON	LITTLE BIG TOWN			
5	6	11	PAYPHONE	MARON 5 FEATURING WIZ KHALIFA			
6	5	21	WE ARE YOUNG	FUN. FEATURING JANELLE MONAE			
7	8	18	SPRINGSTEEN	ERIC CHURCH			
8	7	42	SEXY AND I KNOW IT	LMFAO			
9	16	4	WIDE AWAKE	KATY PERRY			
10	13	16	THE MOTTO	DRAKE FEATURING LIL WAYNE			
 <p>Katy Perry parades up the chart with the biggest position jump in the top 20, catapulting into the top 10 for the sixth time with "Wide Awake" (16-9, up 31%). Perry's most recent top 10, "E.T.," is also the top ringtone of her career, staying at No. 1 for six weeks.</p>							
11	11	7	HEART ATTACK	TREY SONZG			
12	10	51	GOD GAVE ME YOU	BLAKE SHELTON			
13	9	19	SOMETHIN' 'BOUT A TRUCK	KIP MOORE			
14	12	67	DIRT ROAD ANTHEM	JASON ALDEAN			
15	17	9	WANTED	HUNTER HAYES			
16	20	6	MERCY	KANYE WEST, BIG SEAN, PUSHA T, 2 CHAINZ			
17	22	6	5-1-5-0	DIERKS BENTLEY			
18	14	27	STRONGER (WHAT DOESN'T KILL YOU)	KELLY CLARKSON			
19	15	37	RED SOLO CUP	TOBY KEITH			
20	19	4	COME OVER	KENNY CHESNEY			

Based on master ringtones sales data reported by Nielsen RingScan, a service of Nielsen MobileScan. Chart endorsed by CTIA - The Wireless Association and Mobile Entertainment Forum.



BUILDING A BETTER IPHONE

The new Vamp by V-Moda isn't cheap, but it makes portable audio sound better. The 1,350-gram device encases an iPhone with a 150mW x 2 amplifier, turning the device's stock audio signal into something that an audiophile would appreciate. An S/PDIF/Toslink digital audio output allows the device to be used as an audio source (optical cable sold separately). A 2200mAh lithium-ion battery delivers eight hours of playback and can also serve as backup power for the iPhone's battery.

The unit is available for \$650 from the V-Moda website or from a small number of verified dealers like Guitar Center, B&H and Radio Shack. —GP

EDITOR: **JOE LEVY** 212-493-4364
MUSIC EDITOR: **Benjamin Meadows-Ingram** 212-493-4302
MANAGING EDITOR: **Chris Woods** 212-493-4208
BILLBOARD.BIZ EDITOR: **Jem Aswad** 212-493-4167
SPECIAL FEATURES EDITOR: **Thom Duffy** 212-493-4179
EXECUTIVE DIRECTOR OF CONTENT AND PROGRAMMING FOR LATIN MUSIC AND ENTERTAINMENT: **Lelia Cobo** (Miami) 305-361-5279
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SENIOR EDITORIAL ANALYST: **Glenn Peoples** glenn.peoples@billboard.com
CORRESPONDENT: **Mitchell Peters** 323-525-2322
BILLBOARD EN ESPAÑOL EDITOR: **Judy Cantor-Navas**
COPY EDITOR: **Christa Titus**
ASSOCIATE EDITOR OF LATIN AND SPECIAL FEATURES: **Justino Agulla** 323-525-2081
EXECUTIVE ASSISTANT TO THE EDITORIAL DIRECTOR: **Emily Lichtenberg** 212-493-4160
CONTRIBUTING EDITOR, BILLBOARD.BIZ: **Andy Gensler** 212-493-4094
INTERNATIONAL: **Lars Brandle** (Australia); **Rob Schwartz** (Japan); **Wolfgang Spahr** (Germany)
CONTRIBUTORS: **Paul Heine**, **Julliana Koranteng**, **Kenji Mason**, **Deborah Evans Price**, **Tom Roland**, **Paul Sexton**, **Richard Smirke**, **Mikael Wood**

BILLBOARD.COM

EDITOR: **M. TYE COMER** 212-493-4176
MANAGING EDITOR: **Jessica Letkemann** 212-493-4189
NEWS EDITOR: **Marc Schneider** 212-493-4155
ARTIST RELATIONS: **Lisa Binkert** 212-493-4174
ASSOCIATE EDITOR: **Erika Ramirez** 212-493-4129
ASSISTANT EDITOR: **Jason Lipschutz** 212-493-4169
EDITORIAL ASSISTANT: **Sarah Maloy** 212-493-4170
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ASSISTANT VIDEO EDITOR: **Alex Blumberg**
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DESIGN & PHOTOGRAPHY

CREATIVE DIRECTOR: **ANDREW HORTON** 212-493-4186
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CREATIVE DIRECTOR, BILLBOARD.COM: **Rachel Been** 212-493-4172

CHARTS & RESEARCH

DIRECTOR OF CHARTS: **SILVIO PIETROLUONGO** 212-493-4196
ASSOCIATE DIRECTOR OF CHARTS/RETAIL: **Keith Caulfield**
ASSOCIATE DIRECTOR OF CHARTS/RADIO: **Gary Trust**
CONTRIBUTORS: **Paul Heine**, **Julliana Koranteng**, **Kenji Mason**, **Christina Country**, **Gospel** (Nashville)
CHART MANAGERS: **Bob Allen** (Boxscore; Nashville); **Keith Caulfield** (The Billboard 200, Cast, Compilations, Digital Albums, Heatseekers Albums, Independent, Internet, Pop Catalog, Soundtracks, L.A.); **William Granger** (Social Streaming); **Gordon Murray** (Comedy, Dance/Electronic, Jazz, New Age, Ringtones, World); **Silvio Pietrolungo** (The Billboard Hot 100, Digital Songs); **Karinah Santiago** (Latin, R&B/Hip-Hop, Rhythmic); **Gary Trust** (Adult, Alternative, Chart Beat, Heatseekers, Mainstream Top 40, Rock, Triple A); **Alex Vitoulis** (Blues, Classical, Kid Audio, Video)
CHART PRODUCTION MANAGER: **Michael Cusson**
ASSOCIATE CHART PRODUCTION MANAGER: **Alex Vitoulis**
BILLBOARD RESEARCH MANAGER: **Gordon Murray** 212-493-4023

PUBLISHER

TOMMY PAGE

ADVERTISING & SPONSORSHIP

VICE PRESIDENT, DIGITAL BRAND DEVELOPMENT: **JASON SHULMAN** 212-493-4187
DIRECTOR, BUSINESS DEVELOPMENT & EAST COAST SALES: **Christopher Robbins** 212-493-4197
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EUROPE: **Frederic Fouchet** 011-44-799-531814
MANAGING DIRECTOR/LATIN: **Gene Smith** 973-746-2520
LATIN AMERICA/MIAMI: **Marcia Olival** 305-864-7578; Fax: 305-864-3227
ASIA-PACIFIC/AUSTRALIA: **Linda Matich** 612-9440-7777; Fax: 612-9440-7788
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DIGITAL

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CIRCULATION

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CONFERENCES

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OPERATIONS MANAGERS: **Elizabeth Hurst**, **Courtney Marks**

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MAGAZINE REPRINTS: **Wright's Media** 877-652-5295 or pgm@wrightsmedia.com

PRODUCTION

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ASSOCIATE PRODUCTION MANAGER: **Roger Leonard**
GRAPHIC PRODUCTION ARTIST: **Gene Williams**

OPERATIONS

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

BILLBOARD OFFICES

NEW YORK: 770 Broadway, New York, NY 10003
Phone: 212-493-4100
Edit. Fax: 646-654-5368
Adv. Fax: 646-654-4799

LOS ANGELES: 5700 Wilshire Blvd., 5th Fl., Los Angeles, CA 90036
Phone: 323-525-2500
Fax: 323-525-2394/2395
NASHVILLE: P.O. Box 333848
Nashville, TN 37203

MIAMI: 101 Crandon Blvd., Suite 466, Key Biscayne, FL 33149
Phone: 305-361-5279
Fax: 305-361-5299

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"Opening Act" host **OLIVIA LEE** (left) informs singer **ARIELLE** that she'll open for **Rod Stewart** in a scene from the new show produced by **NIGEL LYTHGOE** (below).

'Opening' The Gate

In a new E! series, an 'Idol' bigwig connects YouTube acts with concert stars

In the premiere episode of E!'s new reality show, "Opening Act," a 21-year-old singer/songwriter was plucked from a Dallas suburb to open a **Rod Stewart** concert in Las Vegas. She didn't ask to play for Stewart and, indeed, never even auditioned for the competition show. Instead, "American Idol" impresario **Nigel Lythgoe** and a team of producers, songwriters and musicians saw a few of her YouTube videos and decided she deserved a spot on a main stage.

Arielle (she's dropped her last name) was brought to a coffeehouse in Allen, Texas, where crews captured the shock and broad smile she delivered after receiving the news. She was then sent on five days of intensive training sessions in which Lythgoe, the executive producer of "Idol," and two producers gently suggested she should skip her **Adele**-like original number and perform a different song that was being pitched to **Selena Gomez**. Reluctantly, she agreed with the professionals, got a makeover and eventually did a reasonably good job with the tune, which sounded far too adult for Gomez.

This premise will be repeated seven more times on Mondays this summer, with complete unknowns groomed to open shows by **Lady Gaga**, **LMFAO**, **Jason Mraz**, **Brad Paisley**, **Jason Aldean**, **Nicki Minaj** and **Gym Class Heroes**.

As with "Idol," the entire show revolves around a so-called "journey" in which an unknown wannabe is magically transformed into a potential pop superstar. "I do believe it is a journey from the point we tell them 'You are opening for' until they go on that stage," Lythgoe says, noting that the acts have only five days before the performances to start work on a song or two. "[Emotions] go from 'This is fantastic—the best thing in my life' to 'Am I good enough? Will I get through this?'"

In Arielle's case, her opening gig put an end to a steady stream of rejection she's endured throughout her life. A bonus came when Stewart spontaneously invited her to duet with him on "Have I Told You Lately?"

Lythgoe says the show's best moments come in the unscripted segments between the time an opening act is selected and when the artist ultimately hits the stage. "When you take four kids... out of New Jersey and put them into this situation, they start questioning each other. All of a sudden [the band has] a different dynamic. When one kid [is told], 'You're opening for Lady Gaga,' and you find out that their mom is a Jehovah's Witness who thinks Gaga is the devil's spawn, you have a totally different story."

Steve Schnur, worldwide executive of music and music marketing for Elec-

tronic Arts, brought the "Opening Act" concept to Lythgoe a year-and-a-half ago, and says E! was the only network they pitched. An artist development team that includes **Mary J. Blige**, **Fall Out Boy**'s **Pete Wentz** and producer **Antonina Armato** of production trio **Rock Mafia** (Gomez, **Miley Cyrus**) assist Lythgoe in selecting talent and A&R capacities. In most cases, songwriters present a fresh song to the act, but the struggling artists are allowed to make their own final decision on the material they perform.

Oklahoman **Kylie Morgan** is seen in commercials for the show receiving an invitation to participate from Aldean. Morgan was given the option of traveling to Nashville to work on a number with songwriter/producer **Dann Huff** or select a cover version of a well-known hit for one of her songs.

"I was really insistent that whatever you do, please do ['Phoebe']," a song about bullying that was written in response to a 16-year-old's suicide, Lythgoe says. "It's a beautiful song."

Like "Idol," songs performed on the show will be made available for sale on iTunes immediately after the telecast. A label isn't involved, so songs will come directly from E! Lythgoe says the ultimate goal is for these opening acts to use the show as a calling card for recording contracts, and he believes there are already three or four acts ready to record.

"Even one band that has absolutely no talent—they're just fantastic," Lythgoe says with a laugh. "I love them."

NOTES: "True Blood" music supervisor **Gary Calamar** gets a co-writing credit with **James Combs** on "Let's Boot and Rally," a duet between **Iggy Pop** and **Best Coast**'s **Bethany Cosentino**. The song debuted on the HBO series' season premiere... Filmmaker **Keith Shapiro** has begun a Kickstarter campaign to secure music rights for his documentary "Rhino Resurrected," about the fabled West Los Angeles indie retailer... Universal Republic's *The Hunger Games: Songs From District 12 and Beyond* was the top-selling soundtrack in the first half of the year, according to Nielsen SoundScan, selling more than 400,000 copies.



Sound + Vision





**WHAT'S THE BAND'S PLAN FOR
HEATING THINGS UP THIS FALL AND WINTER?**

RELEASE THREE DIFFERENT ALBUMS OVER 16 WEEKS.

HOW THE YEAR'S MOST AMBITIOUS PROJECT CAME



BY PHIL GALLO

PHOTOGRAPH BY JILL GREENBERG

TOGETHER

TWO

hundred fifty people packed into the Tiki Bar in the Orange County city of Costa Mesa, Calif., on Aug. 11, 2011, paying \$20 a head the day before to see one of the world's biggest rock bands after an eight-month hiatus. That audience—along with ones at the Webster Hall Studio in New York; 1-2-3-4 Go! Records in Oakland, Calif.; Mezzanine in San Francisco; and Red 7 in Austin—was unknowingly treated to 20 songs that would appear on Green Day's next three albums.

The trio saved favorites like "Welcome to Paradise," "St. Jimmy" and "Minority" for the encores, hitting the fans with one new track after another—"Nuclear Family," "Stay the Night," "Let Yourself Go" and "Carpe Diem"—the first four songs on its next release, *¡Uno!*

"We went and played 20 songs that no one had ever heard—in a row. And with no plan of a record even coming out," Green Day singer/songwriter/guitarist Billie Joe Armstrong says during a break from a mastering session in New York with longtime producer (and Warner Bros. Records chairman) Rob Cavallo and Ted Jensen, who has mastered the group's last seven albums. "That was terrifying. It reminded me of the times we played in front of crowds that had never heard of us before—nothing was familiar. There was nothing being marketed. It was really exciting and it made me want to throw up with fear at the same time. We were treating ourselves like we were a new band."

The music Green Day performed at those five shows will be heard across three albums—*¡Uno!*, *¡Dos!* and *¡Tré!*—which in an unusual move will be released Sept. 25, Nov. 13 and Jan. 15, respectively. Extensive writing sessions yielded nearly 40 songs that Armstrong, bassist Mike Dirnt and drummer Tré Cool completed. Once sorted out thematically, the three-man band felt it had three distinct collections that it wanted to put out as individual albums.

"I'm not going to conform to some consumer need," Armstrong says of the highly unorthodox audio triptych. "I believe people want to hear this kind of music, that people want to hear records that have a story. Or maybe they don't. I have no idea."

Armstrong is certain of this much: The rock-opera approach of *American Idiot* (6.1 million sold, according to Nielsen SoundScan) and *21st Century Breakdown* (1 million) will stand. "I want to write killer songs, but I want them threaded together and to speak to each other within an album, which in this case is basically inside three albums."

Ideas about different time frames and packages were kicked around until Green Day and Warner Bros. Records executives wound up with the unique, and challenging, idea of spacing them out across 16 weeks.

"Billie and the band were going back and forth on how do we give each album time to breathe," Warner co-president/COO Livia Tortella says. "They wanted to communicate a sense of urgency but not too far apart so everyone understands they're connected. We felt that what made sense was a six- or seven-week separation."

Armstrong returns to the word "accident" again and again when discussing this project. Winding up with nearly 60 songs? Not a plan, an accident. The order of the songs? Accidental, as was the connective tissue on each of the albums. The three-album idea even sprang from a whim.

"Putting out even a double-record, let alone a triple-record, it didn't seem like it would work for us in this day and age," Armstrong says. "We wanted all of it to come out because we were proud of it, and then I was thinking in terms of volumes—one, two and three. I was in my kitchen and thought, 'What if we called them 'Uno,' 'Dos,' 'Tré,' just as a joke?' And I told my wife about it and she said, 'Actually that's kind of a brilliant idea.' Then I brought it to the guys and asked them what they thought. They let it sink in and said yeah. Put my photo on the first one, Mike on the second one and Tré on the third."

Mention a triple-album and most people think of the Clash's 1980 set, *Sandinista!* Magnetic Fields did it in 1999 with *69 Love Songs* and Joanna Newsom two years ago with

Green Day members TRÉ COOL, BILLIE JOE ARMSTRONG and MIKE DIRNT (background) with touring guitarist JASON WHITE (from left) during recording in Tarzana, Calif.



TEAM GREEN DAY

ALBUMS: *¡UNO!* (SEPT. 25), *¡DOS!* (NOV. 13), *¡TRÉ!* (JAN. 15)

LABEL: REPRISE/WARNER BROS. RECORDS

FIRST SINGLE: "OH LOVE" (FROM *¡UNO!*), JULY 16

TOURING: FESTIVALS IN JAPAN AND EUROPE (AUGUST TO EARLY SEPTEMBER),

VOODOO EXPERIENCE IN NEW ORLEANS (OCT. 27),

NORTH AMERICA (LATE NOVEMBER TO JANUARY)

MANAGER: PAT MAGNARELLA, PAT MAGNARELLA MANAGEMENT

BOOKING AGENT: JENNA ADLER, CREATIVE ARTISTS AGENCY

LAWYER: DON PASSMAN, GANG TYRE RAMER & BROWN

SITES: GREENDAY.COM, FACEBOOK.COM/GREENDAY, YOUTUBE.COM/GREENDAY

TWEETS: @GREENDAY

Have One on Me. Then there's the idea of dropping two albums on the same day, famously done by Bruce Springsteen, Guns N' Roses and Harry Connick Jr. and more recently by a few underground rap acts.

The three-album idea was floated before Warner executives near the beginning of the year, and Tortella admits that initially it was "terrifying." They eventually came to embrace the concept as three chapters in a single book.

"The creative is what matters," says Cavallo, who makes decisions on the financial end as chairman of Warner. "These guys wrote 38, 39 songs. We're supposed to service the creativity. It's not the other way around. The artist should lead."

Leaders of various eras in rock'n'roll don't shake up their sound, musical intent or ambition and have as much commercial success as Green Day. The band arrived at Warner/Reprise in the early '90s with a small stack of indepen-

dently released singles and LPs and a brattiness more in line with the early Beastie Boys than the rock groups that would soon become its top 10 peers: Counting Crows, Stone Temple Pilots, Soundgarden.

Power chords, suburban nihilism and a fan-friendly brand of anarchy not only turned Green Day into a punk powerhouse—its 1994 breakthrough, *Dookie*, has sold more than 8 million copies, according to SoundScan—it sent other major labels searching clubs for similar-sounding acts.

The band's commercial power dissipated with 1995's *Insomniac* and 1997's *Nimrod*, each of which has sold 2.1 million copies. The latter release, however, contained a change of pace for the band, the acoustic "Good Riddance (Time of Your Life)," that became one of the most ubiquitous radio hits of 1998. While it peaked at No. 11 on Billboard's Hot 100 Airplay chart, it spent 43 weeks on that list, making it Green

MARKETING PLANS FOR

'¡UNO!,' '¡DOS!,' '¡TRÉ!'

Green Day has presented a marketing challenge for Warner Bros. Records that no major label has ever faced: How do you get fans to embrace three albums released six to seven weeks apart?

Warner co-president/COO Livia Tortella says the albums will be set up by presenting three or four songs from each record in the weeks prior to each album's release. Much of it will be done online and through videos, but the timing keys on significant TV opportunities.

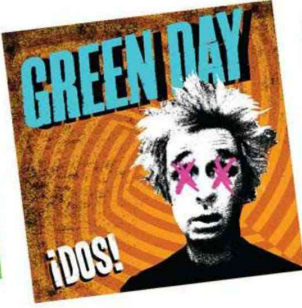
"We're presenting selections of songs so everyone knows there are three albums. Once the consumer campaign starts and the music gets out, it will make a ton of sense," Tortella says. "We'll give everything its own time in the sun."

Tortella cautioned that not every booking is locked down, but did have specific target events for the promotion of each album.



¡UNO!

Release date: Sept. 15
Concurrent release of note: No Doubt's *Push and Shove*
Strategies: Clear Channel's rock radio stations will handle the world premiere of "Oh Love" on July 16. It's one of three songs that will be released through video prior to the album, the second one expected around Aug. 13. After dates in Europe, the band will play the iHeartRadio Music Festival in Las Vegas on Sept. 22. MTV's Video Music Awards on Sept. 6 are highly likely as well. It's the one album of the three to get in under the Grammy Awards' eligibility cutoff date of Sept. 30.
Noteworthy songs: "Let Yourself Go," a high-energy gem; "Kill the DJ," which revisits funk the way the Clash did in the early '80s; and "Troublemaker," where Billie Joe Armstrong whips out his trademark sneer.



¡DOS!

Release date: Nov. 13
Concurrent release of note: Big Boi's *Vicious Lies and Dangerous Rumors*
Strategies: The first video for a ¡Dos! song will likely be released in mid-September. A North American tour will run late November through January, and concert tickets will be bundled with the albums. The release is timed for Thanksgiving sales and possible booking for the American Music Awards.
Noteworthy songs: "Amy," a John Lennon-esque tribute to Amy Winehouse, and two tracks that venture into territory not traditionally associated with Green Day: "Stray Heart," perhaps the most pop-driven song in its canon with melodic and harmony references to soul and Carolina beach music; and "Nightlife," a party tune that tips its hat to gangster-leaning R&B.



¡TRÉ!

Release date: Jan. 15
Concurrent release of note: None announced
Strategies: A documentary on the last two years of Green Day is expected to be completed with an eye toward a Sundance Film Festival release. A second documentary being worked on covers the band's pre-Dookie days. DVDs of the films could be attached as a bonus for fans who preorder all three albums.
Noteworthy songs: "Brutal Love," which marries glam-rock, doo-wop and soul music, includes swelling strings at its conclusion; and "99 Revolutions," a reminder of the potency of Green Day's early sound. —PG

two months of shows. During that time, he began writing the songs that appear on *¡Uno!*, *¡Dos!* and *¡Tré!*

In September 2010 while in New York, Armstrong says, "I was in a world where no one was paying attention to me, so there was no pressure, and I wrote seven or eight songs. We went to South America and I showed them the songs. They were ambivalent about it so I just kept writing."

On earlier parts of the tour in Europe, Armstrong would rent studios on the band's days off "rather than boozing it up." After Helsinki, Berlin and Stockholm yielded songs that he would finish, Armstrong felt he could continue with a similar system while performing in "American Idiot" on Broadway.

"When I was actually in the show and living in New York, I was surrounded by incredibly talented people, something I hadn't [experienced] in years outside of my band members," he says. "Inspiration came from that every day. Me and some of the cast members getting together, listening to records and talking about music and seeing all these people singing with these incredible voices. I was engulfed in creativity and it wasn't mine necessarily—I was feeding off everybody else and their drive. I set up a small studio in my apartment and wrote 30-second songs, one-minute songs, recorded them and ran off to the theater. I did that almost every day."

Eventually he had more than 55 songs that he wanted to present to the band as it was beginning to practice. "We were just in a zone, writing songs and rehearsing them, staying away from the [recording] studio," he says. "It was just kind of like doing things the way we did when we started as a band. It was good experience."

The work the group invested was obvious, Cavallo says. "The band was very well-rehearsed. They burned in [the songs] and rehearsed them almost like a show."

Getting the tracks recorded started to shape the flow of the music. While not character-driven in the manner of Green Day's last two albums, Armstrong saw themes develop: "The first record is getting the party started, the second record is the party happening and the depths of hell in the party, and the third one is trying to pick up the pieces, self-reflection and the hangover."

"What I really wanted to do was write real power-pop kind of music that had that old Green Day energy, so the original Green Day sound became *¡Uno!* I was also writing this garage-y stuff that was kind of like [Green Day side project] Foxboro Hot Tubs. The third record was a bit more reflective and internal. Writing records like that comes with life and experience—shooting from the midlife-crisis hip."

Cavallo says the songs were recorded in order 90% of the time, which he says results in a band approaching songs differently based on knowing where they will land on a particular album. Light and powerful as *¡Uno!* is, it's highly likely that when *¡Dos!* is released, much will be made of its solemn closing track, "Amy."

Armstrong says the tribute to Amy Winehouse took him less than 20 minutes to write. "I felt like there was this connection with R&B of the past and R&B of the present. What she did, her knowledge of old music and old Motown, it's something in the chain of music that is gone forever. She never got the help she needed. I know what it's like to go down a really dark path and I have had good people around me to help me survive. Maybe that's why I was able to relate to it."

¡Tré! also has a song based on a person's life, which Armstrong was able to use for inspiration and reflection: "Little Boy Named Train." Armstrong's son was a schoolmate in Berkeley with a boy who was being raised by two women.

"One of the parents was born a hermaphrodite and [his parents] cut off the penis. His/her whole life, this person wanted to be acknowledged as a man. The parents wanted the child to not be identified as a boy or a girl, and the child didn't really have a name—one week it's Tigger, another it's Train. Many years ago I wrote it down and I always wanted to write a song called 'Little Boy Named Train.' It happened to someone else, but there's a part of me I was thinking about when I wrote it. There's a line: 'I'm always lost, I'll never change. Give me directions and I'm lost again.' Kind of autobiographical."

Cavallo and Tortella feel particularly inspired by the Green Day triple play. The timing of the releases plays to strengths in promotional opportunities (see story, above) and both executives see enough stylistic and lyrical differences among the three albums to generate conversation among rock fans.

"Billie thinks really big," Cavallo says. "He's an exciting writer, an exciting performer. I wish we had more like him in the world. We'd have a more exciting industry." ■■■

Day's longest-running single.

It also provided a new marketing angle: Green Day was growing up, tackling more mature themes and expanding its sound. It almost clicked with 2000's *Warning*, which hit No. 4 on the Billboard 200 and found Armstrong starting to write more seriously about rebelling against authority. Four years later, *American Idiot* would change the entire conversation.

"At the time during *American Idiot*, everything felt so polarized," Armstrong says, "and writing political songs for me has got to come from the heart. I didn't make a conscious effort to step away from politics or anything like that, but now you have a president where the Republicans won't compromise on anything. They have their own agenda. It's not for the greater good of the country."

"I don't want to beat on some topic that the country is up in arms about. Leave that to the talking heads to figure that out.

Besides, they're getting on my nerves anyway."

American Idiot, which debuted at No. 1 on the Billboard 200, returned Green Day to arenas after a few years of touring large theaters. (In 2005, it grossed \$37.7 million from 67 shows by selling nearly 1 million tickets, according to Billboard Boxscore.) A concept album, it was the adult project that would take Green Day to a new level (winning the best rock album Grammy Award, along with the record of the year Grammy for "Boulevard of Broken Dreams") before becoming a musical in its native Berkeley, Calif., and eventually Broadway. Bolstered by the album's ambition, the band followed it in 2009 with *21st Century Breakdown*, which hit No. 1 and also won the rock album Grammy.

In the fall of 2010, Armstrong did a weeklong run on Broadway in "American Idiot" that returned the flagging show to sold-out levels before the band resumed its *21st Century Breakdown* world tour. He came back in January and February for

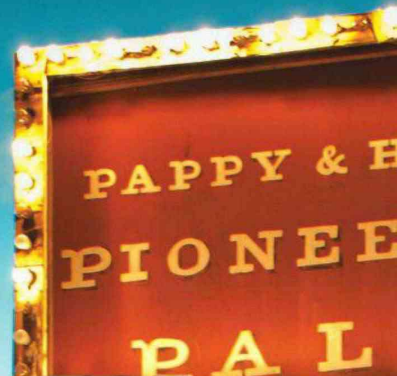


Hottest Spots, Must Plays & Hidden Gems



Who's packing them in, where do musicians most like to perform, and what's the state of clubland? Our annual survey of the most influential clubs in America

BY RAY WADDELL



Pappy & Harriet's, located in Pioneertown, Calif., has hosted new bands like Yuck and has on tap this year such acts as Reverend Horton Heat and Dr. Dog.



So what makes a great club?

We know that clubs serve as both a critical artist-development tool and an opportunity for more established acts to reconnect with their fans on a more intimate level. Q Prime South manager John Peets, who has developed acts like the Black Keys and Eric Church through strategic touring in clubs, says that what makes clubs great is “the common experience.”

Clubs are where chops are honed, legends are born and fan bases are built. “The audience/artist connection is at its highest in a great club,” Peets says. “There are enough people to create a sense of chaos, an unpredictability that heightens the emotional connection between artist and audience, coupled with a closeness that allows everyone to feel a part of the crime.”

For artists, it’s first about the music being heard at its best, then about creature comforts after an overnight ride. “As a performer, I have to say a great club has great monitors,” says Jason Isbell, formerly of the tireless Drive-By Truckers and now touring incessantly in support of his third solo record, *Here We Rest*. “My No. 1 concern as a singer is being able to hear myself.”

But, in case fans ever wonder, the artists can indeed see differences in crowds at clubs. “Good people congregate in good places,” Isbell says. “The best clubs are always in towns that support good music, and since we’re talking small venues, that’s usually independent music. A local support system made up of rock nerds usually leads to the development of a strong venue.”

That would be the case in many of the cities cited on Billboard’s Must Play and Hidden Gems charts that are located in markets with thriving music scenes. But, when crawling off the tour bus, other things come into play for the artist.

“A dressing room with a private bathroom is pretty important,” Isbell says. “That might not seem like much, but going out to the public bathrooms can be tedious. I’ve been involved in dozens of extremely awkward conversations with fans in the men’s room.”

Agents have an innate sense of which clubs rock, and what makes them so. “Great sightlines, great sound, great calendar,” Windish Agency president Tom Windish says. Then there’s that desperately sought “buzz” factor that comes with packed houses. “If it sells out often, a vibe develops that people are seeing something very special on an ongoing basis.”

William Morris Endeavor agent Kirk Sommer also believes sightlines are a determining factor in how great a club is. He also adds “great sound, low ticket fees, character, location, drinks and food, and no BS minor charges or food and beverage charges for minors” to that list.

“What makes a great club play,” Sommer continues, “is all about an artist’s call and concert-goers’ emotional and physical response. It’s about the ‘wow’ moments.”

While aesthetics like sound and sightlines are critical, Paradigm agent Jeffrey Hasson says that, when it comes to clubs, “ultimately the great ones have history . . . and when you walk in you can feel that history. Venues such as the Troubadour in L.A. or Fillmore in San Francisco have that feeling when you step through the doors.”

Truly, how a play comes off is largely in the hands of the artists, and Isbell says the demeanor of those working the show can help bring those “wow” moments.

“The attitudes of the staff can make for either a great night or a disaster,” he says. “I understand that many house sound guys would rather be touring with a good band than working their local [club], but allowing that fact to make you intolerable is not going to make

Billboard BEST CLUBS 2012

bands want to hire you. A good show happens on a night when people are all happy to be there. Or at least when they act like it."

Windish agent Sam Hunt agrees with Isbell, saying that great clubs have "friendly staff across the board. The 9:30 Club [in Washington, D.C.] is a great example of this. It has everything Tom mentions, plus they are great to work with. Their shows sell out faster than anyone else's in the country. That is a great club."

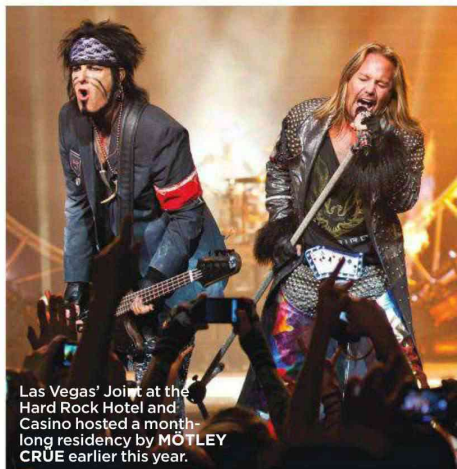
Billboard then took it to the owner of the 9:30 Club, Seth Hurwitz, who has picked up the last seven top club awards at the Billboard Touring Conference. So what makes a great club? "The owner," Hurwitz says. But on further prodding, he adds, "Think about why you like any business. It's when you get a sense that the people there are happy and care about doing the best they can to make their place the best they can."

Urban and electronic dance music acts are now running through the clubs at an unprecedented level. The Agency Group agent Peter Schwartz, who has become the hottest agent in the urban artist-development touring space with his work with Wiz Khalifa, Mac Miller and others, believes the House of Blues clubs provide excellent platforms to present urban acts.

"[HOBs] work well with urban shows, but I am not sure of a specific reason why, other than they are good venues with solid sound, lights and vibe," Schwartz says. "It also depends on the options at hand at different sizes. In Dallas, [HOB] is the venue in the 1,000- to 2,500-[capacity] range. In Houston, Warehouse Live is also a good option. Live Nation happens to be very interested in urban touring and is trying to put as much good urban talent into their rooms as possible."



AARON NEVILLE at New Orleans' House of Blues in June.



Las Vegas' Joint at the Hard Rock Hotel and Casino hosted a month-long residency by MÖTLEY CRÜE earlier this year.



The nation's capital is home to 9:30 Club, one of Billboard's top five clubs in terms of attendance.

Ron Bension, CEO of the House of Blues, clubs and theaters division for Live Nation, says his company is indeed "proactive" in presenting urban acts. "We are focused on service, and we do a great job of providing great service and a great venue for that genre," he says. "Our clubs are intimate, which also helps."

Schwartz cites Irving Plaza in New York, the 9:30 Club and Showbox in Seattle, among others, as good rooms for rap artists, but mostly because they're just good rooms. "The top urban clubs to play are not really different than other genres," he says. "With the exception of maybe S.O.B.'s in New York, which is only 450 [capacity]—but a rite of passage for many urban artists."

THE CHARTS

House of Blues clubs dominate the upper regions of the Billboard Boxscore-driven club chart, and Bension says business is strong at the club level for his company. "I feel good about the momentum we're building up and the quality of the venues and initiatives we're on," he says. "We'll probably do close to 6,000 shows this year."

Bension oversees 36 small venues now, mostly less than the 2,500-capacity range, plus other clubs with exclusive booking arrangements. Not only are his clubs routed into existing tours,

Bension and his team are creating tours and one-offs for specific rooms. "We are very active in promoting both individual shows at our venues as well as tours through a number of our venues, 10 or more," Bension says.

Part of Bension's mandate as CEO was filling up the dark nights in rooms where they existed. "We've got these great, iconic buildings in many of these cities where maybe a few years ago were doing 60-70 shows a year," he says. "We've grown double digits for the past two years in show counts by doing a lot of local and ethnic shows on either a weekly or monthly basis, just because the buildings are available. We think we put on a good show—we have great customer and fan service—so we thought, 'Let's do other things with them.'"

Ultimately, the reason that HOB clubs are so present on Billboard's clubs chart is, first, they reported their numbers to Boxscore and, second, "we sell a lot of tickets," Bension says. "We have a rock-star local marketing group, plus a national overlay that gives us a little more juice to help bands sell tickets as well as promote their music when we do bands that want to do multiple shows with us."

While the HOB clubs dominate the business-related charts, these clubs seldom came up in Billboard's poll of agents active in the club space who were asked which clubs were "must-plays." Asked about that disconnect, Bension admits that he'd like to see HOB clubs considered in that way.

"It is important, and we are an important player," he says. "We play huge acts in the House of Blues and for an agent to say that playing the House of Blues is, by omission, not important, I just don't know."

Perhaps the "cool factor" comes into play, which Bension says he gets. "We're a part of Live Nation and maybe it's not cool to say, 'I want to play there,'" he says. "That doesn't mean they don't, and that doesn't mean we don't provide the best and most superior band and fan service in the industry. I've been to all those clubs those guys mention, and they can't compare to how we treat bands and how we treat the fans. I'm proud to be part of Live Nation. We can bring more leverage to the success of the band than any company in the business. The proof's in the economics. If I'm not cool, that's OK by me."

Relative coolness aside, Bension says the club business is a "very tough business, and I don't think anybody will deny that. It's tough for the bands, it's tough for the operators. The landlords do well. But it's healthy because there's considerable volume going through it, and I don't think that's going to change—it's only going to get better. But from a purely economic point of view, it's a tough business. We're up to the challenge."

THE 25 HOTTEST CLUBS IN NORTH AMERICA

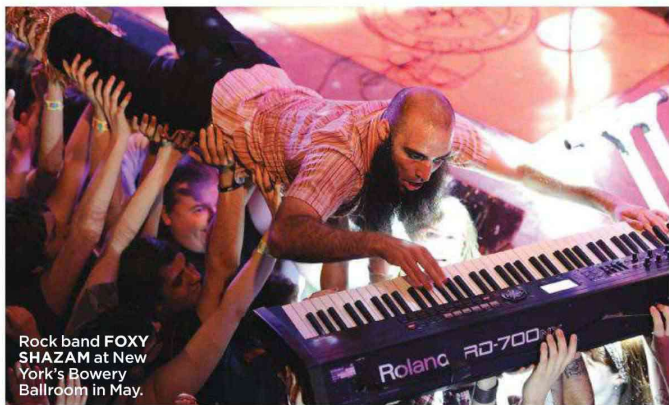
When you're talking about hot clubs, you're talking about the clubs that pack them in, night after night. We based this year's list of the 25 hottest on attendance, using numbers reported to Billboard Boxscore from July 1, 2011, through June 20, 2012.

Rank	Venue	Location	Venue Capacity	Attendance
1	House of Blues	Orlando, Fla.	2,100	375,524
2	9:30 Club	Washington, D.C.	1,200	280,448
3	House of Blues	Dallas	2,025	259,349
4	House of Blues	Chicago	1,300	256,672
5	House of Blues	Los Angeles	1,160	241,948
6	House of Blues	Houston	1,925	230,135
7	House of Blues	Anaheim, Calif.	1,000	214,120
8	House of Blues	Las Vegas	1,800	189,436
9	House of Blues	New Orleans	1,140	188,330
10	Stubb's Bar-B-Q	Austin	2,200	125,582
11	Club Nokia	Los Angeles	2,200	121,197
12	The Joint	Las Vegas	4,000	116,959
13	Stage AE	Pittsburgh	5,000	111,402
14	Glass Cactus	Grapevine, Texas	1,400	89,828
15	House of Blues	Atlantic City, N.J.	2,500	58,056
16	Harrah's Cherokee	Cherokee, N.C.	1,500	49,452
17	Knitting Factory	Spokane, Wash.	1,500	43,480
18	Harrah's Stir Concert Cove	Council Bluffs, Iowa	3,000	42,825
19	Knitting Factory	Boise, Idaho	1,130	42,600
20	Knitting Factory	Brooklyn	300	39,017
21	La Zona Rosa	Austin	700	38,620
22	Knitting Factory	Reno, Nev.	1,258	30,211
23	Harrah's Horseshoe Riverdome	Bossier City, La.	1,365	29,691
24	Park West	Chicago	750	29,691
25	Hard Rock Live	Edmonton, Alberta	1,500	27,978

The Must Plays



The 10 most influential clubs in America



Rock band FOXY SHAZAM at New York's Bowery Ballroom in May.

IN ALPHABETICAL ORDER, based on input from agents active in the club space.

➤ **9:30 Club**

Location: Washington, D.C.
Capacity: 500-1,200
Ticketing: Ticketfly
Talent: Melanie Cantwell
On tap: Frank Ocean (July 23), Old Crow Medicine Show (Aug. 2-3), Grizzly Bear (Sept. 20-21)

➤ **Bowery Ballroom**

Location: New York
Capacity: 575
Ticketing: Ticketmaster
Talent: Johnny Beach
On tap: Allen Stone (July 24), Lucinda Williams (Aug. 6-7), Grimes (Oct. 26-27)

➤ **Crystal Ballroom**

Location: Portland, Ore.
Capacity: 1,500
Ticketing: Etix
Talent: Allison Carter
On tap: Dirty Projectors (July 25), Passion Pit (Sept. 5-6), the Tallest

Man on Earth (Sept. 8)

➤ **The Fillmore**

Location: San Francisco
Capacity: 1,199
Ticketing: Ticketmaster
Talent: Michael Bailey
On tap: Neon Trees (July 29), the Promise Ring (Sept. 1), Crosby, Stills & Nash (Sept. 19-20)

➤ **First Avenue**

Location: Minneapolis
Capacity: 1,550
Ticketing: Etix
Talent: Sonia Grover
On tap: Aesop Rock (July 26), Alabama Shakes (Aug. 2), Metric (Sept. 11)

➤ **Great American Music Hall**

Location: San Francisco
Capacity: 475
Ticketing: Tickets.gamh.com

Talent: Dana Kamian Smith
On tap: Fountains of Wayne (July 19), Why? (Aug. 30), Ryan Bingham (Sept. 25)

➤ **Lincoln Hall**

Location: Chicago

Capacity: 500

Ticketing: LincolnHallChicago.com

Talent: Matt Rucins
On tap: Meiko (Aug. 8), Shellac (Aug. 24-26), Rodriguez (Sept. 20)

➤ **Metro**

Location: Chicago
Capacity: 1,150
Ticketing: Etix
Talent: Chris Baronner
On tap: Liars (July 19), Garbage (Aug. 7), Kimbra (Oct. 17)

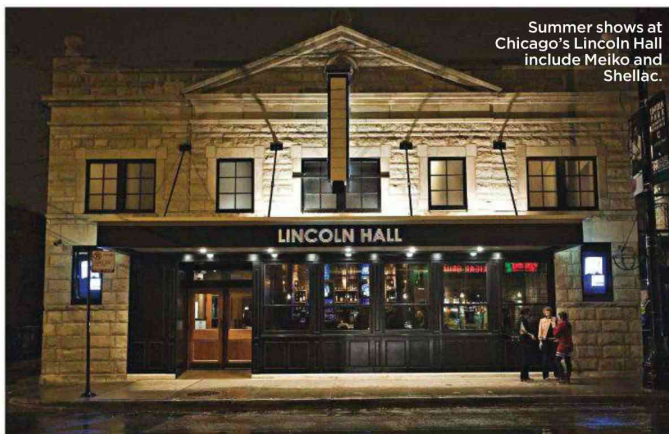
➤ **Paradise Rock Club**

Location: Boston
Capacity: 933
Ticketing: Ticketmaster
Talent: Ryan Vangel
On tap: Steel Pulse (July 20), Real Estate (Aug. 10), Owl City (Sept. 13)

➤ **The Troubadour**

Location: West Hollywood, Calif.
Capacity: 500
Ticketing: Ticketfly
Talent: Brian Smith
On tap: Missy Higgins (July 19), Michael Kiwanuka (Aug. 13), the Vaccines (Sept. 13)

Summer shows at Chicago's Lincoln Hall include Meiko and Shellac.



ALEXIS KRAUSS of Sleigh Bells performing in April at the Blue Note in Columbia, Mo.

Hidden Gems



Prized by fans, musicians and agents alike, these are the unique spots and small rooms where new music shines

IN ALPHABETICAL ORDER, based on input from agents active in the club space.

➤ **40 watt**

Location: Athens, Ga.
Capacity: 500
Ticketing: Ticketfly
Talent: Velena Vego
On tap: Clutch (July 19), Radiolent (Aug. 25), Guided by Voices (Sept. 18)

➤ **The Blue Note**

Location: Columbia, Mo.
Capacity: 800
Ticketing: Ticketfly
Talent: Richard King, Peter McDevitt, Sean Allmeyer
On tap: Love and Theft (July 19), the Cab (Aug. 16), Melvins (Sept. 14)

➤ **The Bottletree Cafe**

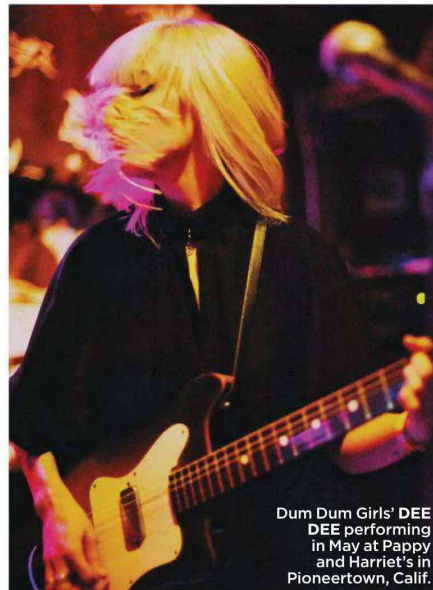
Location: Birmingham, Ala.
Capacity: 240
Ticketing: Ticket Biscuit
Talent: Brian Teasley, Merrilee Challiss, Amber Ritchie
On tap: Russian Circles (Aug. 9), Lightning Bolt (Aug. 25), Brother Ali (Sept. 20)

➤ **Cain's Ballroom**

Location: Tulsa, Okla.
Capacity: 1,735
Ticketing: ProTix
Talent: Chad Rodgers, Hunter Rodgers
On tap: moe. (July 26), Relient K (Aug. 9), the Head and the Heart (Sept. 30)

➤ **Cat's Cradle**

Location: Carrboro, N.C.
Capacity: 750
Ticketing: Etix
Talent: Frank Heath, Derek Powers



Dum Dum Girls' DEE DEE performing in May at Pappy and Harriet's in Pioneertown, Calif.

On tap: The Gaslight Anthem (July 19), Brandi Carlile (Aug. 7), Big K.R.I.T. (Sept. 13)

➤ **The Crescent Ballroom**

Location: Phoenix
Capacity: 550
Ticketing: Ticketfly
Talent: Charlie Levy
On tap: Dirty Dozen Brass Band (July 24), Sharon Van Etten (Aug. 15), Amanda Palmer & the Grand Theft Orchestra (Sept. 22)

➤ **Doug Fir Lounge**

Location: Portland, Ore.
Capacity: 299
Ticketing: Ticketfly
Talent: Matthew McLean
On tap: Spoek Mathambo (July 22), the English Beat (Aug. 10), Dragonette (Sept. 27)

➤ **Henry Miller Library**

Location: Big Sur, Calif.

Capacity: 300
Ticketing: Eventbrite
Talent: Britt Govea
On tap: Woodsis Festival (Aug. 4-5)

➤ **The Orange Peel**

Location: Asheville, N.C.
Capacity: 1,100
Ticketing: Etix
Talent: AC Entertainment
On tap: Childish Gambino (July 28), Drive-By Truckers (Aug. 17-18), the Walkmen (Sept. 28)

➤ **Pappy & Harriet's**

Location: Pioneertown, Calif.
Capacity: 350
Ticketing: Ticketweb
Talent: Robyn Celia
On tap: The Chris Robinson Brotherhood (July 21), Reverend Horton Heat (Aug. 19), Dr. Dog (Oct. 7)

SHOW THEM THE MONEY YOU SAY YOU ACTUALLY WANT TO SUPPORT ARTISTS? HERE'S HOW BEST TO DO IT BY GLENN PEOPLES

EARLIER THIS SUMMER, the Internet was lit up—even more than usual—with debate about music in the digital age. The inciting moment was NPR intern Emily White's June 16 blog post, "I Never Owned Any Music to Begin With." White wrote as one of the millennial music fans who represent a lost generation to record labels—she has an 11,000-song iTunes library, yet has bought only 15 CDs in her life and doubts she or her friends will ever buy another. In a widely read post on the Trichordist, musician and college professor David Lowry (formerly of Camper Van Beethoven and Cracker) took White to task for not considering the implications of her actions.

Lost in the invective that's followed is the question of how to actually support artists today. Setting aside moral or ethical arguments, buying music remains one of the best ways. The Internet has given virtually every adult music fan the ability to purchase music in digital or physical format. Subscription services are another legal option. With gift cards sold at retailers across the country, even minors and students on a shoe-string budget can legally purchase music or subscribe to streaming services like Rdio or Pandora.

As Billboard's numbers show, not all forms of artist support are built the same. Buying a digital album carries little to no marginal cost. Buying a similarly priced CD, which requires packaging and additional costs, will put less in the artist's pocket. Vinyl is even more expensive to manufacture and ship and more problematic in general.

The better forms of support are also the least practical. The highest-margin way to support an artist is to give him or her a \$20 bill or a gift card of an equivalent amount. That money won't be shared with a manager, tour manager, booking agent or business manager (or the Internal Revenue Service).

The value of fans can't always be translated by transactional cost. The number of YouTube views or Facebook followers may not have direct value but can lead to revenue somewhere down the line—sponsorship opportunities or synch royalties. But most of a musicians' livelihood comes from direct consumer spending. And the reality is, today's consumer spending isn't adding up to a career for many of today's artists. ●●●

NOTES: All calculations, except those for gift cards, assume a 30% tax rate. Independent artists are assumed to use a flat-fee digital distributor. Some prices may seem high (such as a \$15 CD) but have been kept uniform for the sake of comparison. A low \$15 concert ticket price was used for comparison purposes and to reflect the affordability of club gigs that make up a majority of live performances. Regarding streaming versus downloads, an artist gets paid for every stream but is paid only once per download. Thus, a single consumer can be worth multiple streams but just one download purchase.



★ GIFT CARD ★

ARTIST-OWNED



GROSS \$15
NET \$15

T-SHIRT

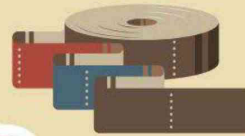
ARTIST-OWNED



GROSS \$15
NET \$5.25

CONCERT TICKETS

ARTIST-OWNED



GROSS \$15
NET \$3.57

★ CASH/CHECK ★

ARTIST-OWNED



GROSS \$15
NET \$10.50

STREAMING INTERNET RADIO

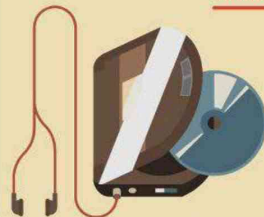
ARTIST-OWNED



\$0.002
\$0.0012
ON A LABEL
\$0.002
\$0.0006

ALBUM DOWNLOAD

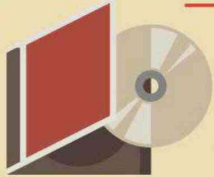
ARTIST-OWNED



\$10.00
\$4.90
ON A LABEL
\$10.00
\$1.26

CD STORE

ARTIST-OWNED



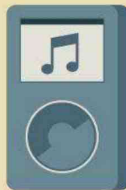
\$15.00
\$4.69

ON A LABEL

\$15.00
\$1.89

TRACK DOWNLOAD

ARTIST-OWNED



\$1.29
\$0.63
ON A LABEL

\$1.29
\$0.16

VINYL RECORD

ARTIST-OWNED



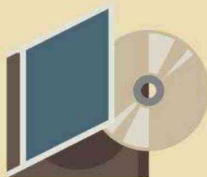
\$15.00
\$3.47

ON A LABEL

\$15.00
\$1.89

CD CONCERT

ARTIST-OWNED



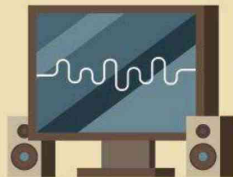
\$15.00
\$9.45

ON A LABEL

\$15.00
\$1.89

STREAMING ON DEMAND

ARTIST-OWNED



\$0.005
\$0.004
ON A LABEL

\$0.005
\$0.0018

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Odds of having 3 multi-platinum albums

1 / 1,650,000



Odds of having a child diagnosed with autism

1 / 110



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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AUTISM SPEAKS
It's time to listen.



BLOC PARTY
Alchemist delivers
Russia-inspired LP



BLOWN AWAY
Kenny G talks legacy,
"Namaste," classical



BIG 'NIGHTS'
JEFF the Brotherhood
goes major



HOW DOES IT FEEL?
D'Angelo performs new
music at Essence Fest



FOR A GOOD TIME . . .
Owl City calls on Carly
Rae Jepsen for new hit

26

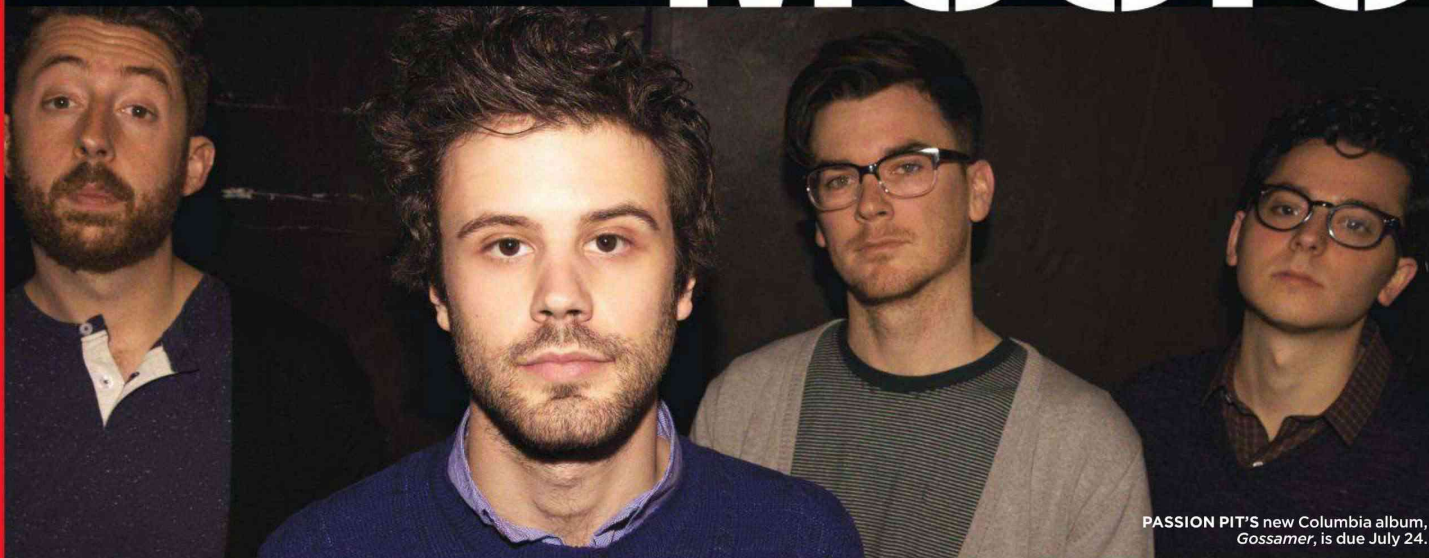
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27

30

31

MUSIC



PASSION PIT's new Columbia album, *Gossamer*, is due July 24.

ROCK BY JUSTIN JACOBS

IT'S MY PARTY

With tortured lyrics set to a danceable day-glo sound, Passion Pit breaks wide

Passion Pit's Michael Angelakos spent July 4 at home. For once, he was doing as little as possible.

"It was nice to just relax. I rarely have the luxury," he says. "And no, I didn't touch the fireworks."

That he could use a break from the pyrotechnics shouldn't come as a surprise—the man creates musical fireworks for a living. And nothing he's done to date is quite as colorful, shimmering and explosive as *Gossamer*, Passion Pit's second full-length, due July 24 on Columbia. Since the band released 2009's electro-pop sensation *Manners* (292,000 copies sold, according to Nielsen SoundScan), the group has become one of the indie world's biggest crossover success stories, playing the Coachella festival and selling out venues across the country.

The band's steep ascent—comparable in scope and speed only to MGMT—kept the recently engaged Angelakos busy touring and promoting. When all that ended circa January 2011, he was quick to return to the studio. But

the transition wasn't easy.

"Touring sucks the life out of you," he says. "Creativity is really a muscle. And I hadn't flexed that muscle in so long. I felt like I needed to work out."

The sole songwriter and studio musician of Passion Pit (the live band includes guitarist Ian Hultquist, keyboardist Zander Singh, bassist Jeff Apruzzese and drummer Nathan Donnmyer), Angelakos began assembling ideas and laying down demos.

"Passion Pit songs are like putting together a puzzle," he says. "I come up with a melody and the whole song starts to flush out in my head, by way of me walking in circles looking like a lunatic. Next thing I know, I've got this huge song in my head. The problem is conveying that [in the studio]."

For *Gossamer*, Angelakos teamed with engineer Alex Aldi (the Walkmen, Les Savy Fav), who also worked on *Manners*, and the two holed up in a rented studio space in Brooklyn working 12-hour overnight sessions to avoid

disturbing the neighbors.

The record that took shape during those sessions features lyrics darker and more cutting than those on *Manners* and sonics shooting in the exact opposite direction—ecstatic, strobe-light synths and glitchy pop beats. In late-summer 2011, Angelakos and Aldi set to work at Manhattan's Gigantic Studios with producer Chris Zane, who also produced *Manners*. "We had somewhere between 30 and 40 synthesizers, a few electric pianos and I don't know how many pedals and processing tools," Angelakos recalls. "I wanted to try everything till it worked. It's a bit of a fetish."

Angelakos calls the resulting album "a complete product of the studio environment," and yet the music feels fresh, bright and live. *Gossamer*'s lyrics, sung in melodies as sticky sweet as the glow-stick soundscapes, can come as a shock. Much like *Manners*, the new songs meditate on woeful self-medication ("I drink a gin and take a couple of my pills, and my parade would give you chills," Angelakos sings on the hyperactive second single, "I'll Be Alright") and astute, often depressing personal observations ("Who could love you in the way that you love you? You're alone darling," he sings on the spacey "Hideaway").

For every fan who only knows Passion Pit from a college party, there's one who has dissected Angelakos' lyrics while dancing along, making sense of his co-existing desperation and elation.

The songwriter remembers watching those fans in action when the band played Coachella in 2010.

"I saw thousands of people singing the whole catalog—every single word," he says. "Any kind of commercial success is a very nice plus, but it seems so small when you play a show and realize people actually do care. It's a constant, surreal reminder that people really are invested in the music."

And the label is as well. Ian Quay, Passion Pit's product manager at Columbia Records, calls the new album "one of [the label's] most important records this year. It's a massive priority for us."

With the stomping first single, "Take a Walk," already garnering more success than anything off *Manners* (it's No. 24 on Billboard's Alternative chart), Quay hopes to retain the band's core, indie-leaning fans while courting FM radio listeners.

Passion Pit will play "Late Show With David Letterman" week of release and appear at Lollapalooza and Outside Lands later this summer. In late June, the band co-headlined the Seattle installment of vitaminwater's Uncapped concert series (held in conjunction with the Fader) with Def Jam rapper 2 Chainz.

"This is music that people like to have fun with. It's joyous, euphoric. I don't think it's limited to any one particular demographic," Quay says. "It doesn't matter if you're a hipster or a frat boy. It's music that people want to celebrate with." ●●●

ROAD WORK

A wave of a tour: **Beirut** will launch its North American outing with an appearance at the **Quebec City International Summer Festival** (July 13). Frontman **Zach Condon** and company will then play the **Calgary Folk Music Festival** (July 26) and the **Orpheum Theatre** in Vancouver (July 28) before crossing the border to play New York's **Central Park SummerStage** (Aug. 29) . . . Bring on the beats: Afrobeat act **Antibalas** kicks off a U.S. tour supporting its new self-titled record (Aug. 7, **Daptone Records**) by starting at the **Outside Lands Festival** in San Francisco (Aug. 10-12). The group is also set to play a free show at Brooklyn's **Williamsburg Park** opening for **Sharon Jones & the Dap-Kings** (Aug. 18). **David T. Viecelli** of **Billions Corp.** booked . . . The bear is back: Brooklyn-based **Grizzly Bear** returns Sept. 17 with fourth album **Shields** (**Warp Records**). The act has already sold out two shows at the **9:30 Club** in Washington, D.C. (Sept. 20-21). The group then plays its biggest headlining show in New York to date: Sept. 24 at **Radio City Music Hall**. . . . A classy run: New Orleans' **Preservation Hall Jazz Band** will launch a U.S. tour with ragtime shows at the **Frederik Meijer Gardens & Sculpture Park** in Grand Rapids, Mich. (July 12) and the **Orpheum Theatre** in Wichita, Kan. (July 13) alongside bluegrass' **Del McCoury Band**. In 2011, the two groups released **American Legacies** (**McCoury Music**), a collaborative album fusing both styles of music. The PHJB will also venture alone at the **Jazz Up July** concert series in Stamford, Conn. (July 18) and the **Newport Folk Festival** (July 28-29) . . . White hot trek: Austin-based band **White Denim** embarks on a North American tour, playing Salt Lake City's **Urban Lounge** (Aug. 1) and then doing shows during the first two days of the **Pickathon Indie Roots Music Festival** in Happy Valley, Ore. (Aug. 3-5). After that, the act plays **Biltmore Cabaret** in Vancouver (Aug. 6) and Seattle's **Tractor Tavern** (Aug. 7). —*Gregory Gondak*



Guests on ALCHEMIST'S new album include Danny Brown and Schoolboy Q.

HIP-HOP BY ALEX GALE

BACK IN THE U.S.S.R.

Producer/rapper Alchemist uses Soviet propaganda art and themes on new album

Hip-hop may be the only genre in which an artist's record sales and commercial tie-ins seem to matter more than anything else—sometimes even more than the music itself. But that's not the case with Alchemist, whose new album, *Russian Roulette*, arrives July 18 on Decon Records. Despite the highly commercial résumé of the rapper/producer—he's crafted hits for Eminem, Mobb Deep, Snoop Dogg, Jadakiss and Nas—the sound is what counts most here, and this may be the most bizarre, uncompromising and wildly creative album of his 20-year career.

"It's not like any other project I've

ever put out before," says Alchemist (real name: Alan Maman). "It started out like a musical collage, and just took on a life of its own. It's more like audio art. Play it from beginning to end and just bug out—that's the way I designed it."

Indeed, more than "artist" or "producer," the job description of "designer" is perhaps the best way to classify Alchemist's role on the album, a 30-track-deep conceptual montage of obscure, cacophonous loops; spacy sound effects; and retro vocal clips inspired by a recent trip to the former Soviet Union. The visit clearly had an impact on the hip-hop impresario, who was born and

raised in Beverly Hills, Calif.

"Russia's underrated—it's bad-ass," Alchemist says, half-joking. "If you grew up in the '80s during the Cold War, you grew up thinking, 'Russia: bad.' Remember [the 1984 film] 'Red Dawn'? I really thought Soviet troopers were going to run up in my sixth grade class. So I've got to give Russia props."

Though Alchemist rapped on his first two solo albums (2004's *First Infantry* and 2009's *Chemical Warfare*) and debuted his MC skills in 1993 as part of Cypress Hill-affiliated tween duo the Whooliganz, here he allows hip-hop's recent left-field, Web-fueled vanguard—including Mr.

MFN eXquire, Danny Brown, Schoolboy Q, Action Bronson and others—do the rhyming.

"Al's worked with lots of people, from underground artists to huge acts," says Neil Maman, Alchemist's brother and longtime manager. "But this was about reaching out to a younger group, the new wave, and giving them some light."

With a quirky list of guest artists, bizarre song titles including "Decisions Over Veal Orloff" and trippy instrumental tangents, *Russian Roulette* is the cap—a big, furry ushanka, if you will—on a prolific period during which Alchemist has taken on increasingly niche projects, from Curren\$y's dark 2011 mixtape, *Covert Coup*, to the collaborative project Gangrene with fellow indie-rap fave Oh No. Gangrene released its sophomore album, the grimy *Vodka @ Ayahuasca*, in January on Decon, a creative agency whose in-house label includes recent releases by Goapele, Pusha T and RJD2.

"Because Alchemist creates in a really open manner, it gives us leeway to promote things in a creative manner," Decon's Noah Rubin says. "It doesn't follow the same rote, left-foot, right-foot methodology of most record promotion. *Russian Roulette* has a Soviet, Communist revolution aesthetic, and that's the campaign's starting point, from the album art and liner notes to the propaganda-style leaflets we're handing out instead of normal fliers." Rubin adds there are plans for several videos, most likely directed by Decon co-founder Jason Goldwatch, who helped push Gangrene with a series of twisted viral visuals.

Alchemist is looking forward to developing the album's quirky vision into a full-on multimedia assault. "Songs can come and go—they're like an appetizer," he says. "But if you have a complete project, with imagery and a cohesive concept, it gets more attention and it can last. We're blurring the line between music and art and making it one big, funky-fresh party." ■■■

ALCHEMIST: JASON GOLDWATCH; KENNY G: DOMINICK GULENOT

6 QUESTIONS with KENNY G

by GARY GRAFF

It's been 30 years since Kenny G released his self-titled solo debut, 25 since his single "Songbird" hit No. 4 on the Billboard Hot 100 and two decades since *Breathless* (Arista) went 12-times platinum. With sales of more than 75 million albums worldwide (according to Concord Jazz), Kenny G (born Kenneth Gorelick) has been nothing if not durable, but the saxophonist prefers to blow forward and not focus too much on past triumphs. Case in point: His

latest release, *Namaste* (Concord Jazz), is a collaboration with Indian santoor virtuoso Rahul Sharma with remix-style production assistance from Kid Tricky. It debuted at No. 5 on Billboard's Contemporary Jazz Albums chart.

1 Thirty years in, what kind of perspective do you have on your career?

You know what? I hadn't thought of it 'til you just mentioned it. I think it's cool that I'm still here, still making re-

records, still playing gigs, still somewhat of a viable recording artist—I say that because of the way the music industry is, not because of me. Ultimately, I think it shows that I'm super-dedicated. I still practice three hours every day. I just really love my music and I love sharing and love the fact that if I work hard enough there's some other factors beside the music that will help make me more successful.

2 You've been one of the faces of smooth jazz. Is that

an accurate name for what you do?

I've been around long enough to remember when that title came into existence. It doesn't bother me because it's just a way for people to know what they're getting, like going to a restaurant. If they say, "We serve Italian food," you may not like every Italian dish but it gives you a sense of what you'll get. But I don't walk around telling people I play anything in particular. I'm one of the only instrumentalists lucky enough to be played on popular radio. Some call it jazz. Some call it pop. But not that many people got that kind of exposure, so I'm just grateful.

3 You've endured despite a vocal group of haters, too. Has that been discouraging?

That's something I can't worry

about. I just make the best music I can and try to stretch and grow every time I play. It's its own kind of thing, and a lot of people don't quite know what to do with it. A lot of people seem to like it,



ROCK BY JON BLISTEIN

Thrash In Nashville

Southern indie garage-rock band JEFF the Brotherhood now a major-label act

Anyone attempting to start their own band and launch a music career may find their early options “extremely limiting,” says Jake Orrall of Nashville duo JEFF the Brotherhood. “You’re limited from the first problem of just getting gear, getting something to play,” he says, explaining the time-consuming process of “starting off with a little one-speaker combo amp and some drums or whatever, and just slowly, slowly, slowly building on it.”

That, in a nutshell, describes the career trajectory of JEFF the Brotherhood: Jake had the small amp and guitar, and his brother, Jamin, was on the drums. They started in 2001, first playing in basements and later releasing four full-length albums with local distribution on their family-owned Infinity Cat label, which the brothers continue to run with their father, country writer/producer Robert Ellis Orrall. The siblings’ fifth album, *Heavy Days*, received a national push, and by the 2011 release of their swill-soaked, riff-ravaged *We Are the Champions*, the brothers led a burgeoning Nashville punk scene and Infinity Cat distributed a roster of fellow shredders.

It was too loud, and too good, for the majors to ignore. Last May, Warner Bros. struck a distribution deal with Infinity Cat, while JEFF the Brotherhood joined the Warner roster. On July 17, Infinity Cat and Warner will co-release the band’s seventh LP, *Hypnotic Nights*, which was written in Nashville after the brothers spent a year touring behind *We Are the Champions*.

After the tracks were written, the group spent a week at Easy Eye, the studio owned by the Black Keys’ Dan Auerbach, who co-produced the album with the brothers. It was the first time the duo had tried such

an arrangement, but the collaboration proved fruitful. Jake says, “Bringing in a third party, especially someone who’s had so much success writing commercially digestible music, brought us to a whole new level.” The brothers had an epiphany, which Jake describes as an inner voice declaring, “Oh, we can actually change a little bit and make it interesting to way more people.”

The crisp *Hypnotic Nights* does just that. For example, the crunchy, riff-laden first single, “Sixpack,” never once feels forced or contrived, while its seamless experimental turns reveal more sophisticated songwriting.

With the record’s rollout, Warner worked closely with the specific vision the band had for the project, right down to the packaging that the Orrall brothers designed with friend Perry Shall. The duo offered other suggestions along the way, including a neat, watercolor-animated teaser for “Sixpack.”

“Our rollout has taken the best things about these guys—their live show, their personalities, their raw aesthetic—and just amplified it while bringing it to a larger audience,” Warner marketing manager Hannah Keefe says.

To whet appetites, Warner sent 200 white-jacket vinyl albums with custom stenciling to indie retailers for giveaways. In addition, before the group’s June tour with Best Coast, four album cuts were released on an EP, also titled *Hypnotic Nights*. And fans who preorder the album also receive nine knickknacks at no extra charge.

Hypnotic Nights marks a big step in the duo’s career: the major-label debut. “We have an insane opportunity here,” he says. “If we work our asses off, we can be a really successful band. And we won’t have to work at a fucking grocery store anymore.”



Infinity Cat and Warner will co-release JEFF THE BROTHERHOOD’S seventh album, *Hypnotic Nights*.

JEFF THE BROTHERHOOD: JO McCAUGHEY; REBECCA & FIONA: FREDRIK SKOGKVIST

and they’re the ones I’m ultimately playing for.

4 Those people may scratch their heads a bit when they hear *Namaste*, though.

[laughs] Yeah, that doesn’t sound like anything I’ve ever done before. I couldn’t play my normal runs and my normal scales that just come naturally to me—my style that I play. That doesn’t really work with this music. I had to think of new notes and create new patterns. It sounds analytical, but it was all about feel, playing the notes that really worked. That was really challenging. I feel like I stretched myself as a creative person, and I think that’s a good thing because you don’t want to keep repeating yourself.

5 What other ambitions do you have for your future recordings?

My next record could be classical. I’ve always wanted to do some classical music and write music that sounds like a Beethoven song you’ve heard forever but is an origi-

nal song with me playing. So I’m thinking about that. And I’d like to compose some songs that real specifically sound like the old ’50s and ’60s jazz standards, but are my compositions. I’m thinking about that, too.

6 You did quite a bit with Whitney Houston early in both of your careers, especially live. What were your thoughts when she died?

Just like everybody else, really sad. Was I super-surprised something like that happened? Not really. I knew she was having trouble. Anytime you know someone who’s having to deal with problems of drugs and that kind of lifestyle and all that stuff she was dealing with, you know something is pending. It’s just terrible when it winds up the way it did.



REBECCA & FIONA beat out countrymen Avicii and Swedish House Mafia for Sweden’s best electro/dance album award.

DANCE BY KERRI MASON

WONDER GIRLS

Swedish house duo Rebecca & Fiona prep to amaze the U.S.

The first EDMBiz conference in Las Vegas closed its second and final day with that cornerstone of every music industry confab: the artist panel.

Rebecca & Fiona were the youngest panelists onstage, in terms of age and career span. They were also the only ones wearing fake eyelashes, mini skirts and platform boots. But they didn’t let the presence of icons like techno godfather Richie Hawtin or their minority status as women make them nervous. They swilled Coronas, smiled gamely and even cracked a few jokes. “We just came from hospital,” Fiona deadpanned when moderator Jason Bentley commented on them finishing each other’s sentences. “They separated us.”

Though their videos feature underwear pillow fights and scenes of mutual bathing (in milk), Rebecca Scheja and Fiona Fitzpatrick aren’t simply eye candy. For one, they already have a breakthrough debut album—*I Love You, Man*—which arrived July 10 in the United States on Ultra. Released in Sweden last year, the set’s lead single, “Bullets,” went triple-platinum (120,000 copies) and won the 2012 best electro/dance album Grammis Award (Sweden’s Grammy), beating countrymen Avicii and Swedish House Mafia. Their tour itinerary is filled with headlining DJ gigs at major nightclubs like LIV in Miami, Pacha in New York and a residency at Marquee in Las Vegas. Then there’s a collaboration with electronic dance music (EDM) favorite son Kaskade (“Turn It Down”) that’s notched nearly 3.5 million YouTube views.

“They’re a party in a box,” says Ultra Music founder/president Patrick Moxey, who hooked up with the duo last year.

“Great producers, great DJs: These two women are pure talent.”

With inspirations like Ace of Base, Lykke Li and Robyn, Rebecca & Fiona are from a more songwriterly school than most dance artists. Consequently, *I Love You, Man* sounds more indie than EDM, like beach-rock set to a kick drum, with fully structured four-minute songs and their gauzy voices in inner layers. It’s very different from their DJ sets, which opt for firepower over nuance.

“When we’re producing, we get more introverted, and we want to make something more timeless,” Scheja says. “But when we DJ, it’s like we want to be the hardest girls alive. So it’s a combination of proving ourselves and having fun.”

“In Sweden, we’ve managed to communicate their different skills in a way that the fans have embraced. They know what it means to go to a Rebecca & Fiona show,” says the act’s manager, Henrik Augustin of Mr Radar Management. “We’ll [have to] start out from the beginning in the U.S., but we’re confident fans will get the idea.” He adds that instrument-based, traditional live shows showcasing the record could be in their future.

Rebecca & Fiona met five years ago in Sweden, and rose through the hierarchical ranks of EDM, starting, as many fetching women do, as nightclub promoters. Disappointed by the DJs they booked—“They were drunk messes and didn’t feel the crowd. It was like it was only for them,” Scheja says—they taught themselves how to spin, and eventually to produce.

“We tried to ask people to help us, but they would just take over,” Fitzpatrick says. “A lot of people wanted us to just DJ and not produce ourselves, like, ‘We’ll put you on the new David Guetta track.’ So it was a struggle for us to keep control, but it was important.”

ALBUMS

ROCK

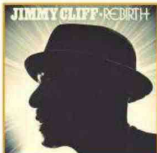
SERJ TANKIAN

Harakiri

Producer: Serj Tankian
Serjical Strike/Reprise Records

Release Date: July 10

With System of a Down reformed and playing shows again (including an August run of East Coast arena dates), frontman Serj Tankian might be expected to mellow out on his third solo album—to dial down the furious art-metal eccentricities that have defined SOAD classics like “Chop Suey!” and 2005’s *Mezmerize* and *Hypnotize* albums. No dice: By the second song of *Harakiri*, Tankian is already pondering the complicated intersection of technology and materialism over a proto-industrial freak-funk groove complete with guy-on-a-bull-horn backing vocals. (Think “Jesus Built My Hotrod”—era Ministry with Les Claypool on bass.) He also dabbles in burbling dance beats (“Occupied Tears”), imports delicate Eastern melodies (“Ching Chime”) and, in “Uneducated Democracy,” uses raw punk guitars to carry forth his radical—if occasionally baffling—political pronouncements: “The final revolution will illuminate silence,” he sings, “Release us to the Utopians/Let go, let go!”



JIMMY CLIFF

Rebirth

Producer: Tim Armstrong
Universal Music Enterprises

Release Date: July 17

Halfway through his new studio album, *Rebirth*, Jimmy Cliff takes a moment to reflect on the last half-century of the genre in which he’s made his name. “1962, Orange Street, Kingston, Jamaica/I sang my song for Leslie Kong,” he recalls in “Reggae Music,” describing his first recording session. By the end of the tune, Cliff has flash-forwarded 50 years, declaring that reggae is still “the voice of the people everywhere.” Following hot on the heels of last year’s buzz-building *Sacred Fire* EP—as well as a warmly received appearance in April at Coachella—*Rebirth* speaks to Cliff’s participation in the history he describes at the same time that it clears a path forward. It pairs a vintage sound (captured beautifully by Rancid’s Tim Armstrong, who also produced *Sacred Fire*) with fresh thoughts in “One More” and “Children’s Bread” on the persistence of injustice and deprivation. The album also engages in some appealing intergenerational cross-talk, with Cliff covering the Clash’s “Guns of Brixton” (which name-checks Cliff’s “The Harder They Come”) as well as “Ruby Soho” by Rancid. It’s an insider’s moment for outsiders.—MW



CLIFF (left) with producer ARMSTRONG in the studio.

Minus his System bandmate Daron Malakian, Tankian can sometimes lose touch with that band’s pop-song precision. But he always packs in more ideas than you might’ve thought possible.—MW

COUNTRY

ZAC BROWN BAND

Uncaged

Producers: Keith Stegall,
Zac Brown

Southern Ground/Atlantic

Release Date: July 10

These good ol’ Georgia boys kick off their third major-label studio album with characteristic Southern hospitality, inviting listeners to “lose yourself again” in “Jump Right In,” a laid-back roots-pop ditty co-written by Jason Mraz. From there Zac Brown and his Grammy Award-winning band make sure their guests feel right at home: With its deeply mellow blend of jamband rhythms, bluegrass guitar and creamy vocal harmonies, *Uncaged* should sound instantly familiar to the millions who turned 2008’s *The Foundation* and 2010’s *You Get What You Give* into commercial blockbusters. New candidates for summer playlist action abound, including the reggae-fied “Island Song,” the string-band hoedown “Sweet Annie,” and the organ-fueled title track, in which Brown relates his plan to “swim in the coldest river” and “drink from a mountain spring.” But Brown goes deeper, too, in “Day That I Die,” with guest vocals by folk-soul singer Amos Lee, and “Lance’s Song,” about a friend from the Atlanta music scene who was killed in 2010. The result? A party with purpose.—MW

POP

FLO RIDA

Wild Ones

Producers: various
IMG/Poe Boy/Atlantic

Release Date: July 3

Flo Rida has experienced as much success as anyone else with the booming Euro-house sound currently ruling the Billboard Hot 100,

so it’s no surprise that on his new album, *Wild Ones*, he offers up another batch of tunes in the vein of his hit David Guetta collaborations “Club Can’t Handle Me” and “Where Them Girls At.” Lead single “Good Feeling” (based on Avicii’s “Le7els,” which in turn samples “Something’s Got a Hold

on Me,” by Etta James) has been a radio staple since its release last summer, but the track still packs a giddy dance-pop punch here. The same goes for the throbbing title track, with its dramatic Sia vocal hook. Other guests include Jennifer Lopez, who informs us of her desire for “candy tonight” in “Sweet Spot,” and RedFoo of LMFAO, up to his usual tricks in the Bryan Adams-quoting “Run.” (“I’m runnin’ through these hoes like Drano,” RedFoo declares, just in case you didn’t get the message on LMFAO’s own “Sorry for Party Rocking.”) More unexpected: “I Cry,” in which Flo Rida explores his sensitive side. Kind of.—MW

NEW & NOTEWORTHY

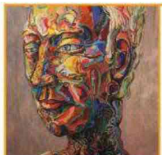
THE ENGLISH BEAT

The Complete Beat

Producers: Derek Dressler,
the English Beat

Release Date: July 10

From 1979 to 1983, the English Beat (simply the Beat outside of America) added a new wave edge and peerless pop hooks to speedy ska grooves on its three thrilling albums and a sterling string of singles. In a few short years the band went from college-radio regular to a mainstream pop presence on both sides of the Atlantic, as the ska-fueled frenzy of “Twist and Crawl” and “Mirror in the Bathroom” gave way to the burnished pop-rock splendor of “Save It for Later” and “I Confess.” The whole story is captured in this five-disc boxed set, which includes each English Beat album alongside a treasure trove of rarities that run the gamut from extended dub versions to a trio of live-in-the-studio appearances on legendary BBC DJ John Peel’s program. Listening to the band’s blend of brainy lyrics, seductive Caribbean rhythms and sharp-shooting songcraft, there’s nary a misstep in the act’s entire repertoire, which makes this luxurious limning of its legacy seem as essential as it is overdue.—JA



MILO GREENE

Milo Greene

Producers: Milo Greene, Ryan Hadlock
Chop Shop/Atlantic Records

Release Date: July 17

There isn’t a real person named Milo Greene. Rather, the name was concocted by three of the California band’s principals as a faux representative for their musical endeavors. Somewhere in fauxville, then, Mr. Greene is smiling. Now a quintet, Milo Greene has grown into an engaging enterprise whose crystalline, atmospheric folk-rock is cut from a similar cloth to Edward Sharpe & the Magnetic Zeros, with a bit of vintage shoegazer sensibility thrown into the mix. With its treacly instrumental arrangements and spectral four-part vocal harmonies, the self-titled debut’s 13 tracks—including four short interludes—evoke open landscapes and the transition of dusk into night or of night into the first rays of dawn. But the set’s emotions are decidedly earthy, from the lullaby “Son My Son” to declarations of devotion like “Cutty Love” and the innocent inquiry of “Silent Way” (“When we’re older can I still come over?”). Even the most uptempo songs, including “1957” and “Take a Step,” have a gentle smoothness that softens the weightier concerns of Milo Greene.—GG



MARINA & THE DIAMONDS

Electra Heart

Producers: various
Elektra Records

Release Date: July 10

Marina Diamandis wastes no time on her second studio album, *Electra Heart*, carving out some space for herself in the busy electro-pop landscape currently populated by the likes of Kimbra and Little Boots. “Got a figure like a pinup, got a figure like a doll,” she sings in opener “Bubblegum Bitch,” (“Don’t care if you think I’m dumb/No, I don’t care at all.”) (Subsequent tunes come with similarly instructive titles, including “Primadonna” and “How to Be a Heartbreaker,” in which Diamandis memorably defines “rule No. 3” as “Wear your heart on your cheek, never on your sleeve/Unless you wanna taste defeat.”) A young Welsh singer whose Greek surname provided the inspiration for her creative alias, Diamandis uses her earthy, lower-than-you’d-expect vocals to enliven that lyrical swagger on *Electra Heart*, which arrives stateside just as she’s set to open a string of arena shows for Coldplay. In the songs “Homewrecker” and “Starring Role” she splits the considerable difference between Katy Perry and Evanescence’s Amy Lee. Production by Dr. Luke (“Lies”) and Greg Kurstin (“Sex Yeah”) keeps the radio-bait hooks sharp. But Diamandis never lets them pierce her armor.—MW

REVIEWS

SINGLES



P!NK

Blow Me (One Last Kiss) (4:15)

Producer: Greg Kurstin

Writers: P!nk, G. Kurstin

Publishers: EMI Blackwood Music/P!nk Inside Publishing

(BMI), Kurstin Music/EMI April Music (ASCAP) RCA Records

P!nk's familiar blend of Joan Jett-on-the-dancefloor pop—not to mention her penchant for cheeky song titles—is back in full force on new single “Blow Me (One Last Kiss).” But the cast of characters has changed since we last heard from Ms. Alecia Moore with a pair of singles from 2010’s *Greatest Hits . . . So Far!!!* After a successful run of guitar-driven dance singles with Max Martin and Dr. Luke, P!nk recruits producer Greg Kurstin, who recently helmed Kelly Clarkson’s No. 1 single “Stronger (What Doesn’t Kill You)” and the Shins’ *Port of Morrow* album. The result is classic P!nk, complete with a swear-jar-worthy chorus (“shit” is used four times) and an abrupt key change that only a singer like her could pull off. An empowering breakup anthem in the vein of “So What,” “Blow Me (One Last Kiss)” is a welcome return to form for P!nk at a time when everyone from Adam Lambert to Clarkson is co-opting her sound. Let’s hope some more Kurstin-supplied hooks will turn up on her sixth album, *The Truth About Love*, due in September.—AH

COUNTRY

TRACE ADKINS

Them Lips (On Mine) (3:32)

Producers: Kenny Beard, Mark Wright, Mickey Jack Cones

Writers: J. Beavers, T. Shapiro

Publishers: Sony/ATV Tree Publishing/Beavertime Tunes; EMI Blackwood Music obo itself and Little Dooey Music (BMI) Show Dog/Universal

The first single from Trace Adkins’ fall release is a slice of summertime fun with a simmering groove and sultry lyrics. The Louisiana native has never been reluctant to express his appreciation for the fairer sex in explicit terms (see past tracks “Honky Tonk Badonkadonk” and “One Hot

Mama”), and here, he growls his way through such lines as “How come they’re sippin’ on ice-cold beer/Why you rubbin’ Maybelline on ‘em/When you should be puttin’ them lips right here/Them lips, right here.” Adkins’ earthy delivery is combined with a sense of friskiness, creating an appealing performance that should prove to be a high point in his upcoming live shows. The country star has the innate ability to give his fans what they want, and this tasty little tune should whet appetites for his forthcoming album.—DEP

ALTERNATIVE

CHARLI XCX

You’re the One (3:24)

Producers: Patrick Berger, Ariel Rechtshaid

Writers: P. Berger, C. Aitchison

Publishers: Indiscipline Rights, administered by Kobalt; Copyright Control IAmSound Records

Throughout her brief and unusual music career, 19-year-old U.K. singer Charli XCX has tried to fool the public into believing she’s a goth-pop freak, from soundtracking an indie-horror flick to sampling the “Star Wars” “Imperial March” theme on a



PITBULL FEATURING SHAKIRA

Get It Started (3:56)

Producers: various

Writers: various

Publishers: various RCA/Mr. 305/Polo Grounds

Following the success of the “Men in Black 3” soundtrack

single “Back in Time,” club-rap hitmaker Pitbull figures to have an even more firm grip on the charts this summer. For the opening single from upcoming album *Global Warming*, Pitbull enlists help from fellow Latin pop superstar Shakira to drive the chorus of “Get It Started.” The track is what Pitbull fans have come to expect from their prolific singer: pulsating build-ups, pumping bass and plenty of lyrical allusions to Pit’s humble beginnings and glamorous, jet-setting lifestyle (“Only ball I drop: New Year’s, Times Square!”). There’s a cut-and-paste feel to the exchange between Pitbull and Shakira, although one gets the notion that the two musicians could conjure more chemistry in a live setting. Shakira steals the show here, lending her majestic vocals to a refrain that figures to be heard around the world.—CP



quirky demo. But strip away that attention-grabbing facade, and what’s left is a fairly standard yet damn good synth-pop softie—a fact best evidenced by the brassy new single “You’re the One.” Lyrically, Charli decides to run through a list of romantic clichés (“You’re

the only one who makes me feel this way,” “I’m dancing in the dark,” “Drinking love potion when I lay next to you”), but the music is bewitching nonetheless. With its frisky beats, Euro-pop synths and vaguely Middle Eastern melodies, “You’re the One” continues the momentum of Charli XCX’s recent string of breakout singles.—RR

POP

CADY GROVES

Love Actually (3:50)

Producer: Kristian Lundin

Writers: C. Groves, K. Lundin

Publishers: Cady Groves Songs/Sony-ATV Songs (BMI), CMK Songs (ASCAP) RCA Records

“This little girl is capable of murder/If you hurt her,” pint-sized Oklahoma native Cady Groves seethed on her debut single, “This Little Girl,” last

fall. The song defined the beautifully rough edges of the pop singer’s songwriting—the hooks were in place, but Groves’ snarling persona made a standard single compelling. “Love Actually,” the single that will introduce her RCA debut, is not as much of a blunt object as “This Little Girl,” but Groves is still admirably grasping at ideas outside of the standard top 40 realm. Backed by an unfussy pop-rock arrangement, Groves pleads for sympathy and hypothesizes on the future of a relationship that was perfectly imperfect. “So what, we did everything wrong? You know that it was really love, actually,” she wails. Even if “Love Actually” isn’t the radio smash Groves is trying for, the single continues the development of an artist with a distinctive voice and style.—JL



DISPATCH

Circles Around the Sun (3:35)

Producers: Peter Katis, Dispatch

Writers: various

Publisher: Talk Stretch Publishing (BMI) Universal Records

The guitar riff that opens Dispatch’s new single, “Circles Around the Sun,” is simple enough, jangling and swaying but with distorted edges that bring out the uncertainty at the core of the track. “Circles Around the Sun” is the title track of Dispatch’s first album in 12 years, and while it’s not the group’s first new tune since it went on hiatus in 2004, the song serves as a fitting



reintroduction to the beloved group. The lyrics tell the story of a young boy being sent into space for the sake of science. They don’t hit the poignancy levels of, say, “The General,” but the ramshackle acoustic strumming, thumping drums, nifty harmonica solo and three-part harmony vocals burrow deep into the listener’s eardrums. Expect to hear “Circles Around the Sun” at a campfire near you this summer.—JB

LEGEND & CREDITS

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

CONTRIBUTORS: Jim Allen, Jon Blistein, Gary Graff, Andrew Hampp, Jason Lipshutz, Chris Payne, Deborah Evans Price, Ryan Reed, Mikael Wood

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



D'ANGELO will perform at Jay-Z's Made in America festival in September.

R&B BY ERIKA RAMIREZ

Soul Survivor

After segues and setbacks, R&B favorite D'Angelo returns to live gigs

On the evening of July 6, without any introduction, Michael Eugene Archer, better-known as D'Angelo, stepped onstage at the Essence Music Festival. The neo-soul singer performed a 75-minute set, filled with funky guitar riffs, tight harmonies, sly two-steps and his signature falsetto.

His performance at the festival's 18th anniversary, sponsored by Coca-Cola, was undoubtedly the performer's most highly publicized and anticipated show since the one-time "R&B Jesus" toured in 2000 to promote sophomore studio album *Voodoo* (Virgin) and his second-highest-charting single, "Untitled (How Does It Feel)." *Voodoo* landed atop the Billboard 200 for two weeks and spent four weeks at No. 1 on the Top R&B/Hip-Hop Albums chart. "Untitled" debuted on Hot R&B/Hip-Hop Songs at No. 65 on Jan. 8, 2000, and peaked at No. 2 two months later.

Throughout the past decade, however, the Richmond, Va., native has struggled with substance abuse and various legal troubles. In March 2010, for example, he was arrested in New York and charged with solicitation after reportedly asking a female undercover police officer for oral sex.

On Jan. 26 of this year, the 38-year-old singer returned to the music scene with an intimate six-day European tour starting in Stockholm. During the nearly weeklong event, D'Angelo treated fans to a mixture of classics and fresh material, including a new song called "Sugar Daddy." In the early morning hours of June 10, Roots drummer Ahmir "Questlove" Thompson surprised fans by bringing out D'Angelo as a guest during his set at Bonnaroo's late-night Super Jam, marking his first U.S. performance in more than a decade. On July 1, D'Angelo made a return to TV by appearing at the 2012 BET Awards.

D'Angelo's string of performances precedes the release of his third studio album, which is tentatively titled *James River*. Last October, Thompson told Billboard that the singer was in the "home stretch" of finishing the album, and reportedly it was set for release this year. Appar-

ently, more than two dozen tracks had been recorded in the past few years, with many sessions taking place at New York's Electric Lady Studios where *Voodoo* was made.

In addition to D'Angelo, legends including Charlie Wilson, Aretha Franklin, Chaka Khan and Mary J. Blige left the crowd at the Essence Music Festival speechless. Such '90s R&B superstars as Dru Hill and Carl Thomas made their return to the stage, while rising artists Melanie Fiona and Luke James proved themselves during the four-day event that ended July 8. The festival hosted more than a dozen performances each night, with shows taking place simultaneously across five stages at New Orleans' Mercedes-Benz Superdome.

Unfortunately, many of the festival's gigs overlapped, from shows on the enormous main stage to those in smaller, sponsored lounges, forcing many fans to miss some performances. The notable lineup attracted 413,000 concert-goers, making it the nation's largest African-American live music event of the year.

However, despite the buzz surrounding D'Angelo's return, the singer's set didn't exactly impress audiences. Some songs from *Voodoo* ("Chicken Grease," "Devil's Pie") garnered a lukewarm response from the crowd, which clearly preferred the sexy crooner they had met in the mid-'90s rather than the older, improvising rocker who took the stage. Older cuts like "Lady" from his debut album, *Brown Sugar* (1995), got stronger reactions.

Still, it only took two notes of "Untitled" for D'Angelo to pull the crowd—especially the ladies—back into his corner. The singer walked up from behind the piano and teased fans with his vocal prowess, his voice sounding as pristine as it did 12 years ago.

Aside from his most recent appearances, D'Angelo is scheduled to perform at Jay-Z's two-day Budweiser Made in America festival at Philadelphia's Fairmount Park (Sept. 1-2). By then audiences should have a better idea of how this comeback really feels.

'NIGHT' MOVES

Havana Brown continues her steady rise at top 40

Australian singer/DJ Havana Brown continues her rise on Billboard's Nielsen BDS-based Mainstream Top 40 chart, as "We Run the Night" (Universal Republic), featuring Pitbull, lifts 21-19 in its 19th week on the list.

The song completes the longest climb to the chart's upper half in 14 years and the third-longest overall, after Edwin McCain's "I'll Be" (22 weeks, 1998) and Melissa Etheridge's "Come to My Window" (20, 1994).

Brown (real name: Angelique Meunier) signed with Island Records Australia in 2008 and performed on the Australian leg of Rihanna's tour later that year. She subsequently toured with such acts as the Pussycat Dolls, Britney Spears and Chris

Brown. A version of "We Run the Night" without Pitbull reached No. 6 on the Australian Digital Songs chart last year before the rapper joined for its U.S. release, which topped the Dance Club Songs survey the week of March 10. The following frame, the track began its ascent on Mainstream Top 40.

"We Run the Night" has sold 644,000 downloads, according to Nielsen SoundScan. WPOI Tampa, Fla., has played it the most (2,034 detections through July 10), according to BDS.

—Gary Trust



HAVANA BROWN has toured with Rihanna and Britney Spears.

MARATHON 'RUN'

Here's a look at the week-by-week airplay and sales growth of Havana Brown's "We Run the Night," featuring Pitbull, dating to its debut on the Mainstream Top 40 ranking.

Issue Date	Mainstream Top 40 Rank	Plays	Hot Digital Songs Rank	Sales
March 17, 2012	No. 40	750	N/A	9,000
March 24, 2012	No. 37	900	N/A	19,000
March 31, 2012	No. 34	1,000	N/A	22,000
April 7, 2012	No. 33	1,000	N/A	21,000
April 14, 2012	No. 32	1,100	N/A	21,000
April 21, 2012	No. 31	1,200	N/A	18,000
April 28, 2012	No. 29	1,300	N/A	18,000
May 5, 2012	No. 29	1,400	N/A	18,000
May 12, 2012	No. 27	1,500	N/A	19,000
May 19, 2012	No. 26	1,700	No. 58	34,000
May 26, 2012	No. 25	1,900	No. 57	34,000
June 2, 2012	No. 24	2,100	No. 48	37,000
June 9, 2012	No. 24	2,300	No. 42	42,000
June 16, 2012	No. 24	2,500	No. 33	49,000
June 23, 2012	No. 25	2,600	No. 37	48,000
June 30, 2012	No. 22	3,000	No. 32	50,000
July 7, 2012	No. 21	3,300	No. 33	51,000
July 14, 2012	No. 21	3,700	No. 35	53,000
July 21, 2012	No. 19	4,000	No. 36	52,000

SOURCES: NIELSEN BDS (AIRPLAY), NIELSEN SOUNDSCAN (SALES)

The lawsuit against MAC MILLER concerns his song "Kool Aid & Frozen Pizza," off his free 2010 mixtape, *K.I.D.S.*



D'ANGELO: ERIKA COLDRING/GETTY IMAGES; MILLER: DAVID WOLFF/PATRICK/REDFERNS/GETTY IMAGES

It Takes Two

Owl City's cheerful 'Good Time' attracts Carly Rae Jepsen for a summer duet

After each artist's debut entry topped the Billboard Hot 100, Adam Young's electronica project Owl City and pop singer Carly Rae Jepsen have now netted their second top 20 hit—with the same song.

"Good Time," the pair's happy-go-lucky pop duet that arrived at digital retailers on June 26, bowed at No. 18 on last week's Hot 100, while Canadian Jepsen's debut U.S. single, "Call Me Maybe," ruled the chart for its fourth straight week. ("Good Time" moves up one spot to No. 17 this week, as "Call Me Maybe" continues its reign.) The timing of the release will benefit both artists—"Good Time" is the lead single off Owl City's *The Midsummer Station*, due Aug. 21 on Universal Republic, and the song will also appear on Jepsen's sophomore album, expected in September.

Jepsen—the former "Canadian Idol" contestant whose "Call Me Maybe" has sold 4.3 million downloads, according to Nielsen SoundScan—and Young—the mastermind behind Owl City and numerous other bands whose 2009 single "Fireflies" has moved 4.5 million downloads—hadn't met before the recording of "Good Time." But the two 26-year-olds were introduced by Scooter Braun, the head of Jepsen's new U.S. label, Schoolboy Records, and Owl City manager Steve Bursky. The two impresarios grew up together just outside of New York City and reconnected in 2009, when "Fireflies" was riding high and Braun was managing up-and-comer Justin Bieber.

Three years later, the childhood pals were still trying to devise a way to work together. Bursky sent Braun new songs from Owl City's next album after Jepsen had signed to Schoolboy/Interscope in February.



OWL CITY'S duet with Carly Rae Jepsen, "Good Time" (inset), is No. 17 on the Billboard Hot 100.



"I heard 'Good Time' and said, 'Why isn't this the first single?'" Braun recalls. After Bursky agreed that Jepsen's voice would add a whole new sound to "Good Time," Braun brought onboard Jonathan Simkin, Jepsen's manager and co-founder of her Canada label, 604 Records. Jepsen's vocals were recorded in March in Ottawa, months after Young had produced the track earlier in the year. The two singers never met until after the single's release, finally getting together for a video shoot in early July.

For Young, "Good Time" represents the follow-up hit that the introverted electro-pop talent had been seeking since "Fireflies" helped his second full-length Owl City album, *Ocean Eyes*, sell 1.1 million copies, according to SoundScan. The song "Shooting Star" was originally chosen as the impact single for *The Midsummer Station*, but Bursky's team changed gears in June after "Call Me Maybe" took off. "[Interscope] was looking for another single for Carly,"

Bursky says, "and it made a lot of sense. It just feels like a big summer record."

Bursky adds that the "Good Time" video will be released "as soon as humanly possible." He says Jepsen and Young have also locked in about a half-dozen major TV opportunities for the weeks surrounding the release of his album, in which the pop upstarts will perform together. As the song continues its top 40 push, Young will continue on a promotional tour that began July 9 in Toronto, followed by a global concert tour starting Sept. 5 in Nashville.

As for Jepsen, a solo single will likely be released before the highly anticipated arrival of her next album, and her opening stint on Bieber's fall arena tour begins Sept. 29. For the rising star's team of handlers, placing "Good Time" on her next full-length release was a no-brainer. "From our perspective, it made sense to have it on Carly's album," Simkin says. "It's a great tune." ■■■

BUBBLING UNDER

>>> MARTINEZ'S 'VOICE' REACHING RADIO

Pop singer/songwriter Vicci Martinez continues to translate exposure on NBC's "The Voice," on which she placed third last season, to radio airplay, as "Come Along" is approaching the Adult Top 40 chart. The song, featuring her "Voice" coach Cee Lo Green, is receiving its strongest early support from KWYE Fresno, Calif. (75 plays in the July 2-8 tracking week, according to Nielsen BDS), and KCIX Boise, Idaho (65). The single ushers in Martinez's debut Universal Republic album, *Vicci*, which bowed at No. 10 on Heatseekers Albums two weeks ago.

>>> JACKSON ACTION

Familiar to fans of Broadway and TV's "Glee" and "30 Rock," actor/singer Cheyenne Jackson is prepping the release of his first EP of original music, due next month on Hickory Records. Singer Sia—a friend of Jackson's—is a collaborator on the set. Two singles and videos are already out—"Drive" and "Before You."

>>> MISS WILLIE BROWN'S MUSIC 'MATTERS'

Rookie duo Miss Willie Brown is aiming for its first national chart ink with maiden single "You're All That Matters to Me," which simmers just beneath Hot Country Songs. With airplay at 10 of the 131 stations monitored by BDS for the chart, the female two-some's song was produced by veteran producer/songwriter Keith Stegall. Signed to A&M/Octone, the pair is being worked to country radio by indie label Rodeowave. The song's video debuted July 6 on CMT Pure.

>>> FINATTICZ' 'THUNDER' ROLLS

Staying true to pioneering West Coast hip-hop act N.W.A., the Finatticz represent pure gangster rap and party music. The group (also known for its flair for facial tattoos), hailing from the east side of Los Angeles, arrives with eOne debut single "Don't Drop That Thun Thun!," which is nearing the Hot R&B/Hip-Hop Songs chart. Rhythmic KPWR Los Angeles is helping Finatticz' Killa F, Jayarah the Truth, EZ the Great and Nyce break nationally, playing "Thun!" 669 times through July 11, according to BDS.

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

FOR PROMOTIONAL USE ONLY?

Lawsuit seeks \$10 million in damages from Mac Miller as free mixtapes become new legal battleground

On July 9, hip-hop veteran Lord Finesse filed a \$10 million lawsuit against Mac Miller, Miller's label Rostrum Records and mixtape site DatPiff.com.

According to the suit, Miller "willfully infringed plaintiff's exclusive copyrights" when he sampled Finesse's "Hip 2 Da Game" for "Kool Aid & Frozen Pizza," a single off Miller's free 2010 mixtape, *K.I.D.S.* The suit claims that Miller was then able to profit from the unauthorized sample by giving away mixtapes to build a fan base that would later buy albums and concert tickets. In November, Miller's *Blue Slide Park* became the first independently distributed debut album to arrive atop the Billboard 200 since 1995. Miller and his representatives declined to comment for this story, but the 20-year-old MC justified his sampling on Twitter.

"I made that record and video as nothing more than an 18 year old kid who wanted to rhyme and pay homage, no other intentions," read a tweet posted to Miller's account (@MacMiller, 2.5 million

followers) on July 11. "When I heard there was a problem, I reached out to him to try and solve it. No response."

"I love mixtapes but this is different. And it's not a sample," Finesse said in a statement released by his attorney on July 12. "Mac didn't take a piece of music and create something new. He didn't transform it into something other than what it was. He just dropped the needle on my record and changed the title."

Free mixtapes that feature songs with unlicensed samples have long been considered outside of copyright law jurisdiction, but Finesse's lawsuit follows a string of recent legal action against rappers sampling copyrighted material that seek statutory damages, which allows copyright holders to seek compensation with respect to any one work, according to U.S. copyright law.

Earlier this year, the Persuaders' Robert Poin-dexter filed suits against Kanye West and 50 Cent

over samples used on mixtapes, while singer Karma-Ann Swanepoel sued Lil Wayne in 2008 for unlawful sampling. The suits claim that while the artists didn't make money from the tapes, the promotional benefits helped boost their career and increase net income.

"A mixtape is a commercial for an artist," says Manatt, Phelps & Phillips music attorney Daniel Stuart, who has negotiated dozens of infringement cases pertaining to commercial records and free mixtapes. "There are two commercial benefits: the direct benefits, which are the dollars collected, and the indirect benefits. If you benefit from increased brand awareness, there could be a plausible argument that there could be indirect commercial damages from that kind of use."

Stuart says almost all suits of this nature are settled out of court, as legal fees can mount substantially. Defendants can cite fair use in court, but he says artists should go through the proper channels to avoid legal action: "I would advise artists to clear all samples on free mixtapes before exposing the material to the public." —Steven J. Horowitz

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THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



R.I.P. ANDY GRIFFITH

>> Following the death of actor Andy Griffith on July 3, his lone hit on the Billboard charts returns. "What It Was, Was Football"—which reached No. 9 on the Best Selling Singles chart in 1954—bows on Comedy Digital Songs (see page 39) at No. 5.

PATRIOTIC DEBUT

>> Every year, the original Broadway cast recording of the 1969 musical "1776" gets a fitting sales boost around Independence Day. But this year is different, as its gain last week (up 220%) was enough to enable its debut on the 6-year-old Cast Albums chart at No. 15.



DMB IS BACK

>> Dave Matthews Band previews upcoming album *Away From the World* (due Sept. 11) with first single "Mercury." It bows at No. 12 on Triple A and No. 42 on Rock Songs. On the former, it extends DMB's lead for the most hits (24) in the chart's 16-year history.

CHART BEAT

>> Insightful reader Pablo Nelson of Berkeley, Calif., proves his chart-watching mettle when it comes to David Guetta's "Titanium" (featuring Sia), which rises 9-7 on the Billboard Hot 100. Nelson notes that the song is the latest to bring one of the 118 chemical elements on the periodic table to the top 10. Three "gold" records have reached the summit, including Kanye West's 10-week 2005 No. 1 "Gold Digger," featuring Jamie Foxx. Then there's America's "The Tin Man" (No. 4, 1974) and Sweet's "Love Is Like Oxygen" (No. 8, 1978). Artist names that have blinded the top 10 with such scientific references include Silver Convention and Nickelback, while Queen gets an honorable mention for late lead singer Freddie Mercury.

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

DAVE MATTHEWS BAND: DANNY CLINECH

Billboard

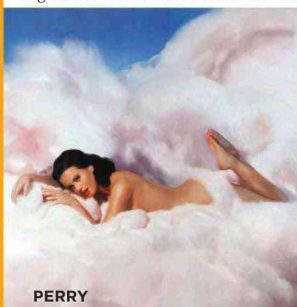
CHARTS

Brown's Tops While Amazon Promotion Pops

Chris Brown earns his second No. 1 album on the Billboard 200, as *Fortune* debuts atop the chart, selling 135,000 copies, according to Nielsen SoundScan. It follows his last release, and first No. 1, 2011's *F.A.M.E.* That album launched atop the list with 270,000—more than double that of *Fortune*.

Brown is the second R&B hitmaker in a month to debut at No. 1 with a comparably soft launch (see story, page 9). Four weeks ago, **Usher's** *Looking 4 Myself* started at No. 1 with 128,000. That marked a significant slide from the first-week sales (329,000) of his last full-length album, the No. 1-debuting *Raymond v Raymond*.

Had it not been for Brown's *Fortune*, there would have been a surprise return to No. 1 for **Katy Perry**, as her *Teenage Dream* set zooms from No. 21 to No. 2 with 80,000 (up 417%), notching its best sales frame since Christ-



PERRY

mas 2010. The set was one of 20 titles that Amazon MP3 sale-priced for 99 cents for one day only (July 3). (The Google Play service matched the pricing, but it wasn't highly promoted. It's likely they contributed a small total to the sales spike.) Perry also benefits from buzz earned from current single "Wide Awake" and the release of "Katy Perry: Part of Me," which hit U.S. theaters on July 5.

All but one of Amazon MP3's 99 cent sale titles rank among the top 40 on the Billboard 200, and 17 of them post a gain of more than 100%. The largest percentage gain goes to **Ellie Goulding's** *Lights*, which vaults from No. 116 to No. 21 with 23,000 (up 444%). It's both a new weekly sales high for the set and its best rank yet.

Amazon MP3 also pushes three more albums back into the top 10 aside from *Teenage Dream*—**Gotye's** *Making Mirrors* (31-6 with 44,000; up 248%), **fun's** *Some Nights* (23-7 with 43,000; up 181%) and **the Black Keys' El Camino** (55-10 with 37,000; up 396%).

Just outside the top 10, **Jason Mraz's** *Love Is a Four Letter Word* rises 45-13 with 32,000 (up 255%), also thanks to Amazon MP3.

All of the Amazon MP3 action blocks **Flo Rida** from earning his third top 10 album, as his new *Wild*

Ones debuts at No. 14 with 31,000. It's likely that without the Amazon MP3 deal, his album would have bowed at No. 9, as there are five discounted titles that jumped ahead of the rapper this week.

BUT AT WHAT COST?

So, just how much did the 99 cent promotion cost Amazon? Sources tell Billboard that the labels worked with the retailer on the promotion, extend-

ing discounted wholesale costs. So determining how much of the cost Amazon ate is tricky. But, that cost may have been nearly \$2 million.

So, how did we come up with that figure?

Combined, the 20 titles sold 454,000 downloads last week. While we don't know exactly how much of that figure is owed to Amazon MP3 (and Google), we can make an educated guess as to its volume.

The week previous, the 20 sold just 64,000 digitally. If we assume the bulk of those sales came from the iTunes store—as the digital market leader, by far—then let's guess that maybe 50,000 of the 64,000 were from iTunes. Again, we're just estimating.

Of the 20 titles, none were brand-new, so they shouldn't have experienced any major fluctuations in sales

this week had it not been for the 99 cent promotion. (Only **Katy Perry's** *Teenage Dream* would have likely had a big boost, thanks to her film's release.)

That said, the 20 albums would have probably sold about the same number of downloads this week as last week—if Amazon MP3 hadn't promoted them. So, if we subtract the estimated 50,000 that iTunes may have sold this week, we're left with 404,000 that Amazon MP3 may have sold at 99 cents. (Again, Google was probably a small player in this week's increase, and we're choosing to remove it from the equation.)

Now that we have an actual figure to work with, we can try to work out just how much money may have been spent by Amazon on this promotion. At least, the funds lost in the cost of each album to Amazon, versus its 99 cent price to the consumer.

Billboard understands that the bulk of the titles in the offer had a discounted wholesale cost somewhere in the range of \$4.50-\$6.50. To simplify matters, let's assume that all 20 of the titles have a regular digital wholesale price of \$5.50.

Based on that average cost of \$5.50, if Amazon MP3 sold 404,000 at 99 cents each, that would mean the promotion could have cost the company \$1,822,040. (\$5.50 for 404,000 albums equates to \$2,222,000, minus the \$399,960 generated by the 99 cents sold for each title.)

Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	5,800,000	2,534,000	25,888,000
Last Week	5,743,000	2,316,000	25,287,000
Change	1.0%	9.4%	2.4%
This Week Last Year	5,343,000	1,704,000	23,251,000
Change	8.6%	48.7%	11.3%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2011	2012	CHANGE
OVERALL UNIT SALES			
Albums	160,806,000	156,255,000	-2.8%
Digital Tracks	684,049,000	723,907,000	5.8%
Store Singles	1,459,000	1,779,000	21.9%
Total	846,314,000	881,941,000	4.2%
Albums w/TEA*	229,210,900	228,645,700	-0.2%

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

DIGITAL TRACKS SALES

'11	684.0 million
'12	723.9 million

SALES BY ALBUM FORMAT

CD	106,844,000	94,256,000	-11.8%
Digital	51,984,000	59,737,000	14.9%
Vinyl	1,946,000	2,216,000	13.9%
Other	32,000	44,000	37.5%

For week ending July 7, 2012. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

nielsen
SoundScan

	2011	2012	CHANGE
YEAR-TO-DATE SALES BY ALBUM CATEGORY			
Current	85,571,000	76,911,000	-10.1%
Catalog	75,235,000	79,344,000	5.5%
Deep Catalog	58,714,000	63,368,000	7.9%

CURRENT ALBUM SALES

'11	85.6 million
'12	76.9 million

CATALOG ALBUM SALES

'11	75.2 million
'12	79.3 million

Nielsen SoundScan counts as current only sales within the first 18 months of an album's release (12 months for classical and jazz albums). Titles that stay in the top half of the Billboard 200, however, remain as current. Titles older than 18 months are catalog. Deep catalog is a subset of catalog for titles out more than 36 months.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	HOT SHOT DEBUT	1	#1 CHRIS BROWN 1 WK (RCA 89255) (14.98)	Fortune		1
2	21	31	GREATEST HITS KATY PERRY CAPITOL (94601) (18.98)	Teenage Dream	2	1
3	3	1	JUSTIN BIEBER SCHOLB/BOY/RAMOND BRAUN/ISLAND 016834/IDJMG (13.98) ⊕	Believe		1
4	2	—	MARON 5 A&M/OCTONE 016896/IGA (14.98)	Overexposed		2
5	1	—	LINKIN PARK MACHINE SHOP 531345/WARNER BROS. (18.98)	Living Things		1
6	31	24	GOTYE SAMPLES 'N' SECONDS/FAIRFAX 016449*/UNIVERSAL REPUBLIC (13.98)	Making Mirrors	●	6
7	23	16	FUN. FUELED BY RAMEN 52894* (11.98)	Some Nights		3
8	6	2	KENNY CHESNEY BLUE CHAIR/COLUMBIA NASHVILLE 94866/SMN (11.98)	Welcome To The Fishbowl		2
9	7	7	ADELE XL 44699*/COLUMBIA (11.98)	21	●	1
10	55	5	THE BLACK KEYS NONESUCH 52909*/WARNER BROS. (18.98)	El Camino	●	2
11	8	17	ONE DIRECTION SYCO 92491/COLUMBIA (11.98)	Up All Night	●	1
12	4	—	VARIOUS ARTISTS MAYBACH/DEF JAM 52903*/WARNER BROS. (18.98)	Maybach Music Group Presents: Self Made 2		4
13	45	35	JASON MRAZ ATLANTIC 930701/AG (18.98)	Love Is A Four Letter Word		2
14	NEW	1	FLO RIDA PDE BOV/ATLANTIC 526672/AG (9.98)	Wild Ones		14
15	9	6	USHER RCA 97176 (10.98)	Looking 4 Myself		1
16	43	30	OF MONSTERS AND MEN SKRIMS/L EHF LAEKJARAS 1 016690*/UNIVERSAL REPUBLIC (11.98)	My Head Is An Animal		6
17	44	38	THE LUMINEERS DUALTONE 1608* (13.98)	The Lumineers		17
18	77	79	FLORENCE + THE MACHINE UNIVERSAL REPUBLIC 016267* (13.98)	Ceremonials	●	6
19	5	—	R. KELLY RCA 97176 (10.98)	Write Me Back		5
20	10	5	SOUNDTRACK WATERDOWER 99261 (14.98)	Rock Of Ages		5
21	116	150	PACE SETTER CHERRYTREE/INTERSCOPE 015329/IGA (10.98)	Lights		21
22	36	22	LIONEL RICHIE MERCURY NASHVILLE 016000/UMGN (15.98) ⊕	Tuskegee	■	1
23	87	60	REGINA SPEKTR SIRE 530373/WARNER BROS. (18.98)	What We Saw From The Cheap Seats		3
24	13	9	LUKE BRYAN CAPITOL NASHVILLE 79412 (16.98)	Tailgates & Tanlines		2
25	NEW	1	PHILLIP PHILLIPS 19/INTERSCOPE 017104 EX/IGA (6.98)	American Idol: Season 11: Highlights (EP)		25
26	56	52	B.O.B REBEL/ROCK/GRAND HUSTLE/ATLANTIC 527788/AG (18.98)	Strange Clouds		5
27	82	105	LANA DEL REY POLYDOR/INTERSCOPE 016426/IGA (11.98)	Born To Die		2
28	46	23	THE BEACH BOYS BROTHER 02824/CAPITOL (16.98)	That's Why God Made The Radio		3
29	18	14	VARIOUS ARTISTS UNIVERSAL/EMI/SONY MUSIC 95757/CAPITOL (18.98)	NOW 42		3
30	117	104	THE WANTED COLUMBIA TALENT/MERCURY 016632/IDJMG (6.98)	The Wanted		7
31	11	3	FIONA APPLE CLEAN SLATE 37883*/EPIC (11.98)	The Idler Wheel Is Wiser Than...		3
32	NEW	1	HILLSONG HILLSONG/SPARROW 05302/EMI CMG (13.98) ⊕	Live: Cornerstone		32
33	15	4	SOUNDTRACK WALT DISNEY 017500 (13.98)	Let It Shine		12
34	53	58	DRAKE YOUNG MONEY/CASH MONEY 016135*/UNIVERSAL REPUBLIC (17.98)	Take Care	■	1
35	24	15	CARRIE UNDERWOOD 19/ATLANTA NASHVILLE 96994/SMN (11.98)	Blown Away	●	1
36	176	140	KIMBRA WARNER BROS. 520956 (13.98)	Vows		14
37	25	20	ERIC CHURCH EMI NASHVILLE 94266* (16.98)	Chief	■	1
38	78	63	BONNIE RAITT REDWING 001* (13.98)	Slipstream		6
39	144	119	BEACH HOUSE SUB POP 965* (13.98)	Bloom		7
40	22	11	ALAN JACKSON ACR 28334/EMI NASHVILLE (16.98)	Thirty Miles West		2
41	49	45	ALABAMA SHAKES ATO 0142* (11.98)	Boys & Girls		8
42	NEW	1	WISIN & YANDEL MACHETE 016992/UMLE (13.98)	Lideres		42
43	38	66	THE BLACK KEYS NONESUCH 520266*/WARNER BROS. (15.98)	Brothers	■	3
44	NEW	1	PERIPHERY SUMERIAN 224* (11.98)	Periphery II		44
45	RE-ENTRY	23	NEWSBOYS INPOP 71592/EMI CMG (11.98)	God's Not Dead		45
46	35	27	NICKI MINAJ YOUNG MONEY/CASH MONEY 016530/UNIVERSAL REPUBLIC (13.98)	Pink Friday: Roman Reloaded	■	1
47	28	13	VARIOUS ARTISTS EMI/SONY MUSIC/UNIVERSAL 016661/UMLE (18.98)	NOW That's What I Call Country: Volume 5		13
48	26	10	RUSH ANTHEM 617856*/ROADRUNNER (18.98)	Clockwork Angels		2
49	30	19	JOHN MAYER COLUMBIA 97606* (11.98)	Born And Raised		1
50	NEW	1	THE WORD ALIVE FEARLESS 30165 (14.98)	Life Cycles		50



44
The rock band's second studio album moves 12,000 in its first week—a weekly sales high for the act. Its first album, released in 2010, never sold more than 5,000 in a frame.

45
Venue sales from its appearance at its massive Creation Festival fuel its big 367% gain this week. The album went from 2,000 units to slightly more than 11,000.

54
A number of soundtracks were sale-priced for \$2.99 at Amazon MP3 last week, including "The Hunger Games" (up 250%) and "Drive" (No. 96, up 217%).



68
The iTunes store sale-priced this set—and many others—for \$7.99 as part of its Great Summer Albums promotion. Others in the deal include No. 85 (up 40%), No. 92 (up 20%), and No. 112 (up 20%).

70
Of the 20 albums Amazon MP3 offered for 99 cents on July 3, this one sold the least (7,000) and had the smallest percentage increase (55%).

THE BILLBOARD 200 ARTIST INDEX			E			F			G			H			I			J			K			L			M		
ABANDON ALL SHIPS	142	THE BAND PERRY	104	JUSTIN BIEBER	3	192	LUKE BRYAN	24	146	COLDPLAY	67	EAGLES	193	PUNCH	141	BILL & GLORIA GATHER	99	GLEN HANSARD	89	JAY Z, KANYE WEST	117	SKYLAR LAINE	64	BOB MARLEY AND THE WAILERS	76				
ALABAMA SHAKES	41	THE BEACH BOYS	39	ERIC CHURCH	1	79	CHRIS GALE	60	JOHN FOGERTY	90	EDENS EDGE	124	FLEETWOOD MAC	91	AND THEIR HOMECOMING FRIENDS	195	HUNTER HAYES	87	JOURNEY	105	MIRANDA LAMBERT	105	BOB MARLEY AND THE WAILERS	76					
ALABAMA SHAKES	41	THE BEACH BOYS	39	ERIC CHURCH	1	79	CHRIS GALE	60	JOHN FOGERTY	90	EDENS EDGE	124	FLEETWOOD MAC	91	AND THEIR HOMECOMING FRIENDS	195	HUNTER HAYES	87	JOURNEY	105	MIRANDA LAMBERT	105	BOB MARLEY AND THE WAILERS	76					
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UNCHARTED™		NEXT BIG SOUND™	
DATA PROVIDED BY MYSOUND			
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST
1	1	77	#1 TRAPHIK WWW.MYSPACE.COM/TRAPHIK
2	2	78	DJ BUMP WWW.MYSPACE.COM/BLENDIZZY
3	4	73	SUNGH A JUNG WWW.MYSPACE.COM/JUNGSUNGH A
4	3	76	NOISIA WWW.MYSPACE.COM/DENOISIA
5	8	62	PITTY WWW.MYSPACE.COM/BANDAPITTY
6	5	67	PRETTY LIGHTS WWW.MYSPACE.COM/PRETTYLIGHTS
7	7	73	PORTA WWW.MYSPACE.COM/PORTA1
8	6	73	TYLER WARD WWW.MYSPACE.COM/TYLERWARD
9	13	7	NETSKY WWW.MYSPACE.COM/NETSKYMUSIC
10	9	32	GRAMATIK WWW.MYSPACE.COM/GRAMATIK
11	15	66	METRONOMY WWW.MYSPACE.COM/METRONOMY
12	RE-ENTRY		DIRTYLOUD WWW.MYSPACE.COM/DIRTYLOUDMUSIC
13	RE-ENTRY		STAR SLINGER WWW.MYSPACE.COM/STARSLINGERMUSIC
14	17	3	TWIN SHADOW WWW.MYSPACE.COM/TWINTHESHADOW
15	16	37	UMEK WWW.MYSPACE.COM/DJUMEK
16	12	44	YANN TIERSEN WWW.MYSPACE.COM/YANNTIERSENINPROGRESS
17	14	74	MADDI JANE WWW.MYSPACE.COM/MADDIJANEMUSIC
18	10	73	DAVE DAYS WWW.MYSPACE.COM/DAVEDAYS
19	26	51	BORGORE WWW.MYSPACE.COM/BORGORE
20	19	7	LOS HERMANOS WWW.MYSPACE.COM/LOSHERMANOS
21	11	64	THE BLOODY BEETROOTS - DEATH CREW 77 WWW.MYSPACE.COM/THEBLOODYBEETROOTS
22	28	13	FOALS WWW.MYSPACE.COM/FOALS
23	20	20	C2C WWW.MYSPACE.COM/C2CJS
24	18	67	MAREK HEMMANN WWW.MYSPACE.COM/MAREKHEMMANN
25	23	60	NICOLAS JAAR WWW.MYSPACE.COM/NICOLASJAAR
26	32	12	MAXIMUM BALLOON WWW.MYSPACE.COM/MAXIMUMBALLOON
27	RE-ENTRY		YOUNG GUNS WWW.MYSPACE.COM/YOUNGGUNS
28	25	53	GOD IS AN ASTRONAUT WWW.MYSPACE.COM/GODISANASTRONAUT
29	21	14	ANATHEMA WWW.MYSPACE.COM/ANATHEMA
30	27	62	SUPERMAN IS DEAD WWW.MYSPACE.COM/SUPERMANISDEAD
31	49	8	OOMP WWW.MYSPACE.COM/OOMP
32	35	54	AEROPLANE WWW.MYSPACE.COM/AEROPLANEMUSICLOVE
33	24	12	ARCHITECTS UK WWW.MYSPACE.COM/ARCHITECTSUK
34	38	51	JOTA QUEST WWW.MYSPACE.COM/JOTAQUEST
35	48	3	TAME IMPALA WWW.MYSPACE.COM/TAMEIMPALA
36	34	9	POETS OF THE FALL WWW.MYSPACE.COM/POETSOFTHEFALL
37	29	35	HADOUKEN! WWW.MYSPACE.COM/HADOUKEN
38	39	22	CAPITAL INICIAL WWW.MYSPACE.COM/CAPITALINICIAL
39	46	45	GOLD PANDA WWW.MYSPACE.COM/GOLDPANDA
40	36	4	STALLEY WWW.MYSPACE.COM/MADSTALLEY
41	41	20	YUNA WWW.MYSPACE.COM/YUNA
42	22	31	ONRA WWW.MYSPACE.COM/ONRA
43	33	61	GIRL TALK WWW.MYSPACE.COM/GIRLTALK
44	RE-ENTRY		KORPIKLAANI WWW.MYSPACE.COM/KORPIKLAANI
45	40	7	BRIAN JONESTOWN MASSACRE WWW.MYSPACE.COM/BRIANJONESTOWNMASSACRE
46	RE-ENTRY		FAR TOO LOUD WWW.MYSPACE.COM/FARTOLOUD
47	RE-ENTRY		HEFFRON DRIVE WWW.MYSPACE.COM/HEFFRONDRIVE
48	50	12	CAROLINE COSTA WWW.MYSPACE.COM/CAROLINECOSTA
49	44	36	MEYTAH COHEN WWW.MYSPACE.COM/MEYTAHPRIEST
50	31	3	VINILOVERSUS WWW.MYSPACE.COM/VINILOVERSUS/WWW.MYSPACE.COM/

SOCIAL 50™		NEXT BIG SOUND™	
DATA PROVIDED BY MYSOUND			
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST
1	1	85	#1 RIHANNA WWW.MYSPACE.COM/RIHANNA
2	3	85	KATY PERRY CAPITOL
3	2	85	JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG
4	13	53	SKRILLEX BIG BEAT/DWLSA/ATLANTIC
5	8	85	LINKIN PARK MACHINE SHOP/WARNER BROS.
6	4	75	ADELE XL/COLUMBIA
7	6	35	ONE DIRECTION SYCO/COLUMBIA
8	11	85	NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
9	24	35	CIMORELLI UNIVERSAL REPUBLIC
10	5	85	LADY GAGA STREAMLINE/KONIVL/INTERSCOPE
11	7	85	SHAKIRA SONY MUSIC LATIN/EPIC
12	12	85	EMINEM WEBB/SABAY/AFERMATH/INTERSCOPE
13	9	85	TAYLOR SWIFT BIG MACHINE
14	18	85	DAVID GUETTA WHAT A MUSIC/CASTRALWERKS/CAPITOL
15	15	83	CHRIS BROWN RCA
16	10	83	PITBULL MR.305/FAMOUS ARTIST/POLO GROUNDS/SONY MUSIC LATIN/RCA
17	14	71	JENNIFER LOPEZ ISLAND/IDJMG
18	16	80	SNOOP DOGG DODD/SYR/PRORITH/CAPITOL
19	20	85	SELENA GOMEZ HOLLYWOOD
20	19	62	LMFAO PARTY ROCK/WILLI AM/CHERRYTREE/INTERSCOPE
21	37	59	BOYCE AVENUE 3 PEACE
22	21	84	LIL WAYNE CASH MONEY/UNIVERSAL REPUBLIC
23	30	82	WIZ KHALIFA ROSTRUM/ATLANTIC
24	48	15	YOUR FAVORITE MARTIAN YOUR FAVORITE MARTIAN
25	22	83	DRAKE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
26	25	84	BEYONCÉ PARKWOOD/COLUMBIA
27	26	82	BRITNEY SPEARS RCA
28	29	81	COLDPLAY CAPITOL
29	23	76	USHER RCA
30	43	16	MATTYB UNSIGNED
31	31	32	ALICIA KEYS RCA
32	42	19	FLO RIDA POE BOY/ATLANTIC
33	34	76	DEMI LOVATO HOLLYWOOD
34	40	80	50 CENT SHADY/AFERMATH/INTERSCOPE
35	27	74	BRUNO MARS ELEKTRIK
36	33	24	MAROON 5 A&M/OCTONE
37	50	14	LINDSEY STIRLING UNSIGNED
38	RE-ENTRY		SUNGH A JUNG INTERSCOPE
39	35	84	THE BLACK EYED PEAS INTERSCOPE
40	17	82	DON OMAR ORFANATO/MACHETE/UMLE
41	32	84	AVRIL LAVIGNE EPIC
42	47	72	CHRISTINA GRIMMIE UNSIGNED
43	41	66	JUSTIN TIMBERLAKE RCA
44	28	83	MICHAEL JACKSON MJJ/EPIC
45	36	3	CARLY RAE JEPSEN 604/SCHOOLBOY/INTERSCOPE
46	RE-ENTRY		LANA DEL REY POLYDOR/INTERSCOPE
47	38	15	MILEY CYRUS HOLLYWOOD
48	NEW		ARIANA GRANDE UNIVERSAL
49	44	49	PINK RCA
50	RE-ENTRY		ODD FUTURE ODD FUTURE

ON-DEMAND SONGS™		nielsen	
DATA COMPILED BY BDS			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
1	2	18	#1 CALL ME MAYBE KARLY RAE JEPSEN 604/UNIVERSAL
2	1	11	PAYPHONE MARDON 5 FEAT. WIZ KHALIFA A&M/OCTONE/INTERSCOPE
3	3	18	SOMEBODY THAT I USED TO KNOW GOTYE FEAT. KIMBRA SAMPLES 'N' SECOND'S FAIRFAX/UNIVERSAL REPUBLIC
4	4	18	WE ARE YOUNG FUN. FEAT. JANELLE MONAE FUELED BY RAMEN/RRP
5	6	18	LIGHTS ELLIE GOULDING CHERRYTREE/INTERSCOPE
6	5	14	BOYFRIEND JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG
7	7	11	MERCY KANYE WEST, BE SEAN, RUSHA T, CHAM 2.0, D.D.ROC-A-FELLA/DEF JAM/IDJMG
8	8	18	STARSHIPS NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
9	9	4	WIDE AWAKE KATY PERRY CAPITOL
10	10	17	WHAT MAKES YOU BEAUTIFUL ONE DIRECTION SYCO/COLUMBIA
11	11	18	FEEL SO CLOSE CALVIN HARRIS ULTRA
12	12	18	WILD ONES FLO RIDA FEAT. SIA POE BOY/ATLANTIC
13	15	18	SOME NIGHTS TITANIUM DAVIS GUETTA FEAT. SIA WHAT A MUSIC/CASTRALWERKS/CAPITOL
14	14	18	GLAD YOU CAME THE WANTED GLOBAL TALENT/MERCURY/IDJMG
15	13	8	TITANIUM DAVID GUETTA FEAT. SIA WHAT A MUSIC/CASTRALWERKS/CAPITOL
16	20	7	SCREAM USHER RCA
17	16	15	THE MOTTO DRAKE FEAT. LIL WAYNE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
18	17	7	WHERE HAVE YOU BEEN RIHANNA SRP/DEF JAM/IDJMG
19	18	17	DRIVE BY TRAIN COLUMBIA
20	19	18	TAKE CARE DRAKE FEAT. RIHANNA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
21	23	2	BURN IT DOWN LINKIN PARK MACHINE SHOP/WARNER BROS.
22	21	18	MIDNIGHT CITY M83, M83/MUTE/CAPITOL
23	22	18	HYFR (HELL YEAH F****G RIGHT) DRAKE FEAT. LIL WAYNE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
24	24	12	I WON'T GIVE UP JASON MRAZ ATLANTIC/RRP
25	25	7	DRUNK ON YOU LUKE BRYAN CAPITOL NASHVILLE
26	28	11	DRANK IN MY CUP KIRKO BANGZ LMV/UNAUTHORIZED/WARNER BROS.
27	27	18	FADED TYGA FEAT. LIL WAYNE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
28	31	4	WORK HARD, PLAY HARD WIZ KHALIFA ROSTRUM/ATLANTIC/RRP
29	30	18	PUMPED UP KICKS FOSTER THE PEOPLE STARTIME INT'L/COLUMBIA
30	29	18	WE FOUND LOVE RIHANNA FEAT. CALVIN HARRIS SRP/DEF JAM/IDJMG
31	35	6	NO LIE 2 CHAINZ FEAT. DRAKE DUFFLE BAG BOYZ/DEF JAM/IDJMG
32	32	18	NI**AS IN PARIS JAY Z KANYE WEST ROC-A-FELLA/ROC NATION/DEF JAM/IDJMG
33	34	6	EVERYBODY TALKS NEON TREES MERCURY/IDJMG
34	33	11	LITTLE TALKS OF MONSTERS AND MEN SORINEL, EHF LAKEJARRAS 1/UNIVERSAL REPUBLIC
35	37	18	BANGARANG SIRIEM FEAT. SIRAH BIG BEAT/DWLSA/ATLANTIC/RRP
36	26	15	CLIMAX USHER RCA
37	36	6	BACK IN TIME PITBULL MR.305/POLO GROUNDS/RCA
38	39	18	LEVELS AVICII LEVELS/VERATONE/ATOM EMP/INTERSCOPE
39	NEW		WHISTLE FLO RIDA POE BOY/ATLANTIC
40	41	18	RACK CITY TYGA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
41	38	9	BROKEN HEARTED KARMIN EPIC
42	49	13	BEEZ IN THE TRAP NICKI MINAJ FEAT. 2 CHAINZ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
43	42	6	TOO CLOSE ALEX CLARE UNIVERSAL ISLAND/UNIVERSAL REPUBLIC
44	40	9	SPRINGSTEEN ERIC CHURCH EMI NASHVILLE
45	45	18	PARADISE COLDFLAY CAPITOL
46	48	18	SCARY MONSTERS AND NICE SPRITES SKRILLEX BIG BEAT/ATLANTIC/RRP
47	50	13	SAIL AWOLNATION RED BULL
48	43	18	STRONGER (WHAT DOESN'T KILL YOU) KELLY CLARKSON 19/RCA
49	RE-ENTRY		ONE THING ONE DIRECTION SYCO/COLUMBIA
50	RE-ENTRY		TURN UP THE MUSIC CHRIS BROWN RCA

YOUTUBE		YouTube	
The most popular songs on YouTube.			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
1	1	15	#1 CALL ME MAYBE KARLY RAE JEPSEN 604/UNIVERSAL
2	2	12	PAYPHONE MARDON 5 FEAT. WIZ KHALIFA A&M/OCTONE/INTERSCOPE
3	3	14	BOYFRIEND JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG
4	5	23	SOMEBODY THAT I USED TO KNOW GOTYE FEAT. KIMBRA SAMPLES 'N' SECOND'S FAIRFAX/UNIVERSAL REPUBLIC
5	6	11	DANCE AGAIN JENNIFER LOPEZ FEAT. PITBULL EPIC
6	4	5	WIDE AWAKE KATY PERRY CAPITOL
7	—	1	I CAN ONLY IMAGINE DAVID GUETTA FEAT. SIA WHAT A MUSIC/CASTRALWERKS/CAPITOL
8	7	15	WE ARE YOUNG FUN. FEAT. JANELLE MONAE FUELED BY RAMEN/RRP
9	8	17	WHAT MAKES YOU BEAUTIFUL ONE DIRECTION SYCO/COLUMBIA
10	9	21	AI SE EU TE PEGO MICHEL TELÓ PANTANAL/RGE/SONY MUSIC LATIN
11	10	9	WHERE HAVE YOU BEEN RIHANNA SRP/DEF JAM/IDJMG
12	12	19	WILD ONES FLO RIDA FEAT. SIA POE BOY/ATLANTIC
13	—	2	TITANIUM DAVID GUETTA FEAT. SIA WHAT A MUSIC/CASTRALWERKS/CAPITOL
14	11	11	STARSHIPS NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
15	18	30	INTERNATIONAL LOVE PITBULL FEAT. CHRIS BROWN MR.305/POLO GROUNDS/RCA

YAHOO! SONGS™		Y! MUSIC	
The weeks most-streamed songs on Yahoo! Music.			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
1	—	1	#1 LIGHTS ELLIE GOULDING CHERRYTREE/INTERSCOPE
2	—	1	SOMEBODY THAT I USED TO KNOW GOTYE FEAT. KIMBRA SAMPLES 'N' SECOND'S FAIRFAX/UNIVERSAL REPUBLIC
3	—	6	STARSHIPS NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
4	—	1	PAYPHONE MARDON 5 FEAT. WIZ KHALIFA A&M/OCTONE/INTERSCOPE
5	—	1	GIVE YOUR HEART A BREAK DEMI LOVATO HOLLYWOOD
6	12	5	WHERE HAVE YOU BEEN RIHANNA SRP/DEF JAM/IDJMG
7	—	1	TITANIUM DAVID GUETTA FEAT. SIA WHAT A MUSIC/CASTRALWERKS/CAPITOL
8	—	1	LET'S GO CALVIN HARRIS FEAT. NY LO ULTRA
9	—	1	CALL ME MAYBE KARLY RAE JEPSEN 604/SCHOOLBOY/INTERSCOPE
10	—	1	WHAT MAKES YOU BEAUTIFUL ONE DIRECTION SYCO/COLUMBIA
11	—	1	WE ARE YOUNG FUN. FEAT. JANELLE MONAE FUELED BY RAMEN/RRP
12	—	1	SCREAM USHER RCA
13	—	1	WIDE AWAKE KATY PERRY CAPITOL
14	—	1	WILD ONES FLO RIDA FEAT. SIA POE BOY/ATLANTIC
15	—	1	THE FIGHTER GMM CASH/HERES FEAT. RIAN TEDDER/DANCE/DEFUELED BY RAMEN/RRP

NEXT BIG SOUND™		NEXT BIG SOUND™	
The most popular songs on YouTube.			
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST
1	—	1	WHITE ARROWS
2	—	1	LEWIS WATSON
3	—	1	CLEMENT MARFO
4	—	1	D E N A
5	—	1	HARD ROCK SOFA
6	—	1	MARCEL WOODS
7	—	1	OCD: MOOSH & TWIST
8	—	1	5 & A DIME
9	—	1	HOLLIE COOK
10	—	1	PIRUPA
11	—	1	GLASLAMP KILLER
12	—	1	CRY WOLF
13	—	1	CHILL BUMP
14	—	1	DJG
15	—	1	RODRIGUEZ JR.

New York-based Twin Shadow (aka George Lewis Jr.) continues his steady rise on **Uncharted** (17-14) concurrent with the bow of *Confess* (July 10). The set's first single, "Five Seconds," has racked up more than 381,000 views on Vevo.



Ariana Grande, known for her role on Nickelodeon's "Victorious," makes her **Social 50** debut at No. 48 as her flow of YouTube videos (92% growth in viewership this week) and interactions with fans has helped her Twitter followers increase to more than 2 million.



Flo Rida's "Whistle" debuts on the **On-Demand Songs** chart at No. 39, commensurate with its rise on **Digital Songs** (No. 4 with 172,000; up 52%), with 288,715 plays during the charting week (a 36% increase).



UNCHARTED: A listing of the top new and developing artists who have yet to appear on a major Billboard chart, regardless of country of origin. Ranking is based on a formula incorporating streaming data, page views and fan activity according to MySpace, as well as sources tracked by online aggregator Next Big Sound, including YouTube, Facebook, Twitter, Last.fm, iLike and Wikipedia, among others. In order to appear on Uncharted, acts must be registered MySpace Music artists and have not appeared on specifically tracked Billboard charts (more than 80 weeks on the chart). SOCIAL 50: A listing of the most active artists on the world's leading social networking sites. Artists' popularity is determined by a formula blending their weekly additions of friends/fans/followers along with artist page views and weekly song plays. See Charts Legend on Billboard.com for rules and explanations. All charts © 2012, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved. FLO RIDA: JACOB WOLFE

HEATSEEKERS ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	CERT.
1	2	19	#1 IMAGINE DRAGONS KID NAKORNER INTERSCOPE 016820/GA (7.98)	Continued Silence (EP)	
2			HOT SHOT DEBUT NILE NUCLEAR BLAST 2818 (15.98)	At The Gates Of Sethu	
3			NEW ABANDON ALL SHIPS LONDON 106 (12.98)	Infamous	
4	7	42	GREATEST GAINERS GROUPLOVE CANVASBACK ATLANTIC 527696*/AG (13.98)	Never Trust A Happy Song	
5			NEW HOLLIE CAVANAGH 19 INTERSCOPE 017101 EX IGA (6.98)	American Idol: Season 11: Highlights (EP)	
6	4	71	VOLBEAT VERTIGO 016814 UNIVERSAL REPUBLIC (13.98)	Beyond Hell/Above Heaven	
7	1	2	CASEY ABRAMS CONCORD 33672 (14.98)	Casey Abrams	
8			NEW DOUG BENSON COMEDY CENTRAL 0158 (13.98)	Smug Life	
9	5	2	DIVI CAPTURED TRACKS 158 (14.98)	Oshin	
10	12	66	THE HEAD AND THE HEART SUB POP 915* (10.98)	The Head And The Heart	
11			RE-ENTRY 7TH HEAVEN NTD 0013 EX (9.98)	Pop Media	
12	6	2	CASSANDRA WILSON FEATURING FABRIZIO SOTTI OJAH 2412 EONE (17.98)	Another Country	
13	13	38	NERO MTA MERCUY CHERRYTREE INTERSCOPE 016371 GA (9.98)	Welcome Reality	
14			NEW JESUS OJEDA Y SUS PARIENTES MEDIETA DISCOS FONOVISA 017144 UMLE (10.98)	Estilo Italiano	
15	30	8	FLORIDA GEORGIA LINE BIG LOUD MOUNTAIN 001 EX (4.98)	It's Just What We Do	
16	15	3	GERALD ALBRIGHT / NORMAN BROWN CONCORD JAZZ 33445 CONCORD (18.98)	24/7	
17	3	2	JERRY DOUGLAS EONE 2128 (15.98)	Traveler	
18			NEW GIDEON FACEDOWN 117 (12.98)	Milestone	
19	9	8	JD MCPHERSON FEATURING JIMMY SUTTON AND ALEX HALL HISTYLE ROUNDER 619136 CONCORD (14.98)	Signs & Signifiers	
20			NEW WITH THE PUNCHES DOOR 106 (12.98)	Seams & Stitches	
21	8	2	TY SEGALL BAND IN THE RED 231* (13.98)	Slaughterhouse	
22			NEW TEENAGE BOTTLEROCKET FAT WRECK CHORDS 789* (9.98)	Freak Out!	
23			NEW DELAINE SENSORY 3062 (17.98)	We Are The Others	
24	20	12	BEN HOWARD UNIVERSAL ISLAND 016588 UNIVERSAL REPUBLIC (11.98)	Every Kingdom	
25	21	3	VAMPIRES EVERYWHERE! HOLLYWOOD WASTE 8879 (15.98)	Hellbound And Heartless	



The comedian's latest release—a double-album—also gives him his fourth top 10 on the Comedy Albums tally, as it bows at No. 3 (2,000).

The album's erratic sales pattern (where it pops on for a week or two and then drops off for months) is owed to venue sales from the constantly touring group. This week, it returns with a 920% gain.



The tenor, who was profiled on NPR's "Weekend Edition" in June, also bows at No. 2 on the Classical Crossover Albums chart.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	CERT.
26			NEW NOAH STEWART VERVE 017012 VG (13.98)	Noah	
27	22	54	ANDY GRAMMER S-CURVE 151602 (9.98)	Andy Grammer	
28	32	46	KENDRICK LAMAR TOP DAWG DIGITAL EX (7.98)	Section.80	
29	26	10	FATHER JOHN MISTY SUB POP 470* (13.98)	Fear Fun	
30	48	2	CRIMSON TIGERS STREAKER* EX (4.98)	Crimson Tigers (EP)	
31	31	6	AZELIA BANKS POLYDOR INTERSCOPE DIGITAL EX GA (4.98)	1991 (EP)	
32	16	2	BEACHWOOD SPARKS SUB POP 784* (14.98)	Tarnished Gold	
33	37	39	REDLIGHT KING HOLLYWOOD 015273 (10.98)	Something For The Pain	
34	33	10	JESSE & JOY WARNER LATINA 529227 (13.98)	Con Quien Se Queda El Perro?	
35	19	3	DYING FETUS RELEASE 7176* (13.98)	Reign Supreme	
36			NEW KELLER WILLIAMS WITH THE TRAVELIN' MCCOURYS SCI FIDELITY 1153 (14.98)	Pick	
37			NEW SUPER JUNIOR S.M. DIGITAL EX (10.98)	Sexy, Free & Single	
38	47	2	HERO FONOVISA 016905 UMLE (10.98)	Mis Canciones... Uste y Yo	
39	42	5	KREATOR NUCLEAR BLAST 2588* (15.98)	Phantom Antichrist	
40	28	8	MICHAEL KWANUKA COMMUNION POLYDOR CHERRYTREE INTERSCOPE DIGITAL EX GA (9.98)	Home Again	
41	11	2	A PLACE TO BURY STRANGERS DEAD OCEANS 66* (13.98)	Worship	
42	44	14	KNIFE PARTY EARSTORM DIGITAL EX (2.98)	100% No Modern Talking (EP)	
43			RE-ENTRY YUNA FADER LABEL 0921 (12.98)	Yuna	
44			NEW LUCA TURILLI'S RHAPSODY NUCLEAR BLAST 2857 (15.98)	Ascending To Infinity	
45	29	8	OTHERWISE CENTURY MEDIA 9876 (15.98)	True Love Never Dies	
46			RE-ENTRY LANGHORNE SLIM & THE LAW RAMSEUR 2752* (12.98)	The Way We Move	
47	39	8	DEAD SARA POCKET KID 001 (9.98)	Dead Sara	
48			RE-ENTRY ELECTRIC GUEST ACROSS THE UNIVERSE 70324*/DOWNTOWN (10.98)	Mondo	
49	14	2	RACHEL CROW SYCO 44391 EX COLUMBIA (5.98)	Rachel Crow (EP)	
50			NEW SKI JOHNSON WIDE-A-WAKE 7237 (12.98)	Underdogs On Top	

HEATSEEKERS SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT/PROMOTION LABEL
1	1	12	#1 WANTED	HUNTER HAYES	ATLANTIC WMN
2	3	10	ANGEL EYES	LOVE AND THEFT	RCA NASHVILLE
3	2	16	TONGUE TIED	GROUPLOVE	CANVASBACK ATLANTIC
4	5	16	LITTLE TALKS OF MONSTERS AND MEN	SKRILLEX, EHF LAEK, JARAS 1/	UNIVERSAL REPUBLIC
5	4	8	HOW WE DO (PARTY)	RITA ORA	RDC NATION COLUMBIA
6	8	5	HO HEY	THE LUMINEERS	DUALTONE
7	6	13	WHY YA WANNA	JANA KRAMER	ELEKTRA NASHVILLE WMN
8	7	11	COWBOYS AND ANGELS	DUSTIN YOUNG	BRUSH BOW
9	10	30	MIDNIGHT CITY	M83	MISS CAPITOL
10	12	8	SNAP BACKS & TATTOOS	DRUICKY GRAHAM	NU WORLD ERA EONE
11	11	8	IT'S TIME	IMAGINE DRAGONS	KID NAKORNER INTERSCOPE
12	16	27	BANGARANG	SKRILLEX FEATURING SIRAH	BIG BEAT OWSLA ATLANTIC RRP
13	14	3	AMEN	MEEK MILL FEATURING DRAKE	MAYBACH WARNER BROS.
14	13	22	AYY LADIES	TRAVIS PORTER FEATURING TYGA	PORTER HOUSE RCA
15	20	4	THE A TEAM	ED SHEERAN	ELEKTRA ATLANTIC
16	19	6	SOMETHING TO DO WITH MY HANDS	THOMAS RHETT	VALORY
17	9	3	PROMISES	NERO	MTA MERCUY IDJMG
18	17	16	AI SE EU TE PEGO	MICHEL TELÓ	PANTANAL RGE SONY MUSIC
19	15	2	WINDOWS DOWN	BTR	NICKELODEON COLUMBIA
20	18	9	REFILL	ELLE VARNER	MBK RCA
21	21	45	SCARY MONSTERS AND NICE SPRITES	SKRILLEX	BIG BEAT ATLANTIC RRP
22	22	2	HASTA QUE SALGA EL SOL	DON OMAR	ORFANATO MACHETE UMLE
23	23	12	SAME DAMN TIME	FUTURE	FREEBANDZ A-1 EPC
24			RE-ENTRY CINEMA	BENNY BENASSI FEATURING GARY GO	ULTRA
25			NEW 10,000 REASONS (BLESS THE LORD)	MATT REDMAN	SIXTEENS SPARROW EMI CMG

REGIONAL HEATSEEKERS #1 ALBUMS



EAST NORTH CENTRAL

- 7th Heaven
Pop Media
- Imagine Dragons
Continued Silence
- Hollie Cavanagh
American Idol: Season 11: Highlights
- Abandon All Ships
Infamous
- Grouplove
Never Trust A Happy Song
- Nile
At The Gates Of Sethu
- Volbeat
Beyond Hell/Above Heaven
- Florida Georgia Line
It's Just What We Do
- Casey Abrams
Casey Abrams
- The Head And The Heart
The Head And The Heart

SOUTH ATLANTIC

- Hollie Cavanagh
American Idol: Season 11: Highlights
- Crimson Tigers
Crimson Tigers (EP)
- Imagine Dragons
Continued Silence (EP)
- Abandon All Ships
Infamous
- Vampires Everywhere!
Hellbound And Heartless
- Nile
At The Gates Of Sethu
- Grouplove
Never Trust A Happy Song
- Casey Abrams
Casey Abrams
- Volbeat
Beyond Hell/Above Heaven
- Jesus Ojeda y Sus Parientes
Estilo Italiano

NEW ON THE CHARTS

The Royal Concept, "Gimme Twice"
The Swedish band is enjoying its maiden voyage on the charts as the single "Gimme Twice" remains bulletted at No. 40 on Alternative. For the week ending July 8, it was among the top 20 most-played songs on KNRK Portland, Ore., and KRBZ Kansas City, Mo.



HOT 100 AIRPLAY™			
THIS WEEK	LAST WEEK	TITLE	ARTIST
WEEKS ON CHART	WEEKS ON CHART	IMPRINT/PROMOTION LABEL	
1	1	#1 PAYPHONE	MARION 5 FEAT. WIZ KHALIFA & M.O.C.TONE/INTERSCOPE
2	3	CALL ME MAYBE	CARLY RAE JEPSEN 808/SHOOLBOY/INTERSCOPE
3	2	SOMEBODY THAT I USED TO KNOW	GYOFE FEAT. KIMBRA SAMPLES 'N' SECONDSON/FAIRFAX/UNIVERSAL REPUBLIC
4	4	WHERE HAVE YOU BEEN	RIHANNA SRP/DEF. JAM/IDJMG
5	7	WIDE AWAKE	KATY PERRY CAPITOL
6	11	LIGHTS	ELLIE GOULDING CHERRYTREE/INTERSCOPE
7	6	STARSHIPS	NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
8	10	SCREAM	USHER RCA
9	5	WE ARE YOUNG	FUN. FEAT. JANELLE MONAE FUELED BY RAMEN/RRP
10	8	WHAT MAKES YOU BEAUTIFUL	ONE DIRECTION SYCO/COLUMBIA
11	9	GLAD YOU CAME	THE WANTED GLOBAL TALENT/MERCURY/DJMG
12	12	WILD ONES	FLO RIDA FEAT. SIA POE BOY/ATLANTIC
13	13	TITANIUM	DAVID GUETTA FEAT. SIA WHAT A MUSIC/ASTRALWORKS/CAPITOL
14	15	LET'S GO	CALVIN HARRIS FEAT. NE-YO ULTRA
15	18	MERCY	KANYE WEST, BIG SEAN, PUSHA T, 2 CHAINZ, G.O.O.D.F. JAM/IDJMG
16	14	STRONGER (WHAT DOESN'T KILL YOU)	KELLY CLARKSON 19/RCA
17	22	GIVE YOUR HEART A BREAK	DEMI LOVATO HOLLYWOOD
18	16	EVEN IF IT BREAKS YOUR HEART	ELI YOUNG BAND REPUBLIC NASHVILLE
19	21	DRIVE BY	TRAIN COLUMBIA
20	19	YOU DON'T KNOW HER LIKE I DO	BRAUNTYLE GILBERT VALORY
21	24	5-1-5-0	DIERKS BENTLEY CAPITOL NASHVILLE
22	26	COME OVER	KENNY CHESNEY BLUE CHAIR/COLUMBIA NASHVILLE
23	25	CASHIN' OUT	CASH OUT BASES LOADED/EPIC
24	31	(KISSED YOU) GOOD NIGHT	GLORIANA EMBLEM/WARNER BROS. NASHVILLE/WMN
25	20	DRUNK ON YOU	LUKE BRYAN CAPITOL NASHVILLE

HOT DIGITAL SONGS™			
THIS WEEK	LAST WEEK	TITLE	ARTIST
WEEKS ON CHART	WEEKS ON CHART	IMPRINT/PROMOTION LABEL	
1	1	#1 CALL ME MAYBE	CARLY RAE JEPSEN 808/SHOOLBOY/INTERSCOPE
2	2	WIDE AWAKE	KATY PERRY CAPITOL
3	3	PAYPHONE	MARION 5 FEAT. WIZ KHALIFA & M.O.C.TONE/INTERSCOPE
4	8	WHISTLE	FLO RIDA POE BOY/ATLANTIC
5	5	LIGHTS	ELLIE GOULDING CHERRYTREE/INTERSCOPE
6	4	SOMEBODY THAT I USED TO KNOW	GYOFE FEAT. KIMBRA SAMPLES 'N' SECONDSON/FAIRFAX/UNIVERSAL REPUBLIC
7	7	TITANIUM	DAVID GUETTA FEAT. SIA WHAT A MUSIC/ASTRALWORKS/CAPITOL
8	6	WE ARE YOUNG	FUN. FEAT. JANELLE MONAE FUELED BY RAMEN/RRP
9	9	WHERE HAVE YOU BEEN	RIHANNA SRP/DEF. JAM/IDJMG
10	10	SCREAM	USHER RCA
11	18	WILD ONES	FLO RIDA FEAT. SIA POE BOY/ATLANTIC
12	12	STARSHIPS	NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
13	23	WANT U BACK	CHER AMERICA
14	22	PONTOON	LITTLE BIG TOWN CAPITOL NASHVILLE
15	14	MERCY	KANYE WEST, BIG SEAN, PUSHA T, 2 CHAINZ, G.O.O.D.F. JAM/IDJMG
16	15	EVERYBODY TALKS	NEON TREES MERCURY/DJMG
17	17	THE FIGHTER	GYM CLASS HEROES FEAT. BRIAN TEDDER DECA/CANVAS FUELED BY RAMEN/RRP
18	25	SOME NIGHTS	FUN. FUELED BY RAMEN/RRP
19	11	BACK IN TIME	PITBULL MR. 305/POLO GROUNDS/RCA
20	16	WE ARE YOUNG	FUN. FEAT. JANELLE MONAE FUELED BY RAMEN/RRP
21	13	WHAT MAKES YOU BEAUTIFUL	ONE DIRECTION SYCO/COLUMBIA
22	19	DRUNK ON YOU	LUKE BRYAN CAPITOL NASHVILLE
23	24	COME OVER	KENNY CHESNEY BLUE CHAIR/COLUMBIA NASHVILLE/SONY MUSIC
24	21	I WON'T GIVE UP	JASON MRAZ ATLANTIC/RRP
25	14	GIVE YOUR HEART A BREAK	DEMI LOVATO HOLLYWOOD

ROCK™			
THIS WEEK	LAST WEEK	TITLE	ARTIST
WEEKS ON CHART	WEEKS ON CHART	IMPRINT/PROMOTION LABEL	
1	1	#1 SOMEBODY THAT I USED TO KNOW	GYOFE FEAT. KIMBRA SAMPLES 'N' SECONDSON/FAIRFAX/UNIVERSAL REPUBLIC
2	2	EVERYBODY TALKS	NEON TREES MERCURY/DJMG
3	5	SOME NIGHTS	FUN. FUELED BY RAMEN/RRP
4	3	WE ARE YOUNG	FUN. FEAT. JANELLE MONAE FUELED BY RAMEN/RRP
5	4	I WON'T GIVE UP	JASON MRAZ ATLANTIC/RRP
6	6	DRIVE BY	TRAIN COLUMBIA
7	7	BURN IT DOWN	LINIKIN PARK MACHINE SHOP/WARNER BROS.
8	8	HO HEY	THE LUMINEERS DUALTONE
9	9	TONGUE TIED	GROUPLOVE CANVASBACK/ATLANTIC
10	11	PARADISE	COLDPLAY CAPITOL
11	13	LITTLE TALKS	OF MONSTERS AND MEN SKRINZ, DIF LAKARAS UNIVERSAL REPUBLIC
12	15	HOME	PHILIP JIMOURS 19/INTERSCOPE
13	14	RHINOUS HAS IT	ADOLE XL/COLUMBIA
14	12	SAIL	AWOLNATION RED BULL
15	26	I'M YOURS	JASON MRAZ ATLANTIC/RRP

R&B/HIP-HOP™			
THIS WEEK	LAST WEEK	TITLE	ARTIST
WEEKS ON CHART	WEEKS ON CHART	IMPRINT/PROMOTION LABEL	
1	2	#1 MERCY	KANYE WEST, BIG SEAN, PUSHA T, 2 CHAINZ, G.O.O.D.F. JAM/IDJMG
2	3	WORK HARD, PLAY HARD	WIZ KHALIFA ROSTRUM/ATLANTIC
3	4	BOTH OF US	B.O.B FEAT. TROY SWEET REBEL/ROCK/GRAND HUSTLE/ATLANTIC
4	—	I WISH YOU WOULD	DJ KHALED WE THE BEST/YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
5	5	NO LIE	2 CHAINZ FEAT. DRAKE DUFFLE BAG BOYZ/DEF. JAM/IDJMG
6	7	CASHIN' OUT	CASH OUT BASES LOADED/EPIC
7	9	BEEZ IN THE TRAP	NICKI MINAJ FEAT. 2 CHAINZ/YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
8	6	TILL I COLLAPSE	CHANCE THE RAPPER 6066 WEB/AFTRMATH/INTERSCOPE
9	8	HEART ATTACK	THEY SOMEZ SONGS/DK/ATLANTIC
10	10	THE MOTTO	DRAKE FEAT. LIL WAYNE/YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
11	12	SNAP BACKS & TATTOOS	DRICKEY GRAHAM NU WORLD ERA/EONE
12	11	LEMMIE SEE	USHER FEAT. RICK ROSS RCA
13	16	WOBBLE	V.I.C. YOUNG MUGUL/REPRISE/WARNER BROS.
14	14	FADED	YOUNG J. FEAT. LIL WAYNE/YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
15	15	DRANK IN MY CUP	KIRKO GANGZ LMG/UNAUTHORIZED/WARNER BROS.

CLASSICAL™			
THIS WEEK	LAST WEEK	TITLE	ARTIST
WEEKS ON CHART	WEEKS ON CHART	IMPRINT/PROMOTION LABEL	
1	1	#1 TIME TO SAY GOODBYE	SARAH BROWNSTAN & ANDREA BOCCALINI/STUDIOCANAL/BLUE NOTE
2	2	YOU RAISE ME UP	JOSH GROBAN 143/REPRISE/WARNER BROS.
3	—	STARS AND STRIPES FOREVER	JACK WILMINGTON MARCHING BAND COUNDTOWN
4	—	1812 OVERTURE (OP. 49)	PHILHARMONIA SLOVONICA (ADOLPHI) FM DIGITAL
5	—	THE STARS AND STRIPES FOREVER	UNITED STATES MARINE BAND COKER & MCCREE
6	3	THE PRAYER	CELINE DION WITH ANDREA BOCELLI EPIC/SONY MUSIC
7	5	MOONLIGHT SONATA	LUDWIG VAN BEETHOVEN NOT LISTED
8	4	BEETHOVEN'S 5 SECRETS	THE PIANO GUYS/LEYCUM ORCHESTRA THE PIANO GUYS
9	6	DEBUSSY: CLAIR DE LUNE	CLAUDE DEBUSSY NOT LISTED
10	8	BEETHOVEN: BAGATELLE IN A MINOR "FUR ELISE"	WOLFGANG LEONARD HOKANSOHN X5
11	9	SPERM IN ALIUM	THE TALLIS SCHOLARS (PHILLIPS) GIMMEL
12	—	1812 OVERTURE (FINALE)	LONDON PHILHARMONIC ORCHESTRA READER'S DIGEST
13	10	TO WHERE YOU ARE	JOSH GROBAN 143/REPRISE/WARNER BROS.
14	—	THE STAR SPANGLED BANNER	UNITED STATES AIR FORCE BAND COKER & MCCREE
15	11	PEPONI (PARADISE)	THE PIANO GUYS THE PIANO GUYS

COUNTRY™			
THIS WEEK	LAST WEEK	TITLE	ARTIST
WEEKS ON CHART	WEEKS ON CHART	IMPRINT/PROMOTION LABEL	
1	2	#1 PONTOON	LITTLE BIG TOWN CAPITOL NASHVILLE
2	1	DRUNK ON YOU	LUKE BRYAN CAPITOL NASHVILLE
3	3	COME OVER	KENNY CHESNEY BLUE CHAIR/COLUMBIA NASHVILLE
4	4	SPRINGSTEEN	ERIC CHURCH EMI NASHVILLE
5	5	WANTED	HUNTER HAYES ATLANTIC/WMN
6	—	TRUCK YEAH	TIM MCGRAW BIG MACHINE
7	6	5-1-5-0	DIERKS BENTLEY CAPITOL NASHVILLE
8	7	EVEN IF IT BREAKS YOUR HEART	ELI YOUNG BAND REPUBLIC NASHVILLE
9	9	(KISSED YOU) GOOD NIGHT	GLORIANA EMBLEM/WARNER BROS./WAR
10	8	SOMETHIN' 'BOUT A TRUCK	KIP MOORE MCA NASHVILLE
11	11	ANGEL EYES	LOVE AND THE WIFE RCA NASHVILLE
12	33	THE THINF	ZAC BROWN BAND SOUTHERN GROUND/ATLANTIC/RPM
13	19	RED SOLO CUP	TOBY TURNER FEAT. ODG-UNIVERSAL
14	12	HARD TO LOVE	LEE BRICE CUBS
15	10	GOOD GIRL	CARRIE UNDERWOOD 19/ARISTA NASHVILLE

LATIN™			
THIS WEEK	LAST WEEK	TITLE	ARTIST
WEEKS ON CHART	WEEKS ON CHART	IMPRINT/PROMOTION LABEL	
1	1	#1 DANZA KUDURO	DON OMAR & LUCCENZO UNANOFANATO/MACHETE/UMLE
2	2	AI SE UE TE PEGO	MICHEL TELO PANTANALLI/RGE/SONY MUSIC
3	3	WAKA WAKA (THIS TIME FOR AFRICA)	SHAKIRA FEAT. FRESH VELOCITY EPIC/SONY MUSIC LATIN
4	26	HASTA QUE TE CONOCI	MAMA WARDNER LATINA
5	—	TU NOMBRE	WISIN & YANDEL MACHETE/UMLE
6	4	HASTA QUE SALGA EL SOL	DON OMAR ORFANATO/MACHETE/UMLE
7	6	HIPS DON'T LIE	SHAKIRA FEAT. WYCLEF JEAN EPIC/SONY MUSIC LATIN
8	—	ALGO ME GUSTA DE TI	WISIN & YANDEL FEAT. CHRIS BROWN & T-PAIN MACHETE/UMLE
9	5	DUTTY LOVE	DON OMAR FEAT. NATY NANTASHA ORFANATO/MACHETE/UMLE
10	12	ADDICTED TO YOU	SHAKIRA EPIC/SONY MUSIC LATIN
11	9	INCONDITIONAL	BRINCE ROYCE TOP STOP
12	8	BON, BON	PITBULL MR. 305/FAMOUS ARTIST/SONY MUSIC LATIN
13	14	HEROE	ENRIQUE IGLESIAS INTERSCOPE/UMLE
14	10	CORRE!	JESSIE & JOY FEAT. LA REPUBLICA WARNER LATINA
15	11	THE ANTHEM	PITBULL FEAT. ULI JON FAMOUS ARTIST/TVTT

COMEDY™			
THIS WEEK	LAST WEEK	TITLE	ARTIST
WEEKS ON CHART	WEEKS ON CHART	IMPRINT/PROMOTION LABEL	
1	1	#1 I'M ON A BOAT	THE LONEY ISLAND FEAT. T-PAIN UNIVERSAL REPUBLIC
2	—	AMERICA, F**K YEAH	TEAM AMERICA WARNER SUNSET/ATLANTIC/AG
3	2	I JUST HAD SEX	THE LONEY ISLAND FEAT. AKON UNIVERSAL REPUBLIC
4	4	JACK SPARROW	THE LONEY ISLAND FEAT. MICHAEL BOTTOM UNIVERSAL REPUBLIC
5	—	WHAT IT WAS, WAS FOOTBALL (PART I & II)	ANDY BRIFFITH CAPITOL
6	5	I CAN SWING MY SWORD	TOBY TURNER FEAT. TERABRITE TOBUSCUS
7	3	EPIC RAP BATTLES OF HISTORY: STEVE JOBS VS BILL GATES	NICK PETER MAKER STUDIOS
8	8	DRAMATIC SONG	TOBY TURNER TOBY TURNER
9	6	NICE GUYS	CHRIS RE. HILBURN, BRAN HANNA CHESTER SEE KEVIN WU & RAN HANNA
10	9	BROMANCE	RYAN HIGA CHESTER SEE CHESTER SEE
11	7	LIKE A BOSS	THE LONEY ISLAND UNIVERSAL REPUBLIC
12	10	THREW IT ON THE GROUND	THE LONEY ISLAND UNIVERSAL REPUBLIC
13	12	RATCHET GIRL ANTHEM	EMMANUEL & PHILIP HUDSON ARISTA
14	11	THE LEGEND OF ZELDA RAP	SMOSH SMOSH
15	14	GOOFY GOOBER ROCK	TOM ROTHRICK WITH JIM WISE NICK-CORRE/WARNER BROS.

HOT 100 AIRPLAY: 100% AIRPLAY MONITORED BY NIelsen BDS. COUNTRY: 100% AIRPLAY MONITORED BY NIelsen BDS. CLASSICAL: 100% AIRPLAY MONITORED BY NIelsen BDS. COMEDY: 100% AIRPLAY MONITORED BY NIelsen BDS. DIGITAL SONGS: THE TOP-SELLING SINGLES AND EPISODE-SPECIFIC TRACKS, AS COMPILED FROM INTERNET SALES REPORTS COLLECTED AND PROVIDED BY NIelsen SoundScan. HOT 100 AIRPLAY AND DIGITAL SONGS: THE TOP-SELLING SINGLES AND EPISODE-SPECIFIC TRACKS, AS COMPILED FROM INTERNET SALES REPORTS COLLECTED AND PROVIDED BY NIelsen SoundScan. HOT 100 AIRPLAY AND DIGITAL SONGS: THE TOP-SELLING SINGLES AND EPISODE-SPECIFIC TRACKS, AS COMPILED FROM INTERNET SALES REPORTS COLLECTED AND PROVIDED BY NIelsen SoundScan. HOT 100 AIRPLAY AND DIGITAL SONGS: THE TOP-SELLING SINGLES AND EPISODE-SPECIFIC TRACKS, AS COMPILED FROM INTERNET SALES REPORTS COLLECTED AND PROVIDED BY NIelsen SoundScan.

THIS WEEK		LAST WEEK		WEEKS ON CHART	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	2	3	4		
1	1	12	2	WKS	#1 PAYPHONE MAROON 5 FEAT. WIZ KHALIFA A&M/OCTONE/INTERSCOPE
2	2	17	2	WKS	CALL ME MAYBE CARY RAE JEPSEN 604/SCHOOLBOY/INTERSCOPE
3	4	12	3	WKS	WHERE HAVE YOU BEEN SRP/DEF. JAM/JDJMG
4	3	18	4	WKS	SOMEBODY THAT I USED TO KNOW GOTYE FEAT. KIMBRA SAMPLES 'N' SECONDS/FAIRFAX/UNIVERSAL REPUBLIC
5	5	18	5	WKS	LIGHTS ELLIE GOULDING CHERRYTREE/INTERSCOPE
6	6	7	6	WKS	WIDE AWAKE KATY PERRY CAPITOL
7	8	11	7	WKS	SCREAM USHER RCA
8	7	19	8	WKS	WHAT MAKES YOU BEAUTIFUL ONE DIRECTION SYCO/COLUMBIA
9	11	13	9	WKS	TITANIUM DAVID GUETTA FEAT. SIA WHAT A MUSIC/CASTRALWORKS/CAPITOL
10	9	21	10	WKS	STARSHIPS NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
11	10	19	11	WKS	WE ARE YOUNG FUN. FEAT. JANELLE MONAE FUELED BY RAMEN/RPP
12	18	17	12	WKS	GIVE YOUR HEART A BREAK DEMI LOVATO HOLLYWOOD
13	17	9	13	WKS	LET'S GO CALVIN HARRIS FEAT. NE-YO ULTRA
14	13	10	14	WKS	THE FIGHTER 9TH CLASS HEROES FEAT. BRIAN TEOBER/DECA/DANCE/FUELED BY RAMEN/RPP
15	12	21	15	WKS	WILD ONES FLO RIDA FEAT. SIA POE BOY/ATLANTIC
16	20	8	16	WKS	ONE THING ONE DIRECTION SYCO/COLUMBIA
17	14	14	17	WKS	BACK IN TIME PITBULL MR. 305/POLO GROUNDS/RCA
18	22	6	18	WKS	WANT U BACK CHER LLOYD SYCO/EPIC
19	21	19	19	WKS	WE RUN THE NIGHT HAVANA BROWN FEAT. PITBULL UNIVERSAL REPUBLIC
20	16	15	20	WKS	BOYFRIEND 9TH CLASS HEROES FEAT. BRIAN TEOBER/DECA/DANCE/FUELED BY RAMEN/RPP
21	19	20	21	WKS	BROKENHEARTED KARMIN EPIC
22	23	11	22	WKS	HOW WE DO (PARTY) RITA ORA ROC NATION/COLUMBIA
23	32	2	23	WKS	66 GOOD TIME DMX CITY & CARY RAE JEPSEN 604/SCHOOLBOY/INTERSCOPE/UNIVERSAL REPUBLIC
24	24	7	24	WKS	BOTH OF US B.O.B FEAT. TAYLOR SWIFT REBELROCK/GRAND HUSTLE/ATLANTIC
25	26	7	25	WKS	CHASING THE SUN THE WANTED GLOBAL TALENT/MERCURY/DJMG
26	30	4	26	WKS	WHISTLE FLO RIDA FEAT. SIA POE BOY/ATLANTIC
27	12	12	27	WKS	EVERYBODY TALKS NEON TREES MERCURY/DJMG
28	29	11	28	WKS	I WON'T GIVE UP JASON MRAZ ATLANTIC/RPP
29	33	10	29	WKS	TONGUE TIED GROUPOUPE CANVASBACK/ATLANTIC
30	35	6	30	WKS	NOW OR NEVER OUTASIGHT WARNER BROS.
31	34	4	31	WKS	DARK SIDE KELLY CLARKSON 19/RCA
32	31	18	32	WKS	RUMOUR HAS IT ADELE XL/COLUMBIA
33	37	5	33	WKS	ONLY ONE SAMMY ADAMS RCA
34	NEW		34	WKS	BLOW ME (ONE LAST KISS) PINK RCA
35	38	4	35	WKS	TOO CLOSE ALEX CLARE UNIVERSAL ISLAND/UNIVERSAL REPUBLIC
36	39	3	36	WKS	SOME NIGHTS FUN. FUELED BY RAMEN/RPP
37	40	3	37	WKS	SHE'S SO MEAN MATCHBOX TWENTY EMBLEM/ATLANTIC
38	36	10	38	WKS	DRANK IN MY CUP KIRKO BANGZ LMG/UNAUTHORIZED/WARNER BROS.
39	NEW		39	WKS	BACK 2 LIFE (LIVE IT UP) SEAN KINGSTON FEAT. T.I. BELUGA HEIGHTS/EPIC
40	RE-ENTRY		40	WKS	BURN IT DOWN LINKIN PARK MACHINE SHOP/WARNER BROS.

Pink motors back to the Mainstream Top 40 chart, as "Blow Me (One Last Kiss)" bows at No. 34. The song also grants her a career-best No. 22 launch on Adult Top 40, as well as the list's highest entrance by a female artist in five years.

"Kiss" previews Pink's sixth studio album, *The Truth About Love*, due Sept. 18. Her last studio set, 2008's *Funhouse*, yielded three Mainstream Top 40 top 10s. 2010's *Greatest Hits... So Far!!* generated two No. 1s: "Raise Your Glass" and "F*kin' Perfect."

"Kiss" nets Hot Shot Debut honors on the **Billboard Hot 100** at

No. 58. It bounds onto Hot Digital Songs at No. 41 (48,000 downloads sold, according to Nielsen SoundScan) and Hot 100 Airplay at No. 56 (22 million all-format audience impressions, according to Nielsen BDS).

With seven Mainstream Top 40 No. 1s, Pink is tied with Lady Gaga and Britney Spears for the third-best sum in the chart's almost 20-year history. Rihanna leads with nine, followed by Katy Perry (eight).



PINK

THIS WEEK		LAST WEEK		WEEKS ON CHART	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	2	3	4		
1	1	23	1	WKS	#1 STRONGER (WHAT DOESN'T KILL YOU) KELLY CLARKSON 19/RCA
2	2	28	2	WKS	SET FIRE TO THE RAIN ADELE XL/COLUMBIA
3	3	22	3	WKS	DRIVE BY TRAIN COLUMBIA
4	4	12	4	WKS	66 SOMEBODY THAT I USED TO KNOW GOTYE FEAT. KIMBRA SAMPLES 'N' SECONDS/FAIRFAX/UNIVERSAL REPUBLIC
5	6	17	5	WKS	RUMOUR HAS IT ADELE XL/COLUMBIA
6	5	42	6	WKS	BRIGHTER THAN THE SUN COLBIE CAILLAT UNIVERSAL REPUBLIC
7	7	47	7	WKS	JUST A KISS LADY ANTEBELLUM CAPITOL NASHVILLE/CAPITOL
8	8	28	8	WKS	THE ONE THAT GOT AWAY KATY PERRY CAPITOL
9	9	48	9	WKS	MOVES LIKE JAGGER MAROON 5 FEAT. CHRISTINA AGUILERA A&M/OCTONE/INTERSCOPE
10	10	6	10	WKS	CALL ME MAYBE CARY RAE JEPSEN 604/SCHOOLBOY/INTERSCOPE
11	14	9	11	WKS	PAYPHONE MAROON 5 A&M/OCTONE/INTERSCOPE
12	12	26	12	WKS	A THOUSAND YEARS CHRISTINA PERRI SUMMIT/CHOP SHOP/ATLANTIC/RPP
13	15	7	13	WKS	WHAT MAKES YOU BEAUTIFUL ONE DIRECTION SYCO/COLUMBIA
14	16	8	14	WKS	HAPPY PILLS NORAH JONES BLUE NOTE/CAPITOL
15	17	12	15	WKS	WE ARE YOUNG FUN. FEAT. JANELLE MONAE FUELED BY RAMEN/RPP
16	13	19	16	WKS	ENDLESS LOVE LIONEL RICHIE FEAT. SHANIA TWAIN MERCURY NASHVILLE
17	18	20	17	WKS	DOMINO JESSIE J LAVA/UNIVERSAL REPUBLIC
18	19	15	18	WKS	I WON'T GIVE UP JASON MRAZ ATLANTIC/RPP
19	20	17	19	WKS	PART OF ME KATY PERRY CAPITOL
20	21	10	20	WKS	GLAD YOU CAME THE WANTED GLOBAL TALENT/MERCURY/DJMG
21	22	9	21	WKS	SHADOW DAYS JOHN MAYER COLUMBIA
22	25	3	22	WKS	WIDE AWAKE KATY PERRY CAPITOL
23	24	4	23	WKS	EVERYBODY TALKS NEON TREES MERCURY/DJMG
24	23	11	24	WKS	EYES FOR YOU DARYL HALL VERVE FORECAST/VERVE
25	28	2	25	WKS	GIVE YOUR HEART A BREAK DEMI LOVATO HOLLYWOOD

THIS WEEK		LAST WEEK		WEEKS ON CHART	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	2	3	4		
1	1	12	2	WKS	#1 PAYPHONE MAROON 5 A&M/OCTONE/INTERSCOPE
2	2	13	3	WKS	CALL ME MAYBE CARY RAE JEPSEN 604/SCHOOLBOY/INTERSCOPE
3	3	23	4	WKS	SOMEBODY THAT I USED TO KNOW GOTYE FEAT. KIMBRA SAMPLES 'N' SECONDS/FAIRFAX/UNIVERSAL REPUBLIC
4	4	19	5	WKS	WE ARE YOUNG FUN. FEAT. JANELLE MONAE FUELED BY RAMEN/RPP
5	6	15	6	WKS	WHAT MAKES YOU BEAUTIFUL ONE DIRECTION SYCO/COLUMBIA
6	5	20	7	WKS	GLAD YOU CAME THE WANTED GLOBAL TALENT/MERCURY/DJMG
7	7	15	8	WKS	EVERYBODY TALKS NEON TREES MERCURY/DJMG
8	8	25	9	WKS	I WON'T GIVE UP JASON MRAZ ATLANTIC/RPP
9	10	7	10	WKS	WIDE AWAKE KATY PERRY CAPITOL
10	9	26	11	WKS	DRIVE BY TRAIN COLUMBIA
11	12	10	12	WKS	BROKENHEARTED KARMIN EPIC
12	14	19	13	WKS	GIVE YOUR HEART A BREAK DEMI LOVATO HOLLYWOOD
13	16	4	14	WKS	SHE'S SO MEAN MATCHBOX TWENTY EMBLEM/ATLANTIC
14	13	20	15	WKS	RUMOUR HAS IT ADELE XL/COLUMBIA
15	15	6	16	WKS	DARK SIDE KELLY CLARKSON 19/RCA
16	19	5	17	WKS	50 WAYS TO SAY GOODBYE TRAIN COLUMBIA
17	18	24	18	WKS	LIGHTS ELLIE GOULDING CHERRYTREE/INTERSCOPE
18	17	18	19	WKS	FREE GRAFFITI'S N.W.FREE/CAPITOL
19	20	16	20	WKS	SWEETER GAVIN DEGRAW J/ROCA
20	23	11	21	WKS	THE A TEAM ED SHEERAN ELEKTRA/ATLANTIC
21	21	12	22	WKS	WILD ONES FLO RIDA FEAT. SIA POE BOY/ATLANTIC
22	NEW		22	WKS	GREATEST BLOW ME (ONE LAST KISS) PINK RCA
23	27	6	23	WKS	WHERE HAVE YOU BEEN RIHANNA SRP/DEF. JAM/JDJMG
24	28	7	24	WKS	TONGUE TIED GROUPOUPE CANVASBACK/ATLANTIC
25	32	3	25	WKS	SOME NIGHTS FUN. FUELED BY RAMEN/RPP

THIS WEEK		LAST WEEK		WEEKS ON CHART	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	2	3	4		
1	1	12	1	WKS	#1 BURN IT DOWN 9 WKS LINKIN PARK MACHINE SHOP/WARNER BROS.
2	2	23	2	WKS	GOLD ON THE CEILING THE BLACK KEYS NONESUCH/WARNER BROS.
3	4	27	3	WKS	LITTLE TALKS OF MONSTERS AND MEN SRP/MSL EBF LAEKARAS 1/UNIVERSAL REPUBLIC
4	3	30	4	WKS	TONGUE TIED GROUPOUPE CANVASBACK/ATLANTIC
5	5	11	5	WKS	DAYS GO BY THE OFFSPRING COLUMBIA
6	7	19	6	WKS	HATS OFF TO THE BULL CHEVELLE EPIC
7	6	18	7	WKS	IT'S TIME IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE
8	11	10	8	WKS	SOME NIGHTS FUN. FUELED BY RAMEN/RPP
9	9	31	9	WKS	SOMEBODY THAT I USED TO KNOW GOTYE FEAT. KIMBRA SAMPLES 'N' SECONDS/FAIRFAX/UNIVERSAL REPUBLIC
10	8	32	10	WKS	MIDNIGHT CITY MRS. MRS/MUTE/CAPITOL
11	10	14	11	WKS	LIVE TO RISE SOUNDGARDEN MARVEL/HOLLYWOOD
12	13	28	12	WKS	EVERYBODY TALKS NEON TREES MERCURY/DJMG
13	14	9	13	WKS	UNITY SHINEDOWN ATLANTIC
14	17	12	14	WKS	HO HEY THE LUMINEERS DUALTONE
15	19	8	15	WKS	TOO CLOSE ALEX CLARE UNIVERSAL ISLAND/UNIVERSAL REPUBLIC
16	18	40	16	WKS	THESE DAYS FOO FIGHTERS ROSWELL/RCA
17	16	14	17	WKS	STILL COUNTING VOLBEAT MASCOT/VERTIGO/UNIVERSAL REPUBLIC
18	12	31	18	WKS	WE ARE YOUNG FUN. FEAT. JANELLE MONAE FUELED BY RAMEN/RPP
19	15	19	19	WKS	YOU'RE A LIE SLASH FEAT. MYLES KENNEDY & THE CONSPIRATORS DK HAVO/CAPITOL
20	20	15	20	WKS	BLOODY MARY (NERVE ENDINGS) SWITCHFOOT LOWERCASE PEOPLE/ATLANTIC
21	21	13	21	WKS	ROCKY MOUNTAIN WAY GODSMACK UNIVERSAL REPUBLIC
22	22	14	22	WKS	ANNA SUN WALK THE MOON RCA
23	23	16	23	WKS	SPREAD TOO THIN THE DIRTY HEADS FIVE SEVEN
24	24	15	24	WKS	CRITICIZE ADELTA'S WAY VIRGIN/CAPITOL
25	25	7	25	WKS	COMING DOWN FIVE FINGER DEATH PUNCH PROSPECT PARK
26	28	8	26	WKS	LOST IN THE FOREVER P.O.D. FUGUE & TIS
27	27	15	27	WKS	BRIDGE BURNING FOO FIGHTERS ROSWELL/RCA
28	30	10	28	WKS	YOUTH WITHOUT YOUTH METRIC METRIC/MGM + POP
29	29	12	29	WKS	HOLD ON ALABAMA SHAKES ATO/RED
30	26	12	30	WKS	NO LIGHT, NO LIGHT FLORENCE + THE MACHINE UNIVERSAL REPUBLIC
31	31	7	31	WKS	LEGENDARY CHILD AGRESTSMITH COLUMBIA
32	34	6	32	WKS	NOVA STAINED FILIP/ATLANTIC
33	35	9	33	WKS	WEATHERMAN DEAD SARA POCKET KID
34	33	16	34	WKS	AFTERLIFE SWITCHFOOT LOWERCASE PEOPLE/ATLANTIC
35	36	4	35	WKS	EYES WIDE OPEN GOTYE SAMPLES 'N' SECONDS/FAIRFAX/UNIVERSAL REPUBLIC
36	40	6	36	WKS	TAKE A WALK PASSION PIT FRENCHKISS/COLUMBIA
37	37	8	37	WKS	SORRY ART OF DYING INTOXICATION/REPRISE/ILG
38	38	3	38	WKS	WAIT FOR ME RISE AGAINST DGC/INTERSCOPE
39	32	10	39	WKS	SIXTEEN SALTINES JACK WHITE THIRD MAN/COLUMBIA
40	45	3	40	WKS	45 GASLIGHT ANTHEM MERCURY/DJMG
41	41	5	41	WKS	AMERICA DEUCE FIVE SEVEN
42	HOT SHOT DEBUT		42	WKS	GREATEST MERCY GAINER DAVE MATTHEWS BAND RCA
43	48	2	43	WKS	SOLDIERS OTHERBENE CENTURY MEDIA
44	44	10	44	WKS	HAPPY PILLS NORAH JONES BLUE NOTE/CAPITOL
45	49	5	45	WKS	THE A TEAM ED SHEERAN ELEKTRA/ATLANTIC
46	NEW		46	WKS	COMEBACK REDD LIGHT HOLLYWOOD
47	43	3	47	WKS	KILL YOUR HEROES AWOLNATION RED BULL
48	NEW		48	WKS	HERE AND NOW SEETHER WIND-UP
49	47	4	49	WKS	FIGURE IT OUT SERU TANCIAN SERBICAL STRIKE/REPRISE/WARNER BROS.
50	NEW		50	WKS	I MISS THE MISERY HALESTORM ATLANTIC

"Little Talks" by Of Monsters and Men (pictured) becomes the Alternative list's fourth No. 1 by a new act this year, following Gotye's "Somebody That I Used to Know," fun.'s "We Are Young" and Grooupe's "Tongue Tied." Last year, there was one: Foster the People's "Pumped Up Kicks."



THIS WEEK		LAST WEEK		WEEKS ON CHART	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	2	3	4		
1	4	29	1	WKS	#1 LITTLE TALKS OF MONSTERS AND MEN SRP/MSL EBF LAEKARAS 1/UNIVERSAL REPUBLIC
2	1	24	2	WKS	GOLD ON THE CEILING THE BLACK KEYS NONESUCH/WARNER BROS.
3	2	31	3	WKS	TONGUE TIED GROUPOUPE CANVASBACK/ATLANTIC
4	3	12	4	WKS	BURN IT DOWN LINKIN PARK MACHINE SHOP/WARNER BROS.
5	5	20	5	WKS	IT'S TIME IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE
6	6	10	6	WKS	SOME NIGHTS FUN. FUELED BY RAMEN/RPP
7	8	11	7	WKS	DAYS GO BY THE OFFSPRING COLUMBIA
8	7	15	8	WKS	BLOODY MARY (NERVE ENDINGS) SWISSERN PICKUPS DANGERRBIRD
9	13	9	9	WKS	GREATEST TOO CLOSE GAINER ALEX CLARE UNIVERSAL ISLAND/UNIVERSAL REPUBLIC
10	11	18	10	WKS	ANNA SUN WALK THE MOON RCA
11	9	31	11	WKS	SOMEBODY THAT I USED TO KNOW GOTYE FEAT. KIMBRA SAMPLES 'N' SECONDS/FAIRFAX/UNIVERSAL REPUBLIC
12	10	31	12	WKS	MIDNIGHT CITY MRS. MRS/MUTE/CAPITOL

HOT COUNTRY SONGS™													
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	PEAK POSITION	CERT.	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	PEAK POSITION	CERT.
1	3	32	#1 YOU DON'T KNOW HER LIKE I DO D.HUFF (G.GILBERT,MCCORMICK)	Brantley Gilbert Valory	1	1	26	29	35	FASTEST GIRL IN TOWN FLUDELL,CANLAYS,WOLF (M.LAMBERTA,PRESLEY)	Miranda Lambert RCA Nashville	27	27
2	2	36	EVEN IF IT BREAKS YOUR HEART M.WRUCKE (W.HOGE,E.PASLY)	Eli Young Band Republic Nashville	2	2	27	28	17	NEON J.STROUD (S.MCANALLY,S.OSBORNE,T.ROSEN)	Chris Young RCA Nashville	26	26
3	4	5	5-1-5-0 S.BEAVERS,L.WOOTEN (J.BEAVERS,B.BEAVERS,D.BENTLEY)	Dierks Bentley Capitol Nashville	3	3	28	25	27	WANTED YOU MORE PAPELON,DAVANT,BELLIUM,DR.HARWOOD,C.KELLEY,SCOTT,J.GAMBILL,M.BILLINGS,SEA,J.LONG,D.EDWARDS)	Lady Antebellum Capitol Nashville	25	25
4	5	6	COME OVER B.CANNON,K.CHESENEY,S.HUNT,S.MCANALLY,J.OSBORNE)	Kenny Chesney Blue Chair/Columbia Nashville	4	4	29	28	30	HARD TO LOVE K.A.COBS,M.MACCLURE,L.BRICE (B.MONTANA,J.OZIER,B.GLOVER)	Lee Brice Curb	28	28
5	1	22	DRUNK ON YOU J.STEVENS (R.CLAWSOON,C.TOMPKINS,J.KEAR)	Luke Bryan Capitol Nashville	1	5	30	30	33	SHININ' ON ME J.L.NIEMANN,D.BRAINARD (J.L.NIEMANN,L.BRICE,R.HATCH,L.MILLER)	Jerrold Niemann Sea Gayle/Arista Nashville	30	30
6	7	7	(KISSED YOU) GOOD NIGHT M.SERLITIC (G.GSSIN,J.KEAR)	Gloriania Emblem/Warner Bros./War	6	6	31	34	37	THE ONE THAT GOT AWAY J.MOIR,C.LAWSON (D.DAVIDSON,J.OWEN,J.RITCHY)	Jake Owen RCA Nashville	31	31
7	8	8	BEERS AGO T.KEITH (K.KEITH,B.PINSON)	Toby Keith Show Dog/Universal	7	7	32	33	34	DON'T MISS YOUR LIFE P.VASSAR,C.BLACK)	Phil Vassar Rodeo Wave	32	32
8	6	4	SPRINGSTEEN J.JOYCE (G.CHURCH,R.TYNDALL,J.HYDE)	Eric Church RCA Nashville	1	8	33	35	36	DID IT FOR THE GIRL J.RITCHY (G.BATES,L.HUTTON,R.CLAWSOON)	Greg Bates Republic Nashville	33	33
9	10	12	ANGEL EYES J.LEE (J.COPPING,BANDERSON,L.PASLY)	Love And Theft RCA Nashville	9	9	34	32	31	NEW TO THIS TOWN K.BROOKS (J.B.MARCUS,K.BROOKS,M.GREEN,T.MCBRIDE)	Kix Brooks Featuring Joe Walsh Arista Nashville	31	31
10	9	10	BACK FROM PARIS N.CHAPMAN (K.PERRY,N.PERRY,PERRY,DIOGARDI,L.COHEN)	The Band Perry Republic Nashville	9	10	35	36	39	TIL MY LAST DAY J.STOVER (B.D.MAHER,J.MOORE,J.S.STOVER)	Justin Moore Valory	35	35
11	11	14	OVER S.HENDRICKS (P.JENKINS,D.E.JOHNSON)	Blake Shelton Warner Bros./WMN	11	11	36	38	40	TOO GOOD TO BE TRUE D.HUFF (G.SAMPSON,H.LINDSEY,T.VERGES)	Edens Edge Big Machine	36	36
12	12	11	TIME IS LOVE FROGERS (T.SHAPIRO,T.MARTIN,M.NESLER)	Josh Turner MCA Nashville	11	12	37	37	38	DRINKIN' MAN T.BROWN,W.G.STRAIT (G.STRAIT,B.DILLON)	George Strait MCA Nashville	37	37
13	13	13	FOR YOU D.HUFF (K.URBAN (M.POWELL,URBAN)	Keith Urban Capitol Nashville	13	13	38	39	41	HOW COUNTRY FEELS D.GEORGE (V.MCGHEE,W.MOBLEY,N.THASHER)	Randy Houser Stoney Creek	38	38
14	14	15	WHY YA WANNA S.HENDRICKS (C.GRANT,C.CESTEFAO,D.A.GORLEY)	Jana Kramer Elektra/Nashville/WMN	14	14	39	40	42	EX-OLD MAN T.BROWN,P.VESTER (K.KELLY,P.OVERSTREET)	Kristen Kelly Arista Nashville	39	39
15	15	16	COWBOYS AND ANGELS B.BEAVERS (D.WYCH,J.LEE,TINICOLA)	Dustin Lynch Broken Bow	15	15	40	46	47	BLOWN AWAY M.BRIGHT (L.GAR,C.TOMPKINS)	Carrie Underwood Arista Nashville	40	40
16	16	17	SOMETHING TO DO WITH MY HANDS J.JOYCE (TOMAS RHETT,L.MILLER,C.PASTON)	Thomas Rhett Valory	16	16	41	41	43	MISSIN' YOU CRAZY B.BUTLER (P.PARDI (L.PARDI,B.BUTLER,M.HUMES)	Jon Pardi EMI Nashville	41	41
17	18	24	THE WIND K.STEGALL,Z.BROWN (ZBB,Z.BROWN,W.DURRETT,L.LOWREY)	Zac Brown Band Southern Ground/Atlantic/RPM	17	17	42	43	45	CRYING ON A SUITCASE C.LINDSEY,C.JAMES (L.T.MILLER,S.HAPIRO,N.THASHER)	Casey James Columbia Nashville	42	42
18	17	18	GLASS N.V.R.COOPERMAN (J.NITE)	Thompson Square Stoney Creek	17	18	43	42	44	WATER TOWER TOWN M.BRIGHT (G.SVINDELL,HUTTON,K.IDD)	Scotty McCreery Interscope/Mercury	42	42
19	20	20	AIR WANTED D.HUFF (H.HAYES (T.VERGES,H.HAYES)	Hunter Hayes Atlantic/WMN	19	19	44	50	57	BEER MONEY B.JAMES (K.MOORE,B.DALY,T.VERGES)	Kip Moore MCA Nashville	44	44
20	24	25	POINTON J.JOYCE (N.HENRY,L.AIRD,B.DEAN)	Little Big Town Capitol Nashville	20	20	45	45	54	CREEPIN' J.JOYCE (E.CHURCH,M.GREEN)	Eric Church EMI Nashville	45	45
21	19	22	THAT'S WHY I PRAY D.HUFF (D.LEVERETT,D.DALYS,BUKTON)	Big & Rich Warner Bros./War	19	21	46	44	-	TOUCH E.BERST (R.FOSTER,J.ABBOTT,J.CLEMENTI)	Josh Abbott Band Dot	44	44
22	HOT SHOT DEBUT	1	GREATEST TRUCK YEAH GAINER B.GALLIMORE,T.MCGRAW (C.JANSON,PBRUST,C.LUCAS,D.MYRICK)	Tim McGraw Big Machine	22	22	47	48	46	SO CALLED LIFE M.KNUX (S.PMCGRAW,W.WALLACE)	Montgomery Gentry Average Joes	46	46
23	22	23	LOVIN' YOU IS FUN C.CHAMBERLAIN (J.BEAVERS,B.DIERPICO)	Easton Corbin Mercury	22	23	48	47	49	ENDLESS SUMMER J.STROUD,L.LEWIS (A.LEWIS)	Aaron Lewis Blaster	47	47
24	21	19	HOME SWEET HOME D.MYRICK,N.HOFFMAN (D.MYRICK,N.HOFFMAN,K.MARIE,D.HORNE)	The Farm All In/Elektra Nashville/New Revolution	19	24	49	49	48	YOU STILL GOT IT J.BROWN (D.WORLEY,JONES)	Darryl Worley CrazyTown/Tenacity	47	47
25	26	29	COME WAKE ME UP D.HUFF,RASCAL FLATTS (S.MCCONNELL,J.FRANSSON,T.LARSSON,T.LUNDGREN)	Rascal Flatts Big Machine	25	25	50	56	-	LET THERE BE COWGIRLS K.STEGALL (C.CAGLE,K.TRIBBLE)	Chris Cagle Bigger Picture	50	50

20
With its best rank in two years on the radio list, quartet claims its first No. 1 single on Country Digital Songs with 86,000 sold. That's the biggest Nielsen SoundScan week by a group since the Band Perry sold 89,000 with "If I Die Young" on the Jan. 14 chart.

22
Legally challenged singer posts the highest solo debut of his 20-year career with first Big Machine single while also bowing at No. 59 with a Curb-issued track, "Right Back Atcha Babe." (The complete chart is on Billboard.biz.) The top debut also pings Country Digital Songs at No. 6 (45,000).

TOP COUNTRY ALBUMS™													
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	PEAK POSITION	CERT.	THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	PEAK POSITION	CERT.
1	1	1	#1 KENNY CHESNEY WELCOME TO THE FISHBOWL BLUE CHAIR/COLUMBIA NASHVILLE 94865/SMN (11.98)	Welcome To The Fishbowl	1	1	26	23	19	36	MIRANDA LAMBERT FOUR THE RECORD RCA 9595/SMN (11.98)	Four The Record	1
2	9	8	GREATEST LIONEL RICHIE GAINER MERCURY 016000/UMGN (15.98)	Tuskegee	1	2	27	26	32	52	CHRIS YOUNG NEON RCA 85407/SMN (10.98)	Neon	2
3	2	2	LUKE BRYAN TAILGATES & TANLINES CAPITOL NASHVILLE 70412 (16.98)	Tailgates & Tanlines	1	3	28	25	22	24	TIM MCGRAW EMOTIONAL TRAFFIC CMB 79320 (13.98)	Emotional Traffic	2
4	4	5	CARRIE UNDERWOOD BLOWN AWAY 19/ARISTA NASHVILLE 80894/SMN (11.98)	Blown Away	1	4	29	30	29	46	RONNIE DUNN RONNIE DUNN ARISTA NASHVILLE 85762/SMN (11.98)	Ronnie Dunn	3
5	5	7	ERIC CHURCH CHIEF EMI NASHVILLE 94256 (16.98)	Chief	1	5	30	27	30	47	ELI YOUNG BAND LIFE AT BEST REPUBLIC NASHVILLE 015856/UNIVERSAL REPUBLIC (10.98)	Life At Best	4
6	3	3	ALAN JACKSON THIRTY MILES WEST ACR 29354/EMI NASHVILLE (16.98)	Thirty Miles West	1	6	31	31	28	46	PISTOL ANNIES HELL ON HEELS RCA 94167/SMN (11.98)	Hell On Heels	5
7	7	4	VARIOUS ARTISTS NOW THAT'S WHAT I CALL COUNTRY: VOLUME 5 WARNER BROS. 52279/UNIVERSAL 019861/UME (18.98)	Now That's What I Call Country: Volume 5	4	7	32	24	21	5	JANA KRAMER JANA KRAMER ELEKTRA NASHVILLE 530376/WMN (13.98)	Jana Kramer	6
8	17	17	PACE SETTER ZAC BROWN BAND SOUTHERN GROUND/NEW PICTURE/ATLANTIC 54272/AG (18.98)	You Get What You Give	1	8	33	35	36	74	THOMPSON SQUARE THOMPSON SQUARE STONEY CREEK 7677 (13.98)	Thompson Square	7
9	10	9	JASON ALDEAN MY KINDA PARTY BROKEN BOW 7697 (18.98)	My Kinda Party	2	9	34	32	25	8	WILLIE NELSON HEROES LEGACY 96048 (11.98)	Heroes	8
10	8	6	JOSH TURNER PUNCHING BAG MCA NASHVILLE 016822/UMGN (10.98)	Punching Bag	2	10	35	33	27	4	VARIOUS ARTISTS MUD DIGGER: VOLUME 3 BACKROAD 240/AVERAGE JODES (15.98)	Mud Digger: Volume 3	9
11	6	-	CHRIS CAGLE BACK IN THE SADDLE BIGGER PICTURE 529297 (14.98)	Back In The Saddle	6	11	36	38	38	68	JOSH TURNER ICON: JOSH TURNER MCA NASHVILLE 015348/UME (7.98)	Icon: Josh Turner	10
12	HOT SHOT DEBUT	1	SKYLAR LAINE AMERICAN IDOL: SEASON 11: HIGHLIGHTS (EP) 19/INTERSCOPE 017100/EX/IDA (16.98)	American Idol: Season 11: Highlights (EP)	12	12	37	37	35	43	GEORGE STRAIT ICON: GEORGE STRAIT MCA NASHVILLE 016007/UME (7.98)	Icon: George Strait	14
13	11	13	LEE BRICE HARD 2 LOVE CURB 79208 (13.98)	Hard 2 Love	2	13	38	36	37	55	JUSTIN MOORE OUTLAWS LIKE ME VALORY JMW094 (13.98)	Outlaws Like Me	1
14	13	11	BRANTLEY GILBERT HALFWAY TO HEAVEN BRUCE BOWEN 100 (14.98)	Halfway To Heaven	2	14	39	39	40	68	BILLY CURRINGTON ICON: BILLY CURRINGTON MERCURY 015290/UME (7.98)	Icon: Billy Currington	22
15	12	10	KIP MOORE UP ALL NIGHT MCA NASHVILLE 016432/UMGN (10.98)	Up All Night	3	15	40	41	42	59	BRAD PAISLEY THIS IS COUNTRY MUSIC ARISTA NASHVILLE 83274/SMN (11.98)	This Is Country Music	1
16	14	16	LADY ANTEBELLUM OWN THE NIGHT CAPITOL NASHVILLE 94431 (18.98)	Own The Night	1	16	41	34	20	3	DON WILLIAMS AND SO IT GOES SUGAR HILL 4081/WELK (15.98)	And So It Goes	20
17	16	14	HUNTER HAYES HUNTER HAYES ATLANTIC 52889/WMN (18.98)	Hunter Hayes	7	17	42	40	34	4	MARY CHAPIN CARPENTER ASHES AND ROSES ZOE/ROUNDER 431150/CONCORD (15.98)	Ashes And Roses	16
18	15	15	RASCAL FLATTS CHANGED BIG MACHINE 89290A (13.98)	Changed	1	18	43	42	39	15	HANK WILLIAMS JR. BEST OF: ALL MY ROWDY FRIENDS CURB 79296 (14.98)	Best Of: All My Rowdy Friends	23
19	19	18	THE BAND PERRY THE BAND PERRY REPUBLIC NASHVILLE 014283/UNIVERSAL REPUBLIC (10.98)	The Band Perry	2	19	44	43	47	18	GARY ALLAN ICON: GARY ALLAN MCA NASHVILLE 014671/UME (7.98)	Icon: Gary Allan	29
20	20	23	TOBY KEITH CLANCY'S TAVERN SHOW DOG/UNIVERSAL 015592 (9.98)	Clancy's Tavern	1	20	45	44	44	40	RODNEY ATKINS TAKE A BACK ROAD CURB 79255 (18.98)	Take A Back Road	3
21	28	33	JAKE OWEN BAREFOOT BLUE JEAN NIGHT RCA 85547/SMN (10.98)	Barefoot Blue Jean Night	1	21	46	55	62	8	FLORIDA GEORGIA LINE IT'S JUST WHAT WE DO BIG LOG MOUNTAIN 001 EX (4.98)	It's Just What We Do	35
22	29	31	SCOTTY MCCREERY CLEAR AS DAY 19/MERCURY NASHVILLE 016022/AG/UMGN (13.98)	Clear As Day	1	22	47	46	45	41	FOUND TOWN FOOTLOOSE (2011) ATLANTIC 52889/WMN (18.98)	Footloose (2011)	4
23	18	12	EDENS EDGE EDENS EDGE BIG MACHINE 10010A (9.98)	Edens Edge	9	23	48	NEW	1	48	BIG & RICH THAT'S WHY WE PRAY (EP) WARNER BROS. NASHVILLE 514949 AX/WMN (4.98)	That's Why We Pray (EP)	48
24	21	24	BLAKE SHELTON RED RIVER BLUE WARNER BROS. 52370/WMN (18.98)	Red River Blue	1	24	49	48	43	20	FOUND TOWN ACT OF VALOR: THE ALBUM WARNER BROS. 52370/WMN (18.98)	Act Of Valor: The Album	8
25	22	26	DIERKS BENTLEY HOME CAPITOL NASHVILLE 94714 (16.98)	Home	1	25	50	45	49	14	THE LACS 190 PROOF BACKROAD 238/AVERAGE JODES (15.98)	190 Proof	16

BLUEGRASS ALBUMS™													
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	PEAK POSITION	CERT.	THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	PEAK POSITION	CERT.
1	2	13	#1 TRAMPLED BY TURTLES BANQUODAD 09/THIRTY TIGERS	Stars And Satellites	1	1	2	1	2	JERRY DOUGLAS TRAVELER	Traveler	2	2
3	NEW	NEW	KELLER WILLIAMS WITH THE TRAVELIN' MCCOURYS SONY FIDELITY 1153	Pick	3	3	3	5	6	66	ALISON KRAUSS & UNION STATION PAPER AIRPLANE ROUNDER 016857/UMGN (10.98)	Paper Airplane	5
4	5	26	DAILEY & VINCENT THE GOSPEL SIDE OF DAILEY & VINCENT ROUNDER 81812 EX/CRACKER BARREL	The Gospel Side Of Dailey & Vincent	4	4	6	3	69	STEVE MARTIN AND THE STEEP CANYON RANGERS RARE BIRD ALERT 40 SHARE/ROUNDER 610660/CONCORD	Rare Bird Alert	6	
5	6	66	ALISON KRAUSS & UNION STATION PAPER AIRPLANE ROUNDER 016857/UMGN (10.98)	Paper Airplane	5	5	7	13	14	STEEP CANYON RANGERS NOBODY KNOWS YOU ROUNDER 016646/CONCORD	Nobody Knows You	7	
6	7	13	WHO'S FEELING YOU NOW? NONESUCH 529777/WARNER BROS.	Who's Feeling You Now?	7	6	8	4	21	YOYO/MARTIAR DUNCAN/EDGAR MEYER/CHRISTIE THE GOAT RODEO SESSIONS SONY CLASSICAL 84110/SONY MASTERWORKS	The Goat Rodeo Sessions	8	
7	8	4	LEAVING EDEN NONESUCH 529899/WARNER BROS.	Leaving Eden	8	7	9	7	19	CAROLINA CHOCOLATE DROPS LEAVING EDEN NONESUCH 529899/WARNER BROS.	Leaving Eden	9	

BETWEEN THE BULLETS

GILBERT'S 2ND NO. 1



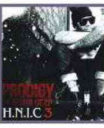
Brantley Gilbert claims his second No. 1 on Hot Country Songs, becoming the first rookie artist since Easton Corbin to reach the summit with his first two charted singles. Corbin did so in April and October 2010. Gilbert's "You Don't Know Her Like I Do" follows "Country Must Be Country Wide," which hit No. 1 on Dec. 3, 2011. The new leader peaks in its 32nd chart week, one week quicker than "Country," Gilbert's second chart-topper comes the same week he announced his first headlining tour, which begins Sept. 27 in Lafayette, Ind., with Uncle Kracker.

—Wade Jensen

TOP R&B/HIP-HOP ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT/PROMOTION LABEL	CERT.
1	1	13	#1	CHRIS BROWN	FORTUNE RCA 96355	
2	1	2	VARIOUS ARTISTS	MAYBACH MUSIC GROUP SELF-MADE VOL. 1 MAYBACH/DEF. JAM 52003/WARNER BROS.		
3	4	9	USHER	LOOKING 4 MYSELF RCA 97176		
4	2	2	R. KELLY	WRITE YOUR BACK RCA 94818		
5	9	10	GG	B.O.B	STRANGE CLOUDS REBEL/BLACK GRAND HUSTLER/ATLANTIC 527846	
6	8	34	PACE SETTER	DRAKE	TWE CHAINZ/DEF. JAM 01621/2012/JMG	
7	5	14	NICKI MINAJ	PINK FRISKY ROMAN RELATED YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC		
8	4	19	SOUNDTRACK	PROJECT X WATER TOWER 31607		
9	NEW	JOSHUA LEDET	AMERICAN DREAM SEASON 11: HIGHLIGHTS 19/INTERSCOPE 017102/EXHA			
10	7	33	RHIANNA	TALK THAT TALK SRP/DEF. JAM 01631/2012/JMG		
11	12	5	BIG K.R.I.T.	LIVE FROM THE UNDERGROUND CINEMATIC/DEF. JAM 01621/2012/JMG		
12	6	4	WAKA FLOCKA FLAME	TRIPLE F LIFE BRICK SQUAD MONOPOLY 52005/WARNER BROS.		
13	13	20	TYGA	CARELESS WORLD YOUNG MONEY/CASH MONEY 01622/UNIVERSAL REPUBLIC		
14	11	12	FUTURE	PLUTO A-1/FREEBANDZ/98537/EPIC		
15	18	48	JAY Z	KANYE WEST	WATCH THE CHAINZ/DEF. JAM 01546/2012/JMG	
16	NEW	PRODIGY OF MOBB DEEP	H.N.I.C. 3 INFAMOUS 09			
17	10	9	MARY MARY	GO GET IT (SOUNDTRACK) MY BLOCK 90708/COLUMBIA		
18	15	55	PITBULL	PLANET PIT MR. 305/POLLO GROUNDS/J 69606/RCA		
19	14	46	LIL WAYNE	THE CARTER YOUNG MONEY/CASH MONEY 05847/UNIVERSAL REPUBLIC		
20	29	16	MELANIE FIONA	THE MF LIFE SRC 01622/UNIVERSAL REPUBLIC		
21	22	5	EMELI SANDE	OUR VERSION OF EVENTS CAPITOL 63767		
22	16	29	YOUNG JEEZY	T.M.O.Z. HUSTLERZ AMBITION CTE/DEF. JAM 01373/2012/JMG		
23	23	67	WIZ KHALIFA	ROLLING PAPERS ROSTRUM/ATLANTIC 527399/AGA		
24	17	5	ERIC BENET	THE ONE PRIMARY WAVE 70023/JORDAN HOUSE		
25	25	13	MONICA	NEW LIFE RCA 95377		
26	24	33	MARY J. BLIGE	MY LIFE II...ACT 11 MATRIARCH/GEFFEN 0162571/IGA		
27	28	54	BEYONCÉ	4 FAB/2012 98224/COLUMBIA		
28	20	5	CURRENTS	THE STONED IMMACULATE WARNER BROS. 530915		
29	37	68	CHRIS BROWN	F.A.M.E. JIVE 86067/RCA		
30	21	9	TANK	THIS IS HOW I FEEL MOGA/EA/ATLANTIC 528524/AG		
31	19	4	KID INK	UP & AWAY THA ALUMNI GROUP 001		
32	27	41	J. COLE	OMG WORD RICK NATION 57920/COLUMBIA		
33	41	25	KC AND THE SUNSHINE BAND	BARBACK WITH KC AND THE SUNSHINE BAND/RINO 74539/CX 52031/RHO		
34	30	30	ANTHONY HAMILTON	BACK TO LOVE MISTER'S MUSIC 99136/RCA		
35	32	36	WALE	AMBITION MAYBACH 52887/WARNER BROS.		
36	33	13	SOUNDTRACK	THINK LIKE A MAN EPIC 93953		
37	26	34	CHILDISH GAMBINO	CAMP GLASSHOUSE 01271		
38	31	56	BAD MEETS EVIL	HELL: THE SEQUEL SHADY/INTERSCOPE 0157291/IGA		
39	38	36	TYRESE	OPEN INVITATION VOLTRON RECORDS 93562		
40	36	35	MAC MILLER	BLUE SLIDE RUCK ROSTRUM 218		
41	34	59	VARIOUS ARTISTS	MAYBACH MUSIC GROUP SELF-MADE VOL. 1 MAYBACH 52800/WARNER BROS.		
42	47	4	BOBBY WOMACK	THE BRAVEST MAN IN THE UNIVERSE XL 561*		
43	42	100	KEM	INTIMACY ALBUM III UNIVERSAL REPUBLIC 014469 01		
44	43	31	AMY WINEHOUSE	LIONESS: HIDDEN TREASURES UNIVERSAL REPUBLIC 016384*		
45	53	42	MINDLESS BEHAVIOR	41 GIRL STREAMLINE/CONJUNCTION/INTERSCOPE 0159891/AGA		
46	64	3	BEBE WINANS	AMERICA * AMERICA RAZOR & TIE 83360		
47	39	6	TRAVIS PORTER	FROM DAY 1 PORTER HOUSE 89618/RCA		
48	51	16	ODD FUTURE	THE O.T. TAPE VOL. 2 ODD FUTURE 95478		
49	RE-ENTRY	SNOW DOGG & WIZ KHALIFA	MAC...FROM GO TO THE TOP 2 52870/STUNNA/01609/517/EA/ATLANTIC 52820/AG			
50	35	31	ROBIN THICKE	LOVE AFTER WAR STAR TRAK/GEFFEN 0162901/IGA		

Mobb Deep member Prodigy debuts his third studio album, *H.N.I.C. 3*, part three of a trilogy that began in 2000, at No. 16 on **Top R&B/Hip-Hop Albums**. The new set includes guest appearances by Mobb Deep cohort Havoc, French Montana and Waka Flocka Flame.



MAINSTREAM R&B/HIP-HOP™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT/PROMOTION LABEL
1	1	13	#1	MERCY	KANYE WEST, BIG SEAN, PUSHA T 2 CHAINZ/DEF. JAM 01622/2012/JMG
2	2	22	NOBODY'S PERFECT	J. COLE FEAT. MISSY ELLIOTT RICK NATION/COLUMBIA	
3	4	9	LEMME SEE	USHER FEAT. RICK ROSS RCA	
4	3	15	HEART ATTACK	TRY SOUZZ SON/BLK/ATLANTIC	
5	5	14	TAKE IT TO THE HEAD	DJ KHALED WE THE BEST/YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
6	6	8	NO LIE	2 CHAINZ FEAT. DRAKE DUFFLE BAG BOYZ/DEF. JAM/IDJMG	
7	7	21	CASHIN' OUT	CASH OUT BASES LOADED/EPIC	
8	10	10	BAG OF MONEY	WALE FEAT. RICK ROSS, MEEX MILL & T-PAIN MAYBACH/WARNER BROS.	
9	8	13	BEEZ IN THE TRAP	NICKI MINAJ FEAT. 2 CHAINZ/YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
10	9	20	CLIMAX	USHER RCA	
11	11	18	REFILL	ELLE WARNER MBK/RCA	
12	14	8	WORK HARD, PLAY HARD	WIZ KHALIFA ROSTRUM/ATLANTIC	
13	20	4	2 REASONS	TRY SOUZZ FEAT. T.I. SON/BLK/ATLANTIC	
14	12	14	CREW LOVE	DRAKE FEAT. THE WEEKEND/YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
15	16	11	WHY	MARY J. BLIGE FEAT. RICK ROSS MATRIARCH/GEFFEN/INTERSCOPE	
16	19	7	TILL I DIE	CHRIS BROWN FEAT. BIG SEAN & WIZ KHALIFA RCA	
17	13	12	SWEET LOVE	CHRIS BROWN RCA	
18	17	7	TOUCH'N YOU	RICK ROSS FEAT. USHER MAYBACH/SLIP-N-SLIDE/DEF. JAM/IDJMG	
19	25	4	AMEN	MEEX MILL FEAT. DRAKE MAYBACH/WARNER BROS.	
20	15	19	LEAVE YOU ALONE	YOUNG JEEZY FEAT. NE-YO CTE/DEF. JAM/IDJMG	
21	24	10	SNAP BACKS & TATTOOS	DRICKY G/AGRAM NJ WORLD ERA/EONE	
22	23	5	MY HOMIES STILL	LIL WAYNE FEAT. BIG SEAN/YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
23	18	11	HYFR (HELL YEAH F****G RIGHT)	DRAKE FEAT. LIL WAYNE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
24	21	20	BIRTHDAY CAKE	RHIANNA FEAT. CHRIS BROWN SRP/DEF. JAM/IDJMG	
25	22	15	SAME DAMN TIME	FUTURE FREEBANDZ/A-1/EPIC	
26	28	8	I GOT THAT SACK	Y.O. GOTTI FEAT. EICHELBERGER & FRANK C. MATTHEWS	
27	27	9	THE RECIPE	KENDRICK LAMAR FEAT. DR. DRE AFTERMATH/INTERSCOPE	
28	31	3	LAZY LOVE	NE-YO MOTOWN/IDJMG	
29	30	4	PUT IT DOWN	BRANDY FEAT. CHRIS BROWN CHAMELEON/RCA	
30	29	15	RIGHT BY MY SIDE	NICKI MINAJ FEAT. CHRIS BROWN YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
31	32	5	DANCE FOR YOU	BEYONCÉ PARKWOOD/COLUMBIA	
32	33	4	LET'S TALK	ONARMON FEAT. RICK ROSS MAYBACH/WARNER BROS.	
33	34	5	BORN STUNNA	BIRDMAN FEAT. RICK ROSS CASH MONEY/UNIVERSAL REPUBLIC	
34	26	16	I DON'T REALLY CARE	WAKA FLOCKA FLAME FEAT. TRY SOUZZ/MIZAY/WARNER BROS.	
35	NEW	ADORN	MIGUEL BYSTORM/BLACK ICE/RCA		
36	NEW	TURN ON THE LIGHTS	FUTURE FREEBANDZ/A-1/EPIC		
37	35	2	4 LETTER WORD	DRIBBY ATLANTIC	
38	40	2	JINGALIN	LUDACRIS DTP/DEF. JAM/IDJMG	
39	NEW	GG	ENOUGH OF NO LOVE	KEYSHIA COLE FEAT. LIL WAYNE GEFEN/INTERSCOPE	
40	39	4	TWERK IT	V.I.C. BIG H	

BETWEEN THE BULLETS

BROWN LEADS WITH 'FORTUNE'

Chris Brown debuts his latest set, *Fortune*, at No. 1 on **Top R&B/Hip-Hop Albums**, selling 135,000 units in its first week, according to Nielsen SoundScan. This is Brown's third consecutive No. 1 on the chart and fourth out of five albums to reach the top. (Sophomore set *Exclusive* debuted at No. 2 in 2007.) *Fortune* marks his second-lowest opening-week sales—only his 2009 *Graffiti* started lower, with 102,000. Last year's *F.A.M.E.* started with 270,000. So far, only one of the new album's three R&B-focused singles has reached the top 10 on **Hot R&B/Hip-Hop Songs**. ("Strip," featuring Kevin McCall, peaked at No. 3 in March.) "Sweet Love" just hit its peak earlier this month at No. 25 while the rap song "Till I Die," featuring Big Sean and Wiz Khalifa, reaches a new high this week at No. 22. ("Turn Up the Music," which was worked to top 40 and rhythmic outlets, hit No. 81. —Karinah Santiago)



RHYTHMIC™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT/PROMOTION LABEL
1	1	10	#1	WHERE HAVE YOU BEEN	RHIANNA SRP/DEF. JAM/IDJMG
2	2	16	LEAVE YOU ALONE	YOUNG JEEZY FEAT. NE-YO CTE/DEF. JAM/IDJMG	
3	3	12	CASHIN' OUT	CASH OUT BASES LOADED/EPIC	
4	5	10	GREATEST WORK HARD PLAY HARD	RAINER	
5	4	22	DRANK IN MY CUP	KIRKO BANGZ LMJQ/UNAUTHORIZED/WARNER BROS.	
6	7	10	SCREAM	USHER RCA	
7	6	21	STARSHIPS	NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
8	9	11	MERCY	KANYE WEST, BIG SEAN, PUSHA T 2 CHAINZ/DEF. JAM/IDJMG	
9	10	11	HEART ATTACK	TRY SOUZZ SON/BLK/ATLANTIC	
10	8	20	WILD ONES	FLO RIDA FEAT. SIA PSE BOY/ATLANTIC	
11	11	29	TAKE CARE	DRAKE FEAT. RHIANNA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
12	16	8	LET'S GO	CALVIN HARRIS FEAT. NE-YO ULTRA	
13	14	9	PAYPHONE	MAROON 5 FEAT. WIZ KHALIFA A&M/OCTONE/INTERSCOPE	
14	13	12	SOMEbody THAT I USED TO KNOW	GOTYE FEAT. KIMBRA SAMPLES 'N' SECONDS/FARRA/UNIVERSAL REPUBLIC	
15	12	15	BOYFRIEND	JUSTIN BIEBER SCHOLBY/RAV/MOTOWN BRAUN/ISLAND/IDJMG	
16	19	6	BEEZ IN THE TRAP	NICKI MINAJ FEAT. 2 CHAINZ/YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
17	18	7	CALL ME MAYBE	CARLY RAE JEPSEN 604/SCHOLBY/INTERSCOPE	
18	22	6	LEMME SEE	USHER FEAT. RICK ROSS RCA	
19	20	8	NOBODY'S PERFECT	J. COLE FEAT. MISSY ELLIOTT RICK NATION/COLUMBIA	
20	17	17	FADED	TYGA FEAT. LIL WAYNE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
21	23	4	MY HOMIES STILL	LIL WAYNE FEAT. BIG SEAN YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
22	24	19	BIRTHDAY CAKE	RHIANNA FEAT. CHRIS BROWN SRP/DEF. JAM/IDJMG	
23	28	4	NO LIE	2 CHAINZ FEAT. DRAKE DUFFLE BAG BOYZ/DEF. JAM/IDJMG	
24	21	13	BACK IN TIME	PITBULL MR. 305/POLLO GROUNDS/RCA	
25	27	9	TITANIUM	DAVID GUETTA FEAT. SIA WHAT A MUSIC/ASTRALWERKS/CAPITOL	
26	31	2	WHISTLE	FLO RIDA RICK NATION/ATLANTIC	
27	26	19	GLAD YOU CAME	THE WANTED GLOBAL TALENT/MERCURY/IDJMG	
28	29	8	HOW WE DO (PARTY)	RITA ORA RICK NATION/COLUMBIA	
29	30	13	TAKE IT TO THE HEAD	DJ KHALED WE THE BEST/YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
30	34	6	SNAP BACKS & TATTOOS	DRICKY G/AGRAM NJ WORLD ERA/EONE	
31	35	2	MAKE IT NASTY	TYGA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
32	25	11	HYFR (HELL YEAH F****G RIGHT)	DRAKE FEAT. LIL WAYNE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
33	32	4	WIDE AWAKE	KATY PERRY CAPITOL	
34	37	18	AYY LADIES	TRAVIS PORTER FEAT. TYGA PORTER HOUSE/RCA	
35	33	14	WE ARE YOUNG	FUN. FEAT. JANELLE MONAIE FEULED BY RAMEN/RRP	
36	39	2	DON'T WAKE ME UP	CHRIS BROWN RCA	
37	36	15	RIGHT BY MY SIDE	NICKI MINAJ FEAT. CHRIS BROWN YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
38	40	2	JINGALIN	LUDACRIS DTP/DEF. JAM/IDJMG	
39	RE-ENTRY	CLIMAX	USHER RCA		
40	NEW	WE RUN THE NIGHT	HAVANA BROWN FEAT. PITBULL UNIVERSAL REPUBLIC		

ADULT R&B™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT/PROMOTION LABEL	
1	1	16	#1	66	TONIGHT (BEST YOU EVER HAD)	JOHN LEGEND FEAT. LUDACRIS EPIC
2	2	15	CLIMAX	USHER RCA		
3	5	18	PRAY FOR ME	ANTHONY HAMILTON MISTER'S MUSIC/RCA		
4	3	19	BLESSED	JUIC SCOTT BLUES BABE/WARNER BROS.		
5	4	34	THANK YOU	ESTELLE HOME SCHODU/ATLANTIC		
6	8	7	FEELIN' SINGLE	R. KELLY RCA		
7	6	14	ALL TIED UP	ROBIN THICKE STAR TRAK/GEFFEN/INTERSCOPE		
8	12	18	BEAUTIFUL SURPRISE	TAMIA PLUS 1		
9	10	39	LOVE ON TOP	BEYONCÉ PARKWOOD/COLUMBIA		
10	11	27	YOU'RE ON MY MIND	KEM UNIVERSAL REPUBLIC		
11	13	17	GO GET IT	MARY MARY MY BLOCK/COLUMBIA		
12	9	24	NEXT BREATH	TANK MOGA/EA/SONG DYNASTY/ATLANTIC		
13	16	12	REFILL	ELLE WARNER MBK/RCA		
14	14	22	SHARE MY LOVE	R. KELLY RCA		
15	15	18	NAMÉ ON IT	URBAN MYSTIC 30BE		
16	17	6	CELEBRATE	WHITNEY HOUSTON & JORDIN SPARKS RCA		
17	18	6	WHAT PROFIT	DWELE RT/EONE		
18	20	11	STILL HERE	BRIAN CULBERTSON FEAT. VIVIAN GREEN GRP/VERVE		
19	19	7	DO WHAT YOU GOTTA DO	ANGIE STONE SAGUARO ROAD RHYTHM/SAGUARO ROAD		
20	25	3	DON'T MIND	MARY J. BLIGE MATRIARCH/GEFFEN/INTERSCOPE		
21	22	10	HARRIETT JONES	ERIC BENET PRIMARY WAVE/JORDAN HOUSE/CAPITOL		
22	21	19	IT WOULD BE YOU	JOHNNY GILL J SKILLZ/NOTIFI		
23	23	10	MISS MY LOVE	ANTONIE DUNN ELITE		
24	24	6	FIND A WAY	KENNY LATTIMORE SINCERES/DUL/CAPITOL		
25	26	3	RUN FREE	REBECCA FERGUSON SYCO/COLUMBIA		

RAP SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT/PROMOTION LABEL
1	1	13	#1	MERCY	KANYE WEST, BIG SEAN, PUSHA T 2 CHAINZ/DEF. JAM 01622/2012/JMG
2	2	15	CASHIN' OUT	CASH OUT BASES LOADED/EPIC	
3	3	19	LEAVE YOU ALONE	YOUNG JEEZY FEAT. NE-YO CTE/DEF. JAM/IDJMG	
4	4	12	NOBODY'S PERFECT	J. COLE FEAT. MISSY ELLIOTT RICK NATION/COLUMBIA	
5	5	6	GG	NO LIE	2 CHAINZ FEAT. DRAKE DUFFLE BAG BOYZ/DEF. JAM/IDJMG
6	7	13	TAKE IT TO THE HEAD	DJ KHALED WE THE BEST/YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
7	6	30	DRANK IN MY CUP	KIRKO BANGZ LMJQ/UNAUTHORIZED/WARNER BROS.	
8	8	10	WORK HARD, PLAY HARD	WIZ KHALIFA ROSTRUM/ATLANTIC/RRP	
9	9	11	BEEZ IN THE TRAP	NICKI MINAJ FEAT. 2 CHAINZ/YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
10	10	34	THE MOTTO	DRAKE FEAT. LIL WAYNE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
11	11	30	TAKE CARE	DRAKE FEAT. RHIANNA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
12	16	8	BAG OF MONEY	WALE FEAT. RICK ROSS	

HOT R&B/HIP-HOP SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
1	2	14	#1 MERCY LIFTED (K. WEST, STAFFS, ANDERSON, THORNTON, TEPKS, THOMAS, BEAGLE, W. RILEY, WILLIAMS) © G.O.D./R.O.C./FELLAGO/JAM100	Kanye West, Big Sean, Pusha T, 2 Chainz	1
2	1	21	CLIMAX DIPOLO (U. RAYMOND, IV. W. PENTZ, A. RECHTSHAID, J. NAJERA, S. FENTON)	Usher © RCA	1
3	5	11	LEMMIE SEE JIM JONAS, N. MORRIS (J.G. SCHEFFER, D. MORRIS, N. MARZOUCA, U. RAYMOND, V.E. BELLINGER, L. KNIGHTEN, W. ROBERTS III) © RCA	Usher Featuring Rick Ross	3
4	3	24	NOBODY'S PERFECT L.I. COLE (L. COLE, C. MANFIELD)	J. Cole Featuring Missy Elliott © R.O.C./NATION/COLUMBIA	3
5	6	8	NO LIE MIKE WILL, MADE-IT (TEPPAS, A. GRAHAM, M. WILLIAMS)	2 Chainz Featuring Drake © DUFFLE BAG BOYZ/DEF JAM/JD/JMG	5
6	7	16	TAKE IT TO THE HEAD DJ Khaled Feat. Chris Brown, Rick Ross, Nicki Minaj & Lil Wayne THE RIVER (M. GALE, K. MCKELLEN, D. COSSOM, M. WILBERTS, I.C.M. BROWN, D. CARTER, A. WARR, J. JACKSON, L. ADAMS, S. COVINO) © WE THE BEST/YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	Wale Featuring Rick Ross, Meek Mill & T-Pain © BASES LOADED/EPIC	2
7	4	16	HEART ATTACK BENNY BLANCO, RICO LOVE (B. LEVIN, RICO LOVE, T. NEVENSON)	Trey Songz © SONGBOOK/ATLANTIC	3
8	8	25	CASHIN' OUT DJ SPINZ (J. H. GIBSON)	Cash Out © BASES LOADED/EPIC	2
9	13	14	66/AIRPLAY BAG OF MONEY BEAT BILLIONAIRE (D. AKINTIMEHIN, R.R. WILLIAMS, W.L. ROBERTS II, T. PAIN, S. COOKE) © MAYBACH/WARNER BROS.	Wale Featuring Rick Ross, Meek Mill & T-Pain © BASES LOADED/EPIC	9
10	9	16	BEEZ IN THE TRAP KE-NODE (O. T. MARAJ, M. JORDAN, T. EPPS)	Nicki Minaj Featuring 2 Chainz © YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	7
11	15	21	2 REASONS T.I., T.I. BRIDGE (T. NEVENSON, T. TAYLOR, N. MCCOY, WELLS, C.J. HARRIS, JR., M. TIMOTHY, K. STEWART) © SONGBOOK/ATLANTIC	Trey Songz Featuring T.I. © SONGBOOK/ATLANTIC	11
12	10	11	REFILL POPD CAMPER (E. WARNER, A. WANSELD, D. CAMPER)	Elle Varner © M&K/RCA	10
13	11	10	CREW LOVE C.MONTAGNESE, THE WEEKEND, SHEBIB (A. GRAHAM, N. SHEBIB, A. PALMAN, A. TESPIC, C. MONTAGNESE) © YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	Drake Featuring The Weeknd © YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	9
14	12	14	ANOTHER ROUND YOUNG LADD, COOL, & DRE (D. JUSTIN, J.A. CARTER, E.A.C. BROWN, J.L. RYBY, J. JOSEPH, A.C. LYONS, J. PERRY, B. PICKENS, M. VALENZANO) © TERROR SQUAD	Fat Joe Featuring Chris Brown © TERROR SQUAD	9
15	16	23	TONIGHT (BEST YOU EVER HAD) J. LEGEND, M.J. PIMENTEL, A. ARTHUR, C. RILEY, K. JUSTICE, C. BRIDGES	John Legend Featuring Ludacris © EPIC	15
16	22	26	AMEN STREETER, B.R. WILLIAMS, J. FELTON, A. GRAHAM, M. W. WEIR, I.L. ABRAMS, M.H. MCCONALD) © MAYBACH/WARNER BROS.	Meek Mill Featuring Drake © MAYBACH/WARNER BROS.	16
17	14	21	LEAVE YOU ALONE W.ARENE G. (L. W. JENKINS, W. GRIFFIN, S.C. SMITH, L. LISTON, S.MITH) © CTEF/JAM100	Young Jeezy Featuring Ne-Yo © CTEF/JAM100	17
18	21	44	UP! R. OLIVER, I.A.M.S.U. (R. OLIVER, S. WILLIAMS, P.COX)	LoveRance Featuring IamSu & Skipper or 50 Cent © STUDIO CITY/INTERSCOPE	18
19	20	12	WORK HARD, PLAY HARD STARGATE, BENNY BLANCO (C.J. THOMAZ, B. LEVIN, M.S. ERIKSEN, T.E. HERMANSEN)	Wiz Khalifa © RODRIGUEZ/ATLANTIC	19
20	17	45	LOVE ON TOP B.KNOWLES, S. TAYLOR (B. KNOWLES, T. NASH, S. TAYLOR)	Beyoncé © PARKWOOD/COLUMBIA	1
21	19	22	TOUCH'N YOU RICO LOVE, P.MEDOR (RICO LOVE, P.MEDOR, W.L. ROBERTS III) © MAYBACH/SIP-N-SLIDE/DEF JAM/JD/JMG	Rick Ross Featuring Usher © MAYBACH/SIP-N-SLIDE/DEF JAM/JD/JMG	19
22	27	13	TILL I DIE DANIELA (C. B. BROWN, F.N. HILLS, M. ARAICA, S. ANDERSON, C.J. THOMAZ)	Chris Brown Featuring Big Sean & Wiz Khalifa © RCA	22
23	25	19	DRANK IN MY CUP SOUND, M.O.B. (K. RANDLE, T. TILLMAN, R. GONZALEZ)	Kirko Bangz © IMG/UNAUTHORIZED/WARNER BROS.	5
24	30	34	THE MOTTO T-MINUS (A. GRAHAM, D. CARTER, T. WILLIAMS, A. RAY) © YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	Drake Featuring Lil Wayne © YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	2
25	23	30	HYDR (HELL YEAH F****G RIGHT) T-MINUS (A. GRAHAM, D. CARTER, S. SHEBIB, T. WILLIAMS, A. PALMAN, K. SAMIR, C. HELLI) © YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	Drake Featuring Lil Wayne © YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	2
26	18	21	BIRTHDAY CAKE D. INTERNZ (T. NASH, R. FENTY, M. PALACIOS, E. CLARK)	Rihanna Featuring Chris Brown © SRP/DEF JAM/JD/JMG	20
27	35	31	MY HOMIES STILL STREETER, B.R. WILLIAMS, D. CARTER, S. ANDERSON, N. WARR, A.R. DIAZ, M. AIELLO) © YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	Lil Wayne Featuring Big Sean © YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	27
28	28	18	PRAY FOR ME BABYFACE A. DIXON (A. HAMILTON, BABYFACE, A. DIXON, J. QUE)	Anthony Hamilton © MISTERS MUSIC/RCA	28
29	34	13	ALLIED UP THICKE, PRO. J. (R. THICKE, L. COXOX, R.L. DANIELS)	Robin Thicke © STAR TRAK/GEFFEN/INTERSCOPE	29
30	33	15	WHY E. HUDSON (J. BLIGE, D.L. YOUNG, E. HUDSON, W.L. ROBERTS III) © MTRIA/RCH/GEFFEN/INTERSCOPE	Mary J. Blige Featuring Rick Ross © MTRIA/RCH/GEFFEN/INTERSCOPE	30
31	37	43	SNAP BACKS & TOSSES YOUNG BERGARCH THE BOSS (L. COOPER, N. GRAHAM, C. WARD, A. REDMAN)	Drizzy Graham © NU WORLD EARTH/EPIC	31
32	31	38	FEELIN' SINGLE R. KELLY, BIG MACKX (R.S. KELLY, D. MAYS, S. SCARBOROUGH, W. WITHERS, JR.) © RCA	R. Kelly © RCA	31
33	24	22	SAME DAMN TIME SONNY DIGITAL (S. C. UNVAEZ, D. KE, N. WILBURN)	Future © FREEBANDZA/A&T	12
34	29	30	BLESSED DRE, VIDAL (J. SCOTT, A. HARRIS, V. DAVIS)	Jill Scott © BLUES BAE/WARNER BROS.	21
35	26	25	SWEET LOVE POLOW DAN, J.L. PERRY (C.M. BROWN, J. JONES, J.L. PERRY, G. G. CURTIS SR., C. MAKRS, T. DYLE, JR.) © RCA	Chris Brown © RCA	25
36	28	39	THANK YOU J. DUFFLESS, A. ALTINO, D. UNKLE, J. DUFFLESS, A. THAM, A. ALTINO, A. DUNKLE, F. EDWARDS, T. RICHARDSON) © HOME SHOULDER/ATLANTIC	Estellle © HOME SHOULDER/ATLANTIC	15
37	40	39	STRIP THE BIZNESS (C.M. BROWN, K. MCCALLA, S. STREETER, J. J. BERAL, C. WHITACRE, H. HENDERSON)	Chris Brown Featuring Kevin K-Mac McCall © RCA	3
38	38	41	THE RECIPE NOT LISTED (NOT LISTED)	Kendrick Lamar Featuring Dr. Dre © AFTERMATH/INTERSCOPE	38
39	41	42	GO GET IT W. CAMPBELL, T. TATKINS, CAMPBELL, E. ATKINS, CAMPBELL, W. CAMPBELL) © MY BLOCK/COLUMBIA	Mary Mary © MY BLOCK/COLUMBIA	39
40	42	16	RIGHT BY MY SIDE POPAK (P. PIPPS, L. PROF, G. T. MARAJ, J. A. WANSLE, W. FELDER, D. DEAN, J. ROBERTS, S. COVINO) © YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	Nicki Minaj Featuring Chris Brown © YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	21
41	36	36	MR. WRONG JIM JONAS, RICO LOVE (J.G. SCHEFFER, RICO LOVE, MORRIS, G. ANJELBA, L. HUFF, G. BERTY, A. GRAHAM)	Mary J. Blige Featuring Drake © MTRIA/RCH/GEFFEN/INTERSCOPE	10
42	39	29	AYY LADIES R. ROBERTS (D. WOODS, H. DUNCAN, L. MATTOX, M. NGUYEN, STEVENSON, M. ROBERTS)	Travis Porter Featuring Tyga © PORTER HOUSE/RCA	9
43	50	48	BEAUTIFUL SURPRISE S. REMI (T. HILL, K. KELLYS, REMI)	Tamia © PLUS 1	43
44	46	47	YOU'RE ON MY MIND S. RIDEOUT (K. OWENS)	Kern Cash © UNIVERSAL REPUBLIC	25
45	43	44	STAY B. HODGE (T. GIBSON, J. SMITH, A. SLEDGE, C. LACY, B. HODGE)	Tyrese © VOLTRON RECORDZ/CAPTOL	11
46	52	55	I GOT THAT SACK NOT LISTED (NOT LISTED)	Yo Gotti © JAMES EICHELBERGER & FRANK C. MATTHEWS	46
47	49	53	LAZY LOVE S. TAYLOR (S. C. SMITH, S. TAYLOR)	Ne-Yo © MOTOWN/JD/JMG	47
48	51	16	DANCE FOR YOU B.KNOWLES, T. NASH, C.A. STEWART (T. NASH, C.A. STEWART, B. KNOWLES)	Beyoncé © PARKWOOD/COLUMBIA	48
49	57	10	ADORN MIGUEL (M. J. PIMENTEL)	Miguel © BISTORM/BLACK ICE/RCA	49
50	54	8	I DON'T LIKE NOT LISTED (NOT LISTED)	Chief Keef Featuring Lil Reese © BOB IS GOOD	50
51	55	6	LET'S TALK NOT LISTED (NOT LISTED)	Omarion Featuring Rick Ross © MAYBACH/WARNER BROS.	51
52	54	6	PUT IT DOWN S. CRAWFORD, S. GARRETT (S. CRAWFORD, S. GARRETT, ABERNATHY, C.M. BROWN)	Brandy Featuring Chris Brown © CHAMELEON/RCA	52
53	53	4	POP THAT NOT LISTED (NOT LISTED)	French Montana Featuring Rick Ross, Drake, Lil Wayne © COKE BOYS/BAD BOY/INTERSCOPE	53
54	HOT SHOT DEBUT	1	ENOUGH OF NO LOVE HARMONY A.K.A. H-MONEY (H.D. SAMUELS, S. FENTON, K.M. COLE, D. CARTER)	Keyshia Cole Featuring Lil Wayne © GEFFEN/INTERSCOPE	54
55	58	7	BORN STUNNA BEAT BILLIONAIRE (B. WILLIAMS, S. COOKE, W.L. ROBERTS III)	Birdman Featuring Rick Ross © CASH MONEY/UNIVERSAL REPUBLIC	55

1 The song returns to the apex after being knocked out last week by Usher's climb back to No. 1 with "Climax." The last two songs successively flipped between the top two spots was a year ago this month when Kelly Rowland's "Motivation" seesawed with DJ Khaled & friends' "I'm on One."

54 The waiting R&B singer's Hot Shot Debut serves as her first chart entry of the year and her highest bow since 2007's "I Remember" opened at No. 53 on its way to a seven-week run at No. 1.

87 The rapper (above, right) charts a seventh track from his album *Thug Motivation 103*, which opened at No. 1 on Top R&B/Hip-Hop Albums in January. The septet of tracks is the most he's placed on this list from any of his four studio sets.

100 Ace Hood is back with his first single since he was the Best (his label) merged with Young Money/Cash Money. He scored two top 10s in 2011 while with Def Jam: "Hustle Hard" (No. 9) and "Body 2 Body" (No. 6).

WALE BAGS FOURTH TOP 10



Wale nabs his fourth top 10 on Hot R&B/Hip-Hop Songs as "Bag of Money," featuring Rick Ross, Meek Mill and T-Pain, slides up 13-9. The Greatest Gainer/Airplay earner gives fellow Maybach crew member Meek Mill his first top-tier track. Included in the celebration: T-Pain's 20th top 10, "Money," which also serves as Ross' 13th top 10, is from the compilation *Maybach Music Group Presents: Self Made 2*. "Money" is *Self Made 2*'s first official single and has moved 156,000 downloads, according to Nielsen SoundScan. —Karinah Santiago

This week's number one song, according to R&B/Hip-Hop radio, was "Mercy" by Kanye West, Big Sean, Pusha T, and 2 Chainz. Greatest Gainer/Airplay is awarded for the largest airplay increase on the chart. See Charts Legend on Billboard.biz for rules and explanations. © 2012, Promethea, Globa Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

THIS WEEK		LAST WEEK		WEEKS ON CHART	TITLE	ARTIST	IMPRINT/PROMOTION LABEL	CERT.
1	2	3	4					
1	1	21	#1	1	THE HURT & THE HEALER	MERCYME	FAIR TRADE	
2	5	16	66	10	10,000 REASONS (BLESS THE LORD)	MATT REDMAN	SIXSTEPS/SPARROW/EMI CMG	
3	3	44		3	WHERE I BELONG	BUILDING 429	ESSENTIAL/PLG	
4	4	28		4	GOD'S NOT DEAD (LIKE A LION)	NEWSBOYS	INPOP	
5	2	25		5	LIVE LIKE THAT	SIDEWALK PROPHETS	FERVENT/WORD-CURB	
6	8	9		6	ME WITHOUT YOU	TOBYMAC	FOREFRONT/EMI CMG	
7	6	19		7	JESUS, FRIEND OF SINNERS	CASTING CROWNS	BEACH STREET/REUNION/PLG	
8	7	27		8	ALL THIS TIME	BRITT NICOLE	SPARROW/EMI CMG	
9	9	35		9	OVERCOME	JEREMY CAMP	BEC/TOOTH & NAIL	
10	10	9		10	LOSING	TENTH AVENUE NORTH	REUNION/PLG	
11	11	28		11	WHEN THE STARS BURN DOWN (BLESSING AND HONOR)	PHILLIPS, CRAIG & DEAN	FAIR TRADE	
12	12	35		12	LEARNING TO BE THE LIGHT	NEW WORLD	PLATINUM POP	
13	13	21		13	HE SAID	GROUP 1 CREW	FEAT. CHRIS AUGUST FERVENT/WORD-CURB	
14	16	5		14	FORGIVENESS	MATTHEW WEST	SPARROW/EMI CMG	
15	15	11		15	THE PROOF OF YOUR LOVE	FOR KING & COUNTRY	FERVENT/WORD-CURB	
16	17	8		16	CENTER OF IT	CHRIS AUGUST	FERVENT/WORD-CURB	
17	14	20		17	WHITE FLAG	PASSION FEAT. CHRIS TOMLIN	SIXSTEPS/SPARROW/EMI CMG	
18	18	10		18	WHEN MERCY FOUND ME	RHETT WALKER	BAND ESSENTIAL/PLG	
19	19	8		19	REDEEMED	BIG DADDY WEAVE	FERVENT/WORD-CURB	
20	21	26		20	GOOD MORNING	MANDISA	FEAT. TOBYMAC SPARROW/EMI CMG	
21	22	14		21	ANGEL BY YOUR SIDE	FRANCESCA BATTISTELLI	FERVENT/WORD-CURB	
22	24	10		22	BEAUTIFUL YOU	TRENT MONK	TRENT MONK	
23	20	13		23	AFTER ALL (HOLY)	DAVID CROWDER	BAND SIXSTEPS/SPARROW/EMI CMG	
24	23	20		24	RISE UP	MATT MAHER	ESSENTIAL/PLG	
25	30	4		25	SHOULD'VE BEEN ME	CITIZEN WAY	FAIR TRADE	
26	25	3		26	STEADY MY HEART	KARI JOBE	SPARROW/EMI CMG	
27	26	10		27	GOOD TO BE ALIVE	JASON GRAY	CENTRICITY	
28	28	9		28	KEEP YOUR EYES OPEN	NEEDTOBREATHE	ATLANTIC/WORD-CURB	
29	29	2		29	BANNER OF LOVE	LUMINATE	SPARROW/EMI CMG	
30	27	2		30	I'M ALIVE	PETER DINKlage	SPARROW/EMI CMG	
31	31	15		31	MORE THAN AMAZING	LINCOLN BREWSTER	INTEGRITY	
32	32	20		32	AFTERLIFE	SWITCHFOOT	LOWERCASE PEOPLE/CREDENTIAL/EMI CMG	
33	41	5		33	WHO YOU ARE	UNSPOKEN	CENTRICITY	
34	33	13		34	NEVER LET YOU GO	MANAFEST	BEC/TOOTH & NAIL	
35	34	16		35	OUTTA MY MIND	ANTHEM LIGHTS	REUNION/PLG	
36	48	2		36	SHOOTING STAR	OWN CITY UNIVERSAL	REPUBLIC	
37	38	4		37	FINALLY HOME	KERRIE ROBERTS	REUNION/PLG	
38	37	19		38	THIS IS THE DAY	PHIL WICKHAM	FAIR TRADE	
39	35	20		39	ON MY OWN	ASHES REMAIN	FAIR TRADE	
40	RE-ENTRY			40	NEED YOU NOW (HOW MANY TIMES)	PLUMBS	CURB	
41	45	3		41	ALL I REALLY WANT	ADAM CARON	BEC/TOOTH & NAIL	
42	36	15		42	RISEN TODAY	AARON SHUST	CENTRICITY	
43	39	6		43	BE SOMEBODY	THOUSAND FOOT	KRUTCH TKF	
44	40	11		44	SCARS	JONNY DIAZ	FAIR TRADE	
45	RE-ENTRY			45	YOU ARE LOVED	HEATHER WILLIAMS	FAIR TRADE	
46	HOT SHOT DEBUT			46	SHADOWS	SAMESTATE	SPARROW/EMI CMG	
47	47	16		47	IF I EVER NEEDED GRACE	JIMMY NIKOLA	INPOP	
48	RE-ENTRY			48	WHAT GRACE LOOKS LIKE	33MILES	FAIR TRADE	
49	44	10		49	DANGEROUS	KJ-52	BEC/TOOTH & NAIL	
50	49	3		50	LOVE IS ALL	JEKOB	SAVE THE CITY	

British worship leader Matt Redman scores his first No. 1 in four tries on Christian AC Songs, as "10,000 Reasons (Bless the Lord)" reigns in its 14th chart week. With 13,000 downloads, the single also returns to No. 1 for a third cumulative week on Christian Digital Songs (see Billboard.biz).



THIS WEEK		LAST WEEK		WEEKS ON CHART	TITLE	ARTIST	IMPRINT/PROMOTION LABEL	CERT.
1	2	3	4					
1	HOT SHOT DEBUT			1	HILLSONG	IVE	CONQUESTONE HILLSONGS/SPARROW 8302/EMI CMG	
2	5	33		2	GREATEST NEWSBOYS	DAVID GOTTAGE	GOD'S NOT DEAD INPOP 1592/EMI CMG	
3	1	7		3	MERCYME	THE HURT & THE HEALER	FAIR TRADE 18020/PLG	
4	2	37		4	SOUNDTRACK	COURAGEOUS	REUNION 10167/PLG	
5	26	3		5	BILL & GLORIA GAITHER AND THEIR HOMEcoming FRIENDS	GO BLESS THE USA	GAITHER 6335/EMI CMG	
6	3	38		6	CASTING CROWNS	COME TO THE WELL	BEACH STREET/REUNION 10162/PLG	
7	NEW			7	WOLVES AT THE GATE	CAPTORS	SOLO STATE 5940/EMI CMG	
8	4	41		8	VARIOUS ARTISTS	WOW HITS	PROVIDENT/INTEGRITY 8005/EMI CMG	
9	6	30		9	MATT REDMAN	10,000 REASONS	SIXSTEPS/SPARROW 7853/EMI CMG	
10	8	17		10	PASSION	PASSION: WHITE FLAG	SIXSTEPS/SPARROW 6367/EMI CMG	
11	9	34		11	CHRIS TOMLIN	HOW GREAT IS OUR GOD	SIXSTEPS/SPARROW 6364/EMI CMG	
12	RE-ENTRY			12	MICHAEL W. SMITH	GLORY	MWS 20030/PLG	
13	RE-ENTRY			13	MICHAEL W. SMITH	DECADES OF WORSHIP	REUNION 10168/PLG	
14	11	12		14	THOUSAND FOOT KRUTCH	THE END IS WHERE WE BEGIN	TKF 7040	
15	14	25		15	SOUNDTRACK	JOYFUL NOISE	WATERTOWER 39273/EMI CMG	
16	18	66		16	MANDISA	WHAT IF WE WERE REAL	SPARROW 7863/EMI CMG	
17	12	15		17	TOBYMAC	DUBBED & FREED: A REMIX PROJECT	FOREFRONT 8330/EMI CMG	
18	13	24		18	KARI JOBE	WHERE I FIND YOU	SPARROW 3128/EMI CMG	
19	17	13		19	TRIP LEE	THE GOOD LIFE	REACH 8205/INFINITY	
20	NEW			20	GIDEON	MILESTONE	FACE/DOWN 117/PLG	
21	24	49		21	MAT KEARNEY	YOUNG LOVE	INPOP 1608*/EMI CMG	
22	15	15		22	BRITT NICOLE	GOLD	SPARROW 7857/EMI CMG	
23	25	138		23	CASTING CROWNS	UNTIL THE WHOLE WORLD HEARS	BEACH STREET/REUNION 10163/PLG	
24	20	42		24	JAMIE GRACE	ONE SONG AT A TIME	GOTE/COLOMBIA 70021/PLG	
25	16	23		25	FOR KING & COUNTRY	CRANE	FERVENT/WORD-CURB 887397/WARNER-CURB	
26	22	65		26	LAURA STORY	BLESSINGS	FAIR TRADE 4873/PLG	
27	27	42		27	NEEDTOBREATHE	THE RECKONING	ATLANTIC 528053/WORD-CURB	
28	21	15		28	SIDEWALK PROPHETS	LIVE LIKE THAT	FERVENT 888390/WORD-CURB	
29	19	46		29	BUILDING 429	LISTEN TO THE SOUND	ESSENTIAL 10932/PLG	
30	23	6		30	FOR TODAY	IMMORTAL	RAZOR & TIE 83321*/PLG	
31	RE-ENTRY			31	THE ROCKET SUMMER	LIFE WILL WRITE THE WORDS	AVIATE 001*	
32	RE-ENTRY			32	DOMINIC BALLI	AMERICAN DREAM	RED SONG/LION OF ZION 6553/INFINITY	
33	10	2		33	LECRAE	CHURCH CLOTHES (EP)	REACH DIGITAL EX	
34	28	26		34	DAVID CROWDER	BAND	GIVE US REST OR...SIXSTEPS/SPARROW 7854/EMI CMG	
35	29	7		35	BIG DADDY WEAVE	LOVE COME TO LIFE	FERVENT 887398/WORD-CURB	
36	NEW			36	NOAH STEWART	NOAH	VERVE 079121/VG	
37	33	19		37	KUTLESS	BELIEVER	BEC 8954/EMI CMG	
38	30	32		38	JESUS CULTURE	AWAKENING	JESUS CULTURE/KINGSWAY 6995/EMI CMG	
39	32	42		39	SWITCHFOOT	VICE VERSES	LOWERCASE PEOPLE/CREDENTIAL 6727/EMI CMG	
40	7	2		40	THE DEVIL WEARS PRADA	DEAD&ALIVE	FERRER 60147/WORD-CURB	
41	31	13		41	DEMON HUNTER	TRUE BELIEVER	SOLO STATE 0486/EMI CMG	
42	37	21		42	HILLSONG UNITED	LIVE IN MIAMI	HILLSONGS/SPARROW 6235/EMI CMG	
43	39	17		43	JEREMY CAMP	I STILL BELIEVE	THE NUMBER ONES	BEC 1547/EMI CMG
44	36	57		44	VARIOUS ARTISTS	WOW #1'S	YELLOW/PROVIDENT/INTEGRITY 8006/EMI CMG	
45	43	67		45	FRANCESCA BATTISTELLI	HUNDRED MORE YEARS	FERVENT 888086/WORD-CURB	
46	34	18		46	MARANATHAI PRAISE BAND	TOP 25 PHRASE	SONGS 2012 EPITOME/MARANATHAI 207/EMI CMG	
47	41	24		47	DAILEY & VINCENT	THE SMOKE	ROSE OF SHARON & UNCLE MURDER @1802 EYEWATCHER BARREL	
48	35	13		48	SARA GROVES	INVISIBLE	EMPIRES SPONGE/FAIR TRADE 5997/PLG	
49	42	45		49	PASSION BAND	PASSION: HERE FOR YOU	SIXSTEPS/SPARROW 7179/EMI CMG	
50	RE-ENTRY			50	KRISTIAN STANFILL	MOUNTAINS	MOVE	SIXSTEPS/SPARROW 7069/EMI CMG

Alabama-based music minister Patrick Dopson achieves his first top 10 on the radio-driven Gospel Songs chart with "Keep Me," which advances 12-9. He's also the fourth Caucasian artist to reach the top 10 since the chart launched in 2005, following Vicki Yohe, Wess Morgan and Martha Munizzi.



THIS WEEK		LAST WEEK		WEEKS ON CHART	TITLE	ARTIST	IMPRINT/PROMOTION LABEL	CERT.
1	2	3	4					
1	2	14	#1	1	10,000 REASONS (BLESS THE LORD)	MATT REDMAN	SIXSTEPS/SPARROW/EMI CMG	
2	1	20		2	THE HURT & THE HEALER	MERCYME	FAIR TRADE	
3	3	24		3	LIVE LIKE THAT	SIDEWALK PROPHETS	FERVENT/WORD-CURB	
4	4	25		4	GOD'S NOT DEAD (LIKE A LION)	NEWSBOYS	INPOP	
5	5	42		5	WHERE I BELONG	BUILDING 429	ESSENTIAL/PLG	
6	7	18		6	JESUS, FRIEND OF SINNERS	CASTING CROWNS	BEACH STREET/REUNION/PLG	
7	8	8		7	ME WITHOUT YOU	TOBYMAC	FOREFRONT/EMI CMG	
8	6	30		8	OVERCOME	JEREMY CAMP	BEC/TOOTH & NAIL	
9	9	18		9	HE SAID	GROUP 1 CREW	FEAT. CHRIS AUGUST FERVENT/WORD-CURB	
10	10	27		10	WHEN THE STARS BURN DOWN (BLESSING AND HONOR)	PHILLIPS, CRAIG & DEAN	FAIR TRADE	
11	11	26		11	ALL THIS TIME	BRITT NICOLE	SPARROW/EMI CMG	
12	15	7		12	LOSING	TENTH AVENUE NORTH	REUNION/PLG	
13	13	35		13	LEARNING TO BE THE LIGHT	NEW WORLD	PLATINUM POP	
14	16	19		14	WHITE FLAG	PASSION FEAT. CHRIS TOMLIN	SIXSTEPS/SPARROW/EMI CMG	
15	12	28		15	YOU LEAD	JAMIE GRACE	GOTE	
16	17	13		16	ANGEL BY YOUR SIDE	FRANCESCA BATTISTELLI	FERVENT/WORD-CURB	
17	18	8		17	THE PROOF OF YOUR LOVE	FOR KING & COUNTRY	FERVENT/WORD-CURB	
18	21	10		18	WHEN MERCY FOUND ME	RHETT WALKER	BAND ESSENTIAL/PLG	
19	20	5		19	CENTER OF IT	CHRIS AUGUST	FERVENT/WORD-CURB	
20	24	4		20	GREATEST FORGIVENESS	GAINER	MATTHEW WEST SPARROW/EMI CMG	
21	19	15		21	RISE UP	MATT MAHER	ESSENTIAL/PLG	
22	23	7		22	GOOD TO BE ALIVE	JASON GRAY	CENTRICITY	
23	25	5		23	REDEEMED	BIG DADDY WEAVE	FERVENT/WORD-CURB	
24	26	9		24	GOOD MORNING	MANDISA	FEAT. TOBYMAC SPARROW/EMI CMG	
25	27	3		25	BEAUTIFUL YOU	TRENT MONK	TRENT MONK	

THIS WEEK		LAST WEEK		WEEKS ON CHART	TITLE	ARTIST	IMPRINT/PROMOTION LABEL	CERT.
1	2	3	4					
1	3	9	#1	1	ME WITHOUT YOU	TOBYMAC	FOREFRONT/EMI CMG	
2	1	20		2	WHERE I BELONG	BUILDING 429	ESSENTIAL/PLG	
3	2	18		3	HE SAID	GROUP 1 CREW	FEAT. CHRIS AUGUST FERVENT/WORD-CURB	
4	5	7		4	GREATEST LOSING	GAINER	TENTH AVENUE NORTH/PLG	
5	6	10		5	KEEP YOUR EYES OPEN	NEEDTOBREATHE	ATLANTIC/WORD-CURB	
6	4	20		6	AFTERLIFE	SWITCHFOOT	LOWERCASE PEOPLE/CREDENTIAL/EMI CMG	
7	10	9		7	THE PROOF OF YOUR LOVE	FOR KING & COUNTRY	FERVENT/WORD-CURB	
8	12	14		8	WHITE FLAG	PASSION FEAT. CHRIS TOMLIN	SIXSTEPS/SPARROW	

DANCE CLUB SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMP/INT)/PROMOTION/LABEL
1	3	6	#1 CHASING THE SUN THE WANTED GLOBAL TALENT/MERCURY/DJMG
2	2	10	HOW DO YOU GO (PARTY) RITA ORA ROC NATION/COLUMBIA
3	5	6	WIDE AWAKE KATY PERRY CAPITOL
4	9	4	TIMEBOMB KYLE MINORQUE PARLOPHONE/ASTRALWERKS/CAPITOL
5	7	8	PUT YOUR GRAFFITI ON ME KAT GRAHAM A&M/DECCA/INTERSCOPE
6	1	10	I DON'T LIKE YOU EVA SIMONS CHERRYTREE/INTERSCOPE
7	6	11	THE NIGHT OUT MARTIN SOLVEIG BIG BEAT/ATLANTIC
8	4	8	TOUCH ME KATHARINE MCPHEE NBC/COLUMBIA
9	18	4	GOIN' IN JENNIFER LOPEZ FEAT. FLO RIDA ISLAND/DJMG
10	20	3	DARK SIDE KELLY CLARKSON 19/ROCA
11	12	7	MIRACLE NORKA CRESCENT MOON
12	14	6	BOYFRIEND JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND/DJMG
13	16	7	BEST SONG EVERRR WALLPAPER. EPIC
14	17	7	SEE U MOVE STEAD-E & HYBRID HEIGHTS FEAT. MR. V SEA TO SUN
15	11	9	BEAT ON MY DRUM GABRY PONTE & SOPHIA DEL CARMEN FEAT. PITBULL EXT 8
16	8	11	CLIMAX USHER RCA
17	23	4	ONLY THE HORSES SCISSOR SISTERS POLYDOR/CASABLANCA
18	13	12	I HEART YOU TONI BRAXTON INOT
19	24	4	SILHOUETTES AVICI FEAT. SALEM AL FAKH LEVELS/VERATON/ATOM EMPRIRE/INTERSCOPE
20	26	4	SPECTRUM ZEDD FEAT. MATTHEW KOMA INTERSCOPE
21	15	9	CALL ME MAYBE CARLY RAY CHAPLIN SCHOOLBOY/INTERSCOPE
22	29	5	POWER PERFECT WORLD PICK GOSSIP COLUMBIA
23	22	7	KEY TO YOUR LOVE JOHN LEFAGE FEAT. DEBBY HOLIDAY GROOVE
24	19	9	WHITE KNUCKLE RIDE JAMIROQUAI EXECUTIVE MUSIC GROUP
25	31	4	BIG HOOPS (BIGGER THE BETTER) NELLY FURTADO MOSLEY/INTERSCOPE

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMP/INT)/PROMOTION/LABEL
26	32	5	U MAKE ME WANNA EDDIE AMADOR & KIMBERLY COLE FEAT. GARZA BIG BEAT/ATLANTIC
27	25	10	LET'S GO CALVIN HARRIS FEAT. NE-YO ULTRA
28	21	9	LOVER WHO ROCKS YOU JIPSTA & JOHN RIZZO FEAT. REINA BANDA/OZDICE BEATZ
29	37	3	NEVER CLOSE OUR EYES ADAM LAMBERT 19/ROCA
30	34	5	EARTHQUAKE LABRINTH FEAT. TINIE TEMPAH RCA
31	41	2	DON'T WAKE ME UP CHRIS BROWN RCA
32	44	2	PAYPHONE MARGON 5 FEAT. WIZ KHALIFA A&M/DECCA/INTERSCOPE
33	43	2	SCREAM USHER RCA
34	10	12	CALLING (LOSE MY MIND) SEBASTIAN INGRIDSSO + ALESSO FEAT. RYAN TEDDER REFUNE/INTERSCOPE
35	45	2	SEX IS IN THE HEEL CYNTHIA LAYNE KIMBLE/SAR MEGAFORCE
36	28	12	WHERE HAVE YOU BEEN RIHANNA SRP/DG/AM/DJMG
37	36	3	WHY YOU PLAIN ME BOUVIER & BARONA FEAT. NIKKI PAIGE CARRILLO
38	42	2	END OF LOVE JACK BEATS RED/COLUMBIA
39	50	2	LONG TIME JOHN DE SOHN FEAT. ANDREAS MOE EPIC
40	49	2	LA LA LAND SIR IVAN PEACEMAN
41	27	10	MENERGY RALPH ROSARIO FEAT. SHAWN CHRISTOPHER CHA CHA
42	39	5	NIGHT OF MY LIFE DJ PAULY D FEAT. DASH G NOTE/G UNIT
43	HOT SHOT DEBUT		YOU'RE GONNA LOVE AGAIN NEVRO ASTRALWERKS/CAPITOL
44	38	17	SOMEBODY THAT I USED TO KNOW GOYE FEAT. KIMBRA SAMPLES 'N' SECONDS FAIRFAX/UNIVERSAL/REPUBLIC
45	40	7	CAN'T STOP JES & RONSKI SPEED ULTRA
46	NEW		ALLEN ERIK RYZOVZ ASTRALWERKS/CAPITOL
47	NEW		TOO CLOSE ALEX CLARE UNIVERSAL ISLAND/UNIVERSAL REPUBLIC
48	33	13	WHAT MAKES YOU BEAUTIFUL ONE DIRECTION SYCO/COLUMBIA
49	35	11	CAPTURE YOUR LOVE LAURA LAURIE & LEE DAGGER BEAUTIFIQUE
50	NEW		THE RUSH WARREN NOMI CITRUS/SONIC STEREO/PHONIC

DANCE/ELECTRONIC ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMP/INT)/PROMOTION/LABEL
1	NEW		#1 FLO RIDA WILD ONES POE BOY/ATLANTIC 526672/AG
2	3	45	DAVID GUETTA NOTHING BUT THE BEAT WHAT A MUSIC/ASTRALWERKS 76032/CAPITOL
3	1	28	SKRILLEX BANGARANG (EP) BIG BEAT/WISLA/ATLANTIC 528621/AG
4	2	55	LMFAO SORRY FOR PARTY 900000 WILL ILLAM/CHERRYTREE/INTERSCOPE 019829/101
5	6	10	SANTIGOLD MASTER OF MY MAKE BELIEVE/LEZARD KINGDOM/TWENTY/ATLANTIC 530483/AG
6	12	45	KC AND THE SUNSHINE BAND FLASBACK WITH KC AND THE SUNSHINE BAND FINAL FLASHBACK 528018/RAND
7	9	60	LADY GAGA BORN THIS WAY STREAMLINE/CONJIVE/INTERSCOPE 015273/2G
8	8	11	TIESTO OUR LIFE VOLUME TWO: MIAMI MUSICAL FREEDOM 004
9	4	3	BLOOD ON THE DANCE FLOOR EVOLUTION DARK FANTASY 001/THE COLLECTIVE
10	15	38	M83 HURRY UP, WE'RE DREAMING. M83 9510*/MUTE
11	18	30	BASSNECTAR DIVERGENT SPECTRUM AMORPHOUS 011
12	7	4	HOT CHIP IN OUR HEADS DOMINO 528*
13	5	15	MADONNA MIRRA LIVE NATION/INTERSCOPE 016669*/JGA
14	16	4	BOBBY WOMACK THE BRAVEST MAN IN THE UNIVERSE XL 561*
15	10	6	SCISSOR SISTERS MAGIC HOUR POLYDOR 019894/CASABLANCA
16	14	31	KORN THE PATH OF TOTALITY ROADRUNNER 617728
17	13	15	TOBYMAC DUBBED & FREED: A REMIX PROJECT FOREFRONT 83332/EMI CMG
18	11	36	NERO WELCOME REALITY META/MERCURY/CHERRYTREE/INTERSCOPE 016271/UGA
19	17	5	KNIFE PARTY RAGE WALKY (EP) BIG BEAT/ATLANTIC DIGITAL EX/AG
20	21	13	BASSNECTAR VAVA VOOOM AMORPHOUS 0012*
21	RE-ENTRY		GRIMES VISIONS 4AD 3208*
22	RE-ENTRY		VARIOUS ARTISTS ULTRA DANCE 13 ULTRA 3118
23	20	32	VARIOUS ARTISTS UKF DUBSTEP 2011 UKF DIGITAL EX
24	RE-ENTRY		KNIFE PARTY 100% NO MIDDLE TALKING (EP) EARSTORM DIGITAL EX
25	RE-ENTRY		DIE ANTIWOORD TENSION ZEP RECORDIZ 70312*/DOWNTOWN

DANCE/MIX SHOW AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMP/INT)/PROMOTION/LABEL
1	1	9	#1 LET'S GO CALVIN HARRIS FEAT. NE-YO ULTRA
2	2	12	WHERE HAVE YOU BEEN RIHANNA SRP/DG/AM/DJMG
3	3	18	TITANIUM DAVID GUETTA FEAT. SIA WHAT A MUSIC/ASTRALWERKS/CAPITOL
4	4	16	SOMEBODY THAT I USED TO KNOW GOYE FEAT. KIMBRA SAMPLES 'N' SECONDS FAIRFAX/UNIVERSAL/REPUBLIC
5	6	8	LIGHTS ELLIE GOULDING CHERRYTREE/INTERSCOPE
6	5	20	CAN'T STOP ME AFROJACK & SHERMANOLGY ROBBINS
7	7	5	WIDE AWAKE KATY PERRY CAPITOL
8	12	9	SCREAM USHER RCA
9	9	8	CALLING (LOSE MY MIND) SEBASTIAN INGRIDSSO + ALESSO FEAT. RYAN TEDDER REFUNE/INTERSCOPE
10	15	6	THE NIGHT OUT MARTIN SOLVEIG BIG BEAT/ATLANTIC
11	13	8	PAYPHONE MARGON 5 FEAT. WIZ KHALIFA A&M/DECCA/INTERSCOPE
12	14	22	WILD ONES FLO RIDA FEAT. SIA POE BOY/ATLANTIC
13	8	12	CALL ME MAYBE CARLY RAY CHAPLIN SCHOOLBOY/INTERSCOPE
14	10	20	STARSHIPS NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL/REPUBLIC
15	16	8	WE RUN THE NIGHT HAVANA BROWN FEAT. PITBULL UNIVERSAL REPUBLIC
16	18	3	CHASING THE SUN THE WANTED GLOBAL TALENT/MERCURY/DJMG
17	21	4	THE VELDT DEADMAU5 FEAT. CHRIS JAMES MAJSTRA/ULTRA
18	11	14	BOYFRIEND JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND/DJMG
19	20	3	WE OWN THE NIGHT TIBETO & MORGAN GARDNER FEAT. LUCIANA MUSICAL FREEDOM
20	17	7	CONCRETE ANGEL GARETH EMERY FEAT. CHRISTINA NOVELLI NEXT PLATEAU
21	23	2	I DON'T LIKE YOU EVA SIMONS CHERRYTREE/INTERSCOPE
22	22	16	WE ARE YOUNG FUN. FEAT. JANELLE MONAE FUELED BY RAMEN/RRP
23	24	7	BELIEVE IT SPENCER & HILL FEAT. NADIA AALI STRICTLY RHYTHM
24	RE-ENTRY		SILHOUETTES AVICI FEAT. SALEM AL FAKH LEVELS/VERATON/ATOM EMPRIRE/INTERSCOPE
25	NEW		SPECTRUM ZEDD FEAT. MATTHEW KOMA INTERSCOPE

TRADITIONAL JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMP/INT)/PROMOTION/LABEL
1	2	6	#1 MELODY GARDOT THE ABSENCE DECA/VERVE 016816*/VG
2	3	14	FRANK SINATRA SINATRA: BEST OF THE BEST REPRISE 79764/CAPITOL
3	3	2	CASSANDRA WILSON FABRIZIO SOTTI ANOTHER COUNTRY OJAH 2412/EDNE
4	4	43	TONY BENNETT DUETS VOL. 2/VERVE 016823/COLUMBIA
5	5	12	CHRIS BOTTI IMPRESSIONS COLUMBIA 60392
6	6	19	ROBERT GLASPER EXPERIMENT BLACK RADIO BLUE NOTE 88333*
7	8	23	PAUL MCCARTNEY KISSES ON THE BOTTOM MPL/HEAR 33889*/CONCORD
8	9	30	SOUNDTRACK MIDNIGHT IN PARIS MADISON GATE 53482 EX
9	14	76	FRANK SINATRA, DEAN MARTIN & SAMMY DAVIS JR THE VERY BEST OF THE RAT PAC/TRACE SINATRA/REPRISE 3331/WARNER BROS.
10	17	3	NENEH CHERRY & THE THING THE CHERRY THING SMALL TOWN SUPERSONIC 229*
11	7	4	BILL EVANS LIVE AT ART DUQUEN'S TOP OF THE GATE/RESONANCE 2012/REPRISE JAZZ STARS
12	11	3	MIKE STERN ALL OVER THE PLACE HEADS UP 33186/CONCORD
13	16	33	LANDAU EUGENE MURPHY, JR. THAT'S LIFE SYCO 99178/COLUMBIA
14	10	5	BELA FLECK AND THE MARCUS ROBERTS TRIO ACROSS THE IMAGINARY DIVIDE + MASTER/ROUNDER 019442/CONCORD
15	19	13	TONY BENNETT ISN'T IT ROMANTIC? CONCORD 33463

TRADITIONAL CLASSICAL ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMP/INT)/PROMOTION/LABEL
1	1	7	#1 SOUNDTRACK MOONRISE KINGDOM FOCUS FEATURES 17882/ABCDO
2	2	3	DANIEL BARENBOIM BEETHOVEN FOR ALL DECCA 016871/DECCA CLASSICS
3	6	21	ZULL BAILEY/MARK LINDA/INDIANA POLS SYMPHONY ORCHESTRA DVRKAC: CELLO CONCERTO TELARC 32927/CONCORD
4	5	18	VARIOUS ARTISTS LIFESPACES: CLASSIC STRESS RELIEF LIFESPACES 5910 EX/MOOD MEDIA
5	RE-ENTRY		AVI AVITAL BACH DG 016801/DECCA CLASSICS
6	8	7	HJ LIM BEETHOVEN COMPLETE PIANO SONATAS EMI CLASSICS DIGITAL EX
7	9	5	DAVID GARRETT/ROYAL PHILHARMONIC ORCHESTRA LEGACY: BEETHOVEN VIOLIN CONCERTO/KREISLER DECCA 01841
8	4	14	ERIC WHITACRE WATER NIGHT DECCA 016836
9	11	11	AUDIOMACHINE CHRONICLES AUDIOMACHINE 74741
10	10	2	GUSTAVO DUDAMEL/SIMON BOLIVAR YOUTH ORCHESTRA REVERENCE: TROVATA/REVERENCE DG 016888/DECCA CLASSICS
11	14	28	SOUNDTRACK DOWNTOWN ABBEY CARMINAL/MASTERPIECE 016890/CONCORD
12	RE-ENTRY		MORMON TABERNAACLE CHOIR GLORY! MUSIC OF REJICION MORMON TABERNAACLE CHOIR 50639A
13	7	2	MIRIAM GURY NOSTALGIAS ARGENTINAS STEINWAY & SONS 30010/ARJUN/MUSIC
14	NEW		VALENTINA LISITSA LIVE AT THE ROYAL ALBERT HALL DIGITAL EX/DECCA CLASSICS
15	13	26	JOSHUA BELLI/JEREMY DENK FRENCH IMPRESSIONS SONY CLASSICAL 83263 SONY MASTERWORKS

CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMP/INT)/PROMOTION/LABEL
1	3	3	#1 GERALD ALBRIGHT/NORMAN BROWN 2/17 CONCORD JAZZ 33445/CONCORD
2	4	17	ESPERANZA SPALDING RADIO MUSIC SOCIETY MONTUNDHEADS UP 33174/CONCORD
3	2	4	BRIAN CULBERTSON DREAMS VERVE 016842/VG
4	6	4	PAT METHENY/CHRIS POTTER/SEN WILLIAMS/ANTONIO SANCHEZ UNITY BAND METHEM/UNION/JAZZ 531357/WARNER BROS.
5	5	2	KENNY G & RAHUL SHARMA NAMASTE CONCORD 33816
6	1	2	JOE JACKSON THE DUKE RAZOR & TIE 83270
7	RE-ENTRY		SKI JOHNSON UNDERDOGS ON TOP WIDE-A-WAKE 7237
8	16	43	TROMBONE SHORTY FOR TRUE VERVE FORECAST 015586*/VG
9	7	3	PAUL HARDCASTLE THE CIVIL LONGWELL VOLUME 1 TRIPPIN' 'N' RHYTHM 57
10	2	1	ROB WHITE JUST MIDNIGHT (THE QUEEN OF SHEBA/HUSH 91273/ORBHEUS
11	8	3	RETURN TO FOREVER THE MOTHSPIRIT RETURNS FOREVER UNLIMITED 2025/EARLE
12	9	9	RAHNI SONG BREAKIN' THE RULES QUEEN OF SHEBA/YOK 91267/HUSH
13	13	17	PETER WHITE HERE WE GO HEADS UP 32905/CONCORD
14	10	5	SPECTRUM ROAD SPECTRUM ROAD PALMETTO 2152*
15	18	13	KAT EDMONSON WAY DOWN LOW SPINNERETTE 1202

CLASSICAL CROSSOVER ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMP/INT)/PROMOTION/LABEL
1	1	19	#1 IL VOLO IL VOLO: 1/162 REPRIS OPIA BLUES/GATICA/REVERENCE/ROBSONA
2	NEW		NOAH STEWART NOAH VERVE 017012/VG
3	2	63	IL VOLO IL VOLO OPERA BLUES/GATICA/REVERENCE/GEFFEN 015157/IGA
4	3	34	ANDREA BOCELLI CONCERTO ONE NIGHT IN CENTRAL PARK SUGAR 015977/DECCA
5	4	35	DIVIDO WICKED GAME SYCO 96448/COLUMBIA
6	5	57	JACKIE EVANCHO DREAM WITH ME SYCO 87061/COLUMBIA
7	7	35	LONDON PHILHARMONIC ORCHESTRA THE GREATEST VIDEO GAME MUSIC XS 114
8	6	37	YO-YO MA/STUART DUNCAN/EDGAR MEYER/CHRIS THILE THE GOAT HORNED SESSIONS SONY CLASSICAL 84113 SONY MASTERWORKS
9	8	5	ALFIE BOE ALFIE DECCA 016422
10	9	50	ZCELLOS ZCELLOS MASTERWORKS 91011/SONY MASTERWORKS
11	10	35	JIM BRICKMAN ROMANZA SOMERSET 56142 EX
12	11	22	THE PIANO GUYS HITS VOLUME 1 THE PIANO GUYS 3752 EX
13	12	57	IL VOLO IL VOLO: ENCORE EN ESPANOL OPIA BLUES/GATICA/REVERENCE/ROBSONA
14	NEW		RUSSELL WATSON ANTHONS: MUSIC TO INSPIRE A MAJON SONY CLASSICAL 89950/SONY MASTERWORKS
15	14	7	HILARY HAHN & CHASCHKA SILFRA DG 016789*/DECCA CLASSICS

SMOOTH JAZZ SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMP/INT)/PROMOTION/LABEL
1	2	13	#1 ISLAND STYLE RICHARD ELLIOT ARTISTRY/MACK AVENUE
2	1	11	YOUR SMILE BRIAN CULBERTSON VERVE/VG
3	3	15	DEJA BLUE CHINOZ GRADUATE TRIPPIN' 'N' RHYTHM
4	4	8	NAMASTE KENNY G & RAHUL SHARMA CONCORD/CMG
5	5	5	FEELIN' IT DAVID BENOIT HEADS UP/CMG
6	6	15	ROSELAND ACOUSTIC ALCHEMY HEADS UP/CMG
7	9	7	DOES ANYBODY REALLY KNOW WHAT TIME IT IS? BRIAN BROMBERG ARTISTRY/MACK AVENUE
8			

HOT LATIN SONGS

Table with columns: THIS WEEK, LAST WEEK, PEAK, WEEKS ON CHART, TITLE, ARTIST, IMPRINT/PROMOTION LABEL. Top entry: 1. HASTA QUE SALGA EL SOL by Don Omar.

TOP LATIN ALBUMS

Table with columns: THIS WEEK, LAST WEEK, HOT SHOT DEBUT, ARTIST, TITLE, IMPRINT/DISTRIBUTING LABEL, CERT. Top entry: 1. Wisin & Yandel - Lideres.

REGIONAL MEXICAN AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, ARTIST, TITLE, IMPRINT/PROMOTION LABEL. Top entry: 1. Amor Confuso by Gerardo Ortiz.

LATIN POP AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, ARTIST, TITLE, IMPRINT/PROMOTION LABEL. Top entry: 1. Hasta Que Salga El Sol by Don Omar.

TROPICAL AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, ARTIST, TITLE, IMPRINT/PROMOTION LABEL. Top entry: 1. Just the Way You Are by Karlos Rose, Jr.

LATIN RHYTHM AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, ARTIST, TITLE, IMPRINT/PROMOTION LABEL. Top entry: 1. Hasta Que Salga El Sol by Don Omar.

Don Omar earns his fifth No. 1 on Hot Latin Songs—and fourth in a row—as “Hasta Que Salga el Sol” steps 2-1. With the rise of the second single from Don Omar Presents MTO2: New Generation to the top, Omar extends his lead of most No. 1 songs among solo reggaeton artists.



Newbie Karlos Rose of Rhode Island lands his first No. 1 on any Billboard chart as his cover of Bruno Mars’ hit “Just the Way You Are” makes a substantial jump on Tropical Airplay. With an additional 2 million audience impressions, the bilingual Greatest Gainer moves an impressive 13-1.



BETWEEN THE BULLETS WISIN & YANDEL’S FIFTH LEADER



Wisin & Yandel’s Lideres bows at No. 1 on Top Latin Albums (12,000, according to Nielsen SoundScan), marking the duo’s fifth consecutive studio album to open at the top (and fifth overall). However, the start is the lowest launch for any of the pair’s studio sets since Mi Vida . . . My Life in 2003 (1,000). The new album includes English-language collaborations with Jennifer Lopez (Hot Latin Songs No. 1 “Follow the Leader”), Chris Brown and T-Pain.

—Karinah Santiago

TOP LATIN SONGS: 125 stations (75 regional Mexican, 33 Latin pop, 19 tropical, 9 Latin rhythm) are electronically monitored 24 hours a day, 7 days a week. TOP LATIN ALBUMS: See Charts Legend on billboard.biz for rules and explanations. All charts © 2012, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

EURO		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL) JULY 21, 2012	
THIS WEEK	LAST WEEK				
1	1	15	NEW	1	1
2	2	2	NEW	2	1
3	3	3	NEW	3	4
4	4	4	29	4	5
5	5	5	NEW	5	6
6	6	6	30	6	10
7	11	7	1	7	7
8	16	8	19	8	6
9	7	9	31	9	9
10	13	10	NEW	10	RE

JAPAN		BILLBOARD JAPAN HOT 100		(HANSHIN/SOUNDSCAN JAPAN/PLANTECH) JULY 21, 2012	
THIS WEEK	LAST WEEK				
1	1	15	NEW	1	1
2	2	2	NEW	2	1
3	3	3	NEW	3	4
4	29	4	29	4	5
5	5	5	NEW	5	6
6	30	6	30	6	10
7	1	7	1	7	7
8	19	8	19	8	6
9	31	9	31	9	9
10	NEW	10	NEW	10	RE

GERMANY		ALBUMS		(MEDIA CONTROL) JULY 21, 2012	
THIS WEEK	LAST WEEK				
1	1	1	1	1	1
2	2	2	2	2	1
3	3	3	3	3	4
4	8	4	8	4	5
5	6	5	6	5	6
6	7	6	7	6	10
7	10	7	10	7	7
8	NEW	8	NEW	8	6
9	RE	9	RE	9	9
10	9	10	9	10	RE

UNITED KINGDOM		ALBUMS		(THE OFFICIAL UK CHARTS CO.) JULY 21, 2012	
THIS WEEK	LAST WEEK				
1	1	1	NEW	1	1
2	2	2	2	2	1
3	1	3	1	3	4
4	3	4	3	4	5
5	5	5	5	5	6
6	RE	6	RE	6	10
7	RE	7	RE	7	7
8	9	8	9	8	6
9	RE	9	RE	9	9
10	7	10	7	10	RE

FRANCE		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL) JULY 21, 2012	
THIS WEEK	LAST WEEK				
1	2	1	2	1	1
2	1	2	1	2	1
3	4	3	4	3	4
4	5	4	5	4	5
5	3	5	3	5	6
6	10	6	10	6	10
7	7	7	7	7	7
8	6	8	6	8	6
9	9	9	9	9	9
10	RE	10	RE	10	RE

CANADA		ALBUMS		(NIELSEN SOUNDSCAN) JULY 21, 2012	
THIS WEEK	LAST WEEK				
1	NEW	1	NEW	1	1
2	2	2	2	2	1
3	3	3	3	3	4
4	1	4	1	4	5
5	NEW	5	NEW	5	6
6	NEW	6	NEW	6	10
7	6	7	6	7	7
8	5	8	5	8	6
9	4	9	4	9	9
10	7	10	7	10	RE

KOREA		BILLBOARD KOREA K-POP HOT 100		(BILLBOARD KOREA) JULY 21, 2012	
THIS WEEK	LAST WEEK				
1	NEW	1	NEW	1	1
2	2	2	2	2	1
3	1	3	1	3	4
4	3	4	3	4	5
5	2	5	2	5	6
6	4	6	4	6	10
7	NEW	7	NEW	7	7
8	5	8	5	8	6
9	13	9	13	9	9
10	NEW	10	NEW	10	RE

AUSTRALIA		ALBUMS		(ARIA) JULY 21, 2012	
THIS WEEK	LAST WEEK				
1	1	1	1	1	1
2	NEW	2	NEW	2	1
3	3	3	3	3	4
4	2	4	2	4	5
5	NEW	5	NEW	5	6
6	6	6	6	6	10
7	NEW	7	NEW	7	7
8	RE	8	RE	8	6
9	4	9	4	9	9
10	5	10	5	10	RE

NETHERLANDS		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL) JULY 21, 2012	
THIS WEEK	LAST WEEK				
1	1	1	1	1	1
2	2	2	2	2	1
3	4	3	4	3	4
4	5	4	5	4	5
5	8	5	8	5	6
6	7	6	7	6	10
7	6	7	6	7	7
8	9	8	9	8	6
9	NEW	9	NEW	9	9
10	NEW	10	NEW	10	RE

ITALY		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL) JULY 21, 2012	
THIS WEEK	LAST WEEK				
1	2	1	2	1	1
2	3	2	3	2	1
3	1	3	1	3	4
4	8	4	8	4	5
5	NEW	5	NEW	5	6
6	4	6	4	6	10
7	5	7	5	7	7
8	6	8	6	8	6
9	NEW	9	NEW	9	9
10	9	10	9	10	RE

BRAZIL		ALBUMS		(APD/NIELSEN) JUNE 24, 2012	
THIS WEEK	LAST WEEK				
1	1	1	1	1	1
2	2	2	2	2	1
3	4	3	4	3	4
4	3	4	3	4	5
5	7	5	7	5	6
6	5	6	5	6	10
7	8	7	8	7	7
8	NEW	8	NEW	8	6
9	6	9	6	9	9
10	RE	10	RE	10	RE

SPAIN		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL) JULY 21, 2012	
THIS WEEK	LAST WEEK				
1	2	1	2	1	1
2	1	2	1	2	1
3	NEW	3	NEW	3	4
4	4	4	4	4	5
5	6	5	6	5	6
6	3	6	3	6	10
7	7	7	7	7	7
8	(RE)	8	(RE)	8	6
9	9	9	9	9	9
10	8	10	8	10	RE

SWITZERLAND		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL) JULY 21, 2012	
THIS WEEK	LAST WEEK				
1	1	1	1	1	1
2	2	2	2	2	1
3	3	3	3	3	4
4	7	4	7	4	5
5	5	5	5	5	6
6	4	6	4	6	10
7	NEW	7	NEW	7	7
8	6	8	6	8	6
9	10	9	10	9	9
10	9	10	9	10	RE

BELGIUM		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL) JULY 21, 2012	
THIS WEEK	LAST WEEK				
1	1	1	1	1	1
2	3	2	3	2	1
3	2	3	2	3	4
4	5	4	5	4	5
5	8	5	8	5	6
6	10	6	10	6	10
7	4	7	4	7	7
8	7	8	7	8	6
9	6	9	6	9	9
10	9	10	9	10	RE

SWEDEN		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL) JULY 21, 2012	
THIS WEEK	LAST WEEK				
1	2	1	2	1	1
2	3	2	3	2	1
3	1	3	1	3	4
4	4	4	4	4	5
5	5	5	5	5	6
6	6	6	6	6	10
7	8	7	8	7	7
8	10	8	10	8	6
9	NEW	9	NEW	9	9
10	9	10	9	10	RE

MEXICO		AIRPLAY		(NIELSEN BDS) JULY 21, 2012	
THIS WEEK	LAST WEEK				
1	1	1	1	1	1
2	3	2	3	2	1
3	4	3	4	3	4
4	2	4	2	4	5
5	6	5	6	5	6
6	19	6	19	6	10
7	8	7	8	7	7
8	7	8	7	8	6
9	14	9	14	9	9
10	18	10	18	10	RE

IRELAND		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL) JULY 21, 2012	
THIS WEEK	LAST WEEK				
1	2	1	2	1	1
2	1	2	1	2	1
3	3	3	3	3	4
4	6	4	6	4	5
5	7	5	7	5	6
6	4	6	4	6	10
7	RE	7	RE	7	7
8	8	8	8	8	6
9	5	9	5	9	9
10	9	10	9	10	RE

NEW ZEALAND		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL) JULY 21, 2012	
THIS WEEK	LAST WEEK				
1	1	1	1	1	1
2	2	2	2	2	1
3	3	3	3	3	4
4	5	4	5	4	5
5	4	5	4	5	6
6	6	6	6	6	10
7	7	7	7	7	7
8	NEW	8	NEW	8	6
9	8	9	8	9	9
10	NEW	10	NEW	10	RE

PORTUGAL		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL) JULY 21, 2012	
THIS WEEK	LAST WEEK				
1	1	1	1	1	1
2	2	2	2	2	1
3	5	3	5	3	4
4	4	4	4	4	5
5	NEW	5	NEW	5	6
6	6	6	6	6	10
7	7	7	7	7	7
8	3	8	3	8	6
9	RE	9	RE		

EXECUTIVE TURNTABLE

Send submissions to: exec@billboard.com

RECORD COMPANIES: Universal Music Group appoints **Joseph Schmidt** CFO of East Coast labels. He was VP of finance at RCA Records.

Downtown Music promotes **Andrew Bergman** to COO. He was executive VP/general counsel.

Legacy Recordings, Sony Music Entertainment's catalog label, promotes **Adam Block** to president. He was executive VP/GM.

Razor & Tie names **Bob Hoch** director of marketing. He was senior director of marketing, digital and product management at Legacy Recordings.

Sidewalk Records taps **Kristina Carlyle** to oversee regional promotion in the Southwest and Midwest. She was music director at KRST-FM Albuquerque, N.M.



TOURING: Etihad Stadium in Melbourne, Australia, names **Paul Sargeant** chief executive, effective in early October. He will continue to serve as GM of Allphones Arena in Sydney until the end of September.

Madison Square Garden Co. appoints **Irene Baker** senior VP of government affairs. She was director of cabinet affairs for New York Governor **Andrew Cuomo's** office.

Palace Sports & Entertainment names **Meagan Tessler** manager of advertising and promotion. She was marketing manager at WJLB-FM, WMXD-FM and WDTW-FM in Detroit.

RADIO: Radio Disney appoints **Ivan Heredia** VP of marketing. He was director of music and talent at Nickelodeon and Viacom Media Networks' Kids & Family Group.

RELATED FIELDS: The Academy of Country Music promotes **Lisa Lee** to lead the organization's newly named creative, PR and production department, which combines the formerly separate creative and media production and PR/marketing departments. She was senior VP.

—Edited by Mitchell Peters

GOODWORKS

ANTHONY, CARDENAS TO HOST BENEFITS

Superstar Marc Anthony and entrepreneur Henry Cardenas will host a series of fund-raisers in August to benefit their Maestro Cares Foundation, which benefits underprivileged children in Latin America by providing safe environments and educational support.

The three events aim to raise funds to complete a new residence hall and school for more than 200 children at the Niños de Cristo orphanage in La Romana, Dominican Republic. This will be the first major project funded by Maestro Cares.

The mission of the nonprofit (MaestroCares.org), launched earlier this year by Anthony and Cardenas Marketing Network president/CEO Cardenas, is to "support and help fund projects that will create a better environment for underprivileged children who want to make a difference tomorrow."

The first fund-raiser will take place Aug. 9 at El Museo del Barrio in New York, the second on Aug. 20 at the Sofitel Chicago Water Tower in Chicago and the third on Aug. 23 at Club Nokia in Los Angeles. The events will include a cocktail reception and a silent auction.

"I have been granted the privilege to be the voice for these kids and they need all the support in the world," says Anthony, who in 2010 received Billboard's Spirit of Hope Award at the Billboard Latin Music Awards for his philanthropic activities.

Maestro Cares will also help develop orphanages in Puerto Rico and Cardenas' native Colombia.

—Leila Cobo

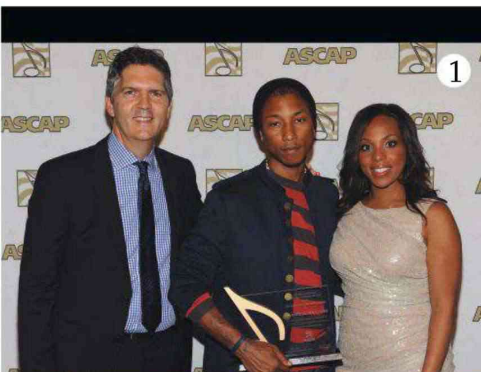
PUBLIC EXPOSURE

Hitting the promo circuit in support of *Overexposed*, Maroon 5 dropped by "Live on Letterman" for a June 26 streaming webcast concert. From left are Maroon 5 members **MICKEY MADDEN**, **JAMES VALENTINE**, **ADAM LEVINE**, **PJ MORTON** and **MATT FLYNN** with CBS Interactive Music Group president **DAVID GOODMAN**.

PHOTO: JEFFREY STAAR/CBS



BACKBEAT



1

1 THE EVENING after its film and TV awards, ASCAP ushered in its 25th annual Rhythm & Soul Music Awards on June 29. The night's honorees included songwriter of the year Noah "40" Shebib, publisher of the year EMI Music Publishing (an 18th consecutive win for outgoing president of North America, creative Jon Platt), Founders Award winner Quincy Jones and Golden Note Award recipient **PHARRELL WILLIAMS** (center). Offering kudos are ASCAP executive VP of membership **RANDY GRIMMETT** and rhythm and soul VP of membership **NICOLE GEORGE**.

PHOTO: FRANK MICELOTTA/PICTUREGROUP



2

2 FILM COMPOSER and former Yes man **TREVOR RABIN** was presented with the Henry Mancini Award at ASCAP's 27th annual Film & Television Music Awards on June 28. Flanking the honoree at the Beverly Hilton Hotel in Los Angeles are ASCAP CEO **JOHN LoFRUMENTO** (left) and president/chairman **PAUL WILLIAMS**.

PHOTO: FRANK MICELOTTA/PICTUREGROUP



3

3 AMONG THE various industry events preceding the 2012 BET Awards (July 1) was Singleton Entertainment's fifth annual Toast to Urban Music Executives. CEO **ERNIE SINGLETON** (fifth from left) congratulates the honorees at Busby's East in Los Angeles. From left are Urban Buzz president **KEVIN FLEMING**, N5 Marketing founder **MICHAEL NIXON**, mun2 VP of media and talent relations **HANNA BOLTE**, SRC CEO **STEVE RIFKIND**, Interscope Geffen A&M VP of publicity **YVETTE GAYLE**, Notting Hill Music Publishing VP **LIVIO HARRIS** and "American Idol" music director **RAY CHEW**.

PHOTO: MAURY PHILLIPS

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POWER PLAYERS

“We put our lives into this music shit, and we don’t ever stop,” Cash Money co-CEO **BRYAN “BIRDMAN” WILLIAMS** said at a private party celebrating his and brother/co-CEO **RONALD “SLIM” WILLIAMS’** cover photo for Billboard’s inaugural Urban Power List issue. Joining in the BET Awards weekend revelry at Philippe Chow’s in Beverly Hills, Calif., are (from left) Slim, Cash Money business manager **VERNON BROWN**, Universal Republic president/CEO **MONTE LIPMAN**, Young Money president **MACK MAINE**, Birdman and Billboard music editor **BENJAMIN MEADOWS-INGRAM**. PHOTO: TONYA WISE/PICTUREGROUP



1 THE FIFTH annual Provident Financial Management Golf Classic took place June 18. Presented by the insurance firm Robertson Taylor, the event raised more than \$150,000 for the Bogart Pediatric Cancer Research Program at the Children’s Hospital Los Angeles. Taking a few minutes off the links are (from left) Robertson Taylor executive VP **JERRY LAPSON**, Provident senior managing director **BILL VUYLSTEKE**, KTLA morning show co-anchor **FRANK BUCKLEY**, Provident COO **IVAN AXELROD**, Robertson Taylor president **SHARI VIOLAS**, AEG Live/Concerts West president/co-CEO **JOHN MEGLEN**, Billboard director of special features and West Coast sales **AKI KANEKO** and Provident managing director **LARRY EINBUND**. PHOTO: CHRIS JURGENSON



2 THE ROOM was packed with heavyweights on July 12 when the UJA-Federation of New York honored **AMY DOYLE** (left), MTV executive VP of talent and music and talent strategy, and Rick Krim, VHI executive VP of talent and music programming, at the Pierre Hotel in New York. Among the many execs in attendance: Sony/ATV chief Martin Bandier, Universal head Barry Weiss, Universal Republic president/CEO Monte Lipman and Warner Music’s Julie Greenwald and Craig Kallman. **PINK** made a surprise appearance to pay tribute to Doyle.

3 FORMER MTV Networks CEO **JUDY McGRATH** praised **RICK KRIM** at the UJA luncheon as the “living embodiment of a music man,” while actor Kiefer Sutherland stood from his seat at his table to celebrate Krim in what he jokingly called “the earliest and healthiest toast I’ve ever made.” PHOTOS: LARRY BUSACCA/GETTY IMAGES

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