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360 DEGREES OF BILLBOARD

HOME FRONT

Online

21 UNDER 21
 Billboard.com's third annual "21 Under 21" ranking of music's hottest minors is here. Visit the site to find out the 21 most buzzed-about and bankable young artists of the year.

Events

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

TOURING

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

FUTURE SOUND

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

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UP FRONT



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AEG: Phase II

As the sports and entertainment giant goes on the block for an estimated \$8 billion, president/CEO Tim Leiweke vows, 'Our best years are ahead of us'

Denver billionaire Philip Anschutz is worth \$7 billion, according to Forbes (though those close to him say it's actually multiples of that), and apparently so is the sports and entertainment firm he founded, Anschutz Entertainment Group.

Between \$7 billion and \$8 billion—that's where insiders put the price tag for AEG, which officially went on the block on Sept. 17. AEG's holdings in real estate, sports and concert promotion make clear how the cost could scale those heights—which would make it the most lucrative deal in sports and live entertainment history.

More importantly, the value of AEG's executive assets and overall model will remain the same, AEG president/CEO Tim Leiweke vows.

"This is an investment change. This is not an organizational change," he says. "This asset and this company are going to find new, fresh investors that are reinvigorated about putting capital into this company to make it even bigger and stronger. This is phase II of AEG, and I predict our best years are ahead of us, not behind us."

Leiweke declines to confirm that asking price, however. "The price is what someone's willing to pay for it, so we'll see what that may be," he says. "But I believe it is an extraordinary group of assets."

BREAKING DOWN THE NUMBERS

Promoters are valued—or should be—for their potential to generate future revenue. In that regard alone, AEG Live—the world's second-largest promoter, behind Live Nation—is a pretty safe bet, owning, operating or exclusively booking 35 venues and producing some of the highest-grossing tours of the last decade.

But the AEG portfolio extends far beyond an event promoter or

producer. The arenas alone are worth more than \$5 billion, and AEG either owns these state-of-the-art venues outright or has long-term operating leases in high-profile markets including Los Angeles; London; Berlin; Portland, Ore.; Australia; and China. London's O2 arena, a "category-killer" in that city because of limited real estate, generates \$120 million annually in profits, according to a source, and is likely worth between \$1.5 billion and \$2 billion. Another source says that Staples Center has received offers of \$1.2 billion in the past.

The entire venue portfolio of arenas, theaters, stadiums and clubs on five continents exceeds 100, with 42 million fans visiting annually, AEG reports. This isn't just about real estate and physical value, though. A successful, privately held arena with a steady flow of top-shelf entertainment and a popular anchor tenant in a top 50 market virtually prints money, thanks to a wide array of revenue streams from concessions, parking, suites and sponsorships.

Depending on market size, NBA and NHL franchises are typically valued in the nine-figure range. With recent championships and the L.A. market, the Lakers (AEG owns 34%) and Kings (AEG owns 100%) would be on the high end of that scale. AEG also owns 100% of the L.A. Galaxy and Houston Dynamo in Major League Soccer, and owns and operates the Home Depot Center in Carson, Calif., and the new BBVA Compass Stadium in Houston.

Perhaps most important, the NFL is apparently ready to sign off on AEG's proposal for a new NFL franchise and stadium—Farmers Field—in Los Angeles. Any new owner would have to commit to \$2 billion or so to build the new stadium, plus buying a team, but Leiweke is confident the new owner will step up and AEG will remain committed to the project, and further growth for the company.

"The fact is, AEG is the corporation that entered into the agreement with the city and will enter into the agreement with the NFL on Farmers Field, not Phil Anschutz or the Anschutz Corporation," Leiweke says. "This was always driven by AEG. With all due respect to Mr. Anschutz, the people that run this thing day to day are not going anywhere and we're still as committed."

THE AEG MODEL: BUILD IT AND FILL IT

Though just part of the AEG model, the concept of promoter-owned venues is not a new one. Industry leader Live Nation, which includes Front Line Management and Ticketmaster under its purview, is the end-product of the '90s consolidation of promoters, the overwhelming majority of which had real estate interests in the form of outdoor amphitheaters. The promoters initially entered the real estate game to counter narrow profit margins by tapping into such revenue streams as concessions and parking that traditionally risk-averse arena operators enjoyed.

AEG is a unique animal in that, unlike sports and entertainment management firms SMG and Comcast-Spectacor, it has an ownership stake in most of its properties. The AEG model is simple but hugely ambitious: Enter the real estate game by building or operating top-notch theaters, arenas and stadiums that cost hundreds of millions of dollars; enlarge the arena footprint to include other dining, retail and entertainment properties; and then program those venues with a steady flow of sports and entertainment events that attract blue-chip sponsors and a wide demographic of consumers. A best-case example is L.A.'s Staples Center, home to AEG's Lakers and Kings, and the centerpiece of the billion-dollar L.A. Live complex.

>>>BIG MACHINE, ENTERCOM SIGN RADIO ROYALTY DEAL

Big Machine Label Group, home to acts like Taylor Swift and Rascal Flatts, has followed its landmark deal with Clear Channel by striking one with Entercom Communications that allows Big Machine artists to participate in the radio group's terrestrial broadcast revenue. "This agreement represents a bold step forward to align our interests with those of Big Machine and their artists," Entercom president/CEO David Field says.

>>>TICKETING APPS TO SUPPORT APPLE'S NEW PASSBOOK

Apple began pushing out its new iOS 6 operating system on Sept. 19, including support for Passbook, a new Apple app that acts like a wallet for concert tickets, boarding passes, movie tickets, retail coupons and loyalty cards. Apps that support Passbook started showing up at iTunes the same day from such companies as Ticketmaster, Live Nation, StubHub, Major League Baseball, Fandango and American Airlines.

>>>AMANDA PALMER TO PAY CROWD-SOURCED MUSICIANS

Amid a backlash from musicians, unions, and not a few disgruntled on-lookers, Amanda Palmer announced on her website that she will pay the auxiliary horn and string players that volunteer to guest on her *Theatre Is Evil* tour in cash, in addition to the previously promised hugs, beer and, of course, love. Palmer, whose record-setting Kickstarter campaign netted her more than \$1.2 million in a month in May, took to her site in late August to ask musicians to sit in with her band for a few songs in exchange for beer, high-fives, merchandise and thanks. But in the wake of the controversy, Palmer and her band have begun paying the guest musicians, even sending retroactive payment to those who already participated.

Reporting by Glenn Peoples and Dan Rys.



Fans arrive for a Los Angeles Kings game at Los Angeles' Staples Center, one of AEG's major assets.

WHO CAN AFFORD IT?

So who would buy AEG? While foreign investors and/or media companies are possible, those close to the situation believe an L.A.-based consortium is likely for at least partial ownership, along with financial institutions. Asked directly if a local consortium, including management, would be involved in the new ownership group, Leiweke says, "I would say that there is a philosophy of participation that has existed and will continue to exist in the company. We all have a vested interest in this company today and we'll have a vested interest in this company tomorrow."

A single owner like Anschutz would seem a long shot, and Leiweke maintains the company will not be broken up. "These assets are interconnected. Our ticketing company ties into our facility management company ties into our real estate development company ties into our content company ties into our sports company. That's the uniqueness of AEG and we're not breaking the pieces apart."

Leiweke repeatedly expresses optimism about what new ownership will bring to AEG. "The one commitment that Phil has made here is this has to be not just the right price but the right owner. This has to be someone that has the capacity and capability of not only writing a check to an owner of an NFL team to be a partner in that team, it also has to be someone prepared to share our vision for growth."

As to the question of "Why now?" Leiweke seems to indicate it's all about timing. "We have come to a point where it's important to find the next phase for AEG and the next owner for AEG," he says. "[Anschutz] is 73 years old, and he does want to go through some planning and a different phase of his life, and I completely respect that. We've always operated under the understanding that this was an equity investment and I'd have to cooperate with him to get an exit strategy. That's all this is." ◆◆◆

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Though not complex in theory, the AEG model is a beast to operate. "It is not easy to do. It has taken a lot of Phil's money and our time and energy over the last 15 years," Leiweke says, adding, "We happen to be working on a few things in the company that are going to be as dynamic and big for us as the O2 and L.A. Live were."

AEG Live became an instant competitor to Live Nation in the global tour promotion arena, producing megagrossing international treks by the likes of Bon Jovi, Usher, American Idols Live! and Justin Bieber. And AEG quickly became a player in the burgeoning North American festival scene through such festivals as Goldenvoice's Coachella and Stagecoach, a partnership in the New Orleans Jazz & Heritage fest and a range of startups meeting with varying levels of success.

Along the way, the company rewrote live entertainment in Las Vegas through partnering with Caesars Palace on the Colosseum for an ongoing residency with Celine Dion that has grossed more than \$500 million since 2003 (more than half of that is profit, a source says), according to Billboard Boxscore. AEG took the residency concept to the arena level with Prince, Bon Jovi, Garth Brooks and, though fate intervened, Michael Jackson.

AEG Live became the second-highest-grossing promoter in the world in its first year of operation and reported nearly \$800 million in grosses for 2011, according to Boxscore. The promoter now encompasses 15 regional offices worldwide and stand-alone divisions devoted to touring, festivals, exhibitions, broadcast, merchandise (BandMerch) and ticketing (axs).

PUBLISHING BY ED CHRISTMAN

Timbaland Brings The Beat To Ole

New multimillion-dollar deal expands music publisher's urban holding

IN A MOVE to establish a beachhead in the pop/urban music world, ole Music Publishing has acquired the Timbaland publishing catalog and has signed the producer/songwriter/artist to a multi-year worldwide publishing administration deal for songs written going forward.

Terms of the deal weren't disclosed but sources suggest that ole paid \$15 million-\$20 million to acquire the catalog, which consists of about 500 copyrights, among them seven Billboard Hot 100 No. 1s, including Justin Timberlake's "SexyBack," Nelly Furtado's "Promiscuous," Aaliyah's "Try Again" and Timbaland's own "Give It to Me."

Timbaland has been relatively quiet during the past few years, but he's staging a strong return. On Sept. 17, Missy Elliott released her Timbaland-helmed "Triple Threat" and "9th Inning," two singles off her forthcoming album, her first in six years. Timbaland—who confirms the Elliott



TIMBALAND performing in Miami on Sept. 17 with MISSY ELLIOTT, who Timbaland brought onstage during the launch of his new sparkling liqueur, LeSutra.

album is completed—has said he hopes to release his oft-delayed fourth solo album, *Shock Value III*, in 2012.

"Timbaland is the modern Quincy Jones," ole president Michael McCarty said in a statement. "He captures the artist's vision and turns it into reality, pushes the envelope of popular music and is an enthusiastic mentor of new talent."

Among ole's active and legacy artists are Steven Tyler, Josh Turner and "American Idol" alum Haley Reinhart. Mc-

Carty says ole wanted to build both its country and contemporary pop/urban genres and started with the former. "With a company our size, we can't do everything at once. So we put together a strategy to become a meaningful company in country, and then after that, focus on pop/urban," McCarty says. "We look at Timbaland as our franchise player."

Timbaland describes ole as "a small company with a different approach and a new way of doing things," adding, "I want

to get into country eventually, so it's perfect for me."

With the completion of the deal, ole reports that since opening its doors in 2004, it has completed more than \$135 million in acquisitions and its catalog now includes more than 45,000 songs and 40,000 pieces of TV music.

McCarty says the benefits of signing Timbaland have been immediate. "He has already been introducing us to new talent," he says. "He is clearly a magnet for talent."

In return, Timbaland is getting a company that's well-staffed to generate plenty of leads for him. "We will promote his catalog heavily in all forms of media," McCarty says. "We have great relationships with videogames and TV. We want to have a tornado of opportunities coming at him so he can pick and choose the ones that he connects with."

Timbaland agrees. "Most publishing companies don't come to talk to the client. That's what I like about ole.

They come and talk to you and ask you what you want to do."

Timbaland's catalog was previously administered by Warner/Chappell. According to McCarty, ole was able to land the deal thanks to chief creative officer Gilles Godard, who's based in Nashville, and senior director of business development David Weitzman, who's based in the company's Los Angeles office. Godard first became aware that the deal might be available through a contact, and then Weitzman played a key communication role in steering the deal to the finish line.

McCarty says, "For whatever success he has had already, you can tell he considers himself at the stage camp for climbing Mount Everest and he wants to get to the top," he says. "In the next year or two, the work he produces will really turn people's heads." ◆◆◆

Additional reporting by Steven J. Horowitz.

DIGITAL BY GLENN PEOPLES

EMI Opens Up The Vault

Label group readies itself for apps' big role in music's future

EMI Music is setting its music free. No, the company isn't abandoning copyright, but it's still a somewhat progressive plan. Through its OpenEMI initiative, EMI is giving app developers access to parts of its catalog, giving them a few rules and a revenue-sharing deal, and asking them to do what they do really well: develop really cool music apps.

Bertrand Bodson, the London-based executive VP of global digital at EMI Music, created OpenEMI to help guide knowledgeable developers through unfamiliar, inhospitable terrain that would otherwise be impractical to individuals and small companies. The OpenEMI team is the conduit between the developer that creates the app—an iPad app, for example—and the business development team, the artist and artist management, label and publisher and marketing team.

Bodson wants developers to become interested in working with EMI's content and create all sorts of fascinating, fun apps. But for developers to work with EMI's content he needed a way for them to gain access to it.

BREAKING THE BOTTLENECK

An application programming interface, developed in partnership with music technology company the Echo Nest, allows a content owner to dictate terms to developers in order to grant access to the content. Developers using a precleared catalog will not suffer from the guesswork and back-and-forth negotiations that are customary with customized deals. In effect, licensing through the API does away with the legal bottleneck that has hurt digital innovation and turned away some entrepreneurs. "It's a very efficient content licensing tool," says Jim Lucchese, CEO of the Echo Nest, which powers EMI's API.

In the past, an entrepreneur would have only needed a business license to open a record store, an account with a distributor to fill its shelves with CDs and LPs, and other accounts for shipping the products. Tens of thousands of record stores were opened this way. Today, signing up tens of thousands of entrepreneurs isn't possible without using APIs.

"The problem is that in the digital era, the mom-and-pop stores are software developers," says Bill Wilson, VP of digital strategy and business development for NARM and DigitalMusic.org, which recently launched an online API directory as a resource for developers. "These are kids who love music. These are the same people who probably would have opened up mom-and-pop record stores five, 10 or 20 years ago."

EMI isn't alone in seeing the power of the API. Island Def Jam Music Group announced a partnership with the Echo Nest in February. Developers don't yet have access to the label group's content but can expect access in the future, according to an Echo Nest representative.

The OpenEMI team sits within CEO Roger Faxon's office and has jurisdiction to drive the initiative throughout the company. Day-to-day operations are driven by VP of digital products Neil Tinegate and digital projects manager Kara Mukerjee.

The first step, Bodson says, was to lis-

ten. Bodson, who previously worked at Amazon and co-founded a startup called Bragster.com, and Tinegate, went to MIDEM in 2011 seeking feedback from startups. After MIDEM they had a meeting with a handful of developers and venture capitalists to better understand the precise difficulties developers were experiencing and get a better understanding of where EMI could help. "The first hour was probably a rough one for us in terms of pain points they were encountering," Bodson recalls.

Some quick wins followed. Bodson and Tinegate were getting quick access to startups without sending them through many divisions of the company. The OpenEMI team started building a catalog of tracks for which EMI owned both the master recording and publishing rights. They quickly amassed 2,000 tracks ranging from Gorillaz to Robbie Williams to Pet Shop Boys.

Then the team got to work within the organization, communicating the concept to bring executives onboard. Faxon was especially active, Bodson says.

APIs also represent a fundamental shift in music company thinking.

From the recording to the point of purchase, there's usually a record label, music publisher or distributor involved in some way. Ceding some control to third parties and licensing in bulk using APIs represents a shift in thinking. Bodson recognizes that EMI needs to concentrate on its strengths and surround itself with passionate, creative people who are really good at building digital products. "We have great teams to do apps and great conceptual concepts to work very closely with the

artist," he says, "but at the same time we have to be honest that we're not the best one to develop them internally."

"One of the things I've been impressed with in EMI's expectations and goals is they want to get closer to the creative class of people," the Echo Nest's Lucchese says. "They want to have a more direct relationship with lots of app developers and they see lots of benefit to that beyond just the release of a commercial application."

OpenEMI now has more than 50 proposals, in one stage or another, from 480 developers who have been granted 1,150 keys to use EMI's content. Some proposals are in an early stage. Bodson says, while others have been discussed with artist management.

The deals are meant to be transparent and are extremely straightforward by label standards. Developers will get to keep 40% of the revenue generated from the apps. EMI will keep the other 60% and pay rights-holders and marketing expenses. Developers retain ownership of their apps while EMI licenses them for sale.

OPENING THE PRODUCT SPECTRUM

A good test for OpenEMI will be its iPad app for legendary jazz label Blue Note Records created by Chicago-based developer Groovebug. The app will allow users to sample the label's catalog, watch videos, access newspaper articles, read about the musicians and get artist recommendations. Unlimited streaming will cost \$1.99 per month. Free users are limited to 30-second samples. The app will launch soon in the United States and the United Kingdom.

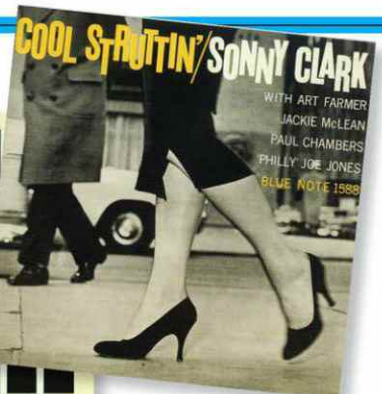
OpenEMI should result in a wide spectrum of products. Another app is a keyboard game—the interim name is "Real Keys"—that Bodson compares to popular mobile game franchise "Tap Tap." Another prototype takes the concept of baseball trading cards and uses artists and bands instead of players.

Although unseen to most people, APIs have helped reshape music services during the last few years. Facebook's Open Graph is probably the most notable API. Many music services add valuable social features using Open Graph, such as songs played on Spotify, videos viewed on Vevo and tickets purchased on Ticketmaster.

Many lesser-known startups rely on APIs, too. Concert listings service Songkick can share its concert information with YouTube, for example, through its API. OnePage is a resource for artists that taps into the various APIs of an artist's various services—Songkick, SoundCloud, Bandcamp, WordPress and YouTube, among others—and creates a simple home page that can be set up in minutes.

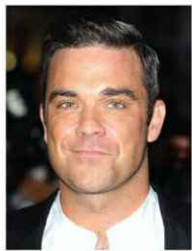
Some APIs are open to all comers. Direct-to-fan platform Topspin Media launched its own API on Sept. 14. Called ArtistLink, the API includes the metadata of all artists on Topspin's GoDirect platform, the service that includes all acts that sign up for Topspin through the company's partnership with MTV's Artists. MTV program.

"When you release an API, you open up this very exciting thing and it's very hard to predict what's coming," Topspin CEO Ian Rogers says. "But in my experience there's some law of physics that the more you give, the more you get. To me, opening APIs is part of that giving."



"The more you give, the more you get. To me, opening APIs is part of that giving."

—IAN ROGERS, TOPSPIN



The OpenEMI team built a catalog of tracks from acts like GORILLAZ and ROBBIE WILLIAMS (inset), while developer Groovebug created an iPad app for EMI's Blue Note label (top).

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Left to right: Dan Steinberg, President, Square Peg Concerts; Nic Adler, Owner, The Roxy/Adler Integrated; Andrew Dreskin, Co-Founder, Ticketfly; Louis Messina, President, TMG/AEG Live; Bob Roux, Co-President, North American Concerts, Live Nation Entertainment; Danny Zelisko, President, Danny Zelisko Presents

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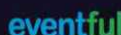
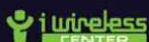
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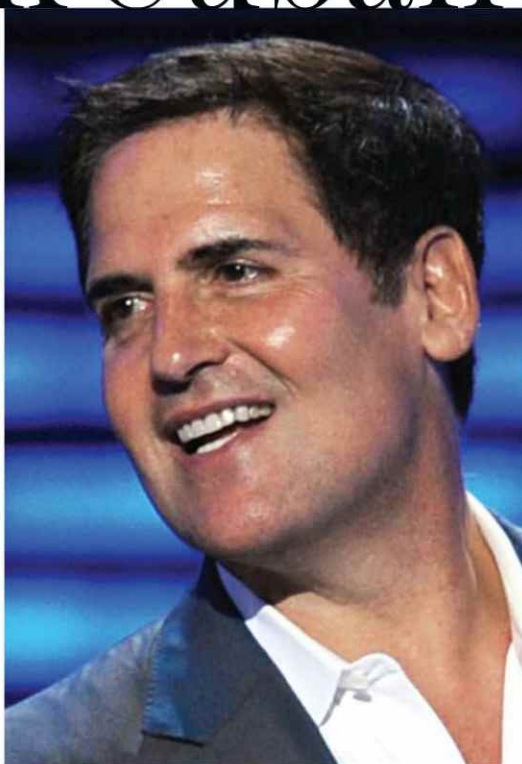
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CHAIRMAN/
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Mark Cuban

The media mogul looks to combine elements of CNN, MTV and ESPN into a live, pop culture powerhouse channel.



translate that to something visual and do it 24/7.

Music videos have had a resurgence because the Internet provides video on demand. How do you convince content providers to revert back to TV?

While it's cool to premiere [a video online], it's not the same. People lose sight of the fact that, if you go to YouTube and say, "What is the most popular video today?" unless it's something outrageous, maybe you have 750,000 views. If you ran the same show over and over on TV, and only had 750,000 views, you'd be out of business. We're starting to convey the message, like the early days of MTV, that if you want to get to as many people as possible, you start with TV and then go to the other avenues. TV will give you the biggest pop. Posting on your Facebook page, you'll get 1,000 people commenting in the first 30 seconds and another thousand over the course of the next day or two, but that's not the same type of participation.

It sounds like social media made it possible for you to combine elements of early MTV and early CNN into one channel. Is that accurate?

The most interesting thing about social media is the fact you can get things in real time—you don't look at Twitter feeds from three days ago. If there's a place you can turn to and see what's going on, I think that's going to work. We don't have to pull in the biggest ratings in the world, but we have to get a demo that's hard to aggregate and integrated with social media and pop culture. As long as E! is going to focus on shows and VH1 is going to have basketball wives argue with one another, it's wide open. ●●●

R"Right now, the value of live television is going through the roof," says Mark Cuban, the billionaire owner of the NBA's Dallas Mavericks who has partnered with sports-entertainment company AEG, "American Idol" host/media entrepreneur Ryan Seacrest and Hollywood talent agency Creative Artists Agency to convert the high-definition network HDNet to AXS, which bills itself as the largest independently owned and operated TV network. "We want to take that value and apply it to music and pop culture."

Seven weeks after rebranding HDNet as AXS (pronounced "access") in August, the station aired the Americana Honors & Awards from Nashville's Ryman Auditorium. During the channel's early days, it aired concerts by Linkin Park with Incubus, as well as Crosby, Stills & Nash; showed Enrique Iglesias unveiling his new single; had a segment with Limp Bizkit frontman Fred Durst playing a song he might never release; and dropped in on the Made in America festival for interviews with Jay-Z and the Hives.

All of these programs were broadcast live, the driver in AXS' attempt to become the leader in music and popular culture programming. "The time from when something happens to when you get [the news] has changed from days and hours to milliseconds," Cuban says. "TV has not kept up with that, except in sports and live events. Time is the driving factor. What's going on right now?"

In his first interview since the rebranded channel launched, Cuban spoke about combining social media and TV, taking ideas from ESPN and the value in doing interviews at in-store CD signings.

Your competition seems to be a channel like E! but you mention ESPN as a model. What is it about ESPN that you can use?

It's to do as many live events as we possibly can. You're either going to watch a live event or we're going to have someone there to cover it. We're trying to add things that are unique to music and pop culture. Our [version of] "Sports Center" will go from one day a week for four hours until it covers any time we don't have an event. The live look-in to Jay Z at the Made in America festival was just like you would do with baseball or football. The cool part, because we've partnered with AEG, is that getting access to wired venues is very easy.

What's the live TV-social media dynamic that you see making AXS stand out?

Not only are we starting to get great bands, we're starting to see fans pay attention. [Live] television is the only zero-latency medium. If we

watch a concert because we're fans, we're all tweeting while watching the same thing. You can't do that on Vevo or on YouTube, or even on somebody's Facebook or website page. You can comment, but you're not watching the same thing at the same time. Television presents the unique opportunity to have 200,000 or 300,000 or a million people who are all into the same band tweeting at the same time. That is a unique combination only available when you combine social media and TV. We're trying to drive that.

Ratings for "American Idol," "The Voice" and "The X Factor" are viewed as more valuable because so many people watch the shows live and they deliver a demographic like no other shows. But not every act on the charts is a touring artist, and it seems like many of your ideas are tied to live performances. That's OK. We can reach in a lot of different ways. Not everyone is going

to do a concert, and not everyone is good at it. It doesn't have to be Madonna or Linkin Park to work for us. When Sammy Hagar goes to Las Vegas to accept an award, we're taking our remote packs and we're going to ride in the car with him. Again, it's more like sports, with the interviews before and after a game. Our challenge is getting access to as many different genres and elements of pop culture as we can and making it a great experience for the artist so they'll want to come back. There's some commercialization. We're willing to go to Walmart and talk to artists while they're signing CDs. We had Trey Songz [at Walmart]. Best Buy was DJ Khaled. It's a great break for them, and it's worked. Obviously the venue loves it and the artists love it because we'll help them sell more. It doesn't diminish anything we're doing, because an interview is an interview is an interview.

What is AEG's role?
Getting us access. When Enrique

Iglesias was playing [Los Angeles'] Staples Center, all we had to do was walk across the street from our studio at L.A. Live and go into the green room. It was wired and ready to go. AEG is an equity investor in us, so they're not looking at it to say, "Wow! We'll be able to sell more tickets to AEG events." It's more, "Go out and make some money with this, Mark." That's what they care about. We've talked to a lot of artists who don't have any connection with AEG. We're certainly not programming to give AEG any advantage—that's not the goal. But when artists go to an AEG venue, it's just easier to do a live look-in.

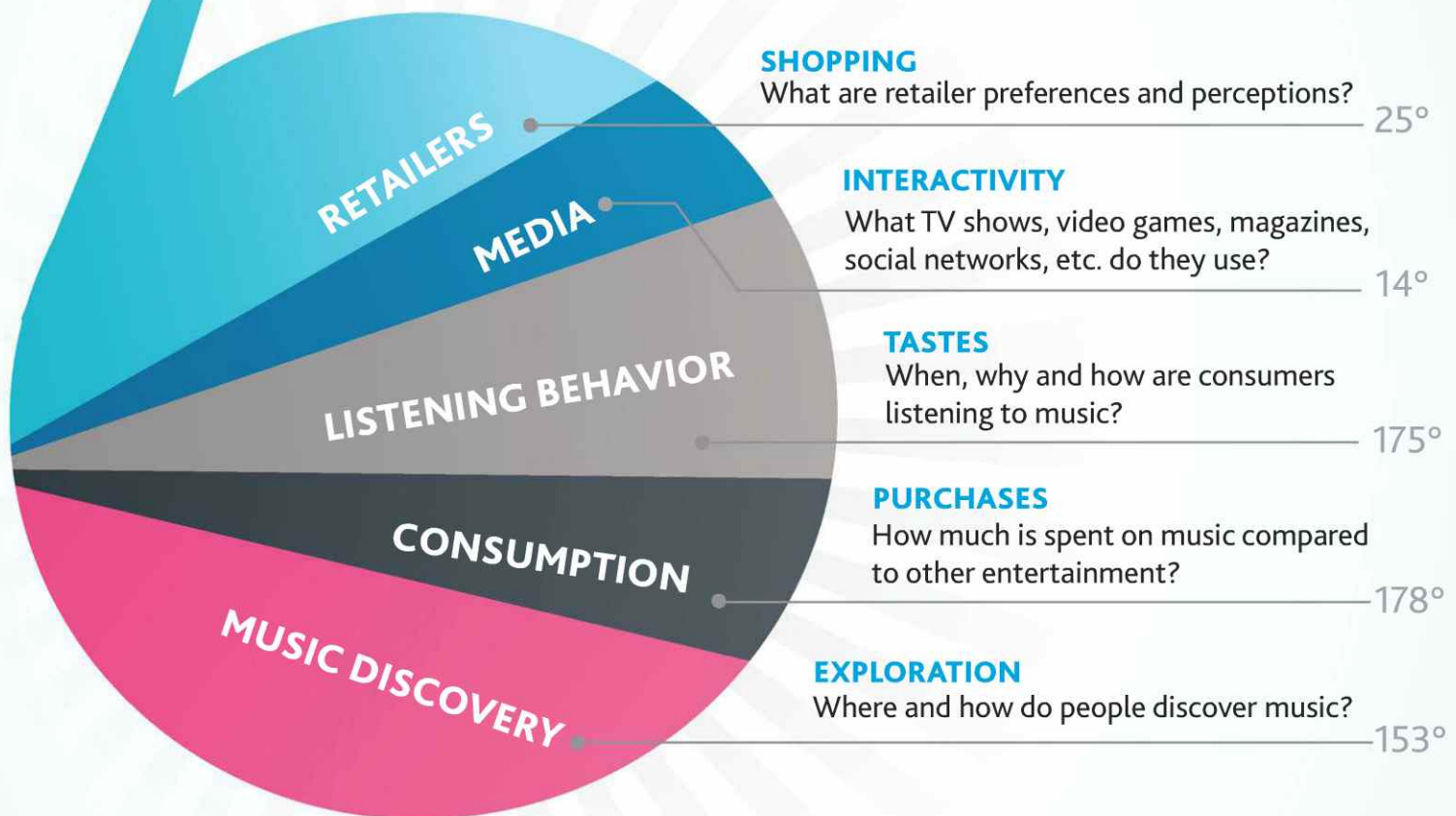
And what about Ryan Seacrest's participation?

We talk and email all the time. Ryan can't be on camera, so it's like his radio show. He knows what everybody is into right now and what's happening in [musicians'] lives. We [have to figure out] how to

TV presents the unique opportunity to have people who are all into the same band tweeting at the same time. That's a unique combination only available when you combine social media and TV.

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Cafe Quijano's Bolero Move

Sibling rock group reunites for album of traditional romantic songs

In 2006, members of Spain's most popular group at the time, **Cafe Quijano**, decided to call it quits with longtime label Warner Bros. and with each other.

It was an extraordinary run. Its top-selling album, 2001's *La Taberna del Buda*, sold more than 1 million copies, according to Warner Spain, and spent more than a year in the top five on the country's sales chart. The follow-up, 2003's *Que Grande Es Esto del Amor*, was certified for sales of more than 200,000 copies by Spain's industry association, Promusicae.

Following that release, the pop/rock trio comprising brothers **Manolo**, **Raul** and **Oscar Quijano**—all singers and instrumentalists—dissolved. During the interim, Manolo, the oldest brother and group leader, released an

indie album, while bassist/guitarist Oscar also worked on solo projects.

Going indie works for some major acts, but not for others. In Cafe Quijano's case, the move was aggravated by the fact that the group had a signature sound and concept—one brother doesn't equal three brothers. Just ask the **Gibbs**, **Wilson**s or **Jonas**es.

A couple of years ago, the brothers played a show together in Mexico, "and we felt good, and finally seriously discussed a new album together," Manolo says. "We've always been very close and we wanted to relive what gave us so much satisfaction before." But with a twist.

The brothers regrouped, resigned with Warner Spain for a three-album deal and will release *Origenes: El Bolero*, a collection of boleros—traditional

Latin American romantic songs—performed with acoustic arrangements and three-part vocal harmony reminiscent of the great Latin romantic trios, namely **Los Panchos**.

It's a complete change from the rock'n'roll sound that Cafe Quijano is known for, and Warner execs believe it could work in today's concept-friendly marketplace. The set arrives Oct. 30 in Spain, with Latin America and U.S. releases due later in the year or in early 2013.

"We want our career to start again," Manolo says, noting that Warner Music Latin America chairman **Inigo Zabala** "says this is a hit. This is real rock'n'roll: success with rock, and success with boleros." Most dramatic, however, is that the Quijano brothers

say they will never record rock again. "Never," Manolo says.

The genre shift, according to the Quijanos, isn't an about-face. The brothers grew up playing boleros in the Spanish city of Leon, and Zabala—who signed the act in 1997—says the first album for the label was a bolero release. Returning to the act's origins—hence the new album's title—was an artistic decision that made commercial sense.

"Every time someone records a bolero album, it works," Manolo says, citing the success of **Luis Miguel's** bolero albums. "In our case, this is the music we were born and raised with. Right now, there are no established acts breathing life into boleros, and, moreover, no one is singing new boleros."

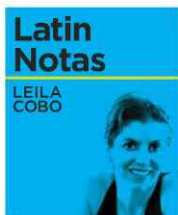
Through the years, many

Latin acts have released bolero albums, from Luis Miguel and merengue star **Manny Manuel** to Colombian crooner **Charlie Zaa**.

Cafe Quijano, however, is breaking the mold because its repertoire is new. All tracks on *Origenes* are previously unrecorded compositions penned by Manolo and set to traditional arrangements.

The group recorded the album in Leon with vocal arrangements by **Kenny Bryant**. When the music was played for Zabala, he was hooked.

The artwork for *Origenes* is black and white and shows the trio dressed in tuxedos, a far cry from its previous look. Though marketing is still being finalized, plans call for heavy TV promotion. "I've never seen the label as excited in all these years," Raul says. "Really, it's our best album." ★★★



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EN BREVE

LATIN RECORDING ACADEMY HONORS HITMAKERS

The Latin Recording Academy celebrates several legendary artists for Latin Grammy week, which begins Nov. 14, including veteran Spanish singer/songwriter Luz Casal, Argentine crooner Leo Dan, Puerto Rico-born Rita Moreno and Brazil's Milton Nascimento. The ceremony, held at the Four Seasons in Las Vegas, will also recognize singer/actress Daniela Romo, jazz bandleader/salsa singer Poncho Sanchez and singer/guitarist Toquinho. Trustee Awards will be given to flamenco guitarist Juan Carmona "Habichuela" and Puerto Rico-born guitar master Yomo "King of the Cuatro" Toro, who died in June.

JARABE DE PALO REVISITS BIGGEST HITS

Latin rock band Jarabe de Palo is touring the United States in late September to support its album *Orquesta Reciclando* (Recycled Orchestra). The project features new recordings of the group's greatest hits during the past 10 years. One of Spain's most popular bands, Jarabe de Palo's latest album features 15 songs, including "La Flaca" and a brand-new track, "Mucho Mas, Mucho Mejor." Signed to Los Angeles-based Nacional Records, the group known for meshing rock, blues and Latin rhythms is fronted by singer/songwriter Pau Donés. Jarabe de Palo has sold more than 5 million albums worldwide, according to its label, Tronco.

CRIMINALS TARGET CELEBRITY WEB SEARCHES

Colombian singer Shakira and American singer/actress Selena Gomez are considered among the most dangerous celebrities to research online. According to security firm McAfee, cyber-criminals use certain celebrities' names to lure fans to dodgy websites to steal passwords and other personal information. The No. 1 celebrity on the "hot" list is actress Emma Watson. Actress Salma Hayek ties Shakira for the No. 4 spot.

—Justino Águila

Daddy Narcocorrido

Regional Mexican star Larry Hernandez reveals another side with mun2 reality series

Larry Hernandez realizes he'll soon be exposed to a bigger national viewing audience than ever before, thanks to his new mun2 reality program, "Larrymania."

On the show's first episode, debuting Oct. 7, the regional Mexican singer will be seen as a warm and cuddly family man—in stark contrast to his often controversial image. On many of his hit albums, such as *16 Narco Corridos*—which features anthems about cocaine shipments, wanton killings and other gruesome aspects of the criminal lifestyle—he hasn't exactly tamped his appearance.

"I'm a recording artist, but I'm also a father who loves his children, my mother and my fans," Hernandez says. "I do tend to live my life in the fast lane, and I know that, sometimes, I can be temperamental."

The first episode depicts the usually private musical entertainer as a caring dad who is charming, hardworking and playful. He'll be seen drinking with his fans; traveling among his homes in Los Angeles, Phoenix

and Mexico; and losing his cool when things don't go exactly as planned.

"We show the craziness that Larry has created for himself," says Flavy Morales, mun2 senior VP of programming and production. "He was born

in Los Angeles but raised in Mexico, and we see that duality relatable to many Latinos."

Morales says that putting Hernandez's show on Sundays was in the works for several years. The TV executive has also seen the singer grow artistically, with equal potential to significantly expand his fan base.

Since 1999, Hernandez has worked as a solo artist. Even in his earlier years, when he worked packing shrimp in warehouses by day and performing in clubs at night, he knew that music could provide a way out of poverty for his family.

In July, Hernandez signed a four-album deal with Universal/Fonovisa. Previously, his music was licensed through Universal Music Latin Entertainment.

He has charted with a trio of top five albums on Billboard's Regional Mexican Albums list, including two No. 1s: *En Vivo Desde Culiacan* and *Larrymania*. His most recent album was 2010's *20 Super Exitos: La Historia de*

los Exitos, which hit No. 3 on the regional Mexican chart. On Regional Mexican Airplay, he's earned seven hits, with four of those making the top 10.

Hernandez's biggest-selling album domestically is *16 Narco Corridos*, with 97,000 units sold, according to Nielsen SoundScan. His total album sales stand at 300,000.

In late October, Hernandez is scheduled to simultaneously release two albums, *Capaz de Todo* (Capable of Everything) and *Larryvolucion*, the latter another narcocorridos album. It's the first time, he says, that his music will be released at the same time in Mexico and the United States. Additionally, next year he plans to expand to other Latin and Central American countries, such as Colombia, Guatemala and Venezuela, promoting music in territories where he has been gathering new fans.

"A TV show like 'Larrymania' can connect me to a broader audience," Hernandez says. "The fans who have been with me will see another side, and those who tune in to watch for the first time will hopefully identify with me and see that I'm just like them in many ways."

—Justino Águila

LARRY HERNANDEZ'S "Larrymania" premieres Oct. 7.



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Market By Market

A multitude of approaches and techniques is useful in launching subscription services worldwide

No single template exists to launch a new digital music subscription service. Most of them operate in anywhere from a few to a few dozen countries, and they expand around the globe in different ways.

Subscription services are inherently global. They have fine, intuitive products—the platforms on which the services run—that can be tweaked for use in various markets around the world with a minimum of language translation or other problems. “Ours was always going to be an international platform,” Rdio head of strategic partnerships Scott Bagby says. “This isn’t a reaction to what competitors are doing.”

There’s a lot of money at stake. Consumers in the world’s top 25 digital markets will spend between \$1.1 billion and \$1.3 billion on subscription services in 2012, according to Billboard estimates. That figure assumes a 50%-75% growth rate on subscription markets over 2011 figures as tracked by IFPI.

An obvious option is for new entrants to target large, established markets. This offers several advantages. First, the early companies have likely done much of the initial legwork and introduced the new business model to consumers. Building up these new markets from scratch can be expensive, and possessing the first-mover advantage isn’t always a guarantee of success. Second, the largest markets don’t always produce the largest payoffs.

Spotify, for example, started in Sweden, a country of only 9.4 million people. But the ingredients for success proved easier there: technological adaptation, broadband penetration, a high level of awareness of the business model. It quickly expanded to the United Kingdom and elsewhere in Western Europe before launching in the United States in 2011.

The United States is an attractive market for a handful of reasons. Pew Internet’s relatively conservative estimates put the country’s smartphone penetration rate at 45% (although it’s 66% for the 18-29 age group). Broadband access is high, as are per-capita income and music spending.

Many U.S. music fans have never heard of Deezer, but the France-based music-



on-demand service says it is going for quantity over American visibility. Deezer head of international Clement Cezard says the company first needed to showcase the “freemium” model in its home country before attempting to reproduce success around the world. Deezer has since expanded to 91 markets—more than any of its peers—with others on the way, and there are currently 1.5 million subscribers.

“Growth will occur in all territories other than in the U.S., where there is already a very competitive market,” Cezard says. “Of course, we will look at the U.S. and Japanese business, but first we want to go into other fast-growing markets.”

Japan could be difficult to develop. In 2011, 75% of sales came from physical goods and 73% of digital revenue came from digital downloads and single-track mobile downloads. Subscription revenue was only 0.8% of overall digital revenue in 2011 and far slower than digital download revenue in the first half of 2012, according to data

from the Recording Industry Assn. of Japan.

Yet Rdio and Sony’s Music Unlimited are both gunning for Japan. Music Unlimited launched there as the country’s first music subscription service since Napster Japan shut down in 2010. (Sony doesn’t disclose its number of Music Unlimited subscribers.)

The Japan launch has been “on par” with the United States in terms of per-capita accounts, even though the service software and is working on its local catalog, says Michael Aragon, VP/GM of global digital video and music services at Sony Network Entertainment. “What that tells us is, even without local content, there’s excitement about the business in Japan.”

Music Unlimited is important enough to Sony that Sony Corp. CEO Kazuo Hirai and Sony Network Entertainment president Tim Schaaff attended the launch event, Aragon says, and, in the future, Sony will engage in a “full-court press” to take advantage of its brand equity in the country.

Rdio’s Bagby says Japan is in the company’s top-tier wish list for future expansion, along with several countries in North America and Western Europe. India and China are other top-tier priorities, but only if the firm finds the right partners. (Such was the case in Brazil, when Rdio launched in partnership with mobile carrier Oi.)

Local expertise helps considerably when launching any new service, Bagby says. “We’re not arrogant enough to think we know everything about every market around the world.”

Digital Domain

GLENN PEOPLES



HOMEBOY BOSE

Wireless home music systems have proved to be highly popular products, offering feature-filled audio units at competitive prices. Bose, for example, has recently introduced two new SoundLink wireless speakers to keep up with the competition. The SoundLink Air digital music system is Bose’s first Apple Air-Play-enabled product, while the SoundLink Bluetooth Mobile Speaker II is an update of its popular original model.

Both speakers allow for easy setup and play, with the SoundLink Air costing \$349.95 and the SoundLink Bluetooth Mobile Speaker II priced at \$299.95. —GP



Billboard’s FutureSound Conference, in association with Loeb & Loeb, takes place Nov. 15-16 in San Francisco. To register, go to futuresoundconference.com and use promo code BIZ12 to save \$50.

BITS AND BRIEFS

SURVEY: TABLET USAGE GAINING ON HOURS SPENT AT THE COMPUTER

A J.D. Powers and Associates survey found tablet owners spend 7.5 hours per week on their devices watching videos, listening to music or reading books, compared with spending 9.6 hours per week on a computer for the same activities. Apple ranked highest in satisfaction levels, with a score of 848 out of 1,000, while Amazon scored close behind at 841. (The industry average was 832.) Below-average brands include Samsung (at 827), Acer (811), Barnes & Noble (803) and HP (790).

UBUNTU ONE MUSIC STORE GETS AN UPGRADE

Buying downloads is now said to be easier at the Ubuntu One music store, which was recently upgraded to resemble unlicensed music lockers like the first Amazon Cloud

Player. Ubuntu One once required a special plug-in to work, but it can now be accessed through the Web or mobile devices. Ubuntu One is also giving away five gigabytes of storage for music, photos or other files.

APPLE TO FOLD PING SOCIAL NETWORK

Ping, the social network that was built into Apple’s iTunes, will close its doors on Sept. 30. Ping had an uneventful two-year run, and its shuttering doesn’t come as a surprise. Word leaked in June that Apple would soon shut down the disappointing service. Because it was an Apple creation, expectations were high when Ping originally launched in September 2010. Built to compete with Facebook, Twitter and other social networks, Ping’s goal was to allow iTunes users to share their purchases and track the activities of friends and artists.

RINGTONES™

SEP 29 2012 Billboard

COMPILED BY Nielsen Music/MobileScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ORIGINAL ARTIST
1	2	15	#1 PONTON	LITTLE BIG TOWN
2	1	11	WHISTLE	FLO RIDA
3	3	25	CALL ME MAYBE	CARLY RAE JEPSEN
4	4	14	NO LIE	Z CHANZ FEATURING DRAKE
5	6	19	WANTED	HUNTER HAYES
6	8	9	TAKE A LITTLE RIDE	JASON ALDEAN
7	5	31	SOMEBODY THAT I USED TO KNOW	DJSTE FEATURING KIMBRA
8	7	27	DRUNK ON YOU	LUKE BRYAN
9	9	4	WE ARE NEVER EVER GETTING BACK	TAYLOR SWIFT
10	12	6	ONE MORE NIGHT	MAROON 5



Maroon 5 scores its third consecutive top-10 (and first solo) with “One More Night” (12-10, up 7%). The smash also notches its first week atop the Billboard Hot 100 this week.

11	10	52	SEXY AND I KNOW IT	LMFAO
12	13	7	BLOWN AWAY	CARRIE UNDERWOOD
13	14	7	TURN ON THE LIGHTS	FUTURE
14	11	61	GOD GAVE ME YOU	BLAKE SHELTON
15	20	4	CRUISE	FLORIDA GEORGIA LINE
16	16	5	ADORN	MIGUEL
17	19	7	AS LONG AS YOU LOVE ME	JUSTIN BIEBER FEATURING BIG SEAN
18	18	47	RED SOLO CUP	TOBY KEITH
19	23	6	SOME NIGHTS	FUN
20	—	1	GIRL ON FIRE	LUCIA KEYS FEATURING NICKI MINAJ

Based on mactier ringtones sales data reported by Nielsen MusicScan, a service of Nielsen MusicScan. Chart endorsed by CTIA, The Wireless Association and Mobile Entertainment Forum.





Front Gate handles tickets for festivals like Stagecoach (inset, top) and Coachella, which this year featured a crowd-surfing KATY PERRY and WILD FLAG (inset, bottom).

New Horizons

The sale of Front Gate could herald a brave new world of festival ticketing

Given the abundance of new ticketing companies and the growth in music festivals across North America, consolidation should come as no surprise, and the AEG/Outbox Enterprises joint venture with C3 Presents to acquire Front Gate Tickets, which specializes in festival ticketing solutions, appears to make sense.

AEG subsidiary Goldenvoice, which produces Coachella and Stagecoach, is clearly in growth mode. C3 produces Lollapalooza fests in Chicago and South America, plus the Austin City Limits Music Festival, and is partnered in Big Day Out in Australia. Front Gate already handles admissions for Coachella, Stagecoach and the C3 fests, along with CounterPoint in Atlanta; Electric Forest in Rothbury, Mich.; Hangout in Mobile, Ala.; and the Telluride (Colo.) Blues Festival.

As first tipped on Billboard.biz (Sept. 13), AEG/Outbox and C3 will jointly own Front Gate and together develop ticketing solutions primarily targeting the festival business. Former C3 director of ticketing **Maura Gibson** will head Front Gate as president.

The multiple price points and immersive aspects of festivals make them a prime target for innovation and specific solutions, which is where Front Gate will focus. "Now that the company is backed by two of the biggest festival producers in the U.S., there will be a lot of innovation that comes out of it because you just solve your own problems," says **Bryan Perez**, president of digital, ticketing and media for AEG. He adds that Front Gate will pursue new business as a stand-alone ticketing company in the fest sector.

Both companies' festivals will be prime test markets as Front Gate sets out to reinvent the festival ticketing business. "I'm thrilled we're able to do a bunch of [research and development] between us," C3 partner **Charlie Walker** says. "What Front Gate develops for Coachella also benefits Lollapalooza, Hangout and other Front Gate clients."

Both AEG and C3 have an international footprint, so expansion would include global opportunities. Initially, Walker says, Front Gate will be "sharpening our domestic business. At the same

time, there are other opportunities internationally in the festival business we'll be pursuing."

Intellitix provides radio-frequency identification (RFID) technology for events like Coachella and Bonnaroo, and that will remain so, at least in the short term. "We'll evaluate how to proceed in that technology or others, such as mobile phones," Perez says, estimating that 5 million festival tickets are sold annually around the world.

The wristband is just the physical representation of entry into the event. The future lies in what

can be embedded in it to improve the experience for fans, including going cashless. "You have the opportunity to do cashless payments, so all [fans] really have to walk into the festival with is the bracelet," Perez says. "When you do that, you tie in your food and beverage operations, which are all temporary."

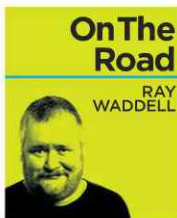
When 80,000 fans camp out in Manchester, Tenn., for four days at

a festival like Bonnaroo, one can imagine enough lost wallets and cash to create a new revenue stream for fest producers. At the minimum, the producer could find the fan who lost the wallet because of the RFID band, but that's just the tip of the iceberg, Perez says.

"It's really about customizing your own festival experience," Perez says. "The RFID only shows up when you're on site, but, before you get there, how do we make sure in the upfront process you have the ability to create your perfect festival experience by pulling in all the different things you want to do in a simple, seamless process?"

For instance, Coachella delivers wristbands to concert-goers in an elaborate box, reminiscent of CD boxed sets. Inside the box could be instructions on how to go online and plug in your credit card and buy whatever you want (or can afford) at the festival. The RFID data can track patterns, improve the experience and sell more tickets.

The ticket has moved from being a gate key to becoming an economic, marketing and experiential partner in the event. "The festival experience is changing from issuing a physical ticket to issuing digital tickets [through] RFID bracelets or other opportunities, such as mobile phone communications, credit card-based representation or paperless ticketing," Perez says. "We're going to explore all of those development opportunities to find the one we think creates the best experience for the fan."



BOXSCORE Concert Grosses

	GROSS/ Ticket Price(s)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$3,402,885 \$250/\$49	NEIL DIAMOND Greek Theatre, Los Angeles, Aug. 11, 16, 18, 23, 25	28,460 five sellouts	Nederlander
2	\$2,981,397 \$75/\$48.50	DAVE MATTHEWS BAND, THE AVETT BROTHERS, ALLEN STONE The Gorge, George, Wash., Aug. 31, Sept. 1-2	52,452/66,000 three shows one sellout	Live Nation
3	\$2,016,192 \$250/\$99.50/ \$59.50/\$29.50	ENRIQUE IGLESIAS & JENNIFER LOPEZ, FRANKIE J Staples Center, Los Angeles, Aug. 16-17	26,356 two sellouts	Concerts West/AEG Live
4	\$1,985,396 \$199.50/\$99.50/ \$59.50/\$19.50	ENRIQUE IGLESIAS & JENNIFER LOPEZ, FRANKIE J, STARSHELL American Airlines Arena, Miami, Aug. 31, Sept. 1	23,906 two sellouts	Concerts West/AEG Live
5	\$1,754,267 \$100/\$27	LINKIN PARK & INCUBUS, MUTEMATH Home Depot Center, Carson, Calif., Sept. 8	24,936 sellout	Live Nation
6	\$1,223,438 \$250/\$150/\$85/ \$45	ENRIQUE IGLESIAS & JENNIFER LOPEZ, FRANKIE J Mandalay Bay Events Center, Las Vegas, Aug. 18	8,066 sellout	Concerts West/AEG Live
7	\$1,192,726 \$95/\$85/ \$59.50/\$45	DAVE MATTHEWS BAND, ALLEN STONE Hollywood Bowl, Los Angeles, Sept. 12	15,197 17,444	Live Nation
8	\$946,396 \$75/\$40.50	DAVE MATTHEWS BAND, ALLEN STONE Verizon Wireless Amphitheater, Irvine, Calif., Sept. 8	14,835 15,016	Live Nation
9	\$941,892 \$100.25/\$46.50	LINKIN PARK & INCUBUS, MUTEMATH Cynthia Woods Mitchell Pavilion, The Woodlands, Texas, Aug. 28	16,523 sellout	Live Nation
10	\$933,320 \$75/\$40.50	DAVE MATTHEWS BAND, ALLEN STONE Shoreline Amphitheatre, Mountain View, Calif., Sept. 9	17,845 22,000	Live Nation
11	\$912,710 \$199.50/\$99.50/ \$59.50/\$29.50	ENRIQUE IGLESIAS & JENNIFER LOPEZ, FRANKIE J American Airlines Center, Dallas, Aug. 25	10,977 sellout	Concerts West/AEG Live
12	\$899,182 \$100/\$36.50	LINKIN PARK & INCUBUS, MUTEMATH Nikon at Jones Beach Theater, Wantagh, N.Y., Aug. 15	13,160 sellout	Live Nation
13	\$888,074 \$100/\$30.50	LINKIN PARK & INCUBUS, MUTEMATH Susquehanna Bank Center, Columbia, N.J., Aug. 17	19,964 sellout	Live Nation
14	\$881,913 \$149.50/\$79.50/ \$49.50/\$19.50	ENRIQUE IGLESIAS & JENNIFER LOPEZ, FRANKIE J AT&T Center, San Antonio, Aug. 23	12,149 sellout	Concerts West/AEG Live
15	\$865,460 \$199.50/\$99.50/ \$59.50/\$29.50	ENRIQUE IGLESIAS & JENNIFER LOPEZ, FRANKIE J Toyota Center, Houston, Aug. 26	10,510 sellout	Concerts West/AEG Live
16	\$845,667 \$135/\$32.50	JOURNEY, PAT BENATAR, LOVERBOY Cynthia Woods Mitchell Pavilion, The Woodlands, Texas, Aug. 24	15,374 sellout	Live Nation
17	\$814,964 \$58/\$38	JOURNEY, PAT BENATAR, LOVERBOY Cheyenne Frontier Days, Cheyenne, Wyo., July 26	15,626 21,227	Cheyenne Frontier Days, Romeo Entertainment
18	\$791,279 \$55/\$25.50	JASON ALDEAN, LUKE BRYAN, RACHEL FARLEY, DEEJAY SILVER Klipsch Music Center, Noblesville, Ind., Sept. 15	24,403 sellout	Live Nation
19	\$786,138 \$75/\$59.50/ \$39.50	DAVE MATTHEWS BAND, ALLEN STONE Cricket Wireless Amphitheatre, Chula Vista, Calif., Sept. 7	12,905 19,650	Live Nation
20	\$743,335 \$100/\$30	LINKIN PARK & INCUBUS, MUTEMATH Shoreline Amphitheatre, Mountain View, Calif., Sept. 7	18,668 sellout	Live Nation
21	\$699,391 \$96.50/\$31	LINKIN PARK & INCUBUS, MUTEMATH First Midwest Bank Amphitheatre, Tinley Park, Ill., Aug. 24	17,464 sellout	Live Nation
22	\$691,422 \$100/\$26.50	LINKIN PARK & INCUBUS, MUTEMATH Cricket Wireless Amphitheatre, Chula Vista, Calif., Sept. 10	12,957 sellout	Live Nation
23	\$691,302 \$75/\$25	RASCAL FLATTS, LITTLE BIG TOWN, ELI YOUNG BAND, EDENS EDGE Verizon Wireless Amphitheatre, Irvine, Calif., Sept. 14	16,018 sellout	Live Nation
24	\$691,272 \$140/\$25	JOURNEY, PAT BENATAR, LOVERBOY Gexa Energy Pavilion, Dallas, Aug. 25	14,298 19,050	Live Nation
25	\$683,688 \$59.25/\$29.75	JASON ALDEAN, LUKE BRYAN, RACHEL FARLEY, DEEJAY SILVER Verizon Wireless Amphitheatre, Maryland Heights, Mo., Sept. 14	19,300 sellout	Live Nation
26	\$668,786 \$100/\$31	LINKIN PARK & INCUBUS, MUTEMATH Gexa Energy Pavilion, Dallas, Aug. 27	13,073 sellout	Live Nation
27	\$663,694 \$131/\$31	JOURNEY, PAT BENATAR, LOVERBOY The Gorge, George, Wash., July 28	10,618 11,810	Live Nation
28	\$651,357 \$135/\$44	JOURNEY, PAT BENATAR, LOVERBOY USANA Amphitheatre, West Valley City, Utah, Aug. 3	11,030 18,370	United Concerts, Live Nation
29	\$629,558 \$56/\$36	JOURNEY, PAT BENATAR, LOVERBOY Minnesota State Fair, St. Paul, Minn., Sept. 1	12,703 sellout	Minnesota State Fair
30	\$619,567 \$131.50/\$26	JOURNEY, PAT BENATAR, LOVERBOY San Manuel Amphitheatre, Devore, Calif., July 21	11,892 19,150	Live Nation
31	\$607,879 \$59.75/\$30	JASON ALDEAN, LUKE BRYAN, RACHEL FARLEY, DEEJAY SILVER DTE Energy Music Center, Clarkston, Mich., Sept. 13	14,976 sellout	Live Nation
32	\$594,919 \$66/\$40	LINKIN PARK & INCUBUS, MUTEMATH Tacoma Dome, Tacoma, Wash., Sept. 5	9,881 sellout	AEG Live
33	\$591,468 \$75/\$25	RASCAL FLATTS, LITTLE BIG TOWN, ELI YOUNG BAND, EDENS EDGE Shoreline Amphitheatre, Mountain View, Calif., Sept. 13	15,886 21,000	Live Nation
34	\$589,693 \$135/\$31	JOURNEY, PAT BENATAR, LOVERBOY Nikon at Jones Beach Theater, Wantagh, N.Y., Aug. 10	8,652 12,770	Live Nation
35	\$579,940 \$85/\$30	JOURNEY, PAT BENATAR, LOVERBOY California Mid-State Fair, Paso Robles, Calif., July 24	11,136 14,202	Jam Productions

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Trick Or Treat

TV's go-to teen genius makes feature-film debut—a Halloween comedy soundtracked by spooky indie rock



Director JOSH SCHWARTZ'S first movie, "Fun Size," stars such young actors as VICTORIA JUSTICE and THOMAS MANN (below).



The first cut of Josh Schwartz's film directorial debut, the Halloween-set "Fun Size," squeezed nearly two dozen mostly indie-rock titles into a very loose story line—similar to the popular TV shows for which he's best-known, "The OC" and "Gossip Girl."

Unlike TV, where producers get just a week to nail down every element of a production, Schwartz had more than a year to create the musical identity of his film, eventually settling on 11 songs and bringing in Deborah Lurie to score the Paramount Pictures release. Ultimately, the diverse musical elements could be interpreted in different ways, whether the songs came from *Beastie Boys*, *Josh Groban* or *Carly Rae Jepsen*.

"With comedy, often letting a song play dry is the funniest way to play the scene," says Schwartz, a producer/writer of five TV shows that have run for multiple seasons. "It's a lesson in restraint. We had so many versions with so many songs, and they found a score worked better. The score makes it fresh."

A decade ago, Schwartz possessed the most coveted iPod in Hollywood. His creation "The OC" was responsible for generating the now-overused maxim, "TV is the new radio," as it opened mainstream doors for acts like *Death Cab for Cutie*, *the Killers*, *Phantom Planet*, *Imogen Heap* and *Modest Mouse*, and also premiered songs from *Beastie Boys*, *Beck* and *Coldplay*. The acts that made it into the show—and onto its six soundtracks—were the same bands Schwartz was listening to as a fan.

On TV, where his production slate with producing partner *Stephanie Savage* includes the current "Hart of Dixie" and upcoming "Sex and the City" prequel "The Carrie Diaries," Schwartz and longtime music supervisor *Alexandra Patsavas* continue to mine the "OC" model. "The Carrie Diaries" will be heavy on '80s music and Schwartz expects lot of covers from contemporary artists, starting with a still-to-be-determined cover of *Cyndi Lauper's* "Girls Just Want to Have Fun" in the pilot.

Schwartz spoke to Billboard while sitting in Capitol Records' Studio A, where Lurie was leading a session and Paramount Pictures president of music *Randy Spindelove* was about to record some menacing guitar work for the film. "Halloween folk songs—if there is such a thing—are more creepy crawly than..." Lurie says, punctuating her thoughts by making arm motions that imitate an axe murderer.

"Fun Size" is obviously the work of a music fan who happens to be a commercial filmmaker. Jepsen's next single, "This Kiss," will play over the end credits, and the video for the song will also screen in U.S. theaters when the picture opens Oct. 26.

Schwartz and Patsavas searched for ghost songs that would keep a proper tone, and wound up licensing *Self's* "Make Out in the Graveyard" and *Sleeping at Last's* "Masquerade" ballad. The soundtrack will also include two recent songs from *Passion Pit*, a *Marky Mark* track and "Autumn Tree" by *Milo Greene*, an artist signed to Patsavas' Chop Shop label.

Groban's "Raise Me Up" plays a key role in a humorous scene. "Groban's the one guy whose music would be playing in a mom's car and the kids in the audience will get the joke—it was him or bust," Schwartz says, noting he tried other music that didn't generate the same laughs. He sent the scene to Groban, who quickly authorized the usage.

It's the *Beastie Boys*, though, who get the biggest cap tip from Schwartz, who premiered the trio's "Check It Out" on "The OC" in 2004. A key character in the film is a recording engineer who, fictionally, worked on the *Beasties* album *Licensed to Ill*. The group's artwork from the '80s is prominent in the family's living space and one character regularly wears an '80s-era Def Jam sweatshirt, modeled on an original from *Beastie Mike D's* personal wardrobe.

In *Max Werner's* script the engineer had worked with *Thin Lizzy*, but the age gap would have made him too old. Plus, Spindelove says, "there's not another group with that range in which parents and kids in the audience both know the band, and the music holds up."

The film was shot in summer 2011, nearly a year prior to the death of *Beastie Boy Adam Yauch*. "Lots of kids in the cast are teenagers, so we were turning them on to *Licensed to Ill* and *Paul's Boutique*," Schwartz says. "When [Yauch] passed away, the cast sent me emails and felt they knew how important he was from working on the film."

Sound + Vision
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THE REBIRTH OF CHRISTINA AGUILERA

Inspired by her struggles and triumphs in the last 10 years, the pop star and “Voice” coach spreads creative seeds for her “Lotus” album

by ANDREW HAMPP

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Christina Aguilera hasn't felt this way in a decade. The singer is reflecting on the eventful two years leading up to the release of her fifth studio album, *Lotus* (RCA), from her home in Los Angeles—a period that heralded the commercial disappointment of her album *Bionic*; a divorce from husband Jordan Bratman; the release of her first movie, “Burlesque,” and its accompanying soundtrack; her highly successful stint as a coach on NBC’s “The Voice” and accompanying appearance on Maroon 5’s mega-hit “Moves Like Jagger.” The last time she felt so inspired, the result was 2002’s *Stripped*—a creative breakthrough that helped distance

TEAM AGUILERA

Album *Lotus*

Release Date Nov. 13

Label RCA

Management Irving Azoff
and Tina Kennedy, Front Line
Management

Publicity Nicole Perez-Krueger,
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.....

Aguilera from her teen-pop peers and produced memorable hits like "Beautiful," "Dirty" and "Fighter."

Due Nov. 13, *Lotus* refers to the "rebirth" Aguilera underwent both personally and professionally, opting not to work with longtime songwriting partners like Linda Perry in favor of such newer collaborators as Alex Da Kid, Sia, Candice Pillay and even pop maestro Max Martin, on first single "Your Body," which hit radio and iTunes last week and bows at No. 33 on Billboard's Mainstream Top 40 chart this week.

Like on *Stripped*, Aguilera dips into many genres— from dance-pop on "Your Body" and "Make the World Move" (a duet with fellow "Voice" coach Cee Lo Green), piano-driven power ballads ("Sing for Me," Sia collaboration "Blank Page") and rock-tinged empowerment anthems ("Army of Me," "Cease Fire"). The album even opens with a quick sample of M83's "Midnight City" on the title track, an experimental table-setter where Aguilera resolves to "leave the past behind/Say goodbye to the scared child inside."

Alex Da Kid, who first teamed with Aguilera for 2010's "Castle Walls" on T.I.'s *No Mercy*, worked with Aguilera on several *Lotus* cuts with songwriter Pillay, many of which were recorded at her home studio. "I've worked with big and smaller people, and the more established people can get stuck in their ways and say they're not open to critique," Alex Da Kid says. "She definitely had a strong opinion, but she'll go with the best idea in the room. That's really rare for someone that's had so much success."

The connection to *Stripped* isn't lost on Irving Azoff, chairman/CEO of Front Line Management and chairman of Live Nation Entertainment, who began managing Aguilera's career during the release of the 2002 album. "Now, as well as when we first started to work together, I am there to support her decisions and help her fulfill her artistic dreams," he says. "Christina is the consummate artist, who possesses the unique talent to be able to follow and realize her creative instincts."

"She's made an amazing album that's going to surprise a lot of people," RCA Music Group CEO Peter Edge adds. "The quality of the songs is really fantastic, and she's very passionate about this record.

At this point, her singing just gets better and better. She is one of the best singers in the business, she's widely recognized as such, and she's honed her craft. She's found some new places to go vocally, too."

And with Aguilera more or less based on the West Coast for the entire period leading up to *Lotus*' release to finish taping the current season of "The Voice," that means an aggressive Los Angeles-based promotional schedule during the next few months—with expected stops on "The Tonight Show With Jay Leno," "The Ellen DeGeneres Show" and "Jimmy Kimmel Live!" as well as prominent use of "The Voice" to premiere the video for "Your Body" and a performance during album release week.

It's the latter opportunities that RCA Music Group president/COO Tom Corson is most thankful for. "You can see what it's done for other artists on similar shows and what they've done to springboard their projects. We'd be foolish to look a gift horse in the mouth," he says. "The timing feels great with her celebrity and her profile off 'The Voice.' It feels like it's a real high for her."

"Nobody knows better than Christina that success doesn't come from simply having the voice, but from believing and trusting in that voice," "Voice" producer Mark Burnett says. "That knowledge and experience makes her an incredibly nurturing coach, and one who not only challenges her artists, but encourages and inspires them to challenge themselves."

"The Voice" is winning the music-competition show race and beating "The X Factor" in the ratings (see story, page 17). But as the show shifts into full-year production, the singer confirmed that she would be taking a break for season four, set to air next spring, with Shakira filling in her chair and Usher taking that of Cee Lo Green. She's anxious to go back out on the road for the first time since 2007's *Back to Basics* tour, having canceled 2010's *Bionic* tour due in part to poor ticket sales. "It's been a joy to be a part of other people's journey, to be able to inspire and be a part of new singers coming up in this business," she says. "But I was starting to get really worried and concerned that I wouldn't have the time to go and be an artist again."

"Mark made it very clear that these chairs are always our chairs," she continues. "He said, 'I understand the only reason the show's going to work is if it doesn't get stale.' And he totally understood that I needed something to fulfill my creative soul, and said, 'This chair will always be yours to come back to whenever you do what makes you the best.'"

However long *Lotus* keeps her away from "The Voice," it likely won't be permanent. "I'll probably be back. I just need to do my thing for a minute, then I can come back and be that much better of a coach. I just need a second to get back to me."

Billboard spoke with Aguilera—who's keynoting the Billboard/Hollywood Reporter Film & TV Music Conference, to be held Oct. 24-25—on the eve of a live Twitter Q&A where she officially announced the details around *Lotus*.

Lotus is an evocative title for your new album, given the events in your career and personal life during the past two years. What does that name signify to you?

This album represents a celebration of the new me, and to me the lotus has always represented this unbreakable flower that withstands any harsh weather conditions in its surroundings, that withstands time and remains beautiful and strong throughout the years. Once I could start writing my own songs, beginning with *Stripped*, I tried to infuse as much as

"It's been a joy to be a part of other people's journey with 'The Voice.' But I was starting to get really worried and concerned that I wouldn't have the time to go and be an artist again."

—Christina Aguilera

I could to promote strength and inspire people with that message. And now I'm at a place at 31, where the last time I felt this way was when I was 21 with *Stripped* and I had a lot to say and a lot to express.

Some of the songs on *Lotus* are thematically similar to *Stripped*, too. Was that intentional?
Absolutely. There's a song called "Army of Me," which is sort of a "Fighter 2.0." There is a new generation of fans from a younger demographic that might not have been with me all the way but that watch me on the show now. I feel like every generation should be able to enjoy and have their piece of "Fighter" within. This time, the way it musically came together it just felt right for this time and this generation. There's always going to be a fighter in me getting through some obstacle and some hurdle.

Lotus is also a return to putting your vocals front and center in a way that you didn't always do on *Bionic* in 2010. What did you learn from that experience?

With *Bionic* I fully went in there with [the idea], "I'm



going to experiment and not be commercial or pop." I wanted to play with different sounds and textures of my voice while bringing an electronica feel to it because that's what I was listening to a lot at the time. And it was a blast.

Were you disappointed with how it was received?
I can proudly say it was ahead of its time, to be honest. It wasn't so commercialized. You had to really be a music lover, be a true fan of music and the love of being open to really appreciate that record. It's just a special piece in my body of work that will forever live on. The older the record gets the more people will come to appreciate it actually and check it out.

How has your experience with "The Voice" influenced you as a performer?

Seeing all the singers, you really come face to face with a lot of people—my teammates especially this season that you'll get to know—that are predominantly younger. That's inspiring, because they come up to you and they're such big fans and they share with you what song touched them the most and how they had to learn every single ad lib and dissect it. As a vocalist it brought me back to, "Yeah, that's what I used to do to my Whitney Houston record and my Mariah Carey record and my Etta James record." It brings you back to a place where it becomes your personal responsibility to infuse the next generation with more information about learning every intricate note. That's why a song called "Sing for Me" is special song. It's one of those singer's songs where if you're not a vocalist you can't mess with that song.

"Your Body" marks your first time working with Max Martin, which is surprising to a lot of people given the teen-pop era where you got your start.
[laughs] Max is legendary in the business. He's known about me but we haven't crossed paths. I think when I came in you heard his name with Backstreet Boys, 'N Sync, Britney Spears—those records were the kind I wanted to stray apart from. If you look at what I did in the past [after my debut], I always try to do things that will challenge me and challenge the listener, too. Could this have worked 10 years ago? I'm not sure. It's taken us a decade in the same business and watching each other from a distance, so for us to now come together and respect each other's work ethic and how we like to be heard and making a marriage out of it, I think "Your Body" is the best culmination of that.

You've been with RCA since your self-titled debut in 1999, and huge changes have occurred during the last decade—even in the two years since *Bionic*, with the shuttering of Arista and J. How has your personal relationship with the label group evolved through the years?
I really liked how things were this time around. I used to see label guys as being very all out for the hit single or even wearing this outfit like on my first record—which lacks creativity and the spirit of being able to be truly groundbreaking. I had [current Republic and Island Def Jam chairman/CEO] Barry Weiss on my thing last time, but this was a breath of fresh air this time. I had a listening party recently with Tom Corson and [RCA Music Group senior VP of A&R] Keith Naftaly and Pete Edge where they really understand that I'm not trying to fit a certain mold.

You've expressed interest in taking a break from "The Voice" in the near future. When might that

open your schedule for a tour?

We're still trying to figure that out. My fans do deserve to see me back out on the road. It'll be exciting for me. The road is a lot of work. I want to make sure the timing is right and that I'm fully ready to go, otherwise I would have to pull tickets if I'm not feeling it. I want to press the fact that I want to be feeling it before I go out.

Going back to the current season of "The Voice," what's been exciting for you so far?

I'm actually very excited about this season in particular. It's absolutely the most young and full-of-hungry-energy group we've had yet—this little next generation of future pop stars. Last year I had a different team as far as different genres, but this year it so happened to come together that they were all pop.

One of your contestants from last season, Chris Mann, will be the first season-two alum to release an album this year. Will you be involved with that project?

Absolutely. He's working with [Front Line Management Group consultant] Ron Fair, the man who signed me and is still a very, very dear friend of mine. I know he's in totally safe hands and in great hands musically. Ron Fair really gets it and gets him. One of the songs was sent to me for my participation and I said, hands-down, "yes." It's a beautiful song, the way he's expressing himself on the album—his tone, his richness, his soul. He's not overdoing it, just coming through strong, clear and rich. I'm very happy for him.

You happen to be managed by Irving Azoff, who wields quite a bit of power in all sectors of the music industry. What are some lessons he's taught you?

The thing about Irving that I love to death about him is that when I came to him it was right when I was about to release *Stripped*. And from day one he's never really told me, "You have to do this or do that to fit in." He definitely lets me be my own artist. That is a gift that I've thanked him for on album credits before and in person. When I was feeling so strangled and weighed down by label opinions or what they wanted me to do, Irving came into my life and held everyone at bay to let me have a minute to myself.

Beyond the technical aspects of executing a melisma, what are some career pointers you've been able to hand down to your own artists on "The Voice"?

A lot of these kids are coming from their own kinds of dance and arts schools, which is just like what the Mouseketeers were for obviously me and Britney and Justin Timberlake and Ryan Gosling—need I say more? We all come from that training camp mentality, but then it was a matter of us to be able to absorb everything, take it all in and now throw it all away. That's what I'm trying to teach those kids. Everything can't be so structured, so learned or taught. You guys have an individual self in all of you.

Speaking of Britney, will you be watching "The X Factor"?

[laughs] I have no time to even watch my own show. So there's your answer. ●●●

Billboard *The Voice* FILM & TV MUSIC CONFERENCE
Christina Aguilera will deliver a keynote at the Billboard/Hollywood Reporter Film & TV Music Conference, set for Oct. 24-25 in Los Angeles. To register, go to billboardevents.com/filmtv.



BRITNEY SPEARS makes her debut on "The X Factor."

Battle Of The Singing Shows

'The Voice' and 'The X Factor' face off for viewers

When they both returned to the air in the second week of September in a battle of the singing shows, "The Voice" and "The X Factor" relied heavily on the star power of their respective judging (or coaching) crews. The longest performance on "The Voice" in its first week was Christina Aguilera, Cee Lo Green, Adam Levine and Blake Shelton singing the Rolling Stones' "Start Me Up." The most important song on "The Voice" came in its second week when the video for Aguilera's "Your Body" was previewed.

The day of Aguilera's video premiere coincided with the announcement that she and Green would leave the show in the spring, replaced by Shakira and Usher. Aguilera's devoting her time to touring, while Green has a bundle of projects, among them the development of a comedy for NBC based on his life and a residency at Las Vegas' Planet Hollywood Resort & Casino. In a singing war tit for tat, news of the departures came 24 hours after "American Idol" introduced its new panel of judges—Mariah Carey, Nicki Minaj, Keith Urban and Randy Jackson—at a New York taping.

Producers of "The X Factor" and "The Voice" realize their shows, while still in their infancy, require some shaking up. "The Voice," which aired on three consecutive nights in its first week (Sept. 10-12), is saving its new elements for its third round (although one of them, "the steal"—where the coaches can snap up a contestant cut by another coach—was mentioned consistently during the premiere).

"The X Factor" has opted for cosmetic changes and a shift in the storytelling. If season one's game plan was to reinforce the intensity and largeness of the show's scope, the second season is more hushed and intimate, whispers instead of shouts. And if last year "The X Factor" wanted the audience to believe the newbies were stars from the get-go, this year producers have worked hard to cement the gulf between the auditioning hopefuls and the stars on the judging panel, Britney Spears and Demi Lovato.

Audiences, though, prefer the tried and true. "The Voice," which had a dramatic ratings rise in the spring, trumped "The X Factor" when the two were going head to head on Sept. 12. "The Voice" had 10.7 million viewers while "The X Factor" attracted 7.5 million to watch Spears' arrival, according to Nielsen. In its second hour, the Fox show did better (9.5 million) to wind up with an average audience of 8.5 million for the two-hour premiere.

The two-hour premiere of "The Voice," on Sept. 10, had an audience of 11 million in its first hour and 13 million in its second, giving it an average of 12 million, according to Nielsen. The more important numbers—the 18-49 demographic that advertisers target—won Monday night for NBC. In the demo, "The Voice" attracted 4.6 million in the first hour and 5.9 million in the second.

On the night of the "X Factor" premiere, Fox squeaked out a win for the night in the demo, winning only one hour, 9 p.m.-10 p.m., with 4.9 million 18- to 49-year-olds watching the program.

—Phil Gallo

R&BRenais

PART OF A NEW GENERATION of R&B artists, Miguel is out to smash the genre's stereotypes. And with "Adorn" topping the R&B charts, he's well on his way

BY JASON LIPSHUTZ

Miguel is not a bottle-popper. He's not buying tables or swilling Champagne in the club. He's not inside the club at all. Instead, you might find him sipping Jack and Coke and talking about his favorite blogs with whoever's on the stool next to him at the local dive bar. He's the rare R&B star who might be more comfortable nestled in a crowd of indie-rock nerds than a throng of models. "I remember seeing Radiohead the first time they played Coachella," Miguel boasts.

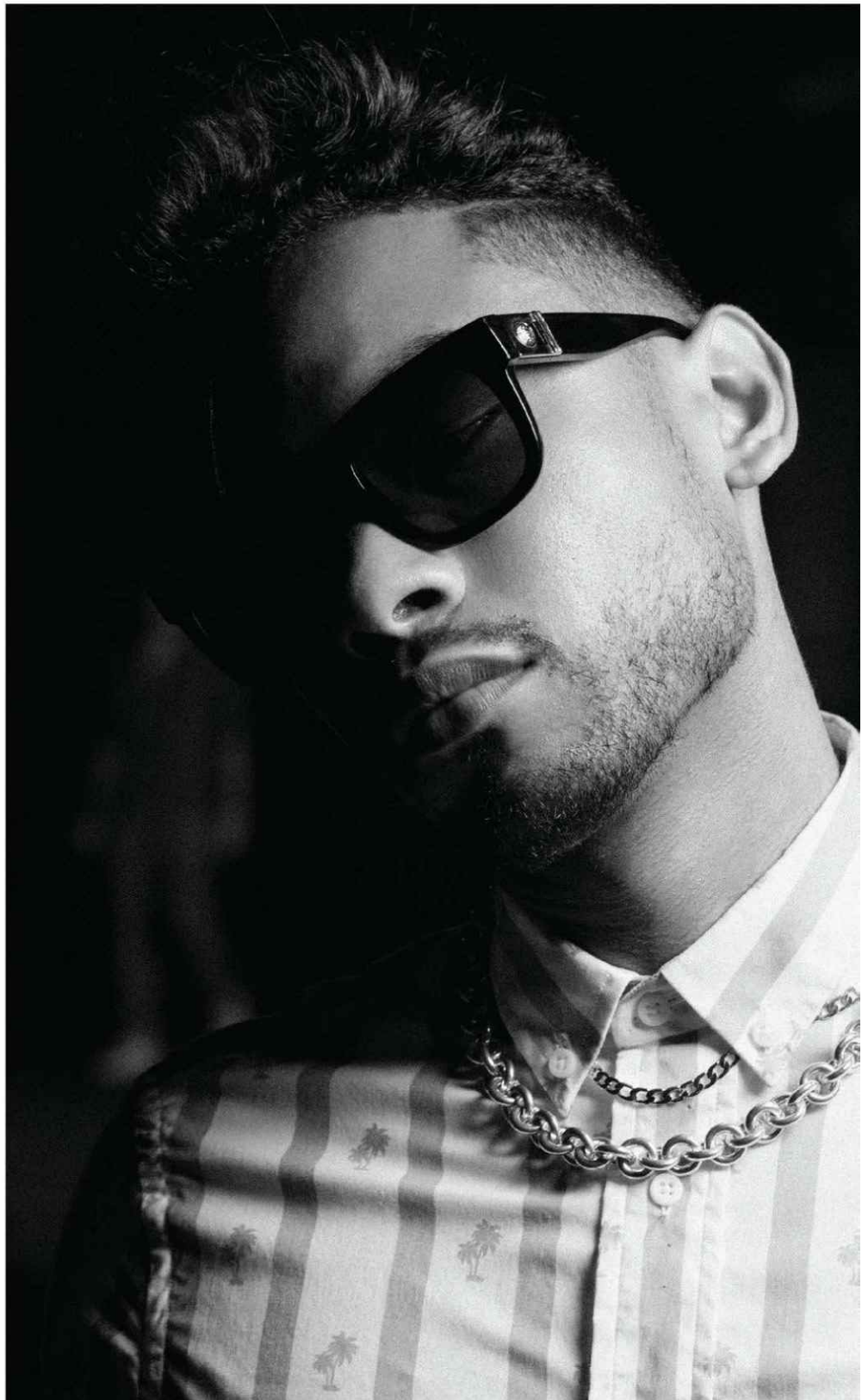
That was in 2004, when Miguel Jontel Pimentel was still a teenage music junkie of mixed race trying to find his mission as a performer, producer and songwriter. Eight years later, the 25-year-old identifies himself as part of a new wave of R&B artists less concerned with singles that nod to EDM and promise to make you scream and more interested in unfurling slow grooves that explore new territory. With his music joining that of Frank Ocean, the Weeknd and Elle Varner, he sees what he calls an R&B "renaissance" taking shape.

"Somewhere along the way... the genre became a stereotype, and I've never been one for stereotypes," Miguel says. "I'm Mexican and black—my father is Mexican, my mom is black. I've been in the middle my entire life, having to make decisions as to who and what I am. It was really important for me to stand out. I wanted the music to stand out that way."

Miguel's debut album, *All I Want Is You*, was released less than two years ago, but the singer considers follow-up *Kaleidoscope Dream*, due Oct. 2 on ByStorm/RCA Records, to be "a reintroduction." The new album is more daring in its synthesis of unfussy instrumentation and intimate songwriting—witness the careful guitar haze of "Use Me" or the falsetto-strewn metaphors of the title track.

The album's first single, "Adorn," has sold 190,000 copies, according to Nielsen SoundScan: ascended to the top of Billboard's Hot R&B/Hip-Hop Songs tally in its 19th week; and is making inroads at top 40 as well, clocking in at No. 35 on this week's Billboard Hot 100. SiriusXM VP of music programming Dion Summers says that the song has amassed 1,600 spins and is still in power rotation, while R&B/hip-hop WVEE Atlanta PD Reggie Rouse says requests have been flooding in from men and women for the adoration anthem. "He's got a great following, and he's not selling sex per se—he's selling romance," Rouse adds.

After Mark Pitts, the then-president of urban music at Jive, signed Miguel to his ByStorm Entertainment imprint in 2007, the singer's debut album sat completed and unreleased for more than two years due to legal issues with Miguel's former production company. When *All I Want Is You* was finally issued through ByStorm/Jive in December 2010, the album's title track was still slowly growing at radio, and Miguel was finding his way as a performer, having recently joined Usher and Trey Songz on tour.



SanceMan

Team Miguel

ALBUM TITLE
Kaleidoscope Dream

LABEL
ByStorm/RCA

RELEASE DATE
Oct. 2

MANAGEMENT
Phillana Williams, TPF Management

PRODUCERS
Miguel, Salaam Remi, Fisticuffs,
Pop Wansel, Jerry "Wonda" Duplessis,
Happy Perez

A&R
Mark Pitts, RCA Records

STUDIOS
Platinum Sound (New York),
MJP Studios (Los Angeles)

PUBLISHING
MJP Music (ASCAP)

BOOKING AGENT
Dennis Ashley, ICM

UPCOMING TV
"The Wendy Williams Show" (Oct. 2),
"Late Show With David Letterman" (Oct. 9),
"Jimmy Kimmel Live!" (Oct. 16)

PUBLICITY
Sherlen Archibald, The Chamber Group;
Theola Borden, RCA Records

ATTORNEY
Jeff Sacharow, Lapidus Root & Sacharow

SITES
OfficialMiguel.com, MiguelUnlimited.com

TWEETS
@MiguelUnlimited

The disc debuted at No. 109 on the Billboard 200 with 11,000 copies sold, according to SoundScan. "I was sick to my stomach," Pitts recalls about the first-week numbers. "I didn't really want to put it out at that time, but we knew he was going to tour and needed to get some product out there."

Miguel and manager Phillana Williams agreed that he should spend the next year supporting *All I Want Is You* on the road, and as Miguel polished his stagecraft, more singles connected: "Sure Thing" hit No. 1 in May 2011, and "Quickie" followed with a No. 3 peak in October 2011. Meanwhile, Wale's No. 1 single "Lotus Flower Bomb" featured Miguel on the hook and reached 552,000 downloads. Sales for *All I Want Is You* now stand at 404,000 copies, according to SoundScan.

Still, Miguel feels that the artist who made *All I Want Is You* wasn't the real him. "That album was a huge learning experience," he says. "I left the marketing of my album and me as an artist up to the discretion of the label. They marketed me like the typical R&B artist, which I can't really blame them for, because that's what they know. But that's not what my lifestyle was."

When Jive, along with Arista and J Records, was shuttered and absorbed by RCA Records last fall, Pitts was named president of urban music at RCA. Miguel remained part of ByStorm Entertainment, and the jump from Jive to RCA gave the R&B singer a new label team (with a key supporter in a powerful position) to appreciate the development of his persona.

Last February, Miguel released *Art Dealer Chic Vol. 1*, the first in a three-part mixtape series that introduced a more ambitious sonic approach. *Vol. 1* included a two-minute, 18-second song titled "Adorn" that was a quick burst of new-school soul never meant to grace the radio. But when Pitts played the mixtape for the first time while driving down the West Side Highway in New York earlier this year, "Adorn" made him want to dance in his car. "No matter what record he sent me next, I knew this was the first single," Pitts says.

With radio stations already asking for the mixtape cut, Miguel agreed to return to the studio and add a bridge to the track, and soon "Adorn" became a three-minute, 14-second

official single. RCA senior VP of marketing Lisa Cambridge says the song started off at rhythmic radio and eventually became a focus for top 40. In its seventh week on the Hot 100 Airplay chart, "Adorn" is No. 23.

Last July, "Adorn" was featured on *Kaleidoscope Dream: The Water Preview*, a digital EP that contained the first three songs on his forthcoming album. *The Air Preview* followed in September with three more songs, including the album's Salaam Remi-produced title track. The EPs were Miguel's idea for reaching new fans, and while Cambridge recognizes the risk of releasing six of the album's 11 tracks before the full-length hits stores, she stresses that the label wanted to herald the vision of its talent and the quality of *Kaleidoscope Dream* instead of focusing solely on first-week sales.

"The stakes are high for everybody, but we knew that the music was there," Cambridge says. Additionally, the *Water* and *Air* EPs will be pulled from digital retailers once the album is released, and fans can use iTunes' Complete My Album tool to scoop up the remaining tracks. "The idea of rolling it out this way is a great mix of a promotional opportunity and an early revenue stream."

Miguel kicks off a short U.S. promotional tour on Sept. 26 in Washington, D.C., and Williams says that the singer will stay on the road in North America and Europe during the next six months. A partnership with Grey Goose for the brand's "Rising Icons" video series will continue for a second year, with more branding opportunities being mulled over. Meanwhile, *Kaleidoscope Dream* will receive a more extensive big-box rollout than Miguel's debut, highlighted by Target-exclusive tracks and endcap placement at the retailer.

And while "Adorn" may prove to be Miguel's biggest hit yet, it's only the beginning of the makeover that R&B fans are going to hear. Wozzy follow-up single "Do You" will soon bring the hook "Do you like drugs? Well, me too, me too" to R&B/hip-hop formats.

"I want to change urban radio," Miguel says. "I want to change the sound of what's expected from R&B songs on the radio, and I really intend on doing that—especially with this next single." ■■■

The Next Wave Of Next-Wave R&B

FIVE TALENTS ON THE RISE

MARCUS CANTY

Hardly an underground artist, the fourth-place finisher on the inaugural season of "The X Factor" is creeping up Billboard's Hot R&B/Hip-Hop Songs chart with his single "In and Out," featuring Wale. (It rises 69-65 this week.) But the 21-year-old Maryland native takes a laid-back next-generation R&B approach to tracks like "Won't Make a Fool Out of You." SiriusXM VP of music programming Dion Summers says Canty has "immense talent," and that his growth has been more organic than other reality-show compatriots.

HOW TO DRESS WELL

Brooklyn-based Tom Krell, better-known as How to Dress Well, made good on his Pitchfork-approved buzz by re-releasing *Total Loss*, his sophomore collection of muddled soul music, on Sept. 18 through Acephale. Krell's international tour begins Oct. 3 in Grand Rapids, Mich., but before then, seek out his hushed, lo-fi cover of Janet Jackson's "Again"—as devastating as it is simple.

K'LA

Gary, Ind., native Brittanie "K'La" Buggs released an impressive mixtape, *Coldest Winter Ever*, early last year, and scored a guest verse from Nas on her single "Blame." WVUE Atlanta PD Reggie Rouse describes the new Def Jam signee as "kind of like Lauryn Hill, as someone who can rap and sing."

ARRANGE

Arrange—the alias of Florida's Malcolm Lacey—self-released *Plantation*, a post-rock exploration with heartbroken lyrics, in mid-2011. Earlier this month, Arrange contributed vocals and synths to the ghostly R&B of *Sketches*, a collaborative EP with producer/musician Ricky Eats Acid.

JRAND

The video to the slow jam "Up Against the Wall" by the Geffen/Interscope signee (real name Josh Randall) has earned 747,000 YouTube views in three months. He's also building his acting résumé with appearances in "Rock of Ages" and the upcoming "Spring Breakers." —JL

PINK
Seven No. 1s



KELLY CLARKSON
The first charted
'American Idol'

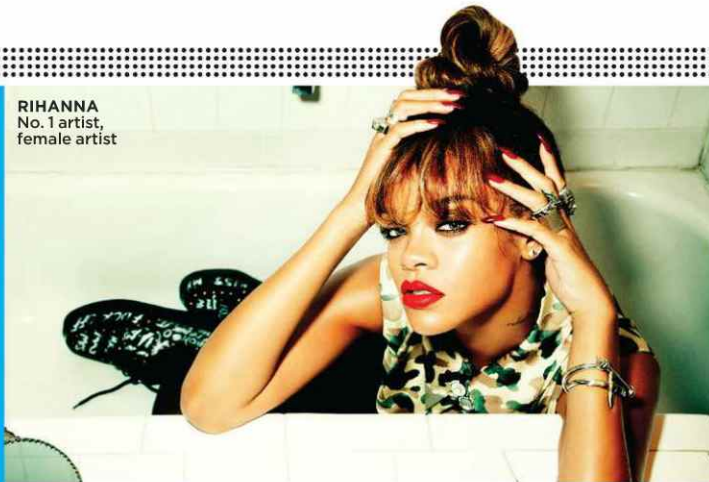


KATY PERRY
A record six No. 1s
from one album

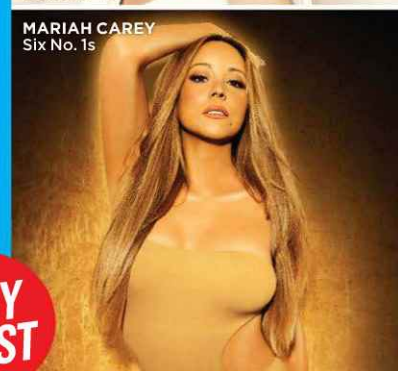


THE BLACK EYED PEAS
No. 1 group

RIHANNA
No. 1 artist,
female artist



BRITNEY SPEARS
No. 1s in the '90s,
'00s and '10s



MARIAH CAREY
Six No. 1s



USHER
No. 1 male artist



JANET JACKSON
11 top 10s

POP A BOTTLE

Celebrating 20 Years Of Top 40

BY **GARY TRUST**

Now with more pop than ever before!
A historic surge of the fizzy genre
marks the 20th anniversary of
Billboard's Mainstream Top 40 chart

If it seems like pop music has taken over the radio and won't let go, you're not imagining things. Two decades after the inception of Billboard's Nielsen BDS-based Mainstream Top 40 chart, the format is playing more pure pop than ever. And, as ratings for mainstream top 40 stations soar, clearly such a focus on the format's musical middle ground is reinforcing that pop radio works best when de-emphasizing such extremes as rock and rap. ¶ A year-by-year analysis of the Mainstream Top 40 chart reveals that pure pop has made up at least 60% of the survey's total top 10 hits each year from 2008 through this year (from January through July annually). Last year, the style accounted for a whopping 79% of the chart's top 10s—the highest percentage in the chart's history—as 30 of the ranking's 38 top 10s during that period fit a pop classification. ¶ What's behind the pure pop boom? It's no coincidence that 2008 marked the arrival of two of the format's reigning stars: Katy Perry and Lady Gaga.

TOP 40
FACT
RIHANNA
leads all acts with
21

top 10 Mainstream
Top 40 hits. **MARIAH CAREY** ranks second
with 17 top 10s, followed
by **USHER** (16),
PINK and **BRITNEY SPEARS** (15 each).

Add the continued domination or resurgences in that span of such acts as Christina Aguilera, Kelly Clarkson, Maroon 5 (which, in recent years, segued from rock to a more pop lean), Pnk and Britney Spears, and it's clear that pop has become tops at mainstream top 40.

In turn, ratings have reflected that audiences' appetites for mainstream top 40 are robust. CBS Radio flipped KAMP Los Angeles and WXRK New York to the format in 2009, taking on respective Clear Channel-owned top 40 leaders KIIS and WHITZ, respectively.

CLARKSON: GEORGE FINE/GETTY IMAGES; RIHANNA: ELLEN WONG; UNWORTH; CAREY: MARK CANIT; JACKSON: SCOTT LEGATO/GETTY IMAGES

In Arbitron's August 2012 ratings among listeners ages 6 and older, KLLS led all Los Angeles stations with a 5.5 share, while KAMP pulled a 3.8 share. In New York in August, WHTZ registered a 6.1 share, while WXRK scored a 2.4 showing.

Similar battles brew in other large markets. In Detroit and Boston, CBS Radio has likewise switched WDZH (also in 2009) and WODS (two months ago) to mainstream top 40, again challenging established Clear Channel-owned format outlets WKQI and WXXS, respectively.

Programmers' adherence to, and the availability of, pure pop music at the format has ebbed and flowed since Billboard launched the Mainstream Top 40 chart the week of Oct. 3, 1992. (Following the advent of BDS technology, the list "whetted the industry's appetite for data that [BDS] seven-days-a-week/24-hours-per-day monitors capture." Billboard reported shortly after the chart's debut. "Finally, a resource based on real airplay, not hype. It's long overdue," one PD observed in 1993.) While pure pop has comprised more than 60% of all Mainstream Top 40 top 10s each year since 2008, it encompassed just 41% in 1993, when R&B from the likes of Boyz II Men, Whitney Houston and Janet Jackson infused pop playlists.

In 1996, pop accounted for just 19% of all top 10s, as such rock-based acts as Hootie & the Blowfish and Alanis Morissette became the format's—and the public's—flavor of choice.

And, in 2003, pop's percentage rose to 45%, but the amount of rap top 10s doubled to 12 from six the previous year. From 1993 to 2002, no more than one rap title reached the top 10 annually.

According to Edison Research VP of music and programming Sean Ross, several factors have aligned to make for a current pinnacle for pop music. "There's less competition. R&B/hip-hop and alternative don't have the [ratings] influence that they used to, or, thus, the same ability to force songs on top 40's agenda. Only country has a similar ability to break new music and it's still viewed by most pop PDs as another sphere."

Ross adds that top 40 has learned to cultivate its own versions of rock and R&B-influenced pop, allowing the format to sample variety without risking playing extremes. In recent years, he notes, top 40 largely replaced hip-hop with rhythmic pop from such acts as the Black Eyed Peas and Rihanna. Teen punk similarly usurped alternative at top 40, thanks to the rise of bands like the All-American Rejects and Boys Like Girls. "Plus, R&B acts like

Chris Brown and Usher are releasing exclusive pop singles for top 40 while saving their core R&B singles for that format," says Ross (who served as Billboard's radio editor from 1988 to 1992).

While the names have changed—Bad Company, Celine Dion, En Vogue, Guns N' Roses and Elton John inhabited the maiden Mainstream Top 40 chart; Miley Cyrus wasn't born until a month after the list's launch—the survey continues to help guide pop programmers' decisions. "The Mainstream Top 40 chart came along at point when country and hip-hop were competing heavily with the format," Ross recalls. "It gave pop PDs their own chart to look at."

Twenty years later, it continues. 🌈

TOP 40 FACT

Exactly
250

songs have hit No. 1 in
the Mainstream
Top 40 chart's first
20 YEARS.

BOYZ II MEN'S "End of the Road" was—**ironically, considering its title—the first leader, while FLO RIDA'S** "Whistle" spends a second week at the summit this week. **BOYZ II MEN and MAROON 5** boast the most No. 1s among groups, each with four.

TOP SONGS FROM 1992-2012



1	 Iris	Goo Goo Dolls >>	WARNER SUNSET/REPRISE
2	 Another Night	Real McCoy	ARISTA
3	 Apologize	Timbaland Featuring OneRepublic	MOSLEY/BLACKGROUND/INTERSCOPE
4	 Hanging By A Moment	Lifeshouse	DREAMWORKS
5	 Smooth	Santana Featuring Rob Thomas	ARISTA
6	Truly Madly Deeply	Savage Garden	COLUMBIA
7	Don't Speak	No Doubt	TRAUMA/INTERSCOPE
8	Here Without You	3 Doors Down	REPUBLIC RECORDS/UNIVERSAL/UMRG
9	Slide	Goo Goo Dolls	WARNER BROS.
10	Since U Been Gone	Kelly Clarkson	RCA/RMG
11	How You Remind Me	Nickelback	ROADRUNNER/IDJMG
12	We Found Love	Rihanna Featuring Calvin Harris	SRP/DEF JAM/IDJMG
13	Low	Flo Rida Featuring T-Pain	POE BOY/ATLANTIC
14	I Love You Always Forever	Donna Lewis	ATLANTIC
15	Tik Tok	Ke\$ha >>	KEMOSABE/RCA/RMG
16	... Baby One More Time	Britney Spears	JIVE
17	Because Of You	Kelly Clarkson	RCA/RMG
18	Moves Like Jagger	Maroon 5 Featuring Christina Aguilera	A&M/OCTONE/INTERSCOPE
19	The Way I Are	Timbaland Featuring Keri Hilson	MOSLEY/BLACKGROUND/INTERSCOPE
20	Party Rock Anthem	LMFAO Featuring Lauren Bennett & GoonRock	PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE
21	Yeah!	Usher Featuring Lil Jon & Ludacris	LAFACE/ZOMBA
22	Down	Jay Sean Featuring Lil Wayne	CASH MONEY/REPUBLIC
23	Leavin'	Jesse McCartney	HOLLYWOOD
24	Name	Goo Goo Dolls	METAL BLADE/WARNER BROS.
25	Kryptonite	3 Doors Down	REPUBLIC RECORDS/UNIVERSAL
26	Torn	Natalie Imbruglia	RCA
27	Bleeding Love	Leona Lewis	SYCO/J/RMG
28	Stereo Hearts	Gym Class Heroes Featuring Adam Levine	DECAYDANCE/FUELED BY RAMEN/RRP
29	The Reason	Hoobastank	ISLAND/IDJMG
30	You Were Meant For Me	Jewel	ATLANTIC
31	Run It!	Chris Brown >>	JIVE/ZOMBA
32	With Arms Wide Open	Creed	WIND-UP
33	Gives You Hell	The All-American Rejects	DOGHOUSE/DGC/INTERSCOPE
34	Whatcha Say	Jason Derülo	BELUGA HEIGHTS/WARNER BROS.
35	Give Me Everything	Pitbull Featuring Ne-Yo, Afrojack & Nayer	MR. 305/POLO GROUNDS/J/RCA
36	We Belong Together	Mariah Carey	ISLAND/IDJMG
37	Just The Way You Are	Bruno Mars	ELEKTRA/ATLANTIC
38	Fly	Sugar Ray	LAVA/ATLANTIC
39	Big Girls Don't Cry	Fergie >>	WILL.I.AM/A&M/INTERSCOPE
40	Don't Let Go (Love)	En Vogue	EAST WEST/EEG

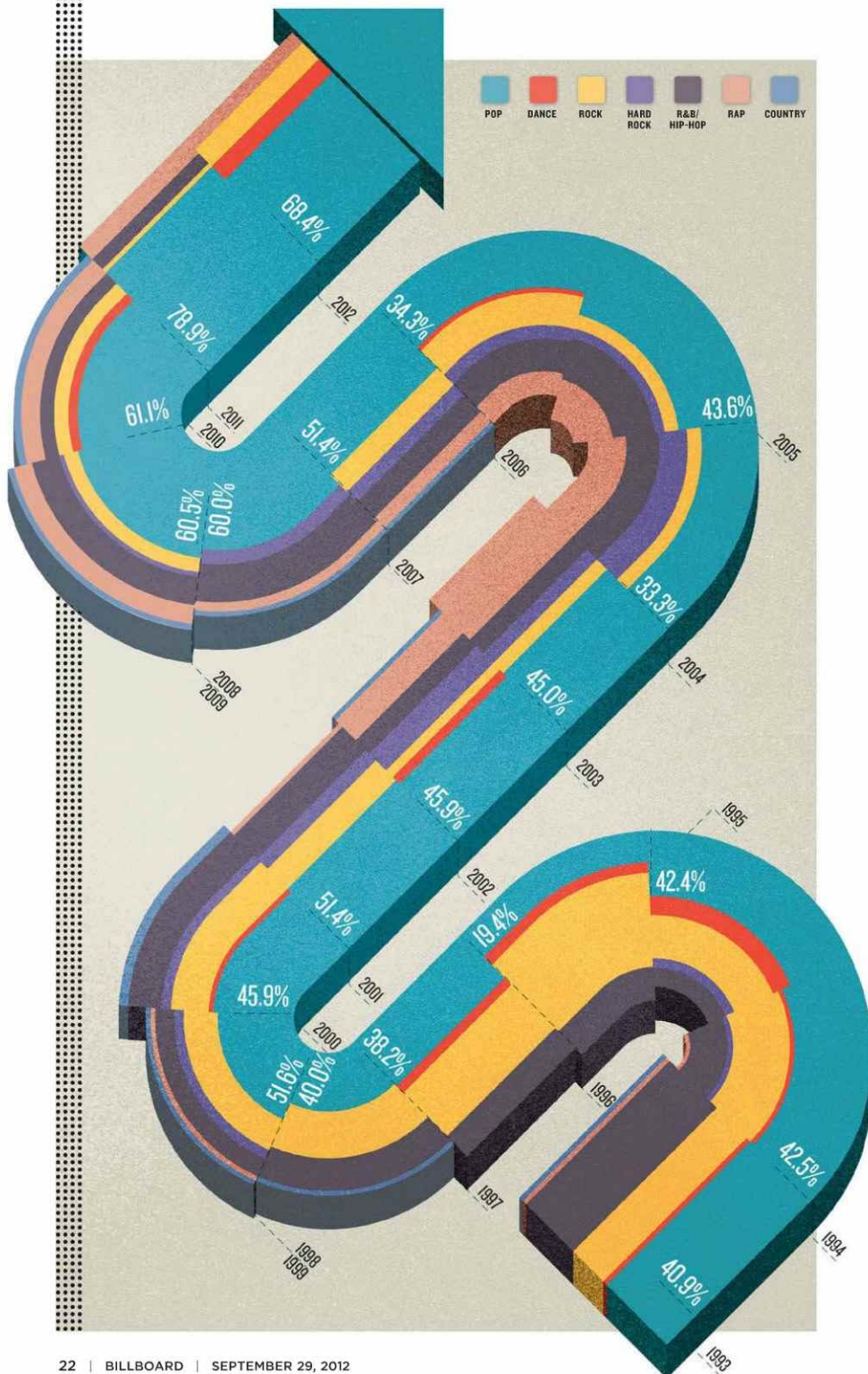


MADONNA



THE POPIFICATION OF TOP 40

The amount of pure pop music on Billboard's Mainstream Top 40 chart is at an all-time high: During the past five years, the sound has accounted for at least 60% of all top 10s on the tally each year, including a high of 79% last year. Unsurprisingly, the percentages of R&B/hip-hop and rock top 10s have decreased as pure pop has taken over. While R&B/hip-hop made up 32% of all top 10s in the chart's first full year of existence (1993), not one so-classified song has reached the top this year. In 1996, rock titles comprised 56% of all top 10s. Since 2007, they've managed no more than 14% annually.



TOP ARTISTS FROM 1992-2012

1	Rihanna	21	Nelly
2	P!NK	22	Chris Brown
3	Britney Spears	23	Eminem
4	Kelly Clarkson	24	'N Sync
5	Mariah Carey	25	Alanis Morissette
6	Katy Perry	26	Destiny's Child
7	Usher	27	Flo Rida
8	The Black Eyed Peas	28	Celine Dion
9	Janet Jackson	29	Boyz II Men
10	Madonna	30	3 Doors Down
11	Lady Gaga	31	Goo Goo Dolls
12	Christina Aguilera	32	Bruno Mars
13	Justin Timberlake	33	No Doubt
14	Nickelback	34	Sheryl Crow
15	Matchbox 20	35	TLC
16	Beyoncé	36	Hootie & The Blowfish
17	Backstreet Boys	37	Ke\$ha
18	Jennifer Lopez	38	Fergie
19	Maroon 5 >>	39	Taylor Swift
20	Avril Lavigne	40	Jewel



CHART METHODOLOGY

The 20th-anniversary Mainstream Top 40 top songs and top artists rankings are based on actual performance on the weekly Nielsen BDS-fueled Mainstream Top 40 chart dating to its inception in October 1992. Songs are ranked based on an inverse point system, with weeks at No. 1 earning the greatest value and weeks at No. 40 earning the least. To ensure equitable representation, certain time frames were weighted to account for the difference between chart turnover rates from those years, as recurrent rules have changed multiple times.

MARS: JACOB ANDRZEJCZAK/GETTY IMAGES; LEVINE: CHRISTOPHER POLK/GETTY IMAGES; JEWEL: MICHAEL LOCCASANO/GETTY IMAGES



TOP 40
→ **FACT**

KATY PERRY & RIHANNA

share the record for the most Mainstream Top 40

NO. 1s,
each with

9

The feat is even more impressive considering that, while the chart launched in 1992, **RIHANNA** didn't make her first appearance until 2005 and **PERRY** didn't arrive until 2008.



KIIS-FM's **JOHN IVEY** (left) with **NELLY FURTADO** and **KYSR** Los Angeles music director **CHRIS PATYK**

THE CHART'S RADIO IMPACT

How Billboard, BDS and technology have changed programming

CBS mainstream top 40 WXRK (92.3 Now) New York PD Rick Gillette remembers how different programming a station was before the advent of Billboard's Nielsen BDS-based Mainstream Top 40 chart.

He recalls paying an intern minimum wage to come in once a week to listen to his competitor, write down every song it played and tabulate them. Then came BDS, and programmers suddenly had access to customized reports every day.

"It's the equivalent of having spy satellites everywhere and being able to look at the silos to see if the gas trucks are fueling the missiles," Gillette says. "Back in the old days it was like we relied on people peeking through the fence and going through the garbage."

That means when it comes to selecting music for the station things are much more precise than they used to be. "Back then the Magic 8 Ball in your office may have been the best option you had," Gillette says.

Of course, BDS was just the tip of the iceberg in research development during the past 20 years.

John Ivey, PD at Clear Channel mainstream top 40 KIIS (102.7 Kiss-FM)

Los Angeles, says new technology has led to music selection coming full circle back to the beginning of his career. "In the mid-1970s, tracking single sales was very important to programming. Now digital sales have become a very important part of the programming process and a great tool."

But that's not the only way technology has altered how PDs do their jobs. "The Internet has obviously changed everything about programming top 40. As a programmer, all this new technology opens up your mind creatively to many new possibilities to entertain and engage listeners," Ivey says.

Gillette agrees that having BDS information and so much other data available helps him view the station like a listener does on a minute-by-minute basis. But there can be too much of a good thing—it's possible to forget radio is about making a human connection if too much time is spent analyzing minutiae.

"We have to be careful not to start testing every promo with a focus group before it goes on the air, which we could do now," Gillette says. "My audience is a real person who has a pulse I want to quicken. You don't do that with data. You do that with personal experience that motivates and engages them and causes some surprise and delight."

—Mike Stern



JUSTIN TIMBERLAKE

TOP 40
→ **FACT**

Among men, **NELLY** and **JUSTIN TIMBERLAKE** have visited the No. 1 slot the most on Mainstream Top 40:

5 TIMES EACH.

TIMBERLAKE also reigned two additional times as part of 'N Sync.

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BAKER'S BACK
The R&B singer returns with big chart bow

26



'DEFAULT' SETTING
Django Django puts the art in art-rock

26



STILL SOARING
Former Eagle Felder on his new disc

27



I GO SOLO
Juicy J steps outside of Three 6 Mafia

30



A BIG 'SURPRISE'
Tamia records first album in six years

31

MUSIC

POP BY RICHARD SMIRKE

All Seems Sunny For This Cher

U.K. 'X Factor' star Cher Lloyd preps U.S. debut

Prior to her 2010 audition for U.K. series "The X Factor," Cher Lloyd seemed like an average, if highly ambitious, British teenager who loved to sing. That all changed when the then-16-year-old stood before the talent show's judging panel, headed by Simon Cowell, and delivered an attention-grabbing cover of Soulja Boy's "Turn My Swag On."

"The next morning, I was catapulted into a brand-new life," the 19-year-old Lloyd recalls. "At that time, it was difficult for me to get my head around that and realize how I'm not going to be able to live the life that I did before."

Lloyd came in fourth on "The X Factor," finishing behind One Direction, Rebecca Ferguson and series winner Matt Cardle. But she was on top of the U.K. singles chart less than a year later with the edgy dubstep-flavored single "Swagger Jagger" (Sycos Music). Her debut album, *Sticks + Stones*, made its U.K. bow last November, debuting at No. 4 on the British chart.

Even greater highs were just around the corner, however, when Lloyd met Antonio "L.A." Reid during filming for the first series of the U.S. version of "The X Factor." Impressed by the brash teenager's charisma, vocal ability and outspoken attitude, the Epic Records chairman/CEO—who had never heard her sing before—told Lloyd she was a star in waiting.

"I'll remember that day for the rest of my life," says Lloyd, who signed to Epic (in partnership with Syco) for the United States soon after meeting Reid. "He took a big chance on me," she says. "He understands exactly what I want to do with my career and he's backing me all the way."

That gamble and high-end label support is now paying off. Having gone to top 40 radio on May 7, Lloyd's debut single, the feisty, catchy "Want U Back," has spent the past 14 weeks on the Billboard Hot 100, peaking at No. 12. (This week it's No. 27.) It has sold 1.4 million units, according to Nielsen SoundScan, with its diner-set video attracting more than 20 million views on YouTube. Meanwhile, a fast-growing army of dedicated fans—playfully termed "Brats"—have been amassing in ever-increasing numbers. More than 3,000 Brats turned up for Lloyd's performance on NBC's "Today" on Aug. 30 and more than 1,000 attended a CD signing session the same day



CHER LLOYD'S U.S. debut single, "Want U Back," had sold 1.4 million copies.

at a New York Best Buy, according to Epic.

Epic senior VP of marketing Scott Seviour says, "She is a girl experiencing the same issues and challenges in life [as her audience], and that comes across in how authentic she is when she talks to fans." Seviour credits Lloyd's U.S. break to top 40 radio embracing "Want U Back" and a strong marketing message built around online engagement with the artist's fan base.

The next stage of the campaign commences Oct. 2 with the domestic release of *Sticks + Stones*, which features two new tracks not available on the U.K. version ("Behind the Music," "Oath"). "Oath," which features Becky G and was produced by Dr. Luke, will be serviced to top 40 stations as the follow-up to "Want U Back."

"People will be surprised," Lloyd says of the stylistically diverse album, which also features collaborations with RedOne, Shellback, Savan Kotecha and Kevin Rudolph, as well as guest spots from Busta Rhymes and Chad Wolf of rock band Carolina Liar on "Beautiful People," an emotive, rock-tinged ballad. "There are going to be a few tracks people are thrown back by," says Lloyd, who describes herself as a pop artist, but thinks she'll be credited

for much more once her album is heard in its entirety. "It might change people's views on me as an artist. I love to experiment and do different things, and still be pop as well."

To accompany *Sticks + Stones*' U.S. release, Lloyd will make street-week appearances on "The Ellen DeGeneres Show," "The Tonight Show With Jay Leno," "Dancing With the Stars," "Live! With Kelly" and a return to "Today." She'll get a further boost this fall when "Swagger Jagger" is featured in a national TV ad for milk. U.S. tour dates will begin early next year, booked by William Morris Endeavor music head Marc Geiger.

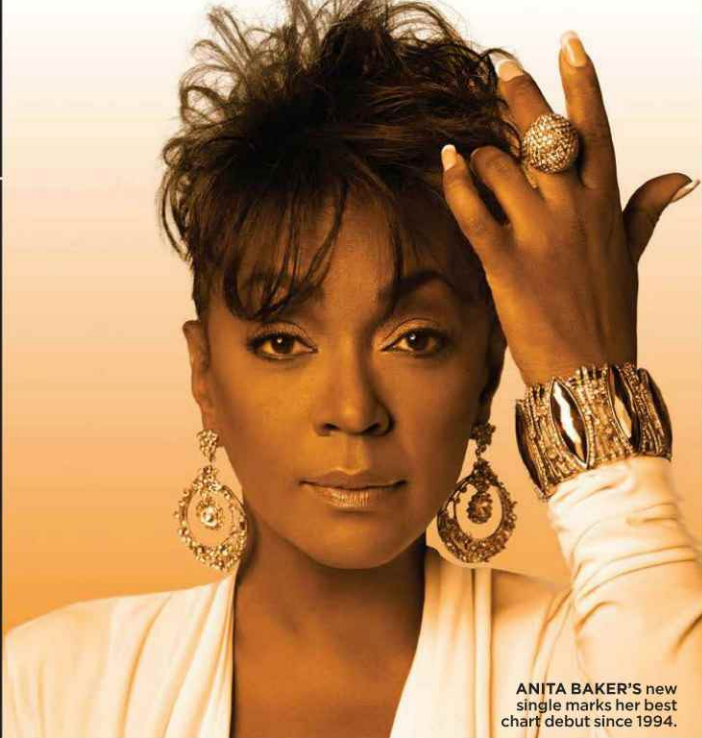
"'Want U Back' was my way of saying 'hello' to America, so I'm interested in taking it to the next level," says Lloyd, who also promises to "push boundaries with my outfits." Reflecting on how she has grown during the past two years, Lloyd says she has "changed a lot," but still retains a "strong vision" for her career going forward.

"There's a big field for me to play in over here," she says, referring to the U.S. market. "It's very tough, but I love a challenge." Epic's hopes are no less grand. "If One Direction is the new 'N Sync," Seviour says, "then Cher Lloyd is the new Britney Spears." ■■■

ROAD WORK

Dream big: Indie electro-rockers **Lower Dens** just expanded their European and U.S. tours. The group kicks things off at Cincinnati's **Midpoint Music Festival** supporting **Dirty Projectors** (Sept. 27) before joining **Grizzly Bear** for dates in Chicago at the **Riviera Theatre** (Sept. 30) and then stopping at the **Commodore Ballroom** in Vancouver (Oct. 6-7) and the **Greek Theatre** in Los Angeles (Oct. 10)... The blooming Rose: Brooklyn chanteuse **Frankie Rose** announced an East Coast jaunt that launches in Washington, D.C., at the **Rock and Roll Hotel** (Sept. 26). Rose also appears at the **Pygmalion Festival** in Champaign, Ill. (Sept. 29) and **Mohawk Place** in Buffalo, N.Y. (Oct. 2), before closing her trek at **Brighton Music Hall** in Boston (Oct. 4)... Go Krazy-zy: On the heels of her major-label debut album, *Somethin' Bout Krazy* (Columbia), **Kreayshawn** is headlining an all-female North American swing this fall. The tour begins in Oklahoma City at the **Kamps 1310 Lounge**, then proceeds to **House of Blues** in New Orleans (Nov. 5), the **Loft** in Atlanta (Nov. 11) and **Irving Plaza** in New York (Nov. 15) before concluding in San Diego at **Porter's Pub** (Dec. 16)... Globetrotters: Sydney-based experimental rock group **PVT** should boost its base thanks to an expansive global tour. Supporting **Menomena** for a 22-date run, the band hits the road in San Francisco at **Bimbo's 365 Club** (Sept. 26) before heading to **Parish** in Austin (Oct. 3) and the **Bowery Ballroom** in New York (Oct. 11), among other locales. Next, the group joins **Bloc Party** in London at **Birthdays** (Nov. 1), **Alcatraz** in Milan (Nov. 8), **Tonhalle** in Munich (Nov. 15) and **Rockefeller** in Oslo (Nov. 20). Returning to its home base of Australia, PVT has a four-gig run with **Gotye**, beginning at the **Adelaide Entertainment Centre** (Dec. 6) and finishing at the **Sydney Entertainment Centre** (Dec. 14).

—Nick Williams



ANITA BAKER'S new single marks her best chart debut since 1994.

R&B BY GAIL MITCHELL

RENEWED RAPTURE

Top five hit 'Lately' sets stage for Anita Baker's return

Before singing one of her greatest hits at the Hollywood Bowl in Los Angeles recently, Anita Baker said, "I have a feeling that I'm going to be one of those performers that you'll have to take out in a wheelchair." The thunderous applause greeting Baker left no doubt about the validity of that statement.

Nor did fan reaction come 10 days earlier to Baker's latest single, "Lately." Currently No. 3 on Billboard's Adult R&B chart and No. 19 on Hot R&B/Hip-Hop Songs, "Lately" debuted at No. 10 on the former chart and marked the biggest debut single of Baker's career since 1994's "Body & Soul" bowed at No. 15.

The new single is the formal introduction to Baker's seventh studio album, *Only Forever* (Blue Note/Capitol), arriving Dec. 4. The set also includes Baker-penned or co-penned numbers like the romantic anthem "Unconditionally Yours," the uptempo "Heartbeat" and the jazzy "Let Go." "Lately" got off to a strong start, thanks in part to its Aug. 6 premiere on Clear Channel's adult R&B radio stations. The outlets played the single every hour on the hour during a 24-hour period. While similar premieres have occurred on Clear Channel stations in other formats, the Baker promotion marked a first for its adult R&B stations.

"Anita's equity in the format, as well as the quality of the song, merited us making an event of her return," Clear Channel senior VP of urban programming Doc Wynter says. He points out another factor in Baker's return: "Her distinctive voice has been missed."

In preparing for her return, Baker sought to bridge her analog background with today's digital age. "The digital realm can take your personal expression and make it become what others want to hear from you," Baker says

during an interview at the Capitol Records tower in Hollywood, Calif. "I don't want to be one of those artists lamenting, 'Back in my day... There's a lot to respect about current days, and walking with my contemporaries. I had to figure out how to be of the day and not lose myself."

That process included recording songs in analog with a live rhythm section, then transferring them to digital and adding live overdubs. Also key was working with songwriters and producers from both worlds. In addition to frequent collaborator Barry Eastmond, previously on deck for 1994's *Rhythm of Love* and 2004's *My Everything*, Baker recruited bassist and Fourplay member Nathan East as well as production duo the Underdogs, the latter serving as producers of "Lately." Doubling as executive producers were Baker and musician/Blue Note president Don Was.

Only Forever skillfully weaves new-school and traditional textures, sidestepping the forced and contrived patterns that frequently hinder established artists. Intact throughout is Baker's sultry, gloriously expressive voice, still doing its thing on R&B love songs mixed with gospel and jazz.

Baker came into her own in 1983 with her first top five R&B hit, "Angel." Signing with Elektra in 1985, the singer claimed her first crossover hit with "Sweet Love" and reached stardom with the album *Rapture*. The multi-platinum set paved the way to three more platinum albums and two gold releases.

With both of her sons now in college, Baker intends to keep busy. Next up: "Dancing With the Stars" on Oct. 9. "My life is still morphing," she says. "But in my heart of hearts, I'm just an artist making my music." ■■■

INDIE BY ANDREW HAMPP

Harvest Season

Six years after her last studio release, Beth Orton returns with a new label and a stripped-down sound

Beth Orton had little time to prepare for a last-minute booking on CBS' "Late Show With David Letterman" on Aug. 15, her first U.S. TV appearance in six years. But luckily she shared the bill with one of her more unlikely idols, who eased the pressure of the taping by greeting her with a hug after the show.

"I got a hug from Lionel Richie!" Orton squealed to a packed crowd at New York's Rockwood Music Hall later that night. "It was like being kissed by a unicorn or something."

If Richie's reception is any kind of bellwether, die-hard fans and new ones alike will be welcoming Orton's fifth studio album, *Sugaring Season*, with equally open arms when it arrives Oct. 2 on Anti-Records. A more stripped-down, acoustic affair than previous efforts like

Trailer Park, *Central Reservation* and *Daybreaker*, the 10-track collection has a warm, autumnal sound for an album technically named after the spring. It also distances Orton from the "folktronica" tag that's followed her ever since a pair of collaborations with the Chemical Brothers in the mid- to late '90s made her the face of a new kind of U.K. soul movement.

"I kind of went back to school a bit," Orton says of the six-year period since her last album, *The Comfort of Strangers*—during which time she gave birth to daughter Nancy, split from long-time label Astralwerks, participated in a series of songwriting sessions with the late Scottish folk singer Bert Jansch and had a fateful recording period in Portland, Ore., with producer Tucker Martine (*My Morning Jacket*) and musicians including Marc Ribot

ROCK BY JUSTIN JACOBS

Music For Art's Sake

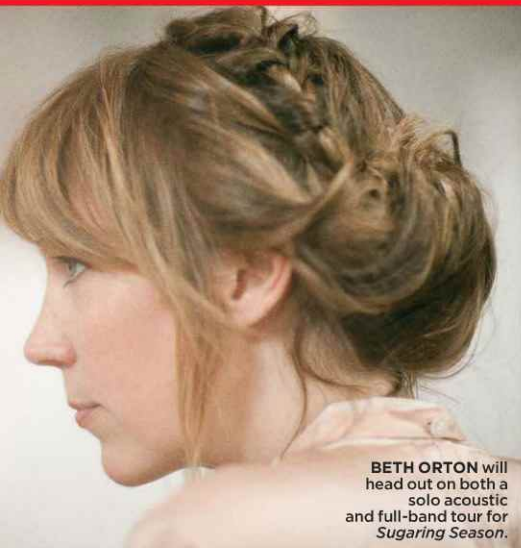
Years after promising tracks bowed online, Scottish electronic art-rock band Django Django's album debuts

Three years ago, Django Django quietly slid a pair of tracks onto the Web. They were demos, more or less, but "Love's Dart" and "Storm" got people asking, "What's next?" Funny enough, Django Django didn't know how to reply—the singles were the only things the band recorded, an experiment in pieced-together pop music created by a quartet of curious Scottish art students.

But the group now knows just what's next. On Oct. 9, Django Django's self-titled debut will bow on Ribbon Music, arriving state-side nearly a year after becoming a breakout success in Europe. The band launched its first U.S. tour on Sept. 20, with Ribbon banking on buzz from a Mercury Prize nomination and glowing reviews in the European press to smooth the often-rocky transition to U.S. fame.

Like so many acts enshrined in hype, Django Django began in a college student's bedroom. Attending Edinburgh College of Art around a dozen years ago, Dave Maclean was an aspiring painter, recording dance tracks on his computer. Upon graduating, he and future Django Django synth player Tommy Grace opened the Embassy art gallery. Soon, Maclean and another friend, guitarist Vincent Neff, began toying with songwriting, which was "more fun than sitting on my own making dance music," Maclean says. "I'd listen to Bo Diddley or James Brown and think, 'This is where it's at—not just synths and samples.'"

Along with bassist Jimmy Dixon, Django Django's first cuts cre-



BETH ORTON will head out on both a solo acoustic and full-band tour for *Sugaring Season*.

and Brian Blade that ultimately became *Sugaring Season*. It was shortly after the album was finished that Anti- came onboard as Orton's new label with surprisingly little fuss.

"It was strange—for the last six years, I've had the chance to actually sit with what I do and see many ideas through," Orton says over lunch at Manhattan's Antique Garage. "I didn't have a record deal either at that point, so it was lovely when Anti- came along and said, 'Oh, we don't need to know anything, you're Beth Orton.'

And I thought, 'How lovely!'"

Though songs like "Magpie," "Something More Beautiful" and the haunting closer "Mystery" capture some of Orton's richest vocals and arrangements to date, the album ironically started to find its voice when Orton reteamed with the Chemical Brothers' Tom Rowlands on "Call Me the Breeze." The wistful, shuffling folk song bears little sonic resemblance to previous collaborations like "Alive Alone" and "Where Do I Begin."

"It's funny—someone said

the other day that some of the heaviest beats I've ever sung on are on this record—just because it's a drummer playing them doesn't really matter," Orton says with a laugh. "Sometimes I find people namby pamby about, 'Oh, it's a female singer/songwriter record.' No one namby fucking pambyed on this record. They just poured into it."

Orton will take the songs on the road with a solo acoustic tour that began Sept. 20 at Nashville's Belcourt Theatre and continues through Oct. 23, when she'll wrap at Los Angeles' El Rey. A return engagement featuring a full band is also in the works.

Though she steps a bit outside of her known niche on *Sugaring Season*, there may still be another electro-folk album in Orton's future.

"I would love to work with [Trailer Park producer] Andrew Weatherall again. I talked to him and I still hope we're going to make music together. Those doors are not shut to me," she says. "They are my friends, the people I started out with. I feel really proud that we started working together." ■■■

ated more attention than the four Scots had ever expected. Too much, in fact. "We were scuttling around under the radar," Maclean says. "I was quite happy for the buzz to go away. I wanted the heat off, for people to forget about us."

Yet the online clamor instilled a sense that the band was onto something, and the group spent the following years honing an original sound carved out of the wild imaginations of three painters and an architect. Though it's easy to call the album "psychedelic pop," the members had to "restrain ourselves," Maclean says. "This album is us taming and channeling these influences into one sound."

The 13-track album fuses elements of rockabilly guitar, Beach Boys melodies, shambling garage rock, Middle Eastern grooves, the shadowy early psychedelia of the 13th Floor Elevators, thumping jungle rhythm and house beats. It's the sound of a collage (Maclean's choice medium as an artist) and his mind-set mirrors the band's eclectic approach.

The video for the jittery, electronic-swathed single, "Default," is black and white and uses stop-action footage, with Maclean's paintings covering and layering each frame. It was "an excuse to get back into my studio and paint," he says. Ribbon label head Morgan Lebus believes the



DJANGO DJANGO'S debut album was first released online in August.

timing of Django Django's U.S. debut may be skewed—the band's North American tour wraps just before the physical album's release—but the stars are still aligned. Shows at this year's South by Southwest were successful, and the album hit No. 1 on iTunes' electronic chart upon its online-only release in August.

"That [chart-topping status] doesn't happen if there aren't people waiting for it," Lebus says. "The goal is for the band to tour here and make people happy. Pleased people will do the rest, I hope."

On Oct. 9, U.S. fans will finally hold in their hands a tangible, comprehensive product. The Maclean-created album cover—a swirling, moving mass over a simple sand-dune landscape—is, he says, "what the music would look like if it were a physical thing." ■■■

6 QUESTIONS

with **DON FELDER**

by **GARY GRAFF**

Don Felder spent most of his life as a musician's musician, a guitarist/songwriter best-known for 27 years with the Eagles that included hits like "One of These Nights," "Hotel California" and "The Long Run." There's much more, of course. An alumnus of the Gainesville, Fla., scene that produced the Allman Brothers Band, Stephen Stills and Tom Petty, Felder's session credits include work with Stevie Nicks, Bob Seger, Boz Scaggs, Diana Ross and Barbra Streisand. Though he's 64, Felder is certainly shy of retiring. On Oct. 9, in fact, he releases *Road to Forever*, his second solo album (and first in 29 years). It's a soul-baring affair on which he's joined by all-star friends as well as family, including daughter Leah on the title track.

1 So, where have you been?

[Laughs] I never really stopped, to tell you the truth. I had a pause. In 2000, I went through a divorce, and then I left the Eagles in early 2001. So in a 12-month period I wound up going through a complete life change of all the suits that I had worn—being in a rock band, a husband, a father, a family man. They all were stripped away. It took me a few years to find myself, who I was and how I got there.

2 You also wrote the revealing "Heaven & Hell" book in 2007. What role did that play in getting you back on track?

That really started out as a very cathartic process to try and understand how I had gotten from a little dirt road in Gainesville, Fla., to where life had taken me... and what I needed to do to re-create myself and go forward. In the process of reviewing experiences in my life, those highly emotionally driven stories and experiences in the book got translated into songs. I was constantly singing and writing and playing... taking these ideas and seeing if I couldn't breathe life into them.

3 What kind of conclusions did you reach through all of this soul-searching?

Well, "Give My Life to You" is a song in which I realized the single force that had driven me through all the paths of my life was the love of playing music. Whether starving on the streets of New York or working in a studio or putting up with the complex struggles of the Eagles, the one thing I realized I had to do was give my life to music.

4 After your abrupt and unexpected dismissal from the Eagles, are you able to have pride in what you accomplished with them?

Oh, yeah. As a team... it was definitely the best work any of us have done. The sum of its parts is greater than any of the individuals involved. And despite the friction and tension and arguing and daily tug of war that went on, the end product was work of an amazing caliber. There was always a great deal of strife and tension and frustration in the studio, but the combination of everybody's individual strengths produced some phenomenal work.

5 Will it be odd for you to watch the group celebrate its 40th anniversary next year without you?

I've reached out numerous times and tried to at least wind up with a handshake or a hug or a pat on the back. After 27 years you can't help but have a brotherly affinity for these people, but the only response I ever get back is from the lawyers. Whether we ever walk onstage together again, I doubt that will ever happen. You never say never, but at this point I haven't heard anything.

6 One interesting footnote in your career is that you were Tom Petty's early guitar teacher in Gainesville. What are your memories of that?

I spent so much time at the music store they finally gave me a job teaching. Tom Petty came in one day, and he must've been 12 or 13. He had been playing bass in this band called the Rucker Brothers and wanted to play guitar. I went to see him play and... he just had such a commitment and power and energy onstage that he sold you on what he was doing. And that was when he was doing covers, not even writing his own songs. He went on to be a really great songwriter, and a pretty good player, too. ■■■



ALBUMS

LATIN

DADDY YANKEE

Prestige

Producers: various

El Cartel Records/Capitol Latin

Release Date: Sept. 11

In the eight years since he catapulted to international fame with *Barrio Fino* and the single "Gasolina," effectively putting reggaeton on the world map, Daddy Yankee has experimented widely within and beyond the confines of urban music, veering into pop, tropical and even singing in English. *Prestige* follows that line with collaborations including pop singer Natalia Jimenez on the sultry "La Noche de los 2"; the hypnotic "Llegamos a la Disco," a no-holds-barred lifestyle narrative; and merengue/reggaeton hit "Lovumba," a likely Latin club staple. But overwhelmingly, *Prestige* is back-to-basics, with aggressive tracks that veer from gritty to unapologetic dance-oriented reggaeton. While many acts in the genre have professed to be moving against that hard-hitting sound, Yankee embraces it wholeheartedly with the certainty of someone who can do no wrong. Tracks like "La Maquina de Baile" and opener "Perros Salvajes" set the tone for the 19-track



VAN MORRISON

Born to Sing: No Plan B

Producer: Van Morrison

Blue Note

Release Date: Oct. 2

Van Morrison saying he's born to sing is like Bill Clinton saying he enjoys talking. But on *Born to Sing: No Plan B*, Morrison's 35th studio album as a solo artist—his first set of original songs since 2008's *Keep It Simple*—the singer is in particularly fine form. He's got some burrs in his saddle, too, singing on "Going Down to Monte Carlo," "I'm trying to get away from people that are trying to drive me mad." Top of mind is the world economic crisis, which Morrison weighs in on during the opening "Open the Door (To Your Heart)" and particularly the long, vibey "If in Money We Trust," where he asks: "Where's God?" But



false prophets are in his cross hairs on "Mystic of the East" and "Pagan Heart." Morrison's lyrical passion is more than matched by the music, nodding throughout to rich soul, jazz and blues. The artist also revisits "Close Enough for Jazz," a spirited instrumental from 1993's "Too Long in Exile," adding about a minute's worth of vocals to make a good thing even better. Plan A is holding up nicely for Morrison, even at this late stage of his career.—GG

album, albeit with high production values that elevate the musical quality. Listening start to finish is almost like a guilty pleasure. There are few deep messages, but the affair is still so much fun.—LC

COUNTRY

KIX BROOKS

New to This Town

Producers: Kix Brooks, Jay DeMarcus

Arista Nashville

Release Date: Sept. 11

Fans might not realize that before Kix Brooks teamed with Ronnie Dunn for the pair's two-decade history-making run as Brooks & Dunn, he released a solo album for Capitol Records in the '80s. How does Brooks fare on his solo debut, *New to This Town*, for longtime label Arista Nashville? Very well. The title track/first single is lyrically deep, and the singer handles it with the right amount of weariness. It's a performance he might not have pulled off 10 or 20 years ago. Elsewhere, "Bring It on Home" is a classic piece of traditional country where Brooks fits right at, well, home. The album works best when he's allowed to be quirky, as best-exemplified on "There's the Sun," a fun, entertaining piece of music that could work for radio. And "Let's Do This Thing" (co-written with Leslie Satcher) could also find some support on the airwaves. Though it's been a while since Brooks has performed as a solo act, the singer proves he's not exactly "New to This Town" after all.—CD

ROCK

THE RAVEONETTES

Observer

Producers: Richard

Gottehrer, Sune Rose

Wagner

Vice Records

Release Date: Sept. 11

"I don't want to be young and cold," Sharin Foo and Sune Rose Wagner sing at the start of their new Raveonettes album, *Observer*.

And on the first count, at least, they've already gotten their wish: The release punctuates the Danish fuzz-pop duo's first decade in business, a far longer run than anyone might've expected of the Raveonettes when they emerged in the early

2000s alongside the Hives, the Vines and countless other neo-garage acts. Foo and Wagner's various procedural gimmicks—such as restricting themselves to the key of B minor on their 2002 debut EP, *Whip It On*—seemed only to increase the sense that the band would die before it got old. Yet here the Raveonettes are with their sixth studio album, a lovely, robust set of distortion-drenched guitar jams about walking on the ocean ("Till the End"), liking the sun best when it declines to shine ("Young and Cold") and wanting someone who doesn't want you ("Curse the Night"). Expect more—perhaps many more—to come.—MW

POP

PET SHOP BOYS

Elysium

Producers: Pet Shop Boys,

Andrew Dawson

Astralwerks

Release Date: Sept. 11

Some exciting new moves amount to very little on Pet Shop Boys' 11th studio album, *Elysium*. It marks the first time the British electro-pop duo has recorded in the United States (Los Angeles) and a new association with collaborator Andrew Dawson (Kanye West, Jay-Z). The result is a solemn, slow-burn affair—much closer to *808s & Heartbreak* than "West End Girls"—that never really catches fire. But *Elysium* does feature some of Neil Tennant's most assured and subtly expressive singing, while Dawson introduces a greater array of instruments, including vocal chorales and full-scale orchestrations on half of the album. The songs, however, leave little to latch on to. *Elysium* finds its groove in the cushy mid-tempo of tracks like "Give It a Go," "Everything Means Something," "Invisible" and the single "Leaving." Elsewhere, "Your Early Stuff" is a wry nod to every act's nightmare, but "Ego Music" wears its irony too obviously to be clever. "Memory of the Future" delivers a bit more grit while "A Face Like That" has an insistent energy.—GG



BAND OF HORSES

Mirage Rock

Producer: Glyn Johns

Brown/Columbia

Release Date: Sept. 18

Much of the buzz surrounding Band of Horses' fourth studio album has to do with the group's choice of producer: Glyn Johns, best-known for his work with such classic rock titans as Led Zeppelin, the Who and the Rolling Stones. (Last year Johns provided a similar jolt for Ryan Adams' *Ashes & Fire*.) And, indeed, you can hear a lot of what seems to be Johns' influence here, as in the warmly rootsy "Everything's Gonna Be Undone" and "Electric Music," which expertly (and a little spookily) re-creates the dime-store shimmy of the Stones' guitars in the late '60s. But since its 2006 debut, *Everything All the Time*, Band of Horses has done a better job than most indie acts of maintaining its own sound, thanks largely to frontman Ben Bridwell's high, keening vocals. Johns wisely showcases that element throughout *Mirage Rock*, layering the singer's voice over tasteful strings in "Heartbreak on the 101" and giving his winsome harmonies room to breathe in "Slow Cruel Hands of Time."—MW



CARLY RAE JEPSEN

Kiss

Producers: various

604/School Boy/Interscope Records

Release Date: Sept. 18

Canadian songstress Carly Rae Jepsen brings the same peppy, unapologetically pop-loving energy to her second full-length album, *Kiss*. In the wake of her long-running Billboard Hot 100 No. 1 single "Call Me Maybe" and the joyfully ubiquitous Owl City summer collaboration ("Good Time"), the 12-song set mixes frothy celebrations of innocent romance (she wants to hold hands and maybe steal a kiss) with heartbreak laments whose sugary melodies and synthesizer-drenched arrangements make them seem far less devastating than the lyrics might suggest. It's unlikely that LMFAO's RedFoo has ever been involved in anything as clean-cut as the single "This Kiss" or the breakup mourning "More Than a Memory," while producer Max Martin shifts the club bounce into high gear on the committee-written "Tonight I'm Getting Over You." "Guitar String/Wedding Ring" is the album's token rocker (term used loosely), while the Justin Bieber duet "Beautiful" is polished. And the saccharine closing anthem "Your Heart Is a Muscle" goes for the deep emotional message. There's little here that measures up to Jepsen's two preceding hits, but those with a musical sweet tooth will certainly satisfy it with *Kiss*.—GG

REVIEWS

SINGLES



DARIUS RUCKER

True Believers (3:59)

Producer: Frank Rogers

Writers: D. Rucker, J. Kear

Publishers: CADAJA Music/
Universal Music/Global Dog Music/

Lunafight Music (ASCAP)
Capitol Records Nashville

Darius Rucker didn't need to look any further than his own happy 10-year union to find inspiration for this gloriously upbeat salute to marriage. With ace producer Frank Rogers at the helm, "True Believers" has a vibrant, anthemic feel that underscores the passion in Rucker's performance. From the first verse when the newlyweds ride away from the wedding with some saying, "They're never gonna make it," the lovebirds face challenges, survive and thrive. He may have first been a multiplatinum rocker with Hootie & the Blowfish, but with every single released to country radio, it becomes more apparent that Rucker was born for the genre. The singer penned this song with Music Row hitmaker Josh Kear, and like all great country songs, "True Believers" tells a story that listeners would want to hear again and again.—DEP

HIP-HOP

DEATH GRIPZ

@DeathGripz (4:25)

Producers: Death Gripz

Writers: Z. Hill, S. Burnett,
A. Morin

Publishers: E.T.O.T./A2B2/
Then This That

Epic

"Can I break it down?" rapper MC Ride asks at the outset of Death Gripz' wacky new single, "@DeathGripz." The answer, as it turns out, is, "Yes, MC Ride, you can." This experimental electro-rap trio has been equally

prolific and strange in 2012: Debut full-length *The Money Store* came out in April, and its follow-up, *No Love Deep Web*, is already in the can. "@DeathGripz" is an outtake, released as part of the Adult Swim Single Series—but it's hardly half-assed. Zach Hill brings his usual flare for frenetic beats, while producer Andy Morin layers cheesy electro whooshes, random samples

and grimy bass wiggles. But the star is, as always, MC Ride: At one point, he propositions a "bony girl" for a one-night stand, and later randomly observes, "Lost in dead space, emitting a metallic smell/Can't take it, sickening." That stream-of-consciousness flow, like the group itself, constantly tips-toes between the silly and the sublime.—RR

ROCK

ONEREPUBLIC

Feel Again (3:05)

Producers: Ryan Tedder,

Noel Zancanella, Brent Kutzle

Writers: R. Tedder, B. Kutzle,
D. Brown, N. Zancanella

Publishers: various
Mosley/Interscope

Ryan Tedder is of the belief that all choruses can be triumphant. Like Bono or Chris Martin, the OneRepublic frontman is steadfast that musical musings are best issued as grand proclamations. While the 33-year-old spends time producing for his peers in between OneRepublic albums, the singer saves his most colossal boasts for his own outfit. On "Feel Again," the debut single from the radio-rock crew's forthcoming third album and its first radio



PSY

Gangnam Style (3:39)

Producers: Jai-Sang Park,
Gun-Hyung Yoo

Writers: J.S. Park, G.H. Yoo

Publisher: J.S. Park
Publishing Designee/G.H. Yoo Publishing Designee

School Boy/Republic

K-pop's highest-charting single on the Billboard

Hot 100 so far has effectively ridden the popularity of the track's ridiculous accompanying music video. Visually, "Gangnam Style" depicts Korean music veteran Psy concocting a meme-ready cowboy

dance among other hilarious scenes, giving him hundreds of millions of views on YouTube and a slowly rising number of song downloads in the United States. The song's chart success can be chalked up to its accessible electro-dance production, with zippy synths that lead to a breakdown with easy-to-remember lyrics. The track sounds similar to LMFAO's recent smashes—and just as pop fans aren't expecting to be blown away by RedFoo and Sky Blu's vocals, Psy's delivery matters less than the high-quality production. He has created a track that can appeal to Western and Eastern listeners and, more importantly, has instructed international acts on how to successfully break the U.S. language barrier.—JB



entry since 2011's massively successful "Good Life," Tedder undergoes an emotional and spiritual rebirth, in predictably epic fashion. "My heart is numb/But with you I feel again!" he exalts in

a majestic hook more than a bit resemblant of the Killers' "All These Things That I've Done." Can one man seep with such sustained, sublime sentiment? Somehow, Tedder makes you want to believe.—DH

POP

THE WANTED

I Found You (4:00)

Producer: Steve Mac

Writers: S. Mac, W. Hector,
I. Wroldsen

Publisher: P & P Songs/
Rokstone Music under
exclusive license to BMG
Rights Management
Island Def Jam

The members of boy band the Wanted might be a bit older than their One Direction counterparts, but their sound is right where they

need it to be. Serving as the first single off their upcoming full-length *Over:Sound*, "I Found You" is reminiscent of the band's first U.S. smash, "Glad You Came," with melodic Euro-pop synths and all five members belting an all-falsetto chorus in unison. Perhaps the male equivalent to Rihanna's "We Found Love," the single tells a tale of true love realized when least expected: "I found you, in the darkest hour/I found you, in a pouring rain... I found you, with the music playing/I was lost 'til I found you, you, you." With a dancehall beat and an always-likable cast of singers, this song will likely hit the same radio sweet spot as the Wanted's previous singles.—LW



STONE SOUR

Absolute Zero (3:49)

Producer: David Bottrill

Writers: C. Taylor, J. Root,
J. Rand, R. Mayorga

Publishers: EMI April
Music/Stone Sour Music
(ASCAP)

Roadrunner Records

Guitar rock enthusiasts can be forgiving of boneheaded lyricism when the soothing chug of palm-muted power chords and soaring-eagle harmonics are available to pick up the slack. Stone Sour's new single "Absolute Zero," from the group's upcoming album *House of Gold & Bones Part 1*, tests such leniency. A ruthless hard rocker, the track pummels the listener in the gut during the verses with low-end riffing and



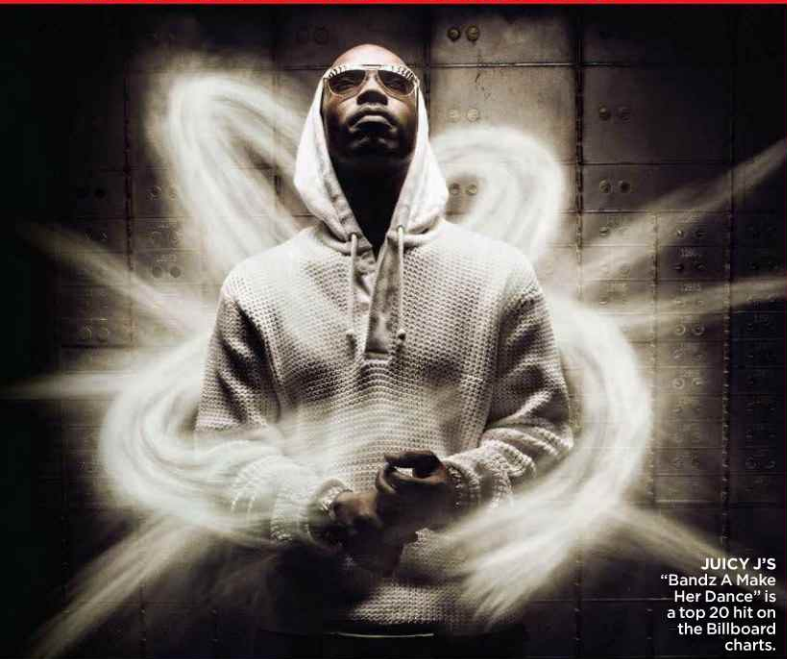
pounding drums. Along with crooning from the heart during the melody-laden chorus, frontman Corey Taylor hurls platitudinal angst like "Ideas are the bombs in your mind" and the rallying cry "I'm not the devil/But I won't be your hero." "Absolute Zero" is few-frills modern rock, the kind that can beguile fans with familiar fretwork—until they realize that's all there is to the song.—JB

LEGEND & CREDITS

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JUICY J'S "Bandz A Make Her Dance" is a top 20 hit on the Billboard charts.

HIP-HOP BY STEVEN J. HOROWITZ

Juicy's Game

Rapper Juicy J branches out from Three 6 Mafia to explore his solo side

After almost two decades in rap, Three 6 Mafia's Juicy J is making a grand entrance as a solo artist. With a handful of solo mixtapes and a pair of independent albums, the Memphis native took off from his longtime crew to sign a joint deal with Dr. Luke's Kemosabe Records and Columbia, putting his major-label debut into motion.

The signing comes in the wake of Juicy J's breakout hit, "Bandz A Make Her Dance," featuring 2 Chainz and Lil Wayne. The solo version of the song was released in May, and the 37-year-old rapper tweeted a link to download the remix version of the Mike Will Made It-produced anthem in June. The track exploded on the club circuit and soon became a hit at R&B/hip-hop radio. This week the track is No. 14 on Billboard's Hot R&B/Hip-Hop Songs chart and No. 11 on Rap Songs. It has sold 39,000 copies, according to Nielsen SoundScan.

The song caught Dr. Luke's attention in the months that followed its debut. The producer had worked with Three 6 Mafia four years ago and reconnected with Juicy J to sign him to Kemosabe, which he brought to Sony in November 2011. Juicy J, already signed to Wiz Khalifa's Taylor Gang imprint and Columbia under his Three 6 Mafia deal, seized the opportunity to go into business with Luke by forming a mutually beneficial partnership.

"I call us 'the Powerhouse 3,' and we're going to get in the studio and make hits," Juicy J says, referring to Taylor Gang, Kemosabe and Columbia. He's recording his first album as part of the deal and has already banked roughly 60 songs for the untitled project. Though Luke's official involvement with the album is currently undetermined, Juicy J hopes to knock out an addi-

tional 15-20 songs with him. "I've been in the game for a while, and I do my shows now and sell out venues—3,000, 4,000 people at a time," he says. "It's going to be something big."

Luke, whose recent credits include Rihanna's "Where Have You Been," Ke\$ha's "We R Who We R" and B.o.B's "Strange Clouds," notes that Juicy J's relationships in the industry prove his ability as a businessman and praises his drive.

"Juicy was already signed to Columbia, and they were gracious enough to say, 'Hey, let's do this together,'" says Luke, who executed the deal in less than two weeks. "I don't look at it as just this record. I look at it as a long-term relationship with an artist that I have a ton of respect for and believe in. I'd love to be involved."

With the record now a top 20 hit, Columbia sees Juicy J's success as "traditional," yet bolstered by his passionate work ethic. "It's a great story of an art-

ist who's found his own renaissance," Columbia senior VP of marketing Scott Greer says. Senior director of A&R JR Lindsey adds, "He's got something that separates him from other artists. He's definitely focused on making this one of the best albums he's ever made, and that's one of the most inspiring things, especially as an A&R."

Juicy J is finishing up his Kemosabe debut and will hit the road as part of Khalifa's 2050 tour through the fall. Another Three 6 Mafia album is up to Columbia, but he's focused on keeping his solo buzz sustained. "I'm not going to go out without a fight," Juicy J says. "I'm the guy who's always going to hustle to the end. It was unexpected to me—I didn't expect to be a solo artist. I was just promoting and it happened to come back to me. You can't argue with that." ●●●



'WORLD' RECORD

Dave Matthews Band sets new mark for No. 1 debuts

Dave Matthews Band becomes the first group to notch six consecutive No. 1-debuting studio albums on the Billboard 200, as its eighth album, *Away From the World*, bows atop the chart.

The act passes Metallica, which has strung together five straight No. 1s between 1991's *Metallica* and 2008's *Death Magnetic*. It would seem likely that the hard rock band will capture a sixth No. 1 debut whenever its next studio release arrives.

Since the chart began using Nielsen SoundScan data in May 1991, it's common for albums to debut at No. 1. Before then, it was a rare occurrence. Only six sets started in the penthouse before SoundScan's launch. Some of the biggest acts in the history of the chart never had a studio album debut at No. 1, including the Beatles, the Rolling Stones, Led Zeppelin and Chicago. (Although all of them are among the groups with the most No. 1s.) —Keith Caulfield



DAVE MATTHEWS BAND'S *Away From the World* is its sixth No. 1.

RETURN VISITOR

Here are the groups with the most consecutive No. 1 studio album debuts.

DAVE MATTHEWS BAND

Number of No. 1s: six*

- "Before These Crowded Streets" (1998)
- "Everyday" (2001)
- "Busted Stuff" (2002)
- "Stand Up" (2005)
- "Big Whiskey and the GrooGrux King" (2009)
- "Away From the World" (2012)

METALLICA

Number of No. 1s: five*

- "Metallica" (1991)
- "Load" (1996)
- "ReLoad" (1997)
- "St. Anger" (2003)
- "Death Magnetic" (2008)

DISTURBED

Number of No. 1s: four*

- "Believe" (2002)
- "Ten Thousand Fists" (2005)
- "Indestructible" (2008)
- "Asylum" (2010)

LINKIN PARK

Number of No. 1s: four*

- "Metora" (2003)
- "Minutes to Midnight" (2007)
- "A Thousand Suns" (2010)
- "Living Things" (2012)

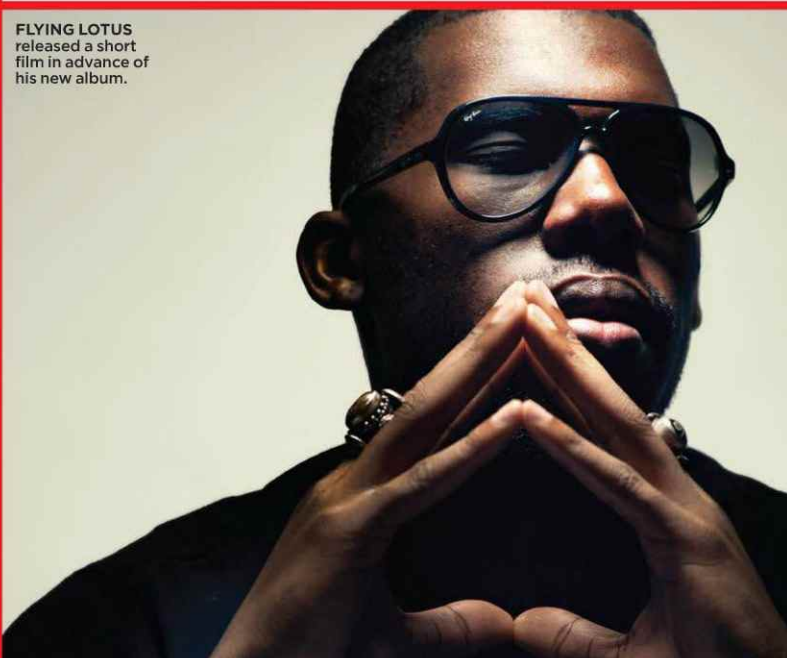
RASCAL FLATTS

Number of No. 1s: four

- "Feels Like Today" (2004)
- "Me and My Gang" (2006)
- "Still Feels Good" (2007)
- "Unstoppable" (2009)

*CURRENTLY ACTIVE NO. 1 STREAK

FLYING LOTUS released a short film in advance of his new album.



DAVE MATTHEWS: TIM MOSENFELDER/GETTY IMAGES; FLYING LOTUS: TIMOTHY SACCENTI

Officially Back

R&B singer Tamia returns after six-year hiatus with new album

Six years have elapsed since Tamia's last album, but the singer/songwriter is picking up right where she left off.

The R&B artist's fifth album, *Beautiful Surprise*, debuted at No. 6 on Billboard's Top R&B/Hip-Hop Albums chart following its Aug. 28 release. Marking her fourth top 10 on that chart, the album currently holds the No. 18 spot on the tally. Meanwhile, its namesake lead single stands at No. 5 on Adult R&B. Also a top 30 hit on Hot R&B/Hip-Hop Songs, the single is Tamia's biggest Adult R&B hit since "Officially Missing You" topped the chart in 2003.

"Considering I don't have a television show or anything else like that pushing the music, this is definitely a testament to R&B and its fans," Tamia says of her project's success. "Fans are out there supporting the music."

The success is even sweeter, given the fact that *Beautiful Surprise* is Tamia's first project on her own label, Plus 1 Music Group, distributed by Capitol/EMI.

Recorded in New York, Los Angeles, Miami and Nashville, the 11-song set showcases Tamia's five-octave range and genre versatility. She effortlessly segues from the bright soulfulness of the Salaam

Remi-produced title track to a gut-stirring, inspirational number ("Because of You"), then back to dance-floor rhythms ("Lose My Mind"). What may come as a surprise to many fans is Tamia's penchant for country, winningly displayed on a cover of Wynonna Judd's "Is It Over Yet" as well as a remake of Tamia's own 2004 album track, "Still."

"I've always loved country music," says the Windsor, Ontario, native, who recorded the songs live with a hometown band in a Nashville studio. "I like the challenge of doing things outside the box."

Besides Remi, Tamia tapped producers the Runners (Keyshia Cole, Mary J. Blige), Luke Laird (Carrie Underwood) and frequent collaborator Shep Crawford (Luther Vandross, Whitney Houston) to help work on the album. In addition to co-writing most of the songs, she doubled as executive producer with Claude Kelly (Bruno Mars, Kelly Clarkson), marking the first time the pair worked together.

"Tamia is what I like to call a 'dark horse' in terms of singers," Kelly says. "Somewhere in between her albums, people get amnesia about how amazing she is. People are starving for strong, melodic R&B songs that cater to their experiences. That, coupled with Tamia's refreshing voice,

TAMIA'S *Beautiful Surprise* arrived on her own label, Plus 1 Music Group.

reminds them of why they fell in love with her in the first place."

The love affair ignited in 1995 when Tamia's debut single, the Quincy Jones-produced "You Put a Move on My Heart," hit No. 16 on the R&B chart. She has since racked up a string of hits, including "Missing You" (with Brandy, Gladys Knight and Chaka Khan), "So Into You," "Stranger in My House" and guest stints on Fabolous' "Into You" (No. 4, Billboard Hot 100) and Eric Benét's "Spend My Life With You" (No. 1, Hot R&B/Hip-Hop Songs).

Tamia begins her opening stint on R. Kelly's Single Ladies tour on

Oct. 13; the 22-date trek wraps Dec. 7. There's already a conflict, however. Husband and "Beautiful Surprise" video co-star Grant Hill goes up against the Los Angeles Lakers in his day job as small forward with the L.A. Clippers on Nov. 2 at the Staples Center—the same evening that Tamia performs at the neighboring Nokia Theatre.

"Maybe I'll have our two daughters come see me first," Tamia says with a laugh. "Between the girls, Grant, the album and touring, trying to be everywoman takes a lot of work. But I'm blessed to still be making records." ■■■

BUBBLING UNDER

>>> MUSGRAVES' 'MERRY' DEBUT

Kacey Musgraves gains momentum with a 42-38 jump on Hot Country Songs with debut single "Merry Go 'Round" (Mercury). As a songwriter, the Texas native has placed cuts on albums by acts like Martina McBride and Miranda Lambert, the latter recording Musgraves' "Mama's Broken Heart" on 2011's *Four the Record*. (Kelly Clarkson also sang it on ABC's "Duets" earlier this year.) Also in 2012, Musgraves has opened for Lady Antebellum (on the trio's recent European tour) and Alison Krauss.

>>> KREWELLA DOUBLES UP

EDM trio Krewella dances onto the Billboard charts, as the newly minted Columbia Records act hits Dance Club Songs and Dance/Mix Show Airplay with different tracks. On the former, "Killin' It" enters at No. 46; on the latter, "Alive" launches at No. 21. The Chicago group—comprising sister vocalists Jahan and Yasmine Yousaf and producer Kris Trindl—has earned nearly 3 million views on its YouTube channel, while its *Play Hard* EP reached No. 19 on Dance/Electronic Albums in July.

>>> FAMILY AFFAIR

Michigan-born, Los Angeles-based brother-and-sister duo Blondfire (Bruce and Erica Driscoll) are approaching the Alternative chart with "Where the Kids Are" (Tender Tender Rush). SiriusXM's Alt Nation channel led all panelists with 23 plays for the song in the Sept. 10-16 Nielsen BDS tracking week, followed by KRBZ Kansas City, Mo. (16) and WROX Norfolk, Va. (14). The duo first named itself Astaire but adopted Blondfire after being threatened with legal action by representatives of the estate of actor/dancer Fred Astaire.

>>> DAWSON SPOOFS SWIFT'S 'NEVER'

Shane Dawson's self-released "We Are Never Ever Getting Back Together (Spooof)," featuring Wendy McCollm, debuts at No. 10 on Comedy Digital Tracks. The cut ribs Swift's history of writing songs about her ex-boyfriends, warning, "You should never, ever break up with Taylor," lest one be skewered in a multiformat hit. Dawson has already earned online prominence: ShaneDawsonTV is the eighth-most-subscribed-to YouTube channel, boasting more than 2.8 million subscribers.

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

SOMETHING TO SEE

Electronica act Flying Lotus promotes latest release with slate of visual art

Los Angeles electronic auteur Flying Lotus (real name Steve Ellison) is supporting his fourth album, *Until the Quiet Comes* (Warp Records), with a fall headlining tour and an Erykah Badu-assisted single, "See Thru to U." But perhaps the most stunning aspect of the promotional campaign has been its forward-thinking visuals, most notably in a short film also titled "Until the Quiet Comes" that arrived in early September, about a month before the album's release date (Oct. 2).

Directed by Khalil Joseph, the film refracts the darkly lit R&B of Flying Lotus' latest opus through abstract, sometimes grisly, scenes set throughout Los Angeles' Nickerson Gardens housing project. In one shot, a child lies motionless in an empty swimming pool, red liquid spilling away from his body; in another, a shirtless man dances hypnotically toward a gang of apathetic teenagers in the dead of night.

Instead of tying the video to one album track, Flying Lotus (known as "FlyLo" to friends) edited pieces of three songs together from *Until the Quiet Comes*—"See Thru to U," "Hunger" and "Getting There"—and delivered the music to Joseph, who has helmed clips for indie-rap troupe Shabazz Palaces, as well as the Vans sneaker company. "A lot of FlyLo's music can be very dark," Warp label manager Josh Berman says, "and this record has some really gorgeous, ethereal, upbeat stuff as well."

The film drew online praise from Spin, the Los Angeles Times and Stereogum, and "Khalil Joseph" briefly became a worldwide trending topic on Twitter on Sept. 6. The strong response prompted Warp to submit the unedited video to MTV, and, even with the violent content, the short film was accepted by MTV2. Meanwhile, it has earned 511,000 YouTube views.

A couple of weeks later, Flying Lotus un-

veiled a markedly different visual: an animated video for the album cut "Putty Boy Strut" that features robots working in rhythm to brightly colored beats. The clip, directed by animation guru Cyriak Harris and released Sept. 19, served as a fantastical antithesis to the stark realism of Joseph's short film.

Next up for Flying Lotus is translating his breathtaking visuals into his live show, which begins Sept. 23 with a one-off concert backing Animal Collective at Los Angeles' Hollywood Bowl and resumes in New York on Oct. 7. Berman says the producer is once again teaming with visual artist Dr. Strangeloop, a longtime collaborator who recently began working on Skrillex's stage show, to project "collage-found imagery" while Flying Lotus spins his new tunes. Still-unannounced events in New York and Los Angeles will coincide with the album's release.

—Jason Lipshutz

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THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS

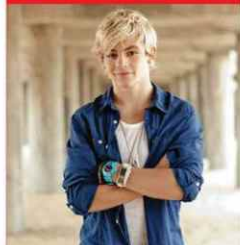


TOP 10 (KICK)START

>> Amanda Palmer's Kickstarter-funded *Theatre Is Evil* marks her best week on the Billboard 200, as it debuts at No. 10 (24,000 sold, according to Nielsen SoundScan). Ninety-three percent of its sales came from downloads and Internet retailers—the bulk of which were likely Kickstarter purchases.

FACTOR 'FEELING'

>> An "X Factor" performance of Nina Simone's "Feeling Good" by 13-year-old Carly Rose Sonenclar sends the original #1-1 on Jazz Digital Songs (up 420%). It's the first week at No. 1 for "Good," which has been on the chart for all but two weeks since its January 2010 launch.



'AUSTIN' ARRIVES

>> Ross Lynch, the co-star of Disney Channel's "Austin & Ally," debuts at No. 1 on Kid Albums and No. 27 on the Billboard 200 with the show's soundtrack. Ten of its 12 tunes are by the singer, while the other two are from his family band, R5.

CHART BEAT

>> Thirty-six years after its release, "New York State of Mind" appears on a Billboard songs chart. Billy Joel's Empire State anthem first appeared on his fourth album, 1976's *Turnstiles*. Despite the set's modest No. 122 peak on the Billboard 200, the song became a beloved album cut. This week, the "Glee" cast's cover debuts at No. 69 on Hot Digital Songs.

>> Barry Manilow makes his 49th visit to Adult Contemporary, as "Everything's Gonna Be Alright (2012 Remix)" debuts at No. 27. Manilow now ties Johnny Mathis for the fifth-most visits in the chart's 51-year history. The pair trail four icons: Elton John, the leader with 68 entries; Barbra Streisand (64); Neil Diamond (58); and Elvis Presley (53).

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

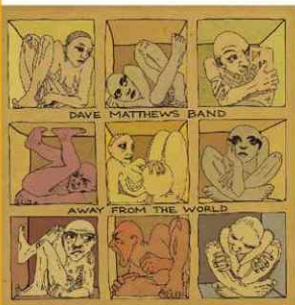
Billboard

CHARTS

Six-Pack Of Debuts Leads September Rush

For only the second time in history, the top six albums on the Billboard 200 are debuts. Led by **Dave Matthews Band's** *Away From the World* at No. 1, the first half-dozen slots are new arrivals for the first time since the Oct. 11, 2003.

That week, **OutKast** snared its first No. 1 with *Speakerboxxx/The Love Below*. The duo's smash album was followed by new entries at Nos. 2-6 by, respectively, **Dave Matthews' *Some Devil***, **Limp Bizkit's *Results May Vary***, **R. Kelly's *The R. in R&B Collection***, **Obie Trice's *Cheers*** and **Nickelback's *The Long Road***.



On this week's chart, Dave Matthews Band's *Away From the World* is trailed by the arrivals of **Little Big Town's *Tornado***, **Bob Dylan's *Tempest***, **the Avett Brothers' *The Carpenter, the xx's *Coxist**** and **ZZ Top's *La Futura***.

Away From the World shifted 266,000 in its first week, according to Nielsen

SoundScan, easily securing the top slot. It's the only group to have six consecutive studio albums debut at No. 1. The act's last album, 2009's *Big Whiskey and the GrooGrux King*, started with a more robust sales sum: 424,000. In fact, the opening figure for *Away From the World* is Dave Matthews Band's smallest launch for a studio release since 1996's *Crash* bowed at No. 2 with 254,000.

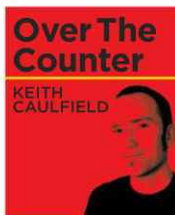
On the other hand, selling 266,000 copies of an album in a single week in 2012 is still a mighty achievement. *Away From the World* now owns the fourth-largest sales debut of the year, behind **Justin Bieber's *Believe*** (374,000), **Madonna's *MDNA*** (359,000) and **Carrie Underwood's *Blown Away*** (267,000).

ROCKIN' RETURN: ZZ Top drives back into the Billboard 200's top 10 with its highest-debuting album, *La Futura*—its first studio set since 2003's *Mescalero*—bows at No. 6 with 31,000 sold. It's the trio's best rank since 1990's *Recycler* reached No. 6 and its first taste of the top 10 since *Greatest Hits* hit No. 9 in 1992. Further, the band's debut of 31,000 is its largest sales week since early 1994, when *Antenna* moved 38,000 in its fifth week on the chart.

The new album is ZZ Top's first

for American Recordings after four studio efforts for RCA between 1994 and 2003.

P!NK PRIMED FOR NO. 1: If you think this week's top 10 on the Billboard 200 looks crazy, wait until next issue. At present, at least eight albums are vying for a debut in the region, including a possible first No. 1 for **P!nk**. Industry sources say *The Truth About Love* is heading for a start of 210,000-222,000.



GRAMMY BAIT: The rush of late-September album releases can only mean one thing: It's the end of the Grammy Awards eligibility period.

Superstars, critical darlings and Grammy bait litter the September release calendar in order to make the Sept. 30 cutoff for Grammy consideration. (The 2012 period is for recordings released between Oct. 1, 2011, and Sept. 30, 2012.) The nominations will be announced in a CBS TV special on Dec. 5, followed by the awards themselves on Feb. 10, 2012.

On this week's chart, both **Dave Matthews Band** and **Bob Dylan** are former album of the year nominees, while next week will bring the arrival of three-time winner **P!nk** and possible best new artist contender **Carly Rae Jepsen**. The week following (Sept. 25

releases), we'll get the latest albums from **Mumford & Sons**, **Green Day** and **No Doubt**, among others.

What's fascinating, though, is that there's a bevy of big-name albums arriving Sept. 25 that probably won't dent the Billboard 200. Why? Because they're all vinyl LP sets that will street in advance of their CD and download counterparts, seemingly only to make the Grammy deadline.

Among the October albums that will be released only on vinyl on Sept. 25: **Barbra Streisand's *Release Me***, **Miguel's *Kaleidoscope Dream***, **Diana Krall's *Glad Rag Doll***, **Cher Lloyd's *Sticks & Stones*** and **Jamey Johnson's *Living for a Song: A Tribute to Hank Cochran***. On Sept. 29, **Muse's *The 2nd Law*** will be out on vinyl, three days before its CD and digital versions arrive.

It's the perfect scenario. First, the albums qualify for the Grammys. Second, none of them runs the risk of "ruining" its debut week on the Billboard 200, as all of the vinyl versions won't likely sell enough copies to spur an "early" arrival on the chart. Only **Muse**, which is likely to have a substantial vinyl fan base—as many rock acts do—might jump the gun. So it's no wonder *The 2nd Law* will street on an off-cycle Saturday. This way there are fewer days in the Nielsen SoundScan tracking week to help prevent an early debut on the Billboard 200.

Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	5,112,000	2,095,000	22,878,000
Last Week	4,757,000	1,994,000	23,251,000
Change	7.5%	5.1%	-1.6%
This Week Last Year	5,581,000	1,849,000	21,011,000
Change	-8.4%	13.3%	8.9%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2011	2012	CHANGE
OVERALL UNIT SALES			
Albums	217,643,000	207,293,000	-4.8%
Digital Tracks	910,597,000	962,434,000	5.7%
Store Singles	1,814,000	2,509,000	38.3%
Total	1,130,054,000	1,172,236,000	3.7%
Albums w/TEA*	308,702,700	303,536,400	-1.7%

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

DIGITAL TRACKS SALES

'11	910.6 million
'12	962.4 million

SALES BY ALBUM FORMAT

CD	144,630,000	123,573,000	-14.6%
Digital	70,374,000	80,649,000	14.6%
Vinyl	2,594,000	2,987,000	15.2%
Other	44,000	82,000	86.4%

For week ending Sept. 16, 2012. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

nielsen
SoundScan

YEAR-TO-DATE SALES BY ALBUM CATEGORY

Current	115,787,000	101,593,000	-12.3%
Catalog	101,855,000	105,699,000	3.8%
Deep Catalog	79,731,000	84,390,000	5.8%

CURRENT ALBUM SALES

'11	115.8 million
'12	101.6 million

CATALOG ALBUM SALES

'11	101.9 million
'12	105.7 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 DAVE MATTHEWS BAND	Away From The World		1
2	NEW	1	LITTLE BIG TOWN	Tornado		2
3	NEW	1	BOB DYLAN	Tempest		3
4	NEW	1	THE AVETT BROTHERS	The Carpenter		4
5	NEW	1	THE XX	Coexist		5
6	NEW	1	ZZ TOP	La Futura		6
7	2	—	IMAGINE DRAGONS	Night Visions		2
8	1	—	MATCHBOX TWENTY	North		1
9	4	4	VARIOUS ARTISTS	NOW 43		4
10	NEW	1	AMANDA PALMER & THE GRAND THEFT ORCHESTRA	Theatre Is Evil		10
11	6	12	MAROON 5	Overexposed		2
12	13	10	ADELE	21		1
13	7	7	2 CHAINZ	Based On A T.R.U. Story		1
14	3	—	LEORAÉ	Gravity		3
15	12	27	ONE DIRECTION	Up All Night		1
16	8	1	TOBYMAC	Eye On It		1
17	14	11	THE LUMINEERS	The Lumineers		11
18	11	9	FUN.	Some Nights		3
19	NEW	1	DMX	Undisputed		19
20	15	13	JUSTIN BIEBER	Believe		1
21	9	3	TREY SONGZ	Chapter V		1
22	NEW	1	VARIOUS ARTISTS	Fifty Shades Of Grey: The Classical Album		22
23	NEW	1	DAVID BYRNE & ST. VINCENT	Love This Giant		23
24	5	8	CARRIE UNDERWOOD	Blown Away		1
25	21	45	FRANK OCEAN	Channel Orange		2
26	20	18	LUKE BRYAN	Tailgates & Tanlines		2
27	NEW	1	ROSS LYNCH	Austin & Ally (Soundtrack)		27
28	19	14	RICK ROSS	God Forgives, I Don't		1
29	22	16	ZAC BROWN BAND	Uncaged		1
30	32	26	MUMFORD & SONS	Sigh No More		2
31	30	29	ERIC CHURCH	Chief		1
32	10	—	CAT POWER	Sun		10
33	26	27	TRAIN	California 37		4
34	24	21	LINKIN PARK	Living Things		1
35	35	19	OF MONSTERS AND MEN	My Head Is An Animal		6
36	28	22	KIDZ BOP KIDS	Kidz Bop 22		3
37	33	33	TAMELA MANN	Best Days		14
38	27	20	CHRIS TOMLIN	And If Our God Is For Us...		17
39	NEW	1	DADDY YANKEE	Prestige		39
40	31	25	CHRIS BROWN	Fortune		1
41	37	37	HUNTER HAYES	Hunter Hayes		18
42	NEW	1	NOFX	Self-Entitled		42
43	NEW	1	BLAQ AUDIO	Bright Black Heaven		43
44	NEW	1	PET SHOP BOYS	Elysium		44
45	44	55	JASON ALDEAN	My Kinda Party		2
46	39	44	KATY PERRY	Teenage Dream		2
47	42	36	COLT FORD	Declaration Of Independence		1
48	67	121	GREATEST JACK WHITE	Blunderbuss		1
49	36	24	USHER	Looking 4 Myself		1
50	41	41	KENNY CHESNEY	Welcome To The Fishbowl		2



3 After going 18 years between top 10 albums (1979-1997), the legend scores his fifth straight top 10 studio set (110,000), following *Time Out of Mind* (1997; No. 10), *Love and Theft* (2001; No. 5), *Modern Times* (2006; No. 1) and *Together Through Life* (2009; No. 1).

22 The companion compilation to the hit book series arrives with 17,000 sold and also bows at No. 1 on Traditional Classical Albums. On the latter, it blocks a debuting Renée Fleming (No. 2) from her seventh No. 1.



23 Byrne earns his highest-charting album, as his collaboration with St. Vincent starts with 16,000. Byrne had never risen higher (in his solo career) than No. 44, with 1981's *My Life in the Bush of Ghosts* (with Brian Eno).

44 The veteran pop/dance duo also enters in the runner-up slot on the Dance/Electronic Albums chart, earning its 11th hit on the tally. (Certainly, had the chart existed in the '80s and '90s, that sum would be larger.)

48 Jack White continues to profit from digital promotions and exposure from his iTunes Festival gig, as does Norah Jones at No. 92. They are up by 32% and 56%, respectively.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
51	23	3	SLAUGHTERHOUSE	Welcome To: Our House		2
52	34	39	THE BLACK KEYS	El Camino		2
53	NEW	1	KIX BROOKS	New To This Town		53
54	43	43	JASON MRAZ	Love Is A Four Letter Word		2
55	51	59	BRANTLEY GILBERT	Halfway To Heaven		4
56	50	48	JOSH TURNER	Live Across America		48
57	47	34	DUSTIN LYNCH	Dustin Lynch		13
58	45	58	ED SHEERAN	+		5
59	25	28	JOHN MAYER	Born And Raised		1
60	NEW	1	MINT CONDITION	Music @ The Speed Of Life		60
61	29	5	ALANIS MORISSETTE	Havoc And Bright Lights		5
62	18	—	MELISSA ETHERIDGE	4th Street Feeling		18
63	40	38	NAS	Life Is Good		1
64	74	108	ALEX CLARE	The Lateness Of The Hour		48
65	75	64	FLORENCE + THE MACHINE	Ceremonials		6
66	NEW	1	HOOBASTANK	Fight Or Flight		66
67	49	51	ELLE VARNER	Perfectly Imperfect		4
68	17	—	TWO DOOR CINEMA CLUB	Beacon		17
69	80	83	DAVID GUETTA	Nothing But The Beat		5
70	38	17	DI KHALED	Kiss The Ring		4
71	58	65	LANA DEL REY	Born To Die		2
72	NEW	1	CALEXICO	Algiers		72
73	16	—	ANIMAL COLLECTIVE	Centipede Hz		16
74	46	35	BOB MARLEY AND THE WAILERS	Legend: The Best Of Bob Marley And The Wailers		18
75	79	84	FLO RIDA	Wild Ones		14
76	72	73	LEE BRICE	Hard 2 Love		5
77	59	47	DRAKE	Take Care		1
78	57	56	NICKI MINAJ	Pink Friday: Roman Reloaded		1
79	64	69	IN THIS MOMENT	Blood		15
80	86	91	ADELE	21		4
81	56	42	LYNYRD SKYNYRD	Last Of A Dyin' Breed		14
82	55	62	ALABAMA SHAKES	Boys & Girls		8
83	NEW	1	GAITHER VOCAL BAND	Pure And Simple		83
84	70	60	VARIOUS ARTISTS	NOW 42		3
85	77	75	RASCAL FLATTS	Changed		3
86	62	93	RHIANNA	Talk That Talk		3
87	78	71	FUTURE	Pluto		8
88	68	72	SKRILLEX	Bangarang (EP)		14
89	71	74	KELLY CLARKSON	Stronger		2
90	69	77	GOTYE	Making Mirrors		6
91	65	76	ISRAEL & NEW BREED	Jesus At The Center: Live		32
92	143	158	CHRIS NORAH JONES	...Little Broken Hearts		2
93	73	66	R. KELLY	Write Me Back		5
94	81	78	VARIOUS ARTISTS	NOW That's What I Call Country: Volume 5		13
95	54	43	TENTH AVENUE NORTH	The Struggle		9
96	85	97	SKRILLEX	Scary Monsters And Nice Sprites (EP)		49
97	87	116	AWOLNATION	Megalithic Symphony		87
98	NEW	1	CHRIS ROBINSON BROTHERHOOD	The Magic Door		98
99	93	117	RUSH	Clockwork Angels		2
100	61	40	OWL CITY	The Midsummer Station		7

THE BILLBOARD 200 ARTIST INDEX

2 CHAINZ	A	13	AWOLNATION	87	B.O.B	178	DAVID BYRNE & ST. VINCENT	23	COLTRANE	129	DMX	172	FIVE FINGER DEATH	122	G	GAITHER VOCAL BAND	83	HALES TORM	111	HUNTER HAYES	41	ISRAEL & NEW BREED	91	KIDZ BOP KIDS	38	LEE BRICE	63	MAROON 5	12	DEMI LOVATO	121
ADELE	12	80	THE BAND PERRY	116	KIX BROOKS	79	COUNTDOWN SINGERS & ORCHESTRA	169	D.J. KHALIL	189	DIVA	176	HUNTER HAYES	41	ALAN JACOBSON	118	CRISIS KNIGHT	148	ALAN JACOBSON	118	CHRIS KNIGHT	148	DUSTIN LYNCH	57	LEON	116	JAY Z	117	DUSTIN LYNCH	57	
ALABAMA SHAKES	82	BEASTIE BOYS	146	JONNY CASH	151	BUCKY COWINGTON	177	DRAKE	77	DRAYKE	77	G-DRAGON	65	DRAGON	161	HOOBASTANK	66	NORAH JONES	92	JAY Z	117	LADY MIRANDA LAMBERT	104	ROSS LYNCH	27	MIRANDA LAMBERT	104	ROSS LYNCH	27	LADY MIRANDA LAMBERT	104
JASON ALDEAN	45	JUSTIN BIEBER	20	ZAC BROWN BAND	186	CREDENCE CLEARWATER	186	DAVID GUETTA	186	FLO RIDA	75	BRANTLEY GILBERT	55	PATTERSON HOOD	101	JOURNEY	136	LEORAE	14	JOURNEY	136	LEORAE	14	LYNYRD SKYNYRD	81	MADONNA	140	LYNYRD SKYNYRD	81	MADONNA	140
ANIMA COLLECTIVE	72	BEATIE BOYS	146	CAT POWER	32	REVIVAL FEATURING	183	ERIC CHURCH	31	FOD FIGHTERS	3	COLT FORD	40	GOTYE	90	IMAGINE DRAGONS	7	JOHN P. KEE AND NEW	93	LEZ ZEPPELIN	300	MADONNA	140	LUKE BRYAN	76	LUKE BRYAN	76	LUKE BRYAN	76		
THE AVETT BROTHERS	4	BLAQ AUDIO	43	THE CIVIL WARS	153	DADDY YANKEE	39	MELISSA ETHERIDGE	62	FUN.	18	DAVID GUETTA	69	INSANE CLOWN POSSE	170	LIFE	114	LITTLE BIG TOWN	2	TAMELA MANN	37	TAMELA MANN	37	ALEX CLARE	84	DEADMAU5	191	DEADMAU5	191		

Main Billboard 200 chart table with columns: Rank, Artist, Title, Cert. Peak. Includes entries for Patterson Hood, Creedence Clearwater Revival, Shinedown, Lady Antebellum, Paul McCartney, Stars, The XX, Passion Pit, Maroon 5, The Raveonettes, Halestorm, Tamiya, Taylor Swift, John P. Kee and New Life, Lionel Richie, Neon Trees, Yashawn Mitchell, Kip Moore, Alan Jackson, Bruce Springsteen, Demi Lovato, Five Finger Death Punch, Bob Mould, Vario Artists, Matt Redman, Vario Artists, Zac Brown Band, Mana, Pistol Annies, Florence + The Machine, Gloriaanna, The Black Keys, Josh Turner, Blake Shelton, Billy Talent, Zac Brown Band, Soundtrack, Journey, Coldplay, Madonna, Ellie Goulding, Emeli Sande, P!nk, TobyMac, Lil Wayne, Beastie Boys, Eminem, Chris Knight, Soundtrack, Bruno Mars.

105 The album earns its second straight weekly sales gain (up 16%) as continued airings of his PBS special "Live Kisses" move the masses. With almost 4,000 sold last week, it's the set's best frame since April.

107 Credit its 38% increase (nearly 4,000 sold) to publicity generated by the bow of its new album, *Coevist*, which launches at No. 5 with 73,000.



121 Following the premieres of the new seasons of "The Voice" and "The X Factor" last week, some of their judges earn chart gains. Adam Levine's Maroon 5 jumps 25% with *Overexposed* (No. 109), Blake Shelton is up 16% at No. 134, and Demi Lovato's set rises 2%.



140 The album crosses the half-million mark and earns a 106% sales gain (3,000 sold for the week). She recently launched her U.S. tour, thus sparking the album to its best sales frame since May.

189 This spooky sounds set blasts back onto the tally with 2,000 sold (up 142%) more than a month before Halloween. Blame the rise on mass merchants, where all but one of those copies were sold last week.

Continuation of Billboard 200 chart table with columns: Rank, Artist, Title, Cert. Peak. Includes entries for Johnny Cash, Luke Bryan, The Civil Wars, Soundtrack, Phillip Phillips, The Band Perry, Miranda Lambert, Bonnie Raitt, The Helio Sequence, Jay Z & Kanye West, G-Draco, Lee Strobele, Migs, Paper Route, Taylor Swift, Jake Owen, Justin Moore, MercyMe, Mandisa, Insane Clown Posse, Fiona Apple, The Gaslight Anthem, Divine Fits, Foster The People, Eminem, Soundtrack, Bucky Covington, B.O.B, Bob Seger & The Silver Bullet Band, Christina Perri, Metric, Train, Lynyrd Skynyrd, Fun, Pitbull, Casting Crowns, Whitney Houston, Jennifer Lopez, The Countdown Singers and Orchestra, Guns N' Roses, Deadmau5, Pink Floyd, Grace Potter & The Nocturnals, Dwele, Tyga, Foo Fighters, Judas Priest, Slipknot, Five Finger Death Punch, Led Zeppelin.

See Charts Legend on Billboard.biz for rules and explanations. © 2012, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved. MADONNA: WERT AND MARCUS

Small chart table at the bottom showing additional tracks and artists like Bob Marley and The Wailers, Maroon 5, Bruno Mars, etc.

SEP 29 2012 SOCIAL/STREAMING Billboard®

UNCHARTED™			NEXT BIG SOUND™		
DATA PROVIDED BY MUSIC			DATA PROVIDED BY MUSIC		
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	ARTIST	WEEKS ON CHART
1	1	87	#1 TRAPHIK	#1 PSY	6
1	1	87	TRAPHIK WWW.MYSPACE.COM/TRAPHIK	PSY WWW.SCHOOLBOY/REPUBLIC	6
2	2	83	SUNGHA JUNG WWW.MYSPACE.COM/JUNGSUNGH	TAYLOR SWIFT BIG MACHINE	2
3	3	88	DJ BLND WWW.MYSPACE.COM/BLINDZ	RIHANNA SP/DEF JAM/DJMG	3
4	9	81	DAVE DAYS WWW.MYSPACE.COM/DAVEDAYS	ONE DIRECTION SYCO/COLUMBIA	4
5	5	81	TYLER WARD WWW.MYSPACE.COM/TYLERWARD	SKRILLEX BIG BEAT/DWSLA/ATLANTIC	5
6	7	83	PORTA WWW.MYSPACE.COM/PORTA1	KATY PERRY CAPITOL	6
7	6	77	PRETTY LIGHTS WWW.MYSPACE.COM/PRETTYLIGHTS	JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND/DJMG	7
8	RE-ENTRY		BORGORE WWW.MYSPACE.COM/BORGORE	JENNIFER LOPEZ ISLAND/DJMG	8
9	14	54	YANN TIERSEN WWW.MYSPACE.COM/YANNTIERSEN/INPROGRESS	BRITNEY SPEARS RCA	9
10	39	47	STAR SLINGER WWW.MYSPACE.COM/STARSLINGERMUSIC	LADY GAGA STUDIO CITY/CONTOUR/INTERSCOPE	10
11	13	47	UMEK WWW.MYSPACE.COM/UMK	CIMORELLI REPUBLIC	11
12	18	76	METRONOMY WWW.MYSPACE.COM/METRONOMY	PITBULL MR. 305/FAMOUS ARTIST/POLO GROUNDS/SONY MUSIC/LATIN/RCA	12
13	10	86	NOISIA WWW.MYSPACE.COM/NOISIA	ADELE XL/REPRISE	13
14	11	42	GRAMATIK WWW.MYSPACE.COM/GRAMATIK	50 CENT SHADY/AFTERMATH/INTERSCOPE	14
15	12	82	MADDI JANE WWW.MYSPACE.COM/MADDIJANEMUSIC	DEMI LOVATO HOLLYWOOD	15
16	15	24	ANATHEMA WWW.MYSPACE.COM/WEAREANATHEMA	SHAKIRA SONY MUSIC/LATIN/EPIC	16
17	16	70	NICOLAS JAAR WWW.MYSPACE.COM/NICOLASJAAR	DAVID GUETTA WHAT A MUSIC/CASTRALVERKS/CAPITOL	17
18	27	16	LOS HERMANOS WWW.MYSPACE.COM/LOSHERMANOS	LINKIN PARK MACHINE SHOP/WARNER BROS.	18
19	20	13	TAME IMPALA WWW.MYSPACE.COM/TAMEIMPALA	AUSTIN MAHONE CHASER/PUBLIC	19
20	17	72	PITTY WWW.MYSPACE.COM/BANDAPITTY	WIZ KHALIFA ROSTRUM/ATLANTIC	20
21	29	63	GOD IS AN ASTRONAUT WWW.MYSPACE.COM/GODISANASTRONAUT	CARLY RAE JEPSEN 604/SCHOOLBOY/INTERSCOPE	21
22	21	17	NETSKY WWW.MYSPACE.COM/NETSKYMUSIC	MUSE HELIUM-3/WARNER BROS.	22
23	19	22	MAXIMUM BALLOON WWW.MYSPACE.COM/MAXIMUMBALLOON	NICKI MINAJ YOUNG MONEY/CASH MONEY/REPUBLIC	23
24	40	2	SUB FOCUS WWW.MYSPACE.COM/SUBFOCUS	TIMATI WEBSHADY/AFTERMATH/INTERSCOPE	24
25	35	74	THE BLOODY BEETROOTS - DEATH CREW 77 WWW.MYSPACE.COM/THEBLOODYBEETROOTS	EMINEM SHADY/AFTERMATH/INTERSCOPE	25
26	45	57	BONDAN PRAKOSO & FADEZBLACK WWW.MYSPACE.COM/BONDANFADEZBLACK	BOYCE AVENUE 3 PEACE	26
27	26	13	KORPIKLAANI WWW.MYSPACE.COM/KORPIKLAANI	ALICIA KEYS RCA	27
28	30	19	POETS OF THE FALL WWW.MYSPACE.COM/POETSOFTHEFALL	MILEY CYRUS HOLLYWOOD	28
29	28	3	PATRICK WOLF WWW.MYSPACE.COM/OFFICIALPATRICKWOLF	SELENA GOMEZ HOLLYWOOD	29
30	22	77	MAREK HEMMANN WWW.MYSPACE.COM/MAREKHEMANN	LIL WAYNE CASH MONEY/PUBLIC	30
31	8	9	DIRTYPHONICS WWW.MYSPACE.COM/DIRTYPHONICS	MAROON 5 A&M/OCTONE	31
32	23	64	AEROPLANE WWW.MYSPACE.COM/AEROPLANEMUSIC/LOVE	MUMFORD & SONS GENTLEMAN OF THE ROAD/GLOSSNET	32
33	33	29	EMANCIPATOR WWW.MYSPACE.COM/EMANCIPATOR	BEYONCE PARKWOOD/COLUMBIA	33
34	42	76	ALYSSA BERNAL WWW.MYSPACE.COM/ALYSSABERNAL	GOTYE SAMPLES 'N' SECONDS/FAIRFAX/REPUBLIC	34
35	47	45	HADOUKENI WWW.MYSPACE.COM/HADOUKENI	PINK RCA	35
36	38	31	CAPITAL INCIAL WWW.MYSPACE.COM/CAPITALINCIAL	CHRIS BROWN RCA	36
37	25	21	ARCHITECTS UK WWW.MYSPACE.COM/ARCHITECTSUK	YOUR FAVORITE MARTIAN UNSIGNED	37
38	34	44	MEY TAL COHEN WWW.MYSPACE.COM/MEYTALCOHEN	KURT HUGO SCHNEIDER UNSIGNED	38
39	32	29	YUNA WWW.MYSPACE.COM/YUNA	MEGAN NICOLE UNSIGNED	39
40	NEW		ARTIST VS POET WWW.MYSPACE.COM/ARTISTVSPOET	FLO RIDA POE BOY/ATLANTIC	40
41	41	39	COM TRUISE WWW.MYSPACE.COM/COMTRUISE	COLDPLAY CAPITOL/REPRISE	41
42	RE-ENTRY		LADYHAWKE WWW.MYSPACE.COM/LADYHAWKEROCK	LINDEY STIRLING UNSIGNED	42
43	44	18	EMILIE AUTUMN WWW.MYSPACE.COM/EMILIEAUTUMN	AVRIL LAVIGNE EPIC	43
44	49	54	GOLD PANDA WWW.MYSPACE.COM/GOLDPANDA	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC	44
45	RE-ENTRY		BLOOD RED SHOES WWW.MYSPACE.COM/BLOODREDSHOES	MATTYB UNSIGNED	45
46	RE-ENTRY		JOSEPH VINCENT WWW.MYSPACE.COM/JOSEPHVINCENTMUSIC	BRUNO MARS ELEKTRA	46
47	RE-ENTRY		ANDREW JACKSON JIHAD WWW.MYSPACE.COM/ANDREWJACKSONJIHAD	JESSIE J LAW/REPRISE	47
48	31	32	IAMX WWW.MYSPACE.COM/IAMX	GREEN DAY REPRISE/WARNER BROS.	48
49	RE-ENTRY		BRIAN JONESTOWN MASSACRE WWW.MYSPACE.COM/BRIANJONESTOWNMASSACRE	THE PIANO GUYS SONY MASTERWORKS	49
50	47	53	GREEN DAY WWW.MYSPACE.COM/GREENDAY	WHERE HAVE YOU BEEN RIHANNA SP/DEF JAM/DJMG	50
51	49	38	THE PIANO GUYS SONY MASTERWORKS	TAKE A WALK PASSION PIT/FRENCH/ISS/COLUMBIA	51
52	50	42	MICHELTELO PARANORMAL/SONY MUSIC/LATIN	BIRTHDAY SONG 2 CHAINZ FEAT. KANYE WEST DEF JAM/DJMG	52

SOCIAL 50™			NEXT BIG SOUND™		
DATA PROVIDED BY MUSIC			DATA PROVIDED BY MUSIC		
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	ARTIST	WEEKS ON CHART
1	1	6	#1 PSY	#1 PSY	6
1	1	6	PSY WWW.SCHOOLBOY/REPUBLIC	PSY WWW.SCHOOLBOY/REPUBLIC	6
2	2	95	TAYLOR SWIFT BIG MACHINE	TAYLOR SWIFT BIG MACHINE	2
3	3	95	RIHANNA SP/DEF JAM/DJMG	RIHANNA SP/DEF JAM/DJMG	3
4	6	45	ONE DIRECTION SYCO/COLUMBIA	ONE DIRECTION SYCO/COLUMBIA	4
5	7	63	SKRILLEX BIG BEAT/DWSLA/ATLANTIC	SKRILLEX BIG BEAT/DWSLA/ATLANTIC	5
6	4	95	KATY PERRY CAPITOL	KATY PERRY CAPITOL	6
7	5	35	JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND/DJMG	JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND/DJMG	7
8	8	81	JENNIFER LOPEZ ISLAND/DJMG	JENNIFER LOPEZ ISLAND/DJMG	8
9	21	92	BRITNEY SPEARS RCA	BRITNEY SPEARS RCA	9
10	9	95	LADY GAGA STUDIO CITY/CONTOUR/INTERSCOPE	LADY GAGA STUDIO CITY/CONTOUR/INTERSCOPE	10
11	10	43	CIMORELLI REPUBLIC	CIMORELLI REPUBLIC	11
12	11	93	PITBULL MR. 305/FAMOUS ARTIST/POLO GROUNDS/SONY MUSIC/LATIN/RCA	PITBULL MR. 305/FAMOUS ARTIST/POLO GROUNDS/SONY MUSIC/LATIN/RCA	12
13	12	85	ADELE XL/REPRISE	ADELE XL/REPRISE	13
14	13	86	50 CENT SHADY/AFTERMATH/INTERSCOPE	50 CENT SHADY/AFTERMATH/INTERSCOPE	14
15	34	85	DEMI LOVATO HOLLYWOOD	DEMI LOVATO HOLLYWOOD	15
16	17	95	SHAKIRA SONY MUSIC/LATIN/EPIC	SHAKIRA SONY MUSIC/LATIN/EPIC	16
17	18	95	DAVID GUETTA WHAT A MUSIC/CASTRALVERKS/CAPITOL	DAVID GUETTA WHAT A MUSIC/CASTRALVERKS/CAPITOL	17
18	20	95	LINKIN PARK MACHINE SHOP/WARNER BROS.	LINKIN PARK MACHINE SHOP/WARNER BROS.	18
19	RE-ENTRY		AUSTIN MAHONE CHASER/PUBLIC	AUSTIN MAHONE CHASER/PUBLIC	19
20	16	92	WIZ KHALIFA ROSTRUM/ATLANTIC	WIZ KHALIFA ROSTRUM/ATLANTIC	20
21	22	13	CARLY RAE JEPSEN 604/SCHOOLBOY/INTERSCOPE	CARLY RAE JEPSEN 604/SCHOOLBOY/INTERSCOPE	21
22	15	10	MUSE HELIUM-3/WARNER BROS.	MUSE HELIUM-3/WARNER BROS.	22
23	14	95	NICKI MINAJ YOUNG MONEY/CASH MONEY/REPUBLIC	NICKI MINAJ YOUNG MONEY/CASH MONEY/REPUBLIC	23
24	NEW		TIMATI WEBSHADY/AFTERMATH/INTERSCOPE	TIMATI WEBSHADY/AFTERMATH/INTERSCOPE	24
25	25	95	EMINEM SHADY/AFTERMATH/INTERSCOPE	EMINEM SHADY/AFTERMATH/INTERSCOPE	25
26	28	67	BOYCE AVENUE 3 PEACE	BOYCE AVENUE 3 PEACE	26
27	RE-ENTRY		ALICIA KEYS RCA	ALICIA KEYS RCA	27
28	19	24	MILEY CYRUS HOLLYWOOD	MILEY CYRUS HOLLYWOOD	28
29	27	95	SELENA GOMEZ HOLLYWOOD	SELENA GOMEZ HOLLYWOOD	29
30	24	94	LIL WAYNE CASH MONEY/PUBLIC	LIL WAYNE CASH MONEY/PUBLIC	30
31	32	34	MAROON 5 A&M/OCTONE	MAROON 5 A&M/OCTONE	31
32	44	5	MUMFORD & SONS GENTLEMAN OF THE ROAD/GLOSSNET	MUMFORD & SONS GENTLEMAN OF THE ROAD/GLOSSNET	32
33	23	94	BEYONCE PARKWOOD/COLUMBIA	BEYONCE PARKWOOD/COLUMBIA	33
34	30	13	GOTYE SAMPLES 'N' SECONDS/FAIRFAX/REPUBLIC	GOTYE SAMPLES 'N' SECONDS/FAIRFAX/REPUBLIC	34
35	43	59	PINK RCA	PINK RCA	35
36	26	93	CHRIS BROWN RCA	CHRIS BROWN RCA	36
37	RE-ENTRY		YOUR FAVORITE MARTIAN UNSIGNED	YOUR FAVORITE MARTIAN UNSIGNED	37
38	31	7	KURT HUGO SCHNEIDER UNSIGNED	KURT HUGO SCHNEIDER UNSIGNED	38
39	29	5	MEGAN NICOLE UNSIGNED	MEGAN NICOLE UNSIGNED	39
40	33	29	FLO RIDA POE BOY/ATLANTIC	FLO RIDA POE BOY/ATLANTIC	40
41	35	91	COLDPLAY CAPITOL/REPRISE	COLDPLAY CAPITOL/REPRISE	41
42	36	20	LINDEY STIRLING UNSIGNED	LINDEY STIRLING UNSIGNED	42
43	37	93	AVRIL LAVIGNE EPIC	AVRIL LAVIGNE EPIC	43
44	39	93	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC	44
45	40	24	MATTYB UNSIGNED	MATTYB UNSIGNED	45
46	46	84	BRUNO MARS ELEKTRA	BRUNO MARS ELEKTRA	46
47	RE-ENTRY		JESSIE J LAW/REPRISE	JESSIE J LAW/REPRISE	47
48	47	53	GREEN DAY REPRISE/WARNER BROS.	GREEN DAY REPRISE/WARNER BROS.	48
49	38	16	THE PIANO GUYS SONY MASTERWORKS	THE PIANO GUYS SONY MASTERWORKS	49
50	47	17	WHERE HAVE YOU BEEN RIHANNA SP/DEF JAM/DJMG	WHERE HAVE YOU BEEN RIHANNA SP/DEF JAM/DJMG	50
51	RE-ENTRY		TAKE A WALK PASSION PIT/FRENCH/ISS/COLUMBIA	TAKE A WALK PASSION PIT/FRENCH/ISS/COLUMBIA	51
52	NEW		BIRTHDAY SONG 2 CHAINZ FEAT. KANYE WEST DEF JAM/DJMG	BIRTHDAY SONG 2 CHAINZ FEAT. KANYE WEST DEF JAM/DJMG	52

ON-DEMAND SONGS			nielsen		
DATA COMPILED BY BDS			The Official On-Demand Songs chart of		
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	WEEKS ON CHART
1	2	28	#1 SOME NIGHTS	#1 SOME NIGHTS	28
1	2	28	SOME NIGHTS KYLE MINO FEAT. SIRA BIG BEAT/DWSLA/ATLANTIC/RRP	SOME NIGHTS KYLE MINO FEAT. SIRA BIG BEAT/DWSLA/ATLANTIC/RRP	28
2	1	28	LIGHTS ELLIE GOLDBLUM CHERRY TREE/INTERSCOPE	LIGHTS ELLIE GOLDBLUM CHERRY TREE/INTERSCOPE	2
3	3	11	WHISTLE FLO RIDA POE BOY/ATLANTIC	WHISTLE FLO RIDA POE BOY/ATLANTIC	3
4	8	6	ONE MORE NIGHT MAROON 5 A&M/OCTONE/INTERSCOPE	ONE MORE NIGHT MAROON 5 A&M/OCTONE/INTERSCOPE	4
5	4	28	CALL ME MAYBE CARY RAE JEPSEN 604/UNIVERSAL	CALL ME MAYBE CARY RAE JEPSEN 604/UNIVERSAL	5
6	5	9	AS LONG AS YOU LOVE ME JUSTIN BIEBER FEAT. BIG SEAN SCHOOLBOY/RAYMOND BRAUN/ISLAND/DJMG	AS LONG AS YOU LOVE ME JUSTIN BIEBER FEAT. BIG SEAN SCHOOLBOY/RAYMOND BRAUN/ISLAND/DJMG	6
7	7	21	MERCY KANYE WEST ROC-A-FELLA/ROC-A-FELLA/DEF JAM/DJMG	MERCY KANYE WEST ROC-A-FELLA/ROC-A-FELLA/DEF JAM/DJMG	7
8	6	28	SOMEBODY THAT I USED TO KNOW GOTYE FEAT. KIMBRA SAMPLES 'N' SECONDS/FAIRFAX/REPUBLIC	SOMEBODY THAT I USED TO KNOW GOTYE FEAT. KIMBRA SAMPLES 'N' SECONDS/FAIRFAX/REPUBLIC	8
9	9	28	WE ARE YOUNG FUN. FEAT. JANELLE MONAE FUELED BY RAMEN/RRP	WE ARE YOUNG FUN. FEAT. JANELLE MONAE FUELED BY RAMEN/RRP	9
10	10	21	PAYPHONE MAROON 5 FEAT. WIZ KHALIFA A&M/OCTONE/INTERSCOPE	PAYPHONE MAROON 5 FEAT. WIZ KHALIFA A&M/OCTONE/INTERSCOPE	10
11	14	9	THINKIN BOUT YOU FRANK OCEAN DEF JAM/DJMG	THINKIN BOUT YOU FRANK OCEAN DEF JAM/DJMG	11
12	12	16	TOO CLOSE ALEX CLARE UNIVERSAL/ISLAND/REPUBLIC	TOO CLOSE ALEX CLARE UNIVERSAL/ISLAND/REPUBLIC	12
13	11	8	GOOD TIME OW CITY & CARLY RAE JEPSEN 604/SCHOOLBOY/INTERSCOPE/REPUBLIC	GOOD TIME OW CITY & CARLY RAE JEPSEN 604/SCHOOLBOY/INTERSCOPE/REPUBLIC	13
14	15	16	EVERYBODY TALKS NEON TREES MERCURY/IDJMG	EVERYBODY TALKS NEON TREES MERCURY/IDJMG	14
15	21	5	IT'S TIME IMAGINE DRAGONS KID/NAKORNER/INTERSCOPE	IT'S TIME IMAGINE DRAGONS KID/NAKORNER/INTERSCOPE	15
16	13	16	NO LIE 2 CHAINZ FEAT. DRAKE DEF JAM/DJMG	NO LIE 2 CHAINZ FEAT. DRAKE DEF JAM/DJMG	16
17	19	10	HO HEY THE LUMINEERS DUAL TONE	HO HEY THE LUMINEERS DUAL TONE	17
18	18	18	TITANIUM DAVID GUETTA FEAT. SIA WHAT A MUSIC/CASTRALVERKS/CAPITOL	TITANIUM DAVID GUETTA FEAT. SIA WHAT A MUSIC/CASTRALVERKS/CAPITOL	18
19	20	21	LITTLE TALKS OF MONSTERS AND MEN SKRINLS EHF/LAEXLARAS 1/REPUBLIC	LITTLE TALKS OF MONSTERS AND MEN SKRINLS EHF/LAEXLARAS 1/REPUBLIC	19
20	18	9	WANT U BACK CHER LLOYD SYCO/EPIC	WANT U BACK CHER LLOYD SYCO/EPIC	20
21	17	14	WIDE AWAKE KATY PERRY CAPITOL	WIDE AWAKE KATY PERRY CAPITOL	21
22	22	22	I WON'T GIVE UP JASON MRAZ ATLANTIC/RRP	I WON'T GIVE UP JASON MRAZ ATLANTIC/RRP	22
23	23	23	SAIL AWOLNATION RED BULL	SAIL AWOLNATION RED BULL	23
24	24	28	MIDNIGHT CITY MIGUEL AT&T	MIDNIGHT CITY MIGUEL AT&T	24
25	23	27	WHAT MAKES YOU BEAUTIFUL ONE DIRECTION SYCO/COLUMBIA	WHAT MAKES YOU BEAUTIFUL ONE DIRECTION SYCO/COLUMBIA	25
26	28	6	BLOW ME (ONE LAST KISS) PINK RCA	BLOW ME (ONE LAST KISS) PINK RCA	26
27	27	4	DON'T WAKE ME UP CHRIS BROWN RCA	DON'T WAKE ME UP CHRIS BROWN RCA	27
28	NEW		ANGELS THE XX YOUNG TURKS/BEGGARS GROUP	ANGELS THE XX YOUNG TURKS/BEGGARS GROUP	28
29	26	28	FEEL SO CLOSE CALVIN HARRIS ULTRA	FEEL SO CLOSE CALVIN HARRIS ULTRA	29
30	31	10	GIVE YOUR HEART A BREAK DEMI LOVATO HOLLYWOOD	GIVE YOUR HEART A BREAK DEMI LOVATO HOLLYWOOD	30
31	38	2	RADIOACTIVE IMAGINE DRAGONS KID/NAKORNER/INTERSCOPE	RADIOACTIVE IMAGINE DRAGONS KID/NAKORNER/INTERSCOPE	31
32	37	4	WANTED HUNTER HAYES ATLANTIC NASHVILLE/WGN	WANTED HUNTER HAYES ATLANTIC NASHVILLE/WGN	32
33	35	5	HOME PHILIP PHILLIPS 19/INTERSCOPE	HOME PHILIP PHILLIPS 19/INTERSCOPE	33
34	34	28	WILD ONES FLO RIDA FEAT. SIA POE BOY/ATLANTIC	WILD ONES FLO RIDA FEAT. SIA POE BOY/ATLANTIC	34
35	32	25	THE MOTTO DRAKE FEAT. LIL WAYNE YOUNG MONEY/CASH MONEY/REPUBLIC	THE MOTTO DRAKE FEAT. LIL WAYNE YOUNG MONEY/CASH MONEY/REPUBLIC	35
36	30	28	STARSHIPS NICKI MINAJ YOUNG MONEY/CASH MONEY/REPUBLIC	STARSHIPS NICKI MINAJ YOUNG MONEY/CASH MONEY/REPUBLIC	36
37	39	28	HYFR (HELL YEAH F****G RIGHT) DRAKE FEAT. LIL WAYNE YOUNG MONEY/CASH MONEY/REPUBLIC	HYFR (HELL YEAH F****G RIGHT) DRAKE FEAT. LIL WAYNE YOUNG MONEY/CASH MONEY/REPUBLIC	37
38	33	24			

HEATSEEKERS ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	GENRE
1	NEW	1	PATTERSON HOOD #1 ATD 0162* (12.98)	Heat Lightning Rumbles In The Distance	
2	NEW	1	THE RAVEONETTES VICE 80329* (12.98)	Observer	
3	NEW	1	BILLY TALENT LAST GANG 01417 (12.98)	Dead Silence	
4	NEW	1	CHRIS KNIGHT DRIFTER'S C-HIBBY PRODUCTIONS 0013 (14.98)	Little Victories	
5	NEW	1	THE HELIO SEQUENCE SUB POP 910* (12.98)	Negotiations	
6	NEW	1	G-DRAGON YG DIGITAL EX (9.98)	One Of A Kind (EP)	
7	NEW	1	MIGGS ELM CITY MUSIC 63005 (15.98)	15th And Hope	
8	NEW	1	PAPER ROUTE TREE OF HEARTS 4980 (13.98)	The Peace Of Wild Things	
9	NEW	1	SEA WOLF DANGEROUS 081* (13.98*)	Old World Romance	
10	10	18	FLORIDA GEORGIA LINE REPUBLIC NASHVILLE DIGITAL EX/REPUBLIC (5.98)	It's Just What We Do	
11	11	81	VOLBEAT VERTIGO 016814/REPUBLIC (13.98)	Beyond Hell/Above Heaven	
12	16	76	GREATEST THE HEAD AND THE HEART GAINER SUB POP 915* (10.98)	The Head And The Heart	
13	6	3	WILD NOTHING CAPTURED TRACKS 162* (12.98)	Nocturne	
14	3	8	RODRIGUEZ HEY DAWG! LIGHT IN THE ATTIC 41850/LUGACY (12.98)	Searching For Sugar Man (Soundtrack)	
15	NEW	1	DIRTY RIVER BOYS DRUGS 48262/THIRTY TIGERS (12.98)	Science Of Flight	
16	NEW	1	STARTING SIX FIRST FAMILY DIGITAL EX/RPM MSC (5.98)	On Yo Beach	
17	NEW	1	NEIL HALSTEAD BRUSHFIRE 017128* (14.98)	Palindrome Hunches	
18	14	4	THE HEAVY COUNTER 046*/NINJA TUNE (15.98)	The Glorious Dead.	
19	2	2	JENS LEKMAN SECRETLY CANADIAN 225* (14.98)	I Know What Love Isn't	
20	NEW	1	THE PRESETS MODULAR 017986*/CASABLANCA (14.98)	Pacifica	
21	NEW	1	THE TIME JUMPERS ROUNDER 619148*/CONCORD (15.98)	The Time Jumpers	
22	8	4	SWANS YOUNG GOD 45* (17.98)	The Seer	
23	33	6	MARCUS MILLER 3 DEVICES/CONCORD JAZZ 33794/CONCORD (15.98)	Renaissance	
24	24	56	KENDRICK LAMAR TOP DAWG DIGITAL EX (7.98)	Section.80	
25	20	48	NERO MTA/MERCURY/CHERRYTREE/INTERSCOPE 016371/IGA (9.98)	Welcome Reality	



The Drive-By Truckers member debuts at No. 1 with his second solo studio recording. His first, 2004's *Murdering Oscar*, topped out at No. 10.

The 11-piece ensemble of Nashville studio musicians enters with its debut studio album, selling 1,000. It also lands at No. 49 on Top Country Albums.



The iTunes store offered the album's "My Dear" as its free single of the week while promoting the set for \$7.99. The title takes a 994% gain in its second week, moving 1,000 copies.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	GENRE
26	34	2	ZOMBOY NEVER SAY DIE DIGITAL EX (5.98)	The Dead Symphonic (EP)	
27	19	4	ARIEL PINK'S HAUNTED GRAFFITI 4AD 2320* (14.98)	Mature Themes	
28	NEW	1	JONNY GREENWOOD NONE SUCH 532292/WARNER BROS. (16.98)	The Master (Soundtrack)	
29	NEW	1	RUBY VELLE & THE SOULPHONICS 614420 3001* (15.98)	It's About Time	
30	29	22	BEN HOWARD UNIVERSAL ISLAND 015588/REPUBLIC (11.98)	Every Kingdom	
31	1	2	PROPAGANDHI EPITAPH 87192 (15.98)	Failed States	
32	NEW	1	PASSENGER NETTWERK 30965 (12.98)	All The Little Lights	
33	4	5	CLAIRY BROWNE & THE BANGIN' RACKETTES CLAIRY BROWNE & THE BANGIN' RACKETTES DIGITAL EX (9.98)	Baby Caught The Bus	
34	NEW	1	FIREWATER BL00DSHOT 163* (15.98)	International Orange!	
35	NEW	1	THEE OH SEES IN THE RED 225* (13.98)	Putrifiers II	
36	22	3	THOMAS RHETT VALORY DIGITAL EX (5.98)	Thomas Rhett (EP)	
37	25	5	FOZZY CENTURY MEDIA 8883 (15.98)	Sin And Bones	
38	13	2	JARED ANDERSON INTEGRITY 5084 EX/PLG (11.98)	The Narrow Road	
39	5	2	TWO GALLANTS ATD 0159* (12.98)	The Bloom And The Blight	
40	27	4	JJ DOOM LEX 021* (15.98)	Key To The Kuffs	
41	38	7	SHOVELS AND ROPE SHRIMP 1819*/DUALTONE (12.98)	O' Be Joyful	
42	45	20	FATHER JOHN MISTY SUB POP 978* (12.98)	Fear Fun	
43	NEW	1	RENEE FLEMING DECCA 01772/DECCA CLASSICS (16.98)	The Art Of Renee Fleming	
44	NEW	1	NEAL MORSE RADIANT 15119/METAL BLADE (17.98)	Momentum	
45	39	63	ANDY GRAMMER S-CURVE 151602 (9.98)	Andy Grammer	
46	31	2	BLU & EXILE DIRTY SCIENCE 5156*/FAT BEATS (12.98)	Give Me My Flowers While I Can Still Smell Them	
47	18	3	KATATONIA PEACEVILLE 403* (16.98)	Dead End Kings	
48	NEW	1	ARMIN VAN BUUREN ARMADA DIGITAL EX (15.98)	Universal Religion Chapter Six	
49	35	20	JESSE & JOY WARNER LATINA 528227 (13.98)	Con Quien Se Queda El Perro?	
50	NEW	1	HELVETIA JOYFUL NOISE 97* (12.98)	Nothing In Rambling	

HEATSEEKERS SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT/PROMOTION LABEL
1	1	23	WHY YA WANNA TURN ON THE LIGHTS	JANA KRAMER	ELEKTRA NASHVILLE/WMN
2	4	8	CRUISE	FLORIDA GEORGIA LINE	REPUBLIC NASHVILLE
3	6	9	THE A TEAM	ED SHEERAN	ELEKTRA/ATLANTIC
4	5	14	AMEN	MEEK MILL FEATURING DRAKE MAYBACH	WARNER BROS.
5	3	13	BANDZ A MAKE HER DANCE	JUICY J FEATURING LIL WAYNE & 2 CHAINZ	KEMOSABE/COLUMBIA
6	NEW	1	TAKE A WALK	PASSION PIT	FRENCHKISS/COLUMBIA
7	7	8	SWIMMING POOLS (DRANK)	KENDRICK LAMAR TOP DAWG	ATTEM/INTERSCOPE
8	9	7	HEART SKIPS A BEAT	OLLY MURS FEATURING CHIDDY BANG	SYCO/COLUMBIA
9	11	6	BURN	MEEK MILL FEATURING BIG SEAN MAYBACH	WARNER BROS.
10	NEW	1	DID IT FOR THE GIRL	GREG BATES	REPUBLIC NASHVILLE
11	13	5	I DON'T LIKE	CHIEF KEEF FEATURING LIL REESE	GOD IS GLORY/BOYZ/INTERSCOPE
12	12	8	SNAP BACKS & TATTOOS	DRILLICX	GRAHAM NU WORLD ERA/EONE
13	10	18	PROMISES	NERO	MTA/MERCURY/CHERRYTREE/INTERSCOPE
14	8	13	ANGELS	THE XX	YOUNG TURKS/BEGGARS GROUP
15	NEW	1	VEGAS GIRL	CONOR MAYNARD	CAPITOL
16	19	2	10,000 REASONS (BLESS THE LORD)	MATT REDMAN	SIXSTEPS/SPARROW/EMI CMG
17	15	11	READY OR NOT	BRIDGIT MENDLER	HOLLYWOOD
18	14	5	HOW COUNTRY FEELS	RANDY HOUSSER	STONEY CREEK
19	21	2	ME WITHOUT YOU	TOBYMAC	FOREFRONT/EMI CMG
20	16	11	CRYING ON A SUITCASE	CASEY JAMES	19/COLUMBIA NASHVILLE
21	24	2	SPECTRUM	ZEDD FEATURING MATTHEW KOMA	INTERSCOPE
22	NEW	1	ALGO ME GUSTA DE TI	WISIN & YANDEL FEATURING CHRIS BROWN & T-PAIN	MACHETE/UMLE
23	NEW	1	DON'T YOU WORRY CHILD	SWEDISH HOUSE MAFIA FEATURING JOHN MARTIN	ASTRALWERKS/CAPITOL
24	NEW	1	SUNSET	THE XX	YOUNG TURKS/BEGGARS GROUP

REGIONAL HEATSEEKERS #1 ALBUMS



WEST NORTH CENTRAL

- Patterson Hood *Heat Lightning Rumbles In The Distance*
- Volbeat *Beyond Hell/Above Heaven*
- Marcus Miller *Renaissance*
- Florida Georgia Line *It's Just What We Do*
- Billy Talent *Dead Silence*
- Sea Wolf *Old World Romance*
- The Head And The Heart *The Head And The Heart*
- Paper Route *The Peace Of Wild Things*
- The Raveonettes *Observer*
- Chris Knight *Little Victories*

NORTH EAST

- Patterson Hood *Heat Lightning Rumbles In The Distance*
- The Raveonettes *Observer*
- Billy Talent *Dead Silence*
- Apathy *It's The Bootleg Mathafakass! Vol. 3 Fire Walk With Me*
- Ayla Brown *Ayla Brown*
- G-Dragon *One Of A Kind (EP)*
- Rodriguez *Searching For Sugar Man (Soundtrack)*
- Apathy *The Alien Tongue*
- Neil Halstead *Palindrome Hunches*
- Volbeat *Beyond Hell/Above Heaven*

PROGRESS REPORT

Melanie Amaro, "Don't Fail Me Now" and "Love Me Now" The inaugural winner of the U.S. version of "The X Factor" earns a double debut as "Don't Fail Me Now" arrives at No. 49 on Dance Club Songs and "Love Me Now" enters Adult R&B at No. 39. The latter gives Amaro her first appearance on a Billboard airplay tally.



THE BILLBOARD HOT 100

Main chart table with columns: Rank, Title, Artist, Peak, Weeks on Chart, and more. Includes tracks like 'One More Night' by Maroon 5 and 'We Are Never Ever Getting Back Together' by Taylor Swift.

Up 4-1, song marks Pink's first Hot 100

5 Airplay No. 1 on her own and second overall. She reigned for six weeks in 2001 with "Lady Marmalade" with Christina Aguilera, Lil' Kim and Mya.



11

K-pop star rockets 25-4 on Hot Digital Songs (188,000, up 210%) following his appearances on "The Ellen DeGeneres Show," NBC's "Today" and the season premiere of "Saturday Night Live."



12

The track flies 16-2 on Hot Digital Songs (209,000, up 182%), previewing G.O.O.D. Music's Crave Summer, due high atop next week's Billboard 200.

33 & 95

Following the "Glee" cast's cover of the song on the Fox series' fourth-season premiere (Sept. 13), Imagine Dragons' original gains by 62% to 64,000 downloads sold, while the TV troupe's take arrives with 41,000. It's the cast's record-extending 204th Hot 100 entry.



79

The collaboration, which starts with 51,000 downloads sold, previews Lifehouse's upcoming sixth studio album.

Continuation of the Billboard Hot 100 chart, listing tracks like 'Turn on the Lights' by Mike Will Made It, 'Kiss Tomorrow Goodbye' by Luke Bryan, and 'No Worries' by Lil Wayne.

BETWEEN THE BULLETS

'ONE' TO 1: MAROON 5 TOPS HOT 100



MAROON 5

Maroon 5 notches its third No. 1 on the Billboard Hot 100, as "One More Night" lifts 2-1. The group had previously led with "Makes Me Wonder" in 2007 and "Moves Like Jagger," featuring Christina Aguilera, last year. The rise for "Night" is fueled by an 11-5 surge on Hot 100 Airplay (84 million impressions, up 17%, according to Nielsen BDS) and an 8-4 charge on On-Demand Songs (705,000 on-demand streams, up 16%). The track concurrently scales the Mainstream Top 40 (8-5) and Adult Top 40 (11-9) airplay charts. —Gary Trust

The most popular songs, according to all-format audience impressions, measured by Nielsen Broadcast Data Systems, and sales data compiled by Nielsen SoundScan. Greatest Gainer/Digital and Greatest Gainer/Airplay are awarded respectively for the largest digital sales and sales increases on the chart. See charts.legends.com for rules and regulations. © 2012 Prometheus Global Media, LLC and Nielsen SoundScan. All rights reserved.

Table with columns: THIS WEEK, LAST WEEK, TITLE, ARTIST, IMPRINT/PROMOTION LABEL, CERT. (1-30 rows)

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HOT 100 AIRPLAY MONITORED BY nelsen SoundScan SALES DATA COMPILED BY nelsen SoundScan... Data for week of SEPTEMBER 29, 2012

MAINSTREAM TOP 40

Table with 5 columns: This Week, Last Week, In/Growth, Title, Artist. Top entries include 'Whistle' by Flo Rida, 'Blow Me (One Last Kiss)' by Pink, 'Everybody Talks' by Neon Trees.

Taylor Swift's "We Are Never Ever Getting Back Together" ties her mark for the fastest climb to the Mainstream Top 40 chart's top 10 for a country crossover song...

K-pop star Psy, meanwhile, scores the chart's highest debut for a male artist's first entry since Enrique Iglesias' "Bailamos" in 1999, as "Gangnam Style" launches at No. 28.



ADULT CONTEMPORARY

Table with 5 columns: This Week, Last Week, In/Growth, Title, Artist. Top entries include 'Somebody That Used to Know' by Gotye, 'Drive By' by Train, 'Payphone' by Maroon 5.

ADULT TOP 40

Table with 5 columns: This Week, Last Week, In/Growth, Title, Artist. Top entries include 'Blow Me (One Last Kiss)' by Pink, 'Everybody Talks' by Neon Trees, 'Wide Awake' by Katy Perry.

ROCK SONGS

Table with 5 columns: This Week, Last Week, In/Growth, Title, Artist. Top entries include 'Ho Hey' by The Lumineers, 'Oh Love' by Green Day, 'I Will Wait' by Mumford & Sons.

ALTERNATIVE

Table with 5 columns: This Week, Last Week, In/Growth, Title, Artist. Top entries include 'Ho Hey' by The Lumineers, 'I Will Wait' by Mumford & Sons, 'Greatest Madness Gainer' by Muse.

TRIPLE A

Table with 5 columns: This Week, Last Week, In/Growth, Title, Artist. Top entries include 'I Will Wait' by Mumford & Sons, 'Mercy' by Dave Matthews Band, 'Ho Hey' by The Lumineers.



The Lumineers leap 4-1 on Alternative with their debut chart entry, "Ho Hey." The song is the fifth introductory No. 1 on the list this year...

MAINSTREAM TOP 40, ADULT CONTEMPORARY, ADULT TOP 40, and 79 stations are electronically monitored 24 hours a day, 7 days a week... See Chart Legend on billboard.com for rules and explanations.

HOT COUNTRY SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	CERT.	PEAK POSITION
1	2	30	#1 WANTED (D.HUFF/J.HAYES/T.VERGES/J.HAYES)	Hunter Hayes ATLANTIC/WAN	●	1
2	3	28	TIME IS LOVE (FROGERS/T.HARRIS/T.MARTIN/M.NESLER)	Josh Turner MCA NASHVILLE	●	2
3	4	7	TAKE A LITTLE TRIP (K.MOX/D.O'ALTMAN/C.LAWSON/J.MCCORMICK)	Jason Aldean BROKEN BOW	●	3
4	1	20	PONTOON (J.JOYCE/R.HENRY/LAIRD/B.DEAN)	Little Big Town CAPITOL NASHVILLE	●	1
5	5	38	WHY YA WANNA (S.HENDRIX/C.GRAVITT/C.DESTEFANO/A.GORLEY)	Jana Kramer ELEKTRA NASHVILLE/WMN	●	5
6	7	37	COWBOYS AND ANGELS (B.BEAVERS/D.LYNCH/J.LEO/T.NICHOLS)	Dustin Lynch BROKEN BOW	●	6
7	9	10	BLOWN AWAY (M.BRIGHT/L.J.KEAR/C.TOMPkins)	Carrie Underwood ARISTA	●	7
8	6	27	FOR YOU (D.HUFF/J.URBAN/IM.POWELL/K.URBAN)	Keith Urban RELATIVITY MUSIC/CAPITOL NASHVILLE	●	6
9	10	9	LOVIN' YOU IS FUN (C.CHAMBERLIN/J.L.BEAVERS/B.DUPIER)	Easton Corbin MERCURY	●	9
10	13	14	HARD TO LOVE (K.JACOBS/M.McCLURE/L.BRICE/B.MONTANA/J.OZIER/B.GLOVER)	Lee Brice CUBB	●	10
11	11	13	FASTEST GIRL IN TOWN (F.LUJED/L.CANLAY/G.WORF/M.LAMBERTA/P.PRESLEY)	Miranda Lambert RCA NASHVILLE	●	11
12	12	12	TRUCK YEAH (B.GALLIMORE/T.McGRAW/C.JANSON/P.BRIST/C.LUCAS/D.MYRICK)	Tim McGraw BIG MACHINE	●	12
13	15	17	THE ONE THAT GOT AWAY (J.MOI/R.CLAWSON/D.DAVIDSON/J.OWEN/J.RITCHIEY)	Jake Owen RCA NASHVILLE	●	13
14	14	15	COME WAKE ME UP (D.HUFF/RASCAL FLATTS/S.McCONNELL/J.FRANSSON/T.LARSSON/T.LUNDGREN)	Rascal Flatts BIG MACHINE	●	14
15	17	19	KISS TOMORROW GOODBYE (J.STEVENS/L.BURMAN/S.McANALLY)	Luke Bryan CAPITOL NASHVILLE	●	15
16	16	17	THAT'S WHY I PRAY (D.HUFF/D.LEVERETT/D.DAVIS/S.BUXTON)	Big & Rich WARNER BROS./AAR	●	16
17	19	18	WE ARE NEVER EVER GETTING BACK TOGETHER (MAX.MARTIN/SHELLBACK/D.HUFF/T.SWIFT/MAX.MARTIN/SHELLBACK)	Taylor Swift BIG MACHINE	●	13
18	20	21	SHININ' ON ME (J.L.NIEMAN/D.BRAINARD/L.NIEMAN/L.BRICE/R.HATCH/MILLER)	Jerrold Nieman SEA GAYLE/ARISTA NASHVILLE	●	18
19	23	13	AIR POWER (J.JOYCE/E.CHURCH/M.GREEN)	Eric Church EMI NASHVILLE	●	19
20	22	23	AIR DID IT FOR THE GIRL (J.RITCHIEY/G.BATES/L.HUTCHINSON/R.CLAWSON)	Greg Bates REPUBLIC NASHVILLE	●	20
21	24	27	TIL MY LAST DAY (S.TOVIER/D.McNALLY/J.MOORE/J.S.STOVER)	Justin Moore CAPITOL NASHVILLE	●	21
22	21	20	WANTED YOU MORE (P.WORLEY/LADY ANTEBELLUM/D.HAYWOOD/C.KELLEY/H.SCOTT/G.CAMBILL/M.BILLINGSLEY/LONG/D.EDWARDS)	Lady Antebellum CAPITOL NASHVILLE	●	20
23	25	8	I LIKE GIRLS THAT DRINK BEER (T.KEITH/B.PINSON)	Toyb Keith SHOW DOG/UNIVERSAL	●	23
24	26	12	BEER MONEY (B.JAMES/K.MOORE/D.ALVY/VERGES)	Kip Moore MCA NASHVILLE	●	24
25	27	31	CRUISE (J.MOI/B.KELLEY/HUBBARD/J.MOI/C.NICE/J.RICE)	Florida Georgia Line REPUBLIC NASHVILLE	●	25

1 Three weeks past his 21st birthday, the singer becomes the youngest solo male artist to top the 68-year-old Hot Country Songs chart. The record was held for nearly 40 years by Johnny Rodriguez, who was 21 years and 6 months old when "You Always Come Back (To Hurting Me)" topped the chart in June 1973.

10 Brice scores his third top 10 in seven tries, having previously reached the upper tier with "Love Like Crazy," which rose to No. 3 two years ago, and "A Woman Like You," which topped the April 21 chart. His current track ranks at No. 8 (38,000 sold) on Country Digital Songs (see page 39).



THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	CERT.	PEAK POSITION
26	28	21	HOW COUNTRY FEELS (D.GEORGE/V.MCQUEEN/W.MOBLIVAN/T.HRASHER)	Randy Houser STONEY CREEK	●	26
27	16	11	THE WIND (K.STEGALL/B.BROWN/Z.BROWN/W.DURRITTELL/L.WOYREY)	Zac Brown Band SOUTHERN GROUND/ATLANTIC/RPM	●	11
28	30	14	CRYING ON A SUITCASE (C.LINDSEY/JAMES/I.TMILLER/T.HARRIS/R.T.HRASHER)	Casey James COLUMBIA NASHVILLE	●	28
29	31	26	TRUE BELIEVERS (FROGERS/RUCKER/JACKSON)	Darius Rucker CAPITOL NASHVILLE	●	26
30	29	29	TOO GOOD TO BE TRUE (D.HUFF/G.SAMPSON/H.LINDSEY/VERGES)	Edens Edge BIG MACHINE	●	29
31	32	32	EX-OLD MAN (T.BROWN/P.OVERSTREET/K.KELLY/P.OVERSTREET)	Kristen Kelly ARISTA NASHVILLE	●	31
32	NEW	1	GREATEST GAINER (B.CANNON/K.CHESENEY/K.GATTISI)	Kenny Chesney BLUE CHAIR/COLUMBIA NASHVILLE	●	32
33	33	25	MISSIN' YOU CRAZY (B.BUTLER/J.PARDI/J.PARDI/B.BUTLER/H.MOLMES)	Jon Pardi EMI NASHVILLE	●	33
34	34	36	TIP IT ON BACK (B.BEAVERS/L.WOOTEN/KENNEDY/COPPERMAN/J.NITE)	Dierks Bentley CAPITOL NASHVILLE	●	34
35	35	35	LET THERE BE COWGIRLS (K.STEGALL/C.CAGLE/C.TRIBBLE)	Chris Cagle BIG MACHINE	●	35
36	36	34	KICK IT IN THE STICKS (B.ELBERT/THE ATOM BROTHERS/J.WAGONER/J.FRANKLIN/R.AKINS/S.GILBERT/H.VANSLIP)	Brantley Gilbert VALORY	●	34
37	40	43	BEER WITH JESUS (J.JOYCE/T.HOMAS/RHETT/HUCKABY/MILLER)	Thomas Rhett VALORY	●	37
38	42	50	MERRY GO 'ROUND (L.LAIRD/S.McANALLY/K.MUSGRAVES/J.MUSGRAVES/J.OSBORNE/S.McANALLY)	Kacey Musgraves MERCURY	●	38
39	37	39	SAY GOODNIGHT (M.WRUCKE/K.EAM/J.PERCE/J.PWHITE)	Eli Young Band REPUBLIC NASHVILLE	●	37
40	38	37	EIGHTEEN INCHES (B.GALLIMORE/K.LONERAGE/A.GORLEY/C.UNDERWOOD)	Lauren Alaina INTERSCOPE/MERCURY	●	37
41	41	40	JUST WANNA ROCK N' ROLL (T.HEWITT/R.AKINS/R.CRAWSON/S.McANALLY)	Rodney Atkins CUBB	●	40
42	39	38	I AIN'T YOUR MAMA (J.STROUD/L.SFENCE/C.CAMERON)	Maggie Rose RPM	●	38
43	52	55	EVERY STORM (RUNS OUT OF RAIN) (G.ALLAN/G.DROMAN/G.ALLAN/A.WARREN/H.LINDSEY)	Gary Allan MCA NASHVILLE	●	43
44	43	44	MUSTA HAD A GOOD TIME (N.PARMALEE/D.FANNING)	Parmalee ATLANTIC	●	44
45	44	41	ONE MORE SAD SONG (J.JOYCE/R.ROGERS/S.McDONALD)	Randy Rogers Band MCA NASHVILLE	●	38
46	46	46	BETTER IN A BLACK DRESS (C.CARLSON/K.ARMSTRONG/ARMSTRONG)	Katie Armiger COLD BREEZE	●	45
47	47	47	THINGS YOU CAN'T DO IN A CAR (G.FUNDIS/IB.HULL)	Due West BLACK RIVER	●	47
48	45	45	YOU'RE ALL THAT MATTERS TO ME (N.CHAPMAN/R.J.LANGE)	Miss Willie Brown ADM/OCTONE/RODEOWAVE	●	43
49	49	51	YOU GO YOUR WAY (K.STEGALL/T.JONES/T.LANE/D.LEE)	Alan Jackson ACREMI NASHVILLE	●	49
50	48	48	AMERICAN BEAUTY (S.NELSON/M.DOULAS/J.OSBORNE/M.JENKINS)	The Lost Trailers STOKES TUNES/NEW REVOLUTION	●	48

TOP COUNTRY ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	#1 LITTLE BIG TOWN (CAPITOL NASHVILLE 44299 (16.98))	Tornado	●	1
2	1	26	CARRIE UNDERWOOD (REPUBLIC NASHVILLE 89994/SMN (11.98))	Blown Away	●	1
3	2	58	LUKE BRYAN (CAPITOL NASHVILLE 72412 (16.98))	Tailgates & Tanlines	●	1
4	3	16	ZAC BROWN BAND (SOUTHERN GROUND/ATLANTIC 53082/AG (18.98))	Uncaged	●	1
5	4	60	ERIC CHURCH (EMI NASHVILLE 94298* (16.98))	Chief	●	1
6	5	7	HUNTER HAYES (ATLANTIC 52899/WMN (18.98))	Hunter Hayes	●	5
7	8	10	JASON ALDEAN (BROKEN BOW 7977 (18.98))	My Kinda Party	●	2
8	7	6	COLT FORD (AVERAGE JONES 239 (14.98))	Declaration Of Independence	●	1
9	6	13	KENNY CHESNEY (BLUE CHAIR/COLUMBIA NASHVILLE 94866/SMN (11.98))	Welcome To The Fishbow	●	1
10	NEW	1	KIX BROOKS (ARISTA NASHVILLE 19687/SMN (12.98))	New To This Town	●	10
11	11	124	BRANTLEY GILBERT (VALORY 860100 (14.98))	Halfway To Heaven	●	2
12	10	9	JOSH TURNER (CRACKER BARREL/MCA NASHVILLE 017194 EX/UMGN (11.98))	Live Across America	●	9
13	9	5	DUSTIN LYNCH (BROKEN BOW 7277 (12.98))	Dustin Lynch	●	1
14	12	13	LEE BRICE (CUBB 72316 (13.98))	Hard 2 Love	●	2
15	13	14	RASCAL FLATTS (BIG MACHINE/RFD00A (13.98))	Changed	●	1
16	14	14	VARIOUS ARTISTS (EMISONY MUSIC/UNIVERSAL 016691/UME (18.98))	NOW That's What I Call Country: Volume 5	●	4
17	16	53	LADY ANTEBELLUM (CAPITOL NASHVILLE 94431 (18.98))	Own The Night	●	1
18	15	25	LIONEL RICHIE (MERCURY 016060/UMGN (15.98))	Tuskegee	●	1
19	18	20	KIP MOORE (MCA NASHVILLE 016432/UMGN (18.98))	Up All Night	●	3
20	17	15	ALAN JACKSON (ACR 29334/EMI NASHVILLE (16.98))	Thirty Miles West	●	1
21	21	56	PISTOL ANNIES (RCA 94916*/SMN (11.98))	Hill On Wheels	●	1
22	20	17	GLORIANA (EMBLEM/WARNER BROS. 52702/WMN (18.98))	A Thousand Miles Left Behind	●	2
23	19	14	JOSH TURNER (MCA NASHVILLE 016824/UMGN (10.98))	Punching Bag	●	1
24	25	62	GREATEST GAINER (WARNER BROS. 527370/WMN (18.98))	Red River Blue	●	1
25	NEW	1	CHRIS KNIGHT (DRIFTER'S CHURCH PRODUCTIONS 0013 (14.98))	Little Victories	●	25

BLUEGRASS ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	10	#1 OLD CROW MEDICINE SHOW (ATG 0156*)	Carry Me Back	●	1
2	NEW	1	KATHY MATTEA (SUGAR HILL 085WEL*)	Calling Me Home	●	2
3	2	23	TRAMPLED BY TURTLES (BANJO/DAD 09*/THIRTY TIGERS)	Stars And Satellites	●	2
4	6	76	ALISON CRAWLEY & UNION STATION (ROUNDER 010665*/CONCORD)	Paper Airplane	●	1
5	5	12	JERRY DOUGLAS (EONE 2128)	Traveler	●	5
6	4	36	DAILEY & VINCENT (ROUNDER 618912 EX/CRACKER BARREL)	The Gospel Side Of Dailey & Vincent	●	2
7	13	27	STEEP CANYON RANGERS (ROUNDER 610648/CONCORD)	Nobody Knows You	●	2
8	8	16	RHONDA VINCENT (UPPER MANAGEMENT 806)	Sunday Mornin' Singin': Live!	●	1
9	NEW	1	MARK HOUSER & BLUEGRASS DRIVE (RURAL RHYTHM 1107)	Uneven Road	●	9
10	11	25	CAROLINA CHOCOLATE DROPS (NONESUCH 52989*/WARNER BROS.)	Leaving Eden	●	4

BETWEEN THE BULLETS

'TORNADO' BLOWS IN

Little Big Town garners its second straight No. 1 on Top Country Albums—and biggest Nielsen SoundScan week—as *Tornado* blows in with 113,000 sold. That's more than twice the vocal group's previous best, noted when *The Reason Why* bowed at No. 1 with 42,000 two years ago. The new album also nets a career-best No. 2 rank on the Billboard 200, surpassing the opening-week peak at No. 5 with *Reason*. Following two weeks at No. 1 on Hot Country Songs, "Pontoon" dips to No. 4, while the title track from *Tornado* is serviced to programmers as the follow-up radio single.

—Wade Jessen

TOP R&B/HIP-HOP ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	PEAK
1	1	5	DMX	#1 2 CHAINZ BASED ON A TRILL STORY (DEF JAM 01288)/IDJMG	1
2	3	2	TREY SONGZ	3 CHAINZ CHAPTER V (SONGBOOK/ATLANTIC 527404/AG)	3
4	4	10	FRANK OCEAN	NO LIE CHANNEL ORANGE (DEF JAM 015788)/IDJMG	4
5	3	7	RICK ROSS	NO LIE 503 FORTRESS (LORD JAMMACH/SUP-N-SUDE/DEF JAM 01634)/IDJMG	5
6	6	11	CHRIS BROWN	NO LIE FORTUNE (RCA 96055)	6
7	7	14	USHER	NO LIE LOOKING 4 MYSELF (RCA 97176)	7
8	5	3	SLAUGHTERHOUSE	NO LIE WELCOME TO OUR HOUSE (SHADY/INTERSCOPE 017038)/RCA	8
9	NEW		MINT CONDITION	NO LIE MUSIC @ THE SPEED OF LIFE (CAGED BIRD 5005)/SHANACHE	9
10	9	9	NAS	NO LIE LIFE IS GOOD (DEF JAM 017056)/IDJMG	10
11	10	6	ELLE VARNER	NO LIE PERFECTLY IMPERFECT (MRK 59132)/RCA	11
12	8	4	DJ KHALED	NO LIE KISS THE BING WE (THE BEST/YOUNG MONEY/CASH MONEY 017044)/PUBLIC	12
13	13	44	DRAKE	NO LIE TAKE CARE (YOUNG MONEY/CASH MONEY 016135)/REPUBLIC	13
14	12	24	NICKI MINAJ	NO LIE PINK FRIDAY (ROMAN YOUNG MONEY/CASH MONEY 016630)/REPUBLIC	14
15	14	43	RIHANNA	NO LIE TALK A PISS (SRP/DEF JAM 016313)/IDJMG	15
16	17	22	FUTURE	NO LIE PLUTO (A-1/FREEBANDZ/ 96357)/EPIC	16
17	16	12	R. KELLY	NO LIE WRITE ME BACK (RCA 94916)	17
18	11	3	TAMIA	NO LIE BEAUTIFUL SURPRISE (PLUS 1 15070)	18
19	18	12	VARIOUS ARTISTS	NO LIE MAYBACK MUSIC GROUP: SELF MADE (MAYBACK/DEF JAM 5305)/WARNER BROS	19
20	15	7	SOUNDTRACK	NO LIE SPARKLE (RCA 42046)	20
21	35	15	GG	NO LIE EMELI SANDE (NEW VERSION OF EVENTS CAPITOL 62767)	21
22	22	56	LIL WAYNE	NO LIE THE CARTER IV (YOUNG MONEY/CASH MONEY 015546)/REPUBLIC	22
23	21	29	SOUNDTRACK	NO LIE PROJECT X (WATERLOO 39284)	23
24	24	58	JAY Z & KANYE WEST	NO LIE WATCH THE THRONE (RCA/FELIX/ROC NATION/DEF JAM 015450)/IDJMG	24
25	23	23	SOUNDTRACK	NO LIE THINK LIKE A MAN (EPIC 53953)	25
26	23	20	B.O.B	NO LIE STRANGE CLOUDS (REBEL/COR/GRAND HUSTLE/ATLANTIC 527784/AG)	26
27	25	05	PITBULL	NO LIE PLANET (FAT 305/POLO GROUNDS/J 69060)/RCA	27
28	25	8	JENNIFER LOPEZ	NO LIE DANCE AGAIN... THE HITS (EPIC 95558)	28
29	19	3	DWELE	NO LIE GREATER THAN ONE (RTI 2434)/EONE	29
30	26	30	TYGA	NO LIE CARLESS WORLD (YOUNG MONEY/CASH MONEY 016722)/REPUBLIC	30
31	30	39	YOUNG JEEZY	NO LIE THE 103 (HUSTLERZ AMBITION CTE/DEF JAM 013738)/IDJMG	31
32	28	7	JOSS STONE	NO LIE THE SHINE (WOL 2 STONE/D 152101/S-CURVE)	32
33	27	77	WIZ KHALIFA	NO LIE ROLLING PAPERS (ROSTRUM/ATLANTIC 527093/AG)	33
34	31	64	BEYONCÉ	NO LIE 4 (PARKWOOD 90924)/COLUMBIA	34
35	36	40	PACE SETTER	NO LIE ANTHONY HAMILTON (BACK TO LOVE MISTERS MUSIC 91336)/RCA	35
36	29	19	MARY MARY	NO LIE GO GET IT (SOUNDTRACK) (MY BLOCK 90708)/COLUMBIA	36
37	33	43	MARY J. BLIGE	NO LIE MY LIFE II... (ACT 1) (MATRIMONIAL/GEFFEN 016257)/IGA	37
38	NEW		STARTING SIX	NO LIE ON MY BEACH (FIRST FAMILY DIGITAL EX/IMP)	38
39	40	35	KC AND THE SUNSHINE BAND	NO LIE FLASHBACK WITH KC AND THE SUNSHINE BAND (IMP/IMP 015492)/IMP	39
40	41	51	J. COLE	NO LIE COLE WORLD (ROC NATION 52820)/COLUMBIA	40
41	37	45	MAC MILLER	NO LIE BLUE SLIDE (PARK ROSTRUM 218)	41
42	34	44	CHILDISH GAMBINO	NO LIE CAMP GLASSNOTE 0121*	42
43	38	14	WAKA FLOCKA FLAME	NO LIE TRIPLE F (EPIK/EPIC 529440/MONOPODY 529555)/WARNER BROS	43
44	44	66	BAD MEETS EVIL	NO LIE HELL: THE SEQUEL (EPIC SHADY/INTERSCOPE 015724)/IGA	44
45	39	41	AMY WINEHOUSE	NO LIE LONNESS: HIDDEN TREASURES (REPUBLIC 016294)*	45
46	46	39	KENDRICK LAMAR	NO LIE SECTION.80 (TOP DAWG DIGITAL EX)	46
47	42	11	JOSHUA LEDET	NO LIE AMERICAN BOOL (SEASON 11 HIGHLIGHTS) (INTERSCOPE 07102) (EXTRA)	47
48	49	15	ERIC BENET	NO LIE THE ONE (PRIMARY WAVE 70023)/JORDAN HOUSE	48
49	43	26	MELANIE FIONA	NO LIE THE MY LIFE (SRIC 016027)/REPUBLIC	49
50	48	71	TYLER, THE CREATOR	NO LIE GOURLIN XL 529*	50

MAINSTREAM R&B/HIP-HOP™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	PEAK
1	1	11	#1 ADORN MIGUEL BYSTORM (BLACK ICE/RCA)		1
2	2	18	NO LIE 2 CHAINZ FEAT. DRAKE (DEF JAM/IDJMG)		2
3	3	11	TURN ON THE LIGHTS TREY SONGZ FEAT. DRAKE (DEF JAM/IDJMG)		3
4	7	10	POP THAT FRENCH MONTANA FEAT. RICK ROSS, DRAKE, LL WYNN & BAD BOY/INTERSCOPE		4
5	6	11	ENOUGH OF NO LOVE KEYSIA COLE FEAT. LL WYNN, GEFKEN/INTERSCOPE		5
6	4	19	LEMME SEE USHER FEAT. RICK ROSS (RCA)		6
7	10	14	PUT IT DOWN RIHANNA SRP/DEF JAM/IDJMG		7
8	12	6	DIVE IN TREY SONGZ (SONGBOOK/ATLANTIC)		8
9	5	14	AMEN MEEK MILL FEAT. DRAKE (MAYBACK/WARNER BROS)		9
10	11	15	DANCE FOR YOU BYRONNE (PARKWOOD/COLUMBIA)		10
11	9	23	MERCY KANYE WEST, BIG SEAN, PUSHA T 2 CHAINZ G.O.D.D./DEF JAM/IDJMG		11
12	8	20	BAG OF MONEY WALE FEAT. RICK ROSS, MEEK MILL & T-PAIN (MAYBACK/WARNER BROS)		12
13	16	6	BIRTHDAY SONG 2 CHAINZ FEAT. KANYE WEST (DEF JAM/IDJMG)		13
14	13	25	HEART ATTACK TREY SONGZ (SONGBOOK/ATLANTIC)		14
15	15	10	I DON'T LIKE CHIEF KEEF FEAT. LL REESE GOD IS GOOD/GLO/BOYZ/INTERSCOPE		15
16	20	4	BANDZ A MAKE HER DANCE JUICY J FEAT. LL WYNN & 2 CHAINZ (TRV/COR GANG/COLUMBIA)		16
17	14	14	2 REASONS TREY SONGZ FEAT. T.I. (SONGBOOK/ATLANTIC)		17
18	17	13	LAZY LOVE NE-YO (MOTOWN/IDJMG)		18
19	RE-ENTRY		THINKIN BOUT YOU FRANK OCEAN (DEF JAM/IDJMG)		19
20	19	14	LET'S TALK OMARION FEAT. RICK ROSS (MAYBACK/WARNER BROS)		20
21	18	18	WORK HARD, PLAY HARD JUICY J FEAT. LL WYNN & 2 CHAINZ (TRV/COR GANG/COLUMBIA)		21
22	21	8	I WISH YOU WOULD QUINCY JONES FEAT. JAY-Z & LL WYNN (THE BEST/YOUNG MONEY/CASH MONEY/REPUBLIC)		22
23	23	8	ICE KELLY ROWLAND FEAT. LL WYNN (REPUBLIC)		23
24	NEW		GREATEST GIRL ON FIRE AUCIA KEYS FEAT. NICKI MINAJ (RCA)		24
25	25	9	MIRROR BOBBY V FEAT. LL WYNN, BLU KOLLA, DREAMS/EONE		25
26	24	8	DOPE CHICK THE-DREAM FEAT. PUSHA T (RADIO KILLA/DEF JAM/IDJMG)		26
27	30	3	DICED PINEAPPLES RICK ROSS FEAT. WALE & DRAKE (MAYBACK/SUP-N-SUDE/DEF JAM/IDJMG)		27
28	26	7	DO IT MYYOKO MONTANA FEATURING K-CAMP (PLAYMAKER/REPUBLIC)		28
29	NEW		CLIQUE KANYE WEST, JAY-Z, BIG SEAN G.O.D.D./DEF JAM/IDJMG		29
30	29	2	DON'T JUDGE ME CHRIS BROWN (RCA)		30
31	28	2	SWIMMING POOLS (DRANK) KENDRICK LAMAR (TOP DAWG/AFTERMATH/INTERSCOPE)		31
32	36	3	MY MOMENT DJ DRAMA, 2 CHAINZ, MEEK MILL, JEREMIH APHILLIATES/EONE		32
33	34	7	I DON'T CARE ELLE VARNER (MRK/RCA)		33
34	NEW		DIVE USHER (RCA)		34
35	31	3	GO GET IT T.I. (GRAND HUSTLE/ATLANTIC)		35
36	38	3	IN AND OUT MARCUS CANTY FEAT. WALE (SYCO/EPIC)		36
37	22	17	TOUCH'N YOU RICK ROSS FEAT. USHER (MAYBACK/SUP-N-SUDE/DEF JAM/IDJMG)		37
38	27	4	NEW DAY 50 CENT FEAT. DR. DRE & AUCIA KEYS G (UNIT3SHADY/INTERSCOPE)		38
39	35	4	ENOUGH SAID AALIYAH FEAT. DRAKE (BLACKGROUND)		39
40	32	5	BIG BOOTY CASH OUT BASES (LOADED/EPIC)		40

RHYTHMIC™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	PEAK
1	1	12	#1 WHISTLE FLO RIDA (PDE BOY/ATLANTIC)		1
2	2	21	MERCY KANYE WEST, BIG SEAN, PUSHA T 2 CHAINZ G.O.D.D./RCA/FELIX/DEF JAM/IDJMG		2
3	4	10	2 REASONS TREY SONGZ FEAT. T.I. (SONGBOOK/ATLANTIC)		3
4	3	14	NO LIE 2 CHAINZ FEAT. DRAKE (DEF JAM/IDJMG)		4
5	7	9	POUND THE ALARM NICKI MINAJ (YOUNG MONEY/CASH MONEY/REPUBLIC)		5
6	8	10	AS LONG AS YOU LOVE ME JUSTIN BIEBER FEAT. BIG SEAN, SCHOLBO/BYRONNE, BRAUNNS/AND/IDJMG		6
7	5	20	WHERE HAVE YOU BEEN RIHANNA SRP/DEF JAM/IDJMG		7
8	9	21	HEART ATTACK TREY SONGZ (SONGBOOK/ATLANTIC)		8
9	6	18	LET'S GO CALVIN HARRIS FEAT. NE-YO (ULTRA)		9
10	13	12	DON'T WAKE ME UP CHRIS BROWN (RCA)		10
11	11	10	LIGHTS ELLIE Goulding (CHERRY TREE/INTERSCOPE)		11
12	15	6	LET ME LOVE YOU (UNTIL YOU LEARN TO LOVE YOURSELF) NE-YO (MOTOWN/IDJMG)		12
13	10	20	WORK HARD, PLAY HARD WIZ KHALIFA (ROSTRUM/ATLANTIC/RIP)		13
14	14	10	AMEN MEEK MILL FEAT. DRAKE (MAYBACK/WARNER BROS)		14
15	12	22	CASHIN' OUT CASH OUT BASES (LOADED/EPIC)		15
16	16	8	I CAN ONLY IMAGINE JAMIE CHERIE (THE DIRT BROS & LL WYNN/WHAT A MUSIC/STRAVENS/CAPITOL)		16
17	17	19	TITANIUM DAVID GUETTA FEAT. SIA (WHAT A MUSIC/STRAVENS/CAPITOL)		17
18	20	8	POP THAT FRENCH MONTANA FEAT. RICK ROSS, DRAKE, LL WYNN & BAD BOY/INTERSCOPE		18
19	18	20	SCREAM USHER (RCA)		19
20	22	6	ADORN MIGUEL (BYSTORM/BLACK ICE/RCA)		20
21	19	8	BAG OF MONEY WALE FEAT. RICK ROSS, MEEK MILL & T-PAIN (MAYBACK/WARNER BROS)		21
22	21	16	LEMME SEE USHER FEAT. RICK ROSS (RCA)		22
23	26	5	TURN ON THE LIGHTS FUTURE (A-1/FREEBANDZ/EPIC)		23
24	24	5	NEW DAY 50 CENT FEAT. DR. DRE & AUCIA KEYS G (UNIT3SHADY/INTERSCOPE)		24
25	23	14	WIDE AWAKE KATY PERRY (CAPITOL)		25
26	29	7	BLOW ME (ONE LAST KISS) PINK (RCA)		26
27	30	3	DOPE CHICK THE-DREAM FEAT. PUSHA T (RADIO KILLA/DEF JAM/IDJMG)		27
28	25	19	PAYPHONE MADONN 5 FEAT. WIZ KHALIFA (A&M/OCTONE/INTERSCOPE)		28
29	32	5	SLOW DOWN CLYDE CARSON FEAT. THE TEMPTATIONS (R&B/RAP/MYGGOL MEDIA GROUP/REPUBLIC)		29
30	33	3	SWIMMING POOLS (DRANK) KENDRICK LAMAR (TOP DAWG/AFTERMATH/INTERSCOPE)		30
31	27	6	WANT U BACK CHER (LLOYD SYCO/EPIC)		31
32	NEW		GG CLIQUE KANYE WEST, JAY-Z, BIG SEAN G.O.D.D./DEF JAM/IDJMG		32
33	NEW		R.I.P. BRIAN AUGER FEAT. TIMMY TRAMP (ROC NATION/COLUMBIA)		33
34	28	16	SNAP BACKS & TATTOOS DRICKY GRAHAM (N.W. WORLD E&ONE)		34
35	38	2	GO HARD (I.A.L.A.) KRAYSHAWN (COLUMBIA)		35
36	NEW		NUMB USHER (RCA)		36
37	35	3	BIG BOOTY CASH OUT BASES (LOADED/EPIC)		37
38	NEW		ONE MORE NIGHT MADONN 5 (A&M/OCTONE/INTERSCOPE)		38
39	NEW		MY MOMENT DJ DRAMA, 2 CHAINZ, MEEK MILL, JEREMIH APHILLIATES/EONE		39
40	NEW		BIRTHDAY SONG 2 CHAINZ FEAT. KANYE WEST (DEF JAM/IDJMG)		40

ADULT R&B™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	PEAK
1	1	28	#1 PRAY FOR ME ANTHONY HAMILTON (MISTERS MUSIC/RCA)		1
2	2	26	TONIGHT (BEST YOU EVER HAD) JOHN LEGEND FEAT. LUDACRIS (EPIC)		2
3	4	6	LATELY AMITA BAKER (BLUE NOTE/CAPITOL)		3
4	3	17	FEELIN' SINGLE K. HELLYeah (RCA)		4
5	5	28	BEAUTIFUL SURPRISE TAMIA (PLUS 1/CAPITOL)		5
6	7	24	ALL TIED UP ROBIN THICKE (STAR TRAK/GEFFEN/INTERSCOPE)		6
7	9	7	ADORN MIGUEL (BYSTORM/BLACK ICE/RCA)		7
8	6	25	CLIMAX USHER (RCA)		8
9	8	27	GO GET IT MARY MARY (MY BLOCK/COLUMBIA)		9
10	11	13	DON'T MIND MARY J. BLIGE (MATRIMONIAL/GEFFEN/INTERSCOPE)		10
11	12	16	WHAT PROFIT DWELE (RTI/EONE)		11
12	22	2	GREATEST GIRL ON FIRE AUCIA KEYS (RCA)		12
13	14	17	DO WHAT YOU GOTTA DO ANGIE STONE (SAGUARO ROAD RHYTHM/SAGUARO ROAD)		13
14	13	11	HEART ATTACK TREY SONGZ (SONGBOOK/ATLANTIC)		14
15	18	20	HARRIET T. JONES EMIC (BEYBE PRIMARY WAVE/JORDAN HOUSE/CAPITOL)		15
16	17				

CHRISTIAN SONGS

CHRISTIAN ALBUMS

CHRISTIAN AC SONGS

GOSPEL ALBUMS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST, IMPRINT/PROMOTION LABEL. Lists Christian Songs chart entries.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST, IMPRINT/PROMOTION LABEL. Lists Christian Albums chart entries.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST, IMPRINT/PROMOTION LABEL. Lists Christian AC Songs chart entries.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST, IMPRINT/PROMOTION LABEL. Lists Gospel Albums chart entries.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST, IMPRINT/PROMOTION LABEL. Lists Gospel Albums chart entries.

Fronted by veteran singer/songwriter Bill Gaither, the Gaither Vocal Band claims its 10th consecutive top 10 debut...



James Hall Worship & Praise claims its sixth top 10 on Gospel Albums with Top Down Henry Lane...



...SOMEWHERE IN THE MIDDLE OF THE NIGHT... I'M NOT SURE I'VE EVER... I'M NOT SURE I'VE EVER...

...I'M NOT SURE I'VE EVER... I'M NOT SURE I'VE EVER... I'M NOT SURE I'VE EVER...

...I'M NOT SURE I'VE EVER... I'M NOT SURE I'VE EVER... I'M NOT SURE I'VE EVER...

...I'M NOT SURE I'VE EVER... I'M NOT SURE I'VE EVER... I'M NOT SURE I'VE EVER...

...I'M NOT SURE I'VE EVER... I'M NOT SURE I'VE EVER... I'M NOT SURE I'VE EVER...

DANCE CLUB SONGS™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMP/INT)/PROMOTION/LABEL
1	2	10	#1 SPECTRUM (SAY MY NAME) FLORENCE + THE MACHINE/REPUBLIC
2	4	8	HELLO KARMIN EPIC
3	3	7	POUND THE ALARM NICKI MINAJ/ YOUNG MONEY/CASH MONEY/REPUBLIC
4	5	10	WHEN IT FEELS THIS GOOD RICHARD HISSON VS. LUCIANA SOL/MATIG
5	10	6	BLOW ME (ONE LAST KISS) PINK RCA
6	7	7	THIS IS LOVE WILLIAM FEAT. EVA SIMONS/WILLIAM/INTERSCOPE
7	1	8	LET'S HAVE A KIKI SCISSOR SISTERS POLYDOR/CASABLANCA
8	13	5	TRIUMPHANT (GET 'EM) MARIAH CAREY ISLAND/IDJMG
9	15	6	R.I.P. RITA ORA FEAT. TIME TEMPAH/RCA NATION/COLUMBIA
10	6	9	TURN UP THE RADIO MADONNA LIVE NATION/INTERSCOPE
11	8	12	SCREAM USHER RCA
12	11	10	NOTHING'S REAL BUT LOVE REBECCA FERGUSON SYCO/COLUMBIA
13	19	5	MY EVERYTHING NOELIA PINK STAR/PCM
14	12	11	YOU'RE GONNA LOVE AGAIN NERVO ASTRALWERKS/CAPITOL
15	4	14	GET IT STARTED PITBULL FEAT. SHAKIRA MR. 305/POLYDOR GROUND/SIRCA
16	14	9	I CAN ONLY IMAGINE SABO (FEAT. CHRIS BROWN & LU WINE)/HIT A MUSIC/ASTRALWERKS/CAPITOL
17	20	7	BOYS WILL BE BOYS PAULINA RUBIO UNIVERSAL MUSIC LATIN/UMJ
18	16	12	SEX IS IN THE MEEL CYNDI LAUPER PULSAR/IMPACT FORCE
19	26	3	DON'T YOU WORRY CHILD SWEDISH HOUSE MAFIA ASTRALWERKS/CAPITOL
20	24	5	HELLA BAD NIRE ALDADI VIRGIN/CAPITOL
21	22	8	LET'S GET IT STARTED (TONIGHT) ANDRIANA RUBIANO PHATT 801
22	10	11	ALL STARS BLISSER WEST
23	9	14	SPECTRUM ZEDD FEAT. MATTHEW KOMA/INTERSCOPE
24	29	3	POWER PICK SEND ME YOUR LOVE TARYN MANNING FEAT. SULTAN + NED
25	36	2	EVERYTHING THAT I GOT KRISTINE W FLY AGAIN

DANCE/ELECTRONIC ALBUMS™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMP/INT)/PROMOTION/LABEL
1	NEW	1	#1 BLAQK AUDIO BRIGHT BLACK HEAVEN BIG BEAT 0612/SUPERBALL
2	NEW	1	PET SHOP BOYS ELYSIUM ASTRALWERKS '19772'
3	3	55	DAVID GUETTA NOTHING BUT THE BEAT (W/ A MUSIC/ASTRALWERKS/303/CAPITOL
4	2	11	FLO RIDA WILD ONES P&P BOY/ATLANTIC 516672/AG
5	1	38	SKRILLEX BANGABANG (EP) BIG BEAT/OWSLA/ATLANTIC 518521/AG
6	4	6	VARIOUS ARTISTS NOW THAT'S WHAT I CALL PARTY ANTHONY/IMPACT FORCE/REPUBLIC
7	10	25	MADONNA M.O.N.A. LIVE NATION/INTERSCOPE 016658'/JGA
8	5	65	LMFAO SONNY VIBE BOOZING WILLIAMS/IMPACT FORCE/REPUBLIC 016293/AG
9	6	8	PURITY RING SHRINES 144 3819'
10	8	48	M83 HURRY UP WE'RE DREAMING M83 95107/MUTE
11	NEW	1	THE PRESETS PACIFICA MODULAR 017366'/CASABLANCA
12	9	55	KC AND THE SUNSHINE BAND FLORADABAND AND THE SUNSHINE BAND (REISSUE) 3301/UMJ
13	12	70	LADY GAGA BORN THIS WAY STRAHLER/KONJUNE/INTERSCOPE 015372/AG
14	13	46	NERO WELCOME REALITY (M/MARCOVITO) CHERRYTREE/INTERSCOPE 016271/AG
15	11	21	TIESTO CLUB LIFE: VOLUME TWO MIAMI MUSICAL FREEDOM 084
16	15	15	KNIFE PARTY RAGE VALLEY (EP) BIG BEAT/ATLANTIC DIGITAL EX/AG
17	20	2	ZOMBOY THE DEAD SYMPHONIC (EP) NEVER SAY DIE DIGITAL EX
18	14	10	MARINA AND THE DIAMONDS ELECTRA HEART ELECTRA 511129
19	19	41	KORN THE PATH OF TOTALITY ROADRUNNER 617728
20	16	25	TOBYMAC NUMBER 6 (EP) A REMIX PROJECT (FOR/INT) 83332/EM CMG
21	NEW	1	VARIOUS ARTISTS 009: REUNION MONS/TERCAT DIGITAL EX
22	17	20	SANTIGOLD MASTER OF MY MAKE BELIEVE (KINGDOM) (W/ATLANTIC) 50969/AG
23	21	27	GRIMES VISIONS 144 3208'
24	NEW	1	ARMIN VAN BUUREN UNIVERSAL RELIGION CHAPTER SIX (MADRID) DIGITAL EX
25	25	6	ROB ZOMBIE MONDO SEX HEAD GEFEN 017046'/JMG

Data for week of SEPTEMBER 29, 2012 | For chart reprints call 212.493.4023

TRADITIONAL JAZZ ALBUMS™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMP/INT)/PROMOTION/LABEL
1	1	33	#1 PAUL MCCARTNEY LOSSES ON THE BOTTOM (MP, REAR) 2386'/CONCORD
2	2	2	BIG BAD VOODOO DADDY RATTLE THEM BONES SAVOY JAZZ 17898'/SLG
3	3	44	FRANK SINATRA SINATRA: BEST OF THE BEST REPRISE 79764/CAPITOL
4	4	53	TONY BENNETT DIETS (FEAT. JESSY J) COLUMBIA
5	5	22	CHRIS BOTTI IMPRESSIONS COLUMBIA 69352
6	6	16	MELODY GARDOT THE ABSSENCE DECCA/VERVE 018916'/VJ
7	11	29	ROBERT GLASPER EXPERIMENT BLACK RADIO BLUE NOTE 88333'
8	8	5	LLOYD PRICE I'M FEELING GOOD! LPM 22475
9	10	40	SOUNDTRACK MIDNIGHT IN PARIS MADISON GATE 63482 EX
10	7	3	LUCIANA SOUZA THE BOOB OF CHEY SUNNYSIDE 1316
11	9	2	CHICK COREA & GARY BURTON HOT HOUSE CONCORD JAZZ 33383/CONCORD
12	NEW	1	FRED HERSCH TRIO ALIVE AT THE VANGUARD PALMETTO 2159
13	14	3	LIONEL LOUKE HERITAGE BLUE NOTE 72742
14	15	6	BRANFORD MARSALIS QUARTET FOUR MFS PLAYIN' TUNES MARSALIS 0018
15	12	15	BELA FLECK AND THE MARCUS ROBERTS TRIO ACROSS THE IMAGINARY DIVIDE 1 MASTER/ROUNDER 019482/CONCORD

CONTEMPORARY JAZZ ALBUMS™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMP/INT)/PROMOTION/LABEL
1	2	6	#1 MARCUS MILLER REINASSANCE 2 DELUXE/CONCORD JAZZ 30794/CONCORD
2	1	3	THE RIPPINGTONS FEAT. RUSS FREEMAN BUILT TO LAST PEAK 5165/EDNE
3	5	14	PET METHENY UNITY BAND (WITH NEVIL JONES/SUZZ/25)/WARNER BROS.
4	4	14	BRIAN CULBERTSON DREAMS (VERVE 016820)/VJ
5	3	27	ESPERANZA SPALDING RADIO MUSIC SOCIETY (MIDTUNING) HEADS UP 33174/CONCORD
6	6	13	GERALD ALBRIGHT/NORMAN BROWN 24/7 CONCORD JAZZ 33445/CONCORD
7	15	12	JOE JACKSON THE DUKE RAZOR & THE 83270
8	13	13	PAUL HARDCASTLE THE CHILL LOUNGE VOLUME 1 TRIPPIN' N' RHYTHM 57
9	7	19	RAHNI SONG BREAKIN' THE RULES QUEEN OF SHEBA/YAK 91267/HUSH
10	NEW	1	NICHOLAS COLE ENDLESS POSSIBILITIES COUTUME 59
11	12	4	JEFF KASHWA LET IT RIDE NATIVE LANGUAGE 6977
12	8	12	ROB WHITE JUST KICKIN' IT QUEEN OF SHEBA/HUSH 91273/OPRHUS
13	12	17	PETER WHITNEY HERE WE GO HEADS UP 33095/CONCORD
14	19	10	VINCENT INGALA CAN'T STOP NOW VINCENT INGALA 02
15	10	53	TROMBONE SHORTY FOR TRUE VERVE FORECAST 015986/VE

SMOOTH JAZZ SONGS			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMP/INT)/PROMOTION/LABEL
1	2	13	#1 IN THE MOMENT GERALD ALBRIGHT / NORMAN BROWN CONCORD JAZZ/CMG
2	3	11	CITY JEFF LORBER FUSION HEADS UP/CMG
3	5	11	ON YOUR FEET LILYAN VAUGHN TRIPPIN' N' RHYTHM
4	4	5	JATELY ANTH BAKER BLUE NOTE/CAPITOL
5	6	15	CAN'T STOP NOW VINCENT INGALA VINCENT INGALA
6	1	15	FEELIN' IT DAVID BENOIT HEADS UP/CMG
7	7	8	BETWEEN US NICHOLAS COLE COUTUME
8	8	9	A DAY IN PARIS CHRAJ SHARMA INTERVISION
9	12	6	MAGICAL JONATHAN FRITZEN FEAT. BONEY JAMES NORDIC NIGHTS
10	11	8	COUGARS & GIGLOLS THE RIPPINGTONS FEAT. RUSS FREEMAN PEAK/EDNE
11	9	11	YOU'RE THE ONE FOR ME BLAKE AARON INTERVISION
12	14	4	HOUSE OF GROOVE EDGE GROOVE SHANACHIE
13	12	17	DOES ANYBODY REALLY KNOW WHAT TIME IT IS? BRIAN BROMBERG ARTISTRY/MACK AVENUE
15	18	3	DON'T WALK AWAY JONATHAN BUTLER MACK AVENUE

TRADITIONAL CLASSICAL ALBUMS™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMP/INT)/PROMOTION/LABEL
1	NEW	1	#1 VARIOUS ARTISTS FIFTY SHADES OF GREY/CAPITOL 78466
2	NEW	1	RENEE FLEMING THE ART OF RENEE FLEMING DECCA 017122/DECCA CLASSICS
3	1	28	VARIOUS ARTISTS LIFESCAPES: CLASSICAL STRESS RELIEF LIFESCAPES 9186 DMMO MEDIA
4	2	17	SOUNDTRACK MODERNITY (KINGDOM FOCUS FEATURES) 718820/ARCOZ
5	5	31	ZILL BULLYJUN MARL/INDIANAPOLIS SYMPHONY ORCH. DYORAK: CELLO CONCERTO TELARC 32927/CONCORD
6	NEW	1	THE METROPOLITAN OPERA ORCHESTRA AND CHORUS TWILIGHT OF THE GODS DG 017249/DECCA CLASSICS
7	3	13	DANIEL BARENBOIM BEEHÖVEN FOR ALL DECCA/DG 018871/DECCA CLASSICS
8	8	21	AUDIOMACHINE CHRONICLES AUDIOMACHINE 74741
9	4	9	MILOS KARADAGLIC PASSION MERCURY CLASSICS/DG 017600/DECCA CLASSICS
10	NEW	1	CONSPIRARE (JOHNSON) SAMUEL BARBER AN AMERICAN ROMANTIC HANNOVER MUNDI 80739
11	11	38	SOUNDTRACK DOWNTOWN ABBEY CARNAVAL MASTERPECE 016260/ARCOZ
12	9	2	LOS ANGELES MASTER CHORALE GOREK: MISERERE DECCA 017184/DECCA CLASSICS
13	NEW	1	LEIF OVE ANDNES/MAHLER CHAMBER ORCHESTRA THE BEYOND JOURNEY PARK CONCERTO NO. 1 & 2 NYO CLASSICAL 016920/WESTWARD
14	14	23	ERIC WHITACRE WATER NIGHT DECCA 016638
15	13	34	MORMON TABERNACLE CHOIR GLORY MUSIC OF RECORDING NORMAN TABERNACLE CHOIR 503384

CLASSICAL CROSSOVER ALBUMS™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMP/INT)/PROMOTION/LABEL
1	1	29	#1 IL VOLO IL VOLO (MUS. FLAUT. OPERA BLUE/GARIBOLDI/REFFEN/ROBEK)
2	3	44	ANDREA BOCELLI CONCERTO: ONE NIGHT IN CENTRAL PARK SUGAR 015077/DECCA
3	2	73	IL VOLO IL VOLO OPERA: BLUES/GATICA/RENTOR/GEFFEN 015177/AG
4	4	67	JACKIE EVANCHO DREAM WITH ME SYCO 37061/COLUMBIA
5	7	2	ITZHAK PERLMAN/CANTOR YITZHAK MEIR HEIFGOT ETERNAL ECHOES SONY CLASSICAL 40063/SONY MASTERWORKS
6	5	45	IL DIVO WICKED GAME SYCO 96448/COLUMBIA
7	9	60	2CELLOS 2CELLOS MASTERWORKS 91011/SONY MASTERWORKS
8	11	45	LONDON PHILHARMONIC ORCHESTRA THE GREATEST VIDEO GAME MUSIC US 114
9	10	45	JIM BRICKMAN ROMANZA SOMERSET 56142 EX
10	6	47	YO-YO MA/STUART DUNCAN/EDGAR MEYER/CHRIS THILE THE SOUL ROCKING SHOW CLASSICAL 016120/MASTERWORKS
11	NEW	1	GIANNINA FESSI/SISSANNA WILHELM/MARCO AMBROSINI/NE ACHTMAN IF GREEK COULD WAIT EMG 016428/DECCA
12	14	67	IL VOLO VLO: ECHOIN EN ESPANOL OPERA BLUE/GATICA/RENTOR/GEFFEN 015177/AG
13	13	15	ALFIE BOE ALRIE DECCA 016422
14	15	46	TORI AMOS NIGHT OF HUNTERS DG 015849'/DECCA
15	12	2	VITAMIN STRING QUARTET VSO PERFORMS MODERN ROCK HTS.202 VOL. 1 (EP) VITAMIN DIGITAL EX

WORLD ALBUMS™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMP/INT)/PROMOTION/LABEL
1	NEW	1	#1 G-DRAGON ONE OF A KIND (EP) JY DIGITAL EX
2	1	5	DEAD CAN DANCE ANASTASIS PIAS 55'
3	10	2	ITZHAK PERLMAN/CANTOR YITZHAK MEIR HEIFGOT ETERNAL ECHOES SONY CLASSICAL 40063/SONY MASTERWORKS
4	5	34	CELTIC WOMAN BELIEVE MANHATTAN 79680
5	3	29	CELTIC THUNDER VOYAGE CELTIC THUNDER 016471/DECCA
6	4	7	GAELIC BORMER CHICKEN COXEN LOST AGAIN 20061
7	7	6	ANTIBALAS ANTIBALAS DAPTONE 028'
8	12	26	VARIOUS ARTISTS LIFESCAPES: AFTERNOON IN PARIS MOOD MEDIA 88097 EX
9	6	3	LUCIANA SOUZA DUBS IN SUNNYSIDE 1316
10	11	26	VARIOUS ARTISTS LIFESCAPES: JUST RELAX MAMMOOD MEDIA 58102 EX
11	9	3	LIONEL LOUKE HERITAGE BLUE NOTE 72742
12	8	13	VARIOUS ARTISTS CAFÉ CON MUSICA NATIONAL 20078 EX/STARBUCKS
13	RE-ENTRY	1	RODRIGO Y GABRIELA AND C.U.B.A. AREA 52 RUBY/WORLDS 0136/ATO
14	15	2	SOUNDTRACK THE UNTOUCHABLES 1F1 DIGITAL EX/SONY MASTERWORKS
15	13	43	SOUNDTRACK THE DECADENTS (SONY CLASSICAL 99656/SONY MASTERWORKS)

Go to www.billboard.biz for complete chart data | 45

HOT LATIN SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMP/INT/PROMOTION LABEL
1	1	7	#1 TE QUIERO	DADDY YANKEE	ARJONA METAMORFOSIS
2	3	19	GG SIN RESPIRACION	BANDA EL RECORDED DE COLIZARRAGA	FONOVISA/UMLE
3	2	17	MIRANDO AL CIELO	ROBERTO TAPIA	FONOVISA/UMLE
4	5	7	ALGO ME GUSTA DE TI	WISIN & YANDEL FEAT. CHRIS BROWN & T-PAIN	MACHETE/UMLE
5	4	20	INCONDICIONAL	PRINCE ROYCE	TOP STOP
6	8	14	PASARELA	DADDY YANKEE EL CARTEL/CAPTOL/LATIN	
7	14	9	CABECITA DURA	LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO	DISA/UMLE
8	9	10	GENTE BATALLOSA	CALIBRE 50 FEAT. BANDA CARINAVALL	DISA/UMLE
9	6	34	AMOR CONFUSO	GERARDO ORTIZ DEL/SONY MUSIC/LATIN	
10	7	9	NO ME COMPARES	ALEJANDRO SANZ UNIVERSAL MUSIC/LATINO/UMLE	
11	17	32	UN HOMBRE NORMAL	ESPINOZA PAZ VIDEOMAX/DISA/UMLE	
12	10	37	DUTTY LOVE	DADDY YANKEE FEAT. NATTY NATASHA ORFANATO/MACHETE/UMLE	
13	16	10	EL BUEN EJEMPLO	CALIBRE 50 DISA/UMLE	
14	11	29	AI SE EU TE PEGO	MICHEL TELIO PANTANAL/RSE/SONY MUSIC/LATIN	
15	20	14	ERES MI SUENO	FONSEA PROYECTO NASH/HANDY/SONY MUSIC/LATIN	
16	18	10	WILL U STILL LOVE ME TOMORROW	LESLIE GRACE TOP STOP	
17	15	20	HASTA QUE SALGA EL SOL	DON OMAR ORFANATO/MACHETE/UMLE	
18	13	41	BAILANDO POR EL MUNDO	JUAN MAGAN FEAT. PITBULL & EL CATA SONY MUSIC/LATIN	
19	22	13	TE MIRABAS MAS BONITA	KEN-Y, ZION LOBO, LENOX, ARCANGEL & RIM PINA	DISA/UMLE
20	19	21	EL PASADO ES PASADO	LA ADICTIVA BANDA SAN JOSE DE MESILLAS SONY MUSIC/LATIN	
21	23	18	ESTILO ITALIANO	JESUS OJEDA Y SUS PARENTES DISCOS SOL/FONOVISA/UMLE	
22	28	8	ECHA PA'LLA (MANOS PA'RRIBA)	PITBULL MR. 305/FAMOUS ARTISTS/SONY MUSIC/LATIN	
23	30	4	SOLO VINE A DESPEDIRME	GERARDO ORTIZ DEL/SONY MUSIC/LATIN	
24	12	10	HASTA QUE TE CONOCI	MANA WARNER/LATINA	
25	25	7	365 DIAS	LOS TUCANES DE TLAJUANIA FONOVISA/UMLE	
26	26	6	DIOSA DE LOS CORAZONES	KEN-Y, ZION LOBO, LENOX, ARCANGEL & RIM PINA	
27	21	7	BALADA (TCHÉ TCHERERE TCHÉ TCHÉ)	GUSTAVO LIMA PANTANAL/RSE/SONY MUSIC/LATIN	
28	29	6	YA TE OLVIDE	YURIDIA SONY MUSIC/LATIN	
29	27	4	NO SIGUE MODAS A.K.A. ELA NO SIGUE MODAS	DON OMAR FEAT. JUAN MAGAN ORFANATO/MACHETE/UMLE	
30	35	6	WHISTLE	FLO RIBA POE BOY/ATLANTIC	
31	33	4	MI PROMESA	PESADO DISA/UMLE	
32	24	16	WHERE HAVE YOU BEEN	RIHANNA SRP/DEF JAM/UMLE	
33	31	20	LA DIABLA	ROMEO SANTOS SONY MUSIC/LATIN	
34	HOT SHOT DEBUT		#1 TU ERES PERFECTA	OSCARITO MANAGER SHOWS/CROSSOVER	
35	32	19	DETRAS DE MI VENTANA	JENNI RIVERA FONOVISA/UMLE	
36	37	19	LLEUVE	WENDY RODRIGUEZ	
37	39	4	DONDE ESTES LLEGARE	ALEXIS & FIDO SONY MUSIC/LATIN	
38	43	2	EN RESUMEN	BANDA LOS RECODITOS DISA/UMLE	
39	36	15	QUE PENSABAS?	HORACIO PALENCIA FONOVISA/UMLE	
40	45	3	ONE MORE NIGHT	MARON'S A&M/OCTONE/INTERSCOPE	
41	40	12	DISENAME	JOAN SEBASTIAN F.A.S./SKALONA	
42	50	3	ALGUIEN	KANY GARCIA SONY MUSIC/LATIN	
43	NEW		EL PRIMER LUGAR	LA ORIGINAL BANDA LIMON DE SALVADOR/LZARRAGA FONOVISA/UMLE	
44	41	2	QUE BUEN SOY	LA NUMERO 1 BANDA JERIC DE MARCO A. FLORES GARMEX	
45	47	14	LAS MORENAS	EL COYOTE Y SU BANDA TERRA SANTA ISA/MORENA	
46	NEW		VACIANDO BOTELLAS	FIDEL RUEBA DISA/UMLE	
47	NEW		RIVAL	ROMEO SANTOS FEAT. MARIO DOMMI SONY MUSIC/LATIN	
48	NEW		SAN LUNES	BANDA LA TRANKALOSA DISCOS SABINAS/REMEX	
49	34	14	DAME LA OLA	TITO "EL BAMBINO" SIENTE	
50	44	19	DESCUIDE	MONTEZ DE DURANGO VIVA/SONY MUSIC/LATIN	

With only 19 stations on the Tropical Airplay panel, the chart is often volatile. This week, Oscar's "Tu Eres Perfecta" vaults 19-1 thanks to increased plays at WSKQ New York (amounting to 80% of its 3.2 million Tropical Airplay audience, according to Nielsen BDS).



TOP LATIN ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMP/INT/DISTRIBUTING LABEL
1	1	7	#1 DADDY YANKEE	PRESTIGE EL CARTEL 1916/CAPTOL/LATIN	
2	3	3	MANA	EXHIBICIONES LA BANHA WARNER/LATINA S22125	
3	3	23	PRINCE ROYCE	PHASE II TOP STOP 530077/AG	
4	4	11	WISIN & YANDEL	LIBERES MACHETE D16892/UMLE	
5	7	45	ROMEO SANTOS	LA FORMULA VOL. 1 SONY MUSIC/LATIN 82046	2
6	2	4	VARIOUS ARTISTS	LA FORMULA: THE COMPANY PINA 70208 SONY MUSIC/LATIN	
7	8	5	JULION ALVAREZ Y SU NORTEÑO BANDA	EN VIVO DISA 01722/UMLE	
8	6	29	JENNI RIVERA	JOYAS PRESTADAS POP FONOVISA 26460/UMLE	
9	9	19	LOS BUKIS	ICONS: 25 EXITOS FONOVISA 016859/UMLE	
10	11	20	DON OMAR	MTI2: NEW GENERATION ORFANATO/MACHETE 016829/UMLE	
11	5	2	MIGUEL BOSE	PAPITWO WARNER/LATINA S2274	
12	24	97	GG SHAKIRA	SALE EL SOL EPIC 77433 SONY MUSIC/LATIN	
13	10	4	PESADO	MI PROMESA DISA 017161/UMLE	
14	28	132	SETTER CAMILLA	DEJANTE DE AMAR SONY MUSIC/LATIN 9887	
15	15	43	JENNI RIVERA	JOYAS PRESTADAS BANDA FONOVISA 26465/UMLE	
16	13	8	ROBERTO TAPIA	EL MUCHACHO FONOVISA 017035/UMLE	
17	12	31	JESSE & JOY	CON QUIEN SE QUEDA EL PERRO? WARNER/LATINA S2927	
18	14	11	JESUS OJEDA Y SUS PARENTES	ESTILO ITALIANO DISCOS SOL/FONOVISA 017144/UMLE	
19	17	4	HECTOR ACOSTA "EL TORITO"	CON UN BARRILE DE JAMINICO UNIBRA/MUSICA UNIBRA/UMLE 069006	
20	RE-ENTRY		N'KL'ABE	LA SALSA VIVE NULL EPIC 58065 SONY MUSIC/LATIN	
21	19	7	KANY GARCIA	KANY GARCIA SONY MUSIC/LATIN 40942	
22	21	26	EL TRONO DE MEXICO	LO MEJOR DE EL TRONO DE MEXICO FONOVISA 016614/UMLE	
23	NEW		LOS BUITRES DE CULIACAN SINALOA	TRIBUTO AL MAS GRANDE CHALINO SANCHES V.L.P. 2118	
24	20	6	LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO	ICONS: 25 EXITOS DISA 017115/UMLE	
25	16	12	MARCO ANTONIO SOLIS	UN HOMBRE NORMAL VIDEOMAX/DISA 016842/UMLE	
26	18	19	CON JUNTO PRIMAVERA	ICONS: 25 EXITOS FONOVISA 016891/UMLE	
27	22	41	3BALLMITY	INTENCIONAL FONOVISA 26466/UMLE	
28	26	7	LOS YONIC'S	ICONS: 25 EXITOS FONOVISA 017138/UMLE	
29	31	12	EL TRONO DE MEXICO	A CORAZON ABIERTO FONOVISA 016984/UMLE	
30	36	30	ESPINOZA PAZ	UN HOMBRE NORMAL VIDEOMAX/DISA 016843/UMLE	
31	25	8	LOS INQUIETOS DEL NORTE	UNIBRA/RECORDED DE COLIZARRAGA MACHETE/UMLE 016890	
32	27	33	VARIOUS ARTISTS	LAS BANDAS ROMANTICAS DE AMERICA 2007 DISA 016828/UMLE	
33	23	17	LUCERO & JOAN SEBASTIAN	UN LUP/JO SKALONA 6949	
34	30	50	ARJONA	INDEPENDIENTE METAMORFOSIS S2901 1/WARNER/LATINA	
35	40	54	GERARDO ORTIZ	ENTRE DIOS Y EL DIABLO DEL 11/25/10 SONY MUSIC/LATIN	
36	34	34	LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO	ICONS: 25 EXITOS DISA 016985/UMLE	
37	NEW		VARIOUS ARTISTS	A MI MEXICO FONOVISA 017259/UMLE	
38	32	10	CON JUNTO ATADERCE	DE MIL MANERAS... SIN LIMITES DISA 016928/UMLE	
39	33	4	CAMILO SESTO	20 GRANDES EXITOS VERSE 9060	
40	37	16	JUANES	JUANES MTV UNPLUGGED UNIVERSAL MUSIC/LATINO 018910/UMLE	
41	42	28	YURIDIA	PAPA MI SONY MUSIC/LATIN 82057	
42	35	71	TERRA CALI	UNIBRA/RECORDED DE COLIZARRAGA MACHETE/UMLE 016891/UMLE	
43	29	15	LOS HOROSCOPOS DE DURANGO	VIEJITAS PERU BLORES... PK PRESTAR FONOVISA 016843/UMLE	
44	41	75	MANA	DRAMA Y LUZ WARNER/LATINA S2650	2
45	RE-ENTRY		TROPICAL PANAMA	EL RENOVADO DE LA PREGA CON VANDIA APODACA/UMLE 1032/PATINO	
46	46	29	CALIBRE 50	EL BUEN EJEMPLO DISA 016654/UMLE	
47	RE-ENTRY		REIK	PERIGOR SONY MUSIC/LATIN 89571	
48	47	4	IVY QUEEN	MUSA SIENSTE UNIVERSAL MUSIC/LATINO 665150/UMLE	
49	NEW		DJ GELO	RESTA TRABA V.L. 2 MAS TRIBAL OLEUMICA FONOVISA 017340/UMLE	
50	55	4	ANTONIO AGUILAR	15 EXITOS MUSA ART 4603/BALBOA	

Marc Anthony opens at No. 17 on Latin Digital Songs (see Billboard.biz/charts) with "Cautivo de Este Amor," the theme from Argentine telenovela "Lobo." It sells slightly more than 1,000 downloads in its debut week. He last appeared on the sales list with "Aguanille" in July 2011.



REGIONAL MEXICAN AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMP/INT/PROMOTION LABEL
1	2	29	#1 66 SIN RESPIRACION	BANDA EL RECORDED DE COLIZARRAGA FONOVISA/UMLE	
2	1	20	MIRANDO AL CIELO	ROBERTO TAPIA FONOVISA/UMLE	
3	5	14	CABECITA DURA	LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO DISA/UMLE	
4	4	14	GENTE BATALLOSA	CALIBRE 50 FEAT. BANDA CARINAVALL DISA/UMLE	
5	3	35	AMOR CONFUSO	GERARDO ORTIZ DEL/SONY MUSIC/LATIN	
6	7	13	EL BUEN EJEMPLO	CALIBRE 50 DISA/UMLE	
7	8	35	UN HOMBRE NORMAL	ESPINOZA PAZ VIDEOMAX/DISA/UMLE	
8	6	33	LO QUE PIENSO DE TI	BANDA CARINAVALL DISA/UMLE	
9	10	18	TE MIRABAS MAS BONITA	CRUY LIZARRAGA Y SU BANDA TERRA SINALOENSE DISA/UMLE	
10	9	26	EL PASADO ES PASADO	LA ADICTIVA BANDA SAN JOSE DE MESILLAS SONY MUSIC/LATIN	
11	14	5	SOLO VINE A DESPEDIRME	GERARDO ORTIZ DEL/SONY MUSIC/LATIN	
12	11	15	365 DIAS	LOS TUCANES DE TLAJUANIA FONOVISA/UMLE	
13	15	13	MI PROMESA	PESADO DISA/UMLE	
14	16	9	DETRAS DE MI VENTANA	JENNI RIVERA FONOVISA/UMLE	
15	17	8	EN RESUMEN	BANDA LOS RECODITOS DISA/UMLE	
16	23	4	EL PRIMER LUGAR	LA ORIGINAL BANDA LIMON DE SALVADOR/LZARRAGA FONOVISA/UMLE	
17	18	17	DISENAME	JOAN SEBASTIAN F.A.S./SKALONA	
18	19	10	VACIANDO BOTELLAS	FIDEL RUEBA DISA/UMLE	
19	22	7	SAN LUNES	BANDA LA TRANKALOSA DISCOS SABINAS/REMEX	
20	21	11	ADICTO	DIABLO FONOVISA/UMLE	

TROPICAL AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMP/INT/PROMOTION LABEL
1	19	15	#1 66 TU ERES PERFECTA	OSCARITO MANAGER SHOWS/CROSSOVER	
2	1	7	TE QUIERO	ARJONA METAMORFOSIS	
3	2	10	WILL U STILL LOVE ME TOMORROW	LESLIE GRACE TOP STOP	
4	3	25	INCONDICIONAL	PRINCE ROYCE TOP STOP	
5	7	17	ERES MI SUENO	FONSEA PROYECTO NASH/HANDY/SONY MUSIC/LATIN	
6	4	7	ESTA NOCHE SI	REY YUJ, LUNA NEGRA	
7	18	12	PASARELA	DADDY YANKEE EL CARTEL/CAPTOL/LATIN	
8	5	3	LEJOS	TOBY LOVE TOP STOP	
9	10	6	MI VIDA ERES TU	DESIGNER	
10	26	4	AY! DIOSITO	NO ME DEJARE DE AMAR	MAFFO SPANLUSH GLOBAL
11	8	13	CUANDO ME MUERA	WILLIE COLON 786/LV	
12	27	4	EL AMOR EXISTE	JERRY RIVERA PLATINUM MELODIES/VENEMUSIC	
13	16	11	EL CARINO ES COMO UNA FLOR	ANDY ANDY & ALEX MATOS WEP/PLANET	
14	14	7	ALGO ME GUSTA DE TI	WISIN & YANDEL FEAT. CHRIS BROWN & T-PAIN MACHETE/UMLE	
15	15	7	JUST THE WAY YOU ARE	KAROL G. JR.	
16	12	16	HASTA QUE SALGA EL SOL	DON OMAR ORFANATO/MACHETE/UMLE	
17	17	16	NO ME COMPARES	ALEJANDRO SANZ UNIVERSAL MUSIC/LATINO/UMLE	
18	13	7	DAME LA OLA	TITO "EL BAMBINO" SIENTE	
19	11	14	WHERE HAVE YOU BEEN	RIHANNA SRP/DEF JAM/UMLE	

BETWEEN THE BULLETS

DADDY'S HOME AT NO. 1



Daddy Yankee claims his sixth No. 1 on Top Latin Albums as Prestige enters with 8,000 sold, according to Nielsen SoundScan. "Lovumba (Prestige)," the premiere single from the album (his first through Capitol Latin), reached the top of Hot Latin Songs earlier this year. Its latest cut, "Pasarela," peaked at No. 4 a month ago. This week it earns a bullet—likely due to Prestige's release-week promotion—and heads back up the list (8-6; up 2% in audience, according to Nielsen BDS). —Keith Caulfield

LATIN POP AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMP/INT/PROMOTION LABEL
1	1	12	#1 TE QUIERO	ARJONA METAMORFOSIS	
2	4	30	AI SE EU TE PEGO	MICHEL TELIO PANTANAL/RSE/SONY MUSIC/LATIN	
3	3	24	ADDED TO YOU	SHAORU SPICY MUSIC/LATIN	
4	13	16	INCONDICIONAL	PRINCE ROYCE TOP STOP	
5	5	36	DUTTY LOVE	DON OMAR FEAT. NATTY NATASHA ORFANATO/MACHETE/UMLE	
6	8	7	ALGO ME GUSTA DE TI	WISIN & YANDEL FEAT. CHRIS BROWN & T-PAIN MACHETE/UMLE	
7	6	11	NO ME COMPARES	ALEJANDRO SANZ UNIVERSAL MUSIC/LATINO/UMLE	
8	2	12	HASTA QUE TE CONOCI	GUSTAVO LIMA PANTANAL/RSE/SONY MUSIC/LATIN	
9	12	14	YA TE OLVIDE	YURIDIA SONY MUSIC/LATIN	
10	7	44	BAILANDO POR EL MUNDO	JUAN MAGAN FEAT. PITBULL & EL CATA SONY MUSIC/LATIN	
11	14	15	ERES MI SUENO	FONSEA PROYECTO NASH/HANDY/SONY MUSIC/LATIN	
12	11	14	PASARELA	DADDY YANKEE EL CARTEL/CAPTOL/LATIN	
13	9	21	HASTA QUE SALGA EL SOL	DON OMAR ORFANATO/MACHETE/UMLE	
14	10	13	BALADA (TCHÉ TCHERERE TCHÉ TCHÉ)	GUSTAVO LIMA PANTANAL/RSE/SONY MUSIC/LATIN	
15	15	9	ECHA PA'LLA (MANOS PA'RRIBA)	PITBULL MR. 305/FAMOUS ARTISTS/SONY MUSIC/LATIN	
16	17	8	WILL U STILL LOVE ME TOMORROW	LESLIE GRACE TOP STOP	
17	19	8	WHISTLE	FLO RIBA POE BOY/ATLANTIC	
18	16	5	NO SIGUE MODAS A.K.A. ELA NO SIGUE MODAS</		

EURO		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	SEPTEMBER 29, 2012
1	2	HALL OF FAME THE SCRIPT FT. WILLIAM PHONOGENIC	
2	1	LET ME LOVE YOU UNTIL YOU LEARN TO LOVE YOURSELF NE-YO	
3	4	GOOD TIME OWI CITY & CARLY RAE JEPSEN 604/SCHOOLBOY	
4	17	SHE WOLF (FALLING TO PIECES) DAVID GUETTA FT. SIA WHAT A MUSIC	
5	3	BLOW ME (ONE LAST KISS) PINK RCA	
6	6	ONE DAY / RECKONING SONG ASAF AVIDAN & THE MOJOS TELMAVAR/FOUR	
7	NEW	YOU BRING ME JOY AMELIA LILY XENOMANIA	
8	10	I CRY FLO RIDA POE BOY	
9	8	SOME NIGHTS RIN, FUELED BY RAMEN	
10	NEW	PLAY HARD DAVID GUETTA FT. NE-YO & AKON WHAT A MUSIC	

JAPAN		BILLBOARD JAPAN HOT 100	
THIS WEEK	LAST WEEK	(HANSHIN/SOUNDSCAN JAPAN/PLANTECH)	SEPTEMBER 29, 2012
1	RE	FUMETSU NO SCRUM KAT-TUN J-STORM	
2	NEW	FIREFLY BUMP OF CHICKEN TOY'S FACTORY	
3	10	BLESS YOU LED ZEPHILICATOR	
4	6	GOOD TIME OWI CITY & CARLY RAE JEPSEN UNIVERSAL	
5	2	24KARATS TRIBE OF GOLD EXILE TRIBE RHYTHMZONE	
6	3	GINGHAM CHECK AKB48 KING	
7	46	FORCE SUPERLY WARNER	
8	5	YORU NO ODORIKO ALANIS MORISSETTE COLLECTIVE SOUNDS/COLUMBIA	
9	57	CALL ME MAYBE CARLY RAE JEPSEN UNIVERSAL	
10	1	AOPANA KANJANI EIGHT IMPERIAL	

GERMANY		ALBUMS	
THIS WEEK	LAST WEEK	(MEDIA CONTROL)	SEPTEMBER 29, 2012
1	NEW	DEAD SILENCE BILLY TALENT WARNER MUSIC CANADA	
2	NEW	TEMPEST BOB DYLAN COLUMBIA	
3	NEW	COEXIST THE XX YOUNG TURKS	
4	1	PRIVATEERING MARK KNOPFLER/WILL D. SIDE/MERCURY	
5	NEW	LA FUTURA ZZ TOP AMERICAN/REPUBLIC	
6	NEW	HRNSHN Z187ERS SELFMADE	
7	NEW	ELYSIUM PET SHOP BOYS CAPITOL	
8	2	HAVOC AND BRIGHT LIGHTS ALANIS MORISSETTE COLLECTIVE SOUNDS/COLUMBIA	
9	RE	NOTHING BUT THE BEAT DAVID GUETTA WHAT A MUSIC/VIRGIN	
10	NEW	NARKOSE NAZAR WOLFPACK	

UNITED KINGDOM		ALBUMS	
THIS WEEK	LAST WEEK	(THE OFFICIAL UK CHARTS CO.)	SEPTEMBER 29, 2012
1	NEW	COEXIST THE XX YOUNG TURKS	
2	NEW	#3 THE SCRIPT PHONOGIC/EPIC	
3	NEW	TEMPEST BOB DYLAN COLUMBIA	
4	20	MYLO XYLOTO COLDFEAT PARLOPHONE	
5	4	OUR VERSION OF EVENTS EMELI SANDE VIRGIN	
6	1	COME OF AGE THE VACCINES COLUMBIA	
7	2	BEACON TWO DOOR CINEMA CLUB KITSUNE	
8	NEW	HERE'S WHAT I BELIEVE JOE MCLAUGHLIN/BUENA VISTA	
9	NEW	ELYSIUM PET SHOP BOYS PARLOPHONE	
10	6	ILL MANORS (SOUNDTRACK) PLAN B 678/ATLANTIC	

FRANCE		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	SEPTEMBER 29, 2012
1	1	CALL ME MAYBE CARLY RAE JEPSEN 604/SCHOOLBOY	
2	2	PURSUIT OF HAPPINESS (NIGHTMARE) KID CUDI FT. MIKE D'ANTONIO/REPUBLIC/UMWA/SONY	
3	3	BARA BERE ALEX FERRARI ELECTRONE JO	
4	8	SHE WOLF (FALLING TO PIECES) DAVID GUETTA FT. SIA WHAT A MUSIC	
5	4	THIS IS LOVE WILLIAM FT. EVA SIMONS WILL I AM	
6	7	MIDNIGHT CITY M83	
7	6	DOWN THE ROAD C2C ON AND ON	
8	5	C'EST LA VIE KHALED AZ	
9	NEW	GOOD TIME OWI CITY & CARLY RAE JEPSEN 604/SCHOOLBOY	
10	10	TOO CLOSE ALEX CLARE ISLAND	

CANADA		ALBUMS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN)	SEPTEMBER 29, 2012
1	NEW	DEAD SILENCE BILLY TALENT WARNER MUSIC CANADA	
2	NEW	COEXIST THE XX YOUNG TURKS	
3	NEW	AWAY FROM THE WORLD DAVE MATTHEWS BAND BAMA RAGS/RCA	
4	NEW	TEMPEST BOB DYLAN COLUMBIA	
5	NEW	MES AMOURS MES AMIS PAUL D'ARBAIX MP3	
6	NEW	MAREE HUMAINE MANU MILITARI DISQUES 71EME CIEL	
7	NEW	LA FUTURA ZZ TOP AMERICAN/REPUBLIC	
8	NEW	THE CARPENTER THE AVETT BROTHERS AMERICAN/REPUBLIC	
9	4	NOW! 20 VARIOUS ARTISTS EMI	
10	1	THE SHEEPDOGS THE SHEEPDOGS ATLANTIC	

KOREA		BILLBOARD KOREA K-POP HOT 100	
THIS WEEK	LAST WEEK	(BILLBOARD KOREA)	SEPTEMBER 29, 2012
1	1	ALL FOR YOU SEIN KOOK, JEONG EUN, J.J. KESHLYN & COUBENT	
2	NEW	LIPSTICK ORANGE CARAMEL PLEDIS	
3	NEW	MISSING YOU G-DRAGON FT. KIM YUNA YG ENTERTAINMENT	
4	4	GANGNAM STYLE PSY FT. CLAY A.Y. FACTORY	
5	3	SEXY LOVE T.A.B.A CORE CONTENTS MEDIA	
6	2	THAT XX G-DRAGON YG ENTERTAINMENT	
7	NEW	CRAYON G-DRAGON YG ENTERTAINMENT	
8	NEW	POISON SECRET T.SENER	
9	6	I NEED YOU HUH GAK ZIA VIEWGA ENTERTAINMENT	
10	NEW	IT HURTS HUH GAK & CUBE ENTERTAINMENT	

AUSTRALIA		ALBUMS	
THIS WEEK	LAST WEEK	(ARIA)	SEPTEMBER 29, 2012
1	NEW	CHASING GHOSTS THE AMITY AFFLICTION ROADRUNNER	
2	NEW	COEXIST THE XX YOUNG TURKS	
3	NEW	PACIFICA THE PRESETS MODULAR	
4	2	BIRDY ALBA FT. THE FLOOR	
5	1	NORTH MATCHBOX TWENTY EMBLEM/ATLANTIC	
6	NEW	WRECK & RUNI KASEY CHAMBERS AND SHANE NICHOLSON LIBERATION	
7	3	THE SAPPHIRES SOUNDTRACK SONY MUSIC	
8	NEW	TEMPEST BOB DYLAN COLUMBIA	
9	NEW	#3 THE SCRIPT PHONOGIC/RCA	
10	7	OVEREXPOSED MADONN'S A&M/OCTONE	

NETHERLANDS		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	SEPTEMBER 29, 2012
1	1	ONE DAY / RECKONING SONG ASAF AVIDAN & THE MOJOS TELMAVAR/FOUR	
2	2	GANGNAM STYLE PSY YG/SCHOOLBOY	
3	3	MORE SANDRA VAN NIEUWLAND SBALL	
4	NEW	GIRL ON FIRE ALISA MIYASHITA/AVICHI/RCA	
5	6	THIS IS LOVE WILLIAM FT. EVA SIMONS WILL I AM	
6	5	EUPHORIA LOREEN WARNER	
7	7	MILLION VOICES OTTO KNOWS REFUNE	
8	4	ALONE FLOORTJES SMIT SBALL	
9	9	BEAUTY & DE BRAINS NIELSON PACEMAKER	
10	NEW	DE WERELD REDDEN KANDER DE BUISONJE BIZON	

ITALY		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	SEPTEMBER 29, 2012
1	2	P.E.S. CLUB DOGO FT. GIULIANO PALMA UNIVERSAL	
2	10	NECESSITA LUNATICA MARC CARTA ATLANTIC	
3	3	WHISTLE FLO RIDA POE BOY	
4	1	IL PULCINO PIO FRANCESCO GOTTI FT. YOURSELF	
5	4	CALL ME MAYBE CARLY RAE JEPSEN 604/SCHOOLBOY	
6	NEW	ONE DAY / RECKONING SONG ASAF AVIDAN & THE MOJOS TELMAVAR/FOUR	
7	5	SHE WOLF (FALLING TO PIECES) DAVID GUETTA FT. SIA WHAT A MUSIC	
8	7	LITTLE TALKS OF MONSTERS AND MEN SKRIMS/EPH LAEK/JARAS 1	
9	9	HALL OF FAME THE SCRIPT FT. WILLIAM PHONOGENIC	
10	8	NON VIVO PIU SENZA TE BIAGIO ANTINACCI HIS	

BRAZIL		ALBUMS	
THIS WEEK	LAST WEEK	(APRO/NIELSEN)	SEPTEMBER 9, 2012
1	1	CARROSSEL VARIOUS ARTISTS BUILDING	
2	NEW	AGAPE AMOR DIVINO PADRE MARCELLO ROSSI SONY MUSIC	
3	3	AVENIDA BRASIL-INTERNACIONAL VARIOUS ARTISTS SOM LIVRE	
4	5	OUSADIA E ELEGRIA THIAGUINHO SOM LIVRE	
5	4	AVENIDA BRASIL: NACIONAL VARIOUS ARTISTS SOM LIVRE	
6	7	PAULA FERNANDES AO VIVO PAULA FERNANDES UNIVERSAL	
7	6	AO VIVO: EM FLORIPA VITOR & LEO SONY MUSIC	
8	9	QUANDO CHEGA A NOITE LUAN SANTANA SOM LIVRE	
9	8	RACA NEGRA E AMIGOS AO VIVO RACA NEGRA SOM LIVRE	
10	12	O QUE VOCE QUER SABER DE VERDADE MARISA MONTE EMI	

SPAIN		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	SEPTEMBER 29, 2012
1	1	TE VOY A ESPERAR JUAN MAGAN FEATURING BELINDA SONY MUSIC	
2	NEW	TANTO PABLO ALBORAN TRIMECA	
3	3	SOMEBODY THAT I USED TO KNOW FOOTY FEAT. KIMBRA SAMPLES 'N' SECONDS/ELEVEN	
4	4	CALL ME MAYBE CARLY RAE JEPSEN 604/SCHOOLBOY	
5	6	WHISTLE FLO RIDA POE BOY	
6	7	TACATA! TACATA RAYO DANCE AND LOVE	
7	NEW	THIS IS LOVE WILLIAM FT. EVA SIMONS WILL I AM	
8	2	TE HE ECHADO DE MENOS PABLO ALBORAN TRIMECA	
9	10	EUPHORIA LOREEN WARNER	
10	IRE	RAYOS DE SOL JOSE DE RICO FEATURING HENRY MENDEZ ROSTER	

SWITZERLAND		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	SEPTEMBER 29, 2012
1	1	ONE DAY / RECKONING SONG ASAF AVIDAN & THE MOJOS TELMAVAR/FOUR	
2	2	I FOLLOW RIVERS LYKKE LI RECORDINGS	
3	3	READ ALL ABOUT IT, PT. III EMELI SANDE VIRGIN	
4	10	GOOD TIME OWI CITY & CARLY RAE JEPSEN 604/SCHOOLBOY	
5	4	SUMMERTIME SADNESS LANA DEL REY POLYDOR	
6	NEW	PLAY HARD DAVID GUETTA FT. NE-YO & AKON WHAT A MUSIC	
7	6	THIS IS LOVE WILLIAM FT. EVA SIMONS WILL I AM	
8	5	SCHAU NICHT MEHR ZURUCK XAVAS NAIDOO	
9	7	QUITATE EL TOP KIKO RIVERA LA PUBLISHING	
10	RE	CALL ME MAYBE CARLY RAE JEPSEN 604/SCHOOLBOY	

BELGIUM		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	SEPTEMBER 29, 2012
1	1	ONE DAY / RECKONING SONG ASAF AVIDAN & THE MOJOS TELMAVAR/FOUR	
2	3	GANGNAM STYLE PSY YG/SCHOOLBOY	
3	2	SPECTRUM (SAY MY NAME) FLORENCE + THE MACHINE ISLAND	
4	4	MILLION VOICES OTTO KNOWS REFUNE	
5	7	CAN'T GET BETTER THAN THIS PARCHUTE YOUTH SWEAT IT OUT/LMP/LP	
6	5	THIS IS LOVE WILLIAM FT. EVA SIMONS WILL I AM	
7	NEW	WILDEST MOMENTS JESSIE WARE FMR	
8	NEW	PURSUIT OF HAPPINESS (NIGHTMARE) KID CUDI FT. MIKE D'ANTONIO/REPUBLIC/UMWA/SONY	
9	9	THE FEAR BEN HOWARD TOT OUI TARD	
10	6	GOOD TIME OWI CITY & CARLY RAE JEPSEN 604/SCHOOLBOY	

SWEDEN		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	SEPTEMBER 29, 2012
1	1	VART JAG AN GAR STIFTELSEN MARM	
2	NEW	DON'T YOU WORRY CHILD SWEDISH HOUSE MAFIA FT. JOHN MARTIN SHM	
3	2	HUNGRY HEARTS NAUSE UNIVERSAL	
4	4	GANGNAM STYLE PSY YG/SCHOOLBOY	
5	NEW	HANDERNA MOT HIMLEN PETRA BRKULUND HAZZIA	
6	7	GREYHOUND SANDRO ROSSETTI/DIWA SHM	
7	6	ONE MORE NIGHT MADONN'S A&M/OCTONE	
8	5	SOME NIGHTS RIN, FUELED BY RAMEN	
9	NEW	READ ALL ABOUT IT, PT. III EMELI SANDE VIRGIN	
10	NEW	UTAN DINA ANDETAG KENT RCA	

MEXICO		AIRPLAY	
THIS WEEK	LAST WEEK	(NIELSEN BDS)	SEPTEMBER 29, 2012
1	1	AIRE SOY MIGUEL BOSE & KIMENA SARRANANA WARNER	
2	2	WHERE HAVE YOU BEEN BIANCA SOTO/EPIC	
3	6	CHASING THE SUN THE WANTED GLOBAL TALENT/MERCURY	
4	5	NO ME COMPARES ALEJANDRO SANZ UNIVERSAL	
5	3	CABECITA DURA LA ROLDADORA BANDA EL LIMON DE RENE CAMACHO/DISA	
6	21	WHISTLE FLO RIDA POE BOY/ATLANTIC	
7	4	HASTA QUE TE CONOCI MANA WARNER	
8	9	EN EL AMOR HAY QUE PERDONAR BELINDA CARTEL	
9	7	CALL ME MAYBE CARLY RAE JEPSEN 604/SCHOOLBOY/INTERSCOPE	
10	8	FRIO FEY SONY MUSIC	

IRELAND		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	SEPTEMBER 29, 2012
1	1	HALL OF FAME THE SCRIPT FT. WILLIAM PHONOGENIC	
2	2	I FOLLOW RIVERS LYKKE LI RECORDINGS	
3	3	LITTLE TALKS OF MONSTERS AND MEN SKRIMS/EPH LAEK/JARAS 1	
4	5	WE ARE NEVER EVER GETTING BACK TOGETHER TAYLOR SWIFT BIG MACHINE	
5	7	SOME NIGHTS RIN, FUELED BY RAMEN	
6	NEW	HOW DO YOU DO IT? GERRY AND THE PACEMAKERS EMI	
7	RE	GOOD TIME OWI CITY & CARLY RAE JEPSEN 604/SCHOOLBOY	
8	NEW	SHE WOLF (FALLING TO PIECES) DAVID GUETTA FT. SIA WHAT A MUSIC	
9	9	BOM BOM SAM AND THE WOMP! STIFF/ONE MORE TUNE	
10	4	WINGS LITTLE MIX SYCO	

NEW ZEALAND		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	SEPTEMBER 29, 2012
1	9	GANGNAM STYLE PSY YG/SCHOOLBOY	
2	1	FEEL INSIDE (AND STUFF LIKE THAT) THE LIGHT OF THE CONCORDIERS & GUESTS COLLISION	
3	2	COME ON HOME TITANIUM ILLEGAL	
4	4	BATTLE SCARS GUY SEBASTIAN FT. LUPE FIASCO SONY MUSIC	
5	5	WE ARE NEVER EVER GETTING BACK TOGETHER TAYLOR SWIFT BIG MACHINE	
6	3	BOOM BOOM JUSTICE CREW SONY MUSIC	
7	8	HALL OF FAME THE SCRIPT FT. WILLIAM PHONOGENIC	
8	6	ONE MORE NIGHT MADONN'S A&M/OCTONE	
9	7	GOOD TIME OWI CITY & CARLY RAE JEPSEN 604/SCHOOLBOY	
10	NEW	I CRY FLO RIDA POE BOY	

PORTUGAL		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	SEPTEMBER 29, 2012
1	4	THIS IS LOVE WILLIAM FT. EVA SIMONS WILL I AM	
2	3	PERDONAME MILLO ALBUQUERQUE/SOM CARMINHO TRIMECA	
3	2	DANCE AGAIN JENNIFER LOPEZ FT. PITBULL EPIC	
4	1	ANDA COMIGO VER OS AVIOES OS AZEITONAS MARIA	
5	5	WHISTLE FLO RIDA POE BOY	
6	NEW	COUNT ON ME BRUNO MARS ELETRA	
7	RE	PRIMAVERA THE GIFT LA FOLIE GIFT	
8	10	MADNESS MILLO ALBUQUERQUE	
9	9	BALADA (TCHÉ TCHERRE TCHÉ TCHÉ) GUSTAVO LIMA VIDISSCO	
10	RE	WE ARE YOUNG RIN, FUELED BY RAMEN	

GREECE		ALBUMS	
THIS WEEK	LAST WEEK	(CYTA-IFPI)	SEPTEMBER 29, 2012
1	3	MAGGANEIES GIANNIS HAROULIS MINOS	
2	RE	KRYSTALLA PANOS KAKOS UNIVERSAL	
3	1	GREEK SUMMER HITS 2012 VARIOUS ARTISTS UNIVERSAL	
4	7</		

EXECUTIVE TURNTABLE

Send submissions to: exec@billboard.com

RECORD COMPANIES: Dangerbird Records and Dangerbird Publishing promote **Jenni Sperandio** to president, following the departure of Dangerbird co-founder **Jeff Castelaz** and GM **Matt Solodky** to relaunch Cast Management. She was head of promotion.

EOne Music names **Carlos Ogando** director of national radio promotion. He was national mixshow promotions/East Coast regional at Warner Bros. Records.



PUBLISHING: BMI appoints **Silvia Davi** VP/head of strategic communications and marketing. She was VP/head of corporate communications and brand at professional services firm Marsh & McLennan Cos.

Reservoir acquires U.K.-based independent music publisher **Reverb Music** and announces that **Annette Barrett** will remain onboard as head of the London office and European operations. She was managing director.

TOURING: **Insomniac** names **John Boyle** chief growth officer and he'll assume the role of CFO on an interim basis. Earlier this year, he also served as executive producer of Insomniac's inaugural EDMbiz Conference. Boyle was president of investor-backed startup Hello Music.

Palace Sports & Entertainment in Detroit names **Lauren Shourd** media coordinator, effective Sept. 24. She received her bachelor of arts degree in advertising with specialization in public relations from Michigan State University in East Lansing in May.

BRANDING: Branded entertainment company **PlayNetwork** appoints **Nicole Rikkinen** VP of marketing. She was senior marketing manager of strategic alliances at Microsoft.

RELATED FIELDS: **Commit Media**, an entertainment company dedicated to creating social change, names **Alissa Pinck** VP of marketing and media. She was senior VP at Devries.

—Edited by Mitchell Peters

GOODWORKS

OPERATION USA CONCERT TO BENEFIT THOSE AFFECTED BY DISASTER, POVERTY

Following the successful benefit concerts Rhythm & Soul for Relief and Haiti Relief in the past two years that raised a combined \$20,000, relief agency Operation USA has scheduled a third show on Sept. 29 at the Roxy Theatre in Los Angeles to raise money for disaster and poverty-stricken areas around the world.

The all-ages Rhythm & Soul for Relief II will feature performances by Booker T. Jones, Fanny Franklin & the Gents, Quinto Sol, BlackLight All-Stars featuring Nikki Grier, Chyno Soul and Jason Joseph, Buyepongo and Penny Reel. The evening will also feature DJ sets by Tom Chasteen and Anthony Valadez.

Operation USA president/CEO Richard Walden says the funds will benefit a public school the organization helped open last year in Jacmel, Haiti, in response to Haiti's 2010 earthquake. The school was also recently used as a shelter during Hurricane Isaac. "There's a lot of cleaning up to do, and a lot of supplies were used up," Walden says. "So we need a bit of funds to put back into the school." He hopes the benefit will generate up to \$15,000. Advance tickets are available for \$17 (\$20 day of show). They can be purchased through TheRoxyOnSunset.com or Ticketweb.com.

Walden says much of the credit for organizing the benefit goes to volunteer producers Sean Heitkemper and Erok Kohler. He also notes that Roxy owner Nic Adler discounted the venue's rental price for the show.

—Mitchell Peters

GOING, GOING GAGA

Fashionista **LADY GAGA** was all ears when she doubled as the opener for milliner Philip Treacy's show during London Fashion Week. Treacy unveiled new hat designs on models dressed in original Michael Jackson costumes created by the King of Pop's longtime designer, Michael Bush. Helping the singer/songwriter earmark the occasion is **DARREN JULIEN**, founder/CEO of Julien's Auctions in Beverly Hills, Calif., which specializes in rock and Hollywood memorabilia. PHOTO: MARTIN NOLAN



1

1 WHIZ-KID LATIN DJ DANNY AVILA did his thing live on SiriusXM's Electric Area dance channel on Sept. 14 at the company's New York studios. The two-hour Q&A-turned-party showcased the 17-year-old wunderkind's new weekly residency on the channel, "Danny Avila: Ready to Jump." Catching up with Avila (right) between beats is Billboard dance/electronic chart manager **GORDON MURRAY**. PHOTO: RAHAV SEGEV

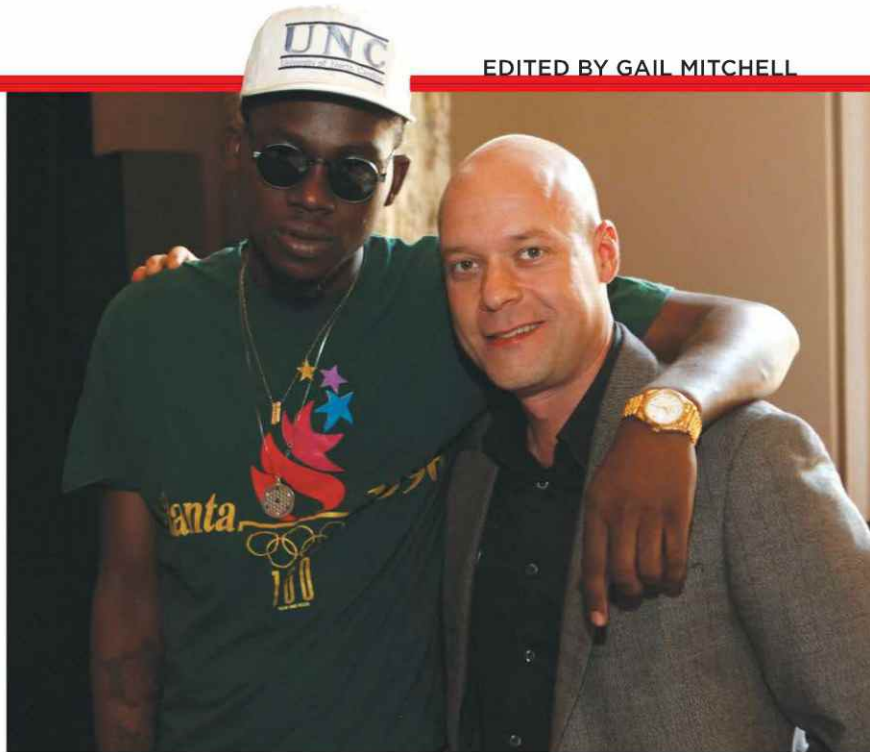
2 ROCK COGNOSCENTI welcomed **MARK TREMONTI** of Alter Bridge and Wind-up Entertainment act Creed to his first New York show as a solo artist on Sept. 12 at Highline Ballroom. The singer/guitarist is touring through October to support debut album *All I Was* on his own Fret 12 Records. Wind-up president/CEO **ED VETRI** (second from left) and executive **DIANA MELTZER** hang with (from left) Tremonti drummer **GARRETT WHITLOCK**, touring bassist **WOLFGANG VAN HALEN**, Tremonti and rhythm guitarist **ERIC FRIEDMAN**. PHOTO: CHRISTA TITUS



2

SERVICE WITH A SMILE

To celebrate the U.S. launch of free music streaming service Nokia Music, Nokia and Billboard co-hosted a luncheon at Olive's in the W Hotel in New York on Sept. 14. Industry influencers and tastemakers were also treated to a brief presentation and some hands-on testing. Among those checking out the new service was rapper **THEOPHILUS LONDON** (left) and Nokia VP of entertainment **JYRKI ROSENBERG**. PHOTO: JASON DeCROW/INVISION



1 CAREERS BEHIND the music business was the focus of Warner Bros. Records' "Be Your Own Muse" educational panel/songwriting workshop. Held Sept. 15 at Centennial High School in Compton, Calif., the event supported Music Unites, an organization dedicated to empowering high school teens through music. Sharing their insights were (from left) Warner Bros. VP of radio promotion **JULIE MUNCY**, KIIS Los Angeles assistant PD/music director **JULIE PILAT**, Warner artist **HELENA**, ICM music agent **CAROLINE YIM**, What's Trending co-founder/keynote speaker **SHIRA LAZAR**, King Holmes Paterno Berliner partner **MICHELLE JUBELIRER** and Warner VP of media relations and events **PHYLICIA FANT**. PHOTO: JORDAN STRAUSS



2 AWARD-WINNING SINGER/SONGWRITER RYAN BINGHAM (second from left) celebrated his deal extension with Warner/Chappell by performing an intimate set at the publishing company's Los Angeles office. Joining Bingham for a post-set photo op are (from left) Warner/Chappell chairman/CEO **CAMERON STRANG**, Ryan's manager **ANNA AXSTER** and Warner/Chappell senior VP/head of A&R **GREG SOWDERS**. PHOTO: JEFF CONROY



3 THE SOCIETY of Composers & Lyricists and the Academy of Television Arts & Sciences hosted the annual pre-Emmy Awards cocktail reception (Sept. 9) honoring 2012's prime-time music nominees. In the back row, from left: Nominee **LISA COLEMAN**; SCL president **DAN FOLIART**; nominee **SEAN CALLERY**, **JOHN DEBNEY** and **IAN FRASER**; ATAS governor **MARK ADLER**; and nominee **CHRIS BACON**. In the front row, from left: Nominees **THEODORE SHAPIRO**, **STEVEN A. GIBSON**, **BLAKE NEELY**, **TONY MORALES**, **ROBERT DUNCAN** and **JAVIER NAVARRETE**. PHOTO: JACKY SALLOW

4 LEGENDARY ROCK band Toto performed before a sold-out audience at the recent Summerdays Festival in Arbon, Switzerland. Revving up pre-performance are (from left) William Morris Endeavor agent **ROB MARKUS**; Toto's **NATHAN EAST**, **JOSEPH WILLIAMS**, **SIMON PHILLIPS** and **DAVID PAICH**; Summerdays promoter **CHRISTOF HUBER**; Toto's **STEVE LUKATHER**; Summerdays promoter **STEFAN BREITENMOSER**; Toto's **STEVE PORCARO**; and Toto manager **JAMES BLADES** of McGhee Entertainment. PHOTO: BILLIE RAINBIRD

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